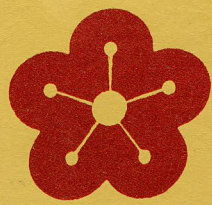


MEI LANFANG



梅
蘭
芳



大型畫傳《梅蘭芳》編輯委員會

The Editorial Committee of the Pictorial Album 《Mei Lanfang》

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梅蘭芳

Mei Lanfang (1894—1961)

一代宗師

梅

蘭

芳





THE MASTER OF
BEIJING OPERA—
MEI LAN FANG

序

梅蘭芳(1894—1961)是中國戲曲藝術大師，傑出的京劇表演藝術家。他一生熱愛祖國，熱愛人民，熱愛藝術，把畢生精力都獻給了祖國的文藝事業。

他 1894 年誕生於北京，原籍江蘇泰州，8 歲開始學藝，11 歲登臺演出。在長達半個多世紀的舞臺實踐中，他尊重傳統，善於繼承，勇於創造革新，不斷豐富和改進自己的表演藝術。他的先天條件並不優越，但他從少年時代起就發奮勤學苦練，博采衆長，對待藝術一貫嚴肅認真，從不自滿，精益求精，終於把祖國戲曲藝術的精華集於一身，使自己的表演達到了旦角行當的巔峰，創造了衆多優美而令人難忘的藝術形象。

他是個勤勉好學的演員，從青年時代起就認真鑽研古典文學、國畫、民族音樂、民族舞蹈、民俗學、音韻學和服飾學等多方面的祖國傳統文化，並把這些知識融合到他的藝術中去，從而創造了大量優秀劇目，形成了具有獨特風格、大家風範的藝術流派——梅派。他對現代中國戲曲藝術的發展起了承前啟後的作用，國內外一致譽他為偉大的演員和美的化身。

梅蘭芳一生是個愛國主義者，深受人民群眾的景仰。在日本帝國主義侵犯中國那段時期，他先編演《木蘭從軍》、《抗金兵》和《生死恨》等愛國劇目，激勵人們抗敵救國的鬥志。後來他身陷敵佔區，大義凜然地拒絕敵偽的威脅利誘，蓄鬚明志，堅決拒絕為敵偽演出。他鬻產傾家，靠賣畫典當維持生活並接濟苦難的同行和親友，充分表現了一名具有民族氣節的藝術家的高貴品質和威武不能屈的大無畏精神。

新中國成立後，他當選為中國文學藝術界聯合會副主席和中國戲劇家協會副主席，並出任中國戲曲研究院、中國京劇院和中國戲曲學院院長。他不遺餘力地培養新一代的中青年演員，他的學生遍及各地、桃李滿天下。晚年他還編演了《穆桂英掛帥》，成功地塑造了一位傑出的巾幗英雄的形象。

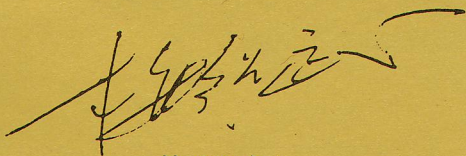
梅蘭芳又是我國向海外傳播京劇藝術的先驅者。他曾於 1919、1924 和 1956 年三次訪日，1930 年訪美，1935 和 1952 年兩次訪蘇演出，獲得盛譽。在他的影響下，日本演員競效其舞，謂之“梅舞”；他的《天女散花》、《貴妃醉酒》和《虹霓關》等劇都曾被日本歌舞伎演員移植上演。他的名字在日本家喻戶曉。美國南加州大學和波摩那學院兩家學府為表彰他介紹東方藝術，聯絡中美兩國人民之間的感情，溝通世界文化所盡的力量，向他頒發了文學博士榮譽學

位。蘇聯藝術大師斯坦尼斯拉夫斯基稱贊他的表演“具有充滿詩意的、樣式化了的現實主義。”梅耶荷德觀賞他的演出後，重排了自己正在執導的話劇《聰明誤》，並在說明書上指明“獻給梅蘭芳”以示敬意。電影藝術大師愛森斯坦拍攝了他的《虹霓關》片斷以展示他卓越的表演特徵，並譽他為“最偉大的造型大師”。德國戲劇家布萊希特也在一篇題為《論中國戲曲和間離效果》（1936）的論文中興奮地指出他多年來朦朧追求而尚未達到的，在梅蘭芳卻已發展到極高的藝術境界。

梅蘭芳多次出國演出，不僅增進了各國人民對中國文化藝術的瞭解，使京劇藝術躋身世界戲劇之林，給予不少外國戲劇家以啟迪，而且也結識了眾多國際知名的學者、藝術家、戲劇家、作家、歌唱家、舞蹈家和畫家，同他們切磋藝術，建立了誠摯的友誼。這些國際友人當中，除上面已提到的幾位，還包括高爾基、聶米洛維奇——丹欽柯、夏利亞賓、烏蘭諾娃、斯達克·楊、貝拉斯考、卓別林、羅伯遜、范朋克、瑪麗·璧克馥、泰德·蕭恩、露絲·聖丹尼斯、蕭伯納、詹·馬·巴里、毛姆、戈登·克雷、皮斯卡托、嘉麗——古契、諾拉·菲利普、泰戈爾、難達婆藪、青木正兒、松本幸四郎、尾上梅幸、中村歌右衛門、中村雀右衛門、守田勘彌、村田嘉久子、松尾國三和市川猿之助等人。可以說，他一生在促進我國與國際間文化交流中做出了卓越的貢獻。如今以梅蘭芳為代表的中國戲曲表演藝術已被公認為當今世界三大重要表演體系之一。

為了紀念梅蘭芳百歲誕辰，並旨在進一步弘揚民族優秀文化，振興京劇藝術，我們編輯出版這部畫傳《梅蘭芳》奉獻給讀者。畫傳匯集了我館珍藏的千餘幅圖片，力求用攝影紀錄的形象來反映他一生所走過的光輝的藝術道路和光明磊落的生活道路。

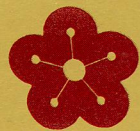
相信讀者閱讀後，會進一步體會到梅蘭芳是中國表演藝術的象徵，是祖國和人民的驕傲。



梅紹武*

/梅蘭芳紀念館名譽館長/

* 梅紹武系梅蘭芳的次子，中國社會科學院美國研究所研究員。



FOREWORD

Mei Lanfang (1894-1961), the outstanding exponent of Beijing Opera, was the great master of China's dramatic art. With patriotism and a deep love for his people and motherland, he dedicated his whole life to the theatrical art of China.

Born in Beijing in 1894, he started learning Beijing Opera at the age of eight and made his début on stage as a female role actor at eleven. During his stage career over half a century, he showed great skill inheriting the best traditions of the past and adapting them to a new stage. To enrich and ameliorate the Chinese stage, he constantly and conscientiously sought to improve his art. He was by no means an actor with great talent and natural endowments, and only thanks to long years of enthusiasm and hard-working practice, and by gathering together the best of the regional and national operas, he succeeded in creating many lively unforgettable artistic images on the stage. He blended acting, singing and dancing in his performing art, turning the Beijing Opera into a colourful, comprehensive art with highest stage effects.

Being a conscientious student, always showing a strong desire to enrich his knowledge, he strived to learn all the aspects of the traditional Chinese culture. The study of classical literature, traditional painting, national music, national dance, folklore, phonology, as well as costume and adornment, provided him with great creative inspirations. As a result, he had a wide repertoire, formed his own original style and developed what has become unanimously accepted as the "Mei Lanfang School" — a school with unique characteristics and subtle dignity. Mei blazed a new path for his Beijing Opera contemporaries. He was accepted thus worldwide and applauded as a great artist and the embodiment of beauty.

Another sterling quality of Mei Lanfang's that commanded national respect was his patriotism and moral integrity. During the eight years of Japanese imperialist aggression (1937—1945), he at first performed his patriotic pieces, "Mulan, the Disguised Warrior Maiden", "Fighting Against the Chins" and "A Wedding in the Dream", to inspire people's patriotism. And when Shanghai was under the enemies' occupation, he defied them by growing a moustache to keep himself away from the stage. With strong firmness and courage, he coped with enemy's harassments of all kinds. He sold his Beijing house and belongings to support his family and his impoverished friends and was forced to earn a living by painting. He never bowed before the threatens of the enemy.

After the founding of the People's Republic of China, he was elected a Vice-Chairman of the All-China Federation of Literary and Art Circles and of the Dramatists' Union. He also became President of the Research Institute of Traditional Chinese Drama and of the College of Chinese Opera, as well as Director of the National Beijing Opera Theatre. Without any reserve, he trained and brought up a new generation of Beijing Opera actors and actresses. His disciples are now all over the world.

The last new opera he produced and added to his repertoire is entitled "Mu Guiying Takes Command", in which he portrayed the image of the middle-age heroine Mu Guiying, assuming command of an army to fight the aggressors.

While enjoying great popularity at home, he was also the first Chinese artist to introduce Beijing Opera to audiences abroad and made successful tours to Japan (1919, 1924 and 1956), the United States (1930) and the Soviet Union (1935 and 1952). Many Japanese Kabuki actors imitated his dance movements which they called "the Mei dance", and his plays, "The Heavenly Maid Showering Flowers", "The Drunken Beauty" and "Rainbow Pass" were all performed in Japanese. His name became a highly appraised houseword in Japan. In America, the University of Southern California and the Pomona College both conferred on him honorary doctorates (of literature) in recognition of his highly accomplished theatrical skill and the effort he put into introducing an art of the Orient to the West, in promoting friendly feelings between the peoples of China and the United States and the promotion of world cultural exchanges in general. In Russia, K. S. Stanislavsky praised his performing art as "an art full of

poetic and conventionalized realism", while W. E. Meyerhold, after watching Mei's performances, redirected Griboedov's WOE FROM WIT and wrote the words of "Dedicated to Mei Lanfang" on the synopsis. S. M. Eisenstein directed and filmed a few scenes from Mei's "Rainbow Pass" in a Moscow Studio to show all the salient features of Mei's stagecraft. He gave Mei a copy of the British periodical CLOSE UP (Vol. 8, no. 3) which carried his article "The Principle of Film Form", and the journal was autographed in English: "To Mei Lanfang, the greatest master of form, my essential article on the problem. S. M. Eisenstein, Moscow, 1935."

Bertolt Brecht was also so impressed by Mei's art that in 1936 he wrote an article entitled "Verfremdungseffekte auf der chinesischen Bühne", in which he spoke rapturously of Mei Lanfang and the Chinese theatre, pointing out enthusiastically that what he had been groping for in vain for years had been raised to a very high artistic level by Mei Lanfang.

During his tours in these countries, which earned him international fame, Mei Lanfang popularized the Chinese classical drama among foreign audiences, guiding them to a better appreciation of Chinese art and culture. Through his performances Beijing Opera obtained world renown and in return exerted much influence to the foreign stage. He owned friendship with many of the world's famous scholars, artists, dramatists, writers, vocalists, dancers and painters. Among his international friends, besides those mentioned above, were Maxim Gorky, Nemirovich-Denchenco, F. I. Chaliapin. Galina Ulanova, Stark Young, David Belasco, Charles Chaplin, Paul Robeson, Douglas Fairbank, Mary Pickford, Ted Shawn, Ruth St. Denis, Bernard Shaw, E. M. Barrie, Somerset Maugham, Gordon Craig, Erwin Piscator, Amelita Galli-Curci, Gerald Philipe, Rabindranath Tagore, Nandalal Bose, Tadashi Aoki, Koshiro Matsumoto, Biko Onoe, Nakamura Utaemon, Nakamura Jakuemon, Jinya Morota, Kakiko Murata, Kunizo Matsuo and Ennosuke Ichikawa. Throughout his life Mei Lanfang made significant contribution in promoting cultural exchange between China and foreign countries. The performing art of the Chinese theatre represented by Mei Lanfang is now recognized as one of the three world contemporary main systems of performing art.

In commemoration of the centenary of the birth of Mei Lanfang, and with a view of further promoting the brilliant traditional culture of our nation and the development of Beijing Opera, we edit and publish this pictorial album "MEI LANFANG", which consists of more than a thousand photographs recording his glorious artistic career and his high morality in private life.

Readers, after reading this album, we believe, will recognize that Mei Lanfang is the symbol of China's performing art and the pride of his people and nation.

Mei Shaowu *

/Honorary President of
Mei Lanfang Memorial Museum/

* Mei Shaowu, the second son of Mei Lanfang, is a Senior Fellow of the Institute of American Studies, Chinese Academy of Social Sciences.



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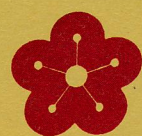
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一代宗師《梅蘭芳》畫傳

The Master of Beijing Opera-Mei Lanfang

第一部分 Part One

(1894—1913)



勤奮學藝 滬上成名

Learned Hard in Beijing and Won Fame in Shanghai

梅蘭芳名瀾，字畹華，原籍江蘇泰州，1894年10月22日（農曆9月24日）誕生於北京的一個戲曲世家。他8歲開始學戲，9歲師事吳菱仙，學京劇正工青衣戲。11歲首次登臺，後搭喜連成科班借臺練戲，向秦稚芬和胡二庚學習花旦戲，向茹萊卿學習武功。繼而搭鳴盛和班、雙慶班、玉成班在京演出，先後與當時名角合演，聲譽鵲起。20歲時，首次赴滬演出，聲名大噪。

Mei Lanfang was born in Beijing on October 22nd, 1894 in an actor's family. He started to learn Beijing Opera at the age of eight and made his debut on stage at eleven.

The teachers who had taught Mei were Wu Linxian, Qin Zhifen, Hu Ergeng and Ru Laiqing. The performing troupes Mei had joined were 《Ming Sheng He》, 《Shuang Qing》, 《Yu Chen》 and 《Xi Lian Chen》.

Mei's fame as a prominent actor began in 1913, when he was invited to Shanghai to give performances for the first time at the age of twenty.



7-28/10-02

1. 梨園世家

Born to a Family of Actors



梅蘭芳出生地住宅大門. 北京前門外李鐵拐斜街

The house in which Mei Lanfang was born (Li Tieguai Street, Beijing)

梅蘭芳的祖父梅巧玲(1842—1882)為清代同治、光緒年間著名京劇、昆曲演員，“同光十三絕”之一。父親梅竹芬(1874—1897)亦為清末京、昆旦角演員，英年早逝。母親楊長玉(1876—1908)是梨園名宿楊隆壽之女。伯父梅雨田(1865—1912)為京劇著名琴師，長期為譚鑫培操琴。梅蘭芳7歲時入私塾讀書，受家庭環境熏陶，8歲即開始拜師學藝。

Mei Qiaoling, Mei's grandfather, was a famous Dan (female role) actor and the leader of the "Four happiness Troupe" in the latter half of the 19th century. Mei's father was also a Dan actor in the end of Qing dynasty. Mei's uncle Mei Yutian was a talented musician and a famous jing hu (Beijing fiddle) player. Yang Longshou, Mei's grandfather on his mother's side, was also a famous actor as well as an excellent teacher of Beijing Opera actors. Mei attended a private primary school at seven, and one year later, he began his learning of theatrical art.



梅蘭芳祖父梅巧玲(1842~1882)
Grandfather Mei Qiaoling (1842~1882)



梅蘭芳祖母陳太夫人(1841~1924)(名小生陳金爵之女)
Grandmother Madame Chen Mei (1841~1924) (Daughter of Actor Cheng Jinjue)



梅巧玲飾蕭太后
Mei Qiaoling in the role of Dowager Xiao



梅蘭芳與祖母陳太夫人 Mei Lanfang and his Grandmother