

中国艺术研究院藏
Collected by the Arts Academy of China

梅兰芳访美 京剧图谱

A Collection of Illustrative Plates
Of Beijing Opera Performed
During Mei Lanfang's Visit To
The United States

主 编 王文章

Chief Editor Wang Wenzhang

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序



1930年梅兰芳访问美国演出,无论在东方还是在西方都是引起很大反响的事件。当时,不仅是欧美的戏剧界,包括中国思想文化界的革新派,都把欧美写实主义的戏剧奉为正宗的、完美无缺的戏剧形式。当美国的观众和戏剧家看到从东方来的中国京剧演员梅兰芳的表演后,惊呆了。他们简直不敢相信,梅兰芳在有限的舞台上,通过载歌载舞的表演,给观众以无限灵活的时空认同和美的感受;舞台上的巾帼英雄、美貌仙子,脱去戏装竟是须眉丈夫!

于是,喜剧大师卓别林与梅兰芳一起探讨中国戏曲表演的奥秘,美国著名的大学授予梅兰芳文学博士荣誉学位。美国掀起了中国戏曲的热潮。梅兰芳访美演出,第一次在西方的戏剧舞台上展现了中国戏曲的巨大魅力,促进了东西方文化的交流,增强了中国人乃至东方人对以中国戏曲为代表的东方戏剧文化的自信和自豪感。梅兰芳之子梅绍武在《我的父亲梅兰芳》一书中记叙著名文艺评论家布鲁克斯·阿特金逊当时对梅兰芳访美演出的评论:“梅兰芳和他的演员所带来的京剧几乎跟我们所熟悉的戏剧毫无相似之处……这种艺术具有它独特的风格和规范,犹如青山一般古老。”“如果你能摆脱仅因它与众不同就认为它可笑的浅薄错觉,你就能开始欣赏它的哑剧和服装的精美之处,你还会依稀觉得自己不是在与瞬息即逝的感觉相接触,而是与那经过几个世纪千锤百炼而取得的奇特而成熟的经验相接触。你也许甚至还会有片刻痛苦的沉思:我们自己的戏剧形式尽管非常鲜明,却显得僵硬刻板,在想像力方面从来没有象京剧那样驰骋自由。”这位评论家的话,反映的是当

时美国戏剧评论界带有普遍性的看法。他们比照京剧而产生的对欧美写实主义戏剧的反思，正是从梅兰芳出神入化的神奇表演中引发的。

无疑，梅兰芳演出引起的轰动，首先要归结于他不懈的艺术追求所达到的精湛的艺术境界。这是人们对那次历史性的赴美演出公认的看法。但是，很多人并不太清楚那次赴美演出之前，梅兰芳一行在国内所做的周详、细致的筹划和准备的情形。其中包括那次赴美演出的发起者和推动者齐如山先生具体组织进行的介绍、宣传京剧的工作。齐如山从小受到中国传统文化的良好教育，青年时代游商欧洲，经常出入剧场，对西方戏剧有深入的了解。回国后协助梅兰芳创立“梅派”艺术，并以毕生心力从事戏曲研究，使被视为“小道”的戏曲研究跻于学术之林。为了把“国剧发扬到国外”，让美国观众更好地了解和认识中国京剧，齐如山以国剧学会的名义请来画家将京剧的服饰、脸谱、砌末、乐器、舞蹈造型及剧场等凡是能用图画表现的都画下来，以中英文对照作注解说明，制成可以悬挂的画轴，以便以直观、形象、方便的方式在演出剧场向观众介绍京剧知识。这些画轴共183卷，绘图1987幅，可以说是一部京剧百科画卷，全面介绍了中国京剧，展现了中国京剧表演的美学原则。

这样全面而又系统的对京剧知识的介绍，对于第一次接触梅兰芳表演的美国观众理解梅兰芳的表演肯定会有很大帮助。梅兰芳在当时已是卓有影响的京剧艺术家了，赴美之前，也有过在日本访问演出的成功，而且京剧的演出历来是以演员表演为中心的，为了在西方文化环境中弘扬和介绍京剧，又做如此全面、复杂、细致的准备，正可谓尽精微，致广大，这是何等责任感！确实不能不令人钦佩。

《梅兰芳访美京剧图谱》把70多年前梅兰芳访美演出前绘制的京剧画卷中的大部分图画整理出版，这一部分图画为1092幅，是由原中国戏曲研究院（中国艺术研究院前身）珍藏的部分，其余包括剧场形制在内的部分解放前即已流失，不知现藏何处。通过《梅兰芳访美京剧图谱》的出版，引出已佚部分图画的下落，也是我们的一个愿望。

画册《梅兰芳访美京剧图谱》的出版，不仅为广大京剧爱好者和研究者提供了解京剧知识的珍贵资料，而且这些精美的图画还为京剧艺术今天的舞台呈现提供了继承、借鉴的形象范例。同样重要的，我们还可由此记取前辈艺术家那种忠诚于京剧事业，为宣传和弘扬京剧艺术而竭尽心力、认真执著的精神。今天，我们肩负着京剧继承、革新、发展的历史责任，从前辈艺术家那里学习、继承京剧艺术的精粹和他们那为了京剧艺术甘于奉献的思想境界，对我们来说都是重要的。是为序。

王文章

2004年11月10日



Preface



《贵妃醉酒》剧照 (1954年)

Mei Lanfang's visiting performance in U.S. in 1930 arouses worldwide great attention when not only the scholars in the dramatic cycle in Europe and America but also the reformist in the cultural sphere in China always regard the European-American drama characterized by realism as the most authentic and perfect dramatic form. However, lot and lots of American audience and dramatists are too shocked by the Peking Opera of Mei Lanfang's type from the oriental world to believe in the fact that Mei Lanfang provides his audience with flexible identity of time and place and wonderful enjoyment of beauty through his festively singing and dancing within a limited stage. In particular, it is an impressive heroine with brilliant youth and beauty who is a virile man when he takes off his theatrical costume!

Therefore, the master of comedy, Charlie Chaplin exchanges with Mei Lanfang to explore the profound mystery in the performance of the traditional Chinese opera, the famous university in U.S. confers Mei Lanfang with honorable PhD., and whole country arouses a boom for the traditional Chinese opera. Mei Lanfang's visiting performance in U.S. displays for the first time the magnificent charm of the traditional Chinese opera on the western stage, enhances the sense of confidence and pride of the Chinese people, even the easterners on the eastern dramatic culture with Chinese traditional opera as the most outstanding representative. Mei Shaowu, the son of Mei Lanfang deals with in his "My Father, Mei Lanfang" the comment from Justin Brooks Atkinson, a famous critic in the



field of literature and art on Mei Lanfang's visiting performance in U.S. that "..... for the drama of Peking, whence Mr. Mei and his actors come, has almost no point of similarity to the drama with which we are familiar;It is stylized, conventionalized and as old as the hills" and "If you can purge yourself of the sophomoric illusion that it is funny, merely because it is different, you can begin to appreciate something of exquisite loveliness in pantomime and costume, and you may feel yourself vaguely in contact, not with the sensation of the moment, but with the strange ripeness of centuries. Perhaps you may even have a few bitter moments of reflecting that although our own theatrical form is enormously vivid it is rigid, and never lives so freely in terms of imagination as this one does". His remarks are an expression of the general attitude appeared among the American dramatic critics which reflects their retrospection on the European-American drama of realist type compared by Peking Opera. Unquestionably, their change is inspired by Mei Lanfang's superb performance.

Mei Lanfang's visiting performance in U.S. causes such an éclat that is certainly the fruit of his consummate artistic accomplishment which he persistently pursues. The view is widely accepted to explain and evaluate the historic significance of the visiting performance in U.S.. However, not a few people know the experience that Mei Lanfang and his companies had made a series of detailed and comprehensive designs and preparations before the visiting performance. Among these include Mr. Qi Rushan, the organizer and promoter of the visiting performance in U.S., who is in charge of the introduction and publicity of Peking Opera. Mr.

梅兰芳在《宇宙锋》中饰赵艳容（1955年）

Qi Rushan received well education on the traditional Chinese culture even as a child and made a wide journey for business throughout Europe when he was young. He goes deep into the western drama due to the often visits to theatres. Mr. Qi Rushan assists Mei Lanfang to set up the art of Mei School when he came back to China. He contributes his life to the research of Chinese traditional opera and makes the relevant work turn from so-called "vulgar" research to academic study with true significance. Mr. Qi Rushan on the behalf of Nation Opera Association invites famous painters to draw everything able to be shown by paintings in relation to Peking Opera from Peking Opera costume, facial makeup, props, musical instruments, dancing shape and theatre, add introduction in both Chinese and English and finally make them scroll of paintings easy to hang up so as to "diffuse the Nation Opera to abroad" and to make the American audience understand Peking Opera through a direct way at a greater depth. It is easy for the American audience to understand Peking Opera. The total of 183 scroll of paintings and 1987 plates to some extent become an encyclopedia of Peking Opera which not only present comprehensively Peking Opera knowledge but also display vividly the aesthetic principle of Peking Opera performing art.

It is certain that the comprehensive and systematic introduction of Peking Opera knowledge contributes much for the American audience enjoying Peking Opera for the first time to understand Mei Lanfang's performance. Mei Lanfang by then has become a well-known Peking Opera artist in China who even everyone knows and makes great success in the visiting performance in



梅兰芳与刘连荣合演《霸王别姬》剧照

Japan before visiting America. In addition, Peking Opera performance is traditionally centered with the actor and actress. Consequently, the noble and great sense of responsibility shown by these comprehensive, detailed and delicate preparations to develop and introduce Peking Opera in the western circumstance is really worthy of respect and applause.

A Collection of Illustrative Plates Of Beijing Opera Performed During Mei Lanfang's Visit To The United States collects and pub-

lishes the majority of Peking Opera paintings drawn before Mei Lanfang's visiting performance in U.S. 70 years ago. The total of 1092 paintings is preserved by the Academy of Chinese Traditional Opera (forefather of the Art Academy of China). The rest of the paintings about theatre houses are lost before the founding of the People's Republic of China in 1949 and hard to find. Actually, it is also our wish to educe the clue about those lost paintings by the publication of the book.

A Collection of Illustrative Plates Of Beijing Opera Performed During Mei Lanfang's Visit To The United States provides the variety of Peking Opera enthusiasts and researchers with a chance to appreciate these elegant pictures and valuable materials, grasp Peking Opera knowledge in order to provide a model for inheriting the tradition and for the present-day performance and particularly to memorize the impressive loyalty to Peking Opera and the persistent, unselfish and wholehearted contribution spirit shown by the Peking Opera artists of former generations. We now undertake the historic task to inherit, reform and develop Peking Opera and therefore it is important for us to learn and inherit the elite of Peking Opera art and the sincere contribution spirit of Peking Opera artists. Here is for the preface.

Wang Wenzhang

November 10, 2004



《穆桂英挂帅》剧照



前言



梅兰芳是一位杰出的京剧旦脚演员，是20世纪的一位世界级的艺术大师。他曾于1919年、1924年和1956年三次访问日本，1930年访问美国，1935年和1952年两次访问苏联，每次访问演出均载誉而归，在各地掀起了中国戏曲和中国文化的热潮，为促进我国与国际间的文化交流做出了卓越贡献。无论在国内还是在国际上，梅兰芳都被誉为美的化身。在梅兰芳访美之前，欧洲的写实戏剧已经走到极致。西方人对东方戏剧，特别是对中国的戏曲文化知之甚少。梅兰芳访美第一次将神奇的东方戏剧展现在西方人面前，西方的戏剧家从梅兰芳充满诗情画意的表演中，领悟到中国戏曲的魅力，看到了未来世界戏剧的发展方向。在中国传统观念中，戏曲演员被称为“戏子”，戏曲被看作“把戏”。“新文化运动”中的革命派也把中国戏曲批得体无完肤。但使崇尚西方戏剧的人没有料想到的是，美国人不仅极其欣赏中国传统的戏曲艺术，而且波摩拿学院和南加利福尼亚大学授予梅兰芳文学博士学位。

梅兰芳访美的成功原因很多，有一个重要原因就是离不开一大批热心的师友、同仁及海外人士的支持，其中齐如山是关键人物。齐如山（1875—1962），河北省高阳人，出生书香门第，祖父是阮元的门生，父亲是翁同龢的门生。受家庭影响，齐如山从小博习经史，19岁进同文馆学习德文和法文，后经商游历欧洲。民国初年，齐如山结识梅兰芳，开始了为梅兰芳编剧及改革旧戏的生涯，两人一方是知无不言，另一方是从善如流，因而成为终身师友。

梅兰芳声名鹊起后，其表演艺术逐渐赢得外国友人的赞赏和兴趣，美国公使

芮恩施在一次演说中提到“欲中美国民感情益加亲善，最好是请梅兰芳往美国去一次”。梅兰芳与齐如山原本就有将中国戏曲介绍到海外的愿望，在此启发和触动下，更加坚定了决心，由此直至访美成行，期间经历七八年的艰辛筹备，耗费人力物力不可计数。访美的准备总体上可以分为长期的筹划和临行前的准备。长期以来，齐如山利用自己的社交圈和梅兰芳的影响力，在招待各国使节和海外访客时，都尽力宣传中国戏曲和传统文化；不断将梅兰芳演出照片和各种材料提供给海外报社以扩大其在国内外的知名度；与燕京大学校长司徒雷登、美国使馆商务参赞安诺尔、美国公使马克谟等了解中美国情的人士进行咨询和商议。临行前的准备包括书面宣传工作、剧目改编和排练、行头乐器等器物的筹备、访美款项的筹措等等。齐如山编写出版了《中国剧之组织》、《梅兰芳》、《梅兰芳歌曲谱》及演出剧目说明书等中英文对照的介绍书籍。

为了简单明了地向外国观众介绍中国戏曲，齐如山还特意组织绘制了精美的画轴。根据《齐如山回忆录》的记载，画轴分为14类，共183卷，绘有图画1987幅。其中剧场6卷，12幅；行头12卷，154幅；冠巾8卷，142幅；古装4卷，48幅；胡须1卷，40幅；扮相10卷，50幅；脸谱16卷，256幅；舞谱26卷，156幅；舞目8卷，312幅；砌末10卷，119幅；兵械6卷，192幅；官谱8卷，25幅；角色2卷，93幅；乐器66卷，388幅。乐器分8类，其中金属乐器12卷，71幅；石属乐器4卷，23幅；丝属乐器12卷，71幅；竹属乐器14卷，83幅；匏属乐器4卷，23幅；土属乐器3卷，17幅；革属乐器14卷，83幅；木属乐器3卷，17幅。画轴主要由一位姓孟的画师绘制，脸谱部分则由侯喜瑞等净脚先画在脸上，再由



1930年3月，梅兰芳在纽约设宴答谢各界人士

汪鑫福绘出，每卷图下均注有中英文说明。

经过长期精心研究和排练，梅兰芳访美剧团定下了保持传统国粹风格的基调，以多彩的剧目、崭新的行头、传统的乐器吸引海外观众。经过精益求精的选筛，组成了24人的出



国演出团，包括王少亭、刘连荣、朱桂芳、姚玉芙、李斐叔等7名演员，徐兰沅、孙惠亭、马宝明等8名乐师。演员一人需兼多个角色，甚至乐队成员也在必要时粉墨登场。为促进访美期间的交流，剧团还准备了富有中国文化色彩的瓷器、

手工绣品、笔墨、图画、扇子、剧照等各种礼物。

1930年1月，梅兰芳一行乘坐“加拿大皇后号”经日本横滨、加拿大维多利亚远赴美国。到美国之后，梅兰芳聘请了正在美国讲学的南开大学教授张彭春担任总导演。为适应

美国人的观赏习惯,选定了三组剧目。第一组:《汾河湾》、《青石山》、“剑舞”(《红线盗盒》片段)《刺虎》;第二组:《贵妃醉酒》、《芦花荡》、“羽舞”(《西施》片段)、《打鱼杀家》;第三组:《汾河湾》、《青石山》、《霸王别姬·巡营》、“杯盘舞”(《麻姑献寿》片段)。经过反复精心排练后,每一组剧目演出,加上报幕、幕间音乐、叫帘、休息时间都恰好是120分钟。梅兰芳剧团访问了西雅图、纽约、芝加哥、华盛顿、旧金山、圣地亚哥、檀香山等城市,共演出72场。每处演出,剧场都布置一新,门前悬挂宫灯,厅内则挂满纱灯,美国工作人员身着特制的中国服装。舞台上红缎绣花幕,两边外檐龙柱上是黄秋岳手笔的对联:

四方王会凤具威仪,五千年文物雍容,茂启元音辉此日;
三世伶官早扬俊采,九万里舟车历聘,全凭雅乐畅宗风。

朱红描金,富丽堂皇的垂檐、宫灯、旧式戏台、门帘、台帐、隔扇等营造出辉煌精致、古朴典雅的富有中国特色的氛围,令美国观众叹为观止。梅兰芳完美的表演赢得了热烈而持久的掌声,每一段演出结束后,热情的观众都要叫帘十几

次,上台排队要求握手的观众更是人山人海。

梅剧团所到之处均受到美国政界、商界、新闻界、文艺界、学界的隆重接待和热烈欢迎。斯达克·杨、罗伯特·里特尔、布鲁克斯·阿特金逊、吉尔伯特·塞尔迪斯、E·V·威耶特、R·D·斯金南等美国著名文艺评论家纷纷著文进行评论和研究。每到一处,《纽约时报》、《纽约世界报》、《纽约通知报》、《纽约晚邮报》、《芝加哥每日论坛》、《洛杉矶审查报》等以及驻美的各国报社都登载了对梅兰芳大篇幅的采访和报道。评论家R·D·斯金南于1930年3月在《公益》杂志上发表文章称:“梅兰芳的艺术无疑超越了东西方之间所存在的障碍。”这一评论非常恰当,同时证明中国传统戏曲艺术不仅属于中国,也同样属于世界。

梅兰芳访美前所绘制的画轴经国剧学会保存,后大部分由中国艺术研究院收藏。本画册所收录的均为中国艺术研究院藏品,包括行头、古装戏衣、冠巾、脸谱、舞谱、砌末、兵械4个部分。



梅兰芳在国外演出的简报



梅兰芳与齐如山合影



Foreword



手拿博士证书的梅兰芳

Mei Lanfang is one of outstanding *dan* role performers of Beijing Opera in China, who serves as an important link between and future in the history of the traditional Chinese theatre and is a pioneer to spread the art of Beijing Opera overseas. Since he has made a great contribution to cultural exchanges between China and other countries, the people are very familiar with the great master of the traditional Chinese opera. At home and abroad, Mei Lanfang is honoured with a great performer and incarnation of beauty. Mei Lanfang had three visits to Japan in 1919, 1924 and 1926, a visit to USA in 1930 and two visits to USSR in 1935, 1952, came back with flying colours every time. Especially the six-month performance in the United States set off an upsurge in the traditional Chinese drama and Chinese culture. Before Mei Lanfang visited the United States, the drama in Europe developed well. The westerner knew little about oriental dramas, especially the traditional Chinese drama. It is Mei Lanfang who displays the magnificent Chinese drama to the western audience for the first time. They understand the charm of the traditional Chinese drama by watching poetic performance of Mei Lanfang. And the dramatist think that the Chinese drama is the future of the world drama. University of Southern California and Pomona College both conferred on him highly honorary doctorates in recognition of his highly accomplished theatrical skill and the effort he put into promoting cultural exchanges between China and the United States.

Mei Lanfang's successful U.S. tour was closely connected with the help of many

friends, colleagues and international personages. Qi Rushan was a key one among them. Qi Rushan (1875-1962) was born in a scholar's family in Gao Yang, Hebei province. His grandfather was a disciple of Ruan Yuan and his father was a disciple of Wong Tonghe. Qi Rushan learnt classical works under the influence of his family from his childhood and entered Tongwen Guan (an official school of foreign languages) to learn Germany and French at the age of 19. Then he toured in Europe for business. In the first years of the Republic, Qi Rushan met Mei Lanfang and started scripting and innovation of old plays for him. Both of them said all he knew on one side and readily accepted good advice on the other side. So they became life-long teachers and friends.

After he was well known, Mei Lanfang's performing art was gradually interested and appreciated by international friends. The chief of mission of the United States Dr. Paul Reinsch said in a speech, "We should invite Mei Lanfang to visit the United States if we want to promote the friendship between two countries." Originally Mei Lanfang and Qi Rushan had a plan to introduce the traditional Chinese opera to overseas audiences. By the enlightenment of the proposal, they did not make a decision until leaving as planned. It took seven or eight years' difficult preparation and spent countless labors and money. For a long time, Qi Rushan took advantage of his social contacts and Mei Lanfang's influence to publicize the traditional Chinese drama and culture when they received foreign diplomats and international visitors. They used to provide Mei's stage photos and materials for international press to make Mei enjoy great popularity. They also held counsel with Stuart, President of



梅兰芳与美国电影演员玛丽·璧克福合影

Yanjing University, John A. MacMurray, Chief of Mission of the US Embassy, and Julean Arnold, the American Commercial Attache who knew China and the US. Before leaving, they prepared written materials, adapted plays, rehearsal, costume and instruments including raising money for travelling expenses. Qi Rushan compiled some Chinese-English books such as *The ABC of Beijing Opera*, *The Biography of Mei Lanfan* and *The Collections of Mei Lanfang's Songs* and pamphlets about plays.

In order to introduce the traditional Chinese drama to the



梅兰芳（左四）在好莱坞与卓别林（左三）等合影

foreign audience briefly, Qi Rushan organized to paint delicate scrolls. According to the figure in Qi Rusha's memoirs. Scrolls are classified into 14 parts and total 183 scrolls. There are 1987 plates of paintings. Among them: theatre 6 scrolls and 12 plates; costume 12 scrolls and 154 plates; headdresses 8 scrolls 142 plates; ancient costume 4 scrolls 48 plates; beard 1 scroll and 40 plates makeup 10 scrolls 50 plates; facial painting 16 scrolls 256 plates; choregraphy 26 scrolls 156 plates; dance list 8 scrolls 312 plate; prop 10 scrolls 119 plates; weapon 6 scroll 192 plates; palace play 8 scrolls 25 plates; role 2 scrolls 93 plates; instrument 66 scrolls 388 plates; instruments are classified into 8 parts: metal instrument 12 scrolls 71 plates; stone instrument 4 scrolls 23 plates; string intrument 12 scrolls 71 plates; bamboo instrument 14 scrolls 83 plates; calabash instrumnet 4 scrolls 23 plates; clay instrument 3 scrolls 17 plates; leather instrument 14 scrolls 83

plates; wood instrument 3 scrolls 17 plates; The scroll is painted by a painter named Meng. The facial painting is painted by Wang Xinfu in accordance with the makeup of Hou Xirui and other jing roles. There are Chinese and English captions under each plate.

Mei Langfang's troupe visiting to the United State chose a main style to keep the quintessence of Chinese culture after their deliberate consideration and rehearsal for a long time. They wanted to attract overseas audience by colorful plays, completely new costume and traditional instruments. They selected out 24 persons to organize the troupe including 7 performers Wang Shaoting, Liu Lianrong, Zhu Guifang, Yao Yufu, Li Feiran and so on, 8 musicians such as Xu Lanyuan, Sun Huiting, Ma Baoming and so on. A performer should hold several roles simultaneously. The musicians sometimes made themselves up and went on stage. The troupe also prepared many gifts with typical Chinese styles such as percelain, ink, writing brush, embroidery, painting, fan, stage photo for presenting.

In January 1930, Mei Lanfang left for the United States via Yokohama, Japan and Victoria, Canada by the ship Queen Canada. After they arrived, Mei invited Prof. Zhang Pengchun from Nankai University who was lecturing in the US as general director. For adapting the U.S. audience's watching habit, they prepared three groups of plays. The first group is *By the Bend of Fenhe River*, *Dark Green Mountain*, *Sword Dance*, a episode of *Hongxian's Theft of the Box and Killing Tiger General*; The second group is *The Drunken Beauty*, *The Reed Marshes*, *Feather Dance*, a episode of *Beauty Xishi*, *The Fisherman's Revenge*; The third group is *By the Bend of Fenhe River*, *Dark Green Mountain*, *Inspecting Camp*, a episode of *The King's*

