

一代宗师

梅兰芳

The master
Mei Lantang

【上】

名誉主编 / 梅葆玖
主编 / 王文章
副主编 / 秦华生



人民教育出版社
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总序

王文章

今年是梅兰芳艺术大师诞辰120周年。为了总结他的艺术成就，回顾他卓越的艺术创造，学习和继承他的艺术遗产和高尚精神，中国艺术研究院在院图书馆和梅兰芳纪念馆珍藏的丰富文献资料的基础上，编辑出版《京剧艺术大师梅兰芳研究丛书》，其中包括：

- 1.《梅兰芳演出剧本选集》
- 2.《梅兰芳演出戏单集》
- 3.《梅兰芳演出曲谱集》
- 4.《梅兰芳往来书信集》
- 5.《一代宗师梅兰芳》
- 6.《齐如山谈梅兰芳》、《父亲梅兰芳》、《忆艺术大师梅兰芳》、《梅兰芳若干史实考论》、《品梅记》、《梅兰芳京剧艺术研究》

上述书籍之外，《梅兰芳访美京剧图谱》也将同时增订再版。以上书籍中有许多资料是第一次公开面世，如“演出戏单”和“往来书信”等。还有第一次翻译出版的1919年梅兰芳首次访日演出后由日本汇文堂出版的日文版《品梅记》，还有法籍华人傅秋敏博士根据其1998年在法国出版的法文版专著《梅兰芳戏剧艺术研究》和博士论文翻译撰写的《梅兰芳京剧艺术研究》等。这套系列丛书的出版，会从梅兰芳表演艺术本体及社会人文历史的变迁中，从艺术史的角度整体性地反映出梅兰芳与京剧及社会演变的关系。这些文献资料的出版，相信会为研究一代京剧艺术大师梅兰芳开拓更加宽阔的社会人文视野。

梅兰芳作为一代创立完整表演艺术体系的京剧艺术大师，首先是他在艺术上深入继承传统，并勇于改革创新，发展、提高了京剧旦脚乃至京剧艺术的整体水平，形成了具有标志性、代表性的京剧梅派艺术。他出身梨园世家，从小经过严格的戏曲艺术基础训练，11岁登台演出，20岁左右即形成轰动性的舞台艺术影响，但这时也是他进行艺术革新尝试、创演时装新戏的开始。正是他继承传统又发展传统，锐意革新，在不断超越前人和超越自己的过程中，把京剧旦脚艺术开创到前所未

有的艺术高峰。

梅兰芳作为一代具有广泛性群众影响的京剧艺术大师，不仅是因为他具有精湛的表演艺术，更因为他品德高尚，德艺双馨。他把为观众演好戏放在心中至高无上的地位；他扶危济困，提携同仁，待人诚恳，仁爱宽善。正是他对广大观众的无私奉献，才赢得观众的竭诚拥戴。

梅兰芳作为享誉世界的京剧艺术大师，还因为他以建立在对京剧艺术深入理解基础上的文化自信，抱着极大的热情，筚路蓝缕，在世界艺术舞台上努力传播京剧艺术。梅兰芳于1919年、1924年、1956年三次去日本，1930年去美国，1935年和1952年两次去苏联访问演出，其精湛的表演无不引起巨大轰动。这些演出，特别是1930年的访美演出，梅兰芳和他的剧团做了艰苦、细致的筹备，个中艰辛，外人难以体会。梅兰芳以自己的表演，真正让世界了解了中国戏曲的独特魅力，打破了当时欧美戏剧界把写实主义戏剧视作唯一正统舞台艺术的格局，增强了中国人对以京剧为代表的中国戏曲艺术的自信力和自豪感，加强了中西文化艺术的交流。

梅兰芳作为中国人爱戴并引以自豪的京剧艺术大师，还因为他在民族危亡之际，将个人安危置之度外，蓄须明志，不为敌伪演出，以大义凛然的爱国情怀，彪炳青史，为人景仰。梅兰芳先生正是以这样的气节，表现了一位艺术家对祖国和人民的真挚情怀。

梅兰芳大师为我们留下了珍贵的艺术遗产和精神遗产，在今天我们按照习近平总书记提出的立足中华优秀传统文化，培育和弘扬社会主义核心价值观而努力之时，梅兰芳大师的艺术遗产和精神遗产尤其值得我们珍视。梅兰芳曾是中国艺术研究院前身之一的中国戏曲研究院的首任院长，使我们作为今天中国艺术研究院的一员，更对梅兰芳大师怀有一种特殊的感情。在他诞辰120周年之际，我们整理编辑出版《京剧艺术大师梅兰芳研究丛书》，正是表达对他留下的这份丰富戏曲遗产的珍视，以及对他艺术实践和思想精神的研究、继承和弘扬。

2014年10月13日

Foreword

Wang Wenzhang

This year is the 120 anniversary of the birth of the great master Mei Lanfang. In order to summarize his artistic achievements, review his outstanding artistic creation, learn and inherit his artistic heritage and noble spirit, the scholars of the National Art Academy of China compile and publish Research Series on Mei Lanfang, the Great Master of Beijing Opera basing on the rich collections of the Academy Library and Mei Lanfang Memorial Museum as follows:

1. *The Anthology of Scripts Performed by Mei Lanfang*
2. *The Collection of Playbills of Mei Lanfang's Performance*
3. *The Collection of Music Scores of Mei Lanfang's Performance*
4. *The Collection of the Contacting Letters by Mei Lanfang*
5. *The Great Master Mei Lanfang*
6. *Qi Rushan's Talks about Mei Lanfang, My Father Mei Lanfang, A Recall of the Great Master Mei Lanfang, A Textual Research of Historical Facts about Mei Lanfang, Appreciation of Mei's Art, A Study of Mei Lanfang's Art of Beijing Opera*

Besides the books mentioned above, A Collection of Illustrative Plates of Beijing Opera Performed During Mei Lanfang's Visit to the United States will also be revised and reprinted. Many materials in the above books are first released to the public, such as "performance playbill" and "contacting letters" and so on. The Chinese version of Appreciation of Mei's Art translated from Japanese version, which was published by IBNUNDO in the year of 1919 in which Mei Lanfang performed in Japan, and A Study of Mei Lanfang's Art of Beijing Opera translated by French Chinese Dr. Fu Qiumin from French version published in 1998, and his monograph A Study of Mei Lanfang's Art of Beijing Opera based on his doctoral thesis. Both of them are put out first in Chinese. The series will reflect the relationship between Mei Lanfang and Beijing Opera and the evolution of society from the perspective of art history and showcase the change of Mei Lanfang's performing arts with the development of social and human history. I believe that the publication of series will develop more broad humane vision of society for the research of the great Beijing Opera master Mei Lanfang.

As a great master of Beijing Opera who created a complete performing system, Mei Lanfang inherited the tradition in the arts deeply and had the courage to reform, innovate, develop, and improve the overall level of dan role and Beijing Opera so that he formed an iconic and representative performing school of Mei. He was born in Liyuan (Pear Garden, means performing circle) family and had a strict training of Chinese drama from childhood. He made debut at age of 11 and formed a stage art sensational effect about 20 years old. At that time, he started his art innovation attempt to perform new plays with fashions. He not only inherited the tradition but also developed and innovated it. He constantly transcended predecessors and

surpassed himself in the process of the Beijing opera art and dan roles to reach an unprecedented peak of art. As a great master of Beijing Opera with a broad mass effect, Mei Lanfang not only had a superb performance art, but also was excellent in both performing skills and moral integrity. He put the supreme position in the heart to play a good show for the audience. He would like to help colleagues, treat people with sincerity, kindness and goodness. Since he devoted without selfishness to a large audience, and won the audience's wholehearted support.

As a great master of Beijing Opera with a world-renowned fame, Mei Lanfang spread the art of Beijing Opera in the world stage with the in-depth understanding of the art of Beijing Opera on the basis of cultural self-confidence. He was a pioneer in the field with a great enthusiasm. Mei Lanfang visited Japan three times in 1919, 1924 and 1956, and toured to the United States in 1930. In 1935 and 1952, he visited the Soviet Union twice. His exquisite performing all caused great sensation. For these performances, especially the 1930 US tour, Mei Lanfang and his troupe made painstaking and meticulous preparation. It is hard for outsiders to understand. Mei Lanfang really let the world understand the unique charm of Chinese opera with his performance, and broke the stereotype to treat realistic drama as the only legitimate stage art pattern by the European and American theatre circle at that time. He enhanced the self-confidence and sense of pride of the Chinese people who treat Beijing opera as the Chinese traditional drama, and promoted the Chinese and Western cultural exchange.

Mei Lanfang, the great master of Beijing Opera who is beloved and taken pride in by the Chinese people, was disregard of his personal safety on the occasion of national peril and grew a moustache not to perform for the enemy and puppet government. His patriotism without fear of death will be forever splendid in history and admired. Mr. Mei Lanfang was in such integrity, showing an artist sincere feelings for the motherland and the people.

The great master Mei Lanfang left us a precious artistic heritage and spiritual heritage. While today we follow the proposal of the General Secretary Xi Jinping to foster and promote the socialist core values with efforts based on the Chinese traditional culture, the great master Mei Lanfang's artistic heritage and spiritual heritage is especially worthy of our cherishing. Mei Lanfang was the first dean of the Chinese Opera Research Institute which is the predecessor of the National Art Academy of China, so that we, as a member of the Academy, have a special feeling to the great master. In his 120th anniversary of birth, we have finished the editing and publishing Research Series on Mei Lanfang, the Great Master of Beijing Opera. It expresses that we cherish this rich heritage treasures, as well as inheriting and carrying forward his artistic practice and the spirit of thought.



生平简介 Biography

梅兰芳先生（1894—1961）是我国戏曲艺术大师，杰出的京剧表演艺术家。他一生热爱祖国、热爱人民，把全部精力献给了京剧艺术事业。在半个多世纪的舞台实践中，他继承传统、勇于革新、一丝不苟、精益求精，将我国戏曲艺术的精华集于一身，创造了众多优美而令人难忘的艺术形象，积累了大量优秀剧目，发展并提高了京剧旦脚的演唱和表演艺术，形成了具有独特风格、大家风范的艺术流派——梅派。

梅兰芳创造了多种性格鲜明的舞台艺术形象，展现了中国妇女各种美好的品德与个性，有的端庄淑静，有的英武豪放，有的娇憨活泼，有的聪慧机敏，等等。他善于运用歌唱、念白、身段、舞蹈等技巧，把人物的心理状态刻画入微，融化在美的形象之中。因此，他在国内外一致被誉为伟大的演员和美的化身。

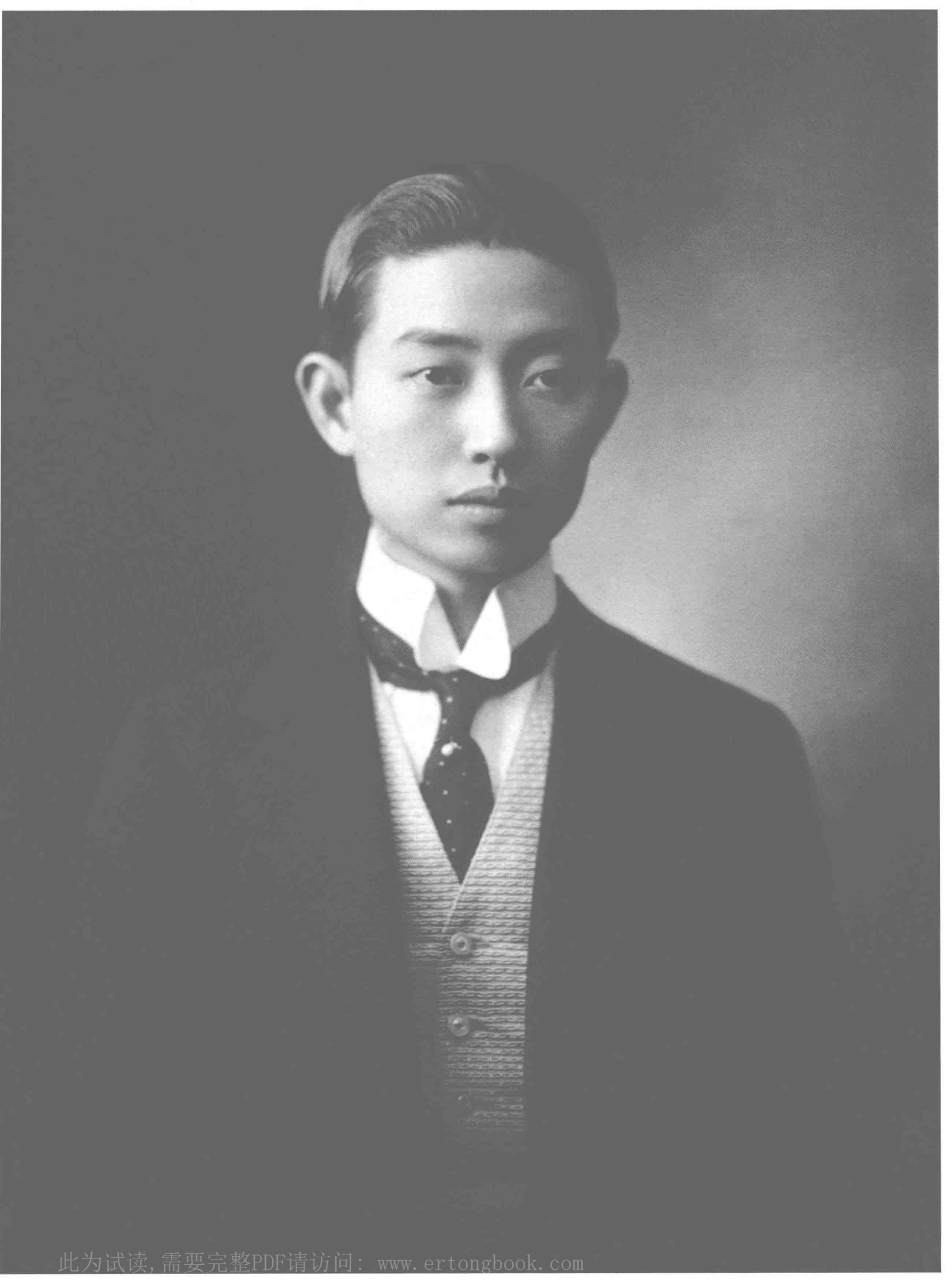
梅兰芳是我国向海外传播京剧艺术的前驱者，他曾于1919年、1924年和1956年三次访问日本，1930年访问美国，1935年和1952年两次访问苏联，演出获得盛誉。美国的南加利福尼亚大学和波摩那学院分别授予他荣誉文学博士学位。他在国外的演出不仅增加了各国人民对中国文化艺术的了解，使我国京剧艺术赢得国际声誉，也给予外国戏剧以积极影响。同时结识了众多国际知名戏剧家、作家、画家、歌唱家、舞蹈家、电影艺术家等，与他们建立了诚挚的友谊。以梅兰芳为代表的中国戏曲表演艺术被认为是当今世界三大表演体系之一。

1949年，梅兰芳应邀参加了第一届全国文学艺术工作者代表大会和第一届中国人民政治协商会议。中华人民共和国成立后，梅兰芳先后当选为全国人民代表大会代表，中国政协常委，中国文学艺术界联合会副主席和中国戏剧家协会副主席。先后担任中国戏曲研究院院长，中国京剧院院长，中国戏曲学院院长。1959年加入中国共产党。梅兰芳为祖国的文化艺术建设作出了多方面的贡献。

Mei Lanfang (1894-1961), was an outstanding Beijing Opera artist. He was a grandmaster of the traditional Chinese drama. Mei Lanfang was a patriot and deeply loved his people. Mei Lanfang dedicated his whole life to the art of Beijing Opera. During his stage career for over half a century, he combined the best Beijing Opera traditions from the past and adapted them to a new stage to enrich the performance. He had constantly sought to improve his artistic skills and created many unforgettable artistic imagery by putting together the best local and national operas. His performance had excellent acting, singing and dancing. He turned the Beijing Opera into a colorful and comprehensive art at the highest stage. As a result, he formed his original style which developed into "Mei Lanfang School"—a school with unique and graceful characteristic. Mei created a new path for his Beijing Opera contemporaries. He is one of the greatest artist in the history of the traditional Chinese drama with the embodiment of beauty.

Mei Lanfang was a pioneer for introducing Beijing Opera to the world. He was instrumental in promoting cultural exchanges among China and other countries. He had successful tours to Japan in 1919, 1924 and 1956, the United States in 1930, and the Soviet Union in 1935 and 1952. During the tours, he earned international fame and recognition. Furthermore, he popularized the traditional Chinese drama among foreign audiences. He also helped foreigners better understand Chinese art and culture. Through his performances and world tours, Beijing Opera obtained world fame and recognition in the foreign stage. The performing art of the Chinese theatre represented by Mei Lanfang is recognized as one of the world's three main contemporary styles of performing art.

After the founding of the People's Republic of China in 1949, Mei Lanfang was elected as a deputy to the National People's Congress and a member of the Standing Committee of the National Committee of the People's Political Consultative Conference. He was also elected as the Vice-chairman of the All-China Federation of Literary and Art Circles and of the Dramatists' Union. He became President of the Institute of Chinese Opera Research and of the College of Chinese Opera, as well as Director of the National Beijing Opera Theatre. Mei Lanfang participated in numerous social works and activities. He joined the Communist Party of China in 1959 and made significant contributions to the socialist construction of his motherland in his late years. Mei Lanfang is a symbol of China's performing art and the pride of his people and nation.



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Appendix



崭露头角

Cut a Striking Figure

梅兰芳，名澜，字畹华。原籍江苏泰州，1894年10月22日（农历九月二十四日）生于北京的一个戏曲世家。8岁开始学戏，师事吴菱仙，学京剧正工青衣戏。11岁首次登台，后搭喜连成科班借台练戏，向秦稚芬和胡二庚学习花旦戏，向茹莱卿学习武功。继而搭鸣盛和班、双庆班、玉成班在京演出，先后与当时名角合演，声誉鹊起。20岁时，首次赴沪演出，声名大噪。

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

The teachers who had taught Mei were Wu Lingxian, Qin Zhifen, Hu Ergeng and Ru Laiqing.

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.

梅
兰
芳

《穆柯寨》

梅兰芳饰穆桂英

Mei Lanfang as Mu Guiying in *Mu's Village Fortress*



《虹霓关》

梅兰芳饰东方氏

Mei Lanfang as Lady Dongfang in *Rainbow Pass*