

<<梅兰芳与京剧艺术>>

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内容概要

Peking Opera, known as Jing Ju (Capital Opera), has a history of more than 200 years. Because of its patronage by the ruling Qing, or Manchu, dynasty, Peking Opera grew from a local folk art to the standard bearer of theatrical art. It attained the prominent status of Guo Ju or National Opera of China. After the Qing Dynasty was overthrown in 1911, Peking Opera continued to gain popularity not only with the upper classes but also with students and intellectuals. By the 1920s, it had developed into a splendid art form and a popular means of entertainment as well. In the capital alone, numerous theaters were established solely for opera performances, and there were at least three academies for training young performers and several professional opera troupes that performed every week.

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作者简介

作者：(美国)杨富森杨富森，Richard Fusen Yang was born and raised in China. After graduating from Yenching University, where he majored in journalism, he worked as a journalist during World War II. After the war, he and his future wife, Myrtle Lowe Yang, went to the United States, where he entered the University of Washington graduate school. He received both his Master of Arts degree and Doctor of Philosophy degree from the school. Over the next 35 years, he taught at three major universities in the United States. As a young man in Peiping (now Beijing) , he fell in love with Peking Opera. Not only is he an ardent enthusiast, he is also an amateur performer, having made his "debut" at the age of fourteen. In 1962, while teaching at the University of Southern California (Los Angeles) , he gave his first performance of Peking Opera at the school. He also introduced Peking Opera to the University of Pittsburgh, where he performed in 1974. He retired from the university as professor emeritus in 1983.

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章节摘录

插图：When they presented this new opera for Emperor Qianlong, he personally applauded them. Whenever the emperor showed his delight in anything, his court and the people of the entire city followed suit. Soon, the new opera gained popularity throughout the country. Because it had begun in the capital, the new art form was called Jing Ju ("capital opera"). Even after the overthrow of the Qing Dynasty by the new Kuomintang, or Nationalist Party, leadership in 1911, Peking Opera continued to enjoy the patronage of the government. After the capital was relocated from Peking to Nanking in 1927, the opera's popularity became even more widespread, and it received the designation of GuoJu ("national opera"). The Nationalists also declared the dialect of Peking to be guo yu, or the national standard language. Following the establishment of the People's Republic of China in 1949, GuoJu was changed back to Jing Ju. However, when the devastating Cultural Revolution broke out in 1964, all forms of opera were labeled "reactionary" and subsequently forbidden. For ten years, Peking Opera suffered a setback until the upheaval was finally quashed in 1976, when Peking Opera returned to the stage. Its popularity returned slowly, and it has yet to regain its former glory.

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媒体关注与评论

There is the use of the dancing medium, in the fullest sense of the term the basis of musical accompaniment, music accentuation, the rising into music where the emotion demands the very fullest expression: there is the fusion of words, speech, singing, music, dancing and decor into one art. — Theatre Arts Monthly (Vol. 14, April, 1930) U.S. dramatist Stark Young Is there any actor in the West (with the exception of one or two comedians) who can, like Mei Lanfang in evening dress, perform the essentials of his stagecraft before a group of professionals in a room without any special lighting device ?

—— German dramatist Bertholt Brecht Mr. Mei is not just a performing artist; he is also a scholar studying the possibility of further developing the characteristics of their ancient theatrical art, which combines movement, music, and ancient costumes into one... — Soviet film director Sergei Eisenstein

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