

《梅兰芳与京剧艺术》

图书基本信息

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内容概要

《梅兰芳与京剧艺术(英文版)》内容简介：Peking Opera, known as Jing Ju (Capital Opera) , has a history of more than 200 years. It has grown from a local folk art to the standard bearer of theatrical art. Peking Opera attained the prominent status of Guo .Ju or National Opera of China.

Mei Lanfang was considered the "King of Peking Opera". An outstanding female impersonator, Mei was also an innovator and reformer of the art. Mei Lanfang introduced Peking Opera to other countries, including the United States, the Soviet Union and Japan. Mei was lauded as an Ambassador of Chinese Culture in the American press. In recognition of Mei's artistic accomplishments and his efforts to promote cultural understanding between the United States and China, the University of Southern California and Pomona College in Los Angeles awarded Mei an honorary Doctor of Literature degree.

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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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编辑推荐

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