
Mei Lanfang The Art Of Beijing Opera

A History of Qing Court Theatre, 1662-1924

Drama Kings

PEKING OPERA AND MEI LANFANG

Chinese Dance and the Socialist Legacy

A Dictionary of Theatre Anthropology

Documenting the Life and Art of Mei Lanfang, 1894-1961

Mei Lanfang and the Twentieth-Century International Stage

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A Guide to China's Traditional Theatre and the Art of the Great Masters

Listening to Theatre

A HISTORY OF ANCIENT CHINESE MUSIC AND DANCE

Ascending the Hall of Great Elegance: the Emergence of Drama Research in Modern China

Chinese Theories of Theater and Performance from Confucius to the Present

Twentieth-Century Chinese-Western Intercultural Theatre

Staging for the Emperors

Mei Lan-fang

The Life and Times of a Peking Actor

Peking Opera and Mei Lanfang

Across Yin-Yang, Across Cultures, and Beyond Jingju

Forms, Functions, Correspondences

The Poetics of Difference and Displacement

China's Greatest Operatic Male Actor of Female Roles

Theatrical Creativity and Continuity in the Changing World

A New Literary History of Modern China

Alternative Chinese Opera in the Age of Globalization

A Guide to China's Traditional Theatre and the Art of Its Great Master

Chinese Theatre Placed and Displaced
Drama in the People's Republic of China
Performing "Nation"

A Pictorial Presentation of the Legendary Performer's American Tour

a guide to China's traditional theatre and the art of its great master : with selections from Mei Lanfang's own writings

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Corporeal Politics

Performing Zero

Dancing East Asia

Theatre Intercontinental

Peking Opera and Mei Lanfang

A Triptych

China's Greatest Operatic Male Actor of Female Roles

*Mei Lanfang The Art Of
Beijing Opera*

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RILEY CRISTOPHER

A History of Qing Court Theatre, 1662-1924 Readers Digest

At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. Revolutionary Bodies is the first English-language primary source-based history of concert dance in the People's Republic of China. Combining over a decade of

ethnographic and archival research, Emily Wilcox analyzes major dance works by Chinese choreographers staged over an eighty-year period from 1935 to 2015. Using previously unexamined film footage, photographic documentation, performance programs, and other historical and contemporary sources, Wilcox challenges the commonly accepted view that Soviet-inspired revolutionary ballets are the primary legacy of the socialist era in China's dance field. The digital edition of this title includes nineteen embedded videos of selected dance works discussed by the author.

Drama Kings Rodopi

Using China as a focus of her analysis, Chen examines a variety of cultural media, from Shakespearean drama, to Western modernist poetry, to contemporary Chinese television. She thus places sinology in the general context of Western theoretical discourses, such as Eurocentrism, postcolonialism, nationalism, modernism, feminism, and literary hermeneutics, showing that it has a vital role to play in the study of Orient and Occident and their now unavoidable symbiotic relationship.

PEKING OPERA AND MEI LANFANG

American Academic Press

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Chinese Dance and the Socialist Legacy
Routledge

This is the first English language book dealing with the life and art of Mei Lanfang, the greatest actor of the 20th century in China who specialized in female roles in classical Chinese theatre, especially jingju (Beijing or Peking Opera), from Chinese, Western, Russian, and intercultural perspectives as well as Mei Lanfang's own perspective.

A Dictionary of Theatre Anthropology
Springer

Featuring over 140 Chinese and non-Chinese contributors, this landmark volume, edited by David Der-wei Wang, explores unconventional forms as well as traditional genres, emphasizes Chinese authors' influence on foreign writers as well as China's receptivity to outside literary influences, and offers vibrant contrasting voices and points of view.

Documenting the Life and Art of Mei Lanfang, 1894-1961 Hong Kong University Press

The answers to these questions - and much, much more - are to be found in *The Changing Room*, which traces the origins and variations of theatrical cross-dressing through the ages and across cultures. It examines: * tribal rituals and shamanic practices in the Balkans and Chinese-Tibet * the gender-bending elements of Greek and early Christian religion * the homosexual appeal of the boy actor on the traditional stage of China, Japan and England * the origins of the dame comedian, the principal boy, the glamour drag artiste and the male impersonator * artists such as David Bowie, Boy George, Charles Ludlam, Dame Edna Everage, Lily Savage, Candy Darling, Julian Clary and the New York Dolls. Lavishly illustrated with unusual and rare pictures, this is the first ever cross-cultural study of theatrical transvestism. It is a must for anyone interested in cross-dressing, theatre, and gender.

Mei Lanfang and the Twentieth-Century International Stage University of California Press

Mei Lanfang - The Art of Beijing Opera
A Pictorial Presentation of the Legendary Performer's American Tour
Readers Digest

d BRILL

Uniquely covering literary, visual and performative expressions of culture, this volume aims to correlate the conjunctions of nation building, gender and representation in late 19th and early 20th century China and Japan. Focusing on gender formation, the chapters explore the changing constructs of masculinities and femininities in China and Japan from the early modern up to the 1930s. Chapters focus on the dynamism that links the remodeling of traditional arts and media to the political and cultural power relations between China, Japan, and the Western world. A true tribute to multidisciplinary studies.

A Guide to China's Traditional Theatre and the Art of the Great Masters Hong Kong University Press

"This book will act as a powerful introduction to the story of Beijing Opera over the course of the twentieth century with a particularly strong emphasis on the Communist period and its influence on contemporary performance. Using excellent oral history research and with a strong focus on practice and performance techniques, Li Ruru places the genre in

both its historical and global context: not a timeless Chinese tradition, but a product of China's turbulent twentieth century and the global interactions that were a key part of that history." Henrietta Harrison, Harvard University "This meticulously researched and colourful account of the highly complex performance form, jingju, will be of interest to a wide constituency of theatre scholars and cultural historians. Writing from the unique dual perspective of 'insider/practitioner' and academic, Li Ruru deftly weaves oral and cultural histories together with detailed performance analyses, including a fascinating chapter on the secrets of jingju training. This book promises to raise significantly the profile of this Chinese total theatre for English-speaking audiences." Jonathan Pitches, founding co-editor of *Theatre, Dance and Performance Training* "Li Ruru's unique and valuable perspective combines the critical eye of the imaginative researcher with the intimate perspective of a true jingju insider-the daughter of one of the twentieth century's leading female performers. Impeccably researched, passionate and personal, this aptly titled

book provides readers with an exciting and thought provoking look at jingju history and performance practice through its focus on the lives and work of six controversial leading artists." Elizabeth Wichmann-Walczak, University of Hawai'i at Manoa Any traditional theatre has to engage the changing world to avoid becoming a living fossil. How has Beijing Opera --- a highly stylized theatre with breath-taking acrobatics and martial arts, fabulous costumes and striking makeup --- survived into the new millennium while coping with a century of great upheavals and competition from new entertainment forms? Li Ruru's *The Soul of Beijing Opera* answers that question, looking at the evolution of singing and performance styles, make-up and costume, audience demands, as well as stage and street presentation modes amid tumultuous social and political changes. Li's study follows a number of major artists' careers in mainland China and Taiwan, drawing on extensive primary print sources as well as personal interviews with performers and their cultural peers. One chapter focuses on the illustrious career of Li's own mother and how she adapted to changes in

Communist ideology. In addition, she explores how performers as social beings have responded to conflicts between tradition and modernity, and between convention and innovation. Through performers' negotiation and compromises. Beijing Opera has undergone constant re-examination of its inner artistic logic and adjusted to the demands of the external world.

[Listening to Theatre](#) Harvard University Press

Most of the essays in this volume developed from a series of lectures on the forms and functions of theatre in different cultures, and correspondences between them, organized by the Leiden University Department of Theatre and Film Studies. Some contributions to this volume discuss origins, forms and functions of theatre in the Far and in the Middle East, as well as how in some cases the contemporary theatre in these cultures have managed to incorporate Western theatrical elements into their local traditions. Other articles consider how such twentieth-century Western dramatists as Yeats, Brecht and Beckett have been inspired by Asian theatre forms; how Western theatre-goers

have misunderstood the true nature of Russian drama; how the inspiration of the best known of those Russian playwrights has manifested itself in the work of an American film-maker; and how African dance has helped to reshape North Atlantic modern and post-modern choreography. Thus this collection is arranged to take the reader on a journey of discovery, or possibly recovery, from China to Japan, from India to Africa, from Iran to Turkey, to Russia and finally from Moscow to Manhattan. Theatre Intercontinental will be of value to scholars, teachers and students with an interest in how theatre manifests itself in various cultures, how it originated, what needs it fulfils and how it is affected by cross-cultural influences. It provides a few tentative conclusions, some thought provoking questions and, we hope, the stimulus to compare the issues raised here with theatrical cultures not covered by this book.

A HISTORY OF ANCIENT CHINESE MUSIC

AND DANCE University of Michigan Press

The first English-language anthology that traces the centuries-long evolution of Chinese thought on theater and

performance

Ascending the Hall of Great Elegance: the Emergence of Drama Research in Modern China Rowman & Littlefield

Peking Opera provides a comprehensive illustrated introduction to the origins and development of this unique performance art.

Mei Lanfang - The Art of Beijing Opera A Pictorial Presentation of the Legendary Performer's American Tour

"Theatrical performance occupied a central place in the emotional and political life of the Qing dynasty imperial household. For over two centuries, the Qing court poured a tremendous amount of human and material resources into institutionalizing the theatrical arts for the purposes of entertainment and edification. The emperors and empresses were ardent patrons and key players in establishing an artistic form that the court theatre called its own. They went to great lengths to cultivate a discerning taste in theatre and oversaw the artistic and managerial aspects of court theatrical activities. In the imperial theatrical spaces within and outside the Forbidden City, which were designed and built with the capacity to

produce stunning visual effects, theatrical productions were staged to entertain imperial family members and to impress obeisance-paying guests from near and afar. Treating Qing dynasty court theatre as a unique site in which to examine important but uncharted realms of Chinese theatrical experience, *Staging for the Emperor* examines two distinct and interlocking dimensions of the Qing court theatre—the vicissitudes of the palace troupe and the multifaceted functions of court-commissioned ceremonial dramas—to highlight the diverse array of views held by individual rulers as they used theatrical means to promote their personal and political agendas. Drawing on recently discovered materials from a variety of court administrative bureaus, memoirs, diaries, and play scripts written for court ceremonial occasions, this study places the history of Qing court theatre in the broader context of Qing cultural and political history. *Staging for the Emperors* would appeal to readers interested in China studies and performance studies. It would also appeal to those outside the field of China studies who are interested in developing a cross-cultural perspective on

the interplay between state rituals, power, identity formation, and theatrical experiences"--

Chinese Theories of Theater and Performance from Confucius to the Present Samuel French, Inc.

Bringing the study of Chinese theatre into the 21st-century, Lei discusses ways in which traditional art can survive and thrive in the age of modernization and globalization. Building on her previous work, this new book focuses on various forms of Chinese 'opera' in locations around the Pacific Rim, including Hong Kong, Taiwan and California.

Twentieth-Century Chinese-Western Intercultural Theatre Routledge

The first book-length study in any language of the presence and influence of Mei Lanfang, the internationally known Chinese actor who specialized in female roles on the twentieth-century international stage. Tian investigates Mei Lanfang's presence and influence and the transnational and intercultural appropriations of his art.

Staging for the Emperors Univ of California Press

China's early Republican stage witnessed

the rise of Mei Lanfang and his "reformed" jingju plays. Mei's successful career in the early Republican era not only helped him to enjoy great popularity on the domestic stage, but also assisted traditional Chinese theatre in gaining a valuable confirmation from the West. Without a full awareness of the fundamental differences between Western and Chinese theatrical aesthetics, the "Mei Party" intellectuals allowed themselves to be appropriated by Western colonial aesthetics and the Western gaze. Their approach applied Western drama's aesthetic principle to "reform" traditional jingju performance within China, while they plunged into a system of Orientalization that fit Western reception of traditional Asian art. In both cases, the traditional Chinese art's enduring cultural identity was threatened by the Western cultural dominancy in a postcolonial context.

Mei Lan-fang BRILL

Mei Lan-fang came from a famous actor family -the profession is often hereditary in China-and this story of his life is drawn mainly from his own reminiscences and from conversations with the author. He was a national figure whose name was a

household word for more than forty years; even in Europe, Japan, Russia and America he was widely known and admired. He was instrumental in opening the eyes of men like Stanislavsky, Eisenstein and Brecht to new dimensions of theatrical expression. No other Chinese actor attained and retained the unique position held by Mei Lan-fang. In foreign eyes it is unique in another sense for Mei made his reputation playing the women's roles of the Chinese classical repertoire, somewhat in the tradition of the Elizabethan theatre in the West. This biographical sketch remains the solitary account in English of China's most famous actor.

The Life and Times of a Peking Actor Hong Kong University Press

An imaginative tour de force, Starfall consists of three dramatic dialogues among real people in imagined settings. Anchoring each of the dialogues is the great Russian film director and theoretician Sergei Eisenstein, whose artistic theories (in all their formations and reformations) run throughout the book, illustrating the influences that affected the Soviet art world in the period between the two world wars. In *The Aquarians*

Eisenstein meets Bertolt Brecht in the first-class compartment of a train heading from Berlin to Moscow in 1932. They spend the night discussing and arguing about everything from the use of Renaissance magic in art to some kind of Wagnerian Gesamtkunstwerk, in which everything in art is connected. The Sorcerer's Apprentices takes place at a meeting held in Moscow on April 14, 1935, on the occasion of performances given during a visit by a noted Chinese actor, Mei Lan-Fang, and his troupe, the prime representatives of early twentieth-century classical Chinese theater. Conceived as a series of speeches by noted members of the Soviet theater and film circles (Eisenstein again), The Sorcerer's Apprentices contrasts the Russian theater with that of the Chinese, the German (antifascist, emigre theater of Brecht and Erwin Piscator), and even the avant-garde British drama (as represented by Gordon Craig). Ash Wednesday has Eisenstein engaged in a dialogue with Mikhail Bakhtin. They speak about German culture -- in particular Eisenstein's desire to stage Wagner's The Valkyrie, which Bakhtin appears to object to on both political and

artistic grounds; the influence of astrology in Soviet literary circles; and jazz music as a symbol of pure art. Filled with references familiar and arcane, biographical and political, steeped in literary history from the mid-nineteenth century to the mid-twentieth, and peppered with references to the writings of such dissimilar thinkers as Giordano Bruno, Rabelais, Goethe, and Antonin Artaud, Starfall will appeal to all readers interested in the developments of twentieth-century dramatic art.

Peking Opera and Mei Lanfang University of Michigan Press

Intercultural theater is a prominent phenomena of twentieth-century international theater. This book's views intercultural theatre as a process of displacement and re-placement of various cultural and theatrical forces, a process which the author describes as 'the poetics of displacement'.

Across Yin-Yang, Across Cultures, and Beyond Jingju Springer

Staging Revolution refutes the deep-rooted notion that art overtly in the service of politics is by definition devoid of artistic merits. As a prominent component shaping the culture of the Cultural

Revolution, model Beijing Opera (jingju) is the epitome of art used for political ends. Arguing against commonly accepted interpretations, Xing Fan demonstrates that in a performance of model jingju, political messages could only be realized through the most rigorously formulated artistic choices and conveyed by performers possessing exceptional techniques. Fan contextualizes model jingju at the intersection of history, artistry, and aesthetics. Integral to jingju's interactions with politics are the practitioners' constant artistic experimentations to accommodate the modern stories and characters within the jingju framework and the eventual formation of a new sense of beauty. Therefore, a thorough understanding of model jingju demands close attention to how the artists resolved actual production problems, which is a critical perspective missing in earlier studies. This book provides exactly this much-needed dimension of analysis by scrutinizing the decisions made in the real, practical context of bringing dramatic characters to life on stage, and by examining how major artistic elements interacted with each

other, sometimes harmoniously, sometimes antagonistically. Such an approach necessarily places jingju artists center stage. Making use of first person accounts of the creative process, including numerous interviews conducted by the author, Fan presents a new appreciation of a lived experience that, on a harrowing journey of coping with political interference, was also filled with inspiration and excitement. “This

fascinating study is ground-breaking and timely. Xing Fan masterfully demonstrates how the creative choices made by playwrights, directors, musicians, actors, and designers intersected with one another in creating an aesthetics of the model theater during the Cultural Revolution. A must-read for anyone interested in Chinese literature and drama, theater studies, and comparative

literature.” —Xiaomei Chen, University of California, Davis “Though no longer in fashion, the model revolutionary operas of the Cultural Revolution are still occasionally performed. Xing Fan has done us a great service by analyzing them in detail and reminding us of their merits. I thoroughly enjoyed this engaging book and learned a lot from it. I recommend it strongly.” —Colin Mackerras, Griffith University

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