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Guzheng: \"Spring River Flower Moon Night\" ?? - ?????**The Oldest Known Melody (Hurrian Hymn no.6 - c.1400 B.C.)** *The Life And Death Of Jiang Qing AKA Madame Mao* ~~??????????? ????????? ????? ????~~ *?????????? Sun Quan The Emperor (Guzheng\u0026Drum Ver.)* **?Guqin??unsullied?——The theme song of Ashes of love ??????????????** ????????????????????"??" ? ?????????????????????20190514?346?? 1% Violin Skills 99% Editing Skills ~~?????? ??????? ???? ???? ???? ???? ???? - Música Tradicional China, Música Guqin, Musica Relajante.~~ 13 Types of (Beginner) Music Students RiverBrink TALKS: Artist Talk by Dr. Eric Feng Fan *Dr. Maggie Greene, Resisting Spirits: Drama Reform \u0026 Cultural Transformation in the PRC Ling Zhang | Floating Constellation: Border Crossing Exchanges Within and Beyond Asia* ~~Japanese Pronunciation of Timeline~~ ~~Ancient Melody~~

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Ling Shuhua was born Ling Ruitang in Beijing. Shuhua was the daughter of the fourth wife of a high ranking Qing official from the southern province of Canton, who later served as the mayor of Beijing.. Soon after graduating, she married Chen Yuan, the founder of the important May Fourth Movement journal Contemporary Review.In 1927, the couple moved to Hubei so that Chen could teach at Wuhan ...

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Ling Shuhua, also known as Su-hua Ling Chen after her marriage, was a Chinese modernist writer and painter whose short stories became popular during the 1920s and 30s.

Ling Shuhua (March 25, 1900 — March 22, 1990), People's ...
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The author, daughter of the mayor of Peking, recounts her childhood growing up in pre-revolutionary China

The quest for gentility has shaped Chinese civilization and the formation of culture in China until the present day. This book analyzes social aspirations and cultural practices in China from 1550 to 1999, showing how the notion of gentility has evolved and retained its relevance in China from late imperial times until the modern day. Gentility denotes the way of the gentleman and gentlewoman. The concept of gentility transcends the categories of gender and class and provides important new insights into the ways Chinese men and women lived their lives, perceived their world and constructed their cultural environment. In contrast to analyses of the elite, perceptions of gentility relate to ideals, ambitions, desires, social capital, cultural sophistication, literary refinement, aesthetic appreciation, moral behaviour, femininity and gentlemanly elegance, rather than to actual status or power. Twelve international leading scholars present multi-disciplinary approaches to explore the images, artefacts and transmission of gentility across the centuries in historical and literary situations, popular and high culture, private and official documents, poetry clubs, garden culture and aesthetic guidebooks. This volume changes the ways we look at Chinese cultural history, literature, women and gender issues and offers new perspectives on Chinese sources.

Jumping Through Hoops is a collection of nine intense and dramatic stories that sheds new light on the experiences of Chinese women during the Second World War. Originally published in Chinese in 1945, as part of Xie Bingying's classic anthology Nu zuojia zizhuan xuanji (Selected autobiographical writings by women writers), the extraordinary narratives reveal the writers' personal struggles during the years of turmoil between the Republican and Communist eras. Whether the contributors are internationally acclaimed or just rediscovered, most of these narratives are seldom found in other collections, either in Chinese or in translation.

A reference guide to American women's writing presents authors and their work side by side with social and cultural events during the same period in a "timeline format."

Lily Briscoe's Chinese Eyes traces the romance of Julian Bell, nephew of Virginia Woolf, and Ling Shuhua, a writer and painter Bell met while teaching at Wuhan University in China in 1935. Relying on a wide selection of previously unpublished writings, Patricia Laurence places Ling, often referred to as the Chinese Katherine Mansfield, squarely in the Bloomsbury constellation. In doing so, she counters East-West polarities and suggests forms of understanding to inaugurate a new kind of cultural criticism and literary description. Laurence expands her examination of Bell and Ling's relationship into a study of parallel literary communities—Bloomsbury in England and the Crescent Moon group in China. Underscoring their reciprocal influences in the early part of the twentieth century, Laurence presents conversations among well-known British and Chinese writers, artists, and historians, including Virginia Woolf, Vanessa Bell, G. L. Dickinson, Xu Zhimo, E. M. Forster, and Xiao Qian. In addition, Laurence's study includes rarely seen photographs of Julian Bell, Ling, and their associates as well as a reproduction of Ling's scroll commemorating moments in the exchange between Bloomsbury and the Crescent Moon group. While many critics agree that modernism is a movement that crosses national boundaries, literary studies rarely reflect such a view. In this volume Laurence links unpublished letters and documents, cultural artifacts, art, literature, and people in ways that provide illumination from a comparative cultural and aesthetic perspective. In so doing she addresses the geographical and critical imbalances—and thus the architecture of modernist, postcolonial, Bloomsbury, and Asian studies—by placing China in an aesthetic matrix of a developing international modernism.

A remarkable life and a remarkable voice emerge from the journals, letters, and memoirs of Leo Lerman: writer, critic, editor at Condé Nast, and man about town at the center of New York's artistic and social circles from the 1940s until his death in 1994. Lerman's contributions to the world of the arts were large and varied: he wrote on theater, dance, music, art, books, and movies for publications as diverse as Mademoiselle and The New York Times. He was features editor at Vogue and editor in chief of Vanity Fair. He launched careers and trends, exposing the American public to new talents, fashions, and ideas. He was a legendary party host as well, counting Marlene Dietrich, Maria Callas, and Truman Capote among his intimates, and celebrities like Cary Grant, Jackie Onassis, Isak Dinesen, and Margot Fonteyn as part of his larger circle. But his personal accounts and correspondence reveal him also as having an unusually rich and complex private life, mourning the cultivated émigré world of 1930s and 1940s New York City, reflecting on being Jewish and an openly homosexual man, and intimately evoking his two most important lifelong relationships. From a man whose literary icon was Marcel Proust comes an unparalleled social and emotional history. With eloquence, insight, and wit, he filled his journals and letters with acute assessments, gossip, and priceless anecdotes while inimitably recording both our larger cultural history and his own moving private story.

"Quite apart from her contributions as a literary critic, Shu-mei Shih is able to historicize literary developments of the period most persuasively. Her analysis of Shanghai, the city, and the literary movement it spawned, is crafted with great sensitivity to both history and literature. In many ways, it is the most inclusive historical study of modern Chinese literature in its formative period."—Prasenjit Duara, author of Rescuing History from the Nation "Tracing the spectral production of 'Chinese' identity as it is disseminated globally, Shih boldly moves away from using place (ethnicity) and the body (race) to anchor Chinese identity, to argue that the visual (film) and the verbal (language and linguistics) are the most salient ones in the modern and contemporary historical formation. She succeeds brilliantly."—David Palumbo-Liu, author of Asian/American: Historical Crossings of a Racial Frontier "This is the most thoroughly researched study of Chinese modernism published to date. The author's theoretical interventions greatly enrich our understanding of colonial modernity and the stakes of comparison in cross-cultural studies. The book is a major contribution to modern Chinese literary studies and comparative literature."—Lydia Liu, editor of Tokens of Exchange

Through the lens of the discursive reconstruction and cultural reimagining of sisterhood, this book investigates the dynamic entanglements and contestations among women, nation, and Chinese modernity.

Looks at the history of women's friendship, describes movements where women banded together to find security and companionship in cooperative living, and examines the obstacles to female friendships set up by heterosexual society

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