

HUMANITIES  EST PRESENTS

BEAUTY AND TREASURES OF IMPERIAL
BEIJING



February 11 & 12, 2005

HERBST THEATRE, SAN FRANCISCO

presented in cooperation with the Consul General of the People's Republic of China, the Center for the Pacific Rim at USF, the Silkroad Foundation, the Chinese Historical Society Museum, the Asian Art Museum of San Francisco, and the Mechanics' Institute Library

BEIJING

Herbst Theatre, 401 Van Ness Street (at McAllister), San Francisco

Moderator: **ULDIS KRUZE**, Professor of History, University of San Francisco

Friday, February 11, 8:00 PM – 10:15 PM

Dynastic China and the Forbidden City

8:00 pm *Lecture* **EMPEROR, PALACE, AND CITY IN MING DYNASTY BEIJING** The Ming dynasty (1368-1644) was founded by a Han Chinese peasant and former Buddhist monk turned rebel army leader. The dynasty reached its zenith of power during the first quarter of the fifteenth century. **RICHARD VINOGRAD** (Christensen Professor in Asian Art, Stanford University) will explore visual expressions of imperial power within the palace and in the greater city of Ming era Beijing.

9:00 pm *Performance* **FROM BEIJING OPERA TO CONTEMPORARY LEGEND** Members of **DIMENSIONS PERFORMING ARTS COMPANY** and **CONTEMPORARY LEGENDS THEATER** will perform segments from traditional operas, the *Monkey King* and *Riding Horse*. They will also share an excerpt from the landmark work, *Kingdom of Desire*, a new opera based on Shakespeare's *Macbeth*. Between excerpts, premiere artist **HSING-KUO WU** will explain the key dance movement, make-up, and martial art elements of Peking Opera. *Please see the Friday Program Notes for further details on the performance.*

Saturday, February 12, 10:00 AM – 4:30 PM

Beijing: Seat of an Empire

10:00 am *Lecture* **RELIGION AND THE FORBIDDEN CITY UNDER THE MANCHU COURT** Religion in the imperial court of the Qing dynasty played an important role in design and decision among its architects and rulers. **SUSAN NAQUIN** (East Asian Studies Department Chair and Professor of History, Princeton University) will explain some of the symbolism behind the design of the period.

11:00 am *Lecture* **IMPERIAL REBUSES: HIDDEN MEANINGS IN THE DECORATIVE ARTS OF THE QING DYNASTY** Porcelains, jades, and textiles made for the palace have specific meanings. **TERESE TSE BARTHOLOMEW** (Curator of Himalayan Art and Chinese Decorative Art, Asian Art Museum of San Francisco) will discuss the typical blessings symbolized in imperial decorative arts, such as good marriage, sons, wealth, and longevity, as well as those that symbolized bumper harvests or one long reign without end.

Noon – 1:30 pm Break for Lunch

1:30 pm *Performance* **THE ART OF CHINESE STORYTELLING** Local performer and educator **MARY DOTTER** will give an explanation and demonstration of the art of traditional Chinese storytelling.

2:00 pm *Lecture* **MANDATE OF HEAVEN: THE FORBIDDEN CITY** The Forbidden City is not merely a seat of imperial power, but an instrument of its projection. **MARY SCOTT** (Professor, Department of Humanities, San Francisco State University) will discuss the Forbidden City's overall orientation, the sequence of courts and halls, the private imperial family quarters, and the various service areas as a series of purposefully designed and inhabited ritual spaces.

3:00 pm *Lecture* **BEIJING (INTERRUPTED)** As a result of wars and invasions, there are few existing buildings in China predating the Ming dynasty (1368–1644). **JEFFREY RIEGEL** (Professor of Chinese, Department of East Asian Languages and Cultures, UC Berkeley) recently spent a year in Beijing working on excavated manuscripts and other early texts. He will share insights from his research and experiences of the dramatic changes taking place in the city.

Jeffrey Riegel's participation is underwritten in part by BANK OF THE WEST.

4:00 pm *Panel discussion* **ULDIS KRUZE** will moderate discussion among all lecturers. Audience questions will be addressed.

Playbill Cover Image: *Portrait on Silk of Emperor Kangxi in Court Robe*, Early 18th Century

ABOUT OUR PRESENTERS

Terese Tse Bartholomew is Curator of Himalayan Art and Chinese Decorative Art at the Asian Art Museum of San Francisco. She has curated over 25 major exhibitions for the Museum, including *New Millennium Painting and Calligraphy by Madame Chiang Kai-Shek & The Masters of Chinese Paintings and Calligraphy* (2000), *The Art of Chao Shao-an* (1997) and *Beauty, Wealth and Power: Jewels and Ornaments of Asia* (1992). She has also guest been a Guest Curator at numerous museums internationally. Her recent publications include two contributions to Chuimei Ho and Bennet Bronson's *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong* (Chicago: The Field Museum, 2004).

Uldis Kruze (Moderator) is Professor of History at the University of San Francisco. He specializes in contemporary Japanese politics, modern Chinese history, U.S.-China and U.S.-Japan relations. Kruze has translated Kang Fan's *An Economic History of the Major Capitalist Countries: A Chinese View* (M.E. Sharpe, 1992), published numerous articles, and is currently working on two books, one on Nixon's "new" China policy initiatives of 1969-73, and another on Shin Kanemaru entitled *A Biography of Shin Kanemaru (1918-1993): The Rise and Fall of a Japanese "Shadow Shogun."*

Susan Naquin Chair, East Asian Studies (B.A., Stanford, 1966 Ph.D., Yale, 1974) works on the social and cultural history of early modern China. She has written about millenarian peasant uprisings, families and rituals, pilgrimages, temples, and the history of Beijing. Together with Evelyn Rawski, she wrote *Chinese Society in the Eighteenth Century* (Yale, 1987). She is actively interested in the material culture of China in the Ming and Qing periods, and the related topics of museums and collecting. She is currently working on religion and regional culture in north China, particularly the cults of Mount Tai. Professor Naquin taught previously at the University of Pennsylvania (1976-93), and has a joint appointment in the Department of East Asian Studies at Princeton. Recent publications include *Peking: Temples and City Life 1400-1900* and *Pilgrims and Sacred Sites*, edited with Chun-fang Yu.

Jeffrey Riegel is Professor in the Department of East Asian Languages and Cultures and Chair of the Center for Chinese Studies at UC Berkeley. He teaches undergraduate readings courses in ancient Chinese poetry and prose and graduate seminars on early Chinese thought, the "Confucian Classics," as well as on paleography and recently-excavated manuscripts. He has received numerous awards and fellowships, including a Guggenheim Fellowship and Senior Scholar Research award from the Chiang Ching-kuo Foundation. He has recently delivered lectures at Peking University and the Association for Asian Studies' annual meeting. He is currently preparing a full translation of the Mozi and a study of traditional ghost stories. *The Annals of Lu Buwei*, a book by Professor Riegel and the late John Knoblock, was published by Stanford University Press in 2001.

Professor **Mary Scott's** (B.A. and M.A. Advisor and Graduate Coordinator) primary area of scholarly interest is the history, literature, and visual arts of the Ming (1368-1664), Qing (1644-1911) and Republican (1911-1949) periods. Her early work was about the late seventeenth-century emergence of a fiction of social critique disguised as a chronicle of domestic life, a development that culminated in the great eighteenth-century novel *Dream of the Red Chamber*. Her current work examines conceptions, archaeology, museums and book collecting. She is also working on a translation of a novel about female impersonators in the nineteenth-century Beijing theater. Her teaching interests include the history of science and technology in East Asia and the history and ideology of landscape design in East Asia and Europe.

Richard Vinograd is the Christensen Professor in Asian Art in the Department of Art & Art History at Stanford University. After receiving his Ph.D. from the University of California, Berkeley, he taught at Columbia University and the University of Southern California before coming to Stanford in 1989. He is the recipient of fellowship awards from the National Endowment for the Humanities, the American Council of Learned Societies, and the National Academy of Sciences Committee on Scholarly Communication with the People's Republic of China. Dr. Vinograd is the author of *Boundaries of the Self: Chinese Portraits, 1600-1900* (1992), and co-author (with Robert L. Thorp) of *Chinese Art & Culture* (2001). He co-edited *New Understandings of Ming and Qing Painting* (1994) and co-organized the accompanying exhibitions and international symposium in Beijing. He has also the author of numerous journal articles and essays on Chinese painting and esthetics, on such subjects as Chinese landscape painting, scholar-painting esthetics, artists' self-portraits, and specific studies of major artists.

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A PARTIAL TIMELINE OF BEIJING

960-1279 A.D.	Song Dynasty. Experiments in typesetting with moveable characters-paper currency in circulation	1840	Opium War between England and China.
1115-1234	Empire of the Jin in northeastern China. Jin conquered northern China in 1126 and the Song retired to the south.	1860	English and French troops sack Beijing. Yuanmingyuan garden destroyed.
1116	The liquid compass and magnetic declination described in Chinese text.	1872	First Chinese students sent to study in the West.
1210	Genghis Khan began the assault on China. Fall of Peking (now Beijing)	1879	Yan Fu, a marine official, returned to China after studying in Great Britain and began to translate into Chinese Western works on politics and sociology.
1263	Kublai Khan ascends the throne.	1883-1885	Franco-Chinese war
1275-1291	Marco Polo in the service of Kublai Khan-one of many foreign officials.	1900-1901	Boxer Rebellion
1279-1368	Yuan Dynasty		
1356	Zhu Yuanzhang (later Ming Hung Wu, founder of the Ming Dynasty) Ming emperors repair great wall.		
1368-1644	Ming Dynasty		
1421	Capital of China moved to Beijing. Imperial Palace built, Great Wall restored.		
1402-1433	First Chinese encyclopedia is compiled.		
1514	The Portuguese land in Guangdong.		
1522	Portuguese merchants forbidden to put into port after violence and clashes with Arab merchants. The Ming are beginning to use cannon acquired from the Portuguese.		
1575	First Christian missionaries arrive in Canton.		
1598	Father Matteo Ricci obtained permission to enter Peking (Beijing) and lived there until his death in 1610.		
1636	Jesuit missionary Adam Schall directs the production of artillery pieces made of cast iron. Schall is also president of the Imperial Academy of Astronomy.		
1644-1912	Period of the Qing (Ch'ing) (Manchu) dynasty. Rebellions, Opium Wars, decline of the monarchy.		
1644	Rebel Li Zicheng takes Peking. The last Ming emperor hangs himself in the imperial palace garden.		
1661-1722	Reign of Emperor Kang Xi.		
1736-1796	Reign of Emperor Qianlong (<i>Heavenly Glory</i>) (in 1796 he abdicated in favor of his son, Jia Qing, not wanting to reign longer than Kang Xi.)		
1755	Father Castiglione, as court painter, paints portraits of Qianlong.		
1793	Embassy from England led by Lord Macartney arrives in Peking. Emperor Qianlong writes George III rejecting trade agreements with England.		



The Poet Lin Pu Walking in the Moonlight
By Du Jin (1465-1487) Ming Dynasty



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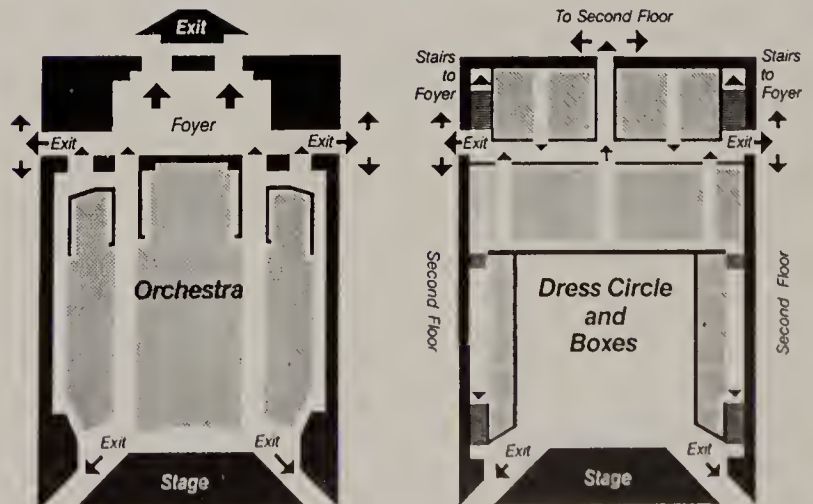
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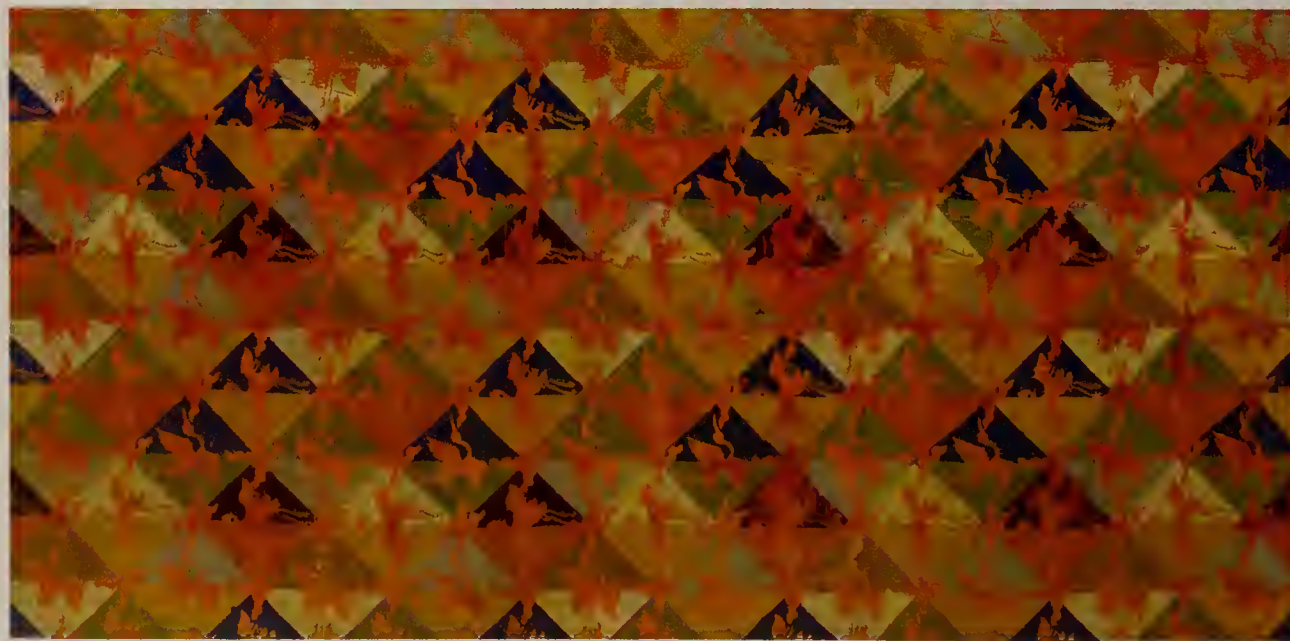
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BEAUTY AND TREASURES OF IMPERIAL BEIJING

February 11 and 12, 2005

At Herbst Theatre, 401 Van Ness Avenue (at McAllister), San Francisco

presented in cooperation with the Silkroad Foundation, the Consul General of the People's Republic of China, the Chinese Cultural Center, the Asian Art Museum of San Francisco, and the Mechanics' Institute Library

The year of the Rooster begins in February, and Humanities West will celebrate with the Beauty and Treasures of Imperial Beijing. The calendar is one element of the Chinese interest in celestial order—the Forbidden City itself is a reflection of the celestial universe that the Chinese call the Purple Protected Enclosure whose center is the Polar Star. Both the Polar Star and the Emperor were each fixed in the center of their respective celestial and earthly universes.

Beijing, or "Northern Capital," has been the capital of China through 24 emperors. The Liao, Jin, Yuan, Khan, Ming and Qing dynasties made this their capital and began the process of building and embellishing an imperial city. The city was chosen because its location and its proximity to the northern Chinese border facilitated a quick response to any threat of invasion. The heart of Beijing, the Forbidden City, was built according to a celestial plan; the axis is north-south, with buildings facing south to benefit from the energy of the yang, and as a protection from the troublesome yin which comes from the north. Numbers also play a significant role in the



architecture of the Forbidden City. The number nine represents the force of yang at its peak and figures importantly in the structure of these buildings and their decoration. Legend suggests that the Forbidden City contains 9,999 rooms, although the actual count is 8,886.

Beijing was a wooden city, and even with tile roofs, fire was a real threat. There were many features both symbolic and practical built into the structures to prepare for this catastrophe; even water features served as sources for water in case of fire. Some roofs, like that of the royal library, were covered in black tile rather than yellow. The color black was a symbol for water, thus was thought to protect from fire. The use of roof figures was another

example of symbolic protection. The number of figures reflected the importance of the occupant. The roof ridge and roof edges would have creatures to ward off demons, bad energy, and to guard against fire. The ridge creatures sometimes used were related to the Dragon King who ruled the seas and were thought to have the ability to stir

Continued on Page 6

**FRIDAY NIGHT PERFORMANCE ~ HSING KUO WU PERFORMS EXCERPTS FROM
KINGDOM OF DESIRE, THE MONKEY KING, AND THE JADE BRACELET.**



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ASIAN ART MUSEUM OF SF
SUI JIANGUO:
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JANUARY 14–APRIL 24, 2005

This exhibition provides a rare opportunity to view about a dozen large-scale works by one of the best-known sculptors in China today. Witty, incisive, and funny, Sui Jianguo's sculptures raise questions about China's modern past and its future. Many of these large works were intended to address a public Chinese audience in urban spaces once dominated by ceaseless sloganeering and propaganda, as well as an international audience eager to understand social, political, and artistic changes in China.

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Message from the Executive Director

Dear Friends:

Gung Hay Fat Choy (Best wishes and Congratulations. Have a prosperous and good year)! As noted in this issue's article, in February we begin the Year of the Rooster.

We are very pleased to present, just one week prior to Chinese New Year, our own celebration of Chinese history and culture at **Beauty and Treasures of Imperial Beijing**. This will be HW's third program dedicated solely to the splendors of Imperial China, the last on **Marco Polo's Silk Road** took place in Spring 2001.

I want to extend a special thanks to those of you who have joined HW or increased your support over the past year. As shown in the 2003-2004 income and expense graphs on the next page, we have once again had to reduce our expenses and rely further upon the generosity of our individual contributors. As reported in a recent study conducted by the Foundation Center and the American Academy of Arts and Sciences, during times of financial strain and global crises such as today, even foundations with a commitment to humanistic disciplines are often lead to direct less attention and support to programs in the humanities. At the same time, the humanities serve the critical role of developing and preserving human thought and culture in our society. We greatly appreciate your support of HW's efforts in that endeavor.

I look forward to seeing you at Herbst Theatre on February 11 & 12.

Sincerely,

Silvia Mazzone-Clementi

SPEAKERS' DINNER CANCELLED

Due to increased costs and our need to cutback on auxiliary program expenses, there will be no Friday speakers' dinner in conjunction with the "Beijing" program. We invite Friends of Humanities West to meet informally with the speakers by joining us for the Saturday Friends' luncheon at Indigo. Luncheon details and a reservation form are on page 7 of this Newsletter.

"GIOVANNI BOCCACCIO'S DECAMERON AND THE BIRTH OF MODERNITY"

Italian Tour & Seminar (July 18-August 18, 2005)

This travel seminar will impart an understanding of Giovanni Boccaccio's dramatic position in the rise of the Renaissance. Directed by Michaela Paasche Grudin, Professor Emerita, Lewis and Clark College, the seminar will focus on her own new interpretation of Boccaccio's masterpiece, *The Decameron*.. Participants will reside at the Villa Campriano in the Tuscan countryside near Siena. The \$5,100 program fee includes roundtrip transportation from the Rome airport, food, lodging, and several excursions to historic locations, including Padua, Florence, Arezzo, Montepulciano, San Gimignano, Certaldo, and the Sienese Palio. The seminar also includes Italian conversation lessons and cooking lessons by chef Luigi Ricci.

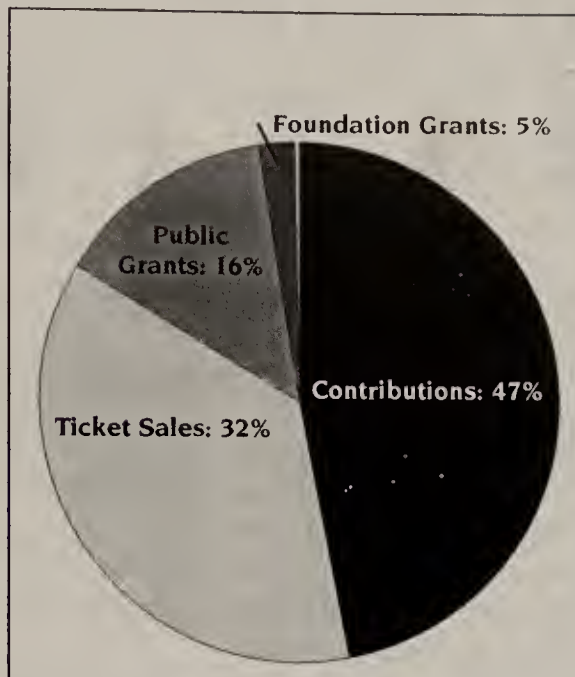
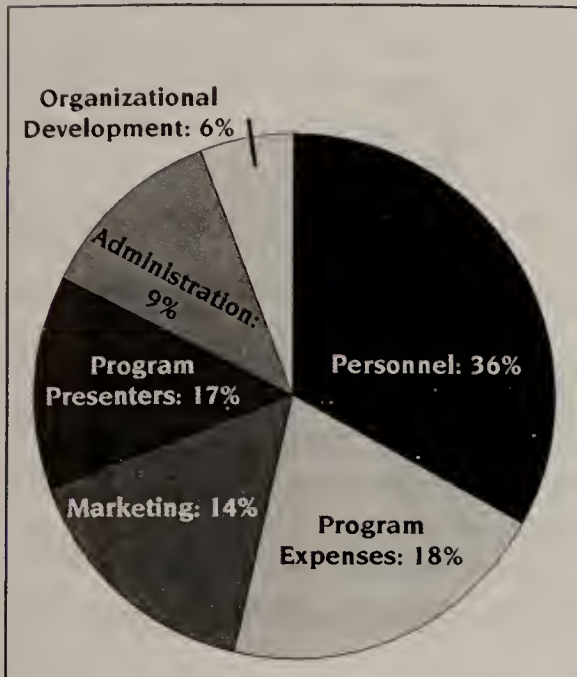
Registration and \$500 deposit due: March 1, 2005. For information or to request a brochure: 503-768-6043.

To access a brochure on the internet, visit www.lclark.edu/dept/ccps
Contact Michaela Grudin at michagrudin@hotmail.com or 808-874-560

Villa Campriano website: www.campriano.it

Sponsored by Lewis & Clark College School of Education (0615 SW Palatine Hill Rd., MSC 85, Portland, OR 97219), Siena Italian Studies and Associazione Culturale Ulissel

2003-2004 Report of Expenses and Revenue



MANY THANKS TO THE FOLLOWING INDIVIDUALS WHO MADE NEW OR INCREASED GIFTS TO HW IN 2004

Joanne Allen
 Shahla Ansari-Jaberi
 Bruce and Lee Bagnell
 Brigid Barton
 Helen Bogner
 Charles W. & Ann Bowman
 Jane and Stuart Bowyer
 Karen Breslin
 Lawrance Brown, Jr.
 Shireen Burns
 Mrs. John Edward Cahill
 Sam and Betty Catania
 Kathryn Conliffe
 Maureen Conway
 Shelly Cummins
 Andre and Kathryn Dermant
 Robert S. Dinsmore
 Sally Dudley
 Dr. Ann Duncan
 Bernice Ellison
 Margaret Feldstein
 Susan Ferro
 John A. Gasser
 Nora Gibson
 H. M. Hale
 Margaret and Larry Hauben
 Margaret Harrington, M.D.

Cheree Hethershaw
 Helmer Huseby
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 Mildred F. Oliva
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 Donna Pribble
 Frank and Sharon Rettenberg
 Helen Hilton Raiser
 Elizabeth Rhein
 Nancy Robison
 Bill Schlangen
 Dwight and Harriet Simpson
 Constance Tomal
 Austris J. Vitols
 Ralph and Gaila Watson
 Beverly A. Weber
 Jay Wiener
 Mr. and Mrs. Joseph Workman

2004-2005 SEASON RAFFLE

GRAND PRIZE: 2 United Airlines tickets for roundtrip travel within the continental United States.
ADDT'L PRIZES: fine wine, gift baskets, and hotel and restaurant gift certificates.

Ticket cost is \$2 each, \$10 for 6 tickets, or \$30 for 20 tickets.

Tickets are available at Herbst Theatre programs or through the HW office at 415-391-9700.

Winning tickets will be drawn on Saturday, May 14, 2005, at the Mark Twain program (**you need not be present to enter and win**).



Hsing Kuo Wu as "The Monkey King"

Advertise in the HW Theatre Playbill

Advertise your business, make an announcement on behalf of an organization you belong to, or welcome a guest speaker to the program. The cost of an ad ranges from \$100 for business card size to \$1000 for a full-page advertisement. For more information, please call Humanities West at 415.391.9700.

BEAUTY AND TREASURES OF IMPERIAL

BEIJING

Herbst Theatre, 401 Van Ness Street (at McAllister), San Francisco

Moderator: **ULDIS KRUZE**, Professor of History, University of San Francisco

Friday, February 11, 8:00 PM – 10:15 PM

Dynastic China and the Forbidden City

8:00 pm *Lecture* **FROM LIAO TO MING** The Liao dynasty established its capital at Beijing in 916 and the city remained the national capital during the Jin, Yuan, Ming and Qing dynasties. Famous worldwide for its striking architecture and precious collections of cultural and art objects, the imperial city is filled with royal secrets, scandals, romances and tragedies. **SUSAN NAQUIN** (East Asian Studies Department Chair and Professor of History, Princeton University) will explore the Forbidden City and its rulers.

9:00 pm *Performance* Members of **DIMENSIONS PERFORMING ARTS COMPANY** will demonstrate the key dance movement, make-up, and martial art elements of Peking Opera. Premiere Taiwanese performer **HSING KUO WU** will perform a segment from his landmark work Kingdom of Desire, in addition to excerpts from the Monkey King and the Jade Bracelet.

Saturday, February 12, 10:00 AM – 4:30 PM

Beijing: Seat of an Empire

10:00 am *Lecture* **LEGACY OF BEAUTY** Rivalry among the Mongol imperial heirs, natural disasters, and numerous peasant uprisings led to the collapse of the Yuan dynasty. The Ming dynasty (1368-1644) was founded by a Han Chinese peasant and former Buddhist monk turned rebel army leader. Having its capital first at Nanjing and later at Beijing (Northern Capital), the Ming reached the zenith of power during the first quarter of the fifteenth century. **WU HUNG** (Distinguished Service Professor in Art History and East Asian Languages and Civilizations, University of Chicago) will explore the rich history of the empire, city, and the artistic flowering of the Ming and early Qing Dynasties.

11:00 am *Lecture* **RELIGIOUS SYMBOLISM IN CHINESE PAINTING** The painters of the Ming (1368-1644) and Qing (1644-1911) dynasties took painting as a vehicle to express their interests and feelings. Unique to this period, they painted with a vigorous boldness, caring little for meticulous refinement. **MICHAEL KNIGHT** (Curator of Chinese Art, Asian Art Museum in San Francisco) will lecture on the essential importance of philosophy and religion to the art and aesthetics of Chinese painting of the period.

Noon – 1:30 pm **Break for Lunch**

1:30 pm *Performance* **THE ART OF CHINESE STORYTELLING** Presenter TBA The existence and popularity of professional storytelling in China dates back to the Song Dynasty (960-1279). In the ever-growing urbanization of Beijing, the story-teller became an established figure of the marketplace. Primarily based on oral transmission, this traditional art continues to the present.

2:00 pm *Lecture* **MANDATE OF HEAVEN: ARCHITECTURE OF THE FORBIDDEN CITY** Construction of the primary group of imperial buildings, known as the Forbidden City, remains one of the greatest achievements of the Ming Dynasty. **MARY SCOTT** (Professor, Dept. of Humanities, San Francisco State University) will discuss the Forbidden City, giving particular attention to its magnificent Temple of Heaven.

3:00 pm *Lecture* **TRANSFORMATION FROM MING DYNASTY TO PRESENT DAY – IMPERIAL CITY TO MODERN CAPITOL** As a result of wars and invasions, there are few existing buildings in China predating the Ming dynasty (1368–1644). Destruction and construction in modern times has again made dramatic changes in the face of the city. **JEFFREY RIEGEL** (Professor, Chinese Program, UC Berkeley) will share his experience of Beijing while living in a small cottage outside the Forbidden City, as well as recent technological advances in reconstructing some of the changes in the city over the centuries.

4:00 pm *Panel discussion* **ULDIS KRUZE** will moderate discussion among all lecturers, while addressing written questions from the audience.

SUGGESTED RESOURCES FOR BEIJING

Many books on this list are available or can be ordered from **A Clean Well Lighted Place for Books** in Opera Plaza. Other books should be easily found at a university or public library. The names of authors who are speakers at Italian Gems are indicated in **bold type**.

Beguin, Gilles and Dominique Morel *The Forbidden City, Center of Imperial China*. Abrams, 1997

Chinese Imperial City Planning. Honolulu: University of Hawaii Press, 1990.

He Li, *Chinese Ceramics*, 1996

Hearn, Maxwell K. *Splendors of Imperial China: Treasures from the National Palace Museum*, 1996

Chuimei Ho and Bennett Bronson. *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*. Merrell Publishers, 2004

Wu Hung. *The Wu Liang Shrine: The Ideology of Early Chinese Pictorial Art* (Stanford, 1989)

Three Thousand Years of Chinese Painting (New Haven and London, 1997)

Monumentality in Early Chinese Art and Architecture (Stanford, 1995)

Johnston, Reginald F., *Twilight in the Forbidden City*, 1934

Keswick, Maggie. *The Chinese Garden: History, Art and Architecture*. 2nd ed. New York: St. Martins Press, 1986

Liu, Laurence G. *Chinese Architecture*. New York, Rizzoli, 1989.

Mote, Frederick W., *Imperial China*, 2000

Naquin, Susan, *Peking: Temples and City Life, 1400-1900*, Princeton University Press, 2000

Sickman, Laurence and Alexander Soper. *The Art and Architecture of China*. Harmondsworth, UK, Penguin, 1978.

Reigel, Jeffrey and John Knoblock, *The Annals of Lü Buwei*, Stanford University Press, 2001

Spence, Jonathan *The Search for Modern China*, Norton, 1990
*From Ming to Ch'ing : Conquest, Region, and Continuity
in Seventeenth-Century China*. New Haven: Yale
University Press, 1979

The Chan's Great Continent: China in Western Minds (1984)

Wan Yi, Wang Shuqing and Lu Yanzhen, *Daily Life in the Forbidden City*, 1998

Yang Xin and Zhu Chengru. *Secret World of the Forbidden City:
Splendors from China's Imperial Palace*. Bowers Museum of Cultural
Art, Santa Ana, in association with the Palace Museum, Beijing.

Websites: www.chinapage.org

www.condensedchina.com

www.silk-road.com



up the waters with their tails and make rain – a handy way to extinguish flame. To ensure such creatures could not turn and consume the building, themselves, the images included a sword to secure them in place.

It seems that each topic Humanities West spotlights is connected in unexpected ways to earlier topics. Beijing is no exception. China is the terminus for the Silk Road of Marco Polo, which links directly to the worlds of Rome, Byzantium and early Europe and the rise of Christianity. Priests, notably the Jesuits, were also scholars of mathematics and science and were sought by the Chinese court for their knowledge of astronomy, math and latest ideas of the European Scientific Revolution. Joseph Needham, a noted scholar with expertise on China, notes that the interchange promoted China as a highly cultured place, while reserving the notion that European science was a Christian product. The exotic land sometimes known as Cathay was not always made more understandable by Western visitors such as Marco Polo, who served the great Khan, and others who served in other capacities such as Adam Schall, a Jesuit from Germany, served a president of the Imperial Academy of Astronomy.

Guiseppe Castiglione, an Italian Jesuit from Milan, was sent to China and became a court painter under the name of Lang Shi'ning. Castiglione served three emperors, most notable the Emperor Qianlong of the Qing dynasty who was especially fond of his paintings. Castiglione painted portraits of the Emperor and worked on the planning and decoration of palaces (such as the Palace of Peaceful Retirement – now being restored) and on a famous garden, Yuanmingyuan, (the Garden of Perfection and Light) which was mostly destroyed by the Anglo-French allied armies in 1860. Castiglione and another Jesuit priest, Benoit, had designed Western style buildings in this garden, which featured fine fountains and pools in the style of Versailles. As seems to be the fate of many western ancient structures, these ruins provided building material to feed the next generation of building.

The old streets of Beijing, also known as hutongs, were built in the area surrounding the Forbidden City during the Yuan, Ming and Qing dynasties. A saying goes "there are 360 large hutongs and as many small hutongs as there are hairs on an ox." The city had over the course of each dynasty been divided into as many as 60 sections. The city is currently divided into 4 sections encompassing 4550 hutongs. The hutongs remain much as they were during the Ming and Qing times and each would have been focused around different centers of activity such as government offices, residential areas for nobles and officials, and old marketplaces. The names reflect the activity that dominated the section, such as Xishiku (Western General Warehouse), or Dongchang (Eastern Prosperity). Anecdotes and legends abound. Lantern Market Street was once the most fashionable place to buy lanterns. In the evening,

colored lanterns would decorate the buildings and street. In winter, there would have been ice lanterns made by sprinkling water in particular patterns.

The unique theatre style now called Beijing Opera, Jingju, is about 200 years old and represents a combination of north and south theatre styles. Four Huiban Troupes came to Beijing in 1790 (at the time of Emperor Qinglong) and combined with Kunqu and several other existing troupes dramatizing ancient stories and historical events through a combination of singing, spoken dialogue and stylized action sequences. Over time, the genre evolved into the form most often seen today, and is also noted for the beautiful costumes and stylized makeup of the traditional characters.

The thin thread of trade we now call the Silk Road was one motivation for European exploration and expansion. Imperial China and its treasures of silk, tea and porcelain were sought by all of Europe. In 1793, an English envoy, Lord Macartney, was sent by George III to establish a trade presence in Beijing. The letter Emperor Qinglong sent to King George refusing this request stated quite clearly the views of Imperial China. "Yesterday your Ambassador petitioned my Ministers to memorialize me regarding your trade with China, but his proposal is not consistent with our dynastic usage and cannot be entertained. Hitherto, all European nations, including your own country's barbarian merchants, have carried on their trade with our Celestial Empire at Canton. Such has been the procedure for many years, although our Celestial Empire possesses all things in prolific abundance and lacks no product within its own borders. There was therefore no need to import the manufactures of outside barbarians in exchange for our own produce. But as the tea, silk and porcelain the Celestial Empire produces, are absolute necessities to European nations and to yourselves, we have permitted that foreign...firms should be established at Canton, so that your wants might be supplied and your country thus participate in our beneficence."



Come meet our Speakers and Humanities West Patrons at the Friends' Luncheon

Friends of Humanities West are invited to join us on Saturday, February 12, between the morning and afternoon sessions of the program for the **Friend's Luncheon**. The luncheon will be at **Indigo Restaurant**, located at 687 McAllister a short walk from the theatre. Guests will have a chance to share a table and break bread with speakers and fellow Humanities West supporters. This is a popular event—please sign up early (see order form below) as space is limited!



Individual Ticket Order Form for "Beijing" and "Mark Twain in the West"

Ticket orders may be made by mailing or faxing the completed form below to City Box Office. Orders may also be processed online at www.cityboxoffice.com. For more information, call CITY BOX OFFICE 415/392-4400.

IMPERIAL BEIJING

Feb. 11 and 12, 2005

Friday & Saturday Combo Feb. 11 and 12	\$70	2	\$60	2	4	\$
Mail/fax order fee per combo ticket	\$ 4	2	\$ 4	2	4	\$
Friday Evening Feb. 11, 8:00 pm–10:15 pm	\$35	2	\$30	2	4	\$
Saturday Day Feb. 12, 10:00 am–4:00 pm	\$40	2	\$35	2	4	\$
Student/Teacher (Balcony ONLY)			\$20	2	4	(\$)
Mail/fax order fee per ticket	\$2.00	2	\$2.00	2	4	\$
SUBTOTAL						\$

MARK TWAIN IN THE WEST

May 13 and 14, 2005

Friday & Saturday Combo May. 13 and 14	\$70	2	\$60	2	4	\$
Mail/fax order fee per combo ticket	\$ 4	2	\$ 4	2	4	\$
Friday Evening May 13, 8:00 pm–10:15 pm	\$35	2	\$30	2	4	\$
Saturday Day May 14, 10:00 am–4:00 pm	\$40	2	\$35	2	4	\$
Student/Teacher (Balcony ONLY)			\$20	2	4	(\$)
Mail/fax order fee per ticket	\$2.00	2	\$2.00	2	4	\$
SUBTOTAL						\$
GRAND TOTAL						\$

Enclosed is my check payable to CITY BOX OFFICE. Tickets are non-refundable.

Name _____

Telephone _____

Street _____

City _____

State _____ Zip _____

Charge my credit card: Visa MasterCard.

Acct No: _____

Expires: _____

Name on Card (print): _____

Signature: _____

PLEASE SEND TO CITY BOX OFFICE and (if mailing) enclose stamped self-addressed envelope, 180 Redwood St., Suite 100, San Francisco, CA 94102. FAX: 415/986-0411 PHONE: 415/392-4400 WEB: www.cityboxoffice.com

FRIENDS LUNCHEON RESERVATION FORM FOR THE "BEIJING" PROGRAM

Yes, I am a Friend of Humanities West and would like to attend the Friends Luncheon. Please reserve _____ place(s) in my name for the luncheon at Indigo Restaurant (687 McAllister St.) on Saturday, February 12.

Enclosed is a check, payable to Humanities West, for \$45 per person.

NAME _____

ADDRESS _____

Please return this form to Humanities West, 57 Post Street, Suite 814, San Francisco, CA 94104. Check payable to Humanities West. Phone: 415/391-9700. Fax: 391-9708.



**SPECIAL PERFORMANCES AND LECTURE BY
CHARLES ROSEN
DISCOUNT FOR HW SUPPORTERS**

Chamber Music San Francisco is presenting three Bay Area appearances by distinguished pianist and author, Charles Rosen. HW audience members will fondly remember Rosen's mesmerizing lecture and performance two seasons ago at our program on "Beethoven: Resonant Genius." One of the foremost writers and lecturers on music today, Rosen will give two performances and one lecture during his Bay Area visit. Author of *The Classical Style* and *The Romantic Generation*, and a frequent contributor to *The New York Review of Books*, Mr. Rosen is especially known for his profound knowledge of Beethoven, and will focus on that seminal genius and his influences.

Tuesday, April 19 at 8 pm: PROGRAM 1

Haydn Sonata #48 in C Major, Haydn Variations in F Minor, Mozart Sonata in A minor, K. 310, Beethoven Sonata in F minor, Op. 57 (Appassionata)

Saturday, April 23 at 11:30 am: LECTURE

"The Late Beethoven Sonatas, Revealed"

Saturday, April 23 at 2 pm: PROGRAM 2

Beethoven Sonatas in E Major, Op. 109, in Ab Major, Op. 110, in C minor, Op. 111

"A pianist of penetrating originality" - The New Yorker

Single Tickets: Normally \$30, but \$25 for Humanities West members

"Rosen Pack" (lecture + concert on April 23): Normally \$50, but \$45 for Humanities West members.

Tickets and information: www.chambermusicSF.org or 415-392-4400. **Inform of Humanities West patron status when purchasing.**



HUMANITIES WEST
57 Post Street, Suite 814
San Francisco, CA 94104

Beijing

www.humanitieswest.org

From Beijing Opera to Contemporary Legend

I. A Brief History of Beijing Opus

In 1790, on Qianlong emperor's 80th birthday, the first Anhui opera troupe arrived at Beijing to celebrate. This marks the beginning of more than two hundred years of Beijing Opera history. In 1828, Hubei Opera appears in Beijing, laying a solid foundation for future development of Beijing Opera. During the reign of Cixi, the second great female ruler in Chinese history, Beijing opera flourished.

II. Basic Training

Beijing Opera covers singing, dialogue, acting, martial arts, dancing, and acrobatic movements. Thus, a well-rounded actor must be trained in acting, dance, opera, drama, martial arts, and acrobatic skills.

The training focuses in five areas:

The hands--express external, symbolic gestures

The eyes—convey inner feelings and emotions

Body movements—emphasize an actor's command of the performing space

Footwork—train the actor in rhythms of walking and moving

Style—integrates hands, eyes, body movements and footwork to deliver a complete presentation of a character

III. A Typical Day of a Beijing Opera Student

4:30am	Wake up call
6:00am	Somersault Training
7:30am	Breakfast
8:30am	Basic Training
10:30am	Combat Skills
12:00pm	Lunch
1:30pm	Voice Training
3:30pm	Literature and History Study
5:30pm	Dinner—Get ready for performance or Evening Studies
7:00pm	Evening Classes (Math, Health Education, Ethics...)
9:00pm	Class Adjourn
10:00pm	Bedtime

(Mark Liu Performs Monkey King)

Humanities West's "Beauty and Treasures of Imperial Beijing"
Friday, February 11, Performance Program Notes

IV. Elaborate Division of Character Roles

The division of roles Beijing Opera is called "**hangdang**". The type of role is classified according to sex, age, personality and social status of each character.

There are 4 categories in Beijing Opera:

The Sheng Role—Male Role

The Dan Role—Female Role

The Jing Role—Painted Face Role

The Chou Role—Clown Role

In Beijing opera schools, teachers are the ultimate authority to determine which role you will study for the rest of your life. The selection process involves evaluating your look, body build, voice, temperament, personality, reflex and IQ.

(Zoe Chien performs Riding Horse)

V. Music in Beijing Opera

The orchestra of Beijing Opera is divided into two parts:

1. Wenchang—Civil section, composed of string and wind instruments
2. Wuchang—military section, composed of percussion instruments

The civil section accompanies the singing, while the military section accompanies battle scenes. It is the wuchang that controls the rhythms and movements of the entire performance. Since we do not have a live orchestra here today, this subject could be another lecture/demo in the future.

VI. Contemporary Legend Theatre—Kingdom of Desire

What you have just seen is the conventional, traditional Beijing Opera. Using traditional Beijing Opera performing styles (singing, dialogue, acting, fighting) and combined with modern artistic concept and techniques, Contemporary Legend Theatre has transformed Shakespeare's 4 famous plays: Macbeth, Hamlet, King Lear, and The Tempest. We received tremendous encouragement and support from its audience in Taiwan, and we have been invited to perform at many world-class art festivals, including the UK, France, Germany, Holland, Denmark, Chekoslovakia, China and Japan.

The *British Times* said, "It does not matter whether or not people are familiar with Beijing Opera or Shakespeare, they will love to watch *Kingdom of Desire*."

WHEN: May 21, 2005 Saturday 8:00 pm
May 22, 2005 Sunday 3:00 pm

WHERE: San Jose California Theatre
345 South 1st Street, San Jose, CA 95113

INFO: 408.257.6555 www.dimensionarts.org

Hsing-Kuo Wu

Hsing-Kuo Wu is currently the artistic Director of the Contemporary Legend Theatre and Associate Professor at Taipei National University of the Arts.

Wu studied at the Fu Hsing Chinese Opera School specializing in cavalier and aged man. He received his BA from the Theatre Department at Chinese Culture University. During his university years, he was a leading dancer with Cloud Gate Dance Theatre since 1973. After the graduation since 1977, he became a member with Lu Kuan Chinese Opera Troupe for 15 years.

In 1986, Wu and a group of enthusiastic friends founded the Contemporary Legend Theatre. The group renewed Chinese Opera by adapting Western classical plays to the styles and techniques of Peking Opera. He was both leading actor and director of the groundbreaking *The Kingdom of Desire*, adapted from Shakespeare's *Macbeth*. In this latest play of 2004, Wu played the role of Prospero, under the direction of TSUI Hark, in the world's first Peking Opera adaptation of Shakespeare's *Tempest* at the National Theatre, Taipei.

Wu is one of a handful of artists whose artistic work spreads across a wide spectrum—movie, television, traditional opera, modern theatre, and dance. The most prominent actor/director in Taiwan today, his notable accomplishments included J. William Fulbright and Asian Culture Foundation Scholarships for environmental theatre. He was a nominee for the Golden Horse Best Actor award, won the National Armed Forces Culture's Best Actor Award 3 times and Hong Kong Film Academy's Best New Actor Award in 1994. Currently, in addition to his successful singing, acting and directing careers as well as a drama Associate Professor at the Taipei Art Institute, he is also the creator and artistic director of the "Contemporary Legend Theatre". The *London Times* said, "He reminds us of the great Sir Laurence Olivier", and the Japanese *Yomiuri Shimbun* acclaimed him for "his powerful and persuasive work, his extensive performance experience, and his outstanding acting". Three years ago, he dazzled the Bay Area audience with his interpretation of *Rashomon*.

Hsiu-wei Lin

Hsiu-wei Lin, a dance choreographer, producer and artistic director, graduated from the Chinese Cultural College in Taipei, Taiwan, with a degree in Dance performance. Ms. Lin was also one of the choreographers who accompanied the Contemporary Legend Theatre for their tour performances to Europe and the United States. In 1986, Ms. Lin received a Fulbright Scholarship and studied in New York for half a year, and she was invited to participate and performed the solo dance *Nu-Ua* in the American Dance Festival.

Lin and other Bios continue on reverse

Humanities West's "Beauty and Treasures of Beijing"
Friday, February 11, Performer Bios

(Lin Bio Cont'd.)

Ms Lin established the Tai Gu Tales Dance Theatre with a group of five modern female dancers and five traditional Chinese opera male dancers in 1988. The first production *The Life of Mandala* was presented in December 1988. In this production, Lin focused on the life rhythm that comes naturally from inner human body, and she constantly tried to express such natural and universal feeling through expansion of this rhythm. After a series of performances, The Tai Gu Tales Dance Theatre had impressed the audience with its unique style of performance. From 1992 to 2004, The Tai Gu Tales Dance Theatre became internationally recognized. It was invited to many major festivals around the world.

Zoe Yu-ru Chien

Ms. Chien was graduated from National Fu-Hsing Opera College and was a drama major at Chinese Culture University. As a Chinese Opera Performer, she specializes in Hua-Dan (a female role demonstrating single young lady, pretty and witty, usually with less vocal parts but a lot of body movements and foot work).

Ms Chien is currently a leading actress of the Contemporary Legend Theatre. She also participates in the grand tour of "Confucious Said", a produced by Spring Sun Performing Arts Troupe. In addition, she is a talented DJ of the "Fly with UFO" program at UFO radio station in Taipei. She will perform "Riding Horse" tonight to demonstrate many symbolic movements of a young maiden.

Márk Hsiang-Chih Liu

Mr. Liu is a student at National Taiwan Junior College of Performing Arts in Taipei. He specialized in Wu-Chou (a male role with the characters of humor, playful and skillful martial arts).

Mr. Liu has studied Chinese Opera under Hong-Tien Kuo, Hsiao-Ping Mao, and Yu-Chiao Chang. He is a member of National Guo-guang Opera Company, Fu-Hsing Opera Company, and Taipei Li-Yuan Chinese Opera Theatre. He also participated in "The Dream" production by Tai-gu Tales Dance Theatre in 2004. Mr. Liu will act as Monkey King tonight. The excerpt of Monkey King stealing sacred peaches in Celestial Palace was adapted from a famous Chinese literary work "Journey to the West".