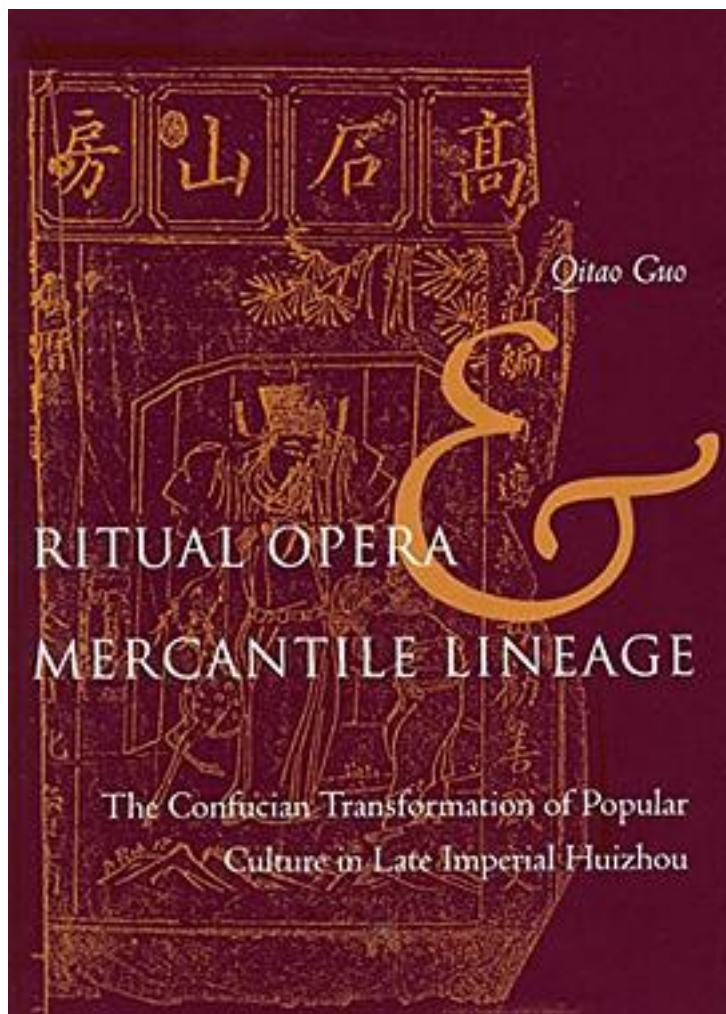


Ritual Opera and Mercantile Lineage



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著者:Qitao Guo

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This book analyzes Confucian ideology as culture and culture as history by exploring

the interplay between popular ritual performance of the opera Mulian and gentrified mercantile lineages in late imperial Huizhou. Mulian, originally a Buddhist tale featuring the monk Mulian's journey through the underworld to save his mother, underwent a Confucian transformation in the sixteenth century against a backdrop of vast socioeconomic, intellectual, cultural, and religious changes. The author shows how local elites appropriated the performance of Mulian, turning it into a powerful medium for conveying orthodox values and religious precepts and for negotiating local social and gender issues altered by the rising money economy. The sociocultural approach of this historical study lifts Mulian out of the exorcistic-dramatic-ethnographic milieu to which it is usually consigned. This new approach enables the author to develop an alternative interpretation of Chinese popular culture and the Confucian tradition, which in turn sheds significant new light upon the social history of late imperial China.

作者介绍:

Qitao Guo is Associate Professor of History at the University of Hawaii at Manoa and the author of *Exorcism and Money: The Symbolic World of the Five-Fury Spirits in Late Imperial China* (Berkeley, 2003).

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标签

戲曲

徽州

明清史

戏曲

女性

郭琦涛

计划中

评论

主要討論是目蓮戲在十六世紀徽州的發展。目蓮戲被地方文人鄭之珍重寫過後，加入了許多地方因素，包括儒學、商業與大眾宗教—當然都反應了徽州的特色。Guo強調從這其中可以見到菁英與大眾共享的文化。書寫的十分精緻，可是總覺得關於徽州社會史沒有超過中文學界的成果，結論似乎也不出英文學界對明清大眾文化的討論，缺少了一點驚喜。

Guo
Qitao的书总觉得哪里有些不对劲，好像什么都说到了但是又什么都没说深说透……

Chapter 1-5

hardly exciting

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书评

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