Theatre Research International

in association with the International Federation for Theatre Research





Published online by Cambridge University Press

Theatre Research International

Editorial Group

SENIOR EDITOR *Elaine Aston* Lancaster University, Lancaster, UK e.aston@lancaster.ac.uk

ASSOCIATE EDITOR *Charlotte Canning* The University of Texas, Austin, USA charlottecanning@mail.utexas.edu REVIEW EDITORS Peter Boenisch, University of Kent, UK (Europe) p.m.boenisch@kent.ac.uk Stephen di Benedetto, University of Miami, USA (North America) sdibenedetto@miami.edu Veronica Kelly, University of Queensland, Australia (Australia/New Zealand) v.kelly@mailbox.uq.edu.au

CONTRIBUTING EDITORS Khalid Amine khamine55@gmail.com Marvin Carlson MCarlson@gc.cuny.edu Bishnupriya Dutt Paul bishnupriyapaul@gmail.com Erika Fischer-Lichte theater@zedat.fu-berlin.de Carol Fisher Sorgenfrei csorgenfrei2@aol.com Jean Graham-Jones JGraham-Jones@gc.cuny.edu Julie Holledge julie.holledge@flinders.edu.au Freddie Rokem rokem@post.tau.ac.il

Theatre Research International is published by Cambridge University Press for the International Federation for Theatre Research/ Fédération internationale pour la recherche théâtrale.

SUBSCRIPTIONS

Theatre Research International (ISSN 0307-8833) is published three times a year in March, July and October. Three parts form a volume. The subscription price which includes delivery by air where appropriate (but excluding VAT) of volume 36 is £154 (US \$262 in USA, Canada and Mexico) for institutions print and electronic, institutions electronic only £139/\$235; £35 (US \$60 in USA, Canada and Mexico) for individuals ordering direct from the publishers and certifying that the journal is for their personal use. Single parts are £53 net (US \$88 in USA, Canada and Mexico) plus postage. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994–2133. Periodicals postage paid at New York, NY and at additional mailing offices.

COPYING

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, ма 01923, USA. Organizations in the USA who are also registered with the C.C.C. may, therefore, copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to the C.C.C. of the per copy fee of \$16.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0307-8833/11. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal is included in the Cambridge Journals Online journals service which can be found at http://journals.cambridge.org For further information on other Press titles access http://www.cambridge.org

©International Federation for Theatre Research 2011 ISSN 0307-8833

Printed in the United Kingdom by the University Press, Cambridge.

Contents

Articles

- 1 Editorial ELAINE ASTON
- 3 Radical Bodies and Dangerous Ladies: Martial Arts and Women's Performance, 1900–1918 DIANA LOOSER
- 20 Rearticulating Cultural Hybridity: The Golden Bough Performance Society and *The Lady Knight-Errant of Taiwan – Peh-sio-lan* PEILIN LIANG
- 33 Transforming Tradition: Performances of *Jingju* ('Beijing Opera') in the UK

ASHLEY THORPE

47 Renaming and Performative Reconstructions: The Uncanny Multiplication of Janez Janša

S. E. WILMER

64 Struggling to Cross the Race and Class Divide: Sistren's Theatrical and Organizational Model of Collectivity KARINA SMITH

Book Reviews

- 79 D. SOYINI MADISON, Acts of Activism: Human Rights as Radical Performance (Pia Wiegmink)
- 80 SONJA ARSHAM KUFTINEC, Theatre, Facilitation, and Nation Formation in the Balkans and the Middle East (Barbara Orel)
- 81 RACHEL FENSHAM, To Watch Theatre: Essays on Genre and Corporeality (Christel Stalpaert)
- 82 JON MCKENZIE, HEIKE ROMS and C. J. W.-L. WEE, eds., *Contesting Performance: Global Sites of Research* (Fintan Walsh)
- 83 SUSAN LEIGH FOSTER, ed., Worlding Dance
- 83 VALERIE A. BRIGINSHAW and RAMSAY BURT, *Writing Dancing Together* (Sabine Sörgel)
- 84 GENE A. PLUNKA, Holocaust Drama: The Theater of Atrocity (Gad Kaynar)
- 85 MARVIN CARLSON, Theatre Is More Beautiful than War: German Stage Directing in the Late Twentieth Century (Klaus van den Berg)
- 86 EAMONN JORDAN, Dissident Dramaturgies: Contemporary Irish Theatre (Mary Trotter)

- 87 SARAH BRADY and FINTAN WALSH, eds., *Crossroads: Performance Studies and Irish Culture* (Sheila McCormick)
- 88 ERIC SALZMAN and THOMAS DESI, *The New Music Theater: Seeing the Voice, Hearing the Body* (Arthur J. Sabatini)
- 89 REGINA B. OOST, Gilbert and Sullivan: Class and the Savoy Tradition, 1875–1896 (Michael Goron)
- 90 ANSELM HEINRICH, KATHERINE NEWEY and JEFFREY RICHARDS, eds., *Ruskin, The Theatre and Victorian Visual Culture* (Helen E. M. Brooks)
- 91 RICHARD DUTTON, ed., *The Oxford Handbook of Early Modern Theatre* (Kenneth Richards)
- 92 MARLIS SCHWEITZER, When Broadway Was the Runway: Theater, Fashion, and American Culture (Christin Essin)
- 93 NICHOLAS RZHEVSKY, The Modern Russian Theater: A Literary and Cultural History (Laurence Senelick)
- 95 Books Received