

Imagined (or Perhaps Not) Late Ming Music and Oral Performing Literature in an Imaginary Late Ming Household: The Production and Consumption of Music and Oral Performing Literature by and in the Ximen Family in the *Jin Ping Mei cihua* (Plum in the Golden Vase)

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Ximen Qing's Household as the Best Known Late Ming Household²

With the possible exception of the imperial household, the late Ming household for which we have the most intimate details is that of the family of Ximen Qing in the novel *Jin Ping Mei cihua* 金瓶梅詞話. This novel, for which we first begin to get notices of its circulation in the 1590s, is very long (a reprint of the text of the woodblock edition is 2,926 pages long³ and a recent typeset, annotated, edition is 2,782 pages long⁴). Not only does the novel contain a total of

¹ This paper and its appendices are respectfully dedicated to David Tod Roy, professor emeritus of the University of Chicago, and are meant, in some small way, to celebrate the completion of his translation of the novel in 2013 after decades of work on the project, and to make the wealth of information in it on oral performing literature more readily available to members of CHINOPERL (The Conference on Chinese Oral and Performing Literature) and all those interested in the oral performance traditions of China. I was fortunate to have Professor Roy guide my progress in my long but very pleasant graduate years. Although I perversely decided not to write my dissertation on the *Jin Ping Mei*, the time spent reading and discussing the novel with Professor Roy was surely the most important influence on my scholarly career and something for which I am very grateful. The earliest version of this project was completed for a conference on Late Ming music convened at the University of Michigan by Professor Joseph Lam, May 5-6, 2006, hence the focus on music and the fact that references to secondary scholarship in the present draft do not often mention works from the 21st century. Finally, I expect that for most readers it will be the first appendix that should be of most practical use and interest.

² These section headings have been retained solely for the convenience of the reader. The section headings and the body of the text are at different levels. In WORD versions of this file, one can use the “outline” function under “View” to view nothing but the section headings by selecting “Level 3.”

³ *Jin Ping Mei cihua* 金瓶梅詞話, 5 vols., original preface dated 1618. The edition consulted was the 1963 Daian 大安 (Tokyo) 1963 photo-reprint. In that printing, each volume contains 20 chapters and the modern page counts are as follows: I: 492, II: 536, III: 585, IV: 812, and V: 501, for a total of 2,926 pages. The first English translation of this version of the novel, by David T. Roy, maintains this division of the novel into five volumes of 20 chapters each: *The Plum in the Golden Vase or, Chin P'ing Mei* (Princeton: Princeton University Press, 1993-2013). The page counts for the five volumes are 610, 646, 505, 688, and 420, respectively. The separate titles given to the five volumes of his translation by Professor Roy are “The Gathering,” “The Rivals,” “The Aphrodisiac,” “The Climax,” and “The Dissolution.”

⁴ Bai Weiguo 白維國 and Bu Jian 卜鍵, annot., *Jin Ping Mei cihua jiaozhu* 金瓶梅詞話校注 (Changsha: Yuelu shushe, 1995). This edition has the best annotation available at the time of its appearance, far surpassing that in Tao

100 chapters, when the narrative slows down just before the death of Ximen Qing to where it seems that each and every hour of every day is being accounted for, the chapters basically double in length.⁵ It is the first Chinese novel to focus on the domestic affairs of a single household.

Vernacular vs. Literary Chinese

The bulk of the writing that has come down to us from the late Ming was written in literary Chinese. Although there was nothing that prevents one from writing exhaustively and concretely in literary Chinese, it was generally not done. Descriptions in literary Chinese tend to be more evocative (you fill in the blanks) than specific and direct. That was just the way one was taught to write in literary Chinese. Besides stylistic and aesthetic constraints of this kind, there was also the problem that it was thought that certain subjects (domestic life, for instance), were not appropriate to record in detail in literary Chinese (that would, it was thought, be a waste of perfectly good ink). While there were a number of genres of writing for which it was okay to use literary Chinese, the vast bulk of the vernacular literature of the Ming takes the form of drama, vernacular fiction, or oral performing literature (*shuochang wenxue* 說唱文學). The idea of using vernacular Chinese to describe domestic life at novel length had to wait for the *Jin Ping Mei cihua*. It was not until the 18th century, and Cao Xueqin’s 曹雪芹 *Honglou meng* 紅樓夢, a 120-chapter novel centered on the Jia family and strongly influenced by the example of the *Jin Ping Mei*, that a more detailed picture of the domestic life of a single family would be written.

The *Jin Ping Mei* and the *Shuihu zhuan*

Ximen Qing, of course, was not made up by the author of the *Jin Ping Mei cihua*; he, along with a lot of other detail, was borrowed from an earlier novel, the *Shuihu zhuan* 水滸傳. But whereas he only appears in a couple of chapters in the earlier novel before he is killed, in the later novel he is “retrieved” and gets to die a more spectacular, if prolonged, death, some 70

Muning 陶慕寧, annot., *Jin Ping Mei cihua* 金瓶梅詞話 (Beijing: Renmin wenxue, 2000), 1506 pp., and is also less expurgated. Bu Jian is not only a scholar of the novel but also the author of numerous works on Ming drama, including one that argues that the author of the novel was the famous playwright, play editor and publisher, and drama critic, Li Kaixian 李開先 (1502-1568). He is also the editor of a recent edition of Li Kaixian’s collected works. Both of the annotated editions of the novel are hard to find in the United States, with print runs of only 3,000 for the earlier and 8,000 for the later one. I have Bu Jian to thank for giving me one of his own personal copies of the edition he helped annotated, while I would not have had access to the Tao Muning edition if a former student of mine, Melinda Pirazzoli, had not lent me hers.

⁵ A comparison of the average length of the chapters in the woodblock edition between chapters 1-10 and 71-80 reveals a ratio of almost exactly 1:2.

chapters later than where he would have otherwise died. Also unlike the earlier versions, in the *Jin Ping Mei cihua*, interest in his household doesn't end with his death, but continues both within his gates until the installation of his imitator among the household servants, Dai'an, as his adopted son and heir, and outside his gates in the adventures of his former live-in son-in-law, Chen Jingji, and his former maid, Pang Chunmei.

The *Shuihu zhuan* and the Song Dynasty: Is Ximen Qing of the Song or the Ming?

The *Shuihu zhuan*, of course, is set in the Song dynasty (960-1279) and it was long popularly thought that the two most often mentioned candidates for its authorship, Luo Guanzhong 羅貫中 and Shi Nai'an 施耐庵, lived not long after the Song and were still loyal to that dynasty.⁶ The *Jin Ping Mei cihua* does not change the general temporal setting of the story, it only extends it forward to the fall of the Northern Song and Emperor Huizong's captivity (1127), while the *Shuihu zhuan* ends with Huizong still on the throne. Is the Ximen Qing of the *Jin Ping Mei cihua*, then, a Song or Ming person?

Borrowing the Song to Describe the Ming

If the common conception of the writing of the *Shuihu zhuan* is that the authors were upset at the loss of the Song to the Mongols in 1279 and used the “rehearsal” for that event, the loss of North China to the Jurcheds in 1127, to write about the later event, the equally common conception of the writing of the *Jin Ping Mei cihua* is that the author was borrowing the Song to write about the Ming (*jie Song xie Ming* 借宋寫明).⁷ In fact, it was not until the 17th century and the crop of novels that began to be written about the eunuch dictator Wei Zhongxian 魏忠獻 (?-1627) shortly after the latter's death that novelists started to set their novels in their own times and to directly describe those times (this trend then died out again until nearly the end of the Qing dynasty).

⁶ It is now pretty clear that Shi Nai'an might be just a made-up name and that the novel did not reach the form in which the author of the *Jin Ping Mei cihua* encountered it until not long before he himself started writing his novel.

⁷ Huo Xianjun 霍現俊, “*Jin Ping Mei cihua* zhong keyi pojie chulai de Mingdai lishi renwu” 金瓶梅詞話中可以破解出來的明代歷史人物, *Jinzhou shifan xueyuan xuebao* 錦州師範學院學報 2003.3: 25-28, p. 25, claims that the idea that the novel is really portraying the author's own times is “a fact beyond dispute” (*bu zheng shishi* 不爭事實) “acknowledged by all” (*gongren* 公認).

The *Jin Ping Mei* as a Product of the Late Ming (Minimal Relevance)

Now, the description of the production and consumption of music in the Ximen Qing household in the *Jin Ping Mei cihua*, provided that it is substantial in itself, should be of interest to those concerned with the question of the role of music in the late Ming merely because it was, even if could only be taken as a Ming description of Song times, a product of the late Ming, an imagining of the Song that clearly occurred in the late Ming. But the clear consensus is that we do not have to settle for that tenuous a connection between the content of the novel and what was going on in the late Ming.

Ming Persons and Events in *Jin Ping Mei*

Ming dynasty persons and events appear in the *Jin Ping Mei cihua*. One scholar claims that there are the names of more than eighty historical Ming figures in the novel, as opposed to only about 60 for Song historical figures,⁸ and while I don't know of anyone who agrees with these precise figures, the number, role, and meaning of characters generally accepted as Ming figures has been a recent focus of scholarship.⁹ The established nature of this idea that the novel

⁸ Ibid., p. 25. The author goes on to claim that approximately 200 other Ming historical figures have been written into the novel but do not appear under their own names. It is on the claim that the figures in these two groups were active in the Zhengde (1506-1521) and Jiajing (1522-1566) reigns that the author argues that the novel was written before the Wanli (1573-1619) reign period (ibid.). General reference works on the characters in the novel include Shi Changyu 石昌渝 and Yin Gonghong 尹恭弘, *Jin Ping Mei renwu pu* 金瓶梅人物譜 (Nanjing: Jiangsu guji, 1988); Ye Guitong 葉桂桐 and Song Peixian 宋培憲, *Jin Ping Mei renwu zhengzhuàn* 金瓶梅人物正傳 (Haikou: Nanhai, 1991); and Lu Ge 魯歌 and Ma Zheng 馬征, *Jin Ping Mei renwu daquan* 金瓶梅人物大全 (Changchun: Jilin wenshi, 1991). The last of these three works contains the names of 856 characters in the novel. These three works do not identify anywhere near the number of Ming historical figures in the novel as Huo Xianjun does. For instance, Ye Guitong and Song Peixian, according to Wu Gan, only identifies 11 characters in the novel as Ming historical figures. See Wu Gan 吳敢, *Ershi shiji Jin Ping Mei yanjiu changbian* 二十世紀金瓶梅研究長編 (Shanghai: Wenhui, 2003), p. 207. Ding Lang 丁朗, *Jin Ping Mei yu Beijing* 金瓶梅與北京 (Beijing: Zhongguo shehui, 1996), agrees with the idea that there are 11 such figures in the novel, lists them, and discusses them. See the section entitled “Songdai de gushi li zenma chulaile Mingdai renwu?” 宋代的故事裡怎麼出來了明代人物, pp. 163-69. Lists of different classes or groups of characters as well as an index listing the chapters in which characters appear can be found in Zhu Yixuan 朱一玄, ed., *Jin Ping Mei ziliao huibian* 金瓶梅資料彙編 (Tianjin: Nankai daxue, 1985), pp. 444-86 and 487-555, respectively (the lists include one of “actors and courtesans” [*youling changji* 優伶娼妓], pp. 477-79). Of the encyclopedic dictionaries of the novel that have been published, Huang Lin 黃霖, ed., *Jin Ping Mei da cidian* 金瓶梅大辭典 (Chengdu: Ba Shu shushe, 1991), is the best. The section in this work on characters in the novel covers pages 1-148 and includes a subsection on “Actors and Courtesans” (*youling changji* 優伶娼妓), pp. 117-23. Each volume of the Roy translation contains a complete “Cast of Characters” and indexes which include all the appearances of the characters.

⁹ See the mention in the note above of Ding Lang, *Jin Ping Mei yu Beijing*. On pp. 169-79 he discusses the implications he sees in the fact that two young male singers (*xiaoyou* 小優) in the novel (Wang Xiang and Li Ming) share the same names as two Ming imperial relatives. See also Gu Murui 顧目瑞, “*Jin Ping Mei* zhong de san ge Mingdai ren—Tantao *Jin Ping Mei* chengshu niandai yu zuozhe wenti de yige tujing” 金瓶梅中的三個明代人—探討金瓶梅成書年代與作者問題的一個途徑, reprinted in Zhu Yixuan 朱一玄, ed., *Jin Ping Mei gujin yanjiou*

is primarily writing about the situation in the Ming can be seen in that articles are now written refuting the idea (if it were not an established dictum it would not be worth trying to overthrow or modify).¹⁰

The *Jin Ping Mei* as Encyclopedic Source on the Late Ming

Articles written on the *Jin Ping Mei cihua* that are interested in using the novel as a source for some aspect of Ming dynasty culture or society are very popular. A very rough count from a search around the turn of the century turned up more than 50 recent articles whose titles indicate that the articles are interested in mining the novel for what it supposedly says about some aspect of Ming culture. The topics stretch from material culture (textiles, clothing and ornament, shoes, food and drink, furniture, etc.) to religion, economics, and politics. Because of the lack of detailed descriptions in other contemporary sources, articles on material culture are particularly popular, with over 10 dealing with eating, drinking, or banqueting. In tandem with this interest in what the novel can supposedly tell us about specific topics is the claim that the novel as a whole is an encyclopedia of Ming society, a history of the social customs of the latter half of the 16th century, or a huge mirror for the social history of the late Ming.¹¹

The Amount of Musical Description in the Novel

Among the things that are described in the novel, music and musical activities are as prominently featured as the descriptions of things for which the novel is perhaps better known,

jicheng 金瓶梅研究集成, 6 vols. (Yanji: Yanbian daxue, 1999), I, 471-80. Ding Lang, *Jin Ping Mei yu Beijing*, pp. 158-62, discusses Ming events reflected in the novel.

¹⁰ For an example of an article that argues that the Song setting of the novel needs to be taken seriously and that the bulk of the novel is basically in accord with Song dynasty history and culture, see Wang Ji 王基, “*Jin Ping Mei* yu Dongjing Kaifeng—*Jin Ping Mei* shehui jiazhi chutan” 金瓶梅與東京開封—金瓶梅社會價值初探, *Kaifeng daxue xuebao* 開封大學學報 2005.1: 26-32. However, it is also quite easy to find material in the novel that goes against the Song historical record. See Zhou Juntao 周鈞韜, *Jin Ping Mei sucai lai yuan* 金瓶梅素材來源 (Zhengzhou: Zhongzhou guji, 1991), pp. 90-91, 105-111, 163, 190, 245-49, and 318-20 for the discussion of some particular examples. The anonymous commentator on the Chongzhen version of the novel, and Zhang Zhupo 張竹坡 after him, tend to see examples of anachronism or internal contradictions in the novel as warnings to the reader not to take the description in the novel at face value, and this approach can also be found in modern scholars influenced by traditional commentary on the novel, such as David Roy or his students, Andrew Plaks and Katherine Carlitz.

¹¹ See the titles of these articles: Chen Dongyou 陳東有, “Mingchao shehui de baike quanshu: Huashuo *Jin Ping Mei zhi er*” 明朝社會的百科全書: 話說金瓶梅之二, *Zhishi chuang* 知識窗 1993.6; Li Shiren 李時人, “*Jin Ping Mei*: Zhongguo shiliu shiji houqi shehui fengsu shi” 金瓶梅中國十六世紀後期社會風俗史, *Wenxue yichan* 文學遺產 1987.5: 103-12; and Shaoyu 韶玉 and Hongda 弘達, “*Jin Ping Mei*—Wan Ming shehui lishi de yi mian jujing” 金瓶梅—晚明社會歷史的一面巨鏡 *Xuchang shizhuan xuebao* 許昌師專學報 1990.2.11-14. Dai Bufan 戴不凡, “*Jin Ping Mei* zhong de xiqu he fangzhi shiliao” 金瓶梅中的戲曲和紡織史料, refers to the novel as a “reference book” (*cankao shu* 參考書) (see the reprint of this article in *Jin Ping Mei gujin yanjiu jicheng*, I, 564).

such as sex. We can also say that when compared to novels of the Ming, one cannot find another in which music plays so central and constant a part.¹² Chen Sihai 陳四海 and Yan Zengshan 閔增山 have said that from the contents of the novel we can say that in the lives of urban commoners (*shimin* 市民) of the mid and late Ming, music was an integral a part as wine.¹³ Other writers have claimed that the degree of the infatuation (*zuixin* 醉心) with oral performing literature (*quyi* 曲藝) of the author of the *Jin Ping Mei cihua* surpasses even that of the 20th century writers Lao She 老舍 and Zhao Shuli 趙樹理.¹⁴ The first appendix to this paper, containing brief narrative records of the sonic and musical descriptions in the novel, took up, in an earlier pre-2014 version, 86 single-spaced pages, was 54,566 words in length, and included 786 items (each item averaging almost 70 words a piece).¹⁵

Cultural Information in the Novel and Attempts to Date It

Some of the interest in China in the *Jin Ping Mei cihua* as an historical source for the social and cultural history of the Ming dynasty can be seen as a way to justify interest in and

¹² One can find scholars who claim that the *Jin Ping Mei cihua* has the most of certain kinds of musical description or source material of any traditional Chinese novel (see Gao Linghui 高凌暉, “Shilun xiaoshuo *Jin Ping Mei* zhong sanqu de yunyong” 試論小說金瓶梅中散曲的運用, *Jinzhong shizhuan xuebao* 晉中師專學報 1999.1:40-42, p. 40) or that only one, Chen Sen’s 陳森 *Pinhua baojian* 品花寶鑑, surpasses it (see Sezhai 澀齋, “*Jin Ping Mei cihua* li de xiju ziliao” 金瓶梅詞話裡的戲劇資料, in Zhou Juntao 周鈞韜, ed., *Jin Ping Mei ziliao huibian xubian, 1919-1949* 金瓶梅資料彙編續編, 1919-1949 [Beijing: Beijing daxue, 1991], pp. 132 [originally published in *Juxue yuekan* 劇學學刊 3.9 (1934)]). For a description in English of some of the musical material in this 19th century novel, see Lindy Li Mark, “*Kunqu* and Theatre in the Transvestite Novel, *Pinhua baojian*,” *CHINOPERL Papers* 14 (1986): 37-59. Of the novels of the Republican period known to me, the one with the most musical (again theatrical) description is Pan Jingfu 潘鏡芙 and Chen Moxiang 陳墨香, *Liyuan waish* 梨園外史 (Beijing: Baowen tang shudian, 1989), first published in 1925. Both it and *Pinhua baojian*, unlike the *Jin Ping Mei cihua*, are specifically on the theatre and/or actors. A 1915 novel, *Ruci guanchang* 如此官場 (a.k.a., *Ximi zhuan* 戲迷傳) has over 700 play titles worked into its narrative. For a list of the titles, see Zhang Chu 張褚 and Wang Zipeng 王子鵬, “Jiaodian hou ji” 校點後記, in Yu linglong guanzhu 玉玲瓏館主, *Ruci guanchang* 如此官場 (Beijing: Baowen tang shudian, 1989), pp. 299-306.

¹³ Chen Sihai 陳四海 and Yan Zengshan 閔增山, “Cong *Jin Ping Mei cihua* kan Mingdai zhong-houqi shimin yinyue de liuxing jiqi xingtai” 從金瓶梅詞話看明代中後期市民音樂的流行及其型態, *Zhongyang yinyue xueyuan xuebao* 中央音樂學院學報 1995.4: 90-95, p. 93. We should, of course, be critical of the rather naive conception of the relationship between social reality and literature involved in this statement.

¹⁴ Ding Lang, *Jing Ping Mei yu Beijing*, p. 229. Ding Lang goes on to claim (p. 237) that the author of the novel could even perform many forms of oral performing literature (*quyi* 曲藝).

¹⁵ See the comparative charts in appendices 2-6. Only two of the 100 chapters did not merit an item. Three chapters have 19 items. The chapter with the most words in its items in the pre-2014 version of appendix one had 1,845 words and is not one of these three with 19 items. For remarks on the scope and procedure for the items in this appendix, see the introductory paragraphs to appendix one.

publications on what has always been a controversial work.¹⁶ As the cultural status of the novel has improved in recent years, and there is more research that is focused on the novel itself, we also see research aimed at using the descriptions of cultural phenomena in the novel to date the novel itself. Thus we end up in a kind of funny situation in which the very same descriptions are being used to fill in the picture of Ming social history at the same time that they are being used as evidence to prove that the author lived at a certain time period in the Ming rather than a different one, and that he lived in a certain part of Ming China,¹⁷ both of which require external corroboration. In other words, the descriptions in the novel that are so prized because they are so rare are then judged against the sketchy archive that made turning to the novel attractive in the first place. It is, no wonder, then, that this approach has not led to any new, widely accepted, theories of the identity of the author or the geographical background of the novel.¹⁸

The Author of the *Jin Ping Mei*

We do not know who the author of the *Jin Ping Mei cihua* was. The only person who claimed to have been acquainted with the author did so only in a preface to the novel, but that preface was written under a pseudonym (Xinxinzi 欣欣子),¹⁹ and in the preface no real details are given about the author, who is only referred to by the preface writer by a pseudonym (Xiaoxiaosheng 笑笑生 of Lanling 蘭陵).²⁰ The most complete summary of scholarship on the novel to date, Wu Gan’s 吳敢 *Ershi shiji Jin Ping Mei yanjiu shi changbian* 二十世紀金瓶梅研

¹⁶ Things have changed, of course. He Lianghao 何良昊, writing in 2003, claims that in the present day if you gave an unexpurgated copy of the novel to someone wanting to read something with some sexual content (*kan dian seqing neirong* 看點色情內容), such a person would reject the novel saying that it was completely unexciting (*yidian bu ciji* 一點不刺激) and not worthy of being called pornography (*huangshu* 黃書). See He Lianghao 何良昊, *Shiqing ernü: Jin Ping Mei yu minsu wenhua* 世情兒女: 金瓶梅與民俗文化 (Harbin: Heilongjiang renmin, 2003), p. 85. Wu Gan, *Ershi shiji*, lists 199 books (see pp. 158-257) and 1,949 articles (see pp. 258-369) on the novel that were written in the 20th century. The vast majority (see pp. 193-257 and pp. 294-369) were published since 1990.

¹⁷ Although the article itself has not been available to me, the title of the following article shows that it is focused on these two questions: Xu Wenjun 徐文君, “Ting xi ting ‘yin’—Cong *Jin Ping Mei* zhong de xiqu, sanqu yanchu ziliao kan *Jin Ping Mei* chuanguo de shijian yi qi zuozhe de jiguan.” 聽戲聽音—從金瓶梅中的戲曲,散曲演出資料看金瓶梅創作的時間及其作者的籍貫 *Jin Ping Mei wenhua yanjiu* 金瓶梅文化研究 2 (1999).

¹⁸ For an example of a debate between two authors using the same external sources, see Cai Donyong 蔡敦用, “Sanqu, juqu yu *Jin Pin Mei* chengshu niandai” 散曲劇曲與成書年代, *Shehui kexue jikan* 社會科學季刊 1991.2: 143-45.

¹⁹ For a heavily annotated translation of this preface see Roy, I, 3-5, 455-62 (notes). Roy points out many similarities in approach between this preface and the novel, and argues (1, 455-56, note 1) that Xinxinzi, if not the author himself, was very familiar with the novel. On pp. xxii-xxxiii of the introduction to this volume, Roy also discusses the possibility that the preface writer and the author were really friends.

²⁰ See Roy, I, xxiii-xxiv of the introduction, on the possible significance of this name.

究長編, lists 10 candidates for the authorship of the novel whose proposal has had wide influence (*guang you yingxiang* 廣有影響), 7 that have some evidential basis (*lüe you jikao* 略有稽考), an additional 14 which involve specific named persons (*zhi you xingming* 指有姓名), and another 26 which involve more general identifications (*longtong chengzhi* 籠統稱之), in which the authorial candidate is identified by a pseudonym only,²¹ or as a member of a class of people.²² Of the “top ten” in this list of 57 proposals, six, or more than half, were playwrights (Wang Shizhen 王世貞, Tu Long 屠龍, Li Kaixian 李開先, Xu Wei 徐謂, Tang Xianzu 湯顯祖, and Feng Menglong 馮夢龍). All six of these men, as well as the other four in the “top ten” (Jia Sanjin 賈三進, Wang Zhideng 王稚登, Li Xianfang 李先芳, and Shen Defu 沈德符²³) were very well known and moved in the highest levels of the social elite of the day. The candidates in the last of Wu Gan’s categories of candidates for the author of the novel range in social status from the very top to near the bottom. Among the latter are professional writers of vernacular drama and fiction (*shuhui caizi* 書會才子).

The Collective Authorship Theory

Some scholars have argued that the *Jin Ping Mei cihua* is not the work of one author but the product of collective creation (*jiti chuanguo* 集體創作). The main piece of “evidence” that they point to is precisely the amount of oral performing literature (*shuochang wenxue* 說唱文學—songs, drama, prosimetric and prose narratives, etc.), the bulk of which involves music, copied into the novel, and the unorthodox way that generic conventions from oral performing literature, such as the use of song for speech (*yi qu dai yan* 以曲代言), are employed in the novel. The premise is that prior to the novel there were oral versions of the story that were prosimetric and were performed by professional oral storytellers, and that the novel had been expanded and added to over the years by generations of such storytellers. The presence in the novel of so much description of oral performing literature, and more particularly the novel’s adaptation of

²¹ An example would be Lanling Xiaoxiaosheng 蘭陵笑笑生, Wu Gan, *Ershi shiji*, p. 41, candidate number 33.

²² Wu Gan, *Ershi shiji*, pp. 33-43. Wu Gan’s own proposal is that it would be better to let the question of the identity of the author rest until more evidence becomes available (p. 43).

²³ Shen Defu, while he does not seem to have written a play, did write a lot about drama and popular song. His writings on such subjects were collected by a later writer under the title *Guqu zayan* 顧曲雜言. A convenient reprint can be found in *Zhongguo gudian xiqu lunzhu jicheng* 中國古典戲曲論著集成, 10 vols. (Beijing: Zhongguo xiju, 1959), IV, 193-228.

narrative techniques borrowed from drama and other types of oral performing literature,²⁴ were taken by this school of thought on the novel as vestiges from the story’s previous existence as a work of oral performing literature, or alternatively, as the result of an imperfect job of editing or novelization of the material. The *cihua* 詞話 that appears in the title of the novel was also thought to be proof that the novel belonged to a genre of fiction closely connected to oral performing literature.²⁵ This conception of the novel became very influential in China since it was pushed by some of the scholars most influential, beginning in the early 1980s, in the establishment of the novel as a legitimate subject of study, such as Liu Hui 劉輝 and Xu Shuofang 徐朔方.²⁶

The Theory of the Individual, Genius Author

On the other hand, the most influential scholars of the novel in the West, Andrew Plaks and David Roy (and Zhang Zhupo 張竹坡 [1670-1698], author of the most extensive traditional commentary on the novel, before them), conceive of the author as an individualistic creator fully in control of his materials, which he consciously manipulates to achieve certain effects.²⁷ While Plaks was less interested in the various levels of heterogeneity in the novel, using basically a structuralist approach to stress the organic unity of the novel at the same time as he took it as a

²⁴ On these experimental uses, see David Rolston, “Oral Performing Literature in Traditional Chinese Fiction: Nonrealistic Usages in the *Jin Ping Mei cihua* and their Influence,” *CHINOPERL Papers* 17 (1994): 1-110, especially “Experimental, Formal Uses,” pp. 27-36.

²⁵ See *ibid.*, pp. 33-34.

²⁶ For a summary of this point of view on the novel, labeled as “Jiti leiji shuo” 集體累積說, see Wu Gan, *Ershi shiji*, pp. 31-33. Wu Gan points out that many of the adherents of this theory also believe that there was a final redactor (*xiedingzhe* 寫定者) of the novel. Some of the earliest writers on the novel as a repository of historical material on drama and music, such as Zhao Jingshen 趙景深 and Feng Yuanjun 馮沅君, who published articles on such topics before 1949, held this idea that the presence of this material in the novel was proof of its origins in oral performance. Feng Yuanjun, for instance, in her “*Jin Ping Mei cihua* zhong de wenxue ziliao” 金瓶梅詞話中的文學資料, said that the “rhymed text put into the mouths of characters” (*daiyanyu de yunyu* 代言語的韻語) in the novel is there to provide material to be sung during oral storytelling (*shuohua* 說話) or, at the very least, represent traces leftover from such a generic practice. Originally published in a collection of her essays (*Guju shuohui* 古劇說彙 [Shanghai: Commercial Press, 1947]), this essay has been reprinted in Zhou Juntao 周鈞韜, ed., *Jin Ping Mei ziliao huibian xubian, 1919-1949* 金瓶梅資料彙編續編, 1919-1949 (Beijing: Beijing daxue, 1991), pp. 376-406 (see p. 381 for the specific reference). For an example of the persistence of this notion of how the novel was composed, see Ding Lang, *Jin Ping Mei yu Beijing*, chapter 9, in which the claim is made that the encyclopedic nature (*baike quanshu shi* 百科全書式) of the novel would not have been possible without hundreds of years of oral transmission (p. 229), and that the novel itself is a work of oral performing literature that was prepared not for reading but for performance (p. 224).

²⁷ This is not to say that there are not Chinese scholars who also hold this point of view. For a list of them, see Wu Gan, *Ershi shiji*, p. 31. But the longevity and influence of the collective theory of authorship in China and its comparative absence in the west is very striking.

model for the genre of the literati novel that he wanted to establish,²⁸ his one-time teacher David Roy combined a new criticism approach that presumed that a novel worth study would be characterized by the contribution of every detail toward a larger whole at the same time that he mobilized Bakhtin’s concept of the novel as polyphonic as a way to theorize the many voices in the novel that some have understood as being in conflict with each other.²⁹ Later, in reaction to these two “patriarchs” of Western “Jinology,” Philip Ruston presented the novel as essentially nonlinear,³⁰ Shang Wei tried to explain the heterogeneity of the novel as a function of new types of page layouts and reading strategies produced by the late Ming print boom,³¹ and Mingdong Gu embraced the idea that the novel is paradoxical by authorial choice.³² Regardless of how the phenomenon is to be ultimately interpreted, or what we might think about the intentionality behind it, we must always remember the proclivity of the author of the novel to use a “cut and paste” approach that incorporates into the narrative a vast array of heterogeneous textual material.³³

The Date the Novel was Written

Associated with the difficulty in identifying the author(s) of the novel and his or their purpose in writing it, is the lack of certainty concerning when the novel was written. Although we know that the novel seems to have been substantially completed by the time we begin to get mentions of its circulation in manuscript in the 1590s, scholars are divided as to whether it was written in (and reflects) the Jiajing reign period (1522-1566) or the beginning or middle of the Wanli reign period (1573-1619).³⁴

²⁸ See his *Four Masterworks of the Ming Novel* (Princeton: Princeton University Press, 1987), chapter two. He also published an article in Chinese to specifically refute the idea that the novel was composed collectively: Pu Andi 浦安迪, “*Jin Ping Mei* fei ‘jiti chuangzuo’” 金瓶梅非集體創作, *Jin Ping Mei yanjiu* 金瓶梅研究 2 (1991): 82-90.

²⁹ See Roy, I, “Introduction,” especially pp. xliii-xlv.

³⁰ Philip Rushton, *The Jin Ping Mei and the Nonlinear Dimensions of the Chinese Novel* (Lewiston, ME: Edwin Mellen Press, 1994).

³¹ Shang Wei, “*Jin Ping Mei* and Late Ming Print Culture,” in Judith T. Zeitlin and Lydia H. Liu, eds., *Writing and Materiality in China* (Cambridge: Harvard University Press, 2003), pp. 187-238.

³² Gu Mingdong, “Paradox of Vision and Poetics of Paradox: Ideology and Form in the *Jin Ping Mei*,” *Journal of Oriental Studies* 37.2 (1999): 175-203.

³³ Convenient resources to begin to get a handle on this aspect of the novel are Patrick Hanan’s “Sources of the *Chin P’ing Mei*,” *Asia Major*, n.s., 10.1 (1963): 23-67; Zhou Juntao, *Sucui*; and the notes to David Roy’s translation of the novel. We must also keep in mind that for the author of the novel, his message was always more important than any concern for the kind of “realism” stressed in 19th century European fiction, for instance. Even song titles can be used ironically in the novel (see Plaks, *The Four Masterworks of the Ming Novel*, pp. 129-30).

³⁴ For a brief summary, see Wu Gan, *Ershi shiji*, pp. 28-30.

Geographical Models: Dialect

Uncertainty about the identity of the author has also meant uncertainty about what part of China the author grew up in and what part of China was most influential on the creation of the description of the geographical setting of the novel. From the beginning, writers on the novel have been quick to identify the use of different kinds of regional dialect in parts of the novel and to use that as evidence about either the author’s native place or place of residence later in life. But most of this kind of argument has been rather unscientific and unconvincing.

Geographical Models: Qinghe and Linqing

While it is true that the novel clearly says that Ximen Qing is a native of a place called Qinghe in Shandong, there are a number of things that make it hard to take this idea at face value. Readers of the *Shuihu zhuan* will notice that Ximen Qing’s house has been moved from Yanggu to Qinghe. David Roy has argued that this was for the symbolic meanings of Qinghe, which he thinks are exploited in the novel.³⁵ Others will notice problems with the geography of Qinghe as presented in the novel (for instance, in the novel the distance from Qinghe to Linqing is presented as being very short, when in actuality they were 200 *li* distant from each other³⁶). Others have problems with the novel’s description of Qinghe itself. One scholar has argued that there is no way a small district town such as Qinghe could have such large temples or such extensive licensed quarters.³⁷ Perhaps this is one of the things that has made Linqing, a much larger city located on the Grand Canal, attractive to some as the real historical model for the Qinghe of the novel.³⁸

Geographical Models: Beijing and Nowhere

Scholars have also pointed out that mentions of a Jiaofang 教坊 or Imperial Music Office in Qinghe is impossible, since in the Ming there were only two places which had such offices: Nanjing, the main capital for the first several reigns of the dynasty and subsidiary capital

³⁵ Roy I, “Introduction,” pp. xxxv-vi.

³⁶ Zhou Jingzhu 周靖竹, *Jin Ping Mei zuozhe dui wo shuo* 金瓶梅作者對我說 (Shanghai: Shanghai renmin, 2003), p. 202.

³⁷ Sezhai, “*Jin Ping Mei cihua li de xiju ziliao*,” pp. 131-32 (originally published in 1934).

³⁸ There have been quite a number of articles and at least one book on this subject. The book is entitled *Linqing yu Jin Ping Mei* 臨清與金瓶梅 and was published in 1992 by the Linqing association for the study of the novel. For a description and table of contents of the book, see Wu Gan, *Ershi shiji*, p. 214. At the international conference on the novel held in Zaozhuang, Shandong, in 1992, we were told that a restaurant specializing in the kinds of meals described in the novel had been opened in modern Linqing.

thereafter, and Beijing.³⁹ The late Wu Xiaoling 吳曉鈴, who seems to have never published a complete report on his reseaches into the matter, was nonetheless a very influential advocate of the idea that the novel was written about and reflects Ming dynasty Beijing.⁴⁰ Consequently, one can find articles and book chapters arguing that the descriptions in the novel of customs associated with music are basically accurate with respect to those customs as followed in Beijing at the time.⁴¹ But at least one scholar has pointed out that the novel is, after all, a work of fiction and not of geography, and the real model for Ximen Qing’s estate is also fictional, and cannot be found anywhere in China.⁴²

Fiction as a Source

Fiction is not usually the first source that one goes to find out about historical practices, because fiction is, after all, fiction. If there has always been a problem with “fictional” practices in traditional historiography (the recording of the speeches of men who supposedly died alone, for instance), surely that problem is even more severe in real works of fiction? What can fiction give us that more standard historical sources cannot?

Craig Clunas on Using Fiction

One of the corroborative sources of Craig Clunas’ very influential *Superfluous Things* is the *Jin Ping Mei cihua*, which he described as “the most useful work, almost a crash-course in Ming civilization. . . . Despite being ostensibly set in the twelfth century, this anonymous masterpiece is generally held to reflect social conditions and attitudes in the decade immediately preceding its probable first publication in 1617.”⁴³ Even though Clunas begins his discussion of

³⁹ See, for instance Sezhai, “*Jin Ping Mei cihua li de xiju ziliao*,” pp. 131-32, and Tao Muning 陶慕寧, “Ming jiaofang yanjiu kao” 明教坊研究考, *Nankai xuebao* 南開學報 1999.6: 106-109.

⁴⁰ Roy, I, “Introduction,” pp., xxxv-xxxvi, categorically states that the “real model underlying the description of the locale in which the events of the novel take place is neither Yanggu or Qinghe, nor any of the other sites in Shandong Province that have been proposed, but the city of Beijing. . .” (Romanization changed for consistency) and cites Wu’s 1989 article of the subject, which was published in Taiwan. Later articles, and at least one book (Ding Lang, *Beijing yu Jin Ping Mei*), have appeared upholding this basic idea.

⁴¹ For example, see Chen Zhao 陳詔, “*Jin Ping Mei de sangzang lisu fanyingle nage diqu de tedian?*” 金瓶梅的喪葬禮俗反應了那個地區的特點, in Liu Hui 劉輝 and Yang Yang 楊揚, ed., *Jin Ping Mei zhi mi* 金瓶梅之謎 (Beijing: Shumu wenxian, 1989), pp. 260-68 (especially p. 266).

⁴² Zhou Jingzhu, *Jin Ping Mei zuozhe dui wo shuo*, p. 202. Incidentally, the author of this book believes that Tu Long is the author of the novel. The book is set up as an interview between the author and Tu Long.

⁴³ Craig Clunas, *Superfluous Things* (Cambridge: Polity, 1991), p. 38. Clunas’ 1617 date surely comes from the fact that the date of the Xinxinzi preface covers dates stretching from December 28, 1617 to January 25, 1618. There is debate over whether the edition in which this preface appears is the first edition or not. See Roy, I, “Introduction,” p. xx and the accompanying endnote. In an earlier work, Clunas wrote about the *Jin Ping Mei* this way: “The immense

fictional sources with the words “Deliberately sparing use has also been made of Ming imaginative literature, in the form of the prose fiction. . . ,” he makes an exception for the *Jin Ping Mei cihua* and cites it with some frequency.⁴⁴ In a separate book on Chinese furniture, when justifying his use of fictional sources he said that “Imaginative literature is frequently more informative [than standard sources], and three works in particular [the *Jin Ping Mei cihua*, *Xingshi yinyuan zhuan* 醒世姻緣傳, and *Honglou meng*] give a rich and rounded picture of life in the mansions of the wealthy (if not always the tasteful).”⁴⁵ To Clunas, the fact that the novel does not appear to him to be purposefully giving us information about the Ming is what makes the information in it especially useful: “The anonymous author of the *Jin Ping Mei* did not intend to supply us with information about furniture, and so what is said is valuable for its unscreened and unconscious nature, giving more of an insight into the life of the period.”⁴⁶ In *Superfluous Things*, Clunas also saw analogies between the novel and the cultural guidebooks of the late Ming, the focus of his study (one of these supplies the title of his book): “the novel, too, is a consumer luxury of the late Ming which, like the guides to elegant living, mirrors as well as embodies the social patterns in which it circulated and was enjoyed.”⁴⁷

sweep of its narrative, . . . and the vast cast of characters . . . , are vehicles to introduce a truly astonishing body of knowledge about life in late imperial China. Manners, jokes, drama, popular religion are only a few of the topics on which it contains rich, but relatively untapped resources for the historian.” See Craig Clunas, “The Novel *Jin Ping Mei* as a Source for the Study of Ming Furniture,” *Orientalism* 23.1 (January 1992): 60-68, p. 60. In this article and in his *Chinese Furniture* (London: Victoria and Albert Museum, 1988), Clunas also uses illustrations from the Chongzhen edition of the *Jin Ping Mei* as historical sources, as does Curtis Evarts, “Furniture in the Novel *Jin Ping Mei*: A Comparison of 17th and 18th Century Illustrations,” *Journal of the Classical Chinese Furniture Society* 3.4 (Winter 1993): 21-45. The 17th century illustrations that the title of that article refers to is the set of woodblock illustrations in the Chongzhen edition, while the 18th century set refers to a set of paintings based on them. Reproductions of both can be found in Wei Ziyun 魏子雲, ed., *Jin Ping Mei yanjiu ziliao huibian* 金瓶梅研究資料彙編, Vol. 1 (Taipei: Tianyi, 1987), pp. 115-216. Evarts also published an article entitled “Furniture in the Novel *Jin Ping Mei*,” *Asian Culture Quarterly* 22.3 (Fall 1994): 21-35. Wei-hua Zhang, “Music in Ming Daily Life; As Portrayed in the Narrative *Jin Ping Mei*,” *Asian Music* 23.2 (Spring/Summer 1992): 105-34, also uses both sets of illustrations as evidence. Xu Dajun 徐大軍, “*Jin Ping Mei cihua* zhong youguan *Xixiang ji* zaju ziliao xilun” 金瓶梅詞話中有關西廂記雜劇資料析論, *Zhongguo dianji yu wenhua* 中國典籍與文化 2003.3: 51-56, p. 55, claims that although there are plenty of records concerning the *Xixiang ji* in the Ming written by literati, none of those records give much of an idea of the place of the play in daily life. Dai Bufan, “*Jin Ping Mei* zhong de xiqu he fangzhi shiliao,” p. 560, claims that this novel contains the only description of the performance of the once popular Haiyan 海鹽 style of Southern drama performance.

⁴⁴ See Clunas, *Superfluous Things*, p. 213 (references to the novel listed in the index).

⁴⁵ Craig Clunas, *Chinese Furniture* (London: Victoria and Albert Museum, 1988), p. 13. In his *Superfluous Things*, Ximen Qing is more often than not invoked as a negative example of “bought culture” rather than the “learned or intuited culture” (my terms, not Clunas’) of the cultural guides at the heart of his book.

⁴⁶ Clunas, “The Novel *Jin Ping Mei* as a Source for the Study of Ming Furniture,” p. 61.

⁴⁷ Clunas, *Superfluous Things*, p. 39.

Is the Description in the *Jin Ping Mei* “Realistic”?

Clunas is also careful to caution against some of the problems of using the *Jin Ping Mei cihua* as a source for information on late Ming cultural history. He says that although it “contains a wealth of ‘realistic’ social detail, . . . it has to be used with caution as a source of ‘facts’ about the Ming period, due allowance being made for comic exaggeration, authorial irony, and other distorting rhetorical devices.”⁴⁸ Elsewhere I have written on the “nonrealistic” uses of oral performing literature in the *Jin Ping Mei cihua*.⁴⁹ Although the qualifier “nonrealistic” was used in preference to “unrealistic” because the emphasis was on levels of meaning that went beyond or in different directions than realistic depiction and was not meant to imply a basic antagonism to realism as might be the case with the qualifier “unrealistic,” there is no doubt that when there was a conflict between realism and satire, or between realism and allegory, the author felt perfectly free to choose the second options of these two pairs.⁵⁰

Chinese Scholars and Realism I

Chinese scholars, on the other hand, in their efforts to rehabilitate the novel and make it a respectable subject of study, have insistently described it as a work of realism (*xieshi zhuyi* 寫實主義). We find quotations such as the following: “Any work of literature is a mirror [*jingzi* 鏡子] of the times, a truthful [*zhenshi* 真實] reflection [*fanying* 反應] of social life. All of the description of drama [*xiqu* 戲曲] in the novel [the *Jin Ping Mei cihua*] is the same, in all cases it is an honest [*zhongshi* 忠實] record [*jilu* 記錄] of the dramatic activities of a particular historical period.”⁵¹ The seemingly overindulgent descriptions of sexual and other entertainment activities in the novel can be recouped by saying that they are reflective of what was going on in the world at the time of the writing of the novel.⁵² The one article in English on the general topic of music

⁴⁸ Clunas, *Superfluous Things*, p. 131.

⁴⁹ Rolston, “Oral Performing Literature.”

⁵⁰ See, for instance, *ibid.*, pp. 23-24 and 35-36. An instance in which it seems the content of the novel departs from what we know from more historical sources for the late Ming is the novel’s inclusion of *yuanben* 院本 or farces in the theatrical programs described in the novel, when sources such as Shen Defu’s 沈德符 *Wanli yehuo bian* 萬曆野獲編 claim that *yuanben* were no longer performed. See Sezhai, “*Jin Ping Mei cihua li de xiju ziliao*,” p. 132. On realism and the *Jin Ping Mei cihua*, see also Katherine Carlitz, *The Rhetoric of the Chin p’ing mei* (Bloomington: Indiana University Press, 1986), pp. 70-71 and 87-89.

⁵¹ Liu Hui 劉輝, “Lun xiaoshuo shi ji huode xiqu shi” 論小說史即活的戲曲史, in his *Xiaoshuo xiqu lunji* 小說戲曲論集 (Taipei: Guanya, 1992), pp. 78-108 (see p. 78 for the quote).

⁵² See, for instance, the very influential article by the historian of the Ming, Wu Han 吳晗, “*Jin Ping Mei de zhuzuo shidai jiqi shehui beijing*” 金瓶梅的著作時代及其社會背景, reprinted in Zhou Juntao, ed. *Jin Ping Mei ziliao*

in the novel, Wei-hua Zhang’s “Music in Ming Daily Life, As Portrayed in the Narrative *Jin Ping Mei*,” remains largely within this understanding of the relationship between the novel and the social reality of the days of its composition.⁵³

Chinese Scholars and Realism II: Recent Sophistication

Thankfully, with the opening up of China to the rest of the world that has accompanied the Reforms, scholars in China have begun to move away from the once dominant and hegemonic simplistic and crude conceptions of how literature reflects the society that produced it. For example, in his preface to a recent edition of the *Jin Ping Mei cihua*, Ning Zongyi 寧宗一 has said: “. . . although it is not necessarily the case that we can obtain all that much verifiable [*keyi kaozheng de* 可以考證的] historical reality [*lishi shishi* 歷史事實] from the world of the *Jin Ping Mei*, still, the colorful portrait [*tujing* 圖景] of society and the rich and varied images drawn of the characters that are laid out in the *Jin Ping Mei* are indeed an aid to our understanding of certain basic [*benzhi* 本質] aspects of the social life of those times, they have uses [*zuoyong* 作用] that cannot not be replaced by the typical work of history or economics, and they especially have uses [*zuoyong* 作用] for the history of the culture and customs of the people [*minzu wenhua fengsu shi* 民族文化風俗史] so strongly advocated by Balzac and often forgotten by so many historians.”⁵⁴

Standard Sources on Late Ming Music

Although it is becoming more and more common for collections of source material on genres related to Chinese music to include or even focus on creative literature,⁵⁵ there is a heavy

xubian, pp. 94-129 (see especially p. 94), originally published in the inaugural issue of *Wenxue jikan* 文學季刊, 1934. This question of the historical value of the novel has been so important to the groups of scholars studying the novel in China that a number of historians of the Ming were invited to the 1991 national conference on the novel. According to a report on the conference, the historians believed that the novel “truthfully [*zhenshide* 真實的] reflects [*fanying* 反應] the appearance [*mianmao* 面貌] of late feudal society in China” (see Wu Gan, *Ershi shiji*, p. 131).

⁵³ Wei-hua Zhang, “Music in Ming Daily Life, As Portrayed in the Narrative *Jin Ping Mei*,” *Asian Music* 23.2 (Spring/Summer 1992): 105-34. A quotation representative of this can be found on p. 118: “Detailed description of musical performances [in the novel] provide knowledge about the repertoire and performance practices of the time and clarify the differences and instrumentations used for northern and southern styles of performance.”

⁵⁴ Ning Zongyi 寧宗一, “Qianyan” 前言, in Tao Muning, ed., *Jin Ping Mei cihua*, p. 4.

⁵⁵ An older example is Zhao Shanlin 趙山林, ed., *Lidai yongju shige xuanzhu* 歷代詠劇詩歌選注 (Beijing: Shumu wenxian, 1988). Xiao Xinghua 蕭興華, *Zhongguo yinyue shi* 中國音樂史 (Taipei: Wenjin, 1994), pp. 310-11, quotes *Lao Can youji* 老殘遊記.

reliance in works on the history of Chinese music on the analysis of musical samples and on traditional Chinese historical reference works. For example, Liang Zaiping’s 梁在平 collection of materials for Chinese music history, *Zhongguo gudai yinyue shiliao jiyao* 中國古代音樂史料輯要,⁵⁶ is basically a collection of excerpts from traditional encyclopedia. Because of the way those works were compiled and arranged, they emphasize material objects (musical instruments, for instance) rather than the processes and social contexts of music production and consumption.⁵⁷

Sources on Late Ming Music: Records of Visits by Foreigners

Descriptions of late Ming music making by westerners who traveled to China have a certain appeal because their descriptions are typically part of an attempt to describe how Chinese society as a whole works. These foreign visitors to China tended to be interested in almost everything they saw.⁵⁸ They left behind records of banquets they attended, many of which featured musical entertainment.⁵⁹ Their status as missionaries themselves or their close

⁵⁶ Liang Zaiping 梁在平, ed., *Zhongguo gudai yinyue shiliao jiyao* 中國古代音樂史料輯要 (Taipei: Xueyi, 1971).

⁵⁷ See Joseph S. C. Lam, “Chinese Music Historiography: From Yang Yinliu’s *A Draft History of Ancient Chinese Music* to Confucian Classics,” *ACMR Reports* 8.2 (Fall 1995): 1-45. Yang Yinliu does not cite the *Jin Ping Mei* in the section on Ming music. See Yang Yinliu 楊蔭瀏, *Zhongguo gudai yinyue shigao* 中國古代音樂史稿 (Beijing: Renmin yinyue, 1981), pp. 745-1017. The novel also does not appear in his list of reference works (pp. 1027-37; however, the following Ming works of fiction are listed: *Da Tang Qinwang cihua* 大唐秦王詞話本, *Gujin xiaoshuo* 古今小說, *Jingben Tongsu xiaoshuo* 京本通俗小說, *Jingshi tongyan* 警世通言, *Qingping shantang huaben* 清平山堂話本, *Shuihu zhuan*, *Xihu erji* 西湖二集, and *Xihu youlanzhi yu* 西湖遊覽志餘; among Qing works of fiction, *Lao Can youji* is listed but *Honglou meng* is not). On Ming musical sources, also see Lam’s “Ming Music and Music History,” *Ming Studies* 38 (Fall 1997): 21-62. In this last work he does not mention fictional sources, but he has made use of the *Jin Ping Mei* in his other writings. See, for instance, his “The Presence and Absence of Female Musicians and Music in China,” in Dorothy Ko et al., eds., *Women and Confucian Cultures in Premodern China, Korea, and Japan* (Berkeley: University of California Press, 2003), pp. 97-120.

⁵⁸ Contrary to the privileging once given to foreign descriptions of China in the writing of Chinese history in the west, not much seems to have been made of these accounts in writing in English on Chinese music. An exception is the work of Lam Ching Hua. See for example, that writer’s “Musical Contact Between China and Europe in the Sixteenth Century,” *Chinese Culture* 39.3 (September 1998): 21-35.

⁵⁹ Martin de Rada, writing in 1575-1576, in his “Relation of the Things of China which is Properly Called Taybin,” has a separate section entitled “Of their manner of eating and their banquets” (pp. 287-90) and gives a fairly complete description of a banquet, beginning with the processional music that greets his party’s arrival, the music that strikes up after they are seated and that was “played continuously for as long as the banquet lasted.” See the translation included in Charles Ralph Boxer, ed., *Southern China in the 16th Century; being the Narrative of Galeote Pereira, Fr. Gaspar da Cruz, O. P., & Fr. Martin de Rada, O. E. S. A. (1550-1575)* (Nendeln: Kraus Reprint Ltd., 1967), pp. 289-90. In Fernão Mendes Pinto’s narrative of his voyages, he has a section entitled “Chinese Banqueting Houses,” which describes such establishments in Beijing. He says “There are other buildings in the compound reserved for concerts where full orchestras perform. . . .” See Fernão Mendes Pinto, *The Travels of Mendes Pinto*, Rebecca D. Catz, ed. and tr. (Chicago: University of Chicago Press, 1989), chapter 106, p. 216. He also speaks of banquets that go on for 10 days and cost 20,000 taels of silver (p. 214) and “banquet books” used in

identification with the missionary enterprise in general often led them to describe the religious activities of monks and daoists, which included music.⁶⁰ Although some of them have a good eye for detail, they tend to try to assimilate what they saw through things with which they were familiar with from home (musical instruments, for instance are described in terms of their similarity to western instruments),⁶¹ and their general incompetence in spoken or written Chinese prevented them from understanding what they were seeing in any real depth.⁶² Another distorting influence was the fact that some of the musical performances that they witnessed might not have occurred in the way that they did except for their unusual presence, and they were not in any position to say in what ways the performances they saw might have been specially crafted for their consumption.⁶³

The Description of Music in the Novel: Famous Examples in Chinese Literature

The most famous examples of the performance of music in Chinese literature are probably Bai Juyi's 白居易 “Pipa xing” 琵琶行 and Liu E's 劉鶚 description of the “Lihua dagu” 梨花大鼓 performance in Chapter 2 of his *Lao Can youji* 老殘遊記. Both make heavy use of onomatopoeics (especially the latter) and the idea that the absence of sound surpasses sound (*wusheng sheng you sheng* 無聲勝有聲).⁶⁴ This accords with Susanne Langer's stress on the

these establishments that can be as long as three chapters and list the dishes available and their prices, among other things (p. 215).

⁶⁰ For example, Martin de Rada, writing in 1575-1576, describes how wandering begging monks would get up at dawn to chant their “matins” and “while they sang they played on a great bell and on a drum with its little bells. . . .” Boxer, ed., *Southern China in the 16th Century*, p. 309.

⁶¹ For example, see Gaspar da Cruz in *ibid.*, pp. 144-45.

⁶² Martin de Rada describes the play performed at the banquet mentioned above and his relation to it this way: “Other persons in the middle of the hall acted a play, and what we saw were elegant representations of old stories and works, whose plot was explained to us beforehand, so that although we did not understand the words we well understood what was happening” (*ibid.*, 289-90). However, from his account, it is not possible to decide whether one play (he uses the singular) or selections from several plays (“representations of old stories and works”) was performed. The editor cites an account of the same banquet by a different western participant and claims that based on that account “it is evident that this was a play based” on the *Sanguo yanyi* 三國演義 (*ibid.*, note 2). De Rada was only in China for two months (in Fujian) in 1575. Gaspar da Cruz mentions plays that go on for as much as three nights (*ibid.*, p. 144).

⁶³ For instance, Gaspar da Cruz describes how players would sometimes “go to the carracks [ships] to play, that the Portugals may give them money” (Boxer, *South China*, p. 144). Da Cruz reached Canton in 1556 and only stayed a few months in China. His account was printed in 1569-1570 and first translated into English in 1625. In his writings on his stay there is a separate section entitled “Of some feasts that the Chinese do make and of their music and burials” (*ibid.*, pp. 143-48).

⁶⁴ See Wang Haibei 王海北, “Wenxue zuopin de yinyue miaoxie jiqiao tanwei” 文學作品的音樂描寫技巧探微, *Chongqing gongxueyuan xuebao* 重慶工學院學報 2005.7: 129-31. Music is also very important in the chapters set on Taohua Mountain in *Lao Can youji*. The last of the fragmentary continuations, *Lao Can youji waibian* 老殘遊記外編, begins with onomatopoeic description of the sound of the narrator's musical accompaniment. The description

incommensurability of music and language.⁶⁵ Both draw attention more to the sound of the performance, as opposed to the text that is sung, and to the instrumental accompaniment over the voice, treating voice more as a musical instrument than as a medium for conveying verbal meaning.

The Description of Music in the Novel: Musical Instruments in the Novel

There is at least the mention of the playing of 18 different kinds of musical instruments in the *Jin Ping Mei cihua*.⁶⁶ The purchase by Ximen Qing, at the instigation of Ying Bojue and others, of a set of bronze drums and gongs for the substantial amount of 30 taels of silver (45.586-87), and their subsequent deployment to impress guests (they make a very satisfying amount of noise), is recounted with perhaps the most care.⁶⁷

The Description of Music in the Novel: Musical Genres I: Two Ends of a Spectrum: The *Pipa* vs. the *Qin*-Zither

Although not as closely associated with the common people as the *huqin* 胡琴 became in the late Qing, the *pipa* 琵琶, the musical instrument that occurs most often and prominently in the novel, is associated strongly in the novel with popular music, and particularly with sing-song girls.⁶⁸ On the other hand, a musical genre associated with young male singers and actors, southern-style songs (*nanqu* 南曲), dramatic and otherwise, makes use of no melodic instruments at all, and is performed only with percussion, often in the form of the singer keeping time by clapping his hands. Both styles of music are popular, but we can also say that they are

of the performance in Chapter 2 of the novel is quoted in Yang Yinliu, *Zhongguo gudai yinyue shigao*, pp. 835-37 and Xiao Xinghua, *Zhongguo yinyue shi* (Taipei: Wenjin, 1994), pp. 310-11. In both Liu E and Bai Juyi, musical description concentrates on instrumental music and not the content of any lyrics that are sung (in contradistinction to the practice in *Jin Ping Mei cihua*).

⁶⁵ See Alex Aronson, *Music and the Novel: A Study in 20th Century Fiction* (Totowa, NJ: Rowman & Littlefield, 1980), p. 22.

⁶⁶ Chen Sihai and Yan Zengshan, “Cong *Jin Ping Mei cihua* kan Mingdai zhong-houqi shimin yinyue de liuxing ji qi xingtai,” *Zhongyang yinyue xueyuan xuebao* 1995.4: 90-95, p. 94. Feng Yuanjun, “Wenxue shiliao,” p. 405, lists only 15 instruments. According to her, no more than four or six are used together at any one time. She says that the *pipa* is the sole instrument described 14 times and the *zheng* 箏 7 times. On the following page she notes that there are eight instances in which performers clap their hands to keep time (she thinks these are examples of using the hands to replace the clappers, *yi shou dai ban* 以手代板).

⁶⁷ Eunuch He is also described as having a set of bronze drums and gongs (71.1017-21).

⁶⁸ This instrument is mentioned 95 times in the items in the pre-2014 version of the first appendix to this paper. On the connections between the *huqin* and commoners, and the fact that the *pipa* is probably the instrument most commonly depicted in the late Qing illustrations that he surveyed, see Colin Huehns, “Musical Instruments of the *Huqin* Family in the Late 19th Century Illustrated Periodical *Dianshi zhai*,” *Journal of Asian History* 36.1 (2002): 74-98 (see p. 76 on the *pipa* in particular).

very portable, and that the sound produced in their performance carries fairly well (although perhaps not as well as the purely instrumental processional music).⁶⁹

At the opposite end of the scale is *qin*-zither (*qin* 琴) music, strongly associated with the highest levels of elite literati culture,⁷⁰ and supposedly performed as part of a regime of self-cultivation or in the company of a small number of like-minded friends in very intimate settings. As famous literati descriptions of music often speak of the absence of sound, we get literal descriptions of soundless performances of the *qin*-zither.⁷¹

As we might expect, Ximen Qing can neither play the *qin*-zither nor is he shown in the presence of the performance of one.⁷² The only mentions of the playing of the instrument occur in poems quoted by the narrator at the beginning of chapters (29.363, 69.981, and 71.1016), the middle of them (78.1189), or in songs that are sung (44.576-77 and 61.838). Two of these mentions (61.838 and 69.981) refer to romantic uses of the instrument, by Zhang Junrui 張君瑞 in the *Xixiang ji* 西廂記, and the seduction of Zhuo Wenjun 卓文君 by Sima Xiangru 司馬相如, respectively. Zhuo Wenjun and Sima Xiangru are also mentioned in a passage of parallel prose in which the instrument of seduction is the related *se*-zither (*se* 瑟; e.g., 37.483-84).

Ximen Qing does end up having *qin*-zithers in his study in its various reincarnations (31.394, 36.479, 52.689, and 67.935), but the descriptions are so sparse that it is even impossible to tell whether he has more than one. In three of these four instances, the same stereotypical language is used to describe it/them: *xiaosa* 瀟灑 (refined and elegant).⁷³ His *qin*-zither(s) might as well be stringless, it/they are never played. It/they are just items of the interior decoration.

⁶⁹ Processional music is used, for instance, to “drum” up commercial attention at the opening of Ximen Qing’s new silk shop (chapter 60) and Chen Jingji’s reopening of a tavern (chapter 98), as well as for the arrival of important guests. See Liang Jinzhi 梁今知, “*Jin Ping Mei suojian wan Ming shizhen yinyue huodong*” 金瓶梅所見晚明市鎮音樂活動, *Xuzhou shifan daxue xuebao* 徐州師範大學學報 1994.2: 69-70, p. 70.

⁷⁰ Yue Sheng 樂聲, *Zhongguo yueqi bowuguan* 中國樂器博物館 (Beijing: Shishi, 2005), devotes the first 15 pages and almost 50 illustrations to the *qin*-zither. The next most pictured instrument, the *zheng*, has only 24 illustrations. Only a couple of other instruments have as many as ten illustrations.

⁷¹ See Kenneth J. DeWoskin, *A Song for One or Two: Music and the Concept of Art in Early China* (Ann Arbor, MI: The Center for Chinese Studies, University of Michigan, 1982), p. 144 and elsewhere on “stringless” (*wuxian* 無線) *qin*-zithers.

⁷² Even Jia Baoyu, the protagonist of the *Honglou meng* and a much more cultured and privileged person than Ximen Qing, is described as not being able to recognize *qin*-zither tablature and is mocked for talking about watching the playing of the instrument rather than listening to it and otherwise not being a true knower of the tone (*zhiyin* 知音; see chapters 86-87 of that novel).

⁷³ The same phrase is used to describe the interior decorating (which also includes at least one *qin*-zither) when Ximen Qing goes to visit Madam Lin (69.986), whom he commits adultery with. When Ximen Qing visits Zheng

Items associated with the *qin*-zither are also mentioned in the novel. These include tables to put *qin*-zithers on (see 34.433 and 36.479 [no *qin*-zither in sight here]), a kind of shoes given to Ximen Qing as a present on one occasion (77.1168) and seen on the feet of a ruffian, Yang Dalang, on another (96.1145 [not the same pair]) and, perhaps unexpectedly, Ximen Qing’s penis during an act of fellatio (74.1087).⁷⁴

Craig Clunas, in his *Superfluous Things*, pp. 105-106, quotes a source (Wang Qi 王錡, *Yupu zaji* 寓圃雜記) which he thinks “gives a good general picture of what a ‘collection’ worth boasting about might be expected to contain at that date [end of the 15th century]. . . .” The collection described in the source includes “several [named] antique *qin* zithers. . . .”⁷⁵ In the section in Clunas, *Superfluous Things*, on the names of craftsmen associated with craft items, Zhang Jixiu’s *qin*-zither making and Fan Kunbai’s “making of three stringed guitars” are the only example of musical instrument makers (pp. 61-62), but they represent 2 of the 8 craftsmen listed. The record of the goods confiscated after Yan Song’s 嚴嵩 death also discussed by Clunas includes “antique and modern *qin* zithers” (p. 47).

As already mentioned, Clunas believes that there is a lot of irony in the descriptions of Ximen Qing’s lifestyle, as depicted in the novel. Clunas’ attention is more drawn to the way paintings are hung (on *all four walls*) in Ximen Qing’s study rather than to his musical tastes or ownership of *qin*-zithers. For instance, Clunas says, “A great deal of irony in the novel *Golden Lotus* [i.e., *Jin Ping Mei*] seems likely to stem from the wanton flouting of these criteria of taste [as set forth in the *Zhangwu zhi* and similar guides to cultured life] by this rich but unspeakably vulgar hero [Ximen Qing]. His wealth enables him to purchase, for example, famous paintings, but he then hangs them in sets of four on all the walls of his ‘study,’ a thing especially criticized by Wen Zhenheng 文震亨 [author of *Zhangwu zhi* 長物志 (Record of Superfluous Things)].”⁷⁶

Aiyue, we can be sure that she has more than one *qin*-zither because they are said to be found on both sides of the room (59.806-809; she also has a couplet hanging up that mentions the *se*-zither).

⁷⁴ On a more refined note, the harmony thought to exist between the *qin*- and *se*-zithers appears in a ritual document read at Li Ping’er’s funeral (63.893).

⁷⁵ The Chinese text from which Clunas derives the name of his book, Wen Zhenheng’s 文震亨 *Zhangwu zhi* 長物志, has a section on special rooms for playing/displaying *qin*-zithers (*qinshi* 琴室), on *qin*-zithers themselves, and tables to put them on (*qintai* 琴台). See the illustrated edition of this work, Hai Jun 海軍 and Yian Jun 田君, eds., *Zhangwu zhi tushuo* 長物志圖說 (Jinan: Shandong huabao, 2004), pp. 21, 356-57, and 358, respectively. Ximen Qing’s emissaries to the capital to bribe Cai Jing notice that Cai Jing’s son has a room prominently labeled as his *qinshi* 琴室 (18.215).

⁷⁶ Clunas, *Superfluous Things*, p. 72.

Elsewhere in the same book, Clunas comments on the effect of reading the descriptions of Ximen Qing’s study as seen by Ying Bojue: “The whole passage is heavily ironic, as the reader is already aware that Ximen Qing is more or less unable to read—he is certainly never seen with a book in his hand” (p. 62).

Ximen Qing is more or less successfully (at least within his own “crowd”) buying culture and putting it on display in his house. He is exemplary of the threat that raw money would be able to buy “cultural capital” that seems to have prompted the increased production of guides to the cultured lifestyle such as *Zhangwu zhi*.⁷⁷ As Clunas has pointed out, although these guides seem to have been produced in an effort to distance real “culture” from “money,”⁷⁸ and conspicuous consumption of the ordinary kind, their printing and circulation could be an aid to precisely those crass nouveau-riche bastards excoriated in their prefaces.⁷⁹ Ximen Qing, however, doesn’t, as we know, seem to do much reading (or even looking at pictures in books, besides pornographic albums), so Ximen Qing himself does not seem to be contributing to the escalation of the late Ming “culture wars” in this way. He gets advice on culture from Ying Bojue in particular, and with such an advisor, are the results any surprise?

The Description of Music in the Novel: Genres of Music II

Almost all of the popular genres of music that one can think of as existing in the late Ming seem to be reflected in the *Jin Ping Mei cihua*, even if their elite counterparts (*qin*-zither music, for instance), are not. Song is the most important genre. To some readers’ discomfort,

⁷⁷ Note that during this time period, a literatus such as Zhang Dai 張岱 could say that though he was but a mere civilian, he at one time, before the fall of the Ming, “was able to rival dukes and marquises in his lifestyle. . . .” See the epitaph that he wrote for himself as translated in Yang Ye, *Vignettes from the Late Ming: A Hsiao-p’in Anthology* (Seattle: University of Washington Press, 1999), p. 99. This was an age in which there were various sumptuary laws but in which it had become all but impossible to enforce them except in the case of the most egregious flaunting of them. See Clunas, *Superfluous Things*, pp. 152-53, where he discusses, among other things, imperial infractions of the sumptuary laws. For a look at the *Jin Ping Mei* that stresses the contradictions in Ming official policy on culture as evidenced in such things as the sumptuary laws and their infractions and lack of enforcement, see Sophie Volpp, “The Gift of a Python Robe: The Circulation of Objects in *Jin Ping Mei*,” *Harvard Journal of Asiatic Studies* 65.1 (2005): 133-58.

⁷⁸ Clunas points out that Ximen Qing seems to overpay for many items. For instance, he points out that the price he pays for a lacquered screen (50 taels of silver) far surpasses the most valuable piece of furniture in the inventory of items confiscated from Yan Song’s estate (a lacquered bed valued at eight taels) and the amount Ximen Qing pays for the posthumous portraits of Li Ping’er (10 taels) is so high perhaps “to underline the inappropriate extravagance of Ximen Qing’s grief, expressed through lavish funerary display and reckless spending” (p. 131).

⁷⁹ See, for instance, Shen Chunze’s 沈春澤 preface to *Zhangwu zhi*, *Zhangwu zhi tushuo*, p. 1 (partially translated in Clunas, *Superfluous Things*, p. 74). “Crass nouveau-riche bastards,” however, is my terminology, not his.

including the editors of the Chongzhen version of the novel, who cut most of this out, characters in the novel are wont to break into song, as if they were in a music-drama.⁸⁰

When Ximen Qing’s poorer friends are discussing the kind of entertainment they need to provide when they host people, the minimal requirement seems to have either sing-song girls, young male singers, or a female balladeer. The songs can be very simple, or they can be elaborate song-suites incorporating more than 10 separate songs. It is generally thought by characters in the novel (and scholars) that the song-suites were more complicated and artistic than the short ditties.⁸¹

Sometimes the songs were originally written for theatrical works. Both northern and southern styles of singing are mentioned, with the former predominating. The former is accompanied by string instruments, while the latter does not use melodic instruments in its accompaniment.⁸²

Performers of prosimetric narratives, such as the Daoist *daoqing* 道情 and the Buddhist *baojuan* 寶卷 (precious scrolls), use the same kinds of tunes as the pure singers do, but also include prose interludes. Dramatic performances range, in order of complexity and length, from variety acts (*baixi* 百戲, *zashua* 雜耍), to farces (*xiaole yuanben* 笑樂院本), to northern drama (*zaju* 雜劇),⁸³ to early, rustic southern drama (*nanxi* 南戲, *xiwen* 戲文), to elaborate and extended, literati-produced and literati-oriented *chuanqi* 傳奇 dramas.⁸⁴ The descriptions of the performances of the plays are often too vague to determine whether there was still a priority put on performing plays complete, rather than the practice of basically only performing extracted highlights (*zhezi xi* 折子戲), as became the predominant performance practice not long after the novel was written.

⁸⁰ See Rolston, “Oral Performing Literature,” especially pp. 11-13, 27-36, and 46-52.

⁸¹ See, for instance, He Lianghao, *Shiqing ernü*, who claims (p. 84) that only unlicensed prostitutes sing ditties (*xiaoqu* 小曲) in the novel.

⁸² The bamboo horizontal flute (*dizi* 笛子), which becomes so important in Kunqu 崑曲 drama, does not play an important part in the novel.

⁸³ There is debate over whether the depiction of the performance of *zaju* in the novel is anachronistic, but that assumes that the author intended to describe a particular time period, which is also a matter of debate.

⁸⁴ The novel is by no means careful in its use of the names of dramatic genres, as was also the case even in manuals for playwrights of the period, such as the theater chapters in Li Yu’s 李漁 *Xianqing ouji* 閑情偶寄.

The Description of Music in the Novel: The Quality of the Description

Although the sheer number of mentions of the playing of music in the novel can't help but be striking, in none of the descriptions of the playing of music is there any real attention to how music is performed. The main thing seems to be to point out the existence of the music, to show it as a commodity bought and deployed by Ximen Qing and others for social purposes, rather than try to recreate the music for the reader on the page.

The most detailed images of the making of music in the novel typically come when the narrator is describing the beginning of a performance, and particularly the beginning of the singing of a song or song-suite. For instance, at an “after-party” one night after the main guests have gone, and Ximen Qing and Ying Bojue are still being waited on by some of the performers who performed for the main guests, Ying Bojue gets two singing girls to sing a song-suite. We are first told the musical instruments the two of them will play (a *pipa* 琵琶 and a *zheng* 箏). Then we are told that they lightly spread their jade fingers (*qingshu yuzhi* 輕舒玉指), put their instruments on [their laps of] silk clothes (*kuankua jiaoxiao* 款跨鮫綃), opened their red lips (*qi zhuchun* 啟朱唇), revealed their white teeth (*lou haochi* 露皓齒), sang (*ge* 歌) with beautiful resonance (*meiyun* 美韻), let forth their sweet sound (*fang jiaosheng* 放嬌聲), and sang (*chang* 唱) a song-suite (*tao* 套) in the musical mode of “Yuediao” 越調 and to the tune of “Dou anchun” 鬪鶴鶉 (58.792).⁸⁵ There are at least six phrases here that describe the sing-song girls' preparation for and making of music, but only stereotyped language is used,⁸⁶ and in terms of concrete information about this particular performance, very little of any real concrete feeling of the performance is conveyed by the way it is described in the novel.

The Description of Music in the Novel: Oral vs. Written Sources

Although some early writers on the novel, such as C. T. Hsia, stressed the idea that the author of the novel, as he worked all of the performance material into his novel, was relying on

⁸⁵ Bai Weiguo and Bu Jian, annot., *Jin Ping Mei cihua jiaozhu*, note 64 for this chapter, identifies the source of the song-suite as the *Xixiang ji*, something that would supposedly be known to the ideal readers of the novel.

⁸⁶ Besides this instance, the phrase *qingshu yuzhi* or its variant, *qingshu yuxun* 輕舒玉筍 (lightly spread their jade bamboo [fingers]), occurs on p. 6.73 (the very first description of anyone singing for anyone else), 27.345, 45.590, and 74.1103.

oral memory,⁸⁷ it has become more and more clear that the author used a cut and paste method in which he incorporated written texts into his novel. A careful look at the longer incorporations of selections of drama or song into the novel show that the conventions of printed examples of these texts, with their stage directions and other apparatus designed primarily for readers (as opposed to performers), have been copied right into the novel,⁸⁸ and there has often been little or no effort made to present the performances from the point of view of members of their audiences in the novel.⁸⁹

The Description of Music in the Novel: Onomatopoeia

It is not that the novel is completely uninterested in the description of sound in language. Onomatopoeic syllables are used,⁹⁰ they are just not used with the amount of skill or intensity that one sees in Liu E's novel, for instance, and they often appear in textual passages that can be shown to have been copied into the novel or, when proof is lacking, still seem likely to have been copied into the novel from other sources, knowing the general *modus operandus* of the author of the novel.

The Description of Music in the Novel: Frequency/Density

Even though a reader of the novel soon gets the idea that some kind of musical entertainment was part of any social gathering in the society described in the novel,⁹¹ and that the author has taken each and every possible opportunity to include the mention of music in his narrative, this is not actually the truth. Careful inspection shows that there are some occasions in the novel, ritual or social, at which music would be almost necessarily present, but are described without mention of any musical activity.⁹²

⁸⁷ C. T. Hsia, *The Classic Chinese Novel* (New York: Columbia University Press, 1968), p. 169. It is still common to find scholars speaking of the author as besotted with popular performance genres or able to perform them himself (see above).

⁸⁸ See David Rolston, “Oral Performing Literature,” especially pp. 30-31.

⁸⁹ This is not to say that the author has not often carefully adapted the texts he copies into his novel. Plenty of evidence of this can be found in Zhou Juntao, *Jin Ping Mei sucai lai yuan* and Cai Donyong 蔡敦用, *Jin Ping Mei cihua juqu pintan 金瓶梅詞話劇曲品探* (Nanjing: Jiangsu wenyi, 1989), particularly pp. 95-363, in which the songs and rhymed material that appear in the novel are compared to extant texts of the same material from other sources. See also the endnotes to Roy's translation.

⁹⁰ Although admittedly not exhaustive, the first appendix (pre-2014 version) records at least 22 examples of onomatopoeic description of sound.

⁹¹ Ying Bojue, for one, when he asks Shutong to sing for him, says that in his life, he has never drunk unaccompanied wine (*yajiu* 啞酒; 35.463).

⁹² Searching for the words “no mention of music” in the first appendix (pre-2014 version) leads to 14 instances where music is to be expected but is not mentioned.

The Description of Music in the Novel: Musical Metaphors for Sex

Music appears in the novel not only in descriptions of its performance, but also in metaphors. For instance, it is hard to imagine a day when the first thing that comes to one’s mind when this novel is mentioned is not sex. Two musical metaphors for sexual activity, playing the vertical flute (*pinxiao* 品簫) for fellatio, and “Houting hua” 後庭花 (the name of a tune title, “Flowers in the Rear Courtyard”) for anal sex, figure prominently in the novel.⁹³

Ximen Qing and his Household: Ximen Qing

According to the novel, Ximen Qing is the “decadent scion of a family of considerable wealth” (*poluo hu caizhu* 破落戶財主).⁹⁴ His father, Ximen Da, seems to have been both a landlord and a traveling merchant.⁹⁵ At the beginning of the novel, Ximen Qing makes money from his raw medicine shop (*shengyao pu* 生藥鋪) and such activities as loansharking and selling his influence with the local magistrate. He eventually opens more shops and sends his employees and servants to do business in Yangzhou and elsewhere. He engages in the lucrative and monopolistic salt trade (getting preferential treatment through his connections), and he has plans to become an imperial purveyor of luxury items to the throne before that plan is brought to nothing by his death. By chapter 30 he has obtained the post of Assistant Judicial Commissioner through his connections with powerful men at court. Just as he purchased office himself, he continues to sell influence to friends and acquaintances until he dies. He combines three different careers and statuses: merchant, local boss, and official.⁹⁶ Throughout the novel, he continually expands his land holdings. His family compound is greatly enlarged by chapter 20 with his purchase of the next door compound formerly belonging to Hua Zixu. The family gravesite is rather extensive and is refurbished during the course of the novel. He ends up owning other properties in Qinghe. In the inventory of his property and financial resources that he makes on his deathbed, he says that he owns three houses or residential estates, part of one silk shop and all of another, a thread shop, a pawn shop, the original medicine shop (which he once boasted about as being the biggest in the area), and a fair amount of goods in transit.⁹⁷ If we add up what

⁹³ *Pinxiao* and its variants occur 14 times in the first appendix (pre-2014 version). “Houting hua” as a way to describe anal sex occurs 3 times (surely an undercounting).

⁹⁴ Roy I, 53; Renmin 2.28.

⁹⁵ See Lu Ge and Ma Zheng, *Jin Ping Mei renwu daquan*, p. 48. Ximen Da travelled to Yangzhou on business at least once.

⁹⁶ See *ibid.*, pp. 10-11.

⁹⁷ Renmin 79.1233.

Ximen Qing thinks all these items are worth, we come up with a figure of about seventy thousand taels of silver. Although he has many of the skills that a dandy needs to seduce women, one of his lifelong pursuits, and has the kind of social understanding of popular music that allows him to make acceptable requests for performance at banquets and other venues, he is not said to be skilled at any musical instrument, and is only shown singing in two non-realistic situations⁹⁸ in which the arias that he sings substitute for dialogue (*yi qu dai yan* 以曲代言) as happens commonly in traditional Chinese *xiqu* 戲曲 (music-drama).⁹⁹

As someone who throws his weight around socially even before he becomes an official, and as someone who gains his official post and promotions through his social connections, Ximen Qing does a lot of hosting in his residence. As his life becomes more complex and his activities more numerous, his social calendar gets more and more daunting. In the last year of his life, it seems that he is going from one banquet to another. He says that he spends 1,000 taels of silver on just one banquet (49.641-42). Other officials begin to borrow his residence to host others (they provide some funds for the banquets but Ximen Qing has to pick up a lot of the costs himself). Somehow, he keeps up this pace until he begins to complain of lack of energy and his legs hurting and tells his servants to tell visitors that he is not home (78.1197-98).

Ximen Qing and his Household: Ximen Qing’s Wives

Ximen Qing has a total of eight wives. The first is dead when the narrative opens.¹⁰⁰ Another, an unlicensed prostitute, Zhuo Diu’er, dies not long after marrying him and is only mentioned briefly in conversation.¹⁰¹ The new main wife, Wu Yueniang, is already married to Ximen Qing when the reader first meets him.¹⁰² She is not personally very musical, engaging only in the chanting of scripture and prayers and in the consumption of Buddhist songs (*Fo qu’er* 佛曲兒) and the Buddhist oral narrative genre of “precious scrolls” (*baojuan* 寶卷), which almost always include some form of singing or chanting. The only times that she sings is one aria

⁹⁸ Even when he participates in drinking games that ordinarily require singing, he opts for non-musical substitutes such as telling jokes instead of singing.

⁹⁹ He sings one aria in the Li Family Brothel, Lichun yuan 麗春院 (20.257) and one on his deathbed (79.1233).

¹⁰⁰ Lu Ge and Ma Zheng, *Jin Ping Mei renwu daquan*, pp. 48-49.

¹⁰¹ *Ibid.*, p. 60.

¹⁰² *Ibid.*, pp. 53-57.

that she sings in response to one that Ximen Qing sings on his deathbed (79.1233) and another at his grave (89.1346-47).¹⁰³

The second wife is a former prostitute/sing-song girl, Li Jiao'er, who returns briefly to that profession on the death of Ximen Qing (before long she marries Ximen Qing's rival, Zhang Erguan).¹⁰⁴ Although she is a former prostitute, despite that fact and the fact that all of the prostitutes who stay prostitutes that Ximen Qing has relationships with are shown singing in the novel, Li Jiao'er is never shown taking part in any musical performance.

The third wife, Meng Yulou, can play the *yueqin* 樂琴 (this is one of the accomplishments that the matchmaker lists that particularly gets Ximen Qing's attention, 7.76), but she only does so once in the novel (27.343-47).¹⁰⁵ She does sing a song at the graves of Ximen Qing (89.1346-47) and of Pan Jinlian (89.1353-54).

The fourth wife is Sun Xue'e, who was a maid in the household before she was promoted to concubine and remains in a liminal state between maid and concubine up until a little after Ximen Qing's death. At that time she is sold out of the household into prostitution, where she is taught to sing (94.1422).¹⁰⁶

The fifth wife is the all important Pan Jinlian.¹⁰⁷ She starts out life as a *fangli jie'er* 房裡姐兒 or young woman bought to wait on the male head of a family who is trained to sing and play a musical instrument. She has this status first in the household of Imperial Commissioner Wang and then in that of Zhang Dahu. She is married off to the unattractive Wu Zhi and we never hear of her performing for him, but she is shown privately playing the *pipa* and singing popular songs to relieve her feelings of being put upon (8.93-94). She also turns to her *pipa* and popular songs after she marries Ximen Qing and he neglects her in favor of Li Ping'er (38.500-504). In her early dalliance with Ximen Qing, he requests her to sing a song for him, just as if she was a sing-song girl (6.73), one in a long string of incidents in which she is treated as analogous to a sing-song girl. She is the person in the household who knows the most about music, albeit her knowledge is restricted to popular music and more specifically to the repertoire of the sing-song girl.

¹⁰³ Although the last song seems to be quoted by the narrator, it is in her voice.

¹⁰⁴ Ibid., pp. 57-60.

¹⁰⁵ Ibid., pp. 79-84.

¹⁰⁶ Ibid., pp. 107-12.

¹⁰⁷ Ibid., pp. 2-9.

The sixth and last wife is Li Ping'er.¹⁰⁸ She is never described as being able to perform on any musical instrument. One time, and one time only, she is made to perform, and that is at the demand of Pan Jinlian. She is made to keep the time with the clapper (*ban* 板) while Meng Yulou plays the *yueqin* and Pan Jinlian plays the *pipa* (27.345). Li Ping'er does sing three times in the novel, once on the death of her son, Guan'ge (59.819), and twice on seeing his toy drum (*bolang gu* 博郎鼓/博浪鼓; 59.823-24).

There is a great disparity between the economic resources of the different wives and their ability to patronize professional performers. Wu Yueniang, as the main wife, has access to the resources of the household and it is her room where Ximen Qing's windfalls (such as the property smuggled into the household by Chen Jingji and Li Ping'er) tend to end up. She is a regular patron of nuns who come into the household to recite (*xuan* 宣) precious scrolls (*baojuan*) and sing Buddhist songs (*Fo qu'er*). There is, however, the idea that she can not really enjoy such performances at her leisure if Ximen Qing is in the house (see, for example, 51.681-83). Although the impression is given that the number of such performances pick up after Ximen Qing's death, when Wu Yueniang is in charge of the household, there are actually fewer detailed descriptions of performances then and they tend to be mentioned only when they involve other plot concerns (for instance, we are told that Ximen Dajie's going to hear a performance at night allows Chen Jingji to have the chance to have an assignation with Pan Jinlian, 82.1264). Although *baojuan* are basically Buddhist propaganda, the nuns know their business well enough to include plot elements of interest to their audience. For instance, before Wu Yueniang gets pregnant, Nun Wang tells her a story about a woman being rewarded for her piety with a son (chapter 39). In fact, it is one of the nuns, Nun Xue, who later provides Wu Yueniang with a drug that supposedly helps her get pregnant.

The other genre of musical entertainment that is specifically gendered female, both in terms of audience and performers, is female balladry, the performers of which in the novel are all blind. These performers (called variously *nü xian'er* 女先兒, *nü'er* 女兒, *chang jie'er* 唱姐兒, *changnü'er* 唱女兒, *changde laopo* 唱的老婆 in the novel) have pretty free access to the women's quarters, are often asked to stay over night, and are known for the number of households they perform (*zou* 走; literally walk/run) in.

¹⁰⁸ Ibid., pp. 128-35.

When Wu Yueniang hosts important female guests (*tangke* 堂客) at home, the same kind of performers as Ximen Qing hires to perform for his male guests (*guanke* 官客) are hired to perform for them, although the scale of the performances done just for women tends to be smaller than those for men. We thus have the rather odd situation of sing-song girls and young male singers performing for women who are usually sequestered from such people, although we should note that unlike the performances by the nuns, which take place in the women’s private quarters, the hosting of important female guests tends to take place in the more formal and public parts of the household.

It sometimes happens that both male and female guests are entertained in the Ximen Qing household on the same day, but the locations where this takes place in the household tend to be separate from each other, with the women being entertained in the inner quarters. There tends to be an exception when it comes to performances that ostensibly are put on for religious purposes, such as the performance of the play *Yuhuan ji* 玉環記 and the puppet plays after Li Ping’er’s death (63.894-96 and 65.913), at which the women sit near the coffin but behind curtains. Mixed sex audiences occur when the family goes to the family gravesites at the Qingming Festival (see 48.628-29 for the largest scale visit during Ximen Qing’s life, and 90.1356-57 for an excursion by the women of the family after his death at which Meng Yulou meets her future husband).

Sometimes the women in the family host each other. Sometimes the hosting duties are taken in rotation, sometimes a particular wife has to host the others because she lost a game she was playing with the others. Meng Yulou, Pan Jinlian, and Li Ping’er are the most active in these affairs, but Pan Jinlian does not have the money the other two have and constantly complains about that. The parties that the women give for each other tend more to feature the eating of special food and not professional entertainers (unless such are already in the household). While one gets the impression that Pan Jinlian would be perfectly willing to spend any resources that she had on bringing in entertainers, Li Ping’er, who does have money, is reluctant to throw her money around in such a fashion. On one occasion, because she is so worried about her baby and offending others, she doesn’t want her adopted daughter, the sing-song girl Wu Yin’er, to sing for her in her room (44.481).

Ximen Qing and his Household: The Next Generation

When the novel begins, Ximen Qing has only one daughter, who never gets a real name and is only referred to as Dajie 大姐 (“First Daughter”).¹⁰⁹ She is not shown producing music in the novel. She is married to Chen Jingji,¹¹⁰ but before too long, they both return to live in the Ximen household. He is able to compose songs both orally and in writing. The first time that he is shown singing for an audience, Pan Jinlian forces him to sing before she will return some keys of his. He sings songs composed largely of the names of fruits, flowers, and types of currency. He says he could sing a hundred such (33.423-26). After Ximen Qing’s death in Chapter 79, much of the narrative is focused on him, beginning with his affair with Pan Jinlian, which involves a lot of singing and passing notes which take the form of written songs, and eventually gets him kicked out of the household; to his becoming a nightwatchman; to his eventually becoming the manager of a large tavern/brothel. He is involved in a number of “non-realistic” uses of oral performing literature.¹¹¹ He doesn’t marry as many wives as Ximen Qing, but he does marry one sing-song girl (Feng Jinbao).¹¹² A part-time prostitute that he takes up with, Han Aijie, is talented enough at singing and playing the *yueqin* that she can, after he dies, support herself on the road as she searches for her mother (100.1496-98).

For all his wives and the amount of seed he spills, Ximen Qing has only two sons. One, Guan’ge, dies young, and the other, Xiaoge, is taken away by a monk. Guan’ge is mostly scared by music, especially percussive music. Although the fact that he immediately takes to a sing-song girl is interpreted as a sign that he will be a ladies’ man like his father (43.566-67), he dies in infancy. As shortlived as he is, he does get betrothed before he dies, to the daughter of a neighboring family with imperial connections, the Qiaos.¹¹³ We end up knowing even less about Xiaoge’s musical tastes, since he is born the day of Ximen Qing’s death. After giving away Ximen’s last surviving heir, Wu Yueniang adopts a household servant, Dai’an (whom she has married to one of the maids, Xiaoyu), gives him the Ximen surname, and makes him the heir of

¹⁰⁹ Ibid., pp. 49-53.

¹¹⁰ Ibid., pp. 68-69.

¹¹¹ Some think that the higher proportion of formal borrowings from oral performing literature in the last 21 chapters is proof that they are from a separate manuscript, one more connected to oral performance than the rest of the novel. See, for instance, Sun Meng 孫萌, “Lun *Jin Ping Mei cihua* zhong ‘yi chang dai yan’ xianxiang zai hou ershi yi hui zhong de ju zeng” 論金瓶梅詞話中以唱代言現象在後二十一回中的遞增, *Taiyuan jiaoyu xueyuan xuebao* 太原教育學院學報 2004.1: 62-65.

¹¹² Ibid., pp. 458-60.

¹¹³ See Zhu Yixuan 朱一玄, “*Jin Ping Mei cihua renwu biao*” 金瓶梅詞話人物表, in Zhu Yixuan, ed., *Jin Ping Mei ziliao huibian*, p. 452.

the family. Prior to this, Dai’an had shown how good he was at imitating the ways of his master (they have an affair with the same woman and when Dai’an has a chance he goes to an unlicensed brothel to make the girls there sing for him, 50.661-62).

Ximen Qing has two adopted daughters, although it is perhaps more accurate to say that it is two of his wives who have adopted daughters. Both of these “daughters” are sing-song girls. Wu Yueniang accepts Li Guijie’s request to become her adopted daughter, and Wu Yin’er, imitating her colleague’s example, becomes the adopted daughter of Li Ping’er. Li Guijie decides to become an adopted daughter of the family when Ximen Qing becomes an official and she knows that that will keep him from coming to the brothel much to spend money on her (32.408-409).¹¹⁴ Their simultaneous status as sing-song girls and “daughters” complicates their interactions with the household. Ximen Qing ignores the fact that to have sex with Li Guijie is a form of incest. Wu Yueniang remains oblivious to the impropriety of a woman of good family having close relations with a prostitute, despite the fact that she is aware enough of the social distinctions to nix the idea of escorting Wu Yin’er home (46.607-608). In one scene, Wu Yueniang is surrounded by sing-song girls in her apartment and they are talking about the more sexual aspects of their trade using professional slang and Wu Yueniang doesn’t have a clue what they are talking about (32.409-11). Neither of these adopted daughters maintains relations with the Ximen household past the death of Ximen Qing.

Ximen Qing and his Household: The Maids and Female Servants

Most of Ximen Qing’s wives have two maids, the exception being Sun Xue’e, who only has one. Ximen Dajie has one maid, so the grand total is 12.¹¹⁵ Among Pan Jinlian’s two maids, of course, is the important character of Pang Chunmei. After Ximen Qing’s rise in status because of his increased wealth (from his marriages to Meng Yulou and Li Ping’er), he hires a young male singer (*xiaoyou* 小優), Li Guijie’s uncle, Li Ming, to teach Pang Chunmei and three of the other maids to pluck and sing (*tanchang* 彈唱; 20.254). They get good enough to perform for family and guests. After Ximen Qing’s death, Pang Chunmei is sold off and becomes the concubine of Zhou Xiu, a highly placed military officer, who because he noticed how she could play her instrument and sing when he had attended banquets at the Ximen house is willing to pay

¹¹⁴ On Ming prohibitions against officials patronizing sing-song girls and actors, see He Lianghao, *Shiqing ernü*, p. 97.

¹¹⁵ Zhu Yixuan, “*Jin Ping Mei cihua* renwu biao,” pp. 454-55.

as much for her as he does (86.1308). After she is elevated to the status of main wife, she constantly has two maids/concubines trained to play music in her room, although they formally belong to Zhou Xiu, who has sexual relations with them (94.1415, 95.1430). Finally, there is a promise that Miao Qing will send a very talented female singer named Chuyun to come serve Ximen Qing, but the latter dies first.

There are also married female servants and nurses in the Ximen household, some of whom have affairs with Ximen Qing, and one of whom, Song Huilian, comes close to marrying him. But none of them have strong connections to music.

While the maids and female servants are not the prime audience for any form of musical entertainment in the household, they sometimes get to attend performances that their mistresses attend. When the play *Yuhuan ji* is performed as part of the funeral services for Li Ping'er, the women watch behind curtains from one side of the hall and the maids from similar but much more crowded circumstances on the other side. Some of the maids turn out to be not very sophisticated theatrical consumers. When Xiaoyu notices that a fellow maid, Yuxiao, shares the same name as the female protagonist of the play, a courtesan, she jokingly says to her co-maid that a patron has come for her and pushes her so hard that she ends up outside the curtain, in sight of the male spectators (63.894-96).

Theoretically, the maids could attend the performances of *baojuan*, but interest among the maids for them does not seem to be high. Wu Yueniang is also not very welcoming. When one of the women who does rough work in the household (not a body servant) expresses interest in hearing a performance, Wu Yueniang scoffs at the idea (39.522).

Ximen Qing and his Household: Male Servants and Employees

As is the case with the older female students, there are quite a few male (married and unmarried) servants attached to the Ximen household, but only a few have connections with music. Ximen Qing at two different times has a page name Qintong 琴童 (*qin-zither boy*). The first of these is brought into his household along with Meng Yulou and after the fact that he is having an affair with Pan Jinlian comes out, is summarily dismissed. The second Qintong gets that name when Ximen apparently decides he needs to have a set of pages named after the four arts (*qin* 琴 [*qin-zither playing*], *qi* 棋 [chess], *shu* 書 [calligraphy], and *hua* 畫 [painting]; 31.393). Neither Qintong is ever reported to have come anywhere near a real *qin-zither*. Shutong,

on the other hand, can read and write, but more importantly, he can sing southern songs (*nanqu*) and act in southern style plays, which he does before Ximen Qing’s guests. He is also handsome enough for Ximen Qing to make him his catamite and perform, at Ximen Qing’s bidding, the same service for visiting officials interested in boys (*nanfeng* 南風).

In a part of the novel (chapters 53-57) that is almost certainly not as the author wrote it,¹¹⁶ two unnamed boy singers (*getong* 歌童) are given to Ximen Qing by a Squire Miao. Despite the fact that they were trained by Miao in Yangzhou, they sing in a northern style (*xiansuo* 弦索). Despite the fact that everyone, including Ximen Qing, likes the way they look and sing, and the narrator tells us that their training cost 1,000 taels of silver, Ximen Qing decides there is no place for them in his household and sends them off to the capital as presents for his influential friends there (56.755). But in the first chapter after the disputed ones, it suddenly turns out that the Ximen household has a new male servant, Chunhong, who can sing southern tunes (*nanqu*) good enough to have him perform for guests (58.792). It appears that the two unnamed singers from Yangzhou were made up by whoever filled in the missing chapters without taking enough care to be sure that there wouldn’t be any contradictions between his work and the later chapters (it seems certain that Chunhong was one of the singers who, according to a surviving chapter title, were supposed to have been sent to Ximen Qing).

Ximen Qing employs a variety of men to help him run his various businesses. Some seem to live in the Ximen family compound. Of the foremen who work for Ximen Qing, only Ben Dichuan is specifically mentioned as being talented in music (in the midst of a list of his less reputable past activities; 16.195-96), but we never see him play any of the three instruments he is supposed to be good at.

Ximen Qing and his Household: Private Music (*Jiayue*)

The late Ming was a time in which it became very popular for the elite to keep troupes of musicians (*jiayue* 家樂). The capabilities and sizes of these troupes could range from only a few performers to troupes with tens of performers (Cai Jing is said to have a troupe of 24 women who sing and dance at all of his meals, 55.743) and from simple instrumental music to chamber

¹¹⁶ In the earliest notice on the publication of the novel, in Shen Defu’s *Wanli yehuo bian*, chapters 53-57 are said to have been filled in by someone else. The passage is available in Zhu Yixuan, ed., *Jin Ping Mei ziliao huibian*, p. 85. Patrick Hanan, in his “The Text of the *Chin P’ing Mei*,” *Asia Major*, n.s., 9 (1962): 1-57, pp. 11-39, takes the reader through some of the anomalies in these chapters. Just with regard to how musical matters are treated, there are a number of differences between these five chapters and the rest of the novel (see appendix one).

performances of dramatic arias without acting (*qingchang* 清唱) to full-scale mountings of lengthy music-dramas.¹¹⁷ While the Jia family in the *Honglou meng* in the past had a troupe of family actors and buy and train a new one composed of young female actors for the visit of the imperial concubine, Ximen Qing only goes to the trouble and expense to have four of his maids trained to pluck and sing (*tanchang*). Even after the four maids have been trained, the narrative only describes them performing a rather small number of times. The narrator’s explanation is that by keeping a troupe of female performers, Ximen Qing is flaunting his power (22.284). Although there is a fair amount of musical talent among Ximen Qing’s wives, the number of times that we see them perform for audiences is also quite small. Although Pan Jinlian will play and sing for herself (and perhaps to be overheard, as in Chapter 38), the vast majority of the music that the reader hears of them playing is played at the request of Ximen Qing. While it is proper for his concubines to play for him, Ximen Qing cannot have them perform for guests (it is a big deal for Li Ping’er to even show herself to Ximen Qing’s sworn brothers after the wedding). Of the family “musicians,” it is the two young male singers, Shutong and Chunhong, who perform the most in the household, performing both for members of the household and for guests.

Of the musical members of the Ximen household, only Shutong and Chunhong can perform southern style songs, which are uniquely performed without melodic accompaniment and with the singer typically keeping time by clapping his hands (*paishou* 拍手/排手). In Ximen Qing’s neighborhood (Shandong, or Beijing, according to some scholars), this is a rare accomplishment that Ximen Qing is generally proud enough to show off.

The repertoire of the songs sung by the members of the household are almost uniformly love songs of the most popular type.¹¹⁸ Often the personas in the songs are clearly sing-song girls or prostitutes singing about their lives as entertainers.¹¹⁹ The exceptional songs that are not love songs are few in number, and include the songs that the anomalous young male singers (*getong*)

¹¹⁷ On the latter, see Zhang Faying 張發穎, *Zhongguo jiyue xiban* 中國家樂戲班 (Beijing: Xueyuan, 2002) and Grant Guangren Shen, *Elite Theatre in Ming China, 1368-1644* (London: Routledge, 2005).

¹¹⁸ On the circulation of popular songs in the late Ming, see Kathryn A. Lowry, *The Tapestry of Popular Songs in 16th- and 17th- Century China: Reading, Imitation, and Desire* (Leiden: Brill, 2005).

¹¹⁹ For an essay in English on straightforward and ironic uses of the songs sung by members of the household that came out after my *CHINOPERL Papers* article, see David T. Roy, “The Uses of Songs as a Means of Self-Expression and Self-Characterization in the *Chin P’ing Mei*,” *Chinese Literature: Essays, Articles, Reviews* 20 (December 1998): 101-26. For earlier essays, please consult p. 15 note 52 of my *CHINOPERL Papers* article on nonrealistic usages.

from Yangzhou sing (55.752-53) and those sung by Shutong on the first visit of An Chen and Cai Yun (chapter 36; they are fresh from passing the highest civil service examinations).

When it comes to entertaining important guests, Ximen Qing always hires at least some professional entertainers from outside the household. In the late Ming, if someone had family musicians who were unique in some way, their owners would show them off to guests and people would come from afar to hear them. It is hard to believe that Ximen Qing’s troupe of four musical maids is really able to achieve a high degree of skill in the rather short period of their tutelage. After mentions of only three performances (chapters 21, 24, and 30), when they appear at banquets after that it is to offer wine to the guests and not to perform. Ximen Qing tends to favor a different type of conspicuous consumption than flaunting his own troupe (he would have to invest more resources than he does to produce something really worth flaunting): hiring a variety of professional entertainers to come to his house to perform for his guests (and family members).

Facilitators of Musical Entertainment: Ying Bojue and Company (*Bangxian*)

Ximen Qing is a member of a group of ten sworn brothers who get together regularly (in the beginning of the novel, at least) for entertainment and social bonding. The members take turns hosting their fellow members, and the sessions take place in the host’s house, if the host has money (as is the case with Ximen Qing and Hua Zixu), or in temples or other locations, if they don’t. Sometimes the poorer members pool money in order to host the more wealthy members. There is a wide disparity in social status and access to economic resources among them.

The members who are not independently wealthy generally make their livings by sucking up to wealthy persons but more particularly by earning “romantic money” (*fengliu qian* 風流錢; 11.128) and other perks by facilitating the spending of money by wealthy persons in the licensed quarters, helping those with money to enjoy their leisure (*bangxian* 幫閑), whether the wealthy persons are members of the brotherhood or not. *Bangxian* is used specifically to describe the two most important of these licensed quarter brokers, Ying Bojue (80.1251) and Xie Xida (10.118), while the related term, *bangpiao* 幫嫖 (whoring helper), is used to describe Ying Bojue in both

of his initial introductions (10.118 and 11.128),¹²⁰ and *bangchen* 幫襯, referring to the proper way to treat members of the licensed quarter, is used by Ying Bojue himself, when he is arguing for better treatment for a young male singer, Li Ming, from Ximen Qing (46.594-95). The job of these brokers is to bring trade and business to the sing-song girls and the best of them, such as Ying Bojue, are able to support themselves fairly well by only doing this kind of work, in addition to facilitating business deals with their patrons. The idea of earning “summoning sing-song girl” fees is joked about by some of Ximen Qing’s wives¹²¹ and Ying Bojue at one point tells a pair of sing-song girls asked by Ximen Qing to bring two more with them next time and that they should exact “recommendation fees” (*tiqan* 提錢) from the two other girls (32.406).

Although Ying Bojue betrays Ximen Qing as soon as the latter’s corpse is cold, while Ximen Qing is alive, Ying Bojue is the one single male that Ximen Qing spends the most time with. Ying Bojue is so at home in Ximen Qing’s house that he thinks nothing of walking into the inner quarters.

While Ying Bojue generally declines to sing in the drinking games (*jiuling* 酒令), there is one instance in which he does sing an aria that he inserts within one being sung by Li Guijie (52.694-98). He is not said to be capable of playing any instrument. In the first of Xie Xida’s introductions, it is said that he can play the *pipa* well (10.118),¹²² but we never see him playing this or any instrument in the novel.

Equations of Members of the Ximen Household and Professional Entertainers

Ying Bojue is so closely associated with professional performers that the idea of him becoming registered as one comes up (58.791). On the other hand, Ximen Qing’s concubines and mistresses are often compared to prostitutes and sing-song girls. For instance, once when Ximen Qing comes home and sees Pan Jinlian and Meng Yulou sitting together, he says they look just like a pair of courtesans (*fentou* 粉頭) worth over one hundred taels of silver. Pan Jinlian is not flattered, saying that if he wants a real prostitute, he’ll find one in the inner quarters (she means her enemy, Li Jiao’er; 11.122). While it is unusual for Meng Yulou to be so compared to a

¹²⁰ For some reason, the members of the brotherhood of ten (*shi xiongdi* 十兄弟) are introduced twice, with only minor differences between the descriptions.

¹²¹ For instance, Ximen Qing gives Chunmei a flower to summon Meng Yulou to come play for him and Pan Jinlian jokes that she should also earn a flower as well for her part in “summoning the sing-song girl” (*jiao changde* 叫唱的; 27.343).

¹²² No mention of this occurs in the second introduction (11.128).

prostitute, such references with regard to Pan Jinlian, both explicit and implicit, are legion and refer to many aspects of her personality. Among the wives, her training as a *fangli jie'er* most resembles that of a sing-song girl, the only real difference being that she was trained to satisfy the musical and other interests of her master, while sing-song girls had to be able to satisfy a wider and less constant public. Among Ximen Qing's other non-professional women, Li Ping'er is compared to a prostitute because his excuse for being out when he was actually going to visit her was to say that he was going to the licensed quarter (see, for instance, 13.161-62). The most important of the mistresses that Ximen Qing keeps and never marries, Wang Liu'er, is also structurally equated to a prostitute when she has to hang out downstairs with the sing-song girls at a party at Ximen Qing's Lion Street residence and the latter are mystified by her presence (42.550-52) and by having Ximen Qing wear eyeshades of the same kind he wears on visits to the licensed quarters when he goes to visit her (37.488-89). Unlike Pan Jinlian, however, neither Li Ping'er nor Wang Liu'er ever sing for Ximen Qing.

Providers of Musical Entertainment: Licensed Professionals (*Yuehu*) and Licensed Quarters (*Goulan*)

In the Ming dynasty, professional entertainers of both sexes were supposed to be licensed and regulated and to belong to families that engaged in that trade over generations (*yuehu* 樂戶). They were treated differently from ordinary people by the law, were supposed to wear special clothing, and to live in special licensed quarters, and could not easily change their registration as professional entertainers.¹²³ The licensed quarters are referred to in the novel by a great variety of terms of either a general nature (*yuan* 院, *limiande* 裡面的, *libian* 裡邊, *Zhangtai* 章台, *nan wazi* 南瓦子, *sanwa liangxiang* 三瓦兩巷, *bensi sanyuan* 本司三院, and *goulan* 勾欄¹²⁴) or with reference to particular establishments in the quarter¹²⁵ (e.g., Lichun yuan 麗春院).¹²⁶ The women entertain guests in their brothels, go to sing in taverns (*gongchang* 供唱), or are hired to

¹²³ See, for instance, He Lianghao, *Shiqing ernü*, p. 96.

¹²⁴ The last term is actually written *goulan* 勾欄 in the novel. Liang Jinzhi, “*Jin Ping Mei suojian wan Ming shizhen yinyue*,” p. 70, estimates that the novel mentions 16 families of entertainers and a total of 50-60 individual musicians (*yueren* 樂人). Tian Bing'e 田秉鏢, *Jin Ping Mei yu Zhongguo wenhua* 金瓶梅與中國文化 (Nanjing: Jiangsu wenyi, 1992), p. 193, estimates that when it come to sing-song girls (*ji* 妓) alone, the novel describes (*xie* 寫) more than 60.

¹²⁵ From the terms used and the geography, it would appear that there was more than one licensed quarter in Qinghe.

¹²⁶ There are 85 mentions of “licensed quarter(s)” in appendix one (pre-2014 version).

come wait on patrons and their guests at private residences.¹²⁷ When they are not singing they are usually urging guests to drink. There were also unlicensed brothels and prostitutes (*wozi* 窩子/窠子, *siwozi* 私窩子, *wo'er* 窠兒, *chaowo* 巢窩, *fangzi* 坊子, *yinming changji* 隱名娼妓). Especially with the registered entertainers, it is common to find out that individual performers have siblings, male and female, who are also professional entertainers.

Licensed professional entertainers could be summoned by officials to perform for them (*guanshen* 官身) and had no choice but to obey such summons. Although he becomes an official, Ximen Qing himself does not make that much use of this privilege, but when his residence is borrowed to host visiting officials, the entertainers are, for the most part, performing under such official summons.

As noted above, Qinghe unexpectedly has a branch of the Imperial Music Office (*jiaofang si*). Many of the more important and formal musical entertainments in the Ximen Qing household make use of entertainers and their managers (*lingguan* 伶官, *paiguan* 排官, *paishen zhang* 牌色長; Jiaozhu note 35 emends to 排色長) from the *jiaofang si*.¹²⁸

Providers of Musical Entertainment: Lack of Public Entertainment and Theaters

If the novel were set in a large city in the Song, Yuan, or Qing dynasty (especially the last half of this last dynasty), we would expect that there might be establishments in the licensed quarters that mount plays, and that Ximen Qing, pleasure-loving fellow that he is, would patronize them, and perhaps hold parties there. This does not happen in the novel. There is absolutely no mention of the public performance of plays, whether at permanent designated theaters, stages at temples, or improvised outdoor theaters. Public entertainment, open to anyone who can pay the price of admission or of the free kind sponsored by wealthy members of the community or by subscription, is almost nonexistent in the novel¹²⁹ (an exception would be the variety performances held at the Qingming Festival at a tavern, and in particular the variety performance, on horse back, of Li Gui, 90.1356-57). There are very vague mentions of public performances during New Year's and the Lantern Festival that typically occur in passages of parallel prose or poetry, but these almost always lack any real detail. We know that when it

¹²⁷ The descriptions of sing-song girl activity in Linqing includes taverns with more than 100 rooms where itinerant sing-song girls pay rent and entertain patrons (see, for instance, 93.1409-10).

¹²⁸ *Jiaofang* or *jiaofang si* occurs 11 times in appendix one (pre-2014 version).

¹²⁹ Sezhai, “Xiju shiliao,” p. 134, claims that you find the same lack of records of public theaters in Ming dynasty *biji* 筆記 writings.

comes to Ming theater, scholarly focus has always been on the kind of innovations that occurred in the private troupes. Less well known, despite the work of Tanaka Issei and others, is what went on in the countryside and in the lower levels of urban life. Sezhai 澀齋 thinks that with it so cheap to hire a troupe to come and perform in your house that there was no need to go to a theater.¹³⁰ In any case, we should keep in mind that after Ximen Qing becomes an official, there would be the same problem with him going to a theater as there is with him going to the licensed quarters.

Providers of Musical Entertainment: Sing-Song Girls (*Changde*)

The vast bulk of the musical activity depicted in the novel concerns the songs sung by sing-song girls.¹³¹ They are referred to by a great variety of terms, but the most common is “singers” (*changde* 唱的).¹³² As opposed to later practice, *chang* here is “sing” instead of the character with the female radical used for prostitutes in general.¹³³ Although Ximen Qing is shown having physical sex with a number of the sing-song girls (Li Guijie and Zheng Aiyue most prominently), to make a number of trips to the licensed quarter (this drops off from spending half a month with Li Guijie when he deflowers her to furtive visits to Zheng Aiyue after he has become an official), and to retain the sexual favors (*bao* 包) of Li Guijie on a monthly basis, even after he hardly ever goes to see her, and promise to do so in the case of Zheng Aiyue, most of the sing-song girls come to his house to sing (although he does once have sex with Li Guijie in his household and is caught in the act by his sworn brother, Ying Bojue; 52.698-99).

As we have seen, Li Guijie and Wu Yin'er become Ximen Qing's adopted daughters. They often stay over in the household for several days at a time. Sometimes there is only a vague notice that the sing-song girls plucked and sang (*tanchang*), but most of the time some

¹³⁰ Ibid., p. 135.

¹³¹ On women musicians in traditional China, see Joseph S. C. Lam, “The Presence and Absence of Female Musicians and Music in China,” and Cynthia P. Wong and Su Zheng's essays on women and music in Robert Provine, ed., *Garland Encyclopedia of World Music Volume 7: East Asia: China, Japan, and Korea* (London: Routledge, 2001), pp. 401-404 and 405-410, respectively.

¹³² This term appears 87 times in appendix one (pre-2014 version).

¹³³ *Chang* with the female radical appears 22 times in appendix one (pre-2014 version), but never together with *de* 的. The majority of the occurrences are in the last 10 chapters.

information is given about the songs sung, and the author is quite ready to give over a substantial proportion of the novel to full presentations of the texts of the songs that are sung.¹³⁴

Ximen Qing prefers to have four sing-song girls to come entertain as a unit at his banquets. Sometimes they sing together, sometimes they rotate between singing and serving wine (*dijiu* 遞酒, *fengjiu* 奉酒, *quanjiu* 勸酒, *zhenjiu* 斟酒) to the guests. The Qinghe sing-song girls all know each other and love to gossip about each other.

Whereas there were literary genres in the late Ming, including popular songs, that featured prostitutes with hearts of gold, the sing-song girls in the novel have “hearts of gold” only in that they are portrayed as always putting money first. There is often pointed ironic contrast between the “romantic” popular images that the sing-song girls often try to project and their true personas. One of Ying Bojue’s jobs is precisely to deflate their images, which is surely why many of them will refuse to come and perform at venues where he is present, even though they are rarely successful in avoiding him. The image of the patron of the sing-song girls has also suffered a severe “de-romanticization” in the novel. Whereas in earlier literature, as often as not, the patron was a brilliant scholar (*caizi* 才子) on the way up, and the sing-girl was a beautiful woman (*jiaren* 佳人) whom one could only describe as an “accidental prostitute,”¹³⁵ in the *Jin Ping Mei* you have the semi-literate Ximen Qing as patron and thoroughly professional women such as Li Guijie on the other side of the equation. There is only one sequence in the novel in which the patron of a sing-song girl writes poetry for her (49.646-48, Cai Yun’s visit to Ximen Qing’s house and his dalliance with Dong Jiao’er there).¹³⁶

¹³⁴ The later Chongzhen edition of the novel cuts down the bulk of this material by doing such things as only quoting the first song in a song-suite rather than giving the entire suite.

¹³⁵ Someone sold into prostitution by others or who took that course in order to raise money to fulfil her filial duties.

¹³⁶ For comparisons of the differences between conventional depictions of scholars and courtesans and how they are treated in the *Jin Ping Mei*, see, for instance, Jin Xiaoxia 金曉霞, “Shilun ‘jinü ticai’ zai *Jin Ping Mei* zhong de zhuanbian” 試論妓女題材在金瓶梅中的轉變, *Gansu jiaoyu xueyuan xuebao* 甘肅教育學院學報 2001.2: 93-95; and an article by the editor of the Renmin edition of the novel: Tao Muning 陶慕寧, “Zhongguo gudian xiaoshuo zhong ‘jinshi yu jinü’ de muti zhi lanshang jiqi liubian” 中國文學中進士與妓女的母題之濫觴及其轉變, *Huaqiao daxue xuebao* 華僑大學學報 1999.1: 90-98. The same author has also written a book on this general subject, *Jin Ping Mei zhong de qinglou yu jinü* 瓶梅中的青樓與妓女 (Beijing: Wenhua yishu, 1993). For a comparison of the portrait of sing-song girls in the *Jin Ping Mei cihua* and the more romantic treatment of them in a novel influenced by the *Honglou meng*, *Qinglou meng* 青樓夢, see Tian Bing’e, *Jin Ping Mei yu Zhongguo wenhua*, p. 221.

Providers of Musical Entertainment: Young Male Singers (*Xiaoyou*)

In terms of the musical content of the novel, the next most important class of performers after the sing-song girls is the young male singers (*xiaoyou* 小優).¹³⁷ As with the sing-song girls, it is most common for Ximen Qing to hire four to come perform at once, and as is the case with the sing-song girls, they often serve wine when they are not singing. Most prominent among them is Li Ming, who is not only called to sing the most often of all and often asked by Ximen Qing to organize the summoning of other *xiaoyou* to come and perform, but also entrusted with teaching the four household maids until he tries to flirt with Pang Chunmei and loses that job.¹³⁸

Although one common explanation for the rise in importance of *xiaoyou* in the Ming is that it was in response to official restrictions on the interaction between officials and female prostitutes and that the provision of sexual services was part of their trade, Ximen Qing, who otherwise shows no aversion to homosexual sex, as long as he is the penetrator, does not have sex with any of the numerous *xiaoyou* in the novel. This is not the case with Shutong, whom Ximen Qing penetrates fairly regularly, but no matter how much Shutong shares with the *xiaoyou* in terms of talent, he is not a registered entertainer.¹³⁹ Of the singers in the novel, it is the young male singers, including the *xiaoyou*, the *getong* (from Yangzhou), Chunhong, and Shutong, who are considered the best singers of all. Li Ming is considered the most versatile instrumentalist (he teaches the four maids four different musical instruments). Besides teaching the maids in Ximen Qing’s household, he is also invited to come look at the private musicians of Eunuch Director Liu (21.267-68).

Providers of Musical Entertainment: Variety Act Performers (*Baixi, Zashua*)

As Ximen Qing rises in status, the variety of types of performers that he brings into his house increases, as does the complexity of the performances. Variety acts (*baixi, zashua*)¹⁴⁰ become a set feature of the longer programs, typically taking their place after the processional instrumental music and songs and before the plays. The performers are most often summoned from the imperial music office (*jiaofang*). Very little detail is given of the actual performances themselves and it is generally impossible to tell if music was involved in any individual part of

¹³⁷ In appendix one (pre-2014 version), there are 58 mentions of the term *xiaoyou* or its diminutive, *xiaoyou'er* 小優兒.

¹³⁸ His name comes up 95 times in appendix one (pre-2014 version), not far behind 108 for Li Guijie.

¹³⁹ He was originally a yamen usher (31.392-93).

¹⁴⁰ The two terms occur a total of 24 times in appendix one (pre-2014 version).

these performances. An exception to this is Li Gui’s performance outdoors, near a tavern, on horseback, at the Qingming Festival (90.1356-57), which involves the recitation (*nian* 念) of his self-introduction and the flourishing of weapons (and probably some acting). Music is described in this passage, but the exact relationship between it and the performance, if any, is not clear.

Providers of Musical Entertainment: Puppeteers

Although puppetry is culturally important enough to be used as a metaphor five times,¹⁴¹ only three performances are described in any detail in the novel.¹⁴² All three of those take place during funerals (59.821-22, Guan’ge; 65.912, Li Ping’er; and 80.1244-45, Ximen Qing). At least two of these are staged so that the women in the family can watch as well, and it is probable that this was the case for the third also. Since the plays performed by the puppets on these occasions have a lot of supernatural content, perhaps it was thought that puppets are particularly good for treating such topics. As for whom the puppeteers were, in only one instance is a “troupe” (*yiqi*) mentioned. How many puppeteers were needed for the performances, and whether instrumental music or singing were part of the performances, is not made clear, although we have every reason to suspect that music and singing was a feature of the performances.

Providers of Musical Entertainment: Actors

The first mention of actors in the novel comes in a description of a party held at Judicial Commissioner Xia’s house that Ximen Qing attends (19.226) at which the actors almost outnumber the guests (4:5). The first time Ximen Qing has actors come perform at his house is not long after he first becomes an official and a farce (*xiaole yuanben*) about Wang Bo is performed (31.401-403). The performers all come from the Imperial Music Office (*jiaofang si*) and the entire text of the farce is given. Only three actors (*wai* 外, *fumo* 副末, and *jing* 淨) take part in the acting, and no singing or music of any kind seems to be involved, even though there was instrumental music played before the manager (*paiguan*) of the Imperial Music Office offers up to the guests a booklet in red paper (*hongzhi shouben* 紅紙手本) presumably listing the items the troupe was prepared to perform. No details are given about how the decision to perform this particular farce was made. It is the only example in the novel of the inclusion of the complete text for a dramatic performance.

¹⁴¹ 35.470, 48.632, 71.1022, 76.1157-58, and 92.1394. See appendix one for contexts.

¹⁴² A fourth (42.556-57) is really nothing more than a mention in a description of New Year’s activities.

The next time Ximen Qing includes theatre on the program when he hosts guests he summons a troupe of Suzhou actors (*Suzhou zidi* 蘇州子弟) that he saw perform at District Magistrate Li's (36.476).¹⁴³ The honored guests are An Chen and Cai Yun, who have just passed the highest civil servant examination, and perhaps more importantly, Cai Yun is the adopted son of Ximen Qing's patron, the prime minister, Cai Jing. Only four members of the troupe are listed (who perform, respectively, lead and secondary female and male parts),¹⁴⁴ but they are given full names (they are all male), which is the only time that this happens in the novel in the case of actors. They are joined by Shutong, who dresses as a woman and plays a female part. Besides performing scenes from a didactic *chuanqi* play, *Xiangnang ji* 香囊記, they also sing arias (*qingchang* 清唱)¹⁴⁵ without acting them out. No mention is made of an orchestra or of the keeping of time.

The present day scholarly consensus seems to be that the style of singing of the Suzhou actors mentioned in the novel is basically the same as Kunshanqiang 崑山腔 (a.k.a., Kunqu 崑曲 or Kunju 崑劇),¹⁴⁶ which originated in Kunshan and quickly became centered in nearby Suzhou, becoming a national theater form in the late Ming. Unfortunately, when three of the actors reappear later in the novel (this is the last time they appear by name), they are said to be Haiyan 海鹽 style actors (74.1809). Other scholars have claimed that Kunshanqiang does not appear in the novel at all and that this is one reason to argue that the novel was finished earlier in the Ming, before Kunshanqiang became popular.¹⁴⁷ Whether the first performance by these named actors is in the Kunshan or Haiyan style, both are southern styles, and An Chen, a southerner and a devotee of southern style music-drama and song, likes the performances very much.

The majority of the other dramatic performances at Ximen Qing's house are in the Haiyan style, and this is especially true when the guests are high status. The most extended performance is of the *chuanqi* play *Yuhuan ji*, which takes place over two days and involves a greater percentage of description of what happens on stage than is the case for any play besides

¹⁴³ We learn that they live outside the southern gate of the city. None of the licensed quarters seem to be located at that precise spot.

¹⁴⁴ The majority of the plays in the southern tradition are love plays, and many scenes involve only the lovers and/or the lovers and their maids/pages.

¹⁴⁵ This term, *qingchang*, is not used in the novel.

¹⁴⁶ See for instance, Huang Lin, ed., *Jin Ping Mei da cidian*, p. 749.

¹⁴⁷ See Xu Fuming 徐扶明, “*Jin Ping Mei yu Mingdai xiju*” 金瓶梅與明代戲劇, *Xiju yishu* 戲劇藝術 1987.2: 34-42, p. 36.

the *yuanben* about Wang Bo (63.894-64.907). Although some scenes are skipped on the first day, in order to get to more exciting (*renao* 熱鬧) parts, and a different play is performed on the second day at the request of the two eunuch directors, Ximen Qing is persistent in his attempts to see the bulk of the play (it has 34 scenes), which is only finished long after the initial main guest (Cai Xiu) has long left. This is the only example in the novel of playgoers (Ximen Qing and his friends in this instance) seeing even this much of one of the typically long *chuanqi* plays.

The Haiyan actors are brought in to perform for officials of higher status than Ximen Qing (i.e., An Chen and Cai Yun in chapter 36; Song Qiaonian in chapter 49, and Hou Meng in chapter 76). In all but the first of these hostings, other officials are borrowing Ximen Qing’s house and the initiating officials are the ones who ask for or approve the choice of having the Haiyan actors perform.¹⁴⁸ When Ximen Qing hosts the powerful eunuch Defender in Chief Huang Jingchen at Song Qiaonian’s request, the actors come from the Imperial Music Office (*jiaofang si*; 65.921-2). The descriptions of the Haiyan performances in the novel are prized because even though this was a quite influential style of theater, it soon lost favor,¹⁴⁹ and the descriptions of it that are in the novel are said to be the only descriptions of performances in this style that have been preserved.¹⁵⁰

When Ximen Qing is hosting the wives of colleagues and relatives at his house, he borrows the private troupe of the Wangs, who are related to the imperial clan (they are referred to as Wang *huangqinjia* 王皇親家). The troupe consists of 20 young men (*xiaosi* 小廝). They perform once for a party at which the wife of Ximen Qing’s superior attends (42.547-48), once for the women of the Qiao family (one of whom, Fifth Madam Qiao, is related to the imperial clan; 43.571-72), and once for a party that includes the wife of his new colleague, He Yongshou,

¹⁴⁸ In one instance, a messenger from An Chen tells Ximen Qing to definitely hire Haiyan actors and not to select local ones (72.1056).

¹⁴⁹ For an example of a contemporary comment on how Haiyan and other types of singing supposedly made you want to go to sleep, see Zhu Chongzhi 朱崇志, *Zhongguo gudai xiqu xuanben yanjiu* 中國古代戲曲選本研究 (Shanghai: Shanghai guji, 2004), p. 79.

¹⁵⁰ See Dai Bufan, “*Jin Ping Mei zhong de xiqu he fangzhi shiliao*,” p. 560. One article cites the novel as evidence that the actors named in the novel were famous historical actors and the plays the novel says they performed were representative plays of the Haiyan performance style. See Bu Yuqin 步玉琴, “Shilun ‘Haiyan wenshu’ jiqi yu ‘Haiyan qiang’ de guanxi” 試論海鹽文書及其與海鹽腔的關係 *Zhongguo yinyue* 中國音樂 2003.2: 60-62, 64, p. 60. This author also thinks that the Chongzhen edition illustration of the performance in chapter 63 is a source for the costumes worn by Haiyan actors (*ibid.*, p. 62). Also according to this article, Haiyan style uses the same kind of offstage choral singing (*bangqiang* 幫腔; p. 62) that can still be heard in certain kinds of Sichuan opera.

whom Ximen Qing lusts after (78.1111-12). The troupe also provides processional instrumental music (42.547-48).

Providers of Musical Entertainment: Female and Male Ballad Singers

There are in the novel two blind female ballad singers (called variously *nü xian'er*, *nü'er*, *chang jie'er*, *changnü'er*, *changde laopo* in the novel), Yu Dajie, who has been patronized by the women in the household for some time, and Shen Erjie, recommended to Ximen Qing by Wang Liu'er. The patronization of blind female balladeers by elite families in the late Ming was both popular and controversial.¹⁵¹

The first time we learn of Yu Dajie, she is brought in to entertain the wives during the New Year's holidays. Wu Yueniang thinks it would be better to have her come and sing than for them to gamble for entertainment instead (23.287-88). Yu Dajie plucks and sings (*tanchang*), just like the sing-song girls. Thereafter she is often described as being in the house, singing for the wives' birthdays and staying over for days at a time.

Wang Liu'er succeeds in getting Ximen Qing to invite Shen Erjie to come and perform first for himself and Ying Bojue, and then for the womenfolk in his family. When Ximen Qing and Wu Yueniang are both out of the house, Pang Chunmei demands that Shen Erjie come and perform for her and is refused. A big fracas breaks out in which Chunmei curses Shen Erjie with great relish (she is probably also indirectly cursing Shen Erjie's patron and Pan Jinlian's rival, Wang Liu'er; 75.114-16). When Wu Yueniang learns about this incident she is upset because she notes that a woman balladeer (*nü'er*) makes her way through thousands and tens of thousands of houses and if the story gets noised abroad how could that be good? (75.1125).

The only male balladeers who appear in the novel are a pair of performers of *daoqing*, a Daoist prosimetric genre. These two men are brought by Eunuch Directors Liu and Xue when they come to attend a function at Ximen Qing's house (64.902-906). Only the eunuchs seem to like their performance.

Providers of Musical Entertainment: Nuns

The only nuns who are described in any detail in the novel are the ones who come to the Ximen household to entertain Wu Yueniang and the other wives. Although they do not play any

¹⁵¹ See Joseph S. C. Lam, “The Absence and Presence of Female Musicians,” p. 108. He cites the *Jin Ping Mei cihua* as illustration of the popularity of this practice.

melodic instruments, they do play percussion and many of their performances involve singing. They often stay over, sleeping together with the wives. Most important among them are Nun Wang and Nun Xue, who eventually begin to quarrel when they suspect that the “spoils” each is obtaining through their access to Wu Yueniang and the others are not being fairly shared. Nun Xue in particular has a checkered past, having once been sentenced to return to lay life by none other than Ximen Qing for her role in helping two young lovers have an assignation in her temple. Ximen Qing, however, is not successful in either persuading Wu Yueniang from patronizing her or in keeping her out of the household.

Providers of Musical Entertainment: Teachers and Learning

As we have seen, Li Ming is paid for teaching Ximen Qing’s four maids to sing and play stringed instruments. For that he gets fed “three teas and six meals” (*sancha liufan* 三茶六飯) every day and a monthly salary of five taels of silver. In comparison, a maid could be bought for the same amount of silver that he gets every month.¹⁵² We don’t get a very good idea of exactly how Li Ming goes about his job of teaching them. The same can be said about the process whereby any of the other performers in the novel learned their craft. Some detail is given about the training of Sun Xue’e to earn money as a sing-song girl, but the emphasis is mainly on the brutality of the method employed, which leaves her whole body black and blue (94.1422). We are told that 1,000 taels was spent on the training of the two young male singers (*getong*) that Squire Miao sends to Ximen Qing, but we don’t know what that money was spent on.

The actors and performers from the Imperial Music Office travel with a number of officials who seem to be in charge of maintaining order among them and perhaps also have instructional duties. The family troupes of the Imperial-Relatives-Wangs and of He Yongshou’s uncle, Eunuch He, both have two instructors/masters (*shifan* 師範) who presumably have instructional duties, even if we don’t see them engaged in such (43.572 and 71.1017-21).

Although not enough detail is given to argue with much conviction about this, it seems that the teaching of music that occurs in the novel takes place orally and without the aid of songtexts or musical notation. The only person whose knowledge of music is directly connected to texts in the entire novel is Pan Jinlian. Dame Wang says that Pan Jinlian knows to a great

¹⁵² See Cai Guoliang 蔡國梁, “Ma he yatou de jiage” 馬和丫頭的價格, in his *Jin Ping Mei kaozheng yu yanjiu* 金瓶梅考證與研究 (Taiyuan: Shanxi renmin, 1984), p. 260.

extent (*zhiquanle duoshao* 知全了多少) the written form (*ziyang* 字樣) of poetry (*shici* 詩詞) and the songs of the various songwriters (*baijia qu'er* 百家曲兒; 3.41). Pan Jinlian and Chen Jingji also write letters in the form of *ci* 詞 and *qu* 曲 poetry.

Providers of Musical Entertainment: Fees and Tips

The *Jin Ping Mei cihua* is a work that is obsessed with money and what things cost. After services are rendered, the novel is likely to record how much money was given to the person who rendered them. We can go through the novel and make a list of the money awarded (*shangqian* 賞錢) to performers.¹⁵³ The money Ximen Qing gives to sing-song girls and young male singers after they have finished performing for the day tends to average around three mace of silver (*sanqian yinzi* 三錢銀子) a person, while acting troupes are given one or two taels of silver. Guests are free to also give tips to the performers, and some do (Eunuchs Liu and Xue are particularly generous or ostentatious, depending on your point of view). It is not clear, however, if a certain amount of money is given in advance, or how to take into account that some of the performances are undertaken as an official duty (*guanshen*, e.g., 66.926). None of the performers are shown to be making the kind of money that would be necessary to buy themselves out of their professions, as happens rather often and rather unrealistically in popular literature of the period.

As one might expect, the sing-song girls are tipped more when they also offer sexual services. When Ximen Qing decides to deflower Li Guijie he begins by giving her five taels of silver just to sing a song (11.131). When he decides to go have sex with Zheng Aiyue, he first sends Dai'an to take her two taels of silver and a set of clothes (59.806-809). When Cai Yun spends the night with Dong Jiao'er at Ximen Qing's, he gives her one tael of silver the next day. She shows the money to Ximen Qing, who explains that civil officials don't have much money and gives her another five mace of silver (49.469).

Conclusion: Consumption

The largest scale musical performances that are put on in the Ximen Qing household are arranged for when he is hosting guests, either on his own initiative or when his house is

¹⁵³ For a list with some exemplary examples, see Cai Guoliang, “Gese shangqian” 各色賞錢, *ibid.*, pp. 259-60.

borrowed for this purpose. But the novel also portrays musical performances as an important part of the celebration of birthdays and holidays, births and weddings, funerals, naming rituals, and other religious rituals, as well as ordinary life.

In the novel, it is not the case that a lot of attention tends to be paid to the musical performances by their audiences; if anything, the opposite is more the case. Sometimes the music is nothing more than “wallpaper,” just oral interior decorating on the order of displaying *qin*-zithers that no one will ever play.

On the other hand, characters in the novel who are very conversant with popular song, such as Pan Jinlian, make use of the performance of songs as opportunities to send messages to others and interpret songs performed or picked by others in a similar fashion.¹⁵⁴ Characters insufficiently alive to the connotations of the performance of particular musical pieces, and of the general rule that the content of the pieces should be in accord with the circumstances in which they will be performed, are ridiculed.¹⁵⁵ Presumably, reading the novel would help a contemporary reader become a better consumer of musical entertainment, but it is also possible that the author was deeply unhappy with the popular culture of his day and he would have considered such a result a serious misreading of his novel.

¹⁵⁴ See Rolston, “Oral Performing Literature,” especially the section entitled “Content-Oriented, Non-Experimental Uses,” pp. 18-26.

¹⁵⁵ The clearest example of this are the two eunuchs, Liu and Xue, whose choices for items to be performed at a banquet at Ximen Qing’s house are rejected a total of three times (31.403).

Appendix 1: Descriptions of Sonic and Musical Activities¹

The main text of reference is Tao Muning 陶慕寧, annot., *Jin Ping Mei cihua* 金瓶梅詞話 (Beijing: Renmin wenxue, 2000), referred to in abbreviated form below as the “Renmin edition.” This edition is very different from the 1980s edition by the same press. References include the chapter number followed by a period and the page number. *Jiaozhu* refers to Bai Weiguo 白維國 and Bu Jian 卜鍵, annot., *Jin Ping Mei cihua jiaozhu* 金瓶梅詞話校注 (Changsha: Yuelu shushe, 1995). Almost all of the references are to the notes in that edition, which are referred to by note numbers (without page numbers). These notes are particularly useful for indicating in a concise fashion what elements of the text are quoted or reworked from earlier sources (“for source” below refers to both circumstances). “Woodblock edition” refers to *Jin Ping Mei cihua* 金瓶梅詞話, 5 vols., original preface dated 1618 (Tokyo: Daian, 1963). Page references to it include chapter number, followed by a slash and the page number. “Roy” refers to David T. Roy, tr., *The Plum in the Golden Vase or, Chin P’ing Mei*, 5 vols. (Princeton: Princeton University Press, 1993-2014). References to it include volume (in Roman numerals) and page numbers. The translation is especially useful for its provision of translations of song-suites mentioned but not quoted in the novel. Its notes also contain a wealth of material about the sources worked into the novel but they are only cited below with reference to a small number of specific questions (it is not a bad idea to get into the habit of skimming all of the notes for cited passages). It should be kept in mind, however, that although Professor Roy is very learned and deeply interested in the kinds of oral performance that are reflected in the novel, his translation is not as single-mindedly designed to reflect that aspect of the novel as the descriptions below. In some instances, the details pointed out in the notes below will not necessarily be reflected in Professor Roy’s translation. *Sucal* refers to Zou Juntao 周鈞韜, *Jin Ping Mei sucailaiyuan* 金瓶梅素材來源 (Zhengzhou: Zhongzhou guji, 1991), another convenient reference with regard to the sources made use of in the novel.

After this appendix there are a number of charts. One is designed to help find the location of citations in different editions of the novel than those cited. Other charts give information about the material in the different chapters sorted by a number of variables. The statistics presented in them with

¹ The advantage of this file, whether in PDF or WORD, of course, is that it is searchable.

regard to the content of this appendix are based on the pre-2014 version. That and the present version differ only minimally in terms of content, but I have not had the time to redo/verify the statistics presented in the charts.

The notes in this appendix are intended to be very inclusive. References to sound in general, and especially the use of onomatopoeia, are included, although no claim of completeness can be made. A lot of the bulk concerns the description of sing-song girls and prostitution in the novel, topics which are almost always closely related to music in the world of the novel. There are also some entries on the descriptions of occasions for which one would expect music (weddings, for instance) but in which music is not mentioned. It is very unlikely that these are exhaustive.

There is an uneasy compromise below between trying to have each entry focus on a particular feature of the use of sound and music in the novel and the desire to avoid an unmanageable proliferation of entries. I have, however, tried to give separate entries for different levels of references to music. For instance, when a song is sung whose text includes references to music in it, there will be two entries, one to record the singing of the song, and the other to record the references to music (or sound) in it.

At the end of all of the items below, references to the relevant section of the Roy translation are given, but in the present form of the items, not very much effort has been taken to make the descriptions match the Roy translation nor is a very high percentage of the information made available in the endnotes to the translation made use of. But given the format of the items and the information given in them, readers should be well situated to do this kind of comparative work themselves. However, passages in quotes not otherwise attributed should be understood as coming from the Roy translation.

Original Prefatory Matter:

Xinxinzi 欣欣子 Preface (Renmin, pp. 1-3): Mentions a total of 9 fictional works or collections of fictional works, including at least one with strong connections to later dramatic works (“Yingying zhuan” 鶯鶯傳), but no works of drama. See Roy I, 3-5.

Nongzhuke 弄珠客 Preface (Renmin, p. 5): Draws equations between characters in the novel and dramatic role-types: Ximen Qing to a *dajing* 大淨 (big painted-face role), Ying Bojue to a *xiaochou* 小丑 (lesser clown or lesser lesser painted-face role), and the various lewd women (*yinfu* 淫婦; Pan Jinlian, etc.) to *choupo* 丑婆 (women played by clown actors) and *jingpo* 淨婆 (women played by *jing* actors). See Roy I, 6.

Nongzhuke 弄珠客 Preface (Renmin, p. 5): Relates an anecdote about a friend of the preface writer admonishing a young man for being infatuated with the character of Xiang Yu in a scene from a play featuring a banquet scene. The youth is reminded that the seductiveness of this scene should be seen as preparatory to and explanatory of Xiang Yu’s eventual bad end. See Roy I, 6.

Lyrics [to the Tune Title “Burning Incense” (Renmin, p. 6)]: The first lyric ends with the line, “when drunk, sing” (*zui shi ou* 醉時謳). This is the only mention of music in this set of lyrics, whose implied persona is more refined than most of the characters in the novel. Music is not mentioned in the set of poems on the four vices (Renmin, pp. 6-7). See Roy I, 8.

The Novel Proper:

- 1.10²: After he has told her that he is worried about not having an heir, Zhang Dahu’s wife tells him that she will have a matchmaker buy for him two maids to wait on him, and they will early and late (*zaowan* 早晚) study (*xixue* 習學) how to pluck an instrument and sing (*tanchang* 彈唱) so that they can wait on (*fushi* 服侍) him. Seeing that the narrator has told us that she does not permit him to have any pretty maids, her motivation for providing both pretty and musically accomplished maids for her husband is perplexing, especially in light of the fact that we can expect that the song repertoire that they were taught to sing would be, as in the rest of the novel, dominated by songs about love and desire, and from her severe reaction when she finds out later that he has been sleeping with Pan Jinlian and their lovemaking is presented as the cause of his death. The *Jin Ping Mei cihua* adds additional information about Pan Jinlian’s background (over that in the *Shuihu zhuan* 水滸傳); the added sections in turn borrow from a vernacular short story (*Sucui* 10-11), but the musical aspects are added in the *Jin Ping Mei cihua* (*Sucui* 10-11). See Roy I, 26.
- 1.11: We are told by the narrator³ that Pan Jinlian was sold at the age of nine⁴ to Imperial Commissioner Wang’s household (*Jiaozhu* note 153) and there studied (*xixue* 習學) how to pluck an instrument and sing (*tanchang* 彈唱). See Roy I, 26.
- 1.11: We are told that by the time of Imperial Commissioner Wang’s death and she has been taken from that household by her mother, Pan Jinlian is only 15 but she is accomplished at woodwinds and plucked instruments (*pinzhu tansi* 品竹彈絲; *Jiaozhu* note 158) and is also good at the *pipa* 琵琶. See Roy I, 26.
- 1.11: We are told that Pan Jinlian is sold to Zhang Dahu for 30 taels of silver (in the novel maids are bought for as little as four or five taels of silver,⁵ presumably she is more expensive

² Unless otherwise indicated, the emendations of the text in the Renmin edition have been accepted for the purposes of this work.

³ Here and below, the phrase “We are told” should be understood as “We are told by the narrator.”

⁴ Characters ages are given according to the traditional Chinese system, and should be lowered by one year when converted to the Western system, as in the Roy translation, but I have not done so. Please keep this in mind.

⁵ See section on prices (*wujia* 物價) in Cai Guoliang 蔡國梁, *Jin Ping Mei kaozheng yu yanjiu* 金瓶梅考證與研究 (Taiyuan: Shanxi renmin, 1984), pp. 247-60, especially p. 60, “Ma he yatou de jiage” 馬和丫頭的價格.

than most girls because of her musical skills). In his household she continues to learn (*xue* 學) the *pipa* 琵琶. See Roy I, 26.

- 1.11: We are told that the other girl bought for Zhang Dahu, Bai Yulian, is the same age as Pan Jinlian and the daughter of a hereditary musical household (*yuehu* 樂戶; *Jiaozhu* note 159), and that in the Zhang household she there studied (*xixue* 習學) how to pluck an instrument and sing (*tanchang* 彈唱) and that more specifically she studied (*xue* 學) the *zheng* 箏. See Roy I, 26.
- 1.12: We are told that Pan Jinlian, after being married to the unattractive Wu Da, when she was alone, she would constantly “pluck” (*tan* 彈) tunes to the title of “Shanpo yang” 山坡羊 (*Jiaozhu* note 175: This song shares the same name as one used in *nanqu* 南曲 [southern style songs of the kind used in *chuanqi* 傳奇 drama] but is metrically different and was popular “among the people” in the Xuande through Hongzhi reign periods [1426-1505]. The note quotes Shen Defu’s 沈德符 ([1578-1642] *Wanli yehuo bian* 萬曆野獲編 to the effect that it was very popular among courtesans in the capital in his day and that the lyrics of the songs were obscene and vulgar [*huixie bijian* 穢褻鄙賤].) The text of an example song is given in the novel, introduced first by a phrase (“*Shi hao ku ye!*” 是好苦也: How bitter this is!) similar to the exclamations still used in modern performances of Peking opera (*Jingju* 京劇) to signal to the orchestra that the actor is about to sing (*jiaoban* 叫板), and then by a variation of the “storyteller’s formula”⁶ used in traditional Chinese vernacular fiction to introduce the quotation by the narrator of a poem, *you shi wei zheng* 有詩為証 (there is a poem in evidence) in which the main verb *you* (there is) is replaced by the verb to pluck (*tan* 彈) and poem (*shi* 詩) is replaced by “a ‘Shanpo yang.’” The result (along with the fact that the singing is presented as habitual through the use of the modifier “often” [*chang* 常] earlier) is some confusion over whether the text of the song itself is being presented to us as a quotation from the narrator or whether we should think of it being sung in “real time.” This confusion might be explained by the idea that the use of characters breaking into song in the *Jin Ping Mei cihua* often has an experimental air

⁶ These formula are designed to conjure up associations with professional oral storytelling but are not proof of any direct relationship between the novel and oral storytelling.

about it, giving the impression that the overall strategy or the details of how to do it have not quite been worked out.⁷ See Roy I, 28.

- 1.13 We are told that Pan Jinlian got the attention (*gouyin de* 勾引的) of the young neerdowell males in her neighborhood, who would pluck (*tan* 彈) *huboci* 胡博詞 and *cha'erji* 叉兒雞 (two kinds of ethnic instruments; *Jiaozhu* notes 194-95) to get her attention. See Roy I, 29.
- 1.19 Pan Jinlian (falsely) tells Wu Song, as she flirts with him, that she has heard that he is patronizing (*yang* 養) a sing-song girl (*changde* 唱的; *Jiaozhu* note 296) on the street near the district yamen. See Roy I, 39.
- Ch. 1 Although much is made of Pan Jinlian's musical talents, she is not shown performing for Imperial Commissioner Wang, Zhang Dahu, or either of the two Wu brothers, only for herself. The same can be said for Bai Yulian, although she is a very peripheral figure and dies off quickly.
- 2.27 We are told that Ximen Qing's face resembles Zhang sheng 張生, the hero of the *Xixiang ji* 西廂記 (*Jiaozhu* note 70). See Roy I, 6.
- 2.28-29 A narrator's direct address to reader (*kanguan tingshuo* 看官聽說) giving background on Ximen Qing does not mention any musical ability, although he is otherwise said to possess many of the skills of a romantic young man. See Roy I, 53.
- 2.29 We are told that Ximen Qing first had an intense (*re* 熱) relationship with Li Jiao'er of the licensed quarters (*goulan* 構欄; *Jiaozhu* note 120) and then married her. See Roy I, 53.
- 2.29 We are told that Ximen Qing monopolized (*zhan* 占) the unofficial/unregistered prostitute (*siwozi* 私窩子; *Jiaozhu* note 122) Zhuo Erjie/Diu'er of the Southern Street (Nanjie 南街), retained her services (*bao* 包) for a while, then married her. See Roy I, 53.
- 3.37 Dame Wang (trying to make her attractive to him?), tells Ximen Qing that Pan Jinlian is good at plucking and singing (*hui yishou hao tanchang* 會一手好彈唱) and knows the wonderful tunes of the various songwriters (*baijia qiqu* 百家奇曲). Furthermore, she points out that Pan Jinlian studied (*xue* 學) plucking and singing (*tanchang* 彈唱) while she was in Zhang Dahu's household. See Roy I, 65.

⁷ See David Rolston, “Oral Performing Literature in Traditional Chinese Fiction: Nonrealistic Usages in the *Jin Ping Mei cihua* and their Influence,” *CHINOPERL Papers* 17 (1994): 1-110, especially “Experimental, Formal Uses,” pp. 27-36.

- 3.38 Dame Wang tells Ximen Qing, in their rehearsal of the plot to seduce Pan Jinlian, and in the script that they are to act out before her, that she is not acting as an itinerant performer or trouper outside the licensed quarters (*luqi* 路歧; *Jiaozhu* note 25) towards him. See Roy I, 66.
- 3.41 When it comes to looking at an almanac, Dame Wang says to Pan Jinlian that she is sure that the latter can do it herself because Pan Jinlian knows to a great extent (*zhiquanle duoshao* 知全了多少) the written form (*ziyang* 字樣) of poetry (*shici* 詩詞) and the songs of the various songwriters (*baijia qu'er* 百家曲兒). See Roy I, 70.
- 3.43 We are told that when Dame Wang sees Ximen Qing arrive and begins to act out his part of the plan to seduce Pan Jinlian that she takes her cue (*qiaoke* 瞧科; *Jiaozhu* note 78). *Ke* 科 is a technical term use in stage directions in *zaju* 雜劇 plays. See Roy I, 73.
- 3.44 We are told that while Ximen Qing is conversing with Pan Jinlian that she, on the side, interjects like someone beating a drum used to speed things up (*dazhe cuangu'er* 打着擡鼓兒; *Jiaozhu* note 89). See Roy I, 75.
- 3.47 Before Pan Jinlian, Dame Wang asks Ximen Qing about a mistress (*waizhai* 外宅; *Jiaozhu* note 120) of his on East Street, Ximen Qing says that she must mean Zhang Xichun, who sings slow/long tunes (*manqu'er* 慢曲兒; *Jiaozhu* note 121). Ximen Qing says he doesn't like her (anymore?) because she is a performer (*luqi ren* 路歧人; *Jiaozhu* note 122). See Roy I, 80.
- 3.47-48 Before Pan Jinlian, Dame Wang mentions to Ximen Qing that he has been the patron of Li Jiao'er of the licensed quarter (*goulan* 构欄). Ximen Qing says that if Li Jiao'er was able to run the household/be the main wife (*dangjia* 當家) then he would have elevated (*cizhengle* 冊正了) her. See Roy I, 80.
- 3.48 Before Pan Jinlian, Dame Wang asks Ximen Qing about Zhuo Diu'er (see above) and Ximen Qing says he has made her his third wife. See Roy I, 80.
- 3.48 After Dame Wang's continued mentions of Ximen Qing's relations with prostitutes to Pan Jinlian implicitly puts Pan Jinlian in that class of persons, the narrator calls her a “painted-face woman” (*fentou* 粉頭; *Jiaozhu* note 128), which can mean either a woman of low morals or a prostitute. See Roy I, 80 (not reflected in the translation).

- 4.51 When Dame Wang asks Ximen Qing how Pan Jinlian was in bed, Ximen Qing says that her background (*chushen* 出身) is that of a young girl who is taught how to pluck and sing to serve her master (*fangli tanchang jie'er* 房裡彈唱姐兒; *Jiaozhu* note 26), so of course she is long used to such (*shenma shi bu jiu guan zhidao de* 甚麼事不久慣知道德). See Roy I, 87.
- 6.70 We are told that as part of the funeral activities for Wu Da, on the second day after the coroner, He the Ninth, checked his corpse, four monks are brought in to chant scriptures (*nianjing* 念經). The only mention of sound/music besides the chanting, however, refers to Pan Jinlian's fake crying. See Roy I, 116.
- 6.73 We are told that when Ximen Qing goes to visit Pan Jinlian he sees a *pipa* 琵琶 hanging on the wall, and tells her that he has long heard that she was good at plucking (*shantan* 善彈) and asks her to pluck a song (*tan ge qu'er* 彈個曲兒) for him to help his wine go down (*xiajiu* 下酒). Pan Jinlian says that she has studied it since she was young (*ziyou* 自幼) but that she is still a beginner (*chuxue* 初學) and doesn't play so good. He puts her in his lap and watches her place the *pipa* 琵琶 on her knees. We then get the first direct description of instrumental performance: “Defly extended her slender fingers/ Gently manipulated the icy strings,/ and played a languid accompaniment” (*qingshu yuxun, kuannong bingxian, manman tanzhe* 彈着輕舒玉筍, 款弄冰弦, 慢慢彈着 (*Jiaozhu* notes 59-60) a song to the tune title “Liangtou nan” 兩頭南 (*Jiaozhu* note 61). The text of the song is given. Ximen Qing praises her, saying that even among the sing-song girls (*changde* 唱的) he has gotten to know (*xiangjiao* 相交) in the licensed quarters (*goulan sanjie liangxiang* 構欄三街兩巷) none of them could match her for being so good at plucking and singing (*zhe shou hao tanchang* 這手好彈唱). They have sex and he drinks wine from her shoe. See Roy I, 122-23.
- 6.74 We are told that Pan Jinlian's skills in bed surpass those of a courtesan (*changji* 娼妓) by far. See Roy I, 123.
- 7.76 Dame Xue, the matchmaker, praises Meng Yulou to Ximen Qing by saying that she plucks the *yueqin* 月琴 well (*hui tanle yi shou hao yueqin* 會彈了一手好月琴); once he hears that

he is very taken with the idea of her (this fact seems to have gotten his attention more than the news of the money she would bring with her). See Roy I, 126-27.

- 7.87 Aunt Yang curses Zhang the Fourth as a wretched (*zeilao* 賊老) *canggen* 蒼根, glossed as the spawn of a prostitute/sing-song girl in the Renmin edition (note 5) but as the spawn of slave in *Jiaozhu* (note 157). See Roy I, 143.
- 8.92 Pining for the long absent Ximen Qing, Pan Jinlian tells his servant, Dai’an, “Listen to what I say, there is separately [*ling* 另] a song to the previous tune title [*qianqiang* 前腔] as evidence [*wei zheng* 為証],” followed by the text of the song (see *Jiaozhu* note 34 for source). The text is from the point of view of an abandoned female lover. As with the first instance in chapter 1 (see above), the use of the formula is fairly awkward. Another bit of awkwardness is that the “previous tune title” turns out to be the songs to the tune title “Shanpo yang” 山坡羊 (8.90; *Jiaozhu* note 17 for source) actually quoted by the narrator just as pieces of text and not as music and certainly not sung by Pan Jinlian. Pan Jinlian then writes a letter to Ximen Qing in the form of a song to the tune title “Jisheng cao” 寄生草 (*Jiaozhu* note 41 for source; note 40 quotes Shen Defu’s *Wanli Yehuo bian* on the popularity of these tunes). See Roy I, 153-54.
- 8.92 Pan Jinlian says Dai’an will be “Hongniang reborn” (*zailai* Hongniang 再來紅娘; *Jiaozhu* note 39) if he helps her out by being a go-between between herself and Ximen Qing. See Roy I, 153.
- 8.93 A *xiehou yu* 歇後語 quoted by Dai’an to Pan Jinlian includes mention of a southerner (*manzi* 蠻子) who gets attention for the particular food he is selling by striking a bamboo clapper (*qiao ban'er* 敲板兒; *Jiaozhu* note 44). See Roy I, 154.
- 8.93-94 The narrator quotes a couplet: “She who is wont to diligently strum [*nong* 弄] her *pipa* 琵琶 late into the night;/ When all alone in her deserted chamber can scarcely bear to play it [*tan* 彈]” (Roy I, 155⁸; for source, see note 16). Then we are told that Pan Jinlian all alone (*duzi* 獨自) plucked (*tanzhe* 彈着) her *pipa* 琵琶, and sang (*chang* 唱) a song to the tune title “Mian da xu” 綿搭絮 as evidence (*wei zheng* 為証; *Jiaozhu* note 49 on source). See Roy I, 155-57.

⁸ The romanization in the original has been changed for the sake of consistency. This practice will be followed throughout.

- 8.94-95 Manager Fu tells Dame Wang that Ximen Qing last night drank with friends and then went off with them to the licensed quarters (*yuan* 院). As she comes to East Street on her way there she runs into him. See Roy I, 157.
- 8.96 When Pan Jinlian sees that Ximen Qing has a hairpin with a couplet engraved on it (given him by Meng Yulou) she suspects it was a prostitute/sing-song girl (*changde* 唱的) who gave it to him. See Roy I, 159.
- 8.99 At the funeral services held for Wu Da on the 100th day after his death by Pan Jinlian and Ximen Qing after they hear that Wu Song is coming home, they invite 6 monks to perform a service (*shuilu* 水陸 [*daochang* 道場]). They shake to sound (*yaoxiang* 搖響) their hand-chimes (*lingchu* 靈杵; *Jiaozhu* note 104) and beat (*dadong* 打動) drums and cymbals (*guba* 鼓鈸). They make recitations (*xuanyang fengsong* 宣揚諷誦) and perform (*zhouyan* 咒演, *libai* 禮拜) the *Fahua jing* 法華經 and *Liang wang chan* 梁王懺. See Roy I, 164.
- 8.99-100 In the parallel prose piece describing the monks reaction to seeing how beautiful Pan Jinlian is, there is mention of their recitations of the Buddha’s name and scripture (*nian Fohao* 念佛號, *songjing* 誦經) and proclamation (*xuanmeng biaobai* 宣盟表白; *Jiaozhu* note 121) of texts and the drumming (*da gu* 打鼓) abbot mistakenly grabbing his disciple’s hand (instead of the drumstick?) and a novice monk missing the chime (*qing* 磬) he is to strike (*chui* 捶) and hitting another monk’s head instead. This parallel prose piece is mostly copied from the *Shuihu zhuan*, but six lines, including some musical description, are left out (*Jiaozhu* note 117). See Roy I, 164-65.
- 8.101 The narrator describes the monks’ reaction to learning that Pan Jinlian has been having sex with someone (Ximen Qing) during the service by making use of a quotation from the “Great Preface” (“Daxu” 大序) to the *Shijing* 詩經: before they knew it, “their hands were miming it and their feet dancing it” (*shou zhi wuzhi, zu zhi dao zhi* 手之舞之, 足之蹈之; *Jiaozhu* note 140). See Roy I, 167.
- 9.102 There is no music when Pan Jinlian is brought into the Ximen household (there is the need to be quiet about it). See Roy I, 171.
- 9.103 Wu Yueniang has a maid named Yuxiao 玉簫 (jade flute). See Roy I, 171.

- 9.104 In the sequence in which Pan Jinlian meets Ximen Qing’s other wives, the description of Li Jiao’er mentions that although she is a prostitute/sing-song girl (*changde* 唱的) from the licensed quarters (*yuan* 院) and a well known courtesan (*mingji* 名妓) well versed in the arts of the bedchamber, she was no match for Pan Jinlian in terms of romance. See Roy I, 175.
- 9.108 When Wu Song comes before the magistrate to first lay his complaint against Ximen Qing et al., no mention is made of the striking of a drum to get everyone’s attention, or of the court attendants making threatening noises (the *weiwu* 威武 of popular description of court sessions). See Roy I, 181.
- 9.110 The description of how Li Waichuan does secret negotiations uses a term used in stage directions for doing soliloquies (*da beigong* 打背工). See Roy I, 184.
- 9.111-12 When Wu Song goes upstairs at the Lion Tavern to find Ximen Qing to kill him, he finds him with two singing girls/prostitutes (*changde fentou* 唱的), who are frightened by what happens. They appear at court as witnesses. Again, in the description of the court scene, no drums are said to be beaten or threats intoned (*weiwu* 威武) by the court attendants. See Roy I, 185-87.
- 10.116 For Ximen Qing’s party at home celebrating his victory in court over Wu Song, preparations include a troupe (*yiqi* 一起) of musicians (*yueren* 樂人) to perform instrumental music involving woodwinds and plucked instruments (*chuitan* 吹彈) and dancing (*gewu* 歌舞). See Roy I, 196.
- 10.116-17 The parallel prose piece describing the party itself does not mention music. See Roy I, 196-97.
- 10.118 We are told that in the narrator’s introduction of Ying Bojue that he specializes (*zhuan* 專) in sponging off patrons of courtesans whom he aids in that pursuit (*bangpiao* 幫嫖) in the local licensed quarters (*bensi sanyuan* 本司三院; *Jiaozhu* note 102 associates this with the *jiaofang* 教坊, which in the Ming were located only in Beijing and Nanjing and were concerned with imperial entertainment). See Roy I, 200.
- 10.118 We are told that in the narrator’s introduction of Xie Xida that he, like Ying Bojue, is also a strong hand (*qin’er* 勤兒) at facilitating wealthy people patronizing the licensed quarter

(*bangxian* 幫閑), is good at playing the *pipa* (*hui yi shou hao pipa* 會一手好琵琶), and that he specializes (*zhuan* 專) in sponging food and drink in the licensed quarters (*yuan* 院). See Roy I, 200.

- 10.119 We are told that the practice of Ximen Qing’s club of ten sworn brothers is to have a meeting once a month, to which they summon two sing-song girls (*changde* 唱的). See Roy I, 201.
- 10.119 We are told that when Hua Zixu joined the “brotherhood,” they spent a total of three or five days in the licensed quarter (*yuan* 院) waited on by prostitutes (*biaozi* 表子). A descriptive quatrain quoted by the narrator includes the line “In the red bowers [*honglou* 紅樓] the [instrumental] music [*guanxian* 管弦] is intoxicating” (Roy I, 201). See Roy I, 201.
- 10.119 We are told that Ximen Qing knows that Pan Jinlian is good at fellatio. The term for the latter is *pinxiao* 品簫 (play the vertical flute; *Jiaozhu* note 114). This conceit also occurs in a couplet introduced by the set phrase “indeed” (*zhengshi* 正是) and in the *ci* 詞 poem to the tune title “Xijiang yue” 西江月 introduced by the narrator in evidence (*wei zheng* 為証) that refers to Pan Jinlian fellatiating Ximen Qing. See Roy I, 201.
- 11.122 When Ximen Qing comes home and sees Meng Yulou and Pan Jinlian’s clothing and appearance he jokingly says (*xidao* 戲道) that they are just like (*haosi* 好似) a pair of courtesans (*fentou* 粉頭) worth over one hundred (*baishi* 百十) taels of silver. Pan Jinlian objects and says that there is truly a real prostitute (*fentou* 粉頭) in the back quarters (Li Jiao’er). See Roy I, 207.
- 11.128 After her rival wife Sun Xue’e is punished and she gets her way, Pan Jinlian holds a party for Ximen Qing, the main wife Wu Yueniang, and Meng Yulou, but there is no mention of music being involved. This might be related to the fact that Pan Jinlian’s financial resources are limited. See Roy I, 215.
- 11.128 We are told, in the second introduction of Ying Bojue, that he spent his patrimony patronizing prostitutes (*piao* 嫖) and that he now he specializes (*zhuan* 專) in sponging off patrons of courtesans whom he aids in that pursuit (*bangpiao* 幫嫖) in the licensed quarters (*yuan* 院). *Jiaozhu* note 74 glosses the term for such persons and such activities (*bangxian* 幫閑), although the term does not appear in this part of the novel. See Roy I, 215.

- 11.128 In the second introduction of Xie Xida, nothing is said of him being able to play the *pipa* 琵琶. See Roy I, 215-16.
- 11.128 In the second introduction of Sun Guazui, we are told that he specializes (*zhuan* 專) in patronizing the licensed quarters (*yuanzhong* 院中) without spending money (*chuang guamen* 闖寡門; *Jiaozhu* note 77) and living off of the romantic money (*fengliu qian* 風流錢) he earns as acting as a go-between and provider of patrons (*zidi* 子弟; *Jiaozhu* note 79) for prostitutes (*xiaoniang* 小娘; *Jiaozhu* note 78). See Roy I, 216.
- 11.128-29 At a brotherhood meeting at Hua Zixu’s, we are told that a prostitute (*fentou* 粉頭) and two courtesans (*jinü* 妓女) pluck and sing (*tanchang* 彈唱) for the quests, playing the *pipa* 琵琶, *zheng* 箏, and seven-string *zheng* 箏 (the actual character has a bamboo radical 竹 above and the character *qin* 秦 below; *Jiaozhu* note 85). They are described as completely possessing the charm and voluptuousness of the pear garden (*liyuan jiaoyan* 梨園嬌艷) and having in complete measure both beauty and skill (*seyi shuangquan* 色藝雙全). A parallel prose piece describes their singing voices as gracefully swirling about (*gehoul wanzhuan* 歌喉宛轉) and resembling an oriole on a tree, their dancing postures (*wutai* 舞態) are described as fastidious (*pianqian* 蹁躚; Roy I, 217). The rest of the passage, in David Roy’s translation, goes as follows:

Their tunes adhere to classic standards [*qiang yi gudiao* 腔依古調];

Their music has the air of spontaneity [*yin chu tianran* 音出天然].

Their dancing waylays the white moon into shining on the pleasure houses of

Qin [*wu hui mingyue zhui Qinlou* 舞回明月墜秦樓];

Their singing diverts the moving clouds into hovering atop the bordellos of

Chu [*ge e xingyun zhe Chuguan* 歌遏行雲遮楚館].)

High or low, allegro or andante, they adhere to the appropriate modes [*gaodi*

jinman, an gongshang 高低緊慢按宮商];

Spitting out jade and expectorating pearls [*tuyu penzhu* 吐玉噴珠].

Light or heavy, scherzando or legato, they follow the prescribed melodies

[qingzhong jixu, yi gediao 輕重疾徐依格調];

Like plangent metal or tinkling jade [*kengjin gayu* 鏗金戛玉].

The bridges on the psaltery are ranged like wild geese; making each note
distinct [*zheng pai yan zhu shengsheng man* 箏排雁柱聲聲慢].

The wood of the clappers is inlaid with red ivory; so every beat sounds new
[*ban pai hongya zizi xin* 板排紅牙字字新]. (Roy I, 217)

See Roy I, 216-17.

- 11.129 After the parallel prose description of the banquet, we are told that the wine was drunk in three rounds and two song-suites were sung (*geyin liangtao* 歌吟兩套) and that then the three sing-song girls (*changde* 唱的) put down their instruments, kowtowed, and received two mace (*er qian* 二錢) of silver apiece. See Roy I, 217.
- 11.129 After the sing-song girls leave, Ximen Qing asks who one of the girls is. Ying Bojue replies that the one playing (*lüe* 擲) the *zheng* 箏 is Hua Zixu's steady girl among the prostitutes (*lingcui* 令翠; *Jiaozhu* note 99), Wu Yin'er, who lives in the back alleys of the licensed quarter (*goulan* 構欄); the one playing the *ruan* (*ba ruan* 撥阮) is the daughter of Zhu Maotou, Zhu Ai'ai; and the one playing the *pipa* 琵琶 is Li Guijie (Li Jiao'er's niece). Later, the girls return to serve wine (*dijiu* 遞酒) and Ximen Qing asks Li Guijie about her sister Li Guiqing. Li Guijie says her mother has been sick and Li Guiqing has been retained (*bao* 包) by a merchant for half a year so that she (Guijie) has been forced to come out and sing for money (*gongchang* 供唱; *Jiaozhu* note 102). She asks why Ximen Qing hasn't visited them in the licensed quarters (*libian* 裡邊; *Jiaozhu* note 103). See Roy I, 217-18.
- 11.129-30 Ximen Qing decides to go home with Li Guijie and gives her three presents. The narrator quotes a couplet and a *ci* 詞 poem warning about going to brothels that mentions the traditional term for compensation given sing-song girls/courtesans (*chantou jin* 纏頭錦; *Jiaozhu* note 116) but makes no mention of music. See Roy I, 218-19.
- 11.130-31 At the Li brothel, the two sisters, with “jade *ruans* in unison” (*yuruan tongdiao* 玉阮同調) sing and offer wine (*gechang dijiu* 歌唱遞酒) to Ximen Qing et al. The narrator quotes a poem which includes mention of blowing dragon flutes (*chui longdi* 吹龍笛), striking the alligator skin drums (*ji tuogu* 擊鼉鼓), and slender waists dancing (*xiyao wu* 細腰舞;

Jiaozhu notes 129-31; note 125 for source). The sisters then sing a song-suite (*changle yi tao* 唱了一套). See Roy I, 220.

- 11.131 We are told that Ximen Qing is interested in formally deflowering (*shulong* 梳攏; *Jiaozhu* note 136) Li Guijie and as a first step in that direction he says he has long heard that she is good at singing (*shanneng hechang* 善能禾唱) southern songs (*nanqu* 南曲; *Jiaozhu* note 135) and insists on her singing some. Meeting (artful) resistance, he offers a five tael silver ingot, which does the trick. Guijie sings (*gechang* 歌唱) a song to the tune title “Zhu yun fei” 駐雲飛. The song is from scene 6 of a Ming *chuanqi* 傳奇 play, *Yuhuan ji* 玉環記 (*Jiaozhu* note 140) and in the play the aria is sung by the hero about the heroine, who in her present incarnation is a “chaste,” loyal, and reluctant courtesan. In the song the heroine is described as poised and enjoying top billing (*zhan shangfeng* 占上風) in the licensed quarters (*goulan* 構欄), someone who causes others to respect her, but unfortunately “a jade pestle besmirched in the mud” (*yuchu wu nizhong* 玉杵污泥中). He also praises her singing as melancholy and sublime (*qingshang* 清商; *Jiaozhu* note 141) and startling to her audience. The text of the aria has no personal pronouns whatsoever, so it would be easy for the reader to think of Li Guijie to be using the song to praise herself, regardless of how much of a contrast she makes to the heroine in the play. See Roy I, 220-22.
- 11.132 The next day, Ximen Qing sends Dai’an to bring 50 taels of silver and four sets of garments to the Li brothel. Li Jiao’er, who is presently in charge of household finances, gives Dai’an a big ingot of silver (*yi ding da yuanbao* 一錠大元寶). Jewelry and other things are also made for Li Guijie. See Roy I, 196-97.
- 11.132 The formal deflowering party takes place over three days and we are told that it involves woodwind music, plucked instrument music, singing, and dancing (*chuitan gewu* 吹彈歌舞). The chapter closing quatrain begins with mention of dancing skirts (*wuqun* 舞裙), song and clappers (*geban* 歌板), and continual novelty (*zhushi xin* 逐時新) but stresses the need for frugality. This poem also occurs in scene 22 of the Ming *chuanqi* 傳奇 play *Yujue ji* 玉玦記 (*Jiaozhu* note 146). See Roy I, 223.

- 12.133 The chapter opening poem describes the constant arrival of patrons and the nightly sleeping together with them of prostitutes (*hongfen* 紅粉). Ximen Qing stays in the Li brothel for half a month. See Roy I, 224.
- 12.133 We are told about a servant that Meng Yulou brought with her into the Ximen household when she married, Qintong 琴童 (“Zither Lad”). He never is shown having any contact with the instrument that figures in his name. See Roy I, 225.
- 12.134-35 When Pan Jinlian’s note, written to the tune “Luomei feng” 落梅風 (described as a *ci* 詞 poem but really a *xiaoling* 小令) to Ximen Qing falls into her hands, Li Guijie gives it to one of the brotherhood, Zhu Rinian, to read to her. He proclaims (*langsong* 朗誦) the text of the note to everyone. Guijie thinks that the note must have come from a prostitute (*biaozi* 表子) from the licensed quarter (*yuanli* 院裡) that Ximen Qing has taken up with. See Roy I, 226-27.
- 12.135 Ying Bojue recites for everyone’s “pleasure” a *ci* 詞 poem, which he introduces by saying: “I have a song to the tune title ‘Chao tianzi’er’ 朝天子兒 that especially speaks of the virtues of tea.” This formula is reminiscent of “storyteller tags” used by the narrator in vernacular fiction. The poem is full of double entendre (*shuangguan* 雙關). Ying uses the song to poke fun at Li Guijie and prostitutes. In one of the possible sources for the song, the title includes the words “mocking courtesans” (*chaoji* 嘲妓; *Jiaozhu* note 22). See Roy I, 228.
- 12.136 In the brothel, there is the proposal by Xie Xida that the guests in the brothel either sing a song (*chang ci* 唱詞) or, if they can’t sing, tell a joke (*xiaohua* 笑話). He himself tells a joke about a mason so dissatisfied with the pay given him for work in the licensed quarter that he jams up a covered drain (*yingou* 陰溝; can also refer to the female private parts) and lets a courtyard flood and doesn’t un-jam the drain until he gets his money. He tells the madam that the same thing was wrong with the drain as with herself: no money no flow. Li Guijie in turn, tells a joke that mocks spongers, which prompts the poorer members of the brotherhood to pool money and give a party. The term the narrator uses to describe the impact of the jokes on their intended objects of satire is “to harm” (*shang* 傷) them. See Roy I, 228-29.

- 12.137 When the narrator says Ying Bojue steals a gold pin off the head of Li Guijie, the word for “steal” is *xi* 戲, the same word used for drama. See Roy I, 231.
- 12.137-38 The narrator presents a poem in evidence (*you shi wei zheng* 有詩為証) that begins by likening courtesans of the licensed quarters (*goulan jizhe* 構欄妓者) to monkeys (*nao* 猻; *Jiaozhu* note 59, which points out that this equation also appears in Zhu Quan’s *朱權 Taihe zhengyin pu* 太和正音譜). See Roy I, 231.
- 12.138 Mad at Li Guijie’s monopolization of Ximen Qing, Pan Jinlian says that 90% of the lewd women in the licensed quarters (*yuan* 院) lack real affection (*qingshi* 情實) for their patrons and quotes a common saying (*changyan* 常言) about boatloads of gold and silver not being able to fill up the greed of the licensed quarters (*yanhua zhai* 煙花寨). This is overheard by the former prostitute, Li Jiao’er. See Roy I, 232.
- 12.138 Pan Jinlian seduces Qintong. In the parallel prose description of their sex he is called a donkey. He is never associated with the instrument (*qin*-zither [*qin* 琴]) that occurs in his name. In the same parallel prose piece the drama term *paichang* 排場, which originally referred to how things are arranged or blocked on the stage (*Jiaozhu* note 65) appears. See Roy I, 232-33.
- 12.142 An example of the narrator describing characters as “acting”: here Chunmei is said to pretend to be innocent of Ximen Qing’s meaning (*sajiao sachi* 撒嬌撒癡; *Jiaozhu* note 90). See Roy I, 237.
- 12.144-45 For his birthday party, Ximen Qing sends sedan chairs to pick up Li Guijie and another sing-song girl (*changde* 唱的) and they sing the whole day (*changle yi ri* 唱了一日). Wu Yueniang accepts Li Guijie’s respects but Pan Jinlian snubs her, later telling Ximen Qing that sing-song girls of the licensed quarters (*yuanzhong changde* 院中唱的) only care for money and have no love for their clients. See Roy I, 240-42.
- 12.145-46 When Ximen Qing visits Li Guijie in the Li brothel, she complains that he has beautiful wives at home so why would he be interested in lewd women (*yinfu* 淫婦) such as herself. She also complains that when she went to see him on his birthday it was not to sing professionally (*gongchang* 供唱) but to deliver her presents/good wishes (*renqing* 人情). See Roy I, 243.

- 12.146 Not the first instance, but a common way for the narrator to describe someone agreeing to a request/command is for them to sing out a yes (*chang nuo* 唱喏). See Roy I, 244.
- 12.148 Ximen Qing returns to the brothel to bring Li Guijie the lock of Pan Jinlian’s hair that he was made to promise her and that she wants to use to harm Pan Jinlian through a kind of sympathetic magic that seems to have a real effect. See Roy I, 246-47.
- 13.152 The chapter opening poem (which also opens chapter 86) includes the idea of taking the customs of the day as amusing play (*huanxi* 歡戲)⁹ and addresses itself to those who know the tune (*zhiyin* 知音). See Roy I, 253.
- 13.153 Ximen Qing is invited by Hua Zixu to come to the Wu brothel in the rear alley of the licensed quarter (*goulan houxiang* 构欄) and celebrate Wu Yin’er’s birthday. The party is said to include song, dance, and woodwind and plucked instrumental music (*gewu chuitan* 歌舞吹彈) and the party to last until the first watch. See Roy I, 255-56.
- 13.154-55 Ximen Qing tells Li Ping’er that her husband, Hua Zixu, stayed overnight at the prostitute (*fentou* 粉頭) Zheng Aixiang’er’s (Ximen Qing has effectively parked Hua Zixu in this brothel so that he can see Li Ping’er). See Roy I, 256-57.
- 13.156-57 Hua Zixu invites Ximen Qing and others over to enjoy the chrysanthemums in bloom (*shangju* 賞菊). Two courtesans (*jizhe* 妓者) have been arranged to come perform. The game “pass the flower while the drum is beaten” (*chuanhua jigū* 傳花擊鼓; *Jiaozhu* note 25) is played. Later, Ximen Qing pretends to be drunk and the sing-song girls (*changde* 唱的) offering wine (*dijiu* 遞酒) don’t seem to notice. See Roy I, 259-60.
- 13.157-58 Li Ping’er sends Hua Zixu off to the licensed quarter to sleep (she has an assignation with Ximen Qing). The entire party, including the two sing-song girls (*changde* 唱的), go to Wu Yin’er’s. See Roy I, 261-62.
- 13.159 When Yingchun peeks at Ximen Qing and Li Ping’er making love, the narrator compares the latter to the hero of the *Xixiang ji* 西廂記, Zhang Junrui 張君瑞, meeting Cui Yingying 崔鶯鶯 (*Junrui yu Yingniang* 君瑞遇鶯娘; *Jiaozhu* note 44). See Roy I, 266.
- 13.161-62 When Pan Jinlian finds out that Ximen Qing has been sleeping with their next door neighbor, Li Ping’er, she says now she knows that when he said he was going to the

⁹ A different character pronounced *huan*, 幻, appears in the other version of this poem in chapter 86.

licensed quarter (*yuan* 院) late at night, the licensed quarter in question was actually Li Ping'er's house (equating her with a prostitute). See Roy I, 269.

- 14.165 We are told that it is the turn of a different member of the brotherhood, Chang Shijie, to host the brotherhood and he arranges for that to happen in Yongfu Temple, but there is no mention of music or even a description of the meeting itself. See Roy I, 275.
- 14.165 Ximen Qing tells Yueniang how Hua Zixu invited Ximen Qing, Ying Bojue, et al., to go to Zheng Aixiang'er's in the licensed quarters (*yuan* 院) to go drinking. It is there that Hua Zixu is arrested and Ximen Qing hides out at Li Guijie's. See Roy I, 275.
- 14.166 Wu Yueniang complains that when it comes to the time to do something (*shangchang'er* 上場兒), Ximen Qing is always too scared to do something. *Shangchang'er* originally referred to an actor mounting the stage. She also complains that Ximen Qing only listens to the lewd women (*yinfu* 淫婦) of the licensed quarter (*yuan* 院) but not his own wife. See Roy I, 275.
- 14.169 Hua Zixu mentions how at the funeral of his uncle, an important and powerful eunuch, scriptures were read (*nianjing* 念經) at court. See Roy I, 280.
- 14.172 The common saying, the husband sings and the wife follows him (*fuchang fusui* 夫唱婦隨; *Jiaozhu* note 69), is quoted. See Roy I, 284.
- 14.172-73 There is no mention of music in the ceremonies marking Hua Zixu's death. See Roy I, 287.
- 14.173 Wu Yueniang says that today Ximen Qing has gone to the Jade Emperor Temple to participate in a ceremony (*dajiao* 打醮; *Jiaozhu* note 81). There is also a later mention of this (14.177) by Ximen Qing himself. See Roy I, 287 and 293.
- 15.180 The second half of the chapter title mentions brothel patrons (*xiake* 狎客), the facilitation of patronizing prostitutes (*bangpiao* 幫嫖), and a brothel (Lichun yuan 麗春院). The chapter opening poem describes houses of pleasure. See Roy I, 298.
- 15.181 For the visit of Ximen Qing's wives to her house to see the Lantern Festival sights, Li Ping'er hires two sing-song girls (*changde* 唱的) named Dong Jiao'er and Han Jinchuan'er, to pluck and sing (*tanchang* 彈唱) at the event. See Roy I, 299-300.
- 15.182 A parallel prose piece describing Lantern Festival celebrations includes mention of village mummer troupes (*cunli shegu* 村里社鼓; *Jiaozhu* note 46) making lots of percussive noise that rises to heaven (*xuantian* 喧闐; note 47), there are variety acts (*baixi* 百戲; *Jiaozhu*

note 48), singing peddlers who would drum as they sang (*huolang* 貨郎; *Jiaozhu* note 59), the performance of prosimetric narratives about the patriarch of the Yang family of generals, Yang Ye¹⁰ (*datande ciqu Yang Gong* 打談的詞曲楊恭; *Jiaozhu* note 59), and wandering monks hitting cymbals (*xiangbo* 響鈸; note 60) narrating (*yanshuo* 演說) the story of the Tang monk Tripitaka (Sanzang 三藏; *Jiaozhu* note 61). See Roy I, 300-303.

- 15.182-83 At Li Ping'er's, Pan Jinlian, Meng Yulou, and the two sing-song girls (*changde* 唱的) sit together and pay attention to nothing else but looking at the sights. An onlooker wonders whether they are all prostitutes (*xiaoniang* 小娘) of the licensed quarters (*yuan* 院) brought to pluck and sing (*tanchang* 彈唱) Lantern Festival songs (*dengci'er* 燈詞兒). Wu Yueniang calls them to come in and has the prostitutes (*fentou* 粉頭) pluck and sing (*tanchang* 彈唱) Lantern Festival songs (*dengci* 燈詞; *Jiaozhu* note 78). See Roy I, 303-304.
- 15.184 At Li Ping'er's, the two sing-song girls (*changde* 唱的) get two mace (*er qian* 二錢) tips from Wu Yueniang and then leave. The rest return upstairs and the sing-song girls (*changde* 唱的) pluck and sing (*tanchang* 彈唱) some more. See Roy I, 306-307.
- 15.185 After Zhu Rinian et al. meet Ximen Qing and drag him off to go see Li Guijie, the narrator quotes a quatrain that includes the question of how many poor people's living expenses could be taken care of with the money necessary to buy the smiles of [the courtesans of] the capital. Li Guijie is kidded by Zhu Rinian, who says that Ximen Qing has not come for a while because he is in a relationship with a prostitute (*biaozi* 表子) and Sun Guazui says it is not someone from the licensed quarter (*limian de* 裡面的). See Roy I, 307-309.
- 15.186-87 Ximen Qing offers Li Guiqing three taels of silver to pay for the expenses of treating his friends. Li Guiqing pretends to give it back but then gives it to her mother. Ying Bojue tells a joke about a madam who treats the same patron differently when he wears rich versus poor clothes and teases Li Guijie with the idea the Ximen Qing is now interested in Wu Yin'er and not her. See Roy I, 309-10.
- 15.188 At the Li brothel, where Ximen Qing has gone, Li Guijie plucks the *zheng* 箏 and Li Guiqing plays the *pipa* 琵琶 and together they sing a song-suite (*tao* 套) identified in the

¹⁰ Accepting the *Jiaozhu* emendation.

text only by the first four characters of the first line, “The fair weather is balmy” (*Jiaozhu* note 95 identifies the source and the tune title of the first song, “Jinshang hua” 錦上花; Roy I, 437-41 provides a complete translation of the song-suite, and I, 520-21 note 20, explains how having this song-suite sung to Ximen Qing positions him as equivalent to the emperor, the addressee of the original song-suite). See Roy I, 312.

- 15.188 Ball players flatter Li Guijie by saying that she kicks better than the girls of the Dong establishment on Second Street [in the licensed quarters]. See Roy I, 314.
- Ch. 15 In this chapter two classes of people are shown who are part of the economy of the licensed quarters: *jia'er* 架兒, who run errands and do chores, and members of “football” clubs. Ximen Qing gives money to both.
- 16.191 Li Ping'er tells Ximen Qing that the two sing-song girls (*changde* 唱的) who entertained at her house on the Lantern Festival, Dong Jiao'er and Han Jinchuan'er, came to her place again. See Roy I, 319.
- 16.195 In a couplet after the narrator says Li Ping'er and Ximen Qing mounted the bed together, there is mention of fellatio using the musical metaphor mentioned above, here written as blow the vertical flute (*chuixiao* 吹簫; *Jiaozhu* notes 44-45). See Roy I, 325.
- 16.195-96 In the narrator's introduction to Ben Dichuan, we are told that he is accomplished at playing the *pipa* 琵琶, the *xiao* 簫, and the pipes (*guan* 管). This seems to make him an attractive hire for Ximen Qing despite his rather checkered past. See Roy I, 325.
- 16.198 It is decided to have scripture read (*niangjing* 念經) on the 100th day after Hua Zixu's death, but there is no mention of music at the ceremony. See Roy I, 330.
- 16.199 Ximen Qing is invited to go to Ying Bojue's to celebrate the latter's birthday. Ying has hired two young male singers (*xiaoyou'er* 小優兒; *Jiaozhu* note 82) to pluck and sing (*tanchang* 彈唱). Once there Ximen Qing finds out that one of them is Wu Yin'er's younger brother, Wu Hui, and the other is Zheng Aixiang's younger brother, Zheng Feng. Ximen Qing gives them each a two mace of silver tip. See Roy I, 330.
- 16.200-201 Ying Bojue and other members of the brotherhood are glad to hear that Ximen Qing is going to marry Li Ping'er, wife of a (now dead) member of the brotherhood (and hence a sworn sister-in-law). The two male singers (*xiaoyou* 小優) are called over and made to kneel to Ximen Qing and sing a song-suite for him. Only the title of the song-suite

(“Sanshi qiang” 三十腔) and the first line, “How happy this auspicious day” are given in the text (*Jiaozhu* note 97 on source, points out that in the earlier collection the suite is identified as suitable for birthday parties and the birth of a son; Roy I, 441-44 provides a complete translation of the song-suite). See Roy I, 332-33.

- 16.201 Xie Xida proposes that the brotherhood should celebrate after Li Ping'er marries Ximen Qing and proposes that the latter hire four sing-song girls (*changde* 唱的) and invite the “brothers” to a feast. Zhu Rinian proposes that the two male singers (*xiaoyou* 小優) present, Wu Hui and Zheng Feng, be included, Ximen Qing agrees, and Zheng Feng promises to come. See Roy I, 332-33.
- 16.202 Ximen Qing tells Li Ping'er about the plan to hire sing-song girls (*changde* 唱的) for the celebration of their wedding. See Roy I, 335.
- 17.203 Ximen Qing is invited and goes to the house of Zhou Xiu for a celebration of the latter's birthday there. He is greeted by percussion music (*guyue* 鼓樂; Roy I, 337). There is the performance (*banyan* 搬演; *Jiaozhu* note 5) of a southern-style play (*xiwen* 戲文; *Jiaozhu* note 6) and four sing-song girls (*changde* 唱的) to offer wine. See Roy I, 337-38.
- 17.204 In the narrative and a parallel prose piece recounting Ximen Qing's order to Li Ping'er to fellatiate him, the musical metaphor (*pinxiao* 品簫) is used. Li Ping'er is asked if she ever did this for Hua Zixu. See Roy I, 339.
- 17.207 In the quotation of Yuwen Xuzhong's memorial of impeachment, Wang Fu's behavior is said to be comparable to that of a male actor/entertainer (*paiyou* 俳優; *Jiaozhu* note 60; according to note 59, Wang was known for getting made up [*fenmo* 粉墨] and singing songs [*changqu* 唱曲]). See Roy I, 344.
- 17.210-13 At the dinner Li Ping'er gives to thank Jiang Zhushan there is no music. See Roy I, 350-55.
- 18.215 In Cai Jing's mansion, Laibao et al. see a room labeled “The Academician's Qin [Zither] Room” (*xueshi qinshi* 學士琴室). See Roy I, 358.
- 18.217-18 Ximen Qing is dragged off to the licensed quarters and the narrator quotes a poem on sing-song houses, but no mention of music is included. See Roy I, 362-63.

- 18.221 The narrator’s prose description of Chen Jingji does not mention music but the song lyric to the tune title of “Xijiang yue” 西江月 does. It says that he can play the *pipa* 琵琶, the *sheng* 笙, the seven-string *zheng* 箏, the *xiao* 簫, and the *guan* 管. See Roy I, 367-68.
- 18.223 After a description of Pan Jinlian fellatiating Ximen Qing, a couplet from the narrator (cut in this edition) describes the act using the musical metaphor, *nong ziluan xiao* 弄紫鸞簫. A double entendre song quoted by the narrator comparing Pan Jinlian to a mosquito also compares the act of fellatio to songs played with mouth organs (*shengge* 笙歌; *Jiaozhu* note 98; note 96 identifies the tune title). See Roy I, 371-72.
- 18.225 When Chen Jingji comes to see her, Pan Jinlian is on her bed plucking (tan 彈) the *pipa* 琵琶. When he asks her to sing something for him, she rejects the idea saying that since she is not his lover (*yingshe de* 影射的) why would she sing for him? See Roy I, 375.
- 19.226 Ximen Qing goes to a birthday party given by Xia Yanling, Judicial Commissioner, for himself. The party is held at Xia’s newly bought estate. The services of four sing-song girls (*changde* 唱的), a troupe (*yiqi* 一起) of musicians (*yuegong* 樂工) and performers of variety acts (*zashua* 雜耍; *Jiaozhu* note 4) and a rustic type of play called *buxi* 步戲 (*Jiaozhu* note 5) are enjoyed. See Roy I, 376-77.
- 19.228 In the household garden Chen Jingji and Pan Jinlian are interrupted before they can consummate their desire for each other. In his frustration, Chen Jingji recites (*kouzhan* 口占) a song to the tune title “Zhegui ling” 析桂令 (*Jiaozhu* note 37 on source) in order to dissipate his melancholy (*yi qian qi men* 以遣其悶). See Roy I, 380-81.
- 19.228 After he leaves Judicial Commissioner Xia’s estate, Ximen Qing passes by the southern licensed quarter (*nan wazi* 南瓦子; *Jiaozhu* note 39); the narrator notes that he has spent a lot of time in the various licensed quarters (*sanwa liangxiang* 三瓦兩巷; *Jiaozhu* note 40) and has gotten to know the inhabitants well. See Roy I, 381.
- 19.229 When Ximen Qing tells Pan Jinlian about the party at Xia Yanling’s, he mentions the four sing-song girls (*changde*) and four male actors (*daodao xiaosi* 搗倒小廝; *Jiaozhu* note 45), and stresses that the party was all for only 5 guests. See Roy I, 383.

- 19.232 When the men commissioned to do so come to cause trouble for Jiang Zhushan, one accuses him of being nothing but someone who walks the streets ringing a bell (*chuanling'er* 串鈴兒; note 79) in order to sell poultices. See Roy I, 386.
- 19.236 On Wu Yueniang’s birthday, there are lots of female quests, so Ximen Qing goes to see Li Guijie who, together with Li Guiqing, sit and encourage him to drink (*quanjiu* 勸酒). See Roy I, 392-393.
- 19.237 On the day of her wedding, Li Ping’er is brought by sedan chair to Ximen Qing’s house. There is no mention of music. See Roy I, 394-95.
- 20.242 The second half of the chapter title speaks of Ximen Qing causing an uproar (*danao* 大鬧) in the Li family brothel (Lichun yuan 麗春院). See Roy I, 401.
- 20.247 Wu Yueniang objects to the idea of someone watching over Li Ping’er’s old place as a nightwatchman, shaking bells and beating drums (*yaoling dagu* 搖鈴打鼓; *Jiaozhu* note 60). See Roy I, 409.
- 20.248 Talking about Ximen Qing’s excuses (that he was going to the licensed quarters when he was really visiting Li Ping’er), Wu Yueniang talks of his being with Li Ping’er as the same as “staying in the licensed quarter.” See Roy I, 410.
- 20.250 For a party (*huiqin jiu* 會親酒) arranged for relatives and friends to meet his new wife, Li Ping’er, Ximen Qing hires four sing-song girls (*changde* 唱的), a troupe (*yiqi* 一起) of performers of variety acts (*zashua* 雜耍) and of simple plays (*buxi* 步戲). See Roy I, 413.
- 20.251 The four sing-song girls at the party for Li Ping’er are Li Guijie, Wu Yin’er, Dong Yuxian, and Han Jinchuan’er, who arrive at noon. The musicians (*yueren* 樂人) first perform (*cuo* 撮) variety acts (*cuonong* 撮弄; *Jiaozhu* note 97, and *zashua* 雜耍), then a farce (*xiaole yuanben* 笑樂院本; *Jiaozhu* note 98), after that comes two male actor/singers (*xiaoyou* 小優), Li Ming and Wu Hui, who pluck and sing (*tanchang* 彈唱), interspersed with simple instrumental music featuring woodwinds (*qingchui* 清吹; *Jiaozhu* note 99). After that, the four sing-song girls offer wine to the guests. Ying Bojue and Dai’an’s antics are also a source of entertainment for the quests (Ying Bojue insists that Dai’an get Li Ping’er to come out and greet the guests). See Roy I, 414-15.

- 20.252 When Li Ping'er does come out to greet the guests, she is escorted in from the back by the four sing-song girls holding their plucked instruments (i.e., *pipa* 琵琶, *zheng* 箏, and *xian* 弦). There is the combined instrumental music of stringed and bamboo instruments (*sizhu heming* 絲竹和鳴). See Roy I, 415.
- 20.252-53 At the party, Ximen Qing's other wives are watching from behind a partition when they hear the performance of a song-suite (identified only by the first line). The song-suite is from the final scene (Scene 20) of a *chuanqi* 傳奇 play entitled *Cailou ji* 彩樓記 and celebrates the marriage of a scholar and a beauty. The narrator quotes several more lines from the song-suite, in which the personas in the arias and their relationship get clearer and clearer and it becomes evident that it is their wedding that is being celebrated (*Jiaozhu* note 110; Roy I, 537-38 note 28 on source; Roy I, 444-46, provides a translation of the complete song-suite). Pan Jinlian points out to Wu Yueniang that this song-suite should not be sung for a concubine and this has the desired effect on her (Wu Yueniang gets mad). See Roy I, 417-18.
- 20.252 The quoted lines from the play *Cailou ji* 彩樓記 contain references to music in their description of the wedding taking place in the play; “ivory clappers” (*xiangban* 象板), a “silver *zheng*” (*yinzheng* 銀箏), and a “jade flute” (*yudi* 玉笛) are mentioned. See Roy I, 417.
- 20.253 We are told that the four sing-song girls (*changde* 唱的), seeing that Li Ping'er has money, fall over one another sucking up to her. See Roy I, 418.
- 20.254 Li Ping'er gives the four sing-song girls at the party presents of a handkerchief and five mace of silver (*wu qian* 五錢). See Roy I, 420.
- 20.254 After her marriage to Ximen Qing, Li Ping'er changes the name of one of her servants to Qintong 琴童 (Zither Boy). Two more servants are bought and one is named Qitong 棋童 (Chess Boy). See Roy I, 420.
- 20.254 Now that he has acquired a couple of windfalls (i.e., money from Meng Yulou and Li Ping'er), Ximen Qing decides to have four of his maids, Pang Chunmei, Yuxiao, Yingchun, and Lanxiang, dressed up in new outfits and taught (*jiao* 教) to perform (*yan* 演) and study (*xixue* 習學) plucking and singing (*tanchang* 彈唱). They are to be taught by a musician (*yuegong* 樂工) named Li Ming, younger brother of Li Jiao'er, who will come to

the house to teach them. The instruments to be taught are: *pipa* 琵琶 (Chunmei), *zheng* 箏 (Yuxiao), *xianzi* 弦子 (a stringed instrument; Yingchun), and *huqin* 胡琴 (Lanchun). Li Ming gets fed “three teas and six meals (*sancha liufan* 三茶六飯) every day and a monthly salary of five tael of silver. See Roy I, 420.

- 20.256 A narratorial intrusion (*kanguan tingshuo* 看官聽說) tells us that there are three kinds of people, monks, daoists, and sing-song girls (*changde* 唱的) that only money gets their attention (*bu jian qian yan bu kai* 不見錢眼不開). See Roy I, 423.
- 20.256 Ximen Qing and company decide to emulate Meng Haoran and search for plum blossoms in the snow (*ta xue xun mei* 踏雪尋梅), a subject treated in both *zaju* 雜劇 and *chuanqi* 傳奇 drama (*Jiaozhu* note 131). They decide to visit Li Guijie, since some of them think it a waste for Ximen Qing to retain (*bao* 包) her at the expense of 20 tael of silver a month and not visit her. They are greeted by Li Guiqing and her mother only, as Li Guijie has secretly accepted the patronage of a silk trader who in turn is keeping his patronage of a prostitute (*qiaopiao* 敲嫖) in the licensed quarter (*yuanzhong* 院中) a secret from his father. See Roy I, 423-24.
- 20.257 Li Guiqing, in the absence of Li Guijie, is forced to perform for Ximen Qing and friends. Her playing is described by a set couplet: “The bridges on her psaltery were ranged like wild geese;/The songs that she performed were set to new melodies” (*zheng pai yan zhu, ge an xinqiang* 箏排雁柱, 歌按新腔; Roy I, 424). See Roy I, 424.
- 20.257 When Ximen Qing finds out that Li Guijie is in the brothel with the silk merchant at the same time as he is there, he points at her mother and curses her. The narrator says there is a song to the tune title “Manting fang” 滿庭芳 as evidence (*wei zheng* 為証) and the text is given (Ximen Qing presumably sings it). Mother Li responds in kind. The whole scene gets quite wild as Ximen Qing’s party smashes up the place. See Roy I, 426.
- 21.259 The chapter opening poem includes the idea of cursing women of the licensed quarter (*Zhangtai liu* 章台柳; *Jiaozhu* note 2). See Roy II, 3.
- 21.266-67 At the party in the household to appreciate the snow (*shangxue* 賞雪) meant to help reconcile Ximen Qing and Wu Yueniang, the family’s musicians (*jiayue* 家樂; *Jiaozhu* note 52), Chunmei and the three other maids (see above), pluck and sing (*tanchang* 彈唱).

They sing a song-suite (*tao* 套) that begins with a song to the tune title “Nan Shiliu hua” 南石榴花 but only the first line of that first aria is quoted (*Jiaozhu* note 54 on the source and the idea that Pan Jinlian has had this suite sung so as to satirize Wu Yueniang; Roy II, 453-55 provides a complete translation of the song-suite). See Roy II, 14-15.

- 21.267-68 Li Ming shows up at Ximen Qing’s during the party to appreciate the snow. He says that Eunuch Liu has been having some youths (*haizi* 孩子) taught (*jiao* 教) and he went to take a look at them. He says he was worried that with regard to the several sections of songs (*jidian chang* 幾段唱) that he has taught the maids, the tempo isn’t right yet (*hepai* 合拍), so he has come to be in attendance (*cihou* 伺候). See Roy II, 16.
- 21.268 Ximen Qing gives Li Ming some tea and refreshments then asks him to sing a song-suite (*tao* 套). Li Ming picks one about winter scenes. Only the first tune title and the first words of the first song are quoted (*Jiaozhu* note 69 on source and on how well the suite matches the circumstances of its singing; Roy II, 455-60 provides a full translation of the song-suite, which is composed of alternate southern and northern style melodies [*nanbei hetao* 南北合套). Ximen Qing and Li Ming discuss the incident at Lichun yuan 麗春院 and Li Ming is told not to tell them he has come to see Ximen Qing. See Roy II, 16-18.
- 21.269-70 Li Guijie asks Ying Bojue and Xie Xida to patch things up with Ximen Qing; they are able to get him to go see her despite the fact that it is Meng Yulou’s birthday. When they arrive at the brothel the Li family hires two sing-song girls (*changde* 唱的) to pluck and sing (*tanchang* 彈唱). See Roy II, 18-21.
- 21.270 The narrator calls Ying Bojue and Xie Xida’s joking with Li Guijie *dahun* 打諢, a term used in drama for verbal comic shtick. See Roy II, 21.
- 21.270 Ying Bojue and Xie Xida claim credit from Li Guijie for getting Ximen Qing to pay attention to her again and remind her of the danger that she otherwise might have cried herself blind and become a blind itinerant singer (*chang menci'er* 唱門詞兒; *Jiaozhu* note 94). See Roy II, 21.
- 21.271 Ying Bojue tells a joke meant to rile up Li Guijie about a crab, a frog, and some lewd women/prostitutes (*yinfu* 淫婦). See Roy II, 23.
- 21.271 Two nuns are visiting Wu Yueniang. Nun Wang tells a joke about a tiger and dofu and one about a eunuch said to be like a head yamen clerk because he has the run of all the six

wives’ rooms/six bureaus (*liufang* 六房). Pan Jinlian takes the second joke as a reference to Ximen Qing and his six wives. See Roy II, 24-25.

- 21.273 Pan Jinlian and Meng Yulou go together to the front gate to wait for Ximen Qing to come home. They talk about what happened at Lichun yuan 麗春院 and about Li Ming. See Roy II, 25.
- 21.273-74 When Ximen Qing returns from Li Guijie’s there is a party for Meng Yulou’s birthday and Chunmei and Yingchun pluck and sing (*tanchang* 彈唱) from a position below the guests (*xiabian* 下邊). A drinking game (*jiuling* 酒令) involving references to the *Xixiang ji* 西廂記 and tune titles (*qupai* 曲牌; *Jiaozhu* notes 117-40) is played. Note 1 on page 274 in the Renmin edition claims that the personality and fate of the characters is indirectly pointed at (*anyu* 暗喻) through the answers people give. Six quotations made from the *Xixiang ji* 西廂記 and six names of tune titles are produced during the game. See Roy II, 26-27.
- 21.275 Alone with her, Ximen Qing tells Meng Yulou that Pan Jinlian had Chunmei and Yingchun sing the song suite they did as a way to satirize Wu Yueniang’s nighttime burning of incense (see 21.266-67). She responds by saying that Pan Jinlian knows all kinds (*zhuban* 諸般) of songs (*qu’er* 曲兒). See Roy II, 28.
- 22.277 In the chapter title there is mention of Chunmei righteously upbraiding Li Ming. See Roy II, 30.
- 22.278 In a piece of parallel prose the narrator quotes in the introduction of Song Huilian, there is the line “when there is no one [around] she sings in a low voice” (*wuren qu changdi* 無人曲唱低). See Roy II, 31 (“Singing to herself in a husky voice”).
- 22.281 Li Ming comes to teach the four maids to pluck and sing (*tanchang* 彈唱). Ximen Qing watches for a while as they learn and sing a song-suite from which only the first line is quoted (*Jiaozhu* note 19 gives source; Roy II, 460-63 provides a complete translation of the suite). See Roy II, 37.
- 22.282 Ying Bojue arrives and talks with Li Ming, who says he was in attendance (*daying* 答應) at Eunuch Xu’s for two days. Li Ming is taken elsewhere to eat. See Roy II, 38.

- 22.282 When the other maids have left and Li Ming is just teaching Chunmei alone, he grabs her hand and she curses him out for flirting with her. She calls him a *wangba* 王八 (*Jiaozhu* note 25; commonly used to refer to male help-staff in a brothel). See Roy II, 38-41.
- 22.283-84 When Chunmei complains about Li Ming to Pan Jinlian she says that it is not as if they were waiting on her to make money by singing (*gongchang* 供唱). Song Huilian is critical of Li Ming. Pan Jinlian mentions his five-tael-a-month salary. Ximen Qing orders that he is not to be let into the house. See Roy II, 41-42.
- 22.284 The chapter closing quatrain concludes that Chunmei’s rejection of Li Ming has raised her reputation. The quatrain begins with these lines:
- By hiring a tutor to teach his maids to become sing-song girls [*geji* 歌妓] he
flaunts his family power;
Everyday in the idle courtyard they strum [*nong* 弄] embroidered soundboxes
[*jincao* 錦槽; *Jiaozhu* note 37].
- See Roy II, 42.
- 23.287-88 During the New Year’s holiday, Wu Yueniang suggests inviting the blind singer Yu Dajie (Elder Sister Yu/Big Sister Yu) in preference to gambling. The wives decide to take turns hosting the others (*Jiaozhu* note 15 on *shilun jiu* 十輪酒) and on the 5th of the month, Yu Dajie plucks and sings (*tanchang* 彈唱) and the wives drink together the whole day and this goes on for several days. Yu Dajie is mentioned again as plucking and singing (*tanchang* 彈唱) on the side (*zaipang* 在旁) when Li Ping’er is host. See Roy II, 46-47.
- 23.294 Pan Jinlian quotes the *xiehou yu* 歇後語 “Qiu Hu flirts with” (response: “wife”). This story has been treated in various dramatic genres (*Jiaozhu* note 49). The word for “flirt” (*xi* 戲) is also used to talk of drama. See Roy II, 53. For another instance of *xi* 戲 as flirt, see 24.304: Chen Jingji “flirts” with Song Huilian (see Roy II, 74.).
- 24.298 The chapter opening poem describes New Year’s activities and contains the lines: “Slim waists [*Jiaozhu* note 2] delicately dance [*xiwu* 細舞], women of the licensed quarter [*Zhangtai liu* 章台柳];/ Sandalwood scented mouths lightly sing [*qingge* 輕歌], ‘Spring in the Imperial Park [*Jiaozhu* note 3].” See Roy II, 62 (“Lissome waists dance superbly like the ‘willow’ in the quarter;/ Sandalwood lips sing lightly of “Spring in the Imperial Park”).

- 24.298 At a party at home, on both sides of the hall there are arranged lanterns based on southern drama stories (*Jiaozhu* note 8). The four private household musicians (*jiayue* 家樂; Chunmei et al.) on the side (*zaipang* 在旁) strum (*lüe* 撥) the *zheng* 箏 and strike the clapper for singing (*geban* 歌板), and pluck and sing (*tanchang* 彈唱) lantern songs (*dengci*). See Roy II, 63.
- 24.302 When Chen Jingji escorts the household women on a ritual walk (*zou baibing* 走百病; *Jiaozhu* note 34), the description of what’s going on on the big streets says the vertical flutes (*xiao* 簫) and drums (*gu* 鼓) sounded loudly (*shengxuan* 聲喧). See Roy II, 69.
- 24.304 On their ritual walk, Chen Jingji and company encounter Auntie Han (Han saozhi), who when asked why she is upset, replies in song, introduced by the phrase: “[I will] sing [*chang* 唱] a song to the tune title ‘Shua hai’er’ 耍孩兒 as evidence [*wei zheng* 為証].” Only the first line of the song is quoted and Chen Jingji and company supposedly learn the cause for her unhappiness, something the reader was previously told by the narrator. The song prompts the women to give her some money and treats (*xie qian guozi* 些錢果子). See Roy II, 72.
- 25.311 The women in the household enjoy themselves on a swing (*qiuqian* 鞦韆). Laiwang says swinging is a northern military game (*xi* 戲; *Jiaozhu* note 16). See Roy II, 84.
- 26.337-38 It is Li Jiao’er’s birthday and Li Guijie and her mother come to celebrate. There is no mention of music. See Roy II, 121-22.
- 27.343 Ximen Qing sends Chunmei to summon Meng Yulou to play the *yueqin* 月琴 for him in exchange for a flower. Pan Jinlian claims that her part in “summoning the sing-song girl” (*jiao changde* 叫唱的) should earn her a flower as well. See Roy II, 133.
- 27.345 When Meng Yulou arrives she has not brought her *yueqin* 月琴 with her. After Ximen Qing and the wives drink three rounds, he sends Chunmei to fetch the *yueqin* 月琴. When Meng Yulou has her *yueqin* 月琴 and Pan Jinlian her *pipa* 琵琶, Ximen Qing tells them to perform a song-suite that he only identifies by its first line, “The red emperor [the sun] reigns, shining in the great void.” This song-suite is originally from a southern style [*xiwen* 戲文] play about Tang Boheng 唐伯亨 (*Jiaozhu* note 58; Roy II, 506 note 32, talks of the

contrast between the protagonist of the play and Ximen Qing).¹¹ Pan Jinlian objects to the idea of herself and Meng Yulou working for the pleasure of both Li Ping'er and Ximen Qing, and insists that Li Ping'er also take part in the performance. When Ximen Qing says she doesn't know how to pluck (*tan 彈*) any instrument, Pan Jinlian says she can stand on the side (*zai pang 在旁 bian*) and keep time with the clapper (*ban 板*). A red ivory-inlaid pair of ivory clappers (*hongya xiangban 紅牙象板*; *Jiaozhu* note 59) is produced and only then do the other two wives lightly unfold their jade fingers (*qingshu yuzhi 輕舒玉指*) and in unison sing (*hezhe sheng chang 合着聲唱*) the suite, which is here identified by the tune title “Yan guo sha” 雁過沙. The text of the song suite is not quoted (Roy II, 463-65 provides a translation of the whole suite). See Roy II, 136-37.

27.346 Later in the “party,” when Ximen Qing decides it is time to send off Li Ping'er and Meng Yulou, the narrator tells us that he gives the *yueqin* 月琴 to Meng Yulou and tells her to pluck (*tan 彈*), he keeps time with his hands (*paishou 排手*), and they (*zhongren 眾人*) together sing (*qichang 齊唱*) the song-suite, “Liangzhou xu” 梁州序. A total of three songs are sung, all of them are actually from scene 21 of the *Pipa ji* 琵琶記 (*Jiaozhu* note 58). They retain the conventions of printed drama by indicating the choruses by the use of the special phrases *he* 合 (chorus) and *heqian* 合前 (repeat the previous chorus), even though we were told from the beginning that they are all singing in unison. A strong contrast is implied between the protagonists of the play and those of the novel. See Roy II, 138-40.

27.346 The chorus to the first and second songs in the song-suite from the *Pipa ji* 琵琶記 begins with the line: “Sing [*chang* 唱] ‘Jinlü,’” “Jinlü” 金縷 (Golden Threads) being the name of a song matrix (*qupai* 曲牌; *Jiaozhu* note 66). In the second song there is mention of hearing the singing of caltrop gatherers (*lingge* 菱歌; *Jiaozhu* note 69). See Roy II, 139.

27.347 When she leaves, Meng Yulou gives her *yueqin* 月琴 to Chunmei who gives it to Pan Jinlian. The latter plucks (*tan 彈*) it a while and then tells Ximen Qing that she has learned

¹¹ For all of chapter 27, see also Katherine Carlitz, “Puns and Puzzles in the *Chin P'ing Mei*: A Look at Chapter 27,” *T'oung Pao* 67.3-5 (1981): 216-39.

some lines (of songs) from Meng Yulou. She is plucking (*tanzhe* 彈着) them when she sees a flower and breaks off. See Roy II, 140.

27.348 Pan Jinlian suggests to Ximen Qing that they go to the grape arbor and with the *yueqin* 月琴 perched on her arm (*kua zai gebei shang* 跨在在胳膊上), plucking (*tanzhe* 彈着), finds (*zhao* 找) the remainder (*houban jie* 後半截) of the “Liangzhou xu” 梁州序 song-suite the three of them were singing before. She sings an unidentified aria (actually to the tune title “Jiejie gao” 節節高) and a coda (*weisheng* 尾聲). Both of these are also, of course, from the *Pipa ji* 琵琶記 (*Jiaozhu* note 78). Not all of the coda as it appears in the *Pipa ji* 琵琶記 is sung (Roy II, 508 note 49). See Roy II, 141-42.

27.348 In the portion of the song-suite sung by Pan Jinlian alone, there is mention of songs performed to the hand pipe organ (*shengge* 笙歌) performed in the mythical Water Crystal Palace (*Jiaozhu* note 84) and the sounding (*xuan* 喧) of song (*ge* 歌) and laughter. See Roy II, 141-42.

29.363 The chapter opening poem mentions plucking (*bo* 撥) an inlaid *qin*-zither (*yaoqin* 瑤琴) to raise one’s spirits when melancholy. See Roy II, 167.

29.370 Immortal Wu divines that Li Jiao’er was/is/will be either a sing-song girl (*changmen nü* 唱門女) or a concubine. See Roy II, 178.

30.382 At a party at home in the hot summer to enjoy the flowers (*shanghua* 賞花), the four private household musicians (*jiayue* 家樂) pluck and sing (*tanchang* 彈唱) on the side (*zaipang* 在傍). There is also a piece of descriptive parallel prose whose ultimate source is the description of a Duanwu Festival feast held by Liang Zhongshu in chapter 13 of the *Shuihu zhuan* 水滸傳 (*Jiaozhu* note 33) and is partially reused in chapter 97 of the *Jin Ping Mei cihua* 金瓶梅詞話. It contains the lines:

Pipes [*guan* 管] and strings [*xian* 弦] accompany the songs [*ouge* 謳歌],
Producing [*zou* 奏] a surge [*yipai* 一派] of pure melody [*shengqing* 聲清]
and lovely harmony [*yunmei* 韻美].
Clad in silks and decked with jewelry,

There stand two rows of dancing girls [*wunü* 舞女] and singing boys [*ge'er* 歌兒].

During the feast the red ivory inlays [*hongya* 紅牙; *Jiaozhu* note 38] of the clappers [*xiangban* 象板] resound,

The entire surface of the dancing skirts [*wuqun* 舞裙] is comprised of brocade. (Roy II, 204)

The description in the parallel prose piece does not match what we can expect to actually have been the case at the party (for instance, elsewhere there is no mention of dancers present). The text also comes from the *Shuihu zhuan* 水滸傳. See Roy II, 203-204.

30.383 At the party to appreciate the flowers (*shanghua* 賞花), Wu Yueniang and Ximen Qing think it will do the ailing Li Ping'er good to come and listen to the music. Ximen Qing tells Chunmei and company to sing a song he identifies only by its first line, “Everyone fears summer's days” (*Jiaozhu* note 41; Roy II, 465-67 provides a complete translation). We are told that the musicians arranged the bridges on the *zheng* like a row of geese (*zheng pai yan zhu* 箏排雁柱) and the *ruan* 阮 (an instrument similar to a guitar with a round body) was perched on the fine silk garments (*kua jiaoxiao* 跨鮫綃), they opened their red lips (*qi zhuchun* 啟朱唇) and showed their white teeth (*lou haochi* 露皓齒) and sang (*chang* 唱) “Everyone fears summer's days, etc.” See Roy II, 205.

30.384 When the midwife Cai, who has come to oversee the birth of Li Ping'er's baby, is asked why she is late, she responds with a rhythmic self-introduction of the same kind used in drama and now performed as *ganban* 干板 and part of a dramatic character's self-introduction (*zibao jiamen* 自報家門). On the stage, they are almost always self-revelatory of aspects of the character that we can be sure the character would prefer not to be widely known (in Cai's case, she says that if the baby dies she gets away as quickly as possible). On stage these self-introductions are also not heard by the other characters on the stage, they are addressed directly to the audience, but in the novel, after Cai is finished, Wu Yueniang tells her to stop the idle talk (*xianshuo* 閑說). The piece feels like it was copied from a play but if so, its source has not been identified. The opening phrase, “I as a

midwife” (*wo zuo laoniang* 我做老娘), is theatrical in itself, implying that he is acting (*zuo* 做). See Roy II, 206-207.

- 31.392 A narratorial intrusion (*kanguan tingshuo* 看官聽說) warns us that in the future the servant Ping’an will steal jewelry pawned in the Ximen Qing’s pawnshop and go sleep with a prostitute (*chang* 娼) in the southern licensed entertainment quarters (*nanwa* 南瓦). See Roy II, 219.
- 31.392-93 Now that Ximen Qing has become Assistant Judicial Commissioner by bribing Cai Jing, local district magistrate Li gives him a male servant named Little Zhang Song whom Ximen Qing gives the name of Shutong (Book Lad). He is 18, from Changshu in Suzhou Prefecture and trained as a yamen usher (*Jiaozhu* note 33; Renmin note 1 describes this position as a handsome page who waits on officials in a yamen). He is described as handsome, with a face as white as if powdered (*mian ru fu fen* 面如傅粉), with white teeth and red lips, able to read and write (it turns out that he is the most literate member of the Ximen household), and good (*shanneng* 善能) at singing (*gechang* 歌唱) southern songs (*nanqu* 南曲). Ximen Qing puts him in charge of the study (*shufang* 書房) and in charge of correspondence (*litie* 禮帖). Later (31.294; Roy II, 222), the fact that Shutong was originally a yamen usher is brought up as an explanation for his flirting with the maids, especially Yuxiao, in the household. Her reciprocation of these attentions makes Qintong jealous and causes him to play a trick on them (steal the treats and wine she brought Shutong). See Roy II, 220.
- 31.393 With the acquisition of Shutong and a new servant named Qitong 棋童 (Chess Boy), Ximen Qing now has a set of four servants named after the four arts (the two others are Li Ping’er’s Qintong 琴童 and Huatong 畫童 [Paint Boy], who is first mentioned in chapter 15 and whose initial entry into the household is never made clear). See Roy II, 220.
- 31.393 When Ximen Qing first takes up office, a feast is laid on at the yamen, and official summons (*piao* 票) are issued to bring together (*juji* 拘集) the musicians (*yuegong* 樂工) and their managers (*paise zhang* 牌色長; *Jiaozhu* note 35 emends to 排色長) to be in attendance. See Roy II, 220.

- 31.393-94 At the party for the first full month (*manyuei* 滿月彌月, referred to as *miyue* 彌月 in the novel; *Jiaozhu* note 43) of Ximen Qing’s son, Guan’ge, Li Guijie and Wu Yin’er come in sedan chairs to pay their respects. The four musical maids are not said to perform nor are they referred to as private household musicians (*jiayue* 家樂), but they are dressed up and used to offer wine to the guests. See Roy II, 221.
- 31.394 We are told that after New Year’s, Ximen Qing turned the western chamber off the main hall into a study (*shufang* 書房), and the furnishings include brushes and inkstones, *qin*-zither (*qin* 琴), and books, etc. See Roy II, 221.
- 31.395 Ximen Qing tells Shutong to handle the details for a feast for male guests on the 22nd that includes summoning sing-song girls (*changde* 唱的). See Roy II, 224.
- 31.395 For the part of the feast for Guan’ge attended by the women of the household and female guests, four sing-song girls (*jinü* 妓女) are summoned to be in attendance. See Roy II, 224.
- 31.399 Li Guijie and Wu Yin’er want to return home, but Ximen Qing has them stay over so they can entertain his male guests the next day. He tells them that acrobats and actors (*zashua banxide* 雜耍扮戲的) from the licensed quarter will be coming, but Guijie and Yin’er are to especially (*zhuan* 專) offer wine (*dijiu* 遞酒) to the guests. See Roy II, 230.
- 31.401 When Zhou Xiu and other officials arrive on the 22nd for the party for Guan’ge’s being a month old, they are greeted inside by energetically performed (the sound is said to rise to heaven: *xuantian* 喧天) percussion music (*guyue* 鼓樂) and intermittent performance (*diezou* 迭奏) of mouth organ and vertical flute (*shengxiao* 笙簫; i.e., woodwind) music. See Roy II, 232.
- 31.401 At the feast for the men, we are told that below the stairs (*jiexia* 階下) comes the sound of a strain (*pai* 派) of the ancient tune “Xiaoshao” 簫韶 (*Jiaozhu* note 95; Roy II, 531-32 note 38 points out the irony involved in having this kind of music played for this kind of audience) as the band begins to play (*dongqi yue lai* 動起樂來). The manager (*paiguan* 排官; *Jiaozhu* note 98) of the Imperial Music Office (*jiaofang si* 教坊司; *Jiaozhu* note 97) offers up to the guests a booklet in red paper (*hongzhi shouben* 紅紙手本; *Jiaozhu* note 99), presumably listing the items the troupe was prepared to perform. The next thing that happens is that the actors start, below the hall or in the less prestigious part of the hall

(*xiabian* 下邊), performing (*cuyong* 簇用) a farce (*xiaole yuanben* 笑樂院本; *Jiaozhu* note 100). The name of the farce itself is never given. It is also not made clear how the decision to perform this particular piece was made. See Roy II, 234.

31.401-403 The text of the farce that is performed, which is structured on what seems to have been a common but mistaken idea that Wang Bo 王勃, Tang dynasty author of a very famous preface and poem on the Prince of Teng’s Pavilion (Tengwang ge 滕王閣), was only three feet tall, seems to be basically complete. Instead of the play being presented to the reader through the eyes of the spectators or the narrator, it appears as a written script, with stage directions. See Roy II, 234-38.

31.401-403 The *wai* 外 (supplementary male role; *Jiaozhu* note 101) plays the Adjutant and begins (*kai* 開; *Jiaozhu* note 103) the farce. Directly addressing the audience, he explains, among other things, that under his control there are many musicians and actors (*yue yong jiang* 樂僮匠). The second actor, the *fumo* 副末 (supporting male role; *Jiaozhu* note 109), is referred to by the *wai* 外 not by name or title but by his role-type (*fumo* 副末; in the stage directions the abbreviation *mo* 末 is used). He is clearly subordinate to the Adjutant, who commissions him to go find (the long dead) Wang Bo, the fact of whose mortality he shares with the audience once he leaves the Adjutant (whom no stage direction takes off the stage at this point, instead the *fumo*’s stage direction is to *zhuanxia* 轉下 [turn around and exit], even though he does not exit but keeps speaking), whom he calls a fool. The third character, whom a stage direction says is dressed as a graduate of the first examination degree (*xiucai* 秀才) and who obligingly agrees to pretend to be Wang Bo, is played by a *jing* 淨 (actor of comic/villain roles; *Jiaozhu* note 113). To meet the requirement to be only three feet tall, the *jing* 淨 tricks the *fumo* 副末 into looking away and then pretends to be a dwarf (*zhuang aizi* 妝矮子) and shrinks himself further when necessary. His discomfort during his interview with the Adjutant provides the punchline for the whole farce, which concludes with a poem that he recites that mentions the silk scarf to be wrapped around the head (*jin chantou* 錦纏頭; *Jiaozhu* note 121) traditionally given women performers in recognition of their performances. After the performance is concluded, we are told that the guests all laughed. See Roy II, 234-38.

- 31.304 At the same party, young male entertainers (*xiaoyou'er* 小優兒), Li Ming and Wu Hui, come forward to pluck and sing (*tanchang* 彈唱), one will strum (*lüe* 撥) the *zheng* 箏, the other the *pipa* 琵琶. Zhou Xiu yields the right to pick what they sing to the Senior Eunuch Director Liu, who first asks for a song-suite that he only identifies by the first line (the song is about how life is but a dream; *Jiaozhu* note 122; Roy II, 467-70, provides a complete translation) and is told by Zhou Xiu that the song is about reclusion and is inappropriate for such an occasion. Liu then suggests a song he identifies by the first two lines. Zhou Xiu identifies the song as coming from *zaju* 雜劇 play *Chen Lin bao zhuanghe* 陳琳抱妝盒 (*Jiaozhu* note 124; Roy II, 470-71 provides a translation of the song [not the entire song-suite]), but it is also rejected as inappropriate (the play deals with an attempt to kill the emperor). The play might appeal to Liu because it is about a eunuch. Eunuch Director Xue then suggests a song to the tune title “Putian le” 普天樂 whose first line he quotes: “Most bitter in life is separation” (*Jiaozhu* note 126). Judicial Commissioner Xia laughs out loud and points out that it also is inappropriate. Xue says they are just eunuchs and all they know is waiting on the emperor and know nothing about the meaning of the songs (*ciqu zhong ciwei* 詞曲中滋味) and proposes the singers pick themselves. Xia recommends “a musician” (*yi yuegong* 一樂工) sing (*chang* 唱) a song-suite (*tao* 套) named “Sanshi qiang” 三十腔 (the same song-suite was already sung in chapter 16 already, see 16.200-201 above) in honor of Ximen Qing’s getting both an official post and a son. It is only at this point that the eunuchs hear about the birth of the son. See Roy II, 238-39.
- 31.304 Later in the same party, Dai’an is sent to call out Li Guijie and Wu Yin’er from the back quarters and the two sing-song girls (*changde* 唱的) kowtow to the quests then serve wine to them, one after the other (*zhuyi* 逐一). The two musicians (*yuegong* 樂工; Li Ming and Wu Hui) sing a new song-suite (*tao* 套). We are told that the voices in their throats swirled around delicately (*gehou wanzhuan* 歌喉宛轉) and the music truly matched the classic case of the song “lingering in the rafters [for three days]” (*raoliang* 繞梁; *Jiaozhu* note 129). We are told that first there was singing and later dancing (*qian ge hou wu* 前歌後舞)

and the guests are sent off to strains (*pai* 派) of percussion music (*guyue* 鼓樂) whose sound reached heaven (*xuantian* 喧天). See Roy II, 239-40.

- 32.406 The chapter title mentions Ying Bojue’s joking, using the drama term *dahun* 打諢, and that Li Guijie will become an adopted courtesy daughter (of Wu Yueniang). See Roy II, 242.
- 32.406 With the main quests gone, the musicians (*yuegong* 樂工) are sent off for food. They are told to come back the next day and to expect to be paid for both days then. They promise to wear proper and new clothes. See Roy II, 242.
- 32.406 Li Guijie and Wu Yin’er want to go home but Ying Bojue wants them to sing a song (*chang ge qu’er* 唱個曲兒), complaining that they haven’t worked hard enough. Ximen Qing proposes that Li Ming and Wu Hui sing instead. Guijie and Yin’er are allowed to go home but told to return the day after and bring two more girls, mentioning Zheng Aixiang’er and Han Jinchuan’er. Ying Bojue jokes that he can exact a percentage from them for recommending them (*tiquan* 提錢; *Jiaozhu* note 5). Later Li Ming and Wu Hui get their instruments (*yueqi* 樂器) and sing (*chang* 唱) an unnamed song-suite (*tao* 套) then the remaining guests leave. See Roy II, 243.
- 32.407 Eunuch Xue arrives the next day with a toy drum with two strikers attached by strings (*bolang gu’er* 博郎鼓兒; *Jiaozhu* note 12) for Guan’ge. Other guests arrive. Later, from below the stairs (*jiexia* 階下), percussion music (*guyue* 鼓樂) sounds (*xiangdong* 響動), hand pipe organ songs (*shengge* 笙歌) are performed (*yongzou* 擁奏), and the guests take their seats. Someone from the Imperial Music Office (*jiaofang* 教坊) presents a list (*jietie* 揭帖) of items that could be performed and Eunuch Xue picks a four act (*si zhe* 四折) play *Han Xiangzi shengxian ji* 韓湘子升仙記 about immortals (*Jiaozhu* note 14). Next there are several (*shuhui* 數回) dances (*wu* 舞) performed in extremely good order. Eunuch Xue is very pleased and has two strings of cash (*liang diao qian* 兩吊錢) presented to the musicians (*yuegong* 樂工). As with the previous day, it is not clear how many people from the *jiaofang* 教坊 came to perform. See Roy II, 244-45.
- 32.408-409 Wu Yueniang is pleased that Li Guijie wants to become her adopted daughter. Li Guijie mentions that now that Ximen Qing (whom she refers to as “Daddy” [*die* 爹]) is an official he won’t be able to go to the licensed quarters (*libian* 裡邊) as often as he used to. Wu

Yin'er arrives with the two others (Zheng Aixiang and Han Jinchuan's sister, Yuchuan) and all four sing-song girls (*changde* 唱的) are sent off to eat. Later Guijie wants the others to sing, saying she already sang for Yueniang. Aixiang plucks and sings (*tanchang* 彈唱), Yin'er plays the *pipa* 琵琶, and Yuchuan accompanies the singing (*suichang* 隨唱). They sing a song-suite to the tune title “Ba sheng Ganzhou” 八聲甘州, further identified by its first line (*Jiaozhu* note 19 on source; Roy II, 471-72 provides a translation of the first song). See Roy II, 245-48.

- 32.409-11 Li Guijie and the other sing-song girls talk “shop” in front of Wu Yueniang, using a lot of slang. Li Guijie tries to turn the conversation away from her customers other than Ximen Qing. Yueniang says at the end that she hasn't understood even what kind of talk (*na jia hua* 那家話) they have been talking. See Roy II, 248-50.
- 32.411-12 When the sing-song girls go to perform for the male guests, Li Guijie stays with Wu Yueniang. We are told that Zheng Aixiang plucked (tan 彈) the *zheng* 箏, Wu Yin'er the *pipa* 琵琶, and Han Yuchuan'er kept time with the clappers (*boban* 撥板), they opened their red lips (*qi zhuchun* 啟朱唇), revealed their white teeth (*lou haochi* 露皓齒) and first sang (*chang* 唱) a song-suite (*tao* 套) to the tune title “Shuixian zi” 水仙子 whose first line is given (*Jiaozhu* note 28; Roy II, 472 provides a translation of the song). We are told that the lilting of the voices (*gehoul wanzhuan* 歌喉宛轉) and the fastidiousness of the dancing (*wutai pianqian* 舞態蹁躚) were beyond words. Later, after three more song-suites (*tao* 套) have been sung (*geyin* 歌吟), Ying Bojue tells the sing-song girls that they should pour wine instead of sing, since they only know a couple of awful sounding (*gou women* 狗搥門; *Jiaozhu* note 29) song-suites. There is a lot of banter between Ying Bojue and the singers, who calls their musical instruments instruments of torture (*xingfa* 刑法; *Jiaozhu* note 33). See Roy II, 250-51.
- 32.412-13 At the same party, Ying Bojue likens the sing-song girl Zheng Aixiang to a horse (see *Jiaozhu* note 34 on similar similies). Ying Bojue suggests to Wu Yin'er that she become Li Ping'er's adopted daughter. Ximen Qing asks after Han Yinchuan's sister, Jinchuan, and hears that she is being retained (*bao* 包) by someone. When Yinchuan offers to sing, Ying

Bojue agrees to the idea (despite his earlier comment). She takes up her *pipa* 琵琶 and sings (*chang* 唱) four short songs (*xiaoqu'er* 小曲兒). See Roy II, 251-53.

- 32.414 Ying Bojue says he has heard Li Guijie singing in the back quarters and wants her to come sing for them. Dai'an says that was the female ballad singer (*nü xiansheng* 女先生) Yu Dajie plucking and singing (*tanchang* 彈唱) for the wives to hear. When Dai'an goes to get Li Guijie, she is in the midst of plucking (*tan* 彈) the *pipa* 琵琶 and singing (*chang* 唱) for one of Yueniang's relatives. See Roy II, 254.
- 32.415-17 When one of the quests at the party is polite about Li Guijie serving him wine, Ying Bojue says as for the prostitutes (*fentou* 粉頭) of Lichun yuan 麗春院, selling songs (*gongchang* 供唱) and offering wine (*dijiu* 遞酒) is part of their job (*zhifen* 職分). When Xie Xida hears that Li Guijie is now the adopted daughter of Ximen Qing, he suggests they all chip in and have a celebratory party. Zheng Aixiang suggests Ying Bojue should become the adopted son of Ximen Qing. Banter continues, the party breaks up, and the sing-song girls (*changde* 唱的) are sent off. When Li Guijie leaves, Wu Yueniang gives her a set of clothes and two taels of silver. See Roy II, 255-60.
- 33.419 The chapter title mentions that Chen Jingji sings as a fine (*fachang* 罰唱) when he loses his keys. See Roy II, 261.
- 33.420 On Wu Yueniang's birthday, female quests are invited. Two nuns stay for two days and in the evening do recitations (*xuansong* 宣誦) and sing Buddhist songs (*chang Fo qu'er* 唱佛曲兒; *Jiaozhu* note 6) till late at night. See Roy II, 264.
- 33.422 An action Chunmei does is described as a *kefan* 科範 (*Jiaozhu* note 9), a word used in stage directions in plays. See Roy II, 266
- 33.423-26 Pan Jinlian hides keys that Chen Jingji he is looking for and says she has heard that he knows how to sing well (*hui changde hao qu'er* 會唱的好曲兒) and blames him for singing (*chang* 唱) for the servants in the shop to hear but won't sing one (*chang ge'er* 唱個兒) for her. She wants him to sing four songs (*chang si ge'er* 唱四個兒); he says he could sing a hundred. He sings (*chang* 唱) a song using the names of fruits and flowers to the tune title “Shanpo yang'er” 山坡羊兒. There are two stanzas, one with fruit names and the other with flower names. He later sings a “Shanpo yang” 山坡羊 with the names of

kinds of currency (two stanzas). Before the text of the song is given we are told that he opened up the sound of his throat and sang (*dunkai houyin changdao* 頓開喉音唱道). The songs are love songs but with the specialized names worked into them. Pan Jinlian rewards him with wine. See Roy II, 267-73.

- 34.433 Ying Bojue and Han Daoguo look around in Ximen Qing’s study (named “Feicui xuan” 翡翠軒) while he is busy. The description includes a table to play the *qin*-zither on (*qinzhuo* 琴桌; *Jiaozhu* note 18), but no *qin*-zither (*qin* 琴). See Roy II, 285.
- 34.437 In court, Han Daoguo testifies that the ruffians (*guanggun* 光棍) in his neighborhood have been bothering his wife by sitting outside his door strumming (*tanda* 彈打) the *huboci* 胡博詞 and *cha’er* 叉兒 and singing racy songs (*huge yediao* 胡歌野調; *Jiaozhu* note 48). See Roy II, 291. There are verbal echoes of the description of the neighborhood young men’s reaction to Pan Jinlian in chapter 1.
- 34.442 Shutong uses money he got from working both sides of the courtcase of Wang Liu’er to treat the servants in the shop. There is no mention of music. See Roy II, 297-98.
- 34.444-45 Ximen Qing tells Li Ping’er of the courtcase of Ruan the Third that he was involved in judging in which Ruan played (*diao* 調) the *huboci* 胡博詞 and the *pipa* 琵琶 and sang songs (*chang qu’er* 唱曲兒) to seduce an unmarried girl. See Roy II, 302-303. The outline of the story is borrowed from a story in *Gujin xiaoshuo*; *Jiaozhu* note 3).
- 35.450 Half of the chapter title is about Shutong dressing up as a female character (*zhuang dan* 妝旦) and exhorting (*quan* 勸) intimate guests (*xiake* 狎客) to drink. See Roy II, 309.
- 35.450 The beginning of the chapter includes a direct address by the narrator warning parents not to let their sons band together, gamble, and patronize prostitutes (*piaofeng suchang* 飄風宿娼). See Roy II, 310.
- 35.452-53 Chunmei comments on Shutong as a slavish, smelly-anus, yamen usher. See Roy II, 314.
- 35.454 In a parallel prose description of him, Bai Laichuang’s boots are said to flap like a pair of clappers (*ban* 板) keeping time to the singing of songs (*changqu* 唱曲; *Jiaozhu* note 21). See Roy II, 316.
- 35.460 Ping’an curses Bai Laichuang, saying his sons should/will be brigands and daughters prostitutes (*nandao nüchang* 男盜女娼). See Roy II, 326.

- 35.463 Ying Bojue, at Ximen Qing’s, claims that his whole life he never drank unaccompanied wine (*yajiu* 啞酒) to Shutong. Saying that the latter prides himself on being able to sing (*chang* 唱) southern songs (*nanqu* 南曲) but he has never heard him sing any, he requests that Shutong sing. When Shutong is about to clap his hands (*paishou zhe* 拍手着; to keep time) and sing (*chang* 唱), Ying insists that he has to also look like an actor who portrays women (*dan’er* 旦兒). Ximen Qing seconds this idea and after Shutong gets dressed as a woman (women’s clothing and accessories have to be borrowed for him to wear), we are told that he indeed looked like a girl (*yanran jiushi ge nüzi* 儼然就是個女子). Moving to one side of the seated guests (*xi bian* 席邊), first he offers wine to Ying Bojue. We are told that he abruptly began to sing (*dun kai houyin* 頓開喉音), and from one side (*zaipang* 在旁) sang (*chang* 唱) a song to the tune title “Yu furong” 玉芙蓉, the text of which is given (*Jiaozhu* note 75 on source). Ying Bojue praises him without end (*kuajiang wu yi* 誇獎不已), claims it is no wonder that Ximen Qing keeps him around and feeds him, and particularly praises his voice (*houyin* 喉音) as like a *xiao* 簫 (vertical flute) and his singing as better than the prostitutes (*xiaoniang’er* 小娘兒) in the licensed quarters (*yuan* 院), whose singing (*na tao chang* 那套唱) he claims to have gotten tired of (*tingde shoule* 聽的熱了). He says that Shutong’s singing has flavor and a pleasing moistness (*cirun* 滋潤). See Roy II, 329-332.
- 35.464-65 Shutong sings a total of four songs to the same tune title (*qianqiang’er* 前腔兒) as he sang previously. The text of the first of these mentions Xiaoman 小蠻, a dancing girl (*wuji* 舞妓) who once belonged to Bai Juyi (*Jiaozhu* note 79). Shutong says he is sixteen years old. See Roy II, 332-34.
- 35.464 When asked how many southern songs (*nanqu* 南曲) he knows, Shutong says not many songs (*bu duo jige quzi* 不多幾個曲子), enough to make do at banquets and to wait on Ximen Qing with. See Roy II, 333.
- 35.466-67 In a drinking game after Shutong sings, one of the things the participants have to do is to sing a song (*chang qu’er* 唱曲兒) or, if they can’t sing, tell a joke (*shuo xiaohua* 說笑話); if they can’t do either they will have to drink a cup of wine as a penalty. Xie Xida sings

(*chang* 唱) a song to the tune of “Zhegui ling’er” 折桂令兒, the text of which is given (*Jiaozhu* note 102 for source), and Ying Bojue says he can’t sing (*bu hui chang* 不會唱) and tells a joke. When it is then Han Daoguo’s turn, he yields to Ben Dichuan, who also says he can’t sing (*bu hui chang* 不會唱) and tells a joke that gets him into trouble. See Roy II, 336-39.

- 35.467-68 In the same drinking game (*jiuling* 酒令) played by Ying Bojue and company at Ximen Qing’s, three figures from the *Xixiang ji* 西廂記 (Zhang Junrui 張君瑞, Hongniang 紅娘, and Madam Cui 崔夫人) occur in lines quoted by people taking part in the game. See Roy II, 336-39.
- 35.470 Ying Bojue is described as as drunk as if he was a marionette (*xian’er ti de* 線兒提的). Ximen Qing has Qintong smear (*mo* 抹) Ying Bojue’s face all over with powder (*yi lian fen* 一臉粉) and from behind Ying Bojue he puts a straw ring on his head, in an action described as to make a play (*zuoxi* 作戲). See Roy II, 342.
- 35.470 Lai’an tells the returning Meng Yulou and Pan Jinlian that Shutong is dressed up as a sing-song girl (*zhuangle ge changde* 裝了個唱的) and they should go look. What they see is Shutong all made up (*zhuangban* 妝扮) to one side (*zai pangbian* 在旁邊) pouring wine (*zhenjiu* 斟酒) and singing southern songs (*chang nanqu* 唱南曲) See Roy II, 342.
- 35.471 The Renmin edition substituted a term used in playscripts for making a soliloquy (*beigong* 背工) for a nonsensical phrase in the original that is used to talk about Ben Dichuan skimming money off for himself in the course of his work for Ximen Qing. See Roy II, 343.
- 36.476-77 At a feast at District Magistrate Li’s, Ximen Qing was impressed by a troupe (*yiqi* 一起) of Suzhou actors (*Suzhou xizi* 蘇州戲子) whom he thinks sang well (*chang de hao* 唱的好). He asks Shutong about them and finds out where they are located and commissions four of them to come be in attendance at a feast he will be giving for two palace examination graduates with connections to Cai Jing, Cai Yun and An Chen. At the banquet held in the garden of Ximen Qing’s estate, when An Chen, a southerner, hears Ximen Qing say that he

has provided two¹² actors (*xizi* 戲子) for the occasion, he quickly asks that they be brought in. He asks their names and who performs the lead male role (*sheng* 生; *Jiaozhu* note 46) and lead female role (*dan* 旦). One of them introduces himself¹³ as the *sheng* 生 actor (*zhuangsheng de* 裝生的) and the other three as the *dan* 旦 (*zhuangdan de* 裝旦的), secondary *dan* (*tiedan* 貼旦; *Jiaozhu* note 47), and the secondary *sheng* (*zhuang xiaosheng de* 裝小生的; *Jiaozhu* note 48). Each of the actors is referred to as the “one who impersonates ____ [a role-type]”: *zhuangsheng de* 裝生的, *zhuangdan de* 裝旦的, and *zhuang xiaosheng de* 裝小生的 [*tiedan* is the exception). All four are given full names (i.e., Gou Zixiao, Zhou Xun, Yuan Yan, and Hu Zao). An Chen tells them to get dressed up (*zhuangbanle lai* 妝扮了來/*zhuangban qilai* 妝扮起來 [to Shutong]). Ximen Qing gives orders that female clothing, hairpins, and combs be brought for them to use. They first perform one scene (*zhe* 折)¹⁴ from a didactic *chuanqi* 傳奇 play, *Xiangnang ji* 香囊記 (*Jiaozhu* note 49). See Roy II, 350-53.

36.477-78 An Chen asks about the actor (*xizi* 戲子) dressed as a secondary female role (*zhuang xiaodan* 裝小旦; *Jiaozhu* note 50) and is told that it is Shutong. An Chen rewards (*shang* 賞) Shutong with wine; Cai Yun calls over the other actors and rewards (*shang* 賞) them with wine and orders them to sing (*chang* 唱) a song to the tune title “Chaoyuan ge” 朝元歌, which he quotes the first line of. Gou Zixiao agrees, and standing on the side (*zaipang* 在傍), claps his hands (*paishou* 拍手) to keep time and sings (*changdao* 唱道) the song, whose text is provided (*Jiaozhu* note 53 for source). He sings one stanza with its chorus (*he* 合), drinks some wine, then sings the second stanza with a repetition of the chorus (*heqian* 合前). An Chen then asks Gou if he knows a song from the play *Yuhuan ji* 玉環記 (*Jiaozhu* note 62), which he identifies by its first line and not the tune title. Gou, who refers to himself as “this little one” (*xiaode* 小的), knows what song is meant from this hint and gives the tune title (“Huamei xu” 畫眉序; *Jiaozhu* note 63 for source). The text of the song is given without any introductory phrase. After Gou is finished singing, Shutong

¹² There are, actually, four of them.

¹³ The sex of these actors is never made explicitly clear, but the names sound masculine.

¹⁴ While it is perhaps possible that “yi zhe,” which I have translated as “one scene,” refers to the entire play, this is actually quite unlikely.

pours wine, claps his hands (*paishou* 拍手) and sings (*changdao* 唱道) what turns out to be another song from the play to the same tune title (and repeating the same chorus [*heqian* 合前] as the first two), the text for which is given. See Roy II, 353-55.

- 36.478 We are told that An Chen is from Hangzhou and so of course likes boys/young men as sexual objects (*xishang nanfeng* 喜尚南風; *Jiaozhu* note 67). He holds Shutong’s hand. While chess is played, the actors (*zidi* 子弟) perform another two scenes (*zhe* 折) from the play (*Xiangnang ji* 香囊記). When that is done it is already late and Ximen Qing gives the actors their tips (*shangqian* 賞錢) and sends them off. Shutong stays to offer wine. See Roy II, 355.
- 36.479 The party moves into less exposed quarters in Hidden Spring Grotto, where one of the guests will eventually sleep. When they first arrive there is a description of the layout that includes a small table for playing/putting the *qin*-zither on (*xiao qinzhuo* 小琴桌), but other things than a musical instrument are on it. The description goes one to say, however, that the *qin*-zither(s) (*qin* 琴) and books were very elegant (*xiaosa* 瀟灑). See Roy II, 357.
- 36.479 In the Grotto, the drinking begins again and Shutong stands by the side (*zaipang* 在傍) and is ready to sing (*gechang* 歌唱).¹⁵ Cai Yun asks Shutong if he can sing something he only identifies by its first line, which is enough for Shutong to identify it by its tune title, “Jintang yue” 錦堂月, and to say he knows it, referring to himself as “this little one” (*xiaode* 小的). The narrator says he got hold of the southern style of singing (*nazhu nanqiang* 拏住南腔) and clapping his hands (*paishou* 拍手) sings (*changdao* 唱道). We are given the text of the first stanza with its chorus (*he* 合). An Chen praises Shutong very highly to Ximen Qing. Shutong, described as still wearing female garb, offers wine and then sings the next stanza, along with its repetition of the chorus (*heqian* 合前). These songs also come from the play *Xiangnang ji* 香囊記 (*Jiaozhu* note 70), but from scene two. If the previous performance of the play included a total of three scenes and started from the beginning of the play, then scene two would have been performed earlier in the play. But the second scenes of *chuanqi* 傳奇 plays typically just introduce the male lead and don’t

¹⁵ It is possible that the line in question means that Shutong sang, but it is very rare for someone to sing in the novel without any information given about what was sung. People in the novel don’t just sing, they sing something.

have great dramatic interest. They did not tend to be the kinds of scenes that were later singled out to be performed separately as highlight scenes (*zhezi xi* 折子戲). If scene two had been performed earlier and now songs from it were being sung by Shutong, one might expect some acknowledgement of that, one way or the other. All of this would seem to argue that the earlier performance of *Xiangnang ji* 香囊記 did not begin at the beginning and proceed scene by scene, but such a conclusion would remain highly speculative. Shutong waits on An Chen through the night (it is pretty safe to think that they had sex; Shutong is known to have performed similar services for Ximen Qing, hence Chunmei’s remark about him being a smelly-anus yamen usher). See Roy II, 357-59.

- 37.483-84 A parallel prose description of Han Daoguo’s daughter, Han Ai’jie, includes lines to the effect that if she isn’t an assignation-keeping Cui Yingying 崔鶯鶯, then she is a Zhuo Wenjun 卓文君 who listened to the *se*-zither (*se* 瑟; an instrument similar to the *qin*-zither [*qin* 琴]). Cui Yingying 崔鶯鶯 is the heroine of the *Xixiang ji* 西廂記; Zhuo Wenjun 卓文君, a widow, famously decided to run away with Sima Xiangru 司馬相如 after tasting his musical skills (although in the popular understanding the instrument played was the *qin*-zither [*qin* 琴]). See Roy II, 365.
- 37.488-89 When Ximen Qing goes to visit and have sex with Wang Liu’er, his mistress and wife of his employee, Han Daoguo, he wears eyeshades (*yanzhao* 眼罩) of the kind he previously wore when he was going to the licensed quarters. In her room she has a screen with an image of the hero of the *Xixiang ji* 西廂記, young Zhang (Zhang sheng 張生), meeting Cui Yingying 崔鶯鶯. In the parallel prose piece describing the sex that Ximen Qing and Wang Liu’er have, there is another mention of young Zhang (Zhang sheng 張生) and Cui Yingying 崔鶯鶯. See Roy II, 371-75.
- 37.490 Cut from this edition (see 37/10b of any photo-reprint of the original woodblock edition or *Jiaozhu*, p. 1006; see also note 42) is a description of anal sex, referred to as “Houting hua” 後庭花 (Flower in the Rear Courtyard.” Originally a tune title, “Houting hua” 後庭花 was also commonly used to refer to anal sex. This is not the first or only instance, just an example. See Roy II, 377.

- 38.493 The chapter title mentions that Pan Jinlian on a snowy night plays with (*nong* 弄) the *pipa* 琵琶. See Roy II, 382.
- 38.499 Ximen Qing is invited to a special party at Judicial Commissioner Xia’s in thanks for a horse he gave the latter. Xia has arranged for two young male singers (*xiaoyou* 小優) to be in attendance. Standing to one side (*zaipang* 在傍) they pluck and sing (*tanchang* 彈唱). A couplet describing the party quoted by the narrator mentions ivory clappers (*xiangban* 象板) spurring on (*cui* 催) the *zheng* 箏 and the singing (*chang* 唱) of songs to the tune title “Zhegu [tian]” 鷓鴣[天]. See Roy II, 393.
- 38.500 Alone in her room, Pan Jinlian plucks and plays with (*tannong* 彈弄) her *pipa* 琵琶. The narrator quotes a couplet: “She who is wont to diligently strum [*nong* 弄] her silver *zheng* [*yinzheng* 銀箏] late into the night;/ When all alone in her deserted chamber she can scarcely bear to play it [*tan* 彈]” (Roy II, 394, modified¹⁶; for earlier appearance of this couplet in the novel, see 8.93-94 above). The narrator then has her pick up (*quguo* 取過) her *pipa* 琵琶 (whereas the reader has no reason to believe she has put it down), place it horizontally on her knees (*heng zai xishang* 橫在膝上), and quietly (*didi* 低低) pluck (*tanle* 彈了) a song-suite to the tune title “Erfan Jiang’er shui” 二犯江兒水, in order to dispell her melancholy (*yi qian qi men* 以遣其悶). None of the text of the song-suite is given at this point (this form allows you to combine parts of songs from different melodic modes in a fairly free manner; *Jiaozhu* note 24). We are told that she was unable to sleep, thinks that Ximen Qing has come to see her, finds out that is not true, then plucks and sings (*tanchangdao* 彈唱道) three lines of the song. Here and below, the text that she sings mirrors what we have been told that she is doing, there are also narratorial intrusions telling us about her feelings. Next we are then told that she thinks about trimming the lamp wick and relighting the incense but can’t bring herself to move, and continues singing (*changdao* 唱道; see *Jiaozhu* note 26 on source). In this part of the song, she inserts dialogue (a technique known as *gunbai* 滾白 or *daibai* 帶白 [the *daibai* 帶白 does not appear in the original source, *Jiaozhu* note 26]), which is printed in the woodblock edition

¹⁶ In chapter 8 the instrument mentioned in the couplet is the *pipa*.

(38/8b-9a) as smaller characters in double columns between the lines that are sung. See Roy II, 394-96.

38.501-502 The warmth of Li Ping'er's room, where Ximen Qing now is, and the cold in Pan Jinlian's room, where she is alone, are contrasted. We are told that she clutches her (*huaibaozhe*) *pipa* 琵琶 (without playing it). Then she sings again (*you changdao* 又唱道), but only two lines of text of the song are given. As soon as she hears that Ximen Qing is home, she puts the *pipa* 琵琶 away up high, and in her mouth (*kouzhong* 中) sings again (*you changdao* 又唱道). This passage of the song also has *daibai* 帶白, but also has a chorus (*he* 合). After the narrator inserts a quatrain, Pan Jinlian continues with another section of the song (there is no introductory phrase before the song recommences), again with *daibai* 帶白 and a chorus (*he* 合) that is the same as the chorus in the previous section (the conventional annotation of “repeats the previous chorus” [*heqian* 合前] is not used”). See Roy II, 397-400.

38.502-504 The narrative then cuts to Ximen Qing, who we are told suddenly hears the sound of the *pipa* 琵琶 and asks who is playing it. A maid informs him that it is Pan Jinlian plucking (*tan* 彈) the *pipa* 琵琶 so that it is loud (*xiang* 響). He takes Li Ping'er with him to go see Pan Jinlian and when he arrives he notices the *pipa* 琵琶 has been placed by her side (rather than on high, as the reader has been led to expect). Ximen Qing does not do a very efficient job of comforting her, at one time being distracted by his own image in her mirror and how thin he thinks he has grown. Before Ximen Qing drags her off to Li Ping'er's, Pan Jinlian sings one last segment of the song-suite, which she begins to sing without any explicit introductory phrases, and also includes a chorus (*he* 合) without explicitly indicating that it is a repeat of the former chorus (*heqian* 合前). See Roy II, 400-402.

39.505 The chapter title mentions that Ximen Qing will participate in a big Daoist ceremony (*dajiao* 打醮) and Wu Yueniang will listen to nuns (*niseng* 尼僧) performing scripture (*shuo jing* 說經). See Roy II, 404.

39.508-12 The parallel prose description of The Jade Emperor Temple (Yuhuang miao), where the naming ceremony ceremony for Guan'ge will be held, mentions the temple as a place where metal bells (*jinzhong* 金鐘) are struck (*zhuang* 撞) and jade chimes (*yuqing* 玉磬)

sounded (*ming* 鳴), and there is the sound (*sheng* 聲) of the pacing of the void (*buxu* 步虛; *Jiaozhu* note 46 glosses this activity as involving the recitation of Daoist scripture [*changjing* 唱經]). In Abbot Wu’s explanation of the materials for the ceremony to Ximen Qing, he mentions a deity that causes to sound (*ming* 鳴) a metal bell (*jinzhong* 金鐘) and another who strikes (*ji* 擊) a jade chime. See Roy II, 410-416.

- 39.510-13 In the description of the ceremony, there is a simple mention of the beating (*dadong* 打動) of ritual drums (*fagu* 法鼓), and a more elaborate one with onomatopoeia: a Daoist priest with a *gululu* 咕碌碌 sound, beats like thunder (*leidong* 擂動) ritual drums (*fagu* 法鼓), the sound being also described as similar to thunder in the spring (*chunlei* 春雷). Then we are told that all of the Daoists in the temple hall combined to make a peal (*yipai* 一派) of music (*yinyue* 音樂) begin to sound (*xiangqi* 響起). See Roy II, 413-418.
- 39.514 In the parallel prose description of the ceremony, there is mention of pacing the void (*buxu* 步虛; see above), times when metal bells (*jinzhong* 金鐘) are struck (*zhuang* 撞), jade ornaments (*yupe* 玉佩) sound (*ming* 鳴), and the stylized proclamation (*xuan* 宣) of Daoist texts (*baochan* 寶懺). See Roy II, 418-19.
- 39.514 Abbot Wu has arranged for the services of a storyteller (*shuoshude* 說書的) to perform the story without musical accompaniment (*pinghua* 評話) named “Hongmen hui” 鴻門會 (about Xiang Yu’s failed attempt to have Liu Bang killed) while Ximen Qing and others eat breakfast at the temple. There is no clear indication that the performance takes place, much less any description of the performance. See Roy II, 420.
- 39.515 News is brought that Li Guijie and Wu Yin’er (both are referred to by Dai’an as “Auntie [*yi* 姨]), of the licensed quarters (*libian* 裡邊), have sent the male singers and their relatives Li Ming and Wu Hui to bring ritual gifts of tea to the temple for the naming ceremony. See Roy II, 420-21.
- 39.515-16 On Pan Jinlian’s birthday some guests and the singer Yu Dajie come. Pan Jinlian reads one of the texts from the naming ceremony and is puzzled by the changing of Guan’ge’s name (she has trouble recognizing one of the characters in his new Daoist name). See Roy II, 422-23.

- 39.518 Wu Yueniang says that with Ximen Qing not coming home that night, the women can be at ease (*zizai* 自在) and in the evening and listen (*ting* 聽) to the senior and junior nun tell tales of cause and effect (*shuo yinguo* 說因果) and sing Buddhist songs (*chang Fo qu'er* 唱佛曲兒). See Roy II, 426.
- 39.519-20 The performance by the nuns begins with the senior one (*da shifu* 大師父) telling (*shuodao* 說道, *shuole* 說了) a section (*yihui* 一回) of the narrative in prose, followed by Nun Wang continuing with a passage in a verse form that came into China along with Buddhism (*jie* 偈[Sanskrit: *gāthā*]; *Jiaozhu* note 176, which stresses that the form is sung, *chang* 唱), to which most of the guests (all female) respond with the name of the Buddha (*jie Fo* 接佛). For the next quoted part of the performance, the first section is said to be recited (*niandao* 念道) by Nun Wang, and is identified by Roy as “a gatha in decasyllabic verse” (II, 429). Decasyllabic verse is one of the “workhorse” poetic forms of oral performing narrative (*shuochang* 說唱), but it is more common for the verse lines in gatha to be shorter. A second section in uneven length lines is sung to the tune of “Jinzi jing” 金字經, which is followed by a passage in prose labelled *baiwen* 白文, followed by a decasyllabic verse passage labelled *jie* 偈, followed by an unlabeled passage of prose, and finally a song to the same tune title as before, “Jinzi jing” 金字經. The narrator then says the nun *nianle yi hui* 念了一回 (recited a session/chapter/for a while), which could refer to what has already been performed, or to the performance of another session, whose text is not quoted in the novel. In any case, a break is taken for refreshments. See Roy II, 427-32.
- 39.522 Wu Yueniang scoffs at the wife of one of the servants, when she comes in to the room saying that she wants to listen (*ting* 聽) to the singing of the songs (*chang qu'er* 唱曲兒). Wu Yueniang scoffs at that idea, saying what kind of scripture (*shenma jing* 什麼經) would a dirty maid such as herself come to listen (*ting* 聽) to? See Roy II, 432-33.
- 39.522-24 The performance starts up again with the two nuns striking (*dadong* 打動) the small percussion instruments (*jizi'er* 擊子兒; *Jiaozhu* note 182) that they are holding in their hands, and again reciting in a loud voice (*you gaonian qilai* 高念起來). At this point the narrator recounts the story to us, rather than quoting the performance directly. This

changes when we are told that Nun Wang sings (*chang* 唱) a song to the tune title “Shua hua’er” 耍孩兒 and we get to read the text of what she sings. This is followed by an unlabeled or otherwise introduced section of prose, followed by an unlabeled or otherwise introduced section of decasyllabic verse. The performance then ends with a short prose section and a quatrain. By that time it is already the fourth watch of the night, cocks are crowing, and some of the audience have gone to sleep already. Unsatisfied with the fact that the story was not brought to a conclusion, Wu Yueniang privately asks Nun Wang about what happens later. See Roy II, 433-37.

- 40.525 The chapter title says that Pan Jinlian will impersonate (*zhuang* 妝) a maid in order to buy affection. See Roy II, 438.
- 40.526 Nun Wang tells Wu Yueniang about Nun Xue, whom she says knows (*hui*) a great many (*haoshao* 好少) scriptures (*jingdian’er* 經典兒), can (*hui* 會) recite (*jiangshuo* 講說) the *Jingang keyi* 金剛科儀, and all kinds (*geyang* 各樣) of “precious scrolls” (*baojuan* 寶卷; *Jiaozhu* note 8) featuring stories of cause and effect (*yinguo* 因果). She claims that the other nun can perform these without coming to an end (*shuo bu liao* 說不了) for a whole month (it is not clear whether she is saying Nun Xue can do this for each separate item in her repertoire or that her entire repertoire is adequate for an entire month straight). See Roy II, 439.
- 40.527 After Ximen Qing comes home, he tells Wu Yueniang that in celebration of the naming ceremony there was also a feast hosted by one of her relatives, at which there were two young male singers (*xiaoyou* 小優) and they drank late into the night. See Roy II, 440.
- 40.529-31 Pan Jinlian decides to she wants to impersonate (*zhuang* 裝) a maid in order to entertain Wu Yueniang and the others. Chen Jingji is enlisted to pretend that Ximen Qing has for no good reason (*pingbai li* 平白裏) had Dame Xue buy for him, for 16 taels of silver, from another household (*renjia* 人家), a 25 year old young girl trained to perform for her master (*jie’er* 姐兒, see 4.51 above) who can pluck and sing (*tanchang* 彈唱). She is first shown to the wives and then to Ximen Qing. See Roy II, 444-48.
- 40.531 As part of the preparations for a party to which the women of the Qiao household will be invited, Ximen Qing commissions Ben Dichuan to arrange for the services of a troupe (*yiqi* 一起) of male servant-actors (*banxi de xiaosimei* 扮戲的小廝每) attached to the Wang

family of imperial relatives (Wang *huangqin* 王皇親) to perform (*ban* 扮) the *Xixiang ji* 西廂記 (*Jiaozhu* note 26). He is also commissioned to go to the licensed quarters and bring (*jie* 接) Wu Yin'er and Li Guijie. See Roy II, 449.

- 40.533 When Tailor Zhao first arrives in the Ximen Qing household to do some work, a rhythmic text similar to a *ganban* is quoted by the narrator, who introduces it saying that people of the time (*shiren* 時人) made up several lines to praise (*kuazan* 誇贊) the good points of this Tailor Zhao. The text itself, however, is in the first person and very similar to a self-revealing introduction (*zibao jiamen* 自報家門) of the stage used for lower class, comic, or evil characters (Tailor Zhao, for instances, says that he can't get clothes done on time and pawns other people's clothes for money). The opening phrase, “I as a tailor” (*wo zuo caifeng* 我做裁縫), is theatrical in itself, implying that he is acting (*zuo* 做). See Roy II, 451.
- 41.535 Ximen Qing is also said to send one of his servants with his card (*tie'er* 帖兒) to the Wang family residence to reserve (*dingxia* 定下) the actors (*xizi* 戲子) for the party for the Qiao family women. See Roy III, 2.
- 41.536-39 Wu Yueniang and some of the other wives go to a party at the Qiaos, who have summoned two sing-song girls (*jinü* 妓女) to pluck and sing (*tanchang* 彈唱) in front of the banquet area (*xiqian* 席前). We are later told that there are a total of 11 female guests (*tangke* 堂客), and that the two sing-song girls (*jinü* 妓女) pluck and sing (*tanchang* 彈唱) off to the side (*zaipang* 在傍). A decision is made to betroth the children of the two households together, followed by an even briefer mention that the sing-song girls (*jinü* 妓女) were plucking and singing (*tanchangzhe* 彈唱着). After word about the betrothal is sent to Ximen Qing, we are told that the two sing-song girls (*jinü* 妓女), in front of the feast (*xiqian* 席前), opened their red lips (*qi zhuchun* 啟朱唇), revealed their white teeth (*lou haochi* 露皓齒), lightly strummed their jade *ruan* 阮 (*qing bo yuruan* 輕撥玉阮), horizontally held their *pipa* 琵琶 (*xieba pipa* 斜把琵琶), and sang (*chang* 唱) a song-suite (*tao* 套) to the tune title “Dou anchun” 鬥鶻鶻. The song-suite comes from act three of the *zaju* 雜劇 play *Liangshi yinyuan* 兩世姻緣 (*Jiaozhu* note 8; this play uses the same stuff

material as the *Yuhuan ji* 玉環記, already quoted from on 11.131). The play concerns the liaison between a man and a courtesan and thus is an odd choice for a feast in which the betrothal of the children of these two families takes place. See Roy III, 3-9.

- 41.538 In the text of the songs in the song-suite sung at the Qiaos, the one sung to the tune of “Zihua’er xu” 紫花兒序 contains lines which claim that the entertainments being described in the song include song and dance (*gewu* 歌舞) done according to the standards of the imperial music office (*jiaofang* 教坊), in line with the level of luxuriousness expected of performance in the garden of the imperial palace. The clapping (*bo* 撥) of clappers (*ban* 板) with red ivory inlay (*hongya* 紅牙) is mentioned, as is the provision of a strain (*yipai* 一派) of the antique classical music known as “Xiaoshao” 簫韶, by powdered faces (*fenmian* 粉面) with silver *zheng* (*yingzheng* 銀箏) and jade fingers (*yushou* 玉手) with *pipa* 琵琶. See Roy III, 7.
- 41.539 Wu Yueniang gives the two sing-song girls (*jinü* 妓女) at the Qiaos a bolt of silk each. See Roy III, 10.
- 42.547 Wu Yin’er comes to become adopted daughter to Li Ping’er. Li Guijie comes the next day. See Roy III, 21.
- 42.547-48 The troupe of 20 male servants (*xiaosi* 小廝) from the imperial relatives Wang family arrive to sing plays (*changxi* 唱戲) with their trunks (*xiangzi* 箱子). There are two teachers/masters (*shifu* 師父) in charge of them, who lead the others to come kowtow to Ximen Qing. They are given a side room to be their dressing room (*xifang* 戲房), given food and drink, and instructed to play instrumental music featuring woodwinds and drums (*chuida* 吹打) to greet the female guests (*tangke* 堂客) when they arrive. When the wife of Judicial Commissioner Xia arrives, she is greeted with percussion music (*guyue* 鼓樂). We are told that that day the Wang imperial relative family’s private household musicians (*jiayue* 家樂) would be performing the *Xixiang ji* 西廂記. The narrator says he will not speak (*shuo* 說) about the song, dancing, blowing and plucking (*gewu chuitan* 歌舞吹彈), and drinking (of the feast). See Roy III, 21-22.
- 42.548 Ximen Qing, Ying Bojue, and Xie Xida all go to the house on Lion Street where Li Ping’er used to live to enjoy the lantern festival. The services of two sing-song girls (*changde* 唱的

) are engaged (they are Dong Jiao'er and Han Yuchai'er). An invitation has also been given to Wang Liu'er. See Roy III, 22.

42.550-53 The two sing-song girls (*changde* 唱的), along with their bundles of clothes (*yitang bao'er* 衣裳包兒) arrive at the Lion Street residence. Ying Bojue calls them little lewd women (*xiao yinfu'er* 小淫婦兒). Wang Liu'er arrives and the narrator says she is dressed (*daban* 打扮) like “one in the trade” (*xuege zhong ren* 學個中人) or sing-song girl (*Jiaozhu* note 11). The real sing-song girls are puzzled and “don't know what kind of person she is.” Dai'an introduces Wang Liu'er to them as a relative of Ximen Qing's and they pick up their musical instruments (*yueqi* 樂器) and sing (*chang* 唱) for her. The young male singers Li Ming and Wu Hui kowtow when they arrive and Dai'an is sent to get the first pair of sing-song girls (*changde* 唱的). There is the usual banter between Ying Bojue and the girls. The first pair of sing-song girls (*changde* 唱的) stand to one side (*zaipang* 在傍) and sing songs about the beauties of spring (*chun jing zhi ci* 春景之詞). See Roy III, 25-28.

42.555-56 Still at the Lion Street residence, Ximen Qing asks Qitong about the women's feast at home and hears that four acts (*zhe* 折) of the play (*xiwen* 戲文) have been performed (*banle* 扮了). Having been ordered to do so, Li Ming and Wu Hui, standing in front of the quests (*xiqian* 度前), sings (*changle* 唱了) a suite (*tao* 套) of lantern songs (*dengci* 燈詞). We are informed that the song-suite is in the musical mode of Shuangdiao 雙調. The text is quoted (*Jiaozhu* note 41 on source) and describes New Year's activities. The song to the tune title “Qi dixiong” 第七兄 describes dancing (*wuzhe* 舞着) as going on one side, with singing (*changzhe* 唱着) and plucking (*tanzhe* 彈着), while the variety acts (*baixi* 百戲) are described as truly surprising and wonderful. Variety acts done on high (*gaoxi* 高戲) are said to be very hard to learn how to do, while the farces (*xiaoren de yuanben* 笑人的院本) are said to be really funny. The next song mentions dancing (*wu* 舞) of two kinds of comic dance, *baolao* 鮑老 and *yagu* 趺鼓 (*Jiaozhu* notes 45, 47), as well as performances on stilts (*li gaoqiao* 躡高橈; *Jiaozhu* note 48). After the song-suite is finished, they all ascend to the upper floor and Wang Liu'er is made to accompany the two prostitutes (*fentou* 粉頭). See Roy III, 31-35.

- 42.556-57 In a passage of parallel prose describing what Ximen Qing and company can supposedly see of the people celebrating the lantern festival, there is description of village (*cunfang* 村坊) mummers (*shegu* 社鼓) making what seems to be hard to listen to (*nanwen* 難聞) welcoming and boisterous sounds (*sheng* 聲). In a quatrain that follows the parallel prose, puppets (*kuilei* 傀儡; *Jiaozhu* note 70) are mentioned as being wild and making people laugh. See Roy III, 35-37.
- 42.557 After Ximen Qing’s male friends leave the house on Lion Street, Ximen Qing rewards (*shang* 賞) Li Ming and Wu Hui with big cups of wine. He tells them that he won’t give them money for their singing (*changqian* 唱錢) yet, but they are to come on the 16th for a party that Ying Bojue and the others will be attending. Li Ming, kneeling, reports that he, Wu Hui, Zuo Shun, and Zheng Feng have to go to Dongping Prefecture to Prefect Hu’s to perform as part of their official duties (*guanshen* 官身; *Jiaozhu* note 71) and can’t arrive till the afternoon. The two sing-song girls (*changde* 唱的) leave with them, after having been told to return tomorrow. See Roy III, 37-38.
- 43.565 The next day, the two acting (*banxi* 扮戲) teachers/masters (*shifu* 師父) of the Wang imperial relatives household, leading the others in the troupe, arrive at Ximen Qing’s and kowtow to him. Ximen Qing orders Shutong to see that they are fed. He instructs the actors to put their hearts into (*yong xin* 用心) their singing/acting (*chang* 唱), and to wait on the ladies of the Qiao household who will be visiting, for which they will be well rewarded (*zhongshang* 重賞). They are warned not to improvise stuff just to get tips (*da xiang* 打箱; *Jiaozhu* note 19) and reply they would not dare act just to get rewards (*taoshang* 討賞). Ximen qing tells Shutong to prepare five taels of silver for their two days of singing (*chang* 唱) and tips (*shangci* 賞賜). See Roy III, 49.
- 43.566-67 Han Yuchuan’er and Dong Jiao’er arrive with their bundles of clothes (*yibao’er* 衣包兒). They kowtow to Wu Yueniang and Li Ping’er and bow to Wu Yin’er. When Li Guijie plays with Guan’ge, he melts into her bosom, causing the women present to joke that he will grow up to be a ladies man (*xiao piaotou’er* 小嫖頭兒) like his father. See Roy III, 50-52.

- 43.567-68 After Meng Yulou comes in, Han Yuchuan'er and Dong Jiao offer to sing for the wives. They ask the maid, Xiaoyu, to fetch the musical instruments (*yueqi* 樂器) for them, and Xiaoyu produces a *zheng* 箏 and a *pipa* 琵琶. Dong Jiao'er takes the former and Han Yuchuan'er the latter, while Wu Yin'er stands on the side (*zaipang* 在傍) and joins the singing (*peichang* 陪唱). They sing a song-suite (*tao* 套) to the tune title “Jinsuo gua wutong” 金索挂梧桐 the first line only of which is quoted. When just one line is sung out (*changchu* 唱出), that is enough for the narrator to say that it is truly a sound (*sheng* 聲) capable of making the dust jump and fall (*luochen* 落塵; *Jiaozhu* note 26) and the sound to twine and linger in the rafters (*raoliang* 繞梁) (for three days), and sounding (*xiang* 響) with enough force to split rock (*lieshi* 裂石) and (stop) drifting clouds (*liuyun* 流雲). The sound of that line, however, scares Guan'ge badly enough that he dares not to lift his head or breathe, and he is taken away with someone covering his ears. We are then told that the four sing-song girls (including Li Guijie this time) in unison (*qihezhe sheng'er* 齊合着聲兒) sang (*chang* 唱) the song-suite (*tao* 套), the whole text of which is given (*Jiaozhu* note 27 for source). See Roy III, 2.52-55.
- 43.569-70 When the Qiaos arrive, percussion music (*guyue* 鼓樂) greets them in the front courtyard (there are two mentions of this). At the party itself, Chunmei and the other three “musical” maids serve tea to the guests but do not play or sing. See Roy III, 2.56-59.
- 43.571 When the Qiao ladies are taken to the site of the feast, there is a parallel prose description that includes lines about actors/singers (*liyuan zidi* 梨園子弟) in large numbers holding phoenix pipes (*fengguan* 鳳管) and simurgh vertical flutes (*luanxiao* 鸞簫), and palace courtesans (*geji* 歌姬) tuning (*ding* 定) their silver *zheng* (*yinzheng* 銀箏) and ivory clappers (*xiangban* 象板). In the couplet that follows the parallel prose, there is mention of a snatch (*yipai* 一派) of hand pipe organ playing and song (*shengge* 笙歌) coming over to the banquet seats. See Roy III, 61.
- 43.571-72 In real time, we are told that from the position below the stairs (*jiexia* 階下), the actors (*xizi* 戲子) finished playing (*xiangba* 響罷) percussion music (*guyue* 鼓樂). Not long after, the four sing-song girls (*changde* 唱的), in front of the feasters (*xiqian* 席前), with brocade

zither (*jinse* 錦瑟), jade-faced *pipa* (*yumian pipa* 玉面琵琶), and ivory clappers (*xiangban* 象板) with red ivory inlay (*hongya* 紅牙), began to pluck and sing (*tanchang* 彈唱). We are told that they sang a song-suite identified by its first line, “May you live longer than the Southern Mountain” (*Jiaozhu* note 55 for source), but only that first line is quoted. See Roy III, 61.

43.572 After the song-suite, percussion music (*guyue* 鼓樂) sounds from below (*xiabian* 下邊), and the actors (*xizi* 戲子) offer up the list of plays (*xiwen shouben* 戲子手本) that they can perform. The most senior person, Fifth Lady Qiao, orders that a *zaju* 雜劇 play, *Wang Yueying yuanye liuxie ji* 王月英元夜留鞋記 (*Jiaozhu* note 56), be performed. No description of the performance itself is given. Instead, we are told that when the four acts (*zhe* 折) of the play (*xiwen* 戲子) are finished, it is already late and candles are lit. See Roy III, 61-62.

43.572 Later, the same evening, music (*yue* 樂) is played (*dong* 動) below the stairs (*jiexia* 階下), with the following instruments specifically mentioned: *pipa* 琵琶, *zheng* 箏, seven-string *zheng* 箏, *sheng* 笙, *xiao* 簫, *di* 笛, and *guan* 管. There follows a lantern festival song (*dengci* 燈詞) from a song-suite, the first song of which is sung to the tune of “Huamei xu” 畫眉序 (*Jiaozhu* note 57 on source; the whole song-suite has 21 songs!). Instead of the usual formula stating that the song was sung (*chang* 唱), this time the formula has *chuida* 吹打 ([the instruments were] blown and struck). Regardless, this is not an instrumental piece, since the first line of the song is quoted, and when we are told the song is over we are told that its singing (*chang* 唱) was finished. See Roy III, 62.

43.572 After the performances are over, the senior two Qiao ladies summon (*jiaoshang* 叫上) the actors (*xizi* 戲子) and give them two packages of one tael of silver. The four sing-song girls (*changde* 唱的) each get two mace (*er qian* 二錢) of silver. The feast moves into the back quarters and those who sing sang (*changde chang* 唱的唱), and those who pluck plucked (*tande tan* 彈的彈). When the party breaks up it is around midnight. Chen Jingji and others are ordered to see to the hosting (*guandai* 管待) of the actors (*xizi* 戲子) and the

two teachers/masters (*shifan* 師範), who all get food and drink. They are paid five taels of silver as payment for acting/singing (*changqian* 唱錢). See Roy III, 62-63.

43.572-73 After the guests have left, Chen Jingji and the servants get to have their own party. They have drinking games (*jiuling* 酒令) at their party, but there is no mention of music. See Roy III, 63-64.

44.574-78 That night, after everyone has gone, the four sing-song girls kowtow and ask to go home. Li Guijie says she is willing to pick up an instrument (*yueqi* 樂器) and sing (*chang* 唱) for Wu Yueniang (whom she calls “mother”), but still asks to be let go home. When Ximen Qing comes home, Dong Jiao’er and Han Yuchuan’er kowtow to him and he asks why Yueniang isn’t making them sing (*chang* 唱). Ximen Qing makes the four of them take their instruments (*yueqi* 樂器) and sing (*chang* 唱) a song-suite to the tune title “Shiduan jin’er” 十段錦兒. The four sing-song girls (*changde* 唱的) each play an instrument: Li Guijie plucks (*tan* 彈) the *pipa* 琵琶, Wu Yin’er plucks (*tan* 彈) the *zheng* 箏, Han Yuchuan’er strums (*bo* 撥) the *ruan* 阮, and Dong Jiao’er beats (*dazhe* 打着) quick-tempo drumbeats (*jinji guzi* 緊急鼓子). We are told that they sing (*chang* 唱) in rotation (*yi di yi ge* 一遞一個) the song-suite, now labeled “Shiduan jin 十段錦/ershi ba ban jie’er” 二十八半截兒 (28 halves). This song-suite has ten songs and a coda, but each of the songs are split into two halves and sung separately, so there should really be 20 halves plus the coda for a total of 20 and one half (*Jiaozhu* notes 4-5 on structure; notes 7, 8, 15, and 19 on source of individual songs in the suite). The five wives of Ximen Qing present are said to sit and listen to the singing (*zuode tingchang* 坐的聽唱). In the text of the songs themselves, the tune titles and who sings which halves of the songs are all noted. After the singing is finished, Han Yuchuan’er and Dong Jiao’er are given their fee for singing (*changqian* 唱錢) and sent off, but Ximen Qing makes Li Guijie and Wu Yin’er stay the night. See Roy III, 66-72.

44.576-77 In the song-suite there are mentions of music. In the first half of the song to the tune title “Huamei xu” 畫眉序, there is mention of a neglected silver *zheng* (*yinzheng* 箏) covered in dust (because of the absence of the lover of the persona of the song). In the first half of the song sung to the tune of “Bang zhuangtai” 傍妝台, the strings of a jade inlaid *qin*-zither

(*yaoqin* 瑤琴) are said to be broken and those who know the tone (*zhiyin* 知音) in short supply. See Roy III, 68-69.

- 44.579 Li Jiao'er's maid, Xia Hua'er, is caught with a stolen gold item and Li Jiao'er gets mad that she was not told about it (so that it could be successfully hidden away, is the implication). See Roy III, 74.
- 44.580 Li Guijie, when she finds out about the theft committed by Li Jiao'er's maid, tells the latter that if she picks up (*shi* 拾) something (in the future), she should secretly give it to her mistress (Li Jiao'er). See Roy III, 76.
- 44.581 Wu Yin'er spends the night with her adopted mother, Li Ping'er. She offers to pluck (*tan* 彈) a song (*qu'er* 曲兒) for Ping'er, who says no because Guan'ge is sleeping and she is afraid that those over there with Ximen Qing might complain. See Roy III, 77.
- 45.583 The chapter title tells us that Li Guijie will, through successful pleading, see to it that Xia Hua'er (Li Jiao'er's maid) will be allowed to stay in the Ximen Qing household, despite stealing the gold. See Roy III, 81.
- 45.584-85 When Huang the Fourth consults Ying Bojue about what presents to give Ximen Qing, who has been helping him and Li the Third out concerning a business deal, Ying Bojue tells him not to arrange for sing-song girls (*changde* 唱的) to be sent to perform at Ximen Qing's because Li Guijie and Wu Yin'er are still there. Instead, he recommends that he arrange for six woodwind and percussion musicians (*chuida de* 吹打的) from the licensed quarter (*yuan* 院 *li*) to go. When Ying Bojue talks to Ximen Qing about the musicians, he tells the latter that he told Huang the Fourth (and Li the Third) to send musicians (*chuida de* 吹打的) rather than sing-song girls (*changde* 唱的). The six musicians are fed and remain in attendance down below (*xiabian* 下邊). See Roy III, 82-84.
- 45.586-87 Ben Dichuan brings in some antiques that the Bai imperial-relative-family wants to sell, including two stands (*liangjia* 兩架) of bronze gongs (*tongluo* 銅鑼) and drums (*tonggu* 銅鼓) and their knockers (*dang'er* 鐺兒; *Jiaozhu* notes 19-20). The asking price is 30 taels and Ximen Qing decides to buy them. Xie Xida says that they must be made of 40 *jin* 斤 of sonorous bronze (*xiangtong* 響銅; note 24). Ximen Qing orders the musicians sent over by Huang the Fourth to play them. One is placed in the courtyard and the other below a corridor. When they are begun to be played (*chuida qilai* 吹打起來), we are told that the

sound (*sheng* 聲) shook the clouds in the sky above (*zhen yunxiao* 震雲宵), and the tone (*yun* 韻) startled the fish and the birds (*jing yuniao* 驚魚鳥). See Roy III, 85-87.

- 45.587 When Huang the Fourth and Li the Third arrive, the musicians (*yuegong* 樂工) stay outside the window (*chuangwai* 窗外) and blow their woodwinds and strike their drums (*chuida* 吹打). Wu Yin'er is called over to serve the two guests wine (*dijiu* 遞酒). See Roy III, 88.
- 45.587-88 People come with sedan chairs to pick up Wu Yin'er and Li Guijie. Li Guijie says that her mother has invited people over to take part in a *hezi hui* 盒子會 (*Jiaozhu* note 28), a kind of party held by sing-song girls and courtesans. See Roy III, 88-89.
- 45.588-89 Li Guijie is successful in getting Ximen Qing to let Xia Hua'er stay in the household. See Roy III, 89-90.
- 45.590 Ying Bojue asks Wu Yin'er to sing (*chang* 唱) one (*ge'er* 個兒) for him to hear. She lightly spreads her jade fingers (*qingshu yuzhi* 輕舒玉指), and straddling her silk garments (*kuankua jiaoxiao* 款跨絞綃), puts her *pipa* 琵琶 on her knees and quietly (*didi* 低低) sings (*changle* 唱了) one time (*yihui* 一回) a song to the tune title “Liu yao jin” 柳搖金. After she stops, Wu Yin'er also (*you* 又) sings (*changdao* 唱道). In both cases the text of the song is given. See Roy III, 2.91-92.
- 45.591 After finishing singing (*changle* 唱了), Wu Yin'er goes to the back quarters, where Wu Yueniang asks her about her brother, Wu Hui. Yin'er says he has been having trouble with his eyes. Wu Yin'er is very willing to stay over (unlike Li Guijie, whom the reader has been led to expect is in a hurry to see her lover, Wang Sanguan). Li Ping'er gives Wu Yin'er a present of some clothes and Wu Yueniang tells her not to model herself on Li Guijie, who she says is always play-acting (*qiao zhangzhi* 喬張致), and whom she accuses of not putting herself into her singing (*bu yongxin chang* 不用心唱). See Roy III, 92-96.
- 45.592 Wu Yueniang receives an invitation for herself, Li Guijie, and Wu Yin'er to go to her sister's house. Yueniang asks the messenger who has been hired to sing (*chang* 唱) for the occasion. The answer is the blind female ballad singer, Yu Dajie. See Roy III, 96.
- 46.594 The chapter opening poem, which is on the lantern festival, describes how the music for the *ya* drum (*yagu* 趵鼓; *Jiaozhu* note 2; see note 1 for source) dance reaches all the way to heaven (*tongxiao* 通宵). See Roy III, 2.97.

- 46.594 While Ximen Qing, Xie Xida, and Ying Bojue are drinking, Li Ming arrives and kowtows. Ying Bojue calls him Li Rixin. When asked where Wu Hui is, Li Ming says that he did not go to Dongping prefecture to perform as officially summoned (*guanshen* 官身) but stayed home to nurse an eye problem. Instead Li Ming has brought Wu Zhu with him, who is called in and kowtows. When asked about Li Guijie, Li Ming says that he only briefly stopped at home after coming straight home from his official performance duties (*guanshen* 官身). See Roy III, 2.98.
- 46.594-95 Ying Bojue suggests feeding Li Ming and Wu Zhu first, but Shutong says it would be better to wait and feed them together with the woodwind/percussion musicians (*chuidade* 吹打的). Ying Bojue himself gives Li Ming and Wu Zhu something to eat. He tells Shutong that they are products of this licensed quarter (*dangyuan chushen* 當院出身; *Jiaozhu* note 6), and that young male singers (*xiaoyou* 小優) are different from musicians (*yuegong* 樂工). If one treats them the same, that would show that one really doesn't know how to *bangchen* 幫襯 (treat with sympathy/be a guide for patrons of the licensed quarters). Ximen Qing says that people involved in the licensed quarter (*hangji zhongren* 行記中人; *Jiaozhu* note 6) protect (*hu* 護) other people involved in the licensed quarter (*hangji zhongren* 行記中人). Ying Bojue tells Ximen Qing that it is in vain that the latter has been a devotee (*zidi* 子弟) of the licensed quarter, since he doesn't know about caring for “jade” and “incense” (*xiyu lianxiang* 惜玉憐香). He goes on to say that prostitutes (*fentou* 粉頭) and young male singers (*xiaoyou'er* 小優兒) are like fresh flowers, that if pitied and cared for will grow in spirit, but if you mistreat them, then they will fade away. The way he expresses the last part of this is similar to a *xiehou yu* 歇後語: he mentions a tune title (“Ganzhou ba sheng” 八聲甘州) first and then the first line of the most famous example (the line “Listless, listless, fading away”; the song comes from the *Xixiang ji* 西廂記; *Jiaozhu* note 8). See Roy III, 98-99.
- 46.595-97 At the same party, Ying Bojue asks Li Ming and Wang Zhu if they know a particular song-suite, identifying it only by reciting the first line of the first song. Li Ming identifies the musical mode of the song-suite (“Huangzhong” 黃鍾) and says they (*xiaode mei* 小的每) know it. He takes up the *zheng* 箏 and Wang Zhu the *pipa* 琵琶. We are told that Li Ming

strokes (*lüe* 擗) the *zheng* 箏 and suddenly opens the sound of his throat (*dunkai houyin* 頓開喉音). Then the musical mode (“Huangzhong” 黃鍾) and tune title of the first song (“Zui huayin” 醉花蔭) is given, followed by the text of the rest of the song-suite (*Jiaozhu* note 11 gives source). In the prefatory phrase prior to the text of the song, there is no verb meaning “sing.” After the text of the song-suite, there is the curious phrase, *shuohua changle* 說話唱了 (literally: speak words sing end). See Roy III, 99-102.

46.596 In one of the songs in this song-suite, there is a line expressing the idea that there is not even a small amount of time I don’t think of you, but with the “think” written as *changnian* 唱念 with *chang* 唱 (sing) where one would expect *xiang* 想. In a different song, the metaphor of using glue to join together a broken [musical instrument] string (*luanjiao xu duanxian* 鸞膠續斷弦) is employed. See Roy III, 100-101.

46.597 The same evening, Ximen Qing, Ying Bojue, and Xie Xida go to the front of the compound to set off fireworks. We are told that first the six musicians (*yuegong* 樂工) carried the bronze gongs and drums (*tongluo tonggu* 銅鑼銅鼓) to a place in front of the front door, and there started, using the bronze gongs and drum, to play (*dongqi yuelai* 動起樂來) for a bit (*yihui* 一回) and then switch to woodwinds only (*qingchui* 清吹), a more delicate and subtle kind of music (*xiyue* 細樂). Then Li Ming and Wang Zhu, with their *zheng* 箏 and *pipa* 琵琶, come forward and sing (*chang* 唱) a lantern festival song (*dengci* 燈詞) to the tune title “Huamei xu” 畫眉序. The first line of the song only is given, followed by “etc., etc.” (*yunyun* 云云). See Roy III, 102.

46.597 In a parallel prose piece supposedly portraying the scene outside the front gate, there is the line “In house after house gongs are sounded and drums beaten” (*mingluo jigu* 鳴鑼擊鼓) paralleled by “In home after home bamboo [flutes] are blown and silk [strings] plucked” (*pinzhu tansi* 品竹彈絲). Groups of passersby and the sounds (*sheng* 聲) of the stamping song dance (*tage* 踏歌; *Jiaozhu* note 27) are contrasted with the dancing of a special dance in which the hands hang down (*chuiwu* 垂舞; *Jiaozhu* note 28) whose dancing is described as *pianpian* 翩翩 (graceful and elegant). See Roy III, 103.

46.597 Chunmei and the other maids and servants hear the noise of the woodwinds and percussion (*chuida* 吹打), the striking of the bronze drums (*da tonggu* 打銅鼓), and the plucking and

singing (*tanchang* 彈唱) and go to the front gate to see. Flirting takes place between Shutong and Yuxiao. See Roy III, 103.

46.599-600 At the front gate, Ximen Qing orders (*fenfu* 分付) the musicians (*yuegong* 樂工) to blow (*chui* 吹) a song-suite (*tao* 套) that he identifies first by what he takes to be the first line and then the tune title to which it is sung (“Haoshi jin” 好事近; *Jiaozhu* note 33 for source). But the text of the first song, which is quoted below, records the first line differently. Note 3 of the Renmin edition says, “Perhaps Ximen Qing’s memory is mistaken.” In any case, we are told that Li Ming and Wang Zhu, in front of the guests (*xiqian* 席前) pick up their instruments (*yueqi* 樂器) and then (*jiezhe* 接着) pluck and sing (*tanchang* 彈唱) this song (*ci* 詞), and that indeed the sound was slow and lingering (*shengman youyang* 聲慢悠揚), in accord with the tune and the beat (*ailü hejie* 挨律合節). See Roy III, 106-108.

46.600 The song “Hong xiuxie” 紅繡鞋 in the “Haoshi jin” 好事近 song-suite contains “hear a strain [*yipai* 一派] of phoenix pipes [*fengguan* 鳳管] and phoenix vertical flutes [*luanxiao* 鸞簫]” and “sing [*ge* 歌] the tune ‘Jinlü’ 金縷” and “dance [*wu* 舞] the ‘Liuyao’ 六么” (*Jiaozhu* note 38). See Roy III, 107.

46.600-602 At the party at her sister’s house that Wu Yueniang and some of the other wives go to, Yu Dajie, on one side (*zaipang* 在傍) is plucking and singing (*tanchangzhe* 彈唱着). The sister tells Yu Dajie to be sure to sing (*chang* 唱) a good song (*hao qu’er* 好曲兒) for the ladies or they will complain. Meng Yulou says Li Ping’er was mad that Yu Dajie did not come for her birthday. Yu Dajie kowtows to Ping’er and says she was sick. Pan Jinlian says that she should sing (*chang* 唱) a good one (*ge haode* 個好的) for her now. She asks for the *pipa* 琵琶, receives it, and then sings (*chang* 唱) a song to the tune title “Yijiang feng” 一江風 that takes the singer and audience through a night of lovesickness and longing, but instead of counting off the hours of the watch (*geng* 更) each double hour (*shi* 時) is counted off by its ordinal, beginning with *zishi* 子時 (midnight), and the song continues all the way around the clock to return to midnight. See Roy III, 109-110.

46.602 In the song that Yu Dajie sings, the persona in the song complains of her lover’s going to brothels (*Xieguan Chulou* 謝館秦樓). See Roy III, 110.

- 46.604 Chunmei and some of the other maids have been invited by Ben Siniang, Ben Dichuan’s wife, to come over for a feast. Ben Siniang tells them that she would have hired a balladeer (*xiansheng* 先生) to entertain them as they drank (*xiajiu* 下酒), but she was worried that the sound would be heard by Ximen Qing and that would cause trouble. See Roy III, 113-14.
- 46.607-608 When it is time for Wu Yueniang to go home, she gives Yu Dajie a packet (*bao* 包) of two mace of silver (*er qian yinzi* 二錢銀子). When Wu Yin’er says she will be going home (instead of “goodbye,” she says she will kowtow to the others), Wu Yueniang’s sister gives her a pair of silver ornaments shaped like flowers (*yinhua’er* 銀花兒) and Yueniang and Li Ping’er each pull from their sleeves a tael of silver to give her. The question arises as to whether they should escort Wu Yin’er home to the licensed quarters, but Wu Yueniang objects that Lichun yuan 麗春院 is no place that they should escort people home to. Pan Jinlian asks if wives never go to hunt down their husbands in the licensed quarter (*yuan* 院). Yueniang tells her she can try it sometime and see if she gets taken for a prostitute (*fentou* 粉頭) and taken off. See Roy III, 117-119.
- 46.608 On their way home, Wu Yueniang and company pass by the Qiao household and are forced to go in for a bit. A feast has already been set and there are two female balladeers (*nü xian’er* 女先兒) there plucking and singing (*tanchang* 彈唱). See Roy III, 119.
- 46.608 Ying Bojue and the other quests leave and Ximen Qing arranges for wine to be given to the musicians (*yuegong* 樂工) and gives them their tips (*shangqian* 賞錢) and sends them off. See Roy III, 120.
- 47.613 The chapter title includes mention of a poststation drum (*yigu* 驛鼓) wakening Ximen Qing from a dream. See Roy III, 129.
- 47.613 In the abruptly inserted narrative of Squire Miao, we are told that his concubine, Diao the Seventh, was originally a sing-song girl (*changji* 娼妓) on the wharves of Yangzhou and bought for 300 taels of silver. The source for this narrative, a court case tale, did not have these details (*Suca* 236-40). See Roy III, 129-30.
- 48.624 At the yamen where Squire Miao’s servant, Antong, goes to lay his complaint after his master’s murder, he hears the striking (*da* 打) of the “cloud bar” (*yunban* 雲板; *Jiaozhu* note 5) to announce that the presiding official will now be accepting complaints. See Roy III, 148.

- 48.628-29 Ximen Qing decides to hold a party at the family gravesite for the Qingming Festival. He procures the services of musicians (*yuegong* 樂工), performers of variety acts (*zashua* 雜耍), actors (*banxide* 扮戲的), four young male singers (*xiaoyou'er* 小優兒): Li Ming, Wu Hui, Wang Zhu, and Zheng Feng, and four sing-song girls (*changde* 唱的): Li Guijie, Wu Yin'er, Han Jinchuan, and Dong Jiao'er. There are over 20 male guests. There are 24-25 sedan chairs worth of female guests. As the male and female guests have make their sacrifices to the dead, “noisemakers” (*xiangqi* 響器), gongs and drums (*luogu* 鑼鼓) are begun to be played all together (*yiqi daqilai* 一齊打起來), frightening Guan'ge. Li Ping'er orders Dai'an to tell them to stop the gongs and drums (*luogu* 鑼鼓). See Roy III, 153-54.
- 48.629 At the gravesite, the actors (*banxide* 扮戲的) perform in an open air structure (*juanpeng* 卷棚) for the female guests (*tangke* 堂客). Two of the young male singers (*xiaoyou* 小優) sing (*chang* 唱) for a while (*yihui* 一回) in front of the banquet (*xiqian* 席前) in the front hall for the male guests (*guanke* 官客). The four sing-song girls (*changde* 唱的) take turns serving wine (*diju* 遞酒) to them. Chunmei and the other three musical maids do not perform but instead pour wine. See Roy III, 155.
- 48.629 We are told that behind the open air structure at the grave site, Ximen Qing had had constructed a little building for female guests (*tangke* 堂客) to use or sometimes take courtesans (*ji* 妓) to. See Roy III, 155.
- 48.630 While Pan Jinlian is doing something she shouldn't ought to, we are told that she is worried that the maids will see what is going on (*qiaoke* 瞧科); *ke* is a term used in playscript stage directions. See Roy III, 156.
- 48.630 We are told that at the gravesite four big scenes (*da zhe* 大折) of the play had been performed for the female guests (*tangke* 堂客) and it was already late in the day. See Roy III, 158.
- 48.632 Zeng Xiaoxu's indictment of Ximen Qing and company says that Judicial Commissioner Xia is known as “The Wooden Puppet” (*mu'ou* 木偶) for having no principles of his own and being so open to the persuasions of either side of court cases. See Roy III, 160.

- 48.633 Guan’ge is sick and a shamaness (*shipo* 師婆; *Jiaozhu* note 47) is brought to dance an ecstatic dance so that she commune with the spirits (*tiaoshen* 跳神; *Jiaozhu* note 48). See Roy III, 162.
- 48.637 Ximen Qing’s servant Laibao says that on his way back from the capital he saw government posthorses go by with many resounding bells (*xiangling* 響鈴). See Roy III, 167.
- 48.638 Ximen Qing can’t read the news of his case in the Capital Gazette (*dibao* 邸報) so he gives it to Chen Jingji, who can’t recognize all of the characters, so he gives it to Shutong, who has no problems reading it (the narrator explains that he was originally a yamen usher). See Roy III, 169.
- 49.640 When Ximen Qing and other Qinghe officials go to see Censor Cai Yun in Dongping, Censor Song Qiaonian is escorted into the censorate with drums and woodwinds (*guchui* 鼓吹). See Roy III, 173.
- 49.641 When Censor Song Qiaonian and company come to see Ximen Qing at home, the latter arranges for musicians (*yueren* 樂人) from the licensed quarter (*liangyuan* 兩院) to play music (*zouyue* 奏樂), together with (personnel to perform) Haiyan plays (*Haiyan xi* 海鹽戲; *Jiaozhu* note 11) and variety acts (*zashua* 雜耍). When the visitors arrive, they are greeted with percussion music (*guyue* 鼓樂) and woodwind and drum music (*chuida* 吹打) on both sides (*liangbian* 兩邊). See Roy III, 175-76.
- 49.641-42 At the banquet for Song Qiaonian, after tea and before the meal, we are told that from below the stairs (*jiexia* 階下) antique music (“Xiaoshao” 簫韶) filled the ears (*ying’er* 盈耳), then percussion music (*guyue* 鼓樂) roared (*xuantian* 喧闐), and music was begun to be played (*dong qi yue lai* 動起樂來). Then song (*ge* 歌), dance (*wu* 舞), and voice and beauty (*shengrong* 聲容) are put on display before a fantastic spread of food (*shiqian fangzhang* 食前方丈). We later learn that Ximen Qing spent as much as 1,000 taels on the banquet. See Roy III, 177.
- 49.642-44 We are told that Song Qiaonian, being a native of Nanchang, was impatient by nature and after sitting a while and listening (*tingle* 聽了) to one scene (*zhe* 折) of the play (*xiwen* 戲文), got up to leave. Cai Yun and Ximen Qing go to the open air structure (*juanpeng* 卷棚)

in the garden. Ximen Qing dismisses all of the musicians (*yueren* 樂人), only keeping on the actors (*xizi* 戲子). Cai Yun says that although Song Qiaonian is from Jiangxi there is actually nothing peculiar about him. Ximen Qing whispers to Dai'an to go to the licensed quarter (*yuanzhong* 院中), and by name (*zuoming* 坐名) summon Dong Jiao'er and Han Jinchuan without letting anyone know. Then he and Cai Yun drink as the Haiyan actors (*Haiyan zidi* 海鹽子弟) sing (*gechang* 歌唱) on the side (*zaipang* 在傍). Later Ximen Qing has the Haiyan actors (*Haiyan zidi* 海鹽子弟) come forward and offer wine (*diju* 遞酒). Cai Yun requests that they sing a song to the tune title “Yujia ao” 漁家傲 for him to listen (*ting* 聽) to. The actors (*zidi* 子弟; *Jiaozhu* note 33) clap their hands (*paishou* 拍手), stand on the side (*zaipang* 在傍), and sing (*changdao* 唱道). The text of the song-suite (which consists of one aria to the tune matrix “Yujiao ao” 漁家傲 and four to the tune matrix “Zao luopao” 皂羅袍, both southern-style tunes, *nanqu* 南曲; *Jiaozhu* notes 32, 35) is given. See Roy III, 177-82.

- 49.644 In the song-suite sung for Cai Yun, the persona of the person singing in each of the songs alternates between the male lover abroad and the female lover at home. In one of the songs, there is mention of a military drum (*shuggu* 戍鼓; *Jiaozhu* note 38) and the sound it makes, *dong dong* 冬冬, and the dying sound (*shengcan* 聲殘) of an ornamented horn (*huajiao* 畫角; *Jiaozhu* note 39). See Roy III, 181.
- 49.644-46 When Dong Jiao'er and Han Jinchuan arrive, Ximen Qing teases them that Cai Yun is a southerner and likes boys (*nanfeng* 南風). Later, Shutong pours wine while the actors (*zidi* 子弟) sing (*chang* 唱) a song-suite to the tune title “Xiashan hu” 下山虎. The text of the song-suite is given and it contains onomatopoeia imitating the sound of fulling blocks (*zhensheng* 砧聲) as *dingdang* 叮當 and the sound of northern geese flying south as *liaolili* 嘹唳唳. See Roy III, 182-85.
- 49.646 At the end of the formal banquet for Cai Yun and Song Qiaonian, Ximen Qing orders that the Haiyan actors (*Haiyan xizi* 海鹽戲子) be given wine, food, and two taels of silver in tips (*shangqian* 賞錢) and then sent off. See Roy III, 185.
- 49.646-48 Cai Yun is taken on a tour of the garden and to a place where the two sing-song girls (*changde* 唱的) await him. They are described in a passage of parallel prose and Cai Yun

is clearly glad to see that they have been procured for his private entertainment. He writes a poem which records his feelings at visiting again after a year. The poem mentions Shutong and Shutong is asked to paste it up on the wall. Cai Yun asks if they have sobriquets (*hao* 號). At first they protest that as unknown (*wuming* 無名) courtesans (*changji* 娼妓), they couldn't have sobriquets (*hao* 號), but then reveal that they do indeed have them. Cai Yun particularly likes Dong Jiao'er's. While the two of them play chess, Han Jinchuan offers wine (*dijiu* 遞酒) and Shutong, clapping his hands (*paishou* 拍手), sings (*gechang* 歌唱) a song-suite to the tune title “Yu furong” 玉芙蓉. There are a total of four songs, all to the same tune, but each set in a different season and with a different rhyme. After he finishes each of the songs, the narrator describes something that has happened or is happening. Cai Yun keeps Jiao'er for the night. The sequence is presented as if Cai Yun and Dong Jiao'er were a pair of *caizi jiaren* 才子佳人 (scholar and beauty). See Roy III, 185-89.

- 49.648 Wu Yueniang asks Han Jinchuan why she is not sleeping with Cai Yun. See Roy III, 189.
- 49.648 Ximen Qing arranges for two young male singers (*xiaoyou* 小優兒) to attend a send off (*songxing* 送行) banquet for Cai Yun at Yongfu Temple. See Roy III, 189.
- 49.469 The next day Cai Yun gives Dong Jiao'er one tael of silver, wrapped in red paper, which she specifically takes to show to Ximen Qing. The latter explains to her that he is a civil official and has no money (this despite the fact that through the course of Cai Yun's visit it is clear to the reader that Cai commands considerable economic resources). He orders Wu Yueniang to give each of them (Dong Jiao'er and Han Jinchuan) another five mace of silver (*wu qian* 五錢) and sends them off. See Roy III, 190.
- 49.649 At the seeing off (*songxing* 送行) party at the temple for Cai Yun, the two young male singers (*xiaoyou* 小優) Li Ming and Wu Hui pluck and sing (*tanchang* 彈唱). See Roy III, 191.
- 49.651-52 On Li Jiao'er's birthday a party is held that is attended by female guests (*tangke* 堂客), including her mother from the licensed quarter (*yuan* 院). See Roy III, 196.
- 50.656 The chapter title mentions that Dai'an pays a visit to Butterfly Alley (he goes to an unlicensed brothel there). See Roy III, 203.

- 50.656-57 Nuns Xue and Wang come over for Li Jiao'er's birthday. In the inner quarters the women listen to them talk about dharma and lecture (*jiangdao shuohua* 講道說話). See Roy III, 204.
- 50.659 Dai'an bullies Shutong, calling him a lewd woman (*yinfu* 淫婦). See Roy III, 207.
- 50.661-62 While Ximen Qing is otherwise occupied with trying out his new aphrodisiac with Wang Liu'er, and after Qintong secretly watches some of all that, Dai'an takes Qintong off to a place on Butterfly Alley where people run unlicensed brothels (*kai fangzi* 開坊子; Renmin edition note 1; see also *Jiaozhu* note 8) to one in specific where two fine new girls (*hao yatouzi* 好丫頭子) have recently shown up. Once there, Dai'an orders that the two prostitutes (*jie'er* 姐兒) should come out and sing (*chang* 唱) a song (*qu'er* 曲兒) for them before they have to go. The pimp (*wangba* 王八) refuses this idea, but Dai'an overrides him. The two sing-song girls (*changde* 唱的) do come out and sing for Dai'an and Qintong. The one named Sai'er pours wine and Jin'er takes up the *pipa* 琵琶, and quickly opens her voice (*dunkai houyin* 頓開喉音). We are told that the song she sings is sung to the tune of “Shanpo yang” 山坡羊 but the text is not quoted. After that, Jin'er offers wine to Qintong and sings (*chang* 唱) another song, whose tune title is not given but is presumably another “Shanpo yang” 山坡羊. Sai'er then offers wine to Dai'an, takes over the *pipa* 琵琶, and sings (*changdao* 唱道) another song, for which the text is also given and presumably is also sung to the tune of “Shanpo yang” 山坡羊. Then the two servants have to leave. See Roy III, 211-16.
- 50.662 The song that Jin'er sings for Dai'an is all about the hardships of the life of a woman in the pleasure quarters (*yanhua zhai* 煙花寨), while Sai'er's song portrays an abandoned woman (perhaps a courtesan) left alone with her *pipa* 琵琶, which has been left hanging on the wall and gathering dust, and which she takes down, wipes clean, clutches to her chest, tunes (*dingle dingzi xian* 定了定子弦), and plucks (*tan* 彈). The persona in the song describes how the songs she plays makes her cry in streams. She recalls that when he was still around, they would sing and pluck together (*tongchang tongtan* 同唱同彈). See Roy III, 213-15.

- 50.663 In Wu Yueniang’s room, the women listen to Nun Xue’s disciples (*tudi* 徒弟) sing (*chang* 唱) Buddhists songs (*Fo qu’er* 佛曲兒). Pan Jinlian leaves at the first watch of the night. See Roy III, 216.
- 50.665 When Ximen Qing wants to sleep with Li Ping’er, Guan’ge wakes up and Li Ping’er tells Yingchun to comfort him with the toy drum (*bolang gu* 博郎鼓). See Roy III, 219.
- 51.666 The chapter title mentions Wu Yueniang listening (*ting* 聽) to the performance (*yan* 演) of the *Jin’gang ke* 金剛科, a precious scroll (*baojuan* 寶卷; *Jiaozhu* note 1). It also mentions Li Guijie being forced to hide at Ximen Qing’s house. See Roy III, 221.
- 51.668 Ximen Qing’s daughter says Li Ping’er should face her adversary and have it out but uses a metaphor involving gongs and drums: gong facing gong (*dangmian lu* 當面鑼), drums facing drum (*duimian gu* 對面鼓): compare to see which is right (*dui bu shi* 對不是; *Jiaozhu* note 30). See Roy III, 224.
- 51.669 Ximen Qing runs into Nun Xue and recognizes her as someone implicated in the court case of Ruan the Third that came before him and Judicial Commissioner Xia and who was sentenced to be punished and to return to lay life. He tells all of this to Wu Yueniang, who utterly rejects the idea that Nun Xue could have done any wrong. See Roy III, 226.
- 51.675 Ximen Qing curses someone as the spawn of a whore (*dizi hai’er* 弟子孩兒). See Roy III, 234.
- 51.675-76 We are told that the women of the household, as well as a couple of female relations, keep Li Guijie company (the verb used is *ban* 伴; she is hiding in the house because of a court case involving her secret lover, Wang Sanguan, and thus is thought to have had a major fright). First Yu Dajie performs (*shule* 數了) several chapters (*hui* 回) of “Zhang sheng you baota” 張生遊寶塔 (Young Zhang Takes a Tour of the Precious Pagoda; *Jiaozhu* note 57: a *shuochang* 說唱 work treating a segment of the *Xixiang ji* 西廂記). She then puts down her *pipa* 琵琶. Meng Yulou gives her drink and food to eat, calls her by a derogatory term used to refer to blind people (*zeixia jianmode* 賊瞎賤磨的), acknowledges that she has been singing (*chang* 唱) for a long time (*zhe yi ri* 這一日), and claims her giving her food is proof how much she cares for her. Pan Jinlian teases Yu Dajie by holding meat under her nose. See Roy III, 234-35.

- 51.676 In the same sequence, Li Guijie asks for Yu Dajie’s *pipa* 琵琶 so that she can sing (*chang* 唱) a song (*qu’er* 曲兒) for the visiting relatives. Wu Yueniang protests that she must still be frightened from her recent scare and it would be better not to sing (*chang* 唱). MengYulou, however, says that Li Guijie is only showing that she is a true girl (*wawa* 娃娃) of the licensed quarter (*yuan* 院), seeing that she can change her expression and attitude quickly to fit changing situations (*zuo lian’er kuai* 做臉兒快; *Jiaozhu* note 61). We are told that she lightly spreads her jade fingers (*qing shu yuzhi* 輕舒玉指), abruptly strums the icy strings (*dunbo bingxian* 頓撥冰弦), and sings (*chang* 唱) for a bit (*yi hui* 一回) when she is interrupted. See Roy III, 235.
- 51.680-81 An Chen and Huang Baoguang come to see Ximen Qing to arrange for the borrowing of Ximen Qing’s house to host an official passing through. There is no description of music being arranged or provided. See Roy III, 242-43.
- 51.681 Ximen Qing is invited to Judicial Commissioner Xia’s. He and the holder of the first exam degree Ni, tutor/secretary in the Xia household, are the only guests. Two young male singers (*xiaoyou* 小優) come forward and kowtow. See Roy III, 244.
- 51.681-83 We are told that Wu Yueniang, because Ximen Qing is not home, wants to have Nun Xue lecture (*jiangshuo* 講說) on Buddhist dharma (*Fo fa* 佛法), and to perform/proclaim (*yansong* 演頌) the *Jin’gang keyi* 金剛科儀. At the performance, two disciples (*tudi* 徒弟) stand on either side and take over (*jie* 接) the reciting (*nian* 念) of the name of the Buddha (*Fo hao* 佛號) at the proper moments. All the women are present (*yige bu shao* 一個不少). The performance begins with a passage in parallel prose, followed by a couplet and then a quatrain, then a reponse from Nun Wang in prose that ends with a request for the narration (*yanshuo* 演說) of the next part, at which Nun Xue sings (*chang* 唱) a song to the tune “Wu gongyang” 五供養. This song is followed by another interpolation by Nun Wang that acknowledges the hearing (*ting* 聽) of the exposition (*shuo* 說) just given and asks for an exposition (*shuo* 說) on something else. Nun Xue then speaks (*dao* 道) the next passage, which is again followed by Wang’s acknowledgement and request (this time for details [*xiang* 詳]). Nun Xue then speaks (*dao* 道) again, followed by Wang’s acknowledgement of the details (*xiang* 詳) and a question about how the next part is explained (*shuo* 說).

Nun Xue speaks (*dao* 道) the explanation. Things are put on hold when Ping’an enters with news of the delivery of some presents. See Roy III, 245-48.

- 51.684 Wu Yueniang sees to it that the nuns get fed. Afterwards she and the others listen (*ting* 聽) to the nuns sing (*chang* 唱) Buddhist songs (*Fo qu’er* 佛曲兒) and recite (*xuannian* 宣念) *gāthā* (*jiezi’er* 偈子兒; *Jiaozhu* note 132). Pan Jinlian and Li Ping’er are not willing to sit still and so leave. Wu Yueniang complains that they are not the kind of people to listen to Buddhist dharma, while Pan Jinlian, once outside the gate, complains that no-one has died so it is pointless (*pingbai* 平白) to have nuns come into the house to begin reciting “scrolls” (*xuanqi juan lai* 宣起卷來). See Roy III, 250.
- 52.687 Ximen Qing asks for anal sex with Pan Jinlian by calling it “Houting hua” 後庭花 (a tune title). She is offended and brings up Shutong, with whom Ximen Qing has been having anal sex. Ximen Qing says if she agrees, he won’t have any need for Shutong. See Roy III, 256.
- 52.689 Li Guijie takes Guan’ge to see Ximen Qing in his newly redecorated (*xin shoushi* 新收拾) study (*shufang* 書房), Feicui xuan. We see the study through her eyes. We are told that the books, paintings, *qin*-zither (*qin* 琴), and chessboards (*shu hua qin qi* 書畫琴棋) were extremely refined (*xiaosa* 瀟灑). See Roy III, 259.
- 52.694 Wu Yueniang says to Li Guijie, her adopted daughter, “So it is the case [*yuanlai* 原來] that you people of the licensed quarters [*yuanzhong renjia* 院中人家]..., during the day you suffer from the illness of wanting money and during the night from wanting a man.” See Roy III, 266.
- 52.694-98 At Ximen Qing’s, Ying Bojue claims to Li Guijie that he should get credit for Ximen Qing agreeing to protect her from trouble from the Wang Sanguan case. He tells her to pick whatever song (*qu’er* 曲兒) to sing to help his wine go down (*xiajiu* 下酒) and that will even (*zhunzhe* 准折) things out. Ximen Qing jokes that in the future Ying will suffer his sons becoming brigands and daughters prostitutes (*nandao nüchang* 男盜女娼; *Jiaozhu* note 61). We are told that Guijie laughs and only slowly picks up the *pipa* (*manman cai naqi pipa* 慢慢才拏起琵琶), puts it horizontally across her knees (*hengdan xishang* 橫擔膝上), opens her red lips (*qi zhuchun* 啟朱唇), reveals white teeth (*lou haochi* 露皓齒),

and sings a song-suite to the tune “Yizhou santai ling” 伊州三台令 (*Jiaozhu* note 63 on source). As she sings, Ying Bojue makes comments, which in the woodblock text are printed in smaller size in double columns, following the conventions for the printing of *gunbai* 滾白 (inserted, rolling dialogue) within arias in playscripts. Ying Bojue’s comments keep bringing up Li Guijie’s relationship with Wang Sanguan. Narratorial intrusions similar to stage directions and even a song that Ying Bojue sings also appear in the *gunbai* 滾白. Ying Bojue introduces his song with a preface: “Hold on, wait until I sing [*chang* 唱] a song to the tune ‘Nan zhi’er’ 南枝兒 [*Jiaozhu* note 79 equates to “Suo nanzhi” 鎖南枝] for you to hear [*ting* 聽].” See Roy III, 266-73.

- 52.696 The song-suite that Li Guijie sings includes mention of ornamented horns (*huajiao* 畫角) being blown on the watchtower. See Roy III, 268.
- 52.698-99 Ximen Qing tries out his aphrodisiac with Li Guijie while she is hiding in his house because of the Wang Sanguan case. The activities include fellatio, but the musical metaphor of *pinxiao* 品簫 is only half pointed to when the narrator uses the verb *pinza* 品啞. See Roy III, 274.
- 52.700-702 Li Ming comes to kowtow to Ximen Qing in thanks for helping Li Guijie. Ying Bojue himself pours wine for him and asks if he has eaten. After eating, Li Ming picks up a *zheng* 箏 and begins to pluck and sing (*tanchang* 彈唱) but Ying Bojue requests that he sing (*chang* 唱) a song-suite to the tune of “Huayao lan” 花藥欄 (*Jiaozhu* note 106 for source) for them to hear (*ting* 聽). We are told that Li Ming tunes (*tiaoding* 調定) the strings of the *zheng* (*ding zhengxian* 定箏弦), found the note (*naqiang* 拏腔) and sings (*changdao* 唱道). The text of the song-suite, which alternates southern and northern tunes (*nanbei hetao* 南北合套), is given. See Roy III, 277-81.
- 52.702 In Li Ming’s song-suite the female persona in the song desires that one day the sexual relationship with her lover will change to one of marriage (*zhao yun mu yu cheng yinjuan* 朝雲暮雨成姻眷; *Jiaozhu* note 114) and at the wedding there will be singing and dancing (*gewu* 歌舞). See Roy III, 280.
- 52.702 Ximen Qing goes to a party at Eunuch Director Liu’s, but no details are given (*bu zai huaxia* 不在話下). See Roy III, 281.

- 52.706 After Chen Jingji is frustrated in his hopes for having sex with Pan Jinlian, we are told that he was unhappy and the narrator inserts a couplet prefaced by “truly it is the case” (*zhengshi* 正是). The narrator then says “there is a song to the tune of “Zhegui ling” 折桂令 in evidence” (*wei zheng* 為証), followed by the text of the song, which reads as if Chen himself was singing it. See Roy III, 287-88.
- 53.710 At Eunuch Director Liu’s house, Ximen Qing is the guest of honor (*shouxi* 首席), even though other officials, including An Chen, are present. A young male singer or singers (*getong* 歌童)¹⁷ come forward and sing (*chang* 唱) a song (*qu’er* 曲兒) to the name (*minghuan* 名喚) “Jin cheng mei” 錦橙梅 (*Jiaozhu* note 48 for source). The text of the song is given. The narrator describes some toasting among the guests and then the young male singer(s) (*you’er* 優兒) again open the sandalwood clappers (*you zhankai tanban* 又展開檀板) and sing (*chang* 唱) a song (*qu* 曲) named (*minghuan* 名喚) “Jiang huanglong gun” 降黃龍袞 (*Jiaozhu* note 52 on source). The text of the song is given. It has two stanzas and the division between them is marked by the insertion of an open circle the size of a character (see woodblock edition, 53/5a). The narration of the party ends with the narrator’s remark that it is not necessary to give all the details of the drinking (*chuanbei huanzhan, dou bu xufan* 傳杯換盞, 都不絮煩). See Roy III, 295-96.
- 53.712-13 Wu Yueniang recites (*nian* 念, *song* 誦) to herself the “Baiyi Guanyin jing” 白衣觀音經 (*Jiaozhu* note 69). See Roy III, 300.
- 53.719-22 A religious practitioner, Qian Danhuo, is brought to the house to do a ritual identified as a thanking of the earth (*xietu* 謝土; *Jiaozhu* note 117) to help Guan’ge get better. The ritual involves reciting (*nian* 念) a text called the “Jingtian zhou” 淨壇咒 (*Jiaozhu* note 122) that itself mentions its own recitation (if recited once, this will cure illness and extend life: *chisong yi bian, quebing yannian* 持誦一遍, 卻病延年). The quotation of the text breaks off with an etc., etc. (*yunyun* 云云). Ximen Qing has to take part in the ritual (Qian Danhuo periodically commands him to do this or that and increases the volume of his own voice when he sees the master has come [*niande jibei xiang xie* 念得加倍響些]). The women of the household, who watch from a distance, think the whole thing is exceedingly

¹⁷ Number is not specified in the original.

comical. At one point Ximen Qing can't keep up with the instructions he is getting and is forced to bow all over the place (*luanbai* 亂拜). The women complain that Qian Danhuo isn't even a real Daoist priest. Ximen Qing's defense is to tell the women that one should respect the spirits as if there were present (*jingshen ru shen zai* 敬神如神在). It turns out that Qian is drunk. See Roy III, 312-17.

- 53.723 Ying Bojue tells Ximen Qing that he wants to invite the latter to a picnic. Ximen Qing tells Ying Bojue that the latter should be responsible for the young male singers who can sing (*changde you'er* 唱的優兒), to which Ying agrees. Ximen Qing lends Ying two servants to help with the preparations. See Roy III, 318-19.
- 54.724 The chapter title says Ying Bojue will hold a meeting with his various friends in a suburban garden (*jiaoyuan* 郊園). See Roy III, 320.
- 54.725 When Ying Bojue and Bai Laichuang are discussing the picnic, the latter says that at the feast they can't do without (*shao bu de* 少不得) sing-song girls (*changde* 唱的) and Li Ming, and Wu Hui¹⁸ to pluck and sing a bit (*tanchang tanchang* 彈唱彈唱), as only then will things be right for drinking (*dao ye hao chijiu* 倒也好吃酒). Ying says, “Of course” (*bu xiao fenfu* 不消分付). See Roy III, 322.
- 54.727-28 Prior to going off on the picnic, Wu Yin'er and Han Jinchuan arrive at Ying Bojue's. When Ximen Qing arrives at Ying Bojue's, the sing-song girls, Li Ming, and Wu Hui all kowtow to him. We learn that Han Jinchuan has become a vegetarian, so Ying Bojue tells a joke about vegetarianism. They then leave for the picnic. See Roy III, 325-27.
- 54.729-30 At the suburban garden where the picnic is held, which is on the estate of Eunuch Director Liu, there are stone structures one can put zithers on (*qintai* 琴台) that the party uses to sit on. The two sing-song girls sit on either side of Ximen Qing, while Li Ming and Wu Hui stand by the side of taihu rocks, lightly strum the *pipa* (*qing bo pipa* 輕撥琵琶), slowly lift the sandalwoods clappers (*man qing tanban* 漫擊檀板), and sing (*chang* 唱) a song (*qu* 曲) named (*mingyue* 名曰) “Shui xianzi” 水仙子 (*Jiaozhu* note 48 on source, the *zaju* 雜劇)

¹⁸ In this chapter, Li Ming's name is written as Li Hui and Wu Hui's name is written as Wu Ming (see Renmin edition, p. 725, note 1, and *Jiaozhu* collation note 1). A somewhat similar confusion between Bai Laichuang and Chang Shijie exists in this chapter, for which see the collation notes in the Renmin edition and *Jiaozhu*.

play *Qiannü lihun* 倩女離魂). Ximen Qing asks where Dong Jiao'er is and is told that she is coming. See Roy III, 328-29.

- 54.729 The vast majority of the lines of the “Shui xianzi” 水仙子 sung by Li Ming and Wu Hui begin with an onomatopoeic phrase: *guagua zaza* 刮刮匝匝 (*Jiaozhu* note 50), *telengleng* 忒楞楞 (*Jiaozhu* note 51), *shulalasha* 疏刺刺沙 (*Jiaozhu* note 52), *silanglangtang* 廝琅琅湯 (*Jiaozhu* note 53), *zhilenglengzheng* 支楞楞箏 (*Jiaozhu* note 56), *jidingdingdang* 咭叮叮當 (*Jiaozhu* note 57), and *putongtongdong* 撲通通冬 (*Jiaozhu* note 58). The third of these is used to describe the sound of the calling out (*hehao* 喝號) and ringing of a bell (*tiling* 提鈴; *Jiaozhu* note 55) by nightwatchmen, while the fourth is used to describe the sound of the breaking of a string on a blue-jade *zheng* (*biyu zheng* 碧玉箏; interestingly, the name of the instrument, *zheng* 箏, appears in the onomatopoeic phrase describing its sound). See Roy III, 328-29.
- 54.732-33 Later at the picnic, we are told that Ying Bojue is drunk and because the two sing-song girls (*jinü* 妓女) can't sit still (*bu shi naijing de* 不是耐靜的) and are gossiping among themselves, the feast gets dull (*chide lengdan le* 吃得冷淡了). Bai Laichuang's solution is to ask Han Jinchuan and Wu Yin'er to sing (*chang* 唱) a song (*qu'er* 曲兒). Chang Shijie suggests that Bai's fan be used to keep the time as a clapper (*daban* 打板) and he ends up having to give it as a present to Han Jinchuan when she expresses interest in it. Han Jinchuan sings (*chang* 唱) a song (*qu* 曲) that is called (*minghuan* 名喚) “Tumi xiang” 荼靡香 (*Jiaozhu* note 76 for source). The text is given. After that Wu Yin'er sings (*chang* 唱) a song (*qu* 曲) named (*ming* 名) “Qingxing'er” 青杏兒 (*Jiaozhu* note 80 for source). The text is given. Then Li Ming and Wu Hui stand up in line (*paili* 排立), and those plucking plucked (*tande tan* 彈的彈), those blowing woodwinds blew (*chuide chui* 吹的吹), with *pipa*, vertical flute, and pipes (*pipa xiao guan* 琵琶簫管), they sang (*chang* 唱) a song to the tune of “Xiao Liangzhou” 小梁州 (*Jiaozhu* note 82 for source). See Roy III, 332-35.
- 54.733 In the song named “Qingxing'er” 青杏兒 sung at the picnic, there is mention of singing (*ge* 歌) songs mourning the death of Qu Yuan (*Chuxie* 楚些; *Jiaozhu* note 85) at the Duanyang Festival. See Roy III, 335.

- 54.733 At the picnic, Bai Laichuang notices a drum to be struck on both skins (*jiegu* 羯鼓; *Jiaozhu* note 87) and suggests they play a game in which the drum is beaten and a flower passed (*cuihua jigū* 催花擊鼓; when the drumming stops whoever has been passed the flower at that point is liable to a fine of drinking a cup of wine). Ximen Qing orders Li Ming and Wu Hui to strike the drum and secretly signals them to make sure the drumming stops when the flower reaches Bai Laichuang but Bai notices what is going on and gets the drumming to keep stopping at when Ximen Qing has the flower instead. See Roy III, 335.
- Chapters 53-54 use a different formula to introduce songs that are sung, “its name is called” (*minghuan* 名喚). The sources for the songs are also different than is the case in the other chapters.
- 55.739 The chapter title mentions Squire Miao sending young male singers (*getong* 歌童) to Ximen Qing. See Roy III, 346.
- 55.743 While Ximen Qing is at Cai Jing’s mansion at the capital, he hears indistinctly (*yinyin tingjian* 隱隱聽見) the sound of percussion music (*guyue* 鼓樂) that sounds as if it were heavenly (*ru zai tianshang yiban* 如在天上的一般). Ximen Qing wonders where these strong sounds (*xuanrang* 喧嚷) of percussion music (*guyue* 鼓樂) are coming from, and he is told by Cai’s steward, Chai Qian, that it is coming from a band (*ban* 班) of 24 female musicians (*nüyue* 女樂; *Jiaozhu* note 57) trained (*jiao* 教) by Cai Jing. He also says that they know how to perform the “Tianmo” 天魔, “Nishang” 霓裳, and “Guanyin” 觀音 dances (*wu* 舞; *Jiaozhu* notes 58-60). Moreover, he says that whether it is at breakfast, lunch, or evening feasts, they always perform (*zou* 奏) and what they hear at the moment must be a breakfast performance. When Ximen Qing and Chai get to where Cai Jing is, we are told (from Ximen Qing’s point of view) that behind the screens there are some 20-30 beautiful women. See Roy III, 353-54.
- 55.745 Over three days, Ximen Qing goes to several banquets in Cai Jing’s mansion. Ximen Qing is treated by Cai Jing as if he were Cai’s son (he formally becomes Cai Jing’s adopted son). There is mention of the 20 beautiful women performing music (*zouyue* 奏樂) all at once (*yiqi* 一起). See Roy III, 357.
- 55.746 While visiting Squire Miao when they are both in capital, Ximen Qing meets Miao’s two young male singers (*getong* 歌童), who are described as very handsome. The boys let

loose their voices (*kai houyin* 開喉音) and sing (*chang* 唱) several (*ji* 幾) song-suites (*tao'er* 套). These song-suites are unnamed and not even the first lines are quoted. When Ximen Qing praises them, Squire Miao says he will send them to Ximen Qing as a present. See Roy III, 358.

55.746 Pan Jinlian writes a song (*qu'er* 曲兒) down to give to Chunmei for her to take to Chen Jingji. See Roy III, 360-61.

55.748-49 Squire Miao tells his two young male singers (*getong* 歌童) that they have to go live with Ximen Qing. He says that Ximen Qing has 70-80 maids, that those (*naxie* 那些) young male singers (*xiaoyoumen* 小優們) and actors (*xizimen* 戲子們) all borrow money from him and work for him (*fu ta chaishi* 服他差使), while the sing-song girls (*jiaoji* 角伎; *Jiaozhu* note 95) in Pingkang Alley (Pingkang xiang 平康巷 and Qingshui Alley (Qingshui xiang 青水巷; names of historical licensed quarters here used to refer to licensed quarters in general; *Jiaozhu* notes 93-94) all have received his patronage (*enhui* 恩惠). The two young male singers (*getong* 歌童) say that their master has expended who knows how much effort (*xinli* 心力) to teach (*jiaode* 教的) them how to pluck and sing (*tanchang* 彈唱), and only now have they gotten to the point where they know something about playing and singing northern style songs (*xiansuo* 弦索). Both sides are sad at the prospect of parting. Squire Miao uses the affectionate term you little ones (*xiaode zi* 小的子; *Jiaozhu* note 96) when he refers to them. See Roy III, 363-65.

55.750 Squire Miao's young male singers (*getong* 歌童) cry when they set off. The narrator says that it is all because of their singing (*gesheng* 歌聲) that stops the moving clouds (*exingyun* 遏行雲) and is unequalled (*juedai* 絕代) that they were forced to leave their kind master (*enzhu* 恩主), and they are forced to forget about all that romantic (*fengliu* 風流) life of sandalwood clappers (*tanban* 檀板) and refined and difficult songs (*Yanchun baixue'er* 陽春白雪兒). He also quotes a couplet prefaced by the words truly it is (*zhengshi* 正是) in which the singers are described as falling from their status at Squire Miao's as refined singers with an emphasis on their art (*qingge ke* 清歌客) to singers whose job is to wait on drinkers of wine (*youjiu ren* 侑酒人). On their way to Qinghe, they

see a poem written on the wall and cry on reading it (they are literate) and lament that they had hoped to be able to stay with Squire Miao to the end. See Roy III, 365-67.

- 55.751 When Ximen Qing sees that Squire Miao’s singers, although not women, are superior to young girls (*nizi* 妮子) in the redness of their lips and whiteness of their teeth, he is consequently very pleased with them. See Roy III, 369.
- 55.752 When Ying Bojue and company hear of the arrival of Squire Miao’s young male singers (*getong* 歌童) they all come to take a look. When they all eat together, the two young male singers (*getong* 歌童) are asked to come forward and sing (*chang* 唱). They are described as carrying their sandalwood clappers in their hands (*pengzhe tanban* 捧着檀¹⁹板) and opening their throats (*yiqi gehou* 拽起歌喉) and singing (*chang* 唱) a song-suite beginning with a song to the tune of “Xin shui ling” 新水令. The text for that song, as well as the other two in the suite, is given. See Roy III, 369-70.
- 55.752 One of the songs sung by Squire Miao’s singers, the one to the tune of “Yan’er luo dai Desheng ling” 雁兒落帶得勝令 contains a mention of dancing (*wu* 舞). See Roy III, 370.
- 55.752-53 After the song-suite, the singers from Squire Miao are praised by Ximen Qing and they say they also have learned (*xuede* 學得) how to sing some little songs (*xiaoci’er* 小詞兒) that they could also sing (*ge* 歌) for Ximen Qing. The narrator introduces their singing of the songs with an odd phrase which word by word and literarily reads as “then taught song words” (*bian jiao geci* 便教歌詞).²⁰ No tune titles are given for any of the songs that they sing at this point. In the woodblock edition (55/14a-15a), the first two of the songs are broken into two stanzas by skipping to the top of the next line when the second stanza begins, and in all three of the songs, instead of punctuation, skipped spaces one character in length are used to show line breaks. This practice is unusual in the rest of the novel. After the songs are done, the narrator states that truly their sound stops moving clouds (*sheng e xingyun* 聲遏行雲) and the songs equal “[Yangchun] baxue” (*ge cheng* [Yangchun] *Baixue* 歌成[陽春]白雪). We are told that the sound of the singing led (*yinde* 引的) the women in the back to all come and listen (*tingzhe* 聽着), and that they liked the singers very much and all acclaimed the singing (*chang* 唱). Pan Jinlian’s private take on

¹⁹ Both the woodblock and Renmin editions have *shan* 擅 here.

²⁰ I assume that there is something wrong with the text here. None of the editors have suggested an emendation, however.

them is that they not only sing well (*budan changde hao* 不但唱的好), but their appearance is also extremely good looking (*biaozhi de jin* 標致的緊). See Roy III, 370-73.

55.752-53 In the little songs sung by Squire Miao’s singers, the first one is pastoral but largely concerned with composing poetry and songs. Included are the mention of several sounds of the short bamboo membrane flute (*shusheng duandi* 數聲短笛), writing poems on topics (*tiyong* 題詠), proclaiming the text of new poems (*fu xinci* 賦新詞), songs hard won (*laoxin qu* 勞心曲), quick tempos (*tindiao cu* 音調促), being in harmony with (*xie* 諧) string and bamboo musical instruments (*sizhu* 絲竹), refined songs (*qingge* 清歌), and the tune taken as the model for difficult and refined song, “Yangchun [baixue]” 陽春[白雪]. The second song includes mention of the “Airs of You” (*Youfeng* 豳風; *Jiaozhu* note 130) from the *Shijing* 詩經, and rustic music (*cuntian yue* 村田樂). The second stanza has a mention of the sound of fishermen’s songs rising (*yuchang qi* 漁唱起). The diction of the songs is more refined and allusive than most of the songs quoted in the novel. Each song or stanza ends in an unlabeled refrain the structure of which is shared. See Roy III, 370-73.

56.755 We are told that Ximen Qing decided to keep the young male singers (*getong* 歌童), who had no choice but to come when summoned. But it turns out that Ximen Qing has no real need for them (*yong ta bu zhao* 用他不着) and sends them off to Cai Jing as presents. In a couplet following the phrase truly it is (*zhengshi* 正是), the narrator sums the whole episode by saying that 1,000 taels were spent teaching (*jiao* 教) them singing and dancing (*gewu* 歌舞), but they are given to others to pleasure young folk (*le shaonian* 樂少年). See Roy III, 374-75.

56.756 Because Ximen Qing has been drinking for several days and feeling run down, he turns down an invitation to go to a party (this seems to be the first time he has done this). See Roy III, 376.

56.762 Ying Bojue, when he is trying to recommend to Ximen Qing a perhaps mythical First Graduate Shui (Shui xiucai 水秀才), recites a letter supposedly written by the latter to the tune of “Huangying’er” 黃鶯兒. Ximen Qing thinks that to write the letter as a song (*qu’er* 曲兒) is odd, but the song is also poorly written. This is before Ying Bojue explains the word games (*chaibai daozi* 拆白道字) in it to Ximen Qing, who is then reduced to silence.

Ying Bojue also recites a long composition supposedly written by the same person. See Roy III, 387-92.

Chs. 55-56 It is unexpected that Squire Miao, from Yangzhou, would have his singers learn northern music (*xiansuo* 弦索). Also unusual is the narrator’s concern and open sympathy for Squire Miao’s singers, and their loyalty to Squire Miao. The idea that in such a capacious and ever expanding household as Ximen Qing’s has no need for Squire Miao’s singers (56.755) is also odd. It is possible that the idea is that their art is too refined and Ximen Qing cannot understand or appreciate it. Or it might be the case that whoever wrote these two chapters was trying to make things easy on himself by just getting rid of them. Finally, Ximen Qing’s address is given as Zishi jie 紫石街, which is where Pan Jinlian used to live (55.750), but never Ximen Qing.

57.769 We are told that the bad monks at Yongfu Temple took the bells (*zhong’er* 鍾兒) and chimes (*qing’er* 磬兒) and pawned almost all of them, and that this has transformed a place that used to feature ritual accompanied by bells and drums (*zhonggu daochang* 鍾鼓道場) into a desolate place. See Roy III, 397.

57.770 To convene an assembly the abbot of Yongfu Temple has his disciples strike bells (*da qi zhong* 打起鐘) and beat drums (*qiao qi gu* 敲起鼓). He is said to have a staff with metal rings that can make a jangling sound, (*xizhang* 錫杖; *Jiaozhu* note 52), although the sound it would make is not mentioned. See Roy III, 399.

57.771 When she is mad and jealous of Li Ping’er, Pan Jinlian calls her a stinking whore (*chou changgen* 臭娼根; *Jiaozhu* note 72). See Roy III, 401.

57.773 When the abbot comes from Yongfu Temple to get Ximen Qing to donate money to help with the temple’s restoration, his subscription book mentions that in the past bells and drums (*zhonggu* 鍾鼓) once sounded loudly (*xuanyang* 宣揚) there. See Roy III, 404.

57.777 A text quoted by the narrator and introduced by the phrase truly it is (*zhengshi* 正是) says that formerly Nun Xue acted like an unlicensed prostitute (*wo’er* 窠兒; *Jiaozhu* note 142). See Roy III, 412.

- 57.777 The narrator quotes a text on nuns that he calls a song (*ge'er* 歌兒) that seems to be comparing the bald heads of nuns with cymbals (*naobo* 鐃鈸) and implying that nuns sleep with monks. See Roy III, 413.
- 57.778-79 Ximen Qing has a conversation with Nun Xue, the same nun whose was sentenced to return to lay life in a court case he judged along with Judicial Commissioner Xia, about a certain scripture and the benefits of chanting (*chisong* 持誦) or printing it. She quotes a description of one of the paradises in the scripture to Ximen Qing in which the sound of birds singing together (*heming* 和鳴) is compared to that of hand pipe organs and reed instruments (*shenghuang* 笙簧). See Roy III, 414.
- 57.780 At a party Ximen Qing gives with Ying Bojue and company in attendance, people drink a lot and there were those who beat drums (*dagude* 打鼓的), and play pass the flower (*cuihuade* 催花的), while those who sang sang (*gede ge, changde chang* 歌的歌, 唱的唱). See Roy III, 418.
- 58.783 On his birthday, Ximen Qing is at home with Ying Bojue when Li Ming, Wu Hui, and Zheng Feng arrive to kowtow to him. Before too long the variety act performers (*zashua* 雜耍) and musicians (*yuegong* 樂工) arrive and they are fed. A yamen adjutant (*jieji* 節級) brings a summons (*piao* 票) and reports that he has summoned all of the sing-song girls (*changde* 唱的) and only Zheng Aiyue'er has not arrived. The madam at her brothel told him that she had been taken off to sing (*chang* 唱) at imperial relatives the Wangs' house. Ximen Qing sends two officers (*paijun* 排軍) to get her with the instructions that if there is resistance, arrest the madam. Zheng Feng, Aiyue's brother, goes along too. Eunuchs Liu and Xue arrive. See Roy III, 422-24.
- 58.784 Discussing Zheng Aiyue, Li Ming says that she has good moves (*shenduan'er* 身段兒) and also can sing (*changqu ye hui* 唱曲也會), but she is not even as good as Li Guijie when it comes singing. See Roy III, 424.
- 58.786-87 All four singing girls (*changde* 唱的) enter and particular attention is given to Zheng Aiyue's clothing. She finds Li Guijie and Wu Yin'er in Wu Yueniang's rooms (they have not been home for the last two days). See Roy III, 427-28

- 58.789-90 When the rest of the guests for the party arrive, percussion music (*guyue* 鼓樂) sounds (*xiangdong* 響動) in the front to greet them. The sing-song girls are summoned from the garden. First come variety acts (*zashua baixi* 雜耍百戲), then woodwind and drums (*chuida* 吹打), plucking and singing (*tanchang* 彈唱), and ensemble dancing (*duiwu* 隊舞; *Jiaozhu* note 46). Then a farce (*xiaole yuanben* 笑樂院本) is performed. After that the four sing-song girls (*changde* 唱的) play their instruments (*tanzhe yueqi* 彈着樂器) and standing on the side (*zaipang* 在傍) sing (*chang* 唱) a song-suite wishing for long life (*shouci* 壽詞; *Jiaozhu* note 49). That is followed by the musicians (*yuegong* 樂工) down below offering up a list of plays that could be performed (*jietie* 揭帖). Eunuchs Liu and Xue pick a *zaju* 雜劇 (*Jiaozhu* note 51) play, “Han Xiangzi du Chen Banjie shengxian hui” 韓湘子度陳半街升仙會 (*Jiaozhu* note 50). They have only performed (*changde* 唱得) one act (*zhe* 折) when Zhou Xiu arrives. The rest of the party is handled more in summary mode. There is a mention of singing, dancing, the playing of woodwinds, and plucking (*gewu chuitan* 歌舞吹彈) and the narrator quotes a couplet that speaks of dancing continuing all through the night (*Jiaozhu* note 52). See Roy III, 431-32.
- 58.790 Late in the evening of Ximen Qing’s birthday, the four sing-song girls (*changde* 唱的) go and sing for Wu Yueniang and the others in her room. See Roy III, 433.
- 58.790 After the main guests leave, Ximen Qing sees that the musicians (*yuegong* 樂工) get food and drink. The party is moved from the front of the compound into the inner quarters and Ximen Qing orders Li Ming, Wu Hui, and Zheng Feng to sing and pluck (*changtan* 唱彈), rewarding them with big cups of wine to drink. See Roy III, 433.
- 58.790 Ximen Qing mentions that Eunuchs Liu and Xue gave a lot in tips (*shangci* 賞賜), and that later when they saw Li Guijie and Wu Yin’er come out again, they gave them another packet (of silver?). See Roy III, 433.
- 58.791 Ying Bojue wants Dai’an to go fetch the four sing-song girls (*changde* 唱的), since he thinks their only singing two song-suites (*tao* 套) let them get away with doing too little. When they come he repeats this complaint and Dong Jiao’er says he should become

registered (*rule ji* 入了籍; *Jiaozhu* note 57), meaning he should become a fulltime musician (*yuehu* 樂戶), if he thinks the work is light. See Roy III, 434-35.

- 58.792 Later the same night, Ying Bojue tells the sing-song girls (*changde* 唱的) to sing but Ximen Qing says two should serve wine (*diju* 遞酒) and the other two sing (*chang* 唱) a song-suite (*tao* 套). With Zheng Aiyue'er with the *pipa* 琵琶 and Qi Xiang'er plucking (tan 彈) the *zheng* 箏, they sit on the folding chairs. We are told that they lightly spread their jade fingers (*qingshu yuzhi* 輕舒玉指), put their instruments on their laps on their silk clothes (*kuankua jiaoxiao* 款跨鮫綃), opened their red lips (*qi zhuchun* 啟朱唇), revealed their white teeth (*lou haochi* 露皓齒), sang (*ge* 歌) with beautiful resonance (*meiyun* 美韻), let forth their sweet sound (*fang jiaosheng* 放嬌聲), and sang (*changle* 唱了) a song-suite (*tao* 套) in the musical mode of “Yuediao” 越調 and to the tune of “Dou anchun” 鬪鶴鶉 (*Jiaozhu* note 64 for source, which is the *Xixiang ji* 西廂記). Only the first line is quoted. The other two girls, Dong Jiao'er and Hong Si'er, offer wine. We are later told that after singing (*geyin* 歌吟) a total of two song-suites (*tao* 套), the four sing-song girls (*changde* 唱的) are sent off. See Roy III, 435-36.
- 58.792 After the girls leave, Ximen Qing has a previously unintroduced servant,²¹ Chunheng, come forward and sing (*chang* 唱) a southern-style song (*nanqu* 南曲) for the remaining guests to listen to (*ting* 聽). Chunhong sings a song-suite (*tao* 套), about which no details are given. See Roy III, 436.
- 58.793 Ximen Qing finally gives Li Ming and company their money (*changqian* 唱錢) and goes to sleep. See Roy III, 437.
- 58.793-94 The day after Ximen Qing's birthday, Li Guijie and Wu Yin'er are still in the house and invited to a meal by Wu Yueniang. Pan Jinlian wants them to sing “Qing qixi” 慶七夕 (*Jiaozhu* note 69 for source). We are told that they plucked (*tanzhe* 彈着) their *pipa* 琵琶 and sang (*chang* 唱) the song “Jixian bin” 集賢賓 in the musical mode “Shangdiao” 商調. Guijie and Yin'er go home the evening of this day. See Roy III, 438-39.

²¹ Most scholars think that Chunhong and his brother are the real singing boys sent by Squire Miao and the other two that appear in chapter 55 were made up to fit the original chapter title, which seems to have been preserved while the original text of chapters 53-57 were not.

- 58.800 The narrator uses an onomatopoeic phrase, *sirangrang* 斯琅琅, to describe the sound of a “boudoir-startler” (*jingguiye* 驚閨葉; a metal clapper; *Jiaozhu* note 124) that an old itinerant mirror polisher shakes (*yao* 搖) to let people know that he is coming. See Roy III, 401.
- 59.806-809 Ximen Qing wants to pay a visit to Zheng Aiyue. He first sends Dai’an to her with presents of two taels of silver and a set of clothes. When Ximen Qing goes to see her, he takes Chunhong with him. When he arrives, he complains to the madam about Aiyue being late the other day because the imperial relatives the Wangs summoned her. A couplet in Aiyue’s room mentions the *se*-zither (*se* 瑟) and Ximen Qing sees that on both sides of the room there are *qin*-zithers (*qin* 琴). Aiyue’s room has its own name: Aiyue xuan. The narrator quotes a couplet which mentions dancing (*wu* 舞) that can cause the moon to go down, singing (*ge* 歌) that can stop moving clouds ([e] *xingyun* [遏]行雲), and brothels (*Qinlou* 秦樓 [*Jiaozhu* note 61], *Chuguan* 楚館). Aiyue and her sister serve wine, then sitting on the side (*zaipang* 在傍) they tune the bridges of the *zheng* (*zhengpai yanzhu* 箏排雁柱; *Jiaozhu* note 62), and put their instruments on their laps (*kuankua jiaoxiao* 款跨鮫綃). Then Aixiang’er plucks (*tan* 彈) the *zheng* 箏 and Aiyue’er the *pipa* 琵琶, and they sing (*chang* 唱) a song-suite (*tao* 套), only the first line of which is quoted (*Jiaozhu* note 63; the suite comes from the *Xixiang ji* 西廂記). The narrator says the singing has a sound (*sheng* 聲) that can split stone (*lieshi* 裂石) or linger around the rafters [for three days] (*raoliang* 繞梁). See Roy III, 456-62.
- 59.810 Ximen Qing asks Zheng Aiyue to fellatiate him, partially using the musical metaphor (*pinpin* 品品). She says why be in such a hurry? See Roy III, 463.
- 59.811-12 Pan Jinlian tells Wu Yueniang to summon Chunhong to ask him where Ximen Qing went the previous night. She calls him the southern lackey (*man xiaosi* 蠻小廝). He gives a description of where they went, obviously not familiar with what kind of place it was, but the description contains features distinctive of the licensed quarters, such as the half-doors (*banjie menzi* 半截門子, *ban menzi* 半門子; *Jiaozhu* notes 80-81). Pan Jinlian laughs at the idea of someone calling a prostitute (*fentou* 粉頭) a lady (*niangniang* 娘娘). See Roy III, 466-67.

- 59.814 A narratorial intrusion (*kanguan tingshuo* 看官聽說) points out the similarities between Pan Jinlian’s plan to kill Guan’ge with a cat and Tu’an Gu’s 屠岸賈 use of a dog to try and kill Zhao Dun 趙盾, a story that circulated widely in dramatic versions (*Jiaozhu* note 91). See Roy III, 469.
- 59.817 A parallel prose piece mentions the watchtower drum (*qiaolou jingu* 譙樓禁鼓; *Jiaozhu* notes 122-23) beat one watch of the night after the other (*yi geng weijin yi geng qiao* 一更未盡一更敲), the sound of fulling blocks in the cold (*hanzhen* 寒砧; *Jiaozhu* note 124), and the sound (*dingdang* 叮當) of wind chimes (*tiema* 鐵馬). The regular narrative mentions the beating (*da* 打) of the last quarter of the third watch (*san geng san dian* 三更三點). See Roy III, 474-75.
- 59.817 Wu Yin’er is summoned to keep Li Ping’er, who just had a nightmare vision of Hua Zixu, company. See Roy III, 475.
- 59.819 After Guan’ge dies, Li Ping’er lets her voice go and cries out (*fangsheng kudao* 放聲哭道). The narrator says that there is a song to the tune of “Shanpo yang” 山坡羊 in evidence (*wei zheng* 為証). The text of the song is given and it is easy for the reader to take it as sung by Li Ping’er. See Roy III, 477-78.
- 59.821-22 For Guan’ge’s funeral, the services of a troupe (*yiqi* 一起) of marionetteers (*ti’oude* 提偶的; *Jiaozhu* note 157) is arranged for. Li Guijie, Wu Yin’er, and Zheng Aiyue all send presents. In the evening Nun Xue recites (*nian* 念) the *Lengyan jing* 楞嚴經 (*Jiaozhu* note 159) and the *Jieyuan zhou* 解冤咒 (*Jiaozhu* note 160). She also tells Li Ping’er a story from the *Tuoluo jing* 陀羅經 about a baby that keeps dying young and entering the mother’s womb again. In that story the returning child tells the mother that it was her reciting (*chisong* 持誦) this scripture that prevented him from killing her. See Roy III, 480-81.
- 59.822 Abbot Wu from the Yuhuang Temple sends over 12 young Daoists (*daotong* 道童) to circumnambulate Guan’ge’s coffin and recite spells over and over again (*zhuanzhou* 轉咒; *Jiaozhu* note 179) the *Shengshen yuzhang* 生神玉章; *Jiaozhu* note 180). Simple/pure music (*qingyue* 清樂) is performed (*dong* 動). See Roy III, 482.

- 59.823 When Li Ping'er sees Guan'ge's toy drum (*bolang gu'er* 博浪鼓兒), we are told she can't but start to cry again (*you bu de you ku le* 由不的又哭了), slaps the table (*paile zhuozi* 拍了桌子), and [there is] a song to the tune of “Shanpo yang” 山坡羊 in the full tune (*quanqiang* 全腔) in evidence (*weizheng* 為証). There follows the text of the song. Regardless of the introductory phrases, the reader is strongly inclined to see the song as sung by Li Ping'er on the spot. See Roy III, 482-84.
- 59.824 After telling Guan'ge's nurse to nurse Wu Yueniang's child if she has one, Li Ping'er is moved and cries again (*beitong kuqilai* 悲慟哭起來). The narrator inserts a song sung to the previous tune (*qianqiang* 前腔), which again invites the reader to read it as if it was sung by Li Ping'er on the spot. See Roy III, 485-86.
- 60.826 Pan Jinlian says, in Li Ping'er's hearing, a *xiehou yu* 歇後語, to which she supplies the answer: “The old madam's prostitute [*fentou* 粉頭] died on her: there's no hope.” She is likening the situation in the saying to Li Ping'er's prospects now that her son is dead (*Jiaozhu* note 4). See Roy III, 490.
- 60.827 For the opening of Ximen Qing's new silk store, Qiao Dahu arranges for the services of 12 musicians (*yuegong* 樂工) who can blow woodwinds and play drums (*chuida* 吹打) as well as perform variety acts (*zashua* 雜耍, *cuonong* 撮弄). Ximen Qing himself arranges for the young male singers (*xiaoyou'er* 小優兒) Li Ming, Wu Hui, and Zheng Chun to come pluck and sing (*tanchang* 彈唱). See Roy III, 493.
- 60.828 At the opening of the silk shop, there is a feast to which guests are invited. We are told that the percussion music (*guyue* 鼓樂) was loud enough to reach heaven (*xuantian* 喧天). In front of the banquet (*xiqian* 席前) the three young male singers (*xiaoyou'er* 小優兒) sang (*changle* 唱了) a song-suite (*tao* 套) to the tune “Hong na'ao” 紅衲襖, in the musical mode of “Nanlü” 南呂, of which only the first line is quoted (*Jiaozhu* note 13 for source, which is a song-suite that alternates songs in the southern and northern styles, *nanbei hetao* 南北合套). We are told that after five rounds of drinking, below (*xiabian* 下邊) the musicians (*yuegong* 樂工) blew their woodwinds and played their drums (*chuida* 吹打), plucked and sang (*tanchang* 彈唱), and put on variety acts (*zashua* 雜耍, *baixi* 百戲). Later we are told that after the woodwind and percussion music has been going on for

some time (*chuida liangjiu* 吹打良久), the woodwind and percussion (*chuida* 吹打) musicians (*yuegong* 樂工) were sent off and only the three young male singers (*xiaoyou'er* 小優兒) were retained to sing (*chang* 唱) in front of the feasters (*xiqian* 席前). See Roy III, 493-95.

60.829 Near the end of the feast to mark the opening of the silk shop, the three young male singers (*xiaoyou* 小優) come forward to pluck and sing (*tanchang* 彈唱), but Ying Bojue orders (*ling* 令) Li Ming and Wu Hui to go away, as he only wants Zheng Chun to by himself pluck (*dantan* 單彈) the *zheng* 箏 and only sing (*chang* 唱) a little song (*xiaoxiao qu'er* 小小曲兒) to accompany his wine (*xiajiu* 下酒). We are told that Zheng Chun slowly set his silver *zheng* (*kuan an yinzheng* 款按銀箏) and softly (*didi* 低低) sang (*chang* 唱) a song to the tune of “Qingjiang yin” 清江引 (*Jiaozhu* note 16 for source). The text is given. The song has two stanzas, which are divided by the narrator describing Zheng Chun requesting that Ying Bojue drink and the phrase “and he again sang” (*you changdao* 又唱道). See Roy III, 496.

60.829 In the first stanza of Zheng Chun’s solo song, there is the third-person description of a 16-17 year old *jie'er* 姐兒, which can mean prostitute. There is also the line “spring *zheng* [*chunzheng* 春箏] plucks [*tan* 彈] pearl tears,” in which the character *tan* 彈 probably means both to pluck the instrument and to flick away the tears. See Roy III, 496.

60.829-30 At the feast for the opening of the silk store, Ximen Qing jokes to Ying Bojue that the latter should in the future become a minor official in charge of music (*Shaowu* 韶武; *Jiaozhu* note 18). He makes Ying tell a joke. He also orders Dai’an to get a slapstick (*kegua* 磕瓜; *Jiaozhu* note 19) and hit Ying with it. Ximen Qing’s secretary, First Graduate Wen (Wen *xiucai* 溫秀才) comments on the goings on by saying: “At a feast [*jiuxi zhongjian* 酒席中間], truly if it is not like this, then there won’t be pleasure [*le* 樂]. When one is happy in one’s heart, and it becomes externalized, then before one knows it, one’s hands are dancing it [*shou zhi wu zhi* 手之舞之] and one’s feet are stamping it out [*zu zhi ta zhi* 足之蹈之] in this manner.” This involves a citation of a passage in the “Great Preface” (“Daxu” 大序) to the *Shijing* 詩經 (*Jiaozhu* note 22). See Roy III, 497.

- 60.830-33 Late during the feast celebrating the silkstore’s grand opening, there is a proposal to do a drinking game (*xing ge ling’er* 行個令兒) that involves the quotation of poetry and tongue twisters (*jikou ling* 急口令). Ying Bojue’s tongue twister (*jikou ling* 急口令) is quoted. Manager Fu does what he calls a “Jianghu ling” 江湖令, which includes the numbers 1-12 and includes the line “Seven persons sing together [*qichang* 齊唱] the ‘Song of the Eight Immortals [“Baxian ge” 八仙歌]” (*Jiaozhu* note 61). In Ximen Qing’s turn, he mentions Hongniang 紅娘 and Cui Yingying 崔鶯鶯, the two heroines of the *Xixiang ji* 西廂記, but it is Hongniang 紅娘 who gets hugged and kissed while Cui Yingying 崔鶯鶯 sighs by herself. At the very end of the description of the feast, Ying Bojue calls (*huan* 喚) Li Ming and company to come forward and pluck and sing (*tanchang* 彈唱), and we are told that it was only after midnight that the party broke up. See Roy III, 497-502.
- 61.835 The chapter title mentions Han Daoguo feasting Ximen Qing. He discusses this idea with his wife, Wang Liu’er. He suggests hiring two singing girls (*changde* 唱的) for the occasion, but she thinks there is no reason to do that (perhaps she is thinking of the awkwardness when both she and sing-song girls were invited to wait on Ximen Qing at the Lion Street residence). She recommends instead Shen Erjie (Second Daughter Shen), for her youth, her stylish way of dressing, and because she knows (*hui* 會) how to sing (*chang* 唱) popular contemporary ditties (*shixing de xiaoqu’er* 時興的小曲兒). See Roy IV, 1-2.
- 61.837-38 When Ximen Qing comes to Han Daoguo’s for the feast, Han explains the decision not to hire (*qing* 請) two sing-song girls (*jie’er* 姐兒) from the licensed quarters (*neibian* 內邊; *Jiaozhu* note 15) but instead get a blind female ballad singer (*nü’er* 女兒 女兒) who constantly performs (*changzoude* 常走的) at the Yues, a neighbor of his, and is able to sing (*huichang* 會唱) all kinds (*zhuban* 諸般) of long and short contemporary tunes (*daxiao shiyang qu’er* 大小時樣曲兒; *Jiaozhu* note 16) and a style of singing called *shuluo* 數落 (*Jiaozhu* note 17 compares to *shuban* 數板). Han says that this Shen Erjie is superior to Yu Dajie, whom Ximen Qing’s household has been patronizing and whom Han says sings at a mediocre level (*changde ye zhongzhongde* 唱的也中中的; *Jiaozhu* note 18). Han says that if Ximen Qing likes her then he can hire her to come to his house, but he should be sure to book her ahead of time, because she is always performing in people’s

houses and you have to book (*dingxia* 定下) her two days ahead of time. Ximen Qing agrees to the idea of listening to her, and scrutinizes her carefully when she comes out (especially her bound feet). Shen Erjie kowtows to him, tells him in response to his question that she is 21. When asked how many songs she can remember and sing (*jide duoshao chang* 記得多少小唱), she says that she (*xiaode* 小的) has memorized (*jide* 記得) over 100 (*baishi* 百十) song-suites (*tao quzi* 套曲子). She takes up her *zheng* 箏 and sings (*chang* 唱) a song-suite to the tune of “Qiuxiang ting” 秋香亭 (*Jiaozhu* note 22 on source, a *zaju* 雜劇 play, *Liu hong ye* 流紅葉), the text of which is not quoted. She then sings another song-suite (*tao* 套) whose first line only is quoted (*Jiaozhu* note 22 for source, which is the *Xixiang ji* 西廂記). Ximen Qing then has her switch her *zheng* 箏 for a *pipa* 琵琶 and sing (*chang* 唱) a little ditty (*xiaoci'er* 小詞兒; *Jiaozhu* note 23). Wishing to show off (*shicheng* 施逞) that she can pluck and sing (*neng tan jie chang* 能彈接唱), we are told that she lightly shook her silken sleeves (*qing yao luoxiu* 輕搖羅袖), slowly placed the instrument on her lap (*kuankua jiaoxiao* 款跨鮫綃), abruptly opened her throat’s voice (*dunkai houyin* 頓開喉音), kept the volume of her strings low (*ba xian'er fangde didi de* 把弦兒放得低低的), and plucked (*tan* 彈) a “Sibuying Shanpo yang” 四不應山坡羊 (*Jiaozhu* note 24), the text for which is given. See Roy IV, 4-6.

- 61.838 The “Sibuying Shanpo yang” 山坡羊 sung by Shen Erjie has a male persona who mentions Cui Yingying 崔鶯鶯 and the monastery at which her meeting with Young Zhang (Zhang sheng 張生) supposedly took place. The second stanza is modelled on a song in the *Xixiang ji* 西廂記 (*Jiaozhu* note 29). In it the male persona complains of being left alone with his inlaid jade *qin*-zither (*yaoqin* 瑤琴; *Jiaozhu* note 31) and notes the sound of the wind in the bamboo (*bei feng nong zhu sheng* 被風弄竹聲). See Roy IV, 6.
- 61.838-39 When Ximen Qing is at the feast at Han Daoguo’s, Wang Liu’er serves him wine (as a prostitute would), and suggests that Shen Erjie knows some good “Suonan zhi” 鎖南枝 songs and she should sing (*chang* 唱) a couple for Ximen Qing. We are told that Shen Erjie accordingly changed the key (*gaile diao'er* 改了調兒) and sang (*chang* 唱) two

songs to the tune of “Suonan zhi” 鎖南枝 (*Jiaozhu* note 33), the texts for which are given. See Roy IV, 6-7.

- 61.838-39 In the first of the “Suonan zhi” 鎖南枝 sung by Shen Erjie, the male persona laments that the girl he is singing about has fallen into prostitution (*kexi zai Zhangtai* 可惜在章台 [*Jiaozhu* note 35], *chuluo zuo xiapin* 出落做下品). He hopes that she can marry and leave the profession (*gaijia congliang* 改嫁從良; *Jiaozhu* note 36) which would be better than having to always turn her back on old lovers to greet new ones (*qijiu yingxin* 棄舊迎新). In the second song, the male persona remembers drinking and hearing her sing low (*dichang* 低唱) when they first met (assuming continuity between the two songs). See Roy IV, 1-2.6-7.
- 61.839 Ximen Qing likes the two “Suonan zhi” 鎖南枝 sung by Shen Erjie because the content reminds him of his relationship with Zheng Aiyue’er and because of the musical flourishes added at the end to prompt a tip (*shangyin* 賞音; *Jiaozhu* note 37). See Roy IV, 8.
- 61.839 During the feast for Ximen Qing at her house, Wang Liu’er asks Ximen Qing which female ballad singer (*chang jie’er* 姐兒; *Jiaozhu* note 39, same as *nü’er* 女兒) comes to his house. He replies that Yu Dajie constantly comes to his house (*chang zai wo jia zou* 常在我家走) and has been for some years (*hao xie niandaile* 好些年代了). Wang Liu’er says that if Shen went to sing at his house he would find that she sings better (*changde gao* 唱的高; *Jiaozhu* note 41) than the other woman. Ximen Qing asks if Shen is free to come for the Mid-Autumn Festival. Erjie responds yes, but Liu’er begins to feel it is time to get her out of the way. She has Shen sing (*chang* 唱) a few song-suites (*tao* 套) and tells her husband to take her to the neighbors. Ximen Qing tips (*shangci* 賞賜) her with a packet of three mace of silver (*sanqian* 三錢) to buy strings (*xian* 弦) with. Shen Erjie kowtows to him. Ximen Qing says he will send someone to invite (*qing* 請) her on the eighth. See Roy IV, 8.
- 61.844 Ximen Qing tells Wu Yueniang about Shen Erjie, saying that she is well formed (*rencai you hao* 人材又好), can sing (*chang* 唱) and play the *pipa* 琵琶 and the *zheng* 箏. He says he wants her to stay in the house for two days and sing (*chang* 唱) for Yueniang and the others to listen to. When Shen Erjie arrives, she kowtows to Yueniang and the other

women. Wu Yueniang finds out that she is young and doesn't know that many (*dao hui bu duo* 倒會不多) song-suites (*taoshu* 套數; *Jiaozhu* note 73), but as for the various (*zhuban* 諸般) ditties (*xiaoqu'er* 小曲兒) such as “Shanpo yang” 山坡羊, “Suonan zhi” 鎖南枝, and *shuluo* 數落 (a style of singing), she did know more than 10. She is first asked to sing (*chang* 唱) two song-suites (*tao* 套) in the back quarters. See Roy IV, 16-17.

61.845-47 At a family banquet in the garden, Chunmei and the other musical maids serve wine and Shen Erjie takes up her *pipa* 琵琶 and on the side (*zaipang* 在傍) plucks and sings (*tanchang* 彈唱). Li Ping'er is not feeling well, so Ximen Qing tells her to pick a song for Shen to sing for her. Ping'er finally picks a song-suite that she identifies only by the first line. Shen says that she knows it and we are told that takes up her *zheng* 箏, arranges the bridges (*paikai yanzhu* 排開雁柱), tunes the icy strings (*tiaoding bingxian* 調定冰弦), abruptly opens her voice (*dunkai houyin* 頓開喉音) and sings a song to the tune of “Zheyao yizhi hua” 折腰一枝花 (*Jiaozhu* note 75 for source). The text for the song, and the rest of the song-suite, is given. The song-suite does not seem to have the desired effect of cheering up Li Ping, who leaves not too long after it is finished. See Roy IV, 17-22.

61.846 The third song in the song-suite sung by Shen Erjie for Li Ping'er contains lines in which the neglected female lover persona speaks of again tuning the silken strings (*ba sixian zai li* 把絲弦再理) and strumming for herself (*zibo* 自撥) her *pipa* 琵琶 in order to assuage her melancholy (*xie menqing* 歇悶情). The sixth song describes the sound of the crickets as *jijiguagua* 咕咕咕咕 (*Jiaozhu* note 79). In the seventh song, the persona mentions the distant sound (*youyou* 悠悠) of the ornamented horn (*huajiao* 畫角; *Jiaozhu* note 81) on the watchtower reaching her ears. In the eighth song the sound of the snow falling is described as (*pupususu* 撲撲簌簌), and there is mention of the wind chimes (*yanma* 簷馬) hanging under the eaves. See Roy IV, 20-21.

61.848-49 Ximen Qing and Ying Bojue and company discuss the housewarming for Chang Shijie. Ximen Qing suggests summoning two courtesans (*jizhe* 妓者). He tells Ying about employing Zheng Aiyue and Hong Si'er the other day and how Hong Si'er beat (*daduo* 打掇) the drum (*gu'er* 鼓兒) in accompaniment and sang (*chang* 唱) a “Man Shanpo yang” 慢山坡羊兒 (*Jiaozhu* note 101). Ying Bojue is upset that he was not consulted about all

this earlier, even though he seems to already know most of the details. He asks Ximen Qing to compare Li Guijie and Zheng Aiyue when it comes to sex (*fengyue* 風月) and Ximen Qing praises the latter. Ximen Qing offers to take care of the cost of hiring two courtesans (*jizhe* 妓者) but Xie Xida says just let them know the cost so the money can be sent over. See Roy IV, 23-24.

61.850-52 While still hosting Ying Bojue and company, Ximen Qing orders Chunhong and Shutong to on the side (*zaipang* 在傍) rotate in singing (*gechang* 歌唱) southern-style songs (*nanqu* 南曲). Ying Bojue hears the sound (*sheng* 聲) of the plucking (*tan* 彈) of a *zheng* 箏 and of singing (*gechang* 歌唱) from the open structure (*juanpeng* 卷棚) in the garden and asks if it is Li Guijie or Wu Yin'er. He is told that it is a female ballad singer (*nü xiansheng* 女先生). Ying asks if it is Yu Dajie and hears that it is Shen Erjie. He insists on having her brought over so they can hear her. When she comes he kowtows and is given a seat. When asked what she knows, she replies that she can play the *pipa* 琵琶 and the *zheng* 箏 and over a hundred song-suites (*tao* 套 *shu*) and short songs (*xiaochang* 小唱). Ying says he thinks that that is enough. Ximen Qing tells her to take up her *pipa* 琵琶 and sing (*chang* 唱) a short song (*xiaoci'er* 小詞兒), so as not to put her to too much labor (*laodong* 勞動). Saying he knows she can sing (*huichang* 會唱) a song he identifies by its title (“Four Dreams and Eight Emptinesses” [*Simeng bakong* 四夢八空]) rather than by its tune title, he tells her to sing it for his brother-in-law. He orders Wang Jing and Shutong to offer wine. We are told that Shen Erjie slowly put her instrument on her lap (*kuankua jiaoxiao* 款跨絞綃), slightly opened her sandalwood mouth (*weikai tankou* 微開檀口), and sang (*changdao* 唱道) a song to the tune of “Luojiang yuan” 羅江怨 (*Jiaozhu* note 111). The text of the song, which has four stanzas, is given. See Roy IV, 26-29.

61.857-58 After Doctor Zhao examines Li Ping'er, he says that his mouth and lips are clumsy and he cannot lay out in detail her condition (he is speaking in a very formal and rhythmic style of recitation), but instead he has some sentences that can give the overall picture. He then launches into a *ganban* 干板-type self-revealing introduction (*zibao jiamen* 自報家門) that is modified from one in scene 28 of the *Baojian ji* 寶劍記 (*Jiaozhu* note 163). In it he says that all he can do is carry a sign and drum up business by shaking a bell (*yaoling*; *Jiaozhu*

note 164), that he has no real learning, and he is only in it for the money. The opening phrase, “I as a doctor” (*wo zuo taiyi* 我做太醫), is theatrical in itself, implying that he is acting (*zuo* 做). After he finishes, we are told that everyone laughed, ha, ha, ha (*dou hehe xiaole* 都呵呵笑了). Later he recites another rhymed passage modified from one borrowed from the same scene in the *Baojian ji* 寶劍記 that he prefaces by the phrase: listen to me when I say (*ting wo shuo* 聽我說). See Roy IV, 36-39.

- 62.861 The chapter title mentions Pan the Daoist’s attempt to exorcise Li Ping’er. See Roy IV, 44.
- 62.863 Nun Wang complains about Nun Xue, calling her an old lewd woman (*yinfu* 淫婦). See Roy IV, 48.
- 62.866 Li Ping’er asks Nun Wang to have several nuns (*shifu* 師父) come and recite (*song* 誦) blood bowl scriptures (*Xuepen jingchan* 血盆經懺). This wish is repeated later (62.870), but then she is asking for the recitations to happen after her death rather than before. See Roy IV, 51, 57.
- 62.869 Wu Yueniang describes their multiple approaches in their attempts to care for the dying Li Ping’er as beating a drum (*dagu* 打鼓) on the one hand and waving banners (*moqi* 磨旗) on the other (*Jiaozhu* note 42). See Roy IV, 55.
- 62.869 Ximen Qing’s response to those reporting on the negotiations for coffin boards for Li Ping’er is that they should not just shake bells and beat drums (*yaoling dagu* 搖鈴打鼓; i.e., make a lot of noise with no substance; *Jiaozhu* note 45). See Roy IV, 56.
- 62.873-76 From the time Pan the Daoist arrives at Ximen Qing’s and throughout the exorcism, there is no mention of music. There is only the idea, in a parallel prose passage, that the wind summoned up in the ritual was neither like the roaring of a tiger (*huxiao* 虎嘯) nor the call of the dragon (*longyin* 龍吟). See Roy IV, 61-67.
- 62.879-85 Wu Yueniang twice tells Ximen Qing that he should cry a couple of times (*ku liang sheng’er* 哭兩聲) for Li Ping’er then let her go, but he cries his voice hoarse (*sheng dou huyale* 把聲都呼啞了). The astrologist (*yinyang xiansheng* 陰陽先生) also cautions Ximen Qing against crying. Only Ying Bojue is able to get Ximen Qing to stop crying. See Roy IV, 73-82.

- 62.880 When Li Ping'er's corpse is laid out, Nun Wang recites (*nian* 念) a number of Buddhist sutras and incantations (*Jiaozhu* notes 129-29). The sound of her recitation is imitated in writing as *nannan nana* 喃喃呐呐). See Roy IV, 74.
- 63.886 The chapter title mentions Ximen Qing being moved to think of Li Ping'er while watching a play (*guanxi* 觀戲). See Roy IV, 83.
- 63.890 In the licensed quarters (*yuanzhong* 院中) Wu Yin'er hears of Li Ping'er's death and comes to mourn her. Meng Yulou blames her for not coming to see Ping'er when she was sick. Li Guijie also comes (63.892), as does Zheng Aiyue (63.894). See Roy IV, 91, 94, 97.
- 63.891 On the third day after Li Ping'er's death, monks began to strike chimes (*daqi qingzi* 打起磬子) and recite (*song* 誦) scripture and do rituals. See Roy IV, 92.
- 63.892 On the seventh day after the death of Li Ping'er, 16 monks come to perform a ritual (*shuilu daochang* 水陸道場; *Jiaozhu* note 57) that involves the recitation (*song* 誦) of scripture (*Jiaozhu* note 58). Around noon of that day there is stilt walking to mourn the dead (*didiao gaoqiao* 地吊高蹺; *Jiaozhu* note 62), the beating of gongs and drums (*luogu* 細樂), music with restrained percussion (*xiyue* 鑼鼓), and music with the blowing of woodwinds and striking of percussion (*chuida* 吹打). We are told that the sound of all this boomed as they approached (*xuantian er zhi* 喧闐而至). See Roy IV, 94-95.
- 63.893 The main text read at Li Ping'er funeral (*zhuwen* 祝文) includes the line “we wished that we would forever live in harmony like the *qin*- and *se*-zithers (*zhengqi xie qinse yu you yong* 正期諧琴瑟於有永). Pairs of *qin*- 琴 and *se*-zithers 瑟 were a common way to speak of husbands and wives (*Jiaozhu* note 77). See Roy IV, 95.
- 63.893 Later, when the female guests (*tangke* 堂客) make their sacrifices to the dead Li Ping'er, there is the performance of gong and drum music for mourning (*didiao luogu* 地吊鑼鼓), ensemble dances (*duiwu* 隊舞) featuring demons and infernal judges (*guipan duiwu* 鬼判隊舞; *Jiaozhu* note 82), and noisy music (*xiangyue* 響樂) featuring halberds and generals (*ji jiang* 戟將). See Roy IV, 96.
- 63.894-95 On the night of the 8th day after Li Ping'er's death there is a vigil to which a troupe (*yiqi* 一起) of Haiyan 海鹽 actors (*zidi* 子弟) is summoned to perform (*banyan* 搬演) plays (*xiwen*

戲文). Li Ming, Wu Hui, Zheng Feng, and Zheng Chun are all also in attendance. More than ten very large candles are lit and a screen is set up to separate the male (*guanke* 官客) and female guests (*tangke* 堂客). The latter’s tables are set near the coffin and they look outside through the screen to see the play (*wangwai guanxi* 往外觀戲). Below (*xiabian* 下邊), the actors (*xizi* 戲子) start beating gongs and drums (*dadong luogu* 打動鑼鼓). What they perform (*banyan* 搬演) is “The Love Across Two Incarnations of Wei Gao and the Young Girl Yuxiao, The Tale of the Jade Ring” (*Wei Gao, Yuxiao nü Liangshi yinyuan Yuhuan ji* 韋皋玉簫女兩世姻緣玉環記; *Jiaozhu* note 58). The four young male singers (*xiaoyou’er* 小優兒), Li Ming, Wu Hui, Zheng Feng, and Zheng Chun, are ordered to pour wine. We are told that before long there was a short scene in which a couple of actors came forward to lay out what would happen next (*diaochang* 吊場; *Jiaozhu* note 86), followed by the male lead actor (*sheng* 生) playing (*ban* 扮) Wei Gao singing (*chang* 唱) for a while (*yihui* 一回) and then exiting (*xiaqu* 下去). Then the secondary female lead actor (*tiedan* 貼旦; *Jiaozhu* note 87) playing (*ban* 扮) Yuxiao sang (*chang* 唱) for a while (*yihui* 一回) and then exited (*xiaqu* 下去). The narration then switches to other things. See Roy IV, 97-98.

63.895 After the scenes in the play featuring Wei Gao and Yuxiao, Ying Bojue, who knows they have come, suggests that the sing-song girls from the licensed quarters (*luanli jie’er* 院裡姐兒) come out and serve wine (*dijiu’er* 遞酒兒). He says they can also watch the play and that will be a bargain for them (*dao pianyile ta* 倒便益了他). Qiao Dahu protests that they have come to mourn. Ying says that young lewd women (*xiao yinfu* 小淫婦兒) such as they should not be left idle. Dai’an says they will never come if they know Ying is there, but they eventually do come and serve some wine, after which they are given their own table. See Roy IV, 98.

63.895-96 When the narrator’s attention returns to the performance of *Yuhuan ji* 玉環記, we are told that below (*xiabian* 下邊) percussion music (*guyue* 鼓樂) begins to sound (*xiangdong* 響動), and a scene (*guanmu* 關目; *Jiaozhu* note 89; this is scene 6 of the play, *Jiaozhu* note 90) begins in which the lead male actor (*sheng* 生) plays (*ban* 扮) Wei Gao and the actor of

comic/villain roles (*jing* 淨) plays (*ban* 扮) Bao Zhishui and together they come to Yuxiao’s family dwelling in the licensed quarters (*goulan* 構欄). From this point we are supposedly following along with what is happening in real time in the play. When the madam greets them, Bao Zhishui asks for the prostitute (*jie’er* 姐兒) to come out to see them. The madam replies that it is not convenient for her daughter (*niü’er* 女兒) to come out for no reason (*dengxian* 等閑) and blames him for not saying “please” (*qing* 請). Li Guijie says Ying Bojue is just like Bao Zhishui in not knowing the score (*bu zhi qu de* 不知趣的). To cut off their banter, Ximen Qing tells them to just watch the play (*qie kanxi ba* 且看戲罷) and threatens to fine (*fa* 罰) either of them a big cup of wine if they say anything more. Ying Bojue doesn’t say anything more and the actors (*xizi* 戲子) continue acting (*zuo* 做) for a while (*yihui* 一回) and then all exit (*bing xia* 並下). See Roy IV, 99.

63.896 The narrator’s attention switches to the women watching the play in the hall but from the left behind the curtain that has been hung (*diao lianzi kanxi* 吊簾子看戲; *Jiaozhu* note 92 cites examples in *Qilu deng* 歧路燈 and *Honglou meng* 紅樓夢) and the maids watching from behind a curtain hung on the right. The maids are crowded in, and when Xiaoyu hears that the female lead actor (*banxi de dan’er* 扮戲的旦兒) is playing a prostitute named Yuxiao 玉簫, she calls Yuxiao 玉簫, her fellow maid, a lewd woman (*yinfu* 淫婦) and tells her that she better come out because a customer (*gulao* 孤老) has come and the madam is calling her to come out. She pushes Yuxiao so hard that she ends up outside the curtain and tea gets spilled on Chunmei. Wu Yueniang has to come over and scold them and Chunmei complains that each of them has been as if crazy, without any regard for whether they are seen or not. See Roy IV, 99-100.

63.897-98 At midnight of the night of the vigil, Ximen Qing’s guests want to go home, but he is not happy with that. He says that, anyway, the plot (*guanmu* 關目) of the play isn’t finished yet. He orders someone to go spur on the actors (*zidi* 子弟) to hurry up and mount (*diao* 吊) a scene with plot elements (*guanmu* 關目), ordering them to pick a section that is more exciting (*renao* 熱鬧) to sing (*chang* 唱). Before too long, the drums and clappers (*guban* 鼓板) were struck (*dadong* 打動), and the actor playing secondary male roles (*banmode* 扮

末的) came forward to ask Ximen Qing if it would be okay to do the scene (*zhe* 折) called “Leaving Behind the Portrait” (“*Ji zhenrong*” 寄真容; *Jiaozhu* note 96; this is scene 10 of the play). Ximen Qing replies that that is okay, as long as it is exciting (*renao* 熱鬧). We are told that the actor playing the secondary female lead (*tiedan* 貼旦) sang (*chang* 唱) for a while (*yihui* 一回) but that when the actor came to the line “It is hard for us to meet in this life, so I’ll leave behind this painting” (*Jiaozhu* note 97), that made Ximen Qing think of Li Ping’er (of whom he had had a portrait made as a keepsake after she died) and he begins to cry. Pan Jinlian quickly notices this and asks how just watching the actor (*kanjian banxide* 看見扮戲的) would make him cry. Meng Yulou chides her for generally being very smart about such matters but missing this one. She says that music (*yue* 樂) has its sorrow and gladness, separation and reunion (*beihuan lihe* 悲歡離合), and compares Ximen Qing being moved by some part of the play to someone thinking of someone because of an object related to them (*quwu siren* 覩物思人) or of the horse because of the saddle (*jian’an sima* 見鞍思馬; *Jiaozhu* note 98). Pan Jinlian is not convinced (*buxin* 不信). She quotes the saying “To shed tears because of a storyteller [*datande* 打啖的], is nothing but worrying about those long gone” (*datande diao yanlei, ti guren danyou* 打啖的吊眼淚, 替古人耽憂; *Jiaozhu* note 99), and says that it is all empty/false (*xu* 虛). She says that if someone could sing (*chang* 唱) her into crying, now that would be a really good actor (*hao xizi* 好戲子). Wu Yueniang hushes her, saying “We are listening” (*zanmei tingba* 咱每聽罷). The actors (*xizi* 戲子) continue to act (*zuo* 做) for a while (*yihui* 一回), but around dawn the guests all leave. Because Eunuchs Liu and Xue are coming the next day, the trunks with the costumes and props (*xixiang* 戲箱) are kept and the actors asked to come back for a day of performance (*zuo yi ri* 做一日). The actors (*xizi* 戲子) agree to this, are fed, and then go to their lodgings. Li Ming and the other young male singers also return home. See Roy IV, 101-103.

64.901 Pan Jinlian catches Shutong and Yuxiao having sex. See Roy IV, 107.

64.902-905 On the 9th day after Li Ping’er’s death, Li Guijie, Wu Yin’er, and Zheng Aiyue go home. Eunuchs Liu and Xue arrive, bringing with them two singers (*chang* 唱) of *daoqing* 道情, a prosimetric Daoist narrative form (*Jiaozhu* note 13). Later, Eunuch Xue asks how they

are doing, and Ximen Qing summons them (they had been eating). When Ximen Qing tells Xue that a troupe (*ban* 班) of Haiyan actors (*Haiyan xizi* 海鹽戲子) has been made ready, the latter makes a disparaging comment on how southerners talk (*mansheng hala* 蠻聲哈刺; *Jiaozhu* note 27) and complains “who knows what they are singing [*chang* 唱]?” He then gives an outline of what he thinks are the hackneyed plots of southern drama: “Those sourpusses spend three years bearing the bitterness of studying under their windows, travel to further their education for nine years, carrying a *qin*-zither [*qin* 琴] and a box for their books and sword on their back, they arrive in the capital and take the examinations and somehow or other manage to get an official post, and of course they have no wife or children by their side. Who cares about such a person? You [Liu] and me are batchelors, old eunuchs, what would we want such a fellow for?” First Degree Graduate Wen (*Wen xiucai*) protests, but on the ground that having different dialects in different places is perfectly natural (*ju zhi Qi ze Qisheng, ju zhi Chu ze Chusheng* 居之齊則齊聲, 居之楚則楚聲; *Jiaozhu* note 29), but he concedes that the characters in the plays Xue was talking about were once, like himself, holders of the first civil service degree. See Roy IV, 111-14.

64.905-906 At the beginning of the entertainment at the banquet on the 9th day after Li Ping'er's death, the actors (*zidi* 子弟) sound (*xiangdong* 響動) their drums and clappers (*guban* 鼓板), and present a list of the scenes (*guanmu jietie* 關目揭帖; *Jiaozhu* note 33) that they can perform. The two eunuchs look over it for some time before they finally pick a section (*duan* 段) from *Liu Zhiyuan Hongpao ji* 劉智遠紅袍記 (*Jiaozhu* note 34). After no more than a couple of scenes (*zhe* 折) have been sung (*chang* 唱) the eunuchs get itchy (*xinxia bu naifan* 心下不耐煩) and call on the two who sing (*chang* 唱) *daoqing* 道情 to sing (*chang* 唱) a *daoqing* 道情. Thereupon the two performers start beating (*daqi* 打起) their “fish drums” (*yugu* 漁鼓; *Jiaozhu* note 35), and standing shoulder to shoulder and facing upward, with loud voices (*gaosheng* 高聲) sing (*chang* 唱) a suite (*tao* 套) concerning the story (*gushi* 故事) of “Han Yu Being Blocked by Snow at Langan” (“Han Wen'gong xueyong Langan” 韓文公雪擁藍關; *Jiaozhu* note 36). After talking politics for a while and getting tired of that and deciding its better to just drink, Liu calls for the *daoqing* performers again and has them sing (*chang* 唱) the story (*gushi* 故事) of “Li Bai Craves

His Cup” (“Li Bai hao tan bei” 李白好貪杯; *Jiaozhu* note 57). They stand in front of the banquet (*xiqian* 席前), beat (*dadong* 打動) their fish drums (*yugu* 漁鼓) and sing (*chang* 唱) for a while (*yihui* 一回). The eunuchs stay until dusk. See Roy IV, 115-17.

64.906-907 After the eunuchs leave, Ximen Qing re-forms the party, inviting members of the extended household. He summons the actors (*zidi* 子弟) and has them perform from the *Yuhuan ji* 玉環記 that was begun the previous day. He comments to Ying Bojue that the eunuchs don’t understand what southern plays are all about (*bu xiaode nanxi* 不曉的南戲 [*Jiaozhu* note 58] *ciwei* 滋味). Ying makes a disparaging remark about eunuchs and complains that they only like “[Blocked by Snow at] Languan” 藍關記 and the kind of young actors patronized by eunuchs (*daola xiaozi* 搗喇小子; *Jiaozhu* note 61), who only sing mountain songs and rustic melodies (*shange yediao* 山歌野調). He says, “What do they know about big plays [*da guanmu* 大關目; *Jiaozhu* note 62] or [the alternation of] sorrow and joy, parting and sorrow [*beihuan lihe* 悲歡離合]?” We are told that thereupon below (*xiabian* 下邊), drums and clappers (*guban* 鼓板) were struck (*dadong* 打動), and the remaining scenes (*zheshu* 折數) of *Yuhuan ji* 玉環記 were each and every (*yiyi dou* 一一都), with tight acting and slow singing (*jinzuo manchang* 緊做慢唱; *Jiaozhu* note 63), acted out (*banyan chulai* 搬演出來). Ying Bojue wants the three sing-song girls (*jie'er* 姐兒) to come out and offer wine (*dijiu* 遞酒), but is told they have gone home. Only at midnight is the acting (*banxi* 扮戲的; *Jiaozhu* note 64) finished and the guests leave. Ximen Qing gives the actors four taels of silver and sends them off. See Roy IV, 111-18.

64.907-908 On the 10th day after Li Ping'er's death, Zhou Xiu and others will be coming to mourn. Ximen Qing has prepared a feast and summoned Li Ming and two other young male singers (*xiaoyou'er* 小優兒) to wait on the guests. When the guests arrive, drums (*gu* 鼓) sound (*xiang* 響). Later, the young male singers (*xiaoyou* 小優) begin to sing (*chang qilai* 唱起來) and the guests take their seats. Ximen Qing has Li Ming and the others pluck (tan 彈) their instruments (*yueqi* 樂器) and sing (*chang* 唱) ditties (*xiaoqu* 小曲). The drinking goes on til dusk. See Roy IV, 118-19.

- 64.908 The text (*zhu* 祝) read on the 10th day after Li Ping'er's death contains the idea that she and Ximen Qing should have lived in harmony (*xie* 諧) like a phoenix *qin*-zither (*luanqin* 鸞琴). See Roy IV, 111-14.
- 65.909 The chapter opening poem speaks of the parting of man and wife and the letting out (*fa* 發) of full voiced songs (*haoge* 浩歌; *Jiaozhu* note 5). See Roy IV, 121.
- 65.909 On the 14th day after Li Ping'er's death, Abbot Wu brings 16 Daoists to circumnambulate the coffin and transmit spells (*chuanzhou* 傳咒). They also do continuous readings of scripture (*zhuanjing* 轉經), perform (*yan* 演) the *Shengshen* [yu] *zhang* 生神[玉]章 (*Jiaozhu* note 8), the harrowing of purgatory (*po jiu youyu* 破九幽獄; *Jiaozhu* note 9), and call back the soul (*shezhao* 攝召; *Jiaozhu* note 10). See Roy IV, 121.
- 65.910 On the 15th day after Li Ping'er's death, officials come to mourn and the three young male singers (*xiaoyou* 小優) pluck and sing (*tanchang* 彈唱). See Roy IV, 123.
- 65.910-11 Not long after complaining that the Genyue project has exhausted both the officials and the people, Huang *zhushi* 主事 gives 106 taels of silver for Ximen Qing to use when he hosts Defender in Chief Liu Huang on behalf of Song Qiaonian. Ximen Qing is told that the musicians (*yueren* 樂人) will be taken care of and he needn't call any. See Roy IV, 124-25.
- 65.912 On the 21st day after Li Ping'er's death, Abbot Daojian leads 16 monks to Ximen Qing's to recite scripture (*niangjing* 念經). Their morning ceremonies involve big cymbals and drums (*dabo dagu* 大鈸大鼓). In the middle of the day their activities include doing a ritual to save the dead soul from hell (*zhaowang poyu* 召亡破獄; *Jiaozhu* note 28) and in the evening there is a puppet play (*ouxi* 偶戲; *Jiaozhu* note 31) performance by the coffin for the women; the men are separated from them by a screen. See Roy IV, 126-27.
- 65.912 On the 28th day after Li Ping'er's death, Lama Zhao and 16 monks come to recite (*nian* 念) foreign scriptures (*fanjing* 番經; *Jiaozhu* note 32) and set up an altar and do shamanistic dances of spirit possession (*tiaosha* 跳沙; *Jiaozhu* note 33). We are told that their mouths recite (*song* 誦) true words. See Roy IV, 127.
- 65.913 A couple of days later mourning singers (*gelang* 歌郎; *Jiaozhu* note 37) and performers of gong and drum exorcist plays (*luogu didiao* 鑼鼓地吊; *Jiaozhu* note 38) come before the

coffin and perform (*diao* 吊) “Five Demons Bedevil the Infernal Judge” (*Wugui nao pan* 五鬼鬧判; *Jiaozhu* note 39), “Patriarch Zhang is Confused by the Demons” (*Zhang tianshi zhuo guo mi* 張天師著鬼迷; *Jiaozhu* note 40), “Zhong Kui tricks the Little Demon” (*Zhong Kui xi xiaogui* 鍾馗戲小鬼; *Jiaozhu* note 41), “Laozi Passes Through Han Pass” (*Laozi guo Hanguan* 老子過函關; *Jiaozhu* note 42), “The Six Thieves Trouble Maitreya” (*Liuzei nao Mile* 六賊鬧彌勒; *Jiaozhu* note 43), “The Plum in the Snow” (*Xuelimei* 雪裏梅; *Jiaozhu* note 44), “Zhuang Zhou Dreams of Being a Butterfly” (*Zhuang Zhou meng hudie* 莊周夢蝴蝶; *Jiaozhu* note 45), “The Heavenly King Defeats Earth, Water, Fire, and Wind” (*Tianwang xiang di shui huo feng* 天王降地水火風; *Jiaozhu* note 46), “Dongbin with his Flying Sword Decapitates Yellow Dragon” (*Dongbin feijian zhan Huanglong* 洞賓飛劍斬黃龍; *Jiaozhu* note 47), and “Founding Emperor Zhao Escorts Jingniang for 1,000 Li” (*Zhao taizu qianli song Jingniang* 趙太祖千里送荊娘; *Jiaozhu* note 48). We are told that after all of the variety acts (*baixi* 百戲) had been performed (*diao* 吊), the female guests (*tangke* 堂客) watched from behind the curtain (*liannei guankan* 簾內觀看).²² See Roy IV, 128.

- 65.913 On the day Li Ping'er's coffin is to be moved out of the house (*fayin* 發引), Buddhist and Daoist drummers (*gushou* 鼓手) and players of music with light percussion (*xiyue renyi* 細樂人役) come to be in attendance. There are more than 100 sedan chairs in the procession, but there are also several tens of sedan chairs carrying hangers-on (*daozi* 搗子) and prostitutes (*fentou* 粉頭) from the licensed quarters (*sanyuan* 三院; *Jiaozhu* note 51). See Roy IV, 128.
- 65.914 When it is time for the coffin to move, resounding clappers (*xiangban* 象板; *Jiaozhu* note 54) are struck (*qiao* 敲) to signal the carriers to lift the coffin to their shoulders. See Roy IV, 129.
- 65.914-15 In the piece of parallel prose describing the funeral, there are these lines including onomatopoeia: “*Dongdong longlong* 冬冬嚨嚨, the ornamented mourning drum [*hua sanggu* 花喪鼓; *Jiaozhu* note 56] sounds [*shengxuan* 聲喧] without cease;/ *Dingding*

²² Something seems to be wrong with the text, but no suggestions are made by any of the editors of the text.

dangdang 叮叮當當, the gongs [*luo* 鑼] of the exorcism play [*didiao* 地吊] vibrate all the way to heaven.” The passage also includes mention of big and small gongs (*luoshai* 鑼篩; *Jiaozhu* note 62), fireworks (*huapao* 花炮), men on tall stilts (*gaoqiu han* 高蹺漢), boisterous (*rere naonao* 熱熱鬧鬧) dances featuring women pretending to pick lotus flowers (*cailian chuan* 採蓮船; *Jiaozhu* note 64), joking around (*sake dahun* 撒科打諢; *Jiaozhu* note 64), 16 handsome little Daoists striking (*ji* 擊) bells (*jin* 金) that lead one to paradise (*Jiaozhu* note 65) and playing (*zou* 奏) chimes of 8 different kinds of jade (*balang zhi ao* 八琅之璈; *Jiaozhu* note 66) that produces (*dong* 動) a strand of (*yipai* 一派) music fit for immortals (*xianyin* 仙音), 24 fat monks who hit (*pai* 排) large cymbals (*dabo* 大鈸) and hit (*qiao* 敲) large drums (*dagu* 大鼓), and six people dressed as mourning singers (*gelang* 歌郎; *Jiaozhu* note 75). After the parallel prose piece is finished there is a quatrain that includes mention of the sound of gongs and drums (*luogu* 鑼鼓) described by the onomatopoeic *dongdong* 冬冬 and of a sad sound (*aisheng* 哀聲). See Roy IV, 129-33.

65.915-16 At the funeral for Li Ping'er, Abbot Wu in a loud voice (*gaosheng* 高聲) proclaims (*xuannian* 宣念) a commemorative text. After that is finished, we are told that percussion music (*guyue* 鼓樂) sounded all the way to heaven (*xuantian* 喧天) and the sound of mourning (*aisheng* 哀聲) shook the earth and the coffin was taken out the southern gate. Mourners are already in place at the gravesite and sonorous woodwinds (*xiangqi* 響器) are blown (*chui* 吹) and bronze gongs and drums (*tongluo tonggu* 銅鑼銅鼓) are beaten (*da* 打). See Roy IV, 133-36.

65.916 At Li Ping'er's gravesite, there are more than ten sacrificial offerings from sing-song girls (*jinü* 妓女) of the two licensed brothels (*yuan* 院). See Roy IV, 136.

65.916-17 After Li Ping'er's spirit tablet is activated, percussion music (*guyue* 鼓樂) sounds all the way to heaven (*xuantian* 喧天) and fireworks are set off. As Wu Yueniang takes the spirit tablet home, the drummers (*gushou* 鼓手) played lightly percussive music (*xiyue* 細樂) and the 16 young Daoists blow woodwinds and beat percussion (*chuida* 吹打) on both sides. See Roy IV, 136-37.

- 65.918 We are told that on the the third day after Li Ping'er's burial, many of female members of Ximen Qing's family went to the gravesite to “warm her grave” (*nuanmu* 暖墓; *Jiaozhu* note 125). Besides the female guests (*tangke* 堂客), there were also the three sing-song girls (*changde* 唱的): Li Guijie, Wu Yin'er, and Zheng Aiyue, and four young male singers (*xiaoyou'er* 小優兒): Li Ming, Wu Hui, Zheng Chun, and Zheng Feng. See Roy IV, 141.
- 65.920 Ben Siniang's daughter is sold to Judicial Commissioner Xia as a concubine for 30 taels of silver. Ximen Qing says that previously Xia had mentioned that he was looking for two children (*haizi* 孩子) to promote (*taiju* 抬舉) to study (*xue* 學) plucking and singing (*tanchang* 彈唱). See Roy IV, 143.
- 65.921-22 As Defender in Chief Liu Huang makes his way to Ximen Qing's, all along the way there is drumming and the blowing of woodwinds (*guchui* 鼓吹). When he arrives at Ximen Qing's, there is percussion music (*guyue* 鼓樂) whose sound shakes the heavens (*sheng zhen yunxiao* 聲震雲霄) coming from members of the imperial music office (*jiaofang* 教坊) to greet him. In the hall, there are musical instruments: *zheng* 箏, seven-string *zheng* 箏, a set of hanging metal chimes (*fangxiang* 方響), a set of gongs (*yun'ao* 雲璈), the dragon horizontal flute (*longdi* 龍笛), and the hand pipe organ (*fengguan* 鳳管; *Jiaozhu* note 150, same as *sheng* 笙); lightly percussive music (*xiyue* 細樂; *Jiaozhu* note 151) starts up (*xiangdong* 響動). When all the guests have taken their places, percussive music (*guyue* 鼓樂) starts (*dong* 動) below (*xiabian* 下邊). Then the head of the actors (*lingguan* 伶官; *Jiaozhu* note 171) from the imperial music bureau (*jiaofang* 教坊) presents the list of items that could be performed (*shouben* 手本), music is played (*zouyue* 奏樂), and all of the performers display their talents, with plucking and singing (*tanchang* 彈唱) and ensemble dancing (*duiwu* 隊舞). The performances are said to have their (proper) rhythms (*jieci* 節次) and to “completely exhaust the richness of sound and appearance” (*jijin shengrong zhi sheng* 極盡聲容之盛). The play *Pei Jingong Huandai ji* 裴晉公還帶記 (*Jiaozhu* note 173) is performed (*banyan* 搬演). After doing one scene (*zhe* 折), the actors exit (*xiaqu* 下去). Then four leaders of the actors (*lingguan* 伶官) with *zheng* 箏, seven-string *zheng* 箏, *pipa*

琵琶, and harp (*konghou* 箜篌; *Jiaozhu* note 177) come forward and in a refined manner pluck (*tan* 彈) a ditty (*xiaochang* 小唱). They sing (*chang* 唱) a song-suite (*tao* 套) to the tune of “Yizhi hua” 一枝花 in the musical mode of “Nanlü” 南呂 (*Jiaozhu* note 178 for source). The text, which is concerned with affairs of state, is given. See Roy IV, 145-47.

65.922-23 After the song-suite is finished being sung (*changbi* 唱畢), we are told that before the soup had been laid out twice, music (*yue* 樂) had already been performed (*zou* 奏) three times. Defender in Chief Liu Huang has his attendants tip (*shangci* 賞賜) ten taels of silver to the performers and before long, leaves. As he does so, percussion music (*guyue* 鼓樂) and that of hand pipe organs (*sheng* 笙) and reeds (*huang* 簧) repeatedly is performed (*diezou* 迭奏) and the honor guard on either side of the street made a tremendous noise (*xuantian* 喧闐). See Roy IV, 147.

65.923-25 After Defender in Chief Liu Huang has left, Ximen Qing returns and gives food and drink to the actors (*lingguan* 伶官) and musicians (*yueren* 樂人), after which he sends them off, only retaining the four young male singers (*xiaoyou're* 小優兒), who are on official duty (*guanshen* 官身). Ximen Qing finds out that their names are: Zhou Cai, Liang Duo, Ma Zhen, and Han Bi (elder brother of Jinchuan'er and Yinchuan'er). Ximen Qing asks if they can sing (*chang* 唱) a song that he identifies only by the first line. Han Bi kneels and says that he and Zhou Cai know it. So they strum the *zheng* 箏 (*chouzheng* 箏) and strum (*bo* 撥) the *ruan* (*ruan* 阮), and arranging (*pai* 排) the red ivory inlaid (*hongya* 紅牙) clapper (*ban* 板), sing (*changdao* 唱道) this song to the tune of “Putian le” 普天樂. The text is given (*Jiaozhu* note 184 for source). The song is about separation and makes Ximen Qing want to cry. Ying Bojue immediately says that to Ximen Qing that the latter asked for that song to be sung because it was connected to his thoughts, which he guesses are of Li Ping'er. See Roy IV, 148-51.

65.925 Pan Jinlian, who overheard the singing of the song from behind a screen (*bi* 壁) and the conversation about it (which included Ximen Qing's complaint that when Li Ping'er was around all was well), goes to tell Wu Yueniang. See Roy IV, 151.

66.926 At the afterparty after Defender in Chief Liu Huang leaves, Ximen Qing orders the young male singers (*xiaoyou'er* 小優兒) to serve wine (*fengjiu* 奉酒) and sing (*chang* 唱) songs

(*qu* 曲). After three rounds are drunk, the guests are allowed to leave and Ximen Qing tips (*shang* 賞) the four young male singers (*xiaoyou* 小優) six mace of silver (*liuqian yinzi* 六錢銀子). They refuse, saying that today it was Song Qiaonian who sent out the summons (*chupiao* 出票) and they were performing as part of their official duties (*guanshen* 官身). They say they can't accept Ximen Qing's rich tip (*zhongshang* 重賞). Ximen Qing says that although it was part of their official duties (*guanchai* 官差), the tip was from him personally, and they shouldn't be afraid. They kowtow and accept the tip. See Roy IV, 154.

66.926-27 Abbot Wu sends people to Ximen Qing's to prepare for a ceremony for Li Ping'er the next day. The ten infernal judges in hell (*shiwang jiuyou* 十王九幽; *Jiaozhu* note 8) and dharma drums (*fagu* 法鼓) are set up. The next day the monks arrive and strike up (*dadong* 打動) loud music (*xiangyue* 響樂), there is reading of the various scriptures (*fengsong zhujing* 誦諸經), and the performance (*fuyan* 敷演) of the *Shengshen yuzhang* 生神玉章. See Roy IV, 154-57.

66.927 The proclamation (*bangwen* 榜文) at the ceremony for Li Ping'er contains the line “Alas! The *qin*- and *se*-zither now longer sing out together” (*Jie, qinse yi duanming* 嗟琴瑟以斷鳴; *Jiaozhu* note 22; the relationship between these two instruments was often used to talk about that between husband and wife). See Roy IV, 156.

66.928-29 At the ceremony for Li Ping'er, offerings are made three times, then music (*yinyue* 音樂) is played (*dadong* 打動). Later, music (*yinyue* 音樂) is again played and Patriarch Huang goes to the coffin to do the ceremony of summoning her soul (*shezhao yinhun* 攝召引魂). From a platform he performs (*yan* 演) the *Jiutian shengshen jing* 九天生神經 (*Jiaozhu* note 74). See Roy IV, 157-58.

66.930-31 In Zhai Qian's letter to Ximen Qing, he refers to Ximen Qing's loss of Li Ping'er as “the sorrow of drumming on the pot” (*gupen zhi tan* 鼓盆之嘆; *Jiaozhu* note 93; an allusion to Zhuang Zi losing his wife and beating on a pot as he sings a song of mourning for her). In the same letter, he praises Ximen Qing as an official by saying that all the people are singing the song of “Five Trousers” (*wuku zhi ge* 五褲之歌; *Jiaozhu* note 94; a song once sung by the people in praise of a particular good official). See Roy IV, 163.

- 66.931 Dai'an reports on the presents that Li Guijie, Wu Yin'er, Zheng Ai'yu'er, Han Chuan'er, Hong Si'er, and Qi Xiang'er of the licensed quarter (*yuanzhong* 院中) have brought and the gifts of a bolt of silk and two taels of silver given to them each. In the afternoon, the three young male singers Li Ming, Wu Hui, and Zheng Feng are summoned to wait on guests. See Roy IV, 164.
- 66.932-35 The ceremony for Li Ping'er continues with music (*yinyue* 音樂) played by the monks. Patriarch Huang mounts the platform again and recites (*niannian* 念念) something. The music (*yinyue* 音樂) stops and the Patriarch proclaims (*xuan* 宣) a *gāthā* (*jie* 偈). Later there is the recitation (*nian* 念) of the *Wuchu jing* 五廚經 (*Jiaozhu* note 137) and the *Bianshi shenzhou* 變食神咒 (*Jiaozhu* note 138). As part of the ceremony there is a lot of declamation (*nian* 念), and proclamation (*xuan* 宣/*xuanzou* 宣奏) by the leaders of the ceremony and the celebrants in chorus. One of the proclamations (*xuan* 念) is ten stanzas to the tune “Gua jinsuo” 挂金索. When Patriarch Huang goes out the gate as part of the ceremony, he is escorted with music (*yinyue* 音樂) by the priests. See Roy IV, 165-71.
- 66.935-36 After the ceremony for Li Ping'er, a feast is laid and the three young male singers (*xiaoyou* 小優兒) pluck and sing (*tanchang* 彈唱). Later, after Ximen Qing toasts his guests, the young male singers (*xiaoyou* 小優兒) start to pluck and sing (*tanchang* 彈唱). That evening the guests play drinking games (*xingling* 行令) and there is the blowing of bamboo woodwinds and the plucking of silk-stringed instruments (*pinzhu tansi* 品竹彈絲) until late at night. The young male singers (*xiaoyou'er* 小優兒) are given tips of three mace of silver (*sanqian yinzi* 三錢銀子). See Roy IV, 171-73.
- 67.938 In a description of Ximen Qing in his study (*shufang* 書房), we are told that the *qin*-zithers (*qin* 琴) and books (*shu* 書) were very elegant (*xiaosa* 瀟灑). See Roy IV, 175.
- 67.941-42 Zheng Aiyue's brother, Zheng Chun, brings a present from her for Ximen Qing. Ying Bojue calls Aiyue “his daughter” when he asks to eat some of the present. See Roy IV, 180.
- 67.943 Huang the Fourth tells of an acquaintance who is always locking his door and going off to sleep with prostitutes (*suchang* 宿娼). See Roy IV, 184.

- 67.946-49 In the company of First Degree Graduate Wen and Ying Bojue, Ximen Qing appreciates the snow (*shangxue* 賞雪) at home, opens some special wine, and has Zheng Chun, who is still around, stand to one side (*zaipang* 在傍) and pluck (*tan* 彈) his *zheng* 箏 and softly sing (*dichang* 低唱). Ximen Qing orders him to sing (*chang* 唱) a song-suite (*tao* 套) he identifies only by its first line (*Jiaozhu* note 47 for source), but before long they are interrupted. Ximen Qing gives Zheng Chun food and wine. Chunhong is also given some wine then ordered to clap his hands (*paishou* 拍手) and sing (*chang* 唱) southern-style songs (*nanqu* 南曲). Ximen Qing suggests that they play a drinking game (*xing ge ling* 行個令) in which Chunhong will sing (*chang* 唱) whenever anyone has to drink. The game involves coming up with a line that has the same number as a die that is thrown and which comes from poetry or song (*shicigefu* 詩詞歌賦) and has the word “snow” (*xue* 雪) in it and mentions a songhouse (*gelou* 歌樓). When Ying Bojue is fined a full glass of wine to drink, Chunhong claps his hands (*paishou* 拍手) and sings (*chang* 唱) the southern-style song (*nanqu* 南曲) “Zhuma ting” 駐馬聽 (*Jiaozhu* note 58 for source, which is *Baojian ji* 寶劍記). The text is given and the song itself describes snow. One of the lines Ying Bojue later quotes is from what he calls a line of song (*yiju chang* 一句唱) from a song to the tune of “Xiangluo dai” 香羅帶 (*Jiaozhu* note 70 for source). When Chunhong is again asked to sing (*chang* 唱), he again claps his hands (*paishou* 拍手) and sings (*chang* 唱) a song to the same tune (*qianqiang* 前腔; *Jiaozhu* note 73 for source, which is also the *Baojian ji* 寶劍記) that also mentions snow. See Roy IV, 188-93.
- 67.954 In text cut from this edition (see woodblock edition, 67/16b), Ximen Qing has Pan Jinlian fellatiate him and the musical metaphor is used (*pinxiao* 品簫). See Roy IV, 202.
- 68.690 The chapter title mentions Zheng Aiyue. See Roy IV, 211.
- 68.960 In the chapter opening poem, there is mention of wanting to use a jade horizontal flute (*yudi* 玉笛) to transmit leftover resentment (*Jiaozhu* note 4 for the allusion). See Roy IV, 211.
- 68.961 Ying Bojue and Huang the Fourth set up a banquet for the 7th day of the month for Ximen Qing at Zheng Aiyue’s. Ying tells Ximen Qing that they have gone to the trouble (*feishi* 費

- 事) to hire four women (*nü'er* 女兒) to sing (*chang* 唱) the *Xixiang ji* 西廂記. See Roy IV, 213.
- 68.961-62 On the 5th of the month, nuns come and recite (*fengsong* 諷誦) the *Huayan jing* 華嚴經 and the *Jingang jing* 金剛經 (*Jiaozhu* notes 9-10), and to continuously recite (*zhuanlian* 轉念; *Jiaozhu* note 11) the *Sanshiwu Fo ming jing* 三十五佛名經 (*Jiaozhu* note 12). They also strike (*qiao* 敲) “wooden fish” (*muyu* 木魚; *Jiaozhu* note 15) and hit (*ji* 擊) hand chimes (*shouqing* 手磬; *Jiaozhu* note 16) as they recite (*nian* 念) scripture. The nuns are said to continue to make a fuss (*luan* 亂) till the first watch of the night. See Roy IV, 213-14.
- 68.963 The bulk of the quatrain quoted at the end of the narrator’s comments on how dangerous nuns are, as well as some of the comments themselves, is from the play the *Baojian ji* 寶劍記 (*Jiaozhu* notes 19 and 22). See Roy IV, 215-16.
- 68.963 Ying Bojue gives advice to Ximen Qing that will, he says, allow the latter to not “ring a bell and beat drum” (*yaoling dagu* 搖鈴打鼓; draw attention to himself). See Roy IV, 216.
- 68.965-66 When Ximen Qing arrives at the gates to the licensed quarters (*yuanmen* 院門), the attendants get out of his way and the officers (*paizhang* 排長; *Jiaozhu* note 48) stay standing, not daring to kneel. At Zheng Aiyue’s, Ximen Qing orders that there is no need for the blowing of woodwinds and beating of percussion (*chuida* 吹打) and that they can stop the percussion music (*guyue* 鼓樂). Before long, the four sing-song girls (*jinü* 妓女) who are to sing (*chang* 唱) the *Xixiang ji* 西廂記 come out and kowtow to Ximen Qing. Ying Bojue tells Huang the Fourth that later when they sing (*chang* 唱), there should only be the accompaniment of the beating of drums (*dagu* 打鼓) and no blowing of woodwinds with beating of drums (*chuida* 吹打). The two young male singers (*xiaoyou* 小優) stand on the side (*zaipang* 在傍) and pluck and sing (*tanchang* 彈唱). After plucking and singing (*tanchang* 彈唱) for a while (*yihui* 一回), they exit (*xiaqu* 下去). See Roy IV, 219-21.
- 68.966 After the young male singers yield the floor, the narrator says, “Truly, the wine was *lüyi* and the songs [*cige* 詞歌] were “Jinlü” 金縷. The four sing-song girls (*jinü* 妓女) sing

(*chang* 唱) the act (*zhe* 折) called “Youyi zhongyuan” 遊藝中原 (*Jiaozhu* note 53 for source, first act of *Xixiang ji* 西廂記). See Roy IV, 221.

- 68.966-67 Wu Yin'er sends Wu Hui and her maid Lamei to Ximen Qing at Zheng Aiyue's. Ximen Qing gives them three mace of silve (*sanqian yinzi* 三錢銀子) and tells them to bring Wu Yin'er over. See Roy IV, 221-22.
- 68.967 Zheng Aiyue says that Ying Bojue and Zheng Chun are partners and when the latter is on official business (*dangchai* 當差) or out selling songs (*gongchang* 供唱) they are always together. See Roy IV, 222.
- 68.967 At Zheng Aiyue's the sing-song girls (*jinü* 妓女) sing (*chang* 唱) a song-suite (*tao* 套) [from the *Xixiang ji* 西廂記], “Banwan zeibing” 半萬賊兵. Ximen Qing talks with the one who sang (*chang* 唱) the part of Yingying 鶯鶯, Han Xiaochou'er, niece of Han Jinchuan. She is only 13 and Ximen Qing says that she will grow up to be a good woman (*hao furen'er* 好婦人兒) since she is clever in her motions and sings (*chang* 唱) well. See Roy IV, 222-23.
- 68.967-69 Wu Yin'er comes over to Zheng Aiyue's while Ximen Qing is there. He notices that she is in mourning and finds out that it is for Li Ping'er. Ying Bojue says that since she isn't serving wine she should sing (*chang* 唱) something for them to listen to, and threatens to leave. Huang the Fourth and Li the Third get the sisters (*jie'er* 姐兒; Zheng Aiyue and Zheng Aixiang) to serve wine. They set down their instruments (*yueqi* 樂器). Then Wu Yin'er joins them and they sit on the side of the feast (*zai xipang* 在席旁), and joining their voices (*hezhe shengyin* 合着聲音), they open their red lips (*qi zhuchun* 啟朱唇), reveal their white teeth (*lou haochi* 露皓齒) and the words comes out of the beauties' mouths (*ci chu jiaren kou* 詞出佳人口) and they sing (*chang* 唱) (the song that begins) “Sannong meihua” 三弄梅花 to the tune of “Fendie'er” 粉蝶兒 in the musical mode of “Zhonglü” 中呂 (*Jiaozhu* note 63 for source, which is a *nanbei hetao* 套 song-suite). Only the first line is given. We are told that truly it had the sound (*xiang* 響) of (music that could) split stones (*lieshi* 裂石) and (cause the) drifting clouds (*liuyun* 流雲) (to stop). Ying Bojue offers them wine but is forced to kneel before they will take it. Zheng Aiyue hits him. See Roy IV, 223-26.

- 68.970 Later at the party at Zheng Aiyue’s, Ximen Qing plays a game with Wu Yin’er while below (*xiabian* 下邊) the four sing-song girls (*jinü* 妓女) pick up their instruments (*yueqi* 樂器) and pluck and sing (*tanchang* 彈唱) to accompany the others’ drinking (*yajiu* 呀酒; *Jiaozhu* note 67). See Roy IV, 226.
- 68.970 Zheng Aiyue wants Ximen Qing to stay over but he says there are two problems with that. One is that Wu Yin’er is there, and the other is that now an official and up for evaluation (*kaocha* 考察; *Jiaozhu* note 78). See Roy IV, 228.
- 68.973 Zheng Aiyue tells Ximen Qing that Wang Sanguan has been paying Li Guijie 30 taels a month for the right to stay with her (*xieqian* 歇錢; *Jiaozhu* note 82). We are told that she knows about this because she is always going to sing (*chang* 唱) in the Wang household. Ximen Qing tells Aiyue that he will send 30 taels to retain (*bao* 包) her. See Roy IV, 231-33.
- 68.973 When Zheng Aiyue tells Ximen Qing about Madame Lin and what he can do to get back at Wang Sanguan and Li Guijie, the narrator says that that fit his tempo (*hezhe ta de banyan* 合着他的板眼; *Jiaozhu* note 88; *ban* 板 is the beat of the clapper at the beginning of a measure and *yan* 眼 are any subsidiary beats). See Roy IV, 232.
- 68.974-76 When Ximen Qing returns to the party after being with Zheng Aiyue, the four sing-song girls (*jinü* 妓女) pick up their instruments (*yueqi* 樂器) and pluck and sing (*tanchang* 彈唱). When Ximen Qing is about to take his leave, he orders the four sing-song girls (*jinü* 妓女) to sing (*chang* 唱) a song he only identifies by its first line. Han Xiaochou’er says that they know it and they pick up their *pipa* 琵琶, slowly release their dainty voices (*kuanfang jiaosheng* 款放嬌聲), and setting the key sing (*naqiang changdao* 拿腔唱道). This song is labeled a “little song” (*ci’er* 詞兒) by the narrator. After wine is served out, a second stanza is sung (*chang* 唱) and this process is repeated twice again, for a total of four stanzas. When he leaves, Ximen Qing has Dai’an distribute 11 packets of varying size containing tips (*shangci* 賞賜). The four sing-song girls (*jinü* 妓女) and Wu Hui, Zheng Feng, and Zheng Chun all get three mace of silver (*sanqian* 三錢) apiece, while the cook gets five mace (*wuqian* 五錢). The three courtesans (*changde* 唱的), Zheng Aiyue, Zheng Aixiang, and Wu Yin’er, kowtow to Ximen Qing. See Roy IV, 236-37.

- 68.977 The party at Zeng Aiyue’s continues after Ximen Qing leaves, with song, dance, blowing of woodwinds and plucking of stringed instruments (*gewu chuitan* 歌舞吹彈) and doesn’t break up until midnight. See Roy IV, 238.
- 69.981 In the chapter opening poem, there is a reference to Sima Xiangru and his *qin*-zither (*qin* 琴; *Jiaozhu* notes 1 and 3). See Roy IV, 244.
- 69.983-84 When Dame Wen is talking up Ximen Qing to Madame Lin, she says that he has no less than several tens of dancing girls (*wunü* 舞女) and favored concubines. She also says as for the 100 philosophers (*zhizi baijia* 諸子百家) he can read them in a glance. She also says that [his voice is like] jade chimes or metal bells being struck (*jiyu qiaojin* 擊玉敲金; *Jiaozhu* note 19 interprets as implying he is very knowledgeable of music, Roy takes as referring to his voice). See Roy IV, 248.
- 69.985 Ximen Qing goes with Ying Bojue to Xie Xida’s for the latter’s birthday feast. Xie has provided two sing-song girls (*changde* 唱的) but Ximen Qing only drinks a couple of cups of wine and leaves. See Roy IV, 250.
- 69.986 When Ximen Qing goes to visit Madame Lin, he notices that in the Hall of Integrity and Righteousness (*Jieyi tang* 節義堂), on both sides there are arranged books and paintings and the *qin*-zithers (*qin* 琴) and books are said to be elegant (*xiaosa* 瀟灑). Before Dame Wen comes out again to him, a bell (*ling'er*) on the curtain sounds (*xiang*). See Roy IV, 251-52.
- 69.989-90 Ximen Qing orders people to spy on Wang Sanguan to see who enticed him to patronize the licensed quarter (*yuan* 院) and whose establishment he goes to. When he gets the lists, he crosses out Li Guijie, Qin Yuzhi’er, Sun Guazui, and Zhu Rinian from them and orders the arrest of the rest (he wants to scare Wang Sanguan). Some of those who are now in trouble go to ask help of Li Guijie. See Roy IV, 260.
- 69.991 A saying is quoted, the first line of which is: “For being perverse, nothing equals a sing-song girl” (*guai bu guo changde* 乖不過唱的). See Roy IV, 263.
- 69.995 When Wang Sanguan comes to see Ximen Qing in his reception hall (*keting* 客廳), there is no mention of a *qin*-zither (*qin* 琴) on display there. See Roy IV, 268.

- 69.999 We are told that Ximen Qing broke off relations with Li Guijie (because of Wang Sanguan) and does not summon Li Ming to come sing (*chang* 唱) songs (*qu* 曲). See Roy IV, 275-76.
- 70.1000 The chapter opening poem mentions the watchtower drum and horn (*gu jiao* 鼓角) sounding (*xuan* 喧). See Roy IV, 277.
- 70.1011 When the various officials in the capital go to pay their respects to Defender in Chief Zhu Mian, they hear drums (*gu* 鼓) begin to sound (*xiangdong* 響動), described by the onomatopoeic *dongdong* 冬冬, on the eastern side of the mansion. We are told that since the officials have come to offer congratulations, there are a good quantity (*xuduo* 許多) of actors (*lingguan* 伶官) from the imperial music office (*jiaofang* 教坊) playing music (*dongyue* 動樂). When Zhu himself arrives and gets out of his sedanchair, the music (*yue* 樂) stops, but after a bit the sound of music (*yuesheng* 樂聲) begins to sound (*xiangdong* 響動) inside the mansion. When the officials are inside toasting Zhu, below the stairs (*jiexia* 階下) a strain (*yipai* 一派) of antique music (“Xiaoshao” 簫韶) fills the ears (*ying'er* 盈耳) and two ranks of silk-string instruments and bamboo woodwinds (*sizhu* 絲竹) sound in harmony (*heming* 和鳴). See Roy IV, 296-98.
- 70.1012 In a parallel prose passage describing Zhu Mian and his splendor that is borrowed from the *Baojian ji* 寶劍記 (*Jiaozhu* note 154), there is mention of ivory clappers (*xiangban* 象板) and silver *zheng* (*yinzheng* 銀箏), a blocking (*paichang* 排場) of a puppet (*kuilei* 傀儡) performance that is exciting (*renao* 熱鬧), the songs (*ge* 歌) of famous consorts (the name of one in particular, Xue'er 雪兒 of the Tang dynasty, is used to stand in for the lot; *Jiaozhu* note 163), and the startled hearing (*jingwen* 驚聞) of three thousand lucious songs (*liqu* 麗曲; *Jiaozhu* note 164). See Roy IV, 298.
- 70.1012-14 After the quests are seated at the banquet at Zhu Mian's, we are told that a troupe (*yiban'er* 一班兒) of five actors (*paiyou* 俳優) came forward with *zheng* 箏, seven-string *zheng* 箏, and *pipa* 琵琶, and only then did the harp (*konghou* 箜篌) sound (*xiang* 響), and with ivory clappers (*xiangban* 象板) with red ivory inlay (*hongya* 紅牙), sang (*chang* 唱) a song-suite (*tao* 套) in the musical mode of “Zhengong” 正宮, beginning with the tune

“Duanzheng hao” 端正好 (*Jiaozhu* note 170 for source, which is the *Baojian ji* 寶劍記). The narrator says that truly the leftover sound (*yuyin* 餘音) lingered around the rafters (for three days) (*raoliang* 繞梁) and the sound (*sheng* 聲) was pure (*qing* 清) and the tone (*yun* 韻) beautiful (*mei* 美). The text, which curses Zhu Mian’s confederate, Gao Qiu, is given. There are three rounds of drinking, and after the song-suite (*tao* 套), or perhaps a new one (the text is vague), is done being sung (*geyin* 歌吟), Zhu Mian sees off his main guests. We are told that when he returns to the hall the music (*shengyue* 樂聲) stops. See Roy IV, 299-302.

71.1016 The chapter opening poem (*Jiaozhu* note 2 for source) mentions temporarily stopping strumming (*gu* 鼓) the *qin*-zither (*qin* 琴) in one’s lap in favor of reading and ends with a line that calls to mind the famous story of Yu Boya 俞伯雅 and Zhong Ziqi 鍾子期 by mentioning high mountains and running waters (*gaoshan liushui* 高山流水) and the concept of knowing the tone (*zhiyin* 知音; *Jiaozhu* note 5). See Roy IV, 306.

71.1017-21 In the capital, Ximen Qing pays a visit to Eunuch He, uncle of his future junior colleague, He Yongshou. We are told that Eunuch He at home has taught (*jiao* 教) a group of 12 male servants to play woodwind and percussion music (*chuida* 吹打). Their two teachers/masters (*shifan* 師範) bring them out to kowtow to Ximen Qing. Eunuch He orders that bronze gongs and bronze drums (*tongluo tonggu* 銅鑼銅鼓) be carried out and put in the front of the hall (*tingqian* 廳前). Then they blow their woodwinds and beat their percussion (*chuida* 吹打) and the music starts up (*dongqi yue lai* 動起樂來). We are told that truly the sound shook the heavens (*shengzhen yunxiao* 聲震雲霄) and the tone startled the fish and birds (*yunjing yuniao* 韻驚魚鳥). After the woodwind and percussion music (*chuida* 吹打) is done, three young male servants and the teachers/masters (*shifan* 師範), in front of the banquet area (*yanqian* 筵前), playing silver *zheng* (*yinzheng* 銀箏), ivory clappers (*xiangban* 象板), three-string (*sanxian* 三弦), and *pipa* 琵琶, sing (*chang* 唱) a song-suite (*tao* 套) in the musical mode of “Zhengong” 正宮 beginning with the tune “Duanzheng hao” 端正好. The text is given (*Jiaozhu* note 19 for source, which is act 3 of the *zaju* 雜劇 play *Fengyun hui* 風雲會). After the performance, Ximen Qing has Dai’an

tip (*shangci* 賞賜) the cooks, woodwind and percussion (*chuida* 吹打) performers, and the various servants (*gese renyi* 各色人役). See Roy IV, 307-16.

- 71.1018-21 In the song-suite sung at Eunuch He’s the arias are all sung by the founding emperor of the Song dynasty, Zhao Kuangyin, who has come to see his minister, Zhao Pu. Zhao Kuangyin mentions listening to lectures (*tingjiang* 聽講, *ting jiangshu* 聽講書) and says that talking about the classics surpasses holding banquets (*kai yan* 開宴) that feature beautifully dressed women (*hongzhuang* 紅妝). He also mentions inscribing bronze bells (*zhong* 鍾) to record merit and the use of torches and drums (*gu* 鼓) in night battle. See Roy IV, 310-15.
- 71.1022 When talking about how personnel changes in offices, Eunuch He tells Ximen Qing “Yamens are just that kind of puppet play yamens” (*Yamen shi ren ouxi yamen* 衙門是恁偶戲衙門). See Roy IV, 317.
- 71.1025 Ximen Qing is invited to stay at Eunuch He’s and stays up late talking with He Yongshou, who has the family’s private musicians (*jiayue* 家樂) pluck and sing (*tanchang* 彈唱). See Roy IV, 321.
- 71.1029 The next night Ximen Qing again stays up with He Yongshu. They drink and the family’s private musicians (*jiayue* 家樂) sing (*gechang* 歌唱). See Roy IV, 329.
- 71.1029 At Eunuch He’s, Ximen Qing has sex, as a kind of last resort, with his male servant Wang Jing. The narrator comments on this by quoting a couplet about settling for Hongniang 紅娘 when Cui Yingying 崔鶯鶯 is unavailable (*Jiaozhu* note 107). See Roy IV, 329.
- 71.1029-30 In a parallel prose passage describing the imperial court, there is mention of the beating of three tatoos (*leidie santong* 擂疊三通) on drums that shake heaven (*zhentian gu* 振天鼓), the sound of which is described by the onomatopoeic *longlong dongdong* 龍龍冬冬, and the beating (*zhuang* 撞) of 108 beats (*xia* 下) on the everlasting joy bells (*changle zhong* 長樂鐘; *Jiaozhu* note 132), the sound of which is described by the onomatopoeic *kengkeng nongnong* 鏗鏗鎗鎗 (*Jiaozhu* note 131). An edict is transmitted and its proclamation listened to (*chuanxuan tingzhi* 傳宣聽旨). The whip that calls for silence (*sujing bian* 肅靜鞭) is said to sound (*xiang* 響) *lalaguagua* 刺刺刮刮 (*Jiaozhu* note 153) three times

(*sansheng* 三聲) in front of the jade stairs (*yujie qian* 玉階前). The passage is borrowed from the *Shuihu zhuan* 水滸傳 (*Jiaozhu* note 117). See Roy IV, 331-32.

- 72.1035 The chapter title mentions Ying Bojue helping Li Ming clear up a case of injustice. See Roy IV, 342.
- 72.1035 Either Chunhong or Lai'an is given the job of helping to chaperone Chen Jingji when he goes to the back part of the compound to get things stored there. See Roy IV, 343.
- 72.1043-45 Home again, and sitting by the fire with Ying Bojue, Ximen Qing makes arrangements for four young male singers (*xiaoyou'er* 小優兒), Wu Hui, Zheng Chun, Zheng Feng, and Zuo Xun, to come be in attendance the next day at a feast to welcome He Yongshou to Qinghe. Ying Bojue asks why Li Ming was not sent for. The young male singers (*xiaoyou'er* 小優兒) arrive and kowtow to Ximen Qing. When He arrives in the afternoon, the four young male singers (*xiaoyou* 小優) with silver *zheng* (*yinzheng* 銀箏), ivory clappers (*xiangban* 象板), jade *ruan* (*yuruan* 玉阮), and *pipa* 琵琶, offer wine to the guests. After He Yongshou leaves, Ximen Qing sends off the young male singers (*xiaoyou'er* 小優兒). There is no unambiguous description of their singing at the feast. See Roy IV, 354-57.
- 72.1045 Pan Jinlian fellatiates Ximen Qing and the musical metaphor (*pin luanxiao* 品鸞簫) is used. See Roy IV, 358.
- 72.1047-48 When Wang Sanguan invites Ximen Qing over, he summons two young male singers (*xiaoyou'er* 小優兒) to pluck and sing (*tanchang* 彈唱). After Ximen Qing comes, he orders them to take up their instruments (*yueqi* 樂器), enter, and pluck and sing (*tanchang* 彈唱). Madame Lin objects and chases them away. See Roy IV, 360-62.
- 72.1048-51 After Wang Sanguan becomes Ximen Qing's adopted son, Madam Lin tells Ximen Qing to get comfortable and the young male singers (*xiaoyou* 小優) begin to pluck and sing (*chang qilai* 彈唱起來). In front of the banquet (*xiqian* 席前) they sing (*chang* 唱) a song-suite (*tao* 套) that begins with the tune “Xin shui ling” 新水令 (*Jiaozhu* note 83 for source, where it is labeled “Winter Scene” or “Dongjing” 冬景). The text is given, and it describes winter, which matches the season in which it is sung. See Roy IV, 363-68.
- 72.1049-51 In the song-suite sung at Wang Sanguan's, in one song alone (“Zhe gui ling”) there is mention of an embroidered spread (*jin paichang* 錦排場), 16 year-old immortal-like maids

and 16 (or 16 year-old) boy singers (*getong* 歌童), marvelous dancing (*miaowu* 妙舞), the modulation of musical notes (*huan yu yi gong* 換羽移宮), pure singing (*qing'ou* 輕謳), and slow strumming (*manbo* 慢撥). Other songs in the suite mention silver *zheng* (*yinzheng* 銀箏) and jade pipes (*yuguan* 玉管), metal bells (*jinzhong* 金鐘), and dancing skirts (*wuqun* 舞裙). Near the end of the suite, the drum on the watchtower (*jingu* 禁鼓), the “singing” of neighboring roosters (*linji chang* 鄰雞唱) and the end of the blowing of an ornamented horn (*huajiao zhong* 畫角終) are mentioned. See Roy IV, 365-68.

- 72.1052 When Ximen Qing goes with Wang Sanguan into the latter’s study, the four young male singers (*xiaoyou'er* 小優兒) pluck and sing (*tanchang* 彈唱) off to one side (*zaipang* 在傍). When Ximen Qing leaves, he gives them a tip (*shang* 賞) of three mace of silver (*sanqian yinzi* 三錢銀子). See Roy IV, 368-69.
- 72.1056 An Chen sends a messenger to Ximen Qing to arrange for borrowing his house to host the ninth son of Cai Jing, Cai Xiu. Ximen Qing asks whether actors (*xizi* 戲子) are needed and is told to use Haiyan actors (*Haiyan de* 海鹽的) rather than “locals” (*zheli de* 這裡的). Ximen Qing sends Dai’an to go arrange for the actors’ (*xizi* 戲子) attendance. See Roy IV, 375.
- 72.1056 Ximen Qing arranges for some young male singers (*xiaoyou'er* 小優兒) from the licensed quarters (*yuanzhong* 院中) to come in the evening of Meng Yulou’s birthday to pluck and sing (*tanchang* 彈唱). See Roy IV, 375.
- 72.1057-58 Ying Bojue is on his way to invite Ximen Qing’s wives to come celebrate his new son’s first month (*manyue* 滿月) when he runs into Li Ming, come to seek help from him. Ying at first rejects the present Li Ming has brought, but is then persuaded to accept it. See Roy IV, 375-77.
- 72.1059 Ximen Qing tells Ying Bojue that he will have actors (*xizi* 戲子) and four young male singers (*xiaoyou'er* 小優兒) at the banquet for Cai Xiu. Ying takes Li Ming to apologize to Ximen Qing and the apology is accepted. See Roy IV, 379-81.
- 72.1061-62 When Ying Bojue talks to Li Ming after Ximen Qing accepted his apology, Ying stresses that nowadays flattery (*fengcheng* 奉承) is most important. He tells Li Ming to have Li Guijie show up for Meng Yulou’s birthday. When Li Ming arrives at Ximen Qing’s he is

treated well and sent off to eat with two other young male singers (*xiaoyou* 小優), Han Zuo and Shao Qian. See Roy IV, 382-83.

73.1063 The chapter title mentions that Pan Jinlian gets mad at the singing of “Yi chuixiao” 憶吹簫 (“I remember her playing the vertical flute,” which will call to mind the musical metaphor for fellatio), and Yu Dajie singing (*chang* 唱) “Nao wugeng” 鬧五更 (*Jiaozhu* note 2). See Roy IV, 384.

73.1065-68 At the party celebrating Meng Yulou’s birthday, the two young male singers (*you’er* 優兒), with silver *zheng* (*yinzheng* 銀箏), ivory clappers (*xiangban* 象板), and moon-faced *pipa* (*yuemian pipa* 琵琶), in front of the banquet (*xiqian* 席前) pluck and sing (*tanchang* 彈唱). Li Ming arrives and Wu Yueniang asks them if they can sing (*chang* 唱) a song she identifies only by its first line (*Jiaozhu* note 17 identifies as a song-suite and gives source). Han Zuo says that they can sing it, but just when they are picking up their instruments (*yueqi* 樂器) and about to pluck and sing (*tanchang* 彈唱), Ximen Qing tells them to sing (*chang* 唱) for him a song-suite (*tao* 套) he identifies by its first line (“Yi chuixiao” 憶吹簫; *Jiaozhu* note 1 for source). We are told that the two young male singers (*xiaoyou* 小優) hurriedly change the tune (*gaidiao* 改調) and sing (*chang* 唱) to the tune “Ji xianbin” 集賢賓. The text of the suite is given. Midway into the suite, the narrator tells us that Pan Jinlian knew when the song-suite was picked that Ximen Qing was thinking of Li Ping’er. When one of the songs describes the woman being mourned for in the song-suite as a virgin who bled when she and the persona in the song-suite had sex, Pan Jinlian purposely tries to shame (*xiu* 羞) Ximen Qing by saying that Li Ping’er, as a remarried woman, was not a virgin. Ximen Qing protests that he only knows what’s in the song and nothing else. The singing then continues. After the song-suite is sung to its end (*changbi* 唱畢), Pan Jinlian is still angry and she and Ximen Qing have an argument that then makes Wu Yueniang mad. See Roy IV, 387-92.

73.1069-70 On Meng Yulou’s birthday, Li Ming is later sent from the back quarters, where the women are, to sing for the male guests in the front. Li Ming gets some long-life noodles to eat, then prepares to pluck and sing (*tanchang* 彈唱). Ying Bojue wants Wu Yueniang’s brother to pick a song (*qu’er* 曲兒) to order (*fenfu* 分付) him to sing. The brother says

don't trouble (*suoluo* 索落) him, let him pick whatever he is practiced at (*shoude* 熟的). Ximen Qing says that his brother-in-law likes to hear (*hao ting* 好聽) the song-suite (*tao* 套) to the tune “Wapen” 瓦盆 (*Jiaozhu* note 39 for source). Li Ming thereupon tunes the bridges on his *zheng* 箏 (*zhengpai yanzhu* 箏排雁柱), slowly tunes the icy strings (*kuan ding bingxian* 款定冰弦), and sings (*chang* 唱) the song-suite (*tao* 套). Only the first line of the first song is quoted. When he later sends off Li Ming, Ximen Qing tells him to come again early the next day to be in attendance. See Roy IV, 393-95.

73.1071 Wu Yueniang complains to Ximen Qing about the two young male singers (*xiaoyou* 小優) who sang at Meng Yulou's birthday. She dislikes the fact that they were new (*xin* 新) and calls them little cuckholds (*xiao wangbazi* 小王八子). She says that as for their singing (*chang* 唱), they can't sing (*buhui chang* 不會唱), it's all nothing but “Sannong meihua” 三弄梅花. Pan Jinlian butts in and again complains about the singing of “Yi chuixiao” 憶吹簫 and the idea that Li Ping'er was a virgin, making a pun on the name of the song by inserting Li Ping'er's surname (*Yi chui xiao Li chuixiao* 憶吹簫李吹簫). See Roy IV, 396.

73.1072-73 Because she wants to listen to the three nuns proclaim (*xuan* 宣) (precious) scrolls (*juan* 卷), Wu Yueniang sends off Ximen Qing. The women encircle Nun Xue to listen to her tell stories about the Buddhist dharma (*shuo Fo fa* 說佛法). See Roy IV, 398-99.

73.1073-74 Pan Jinlian continues to complain about the singing of “Yi chuixiao” 憶吹簫. Now she says that it is not appropriate to sing such a song of separation (*libie* 離別) on Meng Yulou's birthday. Wu Yueniang has to explain what the fuss is all about. Meng says that it is Pan Jinlian who knows the ins and outs of songs (*quzi li ciwei* 曲子裡滋味). Wu Yueniang says that there isn't a song (*qu'er* 曲兒) that Pan Jinlian doesn't know, that if you mention the beginning of one (*tiqu tou'er* 題起頭兒) she will know the end (*wei'er* 尾兒). As for the rest of them, if you summon a woman balladeer (*chang laopo* 唱老婆) or young male singer (*xiaoyou'er* 小優兒), they only know what's being sung forth (*chang chulai* 唱出來) and that's it. She complains that Pan Jinlian insists (*pian* 偏) on pointing out what section of song (*nayi duan'er* 那一段兒唱) was not sung (*changde* 唱的) right,

which line was sung (*chang* 唱) wrong, and which section (*jie'er* 節兒) was left out. See Roy IV, 400-401.

73.1075-79 When Nun Xue begins telling (*jiangshuo* 講說) her tale about Buddhist dharma (*Fo fa* 佛法), she begins by reciting (*nian* 念) a *gāthā* (*jie* 偈) and then tells the story of Chan Master Wujie 五戒禪師 (See Renmin edition, p. 1076, note 1 on the source for the story). See Roy IV, 402-406.

73.1079-81 After Nun Xue’s story, Wu Yueniang asks Yu Dajie to sing (*chang* 唱) a “Nao wugeng” 鬧五更 (*Jiaozhu* note 2). Yu Dajie tunes her strings (*tiaoxian* 調弦) and in a loud voice (*gaosheng* 高聲) begins by singing (*chang* 唱) to the tune of “Yu jiao zhi” 玉交枝. The text is given. See Roy IV, 407-12.

73.1081 In the “Nao wugeng” 鬧五更 sung by Yu Dajie, there is a reference to the Temple of the God of the Sea (Haishen miao 海神廟) where Wang Kui 王魁 and Guiying 桂英 swore an oath to be faithful to each other and which he broke. This story was many times turned into a play (*Jiaozhu* note 102). See Roy IV, 400-401.

74.1086 The chapter title mentions Wu Yueniang listening to the proclamation (*xuan* 宣) of the precious scroll (*juan* 卷) of the story of Huang-shi 黃氏 (*Jiaozhu* note 1). See Roy IV, 420.

74.1087 In text cut from the Renmin edition and *Jiaozhu* (see woodblock edition, 74/2a), when Pan Jinlian fellatiates Ximen Qing, we are told that she uses her tongue to stimulate the “strings of his *qin*-zither” (*qinxian* 琴絃). The playing the vertical flute metaphor (*ba xixiao chui* 把紫簫吹) is also used. See Roy IV, 421-23.

74.1089 When Ximen Qing goes to the main hall to check on the preparations for the banquet for Cai Xiu, the Haiyan actors (*Haiyan zidi* 海鹽子弟) Zhang Mei, Xu Shun, and Gou Zixiao are there, and the *sheng* 生 and *dan* 旦 actors have brought their trunks (*xixiang* 戲箱). Li Ming and three other young male singers (*xiaoyou* 小優) have arrived and kowtow to him. Ximen Qing sends them to be fed, with the instructions that Li Ming and two of the others are to go sing (*chang* 唱) in the front (*qianbian* 前邊), while Zuo Shun is to go to the back (*houbian* 後邊) to wait on the female guests (*tangke* 堂客). See Roy IV, 425-26.

74.1089 On the day of the banquet for Cai Xiu, Wang Liu’er sends Shen Erjie to take a present for Meng Yulou’s birthday. See Roy IV, 426.

- 74.1090 Li Guijie also arrives at Ximen Qing’s with a birthday present for Meng Yulou. Wu Yueniang speaks up for her. See Roy IV, 427-28.
- 74.1092 Song Qiaonian and An Chen arrive early for the banquet for Cai Xiu and instruct the actors (*xizi* 戲子) to be diligent (*yongxin* 用心). Song Qiaonian gives Ximen Qing 12 taels of silver to take care of the expenses of the banquet. See Roy IV, 429-30.
- 74.1092 When Song Qiaonian looks around at Ximen Qing’s, he notices that the books, paintings, and antiques (*shu hua wenwu* 書畫文物) exhausted the best available at the time (*ji yishi zhi sheng* 極一時之盛). There is no specific mention of musical instruments. See Roy IV, 430.
- 74.1093-94 Before Cai Xiu has arrived, An Chen and Song Qiaonian have the *sheng* 生 and *dan* 旦 actors come forward (*zai shang* 在上) and sing (*chang* 唱) southern-style songs (*nanqu* 南曲). An Chen tells the actors to sing (*chang* 唱) “Yichun ling” 宜春令 to accompany their drinking (*fengjiu* 奉酒). Thereupon the secondary female actor (*tiedan* 貼旦) sings (*changdao* 唱道) the song-suite (*Jiaozhu* note 19 for source, which is Li Rihua’s southern-style version of the *Xixiang ji* 西廂記). The text is given. There is one section of the arias in which a stage direction indicates that it is sung by Hongniang 紅娘 (abbreviated as *Hong* 紅) and two where the directions indicate that the *sheng* 生 actor (would be playing Zhang sheng 張生) is to sing. These most likely have been copied into the novel with the rest of the song-suite, which as we are told, is sung by one actor (the specialist in *tiedan* 貼旦 roles). After the suite is finished, there is news that Cai Xiu has arrived. See Roy IV, 431-33.
- 74.1093-94 In the song-suite from the southern version of *Xixiang ji* 西廂記, Hongniang 紅娘 is looking forward to Zhang’s marriage to Cui Yingying 崔鶯鶯 and she mentions the playing of panpipes (*fengxiao* 鳳簫; *Jiaozhu* note 31), ivory clappers (*xiangban* 象板), embroidered *se*-zithers (*jinse* 錦瑟), and phoenix hand pipe organs (*luansheng* 鸞笙). See Roy IV, 433.
- 74.1094 When Cai Xiu arrives at the banquet for him, Ximen Qing orders the young male singers (*xiaoyou’er* 小優兒) to stand by the side (*zaipang* 在傍) and (be prepared to) pluck and sing (*tanchang* 彈唱). The actors (*xizi* 戲子) present the list of items they can perform

(*shouben* 手本), and Cai picks the play *Shuangzhong ji* 雙忠記 (*Jiaozhu* note 37; this is a *chuanqi* 傳奇 play). After a couple of scenes (*zhe* 折) have been performed (*yan* 演), Song Qiaonian orders the *sheng* 生 and *dan* 旦 actors to come offer wine (*dijiu* 遞酒), and the young male singers (*xiaoyou'er* 小優兒) to come in front of the banquet (*xiqian* 席前) and sing a song-suite (*tao* 套) that begins with the tune “Xin shui ling” 新水令. The first line only is quoted (*Jiaozhu* note 38 for source, which is the act of the *Xixiang ji* 西廂記 in which young Zhang’s [Zhang sheng 張生] success is celebrated). See Roy IV, 434.

74.1094 The singing of the song-suite from the end of the *Xixiang ji* 西廂記 prompts, among the guests, the quotation of self-congratulatory allusions, included a couplet from a Du Fu poem and the line from Bai Juyi’s “Pipa xing” 琵琶行 in which he describes the tears wetting his gown after hearing the former courtesan’s story (*Jiangzhou sima qingshan shi* 江州司馬青衫濕; *Jiaozhu* note 40). See Roy IV, 434.

74.1094-95 Ximen Qing has Chunhong sing (*chang* 唱) a song-suite (*tao* 套) only identified by the narrator by its first line, “At the golden gate I submit the memorial on pacifying the barbarians” (*Jinmen xianba pinghu biao* 金門獻罷平胡表), whose content would likely be seen as flattering to the main participants at the banquet. Song Qiaonian is extremely pleased and tells Ximen Qing that Chunhong is “loveable” (*ke'ai* 可愛). When the latter tells Song that Chunhong is from Yangzhou, Song holds his hand, has him offer wine (*dijiu* 遞酒), and tips (*shang* 賞) him with three mace of silver (*sanqian yinzi* 三錢銀子). The narrator inserts a quatrain describing time passing at a banquet that includes a line about how before one cup of wine is finished many hand pipe organ songs (*shengge* 笙歌) have been played (*Jiaozhu* note 41 for source). Ximen Qing sees off Cai Xiu and company, then returns to send off the actors (*xizi* 戲子), telling them to come back the day after to sing again for a day (*chang yi ri* 唱一日). They are also asked to bring some folk who can sing (*hui chang de* 會唱的) with them (Song Qiaonian will be borrowing Ximen Qing’s house again to host an important visitor). See Roy IV, 434-35.

74.1095 With the main guests, Cai Xiu and company, gone, Ximen Qing invites Ying Bojue and others to come drink. Three young male singers (*xiaoyou'er* 小優兒) stand on one side

(*zaipang* 在傍), pluck and sing (*tanchang* 彈唱), and pour wine. Zheng Jin and Zuo Xun are in the back waiting on the female guests (*tangke* 堂客). See Roy IV, 435.

74.1095 Ximen Qing asks Ying Bojue about the party for his son’s first month (*manyue* 滿月) and whether he has arranged for sing-song girls (*changde* 唱的) or variety acts (*zashua* 雜耍). Ying says he will be making do (*jiangjiu* 將就) with two female balladeers (*changnü’er* 女兒; *Jiaozhu* note 42) to sing (*chang* 唱). See Roy IV, 435.

74.1095 The night of the banquet for Cai Xiu, in the back quarters, Wu Yueniang says that Nun Xue will have her disciples bring a [precious] scroll (*juan* 卷) to recite (*xuan* 宣). Li Guijie and Shen Erjie stand/sit on the side (*zaipang* 在傍) and take turns plucking and singing (*tanchang* 彈唱) song-suites (*tao* 套). The two young male singers (*xiaoyou* 小優) are sent to the front quarters. See Roy IV, 435-36.

74.1097-1103 Later that night, in the back quarters, Nun Xue opens (*kai* 開) the *Huang-shi nü juan* 黃氏女卷, and performs (*yanshuo* 演說) it in a loud voice (*gaosheng* 高聲). The opening section appears both in *Huang-shi nü baojuan* 黃氏女寶卷 and in the *Baojian ji* 寶劍記 (*Jiaozhu* note 44). The text of the piece as given in the novel is mostly prose, but it does contain four *gāthā* (*jie* 偈), two poems, two *ci* 詞 poems, and several songs. The songs are to the tunes of “Yifeng shu” 一封書, “Chujiang qiu” 楚江秋, “Shanpo yang” 山坡羊, and “Zaoluo pao” 皂羅袍, and are prefaced by the “stage direction” “sing” (*chang* 唱). There is also a stage direction that reads “sing *Jingang jing*” (*chang Jin’gang jing* 唱金剛經), one that reads “recite” (*nian* 念) before a section of septasyllabic verse, and several that read “prose” (*bai* 白). The latter tend to come immediately after the songs. When Nun Xue finishes proclaiming (*xuanbi* 宣畢) the precious scroll (*juan* 卷) it is the second watch of the night. See Roy IV, 437-52.

74.1097-1103 In the *Huang-shi nü juan* 黃氏女卷, there are several mentions of the eponymous heroine and others reciting (*nian* 念) scripture or the name of the Buddha (*Fo* 佛). There are also self-references in the text. When Huang-shi’s soul goes to hell, there is a brief description of funeral activities for her that includes mention of the striking of cymbals (*paibo* 排鉦) and beating for drums (*dagu* 打鼓). See Roy IV, 437-52.

- 74.1103 After Nun Xue’s performance of the story of Huang-shi, Li Guijie, Shen Erjie, and Yu Dajie all want to sing for the women. Wu Yueniang decides that Guijie should sing a song she identifies only by its first line (*Jiaozhu* note 79 for source). The latter offers wine to the guests and then takes up the *pipa* 琵琶, lightly spreads her jade bamboo shoots of fingers (*qingshu yuxun* 輕舒玉筍), slowly puts the *pipa* 琵琶 in her lap (*kuankua jiaoxiao* 款跨鮫綃), opens her red lips (*qi zhuchun* 啟朱唇), reveals her white teeth (*lou haochi* 露皓齒), and sings (*changdao* 唱道). The text, which is given, is about being up late at night, which matches the time of performance in that respect. There is the mention of the beating (*qiao* 敲) of the night watch (*genggu* 更鼓) in the song-suite. See Roy IV, 452-54.
- 74.1104 After Li Guijie finishes singing, Yu Dajie tries to take over the *pipa* 琵琶 but is beat to it by Shen Erjie, who hangs it from her arm (*gua zai gebei shang* 挂在胳膊上) and says that she will sing (*chang* 唱) the song-suite (*tao* 套) “Shi’er yue’er” 十二月兒 to the tune of “Gua zhen’er” 挂真兒 (*Jiaozhu* note 84). After the song-suite is sung, the women decide it is too late to let Yu Dajie sing and they all go to bed. See Roy IV, 454-55.
- 75.1106 The chapter title mentions Chunmei excoriating (*huima* 毀罵) Shen Erjie. See Roy IV, 456.
- 75.1106 In a narratorial intrusion about *taijiao* 胎教 (fetal education) condemning Wu Yueniang for not being careful enough about what the baby in her stomach is exposed to, it is specifically said that she should not have let the nun proclaim (*xuan* 宣) the (precious) scroll (*juan* 卷). See Roy IV, 457.
- 75.1113 Yuxiao mentions how on the previous night Nun Xue proclaimed (*xuan* 宣) a (precious) scroll (*juan* 卷) and they listened to Li Guijie and Shen Erjie have a competition in singing songs (*sai chang qu’er* 賽唱曲兒) so that it was midnight before they went to bed. See Roy IV, 467.
- 75.1114-16 Around noon, Ruyi and Yingchun invite Pan Jinlian’s mother and Chunmei to hear Yu Dajie pluck and sing (*tanchang* 彈唱). Chunmei says that she has heard that Shen Erjie is good at singing (*hui changde hao* 會唱的好) “Gua zhen’er” 挂真兒 (*Jiaozhu* note 34), and she wants, for better or worse, to have her sing one for them. She sends Chunhong to go get her, who refers to Chunmei as the big miss (*da guniang* 大姑娘). Shen Erjie objects to

that way of speaking about Chunmei and doesn't move. When Chunhong reports all this to Chunmei she goes ballistic. She goes and curses Shen as a thieving, dog-fucked, blind, whore (*zei gourangde xia yinfu* 賊狗攬的瞎淫婦) who makes her way through thousands of houses (*zou qianjia men, wanjia hu* 走千家門, 萬家戶). She wonders what kind of decent (*hao chengyangde* 好成樣的) song-suites (*taoshu* 套數) she can sing (*chang* 唱); whatever it is must be some “east ditch west gutter” (*donggouli, xigouba* 東溝籬, 西溝壩), oily-mouthed dog-tongued (*youzui goushe* 油嘴狗舌), not fit for writing on paper (*bu shang zhibide* 不上紙筆的), vulgar tunes (*huge jinci* 胡歌錦詞). Chunmei claims that her household has seen the coming of countless older female balladeers (*changde laopo* 唱的老婆) from the licensed quarters (*bensi sanyuan* 本司三院) and doesn't have any need for her. She calls Shen's patron, Wang Liu'er, a whore (*yinfu* 淫婦), and tells Shen Erjie to leave. After more cursing by Chunmei (she calls her a whore and a beggar), Shen does indeed leave. See Roy IV, 469-72.

75.1114 Chunmei curses Chunhong as a “thieving little southerner prisoner-to-be” (*zei xiaoman qiu'er* 賊小蠻囚兒). See Roy IV, 469.

75.1116-17 In the front quarters, Chunmei continues to curse Shen Erjie as a blind whore (*xia yinfu* 瞎淫婦). Yingchun warns her to be careful not to offend Yu Dajie (who is also blind). Chunmei replies that Yu Dajie has been well-behaved and sings (*chang* 唱) whatever you ask her to sing (*chang* 唱). She complains that with Shen it is always the slick lyrics (*youli hua yanyu* 油里滑言語) of “Shanpo yang” 山坡羊 and “Suonan zhi” 瑣南枝. Yu Dajie mentions how the previous evening Shen Erjie had snatched the *pipa* 琵琶 when Wu Yueniang had asked her, Yu, to sing (*chang* 唱) a ditty (*xiaoqu* 小曲). See Roy IV, 472-73.

75.1117-18 To calm Chunmei down, Yingchun suggests that Yu Dajie pick a song-suite (*tao* 套) of good songs (*haoqu'er* 好曲兒) to sing (*chang* 唱) for her. Yu Dajie picks up the *pipa* 琵琶 and says she will sing (*chang* 唱) a “Shanpo yang” 山坡羊 called “[Cui] Yingying causes an uproar in the bedroom” (“Yingying nao wofang” 鶯鶯鬧臥房; *Jiaozhu* note 54), but Chunmei asks for her to sing (*chang* 唱) a “Jiang'er shui” 江兒水 instead. We are told that

Yu Dajie on one side (*zaipang* 在傍) plucked her *pipa* 琵琶 and sang (*chang* 唱). The text of the song is given. See Roy IV, 473-75.

- 75.1118 In the “Jiang’er shui” 江兒水 sung by Yu Dajie, the voice in the song mentions someone singing (*chang* 唱) “Picking Lotus [Songs]” (*Cailian* 採蓮; *Jiaozhu* note 60) and a *ci* 詞 or *qu* 曲 poem written on a fan (*Jiaozhu* note 61). See Roy IV, 474.
- 75.1119 Wu Yueniang tells Ximen Qing that at Ying Bojue’s party for the first month of his son (*manyue* 滿月) that there were more than ten female guests (*tangke* 堂客) and Ying had arranged for two blind women balladeers (*nü’er* 女兒) to pluck and sing (*tanchang* 彈唱). See Roy IV, 477.
- 75.1120-21 Wu Yueniang asks where Shen Erjie is, and when she hears about Chunmei cursing her, she scolds her mistress, Pan Jinlian. The latter uses a disparaging term to refer to Shen Erjie and comments that no matter how many households she goes into, her business is just to sing (*wufei zhi shi chang* 無非只是唱), and she shouldn’t put on airs when asked to sing (*chang* 唱) a song. Ximen Qing’s solution is to send Shen Erjie a tael of silver as recompense (*bufu* 補伏; *Jiaozhu* note 70). See Roy IV, 478-79.
- 75.1125 Later, when Wu Yueniang is talking with others about the incident between Chunmei and Shen Erjie, she says that she thinks that this reflects badly on the family. She notes that a woman balladeer (*nü’er* 女兒) makes her way through thousands and tens of thousands of houses and if the story gets noised abroad how could that be good? This fairly petty disagreement between Pan Jinlian and Wu Yueniang sets up the very important fight between them later in the same chapter. See Roy IV, 486.
- 75.1134 Ximen Qing decides that he wants Yu Dajie to sing for Wu Yueniang, but Yuxiao tells him that she got fed up (*bu naifan* 不耐煩) and went home. Ximen Qing gets very angry, asking who let her go and saying it would have been better if she stayed on for two days. In his anger he kicks Yuxiao. See Roy IV, 498-99.
- 75.1134 Ximen Qing tells Wu Yueniang about a party he went to that day at Qiao Dahu’s. He says that Qiao really exerted himself (*feixin* 費心), which included arranging for two sing-song girls (*changde* 唱的). Qiao invited him over to talk about trying to buy an official title. See Roy IV, 499-500.

- 75.1135 Song Qiaonian has arranged to give a feast for Hou Meng at Ximen Qing’s. Early in the morning he had summons (*piao*) taken to go select 30 musicians (*yueren* 樂人) to serve in an official capacity (*guanshen*). Under the escort of imperial music bureau officials (two *lingguan* 伶官 and four *paizhang* 排長), the musicians arrive at Ximen Qing’s and are put in a room on the eastern side toward the front to wait till they are needed. The Haiyan actors (*Haiyan zidi* 海鹽子弟) are given a side room in the middle of the complex to be their dressing room (*xifang* 戲房). See Roy IV, 500.
- 75.1135 Wu Yueniang describes the fuss Ximen Qing has been making about her seeing a doctor as “ringing bells and beating drums” (*yaoling dagu* 搖鈴打鼓). See Roy IV, 501.
- 76.1138 When Doctor Ren sees so many (*xuduo* 許多) imperial music bureau (*jiaofang* 教坊) musicians (*yuegong* 樂工) in attendance, he asks what’s up and is told of the party for Hou Meng. See Roy IV, 504-505.
- 76.1142-43 Song Qiaonian arrives early for the feast for Hou Meng. While he and Ximen Qing are talking, percussion music (*guyue* 鼓樂) starts up (*xiangdong* 響動) and news of the arrival of two guests is reported. After someone is sent to request Hou Meng to come, inside the front door on both sides the leaders of the musicians (*paizhang* 排長) and the musicians (*yuegong* 樂工), line up. Percussion music (*guyue* 鼓樂), and the hand pipe organ (*sheng* 笙), horizontal flute (*di* 笛), vertical flute (*xiao* 簫) and pipe (*guan* 管) sounded (*xiang* 響) and then the musicians stood in attendance. Then there is news that Hou is coming, and on both sides percussion music (*guyue* 鼓樂) starts up all at once (*yiqi xiangqi* 一齊響起). Everyone then goes in and sits down, tea is served, and below the stairs (*jiexia* 階下) music (*yue* 樂) starts up (*dongqi* 動起). In the way of more formal entertainment, first the people from the imperial music office (*jiaofang* 教坊) mount (*diao* 吊) several sequences (*huishu* 回數) of ensemble dancing (*duiwu* 隊舞; *Jiaozhu* note 49). Their costumes are all official new silk brocade with embroidery. They also perform (*cuonong* 撮弄) variety acts (*baixi* 百戲) that are described as very well done (*shifen qizheng* 十分齊整). Then the Haiyan actors (*Haiyan zidi* 海鹽子弟) come forward to kowtow and present the lists of items they can perform (*guanmu jietie* 關目揭帖). Hou Meng orders (*fenfu* 分付) that the

play *Pei Jingong huandai ji* 裴晉公還帶記 be performed (*banyan* 搬演, *zhuang* 裝). A scene (*zhe* 折) is sung (*chang* 唱) and then the actors exit (*xialai* 下來). The narrator tells us that there was the blowing of woodwinds (*chui* 吹), the plucking of string instruments (*tan* 彈), singing (*ge* 歌) and dancing (*wu* 舞), and that antique music (“Xiaoshao” 簫韶) filled the ears (*ying'er* 盈耳). In the quatrain quoted by the narrator that follows, there is mention of “song that causes the floating clouds to stop” (*ge e xingyun* 歌遏行雲). See Roy IV, 511-13.

76.1143 Hou Meng stays until the sun starts to go down. Two scenes (*zhe* 折) have been sung (*gechang* 歌唱) and the actors have come down (from the playing area). Hou Meng orders that five taels of silver be distributed to separately reward (*fenshang* 分賞) the cooks, servers, musicians (*yuegong* 樂工), and servants, and then leaves. See Roy IV, 513-14

76.1144-45 After seeing off Hou Meng, Ximen Qing returns, sends off the musicians (*yuegong* 樂工), and since it is still early, summons Ying Bojue and friends to listen to singing (*tingchang* 聽唱). The Haiyan actors (*Haiyan zidi* 海鹽子弟) are sent off to eat and when they return, Ximen Qing has them sing (*chang* 唱) “Dongjing” 冬景 from the “Han Xizai yeyan” 韓熙夜宴 section of the play *Sijie ji* 四節記 (*Jiaozhu* note 52 for source). They admire plum blossoms (*shangmei* 賞梅). The guests do a variety of things and by the time the narrator’s attention turns back to the play, they have reached an important part, in which one of the main characters, Tao Gu, has an encounter with the famous courtesan, Qin Ruolan 秦弱蘭. The narrator says that down below (*xiabian* 下邊) the actors (*xizi* 戲子) sounded (*xiangdong* 響動) gongs and drums (*luogu* 鑼鼓), and performed (*banyan* 搬演) “Youting jiyu” 郵亭佳遇 (following *Jiaozhu* note 53; the Renmin edition gives “Youting zhuyu” 郵亭住遇) from “Han Xizai yeyan” 韓熙夜宴. At the exciting part (*renao chu* 熱鬧處) there is an interruption, but it seems the performance continues. We are later told by the time that two scenes (*zhe* 折) of “Youting” 郵亭 had been performed, it was about the first watch of the night. See Roy IV, 514-16.

76.1146 Ximen Qing has invitations (*tie'er* 帖兒) sent out to Zhou Xiu and others (for a total of ten) to come for a feast. He arranges for the services of a troupe (*yiqi* 一起) of variety

actors (*zashua* 雜耍) and musicians (*yuegong* 樂工), and four sing-song girls (*changde* 唱的). See Roy IV, 517.

- 76.1147 Qiao Dahu comes to see Ximen Qing to talk about buying an official post. Ying Bojue also comes over. There is no mention of music. See Roy IV, 518-20.
- 76.1151 When Wu Yueniang goes off to a party, she goes in a big palanquin and with soldiers (*paijun* 排軍) clearing the way by shouting (*hedao* 喝道). See Roy IV, 525.
- 76.1153 Ximen Qing sends one tael of silver and a box of *dianxin* 點心 to Han Daoguo’s house for Shen Erjie, keeping this secret from Chunmei. See Roy IV, 528.
- 76.1154-55 On the day on which Ximen Qing has invited Zhou Xiu and other official colleagues, he arranged for four sing-song girls (*changde* 唱的; they are Wu Yin’er, Zheng Aiyue, Hong Si’er, and Qi Xiang’er) to come. When they arrive they go to kowtow to Wu Yueniang. Right when they are plucking (*tanzhe* 彈着) their instruments (*yueqi* 樂器) and singing (*chang* 唱) a song (*qu’er* 曲兒) for Yueniang’s sister, Ximen Qing comes home and they kowtow to him. He relates a court case he ruled on in which a mother-in-law was having an affair with her son-in-law that became known when a servant blabbed. The sing-song girls (*changde* 唱的) are all pretty shocked, saying that even they, as sing-song girls (*changde* 唱的) of the licensed quarters (*libian* 裡邊), would never receive the friend of a patron (*gulao* 孤老), how much more so in the case of someone not from outside (of the licensed quarters; *Jiaozhu* note 97). Pan Jinlian, however, says it is the servant who should be punished (she herself is carrying on an affair with her son-in-law). See Roy IV, 530-31.
- 76.1155-56 The same day, suddenly they hear percussion music (*guyue* 鼓樂) sound (*xiang* 響) from the front of the compound, and the first of the guests has arrived. When Eunuchs Liu and Xue arrive they are also greeted (*yingjie* 迎接) by percussion music (*guyue* 鼓樂), but at the arrival of the main guest, Zhou Xiu, no music is mentioned. After they take their seats, below the stairs (*jieqian* 階前) there is started up (*dong* 動) a strain (*yipai* 一派) of hand pipe organ songs (*shengge* 笙歌). Later, below (*xiabian* 下邊), members of the imperial music office (*jiaofang* 教坊) perform (*diao* 吊) several sequences (*huishu* 回數) of ensemble dancing (*duiwu* 隊舞), followed by the performance (*cuonong* 撮弄) of variety acts (*zashua* 雜耍, *baixi* 百戲). After a farce (*yuanben* 院本), the four sing-song girls

(*changde* 唱的) slowly come out and make their bows to the guests. Four lines of parallel prose describe their appearance and mention how with silver *zheng* (*yinzheng* 銀箏) and jade *ruan* (*yuruan* 玉阮) they let forth (*fang* 放) their charming voices (*jiaosheng* 嬌聲). A quatrain quoted by the narrator mentions dancing skirts (*wuqun* 舞裙) and songs and clappers (*qe ban* 歌板), but stresses the high cost of such entertainment and how frugality is the true medicine for poverty. Eunuch Liu has been given the seat of honor (*shouxi* 首席), and he gives out tips (*shang* 賞) that amount to quite a bit of silver (*xuduo yinzi* 許多銀子). See Roy IV, 531-33.

76.1156-57 After the guests are gone, Ximen Qing gives the musicians (*yuegong* 樂工) their tips (*shangqian* 賞錢) and sends them off. The four sing-song girls pluck and sing (*tanchang* 彈唱) for Wu Yueniang in her quarters, and she has Wu Yin'er stay overnight and the other three go home. See Roy IV, 533-34.

76.1157 The three sing-song girls going home meet Ximen Qing on their way out. Ximen Qing tells Zheng Aiyue to come back tomorrow with Li Guijie to sing the whole day (*chang yi ri* 唱一日). Aiyue says she will not come if Ying Bojue is among the guests and she is assured that he will not be (this is a lie). Li Guijie was not invited this particular day because Wang Sanguan was among the guests. See Roy IV, 534.

76.1157-58 The next day, after hearing cases at the yamen, Ximen Qing returns home and invites twelve tables (*shi'er zhang zhuo'er* 十二張卓) of guests over. The guests include Abbot Wu and Ying Bojue. The three prostitutes (*fentou* 粉頭), Li Guijie, Wu Yin'er, and Zheng Aiyue, serve wine (*dijiu* 遞酒), and three young male singers (*xiaoyou'er* 小優兒), Li Ming, Wu Hui, and Zheng Feng, pluck and sing (*tanchang* 彈唱). There is banter between Ying Bojue and Li Guijie and Zheng Aiyue. At the banquet, Ying Bojue is described as acting like a puppet on a string (*ru xian'er tide yiban* 如線兒提的一般; *Jiaozhu* note 105). See Roy IV, 534-35.

76.1159-62 First Degree Graduate Wen (Wen *xiucai* 溫秀才) is caught forcing one of the male servants to have sex with him. Pan Jinlian says that that is the kind of thing that only beggars in the hostel (*lengpu* 冷鋪) would do. See Roy IV, 537-38.

- 77.1164 The chapter title mentions Ximen Qing going in the snow to visit Zheng Aiyue. See Roy IV, 544.
- 77.1165 An Chen and others arrange with Ximen Qing to borrow his house to host Prefect Zhao Ting on the 9th of the month. There are to be five tables of guests (*wuxi* 五席) and the actors (*xizi* 戲子) will be arranged for by An Chen. See Roy IV, 547.
- 77.1168 Among the presents sent by Yun Lishou to Ximen Qing are a pair of *qin*-zither (*qin* 琴) shoes (*qinxie* 琴鞋; *Jiaozhu* note 21). See Roy IV, 550.
- 77.1170-72 On a snowy night, Ximen Qing goes to Zheng Aiyue’s in the licensed quarter. Ximen Qing tells her he heard that Zhu Rinian again met with Wang Sanguan and they hired the services of Rong Jiao’er, who lives on Big Street. Aiyue Aiyue says Wang Sanguan stayed with Rong and burnt incense with her but that now he is seeing Qin Yuzhi. Later Aiyue recalls that on the day she and three others sang the whole day (*chang yi ri* 唱一日) at Ximen Qing’s that Li Guijie did not go because Wang Sanguan was going to be there. Ximen Qing mentions how when he stopped having Li Ming come and sing (*chang* 唱) because of Li Guijie, Ying Bojue interceded on his behalf. He says that for the banquet for Yun Lishou, Aiyue and Wu Yin’er will come and sing for a day (*chang yi ri* 唱一日). See Roy IV, 551-56.
- 77.1171-73 Concerning Ximen Qing’s visit to Zheng Aiyue, the narrator gives a general description of the activities that includes mention that the words of the songs included the famous song “Jinlü” (*cige Jinlü* 詞歌金縷). Then in more detail we are told the Aiyue and her sister Aixiang take turns offering wine, and of course (*bumian* 不免) they arranged the bridges on their *zheng* 箏 (*zhengpai yanzhu* 箏排雁柱), slowly put their instruments on their laps (*kuankua jiaoxiao* 款跨鮫綃), and the two sisters plucking and singing (*tanchang* 彈唱), sang (*chang* 唱) a song-suite to the tune “Qing na’ao” 青衲襖 (*Jiaozhu* note 38 for source). The text is given. Ximen Qing notices a painting in her room that has a poem on it that was written by Wang Sanguan. See Roy IV, 557-61.
- 77.1172-73 In the song-suite sung by Zheng Aiyue and her sister for Ximen Qing, there is mention of the strumming of *zheng* 箏 (*chouzheng* 搗箏) and of *ruan* (*boruan* 撥阮), song (*ge* 歌), dance (*wu* 舞), and the blowing of the vertical flute (*chuixiao* 吹簫). At one point the

persona in the song thinks of his lover’s knowledge of music and its modes and keys (*zhiyin jielü ming gongdiao* 知音解呂明宮調; *Jiaozhu* note 52). See Roy IV, 558-59.

- 77.1174 When Zheng Aiyue fellatiates Ximen Qing, the musical metaphor is used without mentioning the “flute” (*pinnong* 品弄). See Roy IV, 562.
- 77.1175-76 Ximen Qing tells Ying Bojue about the arrangements for hosting Prefect Zhao Ting. He says he himself will need to (*shaobude* 少不的) arrange for two young male singers (*xiaoyou’er* 小優兒) and that all told (*tongshen* 通身) he will only be given three taels (of silver) in funds (*fenzi* 分資). Ying Bojue says that civil officials (*wenzhi* 文職) are very tightfisted (*haoxi* 好細), that three taels won’t be enough, so Ximen Qing will have to kick in some money (*pei xie’er* 賠些兒). See Roy IV, 564.
- 77.1180 On the 15th of the last month of the year, Qiao Dahu hosts Ximen Qing, Ying Bojue, and others, and there are many guests. There is the picking of plays (*cuoxi* 挫戲; *Jiaozhu* note 82 glosses as *dianxi* 點戲). See Roy IV, 572.
- 77.1181 Cui Ben tells Ximen Qing of his visit to Squire Miao in Yangzhou and about how the latter has spent 10 taels of silver to buy the daughter of a military family (*qianhu jia* 千戶家) who is 16, named Chuyun. He says that she can sing (*fu zhong you* 腹中有) 3,000 ditties (*xiaoqu* 小曲) and 8,000 song-suites (*daqu* 大曲; *Jiaozhu* note 84). Squire Miao is going to send her to Ximen Qing but is busy preparing her trousseau. Ximen Qing says there is no need of that. The narrator says Ximen Qing hates the fact that he can’t sprout wings and go get her right away so as to enjoy himself (*shangxin leshi* 賞心樂事). See Roy IV, 573-74.
- 78.1185 In the chapter opening poem, there is mention of “Huangzhong” 黃鐘 the musical mode associated with winter, and the idea that the ashes put in each of the six pitch pipes (*liuguan* 六管) would be activated by the blowing of the winds of the season they correlate to (*Jiaozhu* notes 1 and 5). See Roy IV, 579.
- 78.1186 For the 100th day after Li Ping’er’s death, Abbot Wu and 12 monks come to recite (*nian* 念) 100th day scripture and do rituals that involve loud blowing of woodwinds and beating of percussion (*dachui dada* 大吹大打). See Roy IV, 581.
- 78.1187 In the description of New Year’s day, there is no mention of music. See Roy IV, 582-83.

- 78.1189 There is a narratorial intrusion (*kanguan tingshuo* 看官聽說) passage that points out that first Ximen Qing’s servant (Dai’an) began an affair with Ben Dichuan’s wife, and now his master has done the same and that this is all the fault of Ximen Qing (if the top rafter is crooked so with the lower ones: *shangliang bu zheng ze xialiang wai* 自古上梁不正，則下梁歪; *Jiaozhu* note 26). A poem quoted in evidence (*wei zheng* 為証) at the end of this section has the lines “I pick up my *qin*-zither (*qin* 琴) and temporarily stop my playing of the Song of Shangling; stirring the mountain birds to circle the trees and cry out” (*shi qin zhanxi Shangling cao; Rede shanqin raoshu ti* 拾琴暫息商陵操，惹得山禽繞樹啼; *Jiaozhu* note 30 for the allusion). See Roy IV, 585.
- 78.1192 Ximen Qing, Ying Bojue, and Wu Yueniang’s brother go to Yun Lishou’s for a party. Yun has arranged for a troupe (*yiqi* 一起) of woodwind and percussionists (*chuida* 吹打) to greet the guests with percussion music (*guyue* 鼓樂). The feast goes late into the night. See Roy IV, 590.
- 78.1194 In the parallel prose passage describing Ximen Qing and Madame Lin having sex, one of them is compared to a battle horse going *batata* 叭蹋蹋 as it does a foreign stamping dance (*ta fan’ge wudi* 踏番歌舞地). See Roy IV, 595.
- 78.1196 Ximen Qing plans with Wu Yueniang to invite, on the 12th or the 13th, female guests (*tangke* 堂客) including the wife of his colleague, He Yongshu, whom he has had his eye on, for a feast that will include the troupe (*qi* 起) of young males (*xiaosi* 小廝) from the imperial relatives Wang family to put on plays (*banxi* 扮戲的) in order to enjoy the day (*shua yi ri* 耍一日). See Roy IV, 598.
- 78.1197-98 Ximen Qing has too many invitations and can’t go to them all. His waist area is also hurting. He tells Dai’an to tell everyone, no matter who, that he is not at home. See Roy IV, 599-601.
- 78.1200 For the night before Pan Jinlian’s birthday, two young male singers (*xiaoyou’er* 小優兒), Zheng Chun and Wang Xiang, are arranged for but arrive a little late. They kowtow to Ximen Qing when they come. Wang Xiang is new to Ximen Qing and it is explained that he is the younger brother of Wang Zhu. Ximen Qing is hosting a colleague, Jing Zhong, who has been promoted. Ximen Qing tells the singers to pick up their instruments (*yueqi*

樂器) and pluck and sing (*tanchang* 彈唱) for Jing. The two young male singers (*xiaoyou'er* 小優兒) arrange their instruments (*yueqi* 樂器) and sing (*gechang* 歌唱) a song-suite that begins with a line about the clear and fine weather (*qijing ronghe* 霽景融和). See Roy IV, 604, 609.

- 78.1204 On the evening before Pan Jinlian’s birthday, in the back quarters the young male singers (*xiaoyou* 小優) pluck and sing (*tanchang* 彈唱) and offer wine (*dile jiu* 遞了酒). Yu Dajie and two nuns are also present. See Roy IV, 610.
- 78.1204 Ruyi mentions the ritual activities and music (*hao bu dachui dada* 好不大吹大打) on Li Ping’er’s 100th day after her death. See Roy IV, 611.
- 78.1205 Pan Jinlian’s mother comes to visit and talks of Pan Jinlian’s past. She says that Pan Jinlian lost her father when she was 7, was taught needlework from when she was little, and went (*shang* 上) to female school (*nüxue* 女學; *Jiaozhu* note 140) with First Degree Graduate Yu (Yu *xiucai* 余秀才). Ruyi says that, since she went to school when she was young (*cong xiao'er shangxue* 從小兒上學), it is no wonder that she reads characters so well (*shizi shen* 識字深). Pan Jinlian’s mother says that she started when she was 7 and studied for three years. She says she studied copying characters (*zifang* 字仿) and there’s no character in poetry (*shicigefu* 詩詞歌賦) or in libretti (*changben* 唱本; *Jiaozhu* note 144) that she doesn’t recognize. See Roy IV, 612.
- 78.1208 On Pan Jinlian’s real birthday, Ximen Qing goes to He Yongshou’s. At He’s there are many male guests (*guanke* 官客), four sing-song girls (*changde* 唱的), and a troupe (*yiqi* 一起) of variety act (*zashua* 雜耍; *Jiaozhu* note 160) performers. See Roy IV, 616.
- 78.1208-09 Ximen Qing sends an invitation to Madame Lin and Wang Sanguan’s wife to come over. He sends someone over to the licensed quarters (*yuanzhong* 院中) to arrange for four sing-song girls (*changde* 唱的), Li Guijie, Wu Yin’er, Zheng Aiyue’er, and Hong Si’er, and three young male singers (*xiaoyou'er* 小優兒), Li Ming, Wu Hui, and Zheng Feng. See Roy IV, 616.
- 78.1209-10 Li the Third tells Ximen Qing about a government contract to supply 10,000 taels worth of antiques/antiquities (*guqi* 古器). There is a long list of the kind of items meant that includes the “stone drums of King Xuan” (*Xuanwang shigu* 宣王石鼓; *Jiaozhu* note 166;

these are neither real drums nor are they from King Xuan’s time), and ancient bronze shoes (*tongdi* 銅鞮; *Jiaozhu* note 167 glosses *tongdi* 銅鞮 as the name of a song, but this does not seem to fit the context well²³). Ximen Qing wants to take on the whole contract himself. See Roy IV, 618.

78.1111-12 On the 12th of the month, female guests (*tangke* 堂客) of officials are invited over by Ximen Qing. The private family musicians (*jiayue* 家樂) from the imperial relatives Wang family brought over their costume trunks (*xiangzi* 箱子) early in the day and are using a side room as their dressing room (*xifang* 戲房). When the female guests (*tangke* 堂客) arrive, they are greeted (*yingjie* 迎接) by the beating (*da* 打) of bronze gongs and drums (*tongluo tonggu* 銅鑼銅鼓). It is especially noted that when Zhou Xiu’s and He Yongshou’s wives arrive that in the front quarters there was percussion music (*guyue* 鼓樂) and woodwind and percussion music (*chuida* 吹打) to greet them. Ximen Qing spies on the feast and particularly He Yongshou’s wife. In a general description of the feast we are told that there is a sculpture/lantern portraying a variety act performance (*yulong shan xi* 魚龍山戲; *Jiaozhu* note 178); the songs (*ge* 歌) include (the playing of) embroidered *se-zithers* (*jinse* 錦瑟) and silver *zheng* (*yinzheng* 銀箏), phoenix vertical flutes (*fengxiao* 鳳簫) and ivory pipes (*xiangguan* 象管); the sound of tortoise drums (*guigu* 龜鼓) is described by the onomatopoeic *dongdong* 冬冬 and said to startle the birds; the swirling (*zhuanzhuan* 轉轉) of the singers’ voices (*gehoul* 歌喉) is sufficient to stop the floating clouds (*e xingyun* 遏行雲); and below the stairs (*jiexia* 階下) the actors (*jiaose* 腳色) are acting out the move from separation and reunion, and sadness to happiness (*lihe beihuan* 離合悲歡). See Roy IV, 620-23.

78.1212 At the feast for the female guests (*tangke* 堂客), the real time description describes Madame Lin taking the seat of honor (*shangxi* 上席) and the play (*xiwen* 戲文) performed (*bande* 扮的) is *Xiao Tianxiang banye chaoyuan ji* 小天香半夜朝元記 (see Renmin edition note 3). Two scenes (*zhe* 折) of the play are performed and then the actors exit (*xialai* 下來). The four sing-song girls (*changde* 唱的) go forward (*shangqu* 上去) to

²³ Mei Jie 梅節, *Jin Ping Mei cihua jiaodu ji* 金瓶梅詞話校讀記 (Beijing: Beijing tushu guan, 2004), p. 406, raises the possibility that what is meant here is actually a kind of spoon.

pluck and sing (*tanchang* 彈唱). They sing (*chang* 唱) a song about the lantern festival (*dengci* 燈詞), only the first line of which is quoted. See Roy IV, 623-24.

78.1212-13 While the female guests continue their party, Ximen Qing, Ying Bojue and company are in the open structure (*juanpeng* 卷棚) in the garden. The three young male singers (*xiaoyou'er* 小優兒) pluck and sing (*tanchang* 彈唱) as the men drink. Later, in the evening, the young male singers (*xiaoyou'er* 小優兒) sing songs about the lantern festival (*dengci* 燈詞) but Ximen Qing keeps nodding off. The four singing girls (*changde* 唱的) show up and Ying Bojue has two of them sing lantern festival songs (*dengci* 燈詞) and two of them offer wine (*dijiu* 遞酒). Hong Si'er and Zheng Aiyue pluck (*tanzhe* 彈着) the *zheng* 箏 and *pipa* 琵琶 and sing (*chang* 唱) while Wu Yin'er and Li Guijie offer wine (*dijiu* 遞酒). See Roy IV, 624.

78.1213 When he is ogling He Yongshou's wife, Lan-shi, Ximen Qing runs into Laijue's wife and has sex with her. The narrator quotes a couplet about how when Cui Yingying 崔鶯鶯 is unavailable one makes do with Hongniang 紅娘 (*Jiaozhu* note 186). See Roy IV, 625.

79.1215-16 After the party for the female guests (*tangke* 堂客) has ended, Chen Jingji sends off the actors (*xizi* 戲子) from the imperial relative family Wang after given them two taels of silver of singing money (*changqian* 唱錢) and seeing that they are cared for in terms of eat and drink (*jiushi guandai* 酒食管待). Chen notices that the four sing-song girls (*changde* 唱的) and the young male singers (*xiaoyou* 小優) are still plucking and singing (*tanchang* 彈唱) and offering wine (*dijiu* 遞酒) in the open structure (*juanpeng* 卷棚) in the garden. The four sing-song girls (*changde* 唱的) go over to the rear quarters. Li Ming and the others pluck and sing (*tanchang* 彈唱), but Ximen Qing is nodding off. Things break up during the second watch of the night. He sends off the sedan chairs of the sing-song girls (*changde* 唱的). He gives Li Ming and the other singers two big cups of wine apiece and six mace (*liuqian* 六錢) of singing money (*changqian* 唱錢). He tells Li Ming to come back on the 15th and to on his behalf arrange for four sing-song girls (*changde* 唱的). When asked who would be good, Ximen Qing mentions Fan Baijianü'er and Qin Yuzhi'er,

as well as two seen by him at He Yongshou’s: Feng Jinbao’er and Lü Sai’er. See Roy IV, 628-29.

- 79.1216 Ximen Qing is told by Wu Yueniang that at the party, for each of the items of entertainment (*gexiang* 各項), the singers (*changde* 唱的) were rewarded (*shang* 賞) with lots (*xuduo* 許多) of presents (*dongxi* 東西). See Roy IV, 629.
- 79.1219 Wang Liu’er mentions to Ximen Qing the fight between Chunmei and Shen Erjie. See Roy IV, 632-33.
- 79.1222 When Pan Jinlian unsuccessfully tries to fellatiate Ximen Qing, the musical metaphor is partially used (*pinza* 品咂). See Roy IV, 637.
- 79.1226 After Ximen Qing is very sick, Li Ming arrives and Dai’an comes in to report to Wu Yueniang that Li Ming has arranged for four sing-song girls (*changde* 唱的) for the 15th. Yueniang is very mad and has Li Ming summarily sent away. See Roy IV, 644.
- 79.1227-28 When Ying Bojue comes to see the sick Ximen Qing, he talks about running into Li Ming and the cancelling of the party that was going to use the services of the four singing girls (*changde* 唱的). He comes again later and asks where Li Guijie and Wu Yin’er are and wants Dai’an to go get them to come and sing (*chang* 唱) a song-suite (*tao* 套) for Ximen Qing. Wu Yueniang prevents this. See Roy IV, 645-47.
- 79-1230 Zheng Aijie comes to visit the sick Ximen Qing. See Roy IV, 650-51.
- 79.1231 Wu Yueniang calls in wise woman Liu Pozi to, on the behalf of the sick Ximen Qing, dance a dance of possession (*tiaoshen* 跳神; *Jiaozhu* note 58). See Roy IV, 652.
- 79.1232 When Wu Yueniang describes a dream she had to Immortal Wu his pronouncement and the narrator’s poem that follows repeat language in the *Baojian ji* 寶劍記 (*Jiaozhu* notes 78 and 80). See Roy IV, 654-55.
- 79.1233 On his deathbed, Ximen Qing tells Wu Yueniang to not cry and listen to his testament. He then says there is a song to the tune “Zhuma ting” 駐馬聽 “in evidence” (*wei zheng* 為証), followed by the text of the song, which is presumably sung by him. Yueniang replies (*huida dao* 回答道) with a song to the same pattern, the text of which is also given. Ximen Qing then lists his financial assets. See Roy IV, 656-58.
- 79.1235 Li Jiao’er (the former sing-song girl) takes advantage of Wu Yueniang being distracted to secretly steal five ingots of gold from Yueniang’s room. See Roy IV, 659.

- 79.1236 On the third day after Ximen Qing’s death, monks are brought in to recite (*nian* 念) scripture. See Roy IV, 662.
- 79.1236 Lai’an is given the job to ring the metal bar/chime (*dasheng* 打聲; *Jiaozhu* note 93; to strike the *yunban* 雲板 when guests come to mourn). See Roy IV, 661.
- 79.1238-39 Chunhong rejects Li the Third’s proposal to betray the dead Ximen Qing and instead plans to return to his home in the south. See Roy IV, 665.
- 80.1241 In the chapter title there is mention of Li Jiao’er stealing goods and returning to the licensed quarters (*yuan* 院). See Roy IV, 668.
- 80.1241 For the 7th day after Ximen Qing’s death, Abbot Wu recites (*zannian* 攢念) scripture for him. 16 monks come to do rituals for him. See Roy IV, 668.
- 80.1242-43 The ritual document (*zhuwen* 祝文) proclaimed (*xuannian* 宣念) for Ximen Qing speaks of him as a penis and mentions brothels (*Xieguan*; note 6). See Roy IV, 670.
- 80.1243 Li Guijie’s mother sends Li Guiqing and Li Guijie to go and pretend to mourn for Ximen Qing and plot with Li Jiao’er. They tell the latter that they are all denizens of the licensed quarter (*yuanzhong ren* 院中人) and have no business with maintaining (*shou* 守) chastity (*zhenjie* 貞節). They secretly instruct her to give her things to Li Ming to sneak home. See Roy IV, 670-71.
- 80.1244-45 At the vigil by Ximen Qing’s corpse, neighbors and friends arrange for the performance (measure word is *qi* 起) of puppet plays (*ouxi* 偶戲). They perform (*tiyan* 提演) the play (*xiwen* 戲文) *Sun Rong Sun Hua Shagou quanfu* 孫榮 孫華殺狗勸夫 (*Jiaozhu* note 16). The female guests (*tangke* 堂客) are by the coffin and surrounded by (opaque) screens (*weizhe weiping* 圍著幃屏), and a different screen (that can be looked through) is let down (*fangxia lianlai* 放下簾來), so that the women look through (it) to watch (*chaowai guankan* 朝外觀看). Li Ming and Wu Hui are in attendance. After the guests have arrived and taken their seats, percussion music (*guyue* 鼓樂) is struck up (*dadong* 打動), and the play (*xiwen* 戲文) is begun to be performed (*shangkai shangkai* 上開上開; *Jiaozhu* note 17). It is performed (*banyan* 搬演) straight (*zhi* 直) till the third watch of the night before the play (*xiwen* 戲文) is finished. See Roy IV, 672-73.

- 80.1245-46 Pan Jinlian and Chen Jingji get the chance to kiss. The narrator quotes a song (*ci* 詞) in evidence (*wei zheng* 為証; *Jiaozhu* note 19 for source; it is to the tune “Zhegui ling” 折桂令) that is easy for the reader to imagine as expressing Chen Jingji’s thoughts. See Roy IV, 675-76.
- 80.1246 When Zheng Aiyue comes to mourn, she notices that Wu Yin’er and Li Guijie are also there but blames them for not telling her of Ximen Qing’s death. See Roy IV, 676.
- 80.1246 On the 14th day after Ximen Qing’s death, 16 Daoists come to recite (*nian*) scripture. The young male singers, Li Ming and Wu Hui, pluck and sing (*tanchang* 彈唱). That evening more scriptures are recited (*nian* 念) when Ximen Qing’s soul is sent off (*songwang* 送亡). See Roy IV, 676-77.
- 80.1246-47 We are told the Li Ming has indeed been taking things home given him by Li Jiao’er. We also hear that between her and Wu Yueniang’s second brother there has long been an improper relationship (*jiu you shouwei* 舊有首尾). See Roy IV, 677.
- 80.1247 On the 9th of the month, the scriptures for the 21st day after Ximen Qing’s death are recited (*nian* 念). On the day for taking the corpse from the house (*fayin* 發引) a monk recites (*nian* 念) a *gāthā* (*jiewen* 偈文) whose text is given. See Roy IV, 677-79.
- 80.1248 On the 35th day after the death of Ximen Qing, Wu Yueniang invites Nuns Xue and Wang and 12 nuns to come to the house and recite (*song* 誦) scripture. See Roy IV, 680.
- 80.1248-49 We are told that back on the day when Ximen Qing’s body was taken from the house (*fayin* 發引), Li Guiqing told Li Jiao’er that Zhang Erguan wants to marry her. She told Jiao’er that we are denizens of the licensed quarter (*niwo yuanzhong ren* 你我院中人) and it is their stock-in-trade to abandon the old in favor of the new (*qijiu yingxin wei ben* 棄舊迎新為本). Pan Jinlian comes across evidence of what they are up to and tells Wu Yueniang, who bans Li Ming from the house. See Roy IV, 680-81.
- 80.1249 Wu Yueniang decides to drive Li Jiao’er out of the household. The latter wants to take her maids with her, but Wu Yueniang accuses her of wanting to sell them into prostitution (*mailiang weichang* 買良為娼; *Jiaozhu* note 25). See Roy IV, 681-82.
- 80.1249 A narratorial intrusion (*kanguan tingshuo* 看官聽說) claims that the wild wishes (*xinyuan yima* 心猿意馬) of sing-song girls (*changde* 唱的) of the licensed quarters (*yuanzhong* 院

中) cannot be locked up (*suobuzhu* 鎖不住). The narrator says that if the husband is alive then they have affairs (*toushi mozui* 偷食抹嘴) and when he dies they clamor to leave the household (*limen* 離門), it is only matter of time before they will return to their old line of work (*chi jiuguo zhou* 吃舊鍋粥 [lit.: go back to eating the old congee]). See Roy IV, 681-83.

80.1250-51 Li Jiao'er returned to the brothel and Zhang Sanguan ends up buying Li Jiao'er to be his concubine, on the recommendation of Ying Bojue. See Roy IV, 683-85.

80.1251 Ying Bojue, Li the Third, and Huang the Fourth borrow money to take over the contract for finding antiques for the imperial house that Ximen Qing was interested in. They strut around (*yaobai* 搖擺) in the licensed quarters (*yuanzhong* 院中). See Roy IV, 685-86.

80.1251 Ying Bojue tells Zhang Erguan that as for Pan Jinlian, with regard to all kinds of poetry (*shici gefu* 詩詞歌賦), there is no kind which she is not completely conversant with (*wu bu tongxiao* 無不通曉), she is literate (*shizi* 識字), can write well (*yi bi haoxie* 一筆好寫), plucks (*tan* 彈) the *pipa* 琵琶 well, is better than a sing-song girl (*bi changde hai qiao* 比唱的還喬), and that if he brought her home it would be better than marrying a sing-song girl (*qiang ru qu ge changde* 強如娶過唱的). A narrative intrusion (*kanguan tingshuo* 看官聽說) speaks of how fickle and unloyal *bangxian* 幫閑 are. See Roy IV, 686-87.

81.1253-54 On a business trip undertaken for Ximen Qing and using his capital, Han Daoguo and Laibao, when they get to Yangzhou, spend their time chasing women (*xunhua wenliu* 尋花問柳). They go on a day trip with their prostitutes, the sister of Lin Caihong, Lin Xiaohong, and Wang Yuzhi of the old licensed quarter (*jiuyuan* 舊院; *Jiaozhu* note 3; actually the name of a licensed quarter in Nanjing in the Ming) of Yangzhou, and return to the licensed quarter with them. There the three sing-song girls (*changde* 唱的), the two Lin sisters and Wang Yuzhi, pluck and sing (*tanchang* 彈唱) and dance (*gewu* 歌舞) for them til the third watch of the night. See Roy V, 1-3.

81.1256 In a passage of parallel prose describing Qinghe as Han Daoguo and company return to it (borrowed from the *Shuihu zhuan* 水滸傳; *Jiaozhu* note 12 for source), there is the mention of the sound of bells (*zhongsheng* 鐘聲), the frequent blowing (*chui* 吹) of ornamented horns (*huajiao* 畫角) whose sound is described with an onomatopoeic *wuwu*

鳴鳴, the dripping of water clocks (*tonghu shuangti* 銅壺雙滴) whose sound is described with an onomatopoeic *diandian* 點點, and dancing and singing platforms (*wuxie getai* 舞榭歌台). See Roy V, 5.

- 81.1258 Laibao seduces (*yinyou* 引誘) the people working under Chen Jingji to patronize the famous brothels (*changdian* 唱店; *Jiaozhu* note 25) and singing establishments (*gelou* 歌樓) on the wharfs, and gets them to hire prostitutes for pleasure. See Roy V, 10.
- 81.1260 A letter from Zhai Qian comes acknowledging Ximen Qing’s death and saying that he heard from Han Daoguo that in the Ximen Qing’s household there were four women (maids) (*nüzi* 女子) who can pluck and sing (*tanchang* 彈唱) and who were beautiful (*chuse* 出色) and that he wants to buy them at any cost to have them wait on the matriarch of the Cai household. He clearly has Chunmei and the three others in mind. Laibao, now back in the Ximen household and setting himself up as arbiter of affairs, says that when a household lets its private musicians (*jiayue* 家樂) get away from them, this news gets around. He suggests that they send only two of them. Yuxiao and Yingchun are willing to go. Laibao escorts them to the capital, using them sexually on the way. When Zhai Qian sees them and learns that one can play the *xianzi* 弦子 and the other the *zheng* 箏, he gives two ingots of silver (50 taels apiece) to Laibao who, when he gets back, keeps one and gives only the other one to Wu Yueniang. See Roy V, 13-14.
- 82.1263-64 Pan Jinlian writes a love note to Chen Jingji to make an assignation with him. The text is written to the *qu* matrix “Jisheng cao” 寄生草 (*Jiaozhu* note 4 for source). In response, he writes a poem to the matrix for “Shuixian zi” 水仙子 on a fan that he gets to her. The text of the poem is prefaced by the words “there was a “Shuixian zi” 水仙子 in evidence [*wei zheng* 為証]. See Roy V, 18-19.
- 82.1264 Ximen Qing’s daughter (Dajie) goes to hear the three nuns proclaim (*xuan* 宣) precious scrolls (*juan* 卷) (this gets her out of the way so that Chen Jingji and Pan Jinlian can meet). See Roy V, 19.
- 82.1264-65 When Chen Jingji and Pan Jinlian get to hug, Chen Jingji makes a joke about being glad not to mistakenly hug Hongniang 紅娘. She sings (*chang* 唱) a song to the tune of “Liu

niangzi” 六娘子, whose text is given, while he replies by improvising (*zhan* 占) another poem to the previous matrix (*qianci* 前詞). See Roy V, 21.

- 82.1266 When Chen Jingji and Pan Jinlian are making love in the place where herbal medicine is stored, the narrator quotes “in evidence” (*wei zheng* 為証) a medicine name (*yaoming* 藥名) song to the tune of “Shui xianzi” 水仙子. We are not told that it is sung by either of them, but it is easy to conceive of Chen Jingji singing it. After they are found out by Chunmei and she is coopted by being forced to sleep with him, the narrator quotes in evidence (*wei zheng* 為証) a song to the tune of “Hong xiuxie” 紅繡鞋 (*Jiaozhu* note 10 for source) that is less easily read as being sung by one of the characters. See Roy V, 22-23.
- 82.1267 Chen Jingji claims to Pan Jinlian that he didn’t get to sleep until the third watch of the night because Wu Yueniang dragged him off to hear the proclamation (*xuan* 宣) of *Honglou baojuan* 紅羅寶卷 (*Jiaozhu* note 13). Pan Jinlian doesn’t believe him. See Roy V, 25.
- 82.1267 Pan Jinlian fellatiates Chen Jingji while she pretends to be looking at a mirror. The act is referred to by the musical metaphor (*ba zixiao chui* 把紫簫吹). See Roy V, 26.
- 82.1268 When Chunmei leaves the door ajar so that Chen Jingji can enter, the narrator quotes the poem that Cui Yingying 崔鶯鶯 sends to young Zhang (Zhang sheng 張生) in *Xixiang ji* 西廂記 (*Jiaozhu* note 16). See Roy V, 27.
- 82.1270 When Pan Jinlian arrives at their place of assignation and finds Chen Jingji asleep, she writes a poem for him on the wall. See Roy V, 30.
- 82.1272 After another meeting between Pan Jinlian and Chen Jingji, the narrator quotes a song to the tune of “Zui fu gui” 醉扶歸 (*Jiaozhu* note 30 for source) in evidence (*wei zheng* 為証) that it is easy to imagine Chen singing. See Roy V, 34.
- 83.1273-74 Chen Jingji gives a slip of paper to Pan Jinlian on which he has written a song to the tune of “Jisheng cao” 寄生草 (*Jiaozhu* note 4 for source). See Roy V, 36.
- 83.1278 With no access now to Chen Jingji, Pan Jinlian is talking to Chunmei. The narrator says that there is a song to the tune of “Yan’er luo” 雁兒落 in evidence (*wei zheng* 為証) and the text is quoted. The song is in the first person and it is easy for the reader to think of it

as sung by Pan Jinlian. Similarly, when Pan Jinlian asks Chunmei for help, the narrator says that there is a song to the tune of “Hexi Liu niangzi” 河西六娘 (*Jiaozhu* note 25 for source) in evidence (*wei zheng* 為証); the song is in the first person and the Meixiang of the original has been changed to Chunmei. While Pan Jinlian is waiting for news, the narrator quotes another song to the tune of “Yan’er luo” 雁兒落 in evidence (*wei zheng* 為証) that is in the first person and easily thought of as being sung by Pan Jinlian. See Roy V, 43-45.

- 83.1278-80 Chunmei tells Pan Jinlian that the day before Wu Yueniang kept over two nuns so the they could this evening proclaim (*xuan* 宣) precious scrolls (*juan* 卷). Later Chunmei tells Chen Jingji that Wu Yueniang wanted to have Pan Jinlian go to the rear quarters to hear the proclamation (*xuan* 宣) of precious scrolls (*juan* 卷) but she didn’t go. See Roy V, 44, 46.
- 83.1280 When Chen Jingji kisses Chunmei instead of Pan Jinlian, the narrator quotes a couplet about when Cui Yingying 崔鶯鶯 is not available you make do with Hongniang 紅娘 instead. See Roy V, 47.
- 83.1280 Chunmei gives Chen Jingji a slip of paper on which Pan Jinlian has written a song to the tune of “Jisheng cao” 生寄草. See Roy V, 46-47.
- 83.1281 When Chen Jingji shows up for their assignation, the narrator says that the woman (*naifu* [Pan Jinlian]) had the text (*ci* 詞) of a song to the tune of “Si huantou” 四換頭 as evidence (*wei zheng* 為証). The text is given (*Jiaozhu* note 33 for source). This is an example of the author putting in a character’s mouth the kind of formula more often used by the narrator to insert poems or songs into the narrative. See Roy V, 48.
- 83.1283 When Wu Yueniang does not believe Qiujiu’s report about finding Pan Jinlian and Chen Jingji having sex, and the latter hear of this, we are told that Pan Jinlian becomes even less afraid of being caught and that Chen Jingji on his part thereupon (orally) composes (*zuo* 作) a song (*ci* 詞) in order to amuse himself (*yi zi kuai* 以自快). The last phrase, however, is followed by a quotative verb (*yun* 云) that then should be followed by the song itself, but instead there come the words “to the tune of ‘Hong xiuxie’ 紅繡鞋 in evidence” (*wei zheng* 為証), so that the syntax is problematic. The text of the song is given, and we are told that Ximen Dajie hears “these words” (*ciyan* 此言) and interrogates Chen Jingji about

this, but it seems more probable that what Dajie heard is the story of the report to Wu Yueniang by Qiuju and not the song to the tune of “Hong xiuxie” 紅繡鞋. See Roy V, 52-53.

- 84.1285-86 When Wu Yueniang goes on a pilgrimage to Taishan, when she arrives at the temple there, there is the description of a Daoist, Shi Bocai, off to one side (*zaipang* 在傍) reciting (*xuannianle* 宣念了) a text (*wenshu* 文書). Later the same Daoist on the behalf of Wu Yueniang recites (*xuandu* 宣讀) in front of the deity’s statue a text (*wenshu* 文疏) connected with Wu Yueniang’s paying off of a vow (*huanyuan* 還願) that she had made when Ximen Qing was sick. See Roy V, 57-58.
- 84.1287 In the abbot’s room on Taishan, Wu Yueniang sees a hanging painting of a topic very prominent in drama, “Lü Dongbin xi Bai Mudan” 呂洞賓戲白牡丹 (*Jiaozhu* note 40). See Roy V, 59.
- 84.1287 A narratorial intrusion (*kanguan tingshuo* 看官聽說) warns parents not to give their children away to become monks or nuns, since they are called (*cheng* 稱) blind (*xia* 瞎) male brigands (*nandao* 男盜) or female whores (*nüchang* 女娼). See Roy V, 60.
- 84.1290 After fleeing from the would-be rapist in the temple on Taishan, Wu Yueniang comes to Pujing’s cave, where he is reciting/reading (*nian* 念) scripture. See Roy V, 66.
- 84.1292 Yan Poxi, Song Jiang’s mistress whom he killed, is described by the narrator as a prostitute (*changfu* 娼婦). See Roy V, 69.
- 85.1296 When Dr. Hu tells Chen Jingji about the abortifacient he will give him to get rid of Pan Jinlian and his fetus, we are told that there is a song to the tune of “Xijiang yue” 西江月 in evidence (*wei zheng* 為証). It is impossible from the way the sequence is written to know for certain whether the song (whose text is given) is quoted by the narrator or recited/sung by the doctor. The song features puns on the names of medicine. See Roy V, 75.
- 85.1301-02 Dame Xue gives a note from Chen Jingji to Pan Jinlian. On it is written a song to the tune of “Hong xiuxie” 紅繡鞋 (*Jiaozhu* note 46 for source). Dame Xue asks for a object from her to give to Chen Jingji in exchange as a pledge (*jise* 記色; *Jiaozhu* note 48 glosses as *xinwu* 信物), so Pan Jinlian produces one of her handkerchiefs, on which she writes a song (*Jiaozhu* note 49), the text of which is quoted. See Roy V, 84-85.

- 86.1305 The chapter opening poem (which also opens chapter 13) includes the idea of taking the customs of the day as empty play (*huanxi* 幻戲)²⁴ and addresses itself to those who know the tune (*zhiyin* 知音). See Roy V, 90.
- 86.1308 Dame Xue tells Wu Yueniang that Zhou Xiu is willing to pay 12 taels of silver for Chunmei because he is only interested in someone who could bear children, but she goes on to say that he is willing to pay even that much because when he saw her at feasts at Ximen Qing’s he saw that she knows some song-suites (*tao* 套), that she can sing (*chang* 唱), and that she is beautiful. We know, however, that Zhou has actually given 50 taels of silver to Dame Xue for Chunmei. See Roy V, 94.
- 86.1309 On Meng Yulou’s birthday she has food and wine prepared for Chen Jingji and Manager Fu. Wu Yueniang protests against the idea of giving Chen Jingji anything, but Yulou sends it anyway. There is no mention of music. See Roy V, 95.
- 86.1312 There are prosimetric (*shuochang* 說唱) elements in the description of Wu Yueniang’s showdown with Chen Jingji, which begins with “[Wu Yueniang] then said” (*biandao* 便道) followed by the phrase “there is a ballad [*changci* 長詞] in evidence [*wei zheng* 為証].” The passage is rhymed and contains dialogue but also third-person narrative. Eventually Chen Jingji pulls down his pants and exhibits his private parts as a means to effect his escape. This prosimetric section is indented even in the woodblock edition (86/8a). See Roy V, 100-101.
- 86.1315 There is a section of heightened conversation between Pan Jinlian and Dame Wang in which 18 of the lines rhyme to the same rhyme category (they all end on the syllable “an”). The passage also has a lot of particularly oral items of vocabulary such as popular sayings (*suyan* 俗諺) and proverbs (the items glossed in *Jiaozhu* notes 53, 55, 56, 57, 58, and 59 are all labeled *suyan* 俗諺). In none of the Chinese editions is the section set off orthographically and annotators have not drawn attention to the use of rhyme in it. See Roy V, 104-105 (who does use formatting to highlight elements of what is going on the sequence).

²⁴ A different character pronounced *huan*, 歡, appears in the other version of this poem in chapter 13.

- 86.1316 Once Pan Jinlian ends up at Dame Wang’s awaiting her fate, she is said here to spend her idle time either doing her makeup or plucking (*tannong* 彈弄) a *pipa* 琵琶. See Roy V, 106.
- 86.1317-18 Dame Wang tells Chen Jingji that the price to meet Pan Jinlian is five taels each time and that if he wants to marry her the price is 110 taels of silver (10 of which she says is her fee as go-between). She later tells him that she has already been offered as high as 80 taels of silver for her. See Roy V, 109, 111.
- 87.1321-22 Ying Bojue counsels Chunhong that since he knows so many songs (*duli hui jiju chang* 肚裡會幾句唱), he should have no problem finding a master to wait on in the city. He mentions Zhang Erguan as someone who loves beauty (*aihao* 愛好) and says that as soon as he sees that you can sing southern-style songs (*nanqu* 南曲) you will definitely “make the mark” (*yi jian jiu shangduo* 一箭就上垛). He says that he will have Zhang send a note to Wu Yueniang with a tael of silver with it and that Wu Yueniang will not only give up any claim to him but even return the silver. Ying Bojue takes Chunhong to see Zhang Erguan, who is indeed so impressed by his looks and by the fact that he can sing southern-style songs (*nanqu* 南曲) that he decides to keep him. When Wu Yueniang gets Zhang’s note, because he now has Ximen Qing’s old official post, she not only gives up Chunhong to him, but also turns over Chunhong’s personal trunk (*xiangzi* 箱子) and rejects the silver. See Roy V, 114-15.
- 87.1322 Ying Bojue tells Zhang Erguan that Pan Jinlian is beautiful, can play the *pipa* 琵琶 well (*hui yishou pipa* 琵琶), knows completely (*tongxiao* 通曉) all of the songs of the hundred song composers (*baijia ciqu* 百家詞曲), and is literate (*hui xiezi* 會寫字), but when Zhang also hears that she has not been chaste with Chen Jingji, which he hears from Chunhong, he doesn’t want her. He also hears more from Li Jiao’er that sets him against her. See Roy V, 116.
- 87.1322-23 Chunmei tries to persuade Zhou Xiu to buy Pan Jinlian, saying that she is beautiful, knows the songs of all the song writers (*zhujia ciqu* 百家詞曲), and can play the *pipa* 琵琶. Zhou’s offer of 80 taels of silver is rejected by Dame Wang and he raises it to 90, but that is still no good. See Roy V, 117-19.

- 87.1326 Wu Song gives Dame Wang 105 taels of silver for Pan Jinlian and the offer is accepted. Dame Wang plans to give no more than 20 taels of this amount to Wu Yueniang. See Roy V, 123.
- 87.1326 When Dame Wang is weighing the two offers for Pan Jinlian, Chen Jingji’s promise to find the complete amount, and Wu Song’s offer of 105 taels, she compares the former to a bell (*zhong* 鐘) not yet cast, and the latter to a ready-made bell (*zhong* 鐘) and decides in favor of the latter. See Roy V, 123.
- 87.1330 After Wu Song kills Dame Wang, he finds the 85 taels of silver left over after Dame Wang paid Wu Yueniang and takes it with him. See Roy V, 130.
- 88.1332 Zhang Sheng and Li An are sent by Zhou Xiu with 100 taels of silver to buy Pan Jinlian but by that time Wu Song has already bought and killed her. See Roy V, 132.
- 88.1332 On hearing of Pan Jinlian’s death, Chunmei cries for several days straight and won’t eat. To cheer her up, Zhou Xiu sends someone out in front of his estate (*menqian* 門前) to summon an itinerant peddler (*huolang’er* 貨郎兒) who can perform (*diao* 吊) variety acts (*baixi* 百戲) but Chunmei doesn’t like the performance (Zhang Sheng later mentions this incident when he is talking to Li An [88.1336]). See Roy V, 132.
- 88.1335 New Year’s comes and goes but no music is mentioned (only Chunmei’s dream of Pan Jinlian is mentioned). See Roy V, 138.
- 88.1336 Zhang Sheng later mentions how Zhou Xiu tried to cheer up Chunmei by summoning an itinerant peddler (*huolang’er* 貨郎兒) who can perform (*diao* 吊) variety acts (*baixi* 百戲) when he is talking to Li An. See Roy V, 141.
- 88.1337 No music is described as part of the burial of Pan Jinlian, but when Zhang Sheng and Li An report back to Chunmei after it she tells them to give two taels of silver to the abbot to have ritual texts (*jingchan* 經懺) recited (*nian* 念) for her. See Roy V, 141.
- 88.1337-38 Chen Jingji is sent by his mother with five taels of silver to arrange for scripture recitation (*niangjing* 念經) and burning of paper money for his deceased father. He finds out that Pan Jinlian’s body was buried at the same place where his father’s corpse has been temporarily stored. He does not mention the business he has been sent to arrange for with the abbot but instead gives the abbot money to pay for the abbot gathering 8 monks to recite (*nian* 念)

scripture for the 14th day after death (*Jiaozhu* note 24) for Pan Jinlian on the 20th of the month. See Roy V, 143-44.

- 88.1339 In a parallel prose description of monks presented in the narrative when monks come to seek subscription money from Wu Yueniang, there are lines that say that during the day they flourish staves and shake bells (*maizhang yaoling* 賣杖搖鈴) and in the evening make spears dance and twirl staffs (*quqiang nongbang* 舞槍弄棒). See Roy V, 145.
- 89.1346-47 At the Qingming festival, Wu Yueniang goes with the other wives to visit Ximen Qing’s grave. The narrator quotes a song to the tune of “Ku Shanpo yang” 哭山坡羊 followed by “Bubu jiao” 步步嬌, both of which are in Wu Yueniang’s voice. The first song is prefaced by the narrator’s “there is a ‘Ku Shanpo yang’ 哭山坡羊 in evidence [*wei zheng* 為証].” Then Meng Yulou steps forward and “while crying sings [*kuchang* 哭唱] a song to the same tune[s] [*qianqiang* 前腔],” using the same formula (*qianqiang* 前腔) used in printed and manuscript versions of *chuanqi* 傳奇 plays. These songs are also in Meng Yulou’s voice. See Roy V, 157-59.
- 89.1348 When Zhou Xiu and his family (including Chunmei) go to visit the family graves during the Qingming Festival, it is said that this is done for fun (*shangfen shuazi qule* 上墳耍子去了). See Roy V, 160.
- 89.1350 At Yongfu Temple at Pan Jinlian’s grave, we are told that Chunmei moved forward and let out a great cry, and that there is a song to the tune of “Ku Shanpo yang” 哭山坡羊 in evidence (*wei zheng* 為証). The text is given and it is in her voice. See Roy V, 164-65.
- 89.1353-54 At Yongfu Temple at Pan Jinlian’s grave, we are told that Meng Yulou moved forward and let out a great cry, and that there is a song to the tune of “Ku Shanpo yang” 哭山坡羊 in evidence (*wei zheng* 為証). The text is given and it is in her voice. See Roy V, 171.
- 89.1354 Zhou Xiu sends someone to Chunmei, who has gone to Yongfu Temple where Pan Jinlian’s grave is, to tell her to come to the family gravesite to watch variety acts (*zashua* 雜耍, *diao baixi de* 吊百戲). See Roy V, 172.
- 90.1356-57 The day of the Qingming Festival, Wu Yueniang and the others are by a tavern (*jiulou* 酒樓) and notice all the activity going on, which includes the sound of hand pipe-organ and song (*shengge* 笙歌) very noisy (*dingfei* 鼎沸) and a performance by a martial arts

instructor/performer (*jiaoshi* 教師; *Jiaozhu* note 14) named Li Gui who does a kind of variety act (*shuajie* 耍解; *Jiaozhu* note 3) on horseback. As part of his act he recites (*shuonian* 說念) a piece (*pian* 篇) in a loud voice (*gaosheng* 高聲) that is quoted. It is rhymed, self-revealing and even self-mocking in ways similar to the comic self-introduction (*zibao jiamen* 自報家門) of lower class/lower morality characters played by *chou* 丑 or *jing* 淨 actors in Chinese drama. The opening phrase, “I as a martial arts instructor” (*wo zuo jiaoshi* 我做教師), is theatrical in itself, implying that he is acting (*zuo* 做). A description of the act from Li Yanei’s point of view stresses the flourishing of weapons. See Roy V, 174-77.

90.1357 In the text recited by Li Gui, he says that in both the northern and southern capitals he has performed (*da* 打) at stages (*xitai* 戲台). He says that all he is interested in is plucking willow sprigs at Zhangtai (*zhe Zhangtai liu* 折章台柳), which means to patronize prostitutes. See Roy V, 176-77.

90.1356-57 When Li Yanei, the son of an official, is introduced when he shows up at the place where Wu Yueniang and the other wives are watching the activities on the Qingming Festival near a tavern, we are told that he constantly spends his time in the licensed quarters (*sanwa liangxiang* 三瓦兩巷). He is with a company of 20-30 stalwart men (*haohan* 好漢) with hunting horns (*chuitong* 吹筒; *Jiaozhu* note 9). This the man Meng Yulou will marry. See Roy V, 175.

90.1358 While Sun Xue’e is at the front door at the Ximen house, she hears someone ringing (*yao* 搖) a “boudoir-startler” (*jingui* 驚閨). The narrator explains that at that time (*nashi* 那時; presumably meaning in the Song dynasty) a variety of itinerant peddlers and craftsmen used “boudoir-startlers.” It turns out to be the returned Laiwang. See Roy V, 178-79.

91.1377 For Meng Yulou’s actual wedding, there is no description of music playing a part, but for the feast for relatives on the third day after, Li Yanei invites the female relatives (*qinqi nüjuan* 親戚女眷) for a feast at which musicians (*yueren* 樂人) and sing-song girls (*jinü* 妓女) are in attendance, and where percussion music (*guyue* 鼓樂) is played (*dong* 動) and plays (*xiwen* 戲文) performed (*banyan* 扮演). When Wu Yueniang returns home, she notices how quiet her house is in comparison. See Roy V, 209-10.

- 91.1378 When the narrator tells us how pleased Li Yanei is with his marriage, part of the pleasure comes from the fact that Meng Yulou has brought with her two maids, Lanchun, who can pluck and sing (*tanchang* 彈唱), and Xiaoluan, who is beautiful. See Roy V, 210-11.
- 91.1381 When Li Yanei gets angry at his own maid, Yuzan, and goes to beat her, the latter says “. . . don’t beat me, I have some words to tell you.” Then there is the phrase “there is a song to the tune of ‘Shanpo yang’ 山坡羊 in evidence [*wei zheng* 為証],” followed by the text of the song, which is in her voice. While it is certainly possible, and perhaps even likely, that the last phrase before the song is part of Yuzan’s speech, modern editors give the phrase to the narrator. See Roy V, 216-17.
- 92.1382 After Chen Jingji gets some money out of his mother to open a textile store, he and his friends spend their time in it day after day doing things such as plucking (*tan* 彈) *pipa* 琵琶 and playing games. We are told that the capital for the store was gradually squandered. See Roy V, 219.
- 92.1383-84 The initial description of Linqing, a city on the Grand Canal not too far from Qinghe, mentions that it is a very boisterous (*renao* 熱鬧) and prosperous (*fanhua* 繁華) port (*matou* 碼頭), and that there are 32 alleys in the licensed quarters (*hualiu xiang* 花柳巷) and 72 taverns with music (*guanxian lou* 管弦樓).²⁵ Chen Jingji is taken by his “friend,” Yang Dalang, to visit the sing-song girl establishments (*changlou* 娼樓) and the taverns (*jiudian* 酒店). In one of the sing-song girl establishments (*changlouguan* 娼樓館) he meets a prostitute (*fentou* 粉頭) named Feng Jinbao who is described as being both beautiful and talented (*seyi liangquan* 色藝雙全). The madam says that Jinbao is her own daughter (*qinsheng zhi nü* 親生之女). She is 18. Chen Jingji gives the madam five taels in silver as room rent (*fangjin* 房金) and stays with her for several nights. When he asks about buying her, the initial price is 150 taels of silver, which is lowered to 100 and he buys her to take home. In the quatrain quoted by the narrator at the end of this sequence, the name of “Swallow Tower” (*Yanzi lou* 燕子樓), a structure built for a famous

²⁵ While the numbers 36 and 72 might seem concrete and specific, they are no more so than the 100 in the Chinese word for department store (*baihuo gongsi* 百貨公司).

courtesan, is mentioned (*Jiaozhu* note 12) and the name of a *zaju* 雜劇 play, *Wuling chun* 武陸春, is used to refer to a beautiful woman (*Jiaozhu* note 13). See Roy V, 220.

- 92.1384 When Chen Jingji’s mother sees that he has used the capital for the store to buy a sing-song girl (*changde* 唱的) to bring home, she dies in anger. Chen Jingji, on the other hand, spends his days sleeping with Feng Jinbao and neglects Ximen Dajie. See Roy V, 221.
- 92.1384 In the description of how Chen Jingji buries his mother, there is no mention of music. See Roy V, 221.
- 92.1393-94 When Chen Jingji comes home, Ximen Dajie complains that Feng Jinbao is giving family money to her mother/madam. Jinbao gets Chen Jingji to hit and kick Dajie. The narrator often refers to Jinbao as the sing-song girl (*changde* 唱的). See Roy V, 235-36.
- 92.1394 Ximen Dajie hangs herself. A maid describes her as pretending to be a marionette (*ti’ou xi* 提偶戲) for fun (*shuazi’er* 耍子兒; *Jiaozhu* note 51). See Roy V, 236.
- 92.1396-97 In the court case concerning Ximen Dajie’s death, Chen Jingji is asked by the magistrate why, seeing that he had married a prostitute (*changfu* 娼婦), he would ask his main wife to make food for him. Feng Jinbao is sentenced to receive 100 strokes and to be turned over to her original licensed quarter (*bensiyuan* 本司院) to return to work (*dangchai* 當差). See Roy V, 241.
- 93.1399 Chen Jingji ends up in a hostel for beggars (*lengpu* 冷鋪). He is taught how to be a night watchman and to beat (*da* 打) a sounding block (*bangzi* 梆子) and shake (*yao* 搖) a bell (*ling* 鈴). There is nothing for it but for him to hold the bell (*ling* 鈴) in his hand and make his way through several streets and alleys. See Roy V, 246.
- 93.1400-02 After a hard night after he has ended up in the hostel, Chen Jingji has a dream and then wakes up crying. He is asked why he is crying, and he tells the others in the hostel “to listen to me recount the whole thing” (*ting wo sushuo yi bian* 聽我訴說一遍). Then there is the phrase “there is a song to the tune of ‘Fendie’er’ 粉蝶兒 in evidence [*wei zheng* 為証].” The modern editors take this last phrase as coming from the narrator and not Chen Jingji, although the opposite choice is perfectly possible. The text of the song-suite is quoted. It is in Chen Jingji’s voice and is in the manner of a confession. See Roy V, 246-51.

- 93.1400-02 The song-suite sung or narrated by Chen Jingji in the hostel mentions striking (*zhuang* 撞) the bell for announcing dusk (*hunzhong* 鍾昏; *Jiaozhu* note 14), being forced to holler (*hehao* 喝號) and carry (*ti* 提) his bell (*ling* 鈴), knowing the ins and outs (*chuchu tong* 處處通) of unlicensed brothels (*chaowo* 巢窩; *Jiaozhu* note 23), and carrying loads of rice and firewood to the licensed quarters (*yuanli* 院裡). After the song-suite there is an octet which ends with the couplet: “There’s only one way left to keep alive,/ To live in the beggar’s hostel [*lengpu* 冷鋪] and go beat [*da* 打] the sounding block [*bangzi* 梆子].” See Roy V, 246-51.
- 93.1402 Wang Xuan, Chen Jingji’s acquaintance and patron, is described as man of leisure who goes to hear (*ting* 聽) scripture (*jing* 經) in the Buddhist temples and lectures (*jiang* 講) on the way (*dao* 道) in the Daoist temples. See Roy V, 251.
- 93.1404 Wang Xuan tells Chen Jingji about going to be a disciple at Yangong Temple (*Jiaozhu* note 40), where he will learn how to blow woodwinds and play percussion for rituals (*jingdian chuida* 經典吹打). See Roy V, 255.
- 93.1407-08 We are told that the senior disciple at Yangong Temple, Jin Zongming, is constantly in the sing-song girl establishments (*changlou* 娼樓), retaining the services of (*baozhan* 包占) sing-song girls (*yuefu* 樂婦). Jin Zongming begins to have anal sex with Chen Jingji who, we are told, had been made more “receptive” to this during his time in the beggar’s hostel. Chen Jingji uses sex to manipulate Jin Zongming. There is a partial reference to the musical metaphor for fellatio (*pin* 品). See Roy V, 260-62.
- 93.1409-10 Chen Jingji hears that Feng Jinbao’s mother/madam has died and that she was sold to the Zheng family and her name has been changed to Zheng Jinbao’er. When Chen Jingji goes to look for her he goes to The Xie Family Tavern, which has over 100 rooms. There is a parallel prose description of the tavern (borrowed from the *Shuihu zhuan* 水滸傳; *Jiaozhu* note 63) that mentions the blowing of hand pipe organs and horizontal flutes (*chuisheng pindi* 吹笙品笛) and the choreography (*bailiezhe* 擺列着) of singers and dancing young women (*ge’ou wunü* 歌姬舞女). It so happens that when Chen Jingji goes to the tavern and a sing-song girl (*fentou* 粉頭) is summoned to wait on him, it is Jinbao, who arrives with a small gong (*siluo’er* 廝鑼兒; *Jiaozhu* note 68) in her hand. Jinbao tells Chen Jingji

that recently she hasn't had many patrons (*zidi* 子弟) and therefore has had to come down to the wharf area of Linqing to perform (*ganchen* 趕趁) for the drinkers (*jiuke* 酒客) in the taverns. She tells Chen Jingji that she is staying in a tavern run by Liu the Second west of the bridge. She says that tavern has over 100 rooms and has both licensed (*hangyuan* 行院妓女) and unlicensed (*wozi* 窠子) brothels in it. She says that it is the place where all the sing-song girls stay (*anxia* 安下) and that during the daytime they go to the famous taverns to sell their art (*ganchen* 趕趁). Chen San'er, who brought Chen Jingji to the tavern, gives Jinbao a *pipa* 琵琶 and she plucks and sings (*tanchang* 彈唱) a song (*qu'er* 曲兒) to the tune of “Putian le” 普天樂 (*Jiaozhu* note 71 for source) for Chen Jingji to help his wine go down (*xiajiu* 下酒). The text of the song is given. The lines are all arranged so that each second phrase is the reading of the previous phrase in the opposite direction or palandrome style (*huiwen ti* 回文體; for example: *Lei shuang chui, chui shuang lei. . . . 淚雙垂, 垂雙淚. . .*). See Roy V, 264-67.

- 94.1412 The chapter title mentions that Sun Xue'e ends up as a sing-song girl (*chang* 娼) in a tavern. See Roy V, 269.
- 94.1412-13 The chapter title mentions the beating of Chen Jingji by Liu the Second. Liu the Second is the uncle of Zhang Sheng, who is attached to Zhou Xiu's household. In the wharf area (*matou* 碼頭) of Linqing Liu runs a sing-song girl tavern (*changdian* 娼店) and lends money at high (30%) interest to famous courtesans (*mingchang* 名娼). He is known as the “leader of the beaters of prostitutes” (*da fentou de bantou* 打粉頭的班頭). Because Zheng (Feng) Jinbao owes him three months of rent (*fangqian* 房錢), he comes and beats up both her and Chen Jingji. See Roy V, 269-72.
- 94.1414 The case of Chen Jingji, Jinbao, and Liu the Second is brought before Zhou Xiu. Jinbao's brothel (*Zheng jia* 鄭家) sends a male servant (*wangba* 忘八; *Jiaozhu* note 8) to spread money/bribes around at court. Zhang Sheng tells Jinbao that she is just a prostitute (*changmen* 娼門) trying to earn a living (*chenshou mi xie yisheng wei sheng* 趁熟覓些衣飯為生) and shouldn't have too much trouble. See Roy V, 273.
- 94.1415 Chunmei has been made the main wife of Zhou Xiu. At her side she has two maids who are/have been taught music (*jie'er* 姐兒) who can pluck and sing (*tanchang* 彈唱), both

16-17 years old. One is named Haitang and the other Yuegui, and they both wait on Chunmei in her chambers. See Roy V, 274-75.

- 94.1415-17 When Chen Jingji comes before Zhou Xiu, the latter is angry that he, as a Daoist, has been sleeping with prostitutes (*suchang* 宿娼) and drinking. He is sentenced to be beaten 20 strokes and to lose his credentials as a Daoist. When the abbot of the temple that Chen Jingji was attached to hears of this, he faints and dies. See Roy V, 275.
- 94.1416 When Zheng (Feng) Jinbao comes before Zhou Xiu, her fingers are pressed 50 times and she is ordered back to the licensed quarter (*yuan* 院) and to work (*dangchai* 當差). See Roy V, 275.
- 94.1420-22 Chunmei, who had previously purposely bought Sun Xue'e as a maid to do hard work, decides to sell her into prostitution (*mai zai changmen* 賣在娼門). Dame Xue, who has been commissioned to do this, tells Xue'e that she will instead find her a husband with no other wife. She is sold for 25 taels of silver. See Roy V, 282-85.
- 94.1422 Sun Xue'e is taken to the wharf area (*matou* 碼頭) of Linqing to a tavern with over 100 rooms where are staying (*xiazhe* 下着) unlicensed prostitutes (*wozi* 窠子) from afar as well as licensed (*hangyuan* 行院) prostitutes (*chang* 娼). In the room she is taken to she finds, among other things, a very made-up and fancily dressed prostitute (*dinglao yatou* 頂老丫頭; *Jiaozhu* note 37) seated on the side of a *kang* plucking (*tannong* 弄) a *pipa* 琵琶 and she knows she has been betrayed and she has been sold to be a prostitute (*fentou* 粉頭). She is given a new name, Yu'er, and every day goes out with the young woman, named Jin'er, with a small gong (*siluo'er* 廝鑼兒) to meet and sing for customers (*jieke gongchang* 接客供唱) in the taverns. She is first beaten by the man who bought her, then given short rations, then taught to pluck and sing (*tanchang* 彈唱). She is beaten if she fails to learn what she is taught and she is beaten so much that her whole body is black and blue. At the end of this sequence, the narrator quotes a poem in evidence that mentions one of the common terms for brothel, the “green bower” (*qinglou* 青樓; *Jiaozhu* note 39). See Roy V, 285-86.
- 94.1423-24 Zhang Sheng comes to Liu the Second's tavern to see Liu the Second and four sing-song girls are summoned to wait on them. One of them is Sun Xue'e, whom Zhang Sheng

recognizes. Xue’e tells him what has happened to her and how she has to *gongyan* 供筵 (be in attendance at banquets) and study singing (*xichang* 習唱), receive guests (*jieke* 接客) and use sex to increase commercial business in the tavern (*xunren* 巡人; *Jiaozhu* note 41). Xue’e is forced to, along with Jin’er, pick up her *pipa* 琵琶 and sing (*chang* 唱) a song (*ci’er* 詞兒) to the tune of “Si kuai jin” 四塊金 (*Jiaozhu* note 43 for source) for Zhang Sheng to help his wine go down (*xiajiu* 下酒). The text of the song is given. The narrator quotes a common saying (*Jiaozhu* note 45) that as for wealth, women, and wine, who has never been entranced/befuddled (*mi* 迷) by them? Zhang Sheng falls for Xue’e and stays with her whenever he comes to the tavern. Liu the Second doesn’t want rent (*fangqian* 房錢) from them. See Roy V, 286-88.

- 95.1426 On Wu Yueniang’s birthday, she and her sisters and three nuns get together to celebrate. In the evening they go to Meng Yulou’s old quarters to hear the proclamation (*xuan* 宣) of precious scrolls (*juan* 卷). See Roy V, 290.
- 95.1426-27 Ping’an steals a casket full of pawned jewelry and goes to the southern licensed quarter (*nanwazi* 南瓦子私窠子) to Wu Changjiao’s place, where there are two unlicensed prostitutes (*siwozi* 私窠子), one called Xue Cun’er and the other called Ban’er. He stays there for two nights but is turned in by the madam (*bao’er* 鴇兒) and interrogated by Wu Dian’en. See Roy V, 292-94.
- 95.1430 Dame Xue tells Wu Yueniang about Chunmei’s favorite (*dechong* 得寵) musical maids (*jie’er* 姐兒) who are being taught to sing (*xuechang* 學唱). She says that Zhou Xiu has slept with both of them. See Roy V, 297.
- 96.1439 The chapter opening poem describes a household in decline and includes mention of towers and multi-story structures fallen down and no longer having the music of hand pipe organs and singing (*shengge* 笙歌). See Roy V, 309.
- 96.1439 When Chunmei comes to visit Wu Yueniang not long after the third anniversary of Ximen Qing’s death and Xiaoge’s birth, Yueniang arranges for two sing-song girls (*changde* 唱的) and a female ballad singer (*ni’er* 女兒) to pluck and sing (*tanchang* 彈唱). See Roy V, 310.

- 96.1441 When paper money is burnt before the spirit tablet of Ximen Qing, there is no mention of music. See Roy V, 312.
- 96.1441 Wu Yueniang and Chunmei talk about the two maids in her household who are learning music (*fangli jie'er* 房裡姐兒). Wu Yueniang talks about them as waiting on Zhou Xiu. Chunmei describes them as two 16-17 year old maids who are learning to pluck (*xuetan* 學彈) and who are a handful all day (*chengri taoqi* 成日淘氣). See Roy V, 312.
- 96.1443-44 After the tour of the garden, etc., Chunmei is feasted by Wu Yueniang. At the banquet, the two sing-song girls (*jinü* 妓女), with silver *zheng* (*yinzheng* 銀箏) and *pipa* 琵琶, on the side (*zaipang* 在傍) pluck and sing (*tanchang* 彈唱). The feast goes on to sunset. Wu Yueniang, not wanting Chunmei to leave, has the two sing-song girls (*jinü* 妓女) kneel in front of Chunmei, pluck and sing (*tanchang* 彈唱), and urge her to drink (*quanjiu* 勸酒). She tells them to use a good song (*hao qu'er* 好曲兒) to show your respect to (*xiaoxun* 孝順) Chunmei. We find out that the sing-song girls are Han Yuchuan'er and Zheng Jiao'er. Chunmei asks if they can sing (*chang* 唱) a song to the tune of “Lan hua mei” 懶畫眉 and the two sing-song girls (*jinü* 妓女), one plucking the *zheng* (*tanzheng* 箏) and the other the *pipa* 琵琶, sing (*changdao* 唱道) a song-suite with four stanzas. Between each stanza there is the toasting of wine and some conversation. Each new stanza is introduced by phrases that range from “the two sing-song girls [*jinü* 妓女] again sang [*changdao* 唱道]” to “the sing-song girls [*jinü* 妓女] sang [*changdao* 唱道].” Chunmei gives the singers as a tip (*shangci* 賞賜) two mace of silver (*liangqian yinzi* 兩錢銀子) and they kowtow to her. See Roy V, 316-19.
- 96.1444 In a narratorial intrusion (*kanguan tingshuo* 看官聽說) the narrator asks why Chunmei had that song (*ci* 詞) sung (*chang* 唱) by the sing-song girls (*jinü* 妓女) and explains that she was missing Chen Jingji. See Roy V, 319.
- 96.1445 After Chunmei leaves the Ximen household, the narrator quotes a poem that mentions the playing (*pin* 品) of phoenix vertical flutes (*luanxiao* 鸞簫). See Roy V, 320.
- 96.1445 Yang Dalang, a ruffian, is said to be wearing *qin*-zither (*qin* 琴) shoes (*qinxie* 琴鞋). See Roy V, 321.

- 96.1447 Hou Lin'er tells Chen Jingji that to go with him is better than to live in the beggar's hostel and ring (*yao* 搖) a bell (*ling* 鈴) and beat (*da* 打) the sounding block (*bangzi* 梆子) on behalf of beggars. That night they have anal sex, referred to by the tune title “Houting hua” 後庭花. The next day Chen Jingji is the butt of jokes by the workmen than Hou Lin'er oversees. See Roy V, 324-25.
- 97.1455 When Wu Yueniang comes to visit Chunmei to pay birthday respects to the latter, Chunmei arranges for the services of the two sing-song girls (*jinü* 妓女) Han Jinchuan'er and Zheng Jiao'er to pluck and sing (*tanchang* 彈唱). See Roy V, 336.
- 97.1456 On the Duanwu Festival, Chunmei orders the two concubine-maids (*shiqie* 侍妾), Haitang and Yuegui, to pluck and sing (*tanchang* 彈唱) in front of a feast (*xiqian* 席前) that includes Chen Jingji. See Roy V, 338.
- 97.1461-62 When Chen Jingji marries Ge Cuiping, there is percussion music (*guyue* 鼓樂). After the ceremony is over and the astrologist (*yinyang xiansheng* 陰陽先生) has left, the drummers (*gushou* 鼓手) are sent away. On the third day after the marriage, Chunmei holds a banquet with percussion music (*guyue* 鼓樂) and hand pipe organ and singing music (*shengge* 笙歌). See Roy V, 345, 348.
- 98.1466 Chen Jingji takes over control of The Xie Family Tavern. On the opening day, percussion music (*guyue* 鼓樂) sounds all the way to heaven (*xuantian* 喧天), the sounds of hand pipe organ (*sheng* 笙) and vertical flute (*xiao* 簫) are performed together (*zazou* 雜奏), attracting the itinerant sing-song girls (*jinü* 妓女) from all quarters. There are over 100 rooms in the tavern and each is said to have the dancing skirts (*wuqun* 舞裙) of sing-song girls (*geji* 歌妓) and the sound of urgent pipes (*jiguan* 急管) and lush strings (*fanxian* 繁弦). The narrator quotes a couplet that mentions dancing under the willows (*wu di yangliu* 舞低楊柳) and the end of singing (*geba* 歌罷). See Roy V, 353-54.
- 98.1467 A poem quoted by the narrator after a description of Chen Jingji's newfound prosperity mentions singing in a loud voice (*gaoge* 高歌) while entering the land of drunkenness. See Roy V, 355.
- 98.1467-74 Chen Jingji meets Han Aijie. We are told that while a concubine to Zhai Qian in the capital she had become versed (*tong* 通) in all kinds of poetry (*shicigefu* 詩詞歌賦) and the

philosophers (*zhuzi baijia* 諸子百家), and that on the trip from the capital to Linqing she and her mother had engaged in prostitution (*zuo xie daolu* 做些道路). Immediately after having sex with Chen Jingji, she asks to “borrow” five taels of silver from him. We also find out that while in the capital, Han Ai’jie had learned to do a bit of plucking and singing (*tanchang* 彈唱) and to read and write characters (*shizi huixie* 識字會寫). When he does not come for a while, Aijie writes a note to Chen Jingji and he writes back, but neither message is written in the form of a song, as had so often been the case with Chen Jingji and Pan Jinlian’s correspondence. See Roy V, 355-68.

- 98.1472 When Chen Jingji does not come to see Han Aijie, and the money he used to bring dries up, Han Daoguo has his wife, Wang Liu’er, receive patrons. The narrator says this is a case of an unlicensed (*yingming* 隱名) sing-song girl (*changji* 娼妓), or what is nowadays (*jinshi* 今時) called a private bower (*siwozi* 私窠子; *Jiaozhu* note 27). Her main patron is a Mr. He. See Roy V, 364.
- 99.1476 The description of the celebration of Chen Jingji’s birthday does not mention music. See Roy V, 370.
- 99.1478 Liu the Second beats up Mr. He, claiming that he has not paid the required “stay-over money” (*xieqian* 歇錢). See Roy V, 374.
- 99.1480-83 Chen Jingji finds out that Zhang Sheng has taken Sun Xue’e as his whore (*biaozi* 表子). Zhang Sheng overhears him telling Chunmei about this and this is what leads Zhang Sheng to kill Chen Jingji. See Roy V, 378, 381.
- 99.1481-82 Zhou Xiu hears the proclamation (*xuandu* 宣讀) of an imperial edict that mentions “rites and music” (*liyue* 禮樂). See Roy V, 379.
- 99.1484-85 Chunmei sees to it that Zhou Xiu has Zhang Sheng is beaten to death in court and Liu the Second arrested. Sun Xue’e commits suicide. See Roy V, 384-85.
- 99.1485 A parallel prose description of Zhou Xiu’s troops mentions the intermingling of (the sound of) ornamented drums (*huagu* 畫鼓) and bronze gongs (*tonggu* 銅鼓). See Roy V, 364.
- 100.1494-95 Ge Cuiping and Han Aijie take turns reciting poems (*yingshi* 吟詩) as they both grieve for Chen Jingji. See Roy V, 398-400.

- 100.1495 When Zhou Xiu’s body is brought back, monks and Daoists are brought in to recite (*nian* 念) scripture on the ceremonies for the seventh days after his death (*leiqi* 累七). See Roy V, 400.
- 100.1496-98 Searching for her parents, who have gone to Huzhou, Han Aijie makes her way on the road clutching a *yueqin* 月琴 and singing (*chang* 唱) ditties (*xiao ciqiu* 小詞曲). After she meets her uncle, Han Daogui, she explains that on the road she sang (*chang* 唱) songs (*ci* 詞) for food and clothes. She eventually becomes a nun. See Roy V, 402, 406.
- 100.1500 A parallel prose description inserted after Wu Yueniang reaches Yongfu Temple²⁶ contains the mention of the sound (*sheng* 聲) of bells (*zhong* 鐘), an onomatopoeic description of the sound of the frequent blowing (*chui* 吹) of ornamented horns (*huajiao* 畫角) as *wuwu* 鳴鳴 and of the dripping of the waterclock as *diandian* 點點, and mist obscuring multi-towered structures for dancing and terraces for singing (*wuxie getai* 舞榭歌台). See Roy V, 408-409.
- 100.1500 Pujing is described as beating (*qiao* 敲) on a wooden fish sounding block (*muyu* 木魚) and orally (*kouzhong* 口中) reciting (*nian* 念) scripture. He is said to recite (*songnian* 誦念) a spell (*jingzhou* 經咒) more than one hundred times. See Roy V, 409-10.

²⁶ If this section of parallel prose is copied from another work, the source has not yet been identified. It is basically presented as if from the point of view of Wu Yueniang (she is the last character mentioned and the passage is prefaced by the phrase *danjian* 但見), but the images presented in it do not match what we would expect Wu Yueniang to be able to see at this point. It does, however, describe the appropriate time of day.

Chart 1: Chart to Help Find Citations

(citation page/total pages in chapter =
X [relevant page in other edition]/total pages in chapter)

Editions: Chapters:	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Begins on Page	<i>Jiaozhu</i> Ends on Page	Wood- block Edition Begins	Wood- block Edition Ends	Roy Trans. Begins	Roy Trans. Ends ¹
1	1	22	1	64	1a	20b	12	42
2	23	35	65	105	1a	11b	43	61
3	36	48	106	135	1a	13a	62	81
4	49	56	136	153	1a	8a	82	95
5	57	66	154	172	1a	9b	96	110
6	67	74	173	187	1a	8a	111	124
7	75	88	188	218	1a	13a	125	146
8	89	101	219	249	1a	13a	147	169
9	102	111	250	271	1a	10b	170	187
10	112	120	272	296	1a	9a	188	204
11	121	132	297	324	1a	10b	205	223
12	133	151	325	362	1a	18b	224	252
13	152	164	363	386	1a	12b	253	273
14	165	179	387	415	1a	14b	274	297
15	180	189	416	441	1a	10a	298	315
16	190	202	442	467	1a	12b	316	336
17	203	213	468	493	1a	11a	337	355
18	214	225	494	519	1a	12b	356	375
19	226	241	520	549	1a	16a	376	400
20	242	258	550	582	1a	16a	401	427
21	259	276	583	618	1a	17b	3	29
22	277	284	619	632	1a	8a	30	42
23	285	297	633	654	1a	12b	43	61
24	298	308	655	674	1a	11a	62	79
25	309	322	675	697	1a	13a	80	99
26	323	339	699	729	1a	17b	100	126
27	340	352	730	756	1a	13a	127	149
28	353	362	757	774	1a	10a	150	165
29	363	376	775	805	1a	14a	166	193
30	377	388	806	827	1a	11b	194	213
31	389	405	828	862	1a	15b	214	241

¹ Because of the differences between the *cihua* edition whose text is being translated and the Chongzhen edition from which the illustrations are being reproduced, not all of the chapters in the Roy translation have the same number of illustrations (in the Roy translation, chapters 1-2 have only one illustration and chapters 3 and 10 have two (each illustration takes up one page). The translation is divided into five volumes, each with their own pagination.

Editions: Chapters:	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Begins on Page	<i>Jiaozhu</i> Ends on Page	Wood- block Edition Begins	Wood- block Edition Ends	Roy Trans. Begins	Roy Trans. Ends ²
32	406	418	863	882	1a	12a	242	260
33	419	431	883	908	1a	12b	261	281
34	432	449	909	937	1a	18a	282	308
35	450	472	938	976	1a	22a	309	344
36	473	480	977	995	1a	8a	345	359
37	481	492	996	1016	1a	13a	360	381
38	493	504	1017	1036	1a	13a	382	403
39	505	525	1037	1086	1a	19b	404	437
40	525	534	1087	1100	1a	10a	438	452
41	535	545	1101	1120	1a	11a	1	18
42	546	558	1121	1146	1a	12b	19	39
43	559	573	1147	1171	1a	14b	40	64
44	574	582	1172	1189	1a	9a	65	80
45	583	593	1190	1207	1a	10b	81	96
46	594	612	1208	1242	1a	18b	97	128
47	613	623	1243	1259	1a	10b	129	146
48	624	638	1260	1289	1a	15b	147	170
49	639	655	1290	1320	1a	17a	171	202
50	656	665	1321	1335	1a	11b	203	220
51	666	686	1337	1375	1a	22a	221	254
52	687	706	1376	1412	1a	19b	255	288
53	707	723	1413	1453	1a	18b	289	319
54	724	738	1454	1478	1a	15a	320	345
55	739	754	1479	1511	1a	15b	346	373
56	755	766	1512	1533	1a	11b	374	393
57	767	781	1534	1569	1a	13b	394	419
58	782	803	1570	1606	1a	22a	420	452
59	804	825	1607	1652	1a	22a	453	488
60	826	834	1653	1672	1a	9a	489	505
61	835	860	1673	1724	1a	26a	1	43
62	861	885	1725	1773	1a	26a	44	82
63	886	898	1774	1799	1a	12b	83	103
64	899	908	1800	1820	1a	10a	104	120
65	909	925	1821	1865	1a	16b	121	152
66	926	936	1866	1899	1a	11a	153	173
67	937	959	1900	1939	1a	23b	174	210
68	960	980	1940	1976	1a	20b	211	243

² Because of the differences between the *cihua* edition whose text is being translated and the *xiuxiang* edition from which the illustrations are being reproduced, not all of the chapters in the Roy translation have the same number of illustrations. The translation is divided into five volumes, each with their own pagination.

Editions: Chapters:	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Begins on Page	<i>Jiaozhu</i> Ends on Page	Wood- block Edition Begins	Wood- block Edition Ends	Roy Trans. Begins	Roy Trans. Ends ³
69	981	999	1977	2010	1a	19b	244	276
70	1000	1015	2011	2054	1a	15a	277	305
71	1016	1034	2055	2102	1a	17b	306	341
72	1035	1062	2103	2152	1a	25a	342	383
73	1063	1085	2153	2194	1a	21a	384	419
74	1086	1105	2195	2229	1a	19a	420	455
75	1106	1136	2230	2278	1a	31a	456	502
76	1137	1163	2279	2321	1a	26a	503	543
77	1164	1184	2322	2354	1a	21a	544	578
78	1185	1214	2355	2408	1a	30b	579	626
79	1215	1240	2409	2450	1a	26b	627	667
80	1241	1252	2451	2468	1a	12a	668	688
81	1253	1262	2469	2484	1a	10a	1	16
82	1263	1272	2485	2499	1a	10b	17	34
83	1273	1283	2500	2517	1a	11a	35	53
84	1284	1293	2518	2538	1a	10b	54	71
85	1294	1304	2539	2556	1a	11a	72	89
86	1305	1319	2557	2580	1a	15a	90	112
87	1320	1330	2581	2596	1a	11a	113	130
88	1331	1342	2597	2614	1a	12a	131	150
89	1343	1355	2615	2634	1a	13a	151	173
90	1356	1367	2635	2654	1a	12a	174	193
91	1368	1381	2655	2678	1a	14a	194	217
92	1382	1397	2679	2703	1a	15b	218	243
93	1398	1411	2704	2727	1a	14a	244	268
94	1412	1424	2728	2747	1a	13a	269	288
95	1425	1438	2748	2767	1a	14b	289	308
96	1439	1450	2768	2747	1a	12b	309	329
97	1451	1462	2748	2802	1a	12a	330	348
98	1463	1475	2803	2820	1a	13a	349	369
99	1476	1488	2821	2840	1a	12b	370	390
100	1489	1506	2841	2872	1a	17a	391	420

³ Because of the differences between the *cihua* edition whose text is being translated and the *xiuxiang* edition from which the illustrations are being reproduced, not all of the chapters in the Roy translation have the same number of illustrations. The translation is divided into five volumes, each with their own pagination.

Chart 2: Items Per Chapter in Appendix One¹

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Woodblock Edition Begins on Page	Woodblock Edition Ends on Page
1	9	845	1	22	1	64	1a	20b
2	4	118	23	35	65	105	1a	11b
3	9	413	36	48	106	135	1a	13a
4	1	60	49	56	136	153	1a	8a
5	0	0	57	66	154	172	1a	9b
6	3	269	67	74	173	187	1a	8a
7	2	92	75	88	188	218	1a	13a
8	9	592	89	101	219	249	1a	13a
9	6	213	102	111	250	271	1a	10b
10	7	303	112	120	272	296	1a	9a
11	13	1185	121	132	297	324	1a	10b
12	14	762	133	151	325	362	1a	18b
13	7	308	152	164	363	386	1a	12b
14	7	222	165	179	387	415	1a	14b
15	10	594	180	189	416	441	1a	10a
16	8	380	190	202	442	467	1a	12b
17	4	148	203	213	468	493	1a	11a
18	4	169	214	225	494	519	1a	12b
19	6	287	226	241	520	549	1a	16a
20	16	933	242	258	550	582	1a	16a
21	12	655	259	276	583	618	1a	17b
22	7	287	277	284	619	632	1a	8a
23	2	132	285	297	633	654	1a	12b
24	4	223	298	308	655	674	1a	11a
25	1	24	309	322	675	697	1a	13a
26	1	28	323	339	699	729	1a	17b
27	7	642	340	352	730	756	1a	13a
28	0	0	353	362	757	774	1a	10a
29	2	36	363	376	775	805	1a	14a
30	3	488	377	388	806	827	1a	11b
31	15	1515	389	405	828	862	1a	15b
32	10	919	406	418	863	882	1a	12a
33	5	238	419	431	883	908	1a	12b
34	4	176	432	449	909	937	1a	18a

¹ Statistics based on pre-2014 version of appendix one.

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Woodblock Edition Begins on Page	Woodblock Edition Ends on Page
35	13	738	450	472	938	976	1a	22a
36	15	947	473	480	977	995	1a	8a
37	3	229	481	492	996	1016	1a	13a
38	5	694	493	504	1017	1036	1a	13a
39	11	910	505	525	1037	1086	1a	19b
40	7	480	525	534	1087	1100	1a	10a
41	3	351	535	545	1101	1120	1a	11a
42	7	738	546	558	1121	1146	1a	12b
43	10	928	559	573	1147	1171	1a	14b
44	4	431	574	582	1172	1189	1a	9a
45	10	633	583	593	1190	1207	1a	10b
46	16	1454	594	612	1208	1242	1a	18b
47	2	70	613	623	1243	1259	1a	10b
48	10	485	624	638	1260	1289	1a	15b
49	13	941	639	655	1290	1320	1a	17a
50	7	430	656	665	1321	1335	1a	11b
51	10	808	666	686	1337	1375	1a	22a
52	10	661	687	706	1376	1412	1a	19b
53	5	420	707	723	1413	1453	1a	18b
54	8	681	724	738	1454	1478	1a	15a
55	13	1301	739	754	1479	1511	1a	15b
56	3	325	755	766	1512	1533	1a	11b
57	8	314	767	781	1534	1569	1a	13b
58	13	881	782	803	1570	1606	1a	22a
59	11	760	804	825	1607	1652	1a	22a
60	7	765	826	834	1653	1672	1a	9a
61	13	1845	835	860	1673	1724	1a	26a
62	8	290	861	885	1725	1773	1a	26a
63	11	1435	886	898	1774	1799	1a	12b
64	6	816	899	908	1800	1820	1a	10a
65	19	1599	909	925	1821	1865	1a	16b
66	8	595	926	936	1866	1899	1a	11a
67	5	385	937	959	1900	1939	1a	23b
68	18	1169	960	980	1940	1976	1a	20b
69	8	332	981	999	1977	2010	1a	19b
70	4	397	1000	1015	2011	2054	1a	15a
71	8	586	1016	1034	2055	2102	1a	17b
72	14	688	1035	1062	2103	2152	1a	25a
73	9	854	1063	1085	2153	2194	1a	21a

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Woodblock Edition Begins on Page	Woodblock Edition Ends on Page
74	19	1456	1086	1105	2195	2229	1a	19a
75	14	968	1106	1136	2230	2278	1a	31a
76	14	1320	1137	1163	2279	2321	1a	26a
77	10	653	1164	1184	2322	2354	1a	21a
78	19	1310	1185	1214	2355	2408	1a	30b
79	13	565	1215	1240	2409	2450	1a	26b
80	15	809	1241	1252	2451	2468	1a	12a
81	4	396	1253	1262	2469	2484	1a	10a
82	9	418	1263	1272	2485	2499	1a	10b
83	7	514	1273	1283	2500	2517	1a	11a
84	5	183	1284	1293	2518	2538	1a	10b
85	2	158	1294	1304	2539	2556	1a	11a
86	7	412	1305	1319	2557	2580	1a	15a
87	7	448	1320	1330	2581	2596	1a	11a
88	4	173	1331	1342	2597	2614	1a	12a
89	5	257	1343	1355	2615	2634	1a	13a
90	4	316	1356	1367	2635	2654	1a	12a
91	3	259	1368	1381	2655	2678	1a	14a
92	7	409	1382	1397	2679	2703	1a	15b
93	7	729	1398	1411	2704	2727	1a	14a
94	9	735	1412	1424	2728	2747	1a	13a
95	3	122	1425	1438	2748	2767	1a	14b
96	9	472	1439	1450	2768	2747	1a	12b
97	3	118	1451	1462	2748	2802	1a	12a
98	5	351	1463	1475	2803	2820	1a	13a
99	10	108	1476	1488	2821	2840	1a	12b
100	5	196	1489	1506	2841	2872	1a	17a

Chart 3: Chapters Sorted by Number of Words on Each Chapter in Appendix One ¹

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Woodblock Edition Begins on Page	Woodblock Edition Ends on Page
5	0	0	57	66	154	172	1a	9b
28	0	0	353	362	757	774	1a	10a
25	1	24	309	322	675	697	1a	13a
26	1	28	323	339	699	729	1a	17b
29	2	36	363	376	775	805	1a	14a
4	1	60	49	56	136	153	1a	8a
47	2	70	613	623	1243	1259	1a	10b
7	2	92	75	88	188	218	1a	13a
99	10	108	1476	1488	2821	2840	1a	12b
2	4	118	23	35	65	105	1a	11b
97	3	118	1451	1462	2748	2802	1a	12a
95	3	122	1425	1438	2748	2767	1a	14b
23	2	132	285	297	633	654	1a	12b
17	4	148	203	213	468	493	1a	11a
85	2	158	1294	1304	2539	2556	1a	11a
18	4	169	214	225	494	519	1a	12b
88	4	173	1331	1342	2597	2614	1a	12a
34	4	176	432	449	909	937	1a	18a
84	5	183	1284	1293	2518	2538	1a	10b
100	5	196	1489	1506	2841	2872	1a	17a
9	6	213	102	111	250	271	1a	10b
14	7	222	165	179	387	415	1a	14b
24	4	223	298	308	655	674	1a	11a
37	3	229	481	492	996	1016	1a	13a
33	5	238	419	431	883	908	1a	12b
89	5	257	1343	1355	2615	2634	1a	13a
91	3	259	1368	1381	2655	2678	1a	14a
6	3	269	67	74	173	187	1a	8a
19	6	287	226	241	520	549	1a	16a
22	7	287	277	284	619	632	1a	8a
62	8	290	861	885	1725	1773	1a	26a
10	7	303	112	120	272	296	1a	9a
13	7	308	152	164	363	386	1a	12b
57	8	314	767	781	1534	1569	1a	13b

¹ Statistics based on pre-2014 version of appendix one.

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Woodblock Edition Begins on Page	Woodblock Edition Ends on Page
90	4	316	1356	1367	2635	2654	1a	12a
56	3	325	755	766	1512	1533	1a	11b
69	8	332	981	999	1977	2010	1a	19b
41	3	351	535	545	1101	1120	1a	11a
98	5	351	1463	1475	2803	2820	1a	13a
16	8	380	190	202	442	467	1a	12b
67	5	385	937	959	1900	1939	1a	23b
81	4	396	1253	1262	2469	2484	1a	10a
70	4	397	1000	1015	2011	2054	1a	15a
92	7	409	1382	1397	2679	2703	1a	15b
86	7	412	1305	1319	2557	2580	1a	15a
3	9	413	36	48	106	135	1a	13a
82	9	418	1263	1272	2485	2499	1a	10b
53	5	420	707	723	1413	1453	1a	18b
50	7	430	656	665	1321	1335	1a	11b
44	4	431	574	582	1172	1189	1a	9a
87	7	448	1320	1330	2581	2596	1a	11a
96	9	472	1439	1450	2768	2747	1a	12b
40	7	480	525	534	1087	1100	1a	10a
48	10	485	624	638	1260	1289	1a	15b
30	3	488	377	388	806	827	1a	11b
83	7	514	1273	1283	2500	2517	1a	11a
79	13	565	1215	1240	2409	2450	1a	26b
71	8	586	1016	1034	2055	2102	1a	17b
8	9	592	89	101	219	249	1a	13a
15	10	594	180	189	416	441	1a	10a
66	8	595	926	936	1866	1899	1a	11a
45	10	633	583	593	1190	1207	1a	10b
27	7	642	340	352	730	756	1a	13a
77	10	653	1164	1184	2322	2354	1a	21a
21	12	655	259	276	583	618	1a	17b
52	10	661	687	706	1376	1412	1a	19b
54	8	681	724	738	1454	1478	1a	15a
72	14	688	1035	1062	2103	2152	1a	25a
38	5	694	493	504	1017	1036	1a	13a
93	7	729	1398	1411	2704	2727	1a	14a
94	9	735	1412	1424	2728	2747	1a	13a
35	13	738	450	472	938	976	1a	22a
42	7	738	546	558	1121	1146	1a	12b

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Woodblock Edition Begins on Page	Woodblock Edition Ends on Page
59	11	760	804	825	1607	1652	1a	22a
12	14	762	133	151	325	362	1a	18b
60	7	765	826	834	1653	1672	1a	9a
51	10	808	666	686	1337	1375	1a	22a
80	15	809	1241	1252	2451	2468	1a	12a
64	6	816	899	908	1800	1820	1a	10a
1	9	845	1	22	1	64	1a	20b
73	9	854	1063	1085	2153	2194	1a	21a
58	13	881	782	803	1570	1606	1a	22a
39	11	910	505	525	1037	1086	1a	19b
32	10	919	406	418	863	882	1a	12a
43	10	928	559	573	1147	1171	1a	14b
20	16	933	242	258	550	582	1a	16a
49	13	941	639	655	1290	1320	1a	17a
36	15	947	473	480	977	995	1a	8a
75	14	968	1106	1136	2230	2278	1a	31a
68	18	1169	960	980	1940	1976	1a	20b
11	13	1185	121	132	297	324	1a	10b
55	13	1301	739	754	1479	1511	1a	15b
78	19	1310	1185	1214	2355	2408	1a	30b
76	14	1320	1137	1163	2279	2321	1a	26a
63	11	1435	886	898	1774	1799	1a	12b
46	16	1454	594	612	1208	1242	1a	18b
74	19	1456	1086	1105	2195	2229	1a	19a
31	15	1515	389	405	828	862	1a	15b
65	19	1599	909	925	1821	1865	1a	16b
61	13	1845	835	860	1673	1724	1a	26a

Chart 4: Chapters Sorted by Number of Items Per Chapter in Appendix One¹

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Woodblock Edition Begins on Page	Woodblock Edition Ends on Page
5	0	0	57	66	154	172	1a	9b
28	0	0	353	362	757	774	1a	10a
4	1	60	49	56	136	153	1a	8a
25	1	24	309	322	675	697	1a	13a
26	1	28	323	339	699	729	1a	17b
7	2	92	75	88	188	218	1a	13a
23	2	132	285	297	633	654	1a	12b
29	2	36	363	376	775	805	1a	14a
47	2	70	613	623	1243	1259	1a	10b
85	2	158	1294	1304	2539	2556	1a	11a
6	3	269	67	74	173	187	1a	8a
30	3	488	377	388	806	827	1a	11b
37	3	229	481	492	996	1016	1a	13a
41	3	351	535	545	1101	1120	1a	11a
56	3	325	755	766	1512	1533	1a	11b
91	3	259	1368	1381	2655	2678	1a	14a
95	3	122	1425	1438	2748	2767	1a	14b
97	3	118	1451	1462	2748	2802	1a	12a
2	4	118	23	35	65	105	1a	11b
17	4	148	203	213	468	493	1a	11a
18	4	169	214	225	494	519	1a	12b
24	4	223	298	308	655	674	1a	11a
34	4	176	432	449	909	937	1a	18a
44	4	431	574	582	1172	1189	1a	9a
70	4	397	1000	1015	2011	2054	1a	15a
81	4	396	1253	1262	2469	2484	1a	10a
88	4	173	1331	1342	2597	2614	1a	12a
90	4	316	1356	1367	2635	2654	1a	12a
33	5	238	419	431	883	908	1a	12b
38	5	694	493	504	1017	1036	1a	13a
53	5	420	707	723	1413	1453	1a	18b
67	5	385	937	959	1900	1939	1a	23b
84	5	183	1284	1293	2518	2538	1a	10b
89	5	257	1343	1355	2615	2634	1a	13a
98	5	351	1463	1475	2803	2820	1a	13a

¹ Statistics based on the pre-2014 version of appendix one.

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Woodblock Edition Begins on Page	Woodblock Edition Ends on Page
100	5	196	1489	1506	2841	2872	1a	17a
9	6	213	102	111	250	271	1a	10b
19	6	287	226	241	520	549	1a	16a
64	6	816	899	908	1800	1820	1a	10a
10	7	303	112	120	272	296	1a	9a
13	7	308	152	164	363	386	1a	12b
14	7	222	165	179	387	415	1a	14b
22	7	287	277	284	619	632	1a	8a
27	7	642	340	352	730	756	1a	13a
40	7	480	525	534	1087	1100	1a	10a
42	7	738	546	558	1121	1146	1a	12b
50	7	430	656	665	1321	1335	1a	11b
60	7	765	826	834	1653	1672	1a	9a
83	7	514	1273	1283	2500	2517	1a	11a
86	7	412	1305	1319	2557	2580	1a	15a
87	7	448	1320	1330	2581	2596	1a	11a
92	7	409	1382	1397	2679	2703	1a	15b
93	7	729	1398	1411	2704	2727	1a	14a
16	8	380	190	202	442	467	1a	12b
54	8	681	724	738	1454	1478	1a	15a
57	8	314	767	781	1534	1569	1a	13b
62	8	290	861	885	1725	1773	1a	26a
66	8	595	926	936	1866	1899	1a	11a
69	8	332	981	999	1977	2010	1a	19b
71	8	586	1016	1034	2055	2102	1a	17b
1	9	845	1	22	1	64	1a	20b
3	9	413	36	48	106	135	1a	13a
8	9	592	89	101	219	249	1a	13a
73	9	854	1063	1085	2153	2194	1a	21a
82	9	418	1263	1272	2485	2499	1a	10b
94	9	735	1412	1424	2728	2747	1a	13a
96	9	472	1439	1450	2768	2747	1a	12b
15	10	594	180	189	416	441	1a	10a
32	10	919	406	418	863	882	1a	12a
43	10	928	559	573	1147	1171	1a	14b
45	10	633	583	593	1190	1207	1a	10b
48	10	485	624	638	1260	1289	1a	15b
51	10	808	666	686	1337	1375	1a	22a
52	10	661	687	706	1376	1412	1a	19b
77	10	653	1164	1184	2322	2354	1a	21a

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Woodblock Edition Begins on Page	Woodblock Edition Ends on Page
99	10	108	1476	1488	2821	2840	1a	12b
39	11	910	505	525	1037	1086	1a	19b
59	11	760	804	825	1607	1652	1a	22a
63	11	1435	886	898	1774	1799	1a	12b
21	12	655	259	276	583	618	1a	17b
11	13	1185	121	132	297	324	1a	10b
35	13	738	450	472	938	976	1a	22a
49	13	941	639	655	1290	1320	1a	17a
55	13	1301	739	754	1479	1511	1a	15b
58	13	881	782	803	1570	1606	1a	22a
61	13	1845	835	860	1673	1724	1a	26a
79	13	565	1215	1240	2409	2450	1a	26b
12	14	762	133	151	325	362	1a	18b
72	14	688	1035	1062	2103	2152	1a	25a
75	14	968	1106	1136	2230	2278	1a	31a
76	14	1320	1137	1163	2279	2321	1a	26a
31	15	1515	389	405	828	862	1a	15b
36	15	947	473	480	977	995	1a	8a
80	15	809	1241	1252	2451	2468	1a	12a
20	16	933	242	258	550	582	1a	16a
46	16	1454	594	612	1208	1242	1a	18b
68	18	1169	960	980	1940	1976	1a	20b
65	19	1599	909	925	1821	1865	1a	16b
74	19	1456	1086	1105	2195	2229	1a	19a
78	19	1310	1185	1214	2355	2408	1a	30b

Appendix 6: Chart 5: Chapters Sorted by Length of Chapter

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Pages in Woodblock Edition
4	1	60	49	56	136	153	08a
6	3	269	67	74	173	187	08a
22	7	287	277	284	619	632	08a
36	15	947	473	480	977	995	08a
10	7	303	112	120	272	296	09a
44	4	431	574	582	1172	1189	09a
60	7	765	826	834	1653	1672	09a
5	0	0	57	66	154	172	09b
15	10	594	180	189	416	441	10a
28	0	0	353	362	757	774	10a
40	7	480	525	534	1087	1100	10a
64	6	816	899	908	1800	1820	10a
81	4	396	1253	1262	2469	2484	10a
9	6	213	102	111	250	271	10b
11	13	1185	121	132	297	324	10b
45	10	633	583	593	1190	1207	10b
47	2	70	613	623	1243	1259	10b
82	9	418	1263	1272	2485	2499	10b
84	5	183	1284	1293	2518	2538	10b
17	4	148	203	213	468	493	11a
24	4	223	298	308	655	674	11a
41	3	351	535	545	1101	1120	11a
66	8	595	926	936	1866	1899	11a
83	7	514	1273	1283	2500	2517	11a
85	2	158	1294	1304	2539	2556	11a
87	7	448	1320	1330	2581	2596	11a
2	4	118	23	35	65	105	11b
30	3	488	377	388	806	827	11b
50	7	430	656	665	1321	1335	11b
56	3	325	755	766	1512	1533	11b
32	10	919	406	418	863	882	12a
80	15	809	1241	1252	2451	2468	12a
88	4	173	1331	1342	2597	2614	12a
90	4	316	1356	1367	2635	2654	12a
97	3	118	1451	1462	2748	2802	12a
13	7	308	152	164	363	386	12b

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Pages in Woodblock Edition
16	8	380	190	202	442	467	12b
18	4	169	214	225	494	519	12b
23	2	132	285	297	633	654	12b
33	5	238	419	431	883	908	12b
42	7	738	546	558	1121	1146	12b
63	11	1435	886	898	1774	1799	12b
96	9	472	1439	1450	2768	2747	12b
99	10	108	1476	1488	2821	2840	12b
3	9	413	36	48	106	135	13a
7	2	92	75	88	188	218	13a
8	9	592	89	101	219	249	13a
25	1	24	309	322	675	697	13a
27	7	642	340	352	730	756	13a
37	3	229	481	492	996	1016	13a
38	5	694	493	504	1017	1036	13a
89	5	257	1343	1355	2615	2634	13a
94	9	735	1412	1424	2728	2747	13a
98	5	351	1463	1475	2803	2820	13a
57	8	314	767	781	1534	1569	13b
29	2	36	363	376	775	805	14a
91	3	259	1368	1381	2655	2678	14a
93	7	729	1398	1411	2704	2727	14a
14	7	222	165	179	387	415	14b
43	10	928	559	573	1147	1171	14b
95	3	122	1425	1438	2748	2767	14b
54	8	681	724	738	1454	1478	15a
70	4	397	1000	1015	2011	2054	15a
86	7	412	1305	1319	2557	2580	15a
31	15	1515	389	405	828	862	15b
48	10	485	624	638	1260	1289	15b
55	13	1301	739	754	1479	1511	15b
92	7	409	1382	1397	2679	2703	15b
19	6	287	226	241	520	549	16a
20	16	933	242	258	550	582	16a
65	19	1599	909	925	1821	1865	16b
49	13	941	639	655	1290	1320	17a
100	5	196	1489	1506	2841	2872	17a
21	12	655	259	276	583	618	17b
26	1	28	323	339	699	729	17b
71	8	586	1016	1034	2055	2102	17b

Chapter	Items in Appendix	Words in Appendix	Renmin Edition Begins on Page	Renmin Edition Ends on Page	<i>Jiaozhu</i> Edition Begins on Page	<i>Jiaozhu</i> Edition Ends on Page	Pages in Woodblock Edition
34	4	176	432	449	909	937	18a
12	14	762	133	151	325	362	18b
46	16	1454	594	612	1208	1242	18b
53	5	420	707	723	1413	1453	18b
74	19	1456	1086	1105	2195	2229	19a
39	11	910	505	525	1037	1086	19b
52	10	661	687	706	1376	1412	19b
69	8	332	981	999	1977	2010	19b
1	9	845	1	22	1	64	20b
68	18	1169	960	980	1940	1976	20b
73	9	854	1063	1085	2153	2194	21a
77	10	653	1164	1184	2322	2354	21a
35	13	738	450	472	938	976	22a
51	10	808	666	686	1337	1375	22a
58	13	881	782	803	1570	1606	22a
59	11	760	804	825	1607	1652	22a
67	5	385	937	959	1900	1939	23b
72	14	688	1035	1062	2103	2152	25a
61	13	1845	835	860	1673	1724	26a
62	8	290	861	885	1725	1773	26a
76	14	1320	1137	1163	2279	2321	26a
79	13	565	1215	1240	2409	2450	26b
78	19	1310	1185	1214	2355	2408	30b
75	14	968	1106	1136	2230	2278	31a