



Australian
National
University

THESES SIS/LIBRARY
R.G. MENZIES LIBRARY BUILDING NO:2
THE AUSTRALIAN NATIONAL UNIVERSITY
CANBERRA ACT 0200 AUSTRALIA

TELEPHONE: +61 2 6125 4631
FACSIMILE: +61 2 6125 4063
EMAIL: library.theses@anu.edu.au

USE OF THESES

This copy is supplied for purposes
of private study and research only.
Passages from the thesis may not be
copied or closely paraphrased without the
written consent of the author.

THE LAST FORTY CHAPTERS
OF
THE STORY OF THE STONE

A literary reappraisal.
With an Appendix on Gao E.

J.M. Minford

Thesis submitted for the Degree of
Doctor of Philosophy
in the Australian National University

August, 1980

This thesis is based entirely upon
my own research.

J. M. Minford

J.M. Minford

JOHN MICHAEL MINFORD .

ABSTRACT

During the past fifty years, the Last Forty Chapters of the eighteenth-century Chinese novel, The Story of the Stone (Hong-lou meng 红楼梦, or Shi-tou ji 石头记), have suffered from undeserved neglect. This thesis, after endeavouring to reinstate the traditional literary values of the Chinese novel-critic, and after giving a résumé of the available editions of the last part of the novel, explores some of the finer episodes of the "continuation". The bulk of the thesis, chapters 3-7, is taken up with translation of these chosen episodes, accompanied by extended commentary in the Chinese style. Much use is made of the Draft edition of the novel, which provides, through observation of the many corrections and additions, a unique opportunity to see the Chinese novelist at work. There are also, embedded in the commentary, several lengthy excursions that shed light on the literary qualities of the writing, in particular its ci-like, or lyric, qualities. The thesis concludes with an over-view of the Last Chapters. The Appendix lays the groundwork for a study of Gao E's life, examining his writings and identifying a range of important sources relating to Bannermen and their culture.

TABLE OF CONTENTS

LIST OF PLATES	v
ACKNOWLEDGEMENTS	vi
ABBREVIATIONS AND CONVENTIONS	viii
INTRODUCTION	1
CHAPTER I: THE DRAGON-VEINS OF FICTION	6
CHAPTER II: TEXTS AND COMMENTATORS	23
CHAPTER III: GEMLIKE ECSTASY	49
CHAPTER IV: HOLY PRETENTIOUS HUMBUG	65
Part I: Back to School	65
Part II: Exposition of Texts	78
CHAPTER V: THE AILING NAIAD	97
Part I: Prelude	97
Part II: The Dream	104
Part III: Interlude	117
Part IV: The Doctor's Visit	131
CHAPTER VI: KNOWING THE SOUND	146
Part I: The Music Lesson	146
Part II: A Strange Sympathy	160
Part III: Hearing the Qin	160
CHAPTER VII: RED DUST: ZEN MIND	197
Part I: The Hazards of Zen	197
Part II: Bumptious Buddha and the Single Flower	204
CHAPTER VIII: SABLE AND DOG'S FUR	217
APPENDIX: GAO E	253
BIBLIOGRAPHY	273

LIST OF PLATES

1. Portrait of Yao Xie, from Ye Gong-chuo, ed., Qing-dai xue-zhe xiang-zhuan, vol. 4 following p.38
2. Yan-xiang ci, p.1 following p.254
3. Yue xiao shan-fang yi-gao, p.1 following p.255
- 4a. Lin-qing in middle age (from Hong-xue yin-yuan tu-ji)
- 4b. Yun Zhu and her son selecting poems for the anthology Guo-chao gui-xiu zheng shi ji (from Hong-xue yin-yuan tu-ji) following p.263
5. Lin-qing, Gao E and friends celebrate the flowering of the peonies (from Hong-xue yin-yuan tu-ji) following p.263
6. Lin-qing, Rui-sheng, and Gao E on a donkey (from Hong-xue yin-yuan tu-ji) following p.263

ACKNOWLEDGEMENTS

I should like to thank Professor Liu Ts'un-yan for the many hours he has spent patiently instructing me during my stay in Canberra, playing an understanding Preceptor to my recalcitrant Jia Bao-yu. Always generous with his time, he has also been more than generous in offering his precious insights. I am particularly grateful to him for having introduced me to the "world" of the Chinese lyric, and the spirit of dun-cuo 顿挫; and in a more practical way, for having helped to procure from the Peking National Library the microfilms on which the Appendix of this thesis is based.

Dr. David Hawkes, now of All Souls College, Oxford, first set my feet walking in Prospect Garden in 1967, when all other teachers fought shy of its dangerous terrain. Since then, he has continued to guide me along its paths, has shared with me his deep love for the novel, and has demonstrated in his own work the importance of Knowing the Sound zhi-yin 知音. What I owe him is immeasurable.

I have not met Professor Wu Shi-chang, but the frequency with which his name occurs in these pages testifies to the amount of time I have spent in the company of his writings. While I find myself in disagreement with some of his views, he has, by his pioneering research into many aspects of The Stone, left all lovers of the novel very much in his debt.

I have received help from so many people, both here in the Chinese Department, and in the A.N.U. at large, that it would be impossible to mention more than a fraction of them. Dr. Pierre Ryckmans has given me constant encouragement, as has Ludmilla Panskaya. Dr. Wong Yin-wai of this department, Dr. Ken Gardiner of the Asian Civilizations Department, and Drs. Igor de Rachewiltz and Lo Hui-min of the Far Eastern History Department, have always been ready with expert advice when needed.

I should like to thank Norma Chin for her admirable typing of a very difficult typescript; and John Fitzgerald, Antonia Finnane and Anne McLaren for proof-reading various parts of the text.

Finally, my thanks go to my wife Rachel, for her painstaking proof-reading and many judicious suggestions.

ABBREVIATIONS AND CONVENTIONS

- Banner Bibliography = En-hua, Ba-qi yi-wen bian-mu.
Banner Prose = Sheng-yu and Yang Zhong-xi ed., Ba-qi wen-jing.
Bian = Yu Ping-bo, Hong-lou meng bian.
Cong-shu = Hong-lou meng cong-shu.
Draft = Qian-long chao-ben bai-nian hui Hong-lou meng gao.
Hawkes = The Story of the Stone, tr. Hawkes, vols. 1 & 2.
HLM juan = Yi Su ed., Hong-lou meng juan.
JB = Yu Ping-bo ed., Hong-lou meng ba-shi hui jiao-ben.
Kao-zheng = Hu Shi, Hong-lou meng kao-zheng.
M = Minford.
Na = Na Tsung Shun, Studies on Dream of the Red Chamber.
RM = Hong-lou meng (Ren-min wen-xue edition).
Shu-lu = Yi Su, Hong-lou meng shu-lu.
Snow Bridge = Yang Zhong-xi, Xue-qiao shi-hua.
The Stone = Hong-lou meng or Shi-tou ji.
Wang = Wang Xi-lian.
Xin-bian = Pan Chong-gui, Hong-lou meng xin-bian.
Xin-tan = Zhao Gang & Chen Zhong-yi, Hong-lou meng xin-tan.
Xin-zheng = Zhou Ru-chang, Hong-lou meng xin-zheng, rev. ed.
Yao = Yao Xie.
Zi-liao = Hong-lou meng yan-jiu zi-liao.

* * *

In chapters 3-7, the translated text uses large type, while the commentary uses smaller type. The use of italics indicates a correction present in Draft. Underlining of italics indicates a correction made at some later stage. Except for common postal names (e.g. Peking, Yangchow), I have used Pinyin Romanization throughout, but have retained customary spellings for Chinese authors whose works are mostly in English (e.g. C.T. Hsia). The exception to this is Wu Shi-chang. Although his most famous work is in English, I decided, in view of its frequent occurrence, that his name should be spelt according to the system used for the majority of Chinese words in the text.

I have preserved the use of the hyphen (e.g. Chang-an), as I find the convention of using a single inverted comma in doubtful cases (e.g. Chang'an, Chan'an) rather awkward.

INTRODUCTION

There is at present no generally accepted answer to the question: "Who wrote the Last Forty Chapters of The Story of the Stone?"¹ There is in fact no longer even a consensus of opinion on the authorship of the First Eighty Chapters of the novel.² I do not propose to attempt a solution of either of these extremely complex textual problems. They are, in my opinion, best left to the several eminent Chinese scholars working on them. My more modest contribution will consist of a literary evaluation of the text of the "continuation", and an appendix dealing with Gao and his times.

By drawing on my experience in translating the Last Forty Chapters,³ I hope to be able to bring out some of their positive literary qualities, irrespective of who wrote them. Ever since Yu Ping-bo 俞平伯's devastating attack in Hong-lou meng bian 红楼梦辨 (Shanghai, 1923), it has been usual for scholars to dwell on the shortcomings of these chapters.⁴ My aim will be to try to redress the balance a little, to bring some "evidence for the defence".⁵ Before bringing this evidence, I shall outline the kind of literary values to which I subscribe and which I believe to be relevant to the Chinese novel in general and The Stone in particular. These lead me to put on the garb more of a traditional Chinese commentator than of a literary analyst, in the belief that the "dragon-veins" of the novel can be perceived more through gentle suggestion than through radical dissection.

In the appendix I shall deal briefly with Gao the man and writer, whatever his precise connection with The Stone may have been. The material for this is his own verse collection, Yue xiao shan-fang yi-gao 月小山房遗稿, his collection (in draft) of lyrics, Yan-xiang ci 砚香词, his various prefaces, and his two collections of Octopartite Compositions (ba-gu wen-zhang 八股文章),

Lan-shu wen-cun 兰墅文存 and Lan-shu shi-yi 兰墅十艺 .⁶

From an examination of these it should be possible to begin to place Gao fairly in his particular literary, social and historical context, among his friends, in his "world", and to see in what ways this differs from the "world" of Cao Xue-qin.⁷ This leads ultimately into another realm of study, the realm of what I call Banner Culture (Ba-qi wen-hua 八旗文化). It is my contention that both Cao and Gao should be seen in this context of the evolution of Banner Culture. But a Western-language history of that evolution has still to be written.⁸ And that is another task altogether.

FOOTNOTES TO INTRODUCTION

¹ I shall use the abbreviation The Stone to refer to the novel Hong-lou meng 红楼梦 (or Shi-tou ji 石头记), whether in one of the so-called Red Inkstone (Zhi-yan zhai 脂砚斋) 80-chapter versions traditionally ascribed to Cao Xue-qin 曹雪芹 (?1715-?1763), or in one of the 120-chapter versions, beginning with that published in 1792 by Cheng Wei-yuan 程伟元 (?-c.1818) and Gao E 高鹗 (c.1738-c.1815).

The best introduction to the problems of authorship in any Western language remains Wu Shi-chang 吴世昌, On The Red Chamber Dream (Oxford, 1961), especially chapter 18, "The Authorship of the Last Forty Chapters". This can be supplemented by C.T. Hsia (Xia Zhi-qing 夏志清), The Classic Chinese Novel (New York, 1968), chapter 7, especially pp.248-257, and Lucien Miller, Masks of Fiction in Dream of the Red Chamber (Arizona, 1975), Appendix A, "The Hong-lou meng Text and Textual Critics", pp.257-277. In Chinese, the literature is vast. The most comprehensive listing of books and articles on all aspects of "Redology" (Hong-xue 红学) is Na Tsung Shun (Na Zong-xun 邢宗训), Studies on Dream of the Red Chamber: A Selected and Classified Bibliography (Hong Kong, 1979).

For the authorship of the Last Forty Chapters, see especially the following:

a. Pan Chong-gui 潘重规, Hong-lou meng xin-bian (hereafter Xin-bian) 红楼梦新辨 (Taipei, 1974), chapter 6, "Gao E bu-zuo Hong-lou meng hou si-shi hui de shang-que" 高鹗补作红楼梦后四十回的高鹗, pp.55-71.

b. Yu Ping-bo 俞平伯, Hong-lou meng ba-shi hui jiao-ben (hereafter JB) 红楼梦八十回校本 (Peking, 1958), Preface, p.30, note 28.

c. Zhao Gang 赵冈 and Chen Zhong-yi 陈钟毅, Hong-lou meng xin-tan (hereafter Xin-tan) 红楼梦新探 (Taipei, 1971), Part II, "Hou si-shi hui xu-shu" 后四十回续书, pp.263-379.

d. Zhou Ru-chang 周汝昌, Cao Xue-qin 曹雪芹 (Peking, 1964), pp.192-3, note 2.

e. Zhou Ru-chang, Hong-lou meng xin-zheng (hereafter Xin-zheng) 红楼梦新证 (rev. ed., Peking, 1976), chapter 9, part 4: "Yi Gao xu-shu" 议高续书, pp.875-899; also pp.1159-1163.

Whereas the 1947 and 1965 editions of Ci-hai 辞海 state baldly that "the Last Forty Chapters are by Gao E" (Gao E suo xu 高鹗所续) (Ci-hai [Shanghai, 1947], p.1031; Ci-hai [Shanghai, 1965], p.2184), the new (1979) edition sums up the present attitude as follows:

"Most present-day scholars consider the Last Forty Chapters to be a continuation by Gao E ... However, some think that Cheng and Gao wrote the Continuation together ... And some, on the basis of the statements made in the Preface and Foreword to the second 1792 printed edition, hold that Cheng and Gao were merely editing a Continuation by someone else ..."

(Ci-hai [Shanghai, 1979], p.4683.)

It seems the last word is still with Prince Yu-rui 裕瑞 (1771-1838):

"The authenticity of the Last Chapters of The Stone, like that of the Inner and Outer chapters of Zhuang-zi, will never be established".

(Zao-chuang xian-bi 索窗闲笔 [undated MS, reprinted Peking, 1957], p.11; quoted in On The Red Chamber Dream, p.271;

included in Yi Su 一粟, Hong-lou meng juan (hereafter HLM juan) 红楼梦卷 [Peking, 1963], p.112. Yi Su, Hong-lou meng shu-lu (hereafter Shu-lu) 红楼梦书录 [Shanghai, 1958], p.170 dates the completion of this work to 1814-1820.)

² For the recent debate on the authorship of the First Eighty Chapters, see the three articles by Dai Bu-fan 戴不凡:

a. "Jie-kai Hong-lou meng zuo-zhe zhi mi - lun Cao Xue-qin shi zai Shi-xiong Feng-yue Bao-jian jiu-gao ji-chu shang qiao-shou xin-cai gai-zuo cheng-shu de" 揭开红楼梦作者之谜——论曹雪芹是在石兄风月宝鉴旧稿基础上巧手新裁改作成书的, Bei-fang lun-cong 北方论丛, (1979:1), pp.43-69.

b. "Shi-xiong he Cao Xue-qin" 石兄和曹雪芹, Bei-fang lun-cong, (1979:3), pp.12-27.

c. "Cao Xue-qin 'chai-qian gai-jian' Da-guan yuan" 曹雪芹拆迁改建大观园, Hong-lou meng xue-kan 红楼梦学刊,

(1979:1), pp.169-183.

See also Zhang Jin-chi 张锦池, "Hong-lou meng de zuo-zhe jiu-jing shi shui? — Yu Dai Bu-fan tong-zhi shang-que" 红楼梦的作者究竟是谁——与戴不凡同志商榷, Bei-fang lun-cong, (1979:3), pp.28-45; and Chen Xi-zhong 陈熙中 and Hou Zhong-yi 侯忠义, "Cao Xue-qin de zhu-zuo quan bu-rong qing-yi fou-ding" 曹雪芹的著作权不容轻易否定, Hong-lou meng xue-kan, (1979:1), pp.185-200. The debate is summarized by Mei Jie 梅节, "Guan-yu Hong-lou meng zuo-zhe de xin zheng-lun" 关于红楼梦作者的新争论, Guang-jiao jing 广角镜 (1979:6), pp.46-51.

³ To be published in 1981-2 by Penguin Classics as the last two volumes (vol. 4, The Debt of Tears; vol. 5, The Dreamer Wakes) of a complete five-volume translation; the first three volumes have been translated by David Hawkes (vol. 1, The Golden Days, 1973; vol. 2, The Crab-Flower Club, 1977; vol. 3, The Warning Voice, in the press). See also Yang Hsien-yi (Yang Xian-yi 杨宪益) and Gladys Yang (Dai Nai-die 戴乃迭) trans., A Dream of Red Mansions, 3 vols. (vols. 1 and 2, Peking, 1978; vol. 3, in the press). For other translations, see Na, pp.159-165.

⁴ One of the most recent examples of this vilification of Gao (it is usually assumed by critics of the Last Forty Chapters that they are by Gao, and so denunciation of their style and content become inseparable from denunciation of Gao) is the revised edition of Zhou Ru-chang's Hong-lou meng xin-zheng, e.g. pp.776-84, 875-6, 1181.

⁵ There have been two notable exceptions to this anti-Gao attitude. One is Lin Yu-tang 林语堂, "Ping-xin lun Gao E" 平心论高鹗, Bulletin of the Institute of History and Philology (Taipei, 1958; reprinted in book form in 1966). Many of Lin's observations I find illuminating. His overall position, however, that the last chapters in their entirety are the work of Cao Xue-qin, is untenable. The other notable exception is C.T. Hsia, who gives these chapters balanced praise (The Classic Chinese Novel, pp.256-7).

⁶ For details of these, see chapter 10.

⁷ Since Hu Shi 胡适's Hong-lou meng kao-zheng 红楼梦考证

(printed with the 1922 Ya-tung Book Co. 亚东图书馆 edition of The Stone, subsequently revised), there has been a great deal of research on Cao Xue-qin and his friends, and recently two serious articles have appeared on Cheng Wei-yuan and his circle of acquaintances: Wen Lei 文雷, "Cheng Wei-yuan yu Hong-lou meng" 程伟元与红楼梦, Wen-wu (1976:10), pp.57-66; and Shi Shu-qing 史树青, "Ba Cheng Wei-yuan Luo-han ce ji qi-ta" 跋程伟元罗汉册及其他, Wen-wu (1978:2), pp.73-81. But to my knowledge there has been nothing on Gao E other than secondhand reviews of previous research, since Wu Shi-chang published his article "Cong Gao E sheng-ping lun qi zuo-pin si-xiang" 从高鹗生平论其作品思想, Wen-shi 文史 (1965-6:4), pp.127-144. This silence can be attributed to the Cultural Revolution and to the fact that materials such as Gao's own works were unobtainable outside China until very recently.

⁸ There is Hashikawa Tokio 桥川时雄, Manshū bungaku kōhai-ko 满洲文学兴废考 (Peking, 1932), but this has not been available to me.

CHAPTER 1

"THE DRAGON-VEINS OF FICTION"

XIAO-SHUO LONG-MO

小说龙脉

1.1 The translator, of a literary work, from whatever language or culture, usually has a feeling that the piece of writing he is translating either does or doesn't "work" (whether he has that feeling about his own translation is another matter ...). If called upon to defend this feeling, he may search for a rationalization. There are plenty of theories of literary excellence to choose from. But to a simple craftsman-translator they may all seem more or less irrelevant, interesting as ideas, but when compared to that simple feeling of a thing "working", rather bloodless and etiolated. This has been my experience, at any rate. After a while, the need for rationalization may fade away (the translator may simply resign himself to being considered irrational ...). In its place a new and more straightforward need may arise: for an appropriate language in which to express sincerely those feelings of a thing "working" and share them with others of like mind. For this need to be met, there must be an affinity (yin-yuan 因缘) between the chosen language and the original feeling.¹

1.2 It is the difference between this:

"The formalist approach to this problem [the relationship between fictional art and life], far from being a lapse into pure aestheticism, or a denial of the mimetic approach in fiction, is an attempt to discover exactly what verbal art does to life and for life. This is most apparent in Victor Shklovsky's concept of defamiliarization."²

and this:

"With what precision and cunning a scene will be made visible to

us as if the pen were a knife which sliced away the covering and left the core bare!"³

The first is the voice of the professional theoretician, the second that of the working novelist. The first is concerned with "isms", the second will embrace any philosophy so long as it enhances the appreciation of the work in question. In preferring this second kind of voice, I find myself in the company not of the majority of modern scholars of fiction, but of the traditional Chinese novel-critic and commentator.

1.3 It is only recently that much attention has been paid to these critics by Western sinologists.⁴ Their style of criticism deserves to be taken seriously, as it can "bring us closer to the position of the great readers of the past ... who understood the full force of the works they so devotedly annotated".⁵ Unfortunately it has suffered at the hands of a generation of scholars for whom Chinese literature must be analyzed according to some Western theoretical model — Freudian, Jungian, post-Empsonian, Northrop Frye-an. Compared with these, the Chinese approach has almost come to seem quaint and risible. While not denying altogether the validity of looking at Chinese literary phenomena under the microscope (I use the word "phenomena" because that is, after all, what works of art become when placed in that undignified position), I think it important, and find it congenial, to try to understand the Chinese writer or artist on his own terms. That is why I have, somewhat playfully, adopted the mask of a Chinese critic in some of my commentary to Part I of this dissertation. It may seem quaint at first, but I believe it to be a worthwhile experiment.

1.4 We have our tradition of literary criticism, and the Chinese have theirs, stretching from the early classics such as Cao Pi's Dian-lun lun-wen⁶ and Lu Ji's Wen-fu⁷ to the present day. It is within this tradition (and its sister tradition of art-criticism) that the great novel-critics stand. Their style is deceptively casual and disjointed. It is exactly the kind of "literary chit-chat" that Northrop Frye dismisses as valueless.⁸ It is contemplative, intimate and

inspirational. It is intuitive and creative,⁹ not analytic and systematic. We too have critics of this sort (Hazlitt, Pater, Virginia Woolf, to name a few), whose aim has been to illuminate literature in an informal way, to guide the reader gently into the mood of some masterpiece, communicating enthusiasms and insights.

1.5 In the broadest terms, the Chinese novel-critic does two things. He reminds the reader of the underlying and organic unity of the work as a whole, and he draws his attention to the finer points of the novelist's craft. The two are interconnected. To put it another way, he feels the pulse of the novel at intervals, senses the qi 气 flowing through its dragon-veins (long-mo 龍脈), and observes the outward transformations of that qi in the form of literary techniques (fa 法).

1.6 The concept of qi and of the currents through which it moves, bringing vitality and unity to an organism, is applied to the natural world (feng-shui 風水)¹⁰ and the human microcosm (medicine and alchemy);¹¹ to the art of painting;¹² to literature in general;¹³ and the novel and drama in particular, forms which because of their scale require an underlying dynamic, something more than just beadwork (in this they are more akin to painting than to any other literary genre).

1.7 The application of this idea in a fully developed form to fiction can be seen in the commentary by Zhang Zhu-po 張竹坡 (mid-17th c.) to Golden Lotus:

"The details of this book are as fine as the hairs of an ox, which are numbered by the thousands and tens of thousands, yet all belong to a single body and are sustained by the same circulatory system (xue-mo guan-tong 血脈貫通). Although the needle-work is concealed, even widely separated elements are interconnected ..."

"The marvelous quality of this book lies in the skill with which the arteries that connect widely separated elements of the plot are concealed (qian-li fu-mo 千里伏脈) ..."

"In reading the Jin-ping-mei one should pay attention to the points of articulation in the structure, the episodes that are linked or correlated with each other (jie-xue fa-mo, guan-suo zhao-ying chu 結穴發脈, 關鎖照應處) ..."¹⁴

1.8 Qi flowing through veins was a natural image for the Chinese writer searching to express an intuitive feel for his craft. It was a part of the Chinese perennial philosophy.¹⁵ Western images for this organic unity in literature have been taken more from the world of nature or music.¹⁶

1.9 This inner unity can in some cases survive despite outer fragmentation. As Virginia Woolf wrote of Tristram Shandy:

"... a book in which all the usual conventions are consumed and yet no ruin or catastrophe comes to pass; the whole subsists complete by itself, like a house which is miraculously habitable without the help of walls, staircases or partitions. We live in the humours, contortions, and oddities of the spirit, not in the slow unrolling of life ..."¹⁷

Or, in the words of Cao Pi: "In literature, it is the qi that counts (wen yi qi wei zhu 文以气为主)."¹⁸

1.10 For the finer details of how this qi "surfaces", the Chinese novel-critic borrowed heavily from the languages of painting and Zen poetics. Jin Sheng-tan (金聖叹, c.1610-1661) was the pioneer in creating this new terminology, which was inherited by both Red Inkstone (Zhi-yan zhai 脂砚斋, mid-18th century, one of Cao Xue-qin's relatives, intimately involved in the production of The Stone) and Wang Xi-lian (王希廉, an early 19th century commentator of The Stone). Compare for example Red Inkstone's list of novelistic techniques with Wang's:¹⁹ they are talking the same language.²⁰

1.11 Red Inkstone uses this detailed terminology freely, and in addition often refers to the intricate planning of the novel, the "laying of threads" (fu-xian 伏线). It was less easy for him to stand back and comment broadly on the overall structure, partly because he never saw it completed, and partly one feels because he was too personally involved in the enterprise to be able to stand back at all. Wang Xi-lian made a half-hearted attempt to draw an analogy between the structure of The Stone and that of an Octopartite Composition (ba-gu wen-zhang 八股文章),²¹ but one feels that even he

was not very convinced by the idea!

1.12 By the mid-nineteenth century, however, we find a Stone-aficionado with the endearing pen-name "The Speaking Stone" (Hua-shi zhu-ren 话石主人) writing with great conviction (and a pleasant prose-style) on this very theme. First he deals with the pacing of qi through the book:

"The Opening [chapter 1] and the Discourse [chapter 2] contain the main strand of the entire work; it then develops its theme section by section, until the Dream [chapter 5], which is the first climax. Here the whole book is encapsulated, and its ligaments and joints made crystal-clear. The pace of events has by now become rather hectic, so use is made of Grannie Liu [chapter 6], to re-approach from afar, and slacken the pace (yi shu wen qi 以疏文气). Xi-feng's management of Ning-guo House [chapters 13-15] and Yuan-chun's Elevation [chapter 16], while seemingly important developments in the plot, are actually void, and do not further the novel's real flow (qi-ju que kong 气局却空).

With the Visitation [chapter 18], the texture becomes rich in elaborate detail, a culmination of splendour; yet even this is by the way, and is brought to a decisive end with the plays at Ning-guo House [chapter 19], after which we return to the real matter in hand (gui-ru ben-wen 归入本文).

With the move into the Garden [chapter 23], we reach the subject proper, the first climax being the Chastisement [chapter 33]. This is followed by a lull (wen-qi yi-xie 文气一歇) ..."²²

1.13 Then he draws an analogy with a flower:

"From the Opening to the Discourse,
is like a peony in first bud,
its scent and beauty not yet full,
its colour fresh and bright.

The Dream
has the first bloom's
full-blown beauty and heady scent,
dazzling,
eye-catching.

With the Visitation,
we climb tower upon tower,
to find ourselves before
a Flower of Renown,
divinely scented,
the embroidered curtains round it
drawn aside for the first time.

With the birthday party at Green Delights ..."²³

1.14 Another nineteenth-century critic, Zhu Lian 诸联, warns against trying to pinpoint any one "message" in The Stone:

"Every reader gets something different out of The Stone. Some love it for its wealth of detail, its splendour and complexity; some for its wistful melancholy; some love it for the verisimilitude of its descriptions, and for the way the dialogue captures to perfection the tone of voice of individual characters; some love the way the scene modulates with time and place; some think of it as one long outpouring of personal grievance; to others it is a mystical vision, a perception of the Void through an experience of Form; some claim that for sheer style it eclipses the Historical Classics. The emphasis varies from reader to reader."²⁴

1.15 The author of a modern novel almost as rich in riddling ambivalences as The Stone has written:

"If The Magus has any 'real significance', it is no more than that of the Rorschach test in psychology. Its meaning is

whatever reaction it provokes in the reader, and so far as I am concerned there is no given 'right' approach."²⁵

1.16 But having sounded this cautionary note, we can try to read the pulse, without pigeon-holing the condition. To the question: "Of what is the qi of The Stone compounded?", there could be no more succinct and sensitive answer than that contained in the preface to chapter 1, by Cao Xue-qin's younger brother, Tang-cun 棠村:

"Whenever the words Dream or Illusion are used in this chapter, they are there to alert the reader; they constitute the underlying theme of this book."²⁶

1.17 To these two words I would add three more: Feeling, or Passion (qing 情), The Void (kong 空), and The World of ^{Phenomenon} Form (se 色).

"Vanitas (kong-kong dao-ren 空空道人),

starting off in the Void (which is Truth)

came to the contemplation of Form (which is Illusion)

(yin kong jian se 因空见色);

and from Form engendered Passion

(you se sheng qing 由色生情);

and by communicating Passion

entered again into Form

(zhuan qing ru se 传情入色);

and from Form awoke to the Void (which is Truth)

(zi se wu kong 自色悟空).²⁷

1.18 Operating throughout the book is that nexus of cause and effect, yin-yuan 因缘, Karmic Affinity, that "riddle of life" a full understanding of which leads to enlightenment (yuan-jue 缘觉),²⁸ that "supposed occult and inscrutable chain of causes or attractions which operates to bring together those who have an affinity for each other or who are predestined to be joined together".²⁹

1.19 This places The Stone within the tradition of Western Chamber³⁰ and The Return of the Soul³¹ (the literature of romantic

disenchantment). But there is an important distinction to be made, a distinction already made by Zhu Lian:

"Of all treatments of love, none has surpassed Western Chamber. But Western Chamber restricts itself to the feelings of two people, and the weaving of the joys and sorrows of two people into a literary form is a comparatively easy task. The Stone deals with a host of characters, and its plot has countless ramifications. Moreover it expresses in everyday language a wide range of emotions, and values both the refined and the commonplace. In this respect it is superior even to Western Chamber."³²

1.20 It is a novel of disenchantment, written from the viewpoint of one who has "seen through the mundane world" (kan-po hong-chen 看破红尘). But while in one sense transcending worldly reality and earthly passion, it still retains a passionate concern for that reality, for "real" people and "real" feelings. The ambivalence is caught perfectly in a lyric by the great Manchu poet Nalan Xing-de 纳兰性德 (1655-1685), who was a friend of Cao Xue-qin's grandfather Cao Yin 曹寅 (1658-1712):

My heart
Is turned to ashes.
A monk
With head unshaven,
Worn out
By wind and rain
and partings
In life and death.
This orphan candle
Looks like a friend ...
Only one thing
Keeps me from Enlightenment:
Love.³³

1.21 This concern is not restricted to the Jia family, or even to the household servants. Compassion, humour, delight, nostalgia are touched off in The Stone by whatever is human in the panorama of eighteenth-century China that it surveys. It would be misleading to restrict its theme to personal feeling, personal enlightenment. Its

is a larger view (da-guan 大观), a big-hearted response, and its qi flows freely through a microcosm of dragon-veins almost as complex and magnificent as those of the Chinese macrocosmic world itself.

FOOTNOTES TO CHAPTER 1

"THE DRAGON-VEINS OF FICTION"

¹ The same is true of the chosen form. It is for this reason that I have chosen for this chapter a form resembling that of the traditional poetry-talk (shi-hua 诗话, or ci-hua 词话).

² Robert Scholes, "The Contribution of Formalism and Structuralism to the Theory of Fiction", in Mark Spilka ed., Towards a Poetics of Fiction (Indiana, 1977), p.113. It is this kind of jargon that mars Miller's Masks of Fiction. With the "isms" goes a tendency to become very abstract and to lose touch with the concrete details of literary creation.

³ Virginia Woolf on R.L. Stevenson. "Phases of Fiction", in Granite and Rainbow (London, 1958), p.106.

⁴ The poetry-critics have had a fair share of attention, thanks mainly to the work of James J.Y. Liu (Liu Ruo-yu 刘若愚, The Art of Chinese Poetry [London, 1962] and Chinese Theories of Literature [London, 1975]). See also Adele Rickett ed., Chinese Approaches to Literature from Confucius to Liang Ch'i-ch'ao (Princeton, 1978), which contains several interesting essays on traditional Chinese literary theory, and A. Rickett, Wang Kuo-wei's Jen-chien Tz'u-hua: A Study in Chinese Literary Criticism (Hong Kong, 1977), a copiously annotated translation of one of the last classics in the great tradition. For the first studies of novel-criticism see John C.Y. Wang (Wang Jing-yu 王靖宇), Chin Sheng-t'an (New York, 1977) and Andrew Plaks ed., Chinese Narrative (Princeton, 1977). For convenience, a pedigree of the traditional novel-critics can be drawn thus:

Li Zhi 李贽 (1527-1602) comm. on Water Margin (Shui-hu zhuan 水浒传).

Jin Sheng-tan 金聖叹 (c.1610-1661) comm. on Water Margin and Western Chamber (Xi-xiang ji 西厢记).

Mao Zong-gang 毛宗岗 comm. on Three Kingdoms (San-guo yan-yi).

- (fl. 1660) 三国演义) and The Lute (Pi-pa ji 琵琶记).
- Li Yu 李漁 (1611-1680) misc. writings on drama & fiction.
- Zhang Zhu-po 张竹坡 (c.1650-c.1700) comm. on Golden Lotus (Jin-ping-mei 金瓶梅).
- Zhi-yan zhai 脂砚斋 (Red Inkstone, mid-18th century) comm. on The Stone.
- ⁵ Cyril Birch, Foreword to Chinese Narrative, p.x.
- ⁶ 曹丕 (Emperor Wen of the Wei Dynasty, 187-226). Dian-lun lun-wen 典论论文, Wei Jin Nan-bei chao wen-xue shi can-kao ziliao 魏晋南北朝文学史参考资料 (Hong Kong, n.d.), pp.45-53. Translated in E.R. Hughes, The Art of Letters (New York, 1951), pp.231-234.
- ⁷ 陆机 (261-303), Wen-fu 文赋, id., pp.252-275. Translated by Hughes (see n.6); Achilles Fang, Rhymeprose on Literature (Cambridge, Mass., 1951).
- ⁸ Anatomy of Criticism (Princeton, 1957), p.18. For a balanced view see David Daiches, Critical Approaches to Literature (London, 1956), ch. 13, esp. "The place of impressionism", pp.269-275, and ch. 14, esp. "Critical chat" and "The case for amateurism", pp.281-287.
- ⁹ Jin Sheng-tan is the most notorious example of the "creative" critic" — he unashamedly uses the text as a pretext, a peg on which to hang his own ideas (see Wang, Chin Sheng-t'an, pp.74-81). Zhang Zhu-po confesses to having written his commentary on Golden Lotus instead of a novel of his own (see Chinese Narrative, p.119).
- ¹⁰ See Stephan Feuchtwang, An Anthropological Study of Chinese Geomancy (Vientiane, 1974), esp. "Ch'i, Time Cycles", pp.48-56, and "Ch'i and the Dragon in feng-shui and landscape-painting", pp.141-150.
- ¹¹ For qi and medical thought, see Manfred Porkert, The Theoretical Foundations of Chinese Medicine (Cambridge, Mass., 1974). For qi and "inner" alchemy, see Chang Chung-yüan (Zhang Zhong-yuan 张钟元),

Creativity and Taoism (London, 1975), esp. ch. 4, "Processes of self-realization", pp.123-168. Chen Tao 陈涛, Qi-gong ke-xue chang-shi 气功科学常识 (Shanghai, 1958), ch. 1, "Qi-gong de yang-sheng he zhi-liao jia-zhi" 气功的养生和治疗价值, pp.1-11; and Charles Luk (Lu Kuan-yu 陆宽昱), Taoist Yoga: Alchemy and Immortality (London, 1970).

¹² See Osvald Siren, The Chinese on the Art of Painting (Peiping, 1936), pp.204-207, and Pierre Ryckmans, Les Propos sur la Peinture de Shitao (Bruxelles, 1970), p.91, n.10. Both refer to Wang Yuan-qi 王原祁 (1642-1715), Yu-chuang man-bi 雨窗漫笔.

¹³ See Pollard, "Ch'i in Chinese Literary Theory", Chinese Approaches to Literature, pp.43-66.

¹⁴ Liang-zhong Zhu-po ping-dian ben he-kan tian-xia di-yi qi-shu Jin-ping-mei 两种竹坡评点本合刊天下第一奇书金瓶梅 (Hong Kong, 1975), "Xian-hua" 闲话, 4b; "Du-fa" 读法, 11b; "Du-fa", 22b. Trans. David T. Roy, "Chang Chu-p'o's Commentary on the Chin p'ing mei", Chinese Narrative, pp.118 and 121.

Compare Zhang with his contemporary Li Yu:

"As for structure [in drama] ... it is like Nature (zao-wu 造物) giving form to a human being: when the semen and blood are first joined together and before the foetus has taken complete shape, It [Nature] first plans the whole form, so that this drop of blood will have the potentialities of the five organs and the hundred bones. If It had no such total plan at first but produced the body from top to toe, section by section, then the human body would have numberless marks of breaks and junctures, and the flow of blood and vital spirits would be obstructed (xue qi wei zhi zhong zu yi 血气为之中阻矣) ..."

(Xian-qing ou-ji 闲情偶记, in Li Li-weng Qu-hua 李笠翁曲话 (Peking, 1959), p.4. Trans. Liu, Chinese Theories, p.93.)

It is also interesting to observe the same idea applied to historical narrative (the Zuo-zhuan 左传 and Shi-ji 史记) by Fang Bao 方苞 (1668-1749):

"In each chapter the veins flow into one another (mo xiang guan-

shu 脈相灌輸) and cannot be increased or reduced, but the inter-connectedness of the narrative (qian-hou xiang-ying 前后相应) as it develops may be concealed or apparent ..."

(Shu Wu-dai shi An Chong-hui zhuan 书五代史安重诲传, Wang-xi wen-ji 望溪文集, juan 2. Quoted by Guo Shao-yu 郭绍虞, Zhong-guo wen-xue pi-ping shi 中国文学批评史 (Hong Kong, n.d.), pp.553-4. Trans. Pollard, A Chinese Look at Literature (Berkeley, 1973), pp.146-7.

In poetic composition there was not the same need to talk of underlying structure (beyond such simple formulae as qi-cheng zhuan-he 起承转合, and hu-ying 呼应, or co-ordination) since large-scale works were seldom written. Nevertheless we find an echo of the "hidden dragon" if not of the "veins" in the attitude of Wang Shi-zhen 王士禛 (1634-1711):

"Poetry is like a divine dragon, of which one can see the head but not the tail; or perhaps it may reveal a claw or a scale in the clouds, and that is all. How can one get its whole body?"

(Zhao Zhi-xin 赵执信 [1662-1744], Tan-long lu 谈龙录 .

Quoted by Liu, Chinese Theories, p.135.)

¹⁵ Its literal equivalent in the West would have been the ether permeating the subtle body (or in more recent times, cosmic energy flowing along ley-lines). That Western novelists and dramatists did not talk in this way is a reflection of the way in which such ideas had been labelled "occult". Dickens talks of "making the blood of the book circulate" — an altogether more robust image (see Miriam Allott, Novelists on the Novel [London, 1959], p.231).

¹⁶ A short list of these images makes an interesting comparison: (W refers to René Wellek, A History of Modern Criticism [London, 4 vols.; vol. 2 1955, vol. 4 1966], and N refers to Novelists on the Novel.)

Syngenesia (a flower)	— Coleridge (W, vol. 2, p.171)
A tree	— Goethe (W, vol. 2, p.47)
	— Henry James (W, vol. 4, p.234)
A focus or meeting of rays	— Tolstoy (N, p.235)
A broad, navigable stream	— Walter Scott (N, p.231)
A fugue	— Gide (N, p.240)

- A symphony — Flaubert (N, p.240)
 Modulation — Aldous Huxley (N, 240-1)
 Rhythm — E.M. Forster (N, pp.237-240)

Tzvetan Todorov remarks:

"It is no accident ... that the pioneer structural analyst of narrative, Vladimir Propp, employed analogies with botany or zoology."

(The Fantastic [Cleveland, 1973; trans. from Introduction à la littérature fantastique], p.5.)

- 17 "Phases of Fiction", Granite and Rainbow, p.135.
- 18 Dian-lun lun-wen, p.51.
- 19 For Jin, see Wang, Chin Sheng-t'an. For Red Inkstone's list, see Chan Hing-ho (Chen Qing-hao 陈庆浩), Xin-bian Shi-tou ji Zhi-yan zhai ping-yu ji-jiao 新编石头记脂砚斋评语辑校 (rev. ed., Taipei, 1979), pp.9-10; and Wang, "The Chih-yen-chai Commentary and the Dream of the Red Chamber: A Literary Study", Chinese Approaches, pp.189-220.

For Wang Xi-lian's list, see the zong-ping 总评 to his edition of The Stone, Wang Xi-lian ping-ben xin-juan quan-bu xiu-xiang Hong-lou meng 王希廉评本新镌全部绣像红楼梦, in Hong-lou meng cong-shu 红楼梦丛书 (Taipei, 1977), continuous pagination, pp.83 and 87.

For various theories on the identity of Red Inkstone and the other early commentators see:

- a. Wu, On the Red Chamber Dream, Part II, On the Commentators, pp.50-102.
- b. id., "Zhi-yan zhai shi shui?" 脂砚斋是谁, Yi-lin cong-lu 艺林丛录 (No. 4, 1964), pp.330-336.
- c. id., "Zhi-yan zhai yu Cao-shi jia" 脂砚斋与曹氏家, ibid., pp.340-348.
- d. Zhao Gang, Xin-tan, ch. 3, "Zhi-ping ben Shi-tou ji yu pi-shu zhi ren" 脂评本石头记与批书之人, pp.96-179.
- e. Zhou, Xin-zheng (rev. ed.), Ch. 9, "Zhi-yan zhai pi" 脂砚斋批, sect. 1 and 2, pp.833-868.

²⁰ It is as if there were an Annotated Ulysses in which the commentator's perceptions were expressed in the language of film-criticism, using terms such as "montage", "close-up", "pan", "soft-focus", "double-exposure", etc. Or an Annotated Proust using terms from early twentieth-century painting and music: a "pointilliste effect", a "bold stroke like Vincent's", a recurring "leitmotiv". One should add a dash of philosophy, as the Chinese novel-critic is always ready to philosophize (Red Inkstone tends to "Zennify", in the tradition that goes back to Yan Yu 嚴羽 [fl. 1180-1235], while Wang Xi-lian is more middle-of-the-road and Neo-Confucian in his philosophizings).

²¹ Wang Xi-lian, ibid., p.79.

²² Hua-shi zhu-ren 张石主人, Hong-lou meng ben-yi yue-bian 红楼梦本义约编, 2 juan; written c.1860, first printed 1878, with a preface by Yuan Zu-zhi 袁祖志 (1827-1898), grandson of Yuan Mei 袁枚 (1716-1798) and himself a talented writer (see Hummel ed., Eminent Chinese of the Ch'ing Period [Washington, 1942], p.956). Excerpts in Yi Su, HLM juan, pp.179-183; trans. passage p.182.

The author was a young man named Zhang 张, who died at a very early age. Another work of his, of similar content, entitled Hong-lou meng jing-yi 红楼梦精义 had been printed the previous year (1877), with a preface by another poet, Niu Fu-chou 钮福畴. See Yi Su, Shu-lu, pp.194-5.

²³ id.

²⁴ Ming-zhai zhu-ren 明斋主人, Hong-lou ping-meng 红楼梦评梦, 4 juan, first printed 1821. Included in some later editions of The Stone under the title Ming-zhai zhu-ren zong-ping 明斋主人总评. Excerpts in Yi Su, HLM juan, pp.117-121; trans. passage p.117.

See Yi Su, Shu-lu, p.171, where he identifies the author as Zhu Lian 诸联 (Zhu Mu-xiang 诸晦香), author of Ming-zhai xiao-shi 明斋小识 (see also Chinese Narrative, p.188, n.42).

²⁵ John Fowles, Foreword to rev. ed. of The Magus (London, 1977), p.9.

²⁶ See Zhi-yan zhai chong-ping Shi-tou ji 脂砚斋重评石头记 (Geng-chen ben 庚辰本, Peking 1955), p.11.

For Tang-cun, see Wu, On The Red Chamber Dream, pp.63-72, and Wu En-yu 吴恩裕, Kao-bai xiao-ji 考癖小记 (Hong Kong, 1979), p.65.

²⁷ RM1/3-4; Hawkes, vol. 1, p.51.

²⁸ Soothill and Hodous, A Dictionary of Chinese Buddhist Terms (London, 1937), p.441.

²⁹ Mateer, Mandarin Lessons (Shanghai, 1903), p.548.

³⁰ Xi-xiang ji 西厢记, by Wang Shi-fu 王实甫 (13th c.), edited and annotated by Wang Ji-si 王季思 (Hong Kong, 1960). See C.T. Hsia's introduction to S.I. Hsiung (Xiong Shi-yi 熊式一) tr., The Romance of the Western Chamber (reprinted New York, 1968).

³¹ Mu-dan ting 牡丹亭, by Tang Xian-zu 汤显祖 (1550-1616), edited and annotated by Xu Shuo-fang 徐朔方 and Yang Xiao-mei 杨笑梅 (Peking, 1959). See C.T. Hsia, "Time and the Human Condition in the Plays of Tang Hsien-tsu", de Bary ed., Self and Society in Ming Thought (New York, 1970), pp.249-290; H.C. Chang (Zhang Xin-cang, 张心沧), Chinese Literature: Popular Fiction and Drama (Edinburgh, 1973), pp.263-302; translations by Cyril Birch of scenes 7, 10, 14 and 20, in Cyril Birch ed., Anthology of Chinese Literature: Volume 2 (New York, 1972), pp.88-126; scenes 1, 2, 3, 4, 5, 7, 9 and 10 in Renditions (No. 3, 1974), pp.149-173. For The Stone and the romantic tradition, cf. Hsia, The Classic Chinese Novel, p.261. I am greatly indebted to Prof. Hsia's inspiring essay.

³² Hong-lou ping-meng, in Yi Su, HLM juan, p.118.

³³ Lyric to the tune Yi Jiang-nan 忆江南, subtitled "Su Shuang-lin Chan-yuan you-gan" 宿双林禅院有感, Na-lan ci 纳兰词 (Hong Kong, 1960), pp.48-49. Trans. adapted from Ch'en Shou-yi, Chinese Literature (New York, 1961), p.553.

CHAPTER 2

TEXTS AND COMMENTATORS

Chapters 3 to 7 will contain annotated excerpts from the Last Forty Chapters of The Stone, chosen to illustrate their positive literary qualities; the "case for the defence". For the purposes of translation, I have followed the Ren-min wen-xue chu-ban she 人民文学出版社 edition (impression of 1964; hereafter abbreviated as RM),¹ except in a few instances, where common sense recommended another reading. But I have made use of several other editions, with and without commentary. In this chapter I shall give a brief description of these editions, without delving too deeply into textual problems which are not the primary concern of this study.

THE CHENG-GAO EDITIONS

Jia-ben 甲本 and yi-ben 乙本

With the publication in 1927 of the second Ya-tung Book Co. 亚东图书馆 edition of The Stone ^{Hong-lou meng} (with a new preface by Hu Shi and textual notes by Wang Yuan-fang 汪原放),² it became possible for the general reader to compare the two redactions of the hundred-and-twenty chapter novel made by Cheng Wei-yuan and Gao E (full title: Cui-wen shu-wu mu huo-zi ben pai-yin xin-juan quan-bu xiu-xiang Hong-lou meng 萃文书屋木活字本排印新锦全部绣像红楼梦). Hu Shi had already in 1921 labelled these two redactions the Cheng jia-ben and the Cheng yi-ben.³

The jia-ben or first printed edition had a preface by Cheng Wei-yuan:

The novel Hong-lou meng (A Dream of Red Mansions) was originally entitled Shi-tou ji (The Story of the Stone).⁴ There are several conflicting traditions of authorship, and we no longer know who wrote it. We only have the statement in the novel itself, that

Mr. Cao Xue-qin worked on it and rewrote it several times.

Curious readers used to make their own transcriptions of the book, and to buy one of these at the periodic Temple Markets could cost a small fortune. It was a true case of circulation by "legless locomotion" (bu jing er zou 不胫而走). But the copies going round are incomplete, as they all consist of eighty chapters, whereas the original table of contents gives a hundred and twenty. Even if some of them claim to be complete, on examination they turn out to have only eighty chapters — altogether a most frustrating experience for the reader!

Surely, I thought to myself, if the table of contents lists a hundred and twenty chapters, a complete version must exist somewhere. I searched everywhere, from antiquarian book-collectors to piles of old discarded papers, leaving no stone unturned, and over a number of years I managed with difficulty to collect twenty-odd chapters. Then one day, by a stroke of luck, I acquired ten or so more chapters from a peddler [jumble-seller with a little drum]. He only agreed to sell them to me for a high price. On perusing these chapters, I discovered to my great delight that the episodes in them could more or less be dovetailed into those in the other chapters that I had previously collected. But the manuscripts were in a hopeless muddle! With the help of a friend, I carefully edited the material, removing what seemed superfluous and making good any gaps, and then transcribed the whole for publication.

So this is the first time that Hong-lou meng has been published in its complete form. Now that it is ready, I have appended this account to inform our readers of the circumstances in which this good fortune came about. All who share my love for the book will I am sure be eager to read it without any further delay!

Cheng Wei-yuan (Xiao-quan 小泉).

The jia-ben also had a preface by Gao E:

It is over twenty years since I first heard of Hong-lou meng and the great fascination it holds for its readers (despite the fact that there has never been a complete or definitive text). I was once lucky enough to borrow a copy from a friend. Reading it [in this incomplete state] was indeed a tantalizing experience!

In the spring of this year, my friend Cheng Xiao-quan came to see me and showed me the complete text that he had purchased. "This", he said, "is the fruit of my labours over several years. Bit by bit I have pieced it together, with a view to publishing it for fellow-lovers of the novel. As you are at a bit of a loose end, and in need of a restorative (xian qie bei yi 闲且惫矣), will you share the labour [of preparing the MS for the press] with me?"

Although it was only a novel, the book contained nothing contrary to the tenets of Confucian teaching, and so I gladly accepted and fell upon the task with the eagerness of the Persian slave when

he saw his pearl! Now that the work is done, I have described these circumstances for the reader's information.

Written in my hand this year xin-hai 辛亥 of the reign-period Qian-long, the fifth day after the Winter Solstice [in the Western calendar, 27th December 1791].

Gao E of Tie-ling (铁岭).

The yi-ben had in addition a joint foreword by both Cheng and

Gao:

1. Collectors have been making their own hand-written copies of the first eighty chapters of this book for nearly thirty years. We have now acquired the last forty chapters and are able to put the two together to form a complete whole. What with friends borrowing the text to make their own transcriptions, and many others eagerly competing to look at it, it was hard to find time to prepare it properly for the printer [for the first printing]. In view of the great length of time needed for woodblock engraving, we decided to bring out a movable-type edition in the first instance. In our eagerness to present the book to fellow readers, we failed to be sufficiently meticulous in collating and proof-reading the first edition, and there were some serious errors contained in it. We have now reassembled the various original texts and made a detailed second recension, which has resulted in an improved text and the removal of many errors. We hope [our previous negligence] will be viewed with indulgence by our readers.

2. Transcriptions of the first eighty chapters varied from copy to copy. We have brought together and collated a large number of these transcriptions, and have exercised our judgement and commonsense in filling any gaps and rectifying any textual errors. Where any words have been added or subtracted, it has been done to make fluent reading, not out of any presumptuous desire to outdo the original with improvements of our own.

3. Because the novel has been "unofficially" transmitted over so many years, the copies that come onto the market and those in the possession of private collectors contain many discrepancies. For example, chapter sixty-seven is present in some versions but missing in others. And even if its chapter-heading may be the same, its content varies. In such cases, it is impossible to set up any absolute standard of authenticity. In establishing our text, we have merely followed whatever reading seemed to make the best sense.

4. The last forty chapters have been acquired over a number of years, and pieced together like a fox-fur patchwork [lit. under-arm fragments]. There have been no other texts to refer to. Our sole object in making the slight modifications we have made, has been to integrate earlier and later stages of the plot, and to achieve a degree of continuity and inner consistency. We have not ventured to make any arbitrary alterations, as there is still

the hope that we may find a better text and be able to bring out an improved edition. We did not want to swamp the original with matter of our own.

5. The subtlety and originality of this book have long been treasured and commented on by distinguished littérateurs. In preparing it for publication, the sheer bulk of the text itself, and the daunting volume of work involved, led us to exclude the critical comments previously transcribed with it. The reader can, after all, appreciate for himself the brilliant ironic counterpoint of the writing, the interplay between the openly stated and the hidden or implied.

6. In the past, when men wrote prefaces or signed their names to romances and novels, they were mostly famous writers. These few introductory words of ours, which do not constitute a formal preface, have been written because this book, after having been incomplete for so many years, has suddenly become a whole. This will be a source of great joy to others, and we are glad to let our names be known [in connection with it] and [to celebrate our] good fortune [in having helped to make] this book complete.

7. Our original motive for printing the book was to give fellow-enthusiasts the opportunity to share its delights. There has subsequently been such a great demand for it from the bookshops that we have arrived at a fixed price to cover publication costs [?for a bigger "run" of copies]. We do not wish to hoard this treasure!

Little Stream (Xiao-quan 小泉)

Orchard ^{Cottage} Studio (Lan-shu 兰墅)

The day after Flower Morning (hua-zhao hou yi ri 花朝后一日), the year ren-zi 壬子 [1792. Flower Morning was the 12th of the 2nd lunar month — approx. 70 days after the date of Gao's preface to the jia-ben].

The earlier Ya-tung edition (1921, containing Hu Shi's Hong-lou meng kao-zheng [hereafter abbrev. Kao-zheng] and other prefatory matter by Chen Du-xiu 陈独秀 (1880-1942), Cai Yuan-pei 蔡元培 (1868-1940), et al.) had been based on what was commonly known as the Dao-guang 道光 edition, i.e. the Wang Xi-lian annotated text (see below), which in its turn had followed, as did all 19th century printed editions, the Cheng jia-ben. The second Ya-tung edition, however, followed Hu Shi's own copy of the yi-ben (it was based on the 1921 text, with corrections made by the editor to bring it in line with Hu's yi-ben).

To make a precise comparison of jia-ben and yi-ben is impossible until a reliable reproduction has been published of a genuine jia-ben text.⁵ Wang Yuan-fang's 1927 Textual Notes give the following approximate figures, showing the extent of change from the first Ya-tung edition to the second (figures represent the number of zi altered or added):

Chapters	No. of <u>zi</u>
1 to 10	3114
11 to 20	2274
21 to 30	2647
31 to 40	2483
41 to 50	1506
51 to 60	1110
61 to 70	1051
71 to 80	1352
81 to 90	733
91 to 100	1385
101 to 110	2729
111 to 120	1122

Total for chapters 1 to 80: 15,537

Total for chapters 81 to 120: 5,969 (Wang actually gives 5,967, but this must be a slip)

Overall total: 21,506⁶

This state of affairs was further complicated by the publication in Taiwan in 1962 of another Cheng-Gao edition, from the collection of Hu Tian-lie 胡天猎.⁷ Hu Shi in his preface identified this as another yi-ben (he had left his own behind when leaving Peking late in 1948). But Zhao Gang points out that this edition, while differing from jia-ben, does not contain as many corrections as yi-ben (in particular the Last Forty Chapters are uncorrected from jia-ben); therefore, he argues, it represents an intermediate stage of revision by Cheng and Gao.⁸ Itō Sōhei 伊藤 漱平, author of the complete Japanese translation of The Stone,⁹ argues that the Hu Tian-lie edition is a hybrid (hun-he ben 混合本) of jia and yi.¹⁰

For the purposes of this study I shall continue to use the

traditional terminology and call the two main "lineages" jia and yi respectively.

THE HUNDRED AND TWENTY CHAPTER DRAFT

In July 1959 the discovery in a bookshop in Peking of a heavily corrected hundred and twenty chapter manuscript of The Stone was reported by Fan Ning 范宁 in the magazine Xin Guan-cha 新观察.¹¹ In January 1963 a limited collotype edition (1500 copies, with a colophon by Fan Ning) was published, with the full title Qian-long chao-ben bai-nian-hui Hong-lou meng gao 乾隆抄本百廿回红楼梦稿 (hereafter abbrev. as Draft). The manuscript had been in the collection of Yang Ji-zhen 杨继振, Chinese Bannerman, author, bibliophile, art-connoisseur, epigraphist and coin-collector of the mid-nineteenth century.¹² The original text (yuan-wen 原文) is copied in a number of different hands, but the corrections (gai-wen 改文) all seem to be in the same hand.¹³ In red ink on the margin of the last page (7a) of chapter 78, are the four characters Lan-shu yue-guo 兰墅阅过 (read by Orchid Studio). Orchid Studio, as we already know from the foreword to yi-ben, is the hao of Gao E. Furthermore the calligraphy of these four characters is said to be the same as that of the manuscript of poems by the Tang poet Lu Lu-wang 陆鲁望 transcribed by Gao E, in the possession of the Capital Library (Shou-du tu-shu-guan 首都图书馆).¹⁴

At first sight this manuscript, with its corrections in both the First Eighty Chapters and the Last Forty, looks like the long-awaited missing link between the unfinished versions that circulated during the 1770's and 1780's, and the 120-chapter printed versions that first appeared in 1792. But in the twenty-seven years that have elapsed since the facsimile edition of it became available to the scholarly world, no consensus has been reached among leading "Redologists" on the questions: "Who wrote the corrections?", "What was the source of the First Eighty Chapters?", "Who wrote the uncorrected text of the Last Forty Chapters?", or indeed to the fundamental question, "What does the manuscript represent, a genuine draft, or a reader's plaything, or a hybrid of the two?"

The extent of correction in the Last Forty Chapters varies from chapter to chapter. The following table summarizes this variation (my figures differ slightly from those of Zhao [Xin-tan, p.311] and Wu [Zi-liao, p.233], but these differences relate to the entries in the third column, and hinge on whether or not certain corrections are bona fide corrections [or transcriptions of such corrections] or mere copyist's omissions – e.g. Draft 108/4a/4):

Substantial Correction	Slight Correction (more than the occasional single <u>zi</u>)	Insignificant Correction (mostly copyist's errors and single <u>zi</u>)
81 - 85	87	86
88 - 90		91 - 95
96 - 98		99 - 105
106, 107	108	109 - 112
113	115	114
116 - 120		
Totals: 19	3	18

Those chapters which are more or less free from correction (column 3) probably represent "fair copies" of previously corrected drafts. It has to be borne in mind that throughout the process of editing a manuscript such fair copies were being made.

The following figures, indicating extent of revision, were obtained from a sample collation of two substantially corrected chapters in Draft (88 & 89), and the same two chapters in RM. Numbers of zi are approximate.

	No. of <u>zi</u> in uncorrected <u>Draft</u> (<u>yuan-wen</u>)	No. of <u>zi</u> added in <u>Draft</u> (<u>gai-wen</u>)	No. of <u>zi</u> added after <u>Draft</u>	Total no. of <u>zi</u> in <u>RM</u>
Chapter 88	4000	780	920	5700
Chapter 89	3050	1750	350	5150

The figures in column 3 show that this was not the final draft sent to the printer, and also that the corrections were not added by a reader with a copy of yi-ben (or for that matter jia-ben, since there is virtually no discrepancy between jia and yi in these two chapters).

The Draft is a perplexing manuscript. One of the most perplexing

things about it is best shown by a specific instance. In chapter 97 there is a well-known discrepancy between jia and yi. I give first the text as in JB (Yu Ping-bo's Variorum Edition, which for these forty chapters follows jia):

JB97/181/16 还有坐床撒帐等事,俱是按金陵旧例...

and shortly afterwards (JB87/182/2): 那新人坐了床...

The corresponding passages in RM read as follows:

RM97/1256/8 还有坐帐等事,俱是按本府旧例...

and (RM97/1256/10): 那新人坐了帐...

The uncorrected text of Draft (yuan-wen, 97/6a/8) follows RM exactly. In other words, changes not incorporated into the printed text until yi-ben are already present in Draft yuan-wen, indicating a sequence of revision: jia, correction to jia (gai-jia 改甲), Draft yuan-wen, Draft gai-wen, yi. And yet, between these two examples (RM97/1256/8-9; Draft 97/6a/9) is a passage of 38 zi describing Jia Zheng's reaction to Bao-yu's deportment, added as an insertion (gai-wen) in Draft; and this insertion is already present in jia-ben (JB97/181/16 to 182/1), indicating a sequence: Draft yuan-wen, Draft gai-wen, jia, yi.

The explanation for this apparent anomaly could be that Gao and Cheng had several handwritten copies made, at different times, of the draft of the Last Forty Chapters, and used these to work on at different stages of revision. One could try to reconstruct the process, tentatively, as follows:

1. Fragments (hypothetical D1) of a continuation by an unknown author (or by an author who was known to Cheng but who, for various reasons, preferred to remain anonymous) are acquired by Cheng Wei-yuan and edited by him into a primitive draft (D2).

2. At this stage (Spring 1791) Cheng decides to call in his friend Gao E to help him with the editing, and two fair copies of D2 are made, one for Gao (D3a) and one for Cheng himself to continue working on (D3b). The yuan-wen of this passage in chapter 97, in both D3a and D3b, reads 坐床撒帐.

3. In his D3a, Gao writes the correction 坐帐. The other copy, D3b, which is in Cheng's hands at this stage, remains

uncorrected as 坐床撒帳 .

4. Gao has a fair copy made of D3a (with corrections such as 坐帳 incorporated into the main text) to form D4 (Draft yuan-wen).

5. Meanwhile D3b is still being worked on by Cheng, who has added the 38-zi insertion about Jia Zheng. At this stage he has not shown Gao the results of his editing. There is a sudden flap, and a hurry to get the book printed (? a rumour that someone else has secretly copied D2 and is about to pirate it), so this D3b of Cheng's is used for the first impression (jia-ben) before Gao can collate it with his own work.

6. After jia-ben is out (early 1792), however, Gao continues to work on his D4, incorporating some (not all, as there is a substantial difference in some chapters between the text of Draft and jia-ben — see the figures given for chapters 88 and 89) of Cheng's corrections as found in the first printed text jia-ben (corrections such as the 38-zi insertion). At a certain stage he has this corrected D4 (Draft) copied out again (D5), and after more collation with jia-ben and a final batch of corrections of his own, this corrected D5 is sent to the printers, to be published as yi-ben.

In our Draft, some of the chapters have been fully corrected to incorporate both Gao's own work and the corrections of jia-ben, and then fair-copied (e.g. chapter 99, which has approximately the same number of zi [5200] in all three versions), whereas others (e.g. chapter 97) contain revisions belonging to a "lineage" quite separate from jia-ben.¹⁵

An explanation along these lines fits in with two known facts:

1. that there was such a heavily-revised new edition after such a short space of time;

2. that there were two editors, not one. Something is now known about Cheng Wei-yuan,¹⁶ and from all the evidence it appears probable that so far from being a commercially motivated publisher, he was himself a man of a definite literary and artistic bent, whose only other venture into publishing was to edit and print a slim volume of poetry for a patron and friend. His role in the enterprise of "completing" The Stone was probably more that of a co-editor (as

indeed it is portrayed in both prefaces) than an entrepreneur.

There are many conflicting theories. Lin Yu-tang holds that it was all written by Cao; Wu Shi-chang that it was mostly written by Gao, who was also the Master Awakened from a Dream (Meng-jue zhu-ren 梦觉主人) who in 1784 wrote the preface to the so-called jia-chen version. There is the theory (held independently by both Fan Ning and Pan Chong-gui) that it was a draft continuation by an unknown author, edited by Cheng and Gao (this tallies with my own tentative reconstruction). Zhao Gang's very ingenious (but to my mind unlikely) hypothesis involves a draft continuation by Odd Tablet (Qi-hu sou 畸叟), one of the commentators on the early versions, along with Red Inkstone; Zhao identifies him as Cao Fu 曹叡, Cao Xue-qin's father) based on one of Xue-qin's early drafts, which was acquired by Cheng and Gao (so far this differs little from the previous theory), who later lent it to a friend owning a Red Inkstone First Eighty Chapters (which Red Inkstone MS Cheng and Gao borrowed in exchange); their friend later copied in the corrections from the printed editions (it is the latter part that I find unsatisfactory, as the corrections differ substantially from either of the printed texts). Finally there is the "oral tradition" that Cao Xue-qin's friend E-bi 鄂比 actually gave a manuscript of Cao's to his own adopted son Gao E (there is, unfortunately for this tale, no evidence that Gao was ever anyone's adopted son, let alone E-bi's).¹⁷

Whatever theory one holds as to the nature of the Draft, the insight it provides into the creative process of writing the Last Forty Chapters remains. The yuan-wen must represent someone's genuine draft; the gai-wen must represent someone's genuine corrections.¹⁸ It is the thinking behind this process of correcting the draft of a novel that I find interesting. And it is the opportunity it affords of observing this thinking that makes the Draft such a valuable literary document.

I have identified the following fifteen broad categories of correction in the Last Forty Chapters. I give a few examples -- page numbers all refer to RM:

1. extra colour and detail in the form of

a. stage-directions

- 1079/8 一个小厮〈迎上来〉回道 ...
 1080/2 贾赦道：“请进来”。〈门上的人领了〉老公进来 ...
 1086/11 老婆子传进来说：“〈小厮们来回道〉‘那边有人’ ...
 1091/16 〈大家吃着酒〉，贾母便 ...

b. actions, gestures and facial expressions

- 1079/12 一面〈连忙〉去见贾政 ...
 1083/1-2 金桂越发性起，〈便爬下 ... 金桂〉将桌 ...
 1084/4 金桂〈听了这几句话 ... 来说〉：“我那里 ...”
 1084/8 便〈站起身来〉道：“不是 ...”
 1092/1 薛姨妈〈满脸飞红，叹了口气〉，道：“老太太 ...”
 1094/2 王尔调〈陪笑〉道：“ ...”

c. poetic descriptions

- 1081/5 走至元妃寝宫，〈只见奎壁辉煌，
琉璃照耀〉。又有 ...

2. geographical explanations, for the sake of clarity

- 1080/1 有两个内相〈在外〉，要见 ...
 1080/2 贾赦贾政迎〈至二门外〉，先请 ...
 1083/8 金桂〈屋里接声〉道：“我 ...”
 1084/12 〈走过院子里〉，只见 ...

3. psychological explanation

- 1084/2 又是气；〈见他母亲 ... 忍了气，说〉道 ...
 1084/14 薛姨妈〈料他知道，红着脸说〉道 ...
 1086/4-5 〈薛姨妈 ... 渐渐平复了〉
 1087/1 贾母〈忽然想起〉，命贾政 ...

4. major expansion of text for structural balance

- 1062/6-13 〈“还有一章 ... 有句话问你：”〉

5. modification of emphasis in characterization

1063/4-5 不觉〈叹起气来, 忽又〉想到...

1082/11 金桂〈冷笑〉道: "如..."

6. colloquialization

(passim) 与 becomes 给; addition of 心, 呢, 着呢, etc.

7. explanation for clarity of plot, incidental details to correlate parallel plot-developments

1080/1 到了晌午, 〈打听〉的尚未回来,

1082/8-9 没有对头, 〈秋菱... 后悔不来〉

1093/14 便有〈新近到来最善大棋的〉一个王尔调

8. fluency of narrative

1079/8 走到外面, 〈只见〉一个...

1079/12 听了这话, 〈因〉问道...

1080/1 门上〈人进〉来回说...

1080/12 又说了些闲话, 才〈各自〉散〈了〉

1085/1 些话, 〈只听〉薛姨妈...

9. nicely-turned idiomatic phrases or proverbs to round off speeches

1082/13 和我摔脸〈子, 说摔话〉!

1083/5 闹去罢. 〈这也是没法心的事了〉

1083/8.. 人家心吗? 〈矮墙浅屋的〉, 难道...

1084/4.. 比得秋菱? 〈连他... 呢!〉

1092/1 〈好好的〉又改了名子呢?

1092/2 (twice) 〈不知好反的〉and 〈成日家咕咕唧唧, 如今〉闹的...

10. whole sections of dialogue to round out scene

1083/12-13 也省了〈妈妈... 迟呢 et seq.〉

1091-2 passim

1093/15 to 1094/1 <握我们... 王尔调又道:>

11. deliberate cryptic references to earlier part of the novel

1082/16 to 1083/1 <正经的... 一大堆3>

(cf. 16/176/7, also referring to Xue Pan 薛蟠)

12. adding of flesh to bones, filling out little incidents along already existing lines

1060/12 to 1061/2 Bao-yu's restless night

1082/12-13 <别人... 甄子>

1083/3-5 <叫:"香菱... 依我说">

1083/6 <自己扶了... 伙在这里罢>

13. humour

1061/8-10 <说到这里... 不要弄到>

14. precision of timing

1079/13 是大老爷<才>说的。

15. making speech unambiguous

1079/15 为听见这话,来<回大老爷... 呢>

In the translated sections that follow this chapter, I have used italics to indicate passages added or corrected in Draft and present in the RM edition; I have italicized and underlined those passages which are present in RM but not present in Draft (even as corrections), working on the hypothesis that these represent a last stage of revision. It should thus be possible to observe, even in the English revision, something of the writer at work.

THE WANG XI-LIAN EDITION AND COMMENTARY

With Wang Xi-lian 王希廉 we are already in the "second period"¹⁹ of "Redology", during which the novel in its hundred-and-twenty chapter form was widely read and profusely commented on principally for its literary and psychological qualities.

Wang's edition first appeared in 1832. Very little is known about Wang himself.²⁰ He is usually referred to by his zi, Xue-xiang 雪香, or his hao, Protector of the Flowers (Hu-hua zhu-ren 护花主人). He was from Soochow, was a ju-ren 举人, and wrote a work entitled Luan-shi 乱史, with his own preface dated 1875. Apart from his own critical preface (Zong-ping 总评) and other preliminary notes and poems, including the lun-zan 论赞 by Tu Ying 涂瀛 (hao, Du-hua ren 读花人, Reader of the Flowers), the ti-ci 题词 by Zhou Qi 周绮, and an anonymous essay on Prospect Garden, Wang's 1832 edition has sections of commentary placed at the end of each chapter (it has no interlinear or marginal comments in the chapters themselves). By Wang's time, the old "first period" commentaries of Red Inkstone, Odd Tablet and others had been largely forgotten (it was not until 1912 that the Red Inkstone text of Qi Liao-sheng was reprinted — see below). Wang's commentary is written in the traditional style, and while it is occasionally comical — as when he attempts to analyze the structure of the entire novel in terms of an Octopartite Composition or eight-legged essay — he often makes perceptive comments. His comments were also published separately in book form.²¹ The edition I have used is that in the Hong-lou meng cong-shu 红楼梦丛书 (hereafter abbreviated as Cong-shu), which is a photolithographic reprint of the 1832 edition. When quoting from Wang's commentary, I prefix the word Wang.

THE HONG-LOU MENG CONG-SHU

If the 1963 facsimile of the Draft was a triumph of the printer's art, the 1977 Cong-shu brought out by Guang-wen shu-ju 广文书局 was a printer's and publisher's catastrophe. The paper, printing and binding were poor (their Draft is almost unusable), and the editors provided very scanty and misleading information about the origins of

the texts they reproduced.

The following description of the contents of the Cong-shu is based partly on Na Tsung Shun's article in Da-lu za-zhi 大陆杂志 (June 1978),²² partly on a letter received from Zhao Gang during 1978, in which he says he had spoken to the editors of the Cong-shu in Taiwan. It can be seen that items 1, 2 and 6 are inferior reproductions of readily available facsimile editions; items 3-5 and 7-8 are of interest in that they make early editions (albeit poorly reproduced and unauthenticated) available to the general reader.

1. Geng-chen 庚辰 version of the Red Inkstone 80-chapter re-annotated Stone, originally published in facsimile form in Peking, 1955, under the title Zhi-yan zhai chong-ping Shi-tou ji 脂砚斋重评石头记. This is bound in four volumes. The first volume also contains the Hong-lou meng tu-yong 红楼梦图咏, with pictures by Gai Qi 改琦 (1774-1829), first published in 1879.

2. Qi Liao-sheng 戚蓼生 (c.1732-c.1792) version of the Red Inkstone 80-chapter annotated Stone, sometimes known as the You-zheng 有正 edition, or as Yuan-ben Hong-lou meng 原本红楼梦, or as Guo-chu chao-ben 国初抄本, originally in the possession of Di Bao-xian 狄葆贤 (Ping-zi 平子), director of the Yu-chen Book Co. (You-zheng shu-ju 有正书局).²³ Di had his copy recopied, and lithographically reproduced in small format (1912), and again in large format (1927). Facsimiles of the large format edition were produced in Peking in 1973 by Ren-min wen-xue chu-ban she, and in Taiwan in 1976 by Xue-sheng shu-ju 学生书局. The Cong-shu edition seems to be taken from one of these.

3. Guang yi-ben 广乙本, a copy found in the Taiwan University Wen-lian tu-shu guan 文联图书馆. The Xu brothers called it yi-ben because while not a jia-ben, it seemed to be earlier than the Hu Tian-lie edition.

4. Guang bing-ben 广丙本 = Hu Tian-lie edition.

5. Guang ding-ben 广丁本 = second Ya-tung edition.

6. Draft, reproduced from the 1963 Peking facsimile.

7. Dong-guan ge ben 东观阁本. This, according to Zhao, is identical with the copy in the Naikaku Bunko (内閣文庫, Cabinet Library in Tokyo), publishing date unknown.²⁴

8. Wang Xi-lian ben 王希廉本 = so-called Dao-guang ben (see above).

THE YAO XIE COMMENTARY

The next important commentator after Wang Xi-lian was Da-mei shan-min 大某山民, one of the many hao of Yao Xie 姚燮 (1805-1864). About Yao considerably more is known, as he was a distinguished painter, writer of poetry, lyric verse, prose and drama, as well as being something of an authority on Taoism, Buddhism and the history of drama. Ma Yu-zao 马裕藻, in his colophon to Yao's Jin-yue kao-zheng 今升考征, compares the breadth of his learning with that of Wang Guo-wei 王国维 (1877-1927).²⁵

Yao wrote a separate book on The Stone entitled Du Hong-lou meng gang-ling 读红楼梦纲领, in 3 juan, preface dated 1860. This was published in the 1930's as Hong-lou meng lei-suo 红楼梦类索.²⁶ In his preface Yao refers to his earlier commentary in these terms: zhang xi tiao fen, yu bie you zhu 章析条分, 余别有著. So we can deduce that his commentary on The Stone was completed prior to 1860, although it was not published until the Guang-xu 光绪 reign (c.1880).

Yao lived through troubled times. Passing the ju-ren examination in Zhe-jiang Province in 1834, he went up to Peking in 1835, but failed to obtain the jin-shi degree (he was to try again and fail in 1838, 1840 and 1844). He nevertheless made quite a name for himself in Peking literary circles. In 1836 he returned South and was engaged for a time as a tutor in Soochow. In 1841 his wife, nee Wu 吴, died, and in the autumn of that same year the British expedition under Sir Henry Pottinger captured his native town of Zhen-hai 镇海, and Yao was forced to flee with his family into the countryside west of Ning-po 宁波, to Bai-liang qiao 百梁桥. Here he lived in great hardship and had to depend on his friend Feng Yun-hao 冯雲濠 for

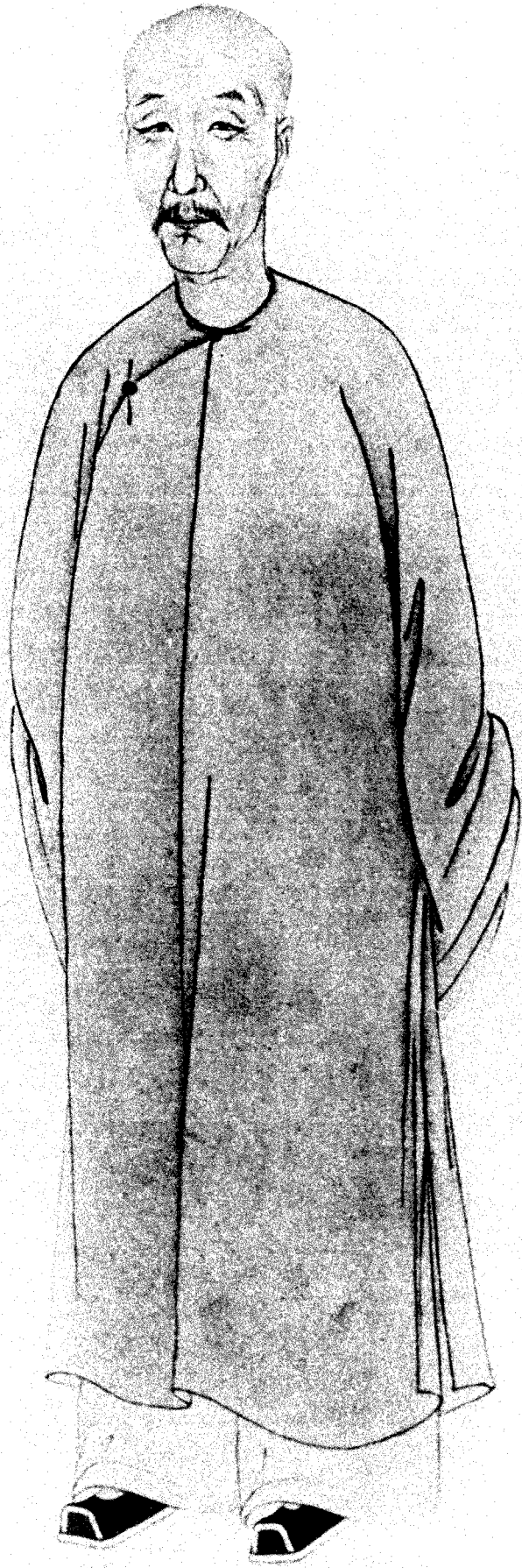


Plate 1. Portrait of Yao Xie, from Ye Gong-chuo, ed., *Qing-dai xue-zhe xiang-zhuan*, vol. 4

assistance, sometimes braving the elements and walking through the rain to Zi-xi 慈溪 where Feng lived.

In 1843 he fell seriously ill and nearly died. While convalescing in the Taoist monastery Bao-de guan 报德观 in Ningpo, he had a sudden and overwhelming experience of enlightenment, and was moved to commit ten collections of writing to the flames. He subsequently gave himself the hao Fu-zhuang 复庄 (A Second Zhuang-zi), dressed in Taoist robes and changed his whole way of life (note, however, that he still tried once more for the jin-shi degree in 1844 ...).

He led a life of "retirement", living sometimes in Shanghai, sometimes in Ningpo, sometimes travelling around. Among his friends were the poet Jiang Dun-fu 蒋敦复 (1808-1867), and the two Ning-bo scholars Xu Shi-dong 徐时栋 (1814-1873) and Dong Pei 董沛 (1828-1895). In 1860, Yao was asked to preside over the functions of a local Poetry Society, the Hong-xi guan shi-she 红犀馆诗社, at Xiang-shan 香山, southeast of Ningpo. Less than a year later, however, the Taiping Army made life in the Soochow-Shanghai area too precarious for such leisurely literary pursuits, and Yao went into hiding once more. By the time the Taiping had been defeated, Yao was a sick man. He died in 1864. He is summed up in the Zhen-hai Gazetteer as having been an "unconventional and unbridled character", and something of a bon-viveur.

His commentary on The Stone is full of wit and feeling. A part of it is devoted to chronological details (he sometimes detects interesting flaws in the chronology); but the greater part of his interlinear and marginal comments are in the half-sentimental, half-Zen Buddhist vein that also characterized Red Inkstone's commentary. In this respect he is more attuned to the novel than Wang Xi-lian. As a later critic wrote, "his commentary is the most perspicacious; although his remarks are short, they are to the point".²⁷

The edition of the Yao-annotated Stone that I have used is that contained as no. 247 in the Basic Sinological Series (Guo-xue ji-ben cong-shu 国学基本丛书, Taipei 1969), with the full title Zeng-ping bu-tu Shi-tou ji 增评补图石头记 (16 vols.).

HA-SI-BAO (?KHASBA, ?KHANBU)

Sun Kai-di lists a Forty Chapter Stone, which had been mentioned by the Mongol Bannerman San-duo 三多 (1876-?).²⁸ Yi Su also lists a Mongolian translation in forty chapters in the Inner Mongolian Library, with a preface dated 1847.²⁹ This, Yi Su says, seems to be the version San-duo was referring to. This must be the Mongolian translation by Ha-si-bao 哈斯宝 (?Khasba), in forty chapters, dated to the Dao-guang reign, described on page 333 of Hong-lou meng yan-jiu zi-liao 红楼梦研究资料 (Peking 1975; hereafter abbreviated as Zi-liao). It is a condensation concentrating on the tragedy of Bao-yu and Dai-yu. According to a note on p.371 of Zi-liao, there are three separate copies of the Mongolian original: one in the Inner Mongolian Library (the one Yi Su listed in 1958), one in the Inner Mongolian University, and one in the Inner Mongolian Institute for Philology and History. Ha-si-bao wrote comments at the end of each of his forty chapters (hui-pi 回批). I have occasionally referred to the Chinese translation of these hui-pi by Yi-lin-zhen 亦邻真 (Irinchen) of the Inner Mongolian University, contained in Zi-liao, pp.334 to 384.

Walter Heissig, in his Geschichte der Mongolischen Literatur, vol. 1, p.273,³⁰ mentions a Mongolian translation by Khanbu, completed in 1819. Could this possibly be the same man as our Ha-si-bao? If not, there must have been two separate translations. Heissig describes the great affection felt for the novel by the Mongolian gentry of the Eastern and Jehol districts. He quotes a poem, "After Reading The Stone", written by Gungnachuge (1832-1866), younger brother of the novelist and poet Injanasi (1837-1892). Gungnachuge was in his fifteenth year:

Sad it is, in this age, how few still have feelings!
I alone delight, ponder the meaning, I alone savour the verses.
Who else could understand the strange events of this long dream?
Truly I yearn for the Stone Inscription of the Red Chamber!³¹

Injanasi himself (his elder brother Guleransa [1820-1851] translated Water Margin³²) studied in Peking and was well-versed in Chinese literature. He was deeply influenced by The Stone in the writing of three of his own novels: the unfinished Ulaghan önggeten-ü nilbusu

(Tears of a Lover), Nigen dabkhur asar (The One-storied Pavilion: Injanasi gave it a Chinese title Yi-ceng lou 一層樓) and its continuation Ulaghan-a ukilakhu tingkim (The Pavilion of Yearning Tears, Chinese title Qi-hong ting 泣紅亭). In the preface to The One-storied Pavilion, Injanasi wrote:

"When I read Cao Xue-qin's Stone ... I am moved, I am delighted, I am wounded all at once ...".³³





THE ZHANG XIN-ZHI COMMENTARY

The edition containing this commentary,³⁴ usually referred to as the Miao-fu xuan ben 妙復軒本 (after a hao of the commentator Zhang Xin-zhi 張新之), was first printed in 1881 with prefatory matter by (among others) Sun Tong-sheng 孫桐生 (jin-shi of 1852), who arranged the commentary chapter by chapter, having borrowed a manuscript copy in Peking in 1866 from his friend Liu Quan-fu 劉銓福 (c.1818-c.1880).³⁵ We know from Zhang's own preface that he started writing his comments in 1828 and completed the commentary in 1850.

Very little is known of Zhang, except that he lived in the mid-nineteenth century, that another hao of his was Tai-ping xian-ren 太平仙 人, and that he appears to have been a mu-you 幕友, or private secretary, on the staff of Tong Pu-nian 仝卜年 (jin-shi of 1811), prefect of Taiwan fu 府. He was also a friend of the Manchu Bannerman Ming-yue 銘岳.³⁶

I have consulted Zhang's commentary, but have refrained from quoting it, as it is for the most part a far-fetched interpretation of The Stone in terms of The Book of Changes (Yi-jing 易经). This is an example from his Reader's Instructions (interestingly enough, this section is usually deleted from "compendium" editions containing commentary by Wang, Yao and Zhang):

"... Qiao-jie 巧姐, born on the Seventh of the Seventh; Seven is the number of Lesser Yang ... A single Yin line at the bottom (of an otherwise Yang hexagram) gives the hexagram Gou 姤, ["Coming to Meet", Wilhelm no. 44] ䷫. Bao-yu 寶玉 is pure Yang; but after his first sexual experience, a Yin line moves into the first place to form Gou. Thus we have "Grannie Liu

makes her first entry into Rong-guo Mansion" [title of chapter six, after Bao-yu's sexual dream. Grannie Liu, according to Zhang, is pure Yin]. As the Yin lines mount, we gradually arrive at Bo , ["Splitting Apart", Wilhelm no. 23], . We have nearly reached Grannie Liu's hexagram; only the last Yang line to go. Bo is the hexagram of the ninth month. Come the tenth month, and we reach Kun  ["The Receptive", Wilhelm no. 2], .³⁷

In Lu Xun's words, such distortion as this is "too fantastic to be worth refuting" (you-miu bu-zu-bian 悠謬不足辨).³⁸

The handiest edition for Zhang's commentary is that published by the Wen-ming shu-ju 文明书局 in 1927, simply entitled Hong-lou meng. I have used the 1928 reprint.

FOOTNOTES TO CHAPTER 2

TEXTS AND COMMENTATORS

¹ Itō Sōhei 伊藤漱平 speculates that the yi-ben used for RM was from the collection of A Ying 阿英. See n.12 to his article in Hong-lou meng xue-kan (1979:1 – full citation given below, n.10).

² For details of both Ya-tung editions, see Yi Su, Shu-lu, p.71.

³ See Hu Shi, Hong-lou meng kao-zheng (gai-ding ben) 红楼梦考证(改定本), appended to the first Ya-tung edition. My pagination is that of the reprint in the book form, with other essays, Hong-lou meng kao-zheng (Taipei, 1961), hereafter abbreviated as Kao-zheng. For full details of jia-ben and yi-ben, see Yi Su, Shu-lu, pp.15-27.

⁴ For the different wording of the first sentence of Cheng's Preface in the various editions, see Xin-tan, p.280.

⁵ Hu Shi had been lent a jia-ben by Ma Yu-zao 马裕藻 (Kao-zheng, p.32); Yu Ping-bo for his JB borrowed a complete jia-ben from Fu Xi-hua 傅惜华 (JB preface, p.28), and fragmentary jia-ben from Zhu Nan-xian 朱南銑 and Zhou Shao-liang 周绍良.

⁶ Wang Yuan-fang, Chong-yin Qian-long ren-zi ben Hong-lou meng jiao-du hou-ji 重印乾隆壬子本红楼梦校读后记, in Kao-zheng, (separately paginated 1-27) pp.4-5.

⁷ Full title: Cui-wen shu-wu Qian-long ren-zi nian mu huo-zi pai-yin ben bai-er-shi hui Hong-lou meng 萃文书屋乾隆壬子年木活字排印本百二十回红楼梦.

⁸ Xin-tan, pp.275-281.

⁹ Rev. ed. Tokyo 1969, 3 vols.

¹⁰ Itō Sōhei, transl. Li Chun-lin 李春林, "Cheng Wei-yuan kan Xin-juan quan-bu xiu-xiang Hong-lou meng xiao-kao (shang) – Cheng-ben

de 'pei-ben' wen-ti tan-tao zha-ji" 程伟元刊新鐫全部绣像红楼梦小考(上)——程本的配本问题探讨札记, Hong-lou meng xue-kan (1979:1), pp.233-248. Itō gives a useful list of references at the end of this article, a reading of which serves to underline the need for authentic reprints of jia-ben, yi-ben, and jia-chen ben, a need reiterated in Mei Jie, "Guo gong he-zuo yan-jiu Hong-lou meng" 国共合作研究红楼梦, Guang-jiao jing (1979:5), pp.22-23.

¹¹ Fan Ning, "Tan 'Gao E shou-ding Hong-lou meng gao-ben'" 谈高鹗手订红楼梦稿本, Xin Guan-cha (July 1959:14), pp.25-27.

¹² For Yang Ji-zhen, see En-hua 恩华, Banner Bibliography (Ba-qi yi-wen bian-mu 八旗艺文编目; hereafter abbrev. BB), pp.4a, 81b, and 103b. See also Xin-tan p.307, and Xin-bian chapters 1-5.

¹³ For a detailed study of the Draft see Wang Xi-ling 王锡龄, Qian-long chao-ben bai-er-shi hui Hong-lou meng gao yan-jiu 乾隆抄本百二十回红楼梦稿研究 (Taipei, 1976). See also the following:

- a. Fan Ning's colophon to the facsimile edition of Draft.
- b. Hsia, The Classic Chinese Novel, pp.251-3.
- c. Lin Yu-tang, Ping-xin lun Gao E, pp.14-20.
- d. Xin-bian, passim.
- e. Wang Xi-ling, "Qian-long chao-ben bai-er-shi hui Hong-lou meng gao gai-wen duo ju Zhi ben kao" 乾隆抄本百二十回红楼梦稿改文多据脂本考, Hong-lou meng yan-jiu zhuan-kan 红楼梦研究专刊, (no.12:1976), pp.82-94.
- f. Wu Shi-chang, On the Red Chamber Dream, pp.319-321.
- g. Wu, "Hong-lou meng gao de cheng-fen ji qi nian-dai" 红楼梦稿的成分及其年代, Tu-shu guan 图书馆 (no.4, Dec. 1963), pp.45-51; rev. ed. in Zi-liao, pp.219-237.
- h. Yu Ping-bo, "Tan xin-kan Qian-long chao-ben bai-nian-hui Hong-lou meng gao" 谈新刊乾隆抄本百廿回红楼梦稿, Zhong-hua wen-shi lun-cong 中华文史论丛, (no.5, June 1964), pp.395-445.

i. Xin-tan, ch.5, "Hong-lou meng gao zhi yan-jiu" 红楼梦稿之研究, pp.302-329.

¹⁴ See Fan Nong's article in Xin Guan-cha, p.27.

¹⁵ For an equally convoluted (but better documented) history of drafts and printed editions, see the Preface by A.W. Lawrence to T.E. Lawrence's Seven Pillars of Wisdom (London, 1940).

¹⁶ For two articles on Cheng, see Intro. n.7.

¹⁷ For E-bi, see Zhou, Cao Xue-qin, pp.192-3, n.2; see also Xin-tan, p.270, and Wu En-yu, You guan Cao Xue-qin shi-zhong 有关曹雪芹十种 (Peking, 1963), p.12.

¹⁸ To have reconstructed an "original draft" from the Cheng/Gao printed version, and then to have deliberately faked "corrections" would have been theoretically possible, but stands on the borderline between the possible and the absurd.

¹⁹ For this "second period", see Wu, On the Red Chamber Dream, pp.3-4; Mao Dun 茅盾, "What we know of Ts'ao Hsüeh-ch'in", Chinese Literature (1964:5), p.87 and note 6; Zhou Qi 周琪, "Ping Hong-lou meng zhong guan-yu shi-er chai de miao-xie" 评红楼梦十二钗的描写, Wen-xue ping-lun 文学评论 (no.4, August 1964), p.84; and Zhou, Xin-zheng (rev. ed.), Appendices 7-10, where he discusses several of the early Stone-aficionados. For the "third period", when the emphasis was more on solving the riddle of The Stone as a roman à clef, see Hu Shi, Kao-zheng, pp.1-10, and Lu Xun, Zhong-guo xiao-shuo shi-lue 中国小说史略 (Hong Kong, 1972), pp.192-4 (English translation by Yang Xian-yi and Gladys Yang, A Brief History of Chinese Fiction [Peking, 3rd ed. 1976], pp.293-5).

²⁰ For a resume of what is known of Wang, See Yi Su, Shu-lu, p.46.

²¹ For Wang's Octopartite analysis, see his Zong-ping p.79 总评 (pagination in Cong-shu). In other respects Wang's structural breakdown of the book into twenty sections is an interesting one and may even reveal early divisions (see Zong-ping pp.79-83). Yu Ping-bo criticizes Wang for praising the work of Gao E — see Yu, Bian, pp.78, 80, 82, 85, 93 and 104. A late 19th century Stone-enthusiast, Zou Tao

邹弢(1850-c.1920; see Xin-zheng, rev. ed., p.1097) simply describes Wang as an "undistinguished" commentator (see Yi Su, HLM juan, p.389). For Wang's comments in book form, see Shu-lu, pp.176-9.

²² Na Zong-xun, "Tan Guang-wen xin-kan san-zhong Cheng Wei-yuan ben Hong-lou meng" 谈广文新刊三种程伟元本红楼梦, Da-lu za-zhi (June 1978), pp.43-49.

²³ For Qi-liao sheng see:

a. Zhou Ru-chang, "Qi Liao-sheng kao" 戚蓼生考, in Xin-zheng, pp.941-952.

b. Ren-min wen-xue chu-ban she bian-ji bu 人民文学出版社编辑部, "Qi Liao-sheng xu ben Shi-tou ji chu-ban shuo-ming" 戚蓼生序本石头记出版说明, in Zi-liao, pp.215-8.

c. Fang Hao 方豪, Foreword to Taipei 1976 edition.

d. Shanghai shu-dian 上海书店, "Jiu-chao Qi Liao-sheng xu ben Shi-tou ji de fa-xian" 旧钞戚蓼生序本石头记的发现, Wen-wu (1976:1), pp.33-4. According to this article, Di Bao-xian's original MS, thought to have been lost in a fire, has been rediscovered.

²⁴ For this edition, see Yi Su, Shu-lu, pp.37-8; see also Liu Ts'un-yan 柳存仁, Chinese Popular Fiction in Two London Libraries (Hong Kong, 1967), p.321.

²⁵ For Yao Xie, see:

a. Yi Su, Shu-lu, p.58.

b. Biography in Qing-shi lie-zhuan 清史列传, juan 73/41b.

c. Epitaph (mu-biao 墓表) by Dong Pei in Xu bei-zhuan ji 续碑传集, juan 81/19a.

d. Epitaph (mu-zhi-ming 墓志铭) by Jiang Dun-fu (not consulted).

e. Biography by Xu Shi-dong in his Yan-yu lou wen-ji 烟屿楼文集, juan 7 (not consulted).

f. Biographical notice in Qing-dai xue-zhe xiang-zhuan 清代学者家传, vol. 4.

g. Brief entry in Guo-chao shu-hua-jia bi-lu 国朝书画家笔
录, juan 3/55b.

h. Colophons by Ma Yu-zao and Zhao Wan-li 赵万里, Jin-yue
kao-zheng (reprinted Taipei 1968), pp.553-565.

i. Zhao Jing-shen 赵景深, "Yao Xie de Hong-lou meng lei-suo"
姚燮的红楼梦类索, on pp.67-70 of Yin-zi ji (银字集,
Shanghai, 1946).

j. Contag and Wang, Ming-qing hua-jia yin-jian 明清画家印
鉴 (reprinted Taiwan, 1971), p.208.

k. Qian Nan-yang 钱南扬, "Yao Fu-zhuang xian-sheng zhu-shu
kao" 姚复庄先生著述考, Bei-ping tu-shu-guan guan-kan 北平图
书馆馆刊 (vol.6, no.6, Nov.-Dec. 1932).

l. Zhen-hai Gazeteer (Zhen-hai xian-zhi 镇海县志; ed. by Yu
Yue 俞樾 [1821-1907] and completed in 1879. Continuous pagination
in Taiwan reprint of 1974), biography in juan 24, pp.1837-8; list of
writings in juan 32, pp.2507-8.

m. Mentioned in Jiang Dun-fu's nian-pu 年谱: see Teng Gu 滕
固, Jiang Jian-ren xian-sheng nian-pu 蒋剑人先生年谱, (first
published c.1933, reprinted as no.36 of Nian-pu cong-shu 年谱丛书,
Taiwan 1971), pp.16, 20, 25.

²⁶ See Zhao Jing-shen's article in note 24. Excerpts in HLM juan,
pp.164-176.

²⁷ Ji Xin 季新 in HLM juan, p.301. The original essay, "Hong-lou
meng Xin-ping" 红楼梦新评, appeared in 1915 in the first two
issues of Xiao-shuo hai

²⁸ Sun Kai-di 孙楷第, Zhong-guo tong-su xiao-shuo shu-mu 中
国通俗小说书目 (reprinted Peking, 1975), p.120.

²⁹ Yi Su, Shu-lu, p.82.

³⁰ Walter Heissig, Geschichte der Mongolischen Literatur (2 vols.,
Wiesbaden, 1972).

³¹ Heissig, p.274.

³² Heissig, p.290.

³³ Heissig, p.294.

³⁴ For Zhang, see Yi Su, Shu-lu, pp.48-54; id., HLM juan, pp.153-159; Fang Hao, "Zai Taiwan wan-cheng de Miao-fu xuan Shi-tou ji ping" 在台湾完成的妙复轩石头记评, Zhong-hua wen-hua fu-xing yue-kan 中华文化复兴月刊 (April 1969), pp.50-2; Zhou, Xin-zheng, p.1139.

³⁵ For Sun and Liu, see Hu Shi's colophon to jia-xu ben, pp.7b-9b. See also Xin-zheng, pp.953-970, "Liu Quan-fu kao" 刘铨福考.

³⁶ For Ming-yue, see Banner Prose (Ba-qi wen-jing 八旗文经, Taibei reprint of 1969; hereafter abbrev. as BP), pp.1892-3.

³⁷ Yi Su, HLM juan, p.158.

³⁸ Zhong-guo xiao-shuo shi-lue, p.192; Yangs' trans., pp.292-3.

CHAPTER 3

GEMLIKE ECSTASY

"The book within the book"

Reference: RM 81/1047/5

Draft 81/1b/1

Yao 81/2/6

Note: For use of italics, see ch. 2, p.35.

Introduction: Bao-yu has reacted very emotionally to his cousin Ying-chun's unhappy marriage. He refuses to accept the fait accompli, and pleads with his mother to mount a rescue operation. Surely an edict from Grandmother Jia will enable them to bring Ying-chun home again to the sanctuary of the Garden? Lady Wang predictably tells him to stop being so silly, and he leaves her apartment with his hopes dashed.

He walked listlessly out of the room. Choking with frustration, he made his way *back to the Garden and*

M/Geographical precision.

straight to the Naiad's House. The instant he entered the door, he let out a great wail and burst into tears.

Dai-yu, *who had only just that minute finished washing*

M/This personal detail makes her come alive.

and putting up her hair, was shocked to see the state he was in and asked in some alarm:

"What ever's the matter? Who's upset you?"

Bao-yu, however, was *already slumped over the table*,

M/Now we know exactly where he is and how to visualize him.

sobbing his heart out and far too distraught to reply to

her questions. *From her chair* Dai-yu studied him

M/If Bao-yu is given a table, Dai-yu must have her chair.

anxiously for a while, before asking again:

M/The emphasis is on Bao-yu's despondent mood, his depression and his inability to come to terms with the rough and tumble of adult life, except by evoking Grandmother Jia as a deus ex machina, to turn back the clock and reinstate the age of innocence. The editorial additions in the Draft all heighten the intensity of this mood. First, the casual mention of the Garden, as if it were simply a locale and not (as it has become for Bao-yu) a state of mind; then, with the added details of toilette, table and chair, the encounter between Bao-yu and Dai-yu becomes more visual and more poignant.

"Well, at least let me know if I'm the culprit or not
...."

"That's not it! It's nothing like that!" he replied

M/"若不是" is not repeated until a late stage of revision.

at last, *with a despairing motion of his hand.*

M/The gesture says more than the words.

"Then why *the tears and everything?*"

"I just think the sooner we *all* die the better!

M/Note the change from 我们 to 咱们.

There's no joy left in life!"

Dai-yu was more perplexed than ever.

"What do you mean? Have you gone *quite* mad?"

"I'm not *in the slightest* mad. Let me explain and I'm *sure* you'll feel as I do."

M/How seldom Bao-yu finds it possible to pour out his heart, to speak his mind, even to Dai-yu! By adding this short diatribe against marriage in general, and then the three names of Bao-chai, Caltrop and Ying-chun, the writer enables the reader to hear Bao-yu's words through the ears of Dai-yu, and while he does not describe her feelings directly, they are apparent from her minutely observed reaction. Without these extra details, it would sound too much like a monologue.

"When Ying was here, you saw how she looked, you heard everything she said, didn't you? *Why is it that the minute they're grown-up girls are married off and have to suffer so?* When I think of the happy times we all had together when we first started the Crab-flower Club, always inviting each other round for parties and holding poetry contests – there seemed no end of wonderful things to do. And now? *Bao-chai has already moved out, which means Caltrop can't come over either, and with Ying gone as well, our band of kindred spirits is being broken up, everything is being spoiled!*"

M/几个知心知意的人 – a recurring motif, Bao-yu's utopian vision of a community of like-minded souls.

"I had thought of a plan, to get Grannie on our side and rescue Ying. But when I told Mother, she just called me naive and silly. *So I had to give up the idea.*"

Wang (referring back to the scene where Bao-yu expounds this "rescue plan)/ ... captures to perfection the way a pampered young aristocratic gone a bit soft in the head would speak!

"You only have to look around you! Our Garden's altered so much in such a short time. What could become of it in the next few years just doesn't bear thinking about. Now do you see what I mean, and why I can't help despairing?"

Wang/This tearful speech of Bao-yu's about the decline of the Garden etc., touches Dai-yu to the quick (it is so close to her own preoccupations). The whole scene develops a central theme of the novel, an organic link connecting and reflecting at a distance previous and subsequent strands in the plot (与前后文遥遥照应, 通皆血脉贯通).

As she listened to all that he was saying, Dai-yu very slowly bowed her head and moved back almost

M/By bowing her head, she tells the reader what she feels. imperceptibly onto the kang. She did not say a word, but only sighed and curled up facing the wall.

Yao/How could she express her feelings by more than a sigh?

This was how Nightingale found them when she came in to serve tea. Her attempts to puzzle out what could have happened were cut short by the arrival of Aroma.

"So this is where you are!" she said *as she came into the room and saw Bao-yu*. "You're wanted at Her Old Lady-

M/Stage directions added in Draft.

ship's, Master Bao. I thought I'd find you here ..."

Yao/Trust her to work it out!

Recognizing Aroma's voice, Dai-yu sat up a little and nodded to her to sit down. Bao-yu noticed that her eyes were red from crying.

"I got a bit carried away, coz," he said. "Please don't take it to heart so. *What you must do is look after yourself properly and get fit and well. And when I say*

M/All these changes in Draft underline Bao-yu's sincerity and concern.

that I mean it. So have a rest now. I'm wanted at Grannie's. I'll be back."

With these words he set off.

"What's up with you two then?" whispered Aroma.

"Oh, he's upset about Miss Ying," Dai-yu replied. "I'm all right. My eyes have been itching and I've been rubbing them, that's all."

Aroma *said nothing and hurried out after Bao-yu*. He

M/But thought a great deal ...

reached Grandmother Jia's only to find that she had already retired for her mid-day nap, and was obliged to go back to Green Delights.

M/False alarms and wild goose-chases like this are a common

novelistic device in the Stone, to bring a scene to an end.

In the afternoon, when he woke from his sleep, he felt very bored, *and picked up a book to read.*

M/Note that this entire section is added in the Draft. Bao-yu is not really just bored. And yet how can we evoke that precise state of mind, where depression, inactivity and helplessness combine to sap his spirit? Ennuie, accidie, tedium vitae ... Such words encapsulate his mood. They do not set the reader searching within himself to relive the experience. His qi is blocked; men-qi 闷气; wu-liao 无聊 ... Such words are lifeless, flat descriptions. Not by another speech, another effusion. Not by more tears. But by the book he chooses to read, the "book within the book", evoking that which is beyond words. There is a similarity between this and the successful use of allusion in poetry. Both are an oblique way of approaching emotional truth. It is as if we are told that our hero puts on a record of Mahler's Ninth Symphony. The suggestion is enough to keep alive the dragon-veins of the novel's inner life.

In The Stone, books stand as signposts, marking the stages of Bao-yu's development. In chapter 21, he "settles down to a volume of Zhuang-zi";¹ in chapter 23, he explores the world of fiction and drama, especially, together with Dai-yu, the romantic drama Western Chamber;² in chapter 36, we are told that "The Return of the Soul"³ was very much on his mind at this time. He had read it through twice without in any way abating his appetite for more ..."⁴ What is he going to read now?

Aroma hurried off to make tea, eager to sustain him in his studies. He had chanced upon an anthology of early verse, and as he turned its pages found himself reading a stanza by Cao Cao:

*Come drink with me and sing,
For life's a fleeting thing.
Full many a day has fled
Like the morning dew ...*

M/I have extended the original quotation to include the next two lines of the poem by Cao Cao,⁵ because they help to convey to the Western reader something of the spirit of the poem, probably Cao Cao's most famous, and one of the two chosen to represent him in the Literary Anthology.⁶ Tradition has it that Cao Cao composed it while drinking in the moonlight on the eve of the fateful battle of Red Cliff, in A.D. 208.⁷ By the process of allusive association, it also conjures the two famous excursions of Su Dong-po⁸ to the site of Red Cliff, and in particular his first prose-poem Red Cliff, in which the memory of Cao Cao composing this very poem inspires him to his famous rhapsodic evocation of the evanescence of human life:

"... looking down the river, wine-cup in hand, composing his poem with lance slung crossways, truly he [Cao Cao] was the hero of his age, but where is he now? Fishermen and woodcutters on the river's isles, with fish and shrimps and deer for mates, riding a boat as shallow as a leaf, pouring each other drinks from bottlegourds; mayflies visiting between heaven and earth, infinitesimal grains in the vast sea, mourning the passing of our instant of life, envying the long river which never ends! Let me cling to a flying immortal and roam far off, and live for ever with the full moon in my arms! But knowing that this art is not easily learned, I commit the fading echoes to the sad wind."⁹

The event is also celebrated, and Cao Cao's poem quoted in full, in chapter 48 of the Romance of the Three Kingdoms. It is surely not far-fetched to imagine all these associations flowing through Bao-yu's mind when he comes across the poem, or even its first lines. This motif, the insignificance of man when seen against the backdrop of history, and of the cosmos, runs like a thread through Chinese literature. A whole world of melancholy can be evoked by simply mentioning Red Cliff. Seeing his own mood thus reflected, Bao-yu would certainly feel more depressed than ever!

Far from distracting him, this only served to increase his ennui, and he put the book down and picked up another. This time it was "The Gathering at Orchid Pavilion and other Prose Selections from the Jin Dynasty". After a page or two he suddenly closed it, and when Aroma returned

M/Here again, I have expanded the original Jin Prose 晉文, to give the Western reader some idea of what Bao-yu was reading. The occasion celebrated in The Gathering at Orchid Pavilion is significant as one of the prototypes of the Chinese "scholars' picnic", the carefree, convivial meeting of kindred souls. It is therefore closely related to Bao-yu's vision of Prospect Garden.

"Here, mid lofty mountain ranges and majestic peaks, among trees with thick foliage and tall bamboos, with clear streams and gurgling rapids catching the eye on both sides, we sit by the waterside. Our cup floats down the meandering stream and we drink in turn. And though we have no strings and flutes to fill the air with music, yet with singing and drinking we can while away the hours in quiet intimate conversation. The sky is clear, the air fresh; a mild breeze blows. How fine it is to contemplate the mighty firmament and all creation's wonders, letting our eyes wander over the landscape, while our hearts roam at will.

When people are gathered together, some like to sit and talk and unburden their thoughts in the intimacy of a room; others, overcome by a sentiment, soar forth into a realm of gemlike ecstasy ..."¹⁰

For Bao-yu, the halcyon days of picnics and poetry contests are over. He is experiencing the disintegration of the Garden world. His mood is reflected in the mood of the Jin period, so well captured by Etienne Balazs:

"... the poets who came after Cao Cao ... everlastingly sang of the fleetingness of life, and endeavoured to drown their pessimism in wine ... Half a century of wars and civil war, total uncertainty as to what the morrow might bring, and the breakdown of all moral values, had reduced life to being a matter of the passing moment, which some wanted to drink to the dregs and others to stretch out to eternity."¹¹

Cao Xue-qin himself clearly felt a special affinity with this period, as one of his courtesy-names was Meng-ruan 夢阮, Dreaming of Ruan Ji.¹² His friend Dun-cheng¹³ compared him to the wine-bibbing Liu Ling.¹⁴ There is altogether a close parallel between the world of the Seven Sages of the Bamboo Grove¹⁵ (to which both Ruan and Liu belonged) and that of the somewhat decadent Sino-Manchu elite of the second half of the eighteenth century (and therefore the world of Prospect Garden, the utopian microcosm dreamed up by a member of that elite). An echo of this can be found in the following description of Yong-zhong,¹⁶ the Manchu poet, calligrapher and admirer of Cao Xue-qin:

"His poetic style was elegant and inspired (秀逸), his calligraphy forceful (灑勁), rather in the Jin style. He would stroll through the markets and thoroughfares shirtless and barefoot, and if he came across an unusual book, felt compelled to buy it, even if it meant pawning his clothes and going without food."¹⁷

Some of the more pregnant dialogues in the Stone read almost like specimens of "pure talk" (清談).¹⁸ And the theme of the "idiot", the man whom sensitivity and alienation have driven beyond the pale of "sanity", runs through both periods.¹⁹

with his tea, she found him sitting there, head propped on hand, looking his most dazed and distant.

Yao/What a vivid touch! What can he have come across this time?

"Why have you given up so soon?" she asked.

Bao-yu took his tea without a word of reply, drank a sip, then mechanically replaced the cup. Aroma was out of her depth and could do nothing but stand there dumbly looking on. Suddenly he stood up, and muttered sarcastically:

"Oh gemlike ecstasy ..."

Yao/He already seems close to enlightenment. ... Very Zen! So it was the Orchid Pavilion Preface! Come across an expression like this in a mood of depression, and the more you understand it the more it compounds your depression.

M/This utterance of Bao-yu's ("好一个形骸之外...") refers directly to the Orchid Pavilion Preface, though it also has overtones of Zhuang-zi.²⁰ Bao-yu sees the futility of his own aestheticism, refracted through the medium of the Chinese literary tradition. Episodes like this, which successfully evoke subtle moods by the skilful use of short quotations familiar to Chinese readers, are a translator's nightmare. I have tried to follow the example of Dorothy Sayers, who in her translation of Dante occasionally supplies "a parallel allusion of a native and contemporary kind".²¹

Aestheticism and the cult of aesthetic ecstasy in late nineteenth-century England can be evoked by that well-known phrase of Walter Pater's in his Conclusion to The Renaissance: "To burn always with this hard gemlike flame, to maintain this ecstasy, is success in life."²² And a parallel disenchantment to Bao-yu's can be seen in Pater's most famous disciple, Oscar Wilde, who while in Reading Gaol, wrote:

"Once I knew [how to be happy], or I thought I knew it, by instinct ... I remember during my first term at Oxford reading Pater's Renaissance — that book which has had such a strange influence over my life ... I threw the pearl of my soul into a cup of wine. I went down the primrose path to the sound of flutes. I lived on honeycomb. But to have continued the same life would have been wrong because it would have been limiting. I had to pass on. The other half of the garden had its secrets for me also ..."²³

Wilde might easily have uttered, with bitter sarcasm, the words: "Oh gemlike flame!"

Aroma half-wanted to laugh, but on reflection thought it safer not to probe too far.

"If you don't feel like reading," she suggested tactfully, "why not go for a walk in the Garden? There's no sense in sitting here and working yourself up into one of your states again."

Bao-yu mumbled something in reply and walked

M/To the stark outline of "walking out of the room" are added the subtler tones of his "mumbling" and his "abstracted" manner.

abstractedly out of the room.

He soon came to *Drenched Blossoms Pavilion*, and gazed

M/To find the girls fishing straightaway was too abrupt. So Draft adds a detailed preliminary itinerary.

out over the lake. All around him he saw nothing but dereliction and decay. Walking on, he reached All Spice Court, which was locked and shuttered. Only its rockery was still tenanted by the familiar herbs and creepers. He was just turning to go on past the Lotus Pavilion, when

Yao/Nothing but sights to aggravate his distress.

something caught his eye. Looking across the water, he could just distinguish a small group of people leaning over the stone balustrade on Smartweed Bank, and some maids down below, squatting on their heels and apparently searching for something. He darted behind a large rock and crept up on them, listening all the while.

M/Just as his mood is developed, so the external scene is extended physically. His depression, reflected at first in the autumnal decay of the Garden, is then dispelled when he finds that there is still a remnant of the "Golden Days", a brief afterglow of the old joie-de-vivre.

"Will it come up? Will it ..."

He thought he recognized the voice of Li Wan's cousin,

Yao/First he hears the voice, then he guesses who it is — a particular technique.

Li Wen. Then came a laugh:

"There! It's gone! You see, I told you it wouldn't bite!" (There was no mistaking Tan-chun's voice.)

"Of course it won't if you keep moving about like that, Wen!"

"Look! It's going to!"

The last two voices were those of Li Wen's younger sister Qi, and Lady Xing's niece Xiu-yan.

Yao/The exchange is so lively we almost seem to see the fish with

our own eyes.

Such an opportunity was altogether too tempting. Picking a brickbat from the ground, Bao-yu lobbed it into the water right in front of the four girls. There was a resounding splash and they jumped for their lives, with cries of:

"What the ... Who's that trying to give us a scare? Of all the mean ..."

A beaming Bao-yu sprang from his hiding place.

Yao/What a vivid touch, to have Bao-yu springing out on the four of them like that!

"Having a lovely time, are you? And why wasn't I invited, pray?"

It was Tan-chun who replied:

"Typical! I knew it! That had 'Bao-yu' written all over it! Well I'm not going to waste my breath scolding you, just hurry up and catch us another fish to make up for that one. It was practically on the hook when you had to come along and scare it away."

"Not likely!" said Bao-yu with a grin. "Here you are on a fishing excursion and leaving me out - it's you who owe me a penalty!"

Everyone laughed.

"I know," he went on, "as we're all fishing today, why don't we try a round of 'Fateful Fish'? It's very simple. If you catch a fish it means good luck *this year*, and if you don't, bad luck *this year*. Come on, who's going to have first go?"

M/By specifying "*this year*" 今年 in the editorial addition of Draft, the game is made more ominous.

Tan-chun offered the rod to Li Wen, but she declined.

"Oh well," said Tan-chun, "it looks as if I'll have to start."

She *turned* to Bao-yu. "If you scare mine away again, brother, you'll be for it."

"*I only wanted to make you all jump. You'll be perfectly safe this time, I promise.*"

M/Remarks like this remind the reader that Bao-yu is still at heart a little boy.

Tan-chun cast her line, and in just a few seconds a little "leaf-wiggler" *swallowed the hook and down went*

M/Details such as this make it a real fishing scene.

the float. She pulled in and landed her catch, alive and jumping. *Scribe, after a lot of scrambling about, managed to get a grip on the thing, and carrying it over in both hands, placed it carefully in a little earthenware jar of fresh water.* Tan-chun passed the rod on to Wen. She too

M/Now that the reader knows about the arrangements for storing the fish, he almost feels one of the party!

felt a tug on the line almost immediately, and pulled in excitedly, only to find nothing on the hook. She cast out again, and this time stood there angling for ages. At last the line tautened and she pulled in again. Another false alarm. *She picked up the hook to examine it, and discovered that it was buckled.*

"*No wonder I couldn't catch anything!*"

She laughed and without more ado told Candida to straighten it out for her, put on some fresh bait and fasten on the reed-float securely. This time after only

M/Before revision, Wen's first two failures remain a mystery. With revision, that mystery is delicately unravelled.

a few minutes, down went the float, in she pulled with great determination, and there it was — a little two-inch silver carp. *Delighted, she turned to Bao-yu:*

"You next."

"Qi and Xiu-yan must go first," replied Bao-yu. "I insist."

Xiu-yan was silent.

"You go first, cousin Bao," protested Qi. As she spoke a big bubble popped on the water.

"Come on!" cried Tan-chun. "There's no need to overdo it! Look, the fish are all over there by you, Qi. You have a go quickly!"

M/Such dilly-dallying and bashfulness contrast with Tan-chun's forthright approach.

Qi took the rod with a giggle of embarrassment. Sure enough, down went her float and she had a catch first time. Xiu-yan was the last of the girls to have her turn. She caught one and passed the rod back to Tan-chun, who handed it on to Bao-yu.

M/In one way or another, the four girls' futures are assured. By adding the extra "fishing" details and the excited banter, the scene is made more vivid, and at the same time more suggestive of the twists and turns of fate that lie ahead.

"I shall follow the footsteps of old Sire Jiang," he declared."

"Straight was his hook,
His bait a single grain;
Yet of their own accord
The fish unto him came ..."

M/The translator confesses, with a blush, to an "incorporated footnote" ...²⁴

Walking solemnly down the jetty, he sat at the water's edge in the pose of the Fisherman Sage. Unfortunately, at the approach of this human shadow, the fish took refuge *in*

M/For Bao-yu, Taoism is still something of a pose.
the far end of the pond, and for all his exertions in the

Yao/What subtle symbolism!

higher art of angling, a long time seemed to pass without the slightest sign of a bite. *When once a fish did venture near and deigned to blow a few bubbles near the bank, he jerked the rod and scared it away.*

Yao/A brilliant inspiration!

M/Does this refer to the ease with which Bao-yu was able to upset (quite unwittingly) his girl-cousins?

"Oh dear!" he sighed. "It's no good. The trouble is that I'm so *confoundedly* impatient, and the fish are so slow on the uptake. *We must be incompatible. I shall never catch anything at this rate.* Come on now, help me! Feel yourself being drawn, there's my brave little fish!"

There was a peal of laughter from the girls. Then, before anyone could say a word, the line was seen to move a fraction. A bite at last! The sage yanked in for all he was worth. The rod crashed into a protruding rock and broke clean in two. The line snapped, and the hook (with whatever it may or may not have secured) sank without trace.

Yao/No fish, and a broken rod; Bao-yu is the one unlucky player.

Wang/Using "Fateful Fish" as an omen, in which Bao-yu is the only person to catch nothing, and breaks his rod — all predicts his renouncing the world for the religious calling.

This final stroke of virtuosity had his audience in stitches. Tan-chun called out:

"I've never seen such a clumsy fool!"

M/Even Yu Ping-bo, usually Gao's harshest critic, finds something good to say about this scene.²⁵ And Wu Shi-chang agrees.²⁶

FOOTNOTES TO CHAPTER 3

GEMLIKE ECSTASY

"The book within the book"

- 1 Hawkes, vol. 1, p.421.
- 2 Xi-xiang ji 西厢记. Hawkes, vol. 1, pp.462-465.
- 3 Mu-dan ting 牡丹亭.
- 4 Hawkes, vol. 2, p.207.
- 5 曹操 (155-200).
- 6 Wen-xuan 文选, juan 27.
- 7 See D. Von den Steinen, "Poems of Ts'ao", Monumenta Serica (4: 1939-40), pp.125-181.
- 8 苏东坡 (1036-1011).
- 9 Qian chi-bi fu 前赤壁赋, in Gu-wen guan-zhi 古文观止, juan 11; translation by Angus Graham, from Anthology of Chinese Literature, ed. Cyril Birch (Penguin, 1967), p.386. *It was translated inter alia by Le gros Clark, Selecta Poems from Su Tung-po, Jonathan Cape, Lond. 1932.*
- 10 Lan-ting ji xu 兰亭集序 by Wang Xi-zhi 王羲之 (321-379), in Gu-wen guan-zhi, juan 7; translation adapted from Lin Yu-tang, The Importance of Living (London, 1938), pp.161-2.
- 11 Chinese Civilization and Bureaucracy (New Haven, 1964), chapter 12, p.177.
- 12 阮籍 (210-263). Wu Shi-chang, On the Red Chamber Dream, p.126, translates a poem by Dun-min 敦敏 (1734-post 1796), in which Cao's personality is compared with Ruan's. For another comparison of the two, see Wu En-yu, Kao-bai xiao-ji, pp.82-3.
- 13 敦诚 (1734-1791).

- ¹⁴ 刘伶 (3rd. C. See On the Red Chamber Dream, p.108).
- ¹⁵ 竹林七
- ¹⁶ 永忠 (1735-1793).
- ¹⁷ Xiao-ting za-lu 嘯亭雜錄 by Zhao-lian 昭楫 (eighth Prince Li 禮親王, 1776-1830). Quoted by Zhen-jun 震鈞 (1857-1920) in his Guo-chao shu-ren ji-lue 國朝書人輯略, shou juan:2a. For a full and evocative account of Yong-zhong's life, see Hou E 侯塔, "Jue-luo shi-ren Yong-zhong nian-pu" 覺羅詩人永忠年譜, in Yenching Journal of Chinese Studies, No. 12 (Dec. 1932), pp.2601-2655.
- ¹⁸ For example, Hawkes, vol. 1, pp.438-443.
- ¹⁹ See Ruan Ji's biography in Jin Shu 晉書, juan 49:1a; and for the cult of individualism among writers and artists of the early Qing, and its relevance to The Stone, see the article by Zhao Li-sheng 趙俐生, "Lun Qing zhong-ye Yang-zhou hua-pai zhong de yi-duan te-zhi - wei Hong-lou meng tao-lun zhu yi-lan" 論清中葉揚州畫派中的異端特質——為紅樓夢討論助一瀾, in Wen-shi-zhe 文史哲, 2 (Feb. 1956), pp.57-61, and Zhang Bi-lai's 張華萊 Hong-lou fo-ying 紅樓佛影 (Shanghai, 1979), passim.
- ²⁰ Zhuang-zi, chapter 5, "The Sign of Virtue Complete", 德充符; Si-bu bei-yao 四部備要 ed., juan 2/18b-19a; Watson, Chuang Tzu: Basic Writings (New York, 1964), p.67.
- ²¹ Introduction to the Penguin Classics Inferno, p.62.
- ²² Walter Pater, The Renaissance: Studies in Art and Poetry, in vol. 1 of The Works of Walter Pater (9 vols., London, 1900), p.236.
- ²³ De Profundis (London, 1905), pp.44-5 and 65.
- ²⁴ For Sire Jiang 姜子牙, see Liu Ts'un-yan, Buddhist and Taoist Influences on Chinese Novels (Wiesbaden, 1962), chapter 2 and passim, especially the two lines of verse from the Feng-shen yan-yi 封神演義, chapter 15:

何時得遂平生志
靜坐溪頭學老禪

which Liu translates (p.284):

Whenever my ambition has been realized,
I would sit on the bank of a brook
and follow the ways of an old Chan Buddhist.

See also Lin Yu-tang, The Gay Genius (London, 1948), p.58:

"... a great and wise old man, living in the twelfth century BC, who, in legend, was reputed to have fished with a hook and line three feet above the water. What the beautiful legend seems to say is that Jiang was a kind and fair person, and if a fish jumped three feet out of the water to be caught by his hook, it was the fish's own fault."

²⁵ Hong-lou-meng bian, p.78.

²⁶ On the Red Chamber Dream, p.311.

CHAPTER 4
HOLY PRETENTIOUS HUMBUG

Part I

"Back to School"

Reference: RM 81/1054/11
Draft 81/3a/12
Yao 81/9/13

Introduction: Towards the end of chapter 81, Jia Zheng and Lady Wang are discussing Bao-yu's future, and Jia Zheng suggests he should be re-enrolled in the Family School under the Preceptor, Jia Dai-ru.

Wang/Bao-yu's return to the Family School, and his study of Octopartite Composition, pave the way for his examination success later in the plot.

M/"... the careful laying of ground in the early chapters ... [implies] much premeditation of the subsequent course of the novel ..."¹

Yao/Bao-yu's return to School constitutes the next "section" (the previous "section" consisting of Bao-yu's reaction to Ying-chun's marriage, the fishing scene and the black magic scene).

Jia Zheng: "Bao-yu's present state of idleness is thoroughly unsatisfactory, and in my opinion the best solution would be for him to resume his studies at the Family School."

M/In order for Jia Zheng to be able to adopt this stern attitude to Bao-yu's education, some editorial changes have been introduced in chapter 78, where, in the original version, he is shown in a somewhat more mellow light, accepting the fact that Bao-yu will never be any good at the examination essays, and

acknowledging that at least he has a gift for verse.² Wu Shichang³ is very critical of this piece of editing. In the completed version, however, Jia Zheng does come round to a more enlightened point of view in the end, is portrayed in fact as the member of the family hierarchy most capable of understanding Bao-yu's chosen path.⁴ The difference is one of timing. Jia Zheng, it should not be forgotten, had only recently returned from a tour of duty as "Commissioner for Education in one of the provinces",⁵ and the examination curriculum would have been even more in his thoughts than usual. By including a full treatment of Octopartite Composition, and of the examination system, the "continuation" does not endorse them, it merely accepts them as part of the reality to be described.

"I agree with you entirely," said Lady Wang. "*Since your last posting, he has been constantly ill, and what with one thing and another has fallen a long way behind with his studies. I think the routine of going to school would do him good.*"

M/Lady Wang — despite her puritanical tendencies, a charitable and sometimes compassionate lady⁶ — is here "filled out" in two ways by the editorial additions. 1. She makes excuses for her son. 2. She tries to see what advantage the proposal may have from his point of view, though the school-routine, we may argue, is not really the medicine he needs.

Jia Zheng nodded, and they continued to chat for a while longer.

M/Just before this exchange, there is a charming interlude between Lady Wang and Jia Zheng, which captures as well as any scene in The Stone, their humanity as parents, and above all their sense of humour. It is interesting to note that most of this interlude is also an editorial addition.⁷

Little time was lost. The very next day, as soon as Bao-yu was up and had finished washing and combing his hair, a deputation of pages arrived and sent in the message: "Sir Zheng wishes to see Master Bao." Hurriedly tidying his clothes, Bao-yu went straight over to his father's study. He paid his morning respects *and stood to attention.*

"Tell me," Jia Zheng began, "what you have been doing recently in the way of work? A fair amount, you were going to say? A very magnum opus of your worthless

doodling, no doubt ... I have observed you of late. Your idleness goes from strength to strength. I am also constantly hearing of some new ailment of yours, or shall

Yao/This picks up Lady Wang's reference to his being "constantly ill".

we rather say ingenious pretext to play truant. I trust I find you fully recovered?

"Another thing: I gather you spend the greater part of your time fooling around with your cousins in the garden, and that even the maidservants are permitted to participate in your infantile antics. Isn't it time you grew up and acquired a little self-esteem? You must

M/The revision expands Jia Zheng's speech from a lecture on curriculum, to a short sermon on character-building.

understand that those verses you write are not going to impress anyone. The only thing the examiners are interested in is a well-written composition. And the effort you have expended in that direction has so far been non-existent.

Yao/Jia Zheng's exhortation to Bao-yu to study the Octopartite is a preparation (为后文 ... 埋根) for his success in the examination. Without such a detailed section describing Bao-yu's efforts at composition, his later success would be quite implausible. It is the general rule with this book that in its structural organisation (补叙处) there is never a superfluous word, and never a word left out.

"Now listen carefully to what I have to say. From today, I want you to forget all about your verses and couplets. You are to concentrate exclusively on Octopartite Compositions."

M/My reason for coining this term for the ba-gu wen-zhang 八股文章, rather than using the traditional "eight-legged essay", is that Octopartite is a more dignified word, whereas "eight-legged" already carries with it the mockery of later generations and of the Western world.

The best account I know in Chinese of the Octopartite is that given by Shang Yan-liu.⁸ There are a few brief treatments in English.⁹ But by far the best account in any Western language is

that of Father Angelo Zottoli of the Jesuit Mission at ^Z Xikawei 徐家匯, Shanghai, in Volume 5 of his Cursus Litteraturae Sinicae (1879-1893), entitled Volumen Quintum; Pro Rhetorices Classe. Pars Oratoria et Poetica.¹⁰ It was Zottoli's monumental work that suggested to me the idea of transposing this section on composition into Latin. It was striking how easily Zottoli turned the Chinese rhetorical apparatus into Latin.

Here are some examples:

Structure of the Composition

1. Apertura 破題
2. Continuatio 承題
3. Exordium 起講
4. Transitio 提股
5. Adventitia 虛股
6. Medium Crus 中股
7. Extremum Crus 右股
8. Conclusio 收股

Compare this with the traditional six-part structure found in the anonymous Ad Herennium (c.85 B.C.):

1. Exordium
2. Narratio
4. Divisio
4. Confirmatio
5. Confutatio
6. Conclusio

Other felicitous Latin terms by Zottoli:

Technical Terms

1. Totius paragraphi sententia 章旨
2. Totius articuli sensus 節旨
3. Phrasorum sententia 句旨

4. Argumenti circumscriptio 界限
5. Speciales formulae, quae in apertura usui esse solent
字眼
6. Componenda partium structura 局
7. Aptā dicendi vis 势

Types of Apertura

1. Evidens 明
2. Obiecta 暗
3. Directa 顺
4. Inversa 逆
5. A recto 正
6. A contrario 反
7. A parallelo 对
8. Distributa 分
9. Collecta 总

Faults of Style in the Apertura

1. Si continuat praecedentia 连上文
2. Si invadit subsequentia 犯下文
3. Si fiat manca, ita ut necessaria thematis verba non
exponantur 漏题

Qualities to be Sought in Apertura

1. Respectat paragraphi sententiam (for first segment)
2. Adumbrat subsequentia 吸照注 } 下文 } for second segment
3. Adumbrat integrum paragraphum

冒全章

Apart from the verbal ease, a deeper parallel seemed to justify this exercise in the context of The Stone. Just as the Octopartite was the rhetorical structure par excellence for many centuries in China, so the various forms of Latin Rhetoric dominated the European educational curriculum until the end of the eighteenth century.

"In their reading as in their own writing, they [the grammar-school pupils of the sixteenth century] were taught to observe the larger processes of rhetoric (the five parts of an oration, the three styles, how to write using a formulatory system), and ... to know the name, definition and use of the large number of figures of speech."¹¹

From King Edward VI's notebooks, which have been preserved,¹² the process can be reconstructed in detail:

"In 1547-8 he was taught the figures and the parts of an oration from the Ad Herennium (the King's own copy of this has also survived and is well thumbed, especially in the relevant parts), and he simply memorized them like everyone else. We can trace too the next stage, rhetorical analysis of the works studied. In 1548 he was reading the most popular book of moral philosophy in the Renaissance, Cicero's Offices, extracting sententiae and phrases from it, then making an analysis of its structure ... The third stage of the schoolboy's absorption of rhetoric can also be seen here, for in 1549 the young King Edward wrote a Latin composition on the theme 'love is a greater cause of obedience than fear', an especially interesting topic for a ruler. First he collected all his main arguments (inventio), also listing similes and examples which he intended to use; then he divided the material up in the form of the five parts of a speech (dispositio); lastly he wrote the whole thing out, neatly using up all his quotations."¹³

We may also read the following extract from the notebook containing the King's compositions:

1. Ed. Rex. Anno D'ni milesimo 500° 48°. Apri 22°. Plato dicit: nos non debere habere voluptatem quasi virtutem.¹⁴

The similarity between this quotation from Plato and the quotation from the Confucian Analects which Jia Dai-ru chooses as Bao-yu's second theme for exposition (see "Holy Pretentious Humbug - Part II") is most striking.

During the seventeenth and eighteenth centuries, rhetoric came under attack from many quarters,¹⁵ but it continued to hold sway until the beginning of the nineteenth century, when it was swept away in the combined torrent of the Romantic movement and the modernization of the educational curriculum. In 1828 de Quincey could say:

"the Age of Rhetoric, like that of Chivalry, has passed

amongst forgotten things".

The reaction against it was part of the complete change of direction that affected European consciousness at this time:

"the problem before the writer is to project his own inner mind; to bring out consciously what yet lurks by involution in many unanalyzed feelings".¹⁶

Thus, in coining the term Octopartite, by putting Bao-yu's composition sessions into dog-Latin, and by giving the Preceptor's comments something of a rhetorical ring, I have tried to go along with the author/editor(s) of the "continuation" in his/their endeavour to portray more than just the surface of this "dead weight" that every educated 18th century Chinese carried around with him, and I have hoped to convey my own conviction that this confrontation of individual sensitivity with tradition and dogma is a timeless one.

"I will give you twelve months' grace. If by the end of that time you are still in your present unregenerate state, you may as well give up altogether, and I for my part shall have to think again about owning a creature like you as my son."

He summoned Li Gui.

"Inform Tealeaf that he is to take Bao-yu first thing tomorrow morning to collect the required textbooks, and then bring them here for my inspection. I shall be accompanying him to school myself."

Turning to Bao-yu:

"Off with you!" he trumpeted. "I shall expect you early tomorrow morning."

Bao-yu returned to Green Delights, where Aroma was anxiously awaiting him. The pleasure with which she received the news of his renewed course of study contrasted strangely with the incredulous horror *that had rendered him speechless while in Jia Zheng's presence, and that now prompted him to send an urgent message through to Grandmother Jia, begging her to intervene. She sent for*

him at once and said:

"You should give it a try, my darling. You don't want to anger your father. Don't worry. Remember I shall always be here if you need me."

M/Once again, Bao-yu resorts to Grandmother Jia as his deus ex machina.¹⁷ Note that this recurring motif is inserted here as a late addition. It undoubtedly enhances the scene.

There was nothing for it but to go back and give the maids' instructions. "Wake me at the crack of dawn, as Father will be waiting to take me to school." Aroma and Musk took it in turns to stay awake that night.

Yao/If Skybright had still been alive, she too would have had a sleepless night.

M/Yao's response is typical of the involvement felt by many 19th century readers. Compare these two anecdotes, related by Zou Tao in his San-jie lu bi-tan 三借序筆談:

In the Qian-long reign, a merchant's daughter from Hangzhou, a clever girl and a talented poetess, had such a passion for The Stone that she ended up contracting consumption. When she was at death's door, her parents, holding the book responsible for her misfortune, consigned it somewhat emotionally to the flames. She cried from her bed: "How can you burn my Bao-yu to death?". Then she gave up the ghost.

There was a certain Mr. Jin of Soochow (a relation by marriage of my friend Ji You-mei) who loved to read The Stone. He set up a memorial tablet to Lin Dai-yu, and made offerings before it day and night. Whenever he came to the chapters where Dai-yu starves to death and burns her manuscripts, he would burst out crying. He would regularly weep in secret through the night, and as a consequence became subject to epileptic fits. One day he lit a stick of incense and knelt in deep meditation at his shrine [to Dai-yu]. After a long while he raked the incense out of the brazier, and walked out of the door. When the servants asked him where he was going, he replied: "To the Heaven of Disenchantment, to see the River Queen!" The servants tried to prevent him, but he was either demented or enlightened (it was hard to tell which), crying and laughing by turns, and despite their efforts he vanished into the night. They searched for him for several months before finding him.¹⁸

In the morning Aroma woke Bao-yu punctually, helped him wash, comb his hair *and dress*, and sent a junior maid

out with instructions for Tealeaf to wait with the books

M/I call this kind of editing "building up a scene with three types of precision": personal detail (toilette, coiffure, etc.), characters in the background (secondary maids), and geographical detail (inner gate).

at the inner gate. She had to spur him on a couple of times before he finally left and made his way towards the

Yao/"Before he finally left" conjures up Bao-yu's helpless acquiescence.

M/Aroma's character is confirmed by this post-Draft addition. study. On his way he stopped to inquire if Sir Zheng had arrived yet, and was informed by a page from the study that one of the literary gentlemen had just called, but had been kept waiting outside as the Master was still in the dressing-room. This calmed Bao-yu's nerves a little,

M/By casually adding this detail, the author reminds us of the "world" of Jia Zheng and his secretaries (qing-ke 清客).

and he proceeded on to the inner sanctum. As luck would have it, a servant was at that very moment coming out on his way to fetch him, so he went straight in. After another brief homily, Jia Zheng led the way and father and son took a carriage to the School, Tealeaf following with the books.

M/All the added editorial details in this paragraph help to make the scene more vivid. Aroma is in character as the dutiful maid whose encouraging prods Bao-yu finds so unwelcome; and those literary gentlemen who hang around Jia Zheng — like extras on a film set — help us to visualize Bao-yu on his way to the study, just as the carriage and Tealeaf "following with the books" help us to visualize him on the way to school.

"... a featureless stretch of connecting narrative ... transformed by deft retouching into a rich and compact scene ..."¹⁹

It is interesting to compare Bao-yu the reluctant scholar with Jin Sheng-tan:

"It was not until I was nine years old that I attended the local school. As was the custom, we studied the Da-xue 大学, the Zhong-yong 中庸, the Lun-yu 论语 and the Meng-zi 孟子. But I was very bored. Often I would whisper to the other boys, 'What is the purpose of studying these

books?' Furthermore, I noticed that my father would often chant from these books throughout the night as though he were very happy. I could never understand why."²⁰

A look-out had been posted, and Dai-ru had been alerted and was standing in readiness for the party's arrival. Before the old man could come forward to greet him, however, Jia Zheng walked into the schoolroom and paid his respects. Dai-ru took him by the hand and inquired politely after Lady Jia. Bao-yu then went up and paid his respects. Jia Zheng remained standing throughout, and insisted on waiting until Dai-ru was seated before sitting down himself.

M/The added details (a good instance of expanding on the outline of the original episode, adding flesh to the bones) underline effectively the deference shown to the Preceptor by Jia Zheng. It is interesting to compare Harold Kahn's account of the Palace School for Princes and the deference shown by the Imperial princes to their tutors:

"Protocol was strict and as their tutors entered, the princes faced north and bowed to them thus reversing the roles which status alone would have prescribed and giving expression thereby to the superior claim of ideological over institutional and hereditary authority."²¹

For background on Dai-ru and the family school, see chapters 7, 8, 9 and 12 of The Stone.

"I have come here today," he began, "*because I felt the need to entrust my son to you personally, and offer a few words of instruction. He is no longer a child, and if he is to shoulder his responsibilities and earn a place in the world, it is high time he applied himself conscientiously to preparing for his exams. At home, unfortunately, he spends all his time idling about in the company of children. His verses, the only field in which he has acquired any competence, are for the most part turgid juvenilia, at their best romantic trifles devoid of substance.*"

Yao/A salutary warning to all parents blinded by fondness for their children. Jia Zheng is not just mouthing high-sounding platitudes.

"And he looks such a fine lad," interposed Dai-ru.
 "He seems so intelligent. Why this refusal to study, this

Yao/It is his intelligence that enables him to take the
 Octopartites in his stride.

perverse streak of hedonism? *Not that one should entirely
 neglect poetic composition. But there is surely time
 enough for that later on in one's career."*

Yao/Dai-ru's approach is rather broader than Jia Zheng's.

M/Compare this with the excised passage in JB 78/893/10 to 894/5.
 This represents a toned-down version of Jia Zheng's sentiments
 expressed there.

"*Precisely,*" said Jia Zheng. "For the present I would
 humbly suggest a course of reading and exegesis of primary
 scriptural texts, and plenty of compositions. If he
 should show the least sign of being a recalcitrant pupil,
 I earnestly beseech you to take him in hand, and in so
 doing to save him from a shallow and wasted life."

On this note he rose, and with a bow and a few parting
 remarks took his leave. Dai-ru accompanied him to the
 door.

"Please convey my respects to Lady Jia."

"I will," said Jia Zheng, and climbed into his
 carriage.

When Dai-ru returned to the classroom, *Bao-yu was
 already sitting at a small rosewood desk in the south-west
 corner of the room, by the window. He had two sets of
 texts and a meagre-looking volume of model compositions
 stacked in a pile on his right. Tealeaf was instructed to
 put his paper, ink, brush and inkstone away in the drawer
 of the desk.*

Yao/The monkey has been locked up.

M/Again, the post-Draft addition of these physical details of the
 schoolroom considerably enhances the scene.

"I understand you have been ill, Bao-yu," said Dai-ru.
"I hope you are quite recovered?"

Bao-yu *rose to his feet.*

"Quite recovered, thank you sir."

"We must see to it that you apply yourself with zeal from now on. Your father is most insistent that you should do well. Start by revising the texts you have already memorized."

Yao/The Preceptor supplements his strict admonition with gentle encouragement.²²

"Your timetable will be as follows:

Pre-prandium – General Revision,

Post-prandium – Calligraphy,

Meridianum – Exegesis.

And conclude the day's work by reciting quietly to yourself a few model compositions. That should do for the time being."

"Yes sir."

M/It is fascinating to compare with this the full account of the Qian-long Emperor's education given in chapters 7 and 8 of Kahn, op. cit. For example, p.149:

"Zhang Ting-yu 张廷玉 [1672-1755, one of the directors of the Palace School] was versed in the Hanlin scholasticism which so coloured the princes' curriculum. His academic conservatism was in fact publicly confirmed at this time by his vigorous and influential defense of the eight-legged essay (a form in which Qian-long himself became proficient) then under attack by examination reformists."²³

As Bao-yu sat down again, he glanced around him. Most of the old faces from the Jokey Jin days were gone, and in

M/See chapter 9.

their place were quite a few new boys. *He reflected on their exceptionally boorish appearances, and the face of Qin Zhong came suddenly into his mind. Since the death of his friend there had been no-one to keep him company in*

his studies, no-one to share his innermost thoughts. He was overwhelmed with a sense of grief and loneliness, and sat silently staring at his books.

M/Again, the sketch of the original is expanded just enough to make the point. Compare the poem by Gungnachege quoted in chapter 2.

Qin-zhong, the brother of Jia Rong's first wife, Qin Ke-qing, first appears in RM 7/87, Hawkes vol. 1, p.177, where he is described as

"A youth who, though somewhat thinner than Bao-yu, was more than his equal in freshness and liveliness of feature, in delicacy of complexion, handsomeness of figure, and grace of deportment, but whose painful bashfulness created a somewhat girlish impression."

When Bao-yu first set eyes on him

"it had been as though part of his soul had left him. For a while he stared blankly, oblivious to all around him, while a stream of idle fancies passed through his mind." (ibid. p.178)

He becomes Bao-yu's close friend, playmate and studymate, and they share many pranks together (see especially chapters 9 and 15). His premature death in chapter 16 is a great blow to Bao-yu. Qin Zhong had been a "true friend", 知音, and there is more than a suggestion of homosexuality in the relationship between the two boys (see Hawkes, vol. 1, pp.206-7 and 299-300).

Not long afterwards Dai-ru came over to say that as this was his first day he could leave early.

"Tomorrow," he said, "I shall go through a passage with you. On second thoughts, *to do justice to your natural intelligence*, I should like you to expound a passage or two for me. *That will give me a clearer idea of the sort of work you have been doing and the standard you have reached.*"

M/Putting Bao-yu on his mettle.

Bao-yu's heart was already thumping. But to learn how he fared *the following day*, you must read the next chapter.

Part II

"Exposition of Texts"

Reference: RM 82/1058/1

Draft 82/1a/1

Yao 82/1/1

Introduction: This follows straight on from the previous section.

"Bravo!" cried Grandmother Jia as Bao-yu came in from school. "So they've finally broken in my frisky colt! Come along now, your father will be expecting to see you I'm sure. Then you must find something nice and relaxing to do."

"Yes, Grannie."

Bao-yu reported to the study.

"Back already?" said Jia Zheng. "Well, has the Preceptor given you a scheme of work?"

Bao-yu rehearsed his timetable: "Pre-prandium - General Revision; Post-prandium - Calligraphy; Meridianum - Exegesis and reading of model compositions."

"H'm ..." Jia Zheng nodded. "Fair enough. Off you go now and keep your grandmother company for a little while.

M/The counterpoint between Jia Zheng and his formidable mother is a recurring motif, one of the "axes" of Jia family politics. It reaches its climax in chapter 33, in the famous scene where Bao-yu receives his "terrible chastisement". It continues to crop up throughout The Stone, and the tension between them enlivens little scenes like this one.²⁴

Let's see if you can turn over a new leaf and apply yourself seriously from now on. No more of the old childish nonsense, eh? Go to bed on time, rise early, and attend

your classes regularly. Understood?"

With a string of fluent "Yes, sirs", Bao-yu backed smartly out of the study. He *hurried* over to see his mother, put in another brief appearance at Grandmother Jia's – so brief that he hardly had time to turn around – then dashed off once more, *impatient* to reach the Naiad's House.

Yao/With even more excitement than a monkey liberated from his chains!

M/Each little addition quickens the pace (wen-qi 文气).

"I'm back!" he called from outside the doorway. The *unexpectedness* of his arrival, and the explosion of laughing and clapping that announced it gave Dai-yu quite a turn. *Nightingale* drew aside the portière and he walked in and sat himself down.

M/One of the many instances of "narrative upholstery", the introduction of stage-directions and "props", to make the fiction more "real".

"Does my memory fail me," said Dai-yu, "or didn't I hear something to the effect that you were going to school today? Haven't you been let off rather early?"

"Goodness!" exclaimed Bao-yu. "I can hardly believe it! Yes, Father did banish me to that place – what an ordeal! I don't know how I stuck it out! I thought I'd never see you all again! But now one glimpse of you has raised my spirit from the dead! How does the old Song go?

'Twas scarce a day we were apart –

It seemed three autumns long!

M/Book of Odes, Karlgren no. 72, Cai ge 采芣.

That's just how I feel."

Yao/This extravagant expression after one day's absence only shows how painfully these two felt even a moment's separation.

"Have you been to see Grandmother and your parents?"

asked Dai-yu.

"Yes, yes ..."

"And the others?"

"Not yet."

"Shouldn't you go and see them now?"

"But I don't feel like going anywhere. *All I want to do is sit here and chat with you for a bit.* Anyway Father says from now on it's 'early to bed and early to rise', so the others will have to wait until tomorrow."

"Very well then," said Dai-yu. "A short stay. Then you must be sensible and go and lie down."

"But I'm not tired," protested Bao-yu. "Just fed up with all that. It's doing me a world of good in fact, being here with you, if you'd only stop thinking of all the things I should be doing."

A faint smile crossed Dai-yu's face.

"Nightingale, would you make Master Bao a cup of Dragon Well tea? We must see that scholarship is suitably rewarded."

Nightingale smiled and went to fetch the tea, *which she entrusted to one of the junior maids.* Bao-yu reacted smartly.

M/Every time a "junior maid" is brought into the arrangements, we are casually reminded of the vast cast of extras constantly flitting from one apartment to another on an endless series of errands.

The delightful counterpoint of this conversation captures perfectly Bao-yu's restlessness, frustration and impatience to unwind in Dai-yu's company, and Dai-yu's nervousness and reluctance to overstep the bounds of decorum. It also has some of the authentic "teasing" quality. It is part of the tragedy of The Stone how this quality fades out of their relationship, until they both become first paralysed and tongue-tied, then as the

pressure becomes unbearable, idiotic.

The additions in Draft use humour and feeling to prepare us for the "set piece" that follows.

"Scholarship! Why, you're almost beginning to sound like one of them! I can't abide all that hypocritical moralizing. And those absurd Octopartite essays, which they have the nerve to call "Propagation of Holy Writ", are nothing more than a shoddy way of worming themselves into a job. The whole thing makes me sick! Not content with botching together a few classical tags, they try to hide the fact that they haven't got a single original idea of their own *by churning out a lot of far-fetched purple passages* - and then pride themselves on having been "subtle" and "profound". *Urrghhh! Holy Writ! Holy Pretentious Humbug I'd call it!* I know Father is forcing that sort of thing down my throat at present, and I just have to grin and bear it, but that's no reason for you to go on about it the moment I'm back!"

Wang/Bao-yu's loathing of Octopartites is actually rather interesting. If one wants to get on in life, one has to use Octopartites as "steps of the ladder". The author uses this dialogue between Bao-yu and Dai-yu to reveal this [i.e. the complexity of the issue].

M/Wang Xi-lian's attitude to the Octopartite is actually rather interesting too! As noted earlier, he himself was so influenced by the Octopartite structure in his thinking, that he tried to analyze The Stone itself in Octopartite terms!

"I know girls don't have to read Octopartites," replied Dai-yu. "But when I was little and was having lessons with your cousin Yu-cun, I looked at a few and remember thinking that some were quite well thought out and sensibly written. One or two were even quite subtle, and had a certain delicate charm. They were rather above my head at the time, but I still enjoyed reading them. It's silly to run them all down. Anyway, I think it's admirable that you should want to get on in life."

Yao/A fair assessment by Miss Lin.

M/It has often been stated by the critics of the "continuation" that this speech is quite out of character, and a gross betrayal of Dai-yu's anti-establishment principles.²⁵ I have two comments. 1. Her attitude was shared by other writers of some distinction. See for example John Wang's assessment of the influence of the Octopartite on Jin Sheng-tan's literary theories:

"In spite of its stifling effects on the intellectual life of China (how can any original and far-reaching idea be expounded within the limit of six hundred words or so — the prescribed length of the essay?), when viewed simply as a piece of literary composition, the eight-legged essay has at least the following two merits to recommend it: first, it teaches the writer how to write tightly woven compositions, in which each segment contributes substantially to the whole. Second, it forces the writer to write economically by presenting his main point without bringing in any unnecessary words ..."²⁶

Even Li Zhi 李贽 (1527-1602), that "arch-individualist",²⁷ included the Octopartite in his list of the "most perfect writings of all times", along with Western Chamber and Water Margin.²⁸

Wang Tao 王韜 (1828 - ?) echoes Li Zhi:

"It is very common nowadays to show how cultivated you are by attacking the style of writing demanded in the official examinations, and sneering at those who cultivate it as a lot of pedants. Actually, the examination style is a definite kind of prose style, and cannot be dismissed so lightly. Among the words of the best writers of it you will find pieces equal to anything in classical literature and worthy to be mentioned, in their own way, side by side, with Tang poetry and Yuan drama."²⁹

2. What the critics fail to see are Dai-yu's motives for speaking like this. And yet they would not have to look far. RM 70/904/3 already shows her trying to be circumspect out of her consideration for Bao-yu and the trouble he will get into if he doesn't "get down to some work" ...³⁰

Going back to chapter 9 of The Stone and Bao-yu's very first day at school, we find Dai-yu's attitude one of guarded encouragement: "Good. I wish you every success. I'm sorry I can't see you off."³¹ The point is that what Dai-yu says is not necessarily what she thinks to be true, but what she thinks she ought to say in the circumstances. And to her consideration for Bao-yu must be added her own acute insecurity and fear of being labelled a corrupting influence, as Skybright had been, with such disastrous consequences. With hindsight, we may say that this fear of hers was not ill-founded.³²

Bai-yu could hardly believe his ears. *What had come*

over Dai-yu? She had never preached at him like this

Yao/Unlike Bao-chai.

M/See RM 36/428/8ff, and Hawkes, vol. 2, p.195.

before. Not wishing to provoke a full-scale argument, however, he restricted himself to a little snort of amazement.

Yao/She only got off so lightly because she was Dai-yu ...

M/As Lin Yu-tang points out, Bao-yu's restraint (in only snorting) is an indication that they are both older now, and cannot indulge in the sort of childish tiffs we read of in the early chapters.³³

Meanwhile voices could be heard outside.

"Aroma sent me to Her Old Ladyship's to fetch Master Bao home from school." It was Ripple. "I've tracked him down at last!"

"Go on," replied Nightingale. "Let him drink his tea first. It's just this minute been made."

M/Through this and the next few editorial additions in Draft, a plain exit is lit up with humour and transformed into an unforgettable little scene.

The two maids came in together, and Bao-yu *laughed*:

"I was just on my way, Ripple; you shouldn't have bothered to come."

"You'd best drink your tea and be off!" Nightingale chimed in, before Ripple could say a word. "Can't you see how they've been pining for you all day ..."

Yao/Wonderfully subtle!

"Pscht! You mean little fibber!" cried Ripple, rising perfectly to the bait. Everyone laughed.

Yao/What a lifelike jest!

Bao-yu finally stood up to say goodbye, and Dai-yu saw

him to the door. *Nightingale stood at the foot of the steps till he was on his way, and then she too went back indoors.*

Yao/Wonderfully alive and rich in nuances! How fastidious the author is in his choice of words! The reader should not skip over such passages carelessly, but should read them with a closeness that does justice to the author's own painstaking attention to detail.

M/Note the delicacy with which scenes like this are built up out of small details and scraps of dialogue. It is one of the favourite techniques in The Stone, to portray personality in this oblique fashion, through fragmentary interaction and refraction. Maids play an important part in this process, as intermediaries between major characters, as catalysts, and as "shadows" (e.g. Aroma for Bao-chai, Skybright for Dai-yu).

Note too the technique of "fade-out" introduced in Draft. The reader's eye, instead of following Bao-yu straight down the path, lingers for a moment at the doorway with Miss Lin and her maid.

When Bao-yu arrived at Green Delights, Aroma *emerged from the inner room to greet him.*

M/The corresponding "fade-in" ...

"Finished school then?" she asked.

M/Dutiful Aroma ...

"Oh, Master Bao's been back for ages," Ripple answered for him. "He's been at Miss Lin's."

"Did anything happen while I was away?" asked Bao-yu.

"Oh, nothing much," replied Aroma pointedly. "Just a lecture from Faithful. Her Ladyship sent her to let us know that this time the Master is in deadly earnest about your studies, and if any one of us dares to play the fool with you again, we'll be dealt with like Skybright and

M/It is in this light that we should understand Dai-yu's earlier reaction.

Chess." She sighed. "We do our very best to serve you, and that's all the thanks we get. It's all so pointless."

Her evident distress brought a swift reply from Bao-yu.

Yao/Aroma is putting it on.

M/True to Bao-yu's character. Theoretically he knows that Octopartites are Holy Pretentious Humbug. But he still feels attachment, his heart is still loyal to the family. Because of this he is obedient to his elders ("Father is forcing that sort of thing down my throat at present and I just have to grin and bear it ...") and responds sympathetically to Aroma. He will try to be a good boy, because it will make everyone else happier ...

"My poor Aroma! You've no need to worry. So long as I work hard, none of you need ever hear another word from

M/Easier said than done.

Mother. I'm going to do some work this evening, as the Preceptor wants me to do some exposition tomorrow. If there's anything I need, Musk and Ripple can get it for me, so you go and have a rest."

"If only you would work hard," said Aroma, "it would be a joy to serve you."

Yao/Fine sounding words, but insincere.

Inspired by her words, Bao-yu bolted his supper, had his reading-lamp lit and sat down straightaway to revise his basic texts, the Four Books of Confucian Scripture.

Yao/After supper, having lit his lamp — the bright young fop is brought to life. His restless mind will wander all too soon! How could our young Master Bao stomach such stuff?

One glance at the first page, however, with its columns of heavily annotated text, and he began to experience a familiar sinking feeling. He tried flicking through one volume, and the general drift deemed clear enough; but the moment he went into it in any detail, it seemed to slip from his grasp. He turned for help to the marginal commentaries, he read the expository essays, keeping up the struggle till late in the evening.

Yao/Typical last-minute swotting!

"Poems are easy," he thought to himself. "But I can't

make head or tail of this stuff."

He sat back, gazed at the ceiling and was soon lost in a daydream.

Yao/I wonder if he feels any remorse?

"Bedtime," said Aroma firmly. "You've done quite enough work for this evening."

Bao-yu gave an inaudible reply. Musk and Aroma helped him into bed, and then went to sleep themselves.

During the night, they woke to hear him tossing and turning on the kang.

"Are you still awake?" said Aroma. "You must stop fretting and have a good night's sleep. You can work hard again tomorrow."

"I know," replied Bao-yu. "But I just can't get to sleep. Come and take off one of my covers."

"It's a cold night. You'd better keep it on."

"I feel so restless!" He threw back the top cover himself. Aroma immediately clambered over to tuck it in again, and put her hand to his brow. It felt slightly feverish.

Wang/Tonight's fever is a prelude 引子 to his later pain in the heart. The way this minor episode "foreshadows" the subsequent "response" creates an intricate and lively texture in the writing.

Yao/Every word a telling one — what empathy, what precise understanding.

"Lie still!" she said. "You've got a fever."

"I know."

"What's the matter?"

"It's nothing. I'm just nervous, that's all. Please

don't make a thing of it. If Father finds out, he's bound to say I'm cooking up an excuse to miss school. It would

Yao/Worth worrying about ...

seem too much of a coincidence. I'll feel better in the morning, and once I'm at school it'll go away."

Aroma gave in.

"I'll sleep here by your side," she said. She massaged his back a little and in no time they were both fast asleep. When they woke next morning the sun was already high in the sky.

Yao/Rather unnecessary to do that (lie by his side), wasn't it? In this scene they are as intimate as a young married couple.

M/This long addition in the Draft (marked 0—0 at Draft 82/1b/11. The extra slip on which it would have been written is no longer extant) "fills in" the passage from Bao-yu's unsuccessful attempt at revision to his late arrival at school. In the unrevised text of the Draft Bao-yu produces, as an excuse, the "fever he had had the previous evening" 推晚上发烧故此起迟.³⁴ In editing, the excuse has become reality.

Given the frequent parallelism in the novel's structure, there is also probably a deliberate "foreshadowing" here of the scene later in the same chapter (itself an addition in Draft) where Dai-yu is feverish and her maids are fussing around her.³⁵

Note in passing the rather wen-yan 文言 quality of the unrevised text. Something the editor of the Draft was consciously striving to achieve was a consistently bai-hua 白话 prose style, as Pan Chong-gui points out.³⁶

"Help!" cried Bao-yu. "I'm late!" He quickly washed and combed his hair, completed his round of morning duties and set off for school. The Preceptor's *severe expression*

Yao/Typical schoolmaster ...

as he walked into the schoolroom did not bode well.

"Tardy, boy, tardy! What is the meaning of this? Small wonder that you have incurred your father's displeasure and caused him to call you his prodigal son, if this is the way you think you can behave on your second

day."

Bao-yu told him of his fever the night before, then crossed over to his desk and sat down to his work.

It was late in the afternoon when he was called forward.

"Bao-yu, step up here. Oral Exposition of this text."

Bao-yu walked up. On inspection he found to his relief that it was a rubric he knew. Analects, chapter IX, verse XXII: Maxima Debetur Puero Reverentia - RESPECT DUE TO YOUTH. "What a stroke of luck!" he thought to himself. "Thank goodness it's not from the Mag or the Med!"

M/Young scholars of that time were wont to use these affectionate abbreviations to refer to those two other venerable texts of Scripture, the Magna Scientia or Great Learning, and the Medium Immutabile or Doctrine of the Mean ...

For convenience I append the original verse and Legge's translation:

子曰：“后生可畏。吾知来者之不如今也。四十五而无闻焉，斯亦不足畏已。”

The Master said,

"A youth is to be regarded with respect. How do we know that his future will not be equal to our present? If he reach the age of forty or fifty, and has not made himself heard of, then indeed he will not be worth being regarded with respect."

Yao/People writing compositions nowadays are scared of the Learning and the Mean.

"How do you wish me to begin, sir?"

"Amplification Totius, boy. Give the substance of the passage carefully in your own words."

M/I have tried to keep the proceedings intelligible for the modern reader by making Dai-ru say the same thing twice, once in Latin, once in English.

Bao-yu first recited from memory the original chapter,

in the prescribed sing-song intonation, and then began:

"In this verse we have the Sage's Exhortation to Youth to Seize the Hour and Strive with Zeal, lest they end up becoming ..."

Bao-yu looked up at Dai-ru. The Preceptor sensed what was coming and tried to conceal his embarrassment with a short laugh:

"Come on boy, come on. What is holding you back? Are you afraid of using a non-licet expression up to books?"

M/The translator confesses to having used Winchester College "notion" slang, in an attempt to recreate the claustrophobic, ritualized tone of the original.³⁷

Remember: Scriptural Exegesis is exempt from the normal rules of Verbal Prohibition. Liber Rituum, Book I: 'In Canonicorum Classicorumque Librorum Studiis Nomenclationum cessat Prohibitio.' What may they end up becoming?"

M/This little afterthought was evidently sparked off in the editor's mind by the word lao 老. Bao-yu's hesitation at this point is to be ascribed to his memory of a passage in the Book of Rites, Qu-li 曲礼, juan 1:20b: 恒言不称老. "In ordinary conversation [with his parents – and by extension, his elders], he does not use the term 'old' (with reference to them)" (Legge, p.68). Dai-ru counters with Qu-li, juan 3:12b: 诗书不讳, 临文不讳. "In (reading) the books of poetry and history, there need be no avoiding of names, nor in writing compositions" (Legge, p.93).

Compare with this the humorous portrait of the pedantic tutor in scenes 4, 5 and 7 of The Return of the Soul 牡丹亭: "The Pedant's Lament" 腐叹³⁸, "Engaging the Tutor" 延师, and "The Schoolroom" 闺塾.

"Complete Failures, sir," said Bai-yu, barely suppressing a mischievous smile. "In the first Segment,

M/The translator confesses to an extra smile, and to spelling out the mischief implicit in the scene.

Sunt Verendi, the Sage is spurring Youth on to Moral Endeavour in the Present, while the last Segment, Non Sunt Digni Quos Verearis, contains his Caution for the Future."

He looked up again at Dai-ru.

Yao/A lifelike stroke.

"That will do. Interpretatio Partium."

M/We might say "running commentary" 串讲. Strung together.

Bao-yu began again:

"Confucius saith: 'For the Duration of Youth, each Spiritual and Mental Talent must be held in Due Esteem. For how can we ever Predict with Certainty another's Ultimate Station in Life? But if a man, by Drifting and Wasting his Days, should reach the age of Forty or Fifty and still be Unsuccessful and Obscure, then it can fairly be said that his Youthful Promise was an Empty One. He will have Forfeited for ever the Esteem of his Fellow men.'"

"Your Amplificatio Totius was passably clear," commented Dai-ru *with a dry smile*. "But I am afraid your

Yao/Dai-ru's homily is a serious study of the Teacher, not just any old pedantic claptrap.

Interpretatio Partium showed a good deal of immaturity. In the phrase sine Nomine, Nomen refers not to Success in the Worldly Sense but rather to an Individual's Achieve-

M/无闻. Legge's "has not made himself heard of".

ment in the Moral and Intellectual Spheres. In this sense it by no means implies Official Rank. On the contrary, many of the Great Sages of Old were Obscure Figures who Withdrew from the World; and yet we hold them in the Highest Esteem, do we not? Nonne sunt Digni quos Vereamur?

"You construe the last sentence incorrectly," he droned on. "Here it is not the element of Esteem but the Irreconcilable Nature of the Judgement of his Fellow Men that is being contrasted with their Tentative Appraisal of

him as a Youth (see second sentence of your text). This emphasis is central to a Correct Elucidation of the Passage. Do you follow me?"

Yao/Nice speech!

"Yes, sir."

"Good. Here is another."

Dai-ru turned back a few pages and pointed out a passage to Bao-yu. It was Analects again, this time Chapter IX, verse XVII: Ego nondum vidi qui amet Virtutem sicut amat Voluptatem — THE RARITY OF A SINCERE LOVE OF VIRTUE. Bao-yu scented danger ahead and said with his

Yao/Struck to the quick!

M/子曰：“吾未见好德如好色者也”。 The Master said, "I have not seen one who loves virtue as he loves beauty" (Legge).

most ingenious smile:

"I'm afraid I can't think of anything to say, sir."

Yao/[Bao-yu has plenty of ideas on] the love of Beauty; it's a question of where to start, and how to say it in a penetrating way. Old Fuddy-duddy scolds him for talking nonsense, and completely fails to understand how pupil differs from teacher.

That Bao-yu should stand up for Beauty is true to his nature.

"Nonsense my boy! Is that what you would write down if it turned up as a Thema in your paper?"

Yao/Good point!

Reluctantly Bao-yu set the wheels in motion.

"Confucius saith: 'Men will not love Virtue, and yet they Fall Down and Worship Sensual Beauty at First Sight. The Reason for this Disaffection is that they are Blind to the Intrinsicity of Virtue. Beauty is an Intrinsic Quality too, and as such Loved by All, but it belongs to the Realm of Human Desire, whereas Virtue is a Natural

Principle. How can Principle hope to Compete with Desire for the Affections of Men? Confucius is both Lamenting the State of the World and Hoping for a Change of Heart. The Love of Virtue he has observed has been for the most part a Shallow and Short-lived Affair. How Fine it would be if only men would feel for Virtue the Devotion they feel towards Beauty ..."

M/Was Bao-yu following in the footsteps of Yuan Mei?

"For the next two years he worked furiously at 'eight-legs', almost abandoning general study and reading, and did indeed become a master in this rather ignoble art."

Whether or not there is any truth in Yuan's claim that his Sui Garden was originally the Cao garden in Nanking, it is undoubtedly true that his "world" was very close to Cao Xue-qin's and Gao E's, and that there was a great deal in common between his emancipated attitudes towards life and literature and those expressed throughout The Stone.³⁹

"Thank you, that will do," said Dai-ru. "I have but one question to put to you. If you understand the words of Confucius so well, why is it that you Transgress these very two Precepts? I am only an outsider, but *without need of explanation from your Father* I can identify your Moral Shortcomings. You are at present a Youth of Promise, or as our text has it, Puer Verendus. Whether or not you Fulfil this Promise depends entirely on your own efforts. Are you to be a Man of Merit, Vir Nominis, or are you to be a Man No Longer Esteemed by his Fellow Men, Vir Non Iam Verendus?

"I shall allow you an initial period of one month in which to revise your old texts thoroughly, and a further month in which to study models of Octopartite Composition. At the end of the second month I intend to set you your Maiden Theme. If I detect any sign of slackness on your

M/叫你作文章了。 This "initiation" or "inception" was also known as kai-bi 开笔 (Zottoli: ad scriptionem tentandam se demum accingit ...).

part, you need not expect me to be lenient. As the saying

goes:

Perfection comes through Ceaseless Effort;
Effortless Ease brings but Perdition.

Be sure to bear in mind all that I have said."

"Yes sir."

Wang/The Preceptor's texts are most aptly chosen, a perfect remedy for Bao-yu's defects, calculated to bring our young fop into the paths of Virtue.

M/Alas! Wang's comment doesn't help a lot —
Except to tell us of his own blind spot!

FOOTNOTES TO CHAPTER 4

HOLY PRETENTIOUS HUMBUG

PART I

"BACK TO SCHOOL"

- ¹ J.A. Sutherland, Thackeray at Work (London, 1974), p.18.
- ² The section excised is JB 893/10 to 894/5, and the excision can be observed in Draft 78/4a. The finished product is RM 78/1016/15.
- ³ On the Red Chamber Dream, pp.253-258.
- ⁴ RM 120/1511/9 to 1512/3.
- ⁵ 学差, RM 37/440/3.
- ⁶ See RM 80/1044/6-13, and RM 81/1046/1, where she is shown to have more feeling for Ying-chun than Lady Xing.
- ⁷ RM 81/1054/3-6 and Draft 81/3a/11-12. There must be an extra slip (附粘) missing here.
- ⁸ 商衍濬. See chapter 7 of his Qing-dai ke-ju kao-shi shu-lu 清代科举考试述录 (Peking, 1958).
- ⁹ E.g. Ch'en Shou-yi, Chinese Literature, pp.501-509, and Rev. G.E. Moule, "Notes on the Provincial Examination of Chekeang of 1870, with a version of one of the essays", in Journal of the North China Branch of the Royal Asiatic Society, 1869-70, New Series no. VI, pp.113-123.
- ¹⁰ For further information on Zottoli, see Cordier in T'oung Pao, 2nd series, III, no. 5 (Dec. 1902), p.339, and Couling's Encyclopedia Sinica (Shanghai, 1917), p.622.
- ¹¹ Vickers, Classical Rhetoric in English Poetry (London, 1970), p.48.

- ¹² In the British Museum (MS Addit. 4724).
- ¹³ Vickers, op. cit. pp.51-52, based on chapter 11 of T.W. Baldwin's study of the sixteenth-century English grammar-school curriculum, Shakspeare's Small Latine and Lesse Greeke (2 vols., Urbana, 1944).
- ¹⁴ Baldwin, op. cit., vol. 1, p.222.
- ¹⁵ Vickers, op. cit. pp.54-60.
- ¹⁶ De Quincey again. Both quotations are from Vickers, pp.58-59.
- ¹⁷ Compare this with the similar passage at RM 23/264/6-11, Hawkes, vol. 1, p.456.
- ¹⁸ Yi Su, HLM juan, p.388.
- ¹⁹ Sutherland, Thackeray at Work, p.17.
- ²⁰ John Wang, Chin Sheng-t'an, p.25, quoting from Jin's Preface to Water Margin.
- ²¹ Kahn, Monarchy in the Emperor's Eyes (Cambridge, Mass., 1971), p.118.
- ²² For 法语樂言, see Analects, IX, 23.
- ²³ Another comparable account is Reginald Johnston's Twilight in the Forbidden City (London, 1934), esp. chapters 12 and 14, "The Imperial Tutors" and "The Dragon Unfledged". Johnston was tutor to Pu-yi 溥儀.

PART II

"EXPOSITION OF TEXTS"

- ²⁴ Much is made of it in chapter 84 (see RM 84/1087-8).
- ²⁵ E.g. Yu, Hong-lou meng bian, pp.91-93, and Wu, On the Red Chamber Dream, pp.345-6.
- ²⁶ Chin Sheng-t'an, p.49.

²⁷ See de Bary, "Individualism and Humanitarianism in Late Ming Thought", in de Bary ed., Self and Society in Ming Thought (New York, 1970), pp.145-247.

²⁸ John Wang, ibid., quoting Fen-shu 焚书, p.111.

²⁹ See Henry McAleavy, Wang T'ao (London, 1953), p.7. For a well-balanced treatment of the intense antipathy to the Octopartite during the May 4th era, as represented by the views of Zhou Zuo-ren (1885 - ?), see David Pollard, A Chinese Look at Literature, pp.25-6 and Appendix A.

³⁰ And see also RM 70/908/10, where the same point is re-iterated, this time in a late editorial addition (see Draft 70/4b).

³¹ "好!这一去,可是要'蟾宫折桂'了!我不送你" . RM 9/107/5-6, Hawkes, vol. 1, p.205. The text is identical at JB 9/95/1-2.

³² Cf. Lin, Ping-xin lun Gao E, pp.80-84.

³³ Lin, op. cit., pp.82-3.

³⁴ Draft 82/2a/1.

³⁵ RM 82/1067-8.

³⁶ Pan, "Hong-lou meng kou-yu hua de wan-cheng" 红楼梦口语化能完成, in Xin-bian, pp.225-230.

³⁷ See Eric Partridge, A Dictionary of Slang and Unconventional English (5th ed., London, 1967), Vol. I, p.568, for a definition of "non-licet": "illegal, esp. unbecoming a Wykehamist"; and p.79, for "up to books": "in class".

³⁸ All three scenes are translated by Cyril Birch in Renditions 3, 1974. Scene 7 is also translated by H.C. Chang in Chinese Literature: Popular Fiction and Drama, pp.273-280.

³⁹ Arthur Waley, Yuan Mei (London, 1956), p.20.

CHAPTER 5
THE AILING NAIAD

Part I
"Prelude"

Reference: RM 82/1063/3
Yao 82/6/1
Draft 82/2b/1

Introduction: I am quoting from this section at some length because I believe it contains some of the most powerful writing to be found in the Last Forty Chapters of The Stone. This judgement is shared by Yao, and more recently by C.T. Hsia, who says of Dai-yu's dream that "it is of such devastating psychological truth that ... only the haunting dreams in the novels of Dostoevsky are strictly comparable".¹ The personality of Dai-yu is explored and developed with great insight. The dialogue and narrative leading up to her paranoid nightmare are restrained and suggestive, whereas the confrontations in the nightmare itself are stark and dramatic. The pathos of the chilling morning-after scene always stops short of melodrama, and the doctor's learned diagnosis provides an objective footnote, an alienation effect,² distancing the previous episodes and at the same time linking Dai-yu's condition with the cosmic processes of Yin and Yang and the Five Elements, and with her own pre-incarnation myth in Chapter 1.

And so we must leave Bao-yu for the present, submitting reluctantly to his daily lessons. During his absence,

Yao/A new "section" begins here, consisting of Dai-yu's dream and the subsequent deterioration of her health, all of which acts as a "fore-note" (zhang-ben 张本) of her eventual death.

Green Delights became unrecognizably quiet and the days passed slowly and uneventfully. Aroma even found time to do some sewing. One day she sat down to finish a betel-nut "refresher" bag she had been embroidering, and fell to

Ha-si-bao/On a previous occasion, in chapter 22,³ on Bao-yu's return from Green Bower Hermitage, Aroma had wanted to embroider a betel-nut bag. Which of the two betel-nut scenes is the raison-d'être of the other? ... As both scenes show Aroma in an unsympathetic light, the author, with consummate skill, has linked them by means of the betel-nut motif ...

thinking of the great change wrought in all their lives by Bao-yu's new routine. How easy life was for the maids now that he was away all day! If things had only been like this earlier, Skybright might never have come to such a wretched end. Poor Skybright! *Aroma sighed*; for does

Yao/That she should be upset like this is a realistic touch. Without it, she wouldn't be a real person.

M/It is instructive to note that the first printed edition (Cheng jia-ben), followed by all popular 19th century reprints including Yao's, has Aroma crying when she thinks of Skybright (不觉滴下泪来). The Draft correction (不觉叹起气来) found also in the later Cheng yi-ben, is consistent with the generally unsympathetic portrayal of Aroma in the Last Forty Chapters.⁴

not the hare in the trap set the fox's heart a-beating? It was the shortest step from grieving for Skybright to brooding over her own future. What was to become of her? What sort of a life would she lead, *as Bao-yu's concubine*?

Yao/Aroma at her idle scheming again.

M/Note that this is a very late addition, not present in the Draft.

Bao-yu himself was no problem. She knew how to handle him.

Yao/I don't think Bao-chai knows how to ...

But what if he were to marry someone like Mrs. Lian or Mr. Pan's new wife? Was she fated to be a second You Er-jie or Caltrop. To judge from Lady Jia and Lady Wang's

attitude in the past, *and from the frequent hints dropped by Mrs. Lian*, it seemed a foregone conclusion that he

Yao/We already know that Aroma is no admirer of Dai-yu's — she has said as much in Lady Wang's presence. She has long disliked her both for her beauty and for her talent.

M/At first it is just Lady Jia; with the first correction Mrs. Lian is added; and finally Lady Wang is brought in too. A clear instance of creative editing.

would marry Miss Lin. Now there was a complicated young lady ...

Yao/Dai-yu, beware! These three words are an extremely polite understatement.

With this new turn of thought Aroma's *colour deepened, her heart beat faster and her aim with the needle became more and more erratic. Finally she abandoned her*

Yao/A vivid touch!

M/Aroma's erratic needle is what makes this moment a memorable one.

embroidery altogether and set off for the Naiad's House, *determined to put Dai-yu's disposition towards her to the test.*

M/Psychological precision.

Dai-yu was reading a book. When she saw Aroma come in, she moved over slightly and nodded to her to sit down.

"I hope you're feeling quite better, Miss," began Aroma, *anxious to create the right impression.*

"Not really," replied Dai-yu. "I suppose I do feel a little less weak. What have you been doing at home?"

"Now that Master Bao's at school," replied Aroma, "it's very quiet *at home*, so I thought I'd come round for a chat."

Yao/Take it easy! No need to rush!

Aroma is a crafty one. The reason for this reconnoitre is to

settle something she has been brooding over for a long time.

Nightingale came in with tea and Aroma rose promptly to her feet.

"Please sit down, Nightingale dear." She laughed as

M/These added details soften the contours of the original.

she continued: "You've been making fun of us, so Ripple was telling me the other day ..."

Yao/Using Ripple's joke as a gambit to lead into the main thrust of her visit.

"You don't take any notice of what she says do you?" said Nightingale with a smile. "All I meant was that with Master Bao away at school all day, and Miss Chai and Caltrop both living out, things must be dull for you."

Aroma seized her opportunity.

"Caltrop, did I hear you say? Oh, that poor girl! I feel so sorry for her! This new wife of Mr. Pan's is a Total Eclipse⁵ if ever there was one! She's even worse than a certain person ..." Here Aroma held up two fingers, indicating the Second Young Lady of the household - Xi-

Yao/The shameless and obstreperous Jin-gui is as far removed from Xi-feng as heaven from earth. Aroma couples them because they have one thing in common - jealousy.

feng. "In fact, this Mrs. Pan doesn't seem to care a bit what people think."

Yao/Aroma, ill at ease in herself, uses Mrs. Pan to pave the way for a bit of sycophancy. The author finds her deliberate manipulation abhorrent, but refrains from openly criticizing her for it - which is all the more damning.

"That certain person was bad enough," said Dai-yu. "I still can't believe You Er-jie is dead."

Yao/To Aroma's surprise, Dai-yu speaks her mind with very little prompting.

"I know," said Aroma. "They were both human beings,

after all. It was only their positions that were different. Why did she have to be *so malicious*? *It hasn't done the family name any good?*"

This was the first time Dai-yu had heard Aroma gossip like this, and she began to suspect what lay behind it.

M/Again, psychological commentary.

"It's hard to tell," she said. "It seems that every

Yao/Dai-yu is no fool.

family affair turns into a struggle, in which one side or the other has to win. If it's not the East Wind that prevails, it's the West."

Yao/Dai-yu's death is contained in these two sentences. The last describes cryptically the impossibility of co-existence [between the two rivals for Bao-yu's love]. Aroma would certainly have found it chilling.

"Well, I know my place," said Aroma. "And I'd be much too scared to go against anybody."

Yao/Aroma's reply seems to contain a hostility towards Dai-yu, but only by marvellously subtle innuendo.

At this point in the conversation an old woman's *voice*

Yao/Just the right amount (of conversation). Any more would have been tedious. The old woman's interruption is perfectly timed.

was heard in the outer courtyard.

"Is this where Miss Lin lives? Which maid is in charge here?"

Yao/The moment she opens her mouth we know that she has never been to the Naiad's House.

Snowgoose went out to see who it was, and vaguely recognized her as one of Aunt Xue's serving-women.

"What do you want?" she asked.

"I'm here on an errand for Miss Bao-chai," replied the woman. "Something for Miss Lin."

"Wait here a minute." Snowgoose went in to consult with Dai-yu, who told her to show the old woman in. Once

M/Once again, the corrections in Draft give us a lot of extra "stage business", to soften the contours and lead us into the scene gradually.

inside the room, she curtseyed to Dai-yu, then screwed up her eyes and peered at her curiously. Not a word of her

Yao/Brings out the fact that the old lady is a stranger.

errand. Dai-yu began to feel rather embarrassed, and asked what it was that Bao-chai had sent over.

"A pot of honeyed lychees is what I've been instructed by Miss Bao-chai to bring for you, Miss Lin," replied the old woman, her features relaxing into a smile.

M/Even such a small addition as a smile can lend qi or breath to a scene.

Then she spotted Aroma in the room. "Why, if it isn't Master Bao's maid, Miss Hua!"

Yao/One of his concubines, actually ...

"That's right, nanny dear," replied Aroma. "And how did you come to know who I was?"

Yao/Aroma evidently doesn't recognize her ...

"Well, looking after Madam's room as we do, we hardly ever go out visiting with Madam and Miss Bao-chai, so you

Yao/Evidently not one of the top-grade serving-women ...

wouldn't recognize us. But we remember just about all the young ladies that come round our way."

M/If Aroma visited the Xue family compound, so by implication did Bao-yu. This is added in Draft as an additional cause for Dai-yu's later paranoia.

She handed the pot to Snowgoose, took another look at Dai-yu, then turned back to Aroma and said with a confidential smile:

"No wonder our Madam says that Miss Lin and your Master Bao were made for one another! She really does look just like a fairy!"

Yao/This old woman doesn't know the inside story; she just hears what she hears and says what she says. We can't blame her. How could she have known that her words would go straight to Dai-yu's heart?

Aroma made a valiant attempt to avert any further clangers.

"Come along, nanny, you must be tired. Why don't you sit down and have a cup of tea?"

"Oh no — we're much too busy at home today," the old girl cackled on regardless. "We've everything to prepare for Miss Bao-qin's Giving-away. And I've still two pots

Yao/Touché ...

of lychees to deliver to Master Bao-yu from Miss Bao-chai."

She took her leave and went waddling busily out of the room. Dai-yu, who for Bao-chai's sake had tried to disguise her annoyance at the way the old woman had come barging in, called out after her:

"Please thank Miss Bao-chai for her kind present."

"La-di-da-di-da!" the old girl could still be heard burbling away to herself. "Only Bao-yu would have the style to match such a fine lady ..."

Yao/Even Dai-yu was not expecting to hear something like this! And now Aroma has heard it too!

Ironically an outsider gives the fairest assessment. But how painfully it causes the insider to redouble her anxiety!

Dai-yu pretended not to have heard.

Yao/Dai-yu looks to left and right and changes the subject — a marvellous touch!

"Really," said Aroma, trying to laugh the whole thing

off, "when people reach her age they just talk utter nonsense. *You don't know whether to scold or laugh.*"

Snowgoose passed the lychees to Dai-yu.

"I couldn't; put them away, would you?"

Yao/She is already upset.

M/This casual little touch of putting away the lychees gives "relief" to the otherwise rather featureless ending of this scene.

They chatted a little longer and then Aroma left.

Part II

"The Dream"

Reference: RM 2/1065/2

Yao 82/8/5

Draft 82/3a/4

Introduction: This section immediately follows the previous one, which has prepared the reader psychologically.

That evening, when Dai-yu went into her side-room to

M/Precise time.

undress for the night, she caught sight of the lychees

M/Precise reason.

again. They reminded her of the old woman's visit, and

Yao/It [the nightmare] has commenced.

revived the pain she had felt at her *tactless* gossiping. Dusk was falling, and in the stillness a thousand gloomy thoughts seemed to close in and oppress her mind.

Yao/From here onwards, the intricacy and delicacy of the writing

are utterly bewitching.

"My health is so poor ... And time's running out. I know Bao-yu loves me more than anyone else. But Grannie and Aunt Wang still haven't mentioned it. If only my parents had settled it for us while they were still alive

Yao/This is the focus of her anxiety.

... But suppose they had? What if they had married me to someone else? Who could ever compare with Bao-yu? Perhaps I'm better off like this after all. At least I've still some hope."

Yao/I don't know how the author can enter so into the mind of his character, and succeed in thus describing the indescribable!

M/Before the dream proper we are given this glimpse of her innermost thoughts.

Like a rope on a pulley her secret hopes and fears spun up and down, tangling themselves tighter and tighter round her heart. Finally, with a sigh and a few tears, she lay down in her clothes, weary and depressed.

Yao/With the tangling of her emotions, she is already drifting into the dream.

She became vaguely aware of one of the junior maids coming in and saying:

"Miss Lin, Mr. Jia Yu-cun is outside and wants to see you."

Yao/She is already transported to a never-never-land.

M/But for the illusion to be effective, precision is added.

"What could he want?" thought Dai-yu to herself. "I'm not a regular student of his. I'm not even a boy. He just happened to coach me when I was a little girl. Anyway, all the times he's come to see Uncle Zheng, he's never once asked after me, so why should I have to see him now?"

She told the maid to convey her respects and thank Mr. Yu-cun for calling, but to say that poor health obliged her to stay in bed.

"But Miss," said the maid, "I think he's come to congratulate you, and some people have come to take you to Nanking.

Yao/Congratulate her on what? Shock no. 1 ...

Hers is the same illness as Bao-yu's.

M/Is Yao referring to the episode in chapter 57, RM 57/722ff, where Nightingale pretends that Dai-yu is going back to the South — in this case Soochow — causing Bao-yu to have a fit?

As she was speaking, a group including Xi-feng, Lady Xing, Lady Wang and Bao-chai advanced into the room and announced cheerfully:

"Congratulations, my dear! And bon voyage!"

Yao/This "bon voyage" coming after the mention of "congratulations" makes it clear what she is being congratulated on. Shock no. 2 ...

"What do you mean?" asked Dai-yu in great confusion.

Yao/Dai-yu has heard perfectly well what was said. She only appears not to have heard because she is too flustered to take it in.

"Come on now." It was Xi-feng who replied. "You needn't try and pretend you haven't heard the news. Your father's been promoted to Grain Intendant for Hupeh Province and has made a second *and highly satisfactory* marriage. He doesn't think it right that you should be left here on your own, and has asked Yu-cun to act as go-between. You're engaged to be married to a relation of your new stepmother's, a widower himself I believe. They've sent some servants to fetch you home. You'll

Yao/To be a man's second wife, to have a stepmother — phrase after phrase cuts her to the quick.

probably be married straightaway. It's all your step-

Yao/This whole fantasy derives from the earlier thought of Dai-yu's - "What if they had married me to someone else?".

mother's idea. In case you're not properly taken care of on the voyage, she has asked your cousin Lian to accompany you."

Xi-feng's words made Dai-yu break out in a cold sweat. *She now had a feeling that her father was still alive.*

Yao/More fantastic than ever!

She began to panic, and said defiantly:

"It's not true! It's all a trick of Xi-feng's!"

She saw Lady Xing give Lady Wang a meaningful look:

M/Such looks and smiles give room for breathing, allow the qi to circulate.

"She won't believe us. Come, we are wasting our time."

"Aunt Wang! Aunt Xing! Don't go!" Dai-yu begged them,

Yao/There's nothing more she can say.

fighting back her tears. But she received no reply. They all gave her a curious smile, and then left together.

Yao/A chilling scene.

As she stood there and watched them go, panic seized her. *She tried to speak, but the only sound that came was a strangled sobbing from the back of her throat.* Then she looked about her and saw that somehow she had been

Yao/Earlier that evening she thought to herself: "But Grannie and Aunt Wang still haven't mentioned it!" Now she has seen Aunt Wang's (hostile) attitude, so she must look to Grannie for help. Hence her blurred transportation to Grandmother Jia's apartment. The thoughts of the daytime have their counterparts in the dream of the night-time. Very convincing!

transported to Grandmother Jia's apartment. In that same instant she thought to herself: "Grannie's the only one that can save me now!", and fell at the old lady's feet,

Yao/A thought born of despair.

hugging her by the knees.

"Save me, Grannie, please! I'd rather die than go

Yao/This is the crux of the matter. Her words are an ill omen. away with them! *That stepmother's not my real mother anyway. I just want to stay here with you!"*

Grandmother Jia's face only registered a *cold* smile.

This has nothing to do with me."

Yao/Sure enough, Grannie couldn't care less — that's why she "still hasn't mentioned it". Alas! Woe betide Dai-yu!

"*But what's to become of me, Grannie?*" she sobbed.

Yao/There were no words to express the suffering she really felt.

"*Being a man's second wife has its advantages,*" Grandmother Jia replied. "*Think of the double dowry you'll have.*"

Yao/At these words, her despair intensifies.

"*If I stay, I won't cause you any extra expense, I promise I won't! Oh please save me!*"

Yao/She can only say "save me!" — they are the only words she can utter.

In the extremity of her despair and bitter indignation, how could Miss Lin think of such a thing as the dowry?

"*It's no use,*" said Grandmother Jia. "*All girls marry*

Yao/These words are the final, irrevocable sentence.

and leave home. *You're a child and don't understand these things. You can't live here for ever, you know."*

Yao/True enough. Grandmother Jia's words must not be seen as mere figments of Dai-yu's dream. The old lady does genuinely love Dai-yu, but so far as the girl's most important "issue in life" is concerned, she doesn't care. This is her great failing. She has let down her own daughter [Dai-yu's mother], her own flesh and blood.

"I'll do anything to stay - I'll work for my keep, be a slave, anything! Only please don't let them take me away!"

This time Grandmother Jia made no reply. Dai-yu

Yao/Things look very bad ...

hugged her again and sobbed:

"Oh Grannie! You've always been so good to me, fussed over me so! How can you treat me like this in my hour of need? Don't you care about me any more? I may not be one of your real grand-children, a true Jia like the others, but my mother was your own daughter, your own flesh and blood! For her sake have pity on me! Don't let me be taken away!"

M/Notice how much of this scene is added in Draft.

With these last words she flung herself frantically upon Lady Jia, burying her head in her lap and sobbing violently.

"Faithful," the old lady commanded, "take Miss Dai-yu to her room to rest. She is wearing me out."

Yao/The words paint a poignantly clear picture. Grandmother Jia has nothing further to add.

There was no mistaking the finality in Grandmother Jia's voice. To Dai-yu, suicide now seemed the only course. She rose, and as she walked from the room *her heart yearned for a mother of her own to turn to. All the*

Yao/Even with a mother of her own, she would not necessarily have ended up in the Jia family.

affection shown her by grandmother, aunts and cousins alike, had now been exposed for what it was and had been all along - a sham. Suddenly she thought: "Why haven't I seen Bao-yu today? He might still know of a way out." And as the thought entered her mind, she looked up and sure enough, there, standing right in front of her, all

laughter and smiles, was Bao-yu himself.

"My warmest congratulations, coz!"

Yao/How loathsome! At the extremity of her desolation, that Bao-yu should say such a thing is truly a sufficient shock to cause Dai-yu an agony of despair!

This was too much for Dai-yu. Her last vestige of maidenly reserve vanished. She clutched hold of him tightly and cried:

"Now I know how heartless and cruel you really are, Bao-yu!"

Yao/This should be read with pauses thus: 好! (pause) 宝玉! (pause) 我今天才知道你是个无情无义的人了 (all in one breath).

"No, you are wrong," he replied. "But if you have a husband to go to, then we must go our separate ways."

Dai-yu listened in despair as this, her very last hope, was taken from her. *Clinging to him helplessly, she gave a feverish cry:*

"Oh Bao! I've no separate way to go! How could you say such a thing!"

"If you don't want to go, then stay here," he replied calmly. "You were originally engaged to me. *That's why you came to live here. Has it never occurred to you how specially I've always treated you? Haven't you noticed?*"

Suddenly it all seemed clear. She really was engaged to Bao-yu after all. Of course she was! In an instant her despair changed to joy.

"My mind is made up once and for all! But you must give me the word. Am I to go? Or am I to stay?"

Yao/She doesn't answer his question directly. And yet her every word is to the point.

"I've told you, stay here with me. If you still don't

trust me, look at my heart."

Yao/"Of course I know your heart!" If it were necessary to see it in order to know it, how could Dai-yu have had this dream?

With these words he took out a small knife and cut open his chest. Blood came spurting out. Terrified out of her wits, Dai-yu tried to staunch the flow with her hand, crying out:

M/A "close-up" to make the reader sit up.

"How could you? You should have killed me first!"

"Don't worry," said Bao-yu. "I'm going to show you my heart."

Yao/This passage is written with such feeling and truth! It says all there is to be said. Theirs was a love that would never change even if the seas ran dry and rocks crumbled! If the author had not experienced this feeling at first-hand, he would never have been able to enter into their minds with such passion and intensity. Their feeling would not be changed after a million years!

He fumbled about *inside the gaping flesh*, while Dai-yu,

M/Another "close-up".

shaking convulsively, afraid someone might burst in on them at any moment, pressed him to her tightly and wept bitterly.

"Oh no!" said Bao-yu. "It's not there any more! My time has come!"

His eyes flickered and he fell with a dull thud to the

M/Adding the telling detail (hua-long dian-jing 画龙点睛).

floor. Dai-yu let out a *piercing* scream. She heard Nightingale calling her:

"Miss Lin! *Miss Lin!* You're having a nightmare! Wake up! Come along you, *you must get undressed and go to sleep properly.*"

M/Picking up the previous addition in Draft, that she had gone in to *undress*.

Dai-yu turned over in her bed. So it had all been a

Yao/The dream was so real, how does she know that waking is not a dream?

Wang/The chilling, trance-like atmosphere of Dai-yu's dream is just how dreams are. The writing is marvellously lifelike.

nightmare. But she could still feel her throat choking, her heart was still pounding, *the top of her pillow was drenched in sweat, and a tingling, icy sensation ran down her back and chilled her to the bone.*

Yao/From this point on, her illness becomes critical.

"Mother and father died long ago. Bao-yu and I have never been engaged," she thought to herself. "What ever could have made me have such a dream?"

Yao/This dream is the great turning-point of the book.

The scenes of her dream passed before her eyes again. She was on her own in the world, she reflected. Supposing Bao-yu really died - what then? The thought was enough to bring back all the pain and confusion.

M/These rambling thoughts are the counterpart of those "tangled emotions" added just before she drifted off into the dream. They both serve to blur the edges as her state of consciousness changes.

She began to weep, and tiny beads of sweat broke out all over her body. Finally she struggled up, took off her outer robe and told Nightingale to make the bed. She lay down again, and began turning restlessly from side to side, unable to get to sleep. She could hear the gentle sighing of the wind outside her window - or was it the drizzle falling softly on the roof? Once, the sound died away and

Yao/Her organ of hearing drifts into the realm of illusion.

she thought she could hear someone calling in the distance. But it was only Nightingale, who had already fallen asleep

and was snoring in a corner of the room. With a great

Yao/This dismal scene is more than a sensitive soul [such as Dai-yu's] can bear!

effort Dai-yu struggled out of bed, wrapped the quilt around her and sat up. An icy draught from a crack in the casement soon sent her shivering back under the covers again. She was just beginning to doze off when the sparrows struck up their dawn-chorus from their nests in the bamboos. First light was gradually beginning to show through the shutters and paper window-panes.

Yao/A chilling dawn!

M/Another example of fine atmospheric writing, with something of the quality of lyric verse (*ci* 詞). Compare this passage with RM 45/554/14-15. A late Qing writer with the pen-name Wild Crane (Ye-he 野鶴) wrote:

Zhou Jie-cun compared the lyrics of Meng-chuang to "passing shadows on a sunny day, shimmering blue ripples that repay endless contemplation; but try to catch them and they fly away." I would say the same of The Stone.⁶

Dai-yu was now wide awake again and started coughing. Nightingale awoke at once.

"Still awake, Miss? Coughing too — it sounds as if you've caught a chill. Why, it's almost light, it'll soon be morning! Please try and stop thinking so much, and rest. You need to sleep."

"I want to," replied Dai-yu. "But what's the good? You go back to sleep anyway." These last words were interrupted by another fit of coughing.

Nightingale was already *distressed* at her mistress's

Yao/Nightingale certainly knows ...

condition and had no inclination to go back to sleep. When she heard her coughing again, she hurried over to hold up the spittoon. By now it was dawn outside.

"Haven't you gone to sleep?" asked Dai-yu.

"Sleep?" replied Nightingale cheerfully. "It's already daylight."

"In that case, could you change the spittoon?"

"Certainly Miss."

Leaving the full spittoon on a table in the outer room, Nightingale went promptly to fetch a fresh one, which she placed at the foot of the kang. Then, closing the door of the inner room carefully behind her and letting down the flower-patterned portière, she went out

M/Sometimes the accumulation of such details has an almost mesmerizing effect. The minutiae of daily reality are, paradoxically, the very things that give the narrative its dream-like quality.

to wake Snowgoose, taking the full spittoon with her. When she came to empty it in the courtyard, and looked closer, she noticed to her horror some specks of blood in the phlegm.

"Goodness!" she blurted out. "How awful!"

Yao/How very careless of Nightingale! But how could she be careful in such circumstances?

"What's the matter?" Dai-yu called out *at once from inside.*

M/One of countless examples of intensification through the addition of a few carefully chosen words. "At once" and "from inside" between them quicken the pulse of the action, and specify the "camera angle".

"Oh nothing, Miss!"

Nightingale tried her best to cover up her blunder. "The spittoon slipped in my hand and I nearly dropped it."

Yao/That won't fool her!

"You didn't find anything odd in the phlegm?"

"Oh no, Miss." *A lump came into Nightingale's throat,*

and she could say no more. Tears came streaming down her cheeks.

Yao/What a fine touch! How vivid! The maid shares her mistress's suffering through life and death.

Dai-yu had already noticed a sickly taste in her mouth, and her earlier suspicions were strengthened first by Nightingale's cry of alarm, and now by the unmistakable note of dismay in her voice.

"Come inside," she told Nightingale. "It must be cold outside."

Yao/Mutual sympathy.

"I'm coming, Miss." *She sounded more disconsolate than ever.* Her tragic snuffly tone set Dai-yu shivering.

Yao/Beautifully brought to life!

Scenes such as this from another author's pen would never rival the beauty of this treatment, however long they were. "Set her shivering" cuts to the marrow! So lifelike!

The door opened and she walked in, still dabbing her eyes with a handkerchief.

"Come along now," said Dai-yu. "Crying so early in the morning?"

Yao/She knows why.

"Who's crying?" cried Nightingale, doing her best to smile. "It's so early and my eyes are a bit itchy, that's all. You were awake longer than ever last night, weren't you Miss? I could hear you coughing half the night."

"I know. The more I wanted to sleep, the wider awake I became."

"You're not well, Miss. I think all this worrying is ruining your health. And good health is like the hill in the proverb:

Keep the hill green, keep the hill green,
And you'll never lack fuel for winter again.

Besides, everyone here cares for you so. Her Old Ladyship does, Her Ladyship does, everyone does!"

Yao/She would have to go and put her foot in it!

If she were right, then yesterday's dream would have been a complete red herring.

How could Nightingale know that the mere mention of these homely names, intended to reassure and comfort, was enough to conjure up again the horror of the nightmare? Dai-yu felt her heart thumping, everything went black before her eyes, and she seemed on the point of fainting altogether. Nightingale quickly held out the spittoon *while Snowgoose patted her lightly on the back.* After a

M/An effective added touch, which rounds out the scene at the sickbed.

long while she coughed up another mouthful of phlegm. In it was a *thick wriggling* strand of dark red blood. *The*

Yao/I never thought to see our dear girl reduced to this!

M/Details such as this make some Chinese readers squirm (e.g. Yu Ping-bo, who finds such scenes sickening).⁷ But consumption is a sickening business, and in Dai-yu's case it is surely appropriate to strike a rather morbid note. She almost revelled in her own illness.

two maids were pale with fright. They stood supporting her, one on each side, until finally she slumped back, scarcely conscious. Nightingale, aware of the critical nature of her condition, looked at Snowgoose and *made an urgent movement with her lips* that clearly meant: "Go and fetch someone – quickly!"

Wang/Dai-yu's premature death is already determined.

Part III
"Interlude"

Reference: RM 82/1069/7

Yao 82/13/2

Draft 82/4a/8

Introduction: This section immediately follows the previous one.

Snowgoose was no sooner out of the door than she saw Kingfisher and Ebony coming towards the Naiad's House, smiling as they walked along.

M/Their smiles highlight by contrast (hong-chen 烘, 襯), or offset, the gloom at the Naiad's House.

"Isn't Miss Lin up yet?" inquired Kingfisher cheerfully. *"My mistress and Miss Tan-chun are both round at Miss Xi-chun's discussing her painting of the Garden."*

M/Note the deliberate reintroduction here of this theme, associated with happier days.

Snowgoose hushed them both with a quick gesture.

"What's the matter?" they asked in alarm. Snowgoose told them all that had happened, and they shot out their tongues in horror.

M/An added "close-up".

"But that's serious! Why haven't you been to tell Her Old Ladyship? What a terrible thing! How could you be so silly!"

Ya/She would want to tell Her Old Ladyship. I shed a tear for Dai-yu's sake.

"I was on my way when you two arrived," replied Snow-

goose.

"Who's that talking outside?" called Nightingale from the bedroom. "Miss Lin wants to know."

Yao/Sick people do tend to have exceptionally acute hearing. A very lifelike touch!

The three of them went in *together, to find Dai-yu lying wrapped up in bed.*

"What's all the excitement about?" she asked them. "Who's been telling you tales?"

It was Ebony who replied:

"Miss Tan-chun and Miss Xiang-yun have just gone over to Miss Xi-chun's to discuss her landscape of the Garden, and they sent us here to ask you to join them, Miss Lin. We're sorry to hear that you're not well."

"It's nothing serious," said Dai-yu. "*I'm just feeling a bit weak, that's all. I'll be up when I've had a little rest. Will you tell Miss Tan-chun and Miss Xiang-yun that I should like them to come here after lunch, if they're not too busy? I don't suppose Master Bao's been over there, has he?*"

M/A casual mention of her main preoccupation.

"No, Miss," came the reply. "Master Bao has been going to school the last few days," *continued Ebony, "and the*

M/Note the addition of Ebony's name here. At a more primitive level of the draft (and indeed throughout The Stone) there is a tendency to leave speeches vaguely attributed. This makes life difficult for the translator, who naturally wants to know who is speaking, even at moments such as this. It is a sign of a further refinement in the development of novelistic technique.

Master tests him every day, so he doesn't get a chance to

M/By dropping in the casual "as he used to", the author adds another dimension to Ebony's remark. It is no wonder that Dai-yu is "silent and thoughtful".

romp around *as he used to.*"

Dai-yu was silent and thoughtful. The two maids *stood*

Yao/Her thoughtful silence contains limitless depth of feeling.
The dream is still not distant.

M/As with the lyric (词), it is in the silences that the
depth of feeling is to be found, not in any effusions.

*around for a minute or two longer and then discreetly
withdrew.*

M/The fact that they stood around emphasizes the silence.

At the Lotus Pavilion, Xi-chun's painting of *Prospect
Garden* was being subjected to an aesthetic appraisal by
Tan-chun and Xiang-yun. *Too much here, not enough there,
a little too thin in one place, too crowded in another.*
They were thinking of adding a poetic inscription, and had

Wang/For a long time there has been no mention of Xi-chun's
painting of Prospect Garden. So here it is briefly described en
passant and appraised in the words of Tan-chun and Xiang-yun,
which show that it is still at a draft stage.

sent to ask for Dai-yu's advice. *They were busily talking*

M/It is far more appropriate that they should ask Dai-yu to help
them with the verse inscription, since her talent was literary,
not pictorial.

when Kingfisher and Ebony came back, looking very
flustered. Xiang-yun was the first to question them:

M/Highlighting Xiang-yun's impetuosity right from the start, to
make her subsequent gaffe more natural.

"Why hasn't Miss Lin come with you?"

"She had a bad relapse last night, Miss," replied
Kingfisher, "and was coughing most of the night.
According to Snowgoose the phlegm in her spittoon was
flecked with blood."

"Are you sure?" asked Tan-chun, aghast.

"Quite sure," replied Kingfisher.

"We've just been in to see her, Miss," said Ebony.

"She looks dreadful, and hardly has the strength to speak."

"If she's as sick as that, she's hardly likely to be able to speak," said Xiang-yun bluntly.

"What nonsense, Yun! Why, if she couldn't speak that would mean she was past ..."

Tan-chun broke off in mid-sentence.

"Dai-yu is a clever soul," said Xi-chun. "But she does have a tendency to take everything too seriously. If only she could see beyond it all."

Wang/These words of Xi-chun's already show the mind of a religieuse.

Yao/Xi-chun seems to have seen through to Dai-yu's lovesickness, but doesn't want to mention it directly. Her perception is ten times more profound than Xiang-yun's or Tan-chun's. Her remark about "taking everything too seriously" shows her insight into the Tao. Her words are a remedy to soothe the afflictions of the mind.

M/This scene has been very skilfully expanded in Draft. In the aftermath of Dai-yu's relapse, we see reflected the personalities of all three girls.

"We must go and see how she is, anyway," said Tan-chun. *If it is serious, we'd better tell Cousin Wan and let Grannie know, so they can send for a doctor.*"

M/The addition is in character. Tan is crisp and decisive.

Xiang-yun agreed, and she and Tan-chun set off with a couple of maids for the Naiad's House. Xi-chun said she

M/Don't forget the maids ...

would follow later.

Yao/She is indifferent.

M/She never does "follow later" ...

The sight of the girls coming into her room gave Dai-yu a queer feeling, and set her brooding once more over her dream. If Grandmother Jia had proved so cold in the

Yao/This sight of the two of them arriving when she is still ill, causes Dai-yu to think back to her nightmare — and how similar it was to what is happening now! Alas! "In this vast universe, who knows and understands me?"

dream, wouldn't Tan and Yun have been even more so? Would they even have bothered to come and see her now, she wondered, if she had not made a point of asking them to?

Yao/From this point on, her perception grows and she could have attained enlightenment, were it not for the fact that she is already sinking daily deeper into the grips of delusion. This state of remorse without enlightenment persists until her death.

Not allowing these doubts to ruffle her polite facade, she

M/This psychological commentary spells out Dai-yu's paranoia. made a big effort *and told Nightingale to prop her up,*

M/Stage directions.

murmuring to the others to sit down. Tan-chun and Xiang-

M/A telling detail is added. The original in Draft merely had them sitting "on the bed". With this change we visualize the scene more vividly.

yun sat *one at each end of the bed, deeply moved by the sight of Dai-yu in this condition.*

"What do you think is the matter, Dai?" *asked Tan-chun.*

M/The speaker is identified in Draft.

"Oh, it's nothing *serious.* I just feel so drained."

Nightingale, who was standing on the other side of Dai-yu, secretly pointed to the spittoon, and Xiang-yun (the younger and by nature less circumspect of the two girls) picked it up and had a look. It was too late:

"*Ith thith yourth, Dai?" she asked in a voice of horror. "How awful!"*

Earlier Dai-yu had been *too faint and overwrought to examine the contents of her spittoon. But now Xiang-yun's question reawakened her suspicions. Her heart sank as she*

turned to look. Tan-chun *tried to cover up for Xiang-yun:*

"That *only* means you've got some inflammation on your lungs, and have brought a little up. It's quite common. Yun's so pathetic the way she goes on about the slightest thing!"

Xiang-yun blushed and wished she had never opened her mouth. Tan-chun could see how low Dai-yu's spirits were, and how tired she was. She rose to leave:

"You must rest and build up your strength. We'll leave you now and call back again later."

"Thank you both for thinking of me."

"Mind you look after Miss Lin *properly* now, Nightingale."

"Yes, Miss Tan-chun."

The were about to leave, when the hushed atmosphere was rudely disturbed by a voice shouting outside. But if you wish to learn whose voice it was, you must turn to the next chapter.

M/Once again, an old serving-woman is used to interrupt the flow of the narrative. This moment, where something unexpected impinges on a carefully described sickbed scene, is chosen for a chapter-division. The archaic "What do you think happened next?" device, which is ultimately derived from the storyteller's art (the source of the *bai-hua* tradition in fiction), may seem at first sight incongruous in a novel of such sophistication as *The Stone*. It is not to be taken too seriously. The chapters themselves are mere divisions of convenience, in ironic counterpoint to the true structure of the novel. The chapter headings provide memorable tags that serve as surface markers for the reader's reference; they are useful in a novel of such daunting length. In this case, I have omitted the chapter heading for chapter 83, as it refers to two episodes unconnected with our subject.

It was told in our last chapter how Dai-yu's visitors, who were on the point of leaving, heard a voice outside the window crying:

"What's a little trouble-maker like you doing here in the Garden anyway? You're nothing but a nuisance!"

Yao/Words that cut Dai-yu to the quick. So Grandmother Jia doesn't love her! Corroboration of the way the Old Lady spoke in her dream.

Dai-yu immediately let out a great cry:

"I can't stay here any longer!"

She rolled her eyes and gestured with one hand in the direction of the window.

The truth is that after all this time, despite Grandmother Jia's constant love and protection, Dai-yu still suffered from an acute sense of insecurity, of being an "outsider in the Garden". On this occasion, incredible though it may seem, she had instinctively taken herself to be the target of the old woman's abuse (for the voice was that of an old serving-woman), and had immediately set about reconstructing the "plot" in her mind: someone, taking advantage of the fact that she was an orphan, had sent this woman to insult her in public. She was being persecuted! The sense of injury, the unfairness of it were more than she could bear. Another fit of sobbing

M/This section is another missing slip (页 粘) in Draft.⁸ It is a rare instance of editing having blunted the impact of a scene. In the yuan-wen, the reader does not know whose voice it is shouting outside until Tan-chun goes out and finds "an old woman".⁹ This element of suspense has been spoilt by the correction, which carelessly mentions "the old woman's abuse"¹⁰ as if the reader already knew.

left her unconscious.

Yao/Her reaction is especially understandable, coming after the premonition contained in the nightmare. From now on, the "seeds of death" are everywhere.

M/This is one of the rare occasions when the author takes time off to explain the workings of the mind of one of the characters. Dai-yu's reaction must have seemed just a little too eccentric to stand without any sort of comment. I confess to finding this whole scene (the misunderstanding of the old woman's abuse) rather a contrived way of demonstrating Dai-yu's hysterical paranoia.

"What's the matter, Miss?" Nightingale was in tears herself. "Please wake up!"

Tan-chun also called out in an effort to rouse her, and *eventually* the two of them succeeded in bringing her round. She could not speak, and her only explanation was another gesture towards the window. Tan-chun understood. She opened the door and went outside, to discover the old woman, with a stick in her hand, chasing a scruffy little maid.

"I'm trying to get on with my gardening," she was grumbling. "You've no business to be here. Just wait till we get home and I get my hands on you! I'll learn you!"

The little girl merely cocked her head, stuck a finger in her mouth and stared at the old woman with a cheeky grin.

"Have you both taken leave of your senses?" exclaimed Tan-chun severely. "How dare you use language like that here?"

Yao/This gives us some idea of the decadent ways into which the Garden's inhabitants had sunk by this stage.

When the old woman saw who it was, she pulled herself up smartly and answered with her most ingratiating smile:

"It's my daughter's girl here, Miss Tan-chun. She would follow me over you see, and I knew she'd only be a nuisance so I was shooing her along home. Dearie me, if I'd stopped to think where I was I'd never have dared raise my voice, I'm sure."

"That's quite enough, said Tan-chun. "Off you go, both of you. Miss Lin is not feeling very well today - *so hurry up and go!*"

"Yes Miss! *Straightaway Miss!*" The old girl bustled

Yao/The old woman cuts a ludicrous figure!

off and her grand-daughter went running after her.

Returning indoors, Tan-chun found Xiang-yun holding Dai-yu's hand and crying helplessly, while Nightingale was supporting her mistress with one hand and using her free hand to rub her chest. Slowly the life returned to Dai-yu's eyes and she looked up. Tan-chun *smiled kindly*:

"Did you take offence at what that old woman said?"

Dai-yu answered with a feeble shake of the head.

"It was her own grand-daughter she was shouting at,"

Yao/It would have to be a grand-daughter!

Tan-chun went on to explain. "She told me all about it. People like her are the end. They never know when to hold their tongue."

Dai-yu sighed *and held Tan-chun's hand*.

"Oh, Tan..." she cried feebly, but could say no more.

Yao/An inspired stroke!

"There, you mustn't start worrying," said Tan-chun. "We're cousins, and cousins should stick by one another. That's why I came to see you. Besides, I know you're a bit understaffed here. Listen, all you have to do is take your medicine like a good girl and look on the bright side

Yao/What bright side? I'm afraid the more she thinks about the source of brightness in her life, the more distressed she will become.

a bit, and you'll soon start to build up your strength.

Yao/Alas! I am afraid it will start to drain away.

And then we can start having meetings of our poetry club again, and everything will be fine."

Yao/I fear the poetry club will only meet again in another existence.

"Tan's right," echoed Xiang-yun. "Won't that be fun!"

"Oh, if you only knew!" sobbed Dai-yu. "I feel so weak. I don't think I'll ever pull through."

Yao/Alas! My heart will break! I can't bear to hear it!

"That's no way to talk," said Tan-chun. "We all fall ill, we all have our troubles. There's no cause for you to be so pessimistic. Be sensible and have a good rest now. Yun and I had better go over to Grannie's. We'll come and see you again later. If there's anything you need, tell Nightingale and I'll send it over for you."

Yao/What she needs cannot be mentioned.

"Tan, when you see Grannie, you won't say I'm very ill, will you? Please!" Tears were streaming down Dai-yu's face as she spoke. "Just curtsy for me and say I'm not feeling very well but it's nothing serious and she's not to worry."

"Of course. Now don't fuss. Just rest and get better."

Tan-chun and Xiang-yun went on their way.

Yao/Xiang-yun and Tan-chun's words of gentle comfort and sympathy stem from a sincere feeling. Whenever I hear their words I feel the bitterest pang of grief.

When they had gone, Nightingale settled Dai-yu down once more. She left all the fetching and carrying to Snowgoose, and herself stayed constantly at Dai-yu's side, trying her best not to betray her own distress by shedding any more tears. Dai-yu closed her eyes and lay still for a while. But sleep would not come. The Garden outside, which had always been such a haven of quiet and solitude, now seemed alive with sounds — the wind, insects buzzing, birds chattering, the fall of human footsteps, children crying faintly in the distance — all of which drifted in through the window and set her nerves on edge. She told

Nightingale to let down the curtains around her bed.

Yao/This is the "world" of an invalid lying in silence. I salute the author for having conceived it and for having realized it in words. It resembles the earlier scene where she wakes from the dream — but also differs from it.

The sound of the wind and the calls of the birds enfold the coverlet and pillow. Only one who had experienced it at first-hand could so successfully evoke this invalid scene.

M/Another passage reminiscent of the ci 詞, or lyric.

Presently Snowgoose appeared, carrying before her in both hands a bowl of Bird's Nest Soup, which she gave to Nightingale, who *whispered through the curtains*:

M/Bird's Nest is the invalid soup par excellence.

"Would you like some soup, Miss?"

A faint "yes" was heard from inside, and handing the soup back to Snowgoose for a moment, Nightingale climbed up and helped Dai-yu into a comfortable sitting position. Turning to take the bowl again, she first tasted the contents herself, then held it carefully to Dai-yu's lips, while supporting her firmly round the shoulder with one

M/All this "business" with the soup is reminiscent of the "business" with the spittoon (see pp.114-115 above).

arm. Dai-yu *opened her eyes feebly, took a couple of sips, then showed by a shake of her head that she could not manage any more.* Nightingale handed the bowl back to Snowgoose and *gently* settled her down again.

For a few minutes all was quiet and Dai-yu seemed more peaceful. Then *a whisper* was heard from outside the window:

"Is Nightingale in?"

Snowgoose hurried out. It was Aroma.

Yao/Come to "probe" Miss Lin again?

"Come in," *she whispered.*

"How's Miss Lin?" asked Aroma.

They walked together towards the doorway and Aroma listened aghast as Snowgoose described what had happened that morning and the preceding night:

"No wonder!" she exclaimed. "Kingfisher said something of the sort *just now* and had Master Bao so worried that he sent me straight round to find out how she is."

As they were talking, Nightingale *lifted the portière and* beckoned to Aroma, who *tiptoed* into the room:

M/Effectively chosen details.

"Is Miss Lin asleep?"

Nightingale nodded. "Has Snowgoose told you?" she added.

Aroma nodded, *then frowned* and said:

"This is dreadful! Master Bao had me worried to death last night too!"

Yao/What's happened now?

Her conspiratorial manner is truly meddlesome.

"What do you mean?" asked Nightingale. Aroma explained:

"When he went to sleep in the evening he seemed perfectly all right. But in the middle of the night he started screaming his head off, first about a pain in his

Yao/There seems to be something that Aroma doesn't want to mention ...

heart, and then about being stabbed by a knife — he was

Yao/Some sense in that ...

quite delirious and didn't quieten down till after the

dawn watch. Wouldn't you have been scared? He's not allowed to go to school today, and *the doctor has been sent for to prescribe something for him.*"

Wang/A superb stroke, to have Dai-yu waking with a hysterical scream from her nightmare as Bao-yu slumps to the ground with a gash in his heart. [And now we are told that] Bao-yu did have a pain in his heart that same night. [She in her] dream communes with [his] spirit; [his] spirit responds to [her] dream. The reader no longer knows what to believe, so successful has the author been in suspending both belief and disbelief!¹¹

M/This discreet mention of the doctor helps prepare the reader for the visit which follows.

While they were talking, Dai-yu could be heard coughing again from inside the bedcurtains, and Nightingale hurried over to hold up the spittoon. Dai-yu opened her eyes feebly:

"Who's that you're talking to?"

"It's Aroma, Miss. She's come to ask how you are."

Yao/All the whispering and tiptoeing, and yet Dai-yu managed to hear perfectly well; clearly the earlier scene where she hears the birds and insects is a "planted clue" (*mai-fu* 埋伏), telling us that illness makes the sense of hearing more acute.

M/Yao seems to have quite a bee in his bonnet about illness and acute hearing; perhaps he himself experienced this during his grave illness?

Aroma was already standing close by the bed. Dai-yu told Nightingale to help her up and gestured to Aroma to sit down on the bed. Aroma perched on the edge and said in her best bedside manner:

"Are you sure you ought to be sitting up like this, Miss?"

"Why not?" replied Dai-yu. "Stop behaving as if it's the end of the world, will you? Who was that you mentioned just now, with a pain in the heart during the night?"

Yao/So she understood ...

"Oh that wasn't real!" said Aroma. "That was just a nightmare Master Bao had."

"It's very thoughtful of Aroma," thought Dai-yu to herself. "I know she's only trying to stop me from worrying. But I must know!"

Yao/There are surely other ways of communicating, apart from cutting open the heart ...

She tried again, more insistently this time:

"What sort of a nightmare? What did he say?"

"Oh he didn't say anything," lied Aroma.

Yao/You mean, something you'd rather not relate ...

Dai-yu nodded pensively and fell silent for a minute

Yao/Her heart is broken.

or two. Then she sighed again and said:

"You're none of you to mention my illness to Master Bao. It might affect his work and cause trouble with Sir Zheng."

Yao/She is ill; her loved one is ill. Because of her illness a third party (Aroma) will not tell her that he is ill. She (Dai-yu) fears that the news of her illness will aggravate his, so she tells the third party not to mention it. What amazing psychological convolutions!

"Of course we won't Miss," Aroma *reassured her*. "Now you lie down and rest."

Dai-yu nodded and asked Nightingale to settle her down again. Aroma stayed a little longer by her bedside, said a few more comforting words and then left. When she arrived back at Green Delights she reported that Dai-yu was feeling a little uncomfortable but that her condition was not a serious one, and thereby succeeded in setting Bao-yu's mind at rest.

Part IV

"The Doctor's Visit"

Reference: RM 83/1075/11

Yao 83/4/14

Draft 83/2b/4

Introduction: There is a short linking passage between this and the preceding section, in which Tan-chun and Xiang-yun visit Grandmother Jia and inform her of Dai-yu's condition, as a consequence of which the doctor is asked to call in on her after seeing Bao-yu.

Wang/Dai-yu's illness is a "prelude" (yin-zi 引子) to the Imperial Concubine's Indisposition later in the same chapter.

M/This pairing of scenes was a favourite structural device.

Next day the doctor¹² came to see Bao-yu. He pronounced that a dietary imbalance had brought on a slight chill, which would soon be put right by a mild dispersant. Lady Wang and Xi-feng sent the prescription over for Grandmother Jia to inspect, and at the same time sent someone ahead to the Naiad's House to let them know the doctor was on his way. Nightingale tucked Dai-yu in her quilt and let down the bed-curtains, while Snowgoose quickly tidied the room.

Presently Jia Lian arrived with the doctor, announcing that as it was their regular practitioner there was no need for the maids to disappear. An old serving-woman raised the portière, Jia Lian ushered the doctor into Dai-yu's room and the two men sat down. Jia Lian began:

"Nightingale dear, please tell Doctor Wang what you can about your mistress' illness."

"Excuse me," interposed the doctor. "Please allow me

to take her pulses and reach my own diagnosis first. Then the young ladies may judge for themselves and correct me if anything I say conflicts with what they already know of her condition."

Yao/We can tell at once that he is a good doctor, not like Hu Jun-rong, who took his money and disappeared.¹³

M/Compare this with the consultation in chapter 10.¹⁴ The present scene is an echo of the earlier one.

In his revisions, the author has gone to great lengths to show the doctor in a learned light. A Chinese doctor offers more scope to the novelist than his Western counterpart, because he is physician, psychologist and cosmologist rolled into one. Doctor Wang provides us with a description not only of Dai-yu's physical and mental health, but also of her "position" within the cycle of the Five Elements, or Five States of Change.

Nightingale arranged Dai-yu so that one of her hands was showing through the bed-curtains and resting on the diagnostic arm-rest, and gently slid back her bracelet and sleeve so as not to obstruct the pulse. The doctor sat for a long while feeling the pulses first of one hand, then of the other. When he had finished, he withdrew with Jia Lian to the outer room, where they both sat down.

"The six pulses have an extremely taut quality,"¹⁵ said the doctor, "and indicate an advanced morbid obstruction."

Yao/Truly words of authority.

Most pertinent.

M/The morbid obstruction (yu-jie 郁结) refers back to chapter 1 and the myth of Dai-yu's existence as a flower, the Crimson Pearl Flower (Jiang zhu xian cao 绛珠仙草). It was only after the Flower's encounter with the Divine Luminescent Stone-in-Waiting (Shen ying shi zhe 神瑛侍者), and thanks to the vitalizing effect of the sweet dew with which he watered her (gan-lu zi-yang 甘露滋养), that she assumed the form of a girl. "The consciousness that she owed the Stone something for his kindness in watering her began to prey on her mind and ended by becoming an obsession" (甚至五内郁结着一段缠绵不尽之患).¹⁶ The only way to repay him, she felt, would be "with the tears shed during the whole of a mortal lifetime". The source of her illness and the Debt of Tears are one and the same. As Red Inkstone remarked, if her impurity caused her such feelings of remorse in Paradise, how much more acute would those feelings be on earth.¹⁷

As he spoke, Nightingale appeared in the doorway. He turned towards her and said:

"This condition should manifest itself in the following ways: dizzy spells, loss of appetite, frequent dreams, and fitful sleeping in the early hours; during the daytime a tendency to take offence for no reason and a generally nervous and apprehensive attitude towards other people. Some might attribute all these symptoms to a peculiarity of temperament, but they would be mistaken. They are organically related to a deficiency of Yin in the liver, with a concomitant diminution of cardiac vitality. Does my diagnosis accord with what you have observed?"¹⁸

Yao/This is all absolutely to the point — no idle waffle.

Nightingale nodded, and turning to Jia Lian said:

"That is exactly how Miss Lin has been, sir."

"Good," said Doctor Wang rising from his chair. "We may proceed."

M/When he "rises from his chair", the Doctor comes fully into "close-up".

Jia Lian escorted him out of the Garden and across to his study, where his pages had laid out the requisite pink

M/Geographical precision.

prescription form in readiness. Tea was served, then

M/Props.

Doctor Wang took up the brush and wrote:

DIAGNOSIS:

The six pulses are slow and taut. Prolonged morbid obstruction of the humoral flow.

Left distal pulse weak. Diminution of cardiac vitality.

Left median pulse strong and irregular. Hyperactivity of the liver (Wood).

The hepatic humour, unable to disperse naturally, has encroached upwards on the spleen (Earth), with consequent loss of appetite. The extreme distemper has also caused a reversal of the elemental sequence, and the lungs (Metal) have certainly been damaged.¹⁹

Since the humour cannot circulate, it has congealed into phlegm. Upsurge and expectoration of blood.

Yao/His exposition is clear and thorough — enough to make your vulgar physician put out his tongue in astonishment.

M/Doctor Wang's diagnosis tallies exactly with Bao-chai's in chapter 45.²⁰

TREATMENT:

- I. Sedation of the liver.
- II. Restoration of the lungs.²¹
- III. Fortification of both heart and spleen.

The usual tonics are too violent in their action. For the present, I suggest my own Black Ethereal Essence, to be taken with Elixir Pneumoferriferum.

Prescription for both humbly appended for esteemed approval.

The doctor wrote out a prescription of seven items and an adjuvant to go with it. Jia Lian took the paper and glanced down the list.

"I see you include Hare's Ear in your prescription," he said. "Forgive me if I am wrong, but I thought that was ruled out in haematic eruptions?"

"You must be thinking", replied Doctor Wang *with a knowledgeable smile*, "of its emetic properties, which, as

M/The added smile gives us a hint that this is by way of a humorous footnote!

is well known, contra-indicate this particular herb in cases of haemoptysis or epistaxis. But allow me to inform

M/In other words, spitting of blood or nose bleed.²²

you that in preparation with Turtle's Blood (as in my prescription), Hare's Ear constitutes the only effective remedy we have for draining the humour of the Lesser Yang periphery of the gall-bladder. You see, the judicious admixture of Turtle's Blood has the remarkable effect of inhibiting the emetic properties of Hare's Ear, while enabling it to restore the hepatic Yin and check the phlogistic disturbance."

M/Phlogiston, "the supposed inflammable principle of Stahl, who imagined it was pure fire, or the matter of fire fixed in combustible bodies ..."²³

"In the words of the Ars Medicandi: 'Obstructa obstruit, aperitque aperta.'²⁴ And the - at first sight - paradoxical inclusion of Hare's Ear is none other than the classic stratagem of the loyal counsellor befriending the usurper ..."

Yao/His historical footnote shows the doctor's learning.

M/Liu Bang 刘 邦, founder of the Han dynasty, shortly before his death in B.C. 195, recommended his trusty counsellor Zhou Po 周 勃 to Empress Lü 吕 后 as "the man able to deal with [any threat to her from] the Liu family". This is cited²⁵ as evidence of Liu Bang's great wisdom, since in the event it was Zhou who helped put down an attempted coup d'état by the Lü family, after the Empress' death in B.C. 180.

"I see," said Jia Lian, nodding appreciatively.

"Thank you for enlightening me, Doctor Wang."

The doctor continued:

"I should like the young lady to take two doses of the decoction, and then we shall see whether to alter the prescription, or perhaps try a new one altogether. I have another appointment, so I hope you'll excuse me. I shall call again another day."

As Jia Lian saw him out, he asked:

"And what have you prescribed for my cousin?"

"Oh there's very little the matter with him. Another dose of the dispersant I have prescribed should put him right."

With these words Doctor Wang stepped into his carriage.

Yao/A subtle hint — food for thought.

Wang/Doctor Wang's diagnosis shows that Dai-yu's illness is a "terminal" one. As he is leaving, he implies so [*ex contrario*], by saying there is nothing the matter with Bao-yu. The meaning is "beyond the words" (*yi zai yan wai* 意在言外).

M/This is a typical instance of emphasis on the unexpressed, and a lesson in miniature on how to read *The Stone*. And it is nearly all achieved in the Chinese text by the use of the word *dao* 倒.

The Stone resembles the lyric (*ci* 词) in many ways: in its pre-occupation with love, its atmospheric shades and subtleties of personality, its way of expressing feelings and relating facts not directly but obliquely, through pregnant situations, elusive innuendo and ambiguity.

The use of *dao* is an example of this "lyric" style. *Dao* occurs on almost every page. At first sight its frequency may not seem particularly significant. I certainly glided over it many times in the course of translation as an "adversative", but relatively "empty" particle. Gradually, however, I began to consider it with more care. The dictionary definitions were of little use. As a general rule, if the words "however" or "indeed" crop up in dictionaries (as they often did in this case), one should beware and realize that one is on slippery ground.

From its original verb-form meaning of (*dǎo*) "to fall or tumble down", and (*dào*) "to reverse, change round, invert", *dào* as an "adverbial particle" has come to have a wide range of meanings. They include at least the following:

1. *Dao* can point to a contrast, like the second half of the Greek construction "μὲν ... δὲ ...", "On the one hand ..., on the other hand ...". It is a "general logical operator", pointing a "contrast between the content of the statement, and a previously given element".²⁶ It is similar in this usage to *fan-dao* 反例 or the

simpler and more literary que 却.

Examples of this usage:

- a. RM 81/1047/15 谁知老太太不依,倒说我呆.
- b. RM 81/1055/2 你这上头倒没有一点儿工夫.

Note that even in these straightforward examples there is already the basis of the more "modal" usage described in no. 5 below. In other words, the first example expresses Bao-yu's disappointment (that Lady Wang did not support Bao-yu's scheme), the second example expresses Jia Zheng's disgust (that Bao-yu has not spent time working at his compositions). The difference is that in these examples the first half (the μÉV part of the construction) is made explicit.

2. Dao can be used like hai 还 to express a tentative, understated, sometimes grudging, sometimes patronizing, praise or agreement; it carries a sense of inhibition and restraint, a "tone of polite reserve".²⁷ It can be translated as "by no means", or "not at all" in certain contexts.

Example:

RM 82/1062/3 你方才节目讲的倒清楚 ...

Note that this can also be seen as a case of no. 3 below, since the qualification imposed on the praise is spelt out in the next sentence.

3. Dao can be used concessively, like sui-ran 虽然. In this usage it always implies a subsequent qualification. "He is a fine enough cricket-player, but ...", or, in American usage, "Sure, he can play ball, but ...". This usage is very close to no. 2.

Example:

RM 84/1093/8 林丫头那孩子倒罢了,只是心重些.

4. Dao can be used to plead. In this usage it can be translated (rather inadequately) as "at least". It really means more or less "please".

Example:

RM 82/1060/13 你倒别混想了。

5. In its widest, and for the purposes of The Stone most relevant usage, dao implies "somehow contrary to expectations". These expectations are sometimes pessimistic, in which case dao signals a pleasant surprise; sometimes optimistic, in which case it signals disappointment.

Examples:

RM 82/1058/8 心上倒象没有和你们见面的日子了。
(I was supposed to be applying myself to my studies, but somehow ...)

RM 82/1063/3 龔人倒可做些活计。
(Aroma might have been expected to sit around moping, but no ...)

RM 82/1069/16 倒是请他们到这里坐坐罢。
(I won't be able to go out and visit them as I am feeling too weak, so ...)

RM 92/1185/13 头里为倒比邢王二夫人迟了不好意思。
(Xi-feng would usually have been the first to attend on Grandmother Jia ...)

Wang Li 王力, in his Zhong-guo xian-dai yu-fa 中国现代语法²⁸ has a class of "modal particles" (yu-qi mo-pin 语气末品) all of which serve to make language more expressive, more kong-ling 空靈. Kong-ling itself evokes the image of a carved-out water-melon with a light inside it, something delicate and hollow (ling-long 玲瓏), with a quality of freedom and light created by generous space and a restrained use of telling detail.²⁹ Dao is included in two of Wang's eight categories of modal particles; his third category (qing-shuo yu-qi 轻说语气), which corresponds approximately to my second, and his fourth (dun-cuo yu-qi 顿挫语气), which, with its sub-category (wei-wan yu-qi he dun-cuo yu-qi de jie-he 委婉语气和顿挫语气的结合), tallies with my fifth.

It is interesting that the terms wei-wan and dun-cuo are part of the vocabulary used by traditional literary critics, especially

critics of the lyric. Wei-wan, wan-yue 婉约, wan-li 婉丽 all refer to the gentle charm characteristic of some of the best lyrics, while dun-cuo³⁰ refers to the subtle rhythmic quality that often accompanies this charm. Dun-cuo is used in Peking Opera to mean something close to the Western "tempo rubato". The singer lingers over particular notes, or over the pauses between them, thereby bringing out their full flavour more subtly than by blatant emphasis. The melodic counterpart to this rhythmic flexibility is yi-yang 抑扬. Dun-cuo in calligraphy refers to the meaningful pause at the beginning or end of a stroke.

Rhythmic flexibility (dun-cuo) and emotional restraint (wei-wan) bring a sense of freedom and a sense of space (kong-ling). Cheng Ting-zhuo 陈廷焯 (1853-1892) wrote of the lyrics of Zhou Bang-yan 周邦彦 (1057-1121):

The apparent hiatus between the different parts is precisely the marvellous quality of dun-cuo (有前句若不相蒙者,正是顿挫之妙) ... the absence of force, and instead the gentle innuendo contained in the melancholy brooding rubato (却不激烈,沉郁顿挫中别饶蕴借) ... Later lyricists spelt it all out, and a single glance revealed all. How banal! (后人为词好作尽头语,令人一览无余,有句趣味)³¹

It is the same as Wang Xi-lian's "meaning beyond the words". The heart of the poem or novel is not in the words themselves but in their interstices, the essence of the song is not in the notes but in their harmonics. The power (in the Chinese sense) or magic of the poem (and this applies equally to painting, music and calligraphy), lies in its ability to precipitate the imagination of the reader so that he takes an active part in the poetic experience. The empty spaces and silences are often the most expressive elements. The spacing and timing are all-important.³²

The presence of the word dao is a clue. It prompts the reader to start thinking, "What expectation has been unfulfilled?", "What is the unexpressed other half of this μέν ... δέ ... construction?". Thus he is led, gently, by a series of scarcely noticeable pinpricks, to

participate in the fiction, to hear the tone of voice, to share the surprise, the disappointment, the irritation, the sarcasm, to see the frown and the slight shrug of the shoulders.

In everyday spoken English (or Chinese) there are many phrases that are suggestive in this way, opening up areas of possible feeling or motivation. "On second thoughts ..." (when first thoughts have not been expressed), "Funnily enough ..." (why it strikes the speaker as funny is left unstated), "Come to think of it ..." (the speaker recalling his thoughts which have started to stray in some unspecified direction).

The Western writer can use punctuation to recreate such nuances on the page: "I went to his house and I found him there" is a colourless statement. "I went to his house, and I found him there" hints that it was not quite a matter of course that he should have been found there. "I went to his house. And I found him there." This indicates that to find him there was surprising.³³

Once again, Draft provides us with precious testimony to the Chinese novelist's craft. In chapter 85, Xi-feng is teasing Dai-yu about her reserved behaviour towards Bao-yu. In Draft her words are: "You two seem more like strangers, the way you exchange platitudes. Still, I suppose it's a case of 'the married couple maintaining their mutual respect'." 你两个倒像是客有这么些套话。 This is anyway a joke in extremely poor taste, when one considers that only a matter of days before this encounter Xi-feng herself had proposed to Grandmother Jia and Lady Wang Bao-yu's betrothal to Bao-chai.³⁴ In order to underline Xi-feng's callousness, the editor, at some stage between Draft yuan-wen and any of the printed editions (jia-ben and yi-ben are identical here) has spelt out the unexpressed first half of the dao-construction. "You two, so far from being like people who spend all their time together 那里象天天在一块儿的, seem more like strangers ..." ³⁵

Usually this "other half" is not spelt out in this way. The author of The Stone leaves us guessing, keeps us on our toes, in just the same way as Lu Xun, in his prose-poem "Revenge",³⁶ "keeps the sex of the characters deliberately vague. The calculated ambiguity leaves

open several possible interpretations and elicits the reader's active participation. It is characteristic of Lu Xun and gives his writing a richness and complexity."³⁷

In The Stone we are constantly reminded that what we are being given on the surface, in the words, is the only "known", the "outer meaning"; and that we must search for the sub-text, the network of feelings and motives and relationships that forms the qi of the novel, and that often stands in ironic counterpoint to the text. We are kept in suspense. It is a tantalizing, demanding and sometimes demoralizing experience, both for the translator and for the reader: for the translator, because ambiguity is one of the hardest qualities to recreate, because the very act of translation is so often one of choice between possibilities; for the reader, because at those times when his perceptions are dimmed, the book will seem at best inscrutable and opaque, at worst superficial and lack-lustre. But often, on re-reading, those very same passages which seemed without life are found to contain beneath the surface a whole world of feeling. Perhaps this is why The Stone is a book which once read is so often re-read. And it is a sure sign of its artistic success that the interstices between the given words of the text allow such a wide variety of interpretations. It presents to our gaze "not only the extraordinary complications of human motive and appearance, but their fundamental unknowability, a mystery in which reside both the principle of art and the principle of love".³⁸

FOOTNOTES TO CHAPTER 5

THE AILING NAIAD

Part I

"Prelude"

¹ The Classic Chinese Novel, p.271.

² For the alienation effect, see John Willett, Brecht on Theatre (London, 1964), section 24, "Alienation Effects in Chinese Acting", pp.91-99.

³ In his condensed version, this should correspond to our chapters 63-70, but I cannot locate the passage he refers to. There are similar references on RM 867/7 and RM 22/2, but nothing precisely to do with a betel-nut bag.

⁴ The textual implications of the Draft correction are interesting. The base text has neither tears nor sighs, while the interlinear addition corresponds exactly to the later printed edition. It is examples such as this that have led some scholars to hypothesize that the Draft was corrected to accord with the later printed text, after the event. But this hardly seems likely, since in very many instances the corrected text of the Draft differs widely from the later printed editions. For my own tentative reconstruction, see chapter 2, pp.30-1.

⁵ Tai-sui 太岁, lit. Jupiter, an inauspicious planet, to which misfortunes such as death by lightning were attributed. See C.B. Day, Chinese Peasant Cults (2nd ed., Taipei, 1969), p.77.

⁶ Yi Su, HLM juan, p.285. See also Yi Su, Shu-lu, p.201. Zhou Jie-cun 周介存 was Zhou Ji 周济 (1781-1839), exponent of the Chang-zhou 常州 school of lyric-criticism (see Chia-ying Yeh Chao, "The Ch'ang-chou School of Tz'u Criticism", Chinese Approaches, pp.151-188). Meng-chuang was the Song poet, Wu Wen-ying 吴文英.

- ⁷ Hong-lou meng bian, p.94.
- ⁸ Draft 83/1a/2.
- ⁹ Draft 83/1a/3-4.
- ¹⁰ RM 83/1072/3.
- ¹¹ Comment at end of chapter 82.
- ¹² Doctor Wang (Wang Ji-ren 王济人) is Grandmother Jia's regular doctor. See RM 28/327, 31/369, 51/638-40, 53/658. For an interesting sidelight on the financial arrangements for "retaining" the two regular family doctors, Drs. Wang and Zhang, see RM 51/639/1-3.
- ¹³ See RM 69/894 for Hu's visit to You Er-jie.
- ¹⁴ RM 10/122-125.
- ¹⁵ For the terminology of pulse-reading, see Wong Chi-min (Wang Ji-min 王吉民) and Wu Lien-teh (Wu Lian-de 伍连德), History of Chinese Medicine (2nd ed., Shanghai, 1936), pp.57-66; and Ilza Veith, The Yellow Emperor's Classic of Internal Medicine (New ed., Berkeley, 1966), pp.42-49.
- ¹⁶ RM 1/5/1-6; Hawkes, vol. 1, p.53.
- ¹⁷ Chen, Xin-bian Shi tou ji Zhi-yan zhai ping-yu ji-jiao (rev. ed.), p.16.
- ¹⁸ The following references chart Dai-yu's declining health through the First Eighty Chapters (all numbers refer to RM): 2/16/5-8, 3/27/7-12, 32/385/6-7, 34/410/3, 45/552-4, 55/691/3, 57/723/11, 58/742/15, 62/786/13-14, 64/823/3, 64/824/12, 76/990/2-3, 79/1027. For her "generally nervous and apprehensive attitude" see 3/39/1, 27/313/4-8, 27/314/8, 27/316/6, etc.
- ¹⁹ For the liver encroaching on spleen and lungs, see Zhong-yi ming-ci ci-dian 中医名词辞典 (Hong Kong, 1970), p.68.
- ²⁰ RM 45/553/1-3; Hawkes, vol. 2, p.397.

- ²¹ Cf. bu-fei zhi-gan 补肺制肝, Zhong-yi ming-ci ci-dian, p.135.
- ²² See Robert Hooper, Lexicon Medicum or Medical Dictionary (London, 1831), pp.549 and 643.
- ²³ Hooper, op. cit., p.961.
- ²⁴ See Zhong-yi ming-ci ci-dian, pp.105 and 153 for this doctrine of using tong 通 remedies to treat tong conditions, and sai 塞 remedies for sai conditions.
- ²⁵ Shi-ji, Gao-zu ji 高祖记.
- ²⁶ Viviane Alleton, Les Adverbes en Chinois Moderne (La Haye, Paris: Mouton, 1972), p.165.
- ²⁷ Alleton, op. cit., p.172.
- ²⁸ Hong Kong 1971 reprint of 1959 edition, chapter 3, section 23, pp.364-378.
- ²⁹ For kong-ling, see Cang-lang shi-hua jiao-shi 沧浪诗话校释 (ed. Guo Shao-yu, Peking, 1961), p.38: "Wang Meng chong-dan kong-ling yi pai" 王孟冲淡空灵一派. Guo is quoting from Xu Yin-fang 许印芳.
- ³⁰ See Lu Ji's Wen-fu, p.260 (for edition, see ch. 1, n. 7).
- ³¹ Bai-yu zhai ci-hua 白雨斋词话, juan 1. Quoted by Zhou Zhen-fu 周振甫, Shi-ci li-hua 诗词例话 (Peking, 1962), p.170.
- ³² Cf. Burton Watson, Chinese Lyricism (New York, 1971), Introduction, p.8.
- ³³ Sir Ernest Gowers, rev. Sir Bruce Fraser, The Complete Plain Words (Harmondsworth, 1976), p.242.
- ³⁴ RM 84/1096/4; Draft 84/3a/1-2.
- ³⁵ JB 85/54/5; RM 85/1107/4; Draft 85/3a/6.
- ³⁶ "Fu-chou" 复仇, in the collection Wild Grass (Ye-cao 野草),

1924-6.

³⁷ Pierre Ryckmans, note 5 to his translation of Wild Grass, La Mauvaise Herbe (Paris, 1975).

³⁸ John Bayley, The Characters of Love (London, 1960), pp.261-2.

CHAPTER 6
KNOWING THE SOUND

Part I
"The Music Lesson"

Reference: RM 86/1120/6

Yao 86/8/1

(This chapter is fair-copied in Draft.)

Introduction: Grandmother Jia and other members of the family including Bao-yu have just returned from a mourning ceremony, after the death of one of the Imperial Concubines. They find Aunt Xue at Rong-guo House with the girls, and she tells them the latest development in Xue Pan's court case, mentioning in passing that the actor Jiang Yu-han (alias Bijou, an old friend of Bao-yu's) has been involved.

M/Platonic love is a key motif in The Stone.¹ The novel expounds "an idealistic – almost metaphysical – view of love."²

In the Chinese tradition, the nearest equivalent of the "marriage of true minds" is "Knowing the Sound" zhi-yin 知音.

The classical source of the expression is the story of Bo Ya 伯牙 and Zhong Qi 钟期 in the "Tang Wen" 汤问 chapter of Lie-zi 列子:

"Bo Ya was a great Qin player, and Zhong Qi a great listener. Bo Ya, while playing the Qin, thought of ascending high mountains. Then Zhong Qi said: "How excellent! As impressive as Tai-shan!" And when Bo-ya thought of flowing streams, Zhong Qi said: "How excellent! Broad and flowing like rivers and streams!" Whatever Bo Ya thought, Zhong Qi never failed to understand. Once Bo Ya roamed on the northern flank of Tai-shan. Caught in a torrential rain, he

took shelter under a cliff. Sad in his heart he drew his Qin towards him, and pulled the strings. First he played the elegy of the falling rain, then he improvised upon the sounds of crumbling mountains. But as soon as he had played a tune, Zhong Qi had already grasped its meaning. Then Bo Ya pushed aside his Qin, and said with a sigh: "Excellent, how excellent! Your hearing is such that you know immediately how to express what is in my mind. How could I ever escape you with my tones!"³

The expression Knower of the Sound soon passed into the language of literary appreciation, and chapter 48 of Liu Xie's The Literary Mind and the Carving of Dragons is entitled "Zhi-yin", which Vincent Shih translates as "The Understanding Critic". Dai-yu's remark, "true music-lovers have always been few" zhi-yin nan-yu 知音难遇, echoes that chapter's opening lines: "It is indeed difficult to find an understanding critic" zhi-yin qi nan-zai 知音其难哉.⁴

A Knower of the Sound is

"a friend whose knowledge of music is such, and whose mind is so attuned to that of the player that he can catch the finest nuances of the performer's thought and feeling, as he listens, and by his speech or by his silence after the playing of a piece, shows that he has understood the other's thoughts as though they had spoken rather than played."⁵

Such a true friend apprehends "character not from specific behavioural patterns, but by an intuition of inner self".⁶ This is the ideal to which the "soul-mates" living in Prospect Garden aspired.

* * *

Bao-yu returned to Green Delights, and was divesting himself of his going-out clothes, when suddenly he remembered the cummerbund Jiang Yu-han had once given him as a first-meeting present.

Wang/(commenting on both this and the preceding scene) Jiang Yu-han has not been mentioned for a while, so he is brought into the Xue Pan affair to pave the way for his subsequent betrothal to Aroma. This also provides a convenient motive for Xue Pan's loss of temper and attacks on the waiter [who had been ogling pretty-boy Jiang]. Then when Bao-yu years of Jiang's presence in town

and asks Aroma about the cummerbund, and Aroma makes her indignant reply, we have an ironic, teasing "foreshadowing" of her subsequent liaison with Jiang. Wonderfully deft handling of the structure! Masterly!

Yao/This is the transition from the section concerning Aunt Xue and her son Xue Pan's troubles to the section "Dai-yu and the Qin".

M/For Jiang Yu-han and the cummerbund, see chapter 28.⁷ It is interesting to note, in passing, that Jiang had originally been given the crimson cummerbund by the Prince of Bei-jing. The Prince is another "True Friend" 知音 of Bao-yu's. So in a sense the cummerbund symbolizes the intimate circle of aristocrats, actors and artists in which Bao-yu felt at home, among whom "true understanding" was possible. For Aroma's marriage to Jiang Yu-han, see chapter 120.⁸ It is the cummerbund's reappearance that leads Jiang to understand that he has married Bao-yu's maid.

Wang is quite right to praise the "deft handling of structure"; in chapter 5 it was foretold that Aroma would "choose the player fortune favoured, unmindful of your master's doom",⁹ and in chapter 28 Jiang makes a significant gaffe when he recites the line "The flowers' aroma breathes of hotter days".¹⁰ Both these clues are followed through, and "deftly handled" in the "continuation".

"Do you remember that crimson cummerbund I gave you?" he asked Aroma. "The one you wouldn't wear? Have you still got it?"

"I've put it away somewhere. Why do you ask?"

"Oh, I just wondered."

"Didn't you hear what terrible trouble Mr. Pan got into, all because he made friends with that actor and other such riffraff? Will you never learn? Haven't you

Yao/But Aroma is Mrs. Riffraff-to-be!

more sense than to go bringing up a thing like that? Instead of filling your head with such stuff, what you should be doing is quietly concentrating on your studies."

"Oh for goodness sake! I'm not the one that's got into trouble! I just happened to think of it, that's all.

I couldn't care less whether you've still got it or not. If I'd known you were going to start giving me a lecture ..."

Aroma smiled.

"I'm not giving you a lecture. It's just that you know what people say about actors. Now that you're studying the classics and learning all the proper rules of behaviour, you should try to conform and get on in the world. When your sweetheart comes along, surely you'll want to make a good impression then?"

"Goodness!" exclaimed Bao-yu, aroused by the mention of the word sweetheart, "that reminds me! There was such a crowd at Grannie's, I didn't have a chance to speak to Cousin Lin, and she didn't speak to me either. She left before I did, so she's probably home by now. I'll be back in a minute."

Yao/He can't stop thinking or talking of Miss Lin, or be away from her for one minute!

He was gone.

"Don't stay too long!" Aroma called after him. "Now I've done it! I should never have opened my mouth!"

Bao-yu did not reply, but made his way directly to the Naiad's House, head bowed in thought. On arrival there, he found Dai-yu at her table, poring over a book.

"Have you been back long, coz?" he asked, walking over and standing by her side.

"As you were ignoring me," she said, returning his smile, "there was little point in my staying ..."

He laughed.

"Everyone was talking at once, and I couldn't get a

word in."

Looking down at the page open in front of her, Bao-yu found it he couldn't understand a single character on it. Some of that seemed familiar, like the characters for Peony 芍 and Vast 茫; but on closer inspection he saw that even they had been in some way changed. There was the character for Hook 勾 with a Five 五 inside it, and a Nine 九 and Big 大 on top; and there was a Five 五 next to a Six 六, with Wood 木 below and another Five 五 at the very bottom. It was all very puzzling.

Yao/A fascinating way of writing, seen through Bao-yu's eyes.

"You must be very advanced, to be able to decipher this magic script!" he said.

Wang/Bao-yu's failure to understand the tablature is a very realistic stroke. I remember when I was eight or nine sui, coming across a book of tablatures on the bookshelf. I glanced through it and couldn't understand a word. I searched in the lexicons and dictionaries, but couldn't find a single one of the symbols on the tablature. I came to the conclusion that it must be something mysterious, or a magical spell of some sort — though for what purpose I had no idea. Three or four days later, after puzzling over it, I was still none the wiser. I copied out some of the symbols and showed them to my father, who told me what they were. Reading this scene, I was transported back to my own childhood, and couldn't help laughing in amazement.

M/A charming example of the "creative commentary".

Dai-yu gave a little "chee!".

"Not much of a scholar really are you! Fancy never having seen a Qin tablature before!"

M/I too would have been at a loss, had it not been for Robert van Gulik, and his excellent book The Lore of the Chinese Lute.¹¹

"It's music! Of course! But why don't I know any of the characters? Do you know what they mean?"

^{Yes} "No, of course ^{I do} not; ^{otherwise why should I read it} ~~that's why I'm reading it~~ ..."

M/This little exchange again captures the "teasing" quality of their relationship.

"Do you really? I never knew you could play. Did you know about the Qins hanging on the wall in the main library? There are quite a few. I remember the year before last Father had a friend who was a lute player - Antiquarian Ji I think he was called. Father asked him to

M/Ji Hao-gu 嵇好古.

play a piece, but when he tried the instruments he said they were none of them fit to play. He said that if Father wanted to hear him play, he would come back another day with his own instrument. But he never did. I think he must have decided Father was tone-deaf. Well! So all this time you've been hiding your light under a bushel!"

M/It is a nice touch that Jia Zheng should be tone-deaf. And it is not too surprising that Dai-yu should have kept her talent hidden in this way. Some might point to this as an argument for the separate origin of the "continuation", and compare it with the sudden discovery that the nun Adamantina has a gift for the planchette.¹² Both provide convenient new material. But even if they do have a separate origin, it is remarkable how well "grafted" or "dovetailed" (jie-sun 接筭) they are. Great care is taken, in both cases, to provide an explanation of why their talents have remained hidden. There is no attempt to gloss over the facts. Dai-yu explains that she studied in the South, while Adamantina's old friend from Southern days, Xing Xiu-yan, is the one to remember that she has psychic powers; Dai-yu's fingers are out of practice, and she is naturally shy about playing, while Adamantina is reluctant to publicize her gift for fear of being inundated with requests for seances. Whatever the facts (and it may never be known for certain what the origin of any part of the "continuation" is), it is undeniable that the development of Bao-yu and Dai-yu's relationship through the medium of music is a stroke of genius. It (music, and the non-verbal communication between player and listener) is the perfect symbol of their ideal of spiritual love, and in their attitudes towards it the two lovers reveal themselves very effectively - Dai-yu fastidious, melancholic, intense; Bao-yu enthusiastic, carried away more by the idea than the reality, playing with it as he earlier played with Taoism. In Bao-yu's mind, Dai-yu's musical superiority is only an extension of his long-held belief that "girls are made of water and boys are made of mud. When I am with girls I feel fresh and clean, but when I am with boys I feel stupid and nasty".¹³ It is hard not to be reminded of that other romantic hero, Werther:

"I can't explain how I feel when I am with her. It is as if every nerve in my body were possessed by my soul. There is a certain melody ... She plays it on the piano like an angel, so simply yet with so much spirit. It is her

favourite song, and I am restored from all pain, confusion and vagaries with the first note. Nothing that has ever been said about the magic power of music seems improbable to me now. How that simple melody touches me! And how well she knows when she should play it, often at moments when I feel like blowing my brains out! Then all delusion and darkness within me are dispelled, and I breathe freely again."¹⁴

Charles Commeaux goes so far as to say that a "souffle Werthérien" pervades the Last Forty Chapters of The Stone.¹⁵ It seems to me there is a lightness about our Chinese Werther that makes him altogether too ethereal for "Sturm und Drang".

"Oh no," replied Dai-yu. "I'm no good. It just happened that a day or two ago, when I was feeling a

M/A gentle reminder about the state of her health.

little better, I was looking through my bookcase and came across an old Qin Handbook. It seemed such a fine thing, and made such fascinating reading. It began with a Preface on the general philosophy of the Qin, which I

M/There is something about this that is very reminiscent of Six Chapters of a Floating Life.¹⁶

found most profound, and then it explained the technical side in great detail. I realized that playing the Qin is a form of meditation and spiritual discipline handed down to us from the ancients.

M/See van Gulik, op. cit., especially chapter 2, "Classical conceptions of music", and chapter 3, part 3, "Disposition and discipline of the Lute player". E.g.:

"Playing the Lute purifies the nature by banishing low passions, therefore it is a sort of meditation, a means for communicating directly with Tao. Its rarified notes reproduce the 'sounds of emptiness', and so the music of the Lute tunes the soul of the player in harmony with Tao."¹⁷

"I had a few lessons when we lived in Yangchow, and

M/In chapter 82 Dai-yu refers to her earlier studies with Jia Yucun.¹⁸ Presumably if she could read Octopartites, she could study the Qin. This hardly tallies with chapter 3, however, where in reply to Bao-yu's question, "Do you study books yet, cousin?", she replies "No, I have only been taking lessons for a

year or so. I can barely read and write."¹⁹ But the inconsistency is not between the "continuation" and the "Stone Proper"; there are numerous inconsistencies of this sort within the First Eighty Chapters. To give just one example: in chapter 3, we are told that Xue Bao-chai arrived at Rong-guo House very soon after Dai-yu — a matter of a few days.²⁰ And yet elsewhere, we are given to understand that Dai-yu and Bao-yu had grown up together, and that Bao-chai was a late arrival.²¹ Cao Xue-qin does not seem to have had much of a head for figures and ages.²² The remarkable thing is that, despite all the inconsistencies, the illusion necessary for a convincing fiction is never destroyed.

made some progress. But since then I've become so out of practice, and now my fingers are all "overgrown with brambles", as they say! The first Qin Handbook I found only had the names of the Airs, it didn't have the actual notes. But now I've found another with the Airs written out in full. It's so interesting! Of course, I realize that I shall never be able to do justice to the score. To think what the great Master Musicians of the past could do — like Master Kuang, whose playing could summon wind and

M/For Master Kuang, see Zuo-zhuan,²³ and the longer episode in Shi-ji.²⁴

thunder, dragon and phoenix! And to think that Confucius could tell from his Music Master Xiang's first notes that he was listening to a musical portrait of King Wen! To play a Rhapsody of Hills and Streams and share its inner

M/For Master Xiang of Lu, see Analects,²⁵ and Kong-zi Jia-yu.²⁶
 meaning with a fellow music-lover ..."

M/This was the Rhapsody that Bo Ya played, so the mention of it triggers off all the associations of Knowing the Sound. That is why I have allowed myself a slight liberty in translation.²⁷

Dai-yu fluttered her eyelids and slowly bowed her head.

Yao/The way she bows her head when she hears the word "music-lover" shows that she is thinking about someone present ...

Bao-yu was completely carried away.

"Oh coz! How wonderful it all sounds! But I'm afraid I still don't understand these peculiar characters.

Please teach me how to read some of them."

"I don't need to teach you. It's easy."

"But I'm such a fool! Please help me! Take this one

M/On Bao-yu as fool or idiot, see C.T. Hsia's illuminating comparison with Prince Myshkin.²⁸

here - all I can make out is Hook 勾 and Big 大 on top and Five 五 in the middle."

Dai-yu laughed at him.

"The Big 大 and Nine 九 on top mean you stop the string with the thumb of your left hand at the ninth fret. The Hook 勾 and Five 五 mean you hook the middle finger of your right hand slightly and pull the fifth string towards you. So you see, it's not what we would call a character, it's more a cluster of signs telling you what the next note is and how to play it. It's very easy. There are signs for all the graces too - the narrow and the wide vibrato, the rising and the falling glissando, the mordent, the tremolo, the falling glissando with open-string drone ..."

M/Yao praises Dai-yu's exposition for its clarity.

I was very fortunate in obtaining the advice of Dr. Laurence Picken of Jesus College, Cambridge, on the meaning of these terms. He is himself a Qin player, and was able to refer me to a Qin handbook dated 1539.²⁹

Bao-yu was beside himself with joy.

"As you understand it so perfectly, coz, why don't we start studying the Qin together."

M/What Bao-yu probably has in mind is some sort of Qin Club, along the lines of the Crab-flower Club for poetry founded by his cousin Tan-chun.³⁰

"The essence of the Qin," replied Dai-yu, "is

M/It is traditional to explain the word Qin by coupling it with

the word jin 禁.³¹ This is closely connected with the ancient conception of music as a means to "regulate the Realm" zhi tian-xia 治天下 .

restraint. It was created in ancient times to help man purify himself and lead a gentle and sober life, to quell all wayward passions and to curb every riotous impulse. If you wish to play, then you must first

seek out a quiet chamber,
a studio with distant view,
or upper room;
or some secluded nook
'mong rocks and trees,
on craggy mountain-top,
by water's edge ...

Let the weather be clear and calm, a light breeze, a moonlit night. Light some incense, and sit in silent meditation. Empty the mind of outward thoughts. Balance Breath and Blood in Perfect Harmony. Your Soul may now commune with the Divine, and enter that mysterious Union with the Way.

"As the ancients said, true music-lovers have always been few. If there is no one able to share your music's true delight, then sit alone, and

serenade the breeze and moonlight,
hymn the ancient pines
and weather-worn rocks;
let wild monkeys and venerable cranes
hear your song

rather than the vulgar mob, whose dull ears would only sully the precious virtue of the Qin.

"So much for the setting. The next two essentials are finger-technique and touch. And before you think of playing, be sure to dress in a suitable style – preferably in a ^{stark}swan~~swan~~down cape or other antique garb. Assume the dignified manner of the ancients, a manner in keeping with

the chosen instrument of the sages. Wash your hands. Light the incense. Sit on the edge of your couch. Place the Qin on the table before you, and sit with your chest opposite the fifth fret. Raise both hands slowly and gracefully. You are now ready, in body and mind, to begin.

"You must, while playing, observe carefully the dynamic markings - piano, forte, allegro, adagio - and maintain a relaxed but serious manner at all times.

Yao/Such a crystalline discourse on the principles of the Qin! You can tell at a glance that she is an expert.

M/As a matter of fact, her words are taken directly from the Qin-pu he-bi da-quan 琴谱合璧大全 of Yang Biao-zheng 杨表正 (c.1570).³²

"Goodness me!" cried Bao-yu. "I was thinking we could do it for fun! If it's as complicated as that, I'm not sure I'd be up to it!"

While they were talking Nightingale came in, and on seeing Bao-yu in the room, inquired with a smile:

"To what are we to attribute this joyful event, Master Bao?"

"Cousin Dai has just been telling me all about the Qin. It's as though scales had fallen from my eyes! I could go on listening for ever!"

"I didn't mean that," said Nightingale. "What I meant was, it's so rarely that we see you nowadays, I wondered if something out of the ordinary had happened to bring you here today?"

"I suppose it must seem like that," replied Bao-yu. "But the only reason I've not been round more often is that I know Cousin Dai has not been well, and thought it best not to trouble her. And then I've been having to go to school ..."

"Well," interrupted Nightingale, "Miss Lin has only just started to feel better, so don't you think you should let her rest now, and not wear her out giving you lessons?"

"Why yes! How thoughtless of me!" he exclaimed with a laugh. "I was so absorbed in what she was saying that it never occurred to me that she might be getting tired."

M/Nightingale's criticism of Bao-yu later becomes full condemnation. She cannot believe his innocence, even in small matters like this. When Dai-yu dies, she is bound to blame it on Bao-yu's heartlessness.

"I wasn't," said Dai-yu, smiling. "Talking about music doesn't tire one, on the contrary it raises one's spirits. I only wonder if what I was saying wasn't beyond you ..."

Yao/What she said referred to the Qin. But what she meant was something else. In one way she knows perfectly well that Bao-yu understands her; and yet in another, she wonders if he really can ...

M/Or, to use the words of the chapter-heading, "A discourse on the Qin provides a young lady with a vehicle for romantic feelings". We are to understand music throughout as a metaphor for love. It is in such riddles that these two lovers express their feelings.³³

This has a long tradition in Chinese poetry and drama. In the Yuan drama The Soul of Qian-nu leaves her body (Qian-nü li-hun 倩女离魂), for example, the young scholar Wang Wen-ju 王文举 plays the Qin as the disembodied soul of his love wafts towards him across the river.³⁴ And in part 2, scene 4 of Western Chamber, Zhang plays on his Qin to express his love for Cui Ying-ying.³⁵

But neither of these dramas goes as far as The Stone, where a lengthy discussion of musical ideology is to be understood as a statement of love.

"It doesn't matter," said Bao-yu. "I'm sure if we take it slowly I'll be able to understand."

He stood up.

"But seriously, I think I should leave you in peace now. Tomorrow I'll ask Tan and Xi if they'll come over

with me. You three can learn together. I think I'll just sit in ..."

"Why, you lazy thing!" laughed Dai-yu. "Imagine if we three did learn to play, and you were as ignorant as ever; wouldn't we then be casting our pearls ..."

Yao/A nice aposiopesis!

She felt she was allowing herself to become too intimate, and suddenly stopped short. Bao-yu only laughed:

"I'd be happy just to hear you play. I'd do anything for that – even be your swine!"

Wang/Marvellous the way Bao-yu [picks up Dai-yu's unfinished sentence and] calls himself a swine!

M/The unfinished sentence was the proverbial saying: dui-niu tan-qin 对牛弹琴, literally "to play the Qin to cattle".

Dai-yu blushed, but laughed nonetheless. Nightingale and Snowgoose laughed too.

Bao-yu took his leave and had just reached the door when Ripple appeared, followed by a junior maid bearing a small pot of orchid-plants.

M/Both Yao and Wang praise the transition effected by the orchids. Yao is brief: "a marvellous transition". Wang elaborates: "Bringing the orchids leads into the Lonely Orchid Pavan, which in turn leads into Bao-chai's poem in the next chapter and Dai-yu's reply. The whole is subtly knit together, and has a unified organic flow" xue-mo yi-qi guan-zhu 血脉一气贯注.

"Her Ladyship has been given four pots of these orchids," said Ripple, "and she thought that, as she was so busy at the palace, and wouldn't have time to

M/Lady Wang is having to attend mourning rites for the deceased Imperial Concubine.

appreciate them, she would give one to you, Master Bao, and one to you, Miss Lin."

Dai-yu looked at the orchids. Among them were some of

the double-headed kind, and looking at these, she had a strange sensation that they meant something. Whether it was joy or sorrow that they pretended, she could not tell. But it was something of importance. She stood staring at them, lost in thought.

Bao-yu's mind, by contrast, was still full of vibratos and glissandos, and as he left he said gaily:

"Now that you have these orchids, coz, you'll be able to compose your own Lonely Orchid Pavan.³⁶ And I'm sure it will be just as good as the one Confucius wrote!"

M/I confess to having added the part about Dai-yu's composition rivalling that of the Sage. I felt justified in doing so, because Bao-yu's irreverence is implicit and needs spelling out a little for the Western reader.

Dai-yu's heart was too troubled to respond to this parting jest. She walked indoors, and stared once more at her orchids, thinking to herself:

"Flowers have their spring-time, a time for fresh blossoms and young leaves. I am young, but frail as the willow that dreads the first breath of autumn ... If all turns out for the best, I may grow stronger yet; but if not, my fate will be like that of the fallen petals at spring's end, driven by the rain and tossed by the wind ..."

These sombre reflections brought tears to her eyes.

Yao/I too weep for her sake.

M/I don't. I find this type of self-pity characteristic of the less admirable side of Dai-yu.

Nightingale was puzzled to see her cry. "Just now," she thought to herself, "when Master Bao was here, they were both in such high spirits; and now look at her! And all she's done is stare at these flowers!"

M/Not being a member of that circle of the elect, a Knower of the Sound, but only a humble maid, Nightingale cannot interpret what

has happened.

She was still trying in vain to think of some consolation to offer, when one of Bao-chai's serving-women came into the room. But if you wish to know the purpose of her visit, you must read the next chapter.

M/I have kept the old chapter-ending tag, as a reminder that the chapter divisions were more or less artificial. The true division into episodes is very different.

Part II "A Strange Sympathy"

Reference: RM 87/1125/1

Yao 87/1/1

(This chapter in Draft contains only slight correction.)

Introduction: Directly follows from Part I.

The serving-woman was shown into the Naiad's House. After paying her respects, she delivered a letter for Dai-yu and was taken off to drink tea with the maids. Dai-yu opened her letter. It was from Bao-chai, and began:

Wang/Bao-chai and Dai-yu are primarily personalities in Bao-yu's world, in his consciousness [i.e. objects of his love]. But they also have a strong friendship of their own. They are "soul-mates" (Knowers of the Sound) of the inner apartments (gui-ge-zhi-yin 闺阁知音). After a long separation, such an exchange of poetry and letters between them is more than plausible, it is essential.

Ha-si-bao/Apart from the "sounds of bestial ululation", which refer to Bao-chai's virago of a sister-in-law, the whole of the letter is aimed at Dai-yu. If it really referred to Bao-chai's own situation, what sense would there be in the line "Whither shall I go? To whom shall I turn?" She (Bao-chai) should go home, of course, and turn to her elder brother. Chai is no orphan, she is not alone in the world. How can she justify

saying such things? This is why I said earlier that the letter was a death-dealing dagger.

M/Ha-si-bao's interpretation is strongly coloured by his dislike of Bao-chai. In his earlier comment (on chapter 15), he interprets the reconciliation between Dai-yu and Bao-chai as a crafty ruse on Bao-chai's part, not to be taken at face value.³⁷

"Dear Cousin,

Some malign star must surely have ruled the day of my birth! Misfortune pursues the family at every turn! Cousin Qin and I both fatherless; Mother advanced in

M/萱 xuan, lit. day-lily, *hemerocallis flava*, stands for "mother".³⁸

years; to which add the sounds of bestial ululation that now emanate from our inner apartments at every hour of the day and night; and, to complete this recital of family woes, Brother Pan's recent and most cruel blow! Alas! We are indeed beset with howling winds and torrential rains! As I lie awake at night, tossing on my bed, unable to master this grief, my only consolation is the thought of a kindred spirit such as yours. Ah, dear Cousin! You, I know, have the heart to share my present trials, as once you shared the joys of that golden autumn, when harmony

M/I have called it "golden", because in our translation the first volume is entitled The Golden Days, and Bao-chai is here harking back to those trouble-free and innocent times. It is, I think, justifiable, when translating a work such as this, where so much of the verbal texture is inevitably lost, to compensate discreetly by building up a comparable texture in English, using certain key-words to trigger the appropriate response in the Western reader. The Stone is intricately interwoven with motifs, and the Chinese commentators are constantly referring to the way certain events "echo" previous ones, or "foreshadow" later ones. One such motif is the colour "red". The most popular Chinese title (Hong-lou meng, A Dream of Red Mansions) includes it, the "red" denoting opulence, femininity, glory, vanity, youth, fortune, illusion, the "red dust" which the disenchanted Bao-yu eventually renounces. Bao-yu's own "weakness for the fairer sex" is called his ai-hong-bing 愛紅病 which could be translated "pathological love of love". The crab-blossom in the courtyard at Green Delights, is red.

But in English, red has quite different connotations,³⁹ and has often to be translated as either green, or gold.

and conviviality prevailed. Then, united beneath the aegis of the Crab-flower Club, we tasted crustacean delicacies and contemplated chrysanthemums. Once, I

Yao/The letter is certainly felicitously expressed.

M/Is Yao implying that it lacks true feeling? I do find this letter, and the poem which follows it, puzzling. I believe that one of its purposes is to underline the innocence of Bao-chai. In the "continuation" she is a reluctant puppet in the hands of the master puppeteers of family intrigue, Xi-feng and Grandmother Jia, who are aided and abetted by Aroma and to a lesser extent by Aunt Xue (though she is portrayed as too nerveuse throughout the plot to be held responsible for much — she merely acquiesces in their idea). Admittedly, after the wedding and the death of Dai-yu, Bao-chai starts to settle into her new position as the young Mrs. Bao, and there is something a little harsh about her attitude towards Bao-yu — it is described as a sort of "psychological acupuncture".⁴⁰ But she is not involved, at this stage (chapter 87), in the matrimonial machinations.

There must be more to the letter, however, than the author's desire to prove Bao-chai's innocence. The reader knows by now that the family is planning to marry Bao-yu to Bao-chai and not to Dai-yu.⁴¹ He is also aware that Dai-yu's illness has reached a critical stage. And yet, here is a long lament from Bao-chai, about how miserable her life is. We hardly need so much, merely to remind us that the two girls are still friends.

I think that part of the answer is structural. This letter, as well as providing a cue for Dai-yu's later poem and musical composition (which are in a sense the highlight of chapters 81-90, in that they bring her relationship with Bao-yu to a climax), also echoes an earlier letter in chapter 37.⁴² In that letter, Bao-yu's sister Tan-chun proposes the founding of the Crab-flower Club — it looks forward to all the gay activity that follows. It is no coincidence that this letter of Bao-chai's contains a quotation from the poem Dai-yu wrote at the first meeting of the club. The counterpoint is deliberate. It has been placed here as a Yin reflection of the earlier Yang letter, just as Jia Yun's letter (which comes immediately after Tan-chun's) is vulgar, su 俗, as opposed to hers, which is refined, ya 雅.

The intricate, threadlike texture of the narrative and the elaborately detailed structure of the plot (of which I believe this letter to be an example) help to create the illusion (or reality ...) that what the characters in the story (and hence we, the readers) experience in life is no chance concatenation of events but the inexorable law of karma. Karmic Affinity, yuan 缘, is another of the novel's keywords. It is linked in a significant way with Knowing the Sound, since it is only the existence of such an affinity from a previous life that enables true friends and lovers to come together.

Foreshadowings, echoes, riddles, puns, "snake's trails" (cao-she hui-xian 草蛇灰線) leading from planted clue to eventual dénouement — these are all examples of literary device going hand in hand with deeply held philosophy.⁴³

H.S. Chang makes a similar observation about a seemingly insignificant narrative formula in The Scholars 儒林外史. Commenting on the sentence, "Thus the Venerable Wei Fourth made his exit", he says; "A formula peculiar to The Scholars, in which most characters appear in only a few chapters and then play no further part in the story. Apart from being a convenient narrative device, the phrase suggests succinctly the transience of human existence and the utter insignificance of any individual, good, bad or indifferent."⁴⁴ Or, as Zhen Shi-yin puts it, in his "commentary" to the "Won-Done Song":

In such commotion does the world's theatre rage:
As each one leaves, another takes the stage.
In vain we roam:
Each in the end must call a strange land home ...⁴⁵

recall, you questioned them thus:

Who, world-disdainer, shares your hiding-place?

Of all the flowers, why do yours bloom so late?

M/See chapter 38⁴⁶ for Dai-yu's poem "Questioning the Chrysanthemums".

The lines never fail to rive my heart. For are not you
and I late blooms, that tremble at the approaching chill?

"I have endeavoured to compose a lament in four stanzas, to express these feelings of mine. I beg you, read it not as a piece of literary art, but as a simple vessel for my tears.

Your Affectionate Cousin,

Bao-chai."

The poem was attached.

Alas! the seasons turn,
and turning bring once more
The chill of autumn
to our joy-forsaken door.
We have a flower,

flos matris is its name,
Heartsease ...

Poor Mother! What art
can heal thy grief,
or ease thy heart?
My soul aches for thee.

The scudding clouds
by biting autumn winds are blown:
The courtyard-walk
with withered leaves is thickly strewn.
Whither shall I go?
To whom shall I turn?
My love is gone,
And only an anguish
too deep for words
remains.

My heart is desolate.

Yao/This has a very Wei/Jin 魏晉 flavour!

The mighty sturgeon
has his pool;
The stork upon the dam
makes his habitation.
Fish in scaly armour,
Birds in serried plumes,
find protection.
In my distress
I question
that inscrutable expanse:
O bowels of earth!
O boundless sky!
Will ye not hearken to my cry?

Above, the twinkling Milky Way;
The air cold,
Slanting moonlight,
The water-clock

sunk past midnight.
 My restless heart
 grieves still;
 I read once more this sad lament,
 Before entrusting it to you,
 My kindred soul and friend!

M/This elegiac lament is full of the sort of language used by the writers of fu 赋, found in the Literary Anthology 文选. I have tried to give it a vaguely "psalmic" flavour, which I think conveys something of the artificiality of the style while retaining the conventional melancholy.

Dai-yu was deeply moved. "She knew I'd be able to understand!" she thought to herself. "That's why she wrote to me rather than anyone else."

M/Xing-xing xi xing-xing 惺惺惜惺惺, is a saying dating back to at least Yuan times. The most famous instance, and the one of most relevance here, is in Western Chamber, Part I, Act 3.⁴⁷ It is night, and the young scholar Zhang Jun-rui has recited two lines of verse, to which Ying-ying replies from the other side of the garden-wall. Her apt and moving reply inspires Zhang to sing of the inner beauty that it reveals, a poetry of the mind to match the outward beauty he has already observed. Now he has cause to believe the saying about "one lively mind sympathizing with another" (Xing-xing de zi gu xi xing-xing 惺惺的自古惜惺惺).

She was lost in thought, when a voice called from outside:

"Is Cousin Lin at home?"

Refolding the letter, she replied in a somewhat distant tone:

"Who's that?"

Her visitors were already on their way into the room - Tan-chun, Shi Xiang-yun and the two Li sisters. The girls exchanged greetings, and Snowgoose served them with tea. During the conversation that followed, Dai-yu found her thoughts turning back to the gathering, two years earlier, at which they had written the chrysanthemum poems:

"Don't you think it's strange?" she remarked to the

others. "Since Cousin Chai moved out of the Garden, she's only been to see us a couple of times all together. And now it seems as though nothing will induce her to come. I'm beginning to wonder if she'll ever visit us again."

Yao/She looks forward so much to Bao-chai's coming, little knowing that when Bao-chai does eventually come, she herself will be "metamorphosed" (i.e. dead).

M/A lot is made of the ironic possibilities arising out of Dai-yu's ignorance of the arrangements that are already under way for the marriage of Bao-yu and Bao-chai.

Tan-chun smiled.

"Of course she will! It's just that at the moment

Yao/Marvellous reply!

things are a bit difficult; Cousin Pan's wife is rather a tricky sort of person, Aunt Xue is getting on in years, and with this latest trouble of Pan's on top of everything else, Chai really is needed to look after things at home. It's not like the old days, when she was free to do as she pleased."

M/Yet another reference to the Golden Days.

As she spoke, they heard a sudden gust of wind outside, and a patter of falling leaves against the paper-covered window. A faint scent drifted into the room. They all tried to guess what flower it could be coming from.

Yao/Fine, detailed touches! The freshness of the scene can be imagined.

Wang/The scent is coming from the orchids — but to say so outright would be stylistically crude, and besides, as Tan-chun and the three other girls haven't seen the orchids yet, it would involve a lot more needless writing. As it is, by gently launching off with "like cassia", the author uses "cassia" to introduce the theme of North and South and of karma — a foreshadowing of Tan-chun's eventual marriage to someone from the South. The treatment is extremely light and finely wrought!

"It's very like cassia-blossom," suggested Dai-yu.

Tan-chun laughed.

"Still a southerner at heart! It's the ninth month, long past cassia-time."

Yao/Pinpoints the season.

M/The South is another leitmotiv of The Stone. It is the homeland of nostalgia.

Dai-yu smiled.

"You're right. But then I didn't say it was, only very like ..."

Yao/Very refined speech!

"Anyway, Tan," Xiang-yun butted in, "you can't talk. Don't you know the lines:

The lotus fragrance drifts for miles,
The cassia blooms till autumn's end?

M/These lines, in reverse order, occur in the second stanza of Liu Yong's 柳永 lyric to the tune Wang hai-chao, 望海潮, "Watching the Tide".⁴⁸

In the South, the late-flowering cassia is at its best now. It's just that you've never seen it. If you ever have a chance to go to the south, you'll be able to see it for yourself."

Yao/This casual mention of Tan-chun going to the South foreshadows her ultimate fate. The marriage is already ordained.

M/This piece of irony is admirably uncontrived.

"And what should I be doing in the South?" retorted Tan-chun with a crushing smile. "Anyway, I knew all that ages ago, thanks very much ..."

The Li sisters grinned at each other.

M/This dialogue has a quality reminiscent of the Fishing Scene in chapter 81, only this time the "outsider" is Dai-yu rather than Bao-yu.

"You never know, Tan," said Dai-yu. "We are 'fairy earthlings, fleet of foot', that's what the old proverb says. Here today, who knows where tomorrow. Take me, for

example. I was born a Southerner, but here I am living in the North."

Yao/The conversation is pregnant with meaning, but preserves the tone of young girls chattering.

Xiang-yun clapped her hands.

"Well said! Dai's got you there, Tan! And she's not the only one to have had such an experience. Look at the rest of us. Some of us are Northerners, born and bred. Some were born in the South and then moved here later. And yet here we all are together. It's our fate, you see. People and places have a definite affinity. Their karma brings them together."

Yao/Xiang-yun is a clever girl, and what she says shows a complete understanding.

M/It is no accident that this discourse on karma (yuan-fen 缘分) is put into the mouth of Xiang-yun. Compare it with her exposition of Yin and Yang in chapter 31,⁴⁹ and with chapter 63, where Xing Xiu-yan talks of her friendship with Adamantina: "It seemed as if our destinies must be linked" liang yuan cou-he 两缘湊合.⁵⁰

They all nodded at Xiang-yun's little discourse, except for Tan-chun who just smiled. After chatting for a while longer, they got up to go. Dai-yu walked with them as far as the door, and would have gone out, but they dissuaded her:

"You've only just started to feel better. If you come out now, you might catch a chill."

So she stood in the doorway, said a few parting words, and watched the four of them walk out of the courtyard gate.

When they had gone, she went indoors again and sat down. The birds were returning to their nests; the sun

Yao/An evening scene evoked in eight characters. was setting. With Xiang-yun's words about the South still

ringing in her ears, Dai-yu drifted into a daydream. If her parents were still alive ... If she still lived in the South, that gentle land of spring flowers and autumn moonlight, of mellow lakes and luminous hills ... How she would love to be there again, to visit the Twenty Four Bridges in Yangchow, and all the famous historical sites

M/For one of the most famous references to the Twenty Four Bridges, see Du Mu 杜牧's poem, "To Judge Han Chuo at Yangchow" 寄扬州韩绰判官.⁵¹ There are conflicting theories as to the nature and origin of this famous site. Was it a bridge with twenty-four arches? Or an area with twenty-four bridges, some surviving, some derelict, some vanished without trace? Or was it, as the Yang-zhou hua-fang lu 扬州画舫录 claims, an old bridge so named because of the twenty-four beautiful ladies who used to play their flutes on it?⁵² It is sufficient, in this context, to know that it was a site rich in romantic and historical associations.

of Nanking! In the South she would have plenty of servants of her own to wait on her. She could do and speak as she pleased, sail in painted pleasure-boats and ride in perfumed carriages, watch the fields of red apricot-blossoms go by, spot the inn-signs through the trees ... She would be a young lady in her own right, not

M/In these few sentences, we see a glimpse of all that Dai-yu was denied. It is salutary to be reminded of this, as after eighty-seven chapters the reader can so easily forget the extent of her deprivation.

an outsider, dependent on others for everything. However much the Jias did for her, she always felt the need to be on her best behaviour. What wrong had she done in a previous incarnation to deserve this lonely existence? Those words written in captivity by the last emperor of Southern Tang -

"Here, all day long, I bathe my face in tears" - how well they expressed her own feelings! Her soul seemed to be transported to some distant region.

Yao/The feelings of exile are even more intense for a woman than for a man.

M/Li Yu's letter was written from exile to a palace-lady in Nanking.⁵³ There could be no more evocative allusion than this

for the Chinese reader, for whom the lyrics of Li Yu have always represented the heights of loneliness and anguish. As Wang Guo-wei says: "Li Yu's lyrics were written in blood."⁵⁴

When Nightingale came in, a single glance sufficed to tell her the cause of Dai-yu's "absence". She had been in the room when Xiang-yun was talking, and knew how easily Dai-yu was upset by the slightest reference to the South.

"I thought you might feel tired again, Miss," she said, "after all your visitors and such a lot of talking, so I've just sent Snowgoose to the kitchen for a bowl of ham-and-cabbage broth, cooked with dried shrimps, dried seaweed and bamboo-shoots. Doesn't that sound good?"

"I suppose so."

"And some congee?"

Dai-yu nodded.

"I'd rather you and Snowgoose made the congee yourselves. Don't have it done in the kitchen."

"No, Miss. You can never be sure how clean things are in the kitchen. We'll cook the congee ourselves. I asked

M/Nightingale is trying her best to understand her mistress, and therefore interprets her request as an example of fastidiousness. This would certainly have been the case with the nun Adamantina. But as it turns out, this is not what Dai-yu had in mind. She was rather obsessed by her own insecurity and the fear of being considered a presumptuous outsider.

Snowgoose to tell Cook Liu in the kitchen to take special care with the soup. Cook Liu said we were not to worry, she'd see to it personally and cook it in her own room. Her daughter Fivey is going to keep an eye on it while it simmers."

Yao/Note the casual mention of Fivey.

"That's not what I meant," replied Dai-yu. "I wasn't complaining that the kitchen was dirty. It's just that I've been imposing on people for so long, and this illness

of mine has caused quite enough extra trouble as it is. With all these special orders for soup and congee, I'm afraid I shall make myself unpopular."

Yao/Shows the temperament of an exceptional lady, not the tone of a common miss.

Her eyes were a tell-tale red.

Yao/She is far too sensitive!

"Oh Miss! You're imagining it all!" protested Nightingale. "You're Her Old Ladyship's own granddaughter, the apple of her eye. A chance to serve you is something people compete for, not grumble about."

Yao/Nightingale shows her familiarity with the ways of the world.

Dai-yu nodded thoughtfully.

"By the way," she asked, "is that Fivey you mentioned, the one who used to be friendly with Parfumée when she was at Master Bao's place?"

"That's right."

Yao/Conveniently furthering the subject of Fivey's wish to come into the Garden.

M/Fivey is being prepared here for her "resurrection" and the part she has to play later.⁵⁵

"Didn't I hear that she might be going into service at Master Bao's herself?"

"Yes, she was. Then she fell ill, and by the time she

Yao/Picking up a previous thread.

was better again and ready to start, there was all that trouble over Skybright, and it had to be put off."

Yao/Proof that Fivey was another pretty one.

"I've always liked the look of her," said Dai-yu.

Meanwhile a serving-woman had arrived with the soup,

and Snowgoose went out to fetch it.

"Cook Liu says to tell Miss Lin, this one's been specially cooked in her room by her Fivey," said the old woman, "so she won't need to fuss about it not being clean."

Snowgoose said she would relay this message, and carried the soup into the room. Dai-yu, however, had already heard their conversation, and told Snowgoose to go back at once and ask the woman to thank Mrs. Liu on her return. Snowgoose did this, and the old woman went on her way.

Snowgoose then laid out Dai-yu's bowl and chopsticks on the table.

"Would you like some of that dried turnip slaw we brought with us from the South, Miss, if I mix a little sesame-oil and vinegar dressing with it?"

"If you like. But don't go to too much trouble."

Snowgoose filled her bowl with congee. Dai-yu ate half and drank a couple of *spoonfuls* of the soup. She put down her spoon, and the two maids cleared away the things

M/Draft introduces the spoon (geng-chi 羹匙). The yuan-wen has "mouthfuls".

and cleaned the little table, which they then removed and replaced with the one that usually stood there. Dai-yu rinsed her mouth and washed her hands.

M/We have here two examples of recurring techniques. The first is the "old serving-woman": in a household where even the maids are wellbred and nicely spoken, an important function is performed by the lowest grade servants, who are capable of speaking a few home truths. The locus classicus for this technique is in chapter 7, where the trusty old retainer Big Jiao gets drunk.⁵⁶ The other technique is to be seen in the paragraph immediately above: meticulously detailed stage-directions, enabling us to visualize with almost surreal accuracy the whereabouts of spittoons, tables, etc.

"Nightingale, have you put some incense on the brazier?"

"I was just going to, Miss."

"Why don't you and Snowgoose have some of the soup and congee? They're good and wholesome. I'll see to the incense."

Yao/Said in praise of Fivey.

The maids went into the outer room to eat. Dai-yu put some more incense on the brazier and sat down. She was about to pick up a book to read when her attention was caught by the melancholy sougning of the wind through the trees outside. A long sigh swept from one end of the Garden to the other. The metal wind-chimes started jangling under the eaves.

Yao/The wind also sets Miss Lin's feelings in motion. This late autumnal scene must be hard for a sensitive soul to bear.

M/If she had picked up a book, I wonder if it would have been that collection of melancholy lyrics, Among the Flowers (Hua-jian ji 花间集)?⁵⁷ It would certainly have been appropriate in this autumnal boudoir, with fresh incense burning in the brazier and wind-chimes jangling in the wind.

Snowgoose was the first to finish her soup, and came in to see if there was anything Dai-yu needed.

"It's turning cold," said Dai-yu. "Have those winter clothes had a proper airing yet – the ones I asked you to take out the other day?"

"Yes, Miss."

"Bring them here, will you? I feel like putting on something warm."

Snowgoose went out and returned with a bundle of fur-lined clothes wrapped in a piece of felt. She undid the wrapper and held the clothes out for Dai-yu to choose from. Dai-yu noticed among the clothes another smaller bundle

wrapped in silk. She reached out a hand to pick it up, and untied the wrapper. Inside she found a pair of silk handkerchiefs. She recognized them at once as the ones Bao-yu had secretly sent her during his convalescence! There were the verses she had written on them! Even the tear-stains could still be seen! And next to them in the little bundle were the perfume sachet she had embroidered for him (and half-demolished in a fit of pique), the torn fan-case, and the snapped remains of the silken cord she had made for his Magic Jade. Nightingale, in sorting out the clothes for airing, must have come across these mementos in one of the chests, and slipped them into this bundle for safety. Dai-yu seemed to have forgotten Snowgoose and the clothes entirely. She stood with the handkerchiefs in her hands and stared at them as though entranced. As she read the verses tears began to stream down her cheeks.

Yao/That all these poignant remembrances should be wrapped up together and discovered on this already desolate autumnal occasion — I cannot conceive how she could possibly find peace of mind. This kind of Debt of Tears she repays in secret.

Wang/Old grief and new are kindled together by the sight of these remembrances. Even someone less prone to weeping than Dai-yu would do so under such circumstances.

M/For the handkerchiefs, see chapter 34;⁵⁸ for the perfume sachet, see chapter 17.⁵⁹ I think by fan-case (shan-dai 扇袋), embroidered purse (he-bao 荷包) was probably meant.⁶⁰ Although Bao-yu had been wearing a fan-case on the earlier occasion, it had been taken from him by the pestering group of Jia Zheng's pages, and it was the embroidered purse that Dai-yu "attacked with her scissors". For the episode of Dai-yu cutting the silken cord, see chapter 29.⁶¹

As with so many scenes in The Stone, this one has its "shadow" scene, in chapter 89,⁶² when Bao-yu is brought the Peacock Cape on a cold day at school, and is reminded of Skybright who mended it. That episode too leads to the composition of a poem, Bao-yu's Ode to Skybright.

Nightingale came in, to find Snowgoose standing there dumbly, with the clothes still held out in front of her, while spread on the little table at Dai-yu's side were the sachet, fan-case and cord. Dai-yu was holding two faded

Yao/As we visualize these little fragments, events from the past are summoned up before our eyes.

handkerchiefs with some writing on them, and was *gazing at them* in tears.

Yao/Having already described Dai-yu taking the handkerchiefs, reading the verses and shedding the tears, the author now describes her again through the eyes of Nightingale, a bystander. Each stroke is alive with inspiration!

As the poet says:

Tokens of past estrangement
Catch the lover's eye;
Fresh tears fall
On tears of days gone by.

Nightingale knew only too well the tender memories attached to each one of those objects. She thought that sympathy would have little chance of success as a remedy, and decided instead to administer a cheerful rebuke.

M/In this respect, Nightingale's treatment of Dai-yu foreshadows Bao-chai's later treatment of Bao-yu (the "no nonsense" approach). But we are also supposed to see it as an early sign of Nightingale's growing objectivity towards Dai-yu in particular and emotional entanglements in general, an objectivity which culminates in her ultimate acceptance of the Buddhist faith.

"Come along now, Miss, what's the sense in looking at things like that? They belong to the past. You and Master Bao were children then. Goodness knows how many silly tiffs you had! All smiles one minute, crying your hearts out the next. Thank goodness you're both older and have learned to take life a bit more seriously. You wouldn't dream of spoiling pretty things like these now, would you?"

Yao/In the mind of the speaker, each word is meant as a consolation; in the ears of the listener, each word becomes a provocation.

She had meant well. But *her words* only reminded Dai-yu of the old days *with Bao-yu*, and released a fresh flood of tears. Nightingale tried again *to cheer her up*:

Yao/Why not repay as much as possible of the Debt of Tears now, and get it over with? Grief injures the health. Miss Lin will not be able to live long.

M/This comment of Yao's, and many others, should be read in the spirit in which they were written. Readers of The Stone came to feel that they knew the characters personally, and responded to their joys and sorrows as if they were friends.

"Come on now, Miss. Snowgoose is waiting. Please choose something to wear."

Dai-yu let the handkerchiefs drop. Nightingale

Yao/The word drop (liao 撂,) conveys her whole mood.

M/Note how effortlessly Yao slips from the personal style of his previous comment, to the more objectively literary style of this one.

swiftly retrieved them, wrapped them up again with the sachet and the other things, and put them away.

Finally Dai-yu put on one of her fur-lined jackets and walked listlessly out to the outer-room. She sat down, and looking round saw Bao-chai's poem and letter still lying on the table. She picked them up and reread them a couple of times.

"The feeling's the same," she said to herself with a sigh, "even if our circumstances are different. I should write something in reply. I'll write four stanzas and set them to an air for the Qin. Then tomorrow I'll make a copy and sent it to Chai."

She told Snowgoose to bring in her brush and inkstone, which were on the table outside, and moistening the ink, began to write. When she had completed four stanzas, she took a Qin handbook from her shelf and leafed through it. She decided to link together the two old melodies, "The Lonely Orchid Pavan" and "Saintly Virtue", to form a single suite. Having done the pointing, she wrote out a copy of the words there and then to send to Bao-chai, and asked Snowgoose to fetch the three-quarter size Qin she

had brought from home, which was stored in a trunk. She tuned the strings and did a few preliminary finger-exercises. She had a natural talent for music, and although she was out of practise, it was not long before all that she had learnt as a child came back to her. After playing for a while, seeing that it was already late in the night, she told Snowgoose to put away the Qin, and went to bed. And so we must leave her.

M/I have not been able to trace the tune Si-xian 思贤. My translation of this and the more famous Yi-lan 猗兰 tune is intended to suggest an analogy with such collections as the Fitzwilliam Virginal Book.

Part III

"Hearing the Qin"

Reference: RM 87/1130/4

Yao 87/6/8

(Once again, only slight correction in Draft.)

Introduction: Directly follows Part II.

One day, Bao-yu, after completing his toilet, set off as usual with Tealeaf to go to school. On their way they encountered Inky, another of his page-boys, who came bounding up to them with a broad grin on his face and announced:

Yao/Just the sort of excitement you'd expect from boys let off school for the day.

"Good news, Master Bao! The Preceptor's not at school today, and you've all been given the day off!"

"Are you being serious?" asked Bao-yu.

"If you don't believe me, take a look: isn't that Master Huan and Young Master Lan on their way back now?"

Bao-yu looked and sure enough there were his half-brother and young nephew coming towards him with their contingent of pages, chatting away and giggling, though he could not catch what it was they were saying. When they saw him, they halted and stood with their arms respectfully at their sides.

"Why have you come back from school so soon?" asked Bao-yu.

"The Preceptor is busy today," replied Huan, "and says we can have the day off. We're to attend as usual tomorrow."

Hearing this, Bao-yu turned about and, having reported the news to Grandmother Jia and his father, returned to Green Delights.

"Why are you back?" asked Aroma.

He told her what had happened, and after sitting with her for a minute or two made a move to go out again.

"Where are you off to in such a hurry?" she asked. "If you've been given the day off school, that doesn't mean you have to go charging about. You ought to make it a day of rest."

Bao-yu stopped in his tracks and hung his head.

"I know you're right. But when will I next have a chance to get out and have some fun? Be a sport ..."

He said this in such an appealing tone of voice that Aroma relented.

"All right," she said with a smile.

Meanwhile lunch had been brought in, and he had to stay and eat it. He bolted it down, rinsed his mouth and was off. Fast as a puff of smoke he sped to the Naiad's

Yao/I knew that was where he was planning to go! House. He found Nightingale in the courtyard hanging handkerchiefs out to dry.

M/A nice touch.

"Has Miss Lin had her lunch yet?" he asked.

"She had half a bowl of congee earlier on," replied Nightingale, "but wasn't feeling very hungry. She's sleeping at the moment. You'd better go somewhere else just now, Master Bao, and come back a bit later."

Yao/Her tears of yesterday must be wiped away by now.

M/False starts like this are a common technique in The Stone. Red Inkstone refers to this as the "zigzag" technique:

"the contents of the story are real events, but in the telling of them there must be a design, a certain amount of zigzag (qu-zhe 曲折, implying twists and turns, refraction) ..."⁶³

He left reluctantly, not knowing quite where to go. Suddenly it occurred to him that he had not seen Xi-chun for several days, and he began strolling in the direction of Smartweed Loggia. When he reached the courtyard and stood by one of the windows, it all seemed very quiet and deserted. She too, he concluded, was having her nap and

Yao/Another "world" (jing-jie 境界).

not to be disturbed. He was about to leave when he heard a faint sound coming from inside, too faint to identify. He stood still and listened again, in the hope of hearing it more clearly. There it was! A distinct little tap! He was still trying to think what it could be, when a voice said:

Yao/A vivid stroke! Such scenes as this the author must have conceived in a state of inner calm ...

M/Yao's language and way of thinking reveal his affinity with Buddhism (it is interesting to recall the biographical detail of his critical illness and subsequent enlightenment [see chapter 2, p.39]). In his use of jing-jie, or "world", he is a fore-runner of Wang Guo-wei. James Liu, who has made the term so familiar to modern readers, wrote in 1956:

"What then is this something of which emotion and scene are the internal and the external aspects? I propose to call it 'world', which is my translation of the Sanskrit word visaya, and in Buddhist terminology means 'sphere' or 'spiritual domain'. Wang Guo-wei was the first to apply the term systematically to the criticism of poetry, although jing-jie, or simply jing, has been casually used by other critics before him."⁶⁴

The overall "world" of The Stone can be represented schematically by the overall plan of Prospect Garden and the two Mansions, Rong-guo House and Ning-guo House. It is a self-contained microcosm. Within it, there are further "worlds". "The style of each house or bungalow with its courtyard and interior decoration is a clue to the character of the inhabitant."⁶⁵ Each of these units is a "world". Like the "space-cells" in the 5th and 6th century Buddhist frescoes at Dun-huang, or in the landscapes of Wang Wei, they enclose figures within a narrative structure, they enclose the "principal points of interest ... largely architectural, on the artist-scholar's estate".⁶⁶

Wu Shi-chang puts it very well:

"The work of Cao Zhan is truly like a huge Chinese garden in which individual stories of lesser dimensions are architectonically subordinated to those of greater dimensions, which in turn are integral parts of the whole structure. In other words, when one reads an episode in any chapter, one is ushered into a room from which its door will open to another, or to a veranda leading to another building, all of which form a 'garden' of their own, i.e. the chapter."⁶⁷

Wu's view, however, is that Gao E has introduced too many superstitious stories, which "look like grotesque buildings artificially scattered in one third of a well-designed garden, neither serving any useful purpose nor adding any pleasant sight for the visitor."⁶⁸ While his idea is a striking one, he has, I think, overstated his case. In the first place, there are serious "architectonic" problems in the First Eighty Chapters, some of which have been analyzed in recent articles by the late Dai Bu-fan.⁶⁹ The most obvious example, it seems to me, is the section concerning Liu San-jie, which has clearly been grafted on and can in no way be described as a "closely organized architectonic unit" of The Stone. The other flaw in Wu's argument is this: whereas a story has a climax and a dénouement, and a peripeteia if it is a tragedy, his Garden-analogy demands uniformity. This is where the analogy breaks down. The Garden

blue-print is static, the development of the plot is dynamic. Given the ominous signs towards the end of the original Eighty Chapters, it is appropriate for more and more "weird" and supernatural phenomena to occur. As the Jia family starts to collapse, so does their self-confidence, and with it their healthy cynicism about the intrusions of the "other" world into theirs. Even Xi-feng shows an interest in Buddhism. Sometimes there seems to be a genuine psychic element present (e.g. Adamantina's gift for the planchette, which reveals a clue to Bao-yu's pre-incarnation myth),⁷⁰ sometimes it is deliberately satirical, showing the household's vulnerability in a comic light (e.g. the servants' attitude towards the cheaper forms of fortune-telling).⁷¹ In other words, not only are these supernatural elements justified in being there because of the curve of the plot, but they should also be seen in a more ambivalent light. Some are to be taken seriously, others not. Some indicate a genuine operation of the supernatural, others illustrate the mentality of a late eighteenth-century aristocratic family fallen on hard times.

"Why have you made that move, and not countered there?"

It was a game of Go! But in his excitement Bao-yu had not been able to recognize the voice of the speaker. He heard Xi-chun reply:

"Why should I bother? If you take me there, I shall simply counter here, and if you take me again I shall take you again. I shall still be one move ahead, and in the end I shall be able to connect."

"And what if I take you here?"

Yao/What calm precision! The qualities of the writing must reflect corresponding qualities of the mind.

Aiyo!" exclaimed Xi-chun. "You had an inside counter-attack up your sleeve. I'm defenceless."

That other girl's voice was so familiar! But he still couldn't quite place it. It wasn't one of his cousins, he was sure of that. And yet Xi-chun was unlikely to be entertaining an outsider. Lifting the door-curtain very gently aside, he peeped in. The Go-partner was none other than Adamantina, the Dweller beyond the Threshold.

M/For Adamantina's nom-de-plume, see chapter 63.⁷² As Xing Xiu-yan explains to Bao-yu, Adamantina's reference is to two lines from her favourite poem by Fan Cheng-da 范成大 (1126-1193), entitled 重九日行營壽藏之地:⁷³

纵有千年铁门限
终须一个土馒头

Though you hide behind a threshold of indestructible iron,
The mound shaped like a wheat-cake will claim you for its own.

The mound is of course the grave, and the image is of someone cowering in imagined safety, thinking they've managed to shut out Death.

He dared not intrude any further. The girls were totally absorbed in their game, and had neither of them noticed that they were being spied upon. Bao-yu continued to stand there and watch. Adamantina leant low over the

Yao/Both sides are hushed!

board and said to Xi-chun:

"Do you want to lose that whole corner?"

M/I am not a Go-player myself, but was lucky enough to obtain the advice (through the good services of Professor Matsu-daira Chiaki 松平千秋 of Kyoto University) of a Japanese sinologist who is at the same time an experienced Go-player, Professor Kakeki 觉文生 of Ritsumeikan University. It is on his exhaustive notes that my translation is based.

"Of course not! It's perfectly safe. All those pieces of yours are 'dead', aren't they?"

Yao/At this point, Bao-yu must be quite mesmerized by the game in progress.

"Are you sure? Go ahead and try."

"All right. There's my move. Now let's see what you can do."

A smile crossed Adamantina's face. She placed her next piece to link up with one she already had on the edge of the board, and then pounced on one of Xi-chun's pieces and annihilated her entire corner. She laughed:

Yao/Adamantina's adamantine move!

"That's called 'Pulling Your Boots Off Upside Down'!"

Before Xi-chun had time to reply, their unobserved observer, unable to contain himself any longer, burst out laughing. The two girls were startled out of their wits.

M/This is reminiscent of the way in which Bao-yu bursts in on the girls fishing in chapter 81. Both intrusions lead to scenes full of ominous overtones.

"What do you mean by sneaking in here without saying a word?" exclaimed Xi-chun. "What an ill-mannered way to behave, honestly! How long have you been there?"

"I came in just as you started to play for that corner. I had to watch it out."

He bowed to Adamantina.

"Greetings, Reverend Sister!" he said with a smile. "Wherefore this rare excursion from the mystic portals of Zen? What karma brings thee to Maya's dusty realm?"

She blushed from ear to ear, said nothing, lowered her head and stared at the Go-board. Bao-yu could see that he

Yao/Not surprising that Adamantina can't answer, after such a brusque intrusion by the Dweller within the Threshold.⁷⁴ She is a person of sensitivity.

had embarrassed her, and tried to make up for it.

M/Quickly turns to flattery.

"Seriously," he said, with a charming smile, "how can common mortals compare with those who, like you, have renounced the world? In the first place, you have achieved inner peace. And with that peace comes a deep spirituality. And with that spirituality a clear insight ..."

M/Bao-yu seems to have remembered the advice given him by Xing Xiu-yan in chapter 63: "The way to please her is to refer to

yourself modestly as someone still trapped in the toils of the wicked world while she is floating freely somewhere above them."⁷⁵

As he was speaking, Adamantina *lifted her eyes a*

Yao/The fraction of a glance, the faint smile — the motive behind these subtleties is indeed of the subtlest.

M/N.b., "lifted her eyes a fraction and" is an addition in Draft.
fraction and glanced at him. She looked down again at once, and a deep flush spread slowly across her face.

Yao/The imp of desire at work!

Bao-yu realized that she was deliberately ignoring him,

Yao/An exquisite touch!

and sat down awkwardly beside the table. It was Xi-chun's turn to play. After a long silence, Adamantina said:

"Come on, it's your turn."

Having said this, she stood up, straightened out her dress and sat down again. Then, turning to Bao-yu, she asked, in a zany tone of voice:

Yao/An exquisite touch! This whole passage is written with such poignancy and telling penetration. Adamantina is in a state of confusion.

"Where have you come from?"

It came as a great relief to Bao-yu that she should speak to him at all, and he was grateful for the chance to remedy his earlier blunder. But then it suddenly struck him that her question might not be as straightforward as it sounded. Was this one of her Zen subtleties? He sat there tongue-tied and red in the face. Adamantina gave a

Wang/Bao-yu blushes involuntarily when he suspects a Zen subtlety; Adamantina knows she is blushing when she sees Bao-yu blush. The same reaction, but a different motive. Marvellous!

faint smile and turned to talk to Xi-chun. Xi-chun smiled too.

"Cousin Bao," she said, "what's so hard about that? Haven't you heard the saying 'I come from whence I come'? To judge by the colour of your face anyone would think you were among strangers. Don't be shy!"

Yao/The clear observation of a bystander.

M/Yao's comment is a reminder that Xi-chun is on the way to becoming a nun.

Her banter seemed to have a disturbing effect on Adamantina. She began to feel self-conscious. She experienced a strange stirring of emotion, and her face grew hot. She knew she must be blushing again, and became extremely flustered. Rising to her feet, she said:

Yao/How could anyone with such feelings prevent herself from blushing? Throughout Adamantina is portrayed as a person with a unique psychological make-up.

Her Zen Mind is in conflict with her Vulgar Mind.

"I've been here a long time. I think I should be making my way back to the Hermitage."

Xi-chun knew the peculiarity of Adamantina's temperament and did not press her to stay. She was showing her out, when Adamantina *gave a little laugh and* said:

M/The laugh is added in Draft, to heighten the waywardness of her pretence of being lost.

"It's so long since I've been able to see you, and the way home is so full of twists and turns. I'm afraid of losing my way."

Yao/She is already "lost". This pun conveys the truth about her state of mind.

Wang/How could she have reached Xi-chun's on her own, if she didn't know the way? She just wants to walk with Bao-yu. And it gives the author the chance to have them both listen to the Qin, and let Adamantina show off her knowledge. What wonderful skill the author has!

"Pray allow me to be your guide!" volunteered Bao-yu promptly.

Yao/Marvellous verbal ambiguity!

Adamantina seems to want to make of the Dweller Within the Threshold her Ferry across the Ford of Error.⁷⁶ Alas, Sister Adamantina, if you are already lost on setting out, I fear Master Bao-yu will only lead you further astray.

"I would be greatly honoured," she replied. "Please go ahead, Master Bao."

The two of them said goodbye to Xi-chun and walked out of Smartweed Loggia. Their winding path led them near the Naiad's House, and as they approached they heard faint strains of music in the air.

Wang/If Dai-yu had merely set her words to music and played the setting on her own in her room, without any Knower-of-the-Sound to hear it and appreciate it, all the interest would go out of the scene. This is why Adamantina hears the music, and by her discriminating ear senses the ominous vibration in it. In this way we are enabled to feel the desolate quality of the music and the mournful poignancy of the words.

"That's a Qin," said Adamantina. "Where could it be coming from, I wonder?"

"It must be Cousin Lin playing in her room," replied Bao-yu.

"Really? Is that another of her accomplishments? I've never heard her mention it."

M/Yao takes this to mean "Can she play too?", and thence deduces that Adamantina plays the Qin herself.

Bao-yu told her all about his Qin lesson with Dai-yu.

"Shall we go and watch?" he suggested.

"You mean listen, I suppose?" said Adamantina. "One listens to the Qin. One never watches."

Yao/You should feel ashamed of yourself [Bao-yu]!

"There you are!" said Bao-yu with a grin. "I said I was a common sort of mortal."

M/One can sense behind the banter that these two are attracted to each other. The tension of the scene is gradually built up. At first we see Adamantina in contrast to Dai-yu, whose emotional outpouring she views with Buddhist distaste. But she already shows tell-tale signs of precisely the same emotions herself.

They had now reached a rockery close to the Naiad's House. They sat down and listened in silence, touched by the poignancy of the melody. Then a *murmuring* voice began to *chant*:

M/"Chant" is an addition in Draft. "Murmuring" is an even later addition only found in the printed texts.

Autumn deepens, and with it
 the wind's bitter moan.
 My love is far away;
 I mourn alone.
 Gazing in vain
 For a glimpse of home,
 I stand at my balcony.
 Tears bedew my gown.

Yao/A picture of one far from home.

Wang/Notice the stylistic modulation: Bao-chai's poem was on paper, Dai-yu's is chanted and set for the Qin.

M/Compare Dai-yu's poem in chapter 45, "Autumn Window: A Night of Wind and Rain" 秋窗风雨夕."

After a brief pause, the words began again:

Hills and lakes melt
 into distant night.
 Through my casement shines
 the clear light
 Of the moon
 And the sleepless Milky Way.
 My robe trembles
 As Wind and dew alight.

Yao/A scene of sickness.

After a moment's silence, Adamantina said to Bao-yu:

"The first stanza rhymed on "moan", the second on "night". I wonder how the next will rhyme?"

The words began again from within:

Fate denies you freedom,
 holds you bound;
 Inflicting on me too
 a heavy wound.
 In closest harmony
 Our hearts resound;
 In contemplation of the Ancients
 Is solace to be found.

Yao/She pines for her soul-mate (Knower-of-the-Sound).

"That must be the end of the third stanza," said Adamantina. "How tragic it is!"

"I couldn't follow the words," said Bao-yu. "But just from the expression, I found it terribly sad."

There was another pause, and they heard Dai-yu tuning her Qin.

"That tonic B-flat of hers is sharp," commented Adamantina.

Yao/What an acute sense of pitch!

The chanting began again:

Alas! this particle of dust,
 the human soul,
 Is only playing out
 a predetermined role.
 With endless grief I watch
 The wheel of Karma turn,
 A moonlike purity
 My constant goal.

Yao/Lamenting her lot.

As she listened, Adamantina's mouth dropped open in astonishment and horror.

"Just listen to the way she suddenly uses a sharpened fourth there! Her intonation is enough to shatter bronze or stone! It's much too high!"

M/Zhou Chun (late 18th-c.) comments: "By her recognition of the sharpened fourth, Adamantina shows herself to be a Knower-of-the-Sound."⁷⁸

Yao/One can tell from the way she talks that Adamantina is something of a maestro herself.

"What do you mean, too high?" asked Bao-yu.

"It will never take the strain."

Yao/Spelling it out at last! Adamantina is a Knower, but although she can understand others, she cannot understand herself.

As they were talking, they heard a sudden twang and the tonic string snapped. Adamantina stood up at once and began to walk away.

M/This is the counterpart of Bao-yu's fishing exploit, and carries just as ominous overtones.

"What's the matter?" asked Bao-yu.

"You will find out in time. Please don't say anything about this to her."

Yao/This is the natural vibration of the music, not something Adamantina has dreamed up.

She walked off, leaving Bao-yu in a state of great confusion. Eventually he too made his way dejectedly home. And there our narrative leaves him.

Yao/From the Music Lesson in the Naiad's House to this point forms one "section".

M/Confused and dejected as he was, Bao-yu stored up the meaning of this episode, and of his "Qin lesson", in his heart. Later,

in chapter 93, when he went to a theatre-party given by the Earl of Lin-an, and saw a performance by his old friend Jiang Yu-han (蒋玉函 (Bijou 琪官)), he thought to himself that Jiang was an "artist of True Feeling", and not to be compared with the common run of actors. It reminded him of a passage from the chapter "On Music", in the Liber Rituum:

Feeling stirs within,
and is embodied in sound.
When that sound
is fashioned by art,
music is born.

情动于中，故形于声；声成文，谓之音。⁷⁹

"No wonder true lovers of music make so much of Knowing the Sound, entering into the essence of the music," Bao-yu thought to himself. "I must get to the heart of it. Poetry transmits feeling, but music strikes to the very core."⁸⁰

As Yao comments, this is an unusual thought.⁸¹ It is as if Bao-yu is seeking in music some consolation for the discord and impurity he sees around him, seeking to "submerge his head in the holy, cooling wellspring of sounds ..." and "withdraw quietly into the land of music, as into the land of belief, where all ... doubts and ... sufferings are lost in a resounding sea ..."⁸² Ultimately, in The Stone, he progresses from this encounter with music, through a limbo of "self-loss", to the realm of Zen silence.

FOOTNOTES TO CHAPTER 6

KNOWING THE SOUND

Part I

"The Music Lesson"

- ¹ Cf. Charles Commeaux, La Vie Quotidienne Sous les Mandchous (Paris, 1970), p.258.
- ² Chang, Chinese Literature: Popular Fiction and Drama, p.272.
- ³ See Lie-zi (no. 66 in Guo-xue ji-ben cong-shu), juan 5, p.71; Lü-shi chun-qiu 呂氏春秋 (no. 76 in same cong-shu), juan 14, p.193; and for a later version, see Yu Bo-ya zuo-qin xie zhi-yin 俞伯牙摔琴謝知音, the first story in the collection, Jing-shi tong-yan 警世通言 (Peking, 1956), pp.1-12. My translation is adapted from van Gulik, The Lore of the Chinese Lute (Tokyo, 1940), p.95.
- ⁴ Liu Xie 劉勰 (d. approx. 523), Wen-xin diao-long 文心雕龍 (no. 164 in Guo-xue ji-ben cong-shu), juan 48, p.64. Translated by Vincent Shih, The Literary Mind and the Carving of Dragons (New York, 1959), p.258.
- ⁵ William Acker, Some Pre-T'ang Texts on Painting (Leiden, 1954), p.10.
- ⁶ Plaks, in Chinese Narrative, p.346.
- ⁷ RM 28/336-337; Hawkes, vol. 2, p.62.
- ⁸ RM 120/1516-6.
- ⁹ Hawkes, vol. 1, p.133.
- ¹⁰ Hawkes, vol. 2, p.60.
- ¹¹ Chapter 5, part 3, "Symbolism of the finger technique",

pp.114-133, gives a very lucid and detailed explanation of the tablature system, and on p.129 is a reproduction of a page from the kind of book Dai-yu was reading.

- ¹² RM 94/1217/15.
- ¹³ RM 2/19/9 and Hawkes, vol. 1, p.77.
- ¹⁴ Goethe, tr. Hutter, The Sorrows of Young Werther (New York, 1962), p.51.
- ¹⁵ Op. cit., p.258.
- ¹⁶ Cf. Milena Doležalová-Velingerová and Lubomír Doležel, "An early Chinese confessional prose: Shen Fu's Six Chapters of a Floating Life", T'oung Pao, vol. LVIII (1972), pp.137-160.
- ¹⁷ Van Gulik, p.45.
- ¹⁸ RM 82/1059/7.
- ¹⁹ RM 3/36/15-16; Hawkes, vol. 1, p.103.
- ²⁰ RM 3/39/7; Hawkes, vol. 1, p.107.
- ²¹ RM 5/51/3-4; Hawkes, vol. 1, p.124.
- ²² Cf. Dai Bu-fan's articles, cited in Introduction, n.2.
- ²³ Duke Xiang, 18th year (Legge, p.479).
- ²⁴ Juan 24; translated by van Gulik, op. cit., pp.136-7.
- ²⁵ Book 18, chapter 9.
- ²⁶ 孔子家语 (no. 29 in Guo-xue ji-ben cong-shu), juan 8, section 35, "Bian-yue" 辯樂, p.204.
- ²⁷ For the history of the tune, see van Gulik, pp.95-6.
- ²⁸ The Classic Chinese Novel, pp.295-6.
- ²⁹ The explanations of the terms yin 吟, ruo 揉, chuo 綽, chuang (rou) 撞, zou (yin) 走, fei (rou) 飞, tui (chu) 推 occur on

pp.16 and 17 of the Feng-xuan xuan-pin 风宣玄品, which is reprinted on p.367 of the modern collection, Qin-qu ji-cheng 琴曲集成 (Peking, 1963).

³⁰ See van Gulik, pp.68-70, for a description of the kind of "circle of the elect" that Bao-yu may be thinking of.

³¹ See van Gulik, p.41.

³² Van Gulik, pp.76-79.

³³ See Li Xi-fan 李希凡 and Lan Ling 蓝翎, "Hong-lou meng de hou si-shi hui wei-shi-ma neng cun-zai xia-lai?" 红楼梦的后四十回为什么能存在下来, in Hong-lou meng ping-lun ji 红楼梦评论集 (Peking, 1973), pp.284-5.

³⁴ By Zheng De-hui 郑德辉. The complete play is included in Zang Jin-shu 臧晋叔 ed., Yuan qu xuan 元曲选 (Peking, 1958), vol. 2, pp.705-719. See esp. scene 2, pp.709-712.

³⁵ Xi-xiang ji, pp.91-4.

³⁶ For this tune, see van Gulik, pp.91-2, where the story of its composition is quoted from the Qin-zao 琴操, an early collection of Qin melodies possibly from the Han dynasty.

Part II

"A Strange Sympathy"

³⁷ RM 45/553ff., esp. 554/8: "咱也算同病相怜". See Hawkes, vol. 2, p.399: "We have enough in common to think of ourselves as fellow-sufferers."

³⁸ See Book of Songs (Karlgren no. 62), Wei-feng 卫风, Bo-xi 伯兮; Legge's translation, p.106.

³⁹ See Hawkes, vol. 1, Introduction, p.45.

⁴⁰ See RM 98/1263/1-6.

- ⁴¹ See RM 84/1096/3-8 and 85/1102/6-9.
- ⁴² RM 37/440-1, Hawkes, vol. 2, p.214.
- ⁴³ Cf. Hawkes, vol. 1, Introduction, p.45.
- ⁴⁴ Chang, Chinese Literature, p.366, n.3.
- ⁴⁵ RM 1/12/8-9, Hawkes, vol. 1, p.65.
- ⁴⁶ RM 38/464/3-5, Hawkes, vol. 2, p.252.
- ⁴⁷ P.34 of Wang Ji-si's annotated edition.
- ⁴⁸ See Hu Yun-yi 胡雲翼, Song-ci xuan 宋词选 (repr. Hong Kong, 1962), p.41.
- ⁴⁹ RM 31/377-379, Hawkes, vol. 2, pp.121-124.
- ⁵⁰ RM 63/812/13.
- ⁵¹ Chen Wan-jun 陈婉俊 ed., Tang-shi san-bai shou 唐诗三百首 (Hong Kong, 1961), juan 8, p.11, translated by Graham in his Poems of the Late T'ang (Harmondsworth, 1965), p.126.
- ⁵² Cited in Qiu Xie-you 邱燮友 ed., Xin-yi Tang-shi san-bai shou (Taipei, 1973), p.378.
- ⁵³ See Alfred Hoffmann, Die Lieder des Li Yü (Köln, 1950), p.22, where the source is given as Pi-shu man-chao 避暑漫抄 by Lu You 陆游 (1125-1209); and Xia Cheng-tao 夏承焘, Nan-Tang er-zhu nian-pu 南唐二主年谱 (included in Zhang Chong-yi 章崇义, Li Hou-zhu shi-ci nian-pu 李后主待词年谱 [Hong Kong, 1969]), p.82, where another Song dynasty source, the Mo-ji 默记 of Wang Zhi 王铚, is also cited.
- ⁵⁴ Ren-jian ci-hua, paragraph 18.
- ⁵⁵ See Wu Shi-chang, On the Red Chamber Dream, pp.232, 241, etc. In the Red Inkstone version of chapter 77 (see JB 77/874/12-13), Lady Wang refers to her as dead, but this is excised by Gao (see Draft 77/3a/6).

- ⁵⁶ See RM 7/90-1, Hawkes, vol. 1, pp.181-3.
- ⁵⁷ Compiled by Zhao Chong-zuo 赵崇祚 (10th-c.).
- ⁵⁸ RM 34/409-410, Hawkes, vol. 2, pp.166-168.
- ⁵⁹ RM 17/198/3-4, Hawkes, vol. 1, p.349.
- ⁶⁰ See RM 17/198/8-10, Hawkes, vol. 2, p.349.
- ⁶¹ RM 29/354/10-11, Hawkes, vol. 2, p.89.
- ⁶² RM 89/1150/2-6.
- ⁶³ Chen, rev. ed., p.9.
- ⁶⁴ Journal of Oriental Studies, Hong Kong, vol. III, 1956, p.280.
- ⁶⁵ Chang, Chinese Literature, p.402.
- ⁶⁶ Sherman Lee, Chinese Landscape Painting (rev. ed., New York, n.d.), pp.13-14, 18.
- ⁶⁷ On The Red Chamber Dream, p.308.
- ⁶⁸ Ibid., p.309.
- ⁶⁹ See Introduction, n.2.
- ⁷⁰ RM 95/1220-1.
- ⁷¹ RM 94/1217ff.
- ⁷² RM 63/812/1, Hawkes, vol. 3 (MS), 63/24.
- ⁷³ Shi-hu ju-shi shi-ji, 石湖居士诗集, juan 28.
- ⁷⁴ Bao-yu's nom-de-plume, chosen to echo hers — see chapter 63.
- ⁷⁵ RM 63/813/8, Hawkes, vol. 3, 63/24.
- ⁷⁶ RM 5/65/5.
- ⁷⁷ RM 45/555/3-6, Hawkes, vol. 2, p.400.

⁷⁸ Yi Su, HLM juan, p.75.

⁷⁹ Cf. van Gulik, p.24.

⁸⁰ RM 93/1196-7.

⁸¹ Yao 93/3/15.

⁸² Wackenroder, Wilhelm H. (1773-98), "The Marvels of the Musical Art", in Wackenroder, tr. Schubert, Confessions and Fantasies (University Park, 1971), p.179.

CHAPTER 7

RED DUST: ZEN MIND

Part I

The Hazards of Zen

Reference: RM 87/1133/10

Yao 87/10/1

(This chapter in Draft contains
only slight correction)

Introduction: This directly follows Chapter 6, Part III. Adamantina has just been listening (with Bao-yu) to Dai-yu playing the Qin.

Adamantina arrived back at Green Bower Hermitage to find the old lay-sisters waiting for her return. They closed the gate after her and she sat with them for a

Yao/A brief sketch of her evening ritual.

M/Just enough to conjure up the "world" of Green Bower Hermitage. while, intoning her Zen breviary. They had dinner, and after dinner the incense braziers were replenished. They all bowed before the shrine of the Bodhisattva and the women went off duty, leaving Adamantina alone. Her couch and back-rest were set out for her. Sitting cross-legged, she first regulated her breathing and closed her eyes. Then, cleansed of all wayward thoughts, her mind began to soar towards the realm of higher truth. She sat in meditation until well after midnight, when she was disturbed by a sudden clattering sound on the roof.

Afraid there might be burglars about, she rose from her couch and went into the front hall. Looking out, all she

Yao/A foreshadowing of the raid later in the novel.

could see were long clouds that stretched across the sky, and the moon shining through a watery haze. It was a mild night, and she stayed there for a while, leaning over the balustrade.

M/Ci-like atmosphere.

Suddenly two cats started wailing to each other on the roof above her head. The words Bao-yu had spoken to her

Yao/Worldly thoughts already set in motion.

What is commonly called "Caterwauling Spring-passion".

that afternoon came flashing into her mind. She felt an involuntary racing of the heart, her ears burned. Making a determined effort to compose herself, she went back into

Yao/She is already in the Realm of Mara the Tempter. Her consciousness of this "dusty" world has been set in motion, so how can she transcend sensual thoughts?

Wang/Adamantina blushes when she first sees Bao-yu. Then when she eyes him, she blushes again. This shows she has always felt a strong attraction towards him. She is already in the Realm of Mara. How could she be at peace that night?

her meditation room and sat down again on her couch. Her efforts were in vain. Something was overpowering her. She felt ten thousand horses stampeding through her head. The couch itself seemed to rise and float in mid-air, and her body seemed to leave the Hermitage. She was surrounded by handsome young noblemen, all asking for her hand in marriage. There were matchmakers hustling her towards a bridal carriage against her will. Then the scene changed again. Now she was being kidnapped. A gang of ruffians, armed with swords and clubs, was threatening her, mauling her. She started screaming for help.

Yao/Spiritual obstacles in her mind beget fear. Her scream is a prayer for spiritual light to dispel all the wantonness.

Ha-si-bao/Adamantina, the Dweller Beyond the Threshold, is in reality still caught in the Sea of Love, in the Nets of Passion. See how many times she blushes in Bao-yu's presence. What else is that but love? Hence her poem in the Main Register reads:

For all your would-be-spotlessness
And vaunted otherworldliness,
You that look down on common flesh and blood,
Yourself impure, shall end up in the mud.¹

By now the old nuns and lay-sisters were wide awake, and had come hurrying into the hall with candles to discover the cause of the disturbance. They found her lying on the ground, with her arms outstretched, frothing at the mouth. She was woken from this apparent coma, only to fix her eyes into a rigid stare and cry out, her cheeks burning a fierce crimson:

"The Bodhisattva is my Protector! Don't touch me, you ruffians!"

Yao/The Bodhisattva is not concerned with such things.

The women were too scared to do anything but call out:

"Wake up! Wake up! We're here now!"

"I want to go home!" cried Adamantina. "Who'll be my friend and take me home?"

"But this is your home!"

Yao/Wrong! Wrong!

While the others stayed talking to her, one of the nuns was sent to pray at the shrine of the Goddess of Mercy. She shook the bamboo-box of tallies kept by the altar, and on consulting the relevant passage in the divination-book she read that the Yin spirit of the south-west corner had been offended.

"Of course!" exclaimed one of the others, when she reported back. "The south-west corner of the Garden was originally uninhabited, so it would be sure to contain a

high concentration of Yin essence."

Some busied themselves making soup, others brought water. One of the nuns, who had come with Adamantina from the South and was for that reason closer and more devoted to her than the others, sat next to her on the couch and put her arms protectively round her. Adamantina turned her head:

"Who's that?"

"It's only me."

Adamantina looked at her curiously for a minute.

"Oh, it really is!" she cried, and flung her arms round the nun, sobbing hysterically. "Oh Mamma, save me, or I'm going to die!"

Yao/She has realized that as the result of the movement of her thoughts from "within stillness" [i.e. during meditation], the fire of desire is spreading uncontrollably throughout her body.

The nun called out to her in an attempt to bring her to her senses, and began to massage her gently. The old women brought in tea, and they sat up together till dawn when finally Adamantina dozed off. The nun sent for the doctor, and several doctors came and took her pulses. There were as many differing diagnoses as there were doctors. Excessive worry damaging the spleen; phlogistic intrusion into the haematic system; offence caused to an evil spirit; a combination of internal and external chill. None of these seemed conclusive. Finally there was a doctor whose first question after reading her pulses was:

"Did the young lady practise meditation?"

M/The lowering of subconscious barriers achieved at the deeper levels of meditation can release an overwhelming flood of buried emotion. It can be seen today, when so many people are taking up the practise of meditation in the West, without being fully prepared for it. I myself heard of such a case. A young lady who was quite advanced in meditation attended a weekend of intensive practise. She had an important and unresolved

emotional conflict going on within her, and the result was that at the end of the weekend she passed into a state of catatonic withdrawal and partial physical paralysis. None of the doctors she saw was able to diagnose or achieve any improvement. Luckily she was taken after a couple of days to a French lady who had spent several years in India studying the traditional Indian methods of healing, especially massage. This lady was able to recognize the symptoms and understand the cause.

This "fit" of Adamantina's is a striking example of the modernity of The Stone. As Arthur Waley remarked of The Tale of Genji,

"(it) is 'modern' ... owing to the accident that medieval Buddhism possessed certain psychological conceptions which happen to be current in Europe today. The idea that human personality is built up of different layers which may act in conflict, that an emotion may exist in the fullest intensity and yet be unperceived by the person in whom it is at work — such conceptions were commonplace ...".²

The women informed him that it was a regular thing with her.

"And did this illness develop quite suddenly last night?"

"Yes, it did."

"Indubitably a case of heat in the cardiac orb

M/Wu Shi-chang singles out the "psychological analysis of the prudish nun Miao-yu ..." for "special mention".³

affording entrance to a vagrant evil spirit."

Yao/Specifically identified.

Phlogistic activity at the acupuncture point Ming-men [no. 4 on the du-mo 督月辰 Meridian]. The evil spirit takes advantage of this state of affairs to enter.

"Will she be all right?"

"Luckily the meditation does not seem to have been too far advanced and the spirit was therefore not able to penetrate too deeply. She will most probably recover."

He wrote out a prescription for the Dephlogistication of the Cardiac Orb, after one dose of which Adamantina

began to show signs of improvement.

News of her attack soon spread, and it became a subject of gossip for the lads in town. "*All that chastity and religion was bound to be too much for a girl of her age. Especially such an attractive, lively thing ... Sooner or later she'll get soft on some lucky fellow and run away.*"

Yao/The lads' words should be heeded.

A few days later Adamantina was *slightly* better. But her concentration seemed to have gone and she often found herself drifting off into a dreamlike state.

Yao/Sexual thoughts, though only hinted at, are nonetheless present.

Here ends the "section" dealing with Adamantina's fit. It is followed by Xi-chun and the Sutra, leading into the scene about Jia Lan.

The news did not reach Xi-chun for a few days. She was sitting in her room when Landscape came hurrying in.

"Miss, have you heard what's happened to Sister Adamantina?"

"No — what is it?"

"I heard Miss Xing and Mrs. Zhu talking about it yesterday. Remember that day she was here playing Go? Apparently that very night she had a fit. She was talking about bandits trying to carry her away and all sorts of other strange things. She still hasn't quite recovered. Don't you think it's peculiar?"

Xi-chun thought silently to herself:

Yao/She already knows what was going on in Adamantina's mind.

"So, for all her fastidious purity, Addie's worldly karma is still not complete. If only I had been born into

Yao/Xi-chun was present at the encounter between Bao-yu and Adamantina, hence she knows that her "karma is not complete".

a different family! If only I were free to become a nun! I would never be tempted by evil spirits. I know I would be able to subdue every unholy thought and achieve total detachment from the world and all its enganglements."

Yao/Her entry into the religious life is already prophesied here.

With this thought she experienced a sudden sense of illumination, which she tried to express in the following gātha:

Since at first there was no space,
 Things can have no proper place.
 From Void all comes;
 To Void must all return.

Yao/Her concept is authentically Zen! It is another way of expressing Dai-yu's koan:

But, I perpend,
 To have no ground
 On which to stand
 Were yet more sound,
 And there's an end!⁴

She told a maid to light some incense, and meditated for a while.

Part II

Bumptious Buddha and the Single Flower

Reference: RM 91/1177/13

Yao 91/7/11

(This chapter is fair-copied in Draft.)

Introduction: It is late winter. Bao-chai has recently fallen ill under the pressure of family affairs (principally the endless saga of her elder brother Xue Pan's court case). Lady Wang consults with Jia Zheng about the timetable for Bao-yu's marriage to Bao-chai, and they agree that the exchange of presents should take place early in the new year, and the ceremony itself sometime after Grandmother Jia's birthday. The next day, Lady Wang visits Aunt Xue to tell her, and the two of them then go to Grandmother Jia's apartment for further confabulations. It is in the middle of this that Bao-yu arrives. He of course knows nothing of their plans, but still idly believes that he is to marry Dai-yu.

While they were talking, Bao-yu came into the room.

M/Yao marks the transition here from the discussion of Bao-chai to the Zen dialogue between Bao-yu and Dai-yu, and the Lessening Cold Party as its aftermath.

"Have you had your lunch yet?" asked his grandmother.

"I've been home for lunch," he replied, "and now I'm on my way back to school. I called in to see you Grannie, and I also heard that Aunt Xue was here and wanted to pay my respects."

Turning to Aunt Xue he continued:

"Is Cousin Chai quite better now?"

Aunt Xue smiled:

"Yes, she is."

Bao-yu noticed that his arrival had caused a sudden lull in the conversation. After sitting with them for a few minutes, he also noticed that Aunt Xue was not being as affectionate towards him as usual, and mused to himself:

"Even if she's not in a good mood, I don't see why they have to stop talking to me altogether ..."

M/The reader knows that it is because they have been talking about his marriage. This casts an ironic light on his own bewilderment, and the later discussion between him and Dai-yu.

He set off for school greatly perplexed by what had happened.

That evening on his return he paid his usual evening calls and made his way to the Naiad's House. Lifting the door-curtain, he went in and was received by Nightingale. Seeing that there was no-one in the inner room, he asked Nightingale where Dai-yu had gone, and was informed that she had gone to call on Grandmother Jia.

"Miss Lin heard that Mrs. Xue was there," said Nightingale, "and wanted to pay her respects. Haven't you been there this evening, Master Bao?"

"Yes, I've just come from there, but I didn't see Miss Lin."

"Wasn't she there?"

"No. Where could she have gone?"

"I'm not sure."

Bao-yu was about to set off again when he caught sight of the graceful figure of Dai-yu walking slowly towards the door with Snowgoose.

M/Another example of "zigzag" (qu-zhe 曲折). Instead of directly finding Dai-yu, he comes upon her indirectly, and we are

obliquely prepared for the even more indirect mode of communication used by the two lovers. This kind of detail can easily be mistaken for mere padding, but it is fundamental to the style of The Stone.

"You're back, coz!" he exclaimed, stepping aside to let her pass, and then following her inside. She walked into the inner room.

"Do come in and sit down," she said to Bao-yu. Nightingale fetched another jacket and helped her into it. She sat down and asked him:

"Did you see Mrs. Xue at Grandmother's?"

"Yes, I did," replied Bao-yu.

"Did she mention me at all?"

Yao/These words betray her anxiety and sense of isolation.

"No. And she didn't seem as friendly as usual towards me either. When I asked after Cousin Chai she just smiled and hardly said anything. I hope I haven't offended her by not going over to visit Chai this last couple of days."

Yao/Such dialogue must ring in the ears of any sensitive reader. They are both testing each other out the whole time.

Dai-yu gave a short laugh.

"Have you been to see her at all?"

"I didn't know she was ill at first," protested Bao-yu. "I only heard a day or two ago, and I still haven't been ..."

M/True enough. See earlier in chapter 91,⁵ where we are told that the family deliberately withheld the news from him. It is worth noting in passing the attention lavished on Bao-chai during her illness, and comparing it with the way in which Dai-yu (who was a great deal more ill) was neglected.

"Well that's certain to be the reason ..."

"The truth is that no-one – not Grandmother, Mother or Father – said anything about going, and how could I without their permission? I used to be able to drop round and see her ten times a day if I felt like it, but now that they've closed the little side-gate I have to go round by the front, and it's such a performance."

"But how's she supposed to know all that?"

"You know Chai: she's sure to make allowances for me."

M/This whole scene is an echo of the scene in chapter 22, where Bao-yu manages to offend both Xiang-yun and Dai-yu, takes comfort in Zhuang-zi and a Zen gātha, and is finally made fun of by both Dai-yu and Bao-chai, who exhibit a far superior knowledge of Zen than his.⁶

"You shouldn't take it for granted," retorted Dai-yu. "Perhaps she isn't so understanding. It's not as if her mother's been ill: it's Chai herself. Think of all the poetry contests and walks and parties you've shared with her in the past. Now she's separated from us, and you know the troubles her family are having, yet when she falls seriously ill you behave with complete indifference. She's bound to be offended."

M/Dai-yu is thinking of the letter and poem she received from Bao-chai, and her own response, which certainly contrasts with Bao-yu's attitude.

Bao-yu: "Surely you don't mean she doesn't like me any more?"

Dai-yu: "I have no idea. I can only surmise how she might be feeling, under the circumstances."

Bao-yu stared in silence. Dai-yu ignored him, told

Yao/Sinking once more under the spell of his evil "genius".

one of her maids to put some more incense on the brazier, took out a book and began reading it. After a minute or two Bao-yu frowned and stamped his foot fretfully.

"What's the point of my being alive? The world would be an altogether better place without this thing called 'me'."

"Can't you see?" said Dai-yu. "It's the illusion of this 'me' that creates the illusion of 'others', and a life lived under these twin illusions is bound to be beset with frustrations, fears, confusion, foolish dreams and a host of other obstacles and entanglements. I wasn't speaking in earnest earlier on. Mrs. Xue was just in low

M/Dai-yu is here using expressions from the Heart Sutra (Xin-jing 心经), which is a clever stroke on the part of the author, as we know that she and the other girls have been copying that very text for Grandmother Jia.

The relevant passage from the Xuan-zang 玄奘 (?600-664) Chinese translation of the Sutra reads:

菩堤薩埵，依般若波羅蜜多故心無罣碍，無罣碍故無有恐怖，遠離顛倒夢想，究竟涅槃，...⁸

Conze translates (from the Sanskrit Prajñāpāramitā-hṛdaya-sūtra):

... a Bodhisattva, through having relied on the perfection of wisdom, dwells without thought-coverings [Suzuki:obstacles]. In the absence of thought-coverings he has not been made to tremble, he has overcome what can upset and in the end he attains to Nirvana.⁹

spirits when you saw her. There was no need for you to bring Cousin Chai into it. Mrs. Xue came over because of Cousin Pan's court-case. She was worried, and it's hardly surprising she wasn't in the mood to entertain you. You

M/The irony is that Dai-yu says this in complete ignorance of the real cause of Aunt Xue's strange behaviour — her embarrassment in the presence of a future son-in-law who has himself been kept in the dark. Wang Xi-lian points this out.

just allowed your imagination to run away with you, and ended up getting caught in a web of your own making."

Yao/Only one subject to these various emotions and illusions

could speak like this. Look to the mote in your own eye, Miss Lin!

M/See chapter 116: "It is the love karma of this world that constitutes the obstacles on the path to enlightenment." 世上的情缘，都是那些魔障。¹⁰

Her words brought Bao-yu a sudden sense of enlightenment.

Yao/I fear his enlightenment can hardly be genuine yet.

"Of course!" he exclaimed with a laugh. "That's exactly it! You're so much more perceptive than I am! No

Yao/The truth is, I am afraid, that she is more deeply caught in a web than you are ...

M/C.T. Hsia remarks perceptively:

"Intellectually, of course, even Dai-yu is capable of Buddhist-Taoist understanding. In chapter 91, she engages Bao-yu in a Zen type of discourse at which she shows her superior grasp of the Buddhist doctrine of emptiness. But, typically, she approaches Zen as an intellectual exercise without responding to its mystical call to disengage herself from her all too human passions ...".¹¹

wonder you defeated me with that koan last year, when I was so wrought up. For all my pretensions, I need you to guide me to the truth. This bumptious Buddha bows to your Single Flower!"

M/I have sought to preserve the terse nature of the original. Bao-yu actually says that he may be a sixteen-foot golden idol (i.e. a Buddha, as this is said to be the height of a Buddha in his *nirmāna-kāya* [hua-shen 化身] or transformation body),¹² but he has been transformed (i.e. brought to enlightenment) through her single flower (i.e. superior understanding of the dharma).¹³ Bao-yu has unwittingly made a reference here to Dai-yu's own pre-incarnation form as the Crimson Pearl Flower 绛珠仙草. It can be seen on how many levels such scenes as this operate simultaneously.

"In that case," said Dai-yu, seeing her opportunity, "prepare yourself for another inquisition."

Bao-yu crossed his legs, brought the palms of his hands together, closed his eyes, pursed his lips and said:

"Pray begin."

Dai-yu: "Now, let the First of my Propositions be that Cousin Chai likes you. Proposition the Second: she likes you not. The Third: she liked you a few days ago, but does no more. The Fourth: she does today, but will not tomorrow. The Fifth: you like her, but she likes you not. The Sixth and last: she likes you, but you like her not. Consider these Six Propositions well."

For several minutes Bao-yu was completely silent. Then suddenly he burst out laughing and cried:

"If all the Seas of Paradise were mine, with my simple gourd I'd be content."

M/Bao-yu's "simple gourd" (yi-piao - 瓢) goes back to Analects VI, 9. It became the "typical badge of a mendicant symbolizing an irreducible minimum of possessions".¹⁴

In this context, where statements of belief are to be read as declarations of love, what Bao-yu is really saying is that he is content with his chosen one - i.e. Dai-yu.

The Seas of Paradise (lit. Weak Water, ruo-shui 弱水) occur in chapter 25,¹⁵ coupled with the Isles of Peng-lai. They are, as Giles puts it, the Oceanus of the Greeks, or as Mathews describes them, "a fluid between air and water, found in Fairyland"! The term occurs in the Shu-jing 书经, Book of History;¹⁶ it also occurs in the Historical Records,¹⁷ the Han History, and the Later Han History. In each case a different real location is attributed to these fabulous waters.

Dai-yu: "What if your gourd is carried away by the stream?"

Bao-yu: "Never! Wherever the stream flows the gourd will always hold its own course."

Dai-yu: "What if the flow comes to an end and your Pearl sinks?"

Yao/As it will one day.

M/Another unwitting reference to Dai-yu's pre-incarnation form as the Crimson Pearl Flower.

Bao-yu: "Like a catkin held fast in a puddle,
This Zen Mind:
Not a partridge, gaily cavorting
In the Spring Wind."

Yao/Fine words, signifying nothing, I'm afraid!

M/ 禅心已作沾泥絮
莫向春风舞鹧鸪

Bao-yu is misquoting two lines from a quatrain improvised (kou-zhan jue-ju 口占绝句) for a singing-girl by Su Dong-po's monk-friend Can-liao 参寥 (Dao-qian 道潜). The original poem went like this:

寄语东山窈窕娘
好将幽梦恼君王
禅心已作沾泥絮
不逐东风上下狂

18

The same poem reappears in slightly different form near the end of the story "Fo-yin shi si-tiao Qin-niang" 佛印师四调琴娘, no. 12 in the collection Xing-shi heng-yan 醒世恒言. There it is attributed to another monk-friend of Su's, Fo-yin, who composes it when his "virtue is tested" by a singing-girl.¹⁹ Bao-yu's last line, though not the original, has appropriately Zen overtones.²⁰

Dai-yu: "The first rule of Zen is not to tell lies."

Yao/Maybe it's the truth. Who knows?

Bao-yu: "But it's the truth, so help me Buddha, the Dharma and the Holy Brotherhood."

Yao/How specifically this points the way out!

M/It is interesting to compare Li Zhi's "Outline of the Heart Sutra" (Xin-jing ti-gang 心经提纲), published in 1590, two years after Li himself had become a "monk". Li's argument is that the passions are no obstacle to Buddhahood, since they are in themselves empty.²¹ If Bao-yu had had his wits about him, this is indeed how he might have replied to Dai-yu!

Dai-yu lowered her head in silence. She heard a 'caw-

caw' outside the window, and a crow flew up into the sky, wheeling towards the south-east.

Yao/This transition is wonderful for its unexpectedness. The dialogue is just like the Dragon King's daughter preaching in the Lotus Sutra,²² it probes so deeply. The words are said with such force and determination that not one jot of their inner feeling remains hidden.

Bao-yu: "What sort of an omen is that?"

M/Bao-yu in the role of "the innocent".

Dai-yu: "Our fates cannot be learned from the cries of birds."

Before Bao-yu could think of a reply, Ripple came into the room and said:

"Master Bao, please hurry! The Master sent someone to the Garden to ask if you were home from school yet. Aroma said you were, so you'd better be quick."

Bao-yu jumped to his feet and hurried out in alarm. Dai-yu did not try to detain him. For the outcome, please read the next chapter.

Wang/Dai-yu's questions are like peeling a cocoon layer by layer. Bai-yu's replies show considerable insight. But with Dai-yu's words "your Pearl sinks", and with Bao-yu's "so help me Buddha", their ultimate destinies are revealed. This is why the crow caws and flies off towards the south-east.

M/Zhou Chun comments: "The Zen scene between Bao-yu and Dai-yu is worthy of The Compendium of the Five Lamps (Wu-deng hui-yuan 五灯会灯)."²³

This is one of the most effective scenes in the "continuation". It comes between the lengthy episode built around music, (see ch. 6, Knowing the Sound), and before the final breakdown of Dai-yu's health and Bao-yu's wedding with Bao-chai. The mode of communication, using Zen as a metaphor for love, is their last effort to reach across the gulf between them, a gulf partly created by family and society pressures, but partly by their own personalities. After this, they resort to idiocy and insane babbling.

Note the use of that old device, the "arrival of a maid", to bring the scene to a close; and the archaic formula "For the

outcome, please ...". As it turns out, Ripple's story about the Master is a hoax. I add the first few lines of chapter 92 as a footnote to the previous scene.

"What does Father want me for?" asked Bao-yu in some alarm, as they left the Naiad's House. Ripple smiled.

"He doesn't. Aroma told me to fetch you, and I was afraid you wouldn't come, so I made it up."

Bao-yu was greatly relieved.

"I would have come. There's really no need to scare me like that."

He arrived back at Green Delights, to be interrogated by Aroma:

"Where have you been all this time?"

"At Miss Lin's. I got delayed. We were chatting about Aunt Xue and Cousin Chai's illness."

"What were you saying?" asked Aroma inquisitively.

M/The only justification for "inquisitively" is the presence in the Chinese of the word you 又, implying she might have left it at that, but actually went on to ask ... There is such a loss of nuance in the process of taking speech out of the Chinese, that the discreet addition of little adverbs of this sort is necessary — like adding seasoning to a food that has been drained of all its flavour by some cooking process. The danger is always that one may add salt and vinegar (good for chips), where soy sauce was intended! One just has to be on one's guard against this.

Bao-yu described his Zen dialogue with Dai-yu.

"You two are so silly!" was Aroma's comment. "Why can't you have a normal conversation about ordinary things, or discuss something nice like poetry? What do you have to go talking about Zen for? You're not a monk!"

Yao/How can she be so sure?

"You don't understand," replied Bao-yu. "We have our

Zen secrets. No-one else could join in our conversations."

"I dare say," returned Aroma, with a scornful sniff. "I'm sure that if you two went on Zennifying till you were both blue in the face, we should still be standing here quite as much in the dark as ever."

"When I was younger," said Bao-yu, ignoring her jibes, "and Dai-yu was rather more childish in her ways, somehow I always managed to upset her by saying the wrong things. Nowadays I think more about what I say, and she takes offence less easily. But all the same I have noticed that

Yao/Her tears are all spent.

when we meet, which is not very often, as she seldom visits me and I have to spend so much time studying, we almost seem to have grown apart in some way."

"I should hope so too," said Aroma. "Now that the two of you are older, of course you must learn to be more discreet."

Bao-yu nodded his head irritably.

"I know. Let's not talk about that any more now ..."

FOOTNOTES TO CHAPTER 7

RED DUST: ZEN MIND

Part I

The Hazards of Zen

- ¹ RM 5/57/12; Hawkes, vol. 1, p.134.
- ² From the Introduction to The Sacred Tree (London, 1926), quoted in Ivan Morris, ed., Madly Singing in the Mountains (London, 1970), p.328.
- ³ On the Red Chamber Dream, p.311.
- ⁴ RM 22/256/1-2; Hawkes, vol. 1, p.442.
- ⁵ RM 91/1176/15.
- ⁶ RM 22/252-256; Hawkes, vol. 1, pp.436-443.
- ⁷ See RM 88/1137/4-7 and 89/1153/11.
- ⁸ Taishō shinshū daizōkyō 大正新修大藏經 (Tokyo, 1924-34), juan 8, p.848c.
- ⁹ Edward Conze, Buddhist Wisdom Books (London, 1958), pp.93-98, which also contains an illuminating commentary; Daisetz Suzuki, Manual of Zen Buddhism (New York, 1960), pp.26-30.
- ¹⁰ RM 116/1462/3-4.
- ¹¹ The Classic Chinese Novel, pp.292-3.
- ¹² See Soothill and Hodous, Dictionary of Chinese Buddhist Terms, p.142.
- ¹³ For the legend of the Buddha holding up the golden lotus flower

(which only his senior disciple Mahākāśyapa understood) and thereby transmitting the true dharma and establishing the Zen tradition, see Miura and Sasaki, Zen Dust (New York, 1966), pp.151-2, where the conclusion is reached that "the actual source of this lovely legend, so profound in its meaning, still eludes us".

¹⁴ Acker, Some Pre-T'ang Texts, p.212. Cf. the "Biography of the Taoist of the Single Gourd" by Yuan Zhong-dao 袁中道, in Jonathan Chaves tr., Pilgrim of the Clouds (New York and Tokyo, 1978), pp.132-4.

¹⁵ RM 25/298.

¹⁶ Legge III, i, Pt. i, 72; Pt. ii, 5.

¹⁷ Shi-ji, 1739 ed., juan 2, 10b and 13b.

¹⁸ See Li E 厉鶚 (1692-1752) ed., Song-shi ji-shi 宋诗纪事 (preface 1746), juan 91, 34a-b.

¹⁹ Feng Meng-long ed., Xing-shi heng-yan (Peking, 1956), p.238.

²⁰ See Qu Ru-ji 瞿汝稷 (1548-1610) ed., Zhi-yue lu 指月录 (first publ. 1602, repr. 4 vols., Taipei, 1968), juan 31, 10a. And cf. Zen Dust, pp.110-11:

江国春风吹不起
鸕鷀啼在深花里

Over the river country
Spring winds are not stirring,
From within the deep flowers
The partridges cry.

²¹ See Li Zhi, Fen-shu 焚书 (Peking, 1975), pp.100-1. Discussed by de Bary, Self and Society in Ming Thought, p.218.

²² See Leon Hurvitz, trans., Scripture of the lotus blossom of the fine dharma (New York, 1976), pp.195-201.

²³ Yi Su, HLM juan, p.75. For this Zen compilation, made from the five earlier "records of the transmission of the lamp", in 1253, see Zen Dust, p.429.

CHAPTER 8

SABLE AND DOG'S FUR

8.1 In addition to the excerpts translated in the five previous chapters, there are a dozen isolated scenes and eight more extended episodes or themes that I wish to mention briefly in this concluding chapter. I shall then state what I consider to be the flaws of the "continuation", and end by presenting what I consider to be a balanced evaluation, one that takes into account both failures and successes.

SOME ISOLATED SCENES

The Imperial Concubine's Indisposition
(chapter 83)¹

8.2 In this scene the description of palace etiquette is memorable for its punctilious attention to detail, and the family visit at the Imperial bedside is most touching, a sad echo of the Visitation in chapter 17. Wu Shi-chang thinks this may have been part of Cao Xue-qin's original.²

Jia Zheng's Contretemps with Grandmother Jia
(chapter 84)³

8.3 Jia Zheng's laboured attempt to humour the old lady⁴ (an editorial addition in Draft) shows him in a revealing and amusing light (cf. the earlier scene between Jia Zheng and Lady Wang in chapter 81⁵).

Jia Zheng and the Page-Boy
(chapter 84)⁶

8.4 This tiny scene captures vividly the fear and trembling induced by the mere sight of the Master in his Study. It has been noticeably retouched in Draft, and after Draft.

Bao-yu and the Prince of Beijing
(chapter 85)⁷

8.5 Effectively revised and expanded in Draft, this scene, like 8.8 below, shows Bao-yu in the congenial company of an aristocratic friend and kindred spirit.

Bao-yu's Ode to Skybright
(chapter 89)⁸

8.6 A simple and moving expression of Bao-yu's grief. This scene is praised by Yu Ping-bo.⁹

Feng Zi-ying's Curios and the Vicissitudes
of Public Life
(chapter 92)¹⁰

8.7 Fascinating in themselves, the expensive objets d'art that Feng brings cast a depressing light on the Jia family's reduced circumstances, and prompt Jia Zheng's gloomy forebodings and philosophical ruminations. It is delightfully apt that Jia She should suggest another round of drinks as the conversation gets a little too close to the bone!¹¹

Bijou, the Artist of True Feeling
(chapter 93)¹²

8.8 A short, poignant scene, showing Bai-yu once more in a congenial milieu, among actors and aristocrats (at the party given by the Earl of Lin-an). Again Jia She provides a foil; he soon becomes bored and

is only prevailed upon to stay a little longer at the party by Bao-yu, who is quite enraptured with Bijou's performance.

Revelations at the Priory
(chapters 93 & 94)¹³

8.9 A colourful scene, well integrated into the plot. It shows Jia Zheng, Lady Wang and Xi-feng in contrasting lights. It also picks up the thread of "mischief at the Priory" from chapter 15.

Bao-yu's Vision on Learning that Dai-yu is Dead
(chapter 98)¹⁴

8.10 As powerful in its own way as Dai-yu's dream in chapter 82; Bao-yu's confrontation with death.

Jia Yu-cun at the Broken-Down Temple
(chapters 103 & 104)¹⁵

8.11 Effective both as a piece of "picturesque narrative" in its own right, and as an echo of the scene "planted" in chapter 2.¹⁶

The Confiscation
(chapters 105-7)

8.12 As Wu Shi-chang comments, this is "described with lightning surprise and shock". Wu concludes that "at least part of it has come from the pen of one who had actually witnessed such a scene".¹⁷

Jia Zheng and Bao-yu in the Snow
(chapter 120)¹⁸

8.13 I find this scene memorable for the imagery alone. Fang Yu-run 方玉润, although finding "the content too farfetched" (shi shu huang-tan 事属荒唐), and "incompatible stylistically with the

rest of the novel" (yu quan-shu bi-mo bu-cheng 与全书笔墨不称), concedes that "the writing itself has a light, fantastic quality" (wen-bi ... piao-miao 文笔 ... 飘渺).¹⁹

EPISODES AND THEMES

The Marriage Confabulation and Climax (chapters 84-98)

8.14 As Li Xi-fan and Lan Ling point out, this is the main strand of the plot from chapter 84 onwards. "It is the successful depiction of various episodes in the love/marriage tragedy that creates the strong artistic and philosophical link between the First Eighty and the Last Forty Chapters."²⁰ The plot is indeed handled with great care, from chapter 84 to the climactic chapters 96-8. This is best illustrated by a synopsis, which I have provided in Synoptic Table A.

8.15 The climactic chapters themselves have had a mixed reception from critics. Yu Ping-bo finds them "utterly sickening"²¹ (yi wei rou-ma 一味肉麻). Wu Shi-chang, on the other hand, thinks that they may contain "part of Cao Xue-qin's draft", and considers the style "the best in the Last Forty Chapters. Such piquant description", he continues, "is unparalleled in the rest of the supplement."²² Li Xi-fan and Lan Ling praise them in the highest terms:

"In the course of a mere three chapters, the author has highlighted the intense tragic conflict, and depicted a broad canvas of characters in both 'camps'. The callousness of Grandmother Jia; the cunning of Xi-feng; the hypocrisy of Aroma; and the repulsive features of the mob of fawning lackeys who surround them, are all sharply exposed. Worthy of special mention is the stark juxtaposition in time and space of the wedding and Dai-yu's death. This has a profound artistic and emotional impact, and brings into bold relief one aspect of the anti-feudal theme of The Stone. At the same time, the tragic personality of Dai-yu receives its fullest expression in this last, heightened phase of the tragic conflict ... All in all, the consistent conclusion of the tragic love story of Bao-yu and Dai-yu, and the full development of Dai-yu's tragic personality are a creative artistic contribution of the Last Forty Chapters, and it is because of this that they have become so firmly linked in the reader's mind with the First Eighty Chapters."²³

The Xue Ménage

8.16 Xia Jin-gui's alarms and excursions in the Xue household and her maltreatment of Caltrop;²⁴ the concerted attempts of Jin-gui and Moonbeam to seduce the innocent Xue Ke;²⁵ and the ultimate death of Jin-gui when her plan to poison Caltrop backfires,²⁶ are, as Wu Shi-chang says, "generally recognized to be well written", and "could have been developed into an independent detective story".²⁷ Yu Ping-bo also lists the middle section of this sub-plot as one of the better parts of the "continuation".²⁸ The author has, I feel, described these tantrums and scenes of flirtation, conspiracy and murder with great relish, not unaided, perhaps, by a certain familiarity with Golden Lotus.

Dai-yu and the Moon Goddess

8.17 This is more than an isolated scene, but less than a fully developed theme; it is what I would call an "embryonic motif". In chapter 85, when Dai-yu arrives for the theatrical entertainment being held to celebrate Jia Zheng's promotion and her own birthday, she is

"ushered in by Xi-feng and a convoy of maids. She had chosen one or two of her newer things to wear, and as she came into the ladies' enclosure she looked exactly like the Moon Goddess descending to Earth. She greeted Grandmother Jia with a shy smile ..."²⁹

(note that this is all added in Draft).

8.18 On the next page, there is a long addition in Draft, describing the third play chosen for the entertainment:

"A chorus of Golden pages and Jade Maidens came onto the stage, fairy streamers fluttering and flags aloft, revealing in their midst a gorgeously attired lady, her head draped in black, her costume shimmering with the celestial hues of the Rainbow Skirt and Feathered Jacket. She (or rather he, for the part was played by a female impersonator), sang a short aria and then left the stage.

None of the family could identify the piece at all, but they overheard one of the guests saying:

'That was "The Transfiguration", from one of their latest productions, The Palace of Pearls. It tells the story of

Wang (echoed by Yao)/This scene foreshadows Dai-yu's premature death.

the Moon Goddess, Chang E, who comes down to Earth from her palace in the Moon, and is about to give her hand in marriage to her mortal lover when the Goddess of Mercy opens her eyes to the truth, and she dies before the marriage can take place. In that scene, she is being wafted up to the moon. Didn't you catch the words of her aria?

Tis Love that rules the minds of men,
And of this Truth Eternal
Obscures all trace:
That even harvest moons must wane
And purest beauty vernal
Fade from grace.
Alas, 'twas Mortal Love
That veiled my sight,
And all but stole me
From my Orb of Light!"³⁰

Yao/From my Orb of the Crimson Pearl Flower ...

8.19 Four chapters later, the motif is picked up again, when Bao-yu is visiting Dai-yu:

"His attention had been caught by a painting hanging on the centre wall of the room. It was a vertical scroll showing Chang E, the Moon Goddess, with one of her attendants, and another fairy, also with an attendant who was carrying what seemed to be a long bag containing clothes. Apart from the clouds that surrounded the figures, there were no background details of any kind. The linear style of the picture was reminiscent of the Song master Li Long-mian. It bore the title 'The Contest in the Cold', written in the antique ba-fen style.

'Have you hung this picture of the Contest in the Cold here recently, coz?' asked Bao-yu.

'Yes. I remembered it yesterday while they were tidying the room, and so I brought it out and told them to hang it up.'

'What's the allusion in the title?'

Dai-yu laughed.

'Surely you know! It's such a well-known poem ...'

'I can't quite recall it at present,' confessed Bao-yu, smiling rather sheepishly. 'Please tell me.'

'Don't you remember Li Shang-yin's lines:

Braving the cold,
Fairy Frost and Lady Moon
Parade their rival charms ...?'

'Of course!' exclaimed Bao-yu. 'How exquisite! And what an unusual subject ...'³¹

8.20 As a coda, the motif appears briefly after Dai-yu's death, in chapter 100, when Tan-chun visits Bao-yu:

"Tell me, Tan," he said, when she came in, 'I've heard that you were with Cousin Lin when she died, and that there was a distant sound of music. Do you think there was some mystery behind it all?'

Tan-chun smiled.

'That's just another of your fancies. It was a strange night, though; and the music didn't sound quite like music of this world. Who knows, perhaps it wasn't after all.'

Bao-yu took this as confirmation of his own belief. He also recalled his own dream of a few months before, and his encounter with the strange man who had told him that Dai-yu was "no ordinary mortal and no ordinary shade", but a visitor from some immortal realm. The image came into his mind of the Moon Goddess in the play he had seen the previous year. She and Dai-yu shared the same exquisite ethereal beauty, the same otherworldly charm ..."³²

8.21 Thackeray did something very similar in chapter 13 of Vanity Fair, when, in the course of revising his manuscript, he introduced the motif of Iphigenia into the ornamentation of the "great French clock" in Mr. Osborne's drawing-room. "Figuratively it aptly foreshadows Amelia's fate while at the same time it triggers off a suggestive opposition between her as the passive Iphigenia victim and Becky as the active Clytemnestra ...".³³

Bao-chai and Dai-yu: Psychological Acupuncture

8.22 One set of partisans, the admirers of Bao-chai (e.g. Yu Ping-bo), regard the Last Forty Chapters as a betrayal, because in them she is portrayed negatively, as a "typical Chinese wife";³⁴ whereas the

other set of partisans, who disapprove of Bao-chai in the first place (e.g. Ha-si-bao, Li Xi-fan and Lan Ling), applaud the way in which her despicable characteristics are delineated, and contrasted with the lovable, heroic Dai-yu.³⁵

8.23 It seems to me that both camps have been to some extent blinkered by their determination to attribute either total praise or total blame to a particular personality. As Lin Yu-tang has so cogently argued,³⁶ it is one of Cao Xue-qin's strongest points as a novelist that he can see the good side of the "baddies", and the bad side of the "goodies". This gives his characters a life of their own such as we rarely find in any work of art. And I agree with Lin in finding that this holds true, for the most part, of the Last Forty Chapters as well.

8.24 The starting point for an understanding of Bao-chai's relationship with Bao-yu after their marriage is, it seems to me, a passage in chapter 98 (note how much of it is added in Draft):

*"Bao-chai had known of Dai-yu's death for several days. While Grandmother Jia had forbidden the maids to tell him for fear of further complicating his illness, she felt she knew better. Aware that it was Dai-yu who lay at the root of his illness and that the loss of his jade was only a secondary factor, she took the opportunity of breaking the news of her death to him in this abrupt manner, hoping that by severing his attachment once and for all she would enable his sanity and health to be restored ... (She) ignored the opinions and criticisms of those around her and continued to keep a close watch on Bao-yu's progress, probing him judiciously, like an acupuncturist with a needle."*³⁷

8.25 From this point on, she is consistently portrayed as having a "no nonsense" approach towards Bao-yu and his moods. I have provided, in Synoptic Table B, a synopsis of this theme. My own judgement is that this portrayal of Bao-chai, though at first sight it may seem a little harsh, is both sympathetic and realistic. She is not a party to the marriage plot, except through acquiescence, and in the face of the fait accompli she tries to make the best of a bad job. She has always been a resourceful and sensible girl, and her response in

trying to look on the positive side of things is true to character. To condemn either her or the author seems to me to ignore the complexity of the situation, the sheer force of family authority (which in the last analysis neither she nor Dai-yu can challenge) and the subtlety of her own response, in favour of a simplistic attribution of praise or blame, and a stereotyped view of character.

Nightingale

8.26 Another theme treated with insight and consistency is Nightingale's gradual progress towards a detached, compassionate and finally religious view of life. This is itself a development of clues already "planted" in the First Eighty Chapters.³⁸ The scene between her and Bao-yu in chapter 113 is singled out for praise by Yu Ping-bo,³⁹ and by Wu Shi-chang who finds "her treatment of the languishing Bao-yu truly touching".⁴⁰ In Synoptic Table C will be found a synopsis of this theme. Wang Guo-wei, in his Hong-lou meng ping-lun, describes Nightingale and Xi-chun as characters who become liberated (jie-tuo 解脱) through their observation of the suffering of others; they follow the truly religious path, as opposed to the more self-centred, artistic path to liberation followed by Bao-yu.⁴¹

Echoes

8.27 Gu Jie-gang, in a letter to Yu Ping-bo dated 17th of the 5th, 1921, wrote:

"I feel that Gao E, before writing his supplement to The Stone, studied the First Eighty Chapters with a great deal of energy and care, in his desire to match his own text to Xue-qin's original intent. The result is that every event in the Last Forty Chapters has its corresponding clue in the First Eighty ...

I feel that what he set out to do was not to produce ideas and irrelevant stories of his own, but genuinely to patch up and complete as best he could Xue-qin's work!"⁴²

8.28 Yu-rui, on the other hand, wrote:

"The Last Forty Chapters are a perfunctory expansion on material from the First Eighty. Although at a casual glance they

may almost seem to have come from the same hand, a closer scrutiny will reveal an inferior mind at work, and bathos at every turn."⁴³

8.29 On one thing both are agreed, that such echoes and imitations abound in the Last Forty Chapters. It is a matter of judgement whether we admire them as instances of care and of an attempt to create an internally consistent whole; or dismiss them as plagiaristic and perfunctory. Yu Ping-bo devotes a whole chapter of Hong-lou men bian to demonstrating the "basis" of several of "Gao's stories".⁴⁴ In some cases he approves of the interpretation "Gao" has put on passages in the First Eighty, in other cases he considers the interpretations (and therefore the stories based on them) untrue to Cao Xue-qin's original conception. In this more subtle matter of echoes and imitations, I feel we have to distinguish in a similar manner, between those that are successful in conception and execution, and those that are not. In Synoptic Table D I have listed eleven of the former, and five of the latter. My list only represents a fraction of the total number.

The Supernatural

8.30 The large number of supernatural or superstitious stories in the Last Forty Chapters has been pointed out by both Yu Ping-bo and Wu Shi-chang.⁴⁵ I have counted sixteen instances (see Synoptic Table E). Wu's judgement is that these stories are

"absolutely too superstitious to be convincing. They are hardly relevant to the central theme of the novel or to other stories. Even if they are well written, so many of them must be boring to any reader; and the great space they occupy in the Last Forty Chapters does little justice to the novel or to its reader. They look like grotesque buildings artificially scattered in one-third of a well-designed garden, neither serving any useful purpose nor adding any pleasant sight for the visitor".

Yu Ping-bo finds some of them so disgusting that they make him want to vomit, and in general dismisses them as inferior and laughable.

8.31 Both judgements, from two of the most eminent Redologists of the

generation immediately following Hu Shi, understandably reflect the profound influence of the May 4th movement and the fervent rejection of all things traditional, feudal and superstitious that accompanied it. Arthur Waley, however, for whom the traditional culture of China was a thing to be prized in toto, wrote of the poet and dramatist Jiang Shi-quan 蒋士铨 (1725-1785), contemporary of both Cao and Gao:

"There is, at any rate in the nine accessible plays, always a strong element of the supernatural — of earthly characters who are really banished Immortals, of heavenly warnings, prophetic dreams, of Taoist magic and in general of a spiritual world at every turn impinging upon the world of common reality. Nor were these elements, I think, introduced merely as dramatic conventions. This half-hidden but ever-present world, a compound of Buddhist and Taoist belief and of native folklore, and all its happenings were as real to almost everyone in eighteenth-century China as the events of everyday life ... His dramas showed life in all its facets, natural and supernatural, as he really believed it to be."⁴⁶

8.32 As the Russian critic Tzvetan Todorov has pointed out, the supernatural can be depicted in such a way that in the end the reader is left uncertain or hesitating as to whether, in the story-world, the supernatural did in fact operate, or was explicable in rational terms.⁴⁷ If the work fell into the former class, Todorov assigned it to the genre of the uncanny, if into the latter, to the genre of the marvellous. There is an equally ambivalent attitude towards the supernatural in the Last Forty Chapters of The Stone. Some of the instances are openly satirical (Synoptic Table E, nos. 7 & 10); some perform a sociological or documentary function, giving us an objective picture of current practices (no. 1); some reflect individual characters who have been disturbed in some way (nos. 3, 4, 5, 9, 14); some seem to portray authentic occurrences of clairvoyance (2, 8); the rest are ambivalent — we do not know to the very end whether the author is fooling us or expects to be taken seriously, is writing allegorically or literally. Wu Shi-chang is willing to ascribe subtlety of intent in this respect to Cao Xue-qin, and describes the "sighs from the Ancestral Temple" in chapter 75 as a "sign of psychoneurosis caused by fear of the clan's decline ...", a "sign of depression rather than a superstitious ghost story",⁴⁸ whereas the stories of the supernatural occurring after chapter 81 are dismissed

by Wu as jejune, superstitious, absurd, grotesque. But as I have suggested in chapter 6, there is surely something appropriate about this density of supernatural occurrences in the last part of the novel dealing with the ruin of a family, when personal misfortune and public disgrace, abduction and confiscation, illness and death have rendered the surviving members of that family more than usually vulnerable, more than usually susceptible to disturbance, both of a psychological and psychic nature.

8.33 Wu Shi-chang castigates the author of the Last Forty Chapters for his "display of erudition in divination and his elaborate description of the Taoist rituals in exorcising 'evil spirits'"⁴⁹ (referring to the incidents in chapter 102, nos. 9 and 10 in Synoptic Table E). An appropriate comparison would be with the novel Flowers in the Mirror (Jing hua yuan 镜花缘) by Gao E's contemporary Li Ru-zhen 李汝珍 (c.1763-c.1830).⁵⁰ In the latter part of this work, the author's desire to display his erudition does indeed detract from the coherent development of the plot. But looking down Synoptic Table E, although I can see that some of the supernatural scenes are dramatically less effective than others (no. 1 for instance — a static and rather contrived presentation), I can also see that they are all there for a reason, as an integral part of the author's endeavour to give depth to his portrayal of the collapse of a great Chinese family. This endeavour was not totally successful by any means, but its failure was, I feel, due to other causes, which I shall attempt to describe towards the end of this chapter.

Reportage

8.34 It almost seems as if the author/editor of the Last Forty Chapters wished to provide a foil to the supernatural, and to do so wrote, or expanded, material that was of an altogether more "objective" nature, belonging to a category that I shall call Reportage. This material helps to fill in some of the circumstantial details, and enables the reader to see the Jia household in a broader social context.

8.35 The story of Xue Pan's trial for murder,⁵¹ after a brawl in an inn, and its subsequent complications, is, Wu concedes, "as an individual story, interesting and well written".⁵² It is, however, surely more than that. It is also a revealing exposure of the provincial miscarriage of justice (as revealing as the far more often applauded Bottlegourd case in chapter 4), and dramatically effective in the context of the novel's plot, in that this time the family's attempt to bribe Xue Pan out of trouble so nearly fails. That the manipulation of the coroner's report (so central to the "extra-judicial manoeuvrings" in chapter 86) was a common occurrence is borne out by chapter LXVIII, par. 1, of Father Guy Boulais' Manuel du Code Chinois, entitled "Examen erroné du corps des personnes tuées".⁵³ And we are fortunate in having an English translation by Giles of the 13th century Instructions to Coroners (Xi-yuan lu 洗冤录),⁵⁴ which explains many of the forensic details involved in Xue Pan's case, and shows just how open to malpractice this aspect of the trial, i.e. the filling in of the coroner's report, was. As for the legal technicality of converting an offence from Killing With Intent to Accidental Homicide, we have an interesting corroboration of this in the nearly contemporary (1810) Ta Tsing Leu Lee of Staunton (earlier page-boy in the Macartney Expedition, later co-founder of the Royal Asiatic Society, one of the early British gentlemen-sinologists). Here the case is described of an English seaman by the name of Sheen who was "let off" in exactly the same way as Xue Pan. He was eventually found "guilty of accidental homicide ..." and "sentenced to pay the usual fine, to redeem himself from the punishment of death by strangulation ...".⁵⁵

8.36 The story of Jia Zheng's débâcle as a Tax Collector,⁵⁶ or Grain Intendant, is, as Wu says, "more revealing than any history of Manchu bureaucracy".⁵⁷ Again, we are fortunate in having in English two modern studies that corroborate the details, by Ch'ü T'ung-tsu and Hsiao Kung-ch'üan.⁵⁸ Ch'ü devotes four chapters to documenting all the levels of administration represented in Jia Zheng's case — clerks (chapter 3), runners (chapter 4), personal servants (chapter 5) and private secretaries (chapter 6). In each of the first three cases he even includes a separate heading, "Forms of Corruption"! Hsiao, in

his fourth chapter, "Tax Collection in Rural Areas", demonstrates the plausibility of Jia Zheng's failure, as one of those

"well-intentioned officials who sometimes sought to curve the flagrant activities of yamen runners in charge of tax collection ... The influence of the conscientious official was limited. The good work of a few could not counterbalance the harm done by many."⁵⁹

8.37 Mention should be made of the excerpts from the Peking Gazette,⁶⁰ which occur in chapters 99 and 101. A glance through the 1893 compendium of translated extracts from the Gazette reveals the wealth of ready-made novelistic material contained in that rather stuffy-sounding publication. E.g.:

24th Jan.	:	"Misconduct of a Eunuch".
"	:	"Murder in Defence of a Mother".
"	:	"Murder of a Wife, her Lover, and his Mother".
6th & 7th Feb.:	:	"Dishonest Practices at the Granaries".
16th-19th Feb.:	:	"A Fatal Theatrical Show".
28th March	:	"Distressed Gamekeepers of Jehol".
15th June	:	"Murder and Elopement at Yarkand".
22nd Sept.	:	"A Lunatic Murders his Mother".
18th Oct.	:	"A Case of Duplicate Wives". ⁶¹

8.38 Other "documentary items" include two letters (one from Zhen Ying-jia in chapter 93, and one from Zhou Qiong in chapter 99),⁶² and the detailed inventory in chapter 105, which forms part of the Confiscation.⁶³ It is interesting to compare this inventory (which, incidentally, differs from jia-ben to yi-ben) with that of the Cao family's mansion in Nanking made in 1728 by Sui He-de 隋赫德, Cao Fu's successor as Textile Commissioner.⁶⁴

8.39 The Last Forty Chapters are dotted with various other passing references to minor events of social and political interest. I have provided a list of some of these in Synoptic Table F. Jia Qin's misdemeanours with the nuns and novices are corroborated by Williams in The Middle Kingdom:

"In Fuhchau the nunneries were all summarily abolished nearly fifty years ago [c.1810] by an officer who learned of the dissolute lives of their inmates."⁶⁵

CONCLUSIONS

8.40 For convenience of publication, my translation of the Last Forty Chapters is divided into two parts. The fourth volume, which I have entitled The Debt of Tears, contains chapters 81-98; the fifth, The Dreamer Wakes, contains chapters 99-120. This division, strangely enough, does seem to correspond to a real break in the novel, and, sadly, it also seems to correspond to a turning-point after which the qi of the author/editor begins to falter.

8.41 The fourth volume has many "mechanical flaws" (see below); but despite these, it lives and breathes, by virtue of its qi. It succeeds in absorbing the reader in the tragic love story and in the realms of experience through which the main characters move. The fifth volume, on the other hand, falls apart, not so much because of a mechanical failure, but because the previous centre has gone (Dai-yu is dead, Bao-yu and Bao-chai are married), and a new centre does not emerge to take its place. It amounts in the end to no more than an adequate tidying-up operation, enlivened by several memorable scenes.

Four Autumns

8.42 In addition to the many isolated instances of things coming unstuck (ten of which I list in Synoptic Table G), there is a more extended example of chronological discrepancy, which is demonstrated by the chronology of chapters 77-95 contained in Synoptic Table H. To put it in a nutshell, we are, in the course of nineteen chapters, taken through four consecutive autumns (or part-autumns)! And yet, despite this proliferation of minor flaws and despite the underlying impossibility of the chronology, this part of the book "works". It does so, it seems to me, because the mechanical fragmentation is healed by an over-riding unity of spirit, and once one has been affected by the latter, the former becomes insignificant. Very few readers even seem to notice (Yao Xie excepted). The qi circulates, and it is the qi that counts.

8.43 One can, if one wishes, continue to dwell on the fragmentation, as Zhang Yan 张炎 (1245-1315) did in his critique of the lyrics of Wu Wen-ying, writing that they were "like a seven-storied pagoda, dazzling to look at but structurally unsound".⁶⁶ This is what Wu Shichang does. For Wu, these chapters are above all else excrescences that destroy the proportions of the Garden. But I suggest that at least in the first part of the "continuation", there is a unity despite fragmentation. As Cheng Ting-zhuo wrote of Zhou Bang-yan:

"The apparent hiatus between the different parts is precisely the marvellous quality of dun-cuo ..."⁶⁷

8.44 Thackeray, who made mistakes of the same sort in both Vanity Fair and Henry Esmond, pleaded with his "gentle readers" to "deal kindly with their humble servant's manifold shortcomings, blunders, and slips of memory ...".⁶⁸ And, as Sutherland remarks,

"no-one other than a pedant need have his pleasure in reading Esmond or his estimate of the novelist diminished by the fact that Frank Castlewood is on occasion called Arthur ... or that Rachel Esmond is given two impossibly separate dates of death in the same novel."⁶⁹

8.45 A work of literature, in other words, can triumph despite such flaws. But whereas the first part of the "continuation", I suggest, does triumph in this way, the second part, despite several individually effective scenes, fails. It fails because the qi fails to circulate. As the author of the Xu yue-wei cao-tang bi-ji 续阅微草堂笔记 wrote, "after the hundredth chapter, the novel becomes disconnected and inconsistent" tuo-zhi shi-jie 脱枝失节.⁷⁰

8.46 There are, broadly speaking, two ways in which this failure, which I have already characterized as an "absence of centre", comes about. The first is in the lack of development of Bao-yu's character after the death of Dai-yu and his marriage to Bao-chai. Whereas we are left with a clear picture of Bao-chai and where she stands, we are not given a convincing account of how Bao-yu reaches his final resolution to renounce family ties and become a monk. Somehow this

particular strand of the novel dissolves and the "loss of the Jade" serves as an excuse for treating Bao-yu as a "non-character". As Wu so perceptively comments, it provided the author/editor "with an excellent excuse to dispense with the otherwise indispensable task of writing increasingly more difficult stories about the adolescent life of the hero in adverse circumstances."⁷¹

8.47 It is certainly a daunting task, to depict in a novel the penultimate stages before enlightenment. Of two great modern novelists who have treated a similar theme, Herman Hesse when confronted with the challenge tends, as Colin Wilson puts it, to send his hero "on the broad highway in search of some elusive ideal of spiritual freedom",⁷² while D.H. Lawrence tends to "solve the problem [of self-realization under distorting social conditions] by sending the vicar's daughter to bed with a gypsy".⁷³ Colin Wilson himself was saved by his publisher:

"The chief problem in this final version [of his novel Ritual in the Dark] was the ending. The hero's progress is internal — it is basically a bildungsroman — so it is difficult to state precisely what he has gained. I tried to end the book with a kind of mystical experience. Gollancz sensibly told me to throw away the last ten pages, which were out of key with the rest of the book; he himself chose an arbitrary point to end the book. I realize he was right. Ever since then I have made a practice of concluding a novel wherever it seemed natural, without bothering too much about loose ends."⁷⁴

8.48 If the visions of the Western mystical tradition defy description, how much more so Zen-Taoist enlightenment, with its

"distrust of the written word, and insistence on not telling things too plainly (bu shuo-po 不说破). What was sought was the immediate, direct and undifferentiated experience, which, being largely ineffable, could be hinted at or suggested by gestures and metaphors, but not conveyed by declarative prose."⁷⁵

It would have required, in addition to the authentic spiritual experience, a transcendent novelistic technique, to have achieved this in the ending of The Stone. What we have in the last twenty-two chapters is no more than a brave, but pedestrian attempt to sketch the ground covered by the pilgrim, a snap-shot of enlightenment. We know

by implication from the previous chapters where he is heading, but somehow lose sight of him as he nears his destination.

8.49 The other failure is concerned not with inner experience but with outer events and the structure of the plot. As Wu Shi-chang has convincingly argued, the sequence of events leading up to the Confiscation is weak.⁷⁶ It does not add up to a grand vision of the transience of fame and fortune, it does not capture the inexorable process of disintegration, the dreamlike crumbling of a family's glory. It is tempting to speculate what might have been (The Stone elicits creative participation of this sort), and some of Wu Shi-chang's suggestions are plausible (e.g. that Xue Pan's court-case should have been an integral part of the "fall"⁷⁷). It is possible that if Cao Xue-qin had lived to complete his masterpiece, his genius, like a "roaming dragon",⁷⁸ might have risen to the double challenge of depicting, by a series of masterly strokes, both Bao-yu's passage to enlightenment and a "fall of the House of Jia" that reflected the complexity and tragedy of his own experience.⁷⁹ What we have in the last twenty-two chapters of The Stone is, in these two important respects, "dog's fur patched to sable" gou-wei xu-diao 狗尾續貂.⁸⁰

8.50 But the sable is not restricted to the First Eighty Chapters. Despite the dog's fur, there are, as I have tried to show, many fine patches of sable, some small, some large, scattered throughout the Last Forty Chapters. We may never know whose work they are. But regardless of their origin, their quality should be recognized, and a fitting tribute should be paid to their achievement.

FOOTNOTES TO CHAPTER 8

SABLE AND DOG'S FUR

- 1 RM 83/1079-82.
- 2 On The Red Chamber Dream, pp.209-10, 216, 283-4.
- 3 RM 84/1087-8.
- 4 RM 1088/2-3.
- 5 RM 81/1053-4.
- 6 RM 84/1090/13-15.
- 7 RM 85/1099/1101.
- 8 RM 89/1149-1153.
- 9 Bian, p.78.
- 10 RM 92/1176-1192.
- 11 RM 92/1192/4.
- 12 RM 93/1195-7.
- 13 RM 93/1199 - 94/1208.
- 14 RM 98/1262.
- 15 RM 103/1319 - 104/1324.
- 16 RM 2/16.
- 17 On The Red Chamber Dream, p.280.
- 18 RM 120/1510-1.
- 19 Entry in his diary, Xing-lie ri-ji 星烈日记, dated 28th of the 12th, 1860. Quoted in HLM juan, p.375.

²⁰ Li and Lan, "Hong-lou meng de hou si-shi hui wei-shi-ma neng cun-zai xia lai?", p.283.

²¹ Bian, p.91.

²² On The Red Chamber Dream, p.277.

²³ Li and Lan, op. cit., pp.285-6.

²⁴ RM 83/1082 - 84/1086, 1092.

²⁵ RM 90/1167-9; 91/1171-5; 100/1280-4.

²⁶ RM 103/1311-18.

²⁷ On The Red Chamber Dream, pp.311, 308.

²⁸ Bian, p.78.

²⁹ RM 85/1108/11-12.

³⁰ RM 85/1109/3-7.

³¹ RM 89/1153/12 - 1154/4.

³² RM 100/1286/10-14.

³³ See Sutherland, Thackeray at Work, pp.11-15.

³⁴ See Bian, p.91, and the slightly changed wording in Yu's revised Hong-lou meng yan-jiu 红楼梦研究 (Shanghai, 1952), p.56. See also Lin, Ping-xin lun Gao E, p.70.

³⁵ Li and Lan, op. cit., pp.286-7.

³⁶ Lin, op. cit., pp.3-4.

³⁷ RM 98/1262/16 - 1263/6.

³⁸ RM 57/719-28.

³⁹ Bian, p.78.

⁴⁰ On The Red Chamber Dream, p.311.

- ⁴¹ HLM juan, p.252.
- ⁴² Bian, p.28.
- ⁴³ HLM juan, p.112.
- ⁴⁴ Bian, pp.27-74.
- ⁴⁵ Bian, pp.86-90. On the Red Chamber Dream, pp.308-310.
- ⁴⁶ Waley, Yüan Mei, pp.73-4.
- ⁴⁷ Todorov, The Fantastic, pp.
- ⁴⁸ On The Red Chamber Dream, p.310.
- ⁴⁹ Ibid., p.310.
- ⁵⁰ See C.T. Hsia: "The Scholar-Novelist and Chinese Culture: A reappraisal of Ching-hua yuan", in Chinese Narrative, pp.266-305.
- ⁵¹ RM 85/1109 - 86/1117, 91/1176, 100/1280-1, 120/1512.
- ⁵² On The Red Chamber Dream, p.308.
- ⁵³ Boulais, Manuel du Code Chinois (Shanghai, 1923), pp.722-3. Cf. Staunton, Ta Tsing Leu Lee (London, 1810), p.452.
- ⁵⁴ H.A. Giles, "Instructions to Coroners", China Review, vol. 3 (1874), pp.30, 92, 159ff. Reprinted in Proceedings of Royal Society of Medicine, vol. 17 (1924).
- ⁵⁵ Staunton, op. cit., p.523.
- ⁵⁶ RM 99/1272 - 100/1280, 102/1308, 104/1324-6.
- ⁵⁷ On The Red Chamber Dream, p.311.
- ⁵⁸ Ch'ü T'ung-tsu (Qu Tong-zu 瞿同祖), Local Government under the Ch'ing (Cambridge, Mass., 1962); Hsiao Kung-ch'üan (Xiao Gong-quan 蕭公权), Rural China: Imperial Control in the Nineteenth Century (Seattle, 1960).

- 59 Hsiao, op. cit., pp.114, 118.
- 60 RM 99/1278, 101/1291.
- 61 Abstract of Peking Gazette for 1893, Shanghai, 1894.
- 62 RM 93/1198, 99/1277.
- 63 RM 105/1335-6.
- 64 Xin-zheng, pp.634-5. Cf. Spence, Ts'ao Yin and the K'ang-hsi Emperor (Yale, 1966), p.290.
- 65 Williams, The Middle Kingdom (rev. ed. New York, 1883), vol. 2, p.230.
- 66 Ci-yuan 詞源. Quoted in Hu Yun-yi ed., Song-ci Xuan, p.361.
- 67 See chapter 5, n.31.
- 68 Sutherland, Thackeray at Work, p.3.
- 69 Ibid., p.4.
- 70 Fu-tang yi-shi 甫塘逸士, Xu yue-wei cao-tang bi-ji, extract in HLM juan, p.395. Cf. On The Red Chamber Dream, p.146.
- 71 On The Red Chamber Dream, p.282.
- 72 Colin Wilson, The Craft of the Novel (London, 1975), p.107.
- 73 Ibid., p.217.
- 74 Ibid., p.235.
- 75 Pei-yi Wu, "The Spiritual Autobiography of Te-ch'ing", in de Bary, ed., The Unfolding of Neo-Confucianism (New York, 1975), p.82.
- 76 On The Red Chamber Dream, pp.287-293, 308-9.
- 77 Ibid., p.308.
- 78 See Red Inkstone's comment at the end of chapter 6, in jia-xu ben.

⁷⁹ For the historical background of the fall of the Caos, see Spence, op. cit.

⁸⁰ For two early criticisms of the "continuation" in these terms, see Wu Yun 吳雲, "Hong-lou meng chuan-qi xu" 紅樓夢傳奇序, in HLM juan, p.58; and Pan De-yu 潘德輿, "Hong-lou meng ti-ci shi-er jue" 紅樓夢題詞十二絕, in HLM juan, p.457. For the former see also Xin-zheng, pp.1098-9, 1161; for the latter, see Xin-zheng, p.1090ff.

SYNOPTIC TABLES

A : THE MARRIAGE PLOT

- 84/1087/6 Grandmother Jia to Jia Zheng: "You must find a nice girl for him to marry ..."
- 1092/11 Grandmother Jia's eulogy of Bao-chai.
- 1094 Jia Zheng's secretaries suggest a Miss Zhang (deliberate sidetrack).
- 1095 Grandmother Jia's outright rejection of this proposal.
- 1096 Xi-feng mentions the "heaven-made match".
- 85/1102/1 Bao-yu's jade emits a "red glow", which Xi-feng interprets as a sign of an imminent "happy event". Bao-yu is mystified.
- 1102/7 Aunt Xue agrees to the match, but wants to wait for Xue Pan's return.
- 1102/8 Grandmother Jia emphasizes the need for secrecy.
- 1103-4 Jia Yun's mysterious letter, which provokes such a stormy reaction from Bao-yu (it later transpires that this letter contained a marriage-proposal).
- 1107/5 Xi-feng's unkind joke about Bao-yu and Dai-yu behaving like a "respectable married couple".
- 1111/5 Bao-chai's awareness that she is Bao-yu's bride-to-be.
- 86/1120/1 Xi-chun innocently asks the reason for Bao-chai's absence from a family gathering, and is given an evasive reply by Aunt Xue.
- 87/1125 Bao-chai's letter, which throws an ironic light on the plot.
- 89/1156 Dai-yu overhears Snowgoose talking of Bao-yu's betrothal, and resolves to destroy her health.

- 90/1161 Dai-yu overhears Scribe telling Snowgoose that Grandmother Jia has someone else in mind after all, a relation, and someone from within the Garden. She makes a dramatic recovery.
- 1164 This causes Grandmother Jia to suspect the obstinacy of Dai-yu's passion for Bao-yu, and leads her to insist on even greater secrecy about their plans.
- 91/1177/4 Lady Wang and Jia Xheng discuss the timetable for the wedding.
- 91/1177/8 Aunt Xue agrees.
- 1178-9 (Meanwhile Bao-yu and Dai-yu have their Zen conversation — see above, chapter 7, part II.)
- 94/1208/16 Nightingale is nearly told the inside story by Faithful.
- 95/1225/4 Dai-yu still believes she is destined to be Bao-yu's bride.
- 96/1233/5 Grandmother Jia proposes "rushing it through" (chong-xi 冲喜).
- 1235/11 Aroma hears of this, and advises Lady Wang of Bao-yu's likely reaction.
- 1236-7 Lady Wang consults with Grandmother Jia and Xi-feng. Xi-feng proposes her "swindle" (diao-bao 掉包).
- 1239 Dai-yu finally learns the truth from Simple.

B : BAO-CHAI

- 98/1262/16 - 1263/6 Acupuncture therapy.
- 99/1271/9-13 General description of how she is coping; the spirit of calm she succeeds in instilling into the household despite Bao-yu's state.
- 100/1287/4 - 1288/6 She gives Bao-yu a homily on his reaction to the news of Tan-chun's betrothal.
- 108/1365/12-13 Bao-yu reflects on Bao-chai's conventional behaviour as the demure wife, in contrast to Xiang-yun, whom marriage does not seem to have changed.
- 109/1374-5 Her ploy to disillusion Bao-yu about Dai-yu's spirit still being in the Garden.
- 1381/16 -
1382/9 The success of her tactics; she has sexual intercourse with Bao-yu and conceives a child.
- 114/1437/1-5 Her scepticism about the supernatural.
- 115/1450/13 -
1451/2 More down-to-earth commonsense about Zhen Bao-yu and the importance of taking one's career seriously.
- 117/1469/4-6 Her suspicions of the monk.
- 1470/5, 14-15 Her reaction to Bao-yu's "jest" about becoming a monk.
- 118/1480/9 She watches Bao-yu anxiously and weeps in secret.
- 1482/3 She bursts into tears at Bao-yu's strange behaviour.
- 1487/7 -
1488/10 She and Bao-yu discuss Zhuang-zi's "heart of a new-born child"; she puts forward a Confucian argument.
- 1490/1 -
1491/1 She and Aroma are delighted to see Bao-yu apparently renounce Buddhism and Taoism for more serious studies. Their only worry now is that he may be led astray again by his former weakness for the fairer sex.

- 119/1493/6-11 She is the only one to notice anything strange about Bao-yu's "reformed behaviour". She sees the need for caution.
- 1495/1-4 She senses something ominous about Bao-yu's departure.
- 1501/11 When news comes of Bao-yu's disappearance, she understands more or less ...
- 120/1512/14 Her tearful response to Jia Zheng's letter telling of his encounter with Bao-yu.
- 1513/4 She weeps with abandon as the reality sinks in.
- 1514/2-3 Her stoical acceptance.

C : NIGHTINGALE

- 90/1163/2-5 Her half-whimsical comment on karma and the course of love.
- 94/1208/16 - She resolves not to wear her heart out any more
1209/11 over the tumultuous Bao-Dai relationship.
- 97/1251/2 - She discovers the family's trick and reproaches
1252/1 Bao-yu in soliloquy.
- 100/1286/15 She refuses to see Bao-yu.
- 113/1432-4 The scene between her and Bao-yu; her own reflections afterwards betray her total disenchantment.
- 115/1449/11 Her admiration for Zhen Bao-yu.
- 116/1465/11-15 She returns from escorting Dai-yu's coffin to the south. Her reflections on Bao-yu's detachment.
- 118/1480-1 She asks to be allowed to retreat to the nunnery with Xi-chun.

D : ECHOES

A.

1. Bao-yu cutting open his heart (82/1067/3-7); cf. 57/726/13-16.
2. Bao-yu and the girls on the subject of a career (83/1059); cf. 32/384, Hawkes, vol. 2, p.130; 36/428, Hawkes, vol. 2, p.195.
3. Grandmother Jia's views on a suitable bride for Bao-yu (84/1087/7); cf. 29/347/11, Hawkes, vol. 2, p.77.
4. Qiao-jie's convulsions (89/1158/5-8); cf. 21/244-5, Hawkes, vol. 2, pp.424-6.
5. Musk's protest to Bao-yu (85/1105/4-5); cf. 20/230/7, Hawkes, vol. 1, p.403.
6. Plays as foreshadowings (85/1109/3-10); cf. 18/209/15-16.
7. News bursting in on festivities (85/1109/10); cf. 16/173/11, Hawkes, vol. 1, p.303.
8. The Contest in the Cold (85/1105/4-5); cf. A Bevy of Beauties Keeping Warm in Winter (52/646/14, Hawkes, vol. 2, p.538).
9. Inhibited relationship between Bao-yu and Dai-yu (89/1158/5-8); cf. 29/352-3, Hawkes, vol. 2, pp.85-7; 32/386-7, Hawkes, vol. 2, pp.134-5.
10. Jia Zheng's gloomy forebodings (92/1191/13); cf. 22/260/3, Hawkes, vol. 2, p.450.
11. The inauspicious flowering of the Crab-tree (94/1209); cf. 77/999.

B.

1. The Black Magic (81/1051-3); cf. 25/291-8.
2. Mrs. Zhou and current gossip (83/1077-9); cf. 6/72/13-15, Hawkes, vol. 1, pp.156-7; 16/177-180, Hawkes, vol. 1, p.314.
3. Aroma evading Jia Yun and Ploughboy (85/1103-4); cf. 24/281-607, Hawkes, vol. 1, p.480.
4. Jia Yun and Crimson (88/1143-5); cf. chapters 25 & 26.
5. Jia Yun's visit to Xi-feng (88/1142-5); cf. 24/274-80.

E : THE SUPERNATURAL

1. Black Magic (81/1051-3).
2. Yuan-chun's fortune told (86/1118-9); cf. the details of her death (95/1224).
3. Haunting of the Priory (88/1146).
4. Xi-feng's series of "spooky" experiences:
 (88/1146-7;
 101/1289-90;
 101/1298-1301;
 114/1436.)
5. Blooming of the Crab-tree (94/1209-1212).
6. Mysterious loss of Jade (94/1212 - 96/1231).
7. The street-corner Character Reader (94/1217-8).
8. Adamantina and the Planchette (95/1220-1).
9. The Haunting of the Garden, and the sicknesses caused by it (102/1303-6).
10. Consultation of the Book of Changes and exorcism rites (102/1303-1308).
11. Jia Yu-cun at the Bottlegourd Temple (103/1319 - 104/1325).
12. Bao-yu and the weeping at the Naiad's House (108/1371).
13. Faithful's encounter with the ghost of Qin Ke-qing (111/1401-2).
14. Aunt Zhao's fit at the temple (112/1421 - 113/1425).
15. The return of the Jade and Bao-yu's second Dream (115/1452 - 117/1470).
16. Bao-yu's apparition to Jia Zheng (120/1510-1).

F : MINOR NEWS ITEMS

1. Rumours in high circles about Jia Zheng's forthcoming promotion (85/1100-1).
2. Hangers-on trying to benefit from his promotion (85/1108).
3. Jia country-estates, farm produce (88/1140-1).
4. Floods in Hunan (89/1149/1-7).
5. Jia Yu-cun's career and Zhen family's downfall (92/1191).
6. Corruption in the local constabulary (93/1194-5, 1197).
7. Jia Qin and the nunnery (93/1199 - 94/1208).
8. Passing details of Ministry Administration (94/1206/5-6).
9. Wang Zi-teng's promotion and death (96/1232/3-6).
10. Xue family bankruptcy (100/1281-2).
11. Wang Ren and Wang Zi-teng's deficit (101/1293-5).
12. An end to the coastal disturbances (119/1504/6).

G : MINOR FLAWS

1. 81/1049/2. "Liao-xu" 蓼 澗 (Smartweed Harbour), should be "Hua-xu" 花 澗 (Flowery Harbour). See 18/203 (Hawkes, vol. 1, p.359), and 40/490/1 (Hawkes, vol. 2, p.295).
2. 81/1051. Bao-yu is clearly meant to leave the room at some point after 105/10, as he is not present for dinner at 1053/8, nor indeed throughout the previous conversation. Somehow his exit has been omitted, perhaps as a result of the extensive correction which this scene has undergone.
3. 84/1088/7, 1088/16, 1091/10-15. In this scene there are two dinners in one evening.
4. 86/1118/2-3. Shang-nian 上年 . Yuan-chun's illness was earlier that same year.
5. 86/1118/11. That Bao-chai was talking freely with the Jia maids, conflicts with 85/1111/5, where she is shown (in a Draft addition) to have serious scruples about doing so, as she is now Bao-yu's bride-to-be.
6. 88/1140/8. Cousin Zhen's presence in Rong-guo House is left unexplained. See Xin-tan, pp.332-3, and Ito's Japanese translation, vol. 3, p.123, note 6.
7. For the fluctuation in Qiao-jie's age in chapters 92, 101, 105 and 107, see Xin-tan, p.343 and Bian, pp.100-106.
8. 93/1204. For the imperfect join between chapters 93 and 94, see Xin-tan, pp.332-3.
9. 99/1272/5. It is stated that Xing Xiu-yan has been living with Lady Xing since Ying-chun's departure. But see 90/1164/15, where she is still living at Amaryllis Eyot.
10. 101/1291/2. Jia Hua, Duke of Zhen-guo. See 14/160/5, where the Duke is called Niu Qing 牛清 .

H : FAULTY CHRONOLOGY

Approx. Date	Passage of Time	Reference
15/8	Mid-Autumn Festival.	77/1006/14
Early 9th month	Bao-yu falls ill and has to stay indoors for 100 days.	79/1030/12-15
11th month	Marriage of Xue Pan & Xia Jin-gui. Marriage of Ying-chun & Sun Shao-zu.	1031/1 1031/3
Early 12th month	Bao-yu up and about. Passage of a few days.	80/1041/10 1041/11-15
10/12	Bao-yu returns from visit to temple to find Ying-chun staying. Ying-chun stays 3 days in Garden. Ying-chun stays 2 days at Lady Xing's.	1043/14-15 1044/14 1044/16
16/12	Day after Ying-chun's departure.	81/1046/5
17/12	Following day: Bao-yu sees Father.	1054/14
18/12	Following day: Bao-yu attends school.	1055/10
19/12	Bao-yu late for 2nd day at school. Passage of a few days (c.3).	82/1061/2 1063/1
22/12	Dai-yu's dream.	1065-8
23/12	The following morning.	1068/1
24/12	Next day: doctor sees Dai-yu.	83/1075/11
25/12	Next day: family visits Palace. Passage of a few days (c.3).	1080/13 84/1082/6
28/12	News of Yuan-chun's recovery. Dinner I. Impossible reference to two months at school. Dinner II.	1086/9 1088/7-9 1089/2 1090/15
29/12	Next day: ladies visit Qiao-jie.	1094/14
3/1	A few days later, Qiao-jie recovers. Prince of Bei-jing's party.	85/1099/5 1099/7

Approx. Date	Passage of Time	Reference
4/1	Next day: news of Jia Zheng's promotion.	85/1105/10
6/1	Celebration of Jia Zheng's promotion and Dai-yu's birthday (n.b. her birthday should be 12/2 — see chapter 62).	1108/7
8/1	2 days later.	1111/9
11/1	3 days later — letter from Xue Ke.	86/1114/1
<u>suddenly we return to</u>		
9th month	Discussion of blossom by girls. Next day. Passage of a few days.	87/1126/9 1134/10 1134/16
9/9	Chong-yang Festival.	88/1143/12
15/10		89/1149/9
16/10	Next day.	1151/4
17/10	Next day.	1157/12
2/11	Passage of half a month.	1158/10
8/11	Passage of several days (c.6).	90/1164/14
9/11	Next morning. Passage of 2 days.	91/1171/10 1172/2-4,12
11/11	Aunt Xue visits Jin-gui. Passage of several days. Passage of 7-8 days.	1175/1 1175/14 1176/11
20/12	End of winter, just before New Year.	1176/5
21/12	Next day.	1177/8
<u>suddenly we return to</u>		
	(Yao's note: <u>shi-ling dian-dao</u> 時令 款倒)	
1/11	Lessening Cold Party. Snow.	92/1182/16 1192/6
2/11	Next day, party at Earl of Lin-an's. Passage of several days.	93/1195/7 1199/13

Approx. Date	Passage of Time	Reference
<u>suddenly we</u> <u>return to</u>		
15/10	(Yao's note: <u>shi-ling dian-dao</u> 時令 顛倒) , again)	93/1201/3
16/10	Next day.	94/1206/5
11th month	Grandmother Jia comments on unusually clement weather. Loss of Jade.	1210/7
c.17/11	Next day. Passage of several days. Wang Zi-teng due to arrive in first month.	95/1222/11 1222/14
19/12	Death of Yuan-chun.	1224/5
22/12	Yuan-chun's funeral.	1226/2
15/1	Lantern Festival.	1232/1
17/1	News of Wang Xi-teng's death.	1232/3
2nd month	Jia Zheng's promotion.	1232/13

APPENDIX

APPENDIX : GAO E

A.1 In the body of this dissertation, I have treated the Last Forty Chapters of The Stone as a literary entity in their own right. In this Appendix, I shall deal briefly with Gao E, his known works, and the known events of his life. I hope to expand this at a later date; it represents, meanwhile, my "preliminary findings" on the subject.

A.2 Since 1921-2, when Hu Shi wrote his brief biographical sketch of Gao in Hong-lou meng kao-zheng,¹ piecing together fragmentary references from various nineteenth-century and early twentieth-century sources, a considerable amount of new material has come to light. In 1931, the Mongol scholar Feng-kuan 奉寬² published a short article describing a manuscript of Gao's Octopartite Essays in his possession. In 1955 an anthology entitled Gao Lan-shu ji 高兰墅集, was published in Peking by the Classical Literature Press (Wen-xue gu-ji kan-xing she 文学古籍刊行社), containing three of the Octopartites, a newly discovered (1953) collection of forty-four lyrics by Gao, and four miscellaneous items taken from various sources.³ In about 1963, a collection of 110 of Gao's poems in regular meters was rediscovered. Wu Shi-chang's 1964 article on Gao's life and thought (to which I am greatly indebted) was to a large extent based on these newly discovered works. Since then, the only new material has been a seven-page article (appearing in 1978) containing fifteen references to Gao's official career in the Qian-long and Jia-ting reigns, from the Imperial archives.⁴ The present state of knowledge is summarized in the following bibliography and chronology.

A.3 Bibliography of Gao's Works
(in alphabetical order)⁵

- I. (?) Lan-shu shi-chao 兰墅诗钞
Qing-shi gao 清史稿, juan 490, p.5a, mentions a collection by this name, but no such book seems to survive. Both Wang Li-qi and Zhao Gang interpret the short passage in Banner Prose⁶ as referring to a verse collection by Gao E, and assume that this is the same as the one referred to in Qing-shi gao. But Banner Prose is, it seems to me, ambiguous, and could be referring only to the other three Gaos mentioned, i.e. Gao Yue 高玥, Gao Ying 高瑛 and Gao Fen 高芬, all of whom are represented in the compendium of verse by Bannermen, Xi-chao ya-song ji 熙朝雅颂集.⁷

- II. Lan-shu wen-cun 兰墅文存 and Lan-shu shi-yi 兰墅十艺.
These two manuscript collections of Octopartite Essays (twenty-seven of them, all told) date from 1787 to 1807. Prefatory matter and essays are reprinted in Gao Lan-shu ji, pp.47-75, one of them also in HLM juan, pp.18-19.

These were originally in the possession of Feng-kuan (see his seals, Gao Lan-shu-ji, pp.61, 75). Though the essays are of no great interest, the prefatory remarks and critical appreciations appended to them provide valuable information on Gao's circle of acquaintances.⁸ As Feng-kuan comments, they provide an insight into the spirit of literary fun enjoyed by that circle of friends.⁹

- III. Lan-shu yan-xiang ci 兰墅砚香词 (see plate 2).

A manuscript collection of forty-four lyrics, dating from the years 1774-1788, complete with corrections. This was reprinted in its entirety in the 1955 collection Gao Lan-shu ji, pp.25-45. The original manuscript was borrowed by Zhou Shao-liang 周绍良 from Chao Zhang-fu 巢章甫.¹⁰ Three of the lyrics are also reprinted in HLM juan, pp.17-18.

蘭野硯香詞

簾存草 自甲午迄戊申

奉天高 獨著

搦練子

風似剪雨如油，
撥撥閒人費酒籌。
終過半塘烟柳外，
青帝送雁小紅樓。

憶王孫 觀吳越遺事

年、春恨滿春湖，
漂泊芳魂逐子胥。
苦把傾城罪於奴，
問狂夫，越女如何却沿吳。

如夢令 仕女圖

- IV. San-he li-zhi ji-yao 三合吏治辑要
 Trilingual edition in Manchu, Mongolian and Chinese.
 Translated by Meng-xiang 梦乡, edited and prefaced by Tong-rui 通瑞. This work is listed by both En-hua 恩华, in Banner Bibliography (Ba-qi yi-wen bian-mu 八旗艺文编目), pp.20a and suppl. 2a, and Ying-hao 英浩,¹¹ Chang-bai yi-wen zhi 长白艺文志 (see HLM juan, p.24). Feng-kuan had also read it.¹² No edition has been available to me.

N.b.: this is to be distinguished from the Li-zhi ji-yao 吏治辑要 of Wo-ren 倭仁 (d. 1871).¹³

- V. Tang Lu Lu-wang shi-gao xuan-chao 唐陆鲁望诗稿选钞¹⁴
 A manuscript in the Capital Library, Peking, of poems by the ninth-century poet Lu Gui-meng 陆龟蒙 (zi Lu-wang), copied in Gao's hand. The first few poems are said to have been copied by Gao's daughter (?the Gao Yi-feng mentioned by Yun Zhu¹⁵). I have not seen this.
- VI. Yue xiao shan-fang yi-gao 月小山房遗稿 (see plate 3)
 This collection seems to have come to light between 1962 (HLM juan, published in 1963, does not mention it) and 1964 (when Wu wrote his article using material from it). It contains one hundred and ten items of Regular Verse (1-34, Regulated Five-syllable Verse; 35-51, Regulated Seven-syllable Verse; 52-91, Seven-syllable Quatrains; 92-110, Examination Style Verse). It was compiled by two of Gao's "disciples", brothers and members of the Gioro clan; Zeng-ling 增龄 (zi Song-ya 松崖, born 1790, ju-ren of 1810), and Hua-ling 华龄 (zi Shao-feng 少峯, born 1797), the second and fifth sons respectively of the Manchu official Shan-lian 善廉 (Hao Yi-an 怡庵, born 1764, also a friend of Gao's co-editor, Cheng Wei-yuan¹⁶). Zeng-ling wrote the preface, which is dated 1816.

This collection (or rather, the copy of it in the National Library, Peking, a microfilm of which is now available at the

月小山房遺稿

五律

鐵嶺高鵝蘭聖著

受業覺羅華齡校刊



題澹野園水閣為阿漪園

小閣臨池起。條然水竹居。遶欄狎鷗鳥。分部注蟲魚。微雨偶相過。新荷清且疎。因君思遐尚。托興在樵漁。

送漪園出鎮西安

關外名先震。關中節復加。長途沙磧迥。飛雪朔風斜。白首來驚耳。丹心共虎牙。巖疆資鎮撫。勉矣李輕車。

和張翠山春夕思歸韻

Menzies Library, A.N.U.) once belonged to the Manchu official En-feng 恩豐 (zi Xi-chen 席臣, member of the Fuca clan, a colleague of Liu Tsung Chuen [Liu Zong-quan 柳宗权, father of Liu Ts'un-yan] in the Shui-wu chu 税务处). See the seal on the first page of the verses, reproduced in plate 3.

VII. Miscellaneous fragments

a. Cao-man tang shi-gao ba 操纒堂詩稿跋

Colophon (dated 1782) to the poems of Gao's friend, the Chinese Bannerman Wang Rui-chang 王瑞昌 (zi Leng-cun 冷村, Ji-ling 继龄).

Quoted in full in Banner Prose, juan 23, pp.827-8, and in HLM juan, p.17. See also Yang Zhong-xi 杨钟羲, Xue-qiao shi-hua 雪桥诗话, First Collection (Snow Bridge I), juan 9, pp.67a-b; Banner Bibliography, p.72a; and Wu Shi-chang, "Cong Gao E", pp.132-3.

b. Preface and Foreword to The Stone (1791-2).

c. Undated poem for Lin-qing 麟庆 (see below), quoted by Lin-qing's mother, Yun Zhu 恽珠, in her brief biography of Gao's daughter Gao Yi-feng, in Guo-chao gui-xiu zheng shi ji 国朝闺秀正始集, (first publ. 1829), juan 20. Reprinted in full in Gao Lan-shu ji, p.23; HLM juan, p.22.

d. Hong-xiang guan shi-cao xu 红香馆诗草序

Preface (dated 1814) to Yun Zhu's collection of poems (her own preface to this work is dated 1829). Reprinted in full (from the 1861 edition) in Gao Lan-shu ji, pp.17-19, HLM juan, pp.19-20.

A.4 Chronology of Gao's Life and Writings

?1738-

1746

Born¹⁷

1774-

1788

Lan-shu yan-xiang ci

- 1781 Death of father and first wife (see lyric 41)
- 1782 Colophon to Cao-man tang shi-gao
- 1785 Married to Zhang Yun
- 1786 Unsuccessful attempt at ju-ren exam
- 1787 Death of Zhang Yun
- 1787-1807 Octopartites
- 1788 Passes ju-ren exam (see lyrics 17 & 43)
- 1790 Regular poem 58
- 1791 " " 59
- 1791-1792 Preface and Foreword to The Stone
- 1792 Regular poem 62
- 1795 Passes jin-shi exam. Appointed Secretary in Grand Secretariat (Nei-ge zhong-shu 内閣中書 ; BH 137,¹⁸ rank 7A)
- 1801 Assistant Examiner (tong kao-guan 同考官) in Shun-tian Prov. Exam.
- 1801 Regular poem 64
- 1804 Promoted Archivist in Grand Secretariat (Dian-ji 典籍 ; BH 136, rank 6B).
- c.1808 Promoted Assistant Reader in Grand Secretariat (Shi-du 侍讀 ; BH 136, rank 6A).

- 1809 Promoted Provincial Censor with charge of Kiangnan (Jiang-nan dao jian-cha yu-shi 江南道監察御史; BH 213, rank 5B) in the Censorate.
- 1812 Promoted Junior Metropolitan Censor with reference to Board of Justice (Xing-ke Ji-shi-zhong 刑科給事中; BH 210, rank 5A).
- 1814 Preface to Hong-xiang guan shi-cao
- ?1815 Died
- 1816 Preface to Yue-xiao shan-fang yi-gao

A.5 If we accept Wu's dating of Gao's birth, he must have been about forty when he wrote the colophon to Wang Leng-cun's Can-man tang shi-gao:

"Leng-cun's Old-style Five-syllable Verse is close to that of Han Yu 韓愈 (768-824) and Liu Zong-yuan 柳宗元 (773-819); his Old-style Seven-syllable Verse rather resembles the Verse of Bo Ju-yi 白居易 (772-846) and Yuan Zhen 元稹 (779-831). His Five-syllable Quatrains have a subtle fragrance, and tremble to life at a single breath. His Five-syllable Regulated Verse has the limpid spirit of autumn waters, its bones are like beryl. Of old, poetry-critics talked of the bareness of stripped trees, the clean purity of rock. How close Leng-cun's Five-syllable Regulated Verse comes to that ideal! In his Seven-syllable Quatrains, the way the "inner life" comes and goes [can sometimes be seen, sometimes not, but is always there], shows him to belong to the lineage of Wang Shi-zhen 王世貞 (1527-1590), Li Pan-long 李攀龍 (1514-1570) and the Later Seven Masters [of the Ming Dynasty: Wang, Li, Liang You-yu 梁有譽 (jin-shi 1550), Wu Guo-lun 吳國倫 (1524-1593), Xie Zhen 謝榛 (1495-1575), Xu

Zhong-xing 徐中行 (1517-1578) and Zong Chen 宗臣 (1525-1560)]. His Seven-syllable Regulated Verse is rounded and smooth, with not a trace of an inferior talent [imitating the great masters]. After reading it, you feel like having a big drink! A pity we can't let Shi Rong-zhang 施闰章 (1619-1683) and Song Wan 宋琬 (1614-1673) see these poems!

In the Qian-long reign-period, the forty-seventh year [1782] Ren-yin, the tenth month."

A.6 This colophon shows Gao's familiarity with some of leading late-Ming, early-Qing poets. His own early excursions into poetic composition, the lyrics contained in Yan-xiang ci, are heavily criticized by Wu Shi-chang, on both literary and moral grounds. The moral criticisms refer to their salacious content, like Liang Qi-chao's criticism of Yuan Mei, that his works "smell so putrid ... one cannot go near them".¹⁹ Personally, I find the mildly erotic tone rather entertaining, like some of the light erotic verse of Feng Meng-long. And one or two of the poems have, to my mind, a definite charm.

Lyric 9. To the tune Ru meng ling 如梦令
"Early Autumn"

A light gust of autumn wind
Enough to scatter
The few flakes of sunset-tinted cloud,
Idly resting
By the northern window,
Like Tao the Hermit.
One by one
A few crows
Fly by.

Lyric 20. To the tune Qing yu an 清玉案,

Threads of incense denser than mist
Weave a tapestry
Of green shadows and red rain.
Baby swallow flying past
The embroidered curtain.
Poplar-floss like snow,
And clouds of pear-blossom like a dream,
Another Qing Ming evening.

The grave-stone bars the road of love,
 The cuckoo is sung out of voice.
 Evening falls;
 Who can share this feeling?
 The East Wind (that seems to care)?
 The sentimental moon?
 It's certainly all wasted
 On the noble families
 [Gathered here today].

A.7 In Gao's collection of Regular Verse, Yue xiao shan-fang yi-gao, there are also some charming occasions captured in simple but memorable lines:

Verse 44. Inscribed on a painting of Hu Duan-chi 胡端峙 with walking stick and hat.

Your hempen sandals and straw hat,
 so appropriate for the freshly-cleared weather ...

Verse 47. An Autumn Excursion with Zhao Yi-bao 兆挹波 and Wang Leng-cun to the Pavilion at Ji Gate.

(lines 5-6)

Stylish in hat and climbing boots,
 I accompany Ji and Ruan.²⁰
 We romp among the high hills
 And savour their delights in verse.

And there are some striking descriptive lines:

Verse 43. In the Qi jia yuan 齐家园

(lines 5-8)

Several times we move seats
 To view the many beautiful trees.
 Last drinks,
 As the sun sets.
 Such refined pleasures
 Do not permit excess.
 The evening bugle sounds
 From the city wall.

Verse 46a Untitled

(lines 5-6)

The morning sun has not yet thawed the snow
 From the golden roof;
 The cold night hugs the wind
 Around the jade pavilion.

Verse 72 Tai-ping Hermitage

A slight breeze
 Stirs the blinds and flags;
 Now and again the clear tinkle
 Of wind-chimes.
 From the inner sanctum
 Of the Meditation Hall,
 Listen to the orioles
 Flitting in the cherry blossom.

A.8 Gao's official career got off to a late start (he must have been in his late forties at least when he passed the ju-ren exam in 1788, and in his mid-fifties when he became a jin-shi in 1795), and it ran an uneventful, undistinguished but impeccably respectable course until his death in 1815 (?). His personal life seems to have been somewhat more eventful. We know, from his own lyrics and from the poetry of his brother-in-law Zhang Wen-tao 张闻陶 (1764-1814), that he was married twice (at least); his first wife having died in 1781, he married Zhang's younger sister Yun 筠 (herself a young lady of unusual literary ability) in 1785, when she was eighteen years old. She died in 1787, at the tragically young age of twenty.²¹ We do not know the cause of her death, but her brother writes of the unhappiness of her marriage, and her encounter with a Raksha or demon, whom Wu takes to be her husband, Gao E. But it is also possible that the Raksha was Gao's mother, who lived on to a ripe old age (after the death of Gao's father), and whom Gao supported (this is why he kept trying to pass the ju-ren exam²²). In the last of the lyrics contained in Yan-xiang ci, Gao writes of the unhappy experience of his concubine Wan 宛, who, originally a singing-girl, lived with Gao and bore him several children, but, it appears, was obliged to leave him and take refuge in a nunnery, because of his mother:

Lyric 44. To the tune Xi yu chun man 惜餘春慢

Spring is waning;
 The East Wind restless blows.
 [How can I] bear to see [my] flower
 Without [her] lord –
 The Phoenix Hairpin broken,
 The solitary Lyrebird in the glass.
 For whom do you paint those enticing eyebrows [now],
 At your make-up casket?
 We spoke once of Past and Future Lives;
 Now in your life of chanted prayer and meditation,
 Who can you chat with,
 In the old easy, spirited way?
 Your grace and beauty
 In the half-lit window,
 A forlorn sight.

It was best to resign yourself
 To the Wooden Fish,
 To wait on the Altar of the Wonderful Lotus,
 And make a life out of hassocks and sermons.
 The children were too young,
 The mother of the house advanced in years,
 Your life a burden.
 Do not rail at Heaven for being unfair.
 Since time began
 Rosy cheeks have turned to dust.
 However much you try
 To penetrate the Void,
 Heaven will make you no reply.

A.9 The years 1788-91 (after the death of Zhang Yun, after taking the ju-ren exam and before the publication of the 120-chapter Stone) marked a transition in Gao's life, from the early years of emotional turmoil and humble tutoring to the more stable and contemplative last twenty years of his life. The transition is reflected in his poem "On Completing the Revision of The Stone" (Verse 62):

Gone are the days
 When the sun would find me
 Still in bed at noon,
 Days of thoughtless pleasure
 And delight.
 Last night
 I chanced to see
 The Goddess of the Moon,
 And glimpsed the brightness
 Of Zen's unfettered light.

A.10 From Gao's poems it is possible to glean the names of some of his friends. Some of them are no more than names. One or two of them, however, are known historical characters. One of the more interesting is Gui-ling 桂齡 (zi Xiang-yan 香巖, c.1750-c.1830, younger brother of the eminent Chinese Bannerman Bai-ling, for whom see below). Gui-ling is mentioned three times in Yue-xiao shan-fang yi-gao, in poems 27, 70 and 83. Gao refers to him as tong-nian 同年, so he must have been a ju-ren of 1788 (he became a jin-shi in 1793; two years before Gao). Yang Zhong-xi mentions him twice; in Banner Prose, juan 59, towards the end of Bai-ling's biographical notice (pp.1870-1), and in Snow Bridge I, juan 10, pp.30b-31a. Despite his brother's powerful position (Bai-ling became Governor General of Kiangnan and Kiangsi in 1811), Gui-ling was noted for his indifference to power and prestige, and rose slowly through the service, eventually becoming Vice-President of the Censorate (BH 208, rank 3a) in 1828. It is interesting to compare this with what Zeng-ling says of Gao in his preface to Yue-xiao shan-fang yi-gao, that he was, despite his reputation in the capital, a poor and uncorrupt official.²³

A.11 Lin-qing 麟庆 (zi Zhen-xiang 振祥, hao Jian-ting 见亭, 1791-1856) is another of Gao's more interesting friends. He was a brilliant young Manchu, son of a distinguished poetess, Yun Zhu 惺珠, (see plate 4), and on his father's side descended from an eminent family of the Wan-yen 完颜 clan. When the two met (c.1809-10), Lin-qing was less than twenty years old, while Gao must have been an old man in his sixties or seventies. It was, as Yun Zhu remarked, a friendship that "transcended the difference in age" wang nian jiao 忘年交.²⁴ Gao is mentioned three times in Lin-qing's autobiography Hong-xue yin-yuan tu-ji 鸿雪因缘图记,²⁵ and is represented in two of the two hundred and forty fine illustrations executed to accompany it. In the first he is shown with Lin-qing and four other gentlemen celebrating in painting and verse the unexpected flowering of a bed of peonies outside the Imperial Library (plate 5); in the second, Lin-qing and a friend Rui-sheng 瑞生 (hao Pei-zhai 培斋) are capping verses at the Bridge of the Drunken Immortal (Jiu-xian qiao 酒仙桥) when who should appear, to their delight, but

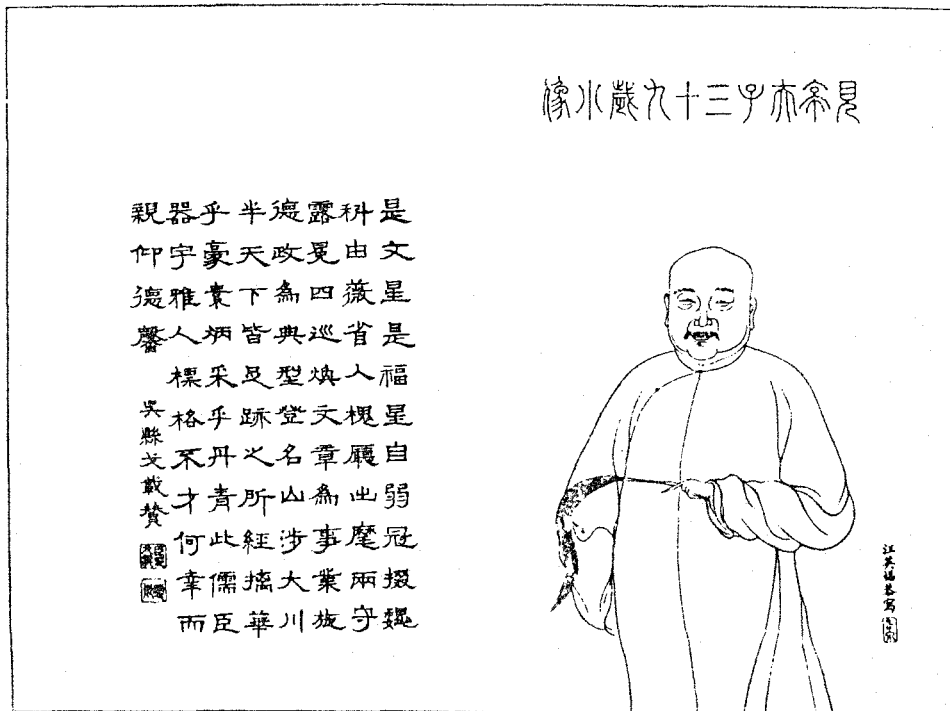


Plate 4a. Lin-qing in middle age (from *Hong-xue yin-yuan tu-ji*)

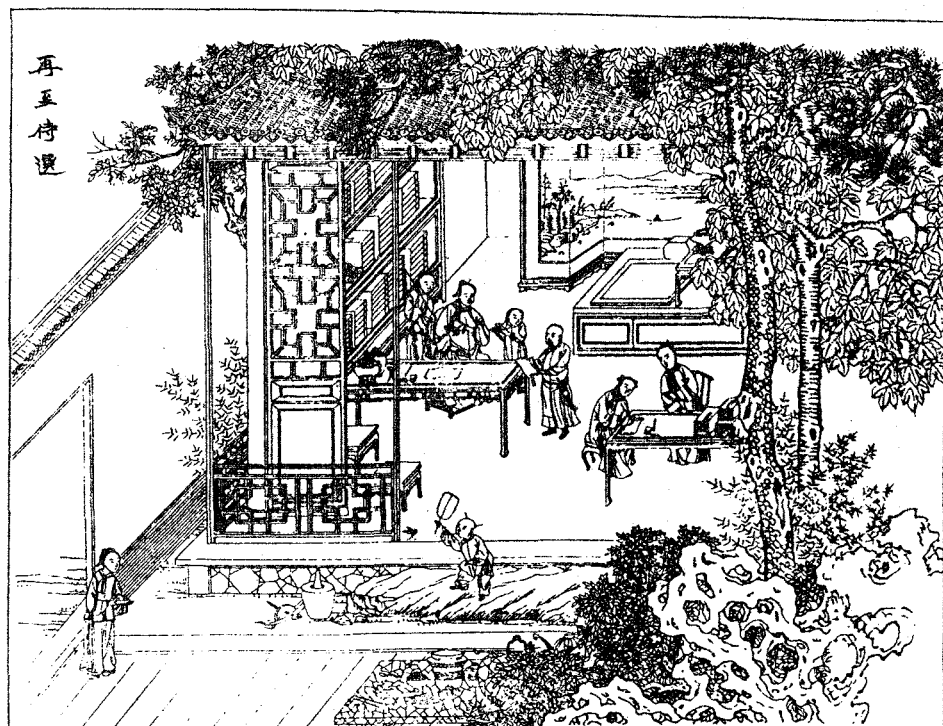


Plate 4b. Yun Zhu and her son selecting poems for the anthology *Guo-chao gui-xiu zheng shi ji* (from *Hong-xue yin-yuan tu-ji*)

花吟閣鳳

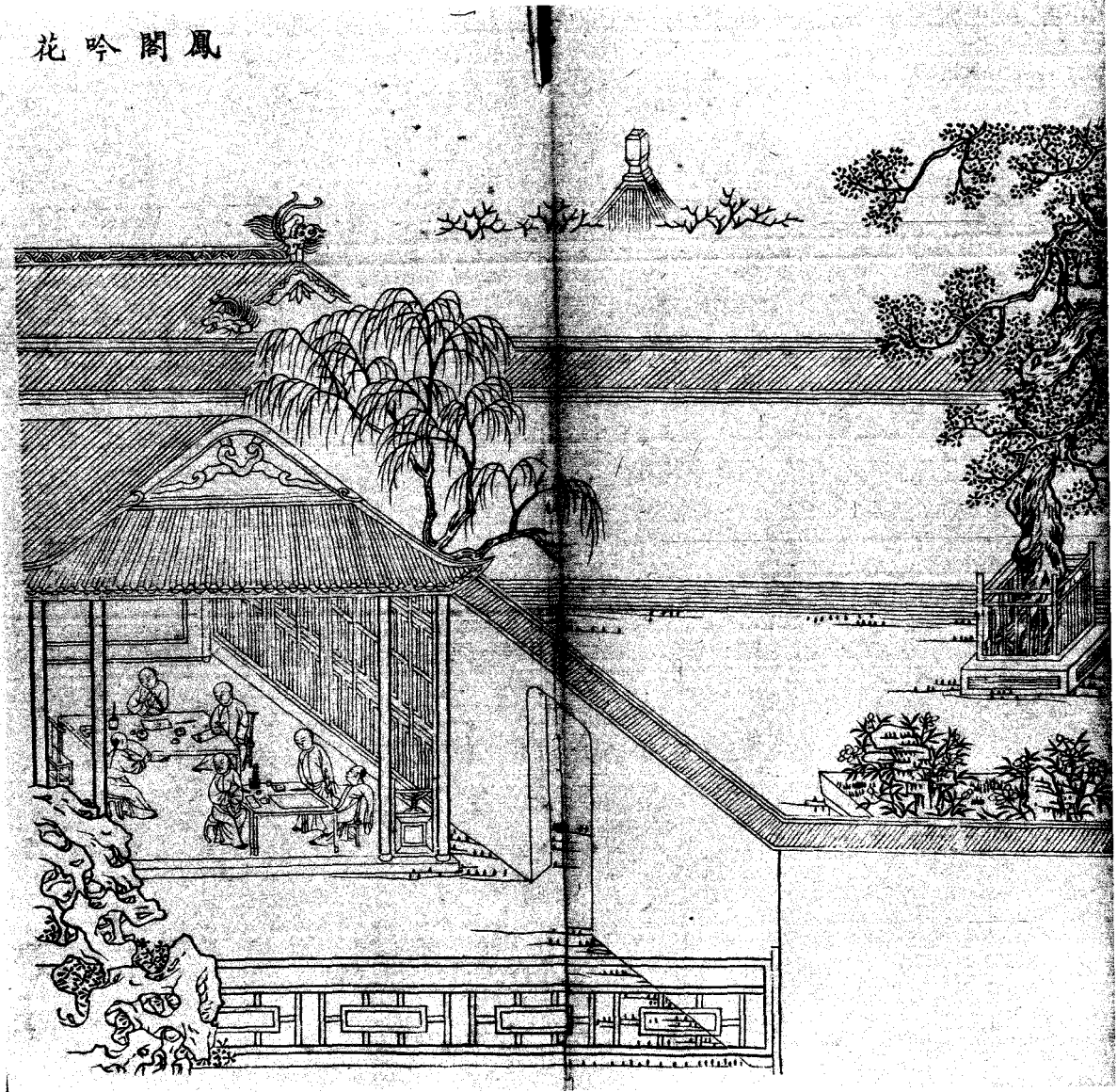


Plate 5. Ling-qing, Gao E and friends celebrate the flowering of the peonies (from *Hong-xue yin-yuan tu-ji*)

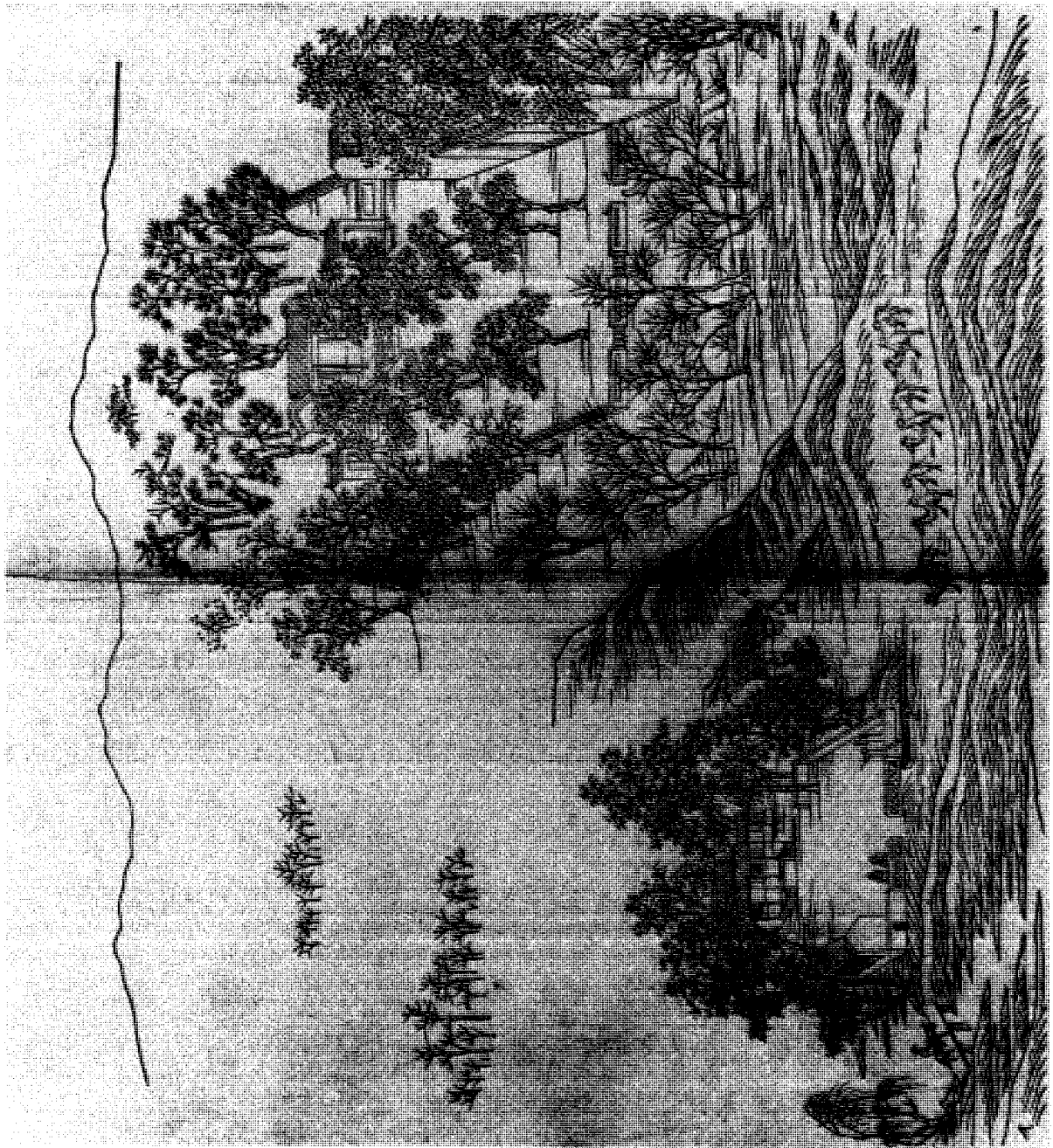


Plate 6. Lin-ting, Rui-sheng, and Gao E on a donkey
(from *Hong-xue yin-yuan tu-ji*)

Gao E, mounted on a donkey (plate 6).²⁶

A.12 There is an identifiable circle of eminent literary Bannermen of the late Qian-long and Jia-qing reigns. This circle includes the following (arranged chronologically):

Bai-ling 百齡 (1748-1816)

Tie-bao 铁保, (1752-1824)

Fa-shi-shan 法式善 (1753-1813)

Na-yan-cheng 那彦成 (1764-1833)

Ying-he 奕和 (1771-1839)

Na-qing-an 那清安 (jin-shi 1805)

Lin-qing 鹿庆 (1791-1846) & his mother Yun Zhu 惲珠 (1771-1833)

The literary and official relationships between these personalities can be observed from the following:

a. The first three were commonly referred to as the Three Talents (san cai-zi 三才子) of the Jia-qing period.²⁷ They represented between them the three "streams" of the Banner elite — one Chinese, one Manchu, one Mongol.

b. Tie-bao was closely assisted by Fa-shi-shan in the compilation of Banner Verse (Xi-chao ya-song ji).²⁸

c. Na-yan-cheng was a protégé of Tie-bao²⁹ and wrote his epitaph.³⁰

d. Tie-bao was Ying-he's secretary.³¹

e. Ying-he wrote a biographical account of Yun Zhu;³² a preface for Tie-bao's collected words;³³ and a biographical account of Na-qing-an.³⁴

The way in which these relationships evolved into family connections can be seen in the case of Lin-qing's daughter, Miao-lian-bao 妙莲保. In 1841, she was married to one Lai-xiu 来秀, who happened to be not only the paternal grandson of Fa-shi-shan, but also the maternal grandson of Ying-he.³⁵

A.13 Gao is known to have been on friendly terms with two members of this circle (Lin-qing and his mother), and with the younger brother of a third (Gui-ling). He counted three others as acquaintances (Fa-shi-shan,³⁶ Na-qing-an³⁷ and Na-yan-cheng³⁸). This was the world he moved in, albeit as a minor figure, from 1795 onwards. It was certainly a very different world from that of Cao Xue-qin, the Dun brothers, Yong-zhong and their bohemian friends, few of whom had significant jobs, and many of whom were Imperial Clansmen. Gao's world was more stable, more "establishment". But one has only to read Lin-qing's autobiography, or Fa-shi-shan's Poetry Talks,³⁹ to see that this "establishment" had a very high level of culture. As Yuan Mei remarked, "nowadays the Manchus are far more cultivated than the Chinese. Though occupied with military affairs, they can all write poetry" 近日满洲风雅，远胜汉人，虽司军旅，无不能诗。⁴⁰

A.14 Thirty seven years ago, Hu Shi suggested the use of works such as Banner Prose, Banner Verse and the Snow Bridge Poetry Talks, to trace the "acculturation" of the Manchus.⁴¹ It is my belief that only when a comprehensive study, along the lines he suggested, has been completed, will it be possible to see Cao Xue-qin, Gao E and The Stone in their true historical perspective.

FOOTNOTES TO APPENDIX

¹ Kao-zheng, pp.36-8. For pre-modern references to Gao, including two modern sources of a pre-modern type, see the following:

a. Zhang Wen-tao 张问陶 (1764-1814), Chuan-shan shi-cao 船山诗草 (ed. of 1874), juan 5, pp.14a-b (poem on the death of his sister, written 1790); juan 16, p.12a (poem for Gao E, written 1801). See Wang Li-qi, "Guan-yu Gao E", p.166; HLM juan, p.20.

b. Yun Zhu 惺珠 (1771-1833), Guo-chao gui-xiu zheng shi ji 国朝闺秀正始集 (first publ. 1831), juan 20 (short biographical notice of Gao's daughter). For this anthology of Qing poetesses, see En-hua, Banner Bibliography, p.53b. The relevant passage is reprinted in HLM juan, p.22. Original not available in Canberra.

c. Lin-qing 麟庆 (1791-1846), Hong-xue yin-yuan tu-ji 鸿雪因缘图记 (3 vols., completed 1839-46. First printed 1847-50. For full bibliographical details, see Van Hecken, J.L., and Grootaers, W.A., "The Half Acre Garden, Pan-mou yüan 半亩园, a Manchu residence in Peking", Monumenta Serica (18:1959), p.361. Excerpts from Lin-qing's work have been translated recently by T.C. Lai, under the title A Wild Swan's Trail [Hong Kong, 1978].). For the passages relevant to Gao E, see Wu Shi-chang, "Cong Gao E sheng-ping", pp.133-4; HLM juan, p.23.

d. Chen Kang-qi 陈康祺 (? mid-19th century), Yan-xia xiang-cuo lu 燕下乡脞录, juan 1 (story about the examination of 1801). This is reprinted from edition of 1881, in HLM juan, p.21. See also Hu Shi, Kao-zheng, p.37. Original not consulted.

e. Yu Yue 俞樾 (1821-1907), Xiao-fou mei xian-hua 小浮梅间话, in Chun-zai-tang quan-shu 春在堂全书 (1899), Qu-yuan za-zuan 曲园杂纂, juan 35, pp.29b-30a (repeats matter contained in [a] and [d] above). See Hu Shi, Kao-zheng, p.36; Wu, On The

Red Chamber Dream, p.227; HLM juan, pp.390-1.

f. Sheng-yu 盛昱 (1850-1900) and Yang Zhong-xi 杨钟羲 (1865-1940), Banner Prose (Ba-qi wen-jing 八旗文经, 1902, repr. Taipei, 1969), juan 59, p.1882 (brief biographical notice of Gao).

g. Zhen-jun 震钧 (1857-1920), Tian-chi ou-wen 天咫偶闻 (Peking, 1907; repr. Taipei, 1968), juan 3, pp.24a-b, cont. pag. 189-90, refers to (a) above, and to The Stone. Repr. in HLM juan, p.24. For bibliographical details, and descriptive table of contents, see Ch'en, H.S. and Kates, G.N., "Prince Kung's Palace and its adjoining garden in Peking", Monumenta Serica (5:1940), p.64. For the author's many other works, many of them relating to Bannermen, see En-hua, Banner Bibliography, pp.9b, 25b, 28b, 32a, 34b, 36a, 38a, 40b, 43b-44a, 47a, 84b. For biographical details and a photograph, see Hashikawa Tokio 桥川时雄, Chūkoku bunkakai jimbutsu sōkan 中国文化界人物总鑑 (Peking, 1940), p.730.

h. Yang Zhong-xi, Snow Bridge Poetry Talks (Xue-qiao shi-hua 雪桥诗话), 1st Collection (1914), juan 9, pp.67a-b (brief reference to Gao and The Stone, in connection with Wang Leng-cun's poems); 3rd Collection (1919), juan 5, p.49b (in connection with Yun Zhu's poetry collection). These passages are repr. in HLM juan, p.25. This vast and invaluable source (the Four Collections of Snow Bridge were originally published in 1914, 1917, 1919 and 1925) is included in vols. 41-56 of the Qiu-shu zhai cong-shu 求恕斋丛书 (first publ. 1929, repr. Taipei, 1970).

i. Zhao Er-sun 赵尔巽 (1844-1927) et al., Qing-shi gao 清史稿 (1927-8), juan 490 (Wen-yuan 文苑, 2), p.5a (brief notice of Gao appended to biography of Li Kai [1686-1753]). Repr. in HLM juan, p.26.

j. En-hua 恩华 (zi Yong-chun 咏春, d. 1954, Mongol scholar, official and bibliophile, member of Balute 巴鲁特 clan), Banner Bibliography (Ba-qi yi-wen bian-mu 八旗艺文编目 [1941]), p.20a.

Since Hu Shi's Kao-zheng, there have been the following articles or publications relating to Gao E:

- k. Feng-kuan 奉寬 (see n.2), "Lan-shu wen-cun yu Shi-tou ji" 兰野文存与石头记, Bei-da xue-sheng 北大学生 (1931:vol. 1, no. 4), pp.85-93, with 2 plates.
- l. Gao Lan-shu ji (Peking, 1955).
- m. Wang Li-qi 王利器, "Guan-yu Gao E de yi-xie cai-liao" 关于高鹗的一些材料, Wen-xue yan-jiu 文学研究 (vol. 1: March 1957), pp.166-171. This and Wu's article ([r] below) are the two most comprehensive studies of Gao.
- n. Yi Su, HLM shu-lu (Peking, 1958). See p.25 for Gao.
- o. Wu Shi-chang, On The Red Chamber Dream (Oxford, 1961). See esp. p.227, n.1.
- p. Yi Su, HLM juan (Peking, 1963). See esp. pp.17-26.
- q. Liu Shi-de 刘世德, "Guan-yu Gao E de Yue xiao shan-fang yi-gao" 关于高鹗的月小山房遗稿, first publ. in Literary Heritage suppl. to Guang-ming ri-bao 光明日报, 2/5/1965; repr. in Hong-lou meng lun-cong 红楼梦论丛 (Shanghai, 1979), pp.217-20.
- r. Wu Shi-chang, "Cong Gao E sheng-ping" (see Intro., n.7, for full citation).
- s. Pan Chong-gui 潘重规, "Gao E bu-zuo Hong-lou meng hou si-shi hui de shang-que" 高鹗补作红楼梦后四十回的高樵, in Xin-ya xue-bao 新亚学报, VIII:i (Feb. 1967), pp.367-382. Repr. in Xin-bian (1974).
- t. Zhao Gang, Xin-tan (Hong Kong, 1970; repr. Taipei, 1971).
- u. Gu-gong bo-wu-yuan Ming-Qing dang-an bu 故宫博物院明清档案部 ed., "Guan-yu Gao E de yi-xie dang-an shi-liao" 关于高鹗的一些档案史料, in Qing-dai dang-an shi-liao cong-bian 清代档案史料丛编, 2nd. Collection (Peking, 1978), pp.164-170.

² For full citation, see n.1 (k) above. A microfilm of this article is now in the Menzies Library, A.N.U. For Feng-kuan (zi Zhong-yan 仲嚴, hao Yuan-he 遠鶴, born 1897, member of the

Borjigit 博爾濟吉特 clan, descendant of the 30th generation of Genghis Khan, lecturer at Peking and Yenching Universities in the 20's and 30's) see Hashikawa, Chūkoku bunkakai, p.266.

³ A microfilm of this anthology is in the Menzies Library, A.N.U.

⁴ See n.1 (u) above. I am indebted to Wu Shi-chang for copying out this material and sending it to me in November 1979.

⁵ Cf. Wang Li-qi, op. cit. (see n.1 [m] above), p.171.

⁶ See n.1 (f) above.

⁷ See Wu, "Cong Gao E sheng-ping", p.136, n.1. I have not been able to consult Banner Verse (Xi-chao ya-song ji), as there is, surprisingly, no copy of it available in any of the major libraries in England or Australia. From all the available information, it seems a most important source for the study of Banner Literature up to, and including the early part of, the Jia-qing reign. The main compilers were Tie-bao 铁保, and Fa-shi-shan 法式善 (for both, see below, A.12), assisted by Ji Yun 纪昀 (1724-1805), Wu Zi 吴鼐 (1755-1821) and Zhu Gui 朱珪 (1731-1907). Originally entitled Ba-qi shi-ji 八旗诗集, and consisting of 134 juan, it was completed in 1804, when it was given its more impressive title by the Emperor. It was printed in 1805 by Ruan Yuan 阮元 (1764-1849).

For references to the anthology, see Fa-shi-shan, Tao-lu za-lu 陶序录 (1817, repr. Taipei, 1969), juan 3, p.35a; the same author's Wu-men shi-hua 梧门诗话 (MS, n.d.; repr. Taipei, 1974), juan 13, pp.463-4; and Yang Zhong-xi, Snow Bridge III, juan 9, p.18a.

It is worth noting that a contemporary Manchu, Shu-kun 舒坤 (1772-1845) criticized Fa-shi-shan's role in the enterprise (of compiling Banner Verse), claiming that while his poetic acumen was excellent, his personal character was not. The second half of the anthology, so Shu-kun claims, was designed to win the favour of the influential, and poems attributed to scarcely literate Bannermen and mere children were included in it for political reasons. For this, see Wu En-yu, Kao-bai xiao-ji, p.14.

⁸ Those contributing to the album in this way were:

Xue Yu-tang 薛玉堂 (1757-1835. For further information on Xue, see Shu-lu, p.25; Wang Li-qi, op. cit., p.169; Wu, "Cong Gao E sheng-ping", p.140; Feng-kuan, op. cit., p.89.)

Lu Xiang 陆湘(?)

Liu Xun 刘熏(?)

Xu Kun 徐琨(?)

Xu Run-di 徐润第 (jin-shi 1795, d. 1827)

Ding Yu-shou 丁玉寿(?)

Chong-fu 崇福(?)

Chen Yi-zhi 陈异之(?)

Chen He-long 陈何龙(?)

Na-qing-an 那清安 (jin-shi 1805. See below, A.12).

⁹ Feng-kuan, op. cit., p.89.

¹⁰ Gao Lan-shu ji, "Yan-xiang ci jiao-ji" 砚香词校记, p.1.

¹¹ Ying-hao 英浩 (zi Yang-wu 养吾, Mu-chun 慕纯, Manchu of Gao-jia 高佳 clan), Chang-bai yi-wen zhi 长白艺文志. This MS once belonged to Feng-kuan, who was a friend of Ying-hao, and a colleague of his in the Board of War (see Feng-kuan, op. cit., p.87, n.1). See also En-hua, Banner Bibliography, p.6a.

¹² Feng-kuan, op. cit., p.89, n.7.

¹³ See Banner Bibliography, p.20a.

¹⁴ See HLM juan, p.19.

¹⁵ See n.1(b) above.

¹⁶ See Wen Lei, "Cheng Wei-yuan yu Hong-lou meng", pp.60-1.

¹⁷ For Wu's dating of Gao's birth and death, see "Cong Gao E sheng-ping", pp.128-30.

¹⁸ Brunnert and Hagelstrom, Present Day Political Organization of China (Shanghai, 1912).

¹⁹ Quoted by Waley, Yüan Mei, p.210.

²⁰ He is comparing his friends to Ji Kang 嵇康 (223-262) and Ruan

Ji 阮籍 (210-263).

- ²¹ See Zhang's poem, cited in n.1 (a).
- ²² See Xue xiao shan-fang yi-gao, no. 48a. Cf. Wu, "Cong Gao E sheng-ping", p.135.
- ²³ See Zeng-ling's preface, p.1, lines 2-3.
- ²⁴ See n.1 (b) for full citation.
- ²⁵ See n.1 (c).
- ²⁶ Plates 5 & 6 are reproduced from the copy of Hong-xue yin-yuan tu-ji in the Backhouse Collection, Bodleian Library, Oxford. I am indebted to David Hawkes for sending me these copies.
- ²⁷ See Ci-hai (Shanghai, 1947), p.1395.
- ²⁸ See n.7 above.
- ²⁹ Hummel ed., Eminent Chinese, p.718.
- ³⁰ Banner Prose, juan 48, pp.1571-6.
- ³¹ Van Hecken and Grootaers, op. cit., p.386.
- ³² Banner Prose, juan 53, pp.1718-20.
- ³³ Id., juan 17, pp.580-2.
- ³⁴ See En-hua, Banner Bibliography, p.24b.
- ³⁵ Chong-shi 崇实 (1820-1876, eldest son of Lin-qing), Ti-an nian-pu 惕庵年谱 (repr. Taipei, 1971), pp.23-4. Cf. En-hua, Banner Bibliography, pp.53b, 87b; Van Hecken and Grootaers, p.366.
- ³⁶ See poem no. 90, in Yue xiao shan-fang yi-gao.
- ³⁷ See Lan-shu wen-cun.
- ³⁸ See poem no. 74, in Yue xiao shan-fang yi-gao.
- ³⁹ Wu-men shi-hua. See n.7 above.

⁴⁰ Yuan Mei 袁枚 (1716-1798), Sui-yuan shi-hua bu-yi 隋袁詩話補遺 (vol. 2 of Sui-yuan shi-hua, Peking, 1960), juan 7, sect. 18, p.742. Also quoted by Waley, Yüan Mei, p.28.

⁴¹ Hu Shi's Preface to Eminent Chinese, p.vi.

BIBLIOGRAPHY

- Acker, William Some Pre-T'ang Texts on Painting. Leiden: Brill, 1954.
- Alleton, Viviane Les adverbos en chinois moderne. La Haye, Paris: Mouton, 1972.
- Allott, Miriam Novelists on the Novel. London: Routledge and Kegan Paul, 1959.
- Balazs, Etienne Chinese Civilization and Bureaucracy. New Haven & London: Yale U.P., 1964.
- Baldwin, T.W. William Shakspere's Small Latine and Lesse Greeke. 2 vols. Urbana: Univ. of Illinois Press, 1944.
- Bayley, John The characters of love: a study in the literature of Personality. London: Constable, 1960.
- Bei-jing da-xue Zhong-guo wen-xue shi jiao-yan shi 北京大学中国文学史教研室, ed. Wei Jin Nan-bei chao wen-xue shi can-kao zi-liao 魏晋南北朝文学史参考资料. 2 vols. Peking: Zhong-hua, 1963. Repr. Hong Kong: Hong-zhi, n.d.
- Birch, Cyril ed. Anthology of Chinese Literature: From Earliest Times to the Fourteenth Century. Harmondsworth: Penguin, 1967.
- Anthology of Chinese Literature, Volume Two: From the Fourteenth Century to the Present Day. New York: Grove Press, 1972.
- Boulaie, Fr. Guy Manuel du Code Chinois. Variétés Sinologiques, no. 55. Shanghai: Imprimerie de la Mission Catholique, 1924. Repr. Taipei: Ch'eng Wen, 1966.
- Brunnert, H.S. and Hagelstrom, V.V. Present Day Political Organization of China. Shanghai: Kelly and Walsh, 1912. Repr. Taipei: Ch'eng Wen, 1978.
- Cao Pi 曹丕 Dian-lun lun-wen 典论论文. In Wei Jin Nan-bei chao wen-xue shi can-kao zi-liao, pp. 45-53.
- Cao Xue-qin 曹雪芹 ed. Yu Ping-bo 俞平伯 and Wang Xi-shi 王惜时. Hong-lou meng ba-shi hui jiao-ben 红楼梦八十回校本 (JB). Peking: Ren-min, 1958. Repr. Hong Kong: Zhong-hua, 1974.

Cao Xue-qin

Qian-long jia-xu Zhi-yan zhai chong-ping Shi-tou ji
乾隆甲戌脂砚斋重评石头记 . Taibei:
Commercial Press, 1961.

Zhi-yan zhai chong-ping Shi-tou ji 脂砚斋重
评石头记 (Geng-chen ben 庚辰本). Peking:
Wen-xue gu-ji, 1955.

Cao Xue-qin 曹雪芹 and Gao E 高鹗 (?)

Hong-lou meng 红楼梦 . 16 juan, bound in 2 vols.
Commentary by Wang Xi-lian, Yao Xie and Zhang Xin-zhi.
Shanghai: Wen-ming, 1927.

Hong-lou meng 红楼梦 (RM). 4 vols. Annotated by
Qi Gong 啓功 . Peking: Ren-min, 1957.

Qian-long chao-ben bai-nian hui Hong-lou meng gao
乾隆抄本百廿回红楼梦稿 (Draft).
12 vols. Peking: Zhong-hua, 1963.

Wang Xi-lian ping-ben xin-juan quan-bu xiu-xiang Hong-
lou meng 王希廉评本新镌全部绣像红楼梦.
First publ. 1832. Repr. in Hong-lou meng cong-shu.

Zeng-ping bu-tu Shi-tou ji 增评补图石头记 .
Commentary by Wang Xi-lian and Yao Xie (Da-mei shan-min).
No. 247 in Guo-xue ji-ben cong-shu.

tr. Yang Xian-yi 杨宪益 and Gladys Yang.
A Dream of Red Mansions. 3 vols. Vols. 1 & 2, Peking:
Foreign Languages Press, 1978. Vol. 3 in the press.

tr. Hawkes, D. and Minford J.
The Story of the Stone. 5 vols. Vols. 1-3, tr. Hawkes;
vols. 4 & 5, tr. Minford. Harmondsworth: Penguin,
1973 - .
Vol.1 : The Golden Days (1973).
Vol.2 : The Crab-Flower Club (1977).
Vol.3 : The Warning Voice (in the press).
Vol.4 : The Debt of Tears (in the press).
Vol.5 : The Dreamer Wakes (in preparation).

- Cao Xue-qin and Gao E
tr. Itō Sōhei 伊藤 漱平 . Kōrōmū 红楼梦 .
Complete annotated Japanese transl. in 3 vols. Rev.
ed., Tokyo: Heibonsha, 1969.
- Chang Chung-yüan (Zhang Zhong-yuan 张 钟元)
Creativity and Taoism. Repr. London: Wildwood House,
1975.
- Chang, H.C. (Zhang Xin-cang 张 心沧)
Chinese Literature : Popular Fiction and Drama. Edin-
burgh: Edinburgh U.P., 1973.
- Ch'en, H.S. and Kates, G.N.
"Prince Kung's Palace and its adjoining garden in
Peking". Monumenta Serica (5:1940), pp.1-80.
- Chen Kang-qi 陈康祺
Yan-xia xiang-cuo lu 燕下乡脞录 . Ed. of
1881. Not consulted. See HLM juan, p.21.
- Chen Qing-hao 陈庆浩 (Chan Hing-ho)
Xin-bian Shi-tou ji Zhi-yan zhai ping-yu ji-jiao
新编石头记脂砚斋评语辑校 . Rev.
ed, Taipei: Lian-jing, 1979.
- Ch'en Shou-yi Chinese Literature: A Historical Introduction. New York:
Ronald, 1961.
- Chen Tao 陈涛
Qi-gong ke-xue chang-shi 气功科学常识 .
Shanghai: Ke-ji wei-sheng, 1958.
- Chen Wan-jun ed. Tang-shi san-bai shou 唐诗三百首 . Hong Kong:
陈婉俊 Com. Press, 1961.

- Chen Xi-zhong 陈熙中 and Hou Zhong-yi 侯忠义
 "Cao Xue-qin de zhu-zuo quan bu rong qing-yi fou-ding" 曹雪芹的著作权不容轻易否定 .
Hong-lou meng xue-kan (1979:1), pp. 185-200.
- Chen Yu-pi 陈毓罴 et al. ed.,
Hong-lou meng lun-cong 红楼梦论丛 . Shanghai:
 Shanghai gu-ji, 1979.
- Chong-shi 崇实
Ti-an nian-pu 惕庵年谱 . First publ. 1877.
 Repr. in vol. 41 of Nian-pu cong-shu 年谱丛书 .
 Taipei: Guang-wen, 1971.
- Ch'ü T'ung-tsu (Qu Tong-zu 瞿同祖)
Local Government in China under the Ch'ing. Cambridge,
 Mass.: Harvard U.P., 1962.
- Ci-hai
 1. Shanghai: Zhong-hua, 1947.
 2. Shanghai: Zhong-hua, 1965.
 3. Shanghai: Zhong-hua, 1979.
- Commeaux, Charles
La Vie Quotidienne en Chine sous les Mandchous. Paris:
 Hachette, 1970.
- Contag, V. and Wang Chi-ch'ien (Wang Ji-qian 王季迁)
Ming-qing hua-jia yin-jian 明清画家印鉴
 (Seals of Chinese Painters and Collectors of the Ming
 and Ch'ing Periods). First publ. Shanghai: Com. Press,
 1940. Repr. Taipei: Com. Press, 1971.
- Conze, Edward
Buddhist Wisdom Books. London: George Allen & Unwin,
 1958.
- Cordier, Henri
 "Angelo Zottoli : nécrologie". T'oung Pao, 2nd.
 series, III, no. 5 (Dec. 1902), p. 339.
- Couling, Samuel
Encyclopedia Sinica. First publ. Shanghai: Kelly and
 Walsh, 1917. Repr. Taipei: Literature House, 1964.

- Dai Bu-fan 戴不凡 "Jie-kai Hong-lou meng zuo-zhe zhi mi -- lun Cao Xue-qin shi zai Shi-xiong Feng-yue Bao-jian jiu-gao ji-chu shang qiao-shou xin-cai gai-zuo cheng-shu de" 揭开红楼梦作者之谜——论曹雪芹是石兄风月宝鉴旧稿基础上巧手新裁改作成的。
Bei-fang lun-cong 北方论丛 (1979:1), pp. 43-69.
- "Shi-xiong he Cao Xue-qin" 石兄和曹雪芹。
Bei-fang lun-cong (1979:3), pp. 12-27.
- "Cao Xue-qin 'chai-qian gai-jian' Da-guan yuan" 曹雪芹拆迁改建大观园。
Hong-lou meng xue-kan (1979:1), pp. 169-83.
- Daiches, David Critical Approaches to Literature. London: Longmans, 1956.
- Dante Alighieri tr. Sayers, D. The Divine Comedy. 3 vols. Harmondsworth: Penguin, 1955-62.
- Day, C.B. Chinese Peasant Cults. 2nd. ed. Taipei: Ch'eng Wen, 1969.
- De Bary, Wm. T, ed.
Self and Society in Ming Thought. New York & London: Columbia U.P., 1970.
The Unfolding of Neo-Confucianism. New York & London: Columbia U.P., 1975.
- Doležalová-Velingerova, M. and Doležal, L.
"An early Chinese confessional prose: Shen Fu's Six chapters of a floating life". T'oung Pao, LVIII (1972), pp. 137-160.

- Dou Zhen 竇鎮 ed.
Guo-chao shu-hua jia bi-lu 国朝书画家笔录 .
 4 juan . First publ. 1911. Repr. as no. 5 of
Zhong-guo wen-shi zhe zi-liao cong-kan 中国文
 史哲资料丛刊 . Taipei: Wen-shi zhe,
 1971.
- En-hua 恩华 Ba-qi yi-wen bian-mu 八旗艺文编目 .
 Preface by Bao-xi 宝熙 . Peking: 1941.
- Fa-shi-shan 法式善
Tao-lu za-lu 陶庐杂录 . 6 juan. First
 publ. 1817. Repr. as vol. 347 of the series Zhong-guo
shi-liao cong-kan 中国史料丛刊 . Taipei:
 Wen-hai, 1969.
- Wu-men shi-hua 梧门诗话 . 16 juan. MS from
 National Central Library, Taipei. Repr. in 2 vols.
 as part 77 of the series Qing-dai gao-ben bai-zhong
hui-kan 清代稿本百种彙刊 .
 Taipei: Wen-hai, 1974.
- Fan Cheng-da 范成大
Shi-hu ju-shi shi-ji 石湖居士诗集 .
 34 juan. In Si-bu cong-kan 四部丛刊 .
- Fan Ning 范宁
 "Tan 'Gao E shou-ding Hong-lou meng gao-ben'"
 谈高鹗手订红楼梦稿本 . Xin Guan-
cha 新观察 (July 1959: 14), pp. 25-7.
- Fang Hao 方豪
 Foreword to Yuan-ben Hong-lou meng 原本红
 楼梦 . Taipei: Xue-sheng, 1976.
- "Zai Taiwan wan-cheng de Miao-fu xuan Shi-tou ji
 ping" 在台湾完成的妙复轩石头
 记评 . Zhong-hua wen-hua fu-xing yue-kan 中
 华文化复兴月刊 (April 1969), pp.50-2.

- Feng-kuan
奉寬
"Lan-shu wen-cun yu Shi-tou ji" 兰野文存与
石头记. Bei-da xue-sheng 北大学生 (1931:
vol.1, no.4), pp.85-93, & 2 plates.
- Feng Meng-long
冯梦龍
Jing-shi tong-yan 警世通言. Peking: Ren-min,
1956.
- Xing-shi heng-yan 醒世恒言. Peking: Ren-min,
1956.
- Feuchtwang,
Stephan
An Anthropological Study of Chinese Geomancy. Vol. 1
in the projected series Connaissance de l'Asie.
Vientiane: Vithagna, 1974.
- Fowles, John.
The Magus. Rev. ed. London: Triad Panther, 1977.
- Frye, Northrop
Anatomy of Criticism. Princeton: Princeton U.P.,
1957.
- Gai Qi
啟琦
Hong-lou meng tu-yong 红楼梦图咏. 4 vols.
First publ. 1879. Repr. in Hong-lou meng cong-shu.
- Gao E
高鶚
Gao Lan-shu ji. Peking: Wen-xue gu-ji, 1955.
高兰野集
Lan-shu wen-cun 兰野文存 ; Lan-shu shi-yi
兰野十艺. MS in Peking Nat. Library. Extracts
in Gao Lan-shu ji.
- San-he li-zhi ji-yao 三合吏治辑要. Listed
in Banner Bibliography, but not available.
- Yan-xiang ci 砚香词. MS of lyrics. Repr. in
Gao Lan-shu ji.

- Gao E Yue xiao shan-fang yi-gao 月小山房遺稿.
Verse collection. Preface 1816.
- Giles, H.A. Instructions to Coroners. A translation of the
Xi-yuan lu 洗冤錄 (13th century). First
publ. in China Review vol.3 (1874), pp. 30, 92,
159 ff. Repr. in Proceedings of the Royal
Society of Medicine, vol.17 (1924).
- Goethe, J.W. von, tr. Hutter, C.
The Sorrows of Young Werther. New York: Signet
Classic, 1962.
- Gowers, Sir Ernest, rev. Fraser
The Complete Plain Words. Repr. Harmondsworth:
Penguin, 1976.
- Gu-gong bo-wu-yuan Ming-Qing dang-an bu 故宫博物院明清档案部 ed.
Qing-dai dang-an shi-liao cong-bian 清代档案
史料丛编. 2nd Collection. Peking: Zhong-hua,
1978.
- Gu-wen guan-zhi, see Wu Chu-cai, ed.
- Guo Shao-yu Zhong-guo wen-xue pi-ping shi 中国文学批评
郭绍虞 史. First publ. Shanghai: Com. Press, 1934. Rev.
ed. Shanghai: Com. Press, 1956. Repr. Hong Kong:
Hong-zhi, n.d.
- Guo-shi guan 国史馆, ed.
Qing-shi lie-zhuan 清史列传. 64 juan.
Peking: Zhong-hua, 1928.
- Guo-xue ji-ben cong-shu 国学基本丛书. First publ.
Shanghai: Com. Press, 1936. Repr. Taipei: Com. Press,
1969.

- Hsiao Kung-ch'uan (Xiao Gong-quan 蕭公权)
Rural China : Imperial Control in the Nineteenth Century. Seattle: Univ. of Washington Press, 1960.
- Hu Shi 胡适
 Colophon to Cao Xue-qin, Qian-long jia-xu Zhi-yan zhai chong-ping Shi-tou ji. Taipei: Com. Press, 1961.
- Hong-lou meng kao-zheng 红楼梦考证.
 First publ. 1922. Repr. in book form, Taipei: Yuan-dong, 1961.
- Hu Yun-yi 胡雲翼
Song-ci xuan 宋词选. Repr. Hong Kong: Zhong-hua, 1962.
- Hua-shi zhu-ren 话石主人
Hong-lou meng ben-yi yue-bian 红楼梦本义约编. 2 juan. In HLM juan, pp. 179-183.
- Hummel, A.W., ed., Eminent Chinese of the Ch'ing Period. 2 vols.
 Washington: U.S.Govt. Printing Office, 1943.
- Hurvitz, L. tr. Scripture of the lotus blossom of the fine dharma.
 New York: Columbia U.P., 1976.
- Itō Sōhei 伊藤漱平, tr. Li Chun-lin 李春林
 "Cheng Wei-yuan kan Xin-juan quan-bu xiu-xiang Hong-lou meng xiao-kao (shang) -- Cheng-ben de 'pei-ben' wen-ti tan-tao zha-ji" 程伟元刊新鐫全部绣像红楼梦小考(上)——程本的配本问题探讨札记. Hong-lou meng xue-kan (1979:1), pp.233-248.
- Johnston, R. Twilight in the Forbidden City. London: Gollancz, 1934.

- Kahn, H. Monarchy in the Emperor's Eyes. Cambridge, Mass.: Harvard U.P., 1971.
- Kong-zi jia-yu 孔子家语 . 10 juan. No. 29 in Guo-xue ji-ben cong-shu.
- Lawrence, T.E. Seven Pillars of Wisdom. New ed., London: Jonathan Cape, 1940.
- Lee, Sherman Chinese Landscape Painting. Rev. ed., New York: Icon Books, n.d.
- Legge, James, tr. and annot. The Chinese Classics. 7 vols. 2nd rev. ed. Hong Kong: Hong Kong U.P., 1961. Repr. in 5 vols., Taipei: Jin-xue, 1968.
- Li E 厉鹗 Song-shi ji-shi 宋诗纪事 . 100 juan. Edition of 1746.
- Li Xi-fan 李希凡 and Lan Ling 蓝翎 . Hong-lou meng ping-lun ji 红楼梦评论集 . Rev. ed., Peking: Ren-min, 1973.
- Li Yu 李漁 Li Li-weng qu-hua 李笠翁曲话 . Peking: Zhong-guo xi-ju, 1959.
- Li Zhi 李贽 Fen-shu 焚书 . Peking: Zhong-hua, 1975.
- Lin-qing 麟庆 Hong-xue yin-yuan tu-ji 鸿雪因缘图记 . 3 vols. Completed 1839-46, first printed 1847-50.
tr. Lai, T.C.
A Wild Swan's Trail. Excerpts from the above. Hong Kong: Hong Kong Book Centre, 1978.

Lin Yutang (Lin Yu-tang 林语堂)

Ping-xin lun Gao E 平心论高鹗 . First publ. in the Bulletin of the Institute of History and Philology, Taipei:1958. Repr. in book form, Taipei: Wen-xing, 1966.

The Gay Genius. London: Heinemann, 1948.

The Importance of Living. London: Heinemann, 1938.

Literary Anthology (Wen-xuan 文选), see Xiao Tong

Liu, James (Liu Ruo-yu 刘若愚)

Chinese Theories of Literature. London & Chicago: Univ. of Chicago Press, 1975.

The Art of Chinese Poetry. London & Chicago: Univ. of Chicago Press, 1962.

"Three 'worlds' in Chinese poetry", Journal of Oriental Studies (Hong Kong), vol. III, pp. 278-290.

Liu Shi-de
刘世德

"Guan-yu Gao E de Yue xiao shan-fang yi-gao" 关于高鹗的月小山房遗稿 . First publ. in Literary Heritage Suppl., Guang-ming ri-bao 光明日报, 2/5/1965. Repr. in Chen, ed., Hong-lou meng lun-cong, Shanghai, 1979.

Liu Ts'un-yan (Liu Cun-ren 柳存仁)

Buddhist and Taoist Influence on Chinese Novels. Wiesbaden: Otto Harrassowitz, 1962.

Chinese Popular Fiction in two London Libraries. Hong Kong: Lung Men, 1967.

Liu Xie
刘勰

Wen-xin diao-long 文心雕龍 . 10 juan.

No. 164 in Guo-xue ji-ben cong-shu.

tr. Shih, Vincent. The Literary Mind and the Carving of Dragons. New York: Columbia U.P., 1959.

Lu Bu-wei
吕不韦

Lu-shi chun-qi 吕氏春秋 . 26 juan.

No. 76 in Guo-xue ji-ben cong-shu.

Lu Ji
陆机

Wen-fu 文赋 . In Wei Jin Nan-bei chao wen-xue shi can-kao zi-liao, pp. 252-275.

tr. Achilles Fang, Rhyme-prose on Literature. Cambridge, Mass.: Harvard U.P., 1951.

tr. Hughes, E.R., The Art of Letters. New York: Pantheon, 1951.

Lu Xun
鲁迅

Ye-cao 野草 . In Lu Xun quan-ji 鲁迅全集, vol. 1, pp. 463-538. Peking: Ren-min, 1973.

tr. Pierre Ryckmans, La Mauvaise Herbe. Paris: Bibliothèque Asiatique, 1975.

Zhong-guo xiao-shuo shi-lue 中国小说史略. Repr. Hong Kong: San-lian, 1972.

tr. Yang Xian-yi and Gladys Yang, A Brief History of Chinese Fiction. 3rd. ed., Peking: Foreign Language Press, 1976.

Luk, Charles (Lu Kuan-yu 陆宪昱)

Taoist Yoga: Alchemy and Immortality. London: Rider, 1970.

- McAleavy, Henry Wang T'ao. London: China Society, 1953.
- Mao Dun "What we know of Ts'ao Hsüeh Ch'in". Chinese Literature (1964:5), pp.85-104.
- Mateer, Rev. C.W. A Course of Mandarin Lessons. Rev. ed., Shanghai: American Presbyterian Mission, 1903.
- Mei Jie 梅节 "Guan yu Hong-lou meng zuo-zhe de xin zheng-lun"
关于红楼梦作者的新争论
Guang-jiao jing (1979:6), pp. 46-51.
- "Guo gong he-zuo yan-jiu Hong-lou meng" 国共
合作研究红楼梦. Guang-jiao jing (1979:5),
pp. 22-3.
- Miao Quan-sun 缪荃孙 ed.
Xu bei-zhuan ji 续碑传集. First publ. 1910.
Repr. Taipei: Yi-wen, 1964.
- Miller Lucien Masks of Fiction in Dream of the Red Chamber.
Tucson: Univ. of Arizona Press, 1975.
- Ming-zhai zhu ren 明斋主人 (? Zhu Lian 诸联)
Hong-lou ping-meng 红楼梦评梦
In HLM juan, pp. 117-121.
- Miura, Isshū and Sasaki, Ruth F.
Zen Dust : The History of the Koan and Koan Study
in Rinzai (Lin-chi) Zen. New York: Harcourt, Brace
& World, 1966.
- Morris, Ivan ed. Madly Singing in the Mountains: An Appreciation and
Anthology of Arthur Waley. London: George Allen &
Unwin, 1970.

- Moule, Rev. G.E. "Notes on the Provincial Examination of Chekeang of 1870, with a version of one of the essays", in Journal of the North China Branch of the Royal Asiatic Society, 1869-70, New Series no. VI, pp. 113-123.
- Na Tsung Shun (Na Zong-xun 那宗, 宗川)
Studies on Dream of the Red Chamber: A Selected and Classified Bibliography. Hong Kong: Lung Men 1979.
- "Tan Guang-wen xin-kan san-zhong Cheng Wei-yuan ben Hong-lou meng" 谈广文新刊三种程伟元本红楼梦 . Da-lu za-zhi (June 1978), pp. 43-9.
- Nalan Xing-de 纳兰性德
Nalan ci 纳兰词 . Hong Kong: Le-zhi, 1960.
- Pan Chong-gui 潘重规
Hong-lou meng xin-bian 红楼梦新辨.
 Taibei: Wen-shi zhe, 1974.
- Partridge, Eric Dictionary of Slang and Unconventional English.
 5th ed. 2 vols. London: Routledge Kegan & Paul, 1967.
- Pater, Walter The Renaissance: Studies in Art and Poetry. Vol. 1
 of The Works of Walter Pater, 9 vols., London: Macmillan, 1900.
- Peking Gazette for 1893, Abstract of. Shanghai: reprinted from the
 "North-China Herald and Supreme Court and Consular Gazette", 1894.
- Plaks, Andrew, ed.
Chinese Narrative: Critical and Theoretical Essays.
 Princeton: Princeton U.P., 1977.

Pollard, David A Chinese Look at Literature. Berkeley & Los Angeles: Univ. of California Press, 1973.

Porkert, Manfred The theoretical Foundations of Chinese Medicine. Cambridge, Mass.: M.I.T.Press, 1974.

Qian Nan-yang 钱南扬

"Yao Fu-zhuang xian-sheng zhu-shu kao" 姚复庄
先生著述考. Bei-ping tu-shu-guan guan-kuan
(vol.6, no.6, Nov-Dec 1932), pp. 621-9.

Qin-qu ji-cheng. See Zhong-guo yin-yue xue-yuan.

Qing-shi lie-zhuan. See Guo shi guan.

Qiu Xie-you ed. Xin-yi Tang-shi san-bai shou 新译唐诗
邱燮友 三百首. Taipei: San-min, 1973.

Qu Ru-ji comp. Zhi-yue lu 指月录 .32 juan. First publ.
瞿汝稷 1602. Repr. in 4 vols., Taipei: Zhen-mei shan,
1968.

Rickett, Adele ed. Chinese Approaches to Literature from Confucius
to Liang Ch'i-ch'ao. Princeton: Princeton U.P., 1978.

Wang Kuo-wei's Jen-chien tz'u-hua: A Study in
Chinese Literary Criticism. Hong Kong: Hong Kong
U.P., 1977.

Ryckmans, Pierre Les "Propos sur la Peinture" de Shitao. Bruxelles:
Institut Belge des Hautes Etudes Chinoises, 1970.

Shang Yan-liu Qing-dai ke-ju kao-shi shu-lu 清代科举
商行鏊 考试述录. Peking: San-lian, 1958.

- Sheng-yu 盛昱 and Yang Zhong-xi 杨钟羲 ed.
Ba-qi wen-jing 八旗文经 (Banner Prose)
 60 juan. First publ. 1902, with preface by
 Zhang Zhi-dong 张之洞 . Repr. as vol. 90
 of Zhong-hua wen-shi cong-shu 中华文史丛书 ,
 Taipei: Hua-wen, 1969.
- Shi Shu-qing 史树青 "Ba Cheng Wei-yuan luo-han ce ji qi-ta" 跋程
 伟元罗汉册及其他 . Wen-wu (1978:2),
 pp. 73-81.
- Si-ma Qian 司马迁 Shi-ji 史记 . 130 juan. 1739 ed., repr. Taipei:
 Yi-wen, 1956.
- Siren, Osvald The Chinese on the Art of Painting. Peiping:
 Henri Vetch, 1936.
- Soothill, W.E. and Hodous, Lewis
A Dictionary of Chinese Buddhist Terms. London:
 Kegan Paul, Trench, Trubner & Co, 1937.
- Spence, J. Ts'ao Yin and the K'ang-hsi Emperor: Bondservant
 and Master. New Haven: Yale U.P., 1966.
- Spilka, Mark, ed. Towards a Poetics of Fiction. Bloomington &
 London: Indiana U.P., 1977.
- Staunton, G.T., tr. Ta Tsing Leu Lee: being the Fundamental Laws and
 a Selection from the Supplementary Statutes of the
 Penal Code of China. London: Printed for T. Cadell
 & W. Davies, 1810.
- Sun Kai-di 孙楷第 Zhong-guo tong-su xiao-shuo shu-mu 中国通俗
 小说书目 . First publ. Peking: 1932. Rev. ed.,
 Peking: Zuo-jia, 1958.

- Sutherland, J.A. Thackeray at Work. London: Univ. of London, The Athlone Press, 1974.
- Suzuki, Daisetz. Manual of Zen Buddhism. New York: Grove Press, 1960.
- Tang Xian-zu 汤显祖 Mu-dan ting 牡丹亭 (The Return of the Soul). ed. Xu Shuo-fang 徐朔方 and Yang Xiao-mei 杨笑梅. Shanghai: Zhong-hua, 1960.
- Teng Gu 滕固 Jiang Jian-ren xian-sheng nian-pu 蒋剑人先生年谱. Repr. in vol. 36 of Nian-pu cong-shu 年谱丛书, Taipei: Guang-wen, 1971.
- Tie-bao et al. ed. Xi-chao ya-song ji 熙朝雅颂集 (Banner Verse). 134 juan. Not available.
铁保
- Todorov, Tzvetan The Fantastic. Tr. by Richard Howard from Introduction à la littérature fantastique. Cleveland: Case Western Reserve U.P., 1973.
- Van Hecken, J.L. and Grootaers, W.A.
"The Half Acre Garden, Pan-mou yuan 半亩园: A Manchu residence in Peking". Monumenta Serica (18:1959), pp. 360-387.
- Veith, Ilza, tr. and ed. The Yellow Emperor's Classic of Internal Medicine. First publ. 1949. New ed., Berkeley and Los Angeles: Univ. of California Press, 1966.
- Vickers, Brian Classical Rhetoric in English Poetry. London: Macmillan, 1970.
- Von den Steinen, D. "Poems of Ts'ao Ts'ao". Monumenta Serica (4:1939-40), pp. 125-181.

- Wackenroder, W.H., tr. Schubert, M.H.
Confessions and Fantasies. University Park and
 London: Pennsylvania State U.P., 1971.
- Waley, Arthur Yllan Mei. London: George Allen and Unwin, 1956.
- Wang, John C.Y. (Wang Jing-yu 王靖宇)
Chin Sheng-t'an. New York: Twayne, 1972.
- Wang Li 王力 Zhong-guo xian-dai yu-fa 中国现代语法
 Ed. of 1959, repr. Hong Kong: Zhong-hua, 1971.
- Wang Li-qi 王利器 "Guan yu Gao E de yi-xie cai-liao" 关于高鹗
 的一些材料 . Wen-xue yan-jiu vol.1
 (March 1957), pp. 166-71.
- Wang Shi-fu 王实甫 Xi-xiang ji 西厢记 (Western Chamber).
 Ed. Wang Ji-si 王季思 . Repr. Hong Kong:
 Zhong-hua, 1960.
- tr. Hsiung, S.I. The Romance of the Western
 Chamber. New York: Columbia U.P., 1968.
- Wang Xi-ling 王锡龄 "Qian-long chao-ben bai-er-shi hui Hong-lou meng
 gao gai-wen duo ju Zhi-ben kao" 乾隆抄本
 百二十回红楼梦稿改文多据脂本考
Hong-lou meng yan-jiu zhuan-kan (12:1976), pp.
 82-94.
- Qian-long chao-ben bai-er-shi hui Hong-lou meng
 gao yan-jiu 乾隆抄本百二十回红楼梦
 稿研究 . Taipei: Zhong-guo wen-hua xue-yuan,
 1976.
- Watson, Burton Chinese Lyricism. New York & London: Columbia U.P.,
 1971.

Wei Jin Nan-bei chao wen-xue shi can-kao zi-liao

See under Bei-jing da-xue.

- Wellek, René A History of Modern Criticism. 4 vols. London: Jonathan Cape, 1955-66.
- Wen Lei 文雷 "Cheng Wei-yuan yu Hong-lou meng" 程伟元与红楼梦. Wen-wu (1976:10), pp. 57-66.
- Wilde, Oscar De Profundis. London: Methuen, 1905.
- Willett, John Brecht on Theatre. London: Methuen, 1964.
- Williams, S.Wells The Middle Kingdom. Rev. ed. New York: Scribner, 1883. Repr. Taipei: Ch'eng Wen, 1965.
- Wilson, Colin The Craft of the Novel. London: Gollancz, 1975.
- Wong Chimin (Wang Ji-min 王吉民) and Wu Lien-teh (Wu Lian-de 伍连德) History of Chinese Medicine. 2nd ed., Shanghai: National Quarantine Service, 1936. Repr. Taipei: Southern Materials Center, 1977.
- Woolf, Virginia Granite and Rainbow. London: Hogarth Press, 1958.
- Wu Chu-cai 吴楚才 and Wu Tiao-hou 吴调侯 ed. Gu-wen guan-zhi 古文观止. 12 juan. Shanghai: Zhong-hua, 1948.
- Wu En-yu 吴恩裕 Kao-bai xiao-ji 考裨小记. Hong Kong: Zhong-hua, 1979.

- Wu En-yu You guan Cao Xue-qin shi-zhong 有关曹
雪芹十种 . Peking: Zhong-hua, 1963.
- Wu Shi-chang 吴世昌 (Wu Sh'ih-ch'ang)
"Cong Gao E sheng-ping lun qi zuo-pin si-xiang"
从高鹗生平论其作品思想 . Wen-shi
(1965-6:4), pp. 127-44.
- "Hong-lou meng gao de cheng-fen ji qi nian-dai"
红楼梦稿的成分及其年代 .
Tu-shu guan (4, Dec. 1963), 45-51; rev. ed. in
Zi-liao, pp. 219-37.
- On The Red Chamber Dream. Oxford: Clarendon Press,
1961.
- Xiao Tong ed. Wen-xuan 文选 (The Literary Anthology). 60 juan.
翦统 No. 177 in Guo-xue ji-ben cong-shu.
- Xuan-zang tr. Prajñāpāramitā-hṛdaya-sūtra (Xin-jing 心经).
玄奘 Taishō shinshū daizōkyō 大正新修大藏经 ,
juan 8, p. 848c. Tokyo: Taishō issaikyō kankōkai,
1924-34.
- Yan Yu Canglang shi-hua jiao-shi 沧浪诗话校释.
严羽 Ed. Guo Shao-yu. Peking: Ren-min, 1961.
- Yang Zhong-xi Xue-qiao shi-hua 雪桥诗话 (Snow Bridge
杨钟羲 Poetry Talks). 4 Collections. First publ. 1914,
1917, 1919, 1925. Incl. in Liu Cheng-gan 刘承幹
ed., Qiu-shu zhai cong-shu 求恕斋丛书 ,
first publ. 1929. Snow Bridge occupies vols.
41-56 of the Taiwan repr. of this cong-shu,
Taipei: Yi-wen, 1970.

- Yao Xie 姚燮
Jin-yue kao-zheng 今月考证 . 12 juan.
 First publ. Peking: 1935. Repr. Taipei: Gu-ting, 1968.
- Ye Gong-chuo ed. 叶恭绰
Qing-dai xue-zhe xiang-zhuan 清代学者象
 传. 4 vols. Shanghai: Commercial Press, 1930.
- Yi Su 一粟
Hong-lou meng juan 红楼梦卷 (HLM juan) 2 vols.
 Peking: Zhong-hua, 1963.
- Hong-lou meng shu-lu 红楼梦书录
 (Shu-lu). Shanghai: Gu-dian wen-xue, 1958.
- Ying-hao 英浩
Chang-bai yi-wen zhi 长白艺文志 .
 MS. Not consulted. See HLM Juan, pp. 16, 24.
- Yu Ping-bo 俞平伯
Hong-lou meng bian 红楼梦辨 . First publ.
 Shanghai: Ya-tung Book Co, 1923. Repr. Hong Kong:
 Wen-xin, 1972.
- Hong-lou meng yan-jiu 红楼梦研究 .
 Shanghai: Tang-di, 1952.
- "Tan xin-kan Qian-long chao-ben bai-nian hui
Hong-lou meng gao" 谈新刊乾隆抄百廿回
 红楼梦稿 . Zhong-hua wen-shi lun-cong 中
 华文史论丛 (5, June 1964), pp.395-445.
- Yu-rui 裕瑞
Zao-chuang xian-bi 索窗闲笔 . MS (c.1815).
 Repr. Peking: Wen-xue gu-ji, 1957.
- Yu Yue 俞樾
Chun-zai-tang quan-shu 春在堂全书 . 1899 ed.

- Yu Yue, ed. Zhen-hai xian-zhi 镇海县志 (Zhen-hai Gazetteer). First publ. 1879. Repr. Taipei: Ch'eng Wen, 1974.
- Ylan Hung-tao (Yuan Hong-dao 袁宏道), tr. Jonathan Chaves Pilgrim of the Clouds. New York & Tokyo: Weatherhill, 1978.
- Yuan Mei
袁枚 Sui-yuan shi-hua 随园诗话. 16 juan, & bu-yi 补遗, 10 juan. Ed. Shu Kan 朱坎. Peking: Ren-min, 1960.
- Yun Zhu
惺珠 Guo-chao gui-xiu zheng shi ji 国朝闺秀正始集. 20 & 1 juan. Not consulted. See HLM juan, p.22, where an edition of 1831 is cited. There is a copy of this work in the Wade Collection, Cambridge (Giles' Catalogue no. D147).
- Hong-xiang guan shi-cao 红香馆诗草. 1 juan. Not consulted. See HLM juan, pp. 19-20, where Gao E's preface to this collection is quoted in full, from an edition of 1816. This work is contained in the Xi-yong xuan cong-shu 喜咏轩丛书, Jia 甲 series.
- Zang Jin-shu
臧晋叔 Yuan-qu xuan 元曲选. 4 vols. Peking: Zhong-hua, 1958.
- Zhang Bi-lai
张毕来 Hong-lou fo-ying 红楼佛影. Shanghai: Wen-yi, 1979.
- Zhang Chong-yi
章崇义 Li Hou-zhu shi-ci nian-pu 李右主诗词年谱. Hong Kong: Lung Men, 1969.

- Zhang Jin-chi 张锦池 "Hong-lou meng de zuo-zhe jiu-jing shi shui? - yu Dai Bu-fan tong-zhi shang-que" 红楼梦的作者究竟是谁?——与戴不凡同志商榷 . Bei-fang lun-cong (1979:3), pp.28-45.
- Zhang Wen-tao 张问陶 Chuan-shan shi-cao 船山詩草 . 20 juan, & bu-yi 补遗 , 6 juan. Edition of 1874.
- Zhao Chong-zuo comp. Hua-jian ji 花间集 . 10 juan. Peking: Wen-xue gu-ji, 1953. 赵崇作
- Zhao Er-sun 赵尔巽 et al. Qing shi gao 清史稿 . 536 juan. Peking: Qing shi guan, 1927-8.
- Zhao Gang 赵冈 and Chen Zhong-yi 陈钟毅 Hong-lou meng xin-tan 红楼梦新谈 . First publ. Hong Kong: Wen-yi, 1970. Repr. Taipei: Chen-zhong, 1971. Rev. ed. Taipei (with new title, Hong-lou meng yan-jiu xin-bian 红楼梦研究新编): Lian-jing, 1975. My pagination is to the Taipei 1971 edition.
- Zhao Jing-shen 赵景深 Yin-zi ji 银字集 . Shanghai: Yong-xiang, 1946.
- Zhao Li-sheng 赵俐生 "Lun Qing zhong-ye Yang-zhou hua-pai zhong de yi-duan te-zhi -- wei Hong-lou meng tao-lun zhu yi lan" 论清中叶扬州画派中的异端特质——为红楼梦讨论助澜 . Wen-shi zhe (2, Feb, 1956), pp. 57-61.
- Zhao-lian 昭连 Xiao-ting za-lu 啸亭杂录 . 10 juan, & xu-lu 续录 , 3 juan. Shanghai: Jin-bu, 1880.

Zhen-jun

震钧

Guo-chao shu-ren ji-lue 国朝书人辑略12 juan. First publ. Yangchow: 1908. Repr. as no. 4 of the series Zhong-guo wen-shi zhe zi-liao cong-kan 中国文史哲资料丛刊, Taipei: Wen-shi zhe, 1971.Tian-chi ou-wen 天咫偶闻. 10 juan. First publ. Peking: 1907. Repr. as vol. 219 in the series Jin-dai Zhong-guo shi-liao cong-kan 近代中国史料丛刊. Taipei: Wen-hai, 1968.

Zhong-guo yin-yue xue-yuan 中国音乐学院, ed.

Qin-qu ji-cheng 琴曲集成. Peking: Zhong-hua, 1963.Zhong-yi ming-ci ci-dian 中医名词辞典. Hong Kong: Tai-ping, 1970.

Zhou Qi

周琪

"Ping Hong-lou meng zhong guan-yu shi-er chai de miao-xie" 评红楼梦中的十二钗的描写. Wen-xue ping-lun (4, August 1964), pp. 80-90.

Zhou Ru-chang

周汝昌

Cao Xue-qin 曹雪芹. Peking: Zuo-jia, 1964.Hong-lou meng xin-zheng 红楼梦新证 (Xin-zheng). Rev. ed., Peking: Ren-min, 1976.

Zhou Zhen-fu

周振甫

Shi-ci li-hua 诗词例话. Peking: Zhong-guo qing-nian, 1962.Zhuang-zi 庄子. Si-bu bei-yao 四部备要 ed., repr Taipei: Zhong-hua, 1969.tr. Watson. Chuang Tzu: Basic Writings. New York & London: Columbia U.P., 1964.

Zi-liao. See Hong-lou meng yan-jiu zi-liao bian-ji zu.

Zottoli, Father Angelo. Cursus Litteraturae Sinicae neo-missionariis accomodatus. 5 vols. Shanghai: Imprimerie de la Mission Catholique, 1879-93.