The Red Chamber Dream
(Hung Lou Meng)

Translated by
B.S. Bonsall D.Lit. (Lond)
INTRODUCTION: My father, the Rev. Bramwell Seaton Bonsall, M.A., B.D., D.Lit. (Lond,) was a Wesleyan Methodist missionary to China from 1911 to 1926.

After his return to England he continued his interest in China and the study of its language and literature. In the late 1920s he obtained his Doctorate, that involved a complete translation of the Zhan Guo Ce (Chan Kuo Ts’e), the Records of the Warring States.

In his retirement in the 1950s he completed a translation of all 120 chapters of the Chinese novel, the Hung Lou Meng, often known as the Dream of the Red Chamber. This was later accepted for publication by The Asia Society of New York, but the project was abandoned when Penguin announced its proposed translation by Professor David Hawkes, with John Minford.

These two translations by my father, made without having access to libraries or discussions with other scholars, were probably the first to be made into English of these two complete works.

I am grateful for the cooperation of the Librarian of the University of Hong Kong Libraries, and his staff, for making it possible to offer, in digital format, copies of the original typescripts of these two translations from the University of Hong Kong Main Library.

Geoffrey Weatherilll Bonsall, Hong Kong, July 2004
Note on some special terms.

1. Ye-h lit. 'Father' - a gentleman.
   Lao-ye-h an old gentleman. A general term of respect for an elder or a superior, e.g., Father, magistrate, physician, etc.
   Ta-yeh a great gentleman
   T'ai-ye-h the second gentleman.
   San-ye-h the third gentleman.

2. T'ai-t'ai. lit. 'Great-great.' Title of the wife of an official. 'Your Ladyship's Lady Dowager.'
   Lao T'ai-t'ai - the old T'ai-t'ai usually refers in the text to the Lady Dowager/Mother Chia and is so translated.


4. Erh. lit. 'child' - used as an enclitic at the end of a great many names.
   With the exception of Lao T'ai-t'ai the above are left untranslated.

5. Slave-girl has been used to translate Ya-t'ou but as the narrative shows their status was different in several respects from that which the term denotes to the Western reader. They received wages. In most cases their relatives could take them back home if they so desired. Parents were desirous to get their daughter into such a position in a rich family. They sometimes rose to positions of considerable influence.

6. 'Concubine' is not a satisfactory translation of ch'ieh as in China such a 'secondary wife' is formally taken into the family.

7. The terms 'brother' and 'sister' are used very loosely, sometimes denoting cousins, and sometimes persons between whom there is no blood relationship.

8. 'Sister-in-law' does not necessarily imply any marriage relationship. It denotes a married woman of similar status.
Notes in the event of publication

1. The translation to be printed in full or not at all.
2. Words underlined are to be printed in italics.
3. The accents \^ \- to be printed in each case
Translator's Foreword.

It is generally agreed that the author of the first eighty chapters of the Hung Lou Meng was Ts'ao Hsüeh-ch'iu, who was born in 1715 or 1716. He belonged to a Chinese family which had taken service under the Manchu Dynasty and had in consequence risen to a position of great wealth and influence. The family fortunes, however, declined and there is reason to believe that at the time of his death in 1764 he himself had been reduced to a condition of abject poverty.

With respect to the remaining forty chapters opinions are divided. One view is that they are the work of a certain Kao F. After Ts'ao Hsüeh-ch'iu's death there were others also who tried to bring the unfinished story to what was thought to be a suitable conclusion, but it is Kao F's continuation which has prevailed. In 1791 and again in the following year Ch'ing Wei-yuan printed an edition with eighty chapters from Ts'ao Hsüeh-ch'iu and forty from Kao F, and this is the form in which the novel is now generally known. The Western reader may see this explanation set forth in great detail in Mr Wu Shin-ch'ing's book 'On the Red Chamber Dream' (Oxford University Press 1961). It has however been disputed and in his review of Mr Wu's book Mr C.T. Hsia claims that the most recent evidence shows that what Kao F did was merely to edit for publication material which had been left behind by Ts'ao Hsüeh-ch'iu, who must therefore be regarded as the author of the book as a whole.

Apart from the relation between the two parts of the book, the Hung Lou Meng raises many questions for literary criticism and much has been written about them, questions concerning the inconsistencies in the narrative, the biographical and historical allusions which it contains, the stages through which the text passed before it reached its present form, the work of early commentators and the variant manuscript readings, the purpose for which the novel was written, and its place in Chinese literature. Such questions however do not come within the scope of this work which is simply a translation of the novel as it is read by the Chinese at the present time. The translation is complete. Nothing has been omitted. And an attempt has been made to convey the meaning of each sentence in the original text. The edition which has been followed is that published in Shanghai by the Chung Hua Publishing House. But other editions have been consulted and in a few cases a variant reading has been adopted. Much of the information in the footnotes has been taken from the Chinese-English Dictionary and the Dictionary of Chinese Biography of the late Dr H. A. Giles, and from the 'Ts' u hai ta tzu pen' published by the Chung Hua Publishing House, an edition from the Ta Shing Publishing House at Peking in 1957.

When the present work was being read before me a copy of 'The Dream of the Red Chamber' translated and adapted from the Chinese by Chichen Wang (George Routledge and Sons Ltd), 'This however is little more than a summary of the principal story. The translation now offered was already in manuscript form when Mr Wang issued another translation (Vision Press Ltd. London). This is a great improvement on the former version, but still far from complete. Some months earlier a version by Florence and Isobel McHugh of the German translation Der Traum der Roten Kammer by Dr Franz Kuhn had been published by Routledge and Kegan Paul Ltd. In a foreword to this English version Dr Kuhn claims that his German adaptation presents about five-sixths of the original. But its English adaptation does not contain nearly so large a proportion as that
Moreover, in both these English translations, valuable as they are, the tendency is to paraphrase rather than to translate.

Many years ago Mr Bencraft Joby, a British Consul in China, began to translate the Hung Lou Meng, but he died before he had nearly completed the task. The result of his labour was published in 1892-3 by Messrs Kelly and Walsh. It contains chapters I-56 literally translated with expurgations. Copies of this are not easily accessible and it has not been consulted except in the case of chapters V and XXXVIII and part of chapters XL and XLVII. Translations of isolated passages are to be found in various periodicals. But hitherto there has been no complete English version of this famous novel.

My thanks are due to Mr Henri Vetch, University Publisher of the Hong Kong University Press, through whose good offices publication has been made possible. The translation was begun at the suggestion of my son Mr G.W. Bonsall MA Deputy Librarian at that University. He supplied me with several editions of the text and much literature concerning the novel. I am indebted also to Dr E.T. Lo of the Chinese Department of the University of Hong Kong who enlightened me with respect to a number of obscure literary and historical references.

Without the unfailing co-operation of my wife in various ways this somewhat arduous undertaking could not have been brought to completion.

B.S. Bonsall

[and Mrs Ela Bonsall, Head of the Chinese Language and Literature Department of the New Asia College]
Chapter 1
Ch'ien Shih-yin in a dream fantasy learns of Spiritual Intelligence.
Madam Chia's autumn in the world of reality cherishes thoughts of a beautiful girl.
Lêng Tzu-hsing speaks of the Jung-kuo-fu.
Chapter ii
Asking his brother-in-law for a favour, Ju-hai recommends a visitor from the West.
Chapter iii
Receiving his grand-daughter, the Dowager has pity on the motherless girl.
Chapter iv
An ill-fated girl unfortunately meets an ill-fated youth.
The Gourd Buddhist monk confuses judgement in a mysterious case.
Chapter v
Chia Pao-yü wanders in spirit in the region of the Great Vacancy.
The fairy Ching-huan presents the dream of the Red Chamber Dream.
Chapter vi
Chia Pao-yü for the first time makes trial of the emotion of 'clouds and rain'.
Old Mrs Liu makes her first entrance into the Jung-kuo-fu.
Chapter vii
Presents of flowers for the hair. Chia Po-yü meets Su-feng.
A feast at the Ming-fu. Pao-yü meets Ch'ing Chung.
Chapter viii
Chia Pao-yü by a singular fate gets to know about the golden locket.
Hsiao Pao-ch'ai by a marvellous coincidence recognizes the Spiritual Intelligence.
Chapter ix
A worthless son is admonished. Li Kuei receives a warning.
A mischievous lad is scolded. Ming-yen sets the schoolroom in an uproar.
Chapter x
Widow Chin is greedy for gain and power but suffers disgrace.
Dr Chang discusses an illness in detail and probes to its origin.
Chapter xi
On a day of birthday congratulation, a family feast is spread at the Ming-fu.
When he sees Hsi-feng, Chia Jui begins to have licentious thoughts.
Chapter xii
Wang Hsi-feng makes an assignation with evil intent.
Chia Yao-ch'iang looks in front of the 'Wind and Moon' mirror.
Chapter xiii
Ch'in K'o-ch'ing dies. An officer of the Imperial Guard is appointed.
Wang Hsi-feng helps in the management of the Ming-kuo-fu.
Chapter xiv
The coffin of Lin Ju-hai returns to the Prefecture of Su-chou.
Chia Pao-yü on the road is introduced to the Prince of Pei-ch'ing.
Wang Feng-ch'ieh uses her influence at the Iron Railings Temple.
Ch'in Ch'ing-ch'ing enjoys himself at the Dumpling Convent.
Chapter xvi
Chia Yuan-ch'un is selected as worthy of the Phoenix Palace.
Ch'in Ch'ing-ch'ing departs early on the road to the Yellow Springs.
Chapter xvii
In the Great View Garden there is a test of skill in composing inscriptions for the sides and over the doors.
At the Younger-fu there is a visit to parents to congratulate at the Feast of Lanterns.

Chapter xviii
The Emperor's favour is great. The Imperial Concubine visits her father and mother. The heavenly relations are joyous. Pao-yu presents his skill in composition.

Chapter xix
Feelings very ardent. On a fine night a flower gives and explanation. Thoughts continuous. On a quiet day a jade produces fragrance.

Chapter xx

Chapter xxi
Virtuous Hsi-jen with endearing rebuke admonishes Pao-yu. Beautiful P'ing-chih with soft speech rescues Chia Lien.

Chapter xxi
He listens to the words of a song. Pao-yu understands occult speech. They compose lantern riddles. Chia Ch'eng is grieved at the words of the enigma.

Chapter xxiii
A seductive song in the Tree-peony Pavilion alarms the fragrant heart.

Chapter xxiv
A drunken Diamond Hero makes light of money and exalts chivalrous generosity. A silly girl drops her handkerchief and incites thoughts of love.

Chapter xxv (The Lasting of a spell) Uncle and sister-in-law meet with five devils. The spiritually intelligent jade, having become dulled, meets the two Pure Men.

Chapter xxvi
At the Wasp-waist Bridge an agreement is made and affairs of the heart are transmitted.
At the Hsi-hsiang Hall Springtime sleep expresses secret love.

Chapter xxvii (The Dripping Pavilion) Yang-fei sports with the beautifully coloured butterflies. At the mound of buried fragrance Fei-yen weeps for the red.

Chapter xxviii
Chi-ang Yu-han in his affection presents gauze from Ch'ien-hsiang. Hsien Pao-ch'ai is ashamed to wear the red musk bracelet.

Chapter xxix
One in the enjoyment of happiness, when his happiness is profound, prays for yet more happiness. A girl of much affection, when her affection is weighty, pours out her affection the more.

Chapter xxx
Pao-ch'ai makes use of a fan to deliver a couple of raps. Ch'uang-ling writes the character Ch'iang. Her infatuation reaches to an outsider.
Chapter xxxi.
The tearing of a fan causes laughter to a young lady. Because of a ch'î-lin the glue lies hidden to a white-headed couple.

Chapter xxxii.
Setting forth his inmost feelings confuses Pao-yu in life. Filled with shame and feeling disgraced Chiu-ch'uan dies a heroine's death.

Chapter xxxiii.
Brothers addicted to pleasure move little comment. Degeneracy of many kinds receives a severe beating.

Chapter xxxiv.
Feeling within feeling. Because of feeling a little sister is moved. Mistaken within mistake. By means of a mistake an elder brother is admonished.

Chapter xxxv.
Pai Yü-ch'uan herself tastes the lotus-leaf soup. Huang Chin-yang artfully knits the plum-blossom case.

Chapter xxxvi.
As she embroiders a 'drake and duck' pattern, there is an omen in the Purple Yin Pavilion.

Chapter xxxvii.
Understanding that one's lot is fixed, his feelings are enlightened in the Pear Fragrance Court.

Chapter xxxviii.
In the Autumn Brightness Retreat suddenly the hai-t'ang club is formed. In the Heng-wu Hall at night chrysanthemum themes are decided upon.

Chapter xxxix.
Lin Hsiao-hsiang takes the first place with her chrysanthemum poem. Hseih Heng-wu satirizes in verse the poems about crabs.

Chapter xxx.
An old village woman saying whatever comes into her mind, opens a river. The emotional elder brother must needs try to get to the bottom of her story.

Chapter xl.
The great Lady Shih gives two feasts in the Great View Garden. Chin Yuen-yang announces sets of three dominoes for a forfeit.

Chapter xli.
Chia Pao-yü classifies the tea in the Lung-ts'ui Convent. Old Mrs Liu gets drunk and sleeps in the Y-hung Court.

Chapter xlii.
The Princess of Heng-wu with sympathetic speech resolves a suspicious supplisy (based on a literary reference, weakness).

Chapter xliii.
The Scion of Hsiao-hsiang with ridicule supplies a missing (suppressed, obfuscated).

Chapter xliiv.
In an interval from taking their pleasure, suddenly money is collected (for a birthday congratulation.

His affection not being exhausted, for the time being he scraipes (together some powders to use as incense.

Chapter xliv.
The changes of life are unfathemable. Feng-chien vents her jealousy. Delight is beyond expectation. Ping-erh performs her toilet.
Chapter xlv.
An agreement of close friendship opens out words of close friendship.
In the melancholy of a windy and rainy evening is composed a poem of
(wind and rain).

Chapter xlvii.
Bunglers escape with difficulty from a bungled affair.
A'drake and duck' girl swears to have nothing to do with a'drake' and
'tuck'mate.

Chapter xlviii.
A silly tyrant entices affection and meets with a severe beating.
A cold young gentleman fears evil and runs away to some other district.

Chapter xlix.
A man of irregular affections, has affection having been mistaken, thinks
(to go forth on a trading expedition.

Chapter l.
A girl with a longing for culture, in a cultured assembly, pales takenly
(croons over a poem.

Chapter li.
In a world of glass, white snow, and red plum-blossom,
The rouged, powdered and scented girl cuts up undocked meat and eats
(the strong-smelling flesh.

Chapter lii.
In the 'Red Snow' Pavilion they contend in connecting up verses
(appropriate to the circumstances.

Chapter liii.
Younger sister Hsueh composes new poems dwelling on antiquity.

A quack doctor sells 'tiger and wolf'medicine.

Chapter liii.
Clever P'ing-erh in her kindness hides the 'shrimp-whisker' bracelet.

Brave Ch'ing-wen in her illness repairs the peacock

Chapter liii.
In the 'Ning-kuo-fu' on New Year's Eve they sacrifice in the ancestral
(temple.

Chapter liv.
The Lady Shih exposes an old-established rotten kind of story.

Wang Hsi-feng imitates theatrical ornaments and stage costumes.

Chapter lv.
Disgracing her daughter, a stupid concubine
does nothing to anger.

Cheating a young mistress, a rascally slave harbours a dangerous heart.

Chapter lv.
Intelligent T'ian-ch'un raises profits and gets rid of old abuses.

Virtuous Pao-ch'ai with a small kindness completes the whole affair.

Chapter lv.
The understanding Tzu-chüan with words concerning love tests the wild Yü.

The compassionate Aunt with loving speech comforts the foolish P'in.

Chapter lv.
Under the shade of an apricot tree a male phoenix weeps for a
( pretended female phoenix.

Under the yellow silk window true love lays down the rule for an

(fatuation.

Chapter lx.
By the side of the 'Willow-leaf' Islet, Ying and Yen are both scolded.

In the 'Purple Yun' Pavilion a general is summoned and the tallies fly.
Chapter lix.
- Jasmine powder goes instead of cinnamon-rose saltpetre.
- Rose-red leads out fu-ling frost.

BOOK III

Chapter lxi.
- Throwing at a rat and avoiding a vase, Pao-yü precisizes deception in the matter of stolen things.
- Judging and making a decision in a case of wrong, P'ing-erh acts (according to the circumstances).

Chapter lixii.
- Foolish Hsiang-yün when drunk sleeps on a sheo-yao cushion.
- Silly Hsiang-ling gratefully changes her pomegranate skirt.

Chapter lixiii.
- A birthday celebration at the I-hung Hall. Grouped fragrances open a feast in the night.
- Death due to the drug of immortality. A solitary beauty arranges for the obsequies of a relative.

Chapter lixiv.
- A retired virtuous maiden in her apron composes the lament of the Five Beauties.
- A dissolute young man in love leaves behind a nine dragon pendant.

Chapter lxv.
- The second young gentleman of the Chia family secretly marries second aunt Yu.
- Third sister Yu thinks of marrying the second young gentleman Liu.

Chapter lxvi.
- The younger sister who is in love, with shame and love, returns to the nether regions.
- The second young gentleman with a cold heart enters the door of Vacancy.

Chapter lxvii.
- When she sees presents from the locality, the girl P'in thinks of her native place.
- When she hears of a secret affair, Feng-ch'ieh questions a lad of the household.

Chapter lxviii.
- The suffering Yu-ning is beguiled into entering the Great View Garden.
- The sour Feng-ch'ieh cries and makes a disturbance in the Ning-kuo (Mansion).

Chapter lxix.
- By means of a little cleverness, using a borrowed sword to slay someone.
- Conscious of The Great Limit, swallowing gold to depart from the world.

Chapter lxx.
- Lin Tai-yü founds anew the Peach Blossom club.
- Shih Hsiang-yün on the spur of the moment fills in the Willow Floss poem.

Chapter lxxi.
- A suspicious hostile person on purpose creates suspicion and hostility.
- The yuan-yang girl unintentionally meets a yuan-yang.

Chapter lxxii.
- Wang Hsi-feng, trusting to her power, is ashamed to speak of her illness.
- Lai Wang's wife, relying on her influence, oppressively brings about a betrothal.

Chapter lxxiii.
- A silly slave-girl by mistake picks up an embroidered 'Springtime' bag.
- A weak young lady does not enquire about a golden-threaded phoenix.

Chapter lxxiv.
- Declined by malicious slander they make a search in the Great View to avoid suspicion one shuts herself off from the Ning-kuo Mansion.
Chapter lxxv.
While they are having a banquet in the night, a strange omen utters a sorrowful sound.

Chapter lxxvi.
As they enjoy the Mid-Autumn, a new poem obtains an excellent augury.

Chapter lxxvii.
In the Projecting Green Hall the excellent flute is moved to mournfulness.

Chapter lxxviii.
In the Crystal Hall in the Hollow the connected verses reflect the solitude.

Chapter lxxix.
An attractive maid cherishes a feeling of wrong because of a love affair.

Chapter lxxx.
A beautiful actress cuts off affection and enters the Shui-yüeh Convent.

Chapter lxxxi.
An old scholar in his leisure demands poems about Wei-ho.

Chapter lxxii.
An infatuated young gentleman composes an original fu-jung elegy.

Chapter lxxiii.
Hsüeh Wen-ch'i regrets that he married a virago of Ho-tung.

Chapter lxxiv.
Chia Ying-ch'un by a mistake is married to a wolf of Chung-shan.

Chapter lxxv.
Beautiful Hsiang-ling wrongly suffers blows from an inseparable husband.

The Taoist Wang t'ao-yü's wildly of a prescription for a jealous wife.

Chapter lxxvi.
Divining for prosperity four beauties angle for the roaming fish.

Chapter lxxvii.
Receiving a stern command he enters the family school for the second time.

Chapter lxxviii.
An old scholar expounds the meaning to warn a playful disposition.

Chapter lxxix.
When ill in the Hsiao-hsiang Hall an infatuated spirit is alarmed by an evil dream.

Chapter lxxx.
A visit to the private chambers of the Palace. The Imperial Concubine Chia contracts an illness.

Chapter lxxxi.
A disturbance in the women's apartments. Hsüeh Pao-ch'ai restrains her speech.

Chapter lxxii.
His literary attainments are tested. Pao-yü's betrothal is mentioned for the first time.

Chapter lxxiii.
Receiving a private bribe, a magistrate overturns a case.

Chapter lxxiv.
Conveying her personal feelings, a chaste maiden explains the book of the lute.

Chapter lxxv.
Moved by the sounds of Autumn, she plays on the lute, grieving over things of the past.

Chapter lxxvi.
As she sits in silent meditation, a wandering fire introduces an evil spirit.

Chapter lxxvii.
Hsüeh Wen-ch'i again provokes a sentence of banishment.

Chapter lxxviii.
Receiving a private bribe, a magistrate overturns a case.

Chapter lxxix.
Correcting the errors of the house, Chia Huan again causes resentment.

Chapter lxxx.
Hsüeh Wen-ch'i again provokes a sentence of banishment.
Chapter lxxxviii.
Entering the happiness in the Hall, Pao-yü praises an orphan.
Correcting the rules of the House, Chia Chen whips an obstinate servant.

Chapter lxxix.
The person is gone, but the thing remains. The young gentleman composes;
The reflection of the serpent is a bow in the cup. The lady P'in leaves off food.
Chapter xc.
A cotton garment is lost. A poor girl endures abusive speech.
A present of fruit. A young gentleman is alarmed by what he cannot fathom.

Chapter xci.
Giving way to her licentious disposition Pao-ch' an works out a plan.
Publishing his suspicions, Pao-yü talks recklessly in the Buddhist style.

Chapter xcii.
Discussing the 'Record of Famous Women', Pao-ch'ieh longs after the virtuous and good.
Amusing himself with the mother pearl, Chia Cheng comments on gathering and scattering.

Chapter xciii.
A servant of the Ch'en family seeks support in the Chia household.
In the Shui-yueh Convent a case of dissipation is uncovered.

Chapter xciv.
Feasting the Hsi-t'ang, the Dowager enjoys the flower omen.
The precious jade is lost. Spiritual intelligence knows of the strange calamity.

Chapter xcv.
Beginning with deceit the truth is established. The Imperial Concubine passes away.
The false is used to counterfeit the genuine. Pao-yü goes mad.

Chapter xcvi.
Deceptive tidings, Fêngh-ch'ieh forms an unusual plan.
An occasion of leakage. P'in-chh becomes confused in her mind.

Chapter xcvii.
Lin Tai-yü burns the draft of verses and breaks off her affection.

Chapter xcviii.
Maeih Pao-ch'ai goes forth to be married. The great ritual is completed.
The spirit of the distressed purple pearl returns to the grievless Heaven.
The tears of the sick Shên-ying sprinkle the place of mutual thought.

Chapter xcix.
Keeping the rules of office, evil servants together break the law.
Reading the Peking Gazette, an old uncle is himself alarmed.

Chapter xcix.
Breaking up a good deed, Hsiang-ling incurs profound hatred.
Grieving over a marriage at a distance, Pao-yü is moved by the feeling of separation.

Chapter cii.
In the Great View Garden on a moonlight night a warning by an obscure spirit.
In the San-hua Convent the divining slip alarms with a strange omen.

Chapter ciii.
In the Ning-kuo Mansion relatives are taken ill because of a harmful influence.

Chapter ciii.
A plan to administer poison. Chin-kuei burns her own body.
Ignorant of true meditation, Yü-te'un in vain meets an old acquaintance.

Chapter cv.
Drunken Diamond. A small fish stirs up a big wave.
An infatuated young gentleman. His left-over grief comes up against his former affection.
Chapter cv
The Chin-i band of soldiers make a search of the Ning-kuo Mansion. The censor impeach the departmental magistrate of P'ing-an.

Chapter cvi
Wang Hsi-feng meets with calamity and cherishes shame and regret. The Dowager Lady Chia prays to Heaven to dispel their evils.

Chapter cvii
In the disposal of her remaining property the Dowager illustrates great righteousness.

In the return of his hereditary office, Cheng-leo receives the Heavenly favour.

Chapter cviii
With forced merriment in the Heng-wu there is a congratulatory birthday party, while the trammels of death in the Hsiao-hsien the crying of a Spirit is heard.

Chapter cx
Waiting for the fragrant spirit, Wu-erh receives mistaken love. Repaying the debt of evil, a girl Yung returns to the True Beginning.

Chapter cx
The great lady Shih's life ends. She returns to the mansion in the earth. Wang Feng-chieh's strength is exhausted. She loses the hearts of others.

Chapter cx
The girl Yuan-yang follows her mistress in death and ascends to the Great Vacancy.

Chapter cx
The dog-pig slave despises Heaven and summons a band of robbers.

Chapter cxii
A living retribution. The nun Miao suffers a great capture. A dead enemy. The concubine Chao departs to the shades.

Chapter cxii
Remorseful for old wrongs Feng-chieh puts her trust in an old countrywoman.

Letting go her former resentment the affectionate maid-servant is moved by the infatuated young gentleman.

Chapter cxiv
Wang Hsi-feng, having experienced apparitions, returns to Chin-ling. Chen Ying-chia, having received favour, comes back to the Capital. She is received by her private portent, Hsi-ch'un adheres to her original resolve. Having tested, one of his own class, Pao-yu loses a kindred spirit.

Chapter cxiv
The spiritual intelligence is obtained. In the magic region the divine connection is understood. The mother's coffin is escorted to her native countryside in the fulfillment of filial piety.

Chapter cxvii
Preventing him from passing beyond common life, the beautiful women both keep the jade.

Delighting in forming parties, the evil sons alone have charge of the home.

Chapter cxviii
Remembering a slight dislike, wife and brothers deceives a weak girl. Alarmed by his obscure talk, wife and maid admonish an infatuated man.

Chapter cxviii
Having passed high in the provincial examination, Pao-yu renounces connection with the dust. Having received the imperial favour, the Chia family prolongs its hereditary blessings.
Chapter cxx
Chêⁿ Shih-yin speaks in detail of conditions in the Great Vacancy.
Chia Yü-ts'ün winds up the Red Chamber Dream.

Appendix 1  Genealogical Tables.
Appendix 2  List of the characters in the story with a note of the chapter in which each person first appears.
Chapter 1.

1. For the significance of these names see appendix ii. or below.

2. A period or time which cannot be measured by months or years.

3. Each of these four lines consists of seven characters.

4. Wên-ch'üan, a famous widow of Chêng-tu who married the poet and statesman Sâu-ma Hsiang-ju (177-1179), Tzu-chien (142-292), poet and founder of the Chien-an school.

5. Each of these lines consists of five characters. Ch'ang below means prosperous. 1 li is a third of an English mile.

6. Under the name Hsiang-ling (fragrant water-chestnut) this child became the ill-treated concubine of Hsüeh P'an. Hsüeh is a homophone of the character for snow. If the line below: 'The flower of the water-chestnut is big like the snow melts away.'


8. Lit. 'Understanding Spirit Precious Jade'.


11. A stupid toad dwelling in the moon which it is believed to swallow during an eclipse. The old man of the moon unites by an invisible thread person who are destined to be married. For the line which follows Cnapp. xcvii. n. 3.

12. The reference is to a saying of Confucius (Analects Bk. I, Cnapp. xii) to illustrate a man of ability awaiting an occasion to use his talents, and to a legend of a hairpin which changes into a swallow and rives off.

13. Each of these lines consists of seven characters, the first four making one clause and the last three another. So also in the verses below chanted by the lane Baolst. For mouth-organ see Cnapp. liv. n. 5.

14. Cnapp. Bk. i. iv. Cnapp. xvii. The master said: 'The mind of the superior man is conversant with righteousness; the mind of the mean man is conversant with gain.' (Legge).

15. The first line of each stanza ends with the word liao (good). The second and fourth lines both end with the word liao (finished).
The so Chên Shên-yin says that all he hears is niao liao, niao liao.

16. Lit. 'Vanishing drake and duck' of chapter lxxvii. n. 1.

17. In the next chapter. Lit. 'Next time', the old formula with which the story-teller dismissed his audience for the time being.

Chapter II.

1. A play on the name Chên which is a homophone of the word for 'true'.

2. Lit. stone-walled enclosure.'

3. Cnapp. li. n. 2.

4. Yuan means 'beginning', Ch'un (Spring), Hung (red), Hsiang (fragrant), Yu (lame). Ying-ch'un means 'Welcome Spring'. There is a flower so called because it opens early in the Spring. T'ang-ch'un means 'Anticipate Spring'. It is recorded that in ancient times, midway through the first month of the year, the officials of the capital with their wives, on horseback and in carriages, went out beyond the suzu for the T'ang-ch'un festival. Hsi-ch'un means 'Solicitous for Spring'. Under the Emperor Wu Tsung (621-684) of the T'ang dynasty, when flowers opened in the palace, they were surrounded by railings covered with a screen.
The official appointed to this duty was known as the 賢-enun officer.

5. For the characters 春 and 春 in conjunction see The Doctrine of the Mean chap.xx par.111, "Ai-li changed Min to Mi because a parent's personal name is tao or of Mencius MR VII. Pt. i. chap. xxxvi. par. 2. Of "Ai, Liiv. ~5."

Chapter III.

1. The name given to the second gate before entering the innermost gate or an official residence.

2. cf. chap. xi. n. 1

3. A k'ang is originally a brick bed warmed by a fire underneath. But the name is also used of the long wooden couch at the top of a room.

4. The blood of apes was used to make a red dye.

5. A tripod ornamented with the eight diagrams of the I-ching.

6. A porcelain jar so called because it was shaped like the shoulders of a beautiful woman (美肩).

7. A nickname given to Ch'en T'ai-en who assisted Li Sain-min to found the T'ang dynasty.
8. Lit. 'a hanging gall.'

9. Po po (eight precious things) was a general term for the various kinds of pendants at the end of a queue. cf. chap. xxix.n.1.

10. The human heart 's supposed to have seven holes as channels of intelligence. Pi Kan was a relative of the tyrant Chou Hsin (12th cent. BC) who cut him open to see if he had these apertures. The text probably means that Tai-yü is super-sensitive.

11. Hsi-tzu was a celebrated beauty who looked even more beautiful when she frowned. The P'in-p'in if Tai-yü's 'style' means 'wrinkled'. cf. chap. xxx.n.6; chap. lxiv.n.6.

12. Lit. 'Retribution for evil'.

13. An alcove screened off for summer use.

14. Hua ch'ü hsü (gen. 'The scent of flowers takes men by surprise.') cf. chap. vn.n.3; chap. xi.n.3; chap. xxiii.n.2; chap. xxviii.n.13.

Chapter iv.

1. A pun on the two meanings of hu-lu (gourd). (2) riddle.

2. See appendix ii.

3. The name of the famous pleaissance built by Shih Huang-ti at 212 and greatly added to by his successor.

4. Play on the names of the four great families Chie (fēi se), Shih (official), Wang (king), Hsiueh (snow). cf. chap. vn.n.11.

5. This is said to be a form of divination in which a wooden pen is fixed on to the middle of a horizontal board. Each of the parties to the dispute takes hold of one end. They write on a tray of sand and call upon the spirits to descend and guide what is written. For the luan, see chap. xxiii.n.4.

6. Analects Bk. xviii.chap. viii.par. 4. of Loo shu.

7. The name Feng Yuan is a homophone for 'meeting retribution'.

8. cf. chap. xv.n.3.

Chapter v.

1. Liu Hsiang was engaged on a recension of the Classics when he was visited by an old man calling himself T'ai I and received from him by the light of his lighted staff the whole of the work required together with a copy of the 'Great Plan' (Shu-ching. Part. 1. Bk. IV)

2. Hsi-t'ang: i.e. Pyrus spectabilis.

3. cf. chap. iii.n.14. Wu Tse-t'ien was the Empress Wu who in A.D. 690 usurped the throne and adopted the dynastic style Chou in lieu of T'ang. She was licentious and oppressive. After a few years she was deposed and the Emperor Chung Tsung ascended the throne. Chao Fei-ye was a singer and dancer who with her younger sister was taken into his harem by the Han Emperor Ch' eng, who set his Empress aside in her favour. The two sisters wielded great influence for more than ten years and on the Emperor's death his successor honoured her with the title of Empress Dowager, but she was degraded by the next Emperor and committed suicide. Fei-ye means 'flying swallow'. An Lu-shan was a man of great ability who held several high offices under the Emperor Hsuan of the T'ang dynasty. He was on very good terms with Yang Kuei-fei (cf. chap. xxvii.n.1), and obtained Imperial permission to become her son by adoption. Afterwards he raised the standard of rebellion but was put to death. T'ai Chên is the same as Yang Kuei-fei (cf. chap. xxxvii.n.6). The Princess Shou-yang was the daughter of an Emperor of the Southern Sung dynasty. She was asleep in the daytime under the eaves of the Han-chang palace when some plum-blossoms was blown against her forehead and made a pattern there which was afterwards adopted as an adornment.
11.B.
Hsi-shih. cf. n.4. The Princess T'ung-ch'ang of the T'ang period was famous for embroidery. Hung-chiang. cf chap-xl.n.12.
5. Wang-ch'iang was a concubine of Yüan-ti of the Han dynasty. Otherwise known as Chao-chün. cf chap-vi.n.2: chap-lxiv.n.9:n.12.
6. A lake in the mysterious country of Hsi Wang Mu. Also a name for Peking. The 'Purple Hall' denotes the private apartments of the Imperial Palace.
7. Lit. 'hairpins'. So in chap-1.
8. The reference is to Ch'ing-yun, cf. chap.lxxiv.lxxvii.
10. The reference is to Hsiang-ling, the kidnapped daughter of Ch'en Shih-yin. She became the concubine of Hsüeh P'an and then his wife. She died in childbirth, cf. chap.i.n.6: chap.cxx.
11. The reference is to Tai-yü. Tai is a homophone of the word for 'girdle'. Yu means 'jade'. 'Hung up in the (Lin)is Tai-yü's clan-name. Also to Pao-ch'ai('hairpin'). Hsüeh is a homophone of the word for 'snow' (cf. chap.iv.n.4). 'Catching poetry talents refers to a young lady who skillfully introduced the word 'catching' into a verse.
12. The reference is to Yuän-ch'un. The Three Springs are Yüän-ch'un, T'än-ch'un, and Hsi-ch'un (Ch'un means 'spring'). The First Spring is Yüän-ch'un. In the passage below (n.17) the Three Springs are Yüän-ch'un, Ying-ch'un, and T'än-ch'un. According to Wu Shih-ch'ang the Great Dream means life. To return from it means to die. The Tiger and the Hare are the names for the third and fourth years respectively of the Twelve Year cycle, cf. chap.xcv: cxvi.
13. The reference is to T'än-ch'un, cf. chap.lxxxix: cxxix:
15. The reference is to Miao-yü, cf. chap.i.n.xxvii.
16. The reference is to Ying-ch'un. Lu Tsung-pin is said to have gone to sleep as a pot of millet was put on the fire, dreamed that he became Emperor, lived out his life as such and awoke to find that the millet was still uncooked.
17. He then went into retirement and became one of the Eight Immortals of Taoism. The story is also told of Lü Sheng (cf. chap.lxxxix: lxxxix: cix.)
17. The reference is to Hsi-ch't'sh'an and the received text she was not divorced, cf. chap.cxix. There seems to be an allusion here to Hsi K'ang of the period of the Three Kingdoms. His friend Lu An called him when he was not at home. Hsi K'ang's brother invited him to come in, but he declined to do so. He inscribed on the door the character Feng (Phoenix) and went away. The brother then wrote the characters fan niao (common bird).
19. The girl at the spinning-wheel is Ch'iao-ch'ieh, cf. chap.cxxvii: clxix. The character translated 'in a wonderful manner' is the ch'i of her name.
20. The reference is to Li Huan. Tan (orchid) was the name of her son. 'Ice' denotes chastity. Li Huan did not marry again after the death of her husband Chia Chu. 'The delight of water' (ie fish) denotes fertility. 
21. The reference is to K'o-ch'ing though the story does not represent her death as suicide, cf. n.35.: chap.xiii: chap.vii.n.8: chap.cxix.n.2.
22. Ch'iang soup is wine. Juice of jade (Yu) also denotes wine. Ch'iang-yü is a specially valuable kind of jade.
23. Hsing-meng (mystery) is a term used by Chuang-tzu to personify the Vital Principle in Nature before cosmological development began.
24. As the did ugly wife of Liang Hung of the Han dynasty, every time she brought in his food, to hide her face. Used of a wife's respectful obedience. The lines refer to the marriage of Pao-yü and Pao-ch'ai, cf. chap.xlix.n.2. For Pao-ch'ai's golden locket and Pao-yü's jade see chap.vii. 'Snow' (Hsüeh) is a homophone of Hsüeh Pao-ch'ai's clan-name. 'Grove' (Lin) is a homophone of Lin Tai-yü's clan-name.
25. These lines refer to the mutual love of Pao-yü and Tai-yü.
26. These lines refer to Yuän-ch'un.
These lines refer to T'ian-ch'ün.
The reference is to Hsiang-yün. In a dream at K'o-t'ang, King Hsiang of the Ch'i State became enamoured of the nymph of Mt Wu, used as a euphemism for sexual intercourse. cf. n. 14.

The reference is to Miao-yü. cf. chap. xii.

The reference is to Ying-ch'un. cf. chap. ix.

The reference is to Hsü-ch'un.

The reference is to P'eng-ch'iao.

The reference is to Ch'iao-chieh. Wu Shih-ch'ang renders the last lines as 'Calculation by Providence' and explains that it means the manifestation of the Buddhist theory of Retribution, reward for good conduct and punishment for evil deeds.

The reference is to Li Hsüan.

The reference is to Ch'in K'o-ch'ing. Ch'ing is the Chia Ching of the Ning-fu, the father of Chia Chen. Chia Chen had sexual relations with his daughter-in-law Ch'in K'o-ch'ing. cf. chap. vii. n. 8. (n. 12)

Chapter vii.

1. The band or cap without a top worn by women. Named after the famous Wang Chao-ch'üan of the Han dynasty. cf. chap. v. n. 5.

Chapter vii.

2. The text of the title is 'Chia Lien makes Hsi-Feng'. But there is no mention of this in the chapter.

3. Fu-jung, Hibiscus mutabilis (also the lotus).

4. A ch'ien is the tenth of an ounce. A fen is the tenth of a ch'ien.

5. 'Rain Water' is approximately Feb. 19. 'White Dew' is approximately Sep. 6. 'Hoarfrost Descends' is approximately Oct. 23. 'Little Snow' is

(Mr. Benckraft Joly evidently accepts an explanation that the tender peaches in Heaven is a reference to marriage and the buds of the apricot refer to children.)
approximately Nov. 22.

7 Hu-ang-po. Phelloendrom amurense.
8 It is the Water Moon Convent.
9 No-ch'au - a supernatural being variously described as a god and demon, identified by the Buddhists with the son of Adnapani, the god of thunder.
10 I.e. to intrigue with a daughter-in-law. C.f. ch. v. n. 21.

Chapter viii.
1. The square inscriptions pasted on doors at New Year as opposed to the long scrolls on the door-posts.
2. Each of these might lines consists of seven characters, the first four forming one clause and the last three another. Five of the lines end in characters which rhyme. For Tzu-huang (Great Yellow Mtn) see chap. i. ad init.
3. 'Deep-red Yun Porch'. The yan is a fragrant plant with a deep-red colour. C.f. chap.

XVII. n. q.

8. A constellation worshipped as a god of literature.

Chapter ix.
1. The first line of the Odes Pt. li. Bk. i. ode 1 is Yu yu lu ming. Li Kuei misquotes the second line to the amusement of the others.
2. To think that no one else will hear the ringing.
3. C.f. chap. i. n. 10. The expression in the text means to take the second or chu-chen degree.
4. Lit. the pleasures of Lung Yang. Prince Lung Yang was a favourite minister of a King of Wei in the Period of the Fighting States.
5. The last Emperor of the Yin dynasty.

Chapter x.
1. Yin-chih (lit. 'Secret settled') stands in popular speech for the blessings which accrue to those who perform good works in secret.
2. The medical 'foot' is said to be specially short.
3. Yin. 3-5 am. Mao. 5-7 am.
4. According to Giles approximately Nov. 7
5. According to Giles these drugs are identified as follows:
   Pai-shu. A plant exported from Ningpo not yet identified.
   Yun-ling. Yunnan Root.
   Shu-t. Rehmannia Glutinosa.
   Kuei-shen. Aralia Edulis. (3'ehwang).
   Pai-shao. White water-chestnut.
   Ch'uan-heiung. Saigon heiung. A blood purifier. (Wang-Levisticu. (3'ehua.)
   Huang-ch'i. A yellowish root used in asthma, supposed to be derived from the Barmica sibirica. Also the flexible roots of the Sophoro Tamentoso.
   Hsiang-fu-mi. Radix glyric.
   Chai-hu. A bitter plant like gentian, used as a sudorific.
   Hua-shan. According to Wang, Dioscoridia from the Huai region.

Chapter xii.
1. There is a lack of continuity between chapter x and chapter xi which Wu Shih-ch'ang (On the Red Chamber Dream. p.198) explains as due to the author's revision of the story of Ch'in K'o-ch'ing's death.
2. Nan-an is South peacefuL Tung-p'ing is East Still. Hsi-ning is West Tranquil, Fei-ching is North Quiet.
4. Jo-yeh and Tien-t'ai are described as places where the Immortals are to be met.

Chapter xii.
1. Chia Jung and Chia Ch'iang.
2. According to Giles:
   You-kuei is cinnamon. Fu-tzu is the seeds ofaconitum variegatum used as a tonic.
   Min-chia (fish scales). The min is a kind of fish which is
common at Macao. Mai-tung as Ophiogon japonicus. Yu-chu is the rhizome of Paeon-
tum officinale, an emollient sweetish root used for throat diseases.

Chapter xiii.
1. i.e. Iron Net Mountain.

Chapter xiv.
2. He wrote out the certificates to be exhibited at the city gates at Peking before
3. A corpse could be taken out.

Chapter xv.
1. As a matter of fact the arrangement made by Feng-chieh was agreed upon at the
near-by Shui-yuetch convent.
2. According to Wu Shih-ch'ang these two lines are from the poem 'The Farmer's
House' by Nieh I-chung (9th cent.).
3. Chieh-tu denotes revenue. Under the T'ang dynasty the Chien-tu-shih came to
denote a High Provincial Authority.

Chapter xvi.
1. The door between the entrance door and the door of the inner chamber.
2. Sophora japonica.
3. The husband refers to his wife as his 'inside person'. Here the expression is
used to denote 'insider' in contrast with 'outsider'.
4. This must mean the twelfth day of the month. Cf. Yuan-ch'un's words at the end of
chap. xviii.
5. Lit. 'Pepper room'. The private apartments of the Empress were so called because
an Empress of the Han dynasty had the walls of her palace smeared with pepper
in order to generate warmth, or because she always had a supply of pepper
flowers about her, hoping to be fruitful like them.
6. Kueh is Kuang-tung and Kuang-hsi. Min is Fukien. T'ing is 'Yunnan. Che is Che-chiang.
For the reference to the proverb which follows cf. chap. iv 'The Protect Official
Charm.'
7. i.e. opportunities of illicit gain.
8. Lit. 'changed the mat'. The reference is to a story of Ts'ang-tzu who died shortly
after his mat had been changed for propriety's sake during a serious illness.

Chapter xvii.
1. This chapter is a misnomer. The visit does not take place until the next chapter.
2. The final words of the previous chapter suggest that there is an omission at the
beginning of this chapter. Mr Chi-chen Wang describes a brief return of Ch'in
Chung's spirit and a final farewell.
3. Adularia of which buttons of the sixth rank were made.
4. Chung-nan was a hill near Ch'ang-an in Shensi inhabited under the T'ang dynasty
by a number of retired scholars from whose ranks capable men were drawn for the
mandarinate.
5. The word 'flowing' was used of diarrhoea.
7. Wu-ling (Warrior's tomb) was an old name for Hang-chou. It was also a name for
the allegorical Peach Blossom Fountain of T'ao-ch'uan (Peach Fountain) because it
was said to have been discovered by a man of Wu-ling in Heaven.
8. To break off a willow branch and give it at parting to a friend setting out on a
journey.
9. Fi-li — the ficus punctata (or faveolata); T'eng-lo — Wistaria chinensis: Tu-jio
Folilia japonica; Tung — a plant called Tu-heng which flowers early in Spring and
appears in shady places on cliffs. (maximum); Tung — a kind of nut: thin-ho, Chung-tung, Yen-lu — unidentified; Yen
— a fragrant plant with a deep red flower: Yen — a fragrant bitter
10. So it would not melt of the heat which it has come to acquire.
11. A common name for the white-flowered quince (mangoste-comiaceae).
12. P'eng-lai. One of the three Isles of the Blest, said to lie in the eastern sea off the coast of China.
13. Said to be the fir, the bamboo, and the almand.

Chapter xviii.
1. Wei 1-3 pm; Wu 5-7 pm; Hsii 7-9 pm.
2. The official titles of certain female attendants in the Palace.
3. The river Haiqao is a branch of the river Hsiang, a large tributary of the Yangtse, flowing through Hunan. I-hung is the going 'Pleasant Red'. I-hung is the T'ung of chap. xvii. n. 9. Wu means 'luxuriant'.
4. The first five of the poems which follow have seven words to each line. Only those of Tai-yü and Pao-yü have five words to each line.
5. See chaps. xvii. n. 12.
6. Jasper Terrace (Yao-t'ai) — a beautiful terrace near Yao-ch'ih, a lake in the mysterious country of Hsi-wang-mu.
7. The student wrote on plantain leaves when no better material was available. 'Instances of making do are many'.
8. Hsieh Hui-lien was a poet and artist of the Sung dynasty. His kinsman Hsieh Ling-yün said of him that if Chang Hua (a learned scholar of the Chin dynasty) were to come to life again he could not alter his poem on Snow. Ling-yün said of his own poem on the Springtime grasses growing on the pool that he got it as he was dreaming of Hui-lien; it came by divine inspiration and was not his own work.
9. Under the T'ang dynasty on the 7th of the 7th moon the ladies of the Palace threaded 'the needle of cleverness'. Holding a needle up to the moon they competed in turn in threading it. 'Beg for skill' is 'Beg the Weaving Goddess' of chap. xvi. n. 11.
10. Lit. 'As you wish'. A short ornamental sword given as a present to signify good wishes for the prosperity of the recipient.
11. Giles explains the expression piao-li as a present given on first meeting a child. But that does not fit the context here.
12. Ch'hou 1-3 am.

Chapter xix.
1. 'Flower' refers to Hua Hsi-jen (Hua means 'Flower'). 'Jade' refers to Tai-yü (Yü means 'Jade').
2. 'The surrounding game' in which the object is to place pips or men on a large-sized draughts-board in such a way as to enclose and appropriate territory.
4. Wan is the Suvastika or the fourth of the auspicious signs in the footprint of Buddha. The name Wan is a homophone of this sound.
5. K. Gall.
6. In the text, and Hua Chih-fang is omitted, obviously in error.
7. A quotation from the first line of The Great Learning.
8. Tz 11 pm-1 am.
9. The eighteen Lo-han were personal disciples of Buddha, sixteen Hindus and two Chinese. The five hundred, Lo-han, were distinguished followers or patrons of Buddha. 'Pure Man' — an honourable designation of a Taoist priest.
10. Playing with the name Lin (forest) Tai-yü.
11. Hsiang-yü (fragrant taro) sounds the same as Hsiang-yü (fragrant jade). The Yü of 'jade' was part of Tai-yü's name.

Chapter xx.
1. The fox was believed to have the power to assume human form. Generally, that being both young and beautiful, girls and women were attracted by them. 'Yeh' chuan from his home' is equivalent to our 'from under his thumb'.
2. There was a famous person named 'Yeh' (the name of a Phoenix) and...
Chapter xxi

1. The hui-lan is a flower (a marshy orchid). Hui-lan hsiang-ch'i means 'the fragrant scent of the orchid'. Pao-yü splits the phrase up into Hui Hsiang and Lan ch'i, both of which mean the same—'the scent of the orchid'. The hui-ch'i in the expression 'The correct form is hui-ch'i means 'bad luck' Su-shêh means 'number four'.

2. Legge 'Sacred Books of the East' texts of Taoism p.t.i.p. 286. 'The blind man K'uan' is referred to in Mencius, B. IV (Li Lou). Li Chu is identical with Li Lou. See Legge's note on Mencius in loc. Ch'ui is probably the Kung-shu referred to there.

3. i.e. Pao-ch'ai, Tai-yü, Hua Ts'ai-jen, Shê-yüeh.

4. Su-shêh (c.r. 1) is here contrasted with an imaginary Wu-shêh i.e. 'number five'.

5. In cases of small-pox this expression is used as a euphemism.

6. Hun-ch'ung means 'esotted insect'.

7. Miss Many. To means 'many'.

8. Vinegar is used to denote jealousy.

Chapter xxi

1. The five T'ai mountains were held sacred by the Buddhists. 'To ascend the five T'ai mountains and become a Buddha' is a euphemism for burial.

2. This is the name of a tune. In the lines recited by Pao-ch'ai there are a number of terms which have a special meaning when used in connection with Buddhism. The Lotus Terrace is an abode of Buddhist Immortals. There seems to be a reference to a certain classical scholar named Shen in the Ming dynasty who forsook literary studies to adopt the religious life and became a master in the Lotus School of Buddhism.

3. 'He Mountain Gate is the name of the outer gate of a Buddhist Temple, so called because they are mostly situated among the hills. The reference here is to an incident in the novel Shui-hu and 'Froget to be mad' is a reference to another story. Ta-yü uses the expression here to rebuke Pao-yü.

4. The works of Chuang-tzu are so called.

5. Of the passage recited above by Pao-ch'ai.

6. This is an expression used to denote the Buddhist method of teaching a Buddhist novice. 'He words leave no trace. There is nothing to catch hold of. They are very effective. When the trigger of a crossbow is touched the arrow flies off and cannot be held by. When the arrow-head reaches anyone it pierces. And so the words used in this method of instruction are called 'trigger arrow-point words.'

7. Pao-yü's 'Jewel'. Yü is 'jade'.

8. A reference to the scar on the head of a Buddhist when initiated.

9. Pu-t'ie-shu. 'The Tree of Intelligence (Ficus religiosa) in the shade of which Shakyamuni spent seven years of penance.'

10. A book of Buddhist doctrine.

11. In the original the name of this fruit is a homophone for 'Stand on branch'.

12. The reference is to the crackling bamboo fire lighted by Li T'ien to frighten away demons.

13. This denotes a 'bamboo wife'. It is about four or five feet long made of bamboo with numerous holes through which the air can pass. It is clamped when asleep to keep cool.'
1. In chap. xxiii. there Buddha and Shiva join, the Vedas are treated in chapter xxiii. The Shiva image
2. lit. 'like a piece of sugar—formed by twisting two or three strands together. 
3. cf. chap. iii. n.14. 
4. cf. chap. xviii. n.3. 
§. The luan was a fabulous bird associated with fire, said to have some resemblance to the phoenix. The expression denotes varied decoration. For the plant game see chap. lxii. n.9.
The cassia moon is the eighth moon.

2. Two of the Four Books of the Confucian canon.

8. Suggested by the expression 'The captivating smile of a woman who overthrows States and cities'. These two sentences are taken from 'The Record of the Western Chamber', a later name for the Hui Chen Chi. cf. chap. lxiv. n. 6.

2. ie. good to look at but useless. Another meaning for wax is wou.

Chapter xxiv.
1. Diamond Hero—a name for Indra as Protector of Buddhism.
2. For the same /expression see chap. xxi. n. 1.

3. 1 denotes a town, capital city. Ta Hsing is one of the Districts forming the prefectorial city of Shun-t'ien i.e. Peking.

4. Baroo camphor from the Borneo tree Dryobalanopoa aromatica.

5. T'ou-t'lu i.e. 'Short legs'.

6. Ch'ai— a kind of variegated silk (ch'i yu is 'embroidered speech' ). Chai means a study or place of retirement. San has the idea of 'loafing about'. The study for leisurely fine conversation.

7. ie. tying them to a string and teasing them.

8. 6-6 am.

Chapter xxv.
1. ie Blue-green Mist.

2. The Diamond Sutra—the sutra of the Pradja which is able to crush diamonds.

3. One of the Eight Taoist Immortals. cf. chap. v. n. 16.

4. The parents of a delicate child often invite friends to adopt their child informally without any obligation involved so that the child may share in their good fortune. The child addresses such a person as 'dry father' or 'dry mother'.

5. Feng-chieh, also known as Feih-nai-nai, i.e. 'Second Nai-nai'.


7. A hollow wooden fish used in temples for beating the night watches.

8. ie he slithered along. Each of the eight lines describing these two men is made up of seven characters. Line 1. 1. yu hua ni each thing.

9. Examples of conjugal fidelity. cf. chap. lxxi. n. 1. Each of these nine lines has seven characters except the fifth line.

10. Ju-lai. The highest of all the epithets given to every Buddha, signifying that his coming and going is in accordance with that of his predecessors.

Chapter xxvi.
1. The window would be made not of glass but of paper or gauze.

2. There is a reference here to yun yu ('Clouds and rain') i.e. sexual intercourse.


4. ie. ferns.

5. The dragon supposed to dwell at the bottom of a pool. Giles quotes the phrase 'The dragon moans at the bottom of the pool'. The expression here denotes the breeze in the bamboos.

6. lit. 'Giving you a fei nut.' The noise made by the flicking of the thumb-nail with the finger-nail (a mark of disrespect) is like that made by cracking the shell of a nut. The nut of the fei tree (Torreya nucifera) decays quickly and the shell when opened is often found to have nothing in it.

7. This is a quotation from 'The Record of the Western Chamber'.

8. Feng Huang and T'ang Yin in the Chinese have a certain similarity. In Hsueh Pan's reply T'ang Yin means Sugar silver. Ko Yin means
'Fruit silver'. The t'ang and the ko if read together mean 'sugared fruit'. This latter t'ang char. is not identical with the previous t'ang char. Lit. 'sea'. For T'ieh-wang mountain above cf. chap. xiii. n. l.

9. Each of these lines consists of seven characters.

Chapter xxvii.

1. Yang Kuei-fei was a concubine of the T'ang Emperor Hsuan Tsung. After an insurrection due to her brother Yang Kuo-chang's misgovernment she was forced to commit suicide. For Fei-yen cf. chap. v. n. 3.

2. According to the dictionary the period 'Bearded Grain' is on the 6th of June or thereabouts. The date in the text is according to the Chinese calendar.

3. i.e. She looks stupid but is wide awake.

4. China Balsam. Lit. 'Phoenix fairy'.

5. Each line in this poem consists of seven characters (the first four being read together and likewise the last three) except the last line of stanza 4 (10 characters) the 3rd line of stanza 10 (3 characters) and the 4th line of that stanza (5 characters).

Chapter xxviii.

1. Pao-precious (Pao-ch'ai). Fei-precious. (Pao-fei i.e 'treasure').

2. The names of two kinds of pills taken as a tonic.

3. Ti-huang - a medicinal plant used as a febrifuge (Rhemania glutinosa).

4. The point of the joke is that Chin-kang (Diamond) is the title of one of the Sutras and Fu-sa is a Bodhisattva.

5. A plant (Aralia quinque-folia) the root of which is supposed to resemble a human body in shape. It is used medicinally and is commonly known as China Fee.

6. Polygonum multiflorum.

7. A false tuber found growing like a fungus from the roots of pine trees. (Pachyma cocos). It is used medicinally and is commonly known as China Root.

8. A climbing plant with white or yellow blossoms. Cf. chap. lxiii. n. 4.

9. In the original these lines are in couplets of three and seven characters, and the last char. of the second line rhymes with the last char. of the first (Sorrowful Grieved, Pleased, Delighted).

10. Seeds of Abrus precatorius - popularly known as 'Mutual thought seeds': used for 'tears'.

12. Tortoise - a term of abuse, used to denote a cuckold.


Chapter xxix.

1. The eight organs in Buddha's body (heart, bladder, spleen, lungs, liver, stomach, kidney, guts). The above characters are applied to the eight lucky marks (wheel, conch-shell, umbrella, canopy, lotus-flower, jar, pair of fishes, and the mystical sign on the breast of Vishnu). Also used for the various emblems of the Eight Immortals of Taoism.

2. A temple or Buddhist monastery so called because it should be among the hills.

3. T'ai, taller than ever. Young Tsung-an says: 'grows Importance'.


5. Cf. chap. lxxx. n. 5 & chap. lxx. n. 5.

6. A fabulous animal said to have appeared just before the death of Confucius. Often translated 'Unicorn'.

7. Altar of Abstinence was a name for a Taoist temple or hall.

8. Lit. 'Fears and the hair on their temples rubbing together.'

Chapter xxx.

1. My five entrails are all twisted to pieces'.

2. Like fighting-cocks glaring at each other.

3. There is a pun here: an fei meaning 'plump' (Pao-ch'ai was plump of chap. ii) and 11- fei meaning 'concubine' (i.e Yang-fei. See chap. xxvii. n. 1).

5. This says that Pao-yü went away. A little further on he is still present.
6. Shí-shih was a celebrated beauty who looked even more beautiful when she was
   distressed and knitted her eyebrows. Tung-shih was an ugly woman of the village
   who, according to Chuang-tzu, imitated her and also knitted her eyebrows. The result
   was that rich people barred their doors and poor people took their families and
   went away. F'ìn-chh is Tai-yü. P'in means 'wrinkle'. cf chap. iii. n. 1.l: lxiv. n. 6.
   Chuang-tzu. BK. XL. PT. ii. Sect. vii. Legge (The Texts of Taoism. PT. i. p. 354.)
7. The Ch'iang-wei-hua is the cinnamon rose.
8. Heiao-shing is an actress who plays the part of a young man. Ch'eng-tan is one
   who plays the part of a chaste young woman.

Chapter xxxi.
1. Lit. 'Thousand pieces of gold'—used to describe a young lady. Wu Shih-ch'ang ('On
   the Red Chamber Dream' p. 146) quotes an early 19th century writer to the effect
   that, after the confiscation of the two Mansions, Fao-yü and Shih Hsiang-yün
   were reduced to poverty, Fao-ch'ai died prematurely after which they married.
   And that is the reason for the second line of this title.
2. Shao-hsing wine—a light table wine made from glutinous rice.
3. Dumplings eaten at the Dragon Festival on the 5th of the 5th moon.

Chapter xxxii.
1. Lit. 'Lungs and bowels'.
2. 'It is important'—yao chh. 'Jumped into the well'—t'iao chh. 'Servant to com-
   —heiao shih lai. 'What is there which hasn't been finished?'—shên mo pu liao
   t'i shih?
3. Gentleman number three is Chia Huan.

Chapter xxxiii.
1. Mu-hsi a diminutive variety of the olea fragrans. Mei-kuei—a cultivated species
   of rose. The châr. lu, originally 'dew', is also used of 'scented wine' as well as to
   denote the distilled juice of plants for medicinal purposes.
2. See chap. L. n. 9. Each of these three lines consists of seven characters, the first
   four being read together and likewise the last three

Chapter xxxiv.
1. Pai—'white'. Huang—'Brown'.
2. Shang-wen is identical with Ts'ui Ying-ying. cf chap. xl. n. 12.
3. Chin ying means 'Golden hawk'. Huang Ying-eh means 'Brown hawk' which Fao-yü
   describes as appropriate.
4. Tai-yü's call on Fao-yü at the end of this chapter is not referred to in ch. xxxvi.

Chapter xxxv.
1. Yün. cf. chap. xvi. n. 9. This is evidently another name for the I-hung Hall.
2. According to Giles, a hsiao-tan is an actor who takes the part of a young woman.
   This hsiao-tan is a girl.

Chapter xxxvii.
1. 'Throw a linch-pin into the well'—to prevent a guest from going away as was
   often done by Ch'ên Tsun of the Han dynasty. 'Hold on to the shafts'—not
   wishing a popular official to depart.
2. cf Chuang-tzu BK. XI. PT. ii. Sect. vi. Legge (Sacred Books of the East. The Texts
   of Taoism. PT. i. p. 325.)
3. The two daughters of the Emperor Yao who were given in marriage to Shun (his
   successor 5.C. 2288?). The speckled bamboo which grew over Shun's grave near the
   river Hsiang became speckled with the tears of these two wives (Fei means 'wife').
4. Ling-chou means 'water-chestnut island'. Cu-hsi-ch means 'Lotus Kiosk'.
5. 't'ien— the 13th of the rhymes in the upper even tone. Each line of these verses
   with eight lines consists of seven characters. Lines 1.2.4.6.8 rhyme.
6. Used of the death of a Buddhist priest. 'Take wing and be changed'.
7. 'Ice-snow' is another name for 'rouge'.
8. The eight epochs are the first days of Spring, Summer, Autumn, Winter, the two equinoxes
   and the two solstices. For details: F'êng Shê. BK. XX. 6. Tai-hsin chh.
   Young, 'Thousand Chinese Characters', p. 32. cf chap. XII. x. 9. The influence of these
   books is evident.
Tu Fu's poem 'Founding clothes'.

9. 'Fowls' heads' are the seeds of a water-plant allied to the water-lily (Euryale ferox).

10. The reference is to a traveller who in return for a draught gave some stones which when sown could produce a crop of gems enabling the owner (Yang Yung-po) to buy a wife. Lan-T'ien (the name of a place) means 'Indigo field'.

11. For Shuang-č cf. chap. I.n.17. The reference in the next sentence is to a Miss Ch'ien whose soul fled with her lover, losing her body behind.

12. A framework of shelves like a bookcase on which ornaments were set forth.

13. Čeng cf. chap. xvi.n.9. Chih ditto. Lo is a general name for parasitic and creeping plants. Pi- an umbrella-plant (Linguisticum acutilobum). 'Grieves over Autumn' i.e. for the loss of Summer, Used of life.


15. An 'empty word' is opposed to a 'full word'. It is a term used loosely to signify (a) abstract terms (b) particles (c) verbs.

16. An irregular metrical style of composition in prose, something between poetry and prose, used for narrative.

Chapter xxxviii.

1. 'Canopus. It is so rarely visible in China that only very old men have an opportunity to see it a second time.

2. 'To drink vinegar' means 'To be jealous'. 'To chew the tongue' means 'To calumniate'.

3. Hsia means 'Red cloud'. Each of these poems on the chrysanthemum and those on the crab consists of eight lines of seven characters each, the lines 1.2.4.6.8 rhyming. With reference to the first poem, the wild geese return from the north in the late Autumn, the chrysanthemum opens in the ninth month. For the stone-block of chap. xxxvii.n.8.

4. It is said to have been a custom for a traveller to hang on the end of his staff a hundred cash so that when he came to a wine-shop he might enjoy the pleasure of a drink. And so money for the purchase of wine came to be called 'staff head money'. The sentence rendered 'Come and walk' is lit. 'hang on the end of your staff'.

5. Cf. Analects. BK.XII. chap. xii.

6. The charr. p'ing-chang in the Shu-ching. BK.1. Chap. i.par. 2 are translated by Legge as 'clear regulations'. The reference is to T'ao Yuan-ming who wrote many poems about chrysanthemums.

7. The charr. ku-piao are used to denote a peak standing out distinctively in a mountain range.

8. A variant reading is 'Do not break them by trampling'.

9. Chuang-tzu (BK.11. ad fin) had dreamt that he was a butterfly. When he woke up he did not know whether he had been dreaming that he was a butterfly or was now a butterfly dreaming that he was a man. Breaking line by wild geese in flight is used to denote personal separation (two lines later).

10. 'The sideways-walking gentleman' was a name for the crab which is also referred to in poetry as 'the gentleman without any bowels'. The Hillside Immortal was an unnamed man in the Sung dynasty who withdrew to a cave and became adept in the arts of Taoism.

11. Lit. 'With watering mouth'. Ch'ang-an was an ancient city in the Province of Shên-hsi. The name is often used in poetry in a general sense. 'The City'.

Chapter xxxix.

1. The founder of the Posterior Han dynasty (94). He died after reigning one year.

2. Chia Chu, the deceased husband of Li Huan.

3. Jo-yü 'Like Jade'.

Chapter xl.

1. Bone from Ta-li which because of its beautiful markings, often closely resembling jade, is cut into slabs and framed. Chap. iii.n.2.

2. Porcelain from the famous pottery at Ju in the Sung dynasty.
Mi Fei was a man of Hsiang-yang in the Sung dynasty who was famous as an artist. He was known to later generations as Mi Hsiang-yang, Yen Chen-ch'ing was a famous writer in the T'ang dynasty. He was appointed duke of the State of Lu and is known to later generations as Duke Yen-lu.

1. Soles which are supposed to swim in pairs, each supplying one eye.
2. Two jades—Pao-yü and Tai-yü. Yu means 'jade'.
3. The sha-t'ang is a kind of wood found in the K'un-lun mountains which is used for making boats because it will not sink.
4. A pottery in the Sung dynasty at Ting-ch'ü. The poorer products were called, as in the text, T'u-t'ing (Earth Ting).
5. This piece means twelve dots.
6. Chung K'uei is an imaginary being depicted as an old man in ragged clothes attended by a bat, the symbol of happiness. He is able to exorcise demons.
7. The Plum Range is in the North-east of Kuang-tung.
8. The Weaving Damsel is the star Lyrae. On the seventh evening of the seventh month, the magpies (ch'iao) make a bridge (ch'iao) to unite with the Cowhead (Aquilia) separated by the Milky Way. Cf. chapp. xlii. u. 1; lxxviii. n. 13.
9. This is a reference to a story in the Hui Chen Chi. Tse'ui Ying-ying.
had a maid called Hung-niang who was bribed by Chang Shêng to convey his intention to her. Ying-ying in Hung-niang's presence falsely said that she had rejected Chang Shêng. Afterwards, when Hung-niang and Chang Shêng were in bed together, a gong sounded summoning her to return. cf chap.lviii.n.5.

In this game each answer consists of seven characters and the seventh character rhymes with the last character in what Yuan-yang has just said. In Ying-ch'êng's answer the rhyme is mistaken and there are only five characters.

This 'confused clamour outside' is not referred to in chap.xii. Wu Shih-ch'ang (p.30) sees in this discrepancy evidence that chap.xlii to chap.xxx comes from a different source from chap.xii to chap.xi.

Chapter xii.
1. Giles gives 'mushrooms' for both hsüang-chün and mo-ku.
2. Cf chap.li.v.n.9.
3. The name of a fine black tea.
4. Wang K'ai was a very wealthy official of the Chin dynasty. Yuan Feng was the title of a reign of the Sung dynasty adopted in 1078 A.D. Su Shih (1036-1101) was a poet and essay-writer who filled a number of important official positions.
5. Wen Chiao of old lit a rhinoceros horn to enable him to examine the bed of a river. Another explanation, however, is that chiao is the name of a drinking-cup. When rhinoceros horn is cut across the inner surface is spotted with white (the character means either to light a fire or to spot) and the expression here is taken from a poem by Li Shang-yin of the T'ang dynasty.

Chapter xiii.
1. It happened to be is here the translation of k'o ch'iao. The seventh month is known as ch'iao yüeh. It is said to be so called because women then ch'iao ch'iao i'prayed for skill (in needlework). Che'iao-erth means the seventh day of the seventh month (cf chap.xl.n.8). T'ai chieh means simply 'great elder sister'.
2. The Peony Kiosque is one of the plays in the collection which includes 'The Nan-k'ô Record'. Cf chap.lxxx.n.5.

Chapter xiii.
1. ie Aunt Chao and Aunt Chou: inferior wives.
2. A quotation from a poem in the spirit of the river Lu in the Period of the Three Kingdoms.

Chapter xlv.
1. In 'The Story of the Thorn Hairpin', Wang Shih-p'êng's wife heard wrongly that her husband had married again. She threw herself into the river intending to commit suicide but was rescued. Wang Shih-p'êng heard wrongly that she was dead and offered sacrifice to her.
2. 'To be jealous' lit 'to drink vinegar'.

Chapter xlv.
1. The original is 'metal orchid': ie a friendship as strong as metal and as fragrant as the orchid.
2. The expression in the original denotes the dignity bestowed upon one whose sons and grandsons have become distinguished and have received official appointment.
3. By food and clothing beyond your position, A person has only a certain allotted portion of happiness.
4. Cf n.2.
5. Cf chap.lv.n.4.
6. The Five Elements are metal, wood, earth, water and fire. The liver is classified under wood. The spleen is classified under earth. Wood destroys earth.
7. Su-ma Niu was a disciple of Confucius who was sad because he had not the help of teachers. The expression above 'earth and life are demanded by fair chieh' is quoted from an inscription by another thinker, J'I Analects V.5.
8. 8u 7-9 a.M. Hai 9-11 pm.

Chapter xlix
1. cf. ch. xxv. n. 9
2. i.e. Chia Lien.
3. A term of reproach for someone who goes everywhere minding other people's affairs or for one who makes illicit gains.
4. A play on the word Pa'o-pao-yu (jade) Pa'o-chin (gold) and Pa'o-yin (silver). Precious (Pa'o) Heavenly King, Precious Emperor.

Chapter lxxvii
1. i.e. she never gets anything done.
2. A pun on Pa'o-pei (name). Pa'o here means 'to embrace'. The char. Pei means 'to carry on the back'. The two together are a homophone of Pa'o-pei, meaning 'a treasure'.
3. This question seems to imply that Liu Tsiang-lien was Pa'o-yu's classmate. In chap. ix they are listed as a classmate. The charm Tsiang-lien are not identical in the two cases but in chap. ix they are used as a classmate.
4. A reference to the different colours of fruit in a shop. His face had gone red and purple with the beating and it was stained with blood.
5. The dragon is associated with water. Cf. the saying: 'It is not the depth of the water but the presence of the dragon which makes it spiritual'. In the expression of the text 'ch'i ch'iao; ch'i means 'to drag' and chiao means 'horn'—to drag by the leg and take by the horn, to be hemmed in before and behind.

Chapter lxxviii
1. The Emperor Kuan Wu-ti having conquered Lung began to covet the land of Shu.
2. An even tone is a flat, A' deflected tone is a sharp.
4. The words are translated from the Buddhism. Sammuddhi—a state of mental ecstasy, a kind of Nirvana upon earth.
5. i.e. the moon.
6. Lit. 'scooping out her heart and searching through her gall'.

Chapter lxxix
1. A lady who stole the drug of immortality and fled with it to the moon where she was changed into a frog.

2. This is a story of the Han dynasty. Meng Kuang, the 'ugly duckling' of her home, was married at the age of thirty to Liang Hung. When she brought his food she held aloft the small table containing it as a mark of respect. Cf. ch. v. n. 24. ch. xci. n. 1. cf. chap. iii. n. 4.
3. Cf. chap. xviii. n. 9.
5. The monkey god said to ride upon the clouds and to be armed with an iron bar encircled with gold. Cf. chap. liv. n. 10.
6. The first line of each couplet ends with a word which rhymes with hsi-o (cute) which is the second in the list of rhymes. The second line of each couplet proposes a thought for the first line of the couplet which follows. The first two charms in each line are read together, likewise the last three. Cf. ch. lxxvi. n. 2.

Chapter 1
1. The reference is to a system for calculating the seasons by means of pitch-pipe arranged according to length and filled with ash made from the inner lining of reeds. When the breath for a given month arrives, the ash of the (appropriate) pitch-pipe flies out and the tube is cleared. See 'Science and Civilization in China' vol. iv. p. 188 (Needham). 'Civet coal' below means the musk-scented fuel in the censer.

2. Chap. xvi. n. 2.
3. This bridge over the river Pa is east of the Prefecture of Ch'ang-an in the Province of Shên-hsi. The Tzu-hai remarks that in ancient times people often exclaimed as far as this and then parted. And it was also called the Hsin-hun Bridge. Hsin Lien means 'to melt the heart' in Chinese.
4. Elephant Mountain is in the Prefecture of the same name in the Province of Che-chiang. A single peak rises shaped like a crouching elephant.

5. fabulous bird which eats down its mother all but the head.

6. 'Three feet' denotes a sword, that being the usual length of a sword. 'Cold steel'.

7. This probably refers to a story in the Books of the Later Han (the
chapter about Yuan-an on which the commentary relates that at a time when snow had
fallen to the depth of a chang an official went to see the snow being cleared away.
When he came to Yuan-an's door the way was blocked. Orders were given to clear away
the snow and enter. Yuan-an was found lying asleep.
8. cf chap.lxxi'The Row of Peach-blossom' st.6 The char. T'ien-chi also denote one of
the stars in the northern Dipper. A white silk girdle was used as a symbol of close
enduring friendship. cf Tso-chuan (29th year of Duke Hsiang). Wu Chi-cha when on a
visit to Cheng recognized Tz'u-ch'an as an old acquaintance and gave him a white
silk girdle.
9. A kind of byssus brought up by divers, being filaments by which some molluscs
adhere to rocks. cf chap.xcii.n.4. 'Mirage' lit. 'Sea-market'. The storeyed buildings of such a
mirage are thought to be produced by an influence from a certain kind of shell-fish. The contrast is with Tai-yü's 'kiosk on the terrace'.
11. Giles explains 'Red Rampart' as being a mountain in Che-chiang and quotes the
expression 'The Red Rampart rises like a red cloud and forms a beacon'.
13. Two legendary Emperors.
14. The first line of the first poem ends in the word 'Red', that of the second poem in
the word 'Plum', and that of the third poem in the word 'Blossom'. Each line has seven
characters, the first four being read together and likewise the last three.
15. The mountain is said to be very steep and dangerous with never-failing springs.
The road is lined with red and white plum-blossom. Lo and Fou are two mountains in
Kuang-tung adjoining each other. The Taoist Ko Hung made the drug of immortality
on these mountains.
16. In despair.
17. The wine in the bottle is lit. 'dew'. Ta-shih is another name for P'ung-sa. cf. chap.
lxxxvii.n.3. For Shuang-ch (The Hoarfrost Beauty) cf. chap.lxxxix.n.4. For P'eng-lai cf. 
chap.xvii.n.12.
18. A quotation from The Great Learning ad init.
19. Analects Bk.iii.chap.ix: 'The Master said: 'I could describe the ceremonies of the
Han dynasty, but Chi cannot sufficiently attest my words.' Also Doctrine of the
 Mean chap.xxviii.
20. Doctrine of the Mean. chap.xx.par.3.
21. Shan T'ao (died AD 283) — one of the 'Seven Worthies of the Bamboo Grove'. The name
means 'Mountain saves'.
22. The ideograph for Flower' is made up of two parts, one meaning 'Grass' and the
other meaning 'to transform'. The firefly is supposed to be transformed from grass.
23. Two of the eight steeds of king Mu, the 5th sovereign of the Chou dynasty.
Chapter 11.
1. Each line of these poems consists of seven characters. In each stanza lines one, two,
and four rhyme.
2. There are four mountains of this name, all in the modern Province of Hupeh. The one
referred to in the text is in the North-east of the Prefecture of Chia-yü on the
bank of the river Yangtze. In the period of the Three Kingdoms Chou-yü of Wu
defeated Ts'ao-ts'ao here and destroyed his army by fire.
3. Chiao-chih corresponds to the northern part of modern Annam. Ma Yuan (BC.14-AD.49) in
the Eastern Han dynasty received orders to quell the disturbances in Chiao-chih.
He erected a copper pillar there to celebrate his exploits. He was honoured with the
title 'Wave-quelling Conqueror'. Tzü-fang was the 'appellation' of Chang Liang who
became Marquis of Liu. He was one of those who helped Kao Tsu to defeat Hsiang-yü. cf. chap.lxviii.n.5.
4. The commentators make no reference to this incident.

5. Han Hsin (chap. lxxviii. n. 5), who had been raised to the dignity of King of Ch' u, was accused of an intention to rebel. Kao Tsu by a ruse obtained possession of him. As a result of a general amnesty he was appointed to be Marquis of Huai-yin. Later, when Kao Tsu went in person on a military expedition, Han Hsin made the excuse of illness and did not accompany him. He was treacherously seized and put to death with his relatives of three degrees.

6. The commentators do not explain this reference.

7. Ts' u-ching, King of Chin, had a favourite concubine called T' ao-ye (is. Peach leaf) in whose praise he composed a song as they were about to cross the river. She responded with another song. The place was henceforth known as the Peach Leaf Crossing, a name which it still bears.

8. This is the tomb of Prince Chao of Han at the South of the present Prefecture of Kuei-sui. It is on the bank of the Black River. It is said that the surrounding countryside consists of white sand. All the trees and hills and villages show up darkly against it. This tomb can be seen from a great distance and so it has this name which means Dark Tomb. One account is that morning and evening above the tomb there are a sorrowful cloud and a complaining mist. For icy string cf. chap. lxxviii. n. 15.

9. This place is said to be twenty-five li West of the Prefecture of Hsing-p' ing in the Province of Shen-hsi. It was here that Yang Kuei-fei (cf. chap. xcvii. n. 1) was granted permission to commit suicide.

10. The reference is obscure. There was a Hsiao-hung, who was a handmaid of Fan Chen-ta in the Sung period. She was very beautiful and talented. She gave her to Kuei K'uei, a very accomplished musician, who commented that Hsiao-hung sings in a low voice and I play the flute. But that may be another person of the same name.

11. Mei-hua means 'Flour Blossom'. The reference is obscure.

12. cf. chap. xxx. n. 20./

13. cf. chap. xxvii. n. 4.


15. Tang-kueit. A drug supplied by several members of the order umbelliferae.


Chapter liii.

1. In the 'Fine tree window Miscellaneous Records' there is a story of a certain Chao Yen, a graduate of the third degree under the T'ang dynasty, who obtained from an artist's studio a cloth screen on which was drawn a beautiful woman. He said to the artist that there was no one like her in the world. If she could be made to live he would marry her. The artist said: 'I am a divine artist and the woman is called Ch'en Chen. If you call her by name for a hundred days and nights without ceasing she will be sure to answer. When she answers if you give her wine to drink she will be sure to come to life.' Chao Yen followed these instructions and she came down smiling from the screen. At the end of a year she bore him a son. At the end of two years a friend said that she was a witch and that
he had a knife with which he could cut off her head. When Yen took the knife home Chêh Chên said: "I am a fairy of the southern mountains. Now you suspect me. I cannot remain here." Then, taking her child, she went up to the screen and vomited the wine. Those who looked saw that there was the original picture with the addition of a child. 'Cats' eyes' below denotes cymophane, so called because of its gleaming character.

2. rice, eels and fishes.
3. Hua means 'Flower' and tâ'ao means 'Grass'.

Chapter liii.
1. For fu-ling see chap.xxviii.n.7. For ti-huang see chap.xxviii.n.3. For tang-kuei see chap.lii.n.15.
2. cf. chap.xxix.n.1.
3. The 'moon platform' was a square platform in the main hall connecting with the steps at the front or the front. So infra.
4. The three friends of the winter cold are the pine, the bamboo, and the plum.
5. This was an instrument for massaging an elderly person's legs and waist. It was a small hammer made either of wrapped round leather or of wood, with a long handle.
6. There were two individuals called Chia Lan, the char. Ian being different in the two cases. One was Chia Lan who was the son of Lou-tâ'ao, the school-friend of Chia Chûn cf. ch.lxix, and the other was the son of Chia Chû (deceased) and Li Huan.

Chapter liv.
1. A story concerning the household of Chao Tûn in the State of Chin in Ch'üan-ch'î times.

2. Miss Chin is Yüan-yang and Miss Hua is Hsi-jeu. The 'Hun yüan' is an old play telling the story of a certain lady Ch'in Hua. The point of She-yeh's remark is that just as it is being played Miss Chin and Miss Hua are mentioned.

3. Small rice-flour balls boiled in a sweet soup and eaten on the 15th of the 1st moon.

4. The T'ang dynasty lasted from 618 to 906 and the Period of the Five Dynasties (Later Liang, Later T'ang, Later Chin, Later Han) lasted from 907 to 959. cf. chap.lxiii.n.4.


6. is you take away our livelihood.

7. Twenty-four notable examples of filial piety—used as an expression of reproach since if a person embodies all the twenty-four in himself he must be a 'very virtuous individual', which is a homophone of 'an idle fellow' the filial Lai Lai-tzu at the age of 73 adorned himself in coloured clothes to amuse his parents and make them forget their own age.

8. cf. chap.lxiii.n.6.

9. This consisted of 13 bamboo pipes set in a gourd fitted with a mouthpiece.

10. cf. chap.xli.n.6.

Chapter lié.
1. cf 6.am.

2. The 'year-star' is the planet Jupiter the revolution of which in twelve years constitutes a great year.'

3. As Chiao Tâ did cf. chap.vii.

4. cf. chap.xli.n.5.

5. T'sao-shih, an inferior wife of Chia Chêng, was the mother of T'ân-ch'ûn and Huan-črh. I-hâng denotes a secondary wife as contrasted with I-mâ which denotes a sister of a father or principal wife. Throughout the text both are translated for convenience by Aung.

Chapter lix.
1. There is no book of Chi-tzu. The quotation is fabricated by T'ân-ch'ûn. The Master Chu is Chu Hsi (1130-1200) a celebrated scholar and commentator on the Confucian classics.
2. cf Analects BK.XL.chap.xxv XLI, 4, 5.

3. For Su-shang-ju see chap.l.n.4. For the likeness between Confucius and Yang Huo cf Analects BK.XL.chap.xxii: Shih-chi XLVII. Su-shang-ju was a statesman of Chao in the 3rd cent BC who showed great courage against the rising encroachments of Ch'in.

Chapter lxii.

1. Lie Madame Hsing.

2. i.e. Pao-ch'in 'Went over there' — i.e. to be married. The reference which follows is to her brother Hsueh K'o.

3. The pi is a circular piece of jade with a hole in the centre, the diameter of the hole being one third of the diameter of the pi. The term is also used to denote gems in general.

4. Lit. 'Opens my heart'.

5. Lit. 'With a noseful of dust' — a good hefty sneeze. The three preceding exclamations imitate the beginning of a sneeze.

6. Two brave assassins of ancient times who each died in his attempt.

Chapter lxiii.

1. In the current edition there is no mention of this Imperial Dowager Concubine in a previous chapter cf. Nu Shih-ch'ang p.213.

2. i.e. 1-3 ps.

3. The dictionary does not indicate what role the lao-uai played.

4. A disciple of Confucius who is said to have been able to understand the language of birds. Hsing (apricot) is a homophone of the hsin in Hsing Hsiu-yen's name.

5. For Hung-miang cf chap.xl.n.12.

Chapter lxiv.

1. A fragrant plant (Ruta graveolens).

2. Referring to a popular notion that there is a kind of grass which makes invisible the person holding it.

3. There is a pun here. The P'ing of 'Miss P'ing' is a homophone of the character p'ing meaning to argue the rights of a case.

Chapter lxv.

1. Used to denote cautious or half-hearted efforts.

2. i.e. Fawning.

3. Fang means 'square' — a pun on Fang-kuei's name. Kuani is a homophone for the word for 'Jar'.

4. This expression is said to denote giving respectful support with a bad intention. To be fond of wearing a high hat means to think no end of oneself.

Chapter lxvi.

1. Paeonia abiflora var. hortensis.

2. One man puts out some of his fingers and calls a number. The second man puts out his fingers to make up the number already called. If his number is incorrect he is fined a cup.

3. A quotation from Confucius cf Analects BK.XLIII.chap.iv.

4. cf Analects BK.XL chap.xxxiv where Confucius is asked 'How is it that you keep roosting about?'

5. Wild geese (hung yen) in the verses earlier is the title of one of the Odes cf Odes Pt.111.Bk.III.ode vii. The words for 'hazel nut' and 'stone slab' are homophones, as are the words for 'colloquial' and 'old age'. But those for 'gourd' and 'green' are not.

6. An expression used by Lai Chun-ch'en to Chou Hsing who was suspected of treason, the former having got the latter to state that the best way to extort confession was to place the suspect in a jar surrounded by fire. Thou art the man'.

7. 'Duck-head' and 'slave-girl' in the original are homophones.

8. Ch'ai means 'hairpins'.

9. See further in this chapter for an example of this game.

10. The Kuan-yin willow is the tamarisk. The Lo-han pine is arbor vitae.

11. 'Loquat' and 'guitar' in the original are homophones.
12. Hui— a fragrant species of marshy orchid (hui lan) having many flowers on one stalk. The lan is a general name for orchidaceous plants.

Chapter lxxi.
1. P'u-eh is the name of a place in the Province of Tsin-nan. 'Girl tea'— the story is that there was no good tea on Mt T'ai. The dwellers on the mountain plucked the green buds of the T'ung tree with which they brewed a drink known as Girl Tea.

2. Cf chap. cix.n.4.
3. This expression denotes being on the left and the right (ie je assist) the Son of Heaven.

4. The T'u-mi is a climbing plant with white or yellow blossoms. Cf. ch.xxviii.n.8. Pao-yü's action on this occasion was no doubt due to his recollection of C. Pt.l.Bk.vii.ode.xix.st.2.

'I went out by the tower on the covering wall,
Where the girls were like flowering rushes (t'u-mi),' Legge. Translation.
The commentator Chu Hsi says that they were girls of loose character.
5. 'Blessom' is Hua. See earlier for T'an-ch'un's throw.


7A quotation is taken from a poet of the Sung period indicating the inevitability of death.
8. This expression is taken from Chuang-tzu. Bk. V. Pt. I. Sectyi par.11. 'He stands alone from other men. Hui is in accord with Heaven.'
9. Yu Chiang-chieh (second sister of Yu) and Yu San-ch'ien (third sister of Yu) were daughters of Yü-shih & stepmother of Yü-shih herself was number one.

Chapter lxxiv.
1. Between 5 and 7 am.
3. Wei 1-3 pm. Shen 3-5 pm.

4. Pieces of bone or pebbles or fruit kernels are spread out. The player scratches one up, tosses it into the air, and catches it in the same hand with which he has picked up a second article. The prize in this case consists of melon seeds.

5. Like a Buddhist in meditation.

6. Hsi-shih was one of the most famous of Chinese beauties. She was born in humble circumstances—according to one account she earned her living by washing silk in the State of Yüeh. The fame of her loveliness reached the ears of the Prince of Yüeh who sent her to be exhibited to Pu-ch'ai, the Prince of Wu, who became infatuated with her, abandoned himself to lustful dalliance, and was seen soon defeated by the Prince of Yüeh and his State annexed (BC 73). Cf chap. iii n.11; chap. xxx.n.6.

7. Chi was the wife of Hsiang-yü whom she was wont to accompany on his military expeditions. Hsiang-yü destroyed the Ch'in Empire, assumed the title of King of Ch'u, and appointed Liu Pang (who later founded the Han dynasty as K'ao Tso) to be King of Han. The two afterwards contended for the Empire and Hsiang-yü was defeated at Kai-hsing (BC 202). After his defeat, Hsiang-yü composed a song: 'O Yu, O Yu, what is to become of you? ' Yu responded: 'The soldiers of Han have occupied the land. Everywhere is the sound of the songs of Ch'u. Your Majesty's spirit is exhausted. What pleasure has your mean concubine in life?' Thereupon she committed suicide. Hsiang-yü is reputed to have had eyes with double pupils.

8. Ch'ing is Ying-pu. As a young man he had undergone the punishment of branding (ch'ing) and hence was known as Ch'ing-pu. After the downfall of Ch'in he was made King of Chiu-chiang. He later transferred his allegiance from Hsiang-yü to Liu Pang and helped in the defeat of Hsiang-yü at Kai-hsing, after which he was made King of Huai-nan. After the execution of P'eng Yüeh and Han P'ien, fearing the same fate for himself, he rebelled but was defeated and beheaded (cf. Shih-chi chap. viii). P'ing is P'eng Yüeh—another general in the service of Liu Pang, under the Han Dynasty.
he performed great exploits and eventually became king of Liane.
Later he plotted against Liu Pang and was put to death (cf. Shih-chi chap. viii). For the expression 'drink the sword' compare the expression 'drink the feathers' when an arrow pierces to its full length.

9. Ming-fei is the same as Wang Chao-ch'un in chap. v. n. 5. The ladies of Yuan-ti's harem contended for his favour by having their portraits drawn. The others all bribed the artists; she alone, relying on her great beauty, refused to do so, whereupon Mao Yen-shou falsified her features. Afterwards Yuan-ti gave her to the prince of the Hsiung-nu. All were startled by
extraordinary beauty. Yuan-ti then regretted that he had sent her away and
vented his wrath on the artist Mao Yen-shou whom he put to death. cf. n. 12
10. Lu Chu was a concubine of Shih Ch'ung, a very wealthy man of Chin (cf.
chap. lxxi. n. 3.) who was himself executed, his family exterminated, and
his possessions confiscated, because he would not give her up to Sun
Hsiu, a favourite of the powerful Prince of Chao. She however committed
suicide by leaping from an upper storey.
12. Hung Fu was a beautiful concubine of Yang Su (died AD 606),
named from the 'red flicker' (a dyed yak's tail) which she always
carried in her hand. When Li Ching visited her master she was present
at the interview, fell in love with him, and fled to him that very night.
12. 1st cent. BC. Noted as a portrait painted. He was put to death for
having falsified the beautiful features of Wang-ch'iang i.e. Chao-ch'un
(cf. ch. v. n. 5: n. 9 above.)
Chapter lxv
1. cf. chap. lxxii. n. 9
2. i.e. use flowery speech to deceive people.
3. A kind of flour made of green beans. Unless oil is used in its prepara-
tion it is very acrid to the taste and unfit to eat.
4. The meaning is that she will tear out their intestines.
5. Lit. two faces and three knives.
6. Ch'u ch'i means both 'to breathe' and 'to be angry'.
Chapter lxvi.
1. An actor who played the role of a young woman.
2. cf. Analects Bk. i. chap. 1.
3. i.e. Fêng-chieh.
4. cf. chap. xvi. n. 3.
5. Lit. 'cut a nail and chop through iron'.
6. The k'uei is said to be a species of dragon, also a one-legged animal.
7. The char. translated 'bewitching' is the Yu of Yu San-chieh.
Chapter lxvii.
1. Second elder brother Liu is Liu Hsiang-ling.
2. i.e. as the Taoist Liu.
3. Mid-July to mid-August.
4. He slapped himself on the face because he had used the expression
Erh-nai-nai (second Nai-nai) with reference to Yu Erh-chieh. This was how
Fêng-chieh was referred to as being the wife of Erh-yeh (the second yeh)
i.e. Chia Lien, the son of Chia She, the great yeh.
Chapter lxviii.
1. cf. chap. xvi. n. 3.
2. Fêng-chieh was dressed like this to give the impression that she was in
mourning for Yu San-chieh.
3. Cf. the description of Fêng-chieh at her first appearance in chap. iii.
4. By bestowing an excessive honour.
5. Han Hsin-t'ang (died BC 196, cf. chap. li. n. 5) and Chang Liang (died BC 187, the Tzu-fang of chap. li. n. 3) were two
famous military commanders in the service of Liu Pang who after his
ascension as the first Emperor of the Han dynasty in BC 206 gave to them
and to Hsiao Ho the name of 'The Three Heroes'.
Chapter lxix.
1. In chap. lxiv it is Chia Shu who was still unborn when
the betrothal was fixed.
2. A distinction passing to the descendants of one who has rendered
eminent service to the State.
3. The name of a common Chinese bird.
4. i.e. one who believes readily whatever he hears people say.

5.3-5 am.

Chapter lxx.

1. In this poem each line consists of seven characters, the first four being usually read together and the last three together. In each stanza the first and the second lines rhyme, and lines three and four (usually).

2. For the Mandarin drake and duck cf. chap. lxxi. n. 1. The younger sister of Chao Fei-yen (ch. v. n. 3) was fond of a coverlet embroidered with the pattern of a Mandarin drake and duck. *L. The second function of them.* T. 1. n. 8

3. A man named Chung and another named Wang of the Chin dynasty were noted for the excellence of their handwriting. Later generations gave the name Chung Wang to their style. 'Fly head' is the name for characters written very small and fine. The 'clerical style' was introduced by Wang Hsi-tzu (527-379) as a practical improvement on the more cumbrous style used in the early centuries of our era, and is the style seen in ordinary despatches and documents.

4. i.e. T'an-ch' un. cf. chap. xxxvii. So also for Ch'en-hsia and Tiao-pi below.

5. The Nan-k'o Record is the name of a book written by Chi Kung-tso in the T'ang dynasty about a man who dreamed that he went into another State, married a princess, and became the 'Protector' of Nan-k'o. During the Ming dynasty a certain scholar, after he had retired from official life, amused himself by composing plays on old stories, one of them being the Nan-k'o Record.

6. It is explained that in the North it is considered unlucky to pick up a kite.

7. A short stick was tied to the end of a bamboo pole used in flying a kite, making with it the shape of a pair of scissors. This helped to control the string. Wu Shih-ch'ang (p. 198) comments on the hiatus between this story of kite-flying in chap. lxx and the contents of chap. lxxi.

Chapter lxxi.

1. i.e. Chin Yuan-yang. The charr. yüan-yang denote the Mandarin drake and duck which are regarded as examples of conjugal fidelity. (cf. chap. i. n. 16: chap. xxv. n. 9). Their use at the end of the sentence refers to Ssu-ch' i and her lover.

2. In chap. xxxix the Dowager says that she is younger than old Mrs Liu who was then aged seventy-five.

3. The t' uan equals eighteen k'ueh (meat).

4. I.e. keep the hair as a Taoist priest's hairdress compared with the clean shave of the Buddhist.

5. The name of a play about a certain man who celebrated his sixtieth birthday in very auspicious circumstances and the tablets of the official who came to congratulate him were so many that they filled the bed.

6. i.e. conduct in a previous life inevitably producing corresponding results in the present life.

Chapter lxxii.

1. cf. 'the cloven hoof'.

2. A kind of citron almost all rind. One end terminates like a hand with fingers. Used for scenting rooms, at religious sacrifices etc. Stands pictorially for fu ie 'happiness'.

3. Shih Ch'ung (died AD 300). cf. chap. lxiv. n. 10. Tung T'ung was originally a boat-washer. Taken into the service of the Han Emperor Wen-ti he gained great favour. Wishing to enrich him, the Emperor gave him a copper mountain with the authority to smelt cash. When the Emperor Ching succeeded to the throne, Tung T'ung was charged with malpractices. All his wealth was confiscated and he died in poverty.


Chapter lxxiii.

1. He began to feel a malaise such as Sun the Great Sage does when the Pilgrim recites the formula which tightens the ring around his head. (Chi ch'en Wang).
2. Ying-ch'un was Chia Shu's daughter by an inferior wife and Chia Ch'ing's daughter by an inferior wife.
3. i.e. 'Everything must be on the dot'. Ting is the fourth of the Ten Stems' and Mao is the fourth of the Twelve branches' used in reckoning the cycles of the years.
4. The author of the Book of Rewards and Punishments.
Chapter lxxiv
1. The second part of this title refers to an incident recorded in the next chapter.
2. The Chen of the Chen family is a homophone of the word meaning 'indeed'.
3. This would seem to be the same as the Fragrant Growing Rice Hamlet which was Li Huan's residence.
4. i.e. got married.
5. Chang (scroll) is a homophone of chang (amount).
Chapter lxxv
1. Shih Hsiang-yun.
3. lit. 'asking about willows and criticising flowers'.
4. This is said to refer to an incident in Ch'un-ch'i in times. The Duke of Ch'in, wishing to absorb the nobles, fixed a meeting at Lin-t'ung, making use of a competition for precious articles. Wu Tsu-hsu of Chu adopted a threatening attitude and subdued the Duke. Used here to denote boastful extravagance and strong competition in gambling.
5. These are the names of three different games with dice.
6. i.e. Li Huan the widow of Chia Chu.
7. The Milky Way.
8. i.e. they are partial.
9. Wen Fei-ch'ing appears in Chia Yu-t's'un's list of worthies in chap. ii. Also known as Huba Chang. At the end of the Han period a host very fond of wine.
Chapter lxxvi.
1. cf. chap. xlviii. n.1. For the reference above to Sung T'ai-tsu cf. chap. lxxix. n.7. He was the founder of the northern Sung dynasty and reigned 960-976.
2. cf. chap. xxxvii. n.5. Each line of these couplets consists of five ch'ar. The final ch'ar. in the first line of each couplet rhymes with yuan. The first two ch'ar. in each line of such couplets rhyme are read together, likewise the last three.
3. Lit. Yellow hair. For the Flower of Forgetfulness below cf. chap. lxxvii. n.2.
4. This is the explanation given by Giles. The Tz'ü-hai explains it differently of another game of forfeits. Suppose the word ch'iin (wine) is proposed. One party says the words ch'un ch'iin (Spring wine) and the other responds with the words chiu chiang (wine liquor). The answer then is ch'un chiu chiu chiang. The expression ch'un chiu is taken from the Book of Odes (Pt. 19 k. xxi. odd. st. 6) and the char. chiu closely followed by the char. chiang appears in Pt. 11 bk. v. ode IX st. 5. The expression below Plain and ornamental denotes the moon and the sun.
5. Albizia (Julipressin). Its leaves close at dusk as the smoke from the fires for the evening meal rises from the houses.
6. 'The name of a hill. Lit: Cloud Root'.
7. A star variously placed in Capricorn and Hercules.
8. 'He hare is supposed the dwell in the moon and to assist in pounding the drugs which compose the elixir of life.'
9. The char. kuang (wide cold) to denote the moon are taken from a tablet in an Imperial Moon Temples. One commentator says that the expression Run to the moon for refuge is used of a widow seeking to marry a widower. The Dipper is a constellation.
10. An old proverb speaks of 'a dog's tail continuing a sable.' Using a
dog's tail to join on to a sable-skin is an unworthy contribution. Each line of Miao-yü's contribution consists of five characters.

11. Incense material having a hundred marks for the twelve two-hourly periods of a day and night. For the 'mandarin drake' below cf. chap. lxxi. n.1

12. There are said to be nine kinds of dragons each having its peculiar ability. This particular kind can support heavy weights. Hence the stone dragons at the foot of archways etc.

Chapter lxxvii.
1. Madam Hsing.
2. For Yang T'ai-chên cf. chap. xxvii. n.1 : chap. xxxvii. n.8, At that time in the Imperial Palace they first attached importance to medicine from the tree-peony, and it was planted in front of the Shen-hsiang kiosque in the Hsing-ch'ing pool. When the flowers opened the Emperor, accompanied by Yang Kuei-fei, went to enjoy them and was so pleased that he gave orders for a poem to be composed to celebrate it. The Tuan-chêng Tower — not identified.

Chu Ko — Presumably the Chu Ko Liâo who assisted Lin Fei in the defeat of Han as one of the 'Three Kingdoms' (Li, Wei and Han).

Yo Wu-mu was the posthumous title of Yo Fei. Born in humble circumstances under the T'ang dynasty, he was noted for his filial piety towards his mother and his diligence in study. Entering the army he became famous for his exploits in recognition of which the Emperor Kao Tsung bestowed upon him a flag with an inscription from the Imperial pen. Later he was impeached and died in prison at the age of thirty-nine.

Wang Chao-chün cf. chap. v. n.5

Chapter lxxviii.
1. A member of the Han-lin Yüan which was the College of Literature, election to which was the reward of the best of the graduates at the triennial examinations.
2. paper, pens, ink, and ink slab.
3. 1-3 pm.
4. Lin Hsiang-shu is Lin number four, denoting the fourth Lin child. When a woman lives quietly in retirement she is described as Wei. When she comes forth in heroic action she is described as Ho.
5. The Yellow Turban Rebels whose uprising (AD 184) led to the downfall of the Han dynasty, and the soldiers of Wang Mang who painted their eyebrows so that they could recognize each other. cf. chap. cviii. n. 4.
6. Yuan Chi (210-265) - an accomplished poet, a fine musician, abandoned to drink and revelry. One of the Seven Sages of the Bamboo Grove. cf. chap. L. n. 21. L. CHANG CHI.
7. i.e. Fa-chu. It is mentioned again in the annals.
8. Tur-hsiung is Jambosa caryophyllus. The t'iao (girdle) in the expression fu-jung t'iao rhymes with hsiou.
9. Chap. L. n. 9. "All the towns in this province are named after characters such as shih".
10. One of the Five Celestial Emperors. He presided over the western quarter.
11. The tzu is the same as the chi-li (tribulus terrestris). The shih is Xanthium strumarium. For the chi see chap. xvii. n. 9.
12. i.e. 'Long Sands' in Hunan. For the Mandarin drake and duck see chap. lxxi. n. 1.
13. The reference here is to the story of a man who got one of these birds. He wanted to hear its call but it remained silent. On his wife's advice he hung up a mirror in front of the bird whereupon it fought its reflection and its sorrowful call was heard in the middle of the night. The expression 'The Dragon flies' is used to denote the Emperor's ascent to the throne. The 'bird of good omen' is the magpie (ch'iao).cf. chap. xl. n. 46. xxiii. n. 1. For the Mandarin drake and duck see chap. lxxi. n. 1.
14. The mythical Emperor Shao-han. He ruled by virtue of metal. Hence the title Chin T'ien (chin means 'metal'). For the White Emperor see n. 10.
15. This refers to a story about Shen Hsiu-wen. He was sitting alone in his study when a girl entered holding the instrument for spinning silk. She was blowing a light silk-like rain. She followed the breeze and span the rain as if it were real silk. When she had got several ounces she gave it to him and said: 'This is called ice-silk. If you make it up you will get white icy silk'. Then she suddenly disappeared. Shen did in fact weave it into silk cloth and made a fan of it. In the summer, if he held it in his hand, he was cool without waving it.
16. Ju-man (lit. South of the river Ju) is a place in the South-east of the modern Prefecture of that name in the Province of Ho-man. Tsu-t's is a place in the North-west of the Prefecture of Lo-yang in the Province of Ho-nan. A writer refers to the tomb at Tsu-t's. Ts is the name of a tree. Ts' is means 'marsh'. The yu is a creature said to lie concealed in the sand at the bottom of a stream and when anyone's shadow on the bank appears in the water to sirt at it, after which that person is sure to die.
17. The Supreme Ruler of the Universe.
18. Yeh Fa-shan was a magician patronised by the Emperor Kao Tsung. L. CHANG CHI.
19. The expression 'watching the talent' of one's part III. Book VIII. ode viii. 3. Mencius Book VI. Pt. i. chap. vii. par. 8.
20. The Sire of Sagittarius. The Tail 6 Virgo 2 8 Scorpio. Wei and Hou are two of the twenty-eight zodiacal constellations.
21. The God of Thunder or the Clouds.
22. The fabled charioteer of the moon.
23. Giles defines the wei-jui as the rhizome of a variety of Polygonatum vulgare. He also says that the wei-jui flag is a flag hung up among the...
Flowers on the third day of the third month to encourage them to open.

24. Wine made with water from the Ling lake in Hunan.

25. Fu Fei was a daughter of the legendary Emperor Fu Hsi who drowned herself in the river Lo and became the patron goddess of streams. So-nu was noted as a singer. According to Ssu-ma Ch'ien the Emperor T'ai-ti made her play on a lute with forty strings. Disliking
the sound, &c. She told her to stop, but she refused, whereupon he broke the lute and reduced the number of strings to twenty-five. Lung-yū was a daughter of duke Mu of Ch’in. There was a certain Hsiao-shih who excelled in playing the flute. Lung-yū was fond of him and the duke gave her to him in marriage. Under his tuition she practised the flute with the result that she could imitate the call of the phoenix so well that it came and stood near by. Afterwards she and her husband took their flight on high. The men of Ch’in erected a shrine to her as the Phoenix Lady.

26. The ITERAL is an instrument used to mark the end of the music at the Confucian services. It was shaped like a wooden tiger with twenty-seven teeth along its back.

27. This seems to refer to the second wife of the mythical Emperor K’un. C.F. Odes Pt. IV. Bk. III. Ode iii with Legge’s note in loc.

28. This seems to refer to a story about a certain Li Ch’ien who was very fond of studies concerning the Spirits. At Mt. Sung he obtained a book by Huang-ti on that subject which however he could not understand. He went into Ch’in and at the foot of Mt. Li he met an old matron to whom he spoke of this book. Between three and five in the afternoon she took a gourd from her sleeve and told him to go and fill it with water. When he did so, it suddenly became so heavy that he could not lift it and it sank. On his return he could not find her.

29. A piece of music attributed to Huang-ti (The Yellow Emperor).

30. K’un-yu — a peak in the K’un-lung mountains about which many legends are told.

31. The yu-tang is a large variety of bamboo. The reference is to the sound of the wind blowing through the bamboo.

Chapter lxxix.

1.3. Hsieh Plan. C.F. chap xcv. iv


3. A tablet erected to the memory of the filial girl Ts‘ao in the Later Han period when the place of her burial was changed. Some of the expressions in the inscribed on the tablet were later praised as extremely fine. C.F. chap. xcii. n. 1

4. Rubia cordifolia from which ‘Indian madder’ is prepared.

5. The Ching is a large river which rises in K’un-su and joins the Wei in Shên-hai. ‘The muddiness of the river Ching appears from the clearness of the Wei’, i.e. at their junction. To distinguish between the Ching and the Wei means to see the rights and wrongs of the matter.


7. When the Sung Emperor attacked Southern T’ang he asked what offence Southern T’ang had committed and said that the world must be under one rule; how could anyone be tolerated at the bedside who snored? The incident is recalled here to illustrate Chin-kuei’s jealousy.


Chapter lxxx.

1. Hsiang, the first part of Hsiang-ling’s name, means ‘fragrance’.

2. The title here denotes Aunt Hsueh.

3. Autumn.


5. i.e. Heaven, Earth, Man.

6. ‘Stick’ i.e. ‘only stick once’ — so efficacious were his plasters.

7. i.e. to distribute offerings to one’s friends after a sacrifice.

Chapter lxxxvi.

1. This is a quotation from a book by Wang Hsii-tzu of the Chin dynasty.

2. A small fish shaped like a poplar leaf constantly moving about stealthily like a rat near the surface of the water.
3. The tradition is that Chiang T'ai-kung was fishing on the bank of the River Wei. His hook was straight. And so this saying arose: 'The one that is willing goes on to the hook'.

4. Under the Ming dynasty there were Chin-i (Embroidered garments) Guards whose sole business was to search out and make arrests. At the time of the story the Chin-i Yu was a special police organisation.

Chapter lxxxii.

1. A quotation from the Odes.Pt.1.Bk.VI.ode viii.st.2
2. Analects Bk.IX.chap.xxii. The Ta-hsüeh and the Chung-yung are two of the Four Books of the Confucian Canon. Wu-wen (lit. no hear) can mean (i) no fame. (ii) no knowledge. no scholarship. Legends explanation differs from that of Tai-ju. For the quotation below from the Li-chi see Li-chi Bk.1 sect.i pt.v (Legge; Sacred Books of the East. vol.xxvii.p.93.par.18).
3. Analects Bk.IX chap.xvii.
4. Two fingers denoting Erh-nai-nai (the second Nai-nai) ie P'eng-ch'ien.

Chapter lxxxiii.

1. i.e. Pao-yü and Tai-yü.
2. cf. chap.x.n.5
3. This is the name of an ancient treatise on medicine attributed to the mythical Emperor Huang-ti. Chuò P'o was one of the generals who helped Kao T'ao to found the Han dynasty. He was appointed Marquis of Chiang. After Kao T'ao had been mortally wounded in battle the Empress asked him who would be able to act as chief minister. The Emperor replied after naming two others 'Chuò P'o is heavy and fat and has little learning. It is he however who will assure the peace of the Liu family' (ie the Imperial House).

4. i.e. eunuchs.
5. Mac-5-7 a.m. Ch'en-7-9 a.m. SeK- 9-11 a.m. Shen- 3-5 p.m. Yu- 5-7 p.m.

Chapter lxxxiv.

1. Nauclea sinensis.
2. This expression is explained as denoting Pao-yü's worthlessness. It is taken from the Odes.Pt.11.Bk.VI. ode viii.st.ii.n.43.
3. cf. Ta-hsüeh chap.viii. 'A man does not know his own son's wickedness.'
5. Mencius Bk.1 Pt.i.chap.vii.par.20
6. Lit. 'in his withered entrails'. i.e. to the point of exhaustion.
7. This name ia a homophone of 'act as a go-between in a betrothal'.

Chapter lxxxv.

1. Yün yü (clouds and rain) denotes sexual intercourse. Yün-érh is Chia Yün.
2. This quotation describing the correct attitude of husband and wife to each other insinuates that Pao-yü and Tai-yü will enter that relationship.
3. The name for the adornments of a certain official head-dress.
4. 'Rainbow skirts and feather jackets'—used of young ladies seen in the moon by the Emperor Hsu'an Tsung of the T'ang dynasty, now the name of a song which His Majesty is said to have heard in the palace of the moon and to have brought back to Earth.
5. cf. chap.xlix.n.11.
6. The twenty-eighth and the last of the western and the first of the eastern Patriarchs of Buddhism came to China in AD 526. He is said to have performed the miracle of crossing a river on a rush.
7. The buildings and monsters seen in a mirage and mistaken for realities.
Chapter lxxxvi.
1. But Hsien K'oo was Hsueh P'an's cousin. cf. chap. xlix.
2. cf. Chap. xvi. n. 5
3. K'uang was a music-master of Chin in Ch'un-ch'iu times.
   cf. Ts'e-chuan 18th year of duke Hsiang; Mencius. BK. IV. Pt. I. chap. i.
   par. i.; BK. VI. Pt. I. chap. vii. par. 6; Shih-ch'i. chap. xxiv ad "in.
   Hsiang was an officer of music of Lu in Ch'un-ch'iu times.
   According to the Chia-yü (Pien yo) Confucius learned to play the
   lute from him. Hsiang said that though his office was to strike
   the musical stone, he could also play the lute. cf. Analects BK. xviii
   chap. ix. par. 5. In the explanation which follows te means 'big' (big
   finger i.e. thumb), kou means 'hook', wu means 'five', chiu means 'nine'.
4. Lit. 'Never mind whether I am an ox or not'. A reference to the
   commodious expression 'to play the lute to an ox'.

Chapter lxxxvii.
1. cf. chap. xxxviii.
2. Lit. 'lungs and liver'. For the Plant of Forgetfulness above cf.
   chap. xciv. n. 4; Odes Pt. I. BK. V. ode viii. st. 4 with Legge's note
   thereon. cf. lxxxvi. n. 3
3. cf. chap. xxxiv. n. 1. The mu-hsi is commonly called Hsei i.e. Cassia.
4. A kind of edible seaweed.
5. cf. chap. lxiii.
7. The note chi is the note appropriate to the first moon of summer.
8. One whose essence has become intelligence. Commonly used, as here, for any god or idol.
9. K'ung Jung was a man of the Period of the Three Kingdoms. Wang Chi-hsin lived in the period of the T'ang dynasty. Both were expert chess players.

Chapter lxxxviii.
1. Kuan-yin, the Goddess of Mercy.
2. The two daughters of Hwan Shu-yan who received Huang Hsien and Li Ying respectively were said to have got husbands like dragons. Huang Hsien was noted for his virtue. Li Ying (d. 160) because of his martial exploits was advanced to high office, but later fell into the hands of his rivals and was beaten to death. His manner was very abrupt and those who sought him out were said to 'go to the dragon's door'.
3. 'Double sixes' also called 'a couple of deer ('six' and 'deer' are homophones) is a game played on a special tray. Each of the two players uses sixteen 'horses' shaped dudgels set up on his own side. Two dice are thrown and the 'horses' advance so many paces according to the number thrown. The winner is the first to get them all to the other side.
4. cf. chap. lxvi. n. 5.

Chapter lxxxix.
1. Reference to the story of a man who when drinking saw in the cup the reflection of a bow which he took to be a serpent. And that made him ill. When he realized his mistake he recovered from his illness.
2. In ancient times writing was mostly on strips of bamboo. The green was removed from the tablets by fire to prepare them for writing. 'Green history' denotes history written on strips so prepared, and afterwards history in general. The words for 'green' in this couplet are not the same.
3. A modified and simpler form of the 'seal' character style.
5. cf. chap. xxvii. n. 1.

6. In the Books of the Later Han it is said that a certain man used a withered \(t'ung\) tree to cook his rice. Someone detected a difference in the sound of the fire and saw that it was good wood suitable for making a lute. Because at the end of it there were the marks of burning it was called 'the charred gailia lute'. Afterwards this became the name for any very fine lute.
7. Special names for different parts of the lute.

Chapter xc.
1. A reference to a Buddhist story that in the T'ang period Li Yuan was on very friendly terms with a certain Buddhist priest who when he was at the point of death made a verbal agreement to see him again twelve years later at Hang-chou. Afterwards Li Yuan went to Hang-chou and there he heard a shepherd boy singing a song beginning with the words 'On the stone of the three states of existence' (cf. chap. 1. n. 5; chap. cv. n. 5) which convinced him that his friend was still alive.
2. The four lines are all rhymed and each has seven characters.
2. According to Giles, the 'Weak Water' corresponds to the Oceanus of the Greeks.
cf. Sau-ching, Part III, Bk. I, chaj.x (par. 73) with Legge's note thereon.

Chapter xci.

1. King Wen was the founder of the Chou dynasty. His virtuous wife Wen'ai-shih. She is celebrated in the Odes Part III, Bk. I, ode ii: ode vi. See Part I, Bk. I, ode i, with Legge's note thereon. King Hsuan of Chou (BC 828-782) was wont to go to bed early and to rise late. His virtuous queen Chiang took off her hairpin and ear-ornaments and awaited punishment. Tidings of this were borne to the King who henceforth was diligent in the duties of his state. Wu-ku was Chung-li Ch'unna, a native of the town of Wu-ku, in the State of Ch'i in the period of the Fighting States. She was extremely ugly. At the age of forty she introduced herself to King Hsuan and set forth to him the four evils of the state. King Hsuan received her and made her his queen, whereupon she effected a great reformation. Ts'ao Ts'ao is Pan Chao of the eastern Han. She was a woman of wide learning and great ability. When her brother Pan Ku died she was called upon by the Emperor to finish the Books of the Han which Ku had left incomplete at his death. Pan Chieh-yu was one of the concubines of the Emperor Ch'eng of the Han dynasty—a woman of great ability, gifted as a poetess. She was supplanted by another favourite and was slandered. In her retirement she composed a poem bewailing her lot. Hence the title Chieh-yu bestowed in the Han dynasty on the imperial concubine most distinguished for her literary ability. Ts'ai Wen-chhi in the eastern dynasty was a woman of great learning and ability, gifted as a musician. Left childless on the death of her husband, she went back to her home. In the troubles of the Hsing-p'ing period she was taken prisoner and spent twelve years in captivity among the Hsiung-nu where she bore two sons. From this captivity she was rescued by Ts'ao Ts'ao who had been on good terms with her father. She married again and when her husband committed an offence and was about to be put to death, she successfully interceded with Ts'ao Ts'ao on his behalf. Eshieh Tao-yun was a woman of great learning and ability under the Chin dynasty. In the troubles caused by Sun En, hearing that her husband along with other scholars was in danger, she went out at the city gate and single-handed slew several of the rebels. She was captured but was released by Sun En in recognition of her heroism. Meng Kuang, cf. chapp. v. n. 24: xlix. n. 2. After her marriage to Liang Hung she dressed very ornately. For seven days her husband did not speak to her. So she changed her finery for plain attire whereupon Liang Hung said: 'This is indeed Liang Hung's wife.' Pao Hsuan was a man of the Han dynasty very fond of learning and versed in the Classics. The Emperor Ai appointed him to be Censor. His memorials were characterized by terse truthfulness. He was punished for the boldness of his remonstrances by having his hair shaved off and an iron collar put round his neck. Later, when the usurper Wang Mang seized the iron, he got rid of the loyal and straightforward ministers among them Pao Hsuan. T'ao K' an was a famous military official under the Chin dynasty. As a young man, living with his mother in a state of poverty, he was much embarrassed by the arrival of a grandee who claimed shelter and refreshment under his roof. He was enabled to show hospitality only by the devotion of his mother who cut off her hair and sold it to obtain a jar of wine and cut up the straw matting of the house to feed the visitor's horse. This circumstance became known and led to his advancement. Yo-ch'ang—at the fall of the Ch'en dynasty (close of the 6th cent.) the great officer Hsun Ts'eyen who was in love with the princess Yo-ch'ang, younger daughter of the last Emperor Hsu Ch'en, said to her that she would be sure to be taken into some powerful House, but he hoped that they would meet again, and so he broke a mirror and each took a half as evidence. He made an agreement with her that another year on the fifteenth of the first month she would offer it for sale in the market-place. On the appointed date Hsun Ts'eyen came to the capital
and saw a woman selling half a mirror which fitted his master. She returned her to him. Su-hui—according to the Lieh-hü-chuan was the wife of Ts'ao-ch’un an official under the eastern Chin dynasty at the close of the 4th cent. AD who was banished to Liu-sha. His wife, bewailing his absence, embroidered a poetical circular lament upon a piece of satin which she sent to him. Mu-lan’s date is uncertain. When soldiers were being levied, although her father was old, his name was put on the list. She went in his name and served for twelve years before it became known that she was not a man.Ts'ao-ch'un was a filial daughter under the southern Han dynasty. Her father was drowned and her body was not recovered. Ts'ao-ch’un, aged fourteen, bewailed him on the river bank for seventeen days and then threw herself into the river and was drowned. Five days later, her body, clasping that of her father, was recovered. Her tablet with an elegy inscribed on it has survived. The river was named after her and her tomb is in the East of the Prefecture of Shao-hsing in Ch'ê-chiang. For Wang-ch’i-ting see chap.v.n.5 For Hsi-ts’u see chap.xxx.n.6 Fan-go was a concubine of Pai Chu-i, a scholar and official and poet in the T’ang dynasty. She was noted as a singer. Hsiao-mun was another of his concubines, styled as a dancer. Pai Chu-i celebrated the two of them in a poem: Fan-go’s cherry mouth. Hsiao-mun's willow waist. For Meng-ch’un see chap.l.n.4 For Hung-fu see chap.lxiv.n.11. Ch’iang Hsin was a poetess.

2. A heavy wood used for furniture.
3. The name of a song.
4. cf. chap.l.n.9.
5. Where poor people may place coffins to await burial. Chapter xclii.
7. An allusion to the expression 'If you love a man you will love the crows on his roof.'
8. I n/the original each of these lines consists of seven characters. In line one Hsi-pei Ts’ao-ch’un is a hidden reference to Chia Ch’in. The Chia is made up of the char. hai and pei. The char. Ch’in is made up of the char. ts’ao and chin.
9. The Dumpling convent see chap.xv for the Man-t’ou convent and the Shui-yüeh convent. See also ch.xv + ch.xvi. Both men denied the same counsel.

Chapter xcv
1. In BC 672 Ch’en Ch’ing-chung of the ducal House of Ch’en fled to Ch’i and changed his clan-name to T’ien. His descendants attained great influence in Ch’i and in BC 379 became the ruling family in that State.
2. cf. chap.lxxxvii.n.2.
3. The word hai means happiness and also wedding.
4. Tang means 'to give'. Hsiao means 'small'. K’ou means 'mouth'. Pei means 'precious'. Stone'. Chien means 'to see'. Tang means 'to pawn'. Ch’ang means 'to repay'.

Chapter xcvi
1. The name Chia Pao-yü and 'False precious jade' are homophones.
2. The triennial enquiry into the conduct of officials in the Capital—the occasion of promotion and degradation.

Chapter xcvii.
1. cf. chap.lxxxix.n.4.
2. Pao-yü jade and Pao Hsi’s gold locket of ch. viii and ch. xcvi viii n.3
2. Fei-mang was the name of a region near Lo-yang &n Ho-nan noted as the burial place of many famous men.

3. Gum benja in or benzoin.

Chapter xcvi.
1. One of the thirty-three Buddhist heavens.

Chapter xcix.
1. Cf. chap. xv. n. 3.

2. Lit. 'Mulberry trees and lindera emotions.' The wood of the lindera is much used for printing-blocks. The phrase means one's native place.

3. Lit. 'to bind a vermilion agreement'.


5. Lit. 'an ice-man' alluding to the appearance of an old man in the moonlight on the ice who ties together all future husbands and wives by a red string invisible to human beings. Cf. chap. xcii. Aunt Hsüeh's explanation to Pao-ch'ai and Tai-yü.

Chapter c.
1. 'ie Hsi-jen

2. 'The great T'ai-tai is Madam Hsing and the great Lao-yeh is her husband Chia She.'

Chapter ci
1. San hua means 'scatter flowers'.

2. In chapter xcii Ch'iao-chien discusses books. Here she is a little child.

3. Cf. xcvi n. 3.
3. Lit. To move the steelyard.
4. The name was Wang Jên, the clan-name Wang meaning 'King' and the personal name Jên meaning 'Benevolence'. The nickname was Wang Jên, the Wang meaning 'forgetful of', and Jên as in the original meaning 'Benevolence'.
5. Spoken sarcastically, 'the big turnip does not require manure.' A person of high intelligence has no need of an ignorant and stupid person to instruct him.'
7. C.f. chap. liii for a similar case of Wang Hsi-feng's name being taboo.

Chapter ciii.

1. Wu-ha. Lit. Mid-day fire. See below.
2. Hui-ch'i meaning 'Misfortune' is another reading instead of hui-ch'i meaning 'Regret'.
3. Hsi 9-11 pm. Tzu 11 pm-1 am. Yin 3-5 am.
4. The name of a book on fortune telling.
5. Lit. 'Put out their heads and drew back their skulls'.
6. According to Cheng Hsuan, the Spirit of the North Pole gave the nine 'abodes' of the eight diagrams of the I-ching. Each four returns to the centre. That in the centre is where the northern Spirit dwells. Hence the name 'nine abodes'.
7. A treatise explaining the Book of Changes (I-ching), one of the classic of the Confucian canon.

8. T'ai-i is a cosmological term alluding to the condition of all things as one before the evolution of the Yin and the Yang, the interaction of which gave birth to the phenomena of Nature.
10. The three regions of the Pure Ones are the jade (yu) region, the very great (t'ai) region and the exalted (shang) region. They are also called the three 'Heavens'. Sages (shên) belong to the jade region, the jade (chên) to the exalted region, and the immortals (hsien) to the very great region.

Chapter ciii.

1. i.e. Hsien K'o 'the second gentleman' being younger than his cousin Hsüeh P'an.
2. The prefecture in which Peking is situated. C.f. ch. cxxi. n. 3.
3. The Ch'ên of Ch'ên Shih-yin is a homophone of Ch'ên meaning 'True'. The clan-name Chia is a homophone of chia meaning 'False'. See chap. 1. n. 12.

Chapter civ.

1. The name for 'Diamond' is 'Metal-hard stone'.
2. C.f. ch. lxxi. n. 4.
3. A sable skin from Korea which looks as if it were sprinkled with sesamum seeds.
4. Also used as the name of a Chinese dwarf hamster.
5. Ku-shu is an old name for T'ai-p'ing-fu in Anhui.

Chapter cv.

1. The expression in the original is used to denote a number of sticks of incense bundled together so that when lit there is a very thick smoke denoting deep devotion.

Chapter cviii.

1. Four recluses who fled from the troubles which marked the close of the reign of the First Emperor (B.C. 212) and returned to ordinary life after the final settlement of the Han Dynasty.
2. 'Flowery Graves' is brothels.
3. The T'ien-t'ai school of Buddhism founded by Chih I (died AD 597).
4. The oath of fidelity sworn at T'ao-yüan (Peach garden) by the three great heroes of the 'History of the Three Kingdoms' to protect the House of Han against the 'Yellow Turban' rebels 2nd cent. AD. C.f. ch. lxxviii. n. 5. In this passage Li Khan followed an exactly.
5. Chang Ch'ang (d. BC 48) was a distinguished scholar and official who flourished under the emperor Yüan-ti of the Han dynasty. He made a practice of painting his wife's eyebrows. Used in the sense of conjugal familiarity.

'Haipin' denotes girls. Cf. chap. v. n. 7.

Chapter cxix

1. 'Sour style borrowing vinegar'—used in derision of pedants whose learning will not stand a test.

2. Lit. to carry the birch to the person offended.

3. Cf. Tsao-chuan 28th year of Duke Ch'uang. The reference is to two favourites of Duke Hisen of Chin—Liang-wu and another Wu—who worked together with evil results to the House of Chin. Wu means 'five'. The idea is that of harmonious co-operation.

4. The robe of a Buddhist priest or nun has on the upper part a square edging shaped like a banyan leaf, and so it is called 'banyan-field dress'.

Chin Kue-ch'ang was a famous T'aoist nun.

Chapter cx

1. Chi-t'san was in fact a great-grandson.

Cf. chap. lxiv. n. 2. (3. cf. ch. xvi.)


There is no indication in the account of Ch'in-chih-shih's death (chap. xiii) that she committed suicide though Chia Ch'üan's great grief at her death and his arrangement for an elaborate funeral suggest that he may have had sexual intimacy with her as hinted in chap. vii. Ad fin. cf. Chap. v. n. 21.

5, 7-9 am.

Chapter cxii.

1. A form of small oil lamp with the wick fixed in the middle instead of hanging on the side as was usual in Chinese lamps. Used only in worship.

Chapter cxiii.

1. Cf. chap. lxxiii. n. 7.

2. Wu Shih-ch'ang points out that there are no such passages in Chuang-tzu. The first phrase is apparently from a poem by Po Ch'i-i. The expression 'dispersing like a cloud' comes from a poem by Wang Ta'an (177-217) but has since become a household saying.

Chapter cxiv.

1. Note the parallelism in the title. Chin-lin means 'Golden Mound'. Yü-chuen (translated 'the Capital') means 'jade gate'.

2. Cf. chap. xcv.

3. A seaport on the island of Hai-nan in the province of Kuang-tung.

Chapter cv.

1. Cf. chap. v. n. 17.

2. Cf. chap. lxxiv. n. 1.

3. This expression was used by Ho Chih-chang (born AD 659) in praise of the poet Li Po. It is employed to describe any person of very great ability as was Li Po.

4. Analects Bk. IX. chap. xxix.

5. Cf. chap. xcn. 2.


7. Scholars are like jewels on a mat. They wait to be fetched.

Chapter cvi.

1. For the twelve beauties, cf. chap. v. n. 7. Yü-t'ai means 'jade girdle'. Tai (girdle) is a homophone of the Tai in Tai-yü's name. Pao-ch'ao's name means 'Precious hairpin'. Hsüeh (snow) is a homophone of Hsüeh Paosh'æi's clan-name. 'Golden' refers to the golden locket which she wore. Cf. chap. viii.

2. Cf. chap. v. n. 12.

3. Cf. chap. v. n. 9. 'Flowered mat' (hua hsî). Hsi-jen's clan-name was Hua (flower).

4. Cf. chap. IX. n. 7.

5. Cf. chap. xxxiv. n. 3.

6. Shang ie' to bestow' is a homophone of shang in Ho-shang which means a Buddhist monk.

7. Cf. Chap. v. n. 7. Chap. cviii n. 3. For the reference below to Hsi-jen, cf. n. 3.
8. cf. chap. cxvii.1.
   Chapter cxvii.
   1. A quotation from Chung-tzu.
   2. cf. chap. 1 ad init.
   3. A meeting the members of which took turns to preside.
   4. Yuan-ti is 'the first god'. T'iu-ti is the god of the soil.
   5. Chia ch'iang, i.e. 'false wall', was a homophone of the name Chia Ch'llang.
   6. Lit. 'old great', 'old three' i.e. the eldest son and the third son'.
   Chapter cxviii.
   1. An allusion to three of the four 'Spring' sisters, 'Yuan-ch'un, Ying-ch'un, T'an-
      ch'un and Hsi-ch'un. cf. chap. v. n. 12.
   2. ie of Buddhist priests.
   3. cf. chap. v. n. 7; cxvii. n. 7. Each line has seven characters.
   4. Chung-tzu, Bk. XVII. Pt. ii. Sect. X.
   5. Mencius Bk. IV. Pt. i. chap. xii.
   7. Chao, Hsi, I, and Ch'i were all men famous in antiquity for their purity and high
   principles. Yao, Shun, K'ung Wu, and the Duke of Chou did not respectively bring
   pressure to bear on them to take office.
   8. The Ts'ao-tung-chi is an ancient Taoist work treating of the refining process
   leading to immortality. The Yuan-ming-pao is an ancient work on divination
   dealing with auspicious influences and predictions. 'He Wu t'eng hui yuan is a
   Buddhist work, recording the various Buddhist systems, the lives of Buddhist
   priests, with a catechism for novices.
   9. The Nei Tien is a name for the Buddhist canon.
   10. The compound by means of which base metal was transmuted into gold.
   11. cf. chap. xxxv.
   Chapter cxix.
   1. Ch'ing-tien-chieh and Ch'ing-tien-chieh was Chia Huan.
   2. The beating of the drum represented the singing of the song of the Recitation of the story. The drum is 'the way of dealing with this matter'.
   3. 'There is no mention that Madam Wang had left the others.
   4. Ch'en Lao-yeh is Ch'en Ying-chia, the father of Ch'en Pao-yu. The great Lao-yeh is
   Chia She. Ch'en Ta-yeh is Chia Chen (a different ideograph from the Ch'en of Ch'en
   Lao-yeh). Lao-yeh is Chia Chen.
   Chapter cxx.
   1. chap. 1 ad init.: Chap. viii. n. 2.
   2. In the Ch'ang-ch'iu period the wife of the lord of the State of Hsi was abducted
   by King Wench of Ch'un (BC 683). She had already borne two children. She was utterly
   unwilling to speak. When asked the reason, she said: 'I am a woman who has been
   married to two husbands. All I seek is one death. What is there still to be said?'
   Afterwards people gave her the title 'Peach-blossom Patron'. A temple was built to
   her memory. Of Ts'ao-chuan Duke Chung fourteenth year.  
   3. cf. Chap. ciii. n. 2. Ch'i yu means 'Consciousness confused'. Hsi-yu means 'Rapid flow'.
   4. cf. chap. cxxvi ad init.
   5. For Ts'ai Ying cf. chap. xiv. n. T'ao-hsiao was a singing-girl famous for her
   extreme beauty in the time of the Southern Ch'i (479-502). Celebrated in the poems
   of Po Chu-i. Sung Yu was a great officer and poet of Ch'un in the period of the
   Fighting States. Su-ma Hsiang-ju was a poet in the reign of the Emperors Ch'ing-ti
   and Wu-ti. Yang Hsiung said of him that his poems were not of human origin but were
   due to a divine influence.
   6. Lan. i.e. Chia Lan-kuei (cassia) is a homophone of kuei (honourable) in the
   'honourable son' above, i.e. Pao-yu's son yet unborn.
   7. A famous or s.
   8. An allusion to a story of the Han dynasty. 'On the seventh day of the seventh month suddenly there were some blue birds which flew
   together in front of the temple. Tung Fang Shuo said: 'This
means that Hsi Wang Mu (a legendary person) wishes to come! After a while she did in fact arrive, with three blue birds in attendance at her side. Later the expression 'Blue Bird' was used to denote a messenger.

9. The expressions 'What Chia Yü-č'un said' and 'A false story in village speech' are homophones.

10. In the Lü-shih Ch'un-ch'iu there is a story of a man who dropped his sword (knife) into the river. So he made a mark on the boat and when the boat stopped he tried to fish the sword out at the place where he had made the mark on the boat.

11. The expression is used to denote 'an old stick in the mud'. It occurs in the Shih-chi chap. 81. Biography of Chao She. cf. chap. 3 in. 12.

12. Lit. 'advance one pole'. The pole was used in ancient times to measure the shadow of the sun. 'To advance one pole' was to raise one step higher. The expression is frequently used in Buddhism to denote progress in the meditation of the Way. Each of the four lines which follow consists of five characters.
APPENDIX 1 Genealogical Tables

(1) Father of the two dukes
The duke of Ning-kuo
Chia Tai-hua

Chia Fu
(died in childhood)

Chia Chên = Yu-shih
Chia Jung = (1) Ch'in-shih
(2) Hu-shih

Chia Ch'êng

Chia Ching
Chia Hai-ch'un

(2) Father of the two dukes
The duke of Jung-kuo
Chia Tai-shan = Shih-shih

Chia She = Hsing-shih
Chia Lien = Feng-chieh
Chia Ch'ao-chieh

Chia Chu = Li Huan
Chia Yuan-ch'un
(Imperial Concubine)
Chia Lan

Chia She = Inferior wife
Chia Ying-ch'un

Chia Chêng = Chao-shih (inferior wife)

Chia T'an-ch'un
Chia Huan
APPENDIX 11

List of the characters in the story with a note of the chapter in which each is first mentioned.

Ai-kuan. lvii. An actress.
Chan Hui. xix. Clerk of the granary at Chia Ch'eng's official appointment.
Chan Kuang. xvi. Friend of Chia Ch'eng.
Chan Ts'ang-liang. xiii. Artist.
Chang. xxv. Taoist of the Temple of the Jade Emperor.
Chang. xxix. Abbot of the Ch'ing-hsu Temple.
Chang Chia-ko. xv. A girl loved by young Mr. Li.
Chang Erh. lxxxvi. Uncle of Chang-san.
Chang Hua. lxxviii. Betrothed to Yu Erh-chien.
Chang Jo-chin. lii. Manservant in the Jung-kuo Household.
Chang Yu-kuei. iii. One-time colleague of Chia Yu-ts'un.
Chang Lao-yeh. lxxxiv. A former Tao-t'ai of Na-mo Chao.
Chang Lao-yeh. xcii. A fellow-official of Chia Ch'eng.
Chang san. lxxxvi. A hotel waiter.
Chang Ts'ai. lxxvi. Father of Chang-san.
Chang Ta-yeh. xlvii. General manager of the Hsieh business.
Chang Ts'ai. xlviii. Assistant in the Hsieh family paper shop.
Chao. xiii. President of the Board of Revenue.
Chao (Nannie). xlv. Chia Lien's wet-nurse.
Chao Ch'en. cv. Board President. CHIEF OFFICER OF THE CHIN-I-FU
Chao Yu. xiv. A servant.
Chao T-hua. lii. Manservant in the Jung-kuo Household.
Chao Ku-chih. lv. Aunt Chao's younger brother.
Chao-shih. See Aunt Chao.
Chao Tien-liang. xvi. Son of Chao nannie. Milk-brother of Chia Lien.
Chao Tien-tung. xvi. Ditto (note: this name is ascribed to the character as a surname).
Chao-chu. xxvi. One of the Dr. Wanger's maids.
Chao Erh-shing. xxvi. Hsiang-ling's slave-girl.
Chen Hua. lxxiv. An前期 in marriage who served as an attendant on Madam Weng when she came as a bride.
Chen-kuo. xi. (Duke of) Personal name Wai-ch'ing.
Chen Pao-yü. ii. Chia Pao-yü's counterpart. Chen is homophone of TRUE. Chia is homophone of FALSE.
Chen Shih-yin. i. A scholar living in retirement who befriended Chia Yu-ts'un. Later became a Taoist devotee.
Ch'en Jui-wen. xiv. Grandson of the above.
Ch'en Yeh-ch'un. xiv. Scion of a princely house.
Ch'eng Erh-shing. xvi. Friend of Chia Ch'eng.
Ch'eng Ching-lvii. Aunt Chao's slave-girl.
Ch'i Chien-hui. xiv. Grandson of the marquis of Hsiang-ch'ang.
Ch'i-hsa. xx. Slave-girl.
Ch'i-kuan. xxxii. Chiang Yu-han.
Ch'i-kuo.xiv.Duke of...
Chia Ch'eng.xiii. Scion of the Chia family.
Chia Ch'en.xii.(Chen Ta-yeh)Son of Chia Ching and husband of Yu-shih. Father of Chia Jung.
Chia Ch'en.xiii. Scion of the Chia family.
Chia Ch'eng(i).ii.Younger son of Chia Tai-shan and Shih-shih. Husband of Madam Huang."Father of Chia T'ang-chun.
Chia Ch'en.xiii. Scion of the Chia family.
Chia Ch'en.xiv. Scholar in the Chia family school. Chia Chen's foster son.
Chia Ch'en.xiii. Scion of the Chia family.
Chia Chih.xiii. Ditto.
Chia Ch'h.xiii. Ditto. (Chin-ehh)
Chia Ch'ing.xi. Younger son of Chia Tai-hua. Father of Chia Chen and Chie Hsi-ch'un.
Chia Ch'ing.xiii. Scion of the Chia family. (1)
Chia Ch'ung.xiii. Ditto.
Chia Chu.ii. Elder son of Chia Ch'ing and Madam Weng. Husband of Li Huan and father of Chia Len. Died soon after marriage.
Chia Ch'un.iii. Scholar in the Chia family school. Died of Chia Lien.(2)
Chia Feii. Duke of Jung-kuo.
Chia Fen.iii. An official with the hereditary rank of the third degree.
Chia Feng.xiii. Scion of the Chia family.
Chia Fen.xiii. Ditto.
Chia Fu(i).ii. Ancestor of the Chia clan in the eastern Han period.
Chia Fu(i).ii. Elder son of Chia Tai-hua. Died in infancy.
Chia Heng.xiii. Scion of the Chia family.
Chia Hsi-ch'un.ii. Daughter of Chia Ch'ing. Sister of Chia Chen by the same mother. 'Young lady number four.'
Chia Hsin.xiii. Scion of the Chia family.
Chia Hua.iii. Grand Preceptor. Duke of Chen-kuo.
Chia Hiu.iii. Chia Ch'ing's son by his inferior wife Chio-shih.
Chia Huong.x. Chia Jung's uncle by marriage.
Chia Hui.ii. Slave girl in Pao-yu's household.
Chia Ju.i. Chia Yen-ch'iang's grandson of Chia Tai-ju.
Chia Jung.ii. Son of Chia Chen and Yu-shih. Husband of (1) Ch'in-shih(2) Hu-shih.
Chia Kwang.xiii. Scion of the Chia family.
Chia Lien(i).iv. Son of Chia Chu and Li Huan.
Chia Lien(ii). Son of Lou-shih. Schoolmate of Chia Ch'en.
Chia Lien.ii. Son of Chia She and Madam Hsing. Husband of Chu-chien and father of Ch'iao chien.
Chia Lin.xiii. Scion of the Chia family.
Chia Ling.xiii. Ditto.
Chia Min.ii. (Madam Chia). Wife of Lin Ju-hei and mother of Lin Tai-yu.
Chia Pin.xiii. Scion of the Chia family.
Chia Pin.xiii. Ditto.
Chia Shih.ii. (the great Le-yeh) Elder son of Chia Tai-shan and Shih-shih. Husband of Madam Hsing. Father of Chia Lien and (by an inferior wife) of Chia Ying-ch'un.
Chia Shih.ii. Wife Chia Min.
Chia Tai-hsin.xiii. Scion of the Chia family.
Chia Tai-hua.ii. Son of the duke of Ning-kuo.
Chia Tai-ju.ii. Scholar in the Chia family school.
Chia T'ae-ch'ien.ii (Sister number three) Daughter of Chia Ch'en by an inferior wife Chao-shih.
Chia Tse-o.xii. Son of the Chia Family.
Chia Ts'un-chou.ii.e Chia Ch'eng.
Chia Ts'un-xii. Son of the Chia Family.
Chia Tung-xii. Ditto.
Chia Yao-ch'iang.xii.i.e Chia Jui.
Chia Yen-lili. Duke of Ning-kuo.
Chia Ying-ch'ien.ii. (Young lady number two). Daughter of Chia Shê by an inferior wife.
Chia Yü-ts'un.i. A poor scholar befriended by Chên Shih-yin who rose to be a high official. His personal name was Hua and his 'style' Shih-fei. Chia Hua is a homophone for 'False Speech'.
Chia Yüan-iii.iii. Duke of Jung-kuo.
Chia Yüan-ch'ien.iii. Elder daughter of Chia Chêng. The Imperial Concubine.
Chia Yûn-xiv. Son of sister-in-law number five.
Chiang Tsû-ning.xiv. Grandson of the Marquis of Ping-yüan.
Chiang Yu-han.xxviii. An actor who took women's parts.
Chiao hsing.xi. A maidservant in Chên Shih-yin's household.
Chiao Ta.xvii. An old retainer of the Ning-fu.
Ch'o-chieh.xi. (Ta-chieh). Peng-chieh's daughter.
Chieh Luan-xii. Concubine in Chia Chen's household.
Chieh-ssu.ovi. A slave-girl in the Ning-fu.
Chien-wei v. See Ch'in-shih.
Ch'ien-éh.x. A senior slave-girl.
Ch'ien-hsueh.vii. A slave-girl in Pao-yü's household.
Ch'ien-huai.li. A youth related to Aunt Chao.
Ch'ien-sheng.lii. Men-servant of the Kang-kuo household.
Chih-neng.vii. Novice in the Chên-shan (Convent DUMPLING).
Chih-shan.xxv. Ditto.
Chih-t'ung.lxxvii. Nun.
Chin-chou.xiv. Dowerage's slave-girl.
Chin-hsiaang.xiii. Marquis of. So also xiv. In chap. xiv described as 'Earl'.
Chin Jung.xi. Scholer in the Chia family school.
Chin-shih.x.ie. Huan Ta-nai-nai.
Chin Ts'ai.xlvi. Yuan-yang's father.
Chin Wên-hsiaang.xlvi. Yuan-yang's elder brother.
Chin Yuan-yang.xl. See Yuan-yang.
Ch'in Chung.vii. Ch'in-shih's younger brother. His 'style' Ch'iing-ch'ing.
Ch'in-hsiaang.xiiii. A young nun in the Shui-yueh Convent. The name is a homophone of 'Chih-quaang' of Ch'in Hsien.xli. Ssu-ch'i's uncle.
Ch'in K'o-ch'ing.v. See Ch'in-shih.
Ch'in Pang-yeh.viii. Father of Ch'in-shih and Ch'in Chung.
Ch'in T'ai-yeh.xiv. Ch'in-shih's uncle.
Ching-hsun.xv. Abbess of the 'Dumplings' Convent.
Ching-huan.i. A goddess.
Ching-t'ien.xiv. Marquis of.
Ch'ing-éh(1).v. Grand-daughter of old Mrs Liu.
Ch'ing-érh(2).lxviii.Chia Lien's servant.
Ch'ing-wén.v.Slave-girl in P'ao-yü's service.
Ch'iu Liang.xiv.Grandson of the marquis of Chin-t'ien.
Ch'iu-líng.lxxx.i.e Hsiang-ling.
Ch'iu-t'ung.lxix.Maid in Chia Shê's household.
Chō.p.xvi.Father of the Imperial Concubine Chou.
Chou(nannèe).xxxiii.Shih Hsiang-yün's nurse.
Chou(liv)Old woman serving in the Great View Garden.
Chou(cxix)Rich family in old Mrs Liu's village.
Chou Ch'un-yeh(cxix).Official in Ch'ieh Ch'eng's service.
Chou Jui.vi.Senior servant whose wife had accompanied Madam Wung when she came as a bride.
Chou.xxxvi.A nobleman.
Chu(Mrs).lxii.Official marriage broker.
Chu Shih-foo.cix.Funchh.
Chu-yao.ix.P'ao-yü's servant.
Ch'uen-ning.xiii.Marquis of.
Chuang-ling.xxx.A girl
Chu-érh.xxv.Slave-girl.
Ch'un-Hsien.xxxi.Slave-girl in Tai-yü's service.
Ch'un-ym.xxx.Ho nannèe's daughter.
Chung-shun.xxxiii.Prince of.
Chüan.ciii.A rescript official.
Ch'ien-érh.lvii.Slave-girl in the service of Hsing Hui-yen.
C'hi-ch'ien.liii.Daughter of Yu-shih's stepmother.
Fang-chuang.xxiv.A nursery gardener.
Fang-Kuen.liii.Actress who took the parts of oldish women.
Fei(Mrs).lxxv An attendant on Mad'm Hsing at the time of her marriage.
Fei-ts'ui.lxxv.A slave-girl in the Dowager's service.
Fên.xiii.(Fatty Fung) Secretary to a Provincial Board of Revenue.
Fêng-chien.ii.See Wang Hsi-fêng.(Lit. elder sister Fung.)
Fêng-érh.i.Fêng-chien's slave-girl.
Fêng Hsiao.i.Chên Shih-yan's father-in-law.
Fêng-k'o.ii.See Wang Hsi-fêng.
Fêng-shih.i.Wife of Chên Shih-yan.
Fêng T'ang.xxvi.Father of Feng Tsü-ying.
Fêng Tsü-ying.x.(Feng Ts-ye).Friend of Chia Chên.
Fêng Yuen.iv.A youth murdered by Hsüeh P'ên. "The name is a homonym of a fond of virtue."
Fu Ch'iu-fang.xxxv.Younger sister of Fu Shih.
Fu Shih.xxxv.Assistant sub-prefect, a former pupil of Chia Chêng.
Han Ch'iu.xiv.Son of the Earl of Chien-hsiang.
Hao-hsien.xcii.A Taoist adept of the Shui-yeh Convent.
Hsi-érh.xc.A child.
Ho-ch'ên.xi.Fang-kuan's foster-mother.
Ho-ch'ên.i.Chên Shih-yan's servant.
Ho-san.lxxxviii.Chou Jui's adopted son.
Hsi-an.xxiv.Prince of
Hsi-ch'un.nli, See Chia Hsi-ch'un.
Hsi-erh.lxv, Chia Chen's attendant.
Hsi Hao-ku.lxxxv, Late player.
Hsi-jen, See Hua Hsi-jen.
Hsi-luan.lxxxv, Chia Pin's sister.
Hsi-lian.exxi, One of the Dowager's maids.
Hsi-ming.xi, Prince of
Hsi-p'ing.xv, Prince of.
Hsi-nan.nli, Xu-kuan's foster-mother.
Hsia Chih-kuei.lxxix, Hsueh P'an's wife.
Hsia Chung,.xxxiv, Son of the Palace.
Hsia Ping-chung, xvi, Chief eunuch of the Six Palaces.
Hsia -sen,.xl, Hsia Chih-kuei's adopted younger brother.
Hsiao-ch'ang, xiy, Marquis of
Hsiao-lien, lix, Fragrant Compassion). Nickname of a boy in the family school.
Hsiao-lung.vii, See Ying-liau.
Hsiao-yang, xxxii, Marquis of
Hsiao-ch'ean, lix, Hsia nannie's grand-daughter, serving in T'an-ch'un's residence.
Hsiao-chia, lxxiii, Slave-girl in Aunt Chao's service.
Hsiao-hsia, lix, Younger sister of Ts'ai-ahsia.
Hsiao-hung, xiv, Slave-girl in Pao-yu's household, Daughter of Lin Chih-hsiao.
Hsiao-lo, lii, Pao-ch'ing's slave-girl.
Hsiao She-erh, lxxxv, Hsia Chih-kuei's slave-girl.
Hsia Kun, xiv, Grandson of the Marquis of Ting-ch'eng.
Hsing(Madam), iii, Wife of Chia She.
Hsing Chung, li, Madam Hsing's brother, Father of Hsing Hsiu-yen.
Hsing-erh, ill, Chia Lien's personal attendant.
Hsing Hsiu-yen, xliii, Madam Hsing's niece,
Hsing-erh, lix, Madam Hsing's sister.
Hsing-pao, xlvii, Servant of Liu Hsia-ch'en.
Hsing T'ai-chien, lxxv, Madam Hsing's younger brother. (T'ai-ch'en mans villa complete)
Hsiu-feng, xxxii, One of Madam Wang's slave-girls.
Hsiu-kuo, xiv, Duke of
Hsiu-luan, lxxiii, One of Madam Wang's slave-girls.
Hsueh(Aunt), iv, Hsueh Wang-shih, Younger sister of Wang Tzu-t'eng. Widow of
Hsueh's mother Madam Wang.
Hsueh K'o, xii, Hsueh P'an's first cousin.
Hsueh P'an, iii, Son of Aunt Hsueh. Also called Hsueh Wen-ch'i.
Hsueh Pao-ch'ai, iv, Daughter of Aunt Hsueh.
Hsueh Pao-ch'ing, lix, (Chih-erh), Hsueh K'o's younger sister.
Hsueh Wen-ch'i, xii, See Hsueh P'an.
Hsueh-yen, iii, Tai-yu's slave-girl.
Hua (Lao-yeh), xii, Grandfather of Chia Jung's second wife.
Hua Chih-jung, lix, Physician.
Hua Kung, xvi, Contractor.
Hua-p'o, xxx, One of the Dowager's maids.
Hua-shih, (1), ix, Chih-jung's mother.
Hua-shih, (2), xix, Chia Jung's wife by his second marriage.
Hua Ssu-lai, xxvi, Friend of Hsueh P'an.
Hua Chih-fang, xix, Hsia-jen's elder brother.
Hsia Hsia-jen, iii, Pao-yu's maidservant.
Huang Chih-ying, xxxv, See Huang Ying-erh.
Huang Te-nai, lix, Chin-shih, Sister of Chia Jung's deceased father.
Huang Ying-erh, See Ying-erh.
Hui-hsiang, xii, Same as Yün-hsiang, A slave-girl in...
Jo-yu.xxxix.A young girl.
Jui-chu.lii.Hsi-jen's original personal name.
Jui-chu.xiii.Ch'in-shih's slave-girl.
Jui-kuan.lvii.Actress who took the part of youngish women.
K'o-ch'ing.See Ch'in-shih.
K'o-erh.viii.Ditto.
K'o-jen.xlvii.A maid.
Kou-erh.vi.See Wang Kou-erh.
K'ung Mei-ch'i. Student of the 'Record of the Stone'.
Lai-erh.vii.See Lai Sheng.
Lai Sheng.xlvii.Son of Lai Sheng.
Lai Wang.xiv. (Wang-erh). Servant in the Ning-kuo-fu. His wife had been an
attendant on Madam Wang when she came as a bride.
Lai Sheng.jung.xlvii. Son of Lai Sheng.
Lai Wang.xiv. (Wang-erh). Servant in the Ning-kuo-fu. His wife had been an
attendant on Madam Wang when she came as a bride.

Li (nannie) lii. Pao-yu's wet-nurse.
Li.xv.Chang Chin-ko's lover.
Li.(nannie) xoii. Chiao-chieh's nurse.
Li.xvi.A censor.
Li Ch'i-erh.liii. Daughter of Li Huan's widowed aunt.
Li-erh.xxxvii. fnnkeeper.
Li Hsiao-chiao.xxxvi. Companion of Hsueh K'o.
Li Shao-chi. Governor of Su-chou.
Li Hsien-erh. ci. A story-teller.
Li Huan.liii. (Li-shih). Widow of Chia Chu. Mother of Chia Lan. Her 'style'
was Kung-tsa'ai (ie Palace Seamstress). Daughter of Li Shou-chung.
Huan. In White silk.
Li Kuei.lii. Servant in the Jung-fu. Son of Li nannie. Pao-yu's milk-
brother.
Li Kuo.xiv. Duke of
Li Kung-ts'ai.xxvii. ie Li Huan.
Li Shih-erh.xoix. Gatekeeper.
Li Shou-chung.xiv. Father of Li Huan.
Li T'ai.xciii. Chia Ch'eng's servant.
Li Wen.xlii. Daughter of Li Huan's widowed aunt.
Liang erh.lii Slave-girl.
Lien-erh.xiv. ie Chia Lien.
Lien-hua.xxiii Slave-girl belonging to Ying-chun's apartment.
Lin Ju-hai.lii. Husband of Chia Min. Father of Tai-yu.
Lin Tai-yu.lii. Daughter of Lin Ju-hai and Chia Min. Grand-daughter of the
Dowager.
Ling-kuan.xviii. An actress.
Liu, mx. Physician.
Liu(Old Mrs)xvi. Countrywoman having a slight connection with the Jung-fu.
Liu Chih-xian.xxxix. Mythical person.
Liu Hsiang-lian.xlvii. One of Hsueh P'an's acquaintances.
Li-shih.vi. Wife of Wang Kou-erh and daughter of old Mrs Liu.
Lou-shih.liii. Mother of Chia Lan to be distinguished from Chia Lan the
Lung-en.lxiv.Chia Lien’s personal attendant.
Lü-erh.xxxi.ie Ts’ui-lü.
Ma.xxxv.A Taoist devotee, formerly Pao-yü’s nurse.
Ma-kuei.xxv.Duke of Ch’ih-kuo.
Mao Pan-hsien.cii.A diviner.
Mei.xxxv.A Doctor of the College of Literature.
Ming-yen.ix.ie Pei-ming, Pao-yü’s personal attendant.
Ou.xlii.ie Hsi-ch’ün.
Ôu-kuan.lxvii.Actress. A hsiao-sheng is a personation of young men.
Pai T’u-ch’üan.See Yü-ch’üan.
Pan-érh.vi.Old Mrs Liu’s grandson.
Pan-hao.lii.Man-servant in the Jung-kuo household.
Pan San-xian.hxxi.An informer.
P’an Yu-an.hxxiv.Ssu-ch’i’s lover.
Pao.xxx.Actress. Leader of the hsiao-sheng is personations of young men.
Pao-ch’üan.hxxi.Hsia Ch’ien-ku’s maid.
Pao-ch’üan.hxxv.The Imperial Concubine’s maid servant (the Pao chér, is different from that in Hsüeh Pao-ch’üan’s name).
Pao-ch’u.hxxii.Ch’in Shih’s slave-girl.
Pao-érh.hxxiv.Servant in Chia Lien’s household. After the suicide of his first wife as the result of her intrigue with Chia Lien, he married the widow of To Kuan-érh.
Pao-yü.See Chia Pao-yü.
Pao-yü.xcii.A servant sent from Chên Ying-chia to Chia Chêng.
P’ei-feng.hxxi.Concubine in Chia Chên’s household.
P’ei-ming.hxxv.See Ming-yen.
P’i(Mrs’).cxxi.An attendant on Madam Hsing at the time of her marriage.
P’i-han.hxx.Slave-girl.
P’i-yüeh.hxxix.One of Li-shih’s maids.
P’in-erh.hxxv.See Tai-yu.
P’in-erh.vi.Feng-chien’s senior maidservant.
P’ing-yüan.hxxv.Marquis of Li.
P’o-lix.A slave-girl in the Dowager’s service.
P’u Shih-jen.hxxiv.Chia Yün’s maternal uncle. The name is a homophone of P’u Yin-hsian.hxxv.Young gentleman retainer.
San-chien.hxxii.Younger daughter of Yu-shih’s stepmother. (Sister number three)
Sao Hung.hxxi.One of Pao-yü’s maidservants.
Shia Ta-chien.hxxii.Slave-girl in Feng-chien’s household in the Dowager’s service. ‘Great elder sister Chump’.
Shan-chien.hxxv.Slave-girl in Feng-chien’s household. The name means ‘good elder sister’.
Shao-lung's servant.
Shê-yüeh's maid servant in Pao-yü's service.
Shên(Mr.)xvi. Member of a wealthy family which had hereditary friendship with Pao-yü's family.
Shên,lxxii. Great man seeking a marriage connection.
Shên-ying.i.A divine attendant.
Shih,xi.Marquis of Chung-ching.
Shih Fu-chi. A murderer, a servant in the family of Chia Fan.
Shih Jung.xiv.Prince of Pei-ching. (Shih-ting)
Shih-shih,ii.The Dowager. Widow of Chia Tai-shan. Mother of Chia She, Chia Cheng, Chia Min, and Aunt Hsüeh.
Shih-shu,vii.T'an-ch'un's slave girl.
Shih Ta-au-tzu,lvii.Nickname of the owner of some antique fans. (Shih the)
Shou-érh.xviii.Pao-yü's servant.
Shuen-érh,ci.A servant.
Ssu-ch'ü,lvii. Ying-ch'un's slave-girl.
Ssu-chieh(1)lxxi. Chia Ch'ung's sister.
Ssu-érh.xxi. See Hui-hsiang.
Ssu-yün.xxiv. One of Li-shih's maids.
Sun Chao-tzu.lxxix. Chia Ying-ch'un's fiancé.
Sung(nannie)xvii.In Pao-yü's household.
Ta-liang,ci.A nun of the San-hua convent.
Ta Ch'üan.xiii. Imperial eunuch.
T'ai Liang.viii. Head of the granary.
T'ai-yü. See Lin T'ai-yü.
Tan(Mrs.)lvii. A gatekeeper.
Tan P'ing-jen.viii. A young gentleman of the household.
T'an-ch'un. See Chia T'an-ch'un.
T'an-yün.xxv. Slave-girl in Pao-yü's household.
T'ien(nannie)lvii. Serving in the Great View Garden.
To Huan-érh.xxi.(To Hun-ch'un). A cook in the Jung-fu.
Ts'ai,xiiv. See Chang Ta'ai.
Ts'ai-f'eng.xiii. Slave-girl in Madam Wang's household.
Ts'ai-hsia.xxiv. Ditto.
Ts'ai-luan.lii. Slave-girl.
Ts'ai-ming.vii. Feng-chien's slave-girl.
Ts'ai-p'ing.xxvii. Hsi-ch'un's maid.
Ts'ai-yün.xxii. Slave-girl in Madam Wang's household.
Ts'ao Hsueh-ch'in,i. The author.
Ts'i-li,xxi. Hsiang-yün's slave-girl.
Ts'i-mo.xxviii. One of T'an-ch'un's maids.
Tung-p'ing.xi. Prince of
l'iung-hsi.xxix. One of Aunt Hsüeh's maids.
Tu-ng-kuei.xxix. Ditt.to.
T'ai-chieh.vii. Tai-yü's maid.
Tzu-fang.xiv. Grandson of the duke of Li-kuo.
Wen-erh.xix. A slave-girl.
Wang(Madam)i.li. Wife of Chia Cheng(the T'ai-tai).
Wang(nennie)i.li. Tai-yü's nurse.
Wang Ch'eng.vi. Father of Kou-erh.
Wang Hsü-t'iao. A skilful chess player.
Hsi-feng means 'Brilliant Phoenix'.
Wang Hsin.xviii. Chia Lien's servant.
Wang Shan-pad.xxv. Husband of one of Madam Hsing's bridal attendants.
Shen-pao is a homophone of 'Good recompense'.
Wang Tuan-t'ui.xiv. Horse-dealer. 'Wang Short legs'.
Wen-hsing.xxix. One of Pao-ch'ai's maids.
Wen-hua.lxxv. One of Chia Chên's concubines.
Wen-kwan.lvii. Actress.
Wu (Mrs.) lv. A gatekeeper.
Wu.lxx. General of Yüeh-lai.
Wu Chün-hsiao.iii. Headman of the Black Hill Village. Hsiao hsiao means 'to present an offering of respect'.
Wu Hsin-t'eng. vii. Superintendent of the counting house.
Wu Hsing.lxiv. Husband of one of Madam Wang's attendants when she came as a bride.
Wu-kuei.lxxvii (Kuei-erh) Ch'ing-wen's cousin.
Wu T'ien-yu.xvi. Father of the Imperial Concubine Wu.
Yang-shih.xxiii. Chie Ch'in's mother.
Yao-kuan.xxv. An actress who played the part of a young lady(a hsiao-tan). T'ien.viii. Abbot, Taoist Superior.
Yen-hung.xlv. One of Chia Shé's concubines.
Yin-chien.xxv. Daughter of Pu Shih-Jen.
Yin-chieh.xxv. Yu-shih's slave-girl.
Ying-ch'un.lii. See Chia Ying-ch'un.
Ying-hu. xlv. One of the Dowager's maids.
Ying-kc.lii. A slave-girl in the Dowager's Household.
Ying-lien, daughter of Ch'en Shih-yin. See Hsiang-ling.
Yu Ch-hieh. See Sh-hieh.
Yu San-chieh. See San-chieh.
Yu-Shih, wife of Chia Ch'en. Mother of Chia Jung.
Yu, XXX. Leader of the Sheng-tan members of a troupe of actresses.
Yu (tse-yeh) v. Acquaintance of the Chia family.
Yu'ai. (Jade Dove). Nickname of a boy in the family school.
Yu-ch'un. Madam Wang, a slave-girl of Yu-ch'uan.
Yin. Official in charge of the monthly allowances to the Shui-yueh convent.
Yu-kuan. XX. Actress.
Yu-kus. Son of Ying-ch'un's foster-mother.
Yu-Lu. A lesser steward of the Ming Mansion.
Yuan-ch'un. See Chia Yuan-ch'un.
Yuan-yang. (Chin Yuan-yang). The Dowager's maid.
Yin-ren. (1). Ie Shih Hsiang-yin.
Yin-ren. (2). Ie Chia Yen.
Yin-ren. (3). A courtesan.
Yin-hsiang. Ie Hui-hsiaang.
Yin Kuang. Chih-tu of Ch'ang-an.