

INFORMATION TO USERS

This reproduction was made from a copy of a manuscript sent to us for publication and microfilming. While the most advanced technology has been used to photograph and reproduce this manuscript, the quality of the reproduction is heavily dependent upon the quality of the material submitted. Pages in any manuscript may have indistinct print. In all cases the best available copy has been filmed.

The following explanation of techniques is provided to help clarify notations which may appear on this reproduction.

1. Manuscripts may not always be complete. When it is not possible to obtain missing pages, a note appears to indicate this.
2. When copyrighted materials are removed from the manuscript, a note appears to indicate this.
3. Oversize materials (maps, drawings, and charts) are photographed by sectioning the original, beginning at the upper left hand corner and continuing from left to right in equal sections with small overlaps. Each oversize page is also filmed as one exposure and is available, for an additional charge, as a standard 35mm slide or in black and white paper format.*
4. Most photographs reproduce acceptably on positive microfilm or microfiche but lack clarity on xerographic copies made from the microfilm. For an additional charge, all photographs are available in black and white standard 35mm slide format.*

*For more information about black and white slides or enlarged paper reproductions, please contact the Dissertations Customer Services Department.

UIMDI University
Microfilms
International

8612591

Ning, Cynthia Yumei

COMIC ELEMENTS IN THE "XIYOUJI ZAJU"

The University of Michigan

PH.D. 1986

**University
Microfilms
International** 300 N. Zeeb Road, Ann Arbor, MI 48106

Copyright 1986

by

Ning, Cynthia Yumei

All Rights Reserved

PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark .

1. Glossy photographs or pages _____
2. Colored illustrations, paper or print _____
3. Photographs with dark background _____
4. Illustrations are poor copy _____
5. Pages with black marks, not original copy _____
6. Print shows through as there is text on both sides of page _____
7. Indistinct, broken or small print on several pages
8. Print exceeds margin requirements _____
9. Tightly bound copy with print lost in spine _____
10. Computer printout pages with indistinct print _____
11. Page(s) _____ lacking when material received, and not available from school or author.
12. Page(s) _____ seem to be missing in numbering only as text follows.
13. Two pages numbered _____. Text follows.
14. Curling and wrinkled pages _____
15. Dissertation contains pages with print at a slant, filmed as received
16. Other _____

University
Microfilms
International

COMIC ELEMENTS IN THE

XIYOUJI ZAJU

by
Cynthia Yumei Ning

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(Far Eastern Languages & Literatures: Chinese)
in The University of Michigan
1986

Doctoral Committee:

Professor J.I. Crump, Chairman
Professor Alton Becker
Associate Professor Kenneth Dewoskin
Associate Professor Shuen-fu Lin

**RULES REGARDING THE USE OF
MICROFILMED DISSERTATIONS**

Microfilmed or bound copies of doctoral dissertations submitted to The University of Michigan and made available through University Microfilms International or The University of Michigan are open for inspection, but they are to be used only with due regard for the rights of the author. Extensive copying of the dissertation or publication of material in excess of standard copyright limits, whether or not the dissertation has been copyrighted, must have been approved by the author as well as by the Dean of the Graduate School. Proper credit must be given to the author if any material from the dissertation is used in subsequent written or published work.

© Cynthia Yumei Ning 1986
All Rights Reserved

To

Mom and Dad for keeping it on my mind
husband Allan for making it a challenge
Jim without whom it wouldn't have been
daughter Robyn for diversion
and Jeannie Crump

ACKNOWLEDGEMENTS

I thank the Department of Far Eastern Languages and Literatures at the University of Michigan and the Department of East Asian Languages and Literatures and the Center for Asian and Pacific Studies at the University of Hawaii for their support these past years. Prof. Chin-tang Lo of the University of Hawaii helped me through many an obscure passage, for which I am truly thankful. I am also grateful to my mother Mrs. Grace Ning for filling in the Chinese characters in the dissertation under great pressure and otherwise adverse conditions.

Finally, may I thank the Center for Asian and Pacific Studies for making a Kaypro II and Olympia printer available to me, and for holding my phone calls as necessary in the final weeks. Both director and staff have been supportive, and for this they have my abiding gratitude.

PREFACE

The Xiyouji zaju is a rambunctious work, containing remarkably little allegory and other such distractions from its light-hearted style. True to the nature of Yuan drama, this piece offers pathos, moving lyrics, a few moments of spiritual inspiration, drama, action and a great deal of comedy. The last is the topic of this dissertation.

Excerpts from the zaju are marked by pairs of numbers, the first referring to act from which the excerpt is taken, and the second to the page number at which it begins. Thus 2:637 indicates Act 2, page 637. The original text of the excerpts are attached in Appendix 4, numbered according to the order in which they appear in the dissertation.

Verse translations of the arias do not retain the meter and rhyme distinctions of the original. However, padding (禱) and full (正) words do influence line divisions in the translation, impressionistically rather than exactly.

TABLE OF CONTENTS

DEDICATION	ii
ACKNOWLEDGEMENTS	iii
PREFACE	iv
LIST OF FIGURES	vi
LIST OF APPENDICES	vii
CHAPTER	
I. INTRODUCTION	1
Sources	
Synopsis	
Poetry & Mise-en-scene	
II. THE COMIC QUEST	29
III. THE TESTING OF THE PRIEST	50
IV. BUFFOONS	101
V. THE BRAGGART AND THE BUMPKIN	162
VI. TROUBLES WITH WOMEN	194
CONCLUDING REMARKS	215
APPENDICES	217
BIBLIOGRAPHY	336

LIST OF FIGURES

Figure

1.	Reclining melon and standing melon . .	183
2.	Double reclining melon with fringe . .	183
3.	"A great gourd upon a bottle gourd" . .	184
4.	A puppet booth	188

LIST OF APPENDICES

Appendix

1. A Definition of the comic and a model for the analysis of comedy	218
2. Selections from the <u>Xiyouji zaju</u> : their comic content	263
3. Extended synopsis: <u>YQX 140</u>	281
4. Original texts	314

CHAPTER I

INTRODUCTION

Sources

The 14th century Register of Ghosts 錄鬼簿¹ --a catalogue of Yuan playwrights and their plays, listed the play Fetching Scriptures from India 西天取經 as the work of Wu Changling 吳昌齡, a playwright classified in the Register with "Masters of a past generation, now dead, whose plays are still in circulation."² On this evidence, Dudbridge speculated Wu must have been active³ towards the end of the 13th century or early in the 14th. Fetching Scriptures is no longer extant in the Yuan and Ming collections.

Early in this century, a printed edition of a six-part play entitled The Journey West, as annotated by Yang Donglai, 楊東來先生批評西遊記雜劇 was discovered in a collection called Forty Chuanqi 傳奇四十種 in Japan's Imperial Household Repository 宮內省圖書寮. Subsequent to the find, a qu 曲 scholar Shionoya On 鹽谷温 spent about ten years by his own reckoning "putting the texts in order";⁴ in 1927-28 they were reprinted in successive issues of the journal Shibun 斯文. The text included a General Discourse 總論 by Yunkong Jushi 蘊空居士 and a Short Introduction 小

引 by Mijia Dizi 彌伽弟子, neither of whom has been identified.

The Short Introduction provides some notes on the filiation of the text. Mijia Dizi writes:

(WB 694)

The qu flourished in the barbarian Yuan period, this everyone knows. Other than the Xixiangji, there are few lengthy plays in existence. Eventually I came to possess this book, which truly is a match for the Xixiang. Only with a great deal of money can one run a brisk trade; only with flowing sleeves can one perform a fine dance: how could anything NOT penned by one of the great talents of the Yuan period match the brilliance of this! The book was a treasure I kept a great secret, taking private pleasure in it from time to time.

One day I happened to carry it with me on a trip to Jintai, and without thinking allowed a friend to take it from me. Not long afterwards this friend passed away. I sought to recover the book, but it was gone. Alas, I was like Zhang Hua bereft of his sword, Wang Du parted from his mirror (5)--and grieved at length. When finally I returned to my home I continued to ache for its recovery.

Then one day, quite unexpectedly, it was found again within a dilapidated basket of books in an ancient family dwelling. To hold the book reverently in my hands and to fondle it again--you can imagine my joy!

Since its bindings were broken and disordered, and many words were faded and gone, I passed a year in painstaking reconstruction, lost in the gong, shang, and zhong modes, unraveling the riddles of yin, tao, di, and hu. (6) But this rare and elegant heavenly product was not meant to be hidden under my pillow; so eventually I carefully delivered the book to be printed. May it be an inspiration for a splendid performance, replete with music from silken strings and song from lips of flesh. (7)

But if you were to call me a Master Zhou who attended to the qu, or a Wang Ying who kept the beat (8), then you would be flattering me.

Written in 1614, on the 15th of the 7th month, by Mijia Dizi, in the Purple Iris Room.
(Original text in Appendix 4:1)

Around the time of the discovery of the playscript, it was generally accepted that this Journey West was indeed Wu Changling's lost play, although the title given for Wu's book in the Register and elsewhere was Fetching Scriptures from India. Journey and Fetching Scriptures were merely thought to be variant titles for the same piece. In 1939, however, Sun Kaidi 孫楷第 published a meticulously documented article challenging this assumption, effectively denying the identification of Wu Changling as the author of Journey.

His argument is based on the Tianyige 天一閣 handcopied edition of the Register, which lists zhengming 正名 and timu 題目 ("resumptive titles"--Dudbridge, p.77) for most zaju. This Register records the following zhengming and timu for Wu Changling's Fetching Scriptures:

The Old Muslim calls to the Buddha from the Eastern Tower;
Tripitaka fetches scriptures from India.

老回回東樓叫佛
唐三藏西天取經

The twenty-four acts of the extant zaju Journey contain no mention of an Old Moslem: the first clue cited by Sun that

the present set of plays was not by Wu Changling.

Sun's second major piece of evidence is taken from the fourth volume of the Wanhuo Qingyin 萬壑清音, a collection of qu published in 1625 by Zhiyun Jushi 止雲居士. Four acts, all purportedly from the zaju The Journey West, are found in it. Of these, two are reproduced more or less verbatim in the present edition of Journey: "Capturing the bandit and taking revenge" 擒賊雪讎 is Act 4 in Journey under the same title, and "Subduing the Novice" 收服行者 is Act 10 in Journey, called there "Recruiting Monkey and Rehearsing the Spell" 收孫演咒. A third act, appearing as "Feudal Lords Lay Out a Parting Feast" 諸侯餞別 in the Wanhuo Qingyin, contains a description of the farewell gala for Tripitaka prior to his departure from Changan. The topic corresponds with that of Journey's Act 5, "A Farewell Banquet for the Journey West" 詔餞西行; however, the contents of the two versions are completely different, and the circumstances of Tripitaka's life and mission found in "Feudal Lords" do not match those given in "A Farewell Banquet." The fourth act cited in Wanhuo Qingyin is "The Old Moslem Welcomes the Priest" 回回迎僧, which, as mentioned above, is conspicuously absent from the present Journey.

That the four acts of the Wanhuo Qingyin are from a single play is untenable, Sun Kaidi argues. The act about

an Old Muslim might somehow have fallen out, but it is most unlikely that one author would have written two very different banquet episodes. Not only do the styles of the two acts differ, Sun observes, but details in their contents do as well. In "Feudal Lords" Tripitaka says that his lay name is Destiny Met 了緣, he was raised by the Elder Pingan 平安長老, and he is to go to India to fetch scriptures to atone for the slaughter of many citizens by the Tang emperor. Tripitaka in the present Journey is named River Drifter 江流 before ordainment, and is raised by the Chan Master Danxia 丹霞禪師. He is being sent to India because the Emperor was impressed by his chants which brought rain to drought-stricken Changan. Sun argues persuasively that the four Wanhuo acts were taken from not one but two separate plays. In all probability their compiler, never having seen complete editions of either Journey or Fetching Scriptures, obtained from various sources four single acts taken from BOTH plays and, based on the similarity in theme, published them under the single title The Journey West.

Furthermore, Sun finds that, of the four Wanhuo acts, the two reproduced in Journey differ considerably in poetic style from the two that are missing from Journey. The arias of the Wanhuo Qingyin's "Feudal Lords" act, Sun writes, are "classic, simple, and vigorous, apparently from the hand

which penned "The Old Muslim Welcomes the Priest."¹⁰ By his evaluation, the arias in the "Farewell Banquet" act of the extant Journey are inferior to those of the "Feudal Lords" and the "Old Muslim," as are all the rest of the song suites in the extant Journey.¹¹

Sun concludes that the two acts in the Wanhua Qingyin with no matching subject matter in the extant Journey come from the missing play Fetching Scriptures from India by Wu Changling, citing the reference to the Old Moslem in the zhengming listed by the Tianyige edition of the Register of Ghosts. The ascription of the extant Journey to Wu Changling was clearly an error.

Confident that Journey was not by Wu Changling, Sun next attempted to locate the real author. To the Tianyige edition of the Register so critical to Sun's research is appended a Supplement in one volume, which includes the following listing.

Yang Jingxian 楊景賢 . His given name was Xian 賢, later changed to Na 訥, and his courtesy name was Ruzhai 汝齋 . Originally of a Yuan Mongol clan, he served as an official aide to his elder sister's husband, the Military Judge Yang, and therefore he came to be known by the surname Yang. He played the pipa well, was partial to tricks and jokes, and his talent for composing the music dramas was outstanding. He lingered indulgently among the ranks of brocade and within the camps of flowers (brothels). With me he kept company for 50 years. At the beginning of the Yongle period (1403-24) he, together with Shunmin 舜民, (12) gained Imperial favor. Thereafter he died at Jinling (in present-day Jiangsu province).

*Tiantai meng 天台夢
Sheng si fuqi 生死夫妻

*Wang jiang lou	樓	樓	駕
Yan shi qiu jia	江	江	救
*Xihu yuan	西	時	怨
Wei fu buren	為	湖	不
*Dai Zizhan	待	富	膽
*San tian fen shu	三	子	分
Xiyouji	西	田	記
Hongbai zhizhu	紅	遊	如
*Wu Enü	巫	白	女
*Bao Han Zhuang	保	娥	莊
*Liu Hangshou	劉	韓	首
*Dao hongshao	盜	行	紅
*Yuanyang yan	鴛	鴦	鸞
*Dongyudian	東	嶽	臺
*Haitangting	海	棠	亭
*Liang tuanyuan	兩	團	團

(13)

(Original text in Appendix 4:2)

*full and alternate titles cited in the original

Here then was another name coupled with Journey. Seeking amplification of this connection, Sun subsequently found, in a hand-written manuscript of a Ming text called the Cinue 詞 詠 by Li Zhonglu 李 中 麓, the fourth act from a play called Xuanzang Fetches Scriptures 玄 奘 取 經, which by and large matches the fourth act of the extant Journey.¹⁴ The Cinue names as the author Yang Jingxia 楊 景 夏, which in Sun's estimation is a corruption of the name Yang Jingyan 楊 景 言, elsewhere used for Yang Jingxian. (The Taihe Zhengyin Pu 太 和 正 音 譜¹⁵ and the Supplement both list two plays which are now lost, Haitang Pavilion 海 棠 亭 and Husband and Wife in Life and Death 生 死 夫 妻, the Supplement under Yang Jingxian and the Taihe Zhengyin Pu under Yang Jingyan. While the Zhengyin Pu gives only two titles, the Supplement lists a total of eighteen, including Journey and a still-

extant play called Liu Hangshou 劉行首 (YQX 76).)

Sun's identification of Yang Jingxian as the author of Journey has been challenged by later scholars, notably Yen Dunyi (1954); however, no more convincing alternative argument has yet been presented.

The brief biography in the Supplement is a likely description of the author of Journey. Gifted, playful, and a frequent guest in flowery quarters: the sketch befits the creator of a set of plays based on an essentially comic tradition, and suggests one explanation for the fact that seductive women occupy the stage in 13 of the 24 acts of Journey.

Synopsis

The twenty-four acts of Journey divide neatly by theme into six four-act units. Of these units, three consist of prefatory and concluding acts, and three describe events occurring in the course of the westward journey. Acts 1-4 form a self-contained zaju about the heinous crime committed against Chen Guangrui, his wife, and his infant son--the boy Tripitaka--and the eventual punishment of that crime. The subsequent four acts, 5-8, are not as much "narrative" acts as mood and tone setters: they provide various perspectives on essentially preparatory activities. The journey proper is the subject of Acts 9-20.

The first of the three four-act journey units is

ACT	TITLE	CONTENT	PHASE
1.	Encounter with a bandit enroute to office	Background of Tripitaka: abduction, prelude	Preliminary narrative
2.	Forcing the mother to abandon the child		
3.	River Drifter finds his kin		
4.	The villain is arrested and justice is done		
5.	A feast of farewell for the journey west	The send-off	Preparation
6.	A country lass's tale	Recruiting horse	
7.	Moksha sells a horse	Celestial preparation	
8.	Huaguang signs on as a guardian		
9.	The Holy Buddha defeats Sun	Recruiting Monkey: abduction I	The journey west
10.	Sun is captured and a spell is cast	Recruiting Sand: abduction II	
11.	The novice expells a demon	Obstacle I	
12.	Ghostling Mother is converted		
13.	A pig-demon deludes with magic	Recruiting Pig: abduction III	
14.	Haitang sends a message		
15.	Leading the daughter home to Pei		
16.	Hunting hounds capture the pig		
17.	The woman-king forces a match	Obstacle II	
18.	They lose their way and ask it of an immortal	Obstacle III	
19.	The iron fan's evil power		
20.	The water department puts out the fire		
21.	The intuitive knowledge of the poor woman	Welcome to India	Summation
22.	An audience with Buddha to receive the scriptures	Goal obtained	
23.	Escorted back to the East	Triumphant return	
24.	Tripitaka ascends to Heaven	Ascent to Heaven	

devoted to the early adventures of Monkey. Included are two abductions, one by Monkey himself and the other by the Silver-browed General, the recruitment of Sandy Monk, and the skirmish with Ghostling Mother (the first of the three woman-obstacles). The second journey unit, another self-contained zaju in four acts, relates the amorous adventures and eventual subjugation of Pig, the final disciple and third abductor. Rounding out the journey portion of the play are the two final and most exciting obstacles: Woman-country and its sovereign the Woman-king, and the Mountain of Roaring Fire in the domain of the Iron-fan Princess.

The final unit in the play is also the shortest, containing the four acts of resolution and summation at journey's end. Tripitaka is welcomed to the Holy Land, escorted back to Changan to deliver the scriptures, and then rushed back to receive his just rewards in Heaven.

Yen Dunyi 嚴敦易¹⁶ comments on the unevenness with which incident is distributed throughout the play; Zeng Yongyi 曾永義¹⁷ in like fashion complains that the plot is too loosely structured, and that in terms of tension and appeal the play is a poor condensation of the novel. Dudbridge¹⁸ considers Acts 13-16 (Pig's adventures) a relatively successful unit, but even there Zeng notes an unnecessary prolongation of the presence (and arias) of the abducted maiden: when Monkey first met the maiden, he

could have escorted her home to her family immediately, thereby ending the adventure. Instead he takes a message from her to her father, and returns later to rescue her.

The zaju Journey is totally different in nature from the novel Xiyouji, and should not be evaluated in the light of expectations based on that fictional cycle. Not only must the distinctive requirements of zaju be taken into consideration, allowance should be made for what appears to be a very different set of objectives held by the author. Perhaps the "laxness" in the plot perceived by Zeng Yongyi was intentionally incorporated into the play to make room for a significant amount of comedy, and for elegant feminine posturing: a style readily reconcilable with the available profile of Yang Jingxian, known to be a fun-loving profligate who enjoyed the company of courtesans. In this light, it is not surprising that the only other extant play credited to Yang is Liu Hangshou (YQX #76), a rollicking story of a courtesan pursued by a priest determined to enlighten her.

Poetry & Mise-en-scene

For most Chinese readers the primary appeal of the zaju Journey lay in the quality of its verse. In the General Discourse¹⁹ appended to the zaju, Yunkong Jushi, while conceding that the play was "not without imperfections," nonetheless lavishes praise on it:

"Surging, infinite, revealing a grand perspective, (the poetry is) now sorrowful, now agitated, now tranquil, now joyous, now introspective, now riveting, now languid and drawn out, now funny enough to knock one over." As examples he cites 22 selections from the arias, four of which are comic.

At a distance of some four centuries from the critique in the General Discourse, Zeng Yongyi concurs with the opinion of Yunkong Jushi. "In general," he writes, "(inner) feelings and the (outer) scene reinforce each other. Rhymes and alliteration caress the ear, descriptive passages are profound and moving, and the language, though refined, is free of time-worn cliches. (The play) exhibits cool elegance and seductive newness, in the words of the Zhengyin Pu a veritable 'blossom in the falling rain.'"²⁰

However, both Zeng and Sun Kaidi prefer the "classical simplicity and vigor" of Wu Changling's verses in the two extant acts of Fetching Scriptures. (See note 10.) Clearly, the basic difference between the verses of Scriptures and Journey is the absence, in the former, of what may be termed "the polluting influence of the female" that permeates the latter. In Journey the cumulative effect of the arias is an impression of loving and longing in one form or another--the longing of women for a lost husband and son (Acts 1-4), for parents and home (Acts 9-

11), for a lover (Act 13), for home and husband (Acts 14-16), and for men as lovers (Act 17). The fact that the selections of verse included in both the General Introduction and Zeng Yongyi's chapter derive exclusively from these acts attest that the love verses in this play are thought to be the most poignant and moving. It is not surprising then that scholars should find them charming enough perhaps, but nonetheless undignified--failing in "classical simplicity and vigor."

Following is an excerpt, part of which was cited by both Mijia Dizi and Zeng Yongyi; it is taken from Act 13, in which the Pei maiden waits languorously for her lover to appear.

(13:666; Appendix 4:3)

(Hunjiang long)

The tips of the bamboo quiver.
 The lonely wind
 gusts through my thin, silken gown.
 Sorrow but no joy;
 bitter and not sweet;
 crickets in the corner
 sing the chill songs of autumn.
 Geese
 drag the shadows of the clouds
 south across the river.

The autumn imagery in this verse bespeaks a lonely woman feeling cold, perhaps forsaken, suffering from the absence of love--longing for the hope, warmth and life of spring and romance. It is a fine, delicate verse. Many of the arias in Journey express more of the same inner-chamber

sentiments, which is ironic in view of the spiritual and heroic focus of the play. In contrast the verses from the "Old Muslim" act credited to Wu Changling might well be characterized as masculine and vigorous, as evident in the following lines. ²¹ The old Muslim is the singer.

(Appendix 4:4)

(Shuangdiao: Xin shuiling)

So I leave
the Tower for Calling the Buddha.
And now I can descend
the Ladder for Worshipping the Buddha.
And here I look to India,
and call to the Buddha,
and so I finish my chant.
I jam this travelling hat
firmly upon my head; (22)
I fling this travelling cape
hurriedly about my shoulders
and prepare for imminent departure. (23)
You bastard, you've
kept me from my scripture reading;
you bastard, you've
kept me a full ten days.

(Yaner luo)

When I call you,
you barbarian,
you come at once.
You might be more
attentive--
you've made it so I
cannot run, I cannot walk,
you've got it so I
cannot run, I cannot walk.
With all this hurrying
my strength is gone, my
muscles slack,
and I'm panting
in irregular gasps.

Evidently the Muslim is preparing to receive Tripitaka whose arrival is imminent; beyond that little is

known about the plot of the act. The tone of the lyrics, conveying perhaps the perceived crudity of a (barbarian) Muslim, contrasts starkly with the feminine languor of the preceding excerpt.

As for the song-sets to which the arias in Journey are sung, many are notable for their irregularity. Act 6, sung by Fat Lass the bumpkin, is in the Shuang 雙 mode. The initial aria in this mode is usually Xin shuiling 新水令 (Dale Johnson, 1980²⁴), but Journey begins it with Douye huang 豆葉黃, which Johnson says is "highly unusual" (p. 138). The second song is Yi guar ma 一縞兒麻, a number that appears nowhere else in the Yuan catalog and that Zheng Qian²⁵ denounces as "vulgar and eccentric," without further explanation.

The suite in Act 9 (in Xianlü 仙呂 mode) is unusual in that it opens with Basheng ganzhou 八聲甘州 rather than Dian jiangchun 點絳脣; this phenomenon occurs in only four other extant plays--21, 63, 88, and 117b. Act 13 also utilizes the Xianlü mode, but the initial aria is the usual Dian Jiangchun. What is noteworthy is the Yao 么 that follows Dian jiangchun, a usage seen only here and in one san qu 散曲. Two other songs used in this suite appear nowhere else among the extant zaju: Chuanchuang yue 穿窗月 and Sanfan houting hua 三犯後庭花, the latter described by Johnson as

"a medley made up of the aria Yuanhe ling 元和令, one verse from Houting hua 後庭花, and the aria Qing ger 青哥兒²⁶, with three added four-character verses."

Prompted by the irregularities in this suite, Zheng Qian writes: "Journey was written at the end of the Yuan and beginning of the Ming; in many places the song sequences are irregular. Still, the composition is exquisite and the lyrics are smooth to recite--one should speak of Journey's innovation, one should not ridicule it for departing from the old."²⁷

The Zhonglu 中呂 suite in Act 14 is unusual as well. Zui chunfeng 醉春風 that usually follows the opening aria Fen dier 粉蝶兒 is missing here; in its place is a borrowing from the Zheng 正 mode. Later in the suite occurs the extremely rarely used tune called Qiao zhuo she 喬捉蛇.

Act 18 begins with Yu jiao zhi 玉交枝 from the Nan 南 mode, followed by four reprises, in itself an unusual musical occurrence; it closes with a seemingly random medley of four songs from the Shuang mode. Attesting the irregularity of the suite, Zheng Qian reiterates: "I've mentioned before that Journey chooses to follow its own bent and not the norm."²⁸

Finally, Act 19 Zheng finds "a little unusual":²⁹ a normal sequence of six songs from the Zheng mode is followed by borrowings from the Zhong mode of tunes which

are seldom used even in Zhong; as borrowings they occur only here and in one other zaju--YQX 74.

In all, almost a quarter of the song-sets in Journey are at least somewhat irregular. Until we have a reasonable conception of what the music of the zaju was like and how it was sung, we cannot begin to imagine the effect that such irregularity had shaping the impact of the acts in question. It is tantalizing to speculate that the irregular suites coincide with segments of the story which deal with some degree of distortion: bumpkin telling about urban festivities (Act 6), Monkey (Act 9) and Pig (Acts 13-15) courting their respective young ladies, a mountain immortal (Act 18) singing about vices and then dressing down Tripitaka, and Monkey's advances to the Iron-fan princess (Act 19). Here the speculation must end however, since we have so little understanding of how the suites, both regular and irregular, actually sounded when performed.

As to the visual impact of the performance, here too there is only the sketchiest information to go by. Stage directions, when included in the extant text of the zaju,
30
are terse and often incomplete.

In Journey, too, part of the activity on stage must be inferred from dialogue and aria. In Act 1 for instance, the party in a boat must have pantomimed traveling a good

distance downriver between the point of embarkation in a town and the lonely spot where the murder was committed; however, no instructions are given for "sculling downriver." Again, in Act 15, the directions simply state "novice and maiden pantomime descending the mountain;" by the maiden's arias however, it is clear that the two are FLYING off the mountain. She sings, "...here I am traveling through the sky on a puff of moving cloud. It is more fantastic than Liezi who rode the wind!" (WB 672)

Journey was no doubt a lively play. What stage directions are included indicate that actors represented a great deal of physical activity in pantomime, including casting off in a boat and dropping anchor (1:635); molesting a woman (1:635); shoving two men off a boat into the water (1:635-6); attempting to leap into the water but being restrained (1:636); grasping, holding someone fast (4:643, 644, 11:660, 12:665); arresting and binding (9:657, 16:675); biting (11:660); biting and holding fast (16:675); escaping (9:655, 657, 15:674, 16:675, 19:684); chasing (15:674, 16:675); searching the hills (9:655); fighting (9:657, 11:662, 12:664, 665, 16:675, 19:684) hitting and causing to fall (14:669); surrounding a hide-away (9:655, 11:662); slaughtering (11:662); shooting arrows (12:664); ascending a mountain (10:659, 14:669); descending a mountain (14:669, 15:672); falling down a ravine (12:663); somersaulting over great distances

(10:659, 19:684); and leaping out of a cave (16:675). In addition pantomime expressed emotion, as in smiling (14:669); embracing (17:677); collapsing from rage or anguish (1:636, 3:640, 10:660); weeping or crying (4:644, 11:661, 12:663, 15:671, 673); hugging and weeping (1:636, 3:642, 4:644, 11:662); wailing in sorrow (1:636); showing shock (4:644); and showing great alarm (9:655, 15:674). Some special effects include an empty exit (4:644); widespread tittering (5:648, 17:678); being hurried by someone standing offstage (2:638); leaving a house and standing outside (3:643); leaving a cave and standing outside (19:683); arriving at home (15:671); carrying on the Buddha's magic almsbowl in which the Red Child is imprisoned (12:663); attempting to remove the almsbowl (12:664); hacking at the almsbowl (12:664); and gods appearing onstage on a scaffolding--first Guanyin (4:644) and then the Buddha (24:693).

Glen Dudbridge suggested that the author of Journey had real difficulties recasting the Journey saga as a workable zaju. He finds the play a rather inferior product, albeit excusably so, since there are inherent conflicts between zaju conventions and the Journey cycle as propounded in fictional forms. Dudbridge notes two major hardships. One is that the Xiyouji story "rarely affords scope for concentrating and sustaining climaxes of

feeling," so that the zaju poet is "hard-pressed to find suitable lyrical material and suitable characters to render the different suites of songs." As a result of this fundamental inadequacy (for zaju purposes) in the source material, the dramatist resorts to the "abducted maiden theme" to handle the westward journey, since a "heroine in distress..naturally supplies the needs of a lyrical medium." This technique, he finds, is "relatively successful in the episode of Chu Pa-chieh...but drag(s) heavily in the scene in which Sun Hsing-che is captured. This is a key episode of sufficient narrative interest in itself--yet the battle which forms its natural climax has here to wait while the abducted Princess sings appropriately to her own situation, and the scene can resume only when she has been dismissed."³¹

The second problem the dramatist faces, Dudbridge believes, is that none of the principal figures in the story is eligible for singing roles: this is why Tripitaka, Guanyin, and the disciples are passed over. Monkey is a jing, a non-singing comic role; presumably monks and gods are conventionally excluded from singing as well, and as a result in Journey secondary figures sing "by default, because the material of the (Xiyouji) story can provide no more suitable singer."³² However, one must keep in mind that Yuan zaju singing conventions were beginning to break

down in their Ming counterparts.

Dudbridge's study focuses on the evolution of the Xiyouji story, and on its form in particular "freeze-frames"--various literary works that document stages in the growth and development of the cycle. For that purpose the zaju is obviously particularly frustrating, since as Dudbridge points out the dramatist does (because he must) take great liberties with what other sources indicate are traditional elements of the story. However, to fault the play because it does not adhere closely to the traditional storyline is, I believe, an error.

There is nothing to indicate that the dramatist was laboring under any compulsion to be faithful to the Journey plot as it appeared in other sources. His purpose would naturally have been to create a stimulating stage piece based on the Xiyouji theme. The abducted maiden motif figures heavily in the zaju alone; one need not conclude, however, that the dramatist, pressed to reconcile legend and drama, resorted to it more or less in despair. The zaju were written to be performed, and performances for predominantly male audiences reasonably include parts for females, especially beautiful ones. The westward journey here is signified by a cycle of three abductions and three obstacles (see above, figure 1), all of which prominently feature women. The three obstacles are Ghostling Mother in Act 12, the Woman-king in Act 17, and the Iron-fan Princess

in Act 19. Evidently the dramatist had a fondness for women, or thought his audience had. It is not inconceivable that the latter enjoyed the arias of the captive princess (a vision of loveliness?), and may have been content to dispense with yet another battle between bickering warriors.

On the issue of casting secondary figures in singing roles, Dudbridge's contention is that this too was due factors beyond the author's control, namely zaju casting conventions, and the exigencies of the Xiyouji tradition. However Yuan zaju conventions are loosening in this late play, as mentioned in the previous discussion on the arrangement of the arias; casting conventions are surely affected as well. Furthermore, a factor that must be taken in account as well is the right to creativity that was surely the author's prerogative. If the dramatist were truly so oppressed by such restrictions, one supposes he would simply have abandoned the idea of writing a drama on the Xiyouji theme, rather than producing an obviously second-rate piece. There is clear evidence from within the corpus of Yuan drama that a monk could be cast in a singing role: in Wu Changling's Dongpo Meng (YQX 71),³³ the poet Su Dongpo does his utmost to lure his friend, the Abbot Foyin, away from the priesthood, but fails. Foyin as zhengmo is the singer in Acts I, II, and IV. Here is portrayed a monk

with intelligence, character, and spiritual insight, an outstanding figure who is truly worthy of emulation--in other words, precisely the monk Tripitaka could have been but is not. That Tripitaka is not afforded a singing role in Journey cannot be explained simply by zaju's casting conventions.

It seems reasonable that the author of the Xiyouji made his selection of singing roles not by default, as Dudbridge suggests, but by choice. Surely much of the appeal of "travel tales" such as Journey, the Qing period's Flowers in a Mirror, and Swift's Gulliver's Travels derive not so much from the merits and fortitude of the voyager as from fictionalized accounts of meetings with curiosities encountered abroad. One can argue then that an attractive technique in writing a zaju based on travel is to turn the spotlight on curious personages from unfamiliar parts--in this play on the Mountain-spirit (Act 10), Ghostling Mother (Act 12), the Woman-king (Act 17), an Immortal (Act 18), the Iron-fan Princess (Act 19), Mother Lightning (Act 20), a sagacious Indian woman (Act 21), and an assortment of deities in Buddha's domain (Acts 22-24).

That Tripitaka himself was never allowed to sing of his own inner feelings indicates that the circumstances of his life rather than details of his character are of primary interest. Fantastic events surrounding his birth begin the play, strange characters populate its midsection,

and mysterious beings from the Buddhist paradise bring down the curtain, so to speak. It would have been eminently possible, even desirable by Western sensibilities, in a quest epic to emphasize an individual perspective, to give some account of personal development. China however has a long literary tradition of random jottings on the strange and the novel, recorded from the perspective of a bystander. The peculiarities of this play as Dudbridge notes them may be simply reflections of that tradition.

We should note that not only in the 24-act Journey are the song-suites rendered by a succession of bit-playing singers; in the two acts credited to Fetching Scriptures by Wu Changling one also finds secondary characters charged with the singing--the general Yuchi Jingde in one act and the Old Moslem in the other. Perhaps it is because the Xiyouji cycle as a whole affords so little introspection to Tripitaka and the other principals, that the tendency in zaju is to take a journalistic rather than a lyric stance.

The present study examines the role of comedy in the drama Journey. It attempts to demonstrate that comedy was a significant factor in shaping this literary work, and that the author's intention to include comic elements was a primary motive that affects all aspects of the play--plot, dialogue, aria, and as far as we can tell, stage business as well. Finally, it will be argued that the relative

success or failure of the comedy in this drama must be considered in evaluating its overall literary merits, equally with traditional measurements such as the quality of its verse, and more modern ones such as plot structure and the interplay between dialogue and aria.

Footnotes to Chapter I

1. See Register of Ghosts 錄鬼簿 and Supplement to the Register of Ghosts 錄鬼簿續編, in Zhongguo Gudian Xiqu Lunzhu Jicheng 中國古典戲曲論著集成, vol.2 (Beijing: Zhongguo Xiqu Yanjiuyuan, 1959). All page references are to this edition.
2. Register, p. 103 ff.
3. Glen Dudbridge, The Hsi-yu Chi (Cambridge: Cambridge University Press, 1970), p. 75 note 2.
4. See On's preface in Shibun, 9, I
5. Zhang Hua 張華 (232-300), poet and official of the Jin dynasty, was said to have owned a miraculous sword delivered to him in a shaft of light. Its loss was followed shortly by his death.

Wang Du 王度 (585-625) wrote a literary tale entitled "The Ancient Mirror" 古鏡記 about his adventures with a magic mirror that had power over the supernatural world. It was eventually borrowed by Wang's brother and lost.
6. Lo Chin-tang suggests these are names of pitches.
7. Literally, "...so that at a time of flying orbs and dancing chalices, (i.e. a performance), it may be of assistance with the silk and the flesh." "Silk and flesh" refer to silk-stringed instruments and the human voice, as in the phrase "The silk does not measure up to the bamboo, nor the bamboo to the flesh." 絲不如竹, 竹不如肉.
8. Zhou Lang 周郎 (174-218); epithet of Zhou Yu 周瑜, who defeated Cao Cao's forces at the Red Cliff. He was said to have such a fine ear for music that if a wrong note was played, he would immediately look up. 曲有誤周郎顧
Wang Ying; obscure.
9. Sun Kaidi 孫楷第, "Wu Changling Yu Zaju Xiyouji" 吳昌齡與西遊記雜劇, rep. Cangzhou Ji 滄州集 (Beijing: Zhonghua shuju, 1965) pp. 366-98.
10. "古樸雄渾", 看來與 (回回迎僧) 是

- 一副筆墨。” Sun, p. 372.
11. Ibid.
 12. The Supplement lists a suite in shuang 雙 mode entitled "In honor of Jingxian's return to Wulin" by Tang Shunming 湯舜民, of which fragments are preserved in the Quan Yuan Qu 全元曲. Evidently Tang and Yang were fast friends.
 13. Supplement, p. 284
 14. See Sun, p. 379 ff. Dudbridge (p. 78) cautions that this handwritten Cinue, preserved in the Chuanshi Lou 傳是樓 collection, is "of doubtful provenance and identity." The Xiyouji material in question is cited in Sun, p. 382-2, but does not appear in any printed editions of the Cinue. Sun suggests (p. 379) that it is an earlier draft of the eventual published work.
 15. Taihe Zhengyin Pu 太和正音譜 in Zhongguo Gudian Xiqu Lunzhu Jicheng, v. 3, p. 41.
 16. Yan Dunyi, "Xiyouji he Gudian Xiqu de Guanxi" 西遊記和古典戲曲的關係, in Xiyouji Yanjiu Lunwenji 西遊記研究論文集 (Beijing: Zuojiia Chubanshe, 1957) pp. 145-152.
 17. Zeng Yongyi 曾永義, Ming Zaju Gailun 古本戲曲叢刊 (Taipei: Jiixin Shuini Gongsi Wenhua Jijinhui, 1978) p. 109.
 18. Dudbridge, p. 82.
 19. See Xiyouji Zaju in Guben Xiqu Congkan First Series (Beijing, 1954). Reprinted from the Shibun edition. The lines in question are:

滔	滔	莽	莽	遂	成	大	觀				
有	悲	切	處	有	激	烈	處	有	澹	宕	處
有	痛	快	處	有	會	心	處	有	聳	異	處
有	綿	邈	處	有	絕	倒	處				
 20. Zeng, p. 110. To quote the Taihe Zhengyin Pu (p. 23): "The lyrics by Yang Jingyan are like blossoms in the falling rain." 楊景言之詞如雨中之花
 21. Quoted in Sun, p. 369.

22. Sibader 四八帽兒 : a square hat, so called because it had four surfaces above the rim, and a total of eight edges including the four corners.
23. The travelling cape is implied in the verb pi 披 .
24. Dale Johnson, Yuarn Music Dramas (Ann Arbor: Center for Chinese Studies, 1980), p. 23.
25. Zheng Qian, Beiqu Taoshi Huilu Xiangjie 北曲套式彙錄詳解 (Taipei: Yiwen Yinshuguan, 1973), p. 177.
26. Johnson, p. 167.
27. Zheng, p. 63.
28. Zheng, p. 82.
29. Zheng, p. 21.
30. Cf. Crump, Chinese Theater, Chap. 3.
31. Dudbridge, p. 81.
32. Dudbridge, p. 88.
33. Zeng Yongyi suggests, with great diffidence, that perhaps this play too was wrongly credited to Wu Changling, and was, in fact, written by Yang Jingxian. See Mingju Gailun, p.112.

CHAPTER II

THE COMIC QUEST

The quest is a device identified by literary criticism which most often applies to adventures of knights-errant in the years of Arthur and chivalry, when flowers of medieval manhood defended God, country and the Lady against all manner of foul men and beasts. The object of the quest in the Arthurian legends were ideals: honor, justice, or the defence of the weak--which always entailed a triumph over evil. In the Grail cycle the coveted object was a mysterious cornucopia, variously described as a platter, chalice, or drinking horn, said to provide food and drink in abundance, or by the account of Chretien de Troyes, a single wafer of the Eucharist, miraculously sufficient to sustain a man indefinitely. Symbolically, the successful quest heralded a return to Eden from the desolation of the Waste Land. Youth, vigor, peace and abundance were restored to the seekers after all trials were passed and all obstacles overcome.

In the same vein, Northrop Frye discerns two major quest-cycles in the lore of the Old Testament, which he calls the "Genesis-apocalypse myth and (the) Exodus-millennium myth. In the former Adam is cast out of Eden,

loses the river of life and the tree of life, and wanders in the labyrinth of human history until he is restored to his original state by the Messiah. In the latter Israel is cast out of his inheritance and wanders in the labyrinth of Egyptian and Babylonian captivity until he is restored to his original state in the Promised Land."¹

Comparing this format to non-Judaic quest-mythology, it is evident that there the goal of the quest remains the same ideal of comfort and abundance that Eden represents. The great Greek and Roman quest-epics, the Odyssey and the Aeneid, for instance, depict heroes who battle through peril upon peril at the hands of capricious gods and goddesses, loathesome monsters of land, sea and air, even life-threatening natural formations like Scylla and Charybdis, their guiding beacons through it all the gentle memories of family and homeland which moisten eyes and strengthen backs.

The plot of the Xiyouji in like fashion brings the questing voyagers home from the wilds, back to the Middle Kingdom. To the Chinese, home is particularly blessed--the journey was motivated by divine command, not individual desire to begin with--and it is doubly blessed when the holy Buddhist scriptures are retrieved.

As myth is bound to religion, the moral values of a civilization are espoused by the hero of its quest, and

exemplified by his deeds and conduct. King Arthur's knights were smitten by the spirit of Jesus Christ--his strength and his humility. But he taught that His Way was the Only Way, so the knights were duty-bound to convert, by strength of arm, all non-believers to the Light, and by extension to subjugate as many as they could in service to their king and to their individual ladies fair. What they considered just and good was a representation of their contemporary morality, and the evils they overcame were the particular demons that tormented the conscience of that age: the non-believing heathen, the covetous strong who preyed upon the weak, unprincipled traitors, and an occasional rogue dragon. Gilgamesh by contrast, as one of an ancient society of nature-worshippers, appears in Babylonian mythology as the conqueror of the monster Humbaba, destroyer of crops. Greek myth-heroes were so endowed in a particular aspect--strength, fleetness, accuracy of aim, cunning, (or conversely, innocence), that they stood a fair chance of overcoming mortality and becoming gods.

It is quite apparent, however, that the Priest of Tang, protagonist of the Chinese myth-epic Xiyouji, is not of the same mold as the heroic types mentioned thus far; that is to say, the audience that followed his adventures most likely did NOT regard him as a champion of values it held dear, or as any representation of ideal manhood. The

Priest in the course of the quest would prove to be utterly incapable even of taking care of himself, much less of conquering evil. Demonic forces ARE overcome, but this is accomplished through divine protection, protection which ostensibly the hero has done nothing whatsoever to deserve. C.T. Hsia has suggested that, by a trick of Buddhist ontology, "(the) nominal hero is granted Buddhahood at the end precisely because he has done nothing to earn it. To consciously strive for Buddhahood would again have placed him under bondage."² This may be; yet it seems unlikely that popular imagination would accept such esotericism and accord the Priest a place with such traditional heroes as quick-witted Zhuge Liang or fierce Zhang Fei.

The disciple Monkey is in a sense more of a traditional hero than the Priest of Tang. He is cunning, agile, determined--a warrior worthy of adulation. However, since he is guided by a distorted sense of propriety and correctness, which from a normal perspective expresses itself in a fashion that reveals the utter lack of either, Monkey's reign over our sensibilities is not as the ascendant hero but as the proverbial Lord of Misrule. The role of the primary hero--the spiritual seeker per se--falls into the quavering arms of the Priest of Tang; therein lies the basic incongruity in this quest-drama. One the one hand there is the fabled journey to India in

search of the holy Scriptures, and on the other an audience which is very mixed in its perceptions of morality and the desirable; perceptions which derive from at least three discernible primary religious and philosophic traditions. What orthodox Buddhism endorses as ideal is hardly what the Chinese viewer-at-large tends to endorse; the first is austere and the other as hedonistic as permissible within the bounds of propriety.

Frye observes: "The appeal of the myth-play is a curious mixture of the popular and the esoteric; it is popular for its immediate audience, but those outside its circle have to make a conscious effort to appreciate it. In a controversial atmosphere it disappears, as it cannot deal with controversial issues unless it selects its audience."³ By this reasoning, and given the Chinese eclectic religious environment, it is clear that in order for the Xiyouji to exist as a proper myth-play by Western standards, it would have to select an audience which is very limited indeed. The precepts of Buddhism are undeniably "controversial" in China, as they are not universally accepted even in part, and in toto are accepted only by the very devout. Even professed Buddhists generally have taken a goodly dose of Confucian pragmatism: they pray devoutly to the popular pantheon for ever greater portions of meat and drink, and increasingly greater numbers of offspring.

Given the eclectic, heterogenous nature of Chinese spirituality, it is not surprising that what is essentially a quest-myth in its purest form was substantially adulterated, expanded upon. The Buddhist knight Tang Seng is a hero strictly by reputation: as he appears in popular literature he is undeniably a whit ridiculous. Moreover he has gathered to himself a troupe of grotesque animal disciples with thriving libidos, who in their roles as quasi-heroes supplement the pallid qualifications of the nominal hero. As their outrageous adventures intermingle with his in the quest for scriptures, a note of mockery intrudes upon this religious work: it is as if a humanistic consciousness is asserting itself alongside the Buddhist ideology which is the backbone of the play, "to flesh it out." Thus the painted face of comedy finds a place among the traditionally serious visages of a religious quest.

To the western, predominantly Christian quest-epic, comedy is practically anathema. Literary pieces such as Parzival by Wolfram von Aschenbach, the anonymous Queste del Graal and Sir Thoman Malory's Morte d'Arthur present a scenario resounding with mournful sounds and populated by protagonists waging a running and deadly battle not only against the sinister forces of the mortal world, but also for the salvation of their immortal souls. In the great

allegorical epics, Bunyan's Pilgrim's Progress and Dante's Divine Comedy, the path taken is for the most part ghastly, in Comedy leading to the very realm of Purgatory. Paradise is the final destination, but Hell leaves the lasting impression.

In a compelling article entitled "Myth and Drama," Harold Watts observed that human religions describe existence in two ways, as being at root cyclic, and again, linear.⁴ Man, in relating to nature, develops "myths that, whatever their variety, were put to one task, the task of asserting cycle; they were man's warrant over and above his own observation for the recurrence of season and crop and for the persistence...of a given and experienced social form."⁵ However, when man turns inwards to focus on his own existence, "he 'knows' that what myth and cult have, to that point, told him either is not true or is very incompletely true. Nature and society are eternally dying and eternally reborn: let that stand. But man himself--man apart from the great processes that very nearly have him at their utter mercy--man is eternally dying and he will never be reborn..."⁶

Watts further observes that Eastern religion artfully synthesizes the cyclic disposition with the linear, "by elaborating theories of reincarnation and karma--and then absorbing both the awareness of cycle and the 'illusion' of linear existence into a superior

awareness: Nirvana... This is the chief heresy that Western eyes find in Buddhism: the denial that both recurrence and unique event have high significance in man's life."⁷

Although Watts is apparently satisfied that both the cyclic and the linear are properly addressed in Western religions, one could also argue that in fact the Semitic religions are predominantly linear, that the cyclic assertion is acknowledged but largely ignored. The kernel of the Semitic religions bear not on seasons and the generations that repeat, but on the individual and his immortal soul, and by extension on humanity as a whole, which passes through life but once and ultimately bears the burden of deciding its destiny. The cyclic dimension asserts that the world will exist forever and that life repeats itself without end. The belief in an impending Judgement Day, after which the world in its present form would cease to exist, is therefore ineluctably a denial of the assertion that existence is cyclic. Using Watt's terminology, one can argue that Christianity and its sister religions have as much of a bias for "the centers of our being," which emphasizes the linear, as Buddhism and Taoism in China for man "in relation to external forces," which is in essence the cyclic assertion.

The primary significance of Watt's analysis lies here in the groundwork it affords the comparison of the Xiyouji

with European (Christian) quest-epics. The latter are generally associated with a tragic--at least serious--mode rather than a comic. If it is allowed that Christianity stresses the linear interpretation, with all of its fatalistic ramifications, then it follows that a literature that upholds the tenets of Christianity would naturally favor a "tragic-serious" setting. To quote Watts again:

"...comedy offers us...a sense of regain. The comic 'quale'--the 'situation,' the misunderstanding, the threat of someone's security--threatens the status quo in a way that is sometimes playful and sometimes serious. But very few comedies leave us with anything but a sense that the status quo has been essentially reestablished. The happy ending reasserts the security of the important characters; much more important, their individual security amounts to a promise that well-known social forms will persist. The effect of cycle, put slightly in doubt, has, with the descent of the last curtain, been established more firmly than ever.

"Were we to pair phrases, we might say that tragedy offers us a gift as permanent and pervasive as the comic sense of regain; it is a sense of loss, an awareness that man, in his more intimate activities, follows a line that leads only to darkness and an enigma--a line that will never curve back upon itself and so in the future confirm what it has been. The characteristic human act--that of choice--is closely allied with loss, even though we seem to choose to win something, to gain something. Choice, the specific linear activity, the activity that we see brought to sharp focus in Gethsemane and in the palace at Elsinore, always has for its ground-bass the note of loss." (8)

The foregoing does not suggest that all Western quest literature is bound to be tragic in spirit and all Chinese comic; however, to assert that Christian myths belong more naturally in a tragic-serious mode is perhaps defensible.

There is a certain frivolity about the comic that ill combines with faith and devotion in the western tradition--the term "comic" is startling when applied to "the quest." Comedy, it appears, belongs in a separate, secular world, where it may properly be propagated and enjoyed, but ought not to intrude in the "higher" regions reserved for the sacred.

Thus when critics seek the mythological roots of Western comedy, they are impelled to reach beyond the beginnings of Christianity, back to primal fertility cults and rituals of spring and rebirth. Pieces containing the cyclic impulse surely enjoy as much popularity in the west as "tragic" literature; as Watts conceded, "It is plain that there is nothing 'wrong' with a penchant for comedy; tragedy is 'truer' than comedy (it is a more penetrating comment on our lot) but it is less endurable."⁹

Some however would take the opposite tack, namely that comedy rather than tragedy is most homogenous with Christian ethics. The following is an excerpt from Peter L. Berger, writing in Holy Laughter:

"A Christian understanding of human existence would reverse the common belief that tragedy is more profound than comedy. On the contrary, this Christian understanding would say it is comedy that gives us the more significant insights into the human condition. Tragedy can never go beyond immanence (this, incidentally, is why a Christian tragedy is a contradiction in terms). Comedy can. More than that, in a way strangely parallel to that of the Christian faith, comedy overcomes the tragic perspective. From the Christian point of view one can say that comedy,

unlike tragedy, bears within it a great secret. This secret is the promise of redemption. For redemption promises in eternity what comedy gives us in its few moments of precarious liberation--the collapse of the walls of our imprisonment." (10)

Conceded that "Christian tragedy"--a tragedy that expounds a Christian myth--does not exist, still, it can be argued that tragedy is nevertheless the more nearly "natural" mode for Christian myth-plays, and that the "happy ending" typical of such plays is a contrivance of sorts, a religious tour de force, an imposition of faith over reason. One could argue, namely, that Christianity's "promise of redemption" is in reality no promise at all, but at best an offer of redemption with a tangle of strings attached, and at worst (and this second, unfortunately, is the more meaningful), a threat of morbid, eternal consequences for the unbelieving. The sweet allure of Paradise does not offset the dismal, linear perception of human life on Earth--where every action potentially decides the fate of the immortal soul--and worse, the prospect of damnation in Hell forever for taking the path of ease. This is hardly the stuff of comedy. By contrast, the cyclic disposition asserts that rebirth and life cycles will continue forever without fail and without condition. Unless one protests, as Buddhism does, that in fact something must be done to break the endless chain of rebirth, the notion of cycle can be a comforting one. If life repeats forever, the actions of just one individual in

just one lifetime are inconsequential, the result of this notion being that the burden of choice is handily removed from mortal shoulders.

The point once again is that Christian myth-epics as a whole take as their natural environment one from which the comic is consciously and conspicuously absent. Most so-called "Christian comedies," one notes, are "Christian" by virtue not of their thematic content, but of cast or of setting, or on occasion simply by virtue of the fact that the author is Christian. Barry Ulanov¹¹ for instance discusses Midsummer Night's Dream under the rubric of Christian comedy, when it is quite clear that the underlying motifs of the play are more pagan than Christian: love, lovers and Puck frolicking in Bacchanalian forests in the moonlight. If Shakespeare had been Jewish, then his work presumably would be "Jewish comedy." The Merchant of Venice pits Christian heroes against a Jewish villain, yet the touchstone of the play is not Christian ideology, but the far older ingredients love, pity, greed, hatred, prejudice (and the validity of a pound of flesh as legal tender).

What then of such enigmas as the Narrenschiff and Don Quixote? M. Conrad Hyers has distinguished two strains of humor relating to the sacred. One, which he calls prophetic humor, expresses regret for lost innocence and

serves "the...profound purpose of pointing to the play element in all matters of human concern...thus of restraining the ever-present temptation to confer upon them a finality that nothing human enjoys."¹² The other signals a promethean rebellion against authority.

It would not be useful here to follow too closely the criteria Hyers describes for distinguishing the two, but the basic distinction is a useful one. If we accept that the linear position predominates in Judaism and Christianity, we will readily see that regret for the path not taken--the cyclical with its comforting eternal beat of death and rebirth--finds expression in western literature of a childhood, innocence or paradise lost.

Watts writes: "Man created and used mythological narrative for these two purposes: he asserted that existence, in its root organization, was cyclic; he asserted that existence--and this was an unconscious criticism of his cyclic assertion--was not what he had at first thought it but was, instead, linear."¹³ In other words, of the two, the cyclic is the more primal conceptualization, and linearity developed along with an increasing awareness of self. The Christian myth of Eden, where humanity existed in blissful ignorance until it took upon itself the burdensome knowledge of good and evil, is a symbolic representation of this same schedule of self-awareness succeeding upon a safe, if tedious, state of un-

knowing and non-challenge.

There is an enduring literary tradition in the west of liturgy represented in comic garb, and much of it contains what Hyers called prophetic humor. Medieval phenomena the like of the Festum Innocentium (Feast of Innocents), "as part of...(which) children were permitted to elect a boy-bishop (or abbot) on St. Nicholas Day (December 6), who reigned on Holy Innocent's and had the prerogative of presiding over church services held that day;"¹⁴ the Festum Stultorum (Feast of Fools), when lower, "marginally literate" members of the clergy elected a mad "bishop" for the day who led them in outrageous parody of religious proceedings; numerous examples of "parodic sermons"--mocking, mostly anti-marriage and drinking sermons composed and preserved by clergy--all of these can be said to reflect a longing for an earlier, less encumbered, more self-indulgent condition now sacrificed on the altar of knowledge, choice and decorum. They constitute a sanctioned, momentary regression to innocence, and are marked by the exhibition of irresponsibility, disrespect and derision. The point of these displays, says Hyers, is to remind the congregation that "holy ritual..., for all of its richness of meaning and symbolism and power, and for all the sacredness of its revelatory and redemptive significance for the communicant, is nevertheless at the

same time a form of human play and game. To forget or to deny this is to open up the rite to the possibilities of pride and pretension against which the prophet has always striven..."¹⁵ One concludes that sharply delineated periods (or examples) of sanctioned chaos were prescribed as a ritual in their own right, to act as a purgative, so to speak, of negative effects from the sustained rigidity of conventional attitudes towards religion.

Literary contributions such as Sebastian Brant's Narrenschiff (Ship of Fools), Erasmus Desiderius' Encomium Moriae (Praise of Folly) and to some extent Utopia by Thomas More, are a variation of a theme shared with the medieval festivals and parodic sermons. They address an audience they suppose takes some delight in such activities, and adopt comic decorum to deliver what is in essence orthodox liturgy condemning sin and upholding the moral creed. The very freshness, some insist the perversity, of the above-mentioned exemplars attest to the fact that comedy is not a usual tool for treatments of religious matters. The pieces are startling; in the established literary tradition they are notably distinct in approach, if not nearly so in theme.

Of notably different spirit is the lengthy romance Don Quixote by Cervantes, although it too addresses the Christian quest from a ludicrous perspective. Cervantes satirizes the mores of the conventional quest, and as a

result offers the reader an entirely different experience than the Encomium, for satire condemns as meaningless the very substance of evangelical allegory. Thus comic distortion in Quixote is used to express bitterness, to devalue precisely that religious adherence which Erasmus had sought to quicken when he used the same means. The mask of comedy is applied to very different ends in prophetic humor and in satire. In neither case, however, are the true goals of comedy served.

For comedy is a medium that lifts the human spirit by asserting the ascendancy of the cyclic, namely that fire, flood and human failings are but part of life, and therefore will with certainty be overcome each in its turn by the life-force itself. The comic spirit is above all positive, asserting that for every inevitable loss there is an inevitable recovery.

It follows then that Don Quixote is not comic. Satire inspires a sense of loss, the realization the things which once seemed good are in reality not--an effect antithetical to the intent of comedy. Narrenschiff and Encomium, broadly speaking, likewise utilize comic distortion to a non-comic end, to chastize malingerers and recommend the Christian life in an entertaining fashion. In the words of Erasmus, "The ideas in The Praise of Folly are exactly the same as those in my other essays, but here

they are presented ironically (via diversa). In the Enchiridion I gave a straightforward description of the Christian way of life...Now in The Praise of Folly, under the pretext of a eulogy, I approach obliquely the same ideas that I elsewhere have presented directly."¹⁶ The objective therefore is not comedy's objective proclaiming continuity and recovery, but to propound the linear position.

The Xiyouji, all things considered, has little in common with the works of Brant and Erasmus, except that each applies comic devices to religious material. The missionary fervor of the western pieces is obviously lacking in the Chinese. Don Quixote and the Xiyouji are both organized around the theme of a quest, but the satire of the former is absent from the latter. Indeed, one could say that in intent and spirit the Xiyouji zaju is more like the comedies of Shakespeare and Molière than Western quest-epics, in spite of its heavily mythic-religious plot.

Since, as has been argued, Chinese religious traditions emphasize the cyclic dispensation, the use of¹⁷ the comic mode in Chinese myth-plays is not incongruous. Consider the Taoist redemption plays of the Yuan. The principal character(s) to be redeemed--transported out of mortal life into the world of the immortals--are marked for redemption from birth; their "enlightenment" consists in realizing that physical manifestations and by extension

human feelings are illusory, and that their true destiny lies in another, non-earthly sphere. The plays are obviously motivated by religious and philosophic considerations.

However, in several of the redemption plays the process of enlightenment is a decidedly comic affair. YQX 63 features the Gold Boy and the Jade Girl who were guilty of "thinking lascivious thoughts" 思凡 in the course of their life in heaven, and are consequently banished to suffer on earth as mortal husband and wife. Iron-crutches Li 鐵拐李, who is responsible for their conversion, hounds them relentlessly. At one point (p. 1101) he slips past tightly locked doors and pursues them into their bedroom, chanting, "Leave home! Leave home! (Give up your worldly attachments!)" The courtesan Liu Hangshou 劉行首 (YQX 76) is on her way to an assignation when she is stopped by an aggressive monk, who begs not for her favors but for her enlightenment. When in the next scene it appears his wish is about to be granted, Liu's indignant "mother," the keeper of the whore-house, prepares to drag the monk to court! In "Forbearance" (Renzi Ji, YQX 61), the harassed principal of the enlightenment process, a wealthy but stingy man, queries plaintively, "Can't I leave home at home?" 在家出家 He agrees in principle to being enlightened, but proposes to give up his

worldly attachments while esconced within the comforts of his own home--a mutually contradictory proposition. All of the redemption plays end on a positive note, the subjects are redeemed. The cyclical dispensation previously discussed is evidently in force: the protagonists fell from grace at the outset; they are inexorably, in the face of purposive, protracted and strenuous actions to avoid redemption, redeemed at play's end. All this of course is in sharp contrast to Christian myth-plays, which dwell upon and magnify the consequences of personal action.

Much like the Taoist plays, the Xiyouji has a cyclical plot, in which Tang Seng sets out from and returns to China, and the success of the quest is preordained. Internal cycles of rising tension and resolution of conflict move the story along; the primary figures, however, are understood to have nirvana as their destiny, and they ultimately achieve nirvana without ever showing either deterioration from their repeated encounters with evil beings, or spiritual growth from the obstacles overcome. The Xiyouji is a myth-play that exists in a comic/cyclic mode, and therefore is quite compatible with even the most raucous forms of humor.

Footnotes to Chapter II

1. Northrop Frye, Anatomy of Criticism (Princeton: Princeton U. Press, 1957) p. 191
2. C.T. Hsia, The Classic Chinese Novel (N.Y.: Columbia U. Press, 1968) p. 130
3. Northrop Frye, "Specific Forms of Drama" in Perspectives on Drama, James L. Calderwood and Harold E. Toliver, eds. (N.Y.: Oxford U. Press, 1968) p. 138
4. Harold H. Watts, "Myth & Drama" in Perspectives on Drama, p. 126-138
5. Watts, p. 126
6. Watts, p. 127
7. Watts, p. 127 & 132
8. Watts, p. 130-131
9. Watts, p. 132
10. Peter L. Berger, "Christian Faith and the Social Comedy" in Holy Laughter (N.Y.: Seabury Press, 1969), p. 128
11. In "The Rhetoric of Christian Comedy," Holy Laughter, p. 103-122
12. M. Conrad Hyers, "The Dialectic of the Sacred and the Comic" in Holy Laughter, p. 224
13. Watts, p. 122
14. Sander L. Gilman, The Parodic Sermon (Wiesbaden: Franz Steiner Verlag, 1974), p. 16
15. Hyers, p. 224-225
16. Kathleen Williams, 20th Century Interpretations of the Praise of Folly, (Englewood Cliffs: Prentice Hall, 1969), p. 41
17. I refer here to Buddhism and Taoism to the exclusion

of Confucianism, which purposefully sets aside questions of the metaphysical to focus on ethics and human relations. In this respect it approaches Christianity in its alienation from the cyclic, and the primary form of Confucian comedy is satire.

CHAPTER III

THE TESTING OF THE PRIEST

Xuanzang of Tang won a place in history by undertaking, in AD 629, a perilous journey through the wild, mountain terrain that lay between China and India, returning sixteen years later with great numbers of Buddhist texts. His journey and adventures are documented both by his own account the Da Tang Xiyuji 大唐西域記, and by contemporary biographies.

In early fictional accounts he was portrayed as a man of extraordinary courage, intelligence, determination, and devotion to Buddhism. This is attested by the earliest surviving Xiyuji texts, of which there are two editions, the Da Tang Sanzang Qujing Shihua 大唐三藏取經詩話 and the Xindiao Da Tang Sanzang Fashi Qujing Ji 新雕大唐三藏法師取經記. They are commonly called the Kōzanji texts, after the Japanese temple in which they were discovered in this century.

In the Kōzanji version of the Xiyuji, Tripitaka appears as a three-dimensional man of heroic stature. It is his spiritual enlightenment that enables him to overcome obstacles. In section 8 of the Shihua, for instance, a simple stern admonition from him subjugates the Demon of

the Deep Sands, who immediately transforms himself into a golden bridge on which the pilgrims can cross over the hazardous Deep Sands. In section 3 his exposition of the Lotus Sutra deeply moves an audience of over a thousand Buddhist saints. Yet in spite of his spiritual enlightenment, Tripitaka is here portrayed as a man who feels the normal human ties to homeland and family; in the country of Boluo (section 13) the pilgrims encounter beautiful women and happy children, and Tripitaka is moved to compose the following poem.

(Appendix 4:5)

Boluo is yet another fairyland.
 Beautiful women out of nowhere,
 here are older children,
 smaller children--
 the hardships of the road to India
 only I know in my own heart.
 All living things in China must be
 truly grateful;
 I haven't seen them in three years,
 my tears fall in two streams. (1)

Although he realizes that the scenes in Boluo are illusory ("Boluo is yet another fairyland"), nonetheless Tripitaka is moved by the sight of other men's wives and children to think of home, and perhaps to miss the family he will never have. The capacity for such emotions enhances the effect on the reader of the trials Tripitaka must undergo before he reaches India. He is after all a normal human being with normal human feelings; only his stamina, courage, and devotion to a religious ideal make

him larger than life.

Another early portrayal of Tripitaka is preserved in a Korean text, the Pak t'ongsa onhae 朴通事諺解 ("The Interpreter Pak with vernacular renderings," a dialogue text of colloquial Chinese). There reference is made to a Tang Sanzang Xiyouji 唐三藏西遊記; a characterization of Tripitaka and a retelling of one of its episodes are included. Here too, Tripitaka is conceived as an epic hero in the traditional sense, overcoming obstacles and accomplishing a grand deed.

Once upon a time, when Master Tripitaka of the Tang fetched the scriptures from the Western Paradise--a road of 108,000 li! Truly, even thin little birds could not fly so far, and sturdy horses would find the going hard. Over such a wide expanse of country, how much wind and rain, heat and cold he passed through, how much scorching and blowing he suffered, how many evil mountains, perilous rivers and difficult roads he traversed, how many monsters and demons attacked him, how much trouble he encountered from fierce tigers and venomous snakes, how much ill-treatment from evil beings! Truly, a good man meets all the more supernatural obstacles. He traveled for six years, and what countless hardships he suffered, to reach the Western Paradise and fetch scriptures for the deliverance of all living beings and their elevation to Buddhahood.

(Dudbridge, p. 180; Appendix 4:6)

In both the Kōzanji and the Pak t'ongsa versions of the Xiyouji, Tripitaka is treated with respect by his disciples, Monkey among them, and by people they encounter. The Tripitaka of the novel and the zaju, however, are deficient heroes; although nominally they occupy the

central role, they do not DO anything heroic. In the novel Tripitaka is petulant, easily depressed, and generally helpless. Every obstacle must be overcome by Monkey and the celestial guardians; on many occasions Tripitaka even bungles Monkey's plans and must eventually be rescued by the disciple.

Tripitaka in the zaju is equally helpless. He began life as an orphan bobbing down a river, rescued and raised by an abbot. Come of age, he is sent by the abbot to find his parents; subsequently he finds his mother, only to be told to return to the temple in which he was raised, and to come again with the abbot. It is eventually the abbot who approaches the prefect Yu Shinan to demand justice. This trend continues: seldom does Tripitaka take the initiative in the course of the drama; usually he is the passive follower, and must endure a fair amount of ridicule from secondary characters. A prime example is the following excerpt. When Tripitaka first sets out from Changan, he is accompanied only by a groom, who, presumably, is leading his mount. At the time of this incident, Tripitaka is riding an ox.

(7:650; Appendix 4:7)

(Enter Tang priest with groom)

Priest: Goodness! Goodness! We've traveled a half-year since we left Changan, and all along our route we found relay stations. Now the horse stations are no more: there are only ox posts.

These past few days even ox posts have been scarce. We've entered the frontier regions now; I wonder what sort of relay stations there are ahead?

Groom: Master, after another month on the road, we'll see mule stations. A month past mule stations is the land of the Tobas, barbarians of the West. There they have dog stations. A month past dog stations are catapult stations.

Priest: What are catapult stations?

Groom: There they take six wooden beams and nail them together for a frame. One long beam serves as a catapult arm. To the tip of this beam they attach a great leather sack, and on the other end pile up 10,000 catties of iron weights. When the courier arrives, he is seized at once, bound around with rope and dropped into the sack. One whack of an oaken mallet sets the catapult in motion and whoosh! Off he is whipped a good ten miles. Master, you'd better be looking to that neck of yours with the bald head on top!

Priest: Now you've frightened me. Where can we find a horse with great endurance, that isn't too expensive? We'll sell our clothes and almsbowls, buy it and let it carry our load; that will spare this poor priest being shot from a catapult!

Groom: But how could there possibly be a horse-dealer in these parts?

(Enter the novice Moksha as horse-dealer.)

This of course is a convenient, entertaining way to work into the plot the Tang priest's acquisition of the Dragon-horse. It is an inconsequential episode in itself, but it typifies a recurrent attitude towards Tripitaka in the play: several of the secondary characters talk to or about Tripitaka in a slightly negative, decidedly disrespectful, but playful and humorous fashion.

When Chen Guangrui, Tripitaka's own father, first sees his eighteen-year-old son, he demands, "Who's this little monk?" (4:644) We know the appellation "little monk" to be derogatory, or at least condescending. In YQX 60 The Bamboo-leaf Boat 竹葉舟, a spirited young novice complains:

"Pei! Open up your ass-like eyes and take a good look. I am a grown monk: why are you calling me a little monk? You know nothing of manners!" (p. 1041)

"呸! 你也睜開驢眼看看。
我這等長的和尚, 還教做小和尚。
全不知些禮體!"

Somewhat later, the same young man protests:

"Pei! Am I out of luck today. First an impoverished scholar calls me a little monk, then that Taoist ox-nose calls me a little monk. Well this little monk is about to hump your honorable mother!" (p. 1043)

"呸! 我今日造化低。頭裏一個窮秀才叫我小和尚。如今這個牛鼻子又叫我小和尚。我這小和尚馱你家娘哩!"

More of this same attitude towards the "little monk" Tripitaka is evident in Act 10, Tripitaka's first adventure in the "journey" portion of the play, when he arrives at Flower-fruit Mountain. In the previous act, after Monkey was confined under the mountain, Guanyin instructed the god of that mountain to guard the prisoner carefully. In this act the mountain-god is the singer, and he receives

Tripitaka and the horse when they arrive.

(10:658; Appendix 4:8)

(Enter Tang priest with dragon-horse.)

Priest: Lord dragon! We've traveled many months already, you and I. Up ahead is a great mountain. A general in gold armor stands over there: I'll make our inquiries of him. General! What place is this? I am Tripitaka, priest of the great Tang.

Mountain-god: I am not a mortal. I am the god of Flower-fruit Mountain. What a fine monk!

(Sings) (Muyang Guan)

A round pate gleams golden,
a square gown glows purple:
they give him the air
of a Lohan cast in clay.
This journey is taken
partly on behalf of the people,
partly to repay the country.
A hundred thousand miles
is a long road to travel.
Thousands and hundreds of hardships
are hard to overcome.
I suspect that
your suffering in the noisy marketplace
has driven you to my lonely mountaintop
to avoid the distinctions of right and
wrong?

Priest: What is this mountain called?

Mountain-god: Flower-fruit Mountain.

Priest: Is there a benefactor here who will build us a temple?

Mountain-god: (sings) (Ma Yulang)

The mountains here are
craggy and sheer
with nothing to sustain life.
Clouds pale and chill,
fine, driving rain,
venomous snakes and
strange beasts abound:

one encounters them everywhere.

Priest: Is there someone who will feed a priest, then?

Mountain-god:

This place
is not a monastery
and has no
rich, fragrant kitchen.
This isn't
your garden of earthly delights.

(Gan huangen)

Ah, you with your bamboo staff in hand,
thinking to soar like a dragon
and to return as an immortal. (2)
To be concerned about glory and shame
is perilous,
but to leave behind right and wrong
is to be free from anxiety.
To fret over life and death
is a lingering affliction.
If you would
go to the West for scriptures
leave the East and forget your schemes.
Pray to the Bodhisattva,
worship the sages,
perform the rites to Mani. (3)

(Caicha ge)

There is a genie
in this Flower-fruit Mountain,
a rare, subtle essence
in the Cloud-shrouded Cavern.
Listen
to the spring wind gentle
in the peach and plum trees,
and the lilting cries of the cuckoo.

Priest: I'll take my leave of the honored god and be
on my way now, before it gets late.

Mountain-god: Master,

(Sings)

with your eyes of perception
why fret at the setting sun?

The intelligent mind
 need not fear
 being lost in the darkening mists.

Monkey: Ho, you speaking to the mountain-god. Could you be my destined master, the Tang priest? I'll try it! Master! Rescue your disciple!

Priest: Goodness! Goodness! Who is that?

Mountain-god: (Sings) (Ku huangtian)

The master,
 hearing cries,
 asks for particulars.
 As long as the disciple
 has spoken up
 I'll tell the monk all.

(Speaks)

Master, you could not know, but this is the Flower-fruit Mountain. Beneath lies a cavern called the Crimson-cloud Cavern. In the cavern dwells a demon called the Great Sage Communing with Heaven...unless he loses his earthbound nature you cannot make use of him.

Priest: My oath to Buddha is profound as the ocean.
 How could I not save him?

Mountain-god: (sings)

You say you took an oath
 as deep as the sea;
 well,
 that damned Monkey's powers
 rise as high as the heavens...

Priest: I'll save him.

(Pantomimes ascending the mountain.)

Monkey: Do you love me, your disciple?

Priest: Love is the root of human-kindness. How could I not love a fellow creature?

Monkey: But my love is the slender-waisted beauty at the Chenxiang Pavilion. (4)

Priest: How do I save you?

Monkey: Master, just lift off the character seal, and your disciple will be right out.

(Priest pantomimes lifting off the seal.)

(Monkey pantomimes somersaulting down and making grateful obeisance.)

Monkey: (aside)

A nice fat monk! I'll just go up and eat at him till I'm full, and then return to the Flower-fruit Mountain as before. Who's to find me there?

(Enter Guanyin.)

Note that several of Tripitaka's initial questions to the mountain-god meet with negative, taunting answers. Specifically, to the question "General, what place is this?" the answer was, in essence, "Mind you, I'm no mortal, I'm a god, and this is Flower-fruit Mountain." Question: "Is there a benefactor to build us a temple?" Answer: "In this place?" Question: "Will someone feed a priest, then?" Answer: "Where do you think you are?" This last response is followed by a set of admonitions that leaves the priest looking for a way out. His solution: "Well, I have to be going; it's getting late"; but the mountain-god's response is, in essence: "If you are what you are supposed to be, why should you be afraid of the dark?"

Monkey too, instantly takes his own shot at Tripitaka, slyly taking advantage of the master's statement

on altruistic love to quip about the forbidden love of the flesh. His threat of cannibalism (of sorts) is likely only in jest, since in the novel and by tradition he feeds only on fruits and nuts. Still, I believe it demonstrates a penchant to slight the priest.

In the greatest part of the play the trials of Tripitaka consist of confronting the seductive power of women, either directly by his own experience, or obliquely via the affairs his disciples engage in. Monkey's comment above is a minor example of this phenomenon. Another instance, by way of introduction to the major episodes to come, is the following exchange in Changan, when Tripitaka addresses a crowd of the faithful who have come out to see him off. The retired general Yuchi Gong has been designated official host by the emperor, and is the singer in this act.

(5:648; Appendix 4:9)

Yuchi: Those who have heard the holy words, you may leave now! We who are officials, let us ask the Master for instruction.

Priest: Statesmen, mark my words!

(in verse)

In service, be loyal.
To parents, be filial.
Once filial and loyal,
your duties are done.

Voice from the crowd: Master! I sell grain! Please speak to me!

Priest: Yi!

Ten bits in a pint,
 ten pints in a peck.
 Measure out the great granary
 without corruption at heart.
 Do not try to understand
 all things together,
 and surely your years will be long.

Voice from the crowd: I make scales! I beg you to
 tell me of the Way!

Priest:

Twice eight ounces make a balance, (5)
 sixteen ounces make a pound.
 May profit accrue
 at each notch on your scale; (6)
 May every transaction
 bring joy to both sides.
 If your steelyard can find a level
 when the weight is attached,
 you'll surely be blessed
 by Earth and Heaven.

Woman: I open bedrooms! Give me your holy words!

Priest: What do you mean, "open bedrooms?"

(Pantomime general laughter.)

Priest:

Yin does not rise without Yang,
 Yang cannot grow without Yin.
 When Yin and Yang are in harmony,
 Heaven and Earth are as one.
 Beans grow in bean patches,
 wheat grows in wheat fields;
 when bean and wheat are crossed,
 what you have is a half-breed.
 Yi!
 Make sure husband and wife have a
 harmonious relationship
 and avoid the stares of passers-by!

All: We thank you reverently, Master!

(Exeunt en masse.)

It is obvious that the woman who spoke is a match-

maker. The unusual term "to open bedrooms" left Tripitaka at a loss at first and he was momentarily discomfited, but the laughter of the crowd indicates that they at least are no strangers to the expression and divined immediately what the priest did not. His subsequent speech of beans in bean-patches, wheat in wheat-fields and the possibility of a hybrid bean-wheat rings oddly: it is too technical, too far-fetched to be applied to human marriages, and constitutes the same type of "uptight" beating-around-the-bush euphemism as the western expression "the birds and the bees." Both arouse the same amused, slightly scornful response in an average reader, who, supposedly, is of a less delicate constitution than a priest in situations involving sexual love and marriage.

Fully half of the play concerns women who are abducted to be illicit mistresses, euphemistically called "wives." Tripitaka's own mother was one such woman, as were the unwilling mates of his principle disciples Monkey and Pig. Only Sand-monk is not portrayed as an abductor, but his recruitment into the band of pilgrims is related in the same act as another abduction episode, that of the Liu girl by the Silver-browed General. Furthermore, in the scene in Woman-country (p.679), Sand-monk and Pig are described as having actively engaged in sexual intercourse, so there is inherently no reason why Sand-monk should not have been an

abductor to begin with, just as Pig and Monkey. The unexpected substitution of the Silver-browed General for Sand-monk yields no immediate explanation.

In the novel the obstacles that Tripitaka must overcome are demons hungry for his flesh, which can confer immortality on the beings who eat it. The zaju focuses on the sexual aspect: Tripitaka is a virgin who has not spilled his semen (tradition has it) in ten lifetimes. The series of "abducted maiden" episodes serves to inject a massive dose of "moth-like eyebrows, jade-like flesh...willowy waist(s), lotus-petal feet" (Act 9) into this account of a monk's passage to India. Monkey and Pig are forcibly deprived of their women and induced to undertake the journey; they are libidinous creatures with demonstrated sexual appetite who contrast sharply with Tripitaka. The protracted arias sung by young women would be a form of continual testing for Tripitaka, except that taken in conjunction with the core plot of the journey they are so trivial--Tripitaka himself is not threatened by or even actually involved with any of the abducted maidens--that they are less a form of testing the priest than sly, light-hearted teasing.

The first of the three abduction episodes is contained in Act 9. Devaraja Li has been sent to recover the clothing, hat and ambrosia Monkey has stolen from the Queen Mother of the West; he unexpectedly discovers a young

woman held captive in Monkey's lair.

(9:655; Appendix 4:10)

(Devaraja Li pantomimes combing the hills.)

(Pantomimes seeing Princess.)

Devaraja: Are you human, or are you a demon?

Princess: The lowly one is human.

Devaraja: Where are you from?

Princess: (sings) (Shangma jiao)

From the state of Golden Cauldron
whence the monster abducted me.
That autumn night
the moon-wheel was high.
Mellow with wine at the third watch,
alone I went to the garden
to wander free from care.
There
where the wind sweeps across the path
I met the mountain goblin.

(Sheng hulu)

A collision it was of the
(ha!) beautiful one with the talented one
that led me to cast off
father and mother in that distant village,
to come to where the
high-flying geese
and deep-swimming fishes never come,
where
my delicate, moth-like eyebrows faded,
my tender, jade-like flesh grew thin,
now to end my days leaning sorrowfully
on the railings of an upper storey.

(Yao)

In vain
I stared down the clouds and mountains
with hatred unending.
At night my anguish overflowed
to run with the rivers.
One day's error is the error

grew thin." She spent her days "leaning sorrowfully on the railing of an upper storey." This phraseology conjures up the likes of Cui Yingying; indeed, the mood and atmosphere of traditional scholar/beauty romances such as the Xixiangji are recalled in each of the abduction episodes. The devaraja's initial failure to divine the princess' plight allows her to sing further of just those traits which made women so appealing to men: her "willow waist" and "lotus-petal feet," which is to say, her carefully acquired female frailty.

On the heels of this episode follows the second abduction. In Act 11, Tripitaka and the others arrive at the home of an aged homesteader named Liu, where the following scene occurs.

(11:661; Appendix 4:11)

(Enter Squire Liu.)

Liu: I am an old man surnamed Liu. My wife and I had only one daughter. The good woman has passed on, and my girl is not yet engaged; who could know she'd be abducted by the demon of the Three Cessations Cave? I am so aged, to whom am I to look for support now?

(Sings) (Dashi diao: Liu guo chao)

A white head dropping
like the red sun setting in the west;
when will anguish end
and the sorrow of parting cease?
I raised her to her present age
and her beauty which sets her apart.
My child
is Guanyin's likeness on earth.
She

puts flowers to shame,
 and eclipses the moon.
 A dawning sun
 melts the frost on tender peaches.
 An easterly wind
 bends willows and scatters the clouds.
 Where
 can I go to pour out my grief?
 Who
 will be my advocate?

(Xi qiufeng)

Tear-drops falling,
 weak intestines knotted,
 twin eyebrows furrowed,
 tender heart splitting.
 Dear children
 are like blossoms which bloom
 and fall.
 We have been parted now a half-month.

(Enter Priest and followers.)

Priest: A fine manor compound. Let us rest here a
 night; we'll set out early tomorrow.

(Pantomime seeing the weeping Liu.)

Liu: You cannot rest here.

Monkey: Ho, old fellow. My master is Tripitaka,
 priest of the great Tang. Let us rest a night.
 We'll be off early tomorrow.

Liu: (Weeping)

You cannot rest in this place.

Monkey: What has happened to you, that you wail to
 Heaven and Earth like that?

Liu: Brother novice, if only you knew! An old man's
 sorrow can hardly be told. My daughter was
 abducted by a demon. Ah, the pain of it will be
 the death of me!

(Sings) (Gui saibei)

Listen
 to the words of the aged one.

Novice,
 you speak without restraint.
 A daughter
 with eighteen years of life, by
 a monster
 from the cave of Three Cessations

(Speaks)

was abducted and taken away, thus

(Sings)

abandoning
 an aged, honest father...

Monkey: Is your daughter pretty?

Liu: (sings) (Yan guo nanlou)

The old man is
 a solitary, lonely widower
 whose luck is stubbornly bad.
 My child is
 lovely, elegant, rare.
 She has
 a waist like a willow,
 a face like a peach-flower.
 She is
 a piece of fragrant jade
 to delight even Bian He. (7)

Monkey: Show me where to search for her!

This scene conveys the strength of the attachment between parent and child, in which regard Tripitaka by contrast is seen to be woefully deficient--he is chided on precisely this point by the king of Woman-country--and it sets forth a detailed description of another tantalizing female. "A dawning sun melts the frost on tender peaches, an easterly wind bends willows and scatters the clouds." These are metaphors for the youthful, fragile beauty of the girl; like the tender peaches and the willows she is weak,

yielding, and desirable, and like the frost and the scattering clouds she is delicate and elusive, and therefore all the more desirable. If there is any doubt in this regard, Monkey makes certain that they are dispelled. "Is your daughter pretty?" he demands. The answer: "My child is lovely, elegant, rare. She has a waist like a willow, a face like a peach-flower. She is a piece of fragrant jade to delight even Bian He." The father's description makes her seem so appealing that Monkey declares with great enthusiasm: "Show me where to search for her!"

The last of the abductions is a lengthy tale that spans Acts 13-16, which begins in a fashion that seems suspiciously like the start of the Xixiangji. There are the lovers thwarted by the parents of the girl, the sympathetic maid who acts as a go-between, the letters smuggled back and forth, the tryst in the moonlight and finally, the consummation of love, which is explicit in the Xixiang but only implied here. The whole is a burlesque of the traditional love-story. Principled Pig (Zhu Bajie 猪八戒) is the lover; he has cunningly assumed the form of the human scholar Master Pigue (Zhu sheng 朱生), and looks forward to a measure of fun at the young man's expense.

(13:666; Appendix 4:12)

(Enter Pei maiden with Meixiang.)

Pei: I am Squire Pei's daughter, my name is Haitang. As a child I was betrothed to the son of Mr. Pigue, but his family later became poor, and my father regretted the match. Thus our love is still unfulfilled. Meixiang! Take this letter and tell the young scholar that I burn incense for him every night in the garden, waiting to meet with him secretly to exchange a few words.

Meixiang: I'm afraid the master will find out, and blame me too.

Pei: Don't worry about that!

(Exit Meixiang.)

Pei: (Sings) (Xianlu: Shang hua shi)

Into one letter are sealed
ten thousand cares.
Days of sorrow
have touched my temples with autumn.
Go now in haste,
don't delay,
don't hinder the union of
male and female phoenix.
Just vault the low wall.

(Yao)

Go beneath the shadows
down the bamboo path,
along the flowery creek.
Seek out the dark places
in the shade of willow and pine.
Don't have misgivings,
don't be shy.
In the dusk
don't keep me and the moon waiting
on the southern balcony.

(Exit.)

(Enter Meixiang.)

Meixiang: The young lady wished me to carry a letter to Master Pigue; he will arrive tonight for an assignation. I've already informed the young lady. I'll lay out the altar and when the moon

rises, I'll ask her to burn the night incense.

(Enter Pei maiden.)

Pei: Master Pigue sent word that he would come tonight without fail. I'll burn the night incense and wait to have a few words with him. This is late autumn: what a beautiful wheel of a moon!

(Sings) (Xianlu: Dian jiangchun)

Dew drops from the sparse pines,
mist shrouds the faded willows.
The starlight is dim.
Autumn approaches its end.
The bright moon is like a mirror
suspended.

(Yao)

The heartless one
does not come.
Alone
I lean against
the carved garden fence
and listlessly
regard my surroundings.
Crows and magpies flying south
may have startled him:
so he has no courage for this
secret sharing of incense.

(Hunjiang long)

The tips of the bamboo quiver.
The souging wind
gusts through my thin, silken gown.
Sorrow but no joy;
bitter and not sweet;
crickets in the corner
carry traces of autumn in their songs.
Geese
cross the river to the south
with shadows of clouds on their backs.
The time for happiness
has passed for now.
I fear that
Meixiang lost my letter, or
to my chagrin
let it fall into my mama's hands.

(You hulu)

Alas for the betrothed pair,
 for our union beset by obstacles.
 Each night with lighted incense
 I pray to the Dipper and
 worship Gautama.
 How can the gods
 of the Dipper of the North
 fail me so?
 The Buddha of the West
 has not shown me his power.
 I stare at the four walls; they are
 more difficult to cross than pools
 10,000 rods wide.
 As for my
 handsome, talented one,
 I fear he has no thought of me,
 for his destiny may be too outstanding.

(Tianxia le)

When will he
 drive a team of four proud horses,
 sport an Imperial pin in his hair,
 and wear an embroidered gown of brocade? (8)
 Then
 even strangers will crowd around him.
 Papa
 will no longer repeat unkind gossip
 and Mama
 will no longer speak coldly.
 Instead
 they will prepare the painted chambers
 and we will be
 drunk on the feast of spring.

(Speaks)

Meixiang, bring the altar over by the mound of
 Lake Tai rocks.

(Pantomime moving the altar.)

(Sings) (Chuanchuang yue)

I walk up to the hill
 of Lake Tai rocks stacked
 one on the other.
 Chrysanthemums,
 swayed by the wind,

hold up their faces bravely.
 Cinnabar-red maple leaves,
 aging, bear dark red spots.
 The willow is in shadow,
 the fragrant cedar is illuminated.
 The wheel-of-a-moon is dimmed
 by caging clouds.

(Enter Principled Fig.)

Fig: I'm on my way to a tryst. Reflected in the water in the moonlight is the figure of a handsome young fellow. The young lady has good taste!

Pei: (Sings) (Ji sheng cao)

I see a man in
 a bright gauze hat and
 a gown of black cloth.
 Hawk-faced,
 sparrow-brained,
 he leans forward tentatively.
 Wolf-hearted,
 dog-gaited,
 he betrays beastly traces.
 Goose-waddling,
 duck-footed,
 the ignorance within him oozes out.

Fig: I salute the young lady.

Pei: (Sings)

I watch you a few moments
 and see your hesitant salutations.
 In amazement
 I gulp gulp
 as if swallowing a jujube whole
 without discerning if it is
 sour or bland.

(Speaks)

Who are you, sir?

Fig: I am Squire Pigue's son. I've been too long by myself. Longing for you, lady, I have darkened, dried out, and grown thin. Think of it: both Sima Xiangru of the Han and Cui Hu of the Tang suffered from this illness; the epitomes and

When you were poor
 you were driven away
 and we were not united.
 My lord dwelt
 to the north of the earth
 and I
 to the south of the sky.
 How could I
 abandon my young man?

Pig: Meixiang, if her father and mother ask, tell them I've gone away with the young lady.

Pei: (sings) (Zhuan shawei)

Melancholy filled the hollow of my breast:
 I was burdened by longing.
 I can no longer repress
 my daring, passionate spirit.
 Who can cut down
 trees with interlocking roots? (11)
 Facing the
 water-caltrop blossom (12)
 I put on the jade hairpin.
 We will
 cross the Southern Mountain (13)
 but we are short of
 a scarf to bind up my hair. (14)

(Speaks)

It doesn't matter if my father finds out.

(Sings)

A husband and wife betrothed
 cannot be broken apart.
 Our tea is rich and
 our wine sweet.
 We'll take advantage of
 the light breeze,
 the wispy clouds,
 to save me from having to end my days
 gazing after passing horses,
 hoping that one will stop.

The maiden and the pig in this excerpt are both comic characters, the beauty because she is so eager to be seduced she will even settle for a pig, and the pig because

he is so clearly a bungler. The maiden's opening arias already betray her unconventionality. Thinking "thoughts of spring," she anticipates her lover's arrival far too eagerly for a girl of a good family; she even grows anxious and pouts when he does not appear soon enough. Her need for love is so urgent that when he does show up, although she does a doubletake at his beastly appearance and clumsy gait, she is not put off but rather continues in her courtship with undiminished ardor.

Pig's impersonation of a scholar is obviously a badly mangled one, to judge by the maiden's astonished remarks. One imagines that the actor in Pig's role soon had his audience doubled up in laughter. His performance is furthermore an obvious spoof of scholars: Pig's ridiculous posturings, though odd, evidently resemble scholarly affectations enough to allay the young lady's suspicions; the note of doubt on that score disappears from her arias when she begins to scold Pig for his bookishness!

Pig strives to impress the lady as a genteel, reserved man of learning; to make historical allusions in the course of a hot and sweaty lovers' tryst, however, is going too far, and the frustrated young woman berates him for thinking of "former Tang and later Han" rather than making love to her. She prefers to come straight to the point: "We'll go to the little pavilion to feast and to

break into the orange. When the jade peak collapses, you needn't hold it up." These lines and her subsequent verses are full of metaphors for sexual union; the orange is the virginal female, the jade peak is the engorged male. She speaks of a flowery sedan chair, a mirror engraved with water-caltrop blossoms and phoenix, a scarf to bind up her hair: all symbols of the passage from solitude to wedded bliss.

In view of "Master Pigue's" true identity, the whole scene is suffused with comic irony. When the lady considers that her "handsome, talented one" may not come to her because "his destiny may be too outstanding," the audience must realize that Pig's destiny is outstanding, but not in the sense imagined--he is fated to attain Nirvana as an austere (and chaste) follower of Buddhism. Furthermore, her happy day-dreaming that "Papa will no longer repeat unkind gossip and Mama will no longer speak coldly" ironically forewarns of the uproar in the next act, when the parents discover their daughter has brought home a pig-demon to be their son-in-law.

Unfortunately for the would-be lothario however, Pig's destiny does catch up with him. He becomes the disgruntled disciple of a scripture-chasing monk, and the sadly disillusioned Miss Pei is returned to her family. This whole sub-plot of Pig's masquerading as Scholar Pigue is unique to the zaju; the novel begins at a point in Pig

and wife's later life--the meeting and marriage are a fait accompli, and the bride's parents are complaining that their son-in-law more and more is growing to look and eat like a pig.

These linked abduction/rescue stories in the drama are narrated, so to speak, with almost no trace of moralizing. The demon-men capture human women and make them their wives, the wives are forcibly taken away and returned to their homes, the demon-men are distraught--one (the Silver-browed General) is killed and the other two become monks. There is no indication that any of them regretted having dallied with women, or has any intention of eschewing them in the future. To the contrary, Monkey, pinned under Flower-fruit Mountain by Guanyin, mourns the loss of his young bride. In Woman's-country Pig and Sand-monk delight in their love-making, and Monkey is kept out of the action only by the plaguey magic fillet around his head. Tripitaka is the one scolded for going against the grain of human nature. An early indication is the following passage from Act 5, where he is being feted prior to his departure from Changan. The singer, Yuchi Gong, is surveying the general scene in the capital city.

(5:647; Appendix 4:13)

Yuchi: (Sings) (Zui zhongtian)

Gold characters on banners of silk
proclaim Tripitaka

the priest of great Tang.
 Bells, drums, and cymbals
 crash in the streets.
 Those who seek to hear his holy words
 take their places by the roadside.
 Strapping lads they are, all
 in carved saddles
 on prancing stallions.
 They have pored over
 the writings of Confucius.
 Telling them now to worship the Buddha
 is like asking for new growth
 where no node exists.

The strapping lads on prancing stallions are the very image of youth and virility; they are schooled in Confucianism, which stress social relationships. Trying to make Buddhists of them would be like "asking for new growth where no node exists," in other words, a totally unnatural and unreasonable affair.

The height of Tripitaka's troubles, and the most mordant protest against his way of life, is registered in the scene in Woman-country, in Act 17. In the opening lines the queen (or woman-king, to be more exact, as "queen" may imply an inferior position vis-a-vis a "king") establishes herself as the honorable regent of a civilized country. Its denizens, women to the last man, so to speak, are all well-educated in the traditional Confucian fashion, in spite of the fact that their homeland is remote from the well-spring of all culture: China. In her first aria, the woman-king satisfies expectations by singing of the dreariness of life without men. This confession arouses sympathy, and perhaps titters, since it is quite natural

that a woman without a man should be lonely. Conversely, there is perversion in the celibacy of a monk; this contention is stated clearly in one of the verses sung by the woman-king.

(17:678; contained in Appendix 4:14)

"It's often said that
Earth and Heaven,
Yin and Yang
are bound by natural ties.
We mortals, in the scheme of things,
cannot live alone...
Your Buddha has laid waste entirely
the three moral bonds."

The bonds mentioned are those between ruler and subject, parent and child, husband and wife. Further on she elucidates.

You serve the king of Tang,
but you do not study the classics.

This statement implies that Tripitaka's single-minded devotion to Buddhism denigrates the quality of his relationship with his ruler, the Tang emperor; in this way the first moral bond is broken. Of course, his vow of celibacy destroy the next two as well, for every man's foremost duty to his ancestors is to carry on the family line. In self defence, Tripitaka offers:

"Our Buddha's teaching is a religion to itself."

The queen however retorts:

"What's so special about your Buddha?"

(Sings)

Confucius' essays
pervade the world;
they've spread to all places
under Heaven."

The exchange above sums up a basic attitude in this play toward the thematic material: Buddhist devotion. Confucianism is a creed shared by author and audience, despite perhaps a concurrent acceptance of Buddhist precepts. In one sense Buddhism, through its saint Tripitaka, is being honored by the offering of this play; in another, a balance is struck by incorporating into the play laughter directed against the celibacy of the Buddhist priesthood, and by reaffirming the equal validity of Confucian ideals.

In Woman-country one almost cheers on the transgressor--the queen. When the gods descend to extricate Tang Seng, as they ultimately must, there is conceivably a sigh of mild disappointment from the audience; but any instance of deus ex machina is disappointing to modern viewers.

(17:676; Appendix 4:14)

(Enter the king of Woman-country.)

Woman-king: I am the king of Woman-country. In our whole nation there is no man. Every month when the moon is full, we women gaze at our reflections in the water of the well and conceive. My ancestor, a former king, dispatched an envoy who entered China at the time of the Guangwu Emperor of Han, and subsequently made ritual obeisance to Lady Cao of the Imperial court to take her as our teacher (15). In return

she was given a cart-load of the Confucian classics, which she brought back to our country. As a result, the women of our nation to this day are well-versed in the classics and in history. Administering a nation has been no easy task.

(Sings) (Xianli: Dian jiangchun)

The precious palaces emit fragrance;
in attendance are rare beauties.
Upon the steps of jade are arrayed
banners of seven costly materials
under which they sit
proudly upon gilded seats.

(Hunjiang long)

Is it not like, I fear,
the moon goddess Chang E
in a vast, cold, Moon Palace
transported to the land beneath the
colored clouds:
two separate examples
of but one realm of loneliness.
By night Chang E sleeps
alone
in her Palace of the Moon;
by day I defend
by myself
my native land.
We have no able ministers or statesmen,
of civil affairs or of war,
but on either side a row
of faces powdered and rouged
stand in attendance.
Nowhere will you find
knives, or spears.
For a thousand years we have
gazed at our reflections in
wells and streams

and conceived.
 In daily living we know
 no masculine figure.
 A painted male image
 appearing before our eyes
 moves our sentiments.
 A carven male image
 from plaster and mud
 wounds our hearts.

(Speaks)

Someone came from the pass yesterday to report
 that the high priest of great Tang, journeying to
 the Western Heaven to fetch scriptures, would be
 passing through our territory. I'll go and
 receive him.

(Sings) (You hulu)

He said--
 for many years the man has been away
 from the land of the great Tang
 before he came here to us.
 Hurriedly,
 I set out incense.
 Today the scripture seeker
 will step squarely on my golden doorstep.
 Drunkenly whipping up his horse perhaps
 he will blunder down my Lane of Smiles.
 I'm a clever woman,
 he's a youthful man.
 No one made him
 unknowingly fight his way
 into my net of flowers.
 Prepare now
 to confine within my golden palace
 a blissful nuptial pair.

(Tianxia le)

I must calm myself and be gracious.
 An aura of spring fills the painted halls.
 Slaughter a sleek lamb,
 season it well with five spices so that
 it may swell the viscera of
 my vegetable dumpling friend.
 Let him accompany
 my cosmetics box and perfume bottle
 and be my mate.
 I shall give him my body and

be his wife.
 As everyone knows,
 a young man must thus strengthen himself.

(Enter priest and followers.)

Priest: This poor priest has come to Woman-country. As I lay dreaming on my bed, the holy guardian Vairocana came and warned me that a devilish obstacle lay ahead. Even noble Heaven does not yet know what sort of an obstacle it is. Here we are within the borders. Go, report that the priest of the great Tang requests an audience.

(Woman-king pantomimes receiving him.)

Woman-king: Had I known the master was here, I would have gone forth a proper distance to receive you. It's too late now: please do not take offence.

Priest: This must not be allowed! Turn to the Buddha! Turn to the Way! Turn to the Priesthood!

Woman-king: What a gorgeous monk!

(Sings) (Nuocha ling)

He is
 tall and elegant in stature,
 vigorous as a demon-king;
 pure and virtuous in outlook,
 chaste as a brahmin-king;
 astute and mindful in thought,
 worthy of an emperor-king.
 His hair is blue-black as indigo,
 his voice as strong as spring thunder.
 Truly, this monk is without peer!

(Speaks)

Bring wine to welcome the master!

Priest: This lowly priest neither drinks wine nor eats meat.

Woman-king: (Sings) (Que ta zhi)

Grasp the square goblet that
 overflows with nectar.
 Receive the jade cup as

spring leeks receive dew.

Priest: Madam, adhere to the Way as soon as you can;
Limit your indulgence in the Impermanent!

Woman-king:

If the two of us can rejoice in
our mutual passions,
I'll gladly let Impermanence reign
the whole day through!
When the peerless demon-woman
puts forth her charms
would not even your holy Buddha
suffer palpitations?

(Woman-king pantomimes embracing the priest tightly.)

Monkey: Madam! My master is but a virginal boy after
all, and cannot stomach really scalding water.
At your convenience, I'll be glad to take his
place.

Priest: Goodness! Goodness! I'm a monk!

Woman-king: (Sings) (Ji shengcao)

Now there are
rouge stains on his patch-work cloak,
and the scent of make-up on his cassock.
Like Matangi who seized Ananda
on Lust Mountain,
like Ghostling Mother who pinned down
the Maitreya
on Vulture Mountain,
like Wuzhiqi who held Monk Chang
on Turtle Mountain, (16)
I am not a demon-king to
bring bitter harm to a chaste
priest, but soon
all our fair ladies will seek out the monk.

Monkey: Let the novices lead your troops or be your
ministers, my lady, but please spare our master!

Woman-king: (Sings) (Yao)

The disciples plead with every art,
only the master is in panic.
My woman-warriors won't have
a monkey for a general.

What woman-king would take
 a pig for a minister?
 Now woman-women are all
 in love with Tripitaka.
 Do not be austere in this life
 just for the sake of an afterlife.
 I'll just let
 the lapping waves of the Yangzi River
 urge each other on.

(Woman-king pantomimes seizing the priest.)

Woman-king: The main hall isn't a good place to talk.
 Come, let's go to the back rooms, you and I.

Priest: Enlightened Monkey! Save me!

(Exit)

Monkey: I cannot even take care of myself!

(The women pantomime grabbing Monkey, Pig and Sandy.
 Pantomime laughing.)

(Exeunt)

(Enter Woman-king, dragging the priest.)

Woman-king: Tang priest, this very day, as soon as
 you and I have consummated our marriage, you can
 become king. How's that?

Priest: Goodness! All I want is to fetch scriptures!

(Pantomime struggling.)

Woman-king: (Sings) (Liu yaoxu)

Sweet, fragrant incense
 trapped in the golden curtains,
 shining and resplendent is
 the white, ivory couch.
 We two will begin by
 fondling the jade,
 stealing the scent.
 It is often said that
 Earth and Heaven,
 Yin and Yang
 are bound by natural ties.
 We mortals, in the scheme of things,
 cannot live alone.

Here I, by nature a Yin,
 have no ruling Yang.
 Why do you spurn me,
 thereby keeping distant a loving wife?
 Your Buddha has laid waste entirely
 the three moral bonds.

Priest: Our Buddha's teaching is a religion to
 itself.

Woman-king: What's so special about your Buddha?

(Sings)

Confucius' essays
 pervade the world;
 they've spread to all places
 under Heaven.

Priest: How do you know of Confucius?

Woman-king: My royal predecessor once sent someone to
 collect the Five Classics and the Three Histories
 from Lady Cao (17). We know all the stories of
 human relationships.

(Sings) (Yao)

You serve the king of Tang
 but you don't study the classics.
 Shun married Ehuang
 without telling his parents: (18)
 posterity must judge him his act.
 Mencius reasoned thus:
 Shun's parents were wicked,
 his brother and he
 were as distant as the constellations
 Orion and Lucifer,
 so the basic familial relationships
 were meaningless.
 Knowing this,
 he decided for himself.
 You are a man of no common talent;
 there is no reason for you to live
 locked up,
 alone in an empty room.
 If you won't oblige me,
 your only escape is to fly,
 but even then I'll shoot you down
 with bow and arrow and
 you'll still have to marry me.

(Speaks)

If you won't do as I say, sir, I'll lock you into a cold chamber.

(Sings)

There, for nothing,
you'd stew and simmer
till you saw yourself in the mirror
with white hair that trails
three thousand yards behind.
Consummating one night of
love and kindness is
far better than obtaining
a name to last a hundred generations.

(Woman-king pantomimes seizing the priest.)

Priest: Oh, who will save the poor priest?

(Enter Vairocana.)

Vairocana: I am the arhat Vairocana. By holy command of Guanyin, I've come specially to save the priest of Tang. You vile slut, how dare you defile my master's dharma body?

Woman-king: What manner of man are you, who barges so into my bedroom?

(Sings) (Jin zhaner)

Clad in golden armor
he is grave and dignified;
grasping a costly staff,
how exalted his mien!
Isn't he the heartless god-general who
flooded Blue Bridge (19)
and burned the Zoroastrian temple? (20)
He's even more exceptional looking
than the priest of Tang.

Vairocana: I've lived to the age of thirty, but my body is still virginal as a child's. I've come especially to protect the Buddha's dharma.

Woman-king: So it's another virtuous Liuxia Hui, (21)
another prudent Yan Shuzi. (22)

(Sings)

Ah,
that damnable Liuxia house,
oh,
that insipid Master Yan.
You have been through thirty years,
but he has seen only twenty frosts.

Vairocana: If you don't release the master, one blow
of my rod will turn you to dust.

(Woman-king pantomimes releasing the priest.)

Woman-king: (Sings) (Wei)

I'm not fated;
he's intact.
There's brawling in the honeymoon suite.
Why fear the long autumn nights
dark and lonely in the cavernous halls?
Cast down is the glittering
bride-groom's cap.
I hate Vairocana
who will not speak for me.
My guts are knotted and broken
with grief. (23)

(Speaks)

If you leave now,

(Sings)

I'll tidy up the painted chamber,
conceal my troops and officers
in strategic positions
and
when I have you in my hands again
upon your return,
we'll discuss the matter further.

(Exit)

Vairocana: Ho! Where is the novice Monkey?

(Enter Monkey)

Monkey: Ho! At Buddha's command, all the gods hurry
to obey.

(Pantomime greeting.)

Priest: Novice, if the poor priest had not been rescued by this honored god, his dharma body would have been defiled.

Vairocana: Novice, guard well the master. Novice Monkey, hear my instructions. Go quickly on your way with the master, and if you should see flowers or wine, don't become aroused. Don't bungle the quest for scriptures.

(Exit)

Priest: Novice, we are entirely indebted to Heaven for its protection in delivering us from this calamity. Let me ask--while I was held fast by the Woman-king, how did the three of you escape?

Monkey: Master, listen and I'll tell you. There I was, pinned down by a woman. My lustful nature was about to be aroused, when suddenly the golden hoop on my head constricted, and the joints and bones up and down my whole body began to ache. The throbbing reminded me of a bunch of vegetables. My head hurt so my hair stood up like radish-tops, my face turned as green as smart-weed sprouts, my sweat beaded up like the moisture on an egg-plant soaked with sauce, and my cock fell as limp as a soft, salted cucumber. When she saw me looking for all the world like chives sizzling in hot oil, she came around, suppressed her itch and set me free. I clambered up the spine of the fire-dragon-horse and walked him straight to the left corner of the white-washed wall. Listen: I'll sing a little song to the tune of Ji shengcao.

(Sings) (Ji shengcao)

Principled Pig panted
puff! puff!
Sand Monk moaned,
low.
Urgently,
he on top thrust forward;
softly,
she below moved her hips in response.
For a while I observed
in vicarious appreciation;
those two were busy

shoving their dark objects
 into the fiery stoves.
 And I
 rode the white horse idly,
 kicking the golden stirrups.

(Speaks)

Master, now while we are still alert and the
 horse is well-fed, let us be on our way.

Thus ends the most intense segment of the test by
 seduction of Tripitaka. Monkey's speech and song in the
 last part of this act belong more properly in my next
 chapter, where Monkey, his adventures and deportment are
 discussed. They will be quoted again there. However, his
 description is so intimately bound with what Tang Seng has
 undergone, and seems such a natural culmination of the
 foregoing scene, it could not be severed from the rest. In
 a sense, Monkey's contribution is a consolation offering to
 the audience, which has been deprived of the normal climax
 of this build-up by the somewhat contrived intrusion of
deus ex machina. His salacious ditty furthermore serves as
 the capping slap-in-the-face to Tripitaka's supercilious
 chastity.

Some of the comedy in this scene can be discussed
 very effectively in terms of the comic effects of
 exaggeration, repetition, and outlandishness.

When the peerless demon-woman
 puts forth her charms
 would not even your Holy Buddha
 suffer palpitations?

This is comic exaggeration, feminist braggadocio at

its most engaging. So are the following lines:

I am not a demon-king to
bring bitter harm to a chaste
priest, but soon
all our ladies will seek out the monk.

The utterance conjures up delightfully ribald images of women in heat running down terrified men of the cloth. Incidentally, there is very likely a pun contained in these lines. The term "monk" may be expanded into "bald-headed monk" (tutou heshang 秃頭和尚), which refers to none other than the tumescent male organ itself, in which case the woman-king is implying that all women-folk are looking for intercourse.

Repetition is put to good use too. Note the recurrences of "woman-x" in the following, and the nonsense inherent in the term "woman-women."

The disciple pleads with every art,
only the master is in panic.
My woman-warriors won't have
a monkey for a general.
What woman-king would take
a pig for a minister?
Now woman-women are all
in love with Tripitaka.

Obviously the woman-king's whole deportment regarding the monk is outlandish. One may sympathize with her impulses, but the fact remains that her chosen paramour is an avowed monk, and a very renowned one at that. "Fondling the jade, stealing the scent" is appropriate to bedroom parlance, and in other circumstances would constitute a

communication of tenderness and arousal--certainly not of humor. In reference to dealings with a monk, however, the queen's words are quite outrageous, and thus comic.

As mentioned before, the episode in Woman's-country may be construed as the highlight of Tripitaka's testing, and he successfully resists the temptation. In the style of presentation, however, the event seems less to TEST the priest than to TEASE him; he is not made to undergo any internal struggle or turmoil over the women, he does not strike a bold, confident (and thus heroic) stance in resisting them, he does not even show a normal masculine response to the temptresses--he simply bleats in comic consternation until Vairocana extricates him.

Contrast the zaju scene with the equivalent episode in the Kozanji's Da Tang Sanzang Qujing Shihua. The Kozanji Tripitaka is a man of dignity and sensitivity, as argued earlier. He deals with the woman-king politely but firmly, full of self-confidence, and therefore is a much more convincing spiritual model. The scene is short and can be quoted in its entirety (Section 10). (Appendix 10:14a)

They journeyed another hundred li and saw a nation ahead, where spirals of smoke from a multitude of cooking fires rose into the air, and a bustle of business was underway.

Entering the country, they saw above the great portals the words "The Country of Women." The priest immediately petitioned to see the woman-king, who asked him, "Monk, why have you come to this country?" The holy teacher replied, "By command of the Tang emperor, I am going to India to

fetch scriptures so that the people of the East may gain prosperity." The woman-king put her palms together, and ordered a vegetarian repast in his honor.

The priest went to the table, but he could eat nothing. The woman-king asked, "Why do you not eat?" The priest stood up and chanted, "The gracious ruler gave us food; this worthy meal is full of sand, I am not accustomed to eating sand." The woman-king replied: "I beg to inform the monk, in this nation the five grains do not grow. It is only when holy men arrive from the East that grain comes forth; we pick kernels up off the ground everywhere. This is why they are mingled with grit. When the monk returns to the East, he will find grain hanging (properly to hand)." The holy teacher stood up, and wrote down this poem.

The woman-king, in earnestness, laid
out a vegetarian feast.
The food was full of sand, and could
not be ingested.
When we reach home with scriptures
from India,
we will set up a platform to preach
the life-giving truths.

After reading the poem, the woman-king invited the priest and his disciples into her palace to rest. When they went in, they saw a hall filled with flowers and incense, and layer upon layer of costly items.

On both sides stood women just twice eight years in age, beautiful and seductive, with starry eyes and willowy eyebrows, scarlet lips and pomegranate teeth, peach-like faces and moth-like hair, dressed in bright, colorful clothes and speaking in harmonious tones--truly unrivalled on earth.

When the women saw the priest and disciples enter, they smiled happily, bowed their heads, advanced and curtsied in greeting, saying: "We beg to inform the monk, in this country of women, we are all without husbands. Since today has witnessed your arrival, we will arrange the building of a monastery; the teacher and his six disciples are invited to stay and live here and tie your destiny with the women of this country. We will

The scene describes a true test of Tripitaka, contrived by the Buddha. The meal that was full of sand was refused by the monk, one surmises out of self-respect. The gorgeous sixteen-year-old seductresses who appeared subsequently made him a decent offer--to settle in a monastery there and "spread the faith" in attractive surroundings. Tripitaka refused in firm, courteous fashion. At each juncture he expresses his innermost feelings in a poem, and demonstrates that he truly is a man of conviction. At the end the woman-king reveals that she has been testing him on behalf of the Buddha.

In the novel Tripitaka and his group also encounter a Land of Women, where the ruler, described as a beguiling, beautiful woman, asks the monk to marry her. Here the party, thanks to Monkey, are fully in control of the situation. They decide to resort to deceit to get away: Tripitaka is to agree to the match, demand a wedding feast, and then allow the disciples to set out for India while he stays behind. The trusting queen and her subjects fall in with the plan. A lavish feast is laid out after which everyone accompanies Monkey and the others to the city gate to see them off. Once there, the disciples quickly snatch Tripitaka away, and the unhappy, deceived queen is frightened into submission by a raging Pig who snaps, "How could we monks marry a powdered skeleton like you? Let my

master go on his journey!" (trans. Yu, p. 68) At this point a female demon appears suddenly and carries off Tripitaka, and the disciples are once again in a turmoil to rescue him.

Only in the zaju is Tripitaka totally at a loss in the face of a dominant and persistent woman-king. He cannot defend himself (as does the Tripitaka of the Kozanji version), and even his disciples (who in the novel contrive to protect him very effectively) have here abandoned him for fairer pastures--they indulge in the clouds and rain game themselves! What amounts to a thorough humiliation of Tripitaka in Woman's-country is thus the climax of a series of events that taunts, rather than tests, his chastity.

Footnotes to Chapter III

1. Da Tang Sanzang Qujing Shihua 大唐三藏取經詩話, (Beijing: Zhongguo Gudian Wenxue Chubanshe, 1954), p. 27-28
2. Literally: as a stork returning to the Huabiao memorial. This is a reference to Ding Lingwei of the 2nd Century A.D., who left his home in Liaodong 遼東 to study magic on Mt. Lingxu 靈虛山. After a thousand years he transformed himself into a stork and flew home to Liaodong, perching on the Huabiao memorial at the city gates. A boy shot an arrow at him but he escaped; after singing a mournful song on the vanitas theme, he left forever.
3. Mani 摩尼: A jewel, usually a pearl, which symbolizes the Buddha and his teachings.
4. Chenxiang Pavilion 沈香亭: The beautiful concubine Yang Guifei 楊貴妃 entertained the Xuanzong 玄宗 Emperor of the Tang dynasty in this pavilion in the Inner Palace.
5. Literally: "With an eight-ounce weight on either side, the scale is as balanced as Spring and Autumn."
6. i.e. ounces on the steelyard were marked by stars.
7. Bien He 卞和: a man of the state of Chu in the Chunqiu period (8th Century B.C.). Recognizing a rare jade in an unpolished stone, he twice attempted to present it to successive monarchs, but was disbelieved and punished with the amputation of first his left, then his right foot. Yet again he offered it to a third successive monarch, King Wen 文王, who had it polished. The fabulous gem thus obtained was thereafter called Bian He zhi Bi 卞和之璧.
8. These are emblems of appointment to high official position.
9. Sima Xiangru 司馬相如 fell in love with the widow Zhuo Wenjun, and eventually eloped with her to make a living running a wine-shop.
Cui Hu 崔護, wandering abroad on the Qingming festival, met a charming girl and pined for her for a year. He was eventually able to obtain her for a wife.

10. Scholar-officials of the first century B.C. who were fast friends: when Wang Yang was appointed to office, Gong Yu dusted off his own official hat, anticipating that his friend would soon find a post for him as well.
11. Metaphor for lovers whose feelings for each other endure in spite of hardship and separation.
12. i.e., the mirror engraved with water-caltrop blossoms.
13. Guo nanshan 過南山 : there is a sexual allusion here but I cannot determine specifically what it is. Nanfeng 南(男)風 refers to sodomy: possibly the terms are related.
14. i.e. to indicate a married woman.
15. Cao Dagu 曹大家 (姑); title of Ban Zhao 班昭, gifted sister of Ban Gu 班固, author of the Han dynastic history. She assisted her brother and after his death was entrusted with the completion of the historical work. Among her own writings is a moral text for women, popularly known as the Analects for Women 女論語.
16. The story of Matangi and Ananda is cited several times in the Tripitaka: see Ding Naitong, "The Holy Man and the Snake-woman," Fabula vol. 8 no. 3 (1966), p. 157. With Buddha's help, Ananda successfully resists the advances of Matangi and her daughter.

Ghostling Mother is Hariti, a goddess of fertility; see Dudbridge p. 16 ff. Her confrontation with the Buddha, on Vulture Mountain, was over the release of her child Ainuer, imprisoned under the Buddha's almsbowl; unexpectedly, the zaju indicates an attempt at seduction. In 12:664 Ghostling Mother interrupts her own angry challenge to battle to coax, to the tune Tiaoxiao ling: "Just look at my delicate body, my tiny waist that can be encircled in one fist; why install fearsome generals and troops outside these women's quarters?"

Finally, Wuzhiqi is an ape-demon, here identified by Monkey as his sister (9:654). The episode with the monk Zhang has not been traced. See Dudbridge, p. 139 ff.

17. See Note 14 above.

18. The legendary sage-king of Chinese antiquity, Shun was said to have remained filial to his wicked father and stepmother despite their numerous attempts on his life. He eventually came to the notice of the Emperor Yao and was named his heir, receiving Yao's two daughters Nüying and Ehuang in marriage.
19. Weisheng Gao 微生高 (or Wei Sheng 尾生) was a young man of the Spring and Autumn period. He was to meet a young lady under Blue Bridge in Changan, but she did not appear. Wei, keeping faith, waited although the river was rising; eventually he drowned clasping one of the pillars of the bridge.
20. A folk-story runs thus: a princess fell in love with the son of her nursemaid, and arranged a meeting with him in a Zoroastrian temple. The young man arrived early and fell asleep. When the princess came she was reluctant to wake him, so she left her handkerchief beside him to show that she had kept her faith. When the young man awoke and realized what had happened, he swallowed the handkerchief in atonement, then was filled with such a rage that the handkerchief caught fire, burning down the temple and the young man with it.
21. Zhan Huo 展獲 of the 7th Century B.C. was governor of Liu Xia 柳下 in Lu 魯, and later canonized as Hui 惠. He was known as a man of such impeccable moral virtue that he could hold a woman on his lap without damaging his reputation.
22. Yan Shuzi (4th Century B.C.) was a man of the Lu state who lived alone. When a neighborhood woman sought refuge with him one night after a devastating storm, he took her in but sat up himself until dawn, cupping a lighted candle in his hands.
23. From a poem by Du Mu (803-852).
24. i.e. an illusion.
25. Manjusri represents Wisdom 智 and Samantabhadra Principles 理, and are respectively the left and right hand assistants of the Buddha.

CHAPTER IV

BUFFOONS

There are two classes of monkeys readily distinguishable in Chinese literature, noted by Robert van Gulik in his fascinating study The Gibbon in China (1967). One was the gibbon, an elusive tree-top dweller, which would at dawn and dusk emit piercing, ululating wails in prolonged "concerts." The cry of the gibbon is often cited in poetry and prose, generally to evoke an aura of chill, loneliness and isolation. "The graceful movements of the gibbon and his saddening calls are referred to by nearly every poet who wrote from the 3d to the 7th century," van Gulik observes. In evidence he cites many passages, of which the following lines by Li Daoyuan 麗道元 (d. 527 AD) are typical: (Appendix 4:15)

Every time when the sky has cleared on a frosty morning, when the woods are cold and the freshets quiet, there will always be the drawn-out calls of the gibbons among the tree-tops, long and utterly lonely. The echo is transmitted through the empty vales, in continued, mournful repetition. Therefore the fishermen sing about it:

Long the three gorges of Pa-tung and of the
Wu pass:
When the gibbons call thrice, tears wet one's
dress. (1)

In contrast to the gibbon 猿, there were the noisy, quarrelsome macaques 猴. Macaques belong to the superfamily cercopithecidae, of which the Larousse Encyclopedia of Animal Life offers the following:

Their habits in the wild state are well known. They are gregarious, and in bands of several dozens, each led by an experienced male, they scour their chosen hunting ground, which they defend fiercely against other bands intent on poaching. The leader is a well-tryed, cunning chief, which always goes on ahead, sometimes climbing to survey the horizon. His cries report the results of his inspection and if all is well, the band continues, perhaps to a cornfield, where they scatter, though remaining under the control of the leader. First the cheek pouches are filled with corn, then the monkeys wander about, inspecting, testing, eating. The damage done by these animals is enormous, and they are among the most detested of their kind. (3)

The macaca mulatta, rhesus macaques, were the predominant species in China and India; in Chinese, they were variously called hou 猴, mihou 彌猴, muhou 目猴, housun 猴孫, wangsun 王孫(孫) or husun 胡孫. The macaques were not retiring or mysterious; they bounded about on the forest floor and could easily be captured, subsequently to be exhibited in monkey-shows. Consequently, the aloof gibbon came to be likened to the "noble elite" 君子 and the macaques to "petty people" 小人. Following is an excerpt from an essay titled "Hateful Macaques" 憎王孫文. by the Tang poet Liu Zongyuan 柳宗元 (773-819 AD), elucidating vividly just

such an opinion of the two breeds.

(Appendix 4:16)

Gibbons and macaques dwell on different mountains; being of different nature, they cannot countenance each other. The disposition of the gibbon is quiet and constant, he tends to benevolence, humility, filial piety and compassion. Gibbons live together in orderly groups, and they drink one after the other. If through some mishap one should get separated from the others, he will wail in sorrow. When confronted with danger the gibbons place the weakest in their midst (so as better to protect them). They do not trample the crops in the field, and they will carefully examine the fruits of the trees to ascertain whether they are ripe; if so, they will call their comrades and start eating only after all have assembled, in peaceful enjoyment. They will walk carefully around young plants and tree sprouts on their mountain, so as to allow them to grow. Therefore those mountains where gibbons dwell are always luxuriant.

The macaque, on the contrary, is by nature irascible and vociferous. They are always wrangling and shouting amongst each other, jabbering confusedly, and although they live in groups they are by no means well-disposed towards each other. While feeding they bite and snap at each other, they move about in unruly groups, and they don't observe a fixed order while drinking. They do not mind getting separated, and when confronted with danger they will always put their weakest in front (so as to be able to escape themselves). They love to trample the crops, destruction and confusion follow in their wake. They will gnaw at unripe fruit and throw it away after the first bite. They steal people's food and gorge on it, stuffing their cheek pouches. Young plants and tree shoots on their mountain they will trample down or uproot, leaving the ground lying waste. Therefore the mountains where the macaques live are always bare. (3)

Liu's sentiments were echoed by the Song painter Wen Tong 文同 (1019-1079 AD) in a poem dedicated to a pet

gibbon:

(Appendix 4:17)

The mountains of Min are unrivalled in
 height:
 From which of their countless ranges have
 you come?
 You never tire of climbing up and down the
 trees,
 You are truly possessed of unsurpassed
 skill!
 When you call at night you think of those
 sheer cliffs,
 Swinging at dawn you remember the creepers
 of old.
 Macaques can never be compared to you:
 Those serve only for being decried
 in writing. (4)

The distinction between gibbons and macaques should be considered in evaluating monkeys in zaju as well. The animal in Yuan Ting Jing 猿聽經 (WB 157) for example is in principle different from the animal Sun Wukong. The Xiyouji monkey is clearly of the macaque family, since all of his epithets which allude to the monkey denote the macaque, i.e. Sun Wukong 孫悟空, Sun Xingzhe 孫行者, Hou Xingzhe 猴行者 and the slur hu Sun 胡孫, vile Sun, where the surname Sun and the derogatory prefix hu are obvious puns (phonic and graphic) on hu sun 胡孫, macaque. Furthermore, the characteristics of the Xiyouji monkey parallel Chinese perceptions of a macaque: it leads a life of disorder and devotes itself to pursuing passing fancies, for the Queen Mother's peaches for instance, with little concern for the effect of its actions on the environment or on people.

The monkey of Yuan Ting Jing is quite unlike a macaque, being largely a thoughtful, introspective creature with the aspirations of a human religious devotee: it seeks enlightenment. Its first appearance in the zaju is in the form of a lonely wood-cutter who converses with the abbot of a deep-woods monastery. In the third act, it actually takes up residence in the monastery, in the shape of a scholar with the last name Yuan 袁 and the given name Sun 遜, and applies itself single-mindedly to study and meditation. When in the fourth act it attains Nirvana, it reveals that in original shape it was a dark gibbon 玄猿.

The motif of Yuan Ting Jing was recurrent in traditional fiction and drama. The inborn spirituality of the gibbon induces it to assume human shape, usually that of a person with some degree of cultivation. It lives its life undetected, until some event (in this case, death) transforms it back into a gibbon, much to the amazement of its erstwhile (human) companions. Inherent in some such stories is a deep-seated admiration and envy of what is perceived to be the elevated, pure and unhampered life style of the gibbon. The following poem for instance is taken from one of the gibbon tales preserved in the Taiping Guangji 太平廣記, compiled in 978 AD. It is a written farewell left by an official's beloved wife of many

years, who, moved by the cries of the gibbons while on a journey with her husband, abandons her human life and returns to the forest. The sentiments expressed in the poem recall the cliché utterance of the hero/ine of a redemption zaju at enlightenment: "At last I have awakened."

Beguiled by love
 I stubbornly constrained my original nature;
 too lightly I transformed myself,
 and I was nearly lost.
 It is better that I now follow my
 companions into the mountains,
 where my calls shall resound
 among mists and clouds. (5)

剛被 恩情 役此 心
 無端 變化 幾湮 沉
 不如 隨伴 歸山 去
 長嘯 一聲 烟霧 深

However, the literary reputation of the gibbon was not entirely spotless. The Taiping Guangji also includes accounts of beast-gibbons destroying property and injuring people, and of a "were-gibbon" who mauled and nearly killed her husband before she was uncovered and destroyed (van Gulik 67-72). In addition, there is the demon-gibbon of the Baiyuan Zhuan cycle, which abducts and ravishes women. Van Gulik (p. 67) opines that this is an ogre and not really a gibbon at all: its influence on the Xiyouji monkey will be treated later.

Further, there is in the Yuan Ting Jing zaju an act which rather muddles the usually distinct representation of gibbon and macaque. In Act 2, a gibbon steals into a monastery compound, introduces itself to the audience, and proceeds to sing (it is the lead role in this act) in a style suspiciously like that of Sun Wukong, the Xiyouji monkey. Thereafter it upsets furniture, heaves up the incense brazier, balances the lamp on its head, pulls on the monks' clothing. In a word, its behavior is suspiciously macaque-esque, and more precisely Sun Wukong-ish.

(WB p.952; Appendix 4:17)

(Enter Principal Male as a gibbon)

Gibbon: (Sings) (Nanlü: Yizhihua)

Tralala
 so lightly I clamber
 in the vines of the Underworld;
 Heigh-ho
 quickly I threw into disorder
 the domiciles of Heaven.
 I shoved askew the peak of Mt. Hua, (6)
 I yanked loose Jade Mountain's midportion. (7)

When I'm angry
 I churn the waves and oceans billow.
 When I'm at leisure
 I stir up the waters of rivers and lakes.
 Presently I'll journey into the forest,
 perform my myriad magic transformations,
 and show off my courage lively,
 my mind nimble,
 and my nature artful.

(Liangzhou Diqi)

Just now
 I bathed below in the frosty stream
 to cool myself.
 Already

I've arrived at the tip of the pinnacle: (8)
 I frolic about and whoop.
 UP the blue pine tree I bound;
 I finger the twigs and fondle the leaves,
 pluck at the trunk and jiggle the branches.
 Dangling my arms and legs,
 I hang my whole body upside down;
 then with one somersault I'm a thousand
 rods high--
 in a moment I've traveled ten thousand
 miles.

I, I, I
 once drank in stealth
 the elixir at the Porphyry Pool; (9)
 I, I, I
 once plucked in stealth
 the leaves of luck on the Isles
 of the Blest. (10)

I, I, I
 once wrought havoc
 over the magic peaches in Heaven.
 These supernatural powers of mine
 are not insignificant,
 for in my belly I've an elixir
 to grant me immortality.
 I call up the wind and rain
 to vaunt my awesome majesty,
 then madly dash hither and thither
 upon the slopes before the forest
 in carefree happiness.

(Speaks) I am a perspicacious, divine Immortal from
 Longji Mountain. I've lived there for more than
 a hundred, nay a thousand years. Just by
 listening to the scriptures and hearing the
 Buddhist precepts, I've become aware of the
 principles of Buddhism. Now I see that there is
 no-one in the chambers of the monks; I'll go up
 and listen a while. Ah--the door of the
 monastery is but lightly closed; I'll see what
 happens when I enter.

(Sings) (Sikuaiyü)

One hand juggles the door,
 two feet bound over the threshold.
 I poke at the altar, rock the chairs,
 dangle from the rafters,
 rattle the lattices.
 I heave up the censer,
 grab the oil-lamp and place it on my head,

and kick over the alms-bowls.

(Speaks) What fun I'm having in this monastery!

(Sings) (Gewei)

Broomstick--
I pick it up and sweep, sweep,
sweep around the steps.
Then rapidly
I snatch up and CLANG the cymbals.
I listen...
and hear only the rustling
of the leaves on the trees;
but I worry that someone might come,
so I glance left,
glance right--
ah, it was only the wind
moving the bells on the eaves.

(Speaks) Up now on the couch for meditation. I'll
sit here a bit.

(Enter the Chan master)

Master: I was just in the hall of contemplation up on
the mountainside, deep in meditation, when all of
a sudden I heard noises of someone, I don't know
who, playing about in the Buddha's own temple.
I'll just go up to the front door, and see who it
is...Ha ha ha! So it's a dark gibbon, fooling
around in here!

The inclusion of this scene suggests that at least
for the purposes of lively drama, distinctions between
gibbons and macaques were sometimes blurred. Yuan Sun 袁
遜 is after all a pun on "monkey" 猿 猴 -- both
gibbons and macaques. This would explain in part why the
pious gibbon would in such incongruous fashion begin to
sing lines belonging to the rogue Sun Wukong: there is
after all no doubt that his speech is incongruous, for the
characters of Yuan Sun and Sun Wukong are diametrically

opposed. The playwright(s), portraying this particular monkey-protagonist (Yuan Sun), could not resist including a segment taken from the successful stories of Wukong-- apparently a far better-known and beloved monkey-hero.

In spite of this confusion, the fact remains that gibbons were metaphorically linked to the superior, philosophical man in Chinese literary tradition, so they, rather than the macaques, were adjudged more capable of religious feeling. One wonders how it was, then, that the developing legends of the great Tang dynasty monk Xuan Zang and his heroic mission to India (627-645 AD) should credit a macaque as the protector-guide, rather than the nobler gibbon.¹¹

Perhaps the stories of Wuzhiqi 巫 (無) 枝 (之, 支) 祇 (祗, 祈, 奇) played a role in the matter: by all accounts this early river demon was a macaque 獼¹² 猴, and Dudbridge lists a number of scholars, among them Lu Xun and Wolfram Eberhard, who have "lent their support to the theory that the figure Sun Wukong and his special relationship with the pilgrim Tripitaka owed a significant debt, perhaps even their derivation, to the legendary Wu-chih-ch'i."¹³ On Wuzhiqi, the demon-monkey, the Taiping Guangji (467:3845-6) offers a passage said to be derived from an ancient text called the Yuedu Jing 岳瀆經. The following is Dudbridge's translation.

(Ta Yu) captured a god of the rivers Huai and

Kuo named Wu-chih-ch'i. It answered readily when spoken to, explaining which were the deep and which the shallow parts of the Yangtze and the Huai, and how far the marshlands extended. In shape it was like a monkey, with flattened nose and high brow, its body black and head white, eyes metallic and teeth like snow. Its neck stretched out to a length of a hundred feet, its strength exceeded that of nine elephants. In attack it moved nimbly and swiftly: it was lithe and impetuous, and one could not keep it in sight or hearing for long. Yu...put it in the charge of Keng-ch'en, who was able to keep it under control...He fastened its neck with a great cable, pierced its nose (and hung there) a golden bell. He moved it to the foot of Kuei-shan in Huai-yin, with the result that the Huai thenceforth flowed peacefully into the sea. (14)

The legend of Wuzhiqi and his confinement at Turtle Mountain came to be interwoven with the cult of the monk Sangha 僧伽, "patron saint of all who worked and travelled on water." ¹⁵ Dudbridge cites the following: "Chu Hsi 朱熹 (1130-1200), in a gloss from the T'ien-wen 天問 section of his Ch'u-tz'u pien-cheng 楚辭辨證, observes:

These words are no more than a popular tradition of the Warring States period, of the same type as the popular (tales) current nowadays about Sangha defeating Wu-chih-ch'i and Hsu Sun beheading the serpent-demon..." (16)

The obvious parallels between Wuzhiqi chained at Turtle Mountain and Sun Wukong at Flower-Fruit Mountain, and between the monks Sangha and Tripitaka who alone had the power to control the beasts, are part of the evidence

by which Lu Xun et al assert that Wuzhiqi is the prototype of Sun Wukong. If there is truth in this, it would happily explain why Wukong is a macaque and not a gibbon.

Whatever his background--and origins are not the focus of this study--the fact that he IS a macaque has had profound effects on the development of his character. We have seen that the macaque was considered the rascally counterpart of the dignified gibbon. It would appear, then, that the partnership of sainted monk and rascally macaque, no matter how reverent or straight-faced the legend was at inception must sooner or later metamorphose into a COMIC tradition. The macaque, after all, is nature's own buffoon, with its apparently crazy and frenetic social behavior. The comic personality of Tang Seng's chief sidekick evidently proved to be such a popular success that by the time of the 16th-century novel, the disciple completely overshadowed the master.

There is some evidence that the relationship of Tripitaka and Sun Wukong began as a staid one. Certainly Wuzhiqi was not comic; to the contrary, it was a threatening river-demon, held responsible for much loss of life in frequent, disastrous floods in the Huai region. The earliest appearance of Sun Wukong is found in the Kozanji versions of the Xiyouji story, dating probably from

the 13th century. Here, interestingly, Monkey is first introduced as a sober scholar 秀才 dressed in white, who makes proper obeisance to the Master and carries on a dignified conversation with him--a figure rather different from the rowdy Monkey King of later versions. The following excerpt is taken from the 1954 edition of the Da Tang Sanzang Qujing Shihua (Kozanji).¹⁷

(Appendix 4:19)

(Section 2) They had passed through one nation already. One afternoon, they unexpectedly saw a scholar dressed in white coming towards them from due east. Presently, he bowed to the monk and said, "Ten thousand blessings on you! Where are you going today? Aren't you on your way to India to fetch scriptures?"

The priest pressed his palms together and said, "I do have orders to fetch scriptures, as the people of the East do not yet have Buddha's teachings."

The scholar said, "In two previous lives you set out to fetch the scriptures, but encountered difficulties on the way. This time again, if you should try it, you will die a thousand deaths."

Queried the priest, "How did you come to know all of this?"

The scholar replied, "I am none other than the bronze-headed, iron-browed King of eighty-four thousand monkeys in Purple-cloud Cavern on Flower-fruit Mountain. I have come today to aid you in your quest. Your journey will take you over a hundred thousand miles, through thirty-six nations, and into the thick of a host of disasters."

The priest responded, "If I am to obtain your help, it must be by Heaven's decree. The people of the east have today been granted a great bounty!"

Thereupon they changed his name to Novice Monkey 猴行者 .

The tenor of the narrative here differs noticeably from later versions of the Xiyouji. The Kozanji Monkey is a free agent, and more human, less monkey--that is to say, more reasonable and less outlandish--than his later counterparts. Even the account of what is in later versions the famous disturbance in heaven is comparatively sober here. In the Kozanji account of the stolen peaches, Tripitaka is so accepting of Monkey's past activities that he wishes the disciple would repeat them, so that he, the monk, too may have a taste of celestial peaches. In the Kozanji version then, Monkey is not the uncontrollable, hyperactive creature of later portrayals. Here he is actually admirable, as in the following segment. ¹⁸

(Appendix 4:20)

(Section 11) They had journeyed several hundred miles, when the priest sighed in fatigue. The Novice Monkey said, "Journey on, Master. Fifty miles ahead we will arrive at the Pool of the Queen Mother of the West."

The priest asked, "Have you been there before?"

Replied the Novice, "When I was eight hundred years old, I came once, stole some peaches and ate them. Now I've reached the age of twenty-seven thousand years, and I haven't been back yet."

The priest said, "I hope the peaches are ripe today; then we could pilfer three or four of them to eat."

Cried the Novice, "Just because I ate ten peaches in stealth when I was eight hundred years old, the Queen Mother had me arrested and beaten, eight hundred blows on my left side and three

hundred on my right with an iron cudgel, and banished me to Purple-cloud Cavern on Flower-fruit Mountain. Even now my sides still hurt. I certainly will not dare to steal any more today!"

At this the priest marveled, "Our Novice is truly a deity of the highest order. When first he told me he'd seen the Yellow River run clear nine times, I suspected he was telling me a lie. Now he informs us he came in his youth to steal peaches; what he said before must have been true, then."

The mood of the Kozanji narrative is kin to a literary chuanqi story of the supernatural: it imparts wonder and a sense of dread. The Monkey Novice here is a solicitous companion who defends his Master from demons that are shudderingly three-dimensional. His art of battle too is earnest and deadly, in contrast to the waggish tactics of the later Monkey who delights in toying with his opponents. This is attested in the following excerpt.¹⁹

(Appendix 4:21)

(Section 6) Halfway through the cleft, the Monkey Novice said, "My Master, did you know there is a White Tiger Spirit on this range? It often deals in sorcery and black magic, and even goes as far as to eat humans." The Master said, "No, I didn't."

After a long while, before their eyes the clouds behind the range grew dark and the mists threatening, and a fine, driving sleet pelted down. Within the rain and mists, there appeared a woman dressed in white: a white gauze shirt on her shoulders, a white gauze skirt wrapped around her waist, a white peony in her hand, her face like a white lotus, and ten fingers like white jade. Gazing at this bewitching apparition, a gleam of cold perception lit Monkey's eyes, and he said, "My Master, don't go any further. This is surely a demon. Wait till I go up and ask its name."

Monkey Novice glared and shouted, "What manner of apparition are you? Where do you hail

from, supernatural being? If you've been for ages a demon, why not return quickly to your own cave? If you are a phantom, change your shape most urgently and conceal yourself. If you are a young woman of the human race, inform us of your name immediately. Should you hold back or keep silent, I'll smash you into powder and dust!"

The woman in white, hearing the harshness of the Novice's words, now took a few steps forward, a smile flickering on her lips. She asked the Master and his companions where they were going. The Novice said, "Don't ask our route, we journey for the good of the people in the East. I suspect you are the White Tiger Spirit from the Cleft of Fire; yes, this must be so!"

Upon hearing his words, the woman spread her jaws and let out a great yell; suddenly the skin on her face crinkled, she sprouted fangs and claws, waved her tail and shook her head: the creature was five zhang in length. Before the travelers could recover from their shock, the mountainside seemed to be full of White Tiger.

Then the Monkey Novice took his gold-ringed staff and turned it into a raksha, its head touching the sky as its feet stood on the ground, brandishing in its hands a demon-felling cudgel. Its body was as blue as indigo, its hair a blazing cinnabar red, and flames leapt a hundred feet from its mouth.

In a moment the White Tiger Spirit, roaring, had advanced to engage with the enemy, but was beaten back by the Monkey Novice. Shortly, he asked if the Tiger Spirit was willing to surrender. Responded the Spirit, "I won't surrender!" The Monkey Novice cried, "If you don't surrender, watch out for an old Monkey in your belly!" The Tiger Spirit heard him, but wouldn't surrender.

Thereupon the Novice called out "Monkey!" and Monkey answered from within the belly of the White Tiger Spirit. Then the Tiger Spirit dropped its jaw and disgorged a monkey, which crouched on the ground by its face, some two zhang in height, with two blazing eyes. Again the White Tiger Spirit cried, "I won't surrender!" and Monkey Novice said, "Then there's another in your belly!" Again the Tiger dropped its jaw and disgorged a monkey,

which crouched on the ground by its face. The White Tiger Spirit cried yet again, "Won't surrender!" and Monkey responded, "There will be thousands upon millions of old Monkey in your belly; if you throw up from today till tomorrow, from this year till next year, from this life till your next life, you'll never be rid of them!"

When the White Tiger Spirit heard these words, fury flared up in its heart. Thereupon the Monkey Novice changed himself into a great rock, which began to expand slowly within the belly of the Tiger Spirit. He then ordered the demon to disgorge it. Dropping its jaw, the Tiger Spirit made a desperate attempt but could not manage; it saw instead its own belly splitting apart, and blood streaming from its seven apertures. Monkey then commanded the raksha to complete the slaughter. The Tiger Spirit was smashed to bits, its very bones ground into powder; thus was it utterly destroyed.

This gruesome account contains little of the playful roguishness that came to characterize Monkey in later versions. Even the attack from within the belly of the enemy, a typically impudent Monkey trick that is described with great comic aplomb in the 100-chapter novel,²⁰ is here related with such dispatch that the comic potential of the scene is totally obscured.

Still, the seeds of comedy were sown the moment Tripitaka and Monkey joined company. The basic incongruity contained in the matching of a Buddhist priest with a monkey (macaque) for a principal disciple could not have been lost on the medieval Chinese: this is attested to by the following evidence from Dudbridge.

There are two slight but interesting traces of literary evidence (on Monkey) to be found in the work of the prolific poet Liu K'o-chuang (1187-

1269). Both occur in groups of epigrammatic six-syllable verse. The first, under the general heading of 'Buddhist and Taoist themes,' forms one line of the stanza:

From one stroke of the brush it was possible
to learn the sense of the Surangama (sutra),
Yet three letters accompanied the
presentation of a robe to Ta-tien.
To fetch scriptures (it was necessary to)
trouble the Monkey Novice-Monk (Hou Hsing-che).
In composing verse (the Buddhists?) do not
rival Ho A-shih.

My translation of this allusive and cryptic verse is both free and tentative, but it seems clear from this and the other nine quatrains of the group that a vigorous anti-Buddhist (and elsewhere anti-Taoist) lampoon is intended: the allusion to Ta-tien alone carries this implication, and it is possible to take all the other allusions in a similar sense. Fortunately the line concerning Hou Hsing-che is the least problematical of all: Liu K'o-chuang ridicules the degrading of Hsuan-tsang's great mission to the west into a story in which the traveller depends on the support of a fantastic monkey. (21)

Thus whether or not comic versions of the Xiyouji existed at the time of the Kozanji pinghua, the basic incongruity of the thematic material, essential for the generation of comedy, had definitely been established. By the middle sources--the Xiyouji fragment in the Pak Tongsa Onhae and the zaju Xiyouji--the monkey figure is a decidedly comic one. Pak Tongsa preserves an excerpt from a 14th or early 15th century vernacular popular story which relates the pilgrims' adventures in Cart-slow Kingdom. These same adventures are recounted in elaborate detail in the 16th-century novel Xiyouji. The passage included below

is taken from Dudbridge's translation of the Pak Tongsa Onhae fragment,²² dealing with Monkey's pranks that eventually precipitate an angry challenge to an occult duel, issued by the rival Taoists.

(Appendix 4:22)

One day the Taoists were holding a grand service to the Taoist Heaven. Tripitaka and his disciple had just come to the Chih-hai Ch'an Monastery in that city to spend the night. They heard the Taoists sacrificing to the stars. Sun Hsing-che explained to his Master (what he was going to do), and went to hide on the altar-site of the Grand Service to Heaven. He stole and ate the tea and fruit offered in sacrifice to the stars, and also gave Po-yen a blow with his iron cudgel. A junior Taoist came forward to have the lamps lit, and he too received a blow from the iron cudgel. Po-yen said: "This bald fool is ill-mannered!" And then he lost his temper and went to report it to the king.

As the king of Cart-slow Kingdom was allowing local Taoists to terrorize Buddhists, Monkey's objective was to relieve the Buddhists of their oppression. Rather than tackle the task head-on, however, the rogue-disciple chose an oblique, comical route by first riling his opponents so badly that they must seek revenge. As he expected, they challenged him to a duel which Monkey is quite confident of winning. This circuitous, heckling mode of dealing with his enemies contrasts with the Kozanji Monkey's direct approach, and has more comic potential.

The monkey-disciple as he appears in the Pak Tongsa Onhae fragment, the Xiyouji zaju and the novel is without doubt a figure of comedy. This development was inevitable,

given that the simian-companion was a macaque: comic passages about macaques appear as early as the Zhou dynasty. Consider the following well-known passage from the Zhuangzi (Chapter 2):

A keeper of monkeys addressed them regarding their daily ration of chestnuts: "At dawn you shall have three each and at dusk four." Hearing this, the monkeys were all enraged. "Alright," the keeper cried, "Then you shall have four each at dawn, and at dusk three." At this the monkeys were overjoyed.

狙公賦茅曰朝三而暮四。衆狙皆怒。
曰。然則朝四而暮三。衆狙皆悅。

This, speculates van Gulik, "is a story about captive macaques, presumably kept by a travelling showman. Here the macaque stands for man, extremely greedy but easily deceived by a specious argument."²³ There is no external evidence that the monkeys belonged in a show, but based on the passage itself, it is the most reasonable conclusions. That is to say, whereas a man who could afford to keep a horde of monkeys just for amusement would not likely have to quibble about the number of chestnuts they consumed a day, a poor showman who made his living off the animals might very well be frugal with their rations.

The following account from the Taiping Guangji²⁴ describes a monkey show which took place more than a millenium later, but which may have been similar to the

hypothetical show by Zhuangzi's monkeys.

(Taiping guangji 446/7; Appendix 4:23)

In Shu (Sichuan) was a man named Yang Yudu who was expert at handling macaques. In the marketplace he set them to begging for alms, as a result of which he could at times keep and feed more than ten monkeys.

These animals could understand human speech. Sometimes their master made one mount a dog and ride like a cavalryman. Panting, its tail tightly curled in, it rode with a whip in its hand to urge on the dog, a cap on its head and boots on its feet. Its antics moved all (the spectators) to laughter. If told to imitate a drunkard, it collapsed and lay on the ground, and even continued prodding could not make it rise up again.

Then Yudu would shout out, "The watchman is coming!" but the creature lay there uncaring, refusing to budge. "The executive censor is coming!" he'd shout, again to no avail. But when he merely whispered, "The councilor is coming," the beast would leap up and dash away, its eyes flashing in alarm, feigning mortal terror, and causing thereby the audience to break out in peals of laughter.

Note: The councilor was a ubiquitous figure, charged with inspecting matters within and without the Imperial court. Since he was very severe, everyone was afraid of him; hence this joke.

Here is evidence of monkeys trained for popular entertainment in medieval China; in all probability, ever since China had marketplaces, showmen made a living by exhibiting them, as they still do in many parts of the world. Monkeys are remarkably human in some respects and quite un-human in others: a curious paradox. They are neither life-threatening (as are beasts of prey), nor are they usually beneficial (as are domesticated animals).

They may be captured and tethered but they never wholly capitulate, often remaining willful and thoroughly perverse to the last. Furthermore, they are notoriously restless. Much of their activity in the wild seems to be pointless, their curiosity often driving them to destroy as much food as they consume. In captivity this restlessness wreaks havoc with the human ideals of orderliness and precision.

The monkey Sun Wukong, as he appears in the zaju, is in like manner a paradox. To Tripitaka he is not truly a friend, for his first impulse was apparently to devour the monk; if the Buddhist pantheon were to relax its head-lock on him even for a moment he would be a disciple no more. Yet he is not a foe, for he does in fact assist Tripitaka through the many perils which beset him.

To this point it has been argued that the association between Sun Wukong and Tripitaka conjoined with the further fact that Wukong is a macaque, was probably the most potent force for generating comedy in the Xiyouji tradition. The following section discusses the extent to which Wukong's antics derive from the observable behavior of the macaque, specifics of Monkey's behavior and the possible contribution of this behavior to the comedy of the zaju.

Let us here recall the Larousse Encyclopedia of Animal Life. "The leader (of the macaques) is a well-tried, cunning chief, which always goes on ahead, sometimes climbing to survey the horizon." Popular depictions of Sun

Wukong, which show him scanning the landscape with one hand shielding his fiery eyes, are congruent with factual "monkey-king" behavior. Mythology elevates his position from tree and rock to the clouds, while Tripitaka and the others stand in the stead of the macaque troop. Furthermore, Wukong in the zaju is predisposed to be restless, meddlesome and boastful. One is reminded of Liu Zongyuan's "Essay on the Hateful Macaques," part of which has already been cited above.

(Appendix 4:24)

The macaques are hateful, alas, these goblins of the mountains, are not they like bandits and robbers? They jump about shouting, baring their teeth at everything they see. Their attitude to their surroundings is marked by destruction, and they fight amongst themselves. They oppose and fight everything that is good, then go about boasting confusedly. They steal the food of the country folk, ignorant of mine and thine. They stuff their cheek pouches and fill their bellies, then go about loud and boastful. They will fall upon the finest trees in the forest and leave them bare skeletons, they destroy the fruit and then start to wrangle angrily. The country people are full of distress and wail to high heaven. Hateful indeed are the macaques, everyone knows those mountain goblins! (25)

On a number of occasions, Sun enters and instructs his companions to wait, while he scouts the countryside. In Scene 14, he departs the village while the others sleep, because, he grumbles, he is "bored." Prowling on the mountainside, he chances on the pig-demon with a young lady, and initiates a chain of events that results in the

eventual capture of the pig; in the meantime however, Tripitaka has scolded him for "making trouble again."

(14:669; Appendix 4:25)

Monkey: Master, stay here in this village and rest. I'm feeling restless at heart. I wonder how high this mountain is? I'll go measure it and see.

(Pantomimes climbing the mountain.)

What a high mountain! What a bright moon! I'll leak a pile of piss...wuh! That black fellow, halfway up the slope, accompany someone...it's another demon, too. I'll listen to what he's saying.

Pig: Sister, sing for me while I drink.

Monkey: That whoreson likes things as I do.

Pei Girl: What would you have me sing, venerable spirit?

Pig: Sing "Remembering Nu Jiao."

Monkey: "Remembering Nu Jiao!" I'll have you swallow this rock, first!

(Pantomimes hitting Pig, who falls.)

Monkey subsequently loses the Pig in the hills, but manages to speak to the captive lady, who inexplicably (except, of course, to prolong the act) does not flee home at once with him, but simply asks him to take a message to her father. Monkey returns to the village where Tripitaka is waiting, and without a word said about the night's adventures, they journey on to the girl's hamlet, where her father (Squire Pei) and father-in-law (Squire Pigue) are about to come to blows.

(15:671; Appendix 4:26)

(Enter Priest of Tang and followers.)

Priest: Here we are at the Black Wind Mountain. I see a crowd of people in an uproar. Why are you quarreling?

Squire Pigue: Master! My name is Pigue and I only have this one son. Early in childhood he and Squire Pei's daughter cut shirt and gown and were betrothed. But who can tell the fates: Heavenly fire consumed our family fortune and we were impoverished. That fellow Pei thereupon had second thoughts, but my wife and I were adamant-- we refused to renege on the contract. The day before yesterday he came over, claiming that my son had abducted his daughter. The old fox must have married our daughter-in-law off to some other family! I'll drag him off to see the judge!

Priest: Goodness! Goodness! Who ever heard of such a thing!

Monkey: Hey, old man! So your last name is Pei?

Squire Pei: My last name is Pei.

Monkey: Stop fussing! Stop fussing! If you wanted your daughter back, you should have come straight to me. Your daughter is neither tall nor short, has a good deal of charm, and is familiarly called Haitang. Is this so?

Priest: You wretched Monkey, you are making trouble again. How could you know all this?

Monkey: Don't ask me how I know or don't know. Here's a little tune called Chao Tianzi.

(Sings) (Zhongliu: Chao Tianzi)

Old Pei, hear me.
I'll tell you, oh, so clearly.
The son of the Pignes was your groom-to-be.
The good match however is still not made:
for one of the households lives in wealth,
while the other is in poverty.
The girl meanwhile is captive in a cave,
guarded by a black monstrosity.

Squire Pei: Dear brother, how do you know this?

Monkey: (Sings)

You ask me
how I know?
Why, quite naaa-turally.

(Speaks)

Just tell me,

(Sings)

to whom does this
handkerchief belong?

(Squire Pei pantomimes weeping.)

Squire Pei: That is my child's. Brother, where did you see her?

Priest: Novice, how did you come to know this?

Monkey: Listen, and your disciple will tell you all. Squire Pei, my master is journeying to India to fetch scriptures. In the night we stopped at a rural compound and asked for lodging. My master fell asleep but I couldn't, so I went up on the mountain to look around.

Halfway down the mountainside I saw a man with a bright gauze hat and a black face, drinking wine with his arms around a woman. He asked the woman to sing "Remembering Nu Jiao." Seeing this, I heaved up a great rock and hurled it down at him. There was a clap of thunder-- then the whoreson had gone, disappeared, and only the woman remained.

She told me, "I am the daughter of Squire Pei, and my given name is Haitang. I was to be the wife of Squire Pigue's son, but my father and mother would not allow it. So every night I burned incense and prayed to Heaven. Suddenly Master Hogg appeared before me, saying "My family is impoverished; I've come to fetch you home." But it was this monster in the form of Master Pigue--he abducted me and is holding me captive here. Carry a message home for me!" When I asked her what I could use for proof, she gave me this handkerchief.

There, I've told you all, so now you know where your daughter has gotten to. She is being ravished by a monster, and you two are squabbling here at home!

What is of particular interest in this sequence is the pivotal position assigned to Monkey's restlessness, which, as noted before, sets off a chain of events leading to the recruitment of the second disciple. It is entirely by Monkey's whims and antics, described with much glee by the hero himself over Tripitaka's fretful rumblings, that the party is involved in the dispute between the humans and the pig-demon. Monkey's penchant for meddling is thus highlighted; his speech prior to the revelation to the parents, which begins with "Stop fussing! Stop fussing!" and includes the playful verse, is an illustrative gem of his teasing, impudent nature. While he chortles, the humans look on perplexed--a characteristic human response in face of macaque frenzies. The novel's version of the episode depicts a somewhat more restrained Monkey. There, the entourage is approaching a village, and Monkey has gone ahead to look over the inhabitants and secure lodging for the night. He encounters a young man from a family which is being plagued by a pig-demon; the boy is out on a hasty errand to locate an exorcist, and although he has no desire to confide in Monkey, he is quite brutally forced to give an account of the havoc caused by the pig. The monkey-hero of the novel is in this instance not as capricious

as his counterpart in the zaju; the novel Monkey is after all on a scouting mission at the behest of Tripitaka, whereas Sun of the zaju for no defensible reason roams abroad to "measure the height of the mountain."

The Monkey of the novel furthermore has spiritual aspirations. He obtained insight as well as magical powers in the course of his apprenticeship to the Chan master Subodhi, and can intelligently discuss the Heart Sutra with Tripitaka. C.T. Hsia points out, "During pauses between adventures, ...it is Monkey with his far superior spiritual understanding that repeatedly asks his master to heed the sutra."²⁶ The zaju Monkey can boast no such understanding; specifically, there is an episode in Act 21 which pointedly ridicules his lack of insight. In the following excerpt, Wukong apes his master's recitation, but subsequent questioning reveals that he has not the foggiest notion of its meaning. The singer is a poor woman with vast religious knowledge, living on the outskirts of Buddha's paradise in India.

(21:687; Appendix 4:27)

(Enter Monkey.)

Monkey: Obeying my master's holy command, I've come ahead of the rest. Where am I?

Poor Woman: (Sings)

I see a man
speaking loudly,
walking with hurried steps,

a black band on his head,
a plain cassock on his back,
hurrying towards me...

Monkey: (Shouts) Mother! Mother!

Poor Woman: (Sings)

And unremitting cries of "Mother!"
tumble from his throat.

(Tianxiale)

Whence have I the fortune
to have found an ape friend
deep in these hills?

Monkey: Mother, I'm a traveller passing through
these parts.

Poor Woman: (Sings)

Let me ask you,
where have you come from?

Monkey: I am the first disciple of Tripitaka of Tang.

Poor Woman: (Sings)

The Priest of Tang
is surnamed Chen.

Monkey: I've been with the master for so long, yet I
never knew his name. You, who live hundreds of
thousands of miles away, how did you come to know
it?

Poor Woman: (Sings)

Without leaving my door
I know the origins of all under Heaven.
You,
though you follow your principles
and suffer bitter tribulations,
you cannot even tell me
the real meaning of a single chapter
of the Diamond Sutra.

Monkey: Do you really think I don't understand the
Diamond Sutra? Many times have I listened to the
master reciting it. "The mind past is

unattainable. The mind to come is unattainable. The mind of the here and now is unattainable." How can you say I don't understand it! Just you mind me, woman. Keep your mind on your own business, and never mind the rest. Sell me a hundred strings of those wheat cakes; after I've had a snack, I'll expound the scriptures for you.

Poor Woman: Wretched Monkey! Playing with your iron tongue in my presence. So you wish me to mind you? Tell me, just which mind would you have me mind, the mind of the past, the mind to come, or the mind of the here and now?

Monkey: What a tough old lady!

Poor Woman: (Recites)

The mind embodies nature,
nature displays the mind.
Whether either or both exist,
one can only tell when they stir.

Now answer me this: have you a mind or not?

Monkey: Of course I had a mind, but my asshole got too wide and it fell out!

Poor Woman: Wretched, ill-mannered monkey!

(Sings) (Nachaling)

Since you have a mind,
you cannot survive.
Since you have a mind,
you cannot see or hear.
Since you have a mind,
you can have no peace.
What is past,
you'll never know.
How can you believe
what is yet to be?
Go--
discuss it at length with your master.

Monkey: I've come a hundred thousand miles, only to be humiliated by the questions of an old hag!

This exchange echoes human complaints against macaques. Unlike the gibbons, whose distant, other-worldly wails fill

the heart with melancholy, the clamor of a macaque is merely a nuisance. Thus, the zaju Sun Wukong's dialogue is baseless gobbledygook which he serves up in a fast-flowing stream. The god Erlang in Act 16 comments drily on this characteristic:

(16:674)

"This Monkey Novice's words
run well ahead of a team of four swift horses."

“孫行者說言在馬四馬之前”

It is a put-down; gods and superior men are never garrulous, particularly when as in this case they cannot back up their words with proof of understanding.

To this point, the excerpts from the zaju have illustrated aspects of the personality of the zaju Sun Wukong that might be directly attributable to the observable behavior of macaques. However, there are further traits which, if not attributable to the behavior of the macaque, are also not incompatible with it. Namely the zaju monkey swaggers, is boastful, and uses bad language. By interpolation, macaques as xiao ren (petty persons) could easily be imagined to brag during their noisy, screeching quarrels. In this respect there is conceivably an overlap between the buffoons of the animal world and those of the theater. The traditional roles of jing 淨 (comic/villain) and chou 丑 (clown) in drama entail much waggish tomfoolery: actions in careless defiance of

convention, speech peppered with scatological references, leering lust, slapstick. A good deal of Monkey's behavior in the Xiyouji zaju is no more than that which is typical of the jing or chou role. To quote Shih Chung-wen:

In the Yuan plays, the ching, the painted female role (ch'a tan), and the ch'ou, are all comic roles, and they lend comedy to all the scenes in which they appear. Coarse humor, slapstick comedy, extravagant fantasies and villainy are their trademarks. (27)

The Xiyouji zaju is unique among the Yuan plays in that no role-titles are provided for the characters. Tripitaka for one would have been difficult to cast: although he is the nominal hero, he is not a singing hero (see discussion in Chapter II), and to cast him in any of the supporting male roles, fumo 副末 zhongmo 冲末 or wai 外, would not do justice to his status as the leader of the pilgrimage to the west. Monkey on the other hand would have been an admirable jing, a comic/villain--not a chou because that role lacks the depth and resonance of a jing. A chou is quite simply a clown. At times a jing is also no more than a clown, in which case the jing is interchangeable with the chou, as in YQX 65 (p. 1135 ff), Debtors and Creditors 冤家債主, where the two minor characters Liu Longching 柳隆卿 and Hu Zizhuan 胡子轉 are first introduced as the jing and chou respectively, but a page later appear to have reversed their roles, with Liu now the chou and Hu the jing.

Doubtless this was merely a copying error in the transmission of the script; still, it shows how indistinct the two roles can be.

The jing however is further identified as the villain, and in this role he is often not merely a comic extra but an essential character in the play. Guan Hanqing's historical tragedy Mourning for Cunxiao 哭存孝, WB 104, for instance, features the evil minister Kang Junli as a jing, who by his ruthless plotting against Cunxiao, the principal male, ultimately causes the death of the loyal general. It is in this capacity as a "mover and shaker" in drama that Monkey suits the jing role, and a portion of his portrayal in the zaju is characteristic of jing behavior.

Sun's encounter with the Poor Woman in India, for instance, illuminates one aspect of his comic incompetence, a favorite jing (and chou) theme in zaju. There is no doctor, for example, who does NOT tread the boards as a bumbling incompetent; a typical self-introductory verse for a physician is as follows:

(Dou E yuan, Act I)

I diagnose disease with care,
and prescribe according to the medicine book.
I cannot bring dead men back to life,
but the live ones by my doctoring often die.
(Tranlated by Shih Chung-wen)

(cf. Jiang Sangshen, Bi Taohua)

行醫有斟酌
 下藥依本草
 死的醫不活
 活的醫死了

Many a judge and bailiff too, are famous incompetents. The following entrance verse appears verbatim in no less than four zaju of courtroom drama:

YQX 33 The Boy Shennuer 神奴兒, YQX 39 The Kerchief 勘頭巾, YQX 44 Rescue of a Filial Son 救孝子 and YQX 79 The Moholo Doll 魔合羅 .

His Honor is as pure as water,
 the bailiff as white as flour.
 Just you add the one to the other, and
 Behold! Verdicts as clear as paste. (28)

官人清似水
 外郎白如麵
 水麵打一和
 糊塗成一片

Finally, clergy who are ridiculed were discussed in the previous chapter.

There appears too to have been a minor tradition in Yuan zaju of saucy novices 行者 who pilloried their masters. WB 103 Peidu Returns a Girdle 裴度還帶 features a cheeky young novice who quips disparagingly both about his religion and his master:

(WB:21; Appendix 4:28)

(Enter Buddhist elder with a jing as a novice.)

Elder: There is nothing to do today. I'll go to the abbot's chambers and visit a while. Novice, guard the gates; let us see who will come calling today!

Novice: (Chants)

Amida Buddha, Amida Buddha,
Nama muttonhead stewed in herbs--ah,
 Amen, amen, ah-women, women,
 Oh Godhead, oh soft breasts.

(Speaks)

I will, master!

(Enter the Secretary Wang.)

Wang: I am Wang Yenshi. Here I am now at the White Horse Monastery. Novice! Where is your master?

Novice: My master's not at home!

Wang: Where did he go?

Novice: He went to the nun's cloisters to celebrate the birth of a brand new baby!

Jing or chou novices also appear in YQX 71 Dongpo's Dream 東坡夢 , YQX 77 Converting Liucui 度柳翠 , WB 156 Yellow Flower Gully 黃花峪 and WB 157 The Pious Gibbon 猿聽經 . In YQX 60 The Bamboo Leaf Boat 竹葉舟 a boy-novice 行童 on numerous occasions expresses his utter contempt for monastic life. He objects to being called a "little monk" 小和尚 , and sneers that his master "stealthily looks at other people's wives while he pretends to read the scriptures." 看經處偷眼兒瞧人家老婆 . On occasion he pretends to address his "master's wife" 師父娘 ; of course, no such person exists.

Thus if Monkey is irreverent towards Tripitaka, it falls within jing traditions. Actually, Monkey is rather mild in his dealings with the monk, all things considered. He is cheeky at times, as the following passages show, but he could be worse--he seldom ridicules Tripitaka directly, as others have (see previous chapter) and as Monkey does with others. In the first excerpt below, the party is approaching Iron-cash Peak and they encounter an Immortal, who dispenses some advice.

(18:681; Appendix 4:29)

Immortal: Not five hundred miles from here is a mountain called the Fiery Mountain. To the east of it lives a woman called the Iron-fan Princess, on Iron-cash Peak. She wields an iron fan that is over a thousand catties in weight. It has twenty-four ribs and regulates the year's twenty-four periods. Sweep it once and the wind picks up, twice and the rains fall, three times and the flames die out. Only then will you be able to pass over the mountain.

To this, Monkey responds, "I have a bladderful of piss to unload, that will put the flames out;" which causes Tripitaka to snap, "Novice, stop mouthing such rubbish!" Later, on the party's approach to Woman's Country, Monkey takes a rare direct poke at Tripitaka. The monk has timidly queried,

"Black-wind Mountain is behind us, and we've come to Woman's Country. Novice Monkey, what ever are we to do now, here in Woman's Country?"

This time it is the disciple who snaps:

"Master. I have muscles of brass, bones of iron, eyes

of fire, pupils of gold, a leaden asshole and a prick of pewter. If you are afraid of an encounter here, master, I'd rather not be your disciple!"

In dealing with his opponents, however, Monkey is hardly so circumspect. Witness the derisive sparring that is the prelude to the battle between Monkey and the god Nacha.

(9:657; Appendix 4:30)

Monkey: With one somersault I can cover one hundred and eight thousand miles, so who is to catch me! I climbed this tree, changed into a moth, and watched those pizzles hustling for nothing. Sending my wife back to her native land, indeed! I'll go back into my cave now and block up the entrance. Then no matter who comes calling, I won't open up.

(Enter Nacha.)

Nacha: Where can that wretched monkey have gotten to? As far as I can tell, he can only be inside that cave.

(Pantomimes calling.)

Monkey: Now that's a pity. So the little boy has come to worry at me too. Well, I'll just go out and see what he does. Hey, you little whoreson! Was it your mama who sent you to pay your respects to me?

Nacha: You damnable monkey! Your grandfather has been waiting for you a long time!

Monkey: Ha! What could YOU do?

Nacha: You can make fun of me now, but just remember, I'm the leader of eight million heavenly soldiers. Have a taste of my three-headed, six-armed powers!

(Pantomime battling. Monkey pantomimes fleeing.)

In the Chinese scheme of things, a generational elder

is one's superior; so when Monkey insults Nacha by calling him a "little boy," Nacha returns the insult with double-potency by claiming that he, Nacha, is TWO generations above Monkey.

Monkey's recurrent use of foul language is but another aspect of typical jing rowdyism. As buffoon, he appropriates to himself the universally recognized license of the comically insane, to desecrate with impunity the temple of social mores. Invectives fly freely in the course of any confrontation--obscene, scatological or just plainly insulting. Note the frequent references to his nether orifices. In an often repeated chant of self-introduction, Monkey concludes with the statement "(and I have) an asshole of lead and a prick of pewter." At the Iron-fan Princess he scoffs, "Why should I fear some steel knife slicing off my pizzle?" And to the Poor Woman in India he retorts, "Sure I had a mind, but my asshole grew too big and it fell out!" Even the holy ears of Tripitaka are not spared. Asked for an account of his adventures in Woman's Country, the saucy Monkey replies first playfully, then with embarrassing explicitness:

(17:679; Appendix 4:31)

Master, listen and I'll tell you. There I was pinned down by a woman. My lustful nature was about to come forth, when suddenly the iron hoop on my head tightened, and the joints and bones up and down my whole body began to ache. The throbbing conjured up a bunch of vegetable names in my brain.

My head hurt so my hair stood up like radish-tops, my face turned as green as smart-weed sprouts, my sweat beaded up like the moisture on an eggplant soaked in sauce, and my cock fell as limp as a salted cucumber. When she saw me looking for all the world like chives sizzling in hot oil, she came around, suppressed her itch and set me free.

I clambered up the spine of the fire-dragon-horse and walked him straight to the left corner of the white-washed wall. Listen, I'll sing a little song to the tune of Jisheng Cao.

Principled Pig panted,
 puff! puff!
 Sand Monk moaned,
 low.
 Urgently,
 he on top thrust forward;
 softly,
 she below moved her hips in response.
 For a while I observed,
 moping to no avail:
 they two were busy shoving
 their dark objects into the fiery stoves.
 So I
 rode the white horse idly,
 kicking the golden stirrups.

When his opponent is a woman, Monkey has additional weapons in his arsenal. First he thinks of seduction, and when that fails, he threatens rape! Note the familiar bullying banter in the following exchange. The party has arrived at the Fiery Mountain; in order to cross, they must first put out the flames, and to this end Monkey approaches the Iron-fan Princess, of nearby Iron-cash Peak, to borrow her magic Iron Fan.

(18:681; Appendix 4:32)

Monkey: I've come to the Iron-cash Peak. They speak of an Iron-fan Princess; I wonder if she has a husband, and if she's pretty. I'll ask the mountain spirit, the local deity, and find out.

Om! Where are you, mountain spirit or local deity?

(Enter Mountain Spirit.)

Mountain Spirit: I'm the lowly mountain deity here. "Om" is the call of the Buddha, that all spirits are bound to answer. I wonder what venerable god has summoned me. I'll go up and greet him. I bow before you, venerable god.

Monkey: I'm the disciple of Tripitaka, High Priest of Great Tang, the Great Sage who is Heaven's Peer, the Novice Monkey. I want to know where the Iron-fan Princess lives.

Mountain Spirit: She lives beneath the principal pinnacle.

Monkey: Has she a husband or not?

Mountain Spirit: She has no husband.

Monkey: Will she take me for a mate?

Mountain Spirit: She will.

Monkey: How do you know she will?

Mountain Spirit: In choosing, one picks the worthy.

Monkey: I'll go and ask her to lend me the fan.

Mountain Spirit: (recites)

Novice, I dare not speculate. You must look deep into your own heart. One sweep of the fan of the Princess will blow away those stinking Monkey farts.

Monkey: I don't believe I could be done in by a woman. I'll go right up to the entrance of her cave and see.

(Exeunt)....

(19:682; Appendix 4:33)

(Enter Monkey. Pantomimes calling.)

(A little demon pantomimes coming out of the cave.)

Monkey: Little demon, tell your princess the Moholo, the Enlightened Monkey, the honored disciple of Tripitaka, high priest of the great Tang empire, has come. I beg an audience to borrow her fan, so that we may cross the Fiery Mountain.

(Little demon pantomimes going in and reporting.)

Princess: I know. This wretched Monkey is the Great Sage who is Heaven's Peer, the Novice Monkey. Bring him to me.

(Monkey pantomimes entering and greeting her familiarly.)

Monkey: (recites)

The disciple's not too shallow,
the woman's not too deep.
You and I, let's each put forth an item,
and make a little demon.

I've come to you to borrow your magic treasure,
to see us safely over the Fiery Mountain.

Princess: This wretched monkey has no manners! I will not lend it you.

(Sings) (Daodaoling)

My will to kill soars
right up to Heaven!
My will to save is
considerably less.

Monkey: My master cannot cross the Fiery Mountain, so I've come to seek your help.

Princess: (Sings)

You say
your master has great trouble
crossing the Fiery Mountain,
but the demon-woman of the Iron-cash Peak
can give you trouble too,
so you'd better
stop making trouble now, don't you see,
stop making trouble now, don't you see,
or else I'll trouble that bald pate of yours
with a taste of my blade of steel.

Novice: Why this lowdown wench has no manners at all!
 I am the Lord of the Crimson Cloud Cavern, the
 Great Sage who is Heaven's Peer! I plundered
 Laozi's gold Pill of Immortality, and have
 endured so many alchemical transformations that
 my muscles are brass, my bones iron, my eyes
 fire, my pupils gold, my asshole lead and my
 prick is pewter. Why should I fear a steel knife
 slicing off my pizzle?

Princess: This wretched monkey is really too vulgar.
 I'm not someone you ought to provoke!

(Sings) (Baihezi)

You say
 Flower Fruit Mountain is
 your ancestral home, but
 this Iron-cash Peak is
 my lair.
 There
 I'd not challenge you,
 but here,
 you'll submit to me, for you're the weaker!

Monkey: You hussy! If I should lay my hands on you, I
 won't beat you or scold you, just guess what I'll
 do!

Princess: (Sings) (Zhonglü: Kuaihuosan)

I'm so angry I'm at a loss
 to contain my flaming temper.
 You lump of fur, how dare you
 seek your pretexts, flexing your
 brass muscles and iron bones?
 One sweep of this iron fan
 will brush you away,
 somersaulting over three thousand times
 and more.

(Monkey pantomimes running out.)

Monkey: Woman! Come out! Come out! I'll fight you
 till one of us goes down!

Only in the zaju does Monkey appear to be so brashly
 aggressive about his masculinity. Not only does he

threaten rape ("I won't beat you or scold you, just guess what I'll do"), he is actually an abductor. Upon his first appearance in the play, he informs the audience he has taken by force the Princess of the State of Gold Cauldron, and is keeping her for his wife. The Kōzanji monkey is a far more restrained and chaste creature, as mentioned before, and Sun Wukong in the 100-chapter novel appears proof against the charms of women--he never betrays any sexual appetite. Ota Tatsuo (1959) has attempted to establish that the Wukong of the zaju is closely associated with the abductor the White Ape, as featured in early fiction and in the Tang literary story The Tale of the White Ape 白猿傳 ²⁹. A key piece of evidence is a vernacular short story entitled "The Story of Inspector Chen who lost his wife at Meiling" 陳巡檢梅嶺失妻記, which was preserved in a fragment from the Qinping Shantang Huaben 清平山堂話本 ³⁰ collection in the Naikaku Bunko 內閣文庫, which reproduces the motif, familiar from the Tale of the White Ape materials, of a white ape who "steals" woman and forces them to bear him children. The white ape of the Inspector Chen story further bears the name Qitian Dasheng 齊天大聖 --a title that Monkey of the zaju claims for his elder brother, while he himself is Tongtian Dasheng 通天大聖 ³¹. A plethora of scholars have written in support of a Song date for the Inspector Chen

story; if correct, it would provide a strong case for an established connection between the White Ape and Sun Wukong. ³² Dudbridge however argues persuasively against a Song or Yuan dating, and places it no earlier than the Ming. He continues:

We must provisionally conclude that in terms of origins and basic preoccupations the "Tripitaka" cycle and the legend of the White Ape remain distinct. The monkey-hero in each case has its own identity--Tripitaka's disciple commits crimes which are mischievous and irreverent, but the white ape is from first to last a monstrous creature which has to be eliminated. (33)

Lacking any convincing evidence, Dudbridge in his focus on antecedents cannot claim a solid link between Wukong and the White Ape. However, the tradition of the woman-abducting ape is still relevant to our consideration of the various aspects of the comic personality of Monkey as it appears in the zaju. If nothing else, it establishes that there was in existence in China (as elsewhere in the bestiary world), at the time the zaju appeared, a body of folk-lore which depicts monkeys as the ravishers of women. Nor were all stories on the theme as grim as the tales of the White Ape: there is in the Taiping Guangji the following delightful account of a philandering monkey:

(TPGJ 446/1; Appendix 4:34)

In the Taiyuan period of the Jin dynasty (AD 251), there was a ruler of the district of Dingling [in the Turfan region of modern Sinkiang] named Di Zhao. This man kept a macaque in his residence, before the apartments of his concubines.

Then it came about that all of the concubines found themselves pregnant at the same time, and each gave birth to three offspring. The babes sprang up and leapt about immediately upon their appearance, which led Zhao to speculate that the monkey was the root of this affair. Thereupon he had the monkey and ten of his spawn slaughtered.

The six concubines began to sob and wail in unison; when questioned, they cried that they had met a young man in a simple brown robe and a white gauze hat. He was extremely charming, quite like a human being in his speech and laughter.

(From the supplement to the Sou Shen Ji)

The animal that paid for his misdeeds with his life in this story is from quite a different mold than the White ape. This monkey is a sympathetic figure; after all, one can hardly censure him for tasting unguarded fruit in the back-courtyard paradise. Furthermore, unlike the noxious White Ape, the monkey is a darling of the ladies.

Wukong has a place somewhere between the monstrous White Ape and the ill-fated monkey-Casanova. Like the Ape, he abducts a wife, but his subsequent treatment of her is as gentle as that of the most refined lover, as evident in the following scene in which he lays offerings at her feet.

(9:655; Appendix 4:35)

(Enter the Novice Monkey.)

Monkey: I managed to steal a magic suit, magic cap, magic peaches and magic wine from the Heavenly Palace. Accept and use them with good cheer, my lady!

Princess: (sings) (Yuhulu)

The Queen Mother and her magic suit
are never parted.
It gleams with a golden,
dazzling light.

What do I care for this article,
that was woven, most likely,
by a Magic Monkey
from Crimson Cloud silk?

Monkey: See this silver-threaded cap! Even an ugly
person would, if he wore it, be pleasing to the
eye.

Princess: Then, Great Sage, would you kindly put it
on!

(Sings) So you went to the Heavenly Palace
to steal the silver-threaded cap.
I'd rather have the headpiece of gold
given to officials' wives
at the banquet in the Imperial gardens.

By this account, it was not as a swashbuckling hero
with a taste for high adventure that poor Monkey robbed the
Queen Mother of the West, but as a smitten swain trying to
win over his sweetheart. Even rejection does not cool his
ardor. After his capture and imprisonment under Flower-
Fruit Mountain, his thoughts are still of his "lady":

(9:657; Appendix 4:36)

Monkey: Oh Lord Buddha, how heavy the mountain is!
There is a song, I'll sing it now.

(Sings) (Desheng Ling)

The woman of the State of Golden Cauldron
was graceful and elegant.
When she's gone to her own country,
when she reaches home, surely
she'll grieve a moment
that, because of her,
I have been hounded near unto death.
The letter that she left
was no more than three lines
of scribbled characters.
I ache with longing for her.

(Speaks) How heavy this mountain is!

(Sings) I cannot bear it, this
heavy, heavy burden.

Monkey's love-making, and the very virility he symbolizes, is a counterpoint to Tripitaka's effeminate chastity. This aspect of the drama gives it vigor and possibly endears it to a general audience. It is absent from the more sophisticated Ming novel.

Understandably, some have suggested³⁴ that dramatic form is not as suited to Monkey's agility and freedom of motion as is fiction, with its direct link to the reader's imagination. While it is true that even zaju drama does attempt a modicum of real-life representation, however, one must bear in mind that this genre relies very heavily on the power of SUGGESTION. Thus in two instances, Monkey is instructed to turn a somersault to enter or exit, and the audience is to understand thereby that a great distance has been covered. The first occurs in Act 10, when Tripitaka first releases the captive Sun from Flower-Fruit Mountain; the stage directions state:

(9:659)

(Monkey somersaults [off the mountain] and makes obeisance in thanks.)

行者做筋斗下來拜謝科

The second is the conclusion to the battle between the Iron-fan Princess and Monkey, just beyond the Fiery Mountain. Note that in the latter the suggestive force of the somersault is reinforced by descriptive arias sung by

the Princess, and by subsequent comments of Monkey himself.

(19:684; Appendix 4:37)

Princess: (Sings)

Look at him,
 he is enormous in size;
 look again,
 now he is miniscule.
 Look,
 he flashes past to the east,
 and yet in a moment
 he touches down in the west.
 What matter that he has
 iron bones,
 brass muscles
 and pupils of fire--
 I need not cross weapons with him.
 One sweep of my magic fan
 will generate a wind
 to send him tumbling,
 tumbling across the river.

(Pantomimes fanning.)

(Novice somersaults off-stage.)

Princess: Now we'll see your worth, you wretched
 monkey; wherever you go this fan can reach you.

(Sings) (Wei)

Be he on a distant ridge
 or in shallow breakers,
 swish-swoosh
 he will flutter
 like a leaf from the wu-tong tree.
 Even if Heaven commands his destiny now
 he'll suffer the powers of the wind-demons
 today.

(Enter Monkey.)

Monkey: One sweep of the woman's fan and swish,
 swoosh, I was fluttering about in midair. But
 I'm no infant with a belly full of grass and a
 gut full of shit; I have four lines to curse the
 bitch.

(Sings) Woman, you have wondrous power,
and a singular magical treasure.
If you won't lend it to me, so be it,
but soon you'll find me cool, and yourself
in a lather.

(Speaks) So much for that. I'll cast myself at the
feet of Guan Yin. One way or another, I'll find
a way to get by.

Therefore the same technique which was effective in the novel could be (and has been) used in the drama, namely, that of narrative and verse description. Sun himself informs us in Act 9, "With one somersault I cover a distance of 18,000 miles." A mountain-god, the singer in the next immediate act, confirms this: "(He travels) thousands of miles through the air/ on one spinning somersault." The most extensive account of air-travel with Monkey is provided by the Pei girl, rescued from Pig and now flying homeward:

(15:672; Appendix 4:38)

(Monkey and Pei girl pantomime descending the mountain)

Pei: (Sings) (Ban Shusheng)

Daily in the past
I sat by the green window,
too lazy even to do needlework.
Behind the embroidered hangings
I lay listless.
Now here I am
travelling through the sky
on a puff of moving cloud.
It is more fantastic than
Liezi who rode on the wind! (35)
Who can get used to
bringing clouds,
delivering rain?
Which way, I wonder,
is Witch's Mountain? (36)

(Xiao Heshang)

The hazy clouds blur my staring eyes.
 Thick mists obscure the azure Han river.
 Panting, puffing,
 I am covered with flowing,
 fragrant sweat.
 It is like, like, like
 passing over Hangu Pass at cock-crow. (37)
 It seems, seems, seems
 like a horse leaping over
 Meiliang Rapids. (38)
 I have nothing
 to help us on our journey
 nor any way decorate your carved saddle.
 But come, come, come
 and let me personally
 make thirty million obeisances to you!

Monkey: Go ahead, bow away to your heart's content.

(Exeunt)

This is as near a description of the world seen from the air as appears anywhere in the Xiyouji materials. It would have been hard for playwright or novelist to compose a more vivid or detailed account without actually having moved over the landscape. The lines "The hazy clouds blur my vision,/ Thick mists obscure the azure Han river" represent their best efforts; one is reminded of the view from a mountain-top, probably the best available approximation of the flying experience!

Finally, although there is no express indication of elaborate pantomime routines in the stage directions, such routines are well known from current forms of Chinese theater, and should not be ruled out for zaju. Certainly the monstrous combats and magical transformations of the

novel could be handled in zaju by acrobatics, tumbling, trick costuming, perhaps combined with strategically placed symbolic props, much as action scenes are managed in Beijing opera.

Just as Monkey is clearly a jing, the Pig in the zaju is just as clearly a chou. His introduction to the overall story spans four acts, or the full length of a regular zaju, in a brilliant spoof of a traditional love play. One category of romantic zaju (cf. WB 117 Xixiang Ji 西廂記, YQX 83 Zhuwu Tingqin 竹塢聽琴, YQX 4 Yuanyang Bei 鴛鴦被) features lovers who illicitly consummate their union, then are separated when the young man, a scholar, must go to the capital to take the metropolitan examinations. The body of such dramas then deals with their struggles for reunion and acceptance. With Pig as the lover however, after consummation the struggle is to DISSOLVE the match--since the lady conceives a violent dislike for this "scholar," who after marriage is not transformed into a high official, but into a pig.

Like Monkey, Pig introduces himself with swagger and flair.

(13:665; Appendix 4:39)

Pig: (recites)

Since I left Heaven's door
and descended here to Earth
I've lived in lonely solitude:
no-one shares my poverty.

But were I to show my powers,
 Heaven, Earth and Hell would see
 that neither god nor spirit
 could manage me.

(Speaks)...

I dwell deep in the hidden depths of Black Wind Cavern, I appear and disappear on its mist-shrouded slopes. My snout is long, my forehead broad, my hooves hard, my whiskers like steel. I am endowed with the essences of Heaven and Earth, and fill myself with the elegance of mountains and rivers. I have lived here a great many years already and call myself the Mighty King of the Black Wind. To the left, to the right, before or behind, none dares challenge me!

Unlike Monkey, however, Pig does not accomplish great things. His primary adventure in the zaju is the fiasco of his courtship, which ends abruptly when he tries to take Monkey to bed in the following scene.

(15:673; Appendix 4:40)

(Enter Monkey.)

Monkey: I went to apprehend that pig, but little did I think he would not be in his cave! Well, I'll go to Old Pei's house and wait for him, and think up a good plan. Who knows, he may just come along by himself.

(Pantomimes greeting Old Pei.)

Take your daughter elsewhere and keep her safe. I'll don her clothes and go and sit in her room. When the demon-lord arrives, just you send him in--I'll take care of him.

(Pantomimes entering the room.)

Squire Pei: I see a black fellow in the distance. Could it be that the pig has come?

(Enter Pig. Pantomime greeting.)

Who are you?

Pig: I am your son-in-law. Why don't you know me?

Squire Pei: I didn't have the pleasure of partaking of your wedding feast. That's why I don't know you.

Pig: Father-in-law, which way is my wife's bedroom?

Squire Pei: This is the young lady's room. Do go in.

(Pei exits.)

(Pig pantomimes entering and seeing wine, fruits and lighted candles.)

Pig: Sister, you should have waited for me to accompany you home, instead of running off by yourself.

(Pantomimes fondling her.)

Ya! What a thick dick!

Monkey: I'll sing a little song for you.

(Sings) (Shuangdiao: Yanerluo)

You imagine yourself
in a dream-tryst at Gao Tang
and I, why then I must be Prince Xiang,
the dreamer in the clouds and rain. (39)
In fact we are
a thin cudgel meeting a thick cudgel,
a long spear pointed at a short spear.

(Yao)

Don't be so fanciful!
I am the same species as you.
Here I am--a fragile beauty--
but Pig, you are actually offending against
Lord Monkey! (40)

(Pantomime battling. Pig pantomimes escaping. Monkey pantomimes giving chase.)

Shortly thereafter he is captured and recruited into Tripitaka's service. This is in Act 16; only four remain

before the end of the journey and the beginning of the final scenes of summation. For the duration of acts 17-20, Pig is not heard from again; neither is he assigned any active role on stage. He and Sand Monk appear a total of only five times, and each time briefly, keeping Tripitaka mute company. One imagines that Pig is nonetheless a comic presence, presumably in suitably porcine mask and walking with exaggerated porcine gait. Only once does the audience learn, and they only by the testimony of Monkey, of some activity on the part of Pig and Sand Monk. It takes place in Woman's Country, and is described in the lewd poem cited above by Monkey (cf. p.90 & 138).

The zaju's portrait of Pig is one of a singleminded, libidinous beast of prey; this is in keeping with the overall tenor of rapine, seduction and supernaturalism that infiltrates the drama. In the novel the portrayal is refined considerably. The Pigsy of the novel is, in the words of C.T. Hsia:

Wu Ch'eng-en's supreme comic creation...who symbolizes the gross sensual life in the absence of religious striving and mythical ambition. He is doubly comic because as a reluctant pilgrim he has no calling whatever for the monastic life and because with all his monstrous size and strength he entertains no ambition beyond a huge meal and a good sleep with a woman in his arms... (41)

The particulars that might warrant such a characterization are not available in the zaju; beyond the statement that he is huge in stature ("from hoof to rump it

was eight feet high, with a body ten feet in length; on closer look, it seemed to be a gigantic pig!" 15:671

蹄高八尺，身長一丈。
仔細看來，是箇大豬模樣)，

there is no reference to gluttony, and only the crudest indication of a zest for the domestic lifestyle:

(15:673; Appendix 4:41)

Pig: What can I do about Grandsire Pei's impertinence, carrying off my woman back to her home? He has sent orders that I am to go to his house and live as their son-in-law there. I've given it some thought--perhaps that would be best, after all. It'd at least be better than living in a cave, where eating and drinking are not at all convenient. This very day I will make the trip to their house.

The author of the novel Xiyouji, in Hsia's estimation, "good-humoredly indulges (Pig's) appetite for food since, in Chinese eyes, gluttony calls for far less moral disapprobation than lechery and is properly a matter for comic attention, ...(but) he never once gives free rein to Pigsy's equally strong desire for sex. Instead, he tortures him for his easily aroused concupiscence." (42)

By contrast, the Pig of the zaju has a much easier time of it. Here he is still very much a tertiary character and above all a chou, a role which is by convention exempt from considerations of morality and spiritual striving. His lack of restraint in Woman's Country heightens the tension between the conflicting forces of will and desire implicit in Tripitaka's self-imposed chastity. Monkey as a jing is also unhampered by self-restraint; he freely admits that, had the band around his head not inflicted excruciating pain on him, he would

have gladly joined the orgy along with his fellow disciples. As it was, he had to content himself with a lewd song of vicarious enjoyment.

By Monkey's account, then, both Pig and Sand Monk satiated their sexual appetites in Woman's Country. Neither expects, nor suffers, any penalty for his indulgence--hardly a surprising development in view of the drama's consistent inattention to religious considerations. In fact, when next we hear from the two secondary disciples, they are anticipating their imminent attainment of nirvana, although spiritually they have accomplished nothing to deserve such a reward. Not even in the field of battle have they proven themselves: Monkey has done it all for them. Pig's final words reassert the one-dimensional ludicrous mentality of a chou. Participating in the quest has not affected him at all, for he is the comic eternal. This is the scene of the final leave-taking:

(22:691; Appendix 4:42)

(In Buddha's abode in India.)

Sand-monk: The disciple has served his master for years; today I am to obtain my final reward.

(Recites)

The early days passed in the halls of the Jade Emperor,
for an error banished to the Flowing Sands to feed on human flesh;
today I've arrived in the East and heard the wondrous teachings--
mountains and waters all around me are now

renewed afresh.

(Exit)

Monkey: Your attendant's service has come to an end; today I take leave of my master, and yield up my mortal life.

(Recites)

I lived through ten million springtimes on
Flower-fruit Mountain
and hardship upon hardship on the weary path to
India.
Now I put away the cares of earthly existence
and attain Nirvana under
the Dragon-flower Tree. (43)

(Exit)

Pig: I too take my leave of the Master and depart for Heaven.

(Recites)

The Principled Pig was fated at birth
to be the master's traveling companion.
After I've departed, chop off my head,
and sell it with my tail for five strings of cash.

(Exit)

Pig's speech is given as the last farewell to serve as a feeble punch-line of sorts. It is the only discernible bit of humor in the four scenes of summation, but that it intrudes at all in this final "glory and hallelujah" is a reminder of the author's obvious irreverence towards the whole theme of the quest, his insistence that humanity is after all encased in the flesh, however much it may strive for the purely spiritual.

Footnotes to Chapter IV

1. Robert van Gulik, The Gibbon in China, (Leiden: E.J. Brill, 1967), p. 47. From the Shui Jing Zhu 水經注 in Sibu Congkan 四部叢刊, Ch. 34 (Shanghai: Commercial Press, 1920-23)
2. Larousse Encyclopedia of Animal Life, (London: Hamlyn, 1967), p. 507
3. Translation provided in Gulik, p. 58. Original text in Liu Wen 柳文, Sibu Congkan
4. From Gulik, p. 78. Original text in the Dan Yuan Ji 丹淵集 (Wen Tong's Collected Literary Works), in Sibu Congkan, Ch. 17.
5. From Gulik, p. 71. Original text in Taiping Guangji Ch. 446.
6. Mt. Hua 華岳 : in modern Shenxi. Its peak was said to have been split by an axe wielded by the legendary Juling Shen 巨靈神. (See Dudbridge, p. 149 ff.)
7. Jade Mountain 玉峯 : mythical abode of the Queen Mother of the West, in the Kun Lun Mountains.
8. Jiu gao shan 九皋山 : the pinnacle of the mountain. Literally, the ninth (top) level of the mountain.
9. Legendary abode of the Queen Mother of the West.
10. Penglai Shan 蓬萊山 : Mt. Penglai.
11. I will not address the prior question of how Xuanzang came to have a Monkey companion at all; Glen Dudbridge, in his exhaustive study (1970) of antecedents to the 16th-century novel Xiyouji, has painstakingly discussed and evaluated information gleaned from available sources, and prudently refrained from making any definitive statement on origins.
12. See discussion in Dudbridge, p. 139 ff.
13. Dudbridge, p. 139.

14. Dudbridge, p. 141.
15. Dudbridge, p. 142.
16. Dudbridge, p. 143.
17. Da Tang Sanzang Qujing Shihua, pp. 1-2.
18. Da Tang Sanzang Qujing Shihua, pp. 24-25.
19. Da Tang Sanzang Qujing Shihua, pp. 11-13.
20. Dudbridge lists numerous examples of the "attack from within the belly" in the novel Xiyouji; also: Fengshen Yanyi, Beiyouji, Nanyouji, Valmiki's Ramayana and the Tibetan epic of Gesar. See Dudbridge, p. 36.
21. The references to the Suranama sutra and to Ho A-Shih are obscure; however, Dudbridge explains the Ta-tien episode as follows:

In his letter to Meng Chien 孟簡, Han Yu 韓愈, the famous leader of the T'ang Confucian revival, describes the circumstances under which he met and became friendly with the Buddhist monk Ta-tien, in the region of Ch'ao-chou 潮州 in A.D. 819. He admits to having presented him with a garment as a parting gift, but protests that this was a personal gesture, not a sign of assent to Buddhist doctrine. Apart from this, there remain three letters, not usually included in Han Yu's collected works, which were claimed by some to have been addressed by him to Ta-tien. The authenticity of the letters became a cause celebre in the intellectual world of the Sung, with its jealous insistence on Confucian orthodoxy, because here the probity of its most highly regarded proponent was at stake.

See Dudbridge, p. 45.

22. Dudbridge, p. 181. Original text in Pak T'ongsa Onhae 朴通事諺解, reprinted in Keishokaku Sosho 奎章閣叢書, (Seoul: 1943)
23. Gulik, p. 37.
24. Taiping Guangji 太平廣記, (Beijing: Zhonghua Shuju, 1961)

25. Gulik, p. 58. Original text in Liuwen.
26. C.T. Hsia, The Classic Chinese Novel, (N.Y.: Columbia U. Press, 1968), p. 128.
27. Chung-wen Shih, The Golden Age of Chinese Drama (N.J.: Princeton U. Press, 1976), p. 171.
28. This is my attempt at approximating the rhythm and simplicity of this surprisingly difficult verse. See also Crump 1980 and Perng Ching-hsi, Double Jeopardy (Ann Arbor: Center for Chinese Studies, 1978).
29. I rely heavily here as elsewhere on the published research of Glen Dudbridge. See Dudbridge, p. 114. The reference to Ota is to his article "Boku-to-ji genkai shoin Saiyuki ko" 朴通事諺解所引西遊記考論 兼 in Kobegaidai ronso 神戶外大論叢. 10, 2 (1959), pp. 1-22.
30. See Dudbridge, p. 118.
31. Dudbridge, p. 121, note 1.
32. Dudbridge, p. 121 ff.
33. Dudbridge, p. 128.
34. J.I. Crump, in private correspondence.
35. The philosopher Zhuangzi (3rd-4th Century B.C.) wrote allegorically of a sage Liezi 列子, who could ride the wind wherever he wished.
36. Clouds and rain on Witch's Mountain: Prince Xiang 襄 of the state of Chu 楚 travelled to Witch's Mountain in Gaotang 高唐 district; falling asleep, he dreamed he was visited by the goddess of the mountain, who made love to him. As she left, she said, "At dawn I am the morning clouds, at dusk I am the driving rain." Hence "clouds and rain," "Witch's Mountain," "Gaotang" etc. all refer to sexual union.
37. In the Warring States period (3rd C B.C.), Meng Changjun 孟嘗君 of the state of Qi 齊 fled for his life from King Zhao 昭 of Qin. 秦 He reached Hangu Pass before dawn, but the gates could not be opened before cock-crow. One of Zheng's retainers imitated a rooster crowing, the pass was opened, and the company escaped.

38. During the Three Kingdoms period, Liu Bei 劉備 was trapped at river's edge, with assassins sent by his enemy Liu Biao in hot pursuit. However his charger, the famous Dilu 的盧, reared up and cleared the river in one leap, thereby saving his master's life.
39. Gao Tang 高唐. District in which Witch's Mountain is located. See note 36 above.
40. An obscure sentence. Lo suggests that fan 范 = fan 犯; thus: Pig is transgressing against the hegemon, Monkey.
41. Hsia, p. 149.
42. Hsia, p. 154.
43. Longhua Hui 龍華會: the assembly of the Maitreya, held under the Dragon-flower tree (Nagapuspa), at which the enlightened attain Nirvana. The eighth day of the fourth lunar month is the annual Dragon-flower festival in honor of the Maitreya.

CHAPTER V

THE BRAGGART AND THE BUMPKIN

Act 5 (A Feast of Departure for the Journey West) and Act 6 (A Country Lass' Tale) together comprise a unit which is a fanciful account of an official sendoff to India in Tripitaka's honor. They provide two perspectives of what is essentially one affair--a farewell gala at the Ba River bridge,¹ ordered by the Emperor, hosted by the retired commander Yuchi Gong² and attended by a multitude of court officials. The event is evidently envisioned as occasion for a Buddhist celebration. Act 6 describes milling throngs from the countryside congregating not only to gawk at pomp and ceremony but also to enjoy the carnival-like atmosphere and the myriad shows in progress. The first perspective is from the social pinnacle, provided by the official host Yuchi Gong in conversation with Tripitaka, the guest of honor. The second tumbles us into the dust created by a thousand plebian feet, and is partially a vulgar distortion of the elegant perspective. Together the two perspectives comprise a double-tiered account of an important event, an account we shall see is shot through with humor, wry, sardonic or belly-shaking, at every level.

The first of the two acts is obviously what in modern parlance would be a "high-budget" production. Welcoming Tripitaka to the splendid Tang capital are a ranking official and three generals, all of whom have speaking roles and one of whom is the principal singer in this act. We imagine a prodigious display of silk, brocade and gleaming hardware attendant on their appearance on stage: very likely they were accompanied by a host of lesser officials, soldiers and servants as well. Tang Seng's own grand entrance is heralded by "musicians on wind, string and percussion instruments," and a "horde of elders" who follow him onstage (WB p. 646). There were probably actors representing common people in view too, since at the end of the scene when Tripitaka turns to the crowd to answer questions, a grain dealer, a metalsmith and a matchmaker shout questions at him. The act provides as grand a pageant as any we find in the Yuan repertoire, given the physical limitations of the stage (and a performing troupe's budget).

The mode of comedy corresponding to this splendid spectacle is by and large appropriately upscale. The officials who speak deliver monologues at a level with if not from above the social status of the audience. Their remarks are never crude; yet they contain telling (and humorous) critiques of social mores and human foibles.

Act 5 is introduced by three officials, one civil and two military, who appear in succession and set the stage for what should be the triumphant entry of the principal players, the singer-host Yuchi Gong and the guest Tripitaka. Until the time of such an entry, the civil official Yu Shinan³ is the master of ceremonies; he fulfills his role first by paying tribute to the magnificence of the Imperial regime in the opening lines of his introductory poem:

(5:645)

When life proceeds in the ancient rhythm,
 smoke from cooking fires
 rise across ten thousand miles.
 When the Imperial aura is pure and awesome,
 the Nine States are as one.

物估人烟萬里通
 皇風清穆九州同

Then he swiftly recounts the events which supposedly took place between the ending of the previous act and the time he speaks: the reunion of River Drifter with his parents, and the young man's subsequent canonization as Tripitaka. River Drifter had arrived at the capitol as it lay parched for lack of rain; his prayers to Heaven bringing down torrents, he was hailed a savior. The story is recapitulated later, in greater detail, by Tripitaka:

(5:646; Appendix 4:43)

I, poor monk, avenged the wrong done my

parents and they returned home in glory. My master went back to Gold Mountain and passed away, and I, poor monk, was cast off. I sorrowed in mourning for three years, for I hadn't yet repaid my debt to him.

Then I came to the capital to pray for rain, and thanks to the Heavenly Deities, a great rain fell for three days. The Emperor, overjoyed, presented me with a cassock worked in gold and a nine-ringed pewter staff, and invested me with the title Tripitaka, Priest of the Dharma. He wishes me now to go to the Western Heaven for Buddhist scriptures.

When I think of it, how true that the life of this poor monk lies in the hands of Lord Buddha alone. I have avenged my father and brought honor to my parents, and I have repaid my teacher for his care. If I were to die on this mission to fetch the Scriptures from the Western Heaven, why, I'd go a happy man!

The last part of the introduction is a brief sketch of the physical setting by Yuchi Gong:

(5:646; Appendix 4:44)

Yuchi: (Speaks)

Just look at the monks, nuns and Taoists, the hundred officials and all the elders. All the sundry temple societies have come. It's springtime weather on top of that. What a fine spectacle, here outside the city!

(Sings) (Xianlu: Dianjiangchun)

Petals of the plum flower
adorn a sunlit twig.
Spring is come
and two-thirds through;
plum and apricot bloom
thick and thin.
Fragrance-laden breezes blow and
dissipate the old, stale air.

(Hunjianglong)

At the morning court the different ranks,
lords, dukes and ministers,
came together in droves.

The Emperor himself commanded, and
 each office received the command:
 let red plumes summon forth
 the brilliant blue phoenix!
 Incense from Imperial censers
 spew from the lions of gold and purple.
 There--
 the Emperor's sons and sons-in-law,
 his relatives, the royal clan,
 and merchants, tradespeople,
 farmers, artisans, soldiery.
 Horses were held on bridles of jade;
 wine streamed into golden goblets.

In the period between the introduction and the arrival of Yuchi Gong and Tripitaka, two generals strut on stage in what is probably a "military interlude," or a maneuver to highlight banners and brocade. Qin Shubao and Fang Xuanling recite introductory "boasting poems," then take their places among the attendants gathered to host Tripitaka.

(5:645; Appendix 4:45)

(Enter Qin Shubao)

Qin: (Recites)

I battled for our country
 for twenty years.
 With the sword at my waist
 I sought to win a title.
 Then in the Hall of Laozi
 I met my true liege lord.
 Now one drum-roll has called home
 all within the four seas.

(Speaks) I am Qin Shubao.

(Enter Fang Xuanling)

Fang: (Recites)

I discard my fighting garb
 and don a courtly robe.

Deathless honors repay a lifetime
of service.
Now I'm one of the select
of the Imperial city--
I only fear seeing swords gleam again
on the frontiers.

(Speaks) I am Fang Xuanling.

The body of the act is a dialogue between the principals, Tripitaka and his host. Yuchi Gong is a war-weary general; a portion of his introductory suite is in the vanitas tradition.

(5:646; Appendix 4:46)

Yuchi: (Speaks)

If it weren't for me, the hills and rivers of the empire of Tang would not be at peace today, but all I've won for myself is a body ravaged by the wounds of war. What do you gain by serving your country?

(Sings) (Yuhulu)

I think of the times when we
thundered into battle
to fight for the glory of great Tang.
Who knows how many fell dead each day?
Now I'm aged and weary,
the hair at my temples is thin.
The bygone drive to do battle for the
nation's peace
is now simply
a desire to stay in health.
Of old, I led great armies.
Now I have been made State Elder.
The hero is transformed--
they call me a recluse.
How can I properly accept
such generosity from the Emperor? (4)

Partly from such disillusion and partly as a natural effect of yin influences in his autumnal years, he harbors a yearning for religious faith, as proved by his subsequent

conversion to Buddhism and in these extemporaneous comments on Tripitaka's (enviable) faith.

(5:646; Appendix 4:47)

Yuchi : (Sings) (Tianxiale)

The monk has faith that could
bring low a tiger,
subdue a dragon.

On the other hand, there lingers in his heart the conflicting disdain for religion, common, in a fashion, among those who are still imbued with the yang spirit of youth and good health. Witness the following aria.

(5:647; Appendix 4:48)

Yuchi: (Sings) (Zuizhongtian)

Gold characters on banners of silk
proclaim Tripitaka
Priest of the great Tang.
Bells, drums and cymbals
line the streets.
Those who seek to hear his holy words
jostle to find places
by the roadside.
Strapping lads they are all,
in carved saddles,
on strutting stallions.
They who have pored over the writings of
Confucius,
telling them now to worship the Buddha
is like asking for new growth where
no node exists.

It is a man ambivalent in his feelings about religion, then, who advances to meet Tripitaka. Yuchi Gong initiates the sendoff by offering a poem of farewell, in which he hints at the futility of Tripitaka's proposed journey. He doubts that the monk has the means to

withstand the perilous wilderness, which he contrasts with the secure tranquillity of Changan.

(5:647; Appendix 4:49)

Yuchi: (Speaks)

A farewell poem is on my lips. I pray you'll correct it as you see fit.

(Recites)

There is
hardship upon hardship on the journey west.
Amidst desert sands he can
rely only on his tongue to subdue dragons.
By dawn of the fifth day
his hair will have turned white,
but as the moon drops in Changan
the watch-bell sounds midnight. (5)

Tripitaka however rebuts this with his own composition, speaking confidently of the powers of the meditative mind and pointing out that Changan's security is, after all, inconstant and in Buddhist terms, illusory.

(5:647; Appendix 4:50)

Priest: A fine poem! A fine poem! I have to struggle to complement it.

(Recites)

A heart of Chan
can subdue the mountain's tiger.
An alert mind
can conquer the ocean's dragon.
A sudden, precipitous awakening
is like rousing from a dream
at bell of the fifth watch.

Yuchi is impressed by this poem. He professes himself much moved, and sings of a feeling of new-found intimacy with Tripitaka. Of course, a sense of intimacy is

more or less a standard consequence of exchanging poems; after all, each of the "poets" has revealed his innermost feelings, his "lyric self," to the other. Yuchi Gong goes a step further; asked to sing of his deeds of valor, he does so, then caps his song with a request for a Buddhist name. What follows is essentially a scene of conversion, in which Tripitaka "ancients" a new disciple.

(5:647; Appendix 4:51)

Yuchi: (Sings)

Master, I pray you,
give me a Buddhist name!

Priest: Hearing you speak thus, general, I know the Buddha's seed is in you. I'll count on you to spread my principles for many years to come. You are truly a treasure in the forest of Chan, you deserve to be named the Forest Treasure. I'll lay my hand on your head to make it official.

Yuchi: I thank you greatly, Master.

(Sings) (Weisheng)

From this day on
I'll extol the law of Buddha,
accept the Three Schools,
observe the Principles,
revive all Buddhist temples.
I'll follow only
the teachings of my Master.
Once you leave, you are to journey
a hundred thousand miles.
Anxiously I'll await your return,
the hair on my temples
growing thin and scraggly.
I used to be a knight-errant (6)
but he tells me I have the Buddha nature.

The highlight of the act is the planting of the pine-twig. Concerning this episode, Glen Dudbridge writes:

"Preserved in the ninth-century Tu-i chih is an apocryphal tradition concerning a pine-twig planted by Tripitaka at the time of his departure: he ordained that it should point westward for as long as he travelled towards the Western Paradise and reverse towards the east only when he returned. This little story, of which there is no prior trace, survived more or less unchanged in two known versions of the popular, but both comparatively late and sophisticated productions. In the earliest popular sources it does not appear." (7)

This Xiyouji Zaju scene is of course one of the two "sophisticated productions" mentioned, the other being the Ming novel Xiyouji. The pine-twig episode is a "miracle play" within a play; part I takes place in this act, and part II, the conclusion, at Tripitaka's triumphant return to China in Act 23.

(23:692; Appendix 4:52)

(Enter a crowd of elders)

Elder: Tripitaka, the Nation's Teacher, has been seventeen years away in India. Today the pine twig points to the east. I'll report to the Imperial court, so that all may go outside the city to give welcome.

(Exit)

(Enter elders, leading a crowd of court officials)

Officials: How strange! How strange! The pine twig has indeed turned eastward; our Nation's Teacher must be on his way home. Look up ahead--the clouds are dense, an auspicious aura fills the air. It must be that the Nation's Teacher's holy chariot is approaching. Go, fetch Yuchi Jingde. Together we will advance to greet him.

(Enter Tang Priest and Chengji)

It would seem by my emphasis up to this point that Act 5

is a solemn treatment of a purely religious issue--an exhibition of Tang Seng's spiritual charisma, gaining a convert and setting the stage for a future miracle. Not so. The foundation of the act is constituted by the events described, but additionally there is a succession of comic grotesqueries that significantly modify the tenor of the act. Zaju is, after all, POPULAR entertainment: comedy is necessary to make the act a palatable one to what was commonly a paying audience.

Comedy begins with the very first lines spoken in the act. The speaker is Yu Shinan, and part of his introductory poem is as follows:

(5:645)

Yu: (Recites)

Tripitaka of Tang has not yet inspired
a Gan Tang Fu in his honor:
this deed, his first, was to summon
a downpour of rain.

未能奏上甘棠賦
先獻商霖第一功

The Gan Tang Fu 甘棠賦, or Sweet Pear Song, was a posthumous popular tribute to Shao Gong 召公 of the Zhou dynasty, brother of Wu Wang and the Duke of Zhou. Shao's governance was said to be so enlightened that after his death, people could not bear to cut down the pear tree in his courtyard. Tripitaka, by contrast, is a newcomer whose sole contribution to date cannot compare with the

lifetime of superior service rendered by Shao Gong.

The most compelling character depiction in this act is of the principal singer Yuchi Gong, and in the development of his character rests the bulk of the comedy here. Yuchi Gong is an endearingly befuddled man, whose emotions veer from martial macho to cantankerous psychosomia to inspired spiritual devotion in the course of a few short arias. His opening recitation is bold, worthy indeed of a stalwart, arrogant general, but the lines which follow quickly deflate that image.

(5:646; Appendix 4:53)

(Enter Yuchi Gong)

Yuchi: (recites)

Whips and banners
gleaming like tigers' eyes
from amidst boiling clouds of dust.
Silvery swords
like dragons' scales
thrusting to the sky.
From the back of a seasoned horse
I've cut down haughty souls.
May the foundations of Tang endure
ten thousand years and more!

(Speaks)

I am the sixteenth Superior Regional Commander, Yuchi Gong. When I heard that Master Tripitaka was journeying to the Western Heavens for the scriptures, I should have come immediately to see him off. Just then my old battle wounds began to throb, however, and I could NOT move at all. But when I received the Emperor's own orders to head up the hundred officials, I just had to set out.

Thus Yuchi is revealed to be an old man suffering the aches of age. Prior to his arrival, the stage had been set for a

robust general, witness the two stalwarts, Qin Shubao and Fang Xuanling, who preceded him, and Yuchi's own fiery introductory poem. His vulnerability is revealed in the quote above, and constitutes the "comic flaw" which, unlike its counterpart in tragedy, is of no consequence to the plot. It exists rather just to establish that air of vulnerability so beloved in comedy, that disavows the existence of one who is truly better than his fellows.

Yuchi Gong makes his slow way painfully across the stage, pausing to strike a sequence of (melo)dramatic poses, one presumes. All the while he sings, first of the beauty of the scene before his eyes, in bright Changan, then of the vicissitudes of his long career, and finally of those who have assembled to see off the priest Tripitaka. It is at this point he makes the remark previously quoted, that expecting lads trained in Confucian ethics to convert to Buddhism is like "asking for new growth where no node exists." Throughout this long discourse Tripitaka has been waiting on the sidelines, along with the rest of the "menials". If the scene had occurred in a Western play, one might have seen the priest twiddle his thumbs, gaze off into space, perhaps whistle a little tune. Of course it is unlikely any of these actions took place on the Chinese stage; still, the comic implications of the scene could hardly have been missed by a Chinese audience. The fact

is that Tripitaka arrived in all his splendor, to be received more or less by underlings. The official host (when he finally put in an appearance) moaned a bit, boasted a bit, cast some aspersions on Buddhism and otherwise kept the guest of honor on the sidelines a good third of the act.

The subject matter of Yuchi's arias, as previously noted, ranges widely. When he pauses to "take in the glorious scene" in aria, he is adhering to a zaju tradition for principal singers, particularly in a COMIC act or play. (Apparently, in "comic" plays--YQX 59 Taohua NU 桃花女, YQX 80 Pener Gui 盆儿鬼, YQX 98 Zhangsheng Zhu Hai 张生煮海, within the Xiyouji zaju this act and the one following [on the country bumpkin]--principal players declaim expansively on the beauty of the scene before their eyes, or on the goodness of life in general, in addition to the customary and perfunctory tribute to peace in the empire under the current ruling house. Such "happy arias" seem to be lacking in the less frolicsome plays--the dolorous YQX 1 Han Gong Qiu 汉宫秋, YQX 21 Wutong Yu 梧桐雨, courtroom dramas of cruelty and injustice such as YQX 86 Dou E Yuan 窦娥冤, YQX 15 Xiao Xiang Yu 潇湘雨 or the first sequence of four acts in the Xiyouji Zaju. Conceivably, arias of contentment are one criterion by which to distinguish comedies from non-comedies among zaju.) At times Yuchi boasts of

remembered military feats in kindred spirit to the miles gloriosus of Rome in its heyday. Other passages recall the vanitas theme of Yuan woodsmen and fishers; however, here the pitch is not transcendent, as it is in the nondramatic qu on the same subject quoted in Crump, 1983, but rather nearer a self-pitying whine. Yuchi now overpraises, now derogates Buddhist faith, but ultimately welcomes Buddhism's embrace. His conversion to Buddhism therefore is hardly the poignant event conversions tend to be in Western religious literature.

Contrast also the treatment of the separation motif contained in the arias translated below with the truly poignant lyrics in Act II, where a mother is forced to cast her infant son into a turbulent river. Here, given the general air of festivity and the brevity of Tang Seng's and Yuchi Gong's mutual acquaintance, any aria on separation intended to introduce real pathos, which these undoubtedly are not, must appear inexcusably trite.

(5:647; Appendix 4:54)

Yuchi: (Sings) (Jin zhaner)

We've just finished intoning
the poems of farewell.
It was like singing
bitter songs of parting sorrow.
Separation in life is truly like
the final parting at death.

(Speaks)

For the dead,

(Sings)

life's breath is broken in youth;
all thought is ceased.

(Speaks)

For the living,

(Sings)

the heart is filled with anguish
for the distance that separates us.
Lingering threads cling and
draw out even a thousand miles.

(Speaks)

For the dead,

(Sings)

the empty dream, a bubble's shadow,
when will it ever come again.

It can be argued that the passage was intended as a parody of tragic arias: a frequent enough phenomenon in comic zaju. Yuchi's normal ariatic exaggeration of whatever sadness he feels at parting from the monk he has just met is progressively intensified: first, the formal poems of farewell are likened to "bitter songs of parting sorrow;" then separation in life is likened to the agony of the parting of living and dead. His final tail-spin into the repetitive lyrics on experiences "for the dead..," "for the living..," "for the dead.." is so inappropriate to the occasion and so INAUSPICIOUS for poor Tang Seng who is about to embark on a perilous journey, that the priest hastily interrupts the general with a classic diversion.

(5:647; Appendix 4:55)

Priest: I've heard so much about the venerable general's heroic deeds. Won't you speak of them to the lowly monk?

Tang Seng, just as the play's audience, is well aware of the surest bait for the prototypic miles gloriosus. A quick rerouting and Yuchi is off with a full head of steam down a new track.

(5:647; Appendix 4:55 contd.)

Yuchi: (Sings) (Shanghuashi)

It was only my
desire to establish the country
and secure peace
manifesting itself.
I spurred on my forces
with never a thought of compassion.
When the two armies came face to face,
one mention of the name Yuchi Gong
would drive men's souls from their bodies.

(Speaks)

There where the banners are unfurled, two armies faced each other.

(Sings) (Yao)

With a crash
steeds of war went riderless
as enemy generals died.
But now,
the embattled tiger must retract his teeth
and retreat to guard his lair.
Old injuries kept me at home,
but when
I received the Emperor's orders,
I forced myself to set out.
Master, I pray you
give me a Buddhist name!

This is conversion in the comic tradition. (Contrast

with some of the harrowing forced conversions in the Taoist and Buddhist redemption cycles--Du Liu Cui, Ren Zi Ji, Zhuye Zhou). It imparts a sense of irony to Tang Seng's subsequent lines, "Hearing you speak thus, general, I know the Buddha's seed is in you. I'll count on you to spread my principles for many years to come!" Implication: whatever Yuchi is inspired with will predictably be preached to all unfortunates at random and ad nauseum.

At this point comic hyperbole dovetails neatly with (quasi)religious fervor. With characteristic zeal, Yuchi declares his newfound love for Buddhism in the passage already quoted, beginning "From this day on..." (page 170). Riding the high tide of Yuchi's enthusiasm, the pine-twig episode sweeps through the scene, and then Yuchi takes his leave. The final event of the act is Tripitaka's address to the masses, and the gentle teasing about his celibacy already discussed in Chapter 3.

For Act 6 we descend into the countryside, to a spot that is a veritable vision of Arcadia.

(6:648; Appendix 4:56)

(Enter Old Zhang, [a peasant])

Zhang: (Recites)

The Magistrate directs with wisdom,
his judgements are fair as well;
not one of his orderlies will swindle
the villagers in his domain.
Successive rich harvests of hemp and wheat
have left us a surplus.

One stick of pure incense
gives thanks to the blue heaven above.

Thus quoth Squire Zhang, an "honest suburban villager" with a measure of understanding, but no envy, of metropolitan lifestyles. His fellow villager is a roly-poly rustic maiden named Fat Lass, the principal singer, who enthuses towards the end of the act:

(6:650)

A surfeit of rain has drenched
our sesame fields;
I'm off to bathe in the
hemp-washing pools.

雨餘勻罷芝麻池，
嚙去那漚麻池澡洗。

Rainwashed fresh air, an abundance of crops, festivities in the nearby city of Changan--these are the mood-setters for this scene. The players are the two already mentioned, plus a "hick" who rushes on stage and probably bustles around, but never speaks.

In my estimation Fat Lass is a girl just under marriageable age, perhaps in her early teens. As such she would likely be less constrained by household and family chores, once the harvest was in, and old enough to be taking in the sights by herself. The energy and exuberance she exhibits hint at childishness: in her first appearance she bursts upon the scene, shouting "Fat Brother Wang Liu! Wait for mee-ee!" Hallmarks of her youth and restlessness pepper the act: Old Zhang the Patriarch had started to go

off with her and the boy Wang Liu to "see the sights," but "the old bones couldn't keep up." In part of her aria, Lass recounts,

(6:649; Appendix 4:57)

(Qi dixiong)

I scurried
from here
to there.
My wretched body
had not a moment's peace.
It was as if there was
a stone roller under me;
I had to keep moving
to stay on my feet
to see what there was to see:
all the hundreds of costumes,
thousands of acts!

Her "never-walk-when-you-can-run" outlook is suited to zestful, tender years, and at the same time intensifies the already almost palpable air of fresh young innocence that permeates the vernal setting. Clearly, the scene and the personalities described are another instance of a poet/playwright indulging in verse "childhood village connections and nostalgia," (Crump 1983, p.88) a practice common enough in qu.

Tandem with bucolic idealization, however, is bucolic "comedization," since the human impulse is to lower to tolerable levels that which has been raised in idealization. Enter Thomasina Hoyden, or the bumpkiness abroad. Fat Lass' account of the VIP festivities in Changan, presented in VIP-eye's view in the previous act,

is the country-hick interpretation of an event already told.

(6:648; Appendix 4:58)

Zhang: You're back, missy. What were the lights like? Describe the scene to me, in detail.

Lass: Wang Liu, you tell Grandpa.

Zhang: Fat Lass, you're the more perceptive one. Speak!

Lass: (Sings) (Yiguoer Ma)

I'm not really perceptive,
but
each group of ministers held up
a great pestle, reaching to the sky.
At the top of the pestle grew a pair of eyes
with eyebrows above.
Then I say
came an apparition:
a great gourd for a head
sitting upon a bottle gourd.
This man was really, truly strange.

(Speaks)

Something about a preestuvtang, preestuvtang. It really wasn't worth your going to see, Grandpa. What a waste of time!

(Sings)

It was such an unspeakable thing,
all the people watching
hooted and scoffed.

Zhang: What were the officials wearing to see him off?

Lass: Something really funny! I don't know why those officials were dressed like that.

(Sings) (Jiaopaier)

Every one of them had
in his hand a naked twig,

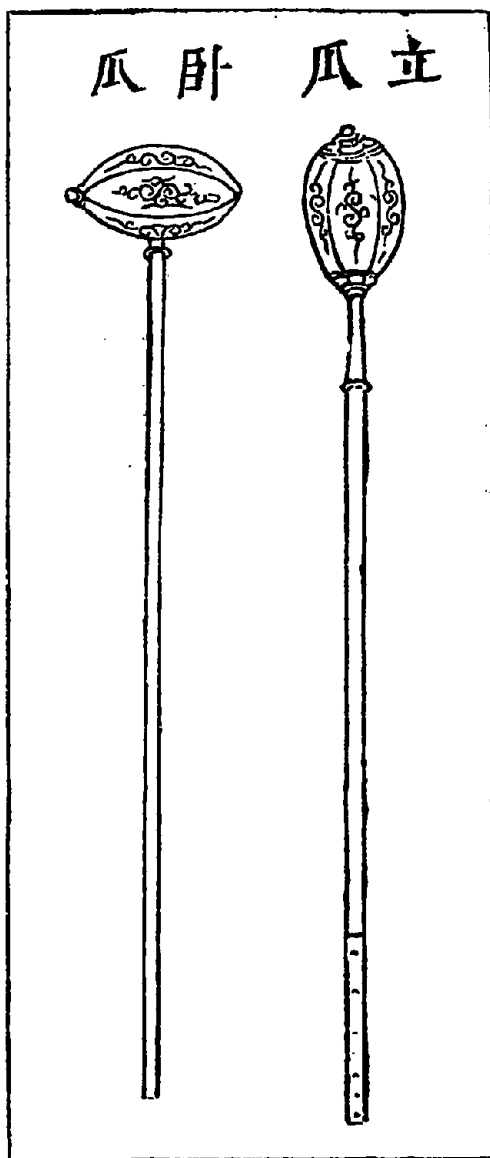


Figure 2.
Reclining melon
and
standing melon.
(Sancai tuhui)

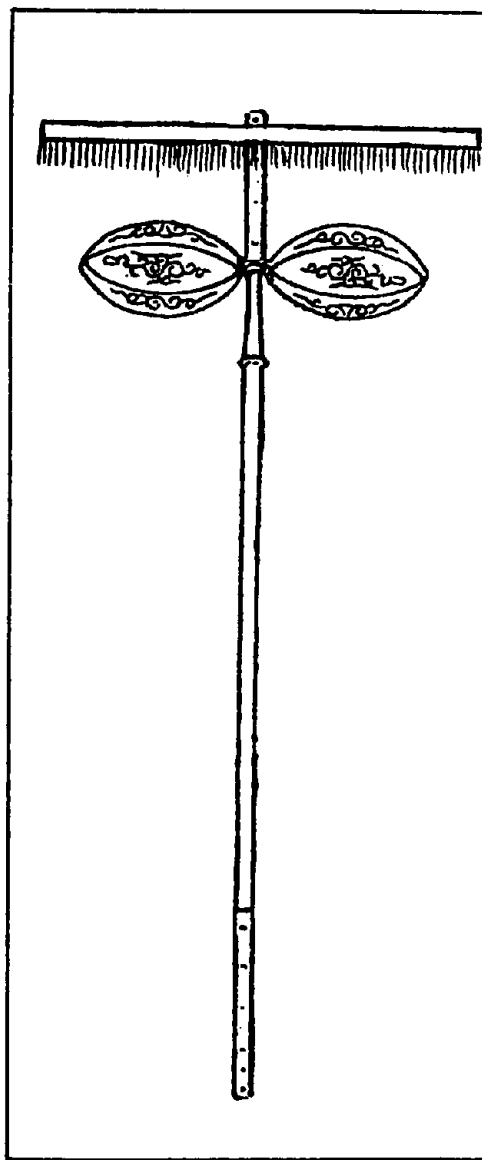


Figure 3.
Double
reclining melon
with fringe?
(Imaginative construction)

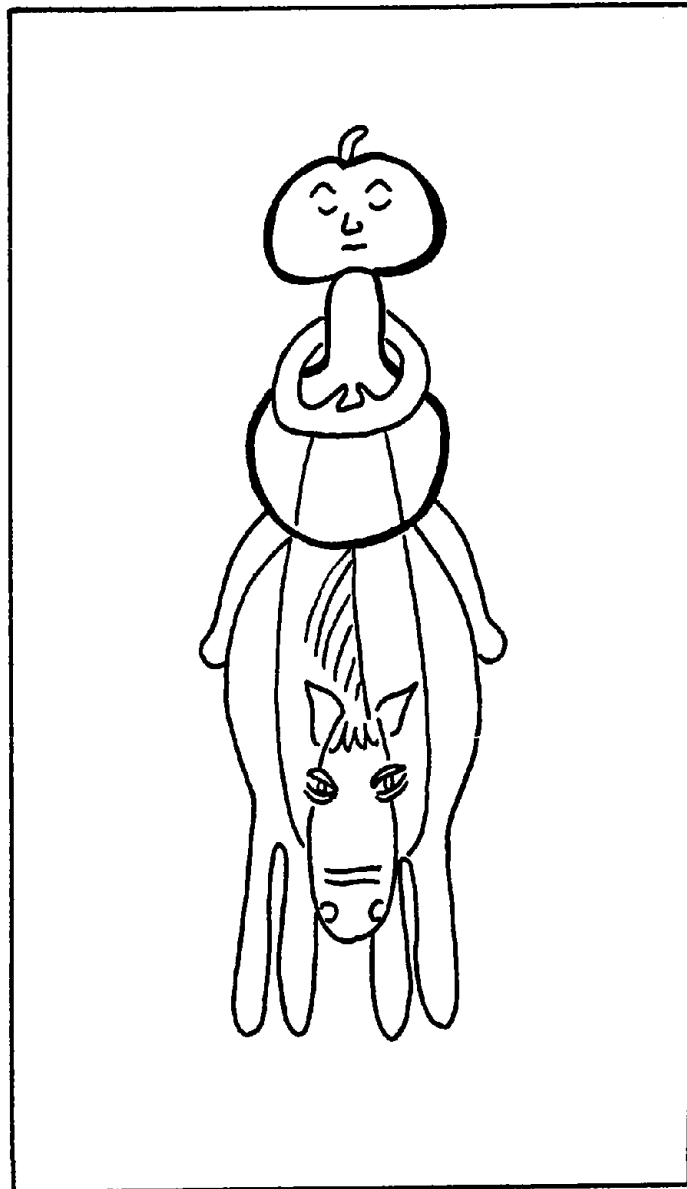


Figure 4.

"A great gourd...
upon a bottle gourd..."

on his back a purple vest.
 White stones and yellow discs of brass
 were tied to their waists.
 Their two feet, it seems,
 were stuck in two black jugs.

Zhang: Ah--those were black boots.

Lass: (Xinshuiling)

Those officials were standing
 doubled up at the waist,
 with their heads hung low.
 Then, sopping drunk,
 they bashed their brains on the ground.

Zhang: They were paying their respects to him!

The passage begs for comparison with Kao-tsu Comes Home,
 treated by Crump in Songs from Xanadu.⁹ The "pestles
 reaching to the sky," on which grew "eyes with eyebrows
 above," are of course some sort of processional
 paraphernalia. These are perhaps double units of the
 "punkins and squashes cum orbs and scepters" featured in
Kao-tsu Comes Home, topped off with a canopy and fringe.
 (See Figures 2 & 3.) Lass' bug-eyed description of
 Tripitaka in his saffron robes (the bottle gourd) and
 yellow, bald pate (the great gourd) is a conceivable hill-
 billy perception of a rotund monk (See Figure 4).

The crowds' rhythmic chants of "Tang Seng! Tang
 Seng!" and their subsequent cheers at his appearance are
 understood by Lass to be loud hoots and scoffs, reflecting
 her own disdain of the physical appearance and equipment of
 Tripitaka, and her ignorance of his reputation. To her,
 official trappings are just so much garbage attached to the

body--twigs, stones, brass discs, black jugs. Bumpkins traditionally respect neither high fashion nor protocol, particularly such "bowings and scrapings" (Crump) as are part of normal imperial rituals. One can almost visualize the snicker her summation arouses in the urban audience:

"It really wasn't worth your going to see, Grandpa! What a waste of time!"

The conceptualization of rural inhabitant as country hick is tempered by the presence of the grandfather, the Patriarch Zhang. For this man is no bumpkin; rather, he is an extension of the bucolic ideal. He is knowledgeable of urban mores, but wisely adheres to his own village-garden, satisfying his idle curiosity by bribing his neighbors' children with leek and green onion heluor¹⁰ for news of the metropolis.

Fat Lass' own display of hick non-comprehension is substantially mitigated at the conclusion of her remarks on the ceremonial aspects of Tripitaka's send-off. When she turns to the carnival stalls around her, it is as one who is initially critical, but who is rapidly won over to the delights of the varied entertainments.

(6:649; Appendix 4:59)

Lass: (Sings)

Yi! Yi! Wu! Wu! sang the flutes.
 Pu! Pu! Tong! Tong! beat the cowhide.
 I saw some ninnies who
 howled a bit,
 fussed a bit.

(Yenerluo)

I saw someone
with his face painted white,
red gauze wrapped around a
topknot
of slicked down hair.
He laughed out loud and
he smashed his cudgel down;
then with a leap he sprang
way up over the ground.

Zhang: That was a yuanben actor.

Lass: It gets even funnier!

(Sings)

It had me laughing merrily.
There was this fellow
on legs carved out of wood, (11)
and then there were
some Muslim fellows
who swished a great banner,
muttered something like a-la-la
and then carried on with
I don't know WHAT sort of nonsense
about spirits. (12)
There was such a crowd
I could hardly see.

(Qidixiong)

I scurried from here
to there.
My wretched body
had not a moment's peace.
It was as if there was
a stone roller under me;
I had to keep moving
to stay on my feet
to see what there was to see:
all the hundreds of costumes,
thousands of acts!

(speaks) Grandpa, this is really funny. A man took a few door panels and made a little house. Then he took a piece of fine silk and dressed up a little person--a tiny man carved from wood and dangling on a string!

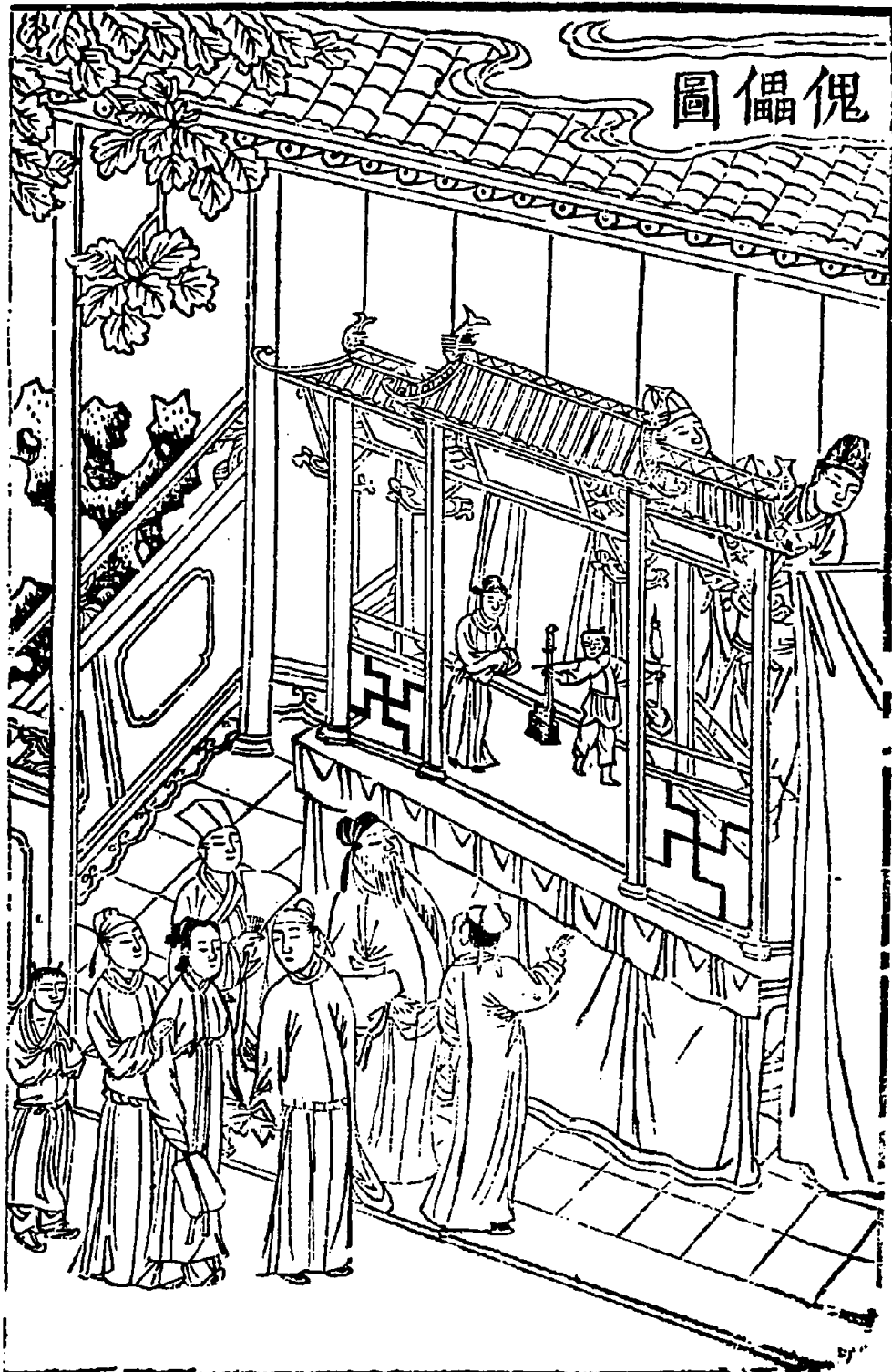


Figure 5. A puppet booth. (Sancai tuhui)

(Sings) (Meihuajiu)

That he called a
pup-pet, something like that.
Inky black string
for dangling
a powdery red and white
thing that looked like a man.
Sou! Sou!
the barbarian whistle began.
Dong! Dong!
urged the beat of a drum.
One spread out a huge banner,
then he sat and ate tid-bits,
while I
stood and watched the feast
with both legs stiff as a corpse
and my belly rumbling like spring thunder.

(Shoujiangnan)

Truly,
if you sit you feel no hunger;
if you have to stand you starve.
When going you are eager,
coming home your feet drag.

Clowns, yuanben actor (cf. Country Cousin),
stiltwalker, puppet-show--exhibitions not unlike the
mummers, jesters, jugglers, Punch & Judy of European
tradition. Lass' exhilaration is evident in her
exclamations, "Grandpa, this was really funny...It gets
even funnier...It had me laughing merrily...There was this
fellow who..." Her unrestrained enthusiasm is undoubtedly
part of the "bucolic mystique"--an extension of the vision
of the pastoral, in which youthful innocence is expressed
by mirth at the first encounter with urban rituals.
Certainly her response to the extravaganza contrasts with
that of the relatively nonchalant city sophisticates.

While he "sat and ate tid-bits," she "stood and watched the feast/ with both legs stiff as a corpse," her "belly rumbling like spring thunder."

Fat Lass' animation, appetite and fleshiness (judging from her name)--her bumptious good health--are portion of the poetic conception of rural life. Fat Lass is a prepubescent figure, a primitive in the pre-urban state. Her robust simplicity is contrapuntal to the fragile but complex upper-class female, several specimens of which tread the boards in this play. Where the one is characterized by the belly laugh, the other is most often viewed in love-sick languor.

As this act opened with a eulogy of village life, so does it end. Dusty, footsore and hungry, Fat Lass turns her back on the city and heads home, anticipating the good things that await her there--"powdered heluor with onions and leeks.., a bath in the cool hemp-washing pool." It is day's end; the passage of light recalls poignantly the passage of life.

(6:649)

Lass: (Sings) (Shou Jiangnan)

...
 In an instant
 the sun has reached the western horizon.
 How true it is,
 shadows the flowers cast as we rest
 have moved by the time we sit up.

... 霎時間日平西。
可正是席間花影坐間移。

The day, the act and a chapter in Tang Seng's life
(and in this study) all come to a close together, as Fat
Lass sings:

(6:650)

(Sui Sha)

...
Tripitaka of Tang
set off today,
and Fat Lass has told her story
from head to tail.

... 唐三藏此日起身。
他胖姑兒從頭告訴了你。

Footnotes to Chapter V

1. The bridge over the Ba river 霸橋 in Changan was popularly the point at which senders-off parter from those who were leaving the city. Also known as the Sohun (Detained Souls) Bridge 銷魂橋.
2. Yuchi Gong: a general under Li Shimin 李世民, the future Taizong 太宗 emperor of the Tang. He is credited with having saved Li's life.
3. i.e. the official who brought Liu Hong to justice in Act 4. The historical Yu Shinan (558-638) was a man of Zhejiang province. He served under the Taizong emperor of Tang, who praised him for five outstanding points: virtuous conduct, loyalty and directness, erudition, polished style of composition, and elegant handwriting 德行, 忠直, 博學, 文詞, 書翰.
4. This is courteous banter. Literally, "How can I keep the emperor from being so polite (kind) to me?"
5. For more on "moon-set" and "night-bell" imagery, see the Tang poem "Anchoring at Maple Bridge at night" 楓橋夜泊, by Zhang Ji 張繼.
6. Knight-errant 五陵兒: in Changan the royal tombs of five Han emperors were called the Wuling 五陵, and young knights-errant gathered in their vicinity, following their custom.
7. Dudbridge, p. 22.
8. Songs from Xanadu, (Ann Arbor: Center for Chinese Studies, 1983.
9. pp. 117-124.
10. Heluor 合落 (烙)兒: two thin wheat pancakes sealed at the rim to enclose a stuffing of leeks and green onions; baked.
11. i.e. a stilt-walker.
12. i.e. Muslims who spread out a mat to say their daily prayers that involved standing, kneeling and lowering the head to the ground. The Kalimah, the Muslim

creed, occurs frequently in these prayers, often recited aloud: "La Ilaha illa 'llahu, Muhammadun Rasulu 'llah" (There is no deity but God: Muhammad is the Apostle of God). See Thomas Hughes, A Dictionary of Islam, (Lahore: Premier Book House, 1965), p. 261.

CHAPTER VI

TROUBLES WITH WOMEN

Another comic theme of the drama is the misery of the hen-pecked husband. On three occasions, it is revealed that even masterful men, in the seclusion of their own homes, may be quite helpless in the face of verbal onslaughts from their spouses. These episodes are domestic comedy, which in the Chinese case almost always arises from the topsy-turvy pecking order between spouses--not a surprising phenomenon for a society in which the male is expected to be dominant and vocal, and the female mute and submissive.

In the Xiyouji Zaju it is Chen Guangrui, newly appointed Prefect of Hungzhou, Sun Wukong, supernatural Monkey-king, and Zhu Bajie, pig-demon with magical powers, who are victimized each to some degree by three nags: Chen by a paragon, Sun by a nay-sayer and Zhu by a chronic complainer. The three are literary sisters to Shakespeare's Catherine the Shrew, but European literature seems not to have had as well-defined a niche for harried husbands as Chinese.

By Chinese mores, an exemplary woman of virtue was

one who lived by the rules for female behavior set by Confucius, as exemplified for instance in the Lie Nü Zhuan. Act 1 of the Xiyouji Zaju shows the virtuous wife of Chen Guangrui diligently exhorting her husband to adhere to the way of the sages. She is justified in her remarks and in her judgement: much of her effort is devoted to warning her husband against a murderous boatman HE wishes to employ. However, her method of persuasion is so diffuse and dilatory that her husband (one assumes out of habit) turns a deaf ear to her admonitions and as a result, ends up thrashing about in the river while the villain makes off with the lady.

All the commotion leading up to the fateful abduction constitute a particularly black sort of domestic comedy. The tenor of the scene is aptly captured in the ironic introductory song of Liu Hong, the boatman. Each successive line adds new, and more fearsome, meaning to his disclaimer, "I'm not really bad," until finally one realizes that this man is as bad as bad can be. The song signifies the direction the plot (in this act) is to take as well: spiraling ineluctably downward to disaster.

(1:633; Appendix 4:60)

(Enter Liu Hong, a boatman)

Liu: Liu is my last name, Hong my first. I make my living solely by plundering on the river.

(chants)

That's what I'm like, but
 I'm not really bad.
 I stay clear of the highways,
 I slink by the byways, and
 I'm afraid of the courtroom, so
 I'm not really bad.
 I sell smuggled salt
 in front of my front door;
 I mix secret sauces
 behind my back door;
 there's profits to be had
 in dealings such as these, and so
 I'm not really bad.
 I pole my boat for traders
 up this vast, bountiful river!
 At the sight of bounty
 my eyes grow larger
 and silently, softly,
 there's death on the river.
 But that's as far as I'll go, so
 I'm not really bad.

(Speaks) Whenever I had my fortune told I heard of a store of wealth and a fine spouse in store for me; I wonder where I'll meet up with this destiny. I might as well get into my boat; I wonder who will come by.

(Enter Wang An.)

In our first introduction to Lady Yin, she appears a sensible woman, with a sense of humor. Her husband purchased a good carp, but the fish blinked at him, so in alarm he tossed it into the river. Yin's reaction is a mild one of surprise and amusement.

(1:633; Appendix 4:61)

Wife: (Sings) (Xianlü: Shang Hua Shi)

Those who release fish speak of
 Zi Chan's virtue; (1)
 those who shoot at tigers praise
 Zhou Chu's strength. (2)
 You, journeying to office in a distant town,

(Speaks)

buy a live fish and can't bear to harm it! Do
 you have such a surplus of virtue that it
 overflows onto birds and beasts?

(Sings)

Regarding human matters then,
 you'll surely be a fair judge.
 Let us now link hands
 and cross the river-bridge. (3)

Subsequently, we see the initial harmony between spouses gradually deteriorating, giving way to a dispute over inconsequential matters, but climaxing in the altercation over the hiring of the crooked boatman. Over Lady Yin's objections, a deal is struck, and the ill-fated journey begun, which will end in the murder of Chen Guangrui and the abduction of Lady Yin.

(1:634; Appendix 4:62)

(Enter Chen Guangrui and Wife)

Chen: Let us wait at this wine-shop. Wang An went to look for a boat. I wonder what's keeping him?

Wife: I'm eight months pregnant as we make this trip. I only hope there'll be no complications along the way.

Chen: Have no fear, lady. The fortunate are protected by their destiny.

Wife: Well, now we've come so far, there isn't much else we can do anyway.

(Sings) (Xianlü: Dian Jiang Chun)

From the time we left our village
 to our arrival here,
 we've walked a thousand pathways.
 Waters surge and mountains stretch out,
 half-hidden is the ford, overgrown
 with white duckweed.

(Hun Jiang Long)

But here our walking has ended,
 only a boat may proceed.
 The fastest steed knows nothing
 of West Lake.
 Where is my home village?
 The landscape is misty,
 beclouded--
 there a brocaded sail
 sinks beyond the clouds.
 Layers upon layers of painted mountains
 stretch away to the interior.
 Listen:
 the rapid river tumbles, surging,
 as a strong wind moans and whistles.
 The fury of long-dead heroes still
 resound abroad.
 How many generations
 of white-haired ancients
 have passed into these hills?
 How many times have imperial cities
 crumbled into these waters?

Chen: Bring us wine!

Wife: You shouldn't drink too much on the road.

Chen: Only wine can dissipate the woes of the world.

Wife: (Sings) (You Hu Lu)

Only wine, you say,
 will dispel your countless woes.
 It seems you've never studied
 the Counsels of the Great Yu. (4)

(Speaks)

Yu hated fine wine and loved only fine words.

(Sings)

The wine you bought today
 is forbidden in the capitol.
 You are not a commoner
 any more,
 so you must
 elevate your thoughts and step high.
 You are

an oriole leaving a dark glen
 to move to a lofty tree. (5)
 You are now an official of the third grade
 only because
 you have a belly full of learning.
 You've leapt from the cloth of commoners
 onto the road to Hong Zhou.
 Don't think to tarry in a
 wine-dispensing, foot-soldier's kitchen.
 (6)

(Tianxia Le)

Don't even think
 of unbuckling and discarding
 your jade belt and your zither.
 Don't be like the great Minister, (7)
 Qu Yuan of Chu, (8)
 who filled his courtyard with drunkards
 because he hated to wake up and
 find himself alone.
 Li Lun collapsed in a heap by Xi Pond, (9)
 Yi Fu lost his way in a bamboo grove. (10)

(Speaks)

Those two gentlemen who loved wine

(Sings)

have been swept away by the clear wind
 that blows to eternity.

(Enter Wang An with Liu Hong. Pantomime greeting)

Wang An: This boatman is a native of Hong Zhou, a
 responsible man. I've hired him and his boat.

Chen: A fine looking boatman!

Wife: He might be dishonest.

Wang An: Rest easy, my lady. I see people for what
 they are!

Wife: (Sings) (Cunli Yagu)

I find
 his speech distasteful
 and his countenance disgusting.

Chen: Lady, you're making too much of this! Who do you think you are, Xu Fu of the Han period? (11)

Wife: (sings)

I'm not Xu Fu of Han, but
I can tell he's not a well-disposed man.
Just look at his
stooping shoulders and flattering smile.
See how he
scurries up and down
acting as if he were scared witless.

Wang An: My lady, I tell you I see people for what they are!

Wife: (sings)

Why,
aren't you wang clever bastard. (12)

Chen: What does it matter!

Wife: (sings)

You've confused Pei Wenxi, (13)
don't do in hapless Lu Yigu! (14)
Mind you don't let the boat
proceed to mid-river,
there to spring a leak of misfortune.

(Yuanho Ling)

His crooked heart is as vile
as the scorpion's venom,
the look in his eyes as hateful
as a wolf's glare.

Chen: My dear little wife. Look at you: your hair is as dry as cinders, your face as messy as straw. You're ungroomed and unkempt! If we were to run into friends or acquaintances on the river, how the hell could you show yourself!

Wife: (Sings)

What's the use of artful make-up
in the middle of a journey?
Golden phoenix-pins and fancy pearls
are nothing more than clutter.
Remember the decline of Zhou,

the destruction of Yin
and the defeat of Wu by Yue:
all by the guile of beautiful women. (15)

(Shang Ma Jiao)

Remember,
Da Ji was vulgar, (16)
Bao Si simple-minded, (17)
Xi Shi skilled in sorcery, (18)
and dynasty after dynasty
was deceived and lost.
Truly--
beauty bodes ill for the husband!

(Yao)

Each one of them cost
hundreds of miles of rivers and hills
and strong imperial palaces.
As for me--
I hope to get to Hong Zhou as
soon as we can,
we three with no other kin,
no gold or jade,
just a rank and office,
we who were
granted a future by the emperor.

This segment constitutes a particularly skillfully contrived piece of black comedy; what is especially noteworthy is that the very form of zaju aria has been recruited to serve comedy--namely, operatic aria is by nature dilatory, and its intrusion into whatever realism exists in zaju must by convention be accepted. In this case, however, it is quite evident that the husband (and non-singer) Chen is exasperated, not only by the sentiments expressed in his wife's arias, but also by the sheer length, richness and verbosity of her song, compared to his own meager lines.

Chen merely desired to indulge in a cup or two to relieve the stress of travel; his wife reprimanded him, as housebound wives whose professional responsibility consists solely in managing a husband are apt to do even today. In return for his two brief statements, "Bring us wine!" and "Only wine can dissipate the woes of the world," Lady Yin delivers a lengthy aria (accompanied by the full zaju orchestra!), chiding him for his lack of ambition, and forbidding him indulgence for the rest of his days. Hyperbole is inseparable from zaju aria, and generally is not used for comic effect. From Chen's remarks, however, ("Lady, you are making too much of this!") and his response so typical of nagged husbands--namely, turning a deaf ear in exasperation--I believe there IS comic intent in this passage. Chen's irritation is expressed in the speech which begins: "My dear little wife. Look at you: your hair is as dry as cinders, your face as messy as straw." It is a typical masculine put-down of an interfering wife, to wit: "Little woman, YOUR job is to look pretty. Leave all decisions to men to make!" His feisty wife, of course, is not to be put down, and so responds with another lengthy aria, this time on the dangers of looking pretty!

In the end, however, her protests come inevitably to naught, and Chen has his way. Thence arises the blackness of this piece of comedy: only men can effect the destiny

of the group, but of the three available men, one is evil and the other two muddleheaded. Woman (Lady Yin) rendered helpless by social convention is perversely cursed with clear vision. As a result it is she who suffers most intensely from the consequence of the group's decision.

This conflict is symbolically expressed in the interaction between Lady Yin and the servant Wang An. When Wang An first introduces the villainous boatman, Lady Yin warns, "He might be dishonest." Wang An however was not to be dissuaded from his choice: "Rest easy, my lady. I see people for what they are." Watching Liu Hong increased her suspicions, so Lady Yin insists, "I can tell he is not a well-disposed man," but Wang An reasserts himself, "My lady, I tell you I see people for what they are." Apprehensive and frustrated, Lady Yin vents a thinly disguised curse: "Aren't you wang clever bastard!" (assonant pun in the original), but her outburst is shrugged off by her husband. The third and last time Wang An says his line, it is under desperately different conditions. Shoved by the villain into river, the drowning servant's dying words are, "I see him now for what he is. My lady. . .!"

Wang An's first two repetitions of essentially the same line denote (his conviction that) the boatman is GOOD. The final repetition denotes (his realization) that the man is BAD. Irony consists in one event carrying radically

different meanings--generally the latent meaning is the more vicious one.

The first case of the hen-pecked husband then is one that is concurrently an example of macabre comedy, a genre not uncommon in Yuan zaju. (See YQX 80 Pener Gui and YQX 86 Dou E Yuan.) The following two episodes will feature male protagonists who are themselves clowns, and are therefore substantially more comical in nature.

In Act 9, Sun Wukong, Lord Monkey, purloined himself a wife, the Princess of the State of Golden Cauldron. He quickly discovers, however, the truth of the adage "you can lead a horse to water..."--in this case "you can abduct a woman and bring her into your home but you cannot make her into an ideal wife." Curiously, Monkey, for all his muscles and macho, does seem to crave genuine love from the princess. He could simply have raped her whenever the urge arose, and obviously his general estimation of women does not preclude that alternative, witness his readiness to join in the orgy in Woman's Country (it was the hoop on his head which prevented him), and his threat when nettled by the Iron Fan Princess:

(19:683)

"Wanton hussy! If I should lay my hands on you,
I won't beat or scold you. Guess what I'll do!"

Monkey's dialogue is liberally sprinkled with references to prick and asshole (see Chapter 4), and one

infers he could use some satisfaction. However, he never seems to get any. Tradition in the Xiyouji cycle is that Monkey is by nature celibate; only in the zaju does he even go as far as to abduct a woman. There is subsequently no evidence that the (mis)match between Monkey and Princess was ever consummated, and some evidence actually indicates that it was not: in the scene quoted once in Chapter 4, the Princess sings:

(9:655)

I,
seeing the fire in his eyes,
the fur on his face,
cling to my embroidered ball,
being of no mind to toss it.

看了他眼中火，
虛見了他臉上毛。
抱着箇繡球兒懶去拋

The embroidered ball being the emblem passed from maiden to suitor to signify her readiness to receive him as husband, the Princess' words suggest that she has not, and will not, surrender her virginity.

Not only is the Princess granted freedom to protect her maidenhood, she even heaps abuse upon him with impunity. The following scene depicts her response to his advances.

(9:655; Appendix 4:63)

Monkey: I managed to steal a magic suit, magic cap, magic peaches and magic wine from the Heavenly Palace. Accept and use them with good cheer, my lady!

Princess: (Sings) (Yu Hu Lu)

The Queen Mother and her magic suit
are never parted.
It shines with a golden,
dazzling light.
What do I care for this item,
that was most likely
woven by a Magic Monkey
from Crimson Cloud silk?

Monkey: See this silver-threaded cap. Even an ugly
person if he wore it would be pleasing to the
eye.

Princess: Then, Great Sage, kindly put it on!

(Sings)

So you went to the Heavenly Palace
to steal the silver-threaded cap.
I'd rather have the headpiece of gold
given to officials' wives
at banquets in the Imperial gardens.

The Princess is truly a cherished mistress, that
Monkey would not retaliate at being insulted in this
fashion. One speculates that under the traditional system
of arranged marriages, more than one tender young
bridegroom encountered rejection in his efforts to embrace
the bride; all the more material for comedy!

The last picture of the troubled husband is of
Principled Pig, who abducted Ms. Pei. The following scene
describes their subsequent life together:

(14:668; Appendix 4:64)

(Enter Pei girl)

Pei: Ever since the day I sent a note suggesting an
assignation with the student Pigue, who could
have told I'd be held captive here by a demon in

the shape of young Pigue. The thousand hills,
 ten thousand gullies--wherever am I? That
 bastard goes out at the fifth watch and does not
 return until night. Every day a neighbor woman
 watches over me; I'm sure she's a hob-goblin too.
 But what have I to be afraid of! It's just that
 I cannot know when I'll see my parents and my
 husband again. And oh, I long to know how they
 are, at this moment, my parents and my husband!

(Sings) (Zhonglü: Fen Dier)

Drowned in the dark night
 deep in the wild hills where
 not a bell breaks the forbidding silence.
 Not to my ears come the clear
 notes of my Sima's lute. (19)
 As for this vulgar Xiangru--
 this filthy article--
 how incredible to think
 he could keep me company.
 Covered by the shadows of the trees
 and the shaded hills
 I am as damp and chill as if I'd been
 drenched in a pond full of water.

(Zheng Gong: Liu Yaobian)

Don't you think to love me,
 dressed as you are in your
 delicate silk brocades.
 Had you been a worthy match
 I, naturally,
 would have sought you out.
 What use then to me are your
 gift of gold, yellow,
 gift of jade, white?
 Only gifted groom and comely maid
 lie happily together on one bed.
 Who is there to bear for me
 my dark burden of grief?
 To find a good match is like searching for
 a needle on the ocean floor.
 It is destiny that effects marriage.
 Without the kiss of fate, my hopes
 will never be fulfilled--
 I've only been frustrated in all my efforts
 till now.

(Speaks)

Lay out the wine and fruits! I still don't see
Mister Pigue returning.

(Enter Pig)

Pig: Ever since I abducted this young woman, the two
families have been battling it out in court.
Battle or not, it's no business of mine! Each
night I gratify myself joyfully. Today I'm late
coming home; I'm afraid the little mistress will
scold. Elder sister! I am home!

Pei: The night is so far gone. How could you keep me
waiting this long!

(Sings) (Zhong LU: Shang Xiao Lou)

And with whom have you wined and feasted
while I am alone
with naught but dark thoughts in my breast.
Your drunken eyes glitter cross-wise,
your grinning face bespeaks your
thoughts of spring.
Wine drips from your clothing.
Are we now to
lift up a brimming cup of fragrant lees,
gently light the precious incense burner
and leisurely,
ascend the pillow?
I'll have you sample my FIST
before you scratch THAT itch!

Pig: Why aren't the serving maids waiting on their
mistress!

Pei: They too have waited a long time for you!

(Sings) (Yao)

They
lit up the scarlet candles,
spread out the embroidered coverlet,
prepared for our coming, then
poured and offered me wine
in hopes of the lord's return.

Pig: Such a little cave, it must bother the mistress
to be confined here.

Pei: (Sings)

I have NEVER been
instructed in stitchery,
attentive to my toilet,
mindful of sewing and weaving.

Pig: People have told me they don't wait on you.
Just wait till I shout at the bastards.

Pei: (Sings)

And YOU should just stop
heeding others who would slander us thus.

Pig: Bring us wine! I'll drink a few cups with my
elder sister. Your husband was named Pigue, and
I too am called Pigue. And you are a lovely
flower keeping me company, I who am but two
withered sticks of wood.

(Pantomimes smiling)

Do you miss your parents?

Pei: How could I not miss my papa and mama?

(Sings) - (Qiao Zhuo She)

My eyes widen at the glimmer of hope;
my constricted heart relaxes and
I take a drink.
Members of one family
with one purpose
naturally seek each other.

Pig: Now I'll arrange for clothing, ornaments and
gifts for you, so that you can pay a visit home.

Pei: (Sings)

Scarves for my head,
gold to buy my smiles,
I want none of those!
But if you'll allow me
to see my parents once,
I'll be grateful for your munificence.

Note the distinct personalities of Pig, Monkey,
Pei and Princess. Pig is not constrained by Monkey's
surprising chastity and apparent tenderness, and would seem

to have engaged in some "cloud and rain" activities with his captive lady. For such privileges, he is resigned to paying the customary price, namely, to suffer a loss of the tranquillity of his bachelor days. Pei is a worthy foil for him. She is by Chinese standards reprehensibly bold, having brought calamity on her own head by setting up the illicit rendezvous with her lover Pigue. After her "degradation," she is not in the least rueful over her vanished virtue, but bewails the fact that the WRONG lover has ravished her:

(14:668)

Not to my ears come the clear
 notes of my Sima's lute.
 As for this vulgar Xiangru--
 this filthy article--
 how incredible to think
 he could keep me company.

The story of Wang Zhaojun and Sima Xiangru inspires this young woman. Elopement by Chinese mores is a serious offense; Wang and Sima spent long years in exile before they were "rehabilitated." Clearly Miss Pei is more romantic than sensible: even as she is held captive she yearns to flee with her real Sima Xiangru--her attractive, but forbidden, lover.

In a sense, this whole burlesque is symbolic of "any-girl's" complaint: the winsome, refined suitor of courtship days metamorphoses after marriage into a lecherous beast. While mourning the "lost lover" in her

private thoughts, she must nonetheless in day-to-day life tolerate her real, brutal husband, her resentment driving her to complain relentlessly over trivia. Detesting his company, she nevertheless demands it, so that she may have the satisfaction of seeing him as miserable as she is. Try as he might to blunt the piquancy of her attack, the husband (Pig) cannot extricate himself: she insists that the total blame for her unhappiness rest squarely on him--not the servants, not the living conditions. Possibly to divert her wrath, perhaps in search of respite, he does what any other Chinese husband might in his stead: he offers to send wifey home.

As successful as Chinese male-dominated society was in repressing its females, it failed to obtain lasting harmony between the sexes. Women always managed to make their presence felt and their opinions known--most often and to the dismay of most men, they nagged, nagged, nagged. The theme of the hen-pecked husband is a prominent one in Chinese humor.

Footnotes to Chapter VI

1. Zi Chan 子產, epithet of Gongsun Qiao 公孫僑 (581-521 B.C.), prime minister of the state of Zheng 鄭. His regime was so enlightened and benevolent that after three years, there was no longer any theft or dishonesty among the people.
2. Zhou Chu 周處, of the Jin 晉 dynasty (3rd & 4th C B.C.), was orphaned as a child and grew up to be a young man of such gigantic strength and lawlessness that he was classified as one of "three scourges" 三害 of the countryside, together with the Tiger of the Southern Hills and the Serpent beneath the Long Bridge (南山虎, 長橋蛟). Upon hearing of this classification, Zhou was so distressed that he determined to eliminate all three scourges: he slew the tiger and serpent and gave up his reckless ways.
3. Xishou shang heliang 攜手上河梁 : figuratively, "(Let us) be on our way;" from a poem by Li Ling 李陵 to Su Wu 蘇武 (1st-2nd C B.C.) while both were held captive by the Xiongnu 匈奴 tribes.
4. "Da Yu Mu" 大禹謨 : from the Book of History 書經. Yu, founder of the Xia dynasty, was by one tradition the first taster of wine. He found it good, but eschewed it for fear that wine would effect his judgement.
5. Huang li 黃鸝, the yellow oriole, also referred to as huang ying 黃鶯 or simply huang niao, recurs in the Book of Poetry 詩經. Its flitting about symbolizes human action and emotion. See Odes 2, 32, 131, 230.
6. Bubing chu 步兵廚. Ruan Ji 阮籍 (210-263) was a gifted poet famous for his constant inebriation. Learning that the kitchens of the infantry served up good wine in large quantities, he passed over higher office and sought out his subsequent appointment as infantry commandant. He later came to be called Ruan Bubing.
7. Sanlu 三閭 : Director of the Affairs of the Three Clans; an office held by Qu Yuan 屈原 (332-295 B.C.) under Prince Huai of Chu.

8. Chu Tafu 楚大夫 : Qu Yuan. He is famous for his non-conforming idealism, which led eventually to the most extreme form of protest: his suicide.
9. Ji Lun 季倫 : epithet of Shi Chung 石崇 (249-300). He attached himself to a man who lived a rich and ostentatious lifestyle, and shared his patron's downfall. He was executed and his family terminated when he refused to surrender up a beautiful concubine to a more powerful man.
Xichi 習池 : refers to a pond into which, for convenience, a great amount of wine was poured, so that even in a drunken stupor one could continue to enjoy drinking, simply by dipping one's face into the water.
10. Yifu 夷甫 : epithet of Wang Yan 王衍 (854-925), a talented man but a profligate.
Zhulin 竹林 : the bamboo grove of the Seven Sages, famous poets, drunkards and drug-users.
11. Xu Fu 許負 : a skilled physiognomist of the Han dynasty. When Zhou Yafu 周亞夫 became governor of Henei 河內, Xu predicted: "In three years you'll become a marquis, in eight years a general, and in nine you'll die of starvation." Zhou laughed in derision, but the prediction came true.
12. Wang bo dang 王伯當, meaningless of itself, is however consonant with wangba dan 王八蛋 : bastard. Wang of course is also the servant's surname. The "wang" in the translation is intended to be an approximation of "one" pronounced with a Chinese accent: thus, "one clever bastard."
13. Pei Wenxi 裴聞喜 and Lu Yigu 魯義姑 according to folk legend were husband and wife. Pei naively entrusted his wife to the care of his best friend, who raped her.
14. That is to say: fix the boat before we are in real danger--send away this man before he has done us harm.
15. Zhou was plagued by Bao Si, Yin (Shang) by Da Ji, and Wu by Xi Shi. See notes 16-18 below.
16. Da Ji (12th C B.C.), the bewitching and sadistic concubine of the last king of the Shang dynasty, who led the king into such debauchery that his regime was shortly overthrown.

17. Bao Si (8th C B.C.). Concubine of the king of You^紂. Being melancholy by nature, she seldom smiled. However she laughed aloud when, to amuse her, beacon fires were falsely lit, summoning feudal armies to the defense of the royal house. Thereafter a real attack occurred, and the beacon fires were lit. They brought no response. The king was killed and Bao Si eventually strangled herself.
18. Xi Shi (5th C B.C.). Taking advantage of her incomparable beauty and grace, the state of Yue sent her to amuse and distract the king of rival Wu. The strategem worked, and Yue defeated its neighbor.
19. Refers to Sima Xiangru. See Chap. 2 note 9.

CONCLUDING REMARKS

There has always been some uneasiness in the academic field over the final evaluation of the Xiyouji zaju. Its length distinguishes it, and the lyric quality of its arias has never been disputed. However, there is a certain unorthodoxy in the way this drama has handled elements of the traditional Xiyouji cycle. Episodes occur here that are found nowhere else in fiction or drama (Monkey's abduction of the Princess of Gold Cauldron in Acts 9-10, the battle with the Silver-browed General in Act 11, Pig's early courtship of Miss Pei), and some outstanding episodes occurring in the early sources have been skipped or glossed over (e.g. Monkey's adventures at the palace of the Queen Mother of the West, treated in somewhat greater detail in the Kozanji version and so tremendously successful in later drama, and the famous duel with the Taoists in Cart-slow kingdom, cited in the Pak t'ongsa onhae). It has been baffling to scholars that so much of the zaju is more or less irrelevant to the Xiyouji tradition, fully half (12 acts) being taken up by prepatory and concluding activities; clearly the drama's treatment of the journey itself has been less than satisfying to later critics. Thus Yan Dunyi (1954) suggests that the drama's problems

result from that fact that one conventional four-act play has been expanded into twenty-four acts with materials taken from sundry sources, and Dudbridge excuses the playwright his failings by blaming them on the strictness of zaju conventions.

I have attempted to demonstrate in this dissertation that a considerable amount of the slack in the plot is taken up by the attention given over to comic elements--that in light of the focus on comedy at least some of what was puzzling about the drama can be explained. Comedy in the zaju is decidedly an understudied area; partly because comedy is difficult to interpret between cultures. It is commonly noticed that an item labeled "funny" in Chinese will not amuse an American audience, and vice versa. To this end I have appended an essay describing a model for humor analysis that is useful for inter-cultural application and eventually comparison; see Appendix 1. Furthermore, to defend against the possibility that some readers will not concur with my assessment of the comic content of the selections from the zaju given in Chapters 2-5, Appendix 2 offers analyses of most of those selections, based on the model in Appendix 1. Not every comic episode has been included; those that are may not have been treated exhaustively for their comic content--nonetheless, it is hoped that the analyses provided will be helpful in the appreciation of zaju's comedy.

APPENDICES

APPENDIX 1

A DEFINITION OF THE COMIC
AND A MODEL FOR THE ANALYSIS OF COMEDY

The term COMEDY is used here to denote those elements in a literary work which serve to induce laughter, to be differentiated from the genre comedy, a light-hearted drama, the counterpart of tragedy. Comedy is a combination of witticism, humorous byplays, buffoonery, jokes: in short, whatever means an author customarily employs to amuse an audience.

To analyze comedy, one must first determine precisely what it is that gives rise to LAUGHTER, the human reflex which is at once both the seed and the fruit of comedy. The pleasure it imparts is surely the stimulus behind the creation of all laughter-producing forms, for which the harvest, laughter itself, is as variegated in form as any harvest in the green world. There is merry laughter, uproarious laughter, thoughtful laughter, laughter that pains, laughter that affords momentary relief from pain.

Of course, not all that produces laughter is comedy. Some laugh under the influence of intoxicants and "uppers," others will laugh when tickled. Chemical stimulants are easily dismissed from discussion on humor, but writers on

comic theory find it harder to dispense with an explanation, however brief, of the hows and whys of tickling. There seems to exist a connection between the cause and effect of tickling and of comedy: for example, the marquee of a theatre featuring a comic number will proclaim "a rib-tickler!"

It is assumed that the experience of being tickled is necessarily a pleasant one, and that after being tickled one enjoys a feeling of well-being, expansiveness and relief very like the feelings obtained by one who has just laughed heartily at a joke or funny scene. Thus J.C. Gregory called comedy a "mental tickle."¹

There has been debate as to why tickling gives rise to laughter. One theory is that the unlikely combination of both pleasure and pain experienced at once induces a "rapid oscillation back and forth" of the feelings, and the energy thus generated is released in laughter.² However, C.R. Darwin noted that the initial response of a very young child to tickling is of self-defence³ --described by Arthur Koestler as "squirming, wriggling, and straining to withdraw the tickled part"--reactions to feelings entirely of pain, not of pleasure. In light of this, Koestler felt it necessary to impose a condition under which laughter might be part of the response to tickling, namely that the "victim" must view the action as harmless and playful--"a⁴ mock attack, a caress in a mildly aggressive disguise."

This explains why people cannot tickle themselves, and why babies laugh fifteen times more often when tickled by their mothers than by strangers, as research indicates they do. Naturally an attack by a trusted figure is more likely to be interpreted as playful.

For adolescents and adults, tickling becomes a mock sexual attack. The delicate balance between pleasure and pain is discussed at some length by J.Y.T. Greig in his chapter on "Love and Laughter,"⁵ where he suggests that the adult version of tickling is no more than a variation of a tradition that began in childhood, where the discomfort caused by tickling is offset by the pleasure of physical contact with a person for whom the "victim" harbors some affection.

Thus while tickling is a purely physical stimulus, it requires mental mediation, the existence of a particular set of psycho-emotional circumstances, in order for the laugh response to ensue. In this respect, as we shall see, it is related to the workings of comedy.

It is widely held that humor-related laughter involves a sense of play, a feeling of general well-being, relief from tension, as well as some sort of a conflict between competing emotions that finds a resolution. All of these are relected in the tickling ritual: the playfulness, the initial tension of the mock-attack and its subsequent

relief, the conflict between pain and pleasure that dissolves in a flood of warmth and well-being when the tickling ceases.

In other words, there is an overlap in the attendant circumstances necessary for laughter to result from tickling and comedy. Analysis of "tickle-laughter" provides insight into the dynamics of comedy. However, as tickling requires physical contact and comedy is a mental process, one concludes that while tickling does shed light on comedy and is thus often included in a discussion of comedy, it does not itself belong under the rubric comedy.

Another form of laughter is that of joy and pleasure, of people at play. It may be sustained, as in the course of merry-making, or it may be brief, bubbling up from sudden happiness, as in an unexpected meeting with a friend. However, though joy and well-being are fundamental to comedy, happiness alone does not constitute comedy. An author may use happy images to produce a pleasant state of mind in his audience, but happiness itself is not the comic element.

As with pleasure in general, so it is with that particular form of pleasure labeled "sudden glory" by Thomas Hobbes, which he uses to explain the riddle of laughter overall. It is, he said, a feeling of joy "arising from a sudden conception of some eminency in ourselves, by comparison with the infirmity of others, or

with our own formerly."⁶

Superiority may partially explain comedy, but superiority itself does not produce laughter. Poverty is not funny--an aristocrat slipping on a banana peel is. What is most striking about the latter event is the INCONGRUITY in the matching of actor and act: extraordinary people are supposedly exempt from the indignities lesser mortals suffer. If the aristocrat is replaced with a cripple, a child, or a very old person, the incongruity is absent: cripples etc. are expected to be susceptible to falls, and therefore an accident involving them is regrettable, not comic.

Even aristocrat and banana-peel do not constitute fool-proof comedy. A popular anecdote places the man, in coat and tails, at the top of a broad marble staircase, about to make his descent into a hushed and reverent crowd of on-lookers. On one of the top steps lay the fateful banana peel. The aristocrat approached, nose in the air, and trod squarely on the slippery mass. Up swept the well-heeled feet, down came the tailored rump and bounce, bounce, bounce...step by step he tumbled down the staircase. By the time he reached the bottom he was dead. The point to the story was this: somewhere between the top step and the bottom lay the dividing line between comedy and tragedy. When playfulness ended, laughter stopped.

An audience cued to a joke apprehends the narrative with a spirit of playfulness. Aristocrats and banana peels are well-known ingredients of comic stories; the audience is prepared to see the pompous figure "cut down to size" in some delightfully ignominious fashion. When it becomes clear the fall was not harmless, the tumbling man is "fleshed out": he is no longer merely an actor in a comic play but a human being, mortal as anyone else. Evidently a second factor is vital to the success of comedy, a factor we shall call COMIC DISTANCE.

The laughter of comedy, then, arises from an apt coincidence of INCONGRUITY and COMIC DISTANCE.

Comic laughter is a human response that is particularly ephemeral. It arises suddenly when a particular type of stimulus, coming from an acceptable source, is received and interpreted by a ready and able intellect, then just as suddenly it dies away. The stimulus we shall speak of as "comic material." Both source and receiver (the audience) are by definition human, and the meeting of these three factors must occur under optimum conditions to bring forth laughter that is truly assuasive.

Consider for example the telling of a joke. If the stimulus, i.e. the joke itself, is poorly conceived, it is unfunny. If the narrator (source) is unsympathetic to the

audience, the joke is likely to fizzle as well. If the audience (receiver) for its part is distracted or incapacitated, it is neither "ready" nor "able" to perceive the point of the joke. A concurrence of optimum conditions is when two brain-weary students of Eastern mysticism meet at the happy-hour and share the following:

- A: Say, how many Zen Buddhists does it take to screw in a light-bulb?
 B: I don't know; how many?
 A: Two. One to screw it in, the other not to screw it in.
 B: Ho ho ho!

Here we will deal with comedy as it appears in written material: in jokes and anecdotes strictly because their brevity makes possible their inclusion, although the principles we will develop may also be applied to comedy in longer forms. Since the goal is to identify comic elements in the zaju, it behooves us to concentrate upon analysis of comic material, if only for the reason that we have the text of the zaju at hand, while details of its performers (source) and audience (receivers) are sketchy at best. Thus while we are in a position to dissect the text and to draw conclusions on the nature of the comic material it contains, anything said about the performers of the zaju or its audience is speculative.

In reflections upon what it is that makes comic material funny, I am in general agreement with the so-called "incongruity" school of comic theory, which state

that something is risible when it unites, under an ingenious pretext, two or more ideas, personalities, situations, or meanings, which by normal convention would be non-harmonious or incongruous one with the other(s).

Bergson in his celebrated tract on comic theory entitled Le Rire⁷ wrote at length on what I take to be the metaphysical underpinnings of the "incongruity" position. He juxtaposes body and soul of a human being and finds them ill-suited to each other. The spirit is fluid, flexible, free, capable of infinite shades of differentiation in perception and response. The body in contrast is earth-bound and limited in capacity. That body and soul should be united is life's basic incongruity. When intelligence learns to accept this incongruity with grace, the comic spirit is born.

The comic then, Bergson sees as the limitations of the body imposed upon the soul, or "something mechanical encrusted upon the living."⁸ The spirit is thought to be eternal; minds can summon up ideas reaching beyond the bounds of time and place. It is natural that humans are reluctant to conceive of the demise of such a capacity, of the death of the soul. Bodies however are ineluctably mortal. The power that mortal and thus limited bodies possess over immortal and infinite spirits seems unfitting, and consequently the bond is often denied. One who aspires

to immortality by claiming a place in history must suppress the link to mortality and the human body, denying the normal subjection to corporeal demands.

Washington who led his troops across the Delaware cannot be imagined squatting to move his bowels without at least a momentary dissipation of his heroic image. The aspirations of spirit are incongruous with the material requirements of the body.

An extension of Bergson's basic opposition of body and spirit is the mismatching of human intentions, expectations and ambitions with the realities of the material world. Human thought, for example, may be said to lie in the realm of the spirit, while human language, the articulation of thought, is part of the material world.

It may be argued that there is a certain degree of "inelasticity," "rigidity" in language: spoken and written forms are mechanical constructs to which intuition must conform--often one "gropes for words" to adequately represent an idea which, yet unuttered, nevertheless already exists in the mind. One supposes that impatience with the limitations of language was at the root of the Taoist metaphoric adage, "When the fish are caught, the net may be discarded;" words are but a mechanical device to trap living ideas.

Verbal comedy--puns, witticisms, double entendres and jokes which turn on misapprehensions--point out the

incongruity of intuition matched with language. A limited lexicon of terms must serve to "catch" nebulous ideas, intentions, feelings, contexts. Many words and expressions have multiple and ultimately contrastive meanings--this is the inadequacy of the mechanical encrusted upon the living. The act of consciously creating incongruity in literary (comic) works will be here called DISTORTION.

However, incongruity alone could just as easily give rise to non-comic genres. Tragedy for instance is often a result of a mismatching of an individual with his environment. Whereas traditionally tragedy is cued to arousing the sympathy of the viewer, comedy takes pains to circumvent the emotions of its audience. This is what I have referred to earlier as the act of DISTANCING so crucial to comedy.

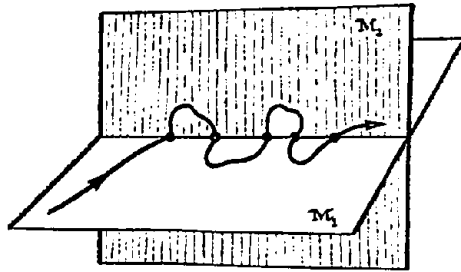
A third factor that influences the ready perception of humor is the freshness of the material--namely, its capacity to surprise the audience. A comic line or technique that is repeated too often loses its vitality. The intended incongruous content ceases to strike one as being incongruous, and the laugh response is not triggered. As Bergson commented, ".. many things are comic de jure without becoming comic de facto, the continuity of custom having deadened within them the comic quality. A sudden dissolution of continuity is needed...hence the explanation

of laughter by SURPRISE."

The SURPRISE factor is straight-forward and does not warrant elaboration; the concepts of DISTORTION and DISTANCING will be discussed below.

Distortion

Koestler termed this bisociating--"the perceiving of a situation or idea, L, in two self-consistent but habitually incompatible frames of reference, M_1 and M_2 ."



The event L, in which the two intersect, is made to vibrate simultaneously on two different wavelengths, as it were. While this unusual situation lasts, L is not merely linked to one associative context, but bisociated with two."¹⁰

Consider the following joke.

- (1) Chamfort tells a story of a Marquis at the court of Louis XIV who, on entering his wife's boudoir and finding her in the arms of a Bishop, walked calmly to the window and went through the motions of blessing the people in the street.
 "What are you doing?" cried the anguished wife.
 "Monseigneur is performing my functions," replied the Marquis, "so I am performing his." (11)

In Koestler's terminology, the humor in the story arises from the "clash of two mutually incompatible codes, or associative contexts," one which prohibits adultery and the other asserting quid pro quo. The event in the joke is "not merely linked to one associative context, but bisociated with two."¹²

Again:

- (2) A car dealer is boosting a new sports model to a prospective client: "You get into this car at midnight and at four a.m. you are in Grimsby."
 The customer is indignant: "And what am I to do in the middle of the night in GRIMSBY?" (13)

Focus on an irrelevant detail--Grimsby at four a.m.-- is bisociated with the meaning of the whole, which of course has to do with the speed of the car.

Let me present another model of humor, a mechanical one which is parallel to Koestler's but perhaps not as inspired as his, although it does have the advantage of laying out the "nuts and bolts" of examples of humor.

Comic episodes, jokes in particular, generally take one of three forms: 1) a statement, possibly followed by a rebuff, which in turn may be followed by a response to the rebuff; 2) a question with an answer; and 3) a statement followed by a comment. Each category of these forms--statement, rebuff, response; question, answer; statement,

comment--will be called a MAJOR ELEMENT.

In every comic story the major elements may be said to consist of one or more of the following MINOR ELEMENTS.

1) The act: the pivotal event of the story. It can take the form of an action, a statement, a gesture, or a pose. In the light of subsequent developments (or of concurrent conditions subsequently perceived by the audience), the act is the kernel that is made subject to multiple and mutually exclusive interpretations.

2) The agent: the perpetrator of the act. The agent is often omitted from joking stories.

3) The vehicle: the means (or instrument) by which the agent performs the act. This element is particularly useful in discussion of some uses of irony, where the author is the concealed agent and the figures in the story are manipulated to express the author's intentions.

4) The context: a label which covers a variety of conditions under which an act occurs. Depending on the story, the relevant context may be a physical setting, a metaphysical setting, social convention, logical underpinnings of the act, or even details of portions of the act itself.

5) The mode: the style or level of presentation. Prior to describing an act, the level of presentation is determined; thereafter decorum is maintained in language

and imagery. In some cases decorum is deliberately violated for comic effect; then it is the mode which conveys the comic content.

6) The complement: a secondary portion of the act or a subsequent action (or statement, gesture, or pose) which reflects the ambiguity inherent in the act.

7) The interpretation: the meaning of the act as perceived in light of the factors listed in items 4-6 above.

8) Attributes: any element may be assigned attributes, which are traits relevant to the story.

The minor elements when they appear will follow this order; the entire sequence or parts of it may be repeated in longer narratives.

Agent> Attribute> Vehicle> Attribute> Act> Attribute>
Context> Attribute> Mode> Attribute> Complement> Attribute>
Interpretation.

Analysis based on this model will utilize diagrams constructed in accordance with the following principles.

1. Major elements will be marked by double vertical lines, and labeled.
2. Minor elements will be marked by single vertical lines, and labeled.
3. Specifics of a minor element will be contained in a box within a labeled column.

4. Broken lines will link boxes that form part of a logical sequence.
5. A single-line arrow will indicate the logical sequence implied in the "build-up" of a comic story.
6. A double-line arrow will represent the "comic leap" that constitutes the punch-line, the comic mismatching of terms which normally do not go together, or the linkage of irony, all of which constitute the distortion contained within the comic episode.

By this model then, Koestler's jokes can be diagrammed thus:

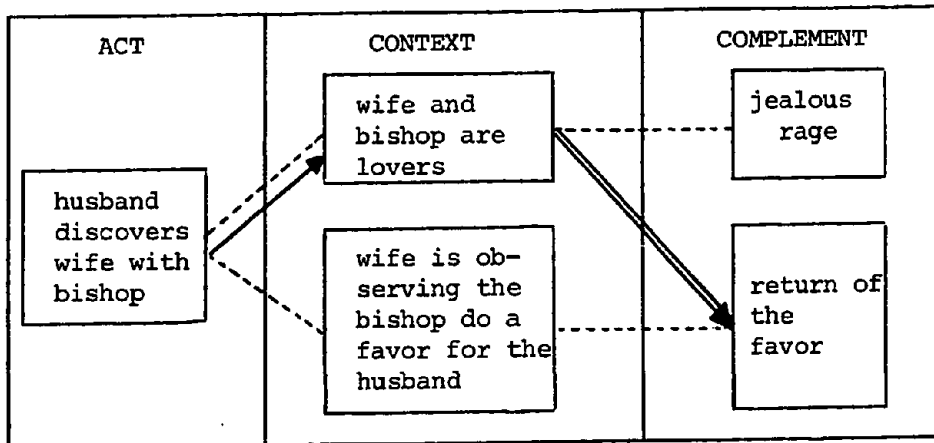


Figure 1. Joke 1.

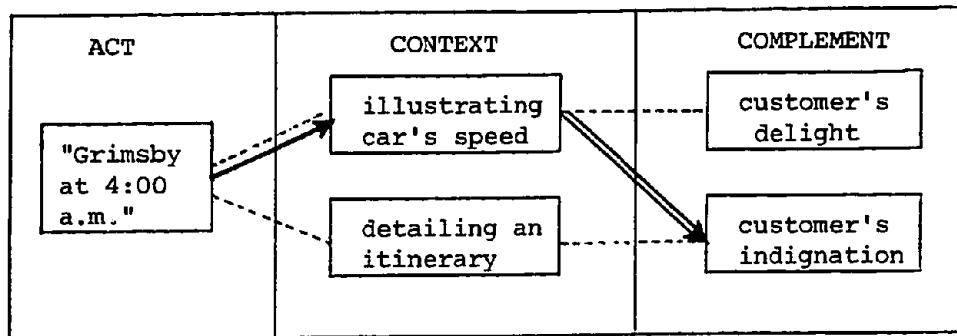


Figure 2. Joke 2.

The pivotal event in each story is given in the column labeled "act"--in the first the discovery of the clandestine pair by the husband, and in the second the statement by the salesman that "at midnight you'll be in Grimsby." The success of the jokes turns on the fact that each act may be seen to occur in two contexts, as demonstrated in the second column. Corresponding to each context is a response one might reasonably expect: broken lines link the logical sequences consisting of act, context, and the expected response.

The introduction of each joke is so designed as to urge one or the other of the possible contexts on the audience, and the "path" thus chosen is indicated by a single-line arrow. Comic distortion is contained in a "leap," marked by the double-line arrow, beginning on the path the audience has been following to the other, hitherto obscured but equally "legitimate" path.

The first joke opens with the husband's discovery of his wife in the arms of her lover. The audience is thus guided along the upper path shown in Figure 1, and expect a fit of jealous rage from the husband. Instead the story offers a response following the diagram's second path--namely, a quid pro quo answer to a kind benefactor, and the comic leap is made.

Similarly, the context of the second story implies the first path in Figure 2: a salesman praising a sports-car will speak of its speed. The customer's response however follows the second path, and again the receiver (audience) is caught off guard.

For a comic story to be successful then, it is necessary that the receiver be sent down one path without conscious awareness of the second path, so that when the comic leap occurs, he is surprised. If he is then able to visualize the second path (or, as in the case of the first joke, if it is explained to him,) he will be able to appreciate the comic distortion involved.

It would be possible for these jokes to be reversed, for the receiver to be nudged down the second path initially and then jolted to the first. The jokes might read as follows:

- (3) A: The Marquis at the court of Louis XIV had an unusual sense of justice. He came home one day and found that the Lord Bishop had completed a task for him. So in return he

helped the Bishop by blessing passersby on the street.

B: What was so unusual about that?

A: The task the Bishop had completed was to have sexual intercourse with the Marquis' wife.

(4) Travel agent: You'll set out at 8 a.m., lunch at noon in Harwich, have tea in Newport, dine at 7:30 in Addington, and at 4 p.m. you'll arrive in Grimsby.

Irate customer: And what will I do in the middle of the night in Grimsby?

Travel agent: I don't know, but isn't it grand how you can get around these days?

The first versions of the jokes are perhaps somewhat funnier than the second, because the "punch" in each of the first versions was less readily anticipated, and thus come as more of a surprise. The mention of a "task" completed by the bishop and the customer's indignation mid-joke in the second versions alert the receivers to comic distortion, and the impact of the comic leap when it occurs is thereby weakened. Another example:

(5) Fat Bernie sat down at the lunch counter and ordered a whole fruit pie.

"Shall I cut it into four or eight pieces?" asked the waiter.

"Four," answered Bernie. "I'm on a diet."

Comic leaps exercise only the spirit and not the body: Bernie will remain fat. His leap is diagrammed in Figure 3. The crux of the joke is the ambiguity inherent

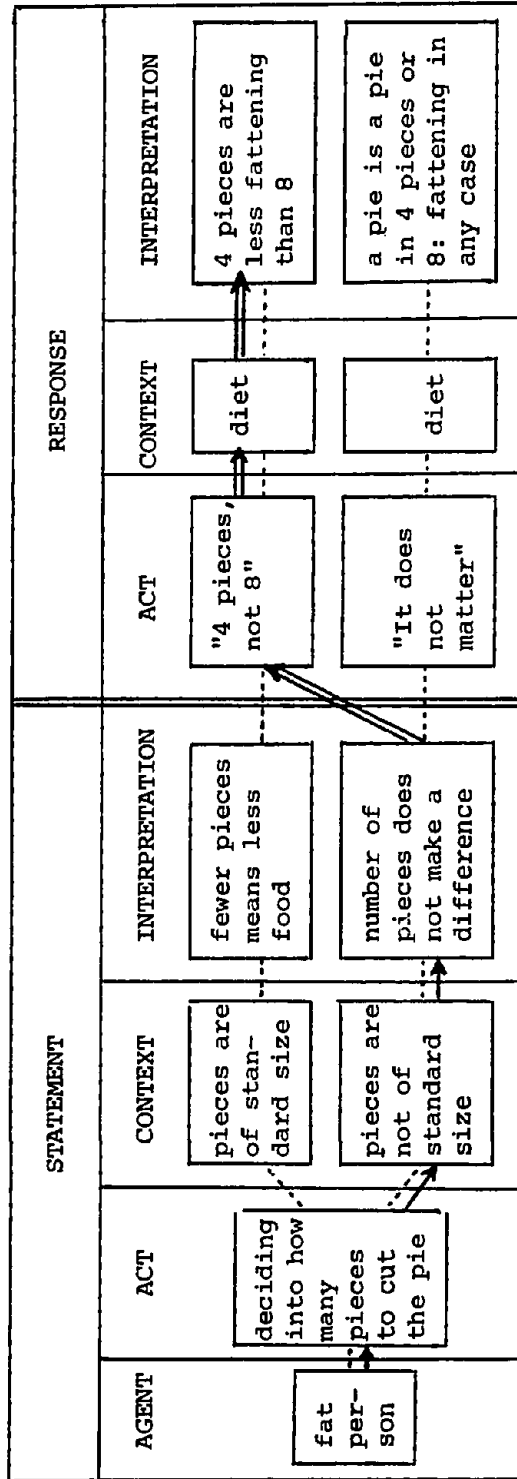


Figure 3. Joke 5.

in the term "piece." If the pie were previously cut into pieces that were more or less standard in size, then it would be true that four pieces consist of less pie than eight. The joke states, however, that the total amount of pie is constant, and that the pieces may vary in size from a fourth to an eighth of the pie. The receiver starts out on the second path in Figure 3, and is whisked in a comic leap to the first path.

This sort of ambiguity in language gives rise to many comic situations. It wreaks havoc for instance on logical statements, which conventionally follow mathematical precision. Given the truth of the statement "If $A=B$ and $A=C$, then $B=C$," it follows that this narrative is true:

American Indians (A) are native Americans (B).
 That man (C) is an American Indian (A).
 Therefore that man (C) is a native American (B).

The terms labeled A, B, and C here denote unambiguous concepts, and therefore the logic is faultless. When linguistic imprecision is a factor, however, mathematical "truths" may degenerate into jokes, as below:

(6) American Indians (A) are disappearing (B).
 That man (C) is an American Indian (A).
 Therefore that man (C) is disappearing (B). (14)

Whereas in mathematics the factors A, B, and C represent constant values, the label "disappearing" in language changes its value according to context. When it occurs with a collective noun (such as "condors," "hump-

backed whales," "single-family homes" and "American Indians"), the term "disappearing" means "growing fewer in number" because the number of births (or new units coming into existence) for the species cannot compensate for the loss incurred by death and deterioration. With unit nouns of a particular propensity--the capability to fade away or disappear (such as "the setting sun," "the image on the screen," "ink on the paper," or "the British Empire")--it refers to a gradual fading from view. In general only a limited number of items marked by unit nouns can be said to "disappear, fade from view" without invoking humor; the notion that a flesh-clad living creature can begin to fade from view, as the Cheshire Cat, is incongruous with normal experience and therefore funny.

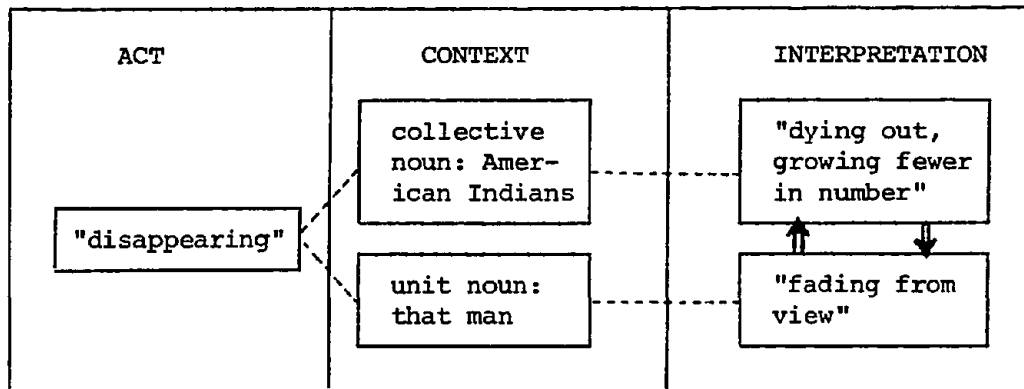


Figure 4. Joke 6.

In the equation in Figure 4 two different meanings of "disappearing" are forcibly matched and made to stand in

the position of the single item B, when they would much better be represented by the labels B and C. Distorted matching is the source of humor here. Similarly, the following narrative relies on distorted matching, but takes greater liberty with linguistic (and logical) conventions>

- (7) Some dogs (A) have floppy ears (B).
 My dog (C) has floppy ears (B).
 Therefore my dog (C) is some dog (A)! (15)

Here the disparate terms masquerading as the single item A are not even equal in surface appearance; "some dogs" is given as the equivalent of "some dog_." Used in a statement, "some dogs" refers to "a small number of dogs," whereas "some dog" occurs in exclamations in praise of a dog.

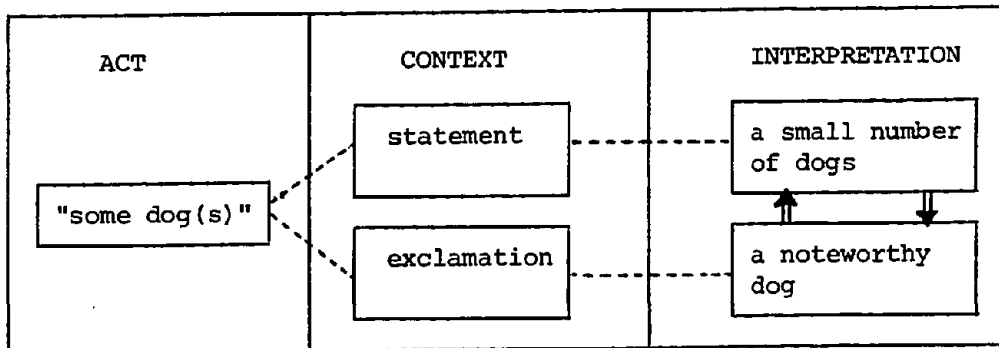


Figure 5. Joke 7.

A third story is similar in nature to the two just given, but focuses on such a subtle discrepancy between the

terms employed that the whole is almost an enigma, rather than a joke.

- (8) Swiss cheese is full of holes.
 The more cheese there is, the more holes there are.
 The more holes there are, the less cheese there is.
 Therefore, the more cheese there is, the less cheese there is.

On first reading, it is difficult to pinpoint the "mismatching" in this narrative. Each individual statement leading up to the last one is true; at least each is internally consistent, and the fallacy in the last statement is difficult to account for.

The trick is a change in meaning in the word "hole," as represented in Figure 6.

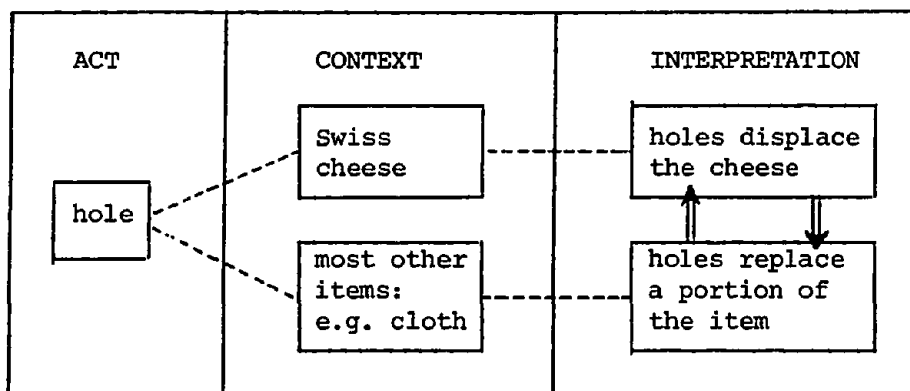


Figure 6. Joke 8.

A hole to Swiss cheese is namely something which

displaces the cheese but does not reduce its quantity. In most other items, cloth for example, holes are created by removing a part of that item; thus the hole replaces the item or a part of it, and the total quantity of the item is indeed reduced. Had there been different terms for these two kinds of holes--those which displace (D-holes) and those which replace (R-holes), this bit of humor would not have been possible.

As imprecise denotation can be made funny, so too the great numbers of perfect and near homonyms which exist in any language make possible humor in the form of puns and double-entendres.

- (9) Q: Why did the father call his cattle ranch
"Focus?"
A: Because there the sons raise meat. (16)

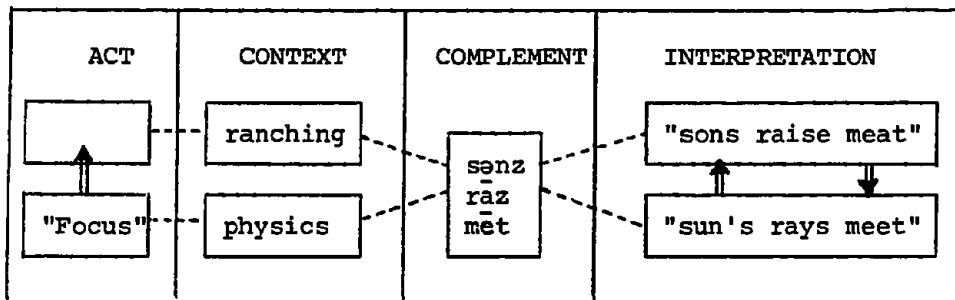


Figure 7. Joke 9.

This is a perfect pun in that the phrases "sons raise meat" and "sun's rays meet" are exact homonyms. The following is an example of a "consonant" pun, which depends on a words or phrases sounding nearly but not exactly

alike.

- (10) "Mexican weather forecast: chili today and hot tamale." (17)

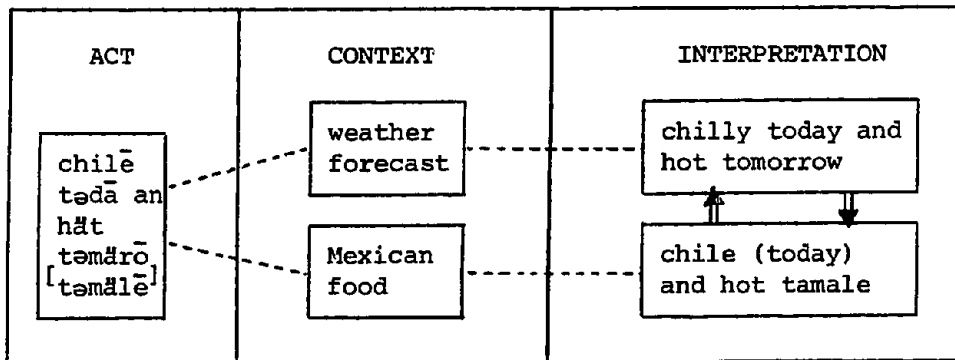


Figure 3. Joke 10.

Although most puns consist of a build-up (often painfully contrived) followed by a "punch" containing the comic bisociation, there are some which are what C.F. Hockett calls the "garden-path pun,"¹⁸ in which the bisociation is concealed within the build-up and "revealed" by a comment at joke's end. Two examples of this genre:

- (11) Confucius say: Woman who cooks carrots and peas in same pot very unsanitary. (19)

- (12) Irate movie-goer: Young lady, are you feeling hysterical?
Giggling teenager: No, but he's feeling mine.

The first of course plays on the verb "to pee" and

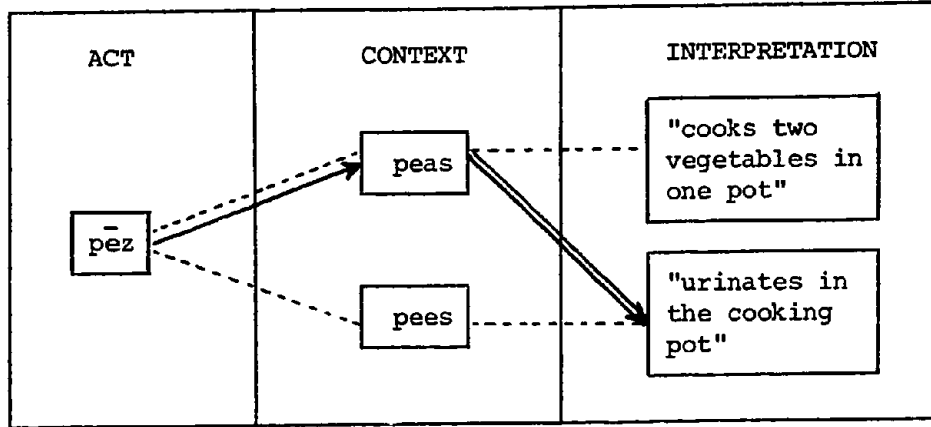


Figure 9. Joke 11.

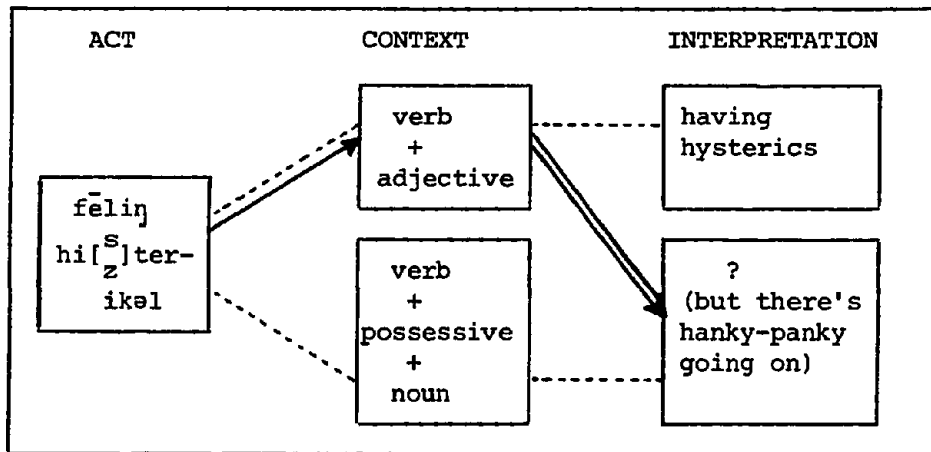


Figure 10. Joke 12.

the noun "pea," which are homophones. The second turns the phrase "to feel hysterical" into the nonsensical "to feel his tericle." Although "tericle" is not part of the English lexicon, it hints at a portion of the male anatomy; similarly, "her tericle" is meaningless, but anyone familiar with teenage hysteria will realize that a boy feeling a girl's ANYTHING is embarrassingly risqué.

The next joke turns on a distortion of speech conventions.

- (13) Said one prostitute to another: Can you lend me twenty dollars until I get back on my back?

The phrase is "get back on my feet"--a prostitute works on her back; comedy thrives on such niceties.

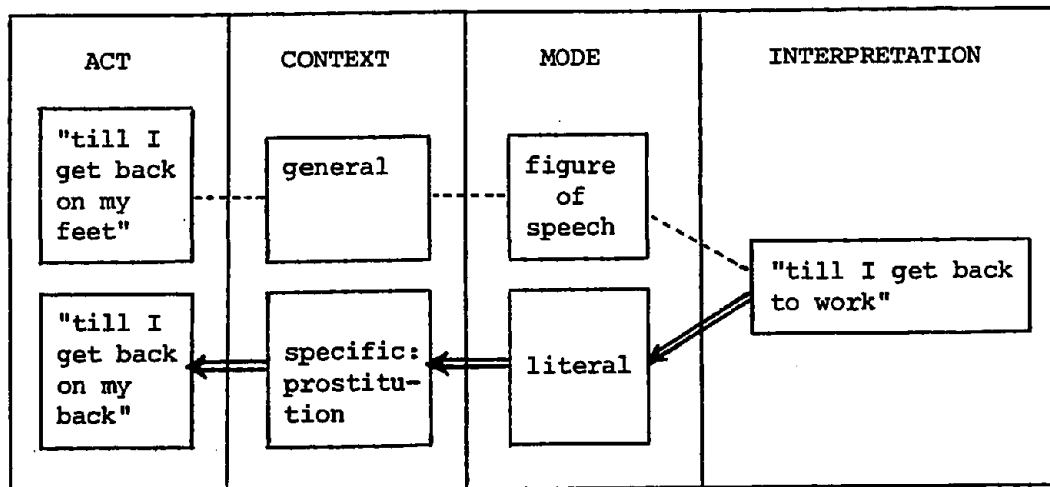


Figure 11. Joke 13.

Distortion of mode, for example substituting a very literal statement for a generalized figure of speech, is also a favorite technique of the comic. A statement solemn in one mode can be rendered comic by recasting it in another mode, as illustrated by the following story.

(14) The gospel preacher raised both arms heavenward and thundered: "There will be weeping, wailing, and gnashing of teeth among the wicked of you who pass on to the next world."

Queried a tremulous voice from the back: "What about those of us who haven't any teeth?"

Snapped the preacher: "Teeth will be provided."

Obviously "gnashing of teeth" was used figuratively by the preacher; the reminder from the congregation that some have no teeth is a deliberate departure from the metaphoric to the literal for comic effect. Furthermore, given the portentous setting, the preacher could have responded by firmly returning to the level of the sacred, but to do so would have ended the joke. His answer is in keeping with his (supposed) intimate knowledge of the power and intentions of the deity, and furthers comedy by unexpectedly remaining on the level of the secular. There is also ironic content in the preacher's response: God can exact vengeance while he makes loving provision. The sequence of descending comic leaps marked in Figure 13 constitute the links of a chain of irony, so to speak.

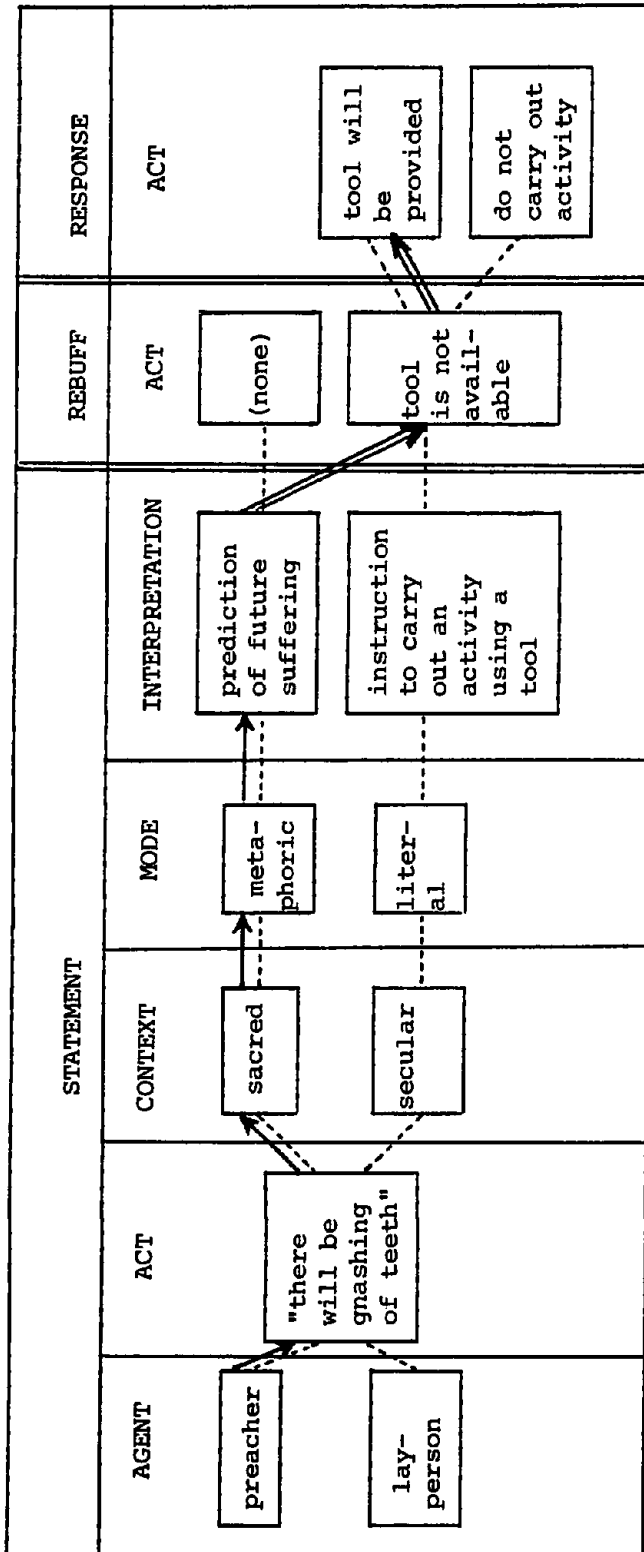


Figure 12. Joke 14.

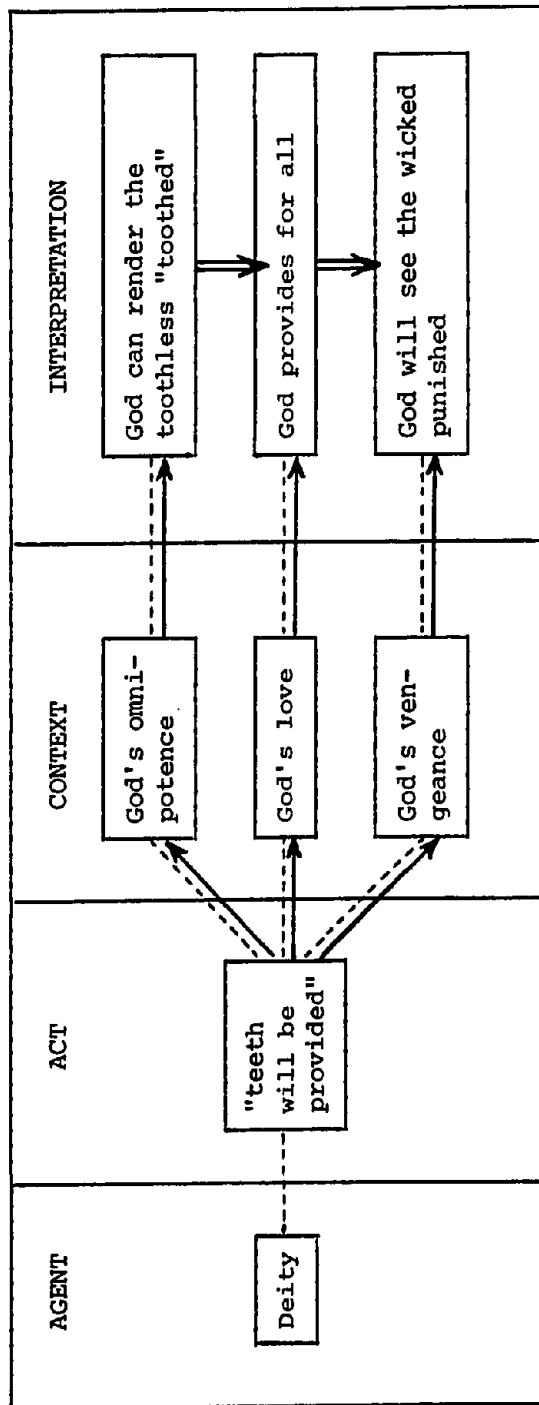


Figure 13. Joke 14.

The jokes presented to this point will strike most readers as funny, more or less--the humor they contain is self-evident and does not have to be explained. If however an element in the constitution of the joke is not comprehended, it is possible that the receiver may be COACHED into comprehension, and thereafter be able to enjoy its humor as if he'd "gotten" it from the start. Consider the following.

- (15) The prince traveling through his domains noticed a man in the cheering crowd who bore a striking resemblance to himself. He beckoned him over and asked: "Was your mother ever employed in my palace?" "No, sire," the man replied. "But my father was." (20)

This is a moderately complex joke, as it requires the receiver to deduce first the motive behind the prince's question (to discover if the man was one of the king's bastards), and second the implication of the man's response (that the queen had slept with one of the man-servants). It further requires the receiver to know that by feudal mores ladies were to be chaste, but lords were not chastised for siring external spawn. (See Figure 14.)

On the basis of the jokes discussed here, we can distinguish four types of comic construction. By far the most common type is the cross-over, as seen in Figures

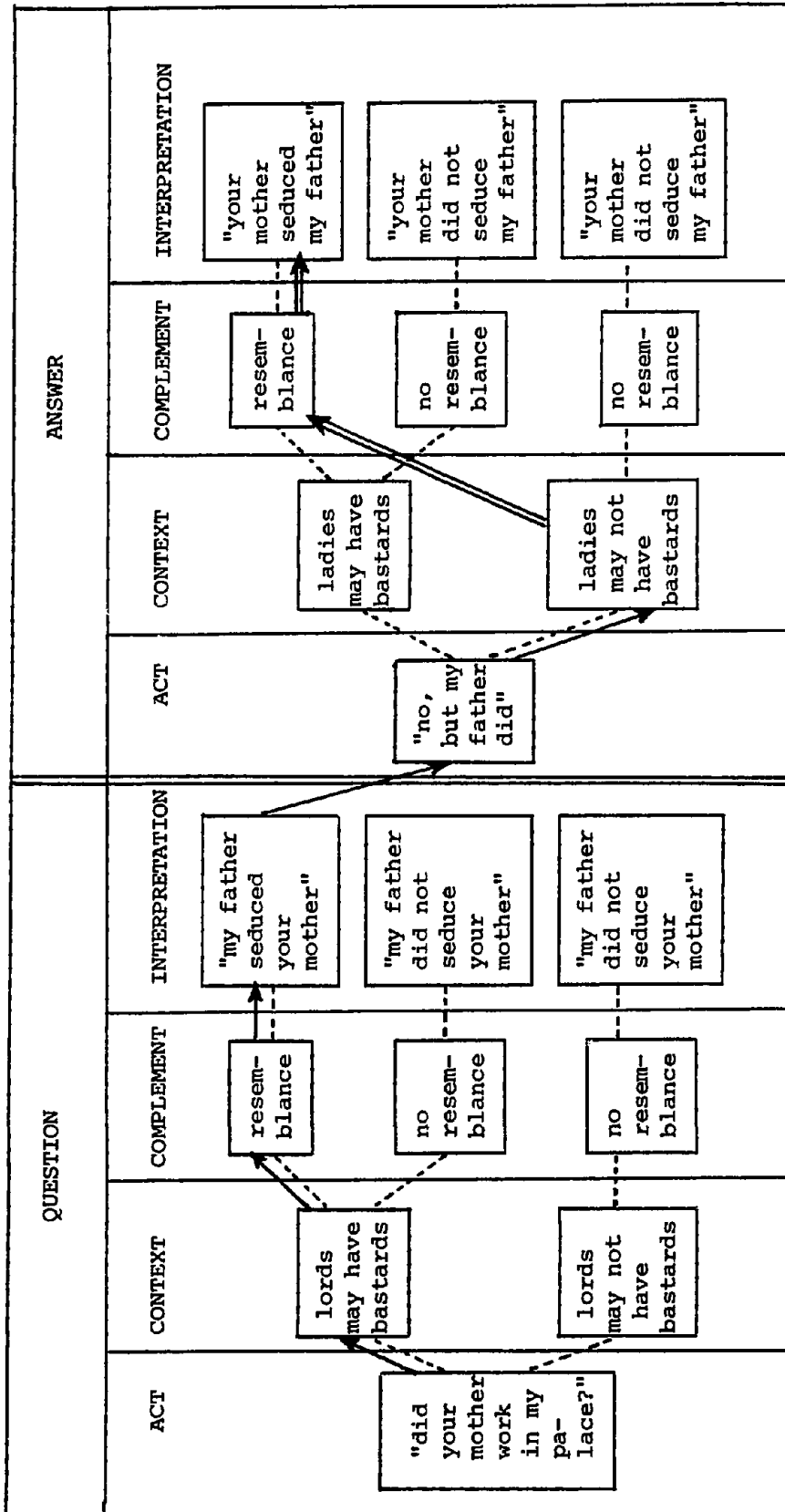


Figure 14: Joke 15.

1,2,3,9,10,12, and 14. Here the distortion consists of a comic leap from one logical sequence to another. Repellent matching marks jokes analyzed in Figures 4,5,6,7, and 8, and consists of an artificial and ingenious matching of normally disparate items. Figure 11 shows mock parallelism, where a sequence in the unreal world of comedy imitates step-by-step a corresponding logical sequence in the real world--the device of parody. The fourth type is ironic linkage, as seen in Figure 13. Here an occurrence (or statement, pose, etc.) is shown to have two or more usually contrastive meanings.

The final note about comic distortion is that comedy must show a link of some sort between the logical sequences that are its constituents. In cases of cross-over, repellent matching, and ironic linkage, the logical sequences given must ultimately be traceable to a single source or a single destination. In mock parallelism, the comic sequence branches off from one box of the logical sequence. An apt explanation is given by Neil Schaeffer in

21

The Art of Laughter:

"We accept a minor principle of congruity at the precise moment that we recognize incongruity, for the latter would not have been characterized as incongruity in the first place without our immediate, simultaneous sense of a potential and hidden congruity... For events, objects, and ideas which have absolutely no significant meaning whatsoever when juxtaposed we do not call incongruities. Rather, we treat them as irrelevancies."

Comic leaps, links, and mismatching must be made between logical sequences that are somehow connected--in Schaeffer's words the incongruity must be in a sense congruous--otherwise the constituent parts of the story will be irrelevant to each other, as demonstrated by the following non-joke.

Q: Why did the father call his cattle-ranch
"Focus?"

A: Because he had two sons.

DISTANCING

It has previously been stated that DISTORTION is a characteristic of tragedy as well as of comedy, and that what distinguishes comedy is the added factor of DISTANCING.

Feelings exist in the real world. The unreal comic world was called a "ludicrous context" by Schaeffer. By his definition, "Laughter results from an incongruity presented in a ludicrous context."²²

Distortion, or in his words "an incongruity, if it is to cause laughter, must be accompanied or preceded by a sufficient number of cues that indicate to an audience the risible intention of the incongruity and prepare them for the appropriate response of laughter."²³ The act of preparing for laughter entails "willfully to distance

ourselves from reality,"²⁴ --willfully to suppress emotion and to give intellect a free rein.

Cues that alert an audience to comedy can be said to be of three types. Metacues²⁵ are outright warnings that what is to follow is risible matter. A lead question such as "Have you heard the one about..." is a metacue to a joke. A review of a comic play or story that identifies it as such is a metacue; the title itself may contain a metacue, such as Shakespeare's "A Comedy of Errors" or "The Phoenix Returns to Its Nest: a romantic comedy" by Mei Lanfang.

Other cues may emanate from the source or be contained within the material itself. In either case, evidence of gross exaggeration, outlandishness and machine-like repetition are likely cues--any of these will generate disbelief and distance the audience from the real world with its burden of logic, feelings, morality and WORK and propel it towards the play world of comedy.

Greatly exaggerated motions and flamboyant, garish, or bizarre attire will identify a comic source, as will the jerky, wind-up movements of a mime. These are cues of presentation, which in themselves have the power to evoke laughter (unlike the metacue). More often however, cues of this type accompany the delivery of other comic material. Presentational cues have to do with a source's appearance and style of delivery; artificially modulated tones, and

conversely, a voice booming out of control, speech that is either too fast or too slow, an unnaturally high or low pitch--the incorporation of anything beyond the range of ordinary experience in a routine can cue a laugh response. Charlie Chaplin's appearance and gait and Jack Benny's effete stance are trademark cues of presentation.

Setting too is a potential presentation cue, usually by virtue of some marked incongruity with the image of the source. Picture St. Nicholas at the beach, for example. In some instances, exaggeration, outlandishness, and repetition can also render a setting comic independently of the source, provided however that the result bears no resemblance to anything that exists in reality of that strikes us as being likely to exist in any time or place of which we are aware. The dully repetitious row-houses of the industrial suburbs in England's coal-country are not funny, for example, since they are real; if there appeared similarly repetitious rows of apple trees however, all exactly alike in every detail, even down to a worm protruding from a fruit on a branch on the bottom right, these would undoubtedly appear highly ludicrous and comic.

Generally stated then, presentational cues have to do with the packaging of discourse and action; they lend sparkle to comic content, and help to ensure that comic incongruity will be perceived as such.

The third and most critical type of cue is that of content. Content cues are specifics of comic material which alert the receiver to ludicrous incongruity. Both metacues and presentational cues act as supports for content cues, (metacues always and presentational cues usually): they prepare the mind for distancing, but the act of distancing does not occur until content cues are encountered and absorbed.

Here too, exaggeration, outlandishness, and repetition are guiding principles. Tall tales, such as the one following, are a simple-minded sort of comedy which exploit exaggeration.

- (16) A New Yorker was handing it out to a country man. "Look at that sky-scraper going up! The workmen who are putting the finishing touches on the upper 20 stories have gone down to the 50th floor for lunch, while the tenants on the first 40 floors are moving out because the building is old-fashioned!" (26)

Outlandishness in content cues is a catch-all term for any situation or behavior which defies belief, thereby urging the receiver to indulge in a comic flight of fancy.

- (17) "Mother, mother!" cried the child. "How far is it to China?" "Shut up," replied the mother, "and keep on swimming!"

- (18) Q: Why would a Pole never kill a fly?
A: Would you kill your national bird?

The propositions in these anecdotes are absurd--first

that a woman and child would be swimming the ocean to China, and second anyone would honor a pest with an official title. The stories are clearly jokes.

Comic repetition is used for similar effect. In this case distancing is achieved not by a departure from reality, but by virtue of the dulling effect that monotonous repetition has on both thought and emotion, so that the comic twist catches the emotions in a still comatose state and allows the more agile intellect to distance itself.

- (19) Father: So my daughter has agreed to marry you. Have you fixed the date of the wedding?
 Suitor: I will leave that entirely to my fiancée, sir.
 Father: Will you have a church or private wedding?
 Suitor: I will leave that entirely to her mother, sir.
 Father: And what will the two of you live on?
 Suitor: I will leave that entirely to you, sir.

Of course, in jokes, the easiest way to facilitate distancing is simply not to allow the emotions to come into play in the first place, by not providing the build-up necessary to serious works to "engage" the audience. This is one reason why jokes are so short, in comparison to other types of composition.

One can say of the content of comedy that some pieces are clearly intellectual, others clearly sentimental, and

the rest fall somewhere between the two. A clearly intellectual joke is an exercise committed just for the fun of it, with no subliminal connections to any of the emotions. In sentimental jokes on the other hand, the act of distancing has displaced an otherwise emotional reaction; that is to say, material which in normal circumstances would carry an emotional charge is, in comedy, presented in such distorted fashion (with appropriate cues) as to cause distancing, as a result of which the emotional charges are neutralized, and feelings are displaced.

Puns and verbal jokes are on the whole intellectual, although sometimes barbed remarks stemming from unpleasant emotions such as envy and distaste may contain humor which distort verbal and grammatical conventions. Nevertheless, much of verbal jests is guileless play, owing existence to chance quirks in the linguistic system, as in the following.

- (20) St. Peter: How did you get here?
Newest arrival: Flu!
- (21) The Pharoah's daughter was the world's first financier, since she took a prophet from the rushes on the bank.
- (22) "If a man smashed a clock, could he be accused of killing time?"
"Not if he proved the clock struck first."
- (23) Are the Michi-ganders related to the Portu-guese?

Emotions which are displaced in sentimental jokes run the gamut of human feelings. Displaced HOSTILITY leads to the type of barbed humor known as the "insult."

- (24) "Keep talking," she snarled. "You'll think of something to say." "Can't you act human," snapped he, "or don't you do impersonations?" (27)

Displaced FEAR produces "gallows humor":

- (25) "What a way to begin the week," groaned the condemned man on the long walk to the gas chamber.

In so-called "sick jokes," HORROR and REPULSION are just barely displaced:

- (26) The man's wife had just had a baby. The doctor came to him, cradling a bundle wrapped in blankets.
 "I have bad news for you, Jones."
 Squaring his shoulders bravely, Jones replied,
 "That's all right, I can take it."
 "Your baby has no legs."
 "Oh!" cried Jones, then: "That's all right."
 "There's more," said the doctor. "Your baby has no arms."
 "That's all right!" cried Jones.
 "And no body."
 "That's all right!" wept Jones.
 "And no head."
 "That's all right!" screamed Jones.
 "Here's your baby, then," said the doctor, unwrapping it to reveal a huge eyeball. Jones accepted it lovingly and waggled a finger at it.
 "Oh Jones," said the doctor. "One last thing--it's blind."

ENVY finds outlet in what Lin Yutang calls "pricking the bubbles of the great of the world"³⁶ --designed to deflate overblown egos, as in the famous banana-peel episode. In this regard, humor is the great equalizer. Conversely, the "lesser" people are targets of jokes which displace DISDAIN, as in the following country-bumpkin story.

- (27) When an automobile was seen in the hills, the farmer and his son were in the corn patch. They heard it coming up the road.
 "Gee whilakers, Paw, what is it?"
 "Don't rightly know, son," said the father, "but I better git my gun."
 He ran into the cabin and came out with a shot-gun. When he saw "thething" was still moving at him, he fired at it. The driver stopped the car and ran down the hill.
 "Did you kill the varmint?" the son called from the field.
 "Nope," said the farmer, "but I made him turn loose the man he had." (29)

LUST of course is displaced in the ubiquitous "dirty joke":

- (28) The professor continued, "And I can also speak six languages."
 "Oh?" murmured his young colleague, eyeing the older man's stunningly beautiful wife. "Then you must be a cunning linguist."

And cynicism displaces the DISILLUSION and BITTERNESS of the world-wise:

- (29) Life is a protracted disease contracted at birth.
- (30) To be positive of something is to be mistaken at the top of one's voice.
- (31) A jury is a group of twelve selected to decide who has the better lawyer.

- (32) An executive conference is a meeting where minutes are kept and hours are wasted.

Race and ethnic jokes displace PREJUDICE; these are kin to the country-bumpkin stories--one attacks ignorance and the other a wide range of perceived shortcomings in national groups.

- (33) Q: How can you tell the house of an Anglo-saxon?
A: By the toilet-paper hanging out to dry.
(target: stinginess)
- (34) Q: Why do Chinese have big noses?
A: Because air is free.
(target: greed)
- (35) Q: Why do Mormons make the best astronauts?
A: Because in school they only take up space.
(target: uneducability)

More positive feelings too are subject to displacement. Writers of parody by their very attention and effort display a measure of ADMIRATION for the pieces they spoof: the following piece is a tribute to Longfellow.

- (36) The Modern Hiawatha

He killed the noble Mudjokivis.
Of the skin he made him mittens;
Made them with the fur side inside,
Made them with the skin side outside.
He, to get the warm side inside,
Put the inside skin side outside.
He, to get the cold side outside,
Put the warm side fur side inside.

That's why he put the fur side inside,
Why he put the skin side outside,
Why he turned them inside outside. (30)

The parodist has faithfully copied Longfellow's style and meter, set to a content that becomes increasingly absurd with each successive repetition of "X-side," "Y-side," and "Z-side."

Finally, AFFECTION is displaced in the gentle teasing between lovers, and WONDER in comic form is the tall tale.

Footnotes to Appendix 1

1. J.C. Gregory, The Nature of Laughter, (N.Y.: Harcourt, Brace & Co., 1924)
2. J.Y.T. Greig, The Psychology of Laughter and Comedy, (N.Y.: Cooper Square Publishers, 1969)
3. C.R. Darwin, The Expression of the Emotions in Man and Animals, (N.Y.: Philosophical Library, 1955)
4. Arthur Koestler, The Act of Creation, (London: Hutchinson & Co., 1964), p. 80
5. Greig, pp. 53-6.
6. Thomas Hobbes, Leviathan, (N.Y.: Pergamon Press, 1979), Part I Chap. 6.
7. Henri Bergson, Laughter: an Essay on the Meaning of the Comic (translation), (N.Y.: MacMillan, 1911).
8. Bergson, p. 37.
9. Ibid.
10. Koestler, p. 35.
11. Koestler, p. 33.
12. Koestler, p. 35.
13. Koestler, p. 77.
14. Irving M. Copi, Introduction to Logic, (London: MacMillan, 1968), p. 82.
15. Copi, p. 77.
16. Adapted from Charles F. Hockett, "Jokes," The View from Language: Selected Essays 1948-74, (Athens: University of Georgia Press, 1977), p. 263.
17. Ibid.
18. Hockett, pp. 266-8.

19. Hockett, p. 266.
20. Koestler, p. 84.
21. Neil Schaeffer, The Art of Laughter, (N.Y.: Columbia University Press, 1981), p. 9.
22. Schaeffer, p. 17.
23. Ibid.
24. Schaeffer, p. 33.
25. This is a term borrowed from John Allen Paulos, who uses it to refer to both meta- and presentational cues. See Mathematics & Humor, (Chicago: University of Chicago Press, 1980), p. 52.
26. Adapted from B.A. Botkin, A Treasury of American Anecdotes, (N.Y.: Random House, 1957), p. 31.
27. Adapted from Paul B. Lowney, The World's Funniest Offbeat Humor, (Seattle, Lowney, 1965).
28. Lin Yutang, in the Introduction to George Kao, Chinese Wit and Humor, (Seattle: Lowney, 1965).
29. Lewis and Faye Copeland, 10,000 Jokes, Toasts and Stories, (Garden City: Garden City Books, 1940)
30. Carolyn Wells, Parody Anthology, (N.Y.: Scribner's & Sons, 1927)

APPENDIX 2

SELECTIONS FROM THE XIYOUJI ZAJU:
THEIR COMIC CONTENT

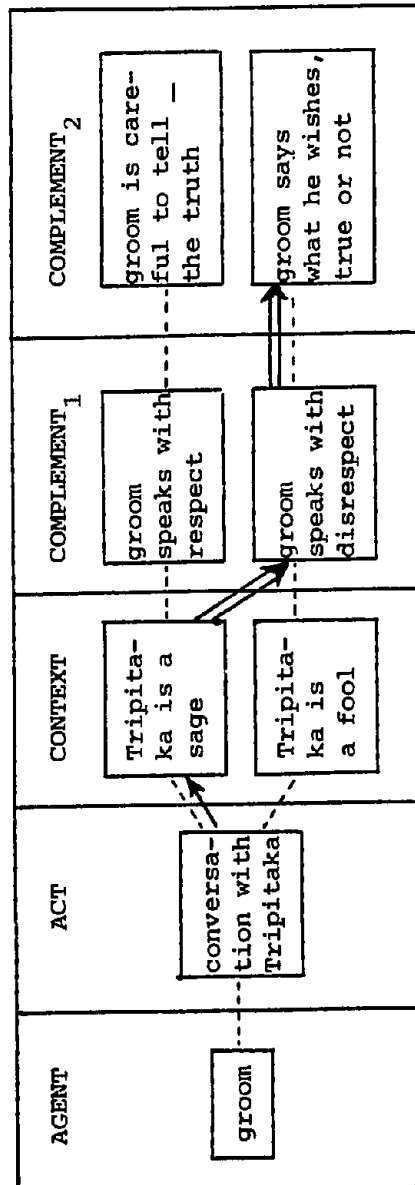
Listed in this section are representative selections taken from Chapters 2-5 of the dissertation. Much of the comedy diagrammed here is repeated in other, similar episodes: recurrent themes for example are Tripitaka and sex (selections 2 & 4), disrespect towards Tripitaka (1 & 11), Monkey's irreverence (6 & 7) and unbecoming conduct on the part of women (3, 4, 8 & 14).

The first set of numbers given below for "Source" refers to the location (act and page number) of the original text in the Waibian; the second set refers to the location (chapter and page number) of the translation in the body of the dissertation. The selections are arranged in the order in which they appear in the dissertation.

1. Source: 7:650; 2:53.

Summary: Tripitaka is travelling in the desert accompanied only by a groom. He is riding an ox; the groom threatens that ahead he will have to make do with riding mules, dogs and catapults. Obviously the groom is having

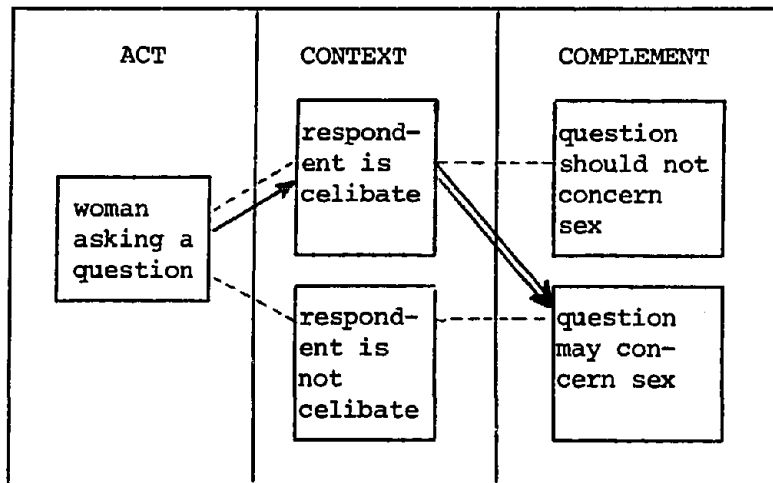
some fun at the priest's expense: a characteristic example of "pricking the bubbles of the great of the world" (Hsia, in Introduction to Chinese Wit and Humor).

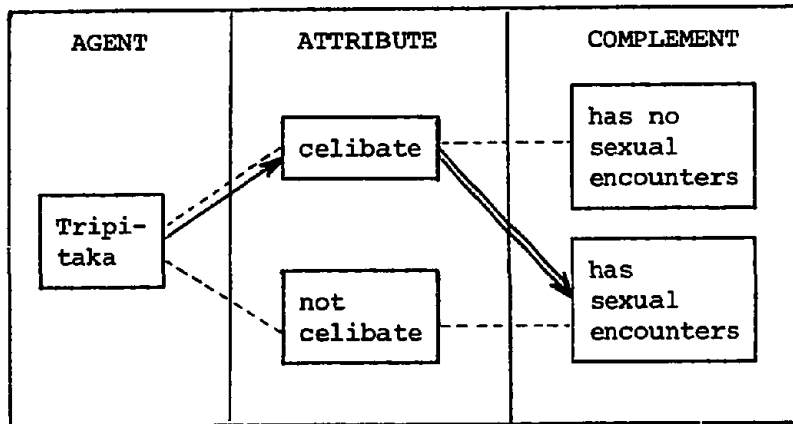
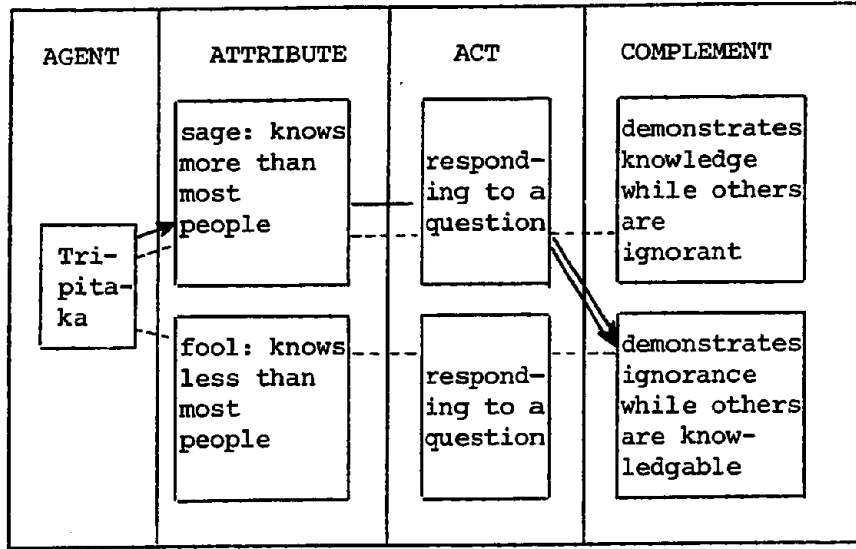


Narrative analysis: Where in a non-comic situation the groom would speak respectfully and truthfully to Tripitaka, in a ludicrous context he does not.

2. Source: 5:648; 2:60.

Summary: In Changan the Emperor has arranged a send-off for Tripitaka, and a crowd has gathered to hear him speak. An old match-maker challenges Tripitaka to speak to her, an "opener of bedrooms," a phrase which confuses him momentarily and draws titters from the crowd.





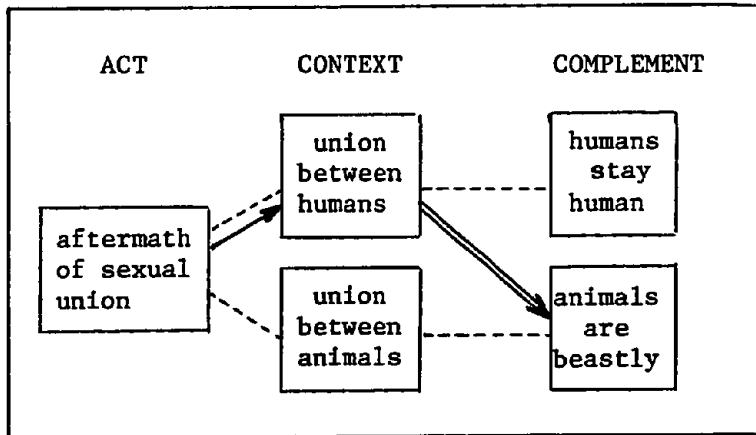
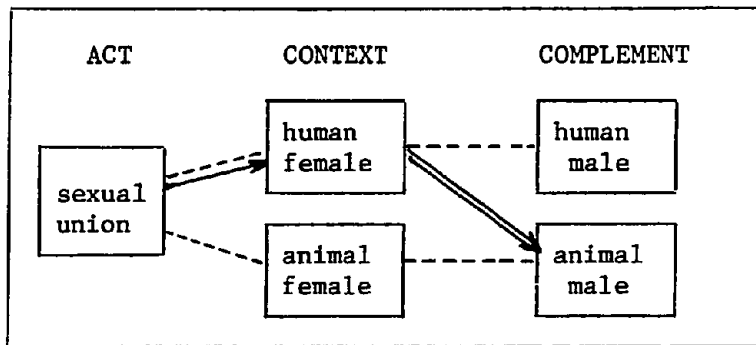
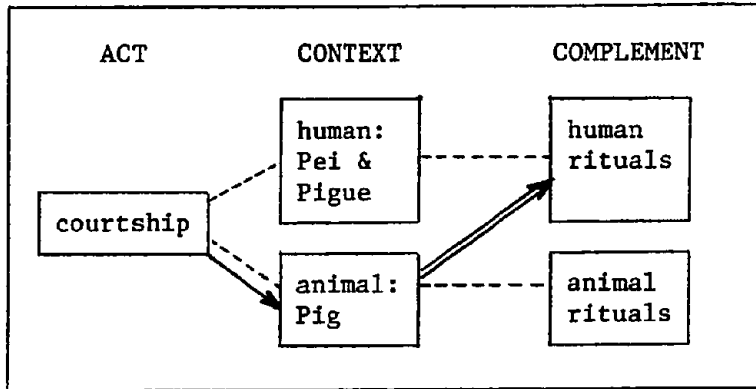
Narrative analysis: It is ludicrous that the woman should ask Tripitaka about match-making and that Tripitaka should dispense advice about match-making (in essence a sexual encounter for him). That the woman's question initially stopped him in his tracks is also comic.

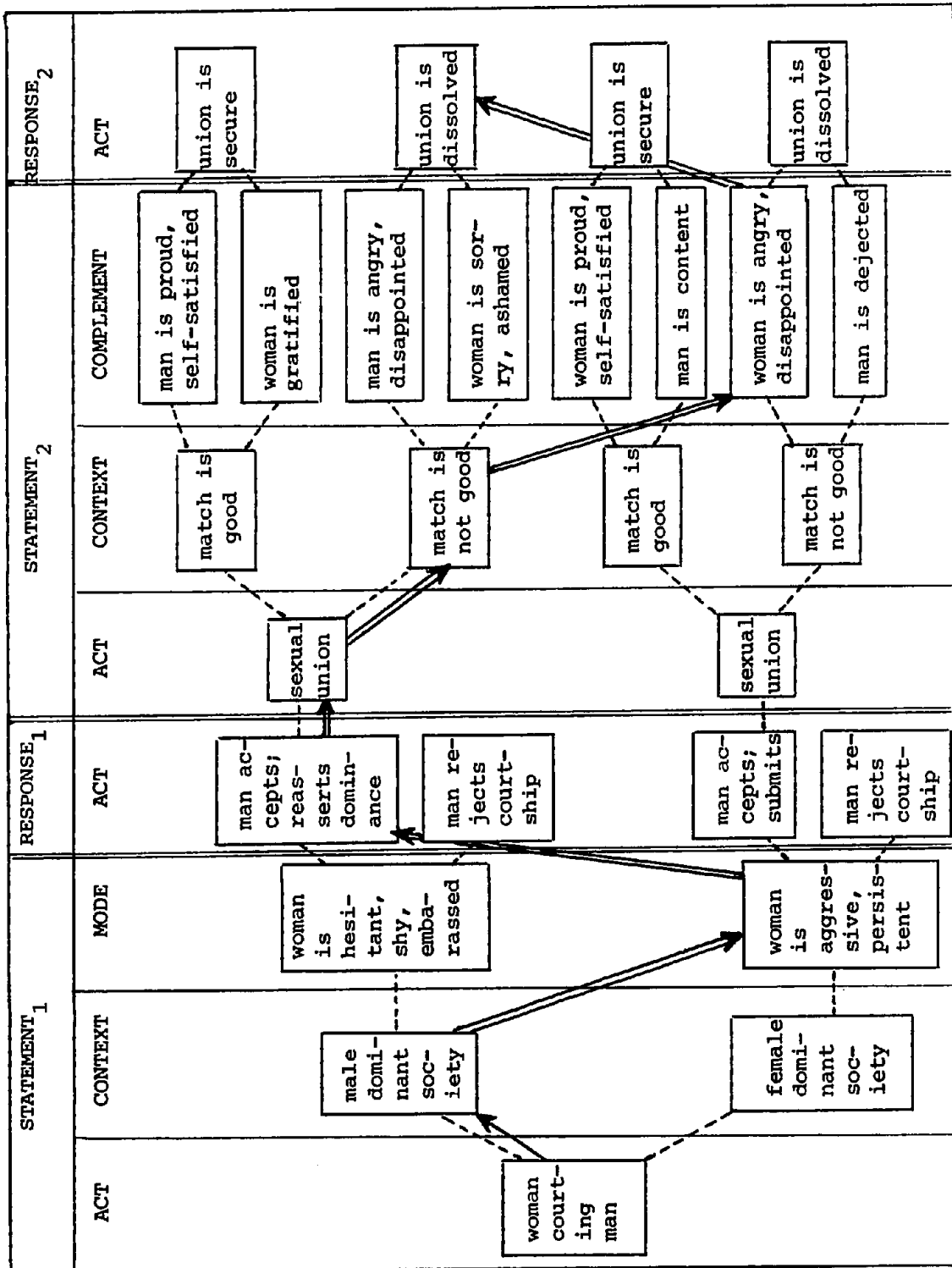
3. Source: 13:666; 2:69 & 14:668; 5:206.

Summary: The Pei girl was betrothed in childhood to young Pigue, but since the Pignes were later impoverished the marriage did not take place. Miss Pei burns incense to pray that she will soon be united with young Pigue, and invites him to an assignation. Pig transforms himself into young Master Pigue's shape and keeps the assignation, in the course of which Miss Pei proves to be more amorous than the Pig.

Subsequently Pei accompanies Pig to his cave and discovers his true identity. She nags him into sending her home, where eventually the match is dissolved.

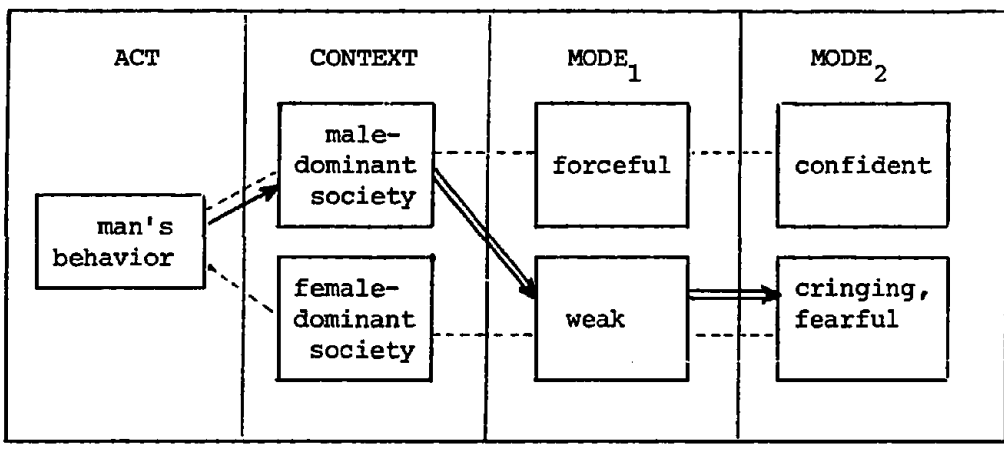
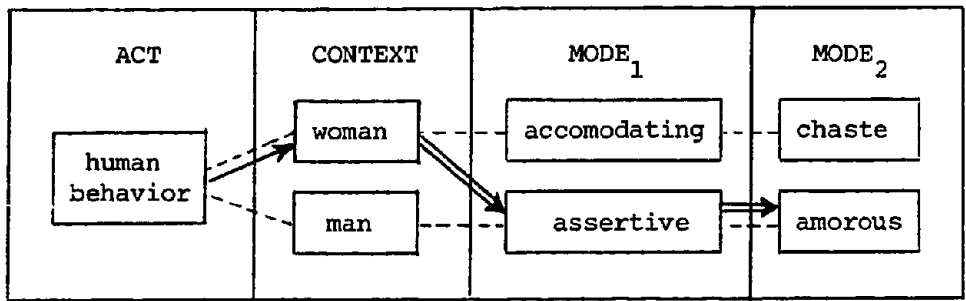
Narrative analysis: Comedy lies in the dual identity of Pig, in the pairing of Pei with a pig, and in Pigue's reversion after mating to his beastly status. More subtly, the fact that the female Pei courted the male Pig aggressively, and afterwards managed through her discontent to break up the marriage, is ludicrous in the Chinese context.

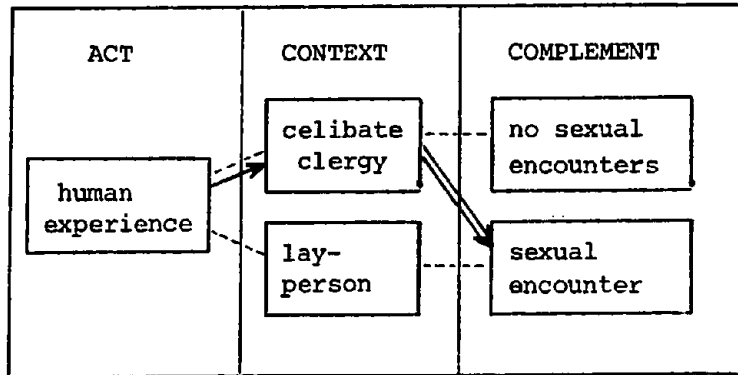




4. Source: 17:676; 2:81.

Summary: In Woman-country the Woman-king attempts to force herself on Tripitaka. She succeeds in embracing him and is busily dragging him to the bedroom when Vairocana intercedes.

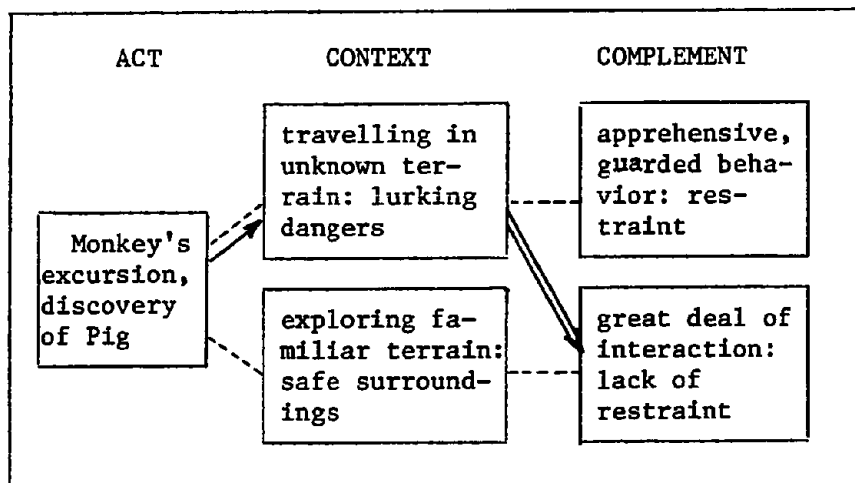




Narrative analysis: The woman-king's aggressiveness and Tripitaka's timidity are comic, as is the fact that once again the celibate Tripitaka has a sexual encounter.

5. Source: 14:669; 3:124.

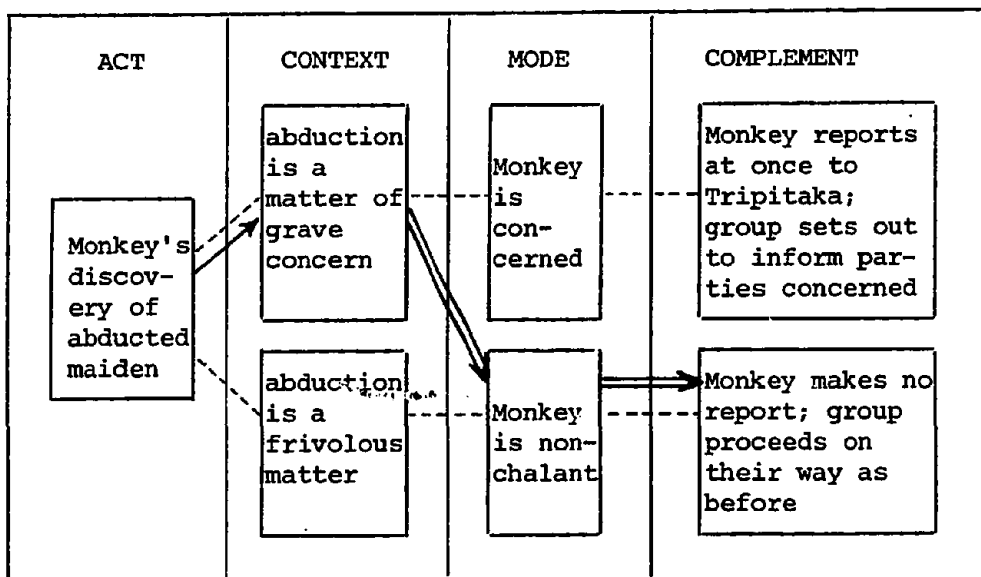
Summary: The pilgrims are settled down for the night. Monkey is restless; he goes exploring, chances on the Pig and drives it away, and speaks to the Pei girl.

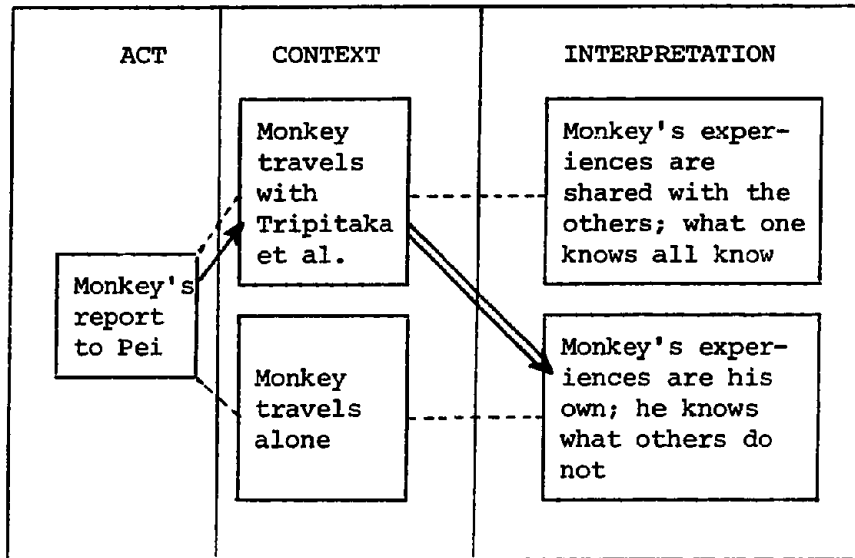


Narrative analysis: Monkey's meddlesome behavior is comic.

6. Source: 15:671; 3:124.

Summary: Subsequent to his encounter with the Pei girl, Monkey returns to the group and reveals nothing of his adventures. When the party later arrives at the Pei/Pigue village, Monkey, with a flourish, reveals the whereabouts of the lost maiden, to the astonishment of Mr. Pei and Mr. Pigue and the annoyance of Tripitaka.

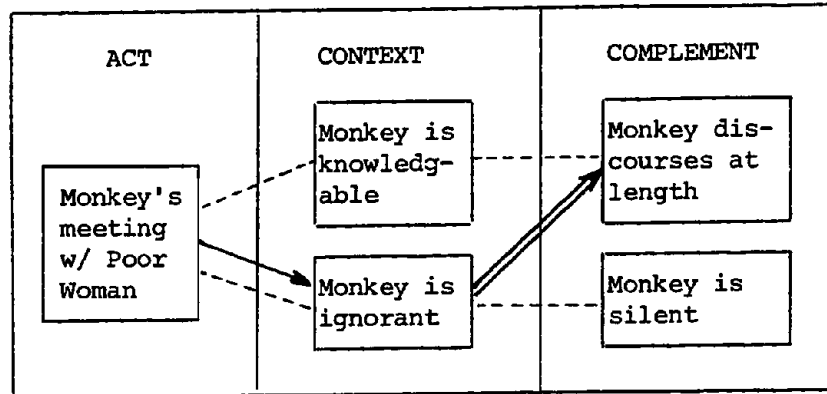




Narrative analysis: A non-comic response to the discovery of the kidnapped Pei maiden would be to "go to the authorities," in this case the families, immediately; certainly Tripitaka should have been informed directly upon Monkey's return.

7. Source: 21:687; 3:128.

Summary: On the outskirts of India, Monkey encounters an old woman selling cakes. Taking her for a common soul, he attempts to impress her with talk of spiritual knowledge he doesn't have, but the Poor Woman cross-examines and exposes him.

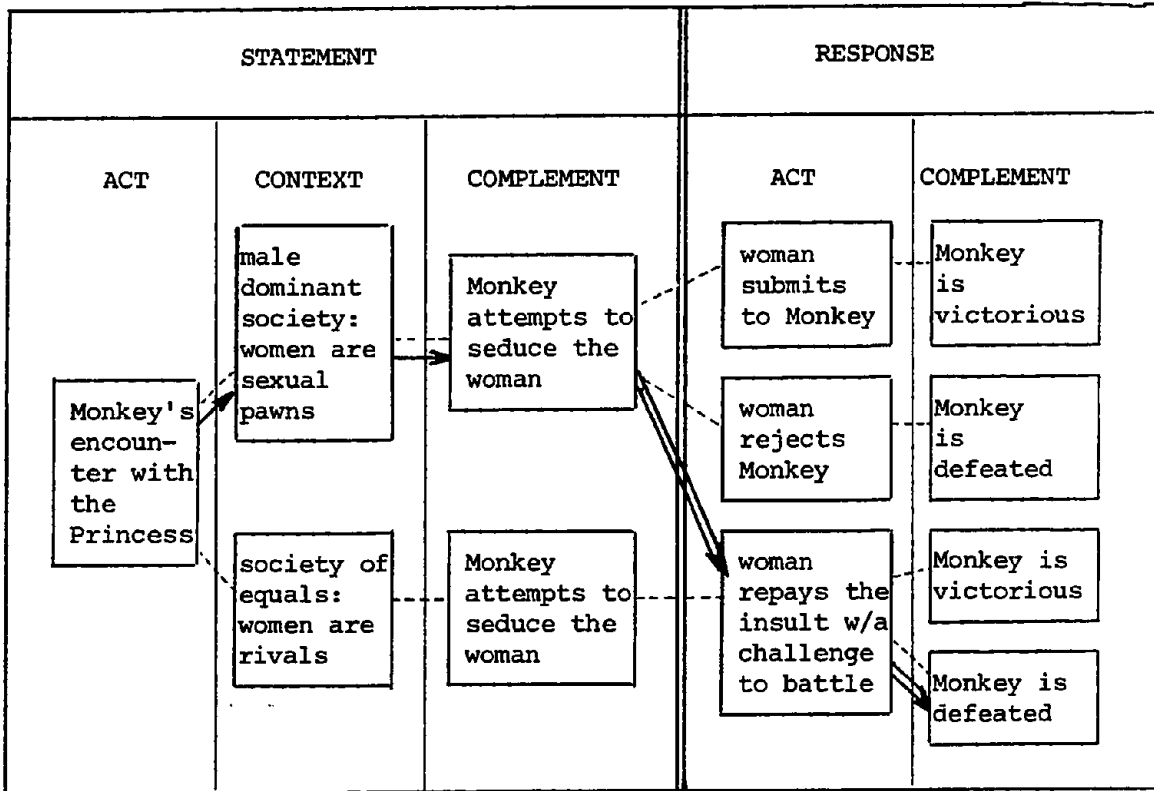


Narrative analysis: Monkey's banter is full of "hot air," therefore ludicrous.

8. Source: 18:681; 3:139.

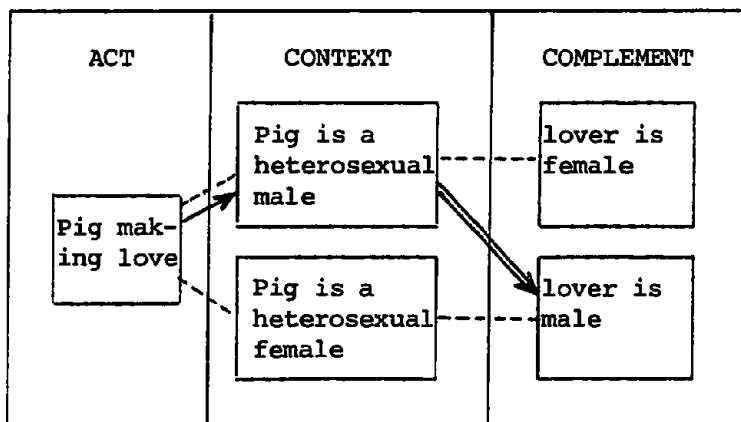
Summary: In order to pass over the Fiery Mountain, the pilgrims must have the Iron Fan of the Iron-fan Princess. Monkey attempts to become her lover and coax the fan from her that way. Princess will have none of this, and engages him in a duel in which he is defeated.

Narrative analysis: Monkey's approach is not unreasonable, given the standards of male-female relations in traditional China. It is the Princess's response and the outcome of their battle that is comic.



9. Source: 15:673; 3:152.

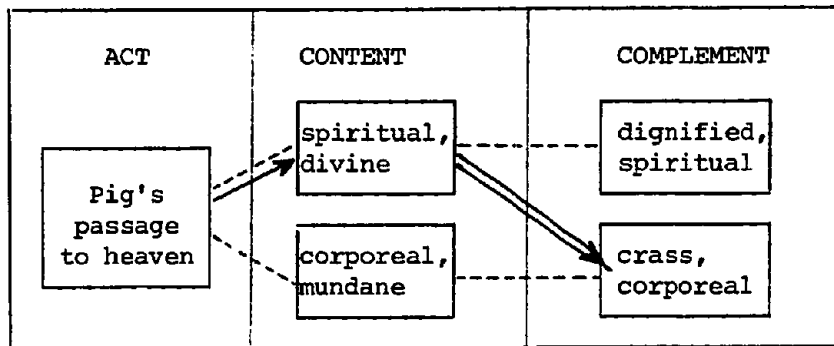
Summary: After the Pei girl has been returned to her home, Monkey takes her shape and hides in the bedroom to await Pig. When the latter returns, he begins to fondle Monkey-as-Pei, is startled, then routed by Monkey.



Narrative analysis: Pig making love to Monkey is absurd; homosexuality does not enter the picture.

10. Source: 22:691; 3:156.

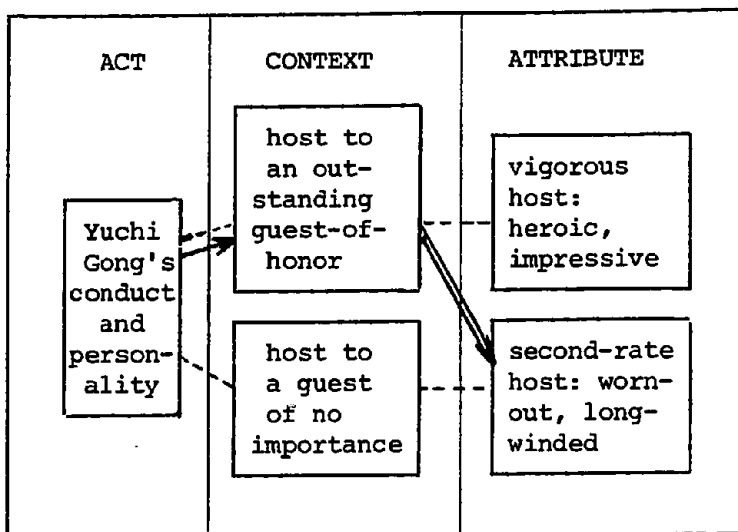
Summary: Prior to ascending to Nirvana, the disciples recite parting poems. Pig's includes an instruction to the Buddha to "cut off his head and tail (when he has departed), and sell it for five strings of cash."



Narrative analysis: This is an impudent comment in the midst of spiritual, inspirational proceedings.

11. Source: 5:646; 4:167.

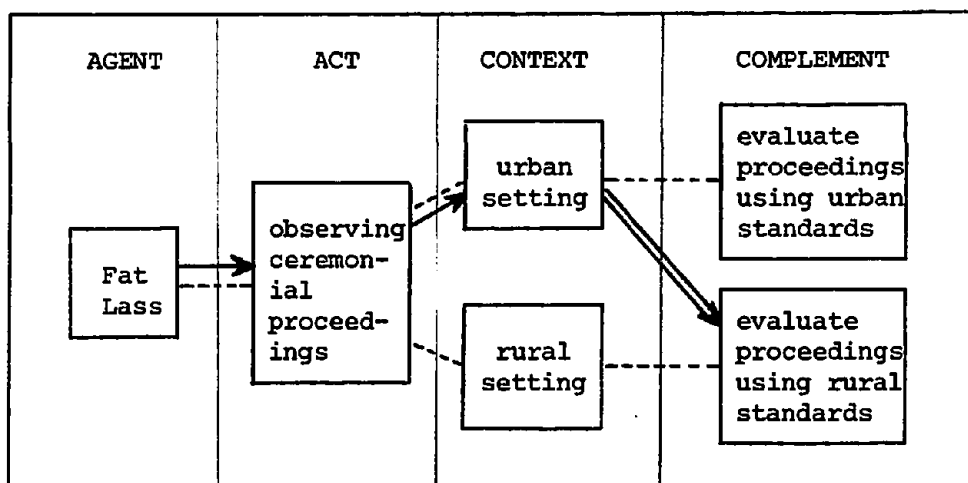
Summary: Yuchi Gong is late to welcome Tripitaka into Changan because his old battle-wounds ached; he boasts of his past deeds of valor, and questions the appropriateness of Buddhism as well as Tripitaka's ability to withstand the hardship of his quest: a perfectly pestilential host.

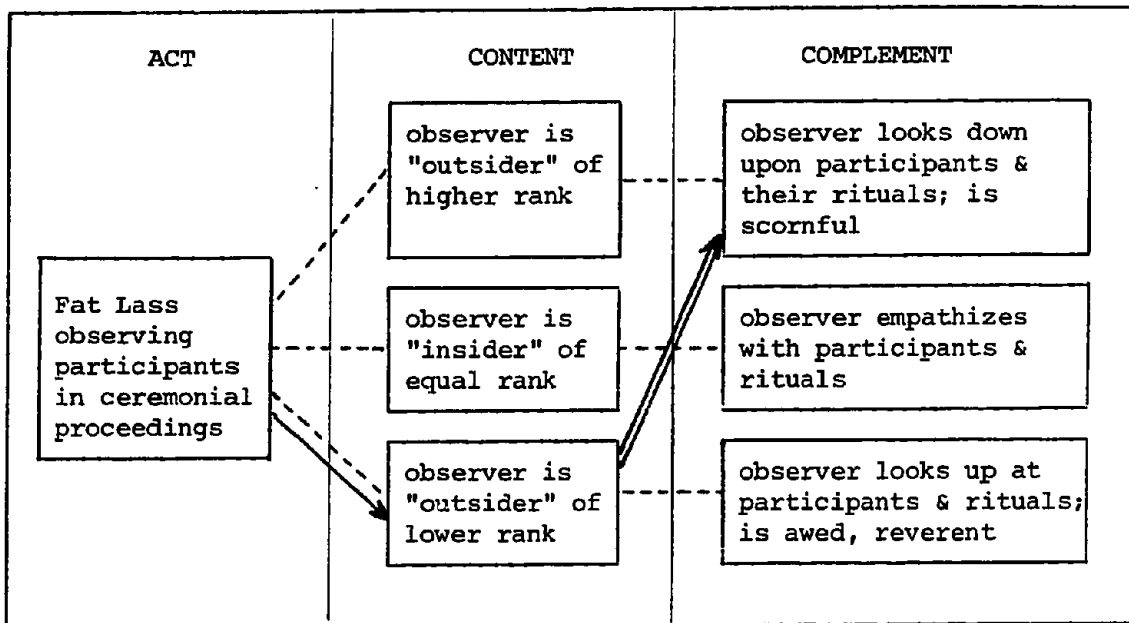


Narrative analysis: An ideal host is suave, urbane, complimentary, respectful; Yuchi Gong is none of these.

12. Source: 6:648; 4:182.

Summary: Fat Lass is a village bumpkin who went into Changan to see Tripitaka's send-off. Her report of the proceedings is distorted to a hick perspective.





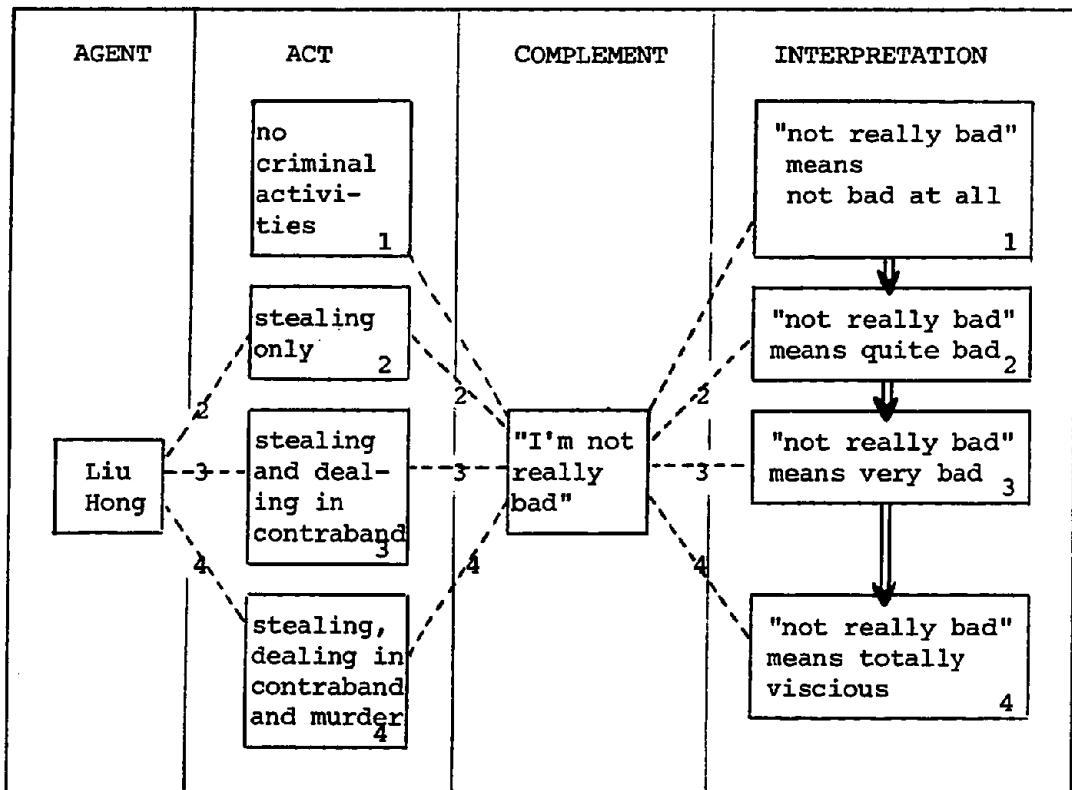
Narrative analysis: Fat Lass's distortion is in itself laughable, as is her presumption to look down upon the rituals of the highest classes.

13. Source: 1:633; 5:195.

Summary: The crooked boatman Liu Hong introduces himself in verse, using the refrain "I'm not really bad;" however, the activities he admits to go from bad enough to downright evil.

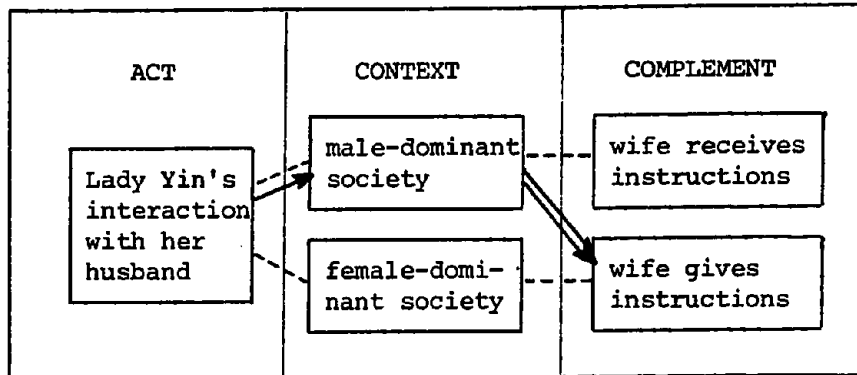
Narrative analysis: "I'm not really bad" of course is a subjective estimation. The irony in the scene is that while Liu is explaining that he may be criminal but he is not REALLY BAD, the audience understands that he is as bad

as bad can be.



14. Source: 1:633; 5:196.

Summary: Chen Guangrui has bought himself some wine. His wife, Lady Yin, disapproves of the wine and chastizes him roundly.



Narrative analysis: The hen-pecked husband is commonly a foil for Chinese jokes. In the rigid traditional hierarchy, a husband who could not control his wife was subject to ridicule at the hands of his fellows. Lady Yin's conduct may be highly moral, but it is comic when one considers her husband's discomfiture.

APPENDIX 3

EXTENDED SYNOPSIS: YQX 140

UNIT 1 (Acts 1-4)

Act 1. Encounter with a bandit enroute to office.

Length: 4 pages

Characters: Guan Yin 觀音goddess
 Chen Guangrui 陳光蕊 ..official
 Lady Yin 殷氏wife of Chen
 Liu Hong 劉洪bandit
 Wang An 王安servant

Singer: Lady Yin (prologue & suite)

Arias: Prologue

Mode: Xianlü
 Song title: Shang hua shi
 Rhyme: (2) Jiang-yang

Suite

Mode: Xianlü
 Song titles: Dian jiangchun
 Hunjiang long
 You hulu
 Tianxia le
 Cunli yagu
 Yuanhe ling
 Shangma jiao
 Yao
 You simen
 Sheng hulu
 Houting hua
 Qingger
 Weisheng
 Rhyme: (5) Yu-mu

Plot: Guanyin delivers a monologue: There is a hoard of 5,048 scrolls of scripture in India that must be brought to China. To this end the arhat Vairocana is to be incarnated as the son of Chen Guangrui of Hongnong prefecture, Haizhou, so that

grown, he can undertake the task. Chen himself is fated to undergo 18 years of a "water-related disaster;" the dragon-king has been ordered to protect him.

Enter Chen Guangrui and his wife. Chen has "leapt the dragon gate" and is traveling to Hongzhou to take up office as prefect. The couple is sojourning at the Hundred Flowers Inn, but as the wife is already eight months pregnant, they dare not linger much longer. Chen tells his wife he had bought a golden carp, but seeing it blink, he sensed that the fish was really a transformed dragon, and so released it.

The servant Wang An is sent to hire a boat so that the journey may continue downriver.

Enter the boatman Liu Hong, singing boldly of crimes he has committed for profit. Wang and Liu meet, Wang explains his errand, and Liu realizes a victim is at hand. The two return together to the inn. Meanwhile, Lady Yin has been scolding her husband for indulging in wine. Upon the entry of Wang and Liu, she professes a distaste for Liu's appearance, but the peeved Chen engages him on the spot.

Mid-river Liu shoves first Wang, then Chen overboard. Yin attempts to leap into the water as well, but is restrained by the bandit.

Liu announces his intent to masquerade as the unfortunate Chen and proceed to office in Hongzhou; Yin may either agree to be his wife or be slain on the spot. Out of consideration for her wronged husband and unborn child, Yin acquiesces, but states two conditions: that she be allowed to give birth to the child, and that she rear it to its third birthday--thereafter she will become his wife. Liu quickly agrees.

Act 2. Forcing the mother to abandon the child.

Length: 2 pages

Characters: Dragon-king 龍王
Liu Hong
Lady Yin
infant 孩兒

Singer: Lady Yin

Arias: Mode: Zhonglü
 Song titles: Fen dier
 Zui chunfeng
 Ying xianke
 Shiliu hua
 Dou anchun
 Shang xiaolou
 Yao
 Shier yue
 Yao min ge
 Banshe diao shua haier
 Yao
 Weisheng
 Rhyme: (16) You-hou

Plot: Enter the dragon-king of the South Sea to deliver a monologue. Drunk on the previous evening, he metamorphosed into a golden carp panting on the sand. A fisherman took him to the Hundred Flower Inn, where Chen Guangrui bought and eventually released him.

Now Chen was in the water, and since Guan Yin had instructed all water spirits to protect him, the dragon would fetch him into the Crystal Palace to live out his 18 years of bad luck.

Liu Hong makes a brief appearance, announcing that he will have the boy Lady Yin has borne destroyed, to cover his own tracks.

The dragon-king reappears to announce that Guan Yin has warned that the arhat Vairocana will shortly be in danger: all yakshas and water spirits were to be on their guard to protect him.

Enter the Lady Yin, carrying her infant. The bandit has ordered her on pain of death to throw the month-old child into the river. As she still thinks to avenge her husband, Yin feels compelled to obey. Bitter arias accompany secret preparations: two gold hairpins tucked in the child's bosom, along with a letter written in blood from her fingertip on a shred of her gown, telling of the child's history and parentage, and the child placed in a lacquer make-up box to float downriver. Liu's voice offstage presses her, and the child is tossed into the water. Yin

exits heartbroken.

Act 3. River Drifter finds his kin.

Length: 4 pages

Characters: Dragon-king
 Fisherman 漁人
 Danxia 丹霞Chan Master
 Liu Hong
 Tang Priest 唐僧 ...Tripitaka
 Lady Yin

Singer: Lady Yin

Arias: Mode: Shangdiao
 Tune titles: Ji xianbin
 Xiaoyaole
 Jinju xiang
 Wuyer
 Cu hulu
 Yao
 Yao
 Yao
 Houting hua
 Liuyer
 Langli lai
 (8) Han-shan

Rhyme:

Plot: The Dragon-king announces that the Lohan Tripitaka has fallen in the water, and instructs his underlings to transport him to the Gold Mountain Monastery.

Enter a fisherman, who discovers a casket by water's edge. He carries it to the abbot Danxia.

Danxia enters and announces he has had a dream in the night, in which he learned the arhat Vairocana was to arrive that day. Upon the entry of the fisherman with the child, Danxia recognizes it as the arhat. He reads the blood-letter and determines to preserve it, so that the child may one day avenge his parents. He sends the baby to be nursed by a woman in a nearby family who has just lost her own child.

Liu Hong tells that a year has passed since he took Chen Guangrui's position; his life is

peaceful, and his "wife" seems resigned to the situation.

Upon his second entry, Dan Xia states that eighteen years have gone by; the boy River Drifter, a prodigious student, is now grown and has received the name Xuanzang. He will tell the boy of his past.

Xuanzang collapses in anger at the abbot's revelation and must be revived. He sets off immediately to find his mother and false father.

In bitter arias Lady Yin sings of her years of anguish. Xuanzang arrives, disguised as a mendicant monk, and begs her for alms. After a protracted period of mutual probing, mother and son discover each other and are joyfully reunited, but Yin instructs the boy to return to his monastery and fetch the abbot, to help with their plans for revenge.

Act 4. The villain is arrested and justice is done.

Length: 2.5 pages

Characters: Yu Shinan 虞世南an official
 Danxia
 Tang priest
 Liu Hong
 Lady Yin
 guards 公人
 Chen Guangrui
 Dragon-king
 Guanyin

Arias:	Mode:	Shuangdiao
	Tune titles:	Xinshui ling Zhu ma ting Yaner luo Desheng ling Chuan bo zhao Qi xiongdi Meihua jiu Shou jiangnan
	Rhyme:	(3) Zhi-si

Plot: The official Yu Shinan is the first on stage, announcing that now, in the year 648, he has been appointed Prefect of Hongzhou prefecture. When

he opens the yamen the abbot Danxia and the Tang priest enter; Danxia relates the tale that began in 630, with the appointment of Chen Guangrui as magistrate (here erroneously given as prefect) in Hongzhou. He begs for justice. Yu gives orders that his soldiers are to go secretly to the residence of the magistrate to apprehend Liu Hong.

Enter Liu and Yin. Liu was drunk the night before and is hung over today; Yin notes that two months have passed since her son left her side, and that today would be an excellent time for him to return.

As Xuanzang and soldiers rush onstage, Liu turns to Yin for help, but she refuses him. Liu is taken captive, and the whole group does an "empty exit."

Yu Shinan and Danxia enter. Xuanzang reappears with the others, Liu makes a full confession, and Yu sentences him to death by having his bowels split open at the riverside, in memorial tribute to Chen Guangrui.

On the banks of the river an altar is set up, offerings are prepared, and Yu reads a memorial. Suddenly the Dragon-king appears out of the waves, with a yaksha carrying Chen Guangrui on his back. After the initial shock there is a recognition; Yin observes that while she herself has aged, her husband is as youthful as the day he disappeared eighteen years earlier.

Guanyin enters and ascends a high contraption. From there she speaks to the group below: the Tang priest is to go to Changan to chant down rain on the parched countryside, and thereafter he is to set out for India to fetch 5,048 scrolls of Mahayana scriptures. Yu is to continue to do good, and Chen and Yin will be invested as Lord and Lady.

UNIT 2 (Acts 5-8)

Act 5. A feast of departure for the journey west.

Length: 3 pages

Characters: Yu Shinan.....official
 Qin Shubao 秦叔寶official
 Fang Xuanling 房玄齡 ..official
 Tang priest
 elders 父老
 musicians
 Yuchi Gong 尉遲恭general
 crowd of citizens

Singer: Yuchi Gong

Arias: Mode: Xianlü
 Song titles: Dian jiangchun
 Hunjiang long
 You hulu
 Tianxia le
 Zui zhong tian
 Jin zhaner
 Shanghua shi
 Yao
 Wei sheng
 Rhyme: (3) Zhi-si

Plot: Yu Shinan, following Guanyin's orders, has presented the Tang priest to the Emperor in Changan. He relates how the priest's prayers brought down a three-day deluge, and in gratitude the emperor gave him the title Tripitaka, keeper of the Three Hoards, as well as a golden cassock and a nine-ringed pewter staff. Soon he is to set out for scriptures.

Chen and Yin have been enfeoffed with the equivalent of about 600 acres of land, and are retiring to become gentry farmers.

A great crowd of officials have been gathered by Imperial decree at the bridge on the Ba river to see the Tang priest off.

Qin Shubao and Fang Xuanling enter, representing civil and military officials, followed immediately by Tripitaka and an escort of elders and musicians. In charge of the

ceremonials is to be the retired general Yuchi Gong.

When Yuchi Gong arrives, he sings of the scene in Changan, of his past career, and of some doubts he harbors about Tripitaka's mission. These he expresses in a farewell poem to Tripitaka, who replies with a verse proclaiming his faith in the Buddhist way. Yuchi is impressed; he begs and receives a Buddhist name.

Tripitaka then breaks off a branch of a pine tree and plants it in the ground by the road, commanding it to grow roots. He explains that as long as the branch points to the west, he is still journeying outward; when the branch turns to the east, Tripitaka will be on the way home.

Some voices from the crowd engage the priest in comic banter. Then a horse is loaded up and Tripitaka sets out in the company of one servant.

Act 6. A country lass's account.

Length: 1.5 pages

Characters: Old Zhang 老張a village elder
Wang Liu 王留country bumpkin
Fat Lass 胖姑country bumpkin

Singer: Fat Lass

Arias: Mode: Shuangdiao
Song titles: Douye huang
Yi guor ma
Qiao pair
Xin shuiling
Yaner luo
Chuan bo zhao
Qi dixiong
Meihua jiu
Shou jiangnan
Sui sha
Rhyme: (4) Qi-wei

Plot: Old Zhang introduces himself as a farmer who lives in the suburbs of Changan. There are

festivities in the city today on the occasion of Tripitaka's departure for India; two young people of the village have gone to see them, and are due back soon.

Enter Fat Lass hot on the heels of Wang Liu. She is persuaded to give an account of the day's events, and so describes imperial regalia, courtly formal etiquette, the priest himself, as well as the various sideshows and festival goers she has seen, in distorted bumpkin perspective. She concludes by expressing her satisfaction at being home again, away from the insanity in the city.

Act 7. Moksha sells a horse.

Length: 3.5 pages

Characters: God-general 神將
Dragon-horse
Guanyin
Tang priest
A groom 驛夫
Moksha 木叉a god

Singer: Moksha

Arias: Mode: Nanli
Song titles: Yizhi hua
Liangzhou diqi
Muyang guan
Gewei
Muyang guan
Dou hama
Wei
Rhyme: (1) Dong-zhong

Plot: Enter a God-general leading a dragon in distress. The dragon introduces himself as the Fire-dragon of the South Sea, who, having erred in sending down rain, has been sentenced to death on the dragon-beheading platform. In response to his cries, the goddess Guanyin appears, and persuades the God-general to go with her to see the Jade Emperor.

When she appears again, Guanyin tells of the success of her mission. The Jade Emperor has

given permission for the Fire-dragon to be transformed into a white horse to carry Tripitaka to India, and Guanyin has ordered Moksha to change into a seller of horses.

Tripitaka in the meantime has been on the road a half year. Having set out on a horse, he is now riding a cow, and his saucy groom warns him that in the future he may have to settle for mules, dogs, and even being dispatched by catapult.

In the midst of his distress, Moksha enters with the dragon, in the guise of a horse-seller and horse. He offers to sell Tripitaka the animal, and sings a few arias of its virtues. When Moksha says the horse is truly priceless, Tripitaka prepares to move on, since he hasn't the funds to purchase such a valuable beast. So Moksha offers to make him a present of the horse, and to convince him to accept, tells him of its true identity.

Since Tripitaka is incredulous, the horse exits and reappears as a dragon. In his closing lines, Moksha warns of the disciple Monkey waiting at Flower-fruit Mountain.

Act 8. Huaguang is appointed a guardian.

Length: 1 page

Characters: Guanyin
A guardian spirit 揭帝
Huaguang 华光a god

Singer: Huaguang

Arias: Mode: Zhenggong
Song titles: Duan zhenghao
Gun xiuqiu
Tang xiucai
Gun xiuqiu
Dai gu duo
Xiao heshang
Ban dushu
Wei
Rhyme: (2) Jiang-yang

Plot: Guanyin enters with a guardian spirit, and announces that she has arranged with the Jade Emperor to appoint ten heavenly guardians for Tripitaka in his enterprise: herself, the Devaraja Li, Nacha, Erlang, Jiuyao Xingchen, Huaguang, Moksha, the arhat Vairocana, the Fire-dragon, and Huilai Daquan Xiuli. She has drawn up a formal written agreement and all the guardians are to sign; the rest have signed, but Huaguang is late.

The rest of the act is sung by Huaguang upon his arrival. His arias touch on the duties of the guardians, his own virtues, and the perils of the journey. In his final line he promises the next meeting will be at Flower-fruit Mountain.

UNIT 3 (Acts 9-12)

Act 9. The Holy Buddha defeats Monkey.

Length: 3.5 pages

Characters: Novice Monkey 孫行者
 Devaraja Li 李天王a god
 Nacha 那吒a god
 soldiers 卒子
 Princess of Gold Cauldron 金鼎國王女
 Guanyin

Arias: Mode: Xianlü
 Song titles: Basheng ganzhou
 Hunjiang long
 You hulu
 Tianxia le
 Cunli yagu
 Yuanhe ling
 Shangma jiao
 Sheng hulu
 Yao
 Houting hua
 Qing ger
 Wei
 Rhyme: (11) Xiao-hao

Intrusive song: Desheng ling

Plot: Monkey opens the scene boasting of his birth and powers. He identifies himself as the third of five siblings: his elder sister is Lishan Laomu, his younger sister Wuzhiqi; his elder brother is Qitian Dasheng, his younger brother Shuashua Sanlang, and he himself is Tongtian Dasheng. The Princess of the Kingdom of Gold Cauldron is his mistress.

He tells of his misdeeds in heaven, and since he has recently acquired a hundred of the Queen Mother's peaches and a suit of her celestial clothes, exits to share them with his mistress.

The Devaraja Li appears. He has orders from the Jade Emperor to recover the suit, a magic hat, and the peaches stolen from the Queen

Mother, and is approaching Flower-Fruit Mountain with 8,000,000 soldiers and several thousand generals. He instructs the god Nacha to capture the renegade monkey. Nacha then leads the 8,000,000 heavenly troops to the Purple-Cloud Cavern, abode of Monkey.

At this point the Princess-mistress enters and sings of the misery of her abduction and captivity in the cave. Monkey approaches her with his gifts, but she refuses them and him as well.

When the cave is surrounded by the Devaraja Li's troops, Monkey escapes, and Li orders the mountains searched. He himself stops to ask the Princess for her identity, and after hearing her lengthy pleas, assigns the generals Wind, Clouds, Lightning, and Rain to escort her home. They all exit together.

Monkey reappears, bemoaning the loss of his "wife." He reveals he has been hiding on a tree in the form of a fly; now he enters the cave and closes it up.

Nacha arrives and taunts Monkey until he comes out in a rage. They battle and Monkey flees again.

Seeing this, the Devaraja Li gives orders for the celestial troops to hunt down and destroy the ape, but is interrupted by the arrival of Guanyin. The goddess warns that Monkey is to be converted in order that he might accompany Tripitaka: he must not be killed. Her plan is to imprison him under Flower-fruit Mountain to await the coming of the priest. Monkey is quickly caught, bound, and imprisoned, and a mountain god is set to guard him.

The scene closes with a song sung by Monkey, expressing his longing for the lost lady.

Act 10. Recruiting the Monkey and casting a spell.

Length: 3 pages

Characters: Mountain god 山神

Novice Monkey
Tang priest
Dragon-horse

Singer: Mountain god

Arias: Mode: Nanlǔ
Song titles: Yizhi hua
Liangzhou diqi
Gewei
Muyang guan
Ma yulang
Gan huangen
Caicha ge
Ku huang tian
Wu ye ti
Yao
Hong shao yao
Pusa Liangzhou
Wei
Rhyme: (4) Qi-wei

Plot: The god of Flower-fruit Mountain, appointed by Guanyin to keep watch over the novice Monkey, enters and sings philosophically about the creation of the world and the history of the nation. Monkey interrupts him to beg for release, but is told that only the Tang priest, will come soon, can release him.

When Tripitaka and the horse arrive, they ask the mountain god for directions and food, but, receiving curt replies followed by a rebuke in aria for their presumption, are hastily preparing to set out again when their presence is noted by Monkey.

The mountain-god perversely counsels Tripitaka to ignore Monkey's cries for help, but the priest steadfastly ascends the mountain and removes the magic seal holding down the mountain.

Monkey quickly thanks the priest, then prepares to "make a meal of him" before returning to his home in the cave. Guanyin arrives in the nick of time; she bestows on Monkey the name Enlightened Monkey, an iron fillet for his brow, a black cassock, and an iron knife. To Tripitaka she whispers the spell to activate the fillet. When the priest repeats it, Monkey collapses on the ground and begs for mercy. As soon as he

can, he tries to rip the fillet off, but finds he cannot, and so reluctantly sets off with Tripitaka. To close the act he reports that the Mountain god has told him about the monster in the Flowing Sands River; he goes ahead to check it out.

Act 11. The Novice expels a demon.

Length: 2.5 pages

Characters: Sand Monk 沙和尚
 Novice Monkey
 Tang Priest
 Dragon-horse
 Silver-brow General 銀額將軍
 Squire Liu 劉太公 ...villager
 Miss Liu 劉女his daughter

Singer: Old Liu

Arias: Mode: Dashidiao
 Song titles: Liuguo chao
 Xi qiufeng
 Gui saibei
 Liuguo chao
 Yan guo nanlou
 Leigu ti
 Gui saibei
 Hao Guanyin
 Guanyin sha
 Rhyme: (14) Che-zhe

Plot: Enter the Sand Monk, who declares he has eaten nine incarnations of the Tang priest, and nine skulls hang around his neck. His goal is to eat a hundred men of the "Way," after which he will be invincible. When Monkey arrives, the two taunt each other, till in a rage Sand attempts to devour Monkey but is defeated.

Given a choice between death and capitulation, Sand capitulates and agrees to become the second disciple. The group continues on its way.

At the Yellow Wind Mountain there appears a Silver-brow General, who declares he has abducted the daughter of the nearby villager Old Liu to be

his mistress; he was on his way to drink some wine with her.

Old Liu enters and tells of his only child's abduction. Sadly he extols her beauty in an aria. When the Tang priest and his disciples arrive and ask for lodging, Liu denies it in a fit of depression. Monkey manages to extract details of the daughter's charms and the strength of the abductor from Liu, then departs to set matters right.

The Silver-browed General is shown passing time with Maid Liu, when Monkey and his companions show up and surround the cave. They fight and the General is killed.

In the meantime Tripitaka is keeping company with Old Liu, who is still singing unhappy verses. The disciples show up with the girl and there is a reunion. Liu in great delight sings hopefully of their return from the west.

Act 12. Ghostling Mother is converted.

Length: 2.5 pages

Characters: Tang priest
Disciples
The Red Child 紅孩兒monster
Guanyin
Buddha 佛
Manjusri 文殊boddhisattva
Samantabhadra 普賢boddhisattva
Four guardian spirits 四樹帝
Ghostling Mother 鬼子母monster
Demon soldiers 鬼兵
Nacha

Singer: Ghostling Mother

Arias: Mode: Dou anchun
Zi huar xu
Xiaotao hong
Tiaoxiao ling
Gui san tai
Tu sier
Ma langer
Yao

Luosiniang
Zhuo Lu Su
Wei

Rhyme: (4) Qi-wei

Plot: A tired Tripitaka instructs Monkey to find a resting-place. Enter the Red Child, weeping. Tripitaka, concerned, demands that Monkey bring it over for questioning. Monkey is suspicious and hesitates, but the priest insists. Monkey attempts to carry the child on his back, but finds it overwhelmingly heavy. Alarmed, he tosses it into a gorge, whereupon the Sand Monk runs up to report that the child has carried Tripitaka with it. Monkey leads the disciples to audience with Guanyin.

The goddess appears to announce that Monkey and the others are on their way, and that she will take them to the Buddha for help.

The Buddha is seen in the company of the bodhisattvas Manjusri and Samantabhadra; he announces that when Guanyin arrives, he will send with her four guardian spirits to capture the demon plaguing Tripitaka.

When Guanyin and the others appear, Buddha reveals that the Red Child is the offspring of a delinquent woman in his palace named Ghostling Mother. The child's name is Aiu'er. Fearing that the guardian spirits cannot subdue him, Buddha sends along his own almsbowl to contain him.

The four guardian spirits return, carrying the almsbowl. Seeing them, Buddha ordered Monkey and the others to go back, since Tripitaka had been freed and were waiting for them. They exit.

In great anger, Buddha commands that the child be kept under the almsbowl for seven days, until it turned into pus. Ghostling Mother was sure to try to save it, and when she arrived she could be converted.

Sure enough, Ghostling Mother enters, singing of her outrage and indignation. She sends a wolf's-tooth arrow whistling at the Buddha, but he protects himself with a spell.

The demon soldiers of Ghostling Mother attempt first to lift the bowl, then to break it, but are unsuccessful.

Nacha is ordered to subdue Ghostling Mother. They battle furiously, Ghostling Mother is defeated, and Tripitaka arrives on the scene in time to persuade her to convert to Buddhism in exchange for her son's life. She agrees.

UNIT 4 (Acts 13-16)

Act 13. A pig-demon deludes with magic.

Length: 2.5 pages

Characters: Principled Pig 猪八戒
 Pei maiden 裴女
 Meixiang 梅香Pei's maid
 Tang priest
 Disciples

Singer: Pei maiden

Arias: Prologue:

Mode: Xianlü
 Song titles: Shanghua shi
 Yao

Suite:

Mode: Xianlü
 Song titles: Dian jiangchun
 Yao
 Hunjiang long
 You hulu
 Tianxia le
 Chuanchuang yue
 Ji shengcao
 Jin zhaner
 Houting hua
 Zhuan sha wei
 Rhyme: (16) You-hou

Plot: Pig enters, introduces himself as the king of the Black Wind Cave, and outlines a plan. In a nearby hamlet there is a maiden surnamed Pei who burns incense nightly to pray for union with her fiance, the scholar Pigue. By transforming himself into the form of the scholar, Principled Pig hopes to obtain Pei for his mistress.

That night, Pei enters her garden with her maid Meixiang as usual; she explains that since the fortunes of her fiance's family have waned, her parents are reluctant to conclude the match. She then instructs her maid to carry a secret

missive to young Pigue, inviting him to the garden for a clandestine meeting.

On a subsequent evening, Meixiang makes preparations for Pigue's expected arrival: he has accepted the invitation. The Pei girl sings lovesick songs in anticipation. When Pigue appears, she is taken aback, but nonetheless proceeds with the rendez-vous, and the couple exits together.

Tripitaka and the others arrive; they have traveled a month since the adventure of the Red Child, and Monkey announces the party has reached the state of Gold Cauldron, home of his former mistress. He warns all to be on their guard. They decide to seek refuge in a hamlet.

Act 14. Haitang sends a message.

Length: 2.5 pages

Characters: Pei maiden
Pig
Monkey

Singer: Pei maiden

Arias:	Mode:	Zhonglü
	Song titles:	Fen dier
		Liu yaopian
		Shang xiaolou
		Yao
		Qiao zhuo she
		Shier yue
		Yao min ge
		Shua hair
		Sha
		Wei sheng
Rhyme:		(17) Qin-xun

Plot: A dejected and homesick Pei opens the act with songs describing her plight and fearsome surroundings: she has been kidnapped by a pig-monster and is being held captive in a cave.

When Pigue appears, she scolds him vehemently for her unhappiness. He offers to send her home for a visit.

Just then Monkey, having left his companions to rest in the hamlet, arrives on the mountain to relieve both his boredom and his bladder. Catching sight of the monster and the lady, he jumps to battle and chases the pig away.

Questioning Pei, Monkey is told the pig-demon has only one nemesis: the hunting dogs of the god Erlang. Pei then gives Monkey a verbal message to deliver to her parents, and a handkerchief as proof of its authenticity.

Act 15. Leading the daughter home to Pei.

Length: 4 pages

Characters: Squire Pei 裴太公
 Squire Pigue 裴太公
 Scholar Pigue 裴生
 Tang priest
 disciples
 local god 土地
 Miss Pei

Singer: Miss Pei

Arias: Intrusive song:

Mode: Zhonglü
 Song title: Chao tianzi
 Rhyme: (4) Qi-wei

Suite:

Mode: Zhenggong
 Song titles: Duan zheng hao
 Man guer
 Gun xiuziu
 Daodao ling
 Ban dushu
 Xiao heshang
 Tang xiucai
 Gun xiuqiu
 Wei
 Rhyme: (8) Han-shan

Intrusive song:

Mode: Shuangdiao
 Song titles: Yaner luo
 Yao
 Rhyme: (2) Jiang-yang

Plot: The families of Pigue and Pei are squabbling over the lost daughter. Squire Pei believes the young man has abducted her; Squire Pigue maintains the Pei's have married her off to someone else and are faking a protest. They are about to go to court when Tripitaka and his companions arrive; Monkey brings out the handkerchief and reveals the true whereabouts of the girl.

The party returns to the Pei home, and the local god is summoned to be questioned about the identity of the pig monster. The god can provide no information beyond a vague description of its appearance. Monkey determines to capture it.

At the cave the girl is waiting sadly. When Monkey arrives and carries her down the mountain, she sings an exhilarated aria about the ride, at the end of which she is reunited with her family. She again tells that the pig fears the hunting hounds of Erlang. Monkey returns to the cave to capture the pig if he can: if he cannot he intends to enlist the help of Erlang's hunting dogs. In the meantime, Tripitaka advises that the young couple marry, and Squire Pei promises to make the arrangements.

Pig enters and complains that his "wife" has been taken home, and that since Squire Pei has asked him to move into the Pei house as a proper son-in-law, he is making preparations to go.

Monkey returns and announces that the pig was not in the cave. He then instructs Squire Pei to hide the girl somewhere else in the house; Monkey will change into her form and take her place in the bedroom.

When pig arrives he is shown into the maiden's bedchamber. Getting into bed, he begins to fondle the transformed Monkey, but soon receives a rude shock: Monkey attacks him, and he runs off the stage with Monkey in pursuit.

At this point the Dragon-horse rushes up to report that the pig-demon has carried off the Tang priest. The two disciples leave together to ask Guanyin for help from Erlang and his dogs.

Act 16. Hunting hounds capture the pig.

Length: 2 pages

Characters: Erlang 二郎
 Monkey
 Pig
 Heavenly troops 神將/兵
 Hunting dogs 細犬
 Tang priest

Singer: Erlang

Arias: Mode: Yuediao
 Song titles: Dou anchun
 Zihuar xu
 Jin jiaoye
 Tiaoxiao ling
 Tu sier
 Shengyue wang
 Ma langer
 Yao
 Zhuo Lu Su
 Yao
 Wei

Rhyme: (10) Xian-tian

Plot: Erlang enters with Monkey; he sings with military vigor of himself, his dogs, and their mission. His celestial soldiers surround the cave of the pig demon. The pig is alarmed, but refuses to worship Buddha. A battle begins and the hounds are loosed. They bring the pig down in short order; Tripitaka regains his liberty, and soon convinces Pig to become the third disciple.

UNIT 5 (Acts 17-20)

Act 17. The woman-king forces a match.

Length: 3 pages

Characters: Tang priest
 Monkey
 Pig
 Sand monk
 Dragon-horse
 King of Woman's Country 女人國王
 Women courtiers 諸女
 Vairocana 韋馱尊天

Singer: Woman-king

Arias: Suite:

Mode: Xianli
 Song titles: Dian jiangchun
 Hunjiang long
 You hulu
 Tianxia le
 Nacha ling
 Que ta zhi
 Ji sheng cao
 Yao
 Liu yao xu
 Yao
 Jin zhaner
 Wei
 Rhyme: (2) Jiang-yang

Intrusive song: Ji sheng cao

Rhyme: (15) Geng-qing

Plot: On the outskirts of Woman's Country Tripitaka is nervous, but Monkey scoffs at his fears. Soon they are welcomed by the woman-king. They learn that here there are no men: the women conceive by gazing at their reflections in water. The woman-king sings of the loneliness and hardship of her life, and of her longing for a man by her side.

Soon she is attracted to the priest. She

invites him to remain as her royal consort, and Tripitaka in alarm looks to Monkey. The disciple gallantly offers himself as a stand-in for the master, but the woman-king refuses. She forcibly drags the Tang priest into her chambers.

In the meantime the women courtiers grab the disciples, and they exit.

The woman-king re-enters, still dragging Tripitaka. She accuses him of ignoring the teachings of Confucius by becoming a monk. As she tries to force herself on him, Tripitaka cries out for help.

The arhat Vairocana appears and rescues him. The disappointed woman-king releases her prey, but warns that on the return journey she will await him again. She exits. After seeing the pilgrims on their way, Vairocana too departs.

Tripitaka asks what became of the disciples while he was held by the woman-king. In song, Monkey describes how Sand and Pig made love with the women, but the fillet on his head restrained him from joining them. He and the dragon-horse had stood idly by and watched. Refreshed, they resume their journey.

Act 18. They lose their way and ask it of an Immortal

Length: 2.5 pages

Characters: Tang priest
Disciples
Immortal 仙人
Mountain-god 山神

Singer: Immortal

Arias: Mode: Nanlǔ
Song titles: Yu jiao zhi
Yao
Yao
Yao
Zui xiangchun
Xiao jiangjun
Qing jiang yin
Biyu xiao

Suiwei

Rhyme: (19) Lian-xian

Plot: A month after Woman's Country, the travellers are lost. They happen upon an immortal gathering medicinal plants, who is singing cautionary verses warning against craving wine, lusting after women, coveting wealth, and being hot-tempered.

Asked for directions, the immortal warns that less than 500 miles away is the Fiery Mountain, East of the mountain at Iron-cash Peak, he says, lives a woman named the Iron-fan Princess, the owner of a 24-ribbed fan over 1,000 catties in weight, which could rouse winds and rain to douse the flames on the Fiery Mountain. The pilgrims therefore have to obtain the fan.

Monkey then settles Tripitaka and the others in the nearby hamlet to rest, while he goes ahead to reconnoitre the Iron-cash Peak. Upon arrival, Monkey summons the local mountain god to inquire about the Princess. His plan is to charm her into loaning him her fan, and to that end is pleased to learn she has no husband. The mountain-god leaves after making disparaging remarks about Monkey behind his back, and Monkey, full of confidence, sets off to see the Princess.

Act 19. The iron fan's evil power.

Length: 2 pages

Characters: Iron-fan Princess 鐵扇公主
Monkey
A little demon 小鬼
Demon soldiers 卒子

Singer: Iron-fan Princess

Arias: Mode: Zhenggong
Song titles: Duan zhenghao
Gun xiuqiu
Tang xiucai
Gun xiuqiu
Daodao ling
Bai hezi

Kuaihuo san
 Bao laor
 Gu baolao
 Dao he
 Liu qingniang
 Wei
 Rhyme: (12) Ge-ge

Plot: The Iron-fan Princess enters and sings of her background and her relationship to various deities. She mentions the turmoil in heaven when the Queen Mother's peaches were stolen.

Monkey introduces himself by making an improper advance to her, followed by a request for the fan. Outraged, the Princess refuses his request, and orders him out. The two exchange heated words and tempers rise. After the first exchange of blows, the princess withdraws in defeat, but returns with her iron fan. A few waves of the fan sends Monkey tumbling off the mountain; in fury he curses the princess in a vulgar verse, and then hurries off to see Guanyin.

Act 20. The water department puts out the fire.

Length: 1.5 pages

Characters: Guanyin
 Mother Lightning 電母
 Uncle Wind 風伯
 Teacher Rain 雨師
 Lord Thunder 雷公
 Tang priest

Singer: Mother Lightning

Arias: Mode: Huangzhong
 Song titles: Zui hua yin
 Xi qian ying
 Chu duizi
 Si menzi
 Saier ling
 Shen zhaner
 Wei
 Rhyme: (9) Huan-huan

Plot: Guanyin announces that the deities of

Lightning, Wind, Rain, Thunder, and a host of water-department functionaries have been deputed to permanently put out the flames on the Fiery Mountain.

Mother Lightning describes the resultant activity in her arias. When the fire is out, Tripitaka arrives to express his gratitude, and is escorted across the mountain. In her final song, Lightning informs the pilgrims that the abode of Buddha is not far off.

UNIT 6 (Acts 21-24)

Act 21. The intuitive knowledge of the poor woman

Length: 3 pages

Characters: Tang priest
Disciples
Poor woman 貧婆a native of India

Singer: Poor woman

Arias: Mode: Xianlü
Song titles: Dian jiangchun
Hunjiang long
You hulu
Tianxia le
Nacha ling
Que ta zhi
Zui zhong tian
Jin zhaner
Shawei
Rhyme: (7) Zhen-wen

Plot: Upon their arrival in India, Tripitaka instructs Monkey to go ahead to find lodging, with the warning that here in the land of sages and saints he must watch his deportment.

Monkey proceeds and meets an old woman selling cakes. Her initial arias tell of her spiritual accomplishments, and then she reveals to Monkey that his master Tripitaka has the surname Chen. Monkey, surprised, asks how she knew. She replies that although she has not traveled the distance Monkey has, she knows far more than he--Monkey, for instance, probably did not know the Diamond Sutra.

Stung, Monkey rebuts by reciting a few lines he has heard the master say, then telling the woman he will expound the sutras to her after he has eaten some of her cakes.

The old woman is irritated and begins a sophisticated monologue that puns on Monkey's request for cakes, overwhelming Monkey. His defense is to resort to vulgarisms.

When Tripitaka is fetched he engages in a competent dialogue with the old woman, after which he asks about life in such proximity to the Buddha. That evening is the occasion of one of two monthly audiences with the Buddha; the old woman urges them to attend it.

Act 22. An audience with Buddha to receive the Scriptures

Length: 2.5 pages

Characters: God of the Holy Vulture Peak 靈鷲山神
 Mohouluo 摩侯羅god
 Jinmoluo 緊鹿羅god
 Jiaren Feiren 伽人非人 ..god
 Other deities
 Jigudu 給孤長者householder
 Tang priest
 Disciples
 Buddha
 Huilai Daquan 迴來大權god

Singer: Jigudu

Arias: Mode: Shangdiao
 Song titles: Ji xianbin
 Xiaoyao le
 Wu yer
 Cu hulu
 Yao
 Yao
 Yao
 Yao
 Houting hua
 Qing ger
 Langlilai sha
 Rhyme: (10) Xian-tian

Plot: The god of the Holy Vulture Peak announces that Buddha has ordered that Tripitaka be welcomed by a group of deities waiting ten li from the outskirts of India, and that the householder Jigudu is to present the pilgrims to the celestial dignitaries.

Jigudu enters; he describes the scene in Heaven, the preparations for the evening

audience, and the deities gathered to welcome Tripitaka. The Tang priest is ecstatic. Jigudu introduces him to the assembled gods, mentioning others who live in Heaven as well. Tripitaka asks where Buddha is. Jigudu puts him off a while, telling him that if he were to drink the Buddha's tea he would attain Nirvana--then announces the arrival of Buddha.

The monks Hanshan and Shide enter, made up to represent the image of "Buddha leaving the mountains." He orders that the scriptures be handed over to Tripitaka; further, since the Tang priest's disciples are not human and therefore cannot return to China, that they should obtain their final reward immediately. Four of his own disciples--Chengji, Huiguang, Enfang and Jingce--will accompany Tripitaka east. Tripitaka is to make the divine laws known in China, then return to the west to his reward. Jigudu escorts Tripitaka off to fetch the scriptures. The god Huilai Daquan has been awaiting him.

Monkey, Pig and Sand help to load the scriptures onto the dragon-horse, Monkey quipping irreverently at the task. Jigudu sings descriptive verses about the scene and the process, after which he exits. Huilai Daquan has been appointed celestial guardian of the texts by the Buddha; he declares that on the way back to China, and at every shrine and temple that stores Buddhist texts, he will be present to protect them. Then he too exits.

Sand and Monkey make final remarks and exit, signifying that they have surrendered their mortal souls. Pig does the same, but his remarks are humorous. Tripitaka strikes a light and remembers each of them in a tributary verse, then turns homeward where, he notes, the pine branch must now be pointing east.

Act 23. Escorted back to the East

Length: 1.5 pages

Characters: Chengji 成基 (and others)
Tang priest
A crowd of elders
Assorted officials
Yuchi Gong

Singer: Chengji

Arias: Mode: Yuediao
 Song titles: Dou anchun
 Zihua xu
 Xiao tao hong
 Jinjiao ye
 Tiaoxiao ling
 Sheng yue wang
 Gui san tai
 Zhuo Lu Su
 Yao
 Wei
 Rhyme: (2) Jiang-yang

Plot: Chengji opens the scene with a description of the setting and of their preparations for departure. He instructs Tripitaka to close his eyes, then describes the clouds falling away under their feet.

A nervous Tripitaka inquires how they are to overcome the obstacles encountered on the way to India, now that Monkey and the others are no longer with them. Chengji informs him the obstacles were all contrived by Buddha to test his fortitude; there will be none on the journey home.

In Changan a crowd of elders has gathered by the pine branch. It has been 17 years since Tripitaka departed; now that the branch has turned east, the officials will be summoned to welcome Tripitaka home.

The officials arrive, escorted by the elders. They remark on the appearance of clouds of luck on the horizon. Yuchi Gong has been sent for and will arrive momentarily.

Tripitaka and Chengji enter. Chengji sings about the crush of people gathered, officials, clergy and ordinary folks, to welcome them.

Yuchi Gong arrives. Chengji sings admiringly about his appearance. Yuchi issues Tripitaka an invitation to his home for the night; they will have audience with the Emperor the next day. The closing aria predicts the triumphant presentation of the scriptures.

Act 24. Tripitaka ascends to Heaven

Length: 1 page

Characters: Buddha
 Four Vajra guardians
 Assorted flag-bearers and musicians
 Flying Immortal 飛仙
 Tang Priest

Singer: Flying Immortal

Arias: Mode: Shuangdiao
 Song titles: Xin shui ling
 Zhu ma ting
 Yaner luo
 Jinzi jing
 Yao
 Gu meijiu
 Taiping ling
 Rhyme: (15) Geng-qing

Plot: The Buddha enters upon a high structure, attended by four guardians. He identifies himself as Shakyamuni, and reveals that at that moment, Tripitaka is holding a grand assembly in China to display and expound the scriptures. That same day he will be brought back to India to be sent to his final reward, Nirvana. The Flying Immortal will escort him into the Buddha's presence.

There is a noisy, colorful gathering at the Holy Vulture Peak to greet Tripitaka. It is briefly described by the Flying Immortal in his opening arias, followed by a song about Tripitaka's compassionate nature.

Tripitaka enters and bows to the Buddha, who commends him on his service. The final arias are sung by the Buddha, invoking benedictions upon the ruling house.

APPENDIX 4

ORIGINAL TEXTS

The source of the excerpt is indicated by the first citation and the location of the translation in the dissertation by the second.

1. WB 694; Intro:2.

曲之威於胡元固矣。自西廂而外。長套者絕少。後得是本。乃與之韻。嗟乎。多錢善舞。丹袖舞。非元人大手筆。焉克臻此耶。時加珍秘。時以自娛。博博之遊。金盞偶為友人持去。未幾而友人物故。索之竟成。為有劍去。張華鏡。王度。憤惜者久之。迄歸而懷念不置。忽一日復得之。故家微齋中。捧玩之下。喜可知也。然帙既散。亂字多漫滅。苦心鏤校。積有歲時。送於宮商。鍾呂之間。摘除陶帝虎之繆矣。但天庭異漢。不常終。秘之枕中。暫謀而接。隋梓。鹿幾飛。瓊舞。時稍為絲肉一助云爾。若曰。顧曲之周郎。辨擗之王。則吾豈敢。隋唐甲。廣慶。五秋。後百。彌伽。第。子。書。於。紫。芝。臺。

2. Supplement; Intro:6.

楊景賢 名暹，後改名訥，號汝齋。故元蒙古氏，因從姐夫陽鐵樞，人以陽姓稱之。善琵琶。好戲謔。樂府出人頭地，錦陳花營，悠悠樂志。與余交五十年。永樂初，與群民一般遇。後卒于金陵。

天台夢時長卷天宮夢

眠時敘

待子舞社丹露風聲韻

紅白柳

劉行行主祖師三代七

東嶽設大簡東岳殿

陸死妻

西潮怨月夜西潮怨

三山分

那城女

流紅綺

海棠亭

紅樓月

潘潘不仁

西遊記

探鏡莊

花蕊安

西園回

3. 13:666; Intro:13.

【泥江龍】竹梢輕撼蕭蕭風力透羅衫。多愁少喜。有甚無甘。乳垂帶。秋聲鳴。屋角。厲拖雲影過江南。

4. Wanhuo Qingyin in Sun Kaidi p. 369; Intro:14.

【聲調新水令】卸離了叫佛樓。我可也下得這拜佛。我這裏苦西天叫佛了是他那一會。我將這四八嘮記在頭上纏。我將這別離行驟忙披。你這斷恨了兀的看經。你這斷恨了整十日。（自新水令以下八曲並老回回唱）

【雁兒落】我喚你兀箇纜來得緊。你便可引着些。好教我走不的行不的。可着我走不得行不的。走得我便力盡筋衰。氣喘得狼藉。

5. Tang Sanzang Qijing Shihua sec. 13; 2:51.

『波羅別是一仙宮，美女人家景象中。
大孩兒，小孩兒，辛苦西天心自知。
東土衆生多感激，三年不見淚雙垂。』

6. Pak Tongsa Onhae in Dudbridge, p. 180; 2:52

。往清幽三藏節節。西天取／隨步時節。十萬八千里
途程。正是瘦馬也飛不到。壯馬也實勞蹄。這般遠田是種。種多少頭幾場深。種多
少日／次風吹。過多少關山險水難路。見多少怪物妖精沒處。種多少斑虎毒虫所許
。種多少種物刁鑽。正想野人難敵多。行六年地多少／千辛萬苦。到西天取將經來
。度脫衆生各得成佛。

7. 7:650; 2:53.

〔唐僧引驢夫上云〕善哉善哉。離了長安行經半載。前路有站。如今無了馬站。只有牛站。近日這牛站也少。到化外邊境。向前去不知甚麼站。〔驢夫云〕師父再行一月。前是驢站。驢站再行一月。西番任教地面。是狗站。狗站再行一月。是砲站。〔唐僧云〕如何喚做砲站。〔驢夫云〕六根木料。倚一箇架子。一根長木做砲。梢梢上一箇大皮兜。長木根上壓鐵錘一萬斤。便臣到一交。揮播把繩子綁了入砲兜。一榔椎打動關。一砲送十里遠。師父與你那禿頭做主唱。〔唐僧云〕說得怕。起來。怎得二匹長行馬。不揀錢。替其衣鉢。買來騎。就省得打砲送小僧。〔驢夫云〕這裏那得賣馬的來。〔木叉行者上

8. 10:658; 2:56.

〔唐僧引龍馬上云〕龍君。我和你行經數月。前面一座大山。一箇金甲將軍在彼。我去問他將軍。此是何處。
 小僧大唐三藏法師是也。〔山神云〕小聖非凡人。乃花果山之神。是好一箇僧也呵。
 〔牧羊關〕圓頂金花燦。方袍紫焰飛。趕來的羅漢空。儀此一行。半爲於民。半爲報國。十萬里程難到。百千樣苦難。反則怕你鬧市裏。多字苦來。俺深山中。躲是非。
 〔唐僧云〕此山名何山。〔山神云〕花果山。〔唐僧云〕此間有施主可以蓋寺麼。〔山神唱〕
 〔馮玉郎〕俺這這裏。山高險阻無存濟。雲慘淡。雨霏微。毒蛇。異獸難迴避。〔唐僧云〕有齋僧的麼。〔山神唱〕俺這裏。難爲草錫居。怎做得香積廚。不是你那祇園地。
 〔感皇恩〕呀。遮莫你竹杖龍飛。華表鶴歸。巖巖榮辱有災危。遠是非。無掛念。嘆生死。有遲殊。你若西天取經。先去這東土。心機。參菩薩。拜聖賢。禮摩尼。
 〔採茶歌〕花果山有山。雲羅洞有幽微。則聽得春風桃李杜鵑啼。〔唐僧云〕俺辭了尊神。趕行怕晚了。〔山神唱〕師父眼裏。伏愁紅日晚。心明何怕黑雲迷。
 〔行者云〕兀那裏。和山神說話的。敢是唐僧師父。我。我一聲師父。教弟子咱。〔唐僧云〕善哉。善哉。這是誰。〔山神唱〕
 〔冥冥主天〕師父。藥得叫罷。詞詳細。弟子。見言。絕說。就園。就裏。師父。你不知。這座山。是花果山。山下。有一洞。是紫雲羅洞。洞中。有一魔君。號曰。通天大聖。他。凡心不還。不可用他。〔唐僧云〕小僧。敢替。如深海。如何不救他。〔山神唱〕你道。你弘。法。如海深。那胡。孫。氣。力。真。天齊。
 〔唐僧云〕小僧救他。〔做上山科〕〔行者云〕愛弟子麼。〔唐僧云〕愛者。乃仁之根本。如何不愛物命。〔行者云〕愛我是。沉香。臺上的。鐵。鷹。〔唐僧云〕我如何救你。〔行者云〕師父。則。擲了。這。花。字。弟子。自。出來。〔唐僧做擲字科〕〔行者做勸斗下來拜謝科〕〔僧云〕好箇。胖。和尚。到。前面。吃得。我一。頓。飽。依舊。回。花果山。那裏。來。尋我。〔觀音上〕

9. 5:648; 2:60.

〔唐僧云〕求了法語的。便先回去。我。爲。臣。子。孝。問。師父。求。法。語。做。戒。〔唐僧云〕衆。官。聽。小。僧。一。句。言。語。爲。臣。盡。忠。爲。子。盡。孝。事。兩。全。餘。無。所。報。〔雜云〕師父。小。人。是。箇。做。餅。斗。的。求。師父。教。唱。〔唐僧云〕喫。十。合。一。升。十。升。一。斗。糧。盡。大。食。粟。人。心。猶。未。朽。萬。事。休。將。一。概。看。自然。齊。算。能。長。久。〔雜云〕小。人。是。箇。釘。稱。的。求。法。語。咱。〔唐僧云〕二。八。春。秋。分。一。斤。十。六。兩。星。星。要。見。利。物。物。喜。騰。長。一。權。到。手。便。均。平。自然。天。地。長。培。養。〔雜云〕小。人。是。箇。開。洞。的。求。法。語。咱。〔唐僧云〕怎。生。喚。做。開。洞。〔發科〕〔唐僧云〕陰。無。陽。不。生。陽。無。陰。不。長。陰。陽。配。合。不。分。辨。豆。有。豆。畦。麥。有。麥。壟。豆。麥。齊。栽。號。曰。雜。種。磚。能。將。夫。婦。人。偷。舍。免。使。傍。人。下。眼。看。〔衆云〕拜。謝。了。師父。〔並下〕

10. 9:655; 2:64.

〔天王搜山科〕〔覓金女科〕〔天王云〕你是人是妖魔。金女云小的每是人。〔天王云〕你是那裏人。〔金女唱〕

【上馬嬌】小的每是金鼎國人。被妖怪捉將。當日箇秋夜月。歸寧回。酒闌人散。二更到園內。恣遊遨。小徑裏抄風過。處處着山牆。

【勝胡蕙】俺什麼女。貌郎才。斷撞着。將父母遠鄉相拋。鴈杳魚沉。沒下莊。翠蛾淺淡。玉肌消瘦。終日倚樓高。

【女】空着我。我望斷。雲山恨不消。愁隨着江水夜滔滔。一日錯。番爲一世錯。今日得罪賢。接引。天王相救。恩義比太山高。

告天王。着小的。每回都得見。他親。感天王之大德。〔天王云〕你自回去。不干我事。〔金女云〕妾身回不去。〔天王云〕你怎生回不去。〔金女唱〕

【後庭花】小的每願。見楊柳腰。曲彎。彎的。蓮瓣脚。心生。向溪流。曲律。披前去。吉慶。古突。山上。逃。要。要性命。也難。斂。天王。休聽。咱哀告。妾身。有這。幾般。方可去得。

〔天王云〕着風雲兩員神將。送此女子。還於本國。着。〔金女云〕謝天王。

11. 11:661; 2:66.

〔劉去公上云〕老漢姓劉。

夫妻兩口。止生得箇女孩兒。嫁下世。女孩兒。不會有親事。不想被三絕洞裏妖怪。攝將去。了。老漢。借六年。紅。靠的是誰也呵。〔唱〕

【大石調六國朝】白頭。蹀躞。似紅日西斜。煩惱甚時休。離愁何日徹。擗草。借來。大。出。退。得。全。別。俺。孩兒。現。世。的。觀音。權。羞。花。也。閉。月。曉。日。天。桃。霧。鎖。東。風。弱。柳。雲。遮。着。我。何。處。苦。哀。求。誰。行。閑。訴。說。

【喜秋風】珠淚。垂。柔腸。結。兩眉。攢。寸心。裂。好兒。女。似。花。開。謝。早。相。離。半。月。

〔唐僧一行。人上云〕一箇好莊院。早。在。這。裏。歇。一宵。明日。早。行。見。劉。老。漢。科。云。這。裏。歇。不。得。〔行者云〕兀。那。老。漢。子。俺。師。是。大。唐。三。藏。法。師。借。歇。一。夜。明日。早。行。〔劉。哭。云〕俺。這。裏。歇。不。得。〔行者云〕定。害。得。你。多。少。哭。天。哭。地。〔劉。云〕行。着。哥。哥。你。不。知。道。老。漢。的。苦。我。那。裏。訴。來。一。箇。女。孩。兒。被。妖。魔。攝。將。去。兀。的。不。願。殺。我。也。呵。

【歸塞北】聽。老。漢。說。行。着。你。大。陣。喊。有。女。一。枚。年。十。八。有。妖。一。洞。號。三。絕。將。我。孩。兒。攝。將。去。了。樞。下。年。老。子。恁。誠。的。爺。

〔行者云〕你。女。生。得。好。麼。〔劉。唱〕

【雁過南樓】老。漢。餓。寒。孤。獨。渾。拙。俺。孩。兒。風。流。美。麗。奇。絕。他。生。得。楊。柳。腰。桃。花。臉。是。一。塊。生。香。玉。下。和。也。歡。悅。

12. 13:666; 2:69.

【裴女引梅香上云】妾身裴太公之女小字海棠自幼許配朱太公之子為妻他家貧子他家父親待悔了親事因此梅兩情未已梅香你與我將這一封書去對那生言說我為他夜夜燒香花園裏等着他來廝見說一句話咱【梅香云】怕太公知道連累我【裴女云】不妨事【梅香下】【裴女唱】

【仙呂唱花時】一紙書情萬種愁。數日憂來成兩鬢秋。疾忙去莫遲留。休誤了鸞交鳳友且跳過知牆頭。

【么】揀着這竹徑花溪陰處走。則着他柳影松斜深處有。休煩惱莫虧差。黃昏時候休着我和月倚南樓下。

【梅香上云】小姐着我尋與朱郎。朱郎今夜來赴期也。我已回過小姐了。安排下香桌。月兒上時。小姐燒夜香。【裴女上云】朱生回話來。今夜必來。梅香待和他說一句話。深秋天氣好。一輪月色也呵。

【仙呂點絳脣】露滴疎杉霧。迷迷表柳。月生井水涼。秋色將三。皓月如懸鏡。

【么】薄倖不來。獨倚雕花檻。閉窗瞻覽。鳥鴉投南。驚破偷香膽。

【混江龍】竹梢輕撼。蕭蕭風力透羅衫。多愁少喜。有苦甘無。甘苦帶秋聲。鳴屋角。鴈拖雲影過。江南行樂處。停時暫怕的是。梅香撒謊。虧殺俺嫵姆包。

【油葫蘆】則俺這成就夫妻兩下裏。就關了俺女共男。每夜家燒香告斗拜。雙星。北辰君爭忍相拋。西方佛不見。靈犀感。觀着俺四堵牆。恰似跳萬丈潭。則俺那俊多才。怕不道思量俺。爭奈他身命兒太跋藍。

【天下樂】幾時能勾。驅馬安車。左右驂。戴着朝簪。穿着錦繡衫。那時間不因親的也來前後。擔簦不將閑話兒提。娘不將冷語兒攢。準備畫堂春宴。

梅香將香桌兒近太湖石畔放着。【做放科】

【穿窗月】行來到太湖石邊。就的山巒。菊花風。劈面攔。丹楓葉老。漆朱點。遮着楊柳。映着香楠。一輪月色。雲籠罩的暗。

【豬八戒上云】今日赴佳期。去對着月色。照着水影。是一表好人物。那姐姐也有眼色。【裴女唱】

【寄生草】見一人光紗帽。黑布衫。鴈頭雀。雀臨將身探。探狼心。狗行。潛跳關。鵝行。鴨步。懶與。【唱云】小姐拜揖。【裴女唱】我見你須臾。下禮。有陸。陸我這裏。團圓吞箇。菓不如酸淡。

月下是誰。【唱云】小生朱太公之子。往常時。白衫淨。一個人。羞煩惱。娘子呵。單戴。消。了。想當日。漢司馬。唐崔護。都會。這般的。症候。魂。靈。替。史。都。收。【裴女唱】

【金盞兒】吃得醉薰。甜話。喃。喃。秀才呵。不。要。你。前。唐。後。漢。言。通。觀。俺。家。尊。方。睡。夢。初。醒。你。不。將。經。卷。覽。誰。把。色。情。貪。全。不。想。工。陽。會。結。綴。真。禹。不。勝。簪。

【唱云】小姐就在四壁裏。我尋家人。般將酒果來。和小姐殺兒。醉之情。【做搬酒果上科】【唱云】小姐花輪都將在此。我和娘子去。【裴女唱】

【三犯後庭花】將樓臺。看花。簾。紅。紅。裹着酒。食。擔。就小亭。開宴。破。橙。柑。玉山。推不用。攬。相。期。相。約。兩。相。就。是。和。非。一。任。談。儘。傍。人。將。冷。句。攬。對。上。了。菱。花。菱。花。鸞。鏡。非。是。我。故。貪。淫。醜。夫。婦。之。情。仔。細。參。見。你。富。貴。時。節。承。陪。貧。賤。時。節。虛。賺。不。得。和。成。君。居。地。北。我。天。南。我。怎。肯。將。郎。君。陷。

【唱云】梅香爹。頭。問。時。便。說。我。和。小。娘。子。去。來。【裴女唱】

【賺煞尾】填滿。起。悶。懷。坑。擔。乾。起。相。思。擔。我。按。不。住。風。流。俏。膽。連。理。枝。頭。誰。下。砍。對。菱。花。接。上。瑤。鏡。過。得。南。山。則。少。箇。包。髻。團。衫。儘。便。知。道。呵。也。不。妨。元。

定下的夫妻怎斷斷啣茶濃酒酣。趁着風輕雲淡。省得着我倚門終日盼停
驂下

13. 5:647; 2:78.

【醉中天】幢幡上泥金字。寫着道三藏。是大唐師。鐘鼓鏡。鼓吹道。施求法。
語的。揆着。客女。都是。駿馬。雕鞍的。健兒。讀那。孔夫子。文字。着他們。拜如來。
節外。生枝。

14. 17:676; 2:81.

【女人國王上云】子真女人國王。從一國無男子。每月滿時。照井而生。俗。非。
國王。命使。漢。武。皇帝。時。入。中國。拜。曹。大家。為。師。授。經。書。一。車。來。國。中。至。今。國。中。婦。人。知。書。知。史。立。成。一。國。
非同。容易。也。呵。唱。

【仙呂點絳脣】寶殿生香。美人扶向。瑤堦上。列十寶旌幢。端坐泥金几。
【混江龍】我怕不似嫦娥模樣。將一座廣寒宮移下。五雲鄉。兩般比論。一
樣淒涼。嫦娥夜夜孤眠。居月窟。我朝朝獨自守家邦。雖無那強文壯武。空
相朝朝。郎列兩行脂粉。無四野刀鎗。千年只照井泉。生平生不識男兒。像見
一幅畫來的也。情動。見一箇泥塑的也。心傷。

昨日有通關打來說。大唐國師。去西天取經。從俺地面過。俺索拿他去。

【油葫蘆】說他幾載。其間離了大唐。來到俺地方。安排香案。快來忙。今日
取經。直過俺金階上。抵多少。醉艱誤。人平。康。我是一箇聰明女。他是一
箇少年郎。誰着他。不明白。捨人。我。我。花。羅。網。準備着。金殿鎖。錦。囊。

【天下樂】穩情取和氣。春風滿畫堂。生下肥羊。安排的五味香。與俺那菜
饅頭的老兒。騰了肚腸。陪妝。匿留他。做丈夫。捨身。軀。與他。做正房。可知道
男兒。管。曾。自。強。

【唐僧引一行人上云】貧僧來至女國。蒙眾問。有章。駭。尊。天。來。報。有一場。魔。障。來。也。龍。天。未。知。是。何。魔。障。來。
到。國。內。報。覆。去。大。唐。國。師。求。見。女。王。做。學。科。云。早。知。師。父。到。來。自。合。遠。接。接。待。不。及。勿。令。見。罪。唐。僧。云。
難。消。歸。依。佛。歸。依。法。歸。依。僧。女。王。云。真。好。一。箇。和。尚。也。呵。

【那叱令】身才兒。俊長。加持。得。鬼。王。容。貌。兒。尊。善。良。修。持。得。梵。王。關。襟。兒。紀。
綱。法。持。得。帝。王。頭。如。藍。靛。青。直。語。似。春。雷。壯。這。和。尚。端。的。非。常。
將。酒。來。與。師。父。接。風。唐。僧。云。小。僧。不。飲。酒。不。茹。葷。女。王。唱。

【鵲踏枝】執方尊。瀉。瓊。漿。露。春。葱。捧。瑤。觥。唐。僧。云。娘。娘。及。早。修。業。無。常。有。限。苦。女。王。
唱。但。能。勾。兩。意。多。情。儘。教。他。一。日。無。滯。天。魔。女。邪。施。伎。倆。敢。是。你。箇。釋。迦。
佛。也。按。不。住。心。腸。

【女王做拽住唐僧科】行者云。娘娘。我師父。是童男子。吃不得大湯水。要便我替。唐僧云。替我。替我。
是。出。家。人。女。王。唱。

【寄生草】直教上。兩。脂。污。架。梁。上。膩。粉。香。似。麝。騰。伽。把。阿。難。攝。在。浮。山。上。
若。鬼。子。母。將。如。來。圍。定。在。靈。山。上。巫。枝。祇。把。張。僧。拿。住。在。龜。山。上。不。是。我。
魔。王。苦。苦。害。真。僧。如。今。佳。人。箇。箇。數。詩。和。尚。

【行者云】小行與娘娘。驛兵。將作朝臣。你饒了俺師父者。女王唱。

【么】徒弟。每。諸。般。勸。師。父。獨。自。慌。俺。女。兵。不。用。猴。為。將。女。王。豈。用。豬。為。相。

如今女娘都愛唐三藏。你休疑迷修行。今世有來生。我則待長江後浪推前浪。

〔女王做扯唐僧科〕這正殿上不說說話的去處。他兩箇後殿裏去來。〔唐僧云〕孫悟空救我。〔下〕〔行善云〕我自也顧不得。〔諸女做扯唐僧科〕〔下〕〔女王扯唐僧上云〕唐僧我和你成其夫婦。你則今日就做國王如何。〔唐僧云〕筆哉。我要取經哩。〔發科〕〔女王唱〕

〔六女序〕香積。郁鎖。金張。九隊。欄白象。非他兩箇破題兒待弄玉。前生得說天地陰陽。自有綱常。人倫上下。不可孤離。俺這裏天。生陰地。無陽長。你何辜不近奸婆。撮浮屠。盡把三綱喪。〔唐僧云〕佛教自是一家。〔女王云〕說你那德怎麼。孔夫子文章。貫世天下傳揚。

〔唐僧云〕你如何知看韻孔夫子。〔女王云〕俺先國王。曾使人去授得曹大家五經三史。都知人倫故事。

〔女〕你雖奉唐王。不看見文章。舜娶娥皇。不告爺娘。後代度量。豈于參詳。他父母非良兄弟。參商告廢。了人倫大綱。因此上有主。非你非比。徐韋京。郎沒來由。獨鎖空房。不從咱。除是飛在天上。箭射下來。也待成雙。你着不肯。鑽你在冷屋裏。枉教煎得你鏡中白髮三千丈。成就了一宵。因愛索強似百世流芳。

〔女王扯唐僧科〕唐僧云誰救貧僧也。〔章款尊天上云〕某章款尊天某也。奉觀音法旨。去救唐僧。走一遭。幾個人。怎敢毀吾師法體。〔女王云〕你是何人。直走到臥房裏來。

〔金錢兒〕披金甲。戴金冠。堂堂持寶杵。氣昂昂。昂其不是。濟藍橋。燒衣廟。的騰神。仲將比。唐僧模樣。更非常。〔章云〕吾神三十老。爲章子身。特來談法來。〔女王云〕又是箇柳下惠。甄叔。焦則麼。那村柳舍。叫則麼。那話。顏郎。你娶村了二十載。他干渴了二十霜。

〔章云〕若不送師父出來。一棒打你做泥塵。〔女王做放手科〕

〔尾〕我無緣。你的他無恙。鬧炒起。花燭洞房。怕甚。深院沉沉。秋夜長。決撒了。帽兒光光。恨章郎。不做周方。我不道的。惱亂蘇州刺史腸。你如今。去。我這裏。收拾下。畫堂。埋伏下。兵將。等回來。等住。再商量。下。

〔章云〕噫。孫行者。安在。行者上云。噫。乃佛勸。諸神拱聽。〔發科〕唐僧云。行者貧僧。若非尊神護持。幾毀法體。〔章云〕行者。好生護持。師父去者。孫行者。聽我叮嚀。和師父。疾便登程。見花酒。休生。性。黃顏了。西天取經。〔下〕唐僧云。行者。我們十分。虧神天。護持。脫了此一難。我且問你。我。吃女王。塞住。你。每三箇。怎的。脫身。行者云。師父。聽行者。告訴。一。遍。小行。被一箇。婆娘。按倒。凡心。却待。起。不想。頭上。金箍兒。緊將。起來。滿身上下。骨節。疼痛。疼。出。幾般。兒。詭。名。來。頭。疼。得。甚。速。如。誰。妻。面。色。青。似。鬻。汗。珠。一。似。醬。透。的。茄子。麪。巴。一似。燙。軟。的。黃。瓜。他。見。我。恰。似。燒。髮。恰。能。忍。住。了。胡。麻。他。放。了。我。我。上。了。火。龍。馬。春。梁。直。奔。粉。嶺。左。側。這。我有。箇。曲。兒。喚。做。壽。生。章。

〔寄生草〕猪八戒。吁。沙和尚。悄悄。上。面的。緊。緊。住。前。掙。下。面的。款。款。將。腰。肢。離。我。端。詳。了。半。晌。空。候。住。他。兩。箇。忙。忙。將。黑。物。入。火。爐。我。則。索。閒。騎。白。馬。敲。金。鼓。

師父。趁。着。人。健。馬。飽。行。去。來。

14a. Fagg Sansang Getha Shihā Sec. 10; 2:93.

又行百里之外，見有一國，人煙濟楚，買賣駢駢。入到國內，見門上一牌云：『女人之國』。僧行遂謁見女王。女王問曰：『和尚因何到此國？』法師答言：『奉唐帝勅命，爲東土衆生往西天取經作大福田。』女王合掌，遂設齋供。僧行赴齋，都喫不得。女王曰：『何不喫齋？』僧行起身唱喏曰：『蒙王賜齋，蓋爲砂多，不通喫食。』女王曰：『啓和尚知悉：此國之中，全無五穀。只是東土佛寺人家，及國內設齋之時出生，盡於地上等處收得，所以砂多。和尚回歸東土之日，望垂方便。』法師起身，乃留詩曰：

『女王專意設清齋，蓋爲砂多不納懷。

此國取經歸到日，教令東土置生臺。』

女王見詩，遂詔法師一行入內宮賞。僧行入內，見香花滿座，七寶層層，兩行盡是女人，年方二八，美貌輕盈，星眼柳眉，朱唇榴齒，桃臉蟬髮，衣服光鮮，語話柔和，世間無此。一見僧行入來，滿面含笑，低眉促黛，近前相揖：『起香和尚，此是女人之國，都無丈夫。今日得親僧行一來，奉爲此中起造寺院，請師七人，就此住持。且緣令國女人，早起晚來，入寺燒香，聞經聽法，種植善根，又且得見丈夫，夙世因緣。不知和尚意旨如何？』法師曰：『我爲東土衆生，又怎得此中住持？』女王曰：『和尚師兄，豈不聞古人說：「人過一生，不過兩世。」便只住此中，爲我作個國主，也甚好一段風流事！』

和尚再三不肯，遂乃辭行。兩伴女人，淚珠流臉，眉黛愁生，乃相謂言：『此去何時再親丈夫之面？』女王遂取夜明珠五顆、白馬一疋，贈與和尚前去使用。僧行合掌稱謝，乃留詩曰：

『願王存善好修持，幻化浮生得幾時？

一念凡心如不悟，千生萬劫落阿鼻。

休嗔綠鬢桃紅臉，莫戀輕盈與翠眉。

大限到來無處避，獨憐何處問因衣？』

女王與女衆，香花送師行出城，詩曰：

『此中別是一家仙，送汝前程往竺天。

要識女王姓名字，便是文殊及普賢。』

18. WB 952; 3:107.

〔正未扮猿猴兒上唱〕

【商呂一枝花】赤力力輕擡地府歌。東刺刺緊撥天關落。推斜華岳頂。扯倒玉峯腰。煞時節海波浪洪濤。濤闊時把江湖撥。向山林行了一遭。顯神通變化多般施。更難心靈性巧。

【梁州第七】我恰纔向寒泉間乘涼洗潤。早來到九泉峯戲耍。咆哮。我將這蒼松樹上。身輕狂跳。我却便拈枝弄葉。摘幹條條。垂懸着手脚。倒掛着骨。腰一番。身千丈。低高。片時間。普賢王。塗塗。我我我。我也曾在瑤池內偷食了瓊漿。我我我。我也曾在蓬萊山偷摘了瑞草。我我我。我也曾在天宮內鬧了蹄桃。神通不小。只爲我腸中有不老長生藥。呼風兩逞威。要我在林下山前走。幾遭。帶好是樂意逍遙。

〔云〕小聖乃是龍濟山中一個遺妙靈仙。是我在此山中千百餘年。常只閉經聽法。推悟玄宗。今日觀見僧堂中却無人向前聽唱。呵真個僧房門閉着。我試進去唱。〔唱〕

【四塊玉】一隻手將門扇來搖。兩隻脚把門柱來跳。我將他香棹輕推。椅凳搖。雙足厚前攜手。空窗極。我將這香爐手內提。把火燈頭頂着。把鉢子並嶮踢倒。〔云〕我在這僧房裏面好是散心。唱。〔唱〕

【隔尾】我這這裏將帶塵不住在塔址掃。忙將這鉢盂手內敲。只聽得樹葉響。嘶聲。我只怕有人到。好着我左瞧。右瞧。原來是風擺動簷頭殿鈴索。

〔云〕上的禪床。我坐一坐。唱。〔禪師上云〕拿僧才在後山中禪堂入定。病得佛殿內不知是何人在此遊玩。我試向佛殿前看。是甚的。呵呵。原來是個玄猿。在此作戲。

19. Hsueh Sannan Qiing Shihua Sec. 2; 3:113.

行經一國已來，偶於一日午時，見一白衣秀才從正東而來，便揖和尚：『萬福，萬福！和尚今往何處？莫不是再往西天取經否？』法師合掌曰：『貧僧奉勅，爲東土衆生未有佛教，是取經也。』秀才曰：『和尚生前兩迴去取經，中路遭難，此迴若去，千死萬死。』法師云：『你如何得知？』秀才曰：『我不是別人，我是花果山紫雲洞八萬四千銅頭鐵額獼猴王。我今來助和尚取經。此去百萬程途，經過三十六國，多有禍難之處。』法師應曰：『果得如此，三世有緣。東土衆生，獲大利益。』當便改呼爲猴行者。

20. Hsueh Sannan Qiing Shihua Sec. 11; 3:114.

登途行數百里，法師嘆嘆。猴行者曰：『我師且行，前去五十里地，乃是西王母池。』法師曰：『汝曾到否？』行者曰：『我八百歲時，到此中偷桃喫了，至今二萬七千歲，不曾來也。』法師曰：『願今日蟠桃結實，可偷三五個喫。』猴行者曰：『我因八百歲時，偷喫十顆，被王母捉下，左肋剉八百，右肋剉三千鐵棒，配在花果山紫雲洞。至今肋下尙痛。我今定是不敢偷喫也。』法師曰：『此行者亦是大羅神仙。元初說他九度見黃河清，我將謂他妄語；今見他說小年曾來此處偷桃，乃是真言。』

21. Fang Sanzang Qujing Shihua Sec. 6; 3:115.

欲經一半，猴行者曰：『我師曾知此嶺有白虎精否？常作妖魅妖怪，以至喫人。』師曰：『不知。』良久，只見嶺後雲愁霧慘，雨細交霏，雲霧之中，有一白衣婦人，身掛白羅衣，腰繫白羅裙，手把白牡丹花一朵，面似白蓮，十指如玉。觀此妖姿，遂生疑悟。猴行者曰：『我師不用前去，定是妖精。待我向前面問他名字。』猴行者一見，高聲便喝：『汝是何方妖怪，甚處精靈？久爲妖魅，何不速歸洞府？若是妖精，急便隱藏形跡，若是人間閻閻，立便通姓道名。更若躊躇不言，杵滅微塵粉碎！』白衣婦人見行者語言正惡，徐步向前，微微含笑，問師僧一行，往之何處。猴行者曰：『不要問我行途，只爲東土衆生。想汝是火類拗頭白虎精，必定是也！』

婦人聞言，張口大叫一聲，忽然而面皮裂皺，露爪張牙，擺尾搖頭，身長丈五。定醒之中，滿山都是白虎。被猴行者將金銀杖變作一個夜叉，頭點天，腳踏地，手把降魔杵，身如藍靛青，髮似硃沙，口吐百丈火光。當時白虎精哮吼近前相敵，被猴行者戰退。半時，遂聞虎精甘伏未伏。虎精曰：『未伏！』猴行者曰：『汝若未伏，看你肚中有一個老獼猴！』虎精聞說，當下未伏。一叫獼猴，獼猴在白虎精肚內應。遂教虎精開口，吐出一個獼猴，頓在面前，身長丈二，兩眼火光。白虎精又云：『我未伏！』猴行者曰：『汝肚內更有一個！』再令開口，又吐出一個，頓在面前。白虎精又曰：『未伏！』猴行者曰：『你肚中无千无萬個老獼猴，今日吐至來日，今月吐至來月，今年吐至來年，今生吐至來生，也不盡。』白虎精聞語，心生忿怒。被猴行者化一團大石，在肚內漸漸會大。教虎精吐出，開口吐之不得，只見肚皮裂破，七孔流血。喝起夜叉，渾門大殺，虎精大小，粉骨塵碎，絕滅除蹤。

22. Pak Tongsa Onhae in Dudbridge, p. 186; 3:119.

一日

先生們。被羅天大醮。唐僧師徒二人。正到城裏智海禪寺投宿。聽的道人們聚屋。孫／行者。師傅上認知。到羅天大醮壇場上覓身。奉喫了茶風茶果。卻把伯眼打了一鐵棒。小先生到前面教點燈。又打了一鐵棒。伯眼道。這禿頭好沒道理。便急急起來。到國王前面告未畢。

23. Taiping Guangji 446/7; 3:121.

蜀中有楊子度者善弄胡猴。于園中。乞丐于人。常飼養胡猴大小十餘頭。會人語。或令騎犬。作參軍行李。則呵殿前後。其執鞭驅策。戴帽穿靴。亦可取笑一時。如弄醉人。則必倒之。臥於地上。扶之久而不起。于度唱曰。倘使來。輒不起。御史中丞來。亦不起。或微言候侍中來。其猴即便起走。眼目張惶。學作懼怕。人皆笑之。係會中歌謔。巡禮內外。非戲謔人皆懼之。故祭此詩。

24. Liu Zongyuan in Gulik, p. 58; 3:123.

王孫兮甚可憎。噫山之靈兮胡不賊。偷跳蹤兮衝目。宣斷外以敗物兮內以爭群。排鬪善類兮詳駭披紛。盜取氏食兮私己不分。充嗛果腹兮驕傲。驩欣嘉華美木兮碩而繁。群披競鬪兮枯株根。毀成敗實兮更怒喧。居民厭苦兮號。寫又。王孫兮甚可憎。噫山之靈兮胡獨不聞。

25. 14:669; 3:124.

〔行者上云〕師父在這莊上歇了。我中間。這座山不知有多少高。待我去量一量。上山科。好高山好明月。我且阿一堆屎。兀那黑漢子。在山半腰裏。伴著箇人。又是妖物。我且聽他說甚麼。〔猪云〕姐姐你唱一箇。我聽過。行者云。這廟到家用似我。〔衆女云〕尊神着我唱甚麼。〔猪云〕唱箇念奴嬌。〔行者云〕念奴嬌。我着你吃我一箇大石頭。〔做打猪跌下科〕

26. 15:671; 3:124.

唐僧一行人
 上云今日來至黑風山見一簇人鬧為甚麼來。朱太公云師父老漢姓朱。止生這箇孩兒。自小與裴太
 公女兒。割衫襟為定。誰知運蹇。大火燒了家。緣家計。鬻了這老子。便生悔心。我兩口兒緊執。不肯他前日走
 將來。這孩兒。拐了他女兒。那老兒。必定將我兒媳嫁與別人。我今日和他去見官哩。唐僧云。尊哉。
 尊哉。或有如此事。行者云。兀那老兒。你姓裴。裴云。我姓裴。行者云。你休鬧。你休鬧。要你的女兒。營來問
 我。你的女兒。不長不短。生得大有顏色。小名喚作海棠。是麼。唐僧云。你這胡孫。又惹事了。你怎麼知道。
 行者云。休問我。知道不知道。有一箇小曲兒。喚做朝天子。
 【中呂朝天子】老裴裴。聽啟我。我一一言詳細。朱家兒。子是他的女婿。未能勾
 成佳配。一箇為有家財。一箇因無家計。被妖魔攝在洞裏。裴太公云。哥哥。你怎
 得知道。你問我。在不知。就裏。且裏。左右打聽。則這一箇手帕兒。是怎何人的。
 裴老做哭科云。正是俺孩兒的哥哥。你那裏見他來。唐僧云。行者。你如何得知來。行者云。聽窮子細
 說一場。老裴。俺師父。是大唐三藏國師。欲往西天取經。夜來。至一莊院。借宿。師父。睡了我。睡不著。山上去。閑
 看。則見。半山腰。有一人。光紗帽。子。黑面皮。抱着一箇女子。飲酒。着那女子。唱念奴嬌。我看了。班起。一塊大石。調
 打下去。一聲響。不見了。那賊。則見一箇女子。言稱。我是裴太公的女兒。小字海棠。許朱太公家。為兒婦。我
 爺。娘。不肯。我。每夜。燒香。禱。告。忽見。朱郎。來。言。道。我家。貧。特。來。取。你。來。却。被。此。妖。魔。化。作。朱。生。樣。樣。將。我。攝。在。
 此。間。你。與。我。尋。個。家。信。去。看。我。這。手。帕。兒。是。誰。的。便。與。了。我。這。箇。手。帕。兒。便。知。着。落。他。
 吃。妖。魔。破。城。池。你。頭。圍。是。家。廟。關。

27. 21:687; 3:128.

行者上云。小行齋。師父。法。旨。先行。這。裏。那。裏。〔貧婆唱〕

見一人言語高。行步緊。鐵戒繩。卓首。被。坡。步。前行。行者。叫。老。母。老。母。〔貧婆唱〕不住
 的老。母。口。中。頻。

【天下樂】我卻甚富貴。住深山。有遠親。行者云。老母。過。路。客。人。〔貧婆唱〕我問。你是
 何人。行者云。我是。唐。三。藏。上。足。徒。弟。〔貧婆唱〕唐僧。他。本。姓。陳。行者云。我。隨。師。父。住。多。時。尚。不
 知。他。姓。你。相。去。十。萬。里。怎。生。便。知。道。來。〔貧婆唱〕我。不。出。門。知。天。下。事。因。你。雖。然。守。着。戒
 律。你。雖。然。受。了。古。字。則。一。卷。金。剛。經。講。未。真。

行者云。你道。我不。得。金。剛。經。我。也。常。聽。師。父。念。過。去。心。不。可。得。未。來。心。不。可。得。見。在。心。不。可。得。的。我
 不。得。你。且。教。一。百。文。胡。餅。來。我。點。了。心。呵。懺。悔。和。你。說。經。〔貧婆云〕這。胡。孫。在。我。家。行。賣。弄。他。釘。嘴。鐵。舌。
 你。說。這。點。心。卻。是。點。你。那。過。去。心。也。見。在。心。也。未。來。心。也。行者云。這。婆。子。倒。利。害。〔貧婆云〕心。乃。性。之
 體。性。乃。心。之。用。或。有。亦。或。無。只。看。動。不。動。你。答。來。我。問。你。有。心。也。無。行者云。我。原。有。心。來。底。眼。窩。阿。掉。了
 也。〔貧婆云〕這。胡。孫。無。理。

【那叱令】你既是。有。心。呵。不。可。得。放。存。你。既是。有。心。呵。不。可。得。見。聞。你。既
 是。有。心。呵。不。可。得。定。準。過。去。的。倘。未。知。未。來。的。如何。信。去。也。和。師。父。仔。細
 評。論。

行者云。我。十。萬。里。路。至。此。倒。吃。一。箇。婆。子。問。倒。了。

28. WB p. 21; 3:134.

〔長老引淨行者上〕今日無甚事。方丈中間坐行。
 寺門首觀。看有甚麼人來。淨行者云。阿彌陀佛。阿彌陀佛。無潮甚。喫羊頭。築婆娑。揀你抹你。理會的。王員外上云。自家王產實來到這台廟寺中。也行者。你師父在家麼。〔淨行者云〕揀之師父不在家。
 〔員外云〕那裏去了。〔淨行者云〕去姑子庵子裏做滿月去了。

29. 18:681; 3:136.

〔仙云〕俺此間不五百里。有一山。名曰火焰山。山東邊有一女子。名曰鐵扇公主。他住的。山名曰鐵鑊峯。使一柄鐵扇子。重二千餘斤。上有二十四骨。按一年二十四氣。一扇起風。二扇下雨。三扇火即滅。方可以過。

〔行者云〕我一腔尿瀉。也瀉死了他。唐僧云。行者。休要胡說。

30. 9:657; 3:137.

〔孫行者上云〕小聖一筋斗。去十萬八千里。路程。那裏拿我。我上神化作個焦躁。看他爲師。把我媳婦。還于本國。我依舊入洞。頂上洞門。任君門外。只是不開門。〔那叱上云〕這胡孫走那裏去。眼見得只在洞裏。〔做叫科〕行者云。也是悔氣。這小孩兒也來欺負我。我且出去看他怎的。兀那小魔。莫不是你姊妹。着你來喚我麼。〔那叱云〕胡孫恁爺爺。你多時也。〔行者云〕孽你却到得那裏。〔那叱云〕你敢負我。我乃八百萬天兵都元帥。我着你見我那三頭六臂的本事。〔做關科。行者做走科〕

31. 17:679; 3:138.

〔行者云〕師父聽行者告訴一環。小行被一箇婆娘。按倒。凡心却待起。不想頭上金箍兒。緊將起來。渾身上下。骨節疼痛。疼出幾般兒。蔬菜名來。頭疼得。髮蓬如韭菜。面色青似翠。汁珠一似醬。矮的茄子。鈞巴一似雞。軟的黃瓜。他見我。恰似燒葱。恰肯能忍住了。胡麻。他放了我。我上了火龍馬。養梁。直走粉牆左側。聽我有個曲兒。喚做寄生草。

〔寄生草〕猪入戒。吁吁喘。沙和尚。悄悄聲。上面的緊緊。緊往前。撞。下面的款款。款將。腰肢。應我。蹄。詳了半晌。空。僕侍他。兩箇。忙將黑物。入火爐。我則索閒騎白馬。敲金鐘。

32. 18:681; 3:139.

〔行者云〕來到鐵鑊峯。人說鐵扇公主。知他有丈夫。沒丈夫。好模樣也不好。我且問山神土地。便知明白。山神土地。安在。〔山神上云〕小聖本處山神是也。雖乃法勸萬神。咸聽。不知那位尊神。呼召小聖。上前參見。尊神。稽首。行者云。我乃大唐三藏國師。弟子。通天大聖孫行者。我問鐵扇公主。在那裏住。〔山神云〕在正尖峯上住。行者云。他有丈夫沒丈夫。〔山神云〕沒丈夫。行者云。他肯招我做女婿麼。〔山神云〕肯。行者云。怎知便肯。〔山神云〕人物好。多選中。行者云。我問他借扇子去。〔山神云〕小聖不敢。就行者。自詳論着他一扇子。獨做風。胡孫下。〔行者云〕我不信。輸與一箇婆娘。我且到他洞門前走一遭。〔下〕

33. 19:682; 3:140.

〔行者上叫科〕洞裏小鬼做出科。〔行者云〕小鬼對孫公主說。大唐三藏國師摩合羅俊徒弟孫悟空來求見。借法寶。過火焰山。〔小鬼進稟科〕公主云。我知道。這胡孫是通天大聖孫行者。着他進來。〔行者做人見禮科云〕弟子不淺。娘子不深。我與你大家各出一件。湊成一對。伏精小行。特來借法寶。過火焰山。〔公主云〕這胡孫無禮。我不借與你。

〔叨叨令〕我這片殺人心膽。天來大。教人命。志少些。百兒箇。行者云。師父過不得火焰山。特來相投。〔公主唱〕你道是火焰山。獅父實難過。則這箇鐵銼。鎚。鎚的。魔女能行。禱。休得。要。閑中。尋。閑也。波哥。休得。要。閑中。尋。閑也。波哥。則你那。禿。禿。禿。敢。來。不得。剛。刀。剗。

行者云。這賊。賤人。好無禮。我是紫雲羅洞主。通天大聖。我盜了老子金丹。煉得銅筋鐵骨。火眼金睛。鎗石。屁。眼。攤。攤。雞。巴。我怕甚。剛。刀。剗。下。我。尋。來。公主云。這胡孫好生無禮。我也不是你惹的。

〔白鶴子〕你道是花果山。是祖居。鐵銼。鎚。鎚。是我的行窩。在彼處。難。比。強。來。此。處。索。伏。此。魔。魔。

行者云。酸。酸。酸。我。若。娶。在。你。也。不。打。你。也。不。罵。你。你。則。惹。〔公主唱〕

〔中呂快活三〕懶的。我。無。明。火。生。心。收。攝。麼。毛。團。在。敢。敢。張。羅。裏。弄。他。銅。筋。鐵。骨。自。開。合。我。一。扇。子。敢。着。你。翻。筋。斗。二。千。箇。

行者做出科云。那酸。酸。出來。出來。我。和。你。拜。箇。輪。羅。

34. Teiping Guangji 446/3; 3:144.

晉太元中。丁零王翟昭。後宮養一羆。在妓女房前。前後妓女。同時懷嫉。各產子三頭。出便跳躍。昭方知是羆所爲。乃殺羆及十子。六妓同時號哭。昭問之云。初見一年少。着黃練單衣。白紗帽。甚可愛。語笑如人。出續齊諧記。

35. 9:655; 3:145.

〔孫行者上云〕我天宮內。盜得仙衣。仙帽。仙桃。仙酒。夫人快活。管。用。〔金女唱〕

〔油葫蘆〕王母仙衣。無。分。着。金。釵。爛。光。閃。閃。多。管。是。天。孫。巧。織。紫。雲。錦。行者云。銀絲帽。子。醜。的。帶。了。便。可。喜。〔金女云〕大聖。你。且。先。戴。一。戴。你。去。王。母。宮。偷。得。銀。絲。帽。堪。抵。多少。瓊。林。宴。宴。願。賜。金。字。花。甚。話。

36. 9:657; 3:146.

行者云。佛。羅。好。重。山。也。呵。我。有。小。曲。兒。唱。着。哩。

〔得勝令〕金。鼎。國。女。嬌。嬌。不。放。還。鄉。到。家。時。他。想。我。須。與。害。我。因。他。斷。勾。死。他。寄。得。言。詞。抵。多。少。草。草。二。三。行。字。我。害。相。思。好。重。山。呵。擔。不。起。沉。沉。一。擔。兒。

41. 15:673; 3:155.

、〔猪上云〕巨耐裴老無禮將我運家取隣家去了他分付着我來他家做女婿。我尋思來也好強如洞裏茶飯不便宜只就今日我到他家去走一遭〔下〕

42. 22:691; 3:156.

〔沙和尚云〕徒弟從師父數年。今日我正真。玉皇閣下等前身罪貶流沙要食人。今日東來聞妙法。水光山色一般新。〔下〕〔行者云〕弟子功行也到。今日辭了師父回真。花果山中千萬春。西天路上受艱辛。今朝收拾平生事。來作龍非會上人。〔下〕〔猪八戒云〕弟子也辭師父朝天去也。猪八戒自幼決斷。一路將師相伴團圓。殺時砍下頭來。連尾巴則賣五錢。〔下〕

43. 5:646; 4:164.

小僧自父母報仇之後。父母頭榮環鄉。師父回金山回寂。小僧斷送了。持心喪三年。未果所願。至京拜謁。天神相助。大闢三日。天子大喜。賜金欄袈裟。九環錫杖。封三藏法師。前往西天取經。我尋來。小僧性命也是佛天相保。今日報了父母榮顯了父母報了祖師。我捨了性命務要西天取得經來。平生願足。

44. 5:646; 4:165.

看僧尼道俗。官宦父老。語雜社火。節到又值暮春。間天氣。郊外好景物也呵。〔唱〕
【仙呂點絳脣】梅綻南枝。已經香雪。三之二。桃杏參差。佛噴鼻香。風王。
【混江龍】今日箇早朝班次。公侯宰相會同時。親傳御旨。總領諸司。赤羽。詔傳。青員彩鳳。御爐香噴。紫金瓶。親王駙馬。國戚皇族。更和那商賈。農工。士馬。停王勳。酒泛金卮。

45. 5:645; 4:166.

〔蔡叔寶上云〕龍戰河山二十秋。屢懸寶劍。封侯老君。堂上逢真主。四海風塵一鼓收。某蔡叔寶是也。〔房玄齡上云〕卸却征衣。換紫袍。萬年勳業。半生勞。今朝已入瀛洲選。怕向邊廷見斗牛。某房玄齡是也。

46. 5:646; 4:167.

唐國江山。若非俺得太平。今日落得一身症候。爲官待作何用。
 【油葫蘆】相公俺那領兵唐出戰時。一日知俺義同死。如今老來也惟憔悴。如
 絲都將定國安邦去。改爲養性修身事。往常時領大軍。今日箇拜國柳英雄
 將。生扭得稱居士。怎禁那天子。有相辭。

47. 5:646; 4:168.

【天下樂】這和尚伏虎降龍信有之。

48. 5:647; 4:168.

【醉中天】幢幡上一泥金字。寫着道二藏。是大菩薩。鐘鼓鐃鈸。夾道施求法
 語的。挨着香火。都是駿馬雕鞍的。使兒。讀那孔夫子文字。着他們拜如來
 節外生枝。

49. 5:647; 4:169.

口占送行詩一章。我老師斤削。十萬里程多少難。沙中彈舌。降龍五天到日頭。應白月落長安半夜鐘。

50. 5:647; 4:169.

【尾聲云】好詩好詩。小僧勉和咱禪心。贊伏山中虎。慧性能降海內龍。真下頓然成一悟。暈如夢覺五更鐘。

51. 5:647; 4:170.

問師父求取法名兒。
 【唐僧云】軍官如此言語。却便長歸佛子。久後我之法律。仗你團圓。真乃是釋林中大寶也。可名曰寶林。
 與你慶頂受記者。尉遲云。多謝師父。
 【尾聲】從今後演佛法。領三宗。不學戒律與諸寺。但依着吾師教旨。此去西
 行十萬里。急回。來兩鬢如絲。本是一箇五陵兒。他道我有佛子。答云。

52. 23:692; 4:171.

【衆父老上云】三藏國師去西天十七年也。松枝今日向東也。傳報與官府都在城外接去來。〔下〕〔父老引衆官上〕〔衆云〕異哉異哉。今日松枝已向東也。國師必定歸也。你看前面祥雲鬢鬢瑞氣騰騰。想是國師法駕將近。稍待尉遲總管到來。一同上前參見。唐僧成基上。

53. 5:646; 4:173.

尉遲恭上云。虎胆龍心。動紫烟。龍鱗劍出倚青天。會騎滑馬。殊雄信。穩履層基一萬年。某乃十六大總管尉遲恭是也。俺聞得三藏法師往西天去取經。合當早去送。爭奈金瘡未發。不能行動。今日奉聖旨。率領百官前往。須索要走一遭。

54. 5:647; 4:176.

【金盞兒】纔以能送行詩。似歌徹斷腸詞。生離別便真死相似。死呵三十氣斷更無思。生呵一心懷遺恨。千丈繫游絲。死呵如夢幻泡影。那有再來時。

55. 5:647; 4:178.

【唐僧云】多聞老將軍英雄。願對小僧說一過。〔尉遲唱〕
【贊花時】只是俺立國安邦志。願施殺將驅兵心不慈。若兩陣對圓時。捉着尉遲恭的名字。他每早魂不附其尸。
門旗開處兩陣對圓。
【云】不刺刺却是戰馬拖羶敵將死。今日似困虎藏牙守洞時。因老病不能辭。奉聖旨勉強行之。問師父求取法名兒。

56. 6:648; 4:179.

【老張上云】縣令廉明決斷長。更齊不詐下村鄉。連年麻麥收成足。一炷清香拜上蒼。

57. 6:649; 4:181.

【十弟兄】我鑽在這壁。那壁。沒安我這死身已。滾將一箇碌碌在根底。脚踏着纔得見真實。三百般打扮千般戲。

58. 6:648; 4:182.

〔張云〕後來家了。看甚麼社火對我細說一遍。〔姑云〕王留你說與爺爺聽。〔張云〕胖姑兒則肯你心精細。你說着。〔姑唱〕

【一鍋兒煎】不是胖姑兒偏講精細。官人每簇捧着箇大糯椎。糯椎上王公生得有眼共眉。我則道瓠子頭葫蘆對這箇人也。素是蹉跎。蹉跎蹉跎。蹉跎蹉跎。早是不

赤貧窮去看。唱了這遭松信似。似小敢道的東西。枉苦得傍人笑天取。

〔張云〕官人每怎麼打扮送他。〔姑云〕好容易。官人每不知甚麼打扮。

【喬牌兒】一箇箇手執白木植。身穿着紫棠衫。背白石頭黃銅片。去腰間繫一對脚。似踏在黑壤裏。

〔張云〕那是箇兒靴。〔姑唱〕

【新水令】官人每腰屈共頭低。吃得醉醺醺。腦門着地。張云拜他哩。

59. 6:649; 4:186.

〔姑唱〕啾啾鳴鳴吹竹管。撲撲通通打牛皮。見幾箇無知。叫一會鬧一會。

【雁兒落】見一箇粉搽白面皮。紅絲註着油。教響笑夫一聲打一棒椎。跳一跳高。以田地。

〔張云〕這是做院本的。〔姑唱〕

【川撥棹】更好笑哩。好着我笑微微。一箇漢木雕成兩箇腿。見幾箇回回舞着面旌旌。刺刺口裏。不知道甚的。粧着鬼人多。我看不仔細。

【十弟兄】我鑽在這壁。那壁沒安我。這死身已滾將一箇碾碾在根底。脚踏着纔得見真實。百般打扮千般戲。

爺爺好笑哩。一箇人兒將幾扇門兒。做一箇小小的人家兒。一片絀兒。粧着一箇人。線兒提着木頭彫的小人兒。

【樽花酒】那的他。喚做甚傀儡。黑黑頭兒。提着紅白粉兒。粧着人樣的東西。颯颯胡哨起。裏裏地。鼓聲催。一箇摩着大旗。他坐着吃當羊食。我立着看筵席。兩隻腿板僵直。肚皮裏似春雷。

【收江南】呀。正是坐而不覺。立而饑。去時乘興。轉時遲。過了半日。我肚皮裏饑也。瓠子面合落兒。帶葱蒜。霎時間日平西。可正是。席間花影坐間移。

【隨煞】兩餘勻。難步。廡地。啣去那。遍廡池裏。澡洗。唐三藏。此日起身。他胖姑兒從頭告訴了你。

60. 1:633; 5:195.

〔水手劉洪上云〕自家姓劉名洪專在江上打劫爲活。我雖然如此。不會做歹勾當。不敢大行。走則向小巷。開小心。怕官府不做歹勾當。門外賣私鹽。陰後合私窩。做些小經營。不做歹勾當。毋能戴西買。江水正漲。湯見財便生心。命向江中取。只見這幾般。不做歹勾當。算命買卦。合有一拳財分。有箇好媳婦。才子知相姻緣。在那裏打當下。船看看甚人來。

61. 1:633; 5:196.

〔仙呂賞花時〕放魚的卻言子產良。射虎的比官稱周處強。你之任到他鄉。買得活魚。尚不忍壞。今恩足以及萬民。百姓行必有箇士。飛附雨箇攜手。上河梁。

62. 1:634; 5:197.

〔陳光蕊同夫人上云〕俺在這酒務員裏尋覓。

王琴童船去。怎生不見來。夫人云。此一行。奈妾有八個月身孕。惟恐路上艱難。陳云。夫人放心。吉人自有天相。夫人云。到這裏也。沒奈何了。唱。

〔仙呂點絳脣〕從離鄉國。到於此。幾千餘路。水湧山鋪。掩映着白蘋渡。

〔泥江龍〕這裏有船無路。王驄不慣識。西湖鄉。爾何處。煙景模糊。一片錦帆。雲外落千重。纜鎖瑤臺中。舒江聲。洶湧。風力喧。喧。猶懷着千古英雄。來。這山見幾番白髮。這水換幾遍皇都。

陳云。打酒來。夫人云。路途上少飲。陳云。世間萬事。惟酒消除。夫人唱。

〔油葫蘆〕你道是萬事無過酒。破除你不會。身讀大禹謨。鬪鬪言酒。而好善言。進來的美酒。禁人。皇都。你今日白衣。應舉。思意高步。恰便似。黃鸝出谷。遷喬木。今日受三品。中職。全憑你滿腹。書布衣中。跳到洪州。路倒不如。借住在步兵。兵廚。

〔天下樂〕你恨不得解佩。留琴。當劍。沽。全不學。三閭。楚大夫。嘆。獨醒。滿朝。都是酒徒。曾。池邊。顏了。李。公。倫。竹林中。迷了。夷甫。兩箇好飲的君子。到如今。播清風。一萬古。

王琴童引劉洪見科。王云。這槍公是洪州人。至本分。俺僱他船去。陳云。好箇槍子。夫人云。這人敢不中。王云。小人眼裏。識人。夫人放心。夫人唱。

〔村里迓鼓〕聽了。他語言。言無味。觀了。他面色。色可惡。陳云。夫人。你多事。你莫漢時。許負。夫人唱。我雖不是漢時許負。揣詳了。是箇不良人物。你看他。胸肩。胸。笑。夫。越前。越後。張。皇。皇。失。錯。王云。夫人。我認得人。夫人唱。聰明的。王。怕。當。陳云。不妨事。夫人唱。糊塗了。裴。關。喜。休。送了。孤。寒。象。象。義。就。住。心。陸。防。着。船。到。江。心。痛。苦。

〔元和令〕料。小。腸。似。蝎。毒。看。眼。臉。似。狼。藉。陳云。娘子。衣。頭。裏。面。不。打。粉。或。江。上。遇。着。相。知。朋。友。怎。生。腐。臭。夫人唱。路途。中。何。須。用。巧。粧。梳。金。鳳。刺。珠。絡。索。却。不。道。周。士。殷。破。越。傾。巢。都。則。因。笑。豔。媒。

〔上馬嬌〕想。當初。日。想。己。又。俗。囊。似。又。愚。西。子。有。妖。術。吳。朝。把。家。邦。來。謀。可。正。是。笑。女。誤。其。夫。

〔爻〕他。每。送。了。百。一。山。河。壯。帝。居。願。及。早。到。洪。都。俺。三。口。別。無。着。處。無。金。無。玉。有。官。有。祿。受。天。子。御。前。除。

63. 9:655; 5:205.

【孫行者上云】我天宮內盜得仙衣仙帽仙桃仙酒。夫人快活爲用。【金女唱】
 【油葫蘆】王母仙衣無分着。金燦爛光閃閃。多管是玉孫巧織紫霞裙。行
 着云銀絲帽子。醜的醜了便可喜。【金女云】大聖。你且先戴一戴。你夫玉皇玉皇偷得銀絲帽。抵
 多少瓊林宴。願賜金李化話。

64. 14:668; 5:206.

【衆女上云】自從那日着箇書去約朱生。誰想被這妖孽化作朱生模樣。將我擄在這裏。千山萬壑。不知是
 那裏。這廝五更出去。直至夜方回。每日有隣家女子相陪。想必是妖精。我也怕不得。但不知幾時見
 俺父母丈夫。又不知俺父母丈夫。道其間着何也。【唱】
 【中呂粉蝶兒】良夜沉沉。亂山深。又無鐘聲。我又不曾聽司馬。瑤琴。斧相
 如。俺才料配得來才。甚。映着這樹影山陰。冷冷清清似一池水浸。
 【正宮六么遍】不戀佳。身穿着細綾錦。好佳配。甚不思尋。更何須白壁間
 黃金才郎。又嗟。女貌。我如今憂愁自舉。誰替佳。俊兒夫似海內尋針。姻
 緣事在天數。無緣分怎的消任。直耽閣到如今。
 安排下酒。不見朱郎回來。【豬上云】自從擄將這女子來。他兩家打官司。打不。打不。打不。我事。每夜快活受
 用。今日回得晚了。怕小娘子怪姐姐。小人回了也。【衆女云】今日夜深。也着我等。你多時也呵。
 【中呂上小樓】你可也和誰。真飲。看我。獨懷。跌。醉。眼。橫。秋。笑。臉。生。春。酒
 滲衣襟。滿捧香醪。輕狂林。寶。閑。忙。爲。枕。我。叫。你。箇。吃。敲。才。任。恁。般。福。陸。
 【豬云】小娘子們爲甚不服事娘子。【衆女云】他們也。等。你。多。時。也。
 【么】他每。點。下。絲。繭。鋪。着。繡。衾。等。到。咱。來。對。將。酒。玉。盼。得。君。臨。【豬云】此間小
 洞中。索是定管娘子。【衆女云】我不會。上。惡。意。縫。聯。股。勤。壯。洗。存。心。織。紉。【豬云】人對我說。
 他們不服事你。待我賣。這。新。們。【衆女唱】你可也。休聽人。任。恁。般。講。話。
 【豬云】將酒來。我和姐姐。飲。數。杯。你。夫。姓。朱。我。也。姓。朱。你。是。好。花。一。朵。伴。我。橋。木。兩。株。【衆科】你。思。量。父
 母麼。【衆女云】爺娘如何不想。
 【喬捉蛇】展眼。眼。路。爲。歡。開。懷。且。自。飲。一。家。一。計。自。相。尋。【豬云】我如今。置。着。衣。服
 首飾。辦。着。禮物。着。你。家。去。走。一。遭。【衆女唱】纏頭錦。買笑金。全。全。不。要。任。但。能。勾。見。爺。娘
 一。面。也。叨。你。福。蔭。

BIBLIOGRAPHY

Primary Sources

- Cin 詞譜 . Li Kaixian 李開先 . Zhongguo Gudian Xiqu Lunzhu Jicheng, vol 3.
- Da Tang Sanzang Qijing Shihua 大唐三藏取經詩話 . Beijing: Wenxue Guji Kanxingshe, 1955.
- Lu Gui Bu 錄鬼簿 . Zhong Sicheng 鍾嗣成 . Zhongguo Gudian Xiqu Lunzhu Jicheng, vol 2.
- Lu Gui Bu Xubian 錄鬼簿續編 . Zhongguo Gudian Xiqu Lunzhu Jicheng, vol. 2.
- Quan Tang Shi 全唐詩 . Beijing: Zhonghua Shuju, 1960, reprint. 12 vols.
- Taihe Zhengyin Pu 太和正音譜 . Zhu Quan 朱權 . Zhongguo Gudian Xiqu Lunzhu Jicheng, vol. 3.
- Taiping Guangji 太平廣記 . Beijing: Zhonghua Shuju, 1961. 10 vols.
- Xiyouji 西遊記 . Wu Chengen 吳承恩 . Hong Kong: Shangwu Yinshuguan, 1961.
- Xiyouji Zaju 西遊記雜劇 . Reprint of Shibun Kai 斯文會 edition, Tokyo: 1928. Gudian Xiqu Congkan (First Series). Shanghai: Zhonghua Shuju, 1954.
- Yuan Qu Xuan 元曲選 . Zang Mouxun 臧懋循 . Beijing: Zhonghua Shuju, 1961. 4 vols.
- Yuan Qu Xuan Waibian 元曲選外編 . Sui Shusen 隋樹森 . Beijing: Zhonghua Shuju, 1961. 3 vols.
- Zhongguo Gudian Xiqu Lunzhu Jicheng 中國古典戲曲論著集成 . Beijing: Zhongguo Xiqu Yanjiuyuan, 1959. 10 vols.

Secondary Sources

On Drama and the Xiyouji

- Aoki Masaru 青本正兒 . Gennin Zatsugeki Josetsu
元人雜劇序說 (Introductory Remarks on
zaju). Chinese translation by Sui Shusen 隋樹森 .
Taipei: Changan Chubanshe, 1981.
- Barber, Cesar L. Shakespeare's Festive Comedy. Princeton:
Princeton University Press, 1959.
- Calderwood, James & Harold Toliver. Perspectives on Drama.
New York: Oxford University Press, 1968.
- Crump, J.I. Chinese Theatre in the Days of Kublai Khan.
Tucson: University of Arizona Press, 1980.
- Songs from Xanadu. Ann Arbor: Center for Chinese
Studies, University of Michigan, 1983.
- Dudbridge, Glen. The Hsi-yu Chi: a Study of Antecedents to
the Sixteenth-century Novel. Cambridge: Cambridge
University Press, 1970.
- Hayden, George. Crime and Punishment in Medieval Chinese
Drama. Cambridge: Harvard University Press, 1978.
- Hawkes, David. "Reflections on some Yuan zaju." Asia
Major 16 (1971): pp. 69-81.
- Johnson, Dale. Yuan Music Dramas. Ann Arbor: Center for
Chinese Studies, University of Michigan, 1980.
- Lo Chin-tang 羅綿堂 . Xiancun Yuanren Zaju Benshi Kao
現存元人雜劇本事考 (Complete Synopses of Ex-
tant Yuan zaju). Taipei: Zhongguo Wenhua Gongsi,
1961.
- Zhongguo Xiqu Zongmu Huibian 中國戲曲總目
彙編 (A Comprehensive Bibliography of Chinese
Drama). Hong Kong: Wanyou Tushu Gongsi, 1966.
- Lu Xun 魯迅 . "Guanyu Sanzang Qujing Ji deng" 關於三
藏取經記等 (On Tripitaka Fetches
Scriptures, etc.). Lu Xun Quan Ji 魯迅全集
(The Complete Works of Lu Xun), vol. 3, pp. 372-77.
Beijing: Renming Wenxue Chubanshe, 1981.

- Perng, Ching-hsi. Double Jeopardy: a Critique of Seven Yuan Courtroom Dramas. Ann Arbor: Center for Chinese Studies, University of Michigan, 1978.
- Shih, Chung-wen. The Golden Age of Chinese Drama. Princeton: Princeton University Press, 1976.
- Stimson, Hugh. The Jongyuan In Yunn. New Haven: Far Eastern Publications, Yale University, 1966.
- Sun Kaidi 孫楷第. "Wu Changling yu Zaju Xiyouji" 吳昌齡與雜劇西遊記 (Wu Changling and the Xiyouji zaju). Cangzhou Ji 滄州集 (The Cangzhou Collection). Beijing: Zhonghua Shuju, 1965, vol. 2, pp. 366-98.
- Yan Dunyi 嚴敦易. "Xiyouji he Gudian Xiqu de Guanxi" 西遊記和古典戲曲的關係 (The Xiyouji and Classical Chinese Drama). XIYOUJI Yanjiu Lunwen Ji 西遊記研究論文集 (Collected Papers on Research on the Xiyouji). Beijing: Zuoja Chubanshe, 1957.
- Yu, Anthony. The Journey to the West. Chicago & London: U. of Chicago Press, 1980. 4 vols.
- Zeng Yongyi 曾永義. Ming Zaju Gailun 明雜劇概論 (An Outline of Ming zaju). Taipei: Jiixin Shuini Gongsi Wenhua Jijinhui, 1978.
- Zhao Jingshen 趙景深. "Wu Changling de Xiyouji zaju" 吳昌齡的西遊記雜劇 (Wu Changling's Xiyouji zaju). Wenxue 5,1, 1935. pp. 273-5.
- Zheng Qian 鄭畵撰. Beiqu Taoshi Huilu Xiangjie 北曲新譜 (A Compendium of Song Sets in Northern Songs, with Explanations). Taipei: Yiwen Yinshuguan, 1973.

On Humor

- Bergson, Henri. Laughter: an Essay on the Meaning of the Comic (translated). N.Y.: MacMillan, 1911.
- Bierce, Ambrose. The Devil's Dictionary. N.Y.: the World Publishing Co., 1943.

- Boston, Richard. An Anatomy of Laughter. London: Collins, 1974.
- Botkin, B.A. A Treasury of American Anecdotes. N.Y.: Random House, 1957.
- Chapman, Antony and Hugh Foot (editors). Humour and Laughter: Theory, Research and Applications. N.Y.: John Wiley and Sons, 1976.
- Charney, Maurice. Comedy High and Low. N.Y.: Oxford University Press, 1978.
- Copeland, Lewis (editor). 10,000 Jokes, Toasts & Stories. Garden City: Garden City Books, 1940.
- Copi, Irving. Introduction to Logic. London: MacMillan Co., 1968.
- Eastman, Max. The Sense of Humor. N.Y.: Scribner's, 1936.
- Freud, Sigmund. Wit and Its Relation to the Unconscious (translated). N.Y.: Moffat, Yard & Co., 1917.
- Goldstein, Jeffrey H. and Paul McGhee (editors). The Psychology of Humor. N.Y.: Academic Press, 1972.
- Gregory, J.C. The Nature of Laughter. N.Y.: Harcourt, Brace & Co., 1924.
- Greig, J.Y.T. The Psychology of Laughter & Comedy. N.Y.: Cooper Square Publishers, 1969.
- Hertzler, Joyce O. Laughter: a Socio-scientific Analysis. N.Y.: Exposition Press, 1970.
- Hobbes, Thomas. Leviathan. N.Y.: Pergamon Press, 1979.
- Hockett, C.F. "Jokes." The View from Language: Selected Essays 1948-74. Athens: U. of Georgia Press, 1977.
- Hyers, M. Conrad. Holy Laughter: Essays on Religion in the Comic Perspective. N.Y.: Seabury Press, 1969.
- Kao, George. Chinese Wit and Humor. N.Y.: Coward-McCann, 1946.
- Koestler, Arthur. The Act of Creation. London: Hutchinson & Co., 1964.

- Lord, George deForest. Heroic Mockery. Newark: U. of Delaware Press, 1977.
- Lowney, Paul B. The World's Funniest Off-beat Humor. Seattle: Lowney, 1965.
- Mendel, Werner. A Celebration of Laughter. Los Angeles: Mara Books, 1970.
- Meredith, George. An Essay on Comedy. N.Y.: C. Scribner's, 1918.
- Monro, D.H. Argument of Laughter. Notre Dame: U. of Notre Dame Press, 1963.
- Partridge, Eric. The Shaggy Dog Story. London: Faber & Faber, 1953.
- Paulos, John Allen. Mathematics & Humor. Chicago: University of Chicago Press, 1980.
- Piddington, Ralph. The Psychology of Laughter. N.Y.: Gamut Press, 1963.
- Pirandello, Luigi. On Humor. Chapel Hill: University of North Carolina Press, 1960.
- Replier, Agnes. In Pursuit of Laughter. Cambridge: Riverside Press, 1936.
- Schaeffer, Neil. The Art of Laughter. N.Y.: Columbia University Press, 1981.
- Untermayer, Louis. A Treasury of Laughter. N.Y.: Simon & Schuster, 1946.
- Wells, Carolyn. Parody Anthology. N.Y.: Scribner's & Sons, 1927.
- Wells, Henry. Traditional Chinese Humor. Bloomington: Indiana University Press, 1971.
- Wilson, Christopher. Jokes: Form, Content, Use & Function. N.Y.: Academic Press, 1979.
- Wolfenstein, Martha. Children's Humor. Bloomington: Indiana University Press, 1978.

General

- Bodde, Derk. Festivals in Classical China. Princeton: Princeton University Press, 1975.
- Bulfinch, Thomas. Bulfinch's Mythology. N.Y.: Spring Books, 1964.
- Comfort, William (translator). The Quest of the Holy Grail. London: Dent & Sons, 1926.
- Darwin, C.R. The Expression of the Emotions in Man and Animals. N.Y.: Philosophical Library, 1955.
- Eberhard, Wolfram. Chinese Festivals. N.Y.: Abelard-Schuman, 1958.
- Eliade, Mircea. Cosmos & History: Myth of the Eternal Return (translation). Princeton: Princeton University Press, 1965.
- The Quest: History and Meaning in Religion. Chicago: University of Chicago Press, 1969.
- Erasmus, Desiderius. The Praise of Folly (translation). N.Y.: Hendricks House, 1946.
- Frye, Northrop. Anatomy of Criticism. Princeton: Princeton University Press, 1957.
- Getty, Alice. The Gods of Northern Buddhism. Oxford: Clarendon Press, 1928.
- Gilman, Sander L. The Parodic Sermon in European Perspective. Wiesbaden: Franz Steiner Verlag, 1974.
- Grzimek's Animal Life Encyclopedia. N.Y.: Van Nostrand Reinhold Co., 1972.
- Gulik, Robert van. The Gibbon in China. Leiden: E.J. Brill, 1967.
- Hsia, C.T. The Classic Chinese Novel. N.Y.: Columbia University Press, 1968.
- Hughes, Thomas. A Dictionary of Islam. Lahore: Premier Book House, 1965.

Huizinga, Johann. Homo Ludens: a Study of the Play Element in Culture (translation). Boston: Beacon Press, 1955.

Kirk, G.S. Myth: Its Meaning and Functions in Ancient and Other Cultures. Berkeley: University of California Press, 1971.

Larousse Encyclopedia of Animal Life. London: Hamlyn, 1967.

Marsella, Elena. The Quest for Eden. N.Y.: Philosophical Library, 1966.

Otto, Rudolf. The Idea of the Holy: an Inquiry into the Non-rational Factor (translation). London: Oxford University Press, 1950.