

FURTHER
ADVENTURES
ON THE

*Journey
to the West*

Master
of
Silent
Whistle
Studio

Translated by
QIANCHENG LI *and*
ROBERT E. HEGEL



FURTHER ADVENTURES ON
THE JOURNEY TO THE WEST

西遊補

Further Adventures on the Journey to the West

MASTER OF SILENT WHISTLE STUDIO

TRANSLATED BY QIANCHENG LI AND ROBERT E. HEGEL

INTRODUCTION BY QIANCHENG LI

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*To the memory of William H. Matheson and
Anthony C. Yu, consummate translators*

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INTRODUCTION

QIANCHENG LI

Man büßt es theuer, unsterblich zu sein: man stirbt dafür mehrere Male bei Lebzeiten.

—NIETZSCHE, *ECCE HOMO*

I am afraid that you, my young Elder, will have to die once before you are able to live.

—*FURTHER ADVENTURES ON THE JOURNEY TO
THE WEST, CHAPTER 13*

FURTHER ADVENTURES ON THE JOURNEY TO THE WEST (XIYOU BU, 1641) is a short but philosophically and artistically sophisticated novel.¹ Philosophically, it explores the tension between desire and its transcendence, between *samsāra* (the world of death and rebirth) and the Buddhist understanding of Emptiness, by delving into the nature of the self. Artistically, it is characterized by a set of daring techniques, inventive even by modern standards: some may find techniques that suggest stream of consciousness, while others may see the book as reminiscent of the fantasies of Jorge Luis Borges (1899–1986).² A psychological study in the form of a dream narrative, it tests the expressive capacity of the textual form. In several regards it is unique in early modern Chinese fiction and should be of interest to anyone who studies

Chinese literature, or to anyone who simply wants to read a good novel or to have an exciting and rewarding reading experience.

Journey to the West and Further Adventures on the Journey to the West

A dualism characterizes *Further Adventures on the Journey to the West*. On the one hand, it is an outgrowth of *Journey to the West* (Xiyou ji, 1592), and is hence derivative of, and dependent on, the parent novel, and is often called a sequel.³ It belongs to the sequence of Chinese texts produced over the centuries that share beloved central characters: anecdotes, plays, pieces of fiction, and—more recently—cartoons, films, television series, and even computer games that narrate adventures of a fabulous simian, the Monkey King, and the Buddhist monk for whom he serves as bodyguard and guide during their quest to obtain the Buddhist scriptures.⁴ On the other hand, it is also a multilayered literary work on its own. This dualistic nature results in a serious novel that engages the parent novel—challenging it, expanding it, and reorienting it.

To understand *Further Adventures* and its accomplishments, let us first introduce the fullest version of these tales. *Journey to the West* is a Ming dynasty (1368–1644) novel in one hundred chapters, the earliest extant woodblock edition of which was published by Shidetang printing house in Suzhou. It is loosely based on a pilgrimage to India for the Buddhist sutras by the Chinese monk Xuanzang (596?–664). Historically, the journey, including his extended stay in India, began in 627 and concluded with his return to the Tang capital in 645. Xuanzang left behind a travelogue, *A Record of the Western Regions of the Great Tang* (Da Tang Xiyu ji),⁵ a description of the states he visited, which he dictated to Bianji (619–649), one of his disciples. Another disciple, Huili (b. 615), compiled *A Biography of the Master of Dharma, Sanzang, of the Great Ci'en Monastery of the Great Tang* (Da Tang Da Ci'ensi Sanzang fashi zhuan), which was subsequently enlarged by Yancong (dates unknown).⁶ These historical, biographical, and hagiographical works inaugurated popular interest in his saga, which developed into a variety of dramatic and fictional forms. It took centuries for the Ming dynasty one-hundred-chapter version, the 1592 Shidetang edition, to take its current shape. Although this version was most influential, later one-hundred-chapter editions abridged certain elements of the text. Some of those later editions

were also revised by various editors based on religious and artistic considerations.

Journey to the West amalgamates motifs, legends, and sagas of China and India, as well as those belonging to several religious and signifying systems—Buddhist, Daoist, and popular beliefs. It also incorporates only loosely related story cycles; an example of the latter is the story of Emperor Taizong's descent into the Underworld. In certain episodes, the most capable of the travelers, the Monkey King, enlists assistance from supernatural figures of both the Buddhist and Daoist pantheons, as well as from figures in folk religions or beliefs.

The band of pilgrims reaches its full complement in *Journey to the West*. In addition to the Monkey King, Sun Wukong (his religious name), and his master, the Tang Monk Tripitaka (Sanzang; so named for his broad knowledge of the tripartite/*san* Buddhist Canon/*zang*), the company also includes the Pig, Zhu Eight Vows (Bajie), or Zhu Wuneng (his religious name); the Sand (Sha) Monk, or Sha Wujing (again, his religious name); and a dragon-turned-horse. Monkey, or Sun Wukong, represents the mind and the spiritual, whereas the Pig symbolizes the flesh and desire for food and sex. The fictional journey takes fourteen years, or 5,048 days, coinciding with the number of scrolls in one division of the *Tripitaka*, a perfect canonical number. The journey ends with the return to the West and the apotheosis of the pilgrimage party after they have delivered the scriptures to the Tang emperor. Over the centuries, the novel has become increasingly popular in China, creating a vital and vibrant web of commentarial traditions and inspiring the creation of many other works.

The novel's popularity and vitality are reflected and manifested in its sequels and extensions, in which the journey is continued, retaken, or extended and amplified.⁷ By far the best-written work in this category is *Further Adventures on the Journey to the West*. As a note following the title of the novel, on the first page of the first chapter in the earliest edition, instructs, this short novel is to be read as if its adventures occurred between chapters 61 and 62 of *Journey to the West*. There, in chapters 59 to 61, the way to the West is blocked by a range of flaming mountains, extending so far that the pilgrims cannot get around them. At the beginning of this episode, the travelers are assailed by increasing heat, even though the season is autumn, when the temperature should be getting cooler. They come upon "several buildings by the road, all having red tiles on the roof, red bricks on the wall, red painted

doors, and red lacquered-wood benches. Everything, in fact, was red” (*JW*, 3:119; *XYJ*, 59.713). Gradually, the members of the party learn that the cause of the heat is the Mountain of Flames, and the only way to extinguish the fire is by borrowing a palm-leaf fan in the possession of Lady Rākṣasī, the wife of a former sworn brother of Sun Wukong from his pre-pilgrimage days, and mother of Red Boy, a monster whom Sun Wukong recently helped subdue and enroll as a disciple of Bodhisattva Guanyin.

Sun Wukong is confident that Lady Rākṣasī will willingly lend him her fan because of his past ties with her husband. This turns out to be an erroneous assumption, and in the three attempts it takes to finally get hold of the fan and extinguish the flames, he has to resort to such expedencies as changing himself into an insect and making his way into her stomach to cause her pain, and impersonating her husband and flirting with her.

The Mountain of Flames has many levels of signification. Oddly enough, its fire, the reader learns, is caused by Sun Wukong himself. In chapter 7 of the original novel, the mischievous Sun Wukong is locked up as punishment in the alchemical brazier of Laozi, the Daoist patriarch, but instead of being killed, Sun Wukong only becomes more refined and his magical powers enhanced. He escapes from the furnace and on the way out knocks several blazing bricks from the brazier, which fall down to earth, where they become the Mountain of Flames. So it is Sun Wukong, himself a former monster, who is responsible for the problem in the first place. In Buddhism, most famously in the *Lotus Sutra* (Chinese: *Miaofa lianhua jing*, or *Fahua jing*; Sanskrit: *Saddharmapundarīka-sūtra*), the ordinary world is likened to a burning house (*huozhai*; *T*, 262.9.12–13), with fire representing insatiable human desire; the fire in *Journey to the West* can be interpreted in this way.

Desire and *Samsāra*

To the author of *Further Adventures*, Sun Wukong in the parent novel had extinguished the fire with a fan that he obtained using coercion and guile. If the fire represents burning human desire, in particular sexual desire, it seems that Sun Wukong had sought an easy—but problematic—solution. He simply extinguishes the fire, without recognizing it for what it is. Indeed, in the parent novel Sun Wukong and the Tang Monk can be said to have always taken an escapist attitude toward desire, particularly desire of a sexual nature. Generally, they flee from desire without dealing with it directly. In

particular, Sun Wukong and his master are seldom vulnerable to this form of temptation, although they have an abundance of other weaknesses.⁸ In chapter 95, where the Jade Hare transforms into a princess to entice the Tang Monk, “when Pilgrim saw that his master was completely unmoved, he said to himself in silent praise, ‘Marvelous monk! Marvelous monk!’” (*JW*, 4:295; *XYJ*, 95.1133).⁹

In *Further Adventures*, which symbolically retraces the journey through the Mountain of Flames, Sun Wukong becomes the chief protagonist, although Tripitaka also figures prominently. Significantly, Sun Wukong is consistently referred to as Pilgrim (Xingzhe) in the narration, for a reason: the author sees him as a traveler through a new landscape, a learner going through a new experience and on an unfamiliar quest, an apprentice who represents all of us. Consequently, in the rest of this introduction he is referred to as Pilgrim. In this narrative both Pilgrim and Tripitaka have to deal directly with emotional attachments, unavoidably responding to them.

As is now clear, the new journey is through the “flames” of human desire. The author answers a hypothetical question: “*Journey to the West* is not incomplete; why should you write a supplement to it?” “What is added to the *Journey to the West* is the Demon of Desire [*qing*]. The Qing Fish [Mackerel] Spirit is none other than this demon.” In this novel, all the characters and settings are apparitions and mirages created by the monster. “Qing Fish” (*Qingyu* 鯖魚) is a homophone of “desire” (*qingyu* 情慾), especially erotic desire. Many elements have this quality. For instance, the season of spring, when everything turns green, evokes sexual desire; moreover, the word “green” or “dark blue” (*qing* 青) is a homophone of “desire” (*qing* 情). The name of the ruler of the present world, King of the Lesser Moon (Xiaoyuewang 小月王), is a rebus of *qing* 情 (desire). Other objects, like jade (*yu* 玉), suggest desire (*yu* 慾). Indeed, desire (*qing* 情) permeates this book.

Moreover, desire is intertwined with *saṃsāra*, or *is saṃsāra*, the world of death and rebirth. In the parent novel, Pilgrim always regards himself as having transcended *saṃsāra* and having become an immortal. In chapter 5, he finds himself in the company of beautiful women, with himself changed into the form of Fair Lady Yu, one of the most beautiful women in history, who is renowned for her devotion to the famous general Xiang Yu (232–202 BCE). Pilgrim thinks, “Strange! Since I, Old Monkey, came to life in that stone box,¹⁰ I have never experienced *saṃsāra* by going through birth and death as a man or a woman, never found myself among such elegant women.” At this point

the commentator in the Kongqingshi edition declares, “What confronts him here is nothing other than *saṃsāra*, life and death as a man or a woman; how can he say he has never experienced it?” The same sentiment is also found in the preface: he “thought that he was, from the beginningless beginning, not subject to reincarnation and was aloof from *saṃsāra*,” but he “is himself experiencing none other than reincarnation and *saṃsāra*.” The plot and other details have erotic suggestions. Some of the words and expressions, in the idioms of that time, point to the sexual: for instance, the Jade Gate (suggesting the Gate of Desire) with a two-leaf door, and the bottomless well (the vagina and birth canal) that leads to the World of the Future. Pilgrim falls through this bottomless well to the World of the Future, suggesting that he is experiencing life, death, and rebirth, at least vicariously. Indeed, another persistent presence is death, which is inextricably intertwined with the erotic. The World of the Ancients is of course the World of the Dead, and the fact that he finds himself in it suggests his experience of death, or at least former life. Significantly, in that world he becomes Fair Lady Yu 虞, whose name also suggests desire (*yu* 慾). Pilgrim is, in effect, experiencing desire as a woman. In chapter 7, Pilgrim has doubts about his masquerade as Lady Yu: “My tonsured head would fall far short of what they expect from Lady Yu’s style.” “When Pilgrim saw the mirror,” however, “he took a hasty and furtive look, to see how he would compare with the real Lady Yu. His image in the mirror turned out to be more graceful and attractive.” In the World of the Future, Pilgrim serves as King Yama in the Underworld, which may also suggest an experience of death, albeit a death in the future. The World of the Green, the contemporary world, is one of youthful exuberance and folly; here “green” (*qing*), apart from suggesting “desire” by way of pronunciation, also means “youthful folly.” In short, here Pilgrim becomes the mortal being he never was in the parent novel.

The Structure

There is a reason for Pilgrim to be singled out as the chief protagonist in *Further Adventures*. As is explained by the author in the “Questions and Answers” section, “In the original *Journey to the West*, there are hundreds, even tens of thousands, of demons, and every one of them wants to skin the Tang Monk and chop up his flesh. You, sir, have created this supplement to *Journey to the West*, and yet the Qing Fish bewitches only the Great Sage. Why

is that?" His answer to the question is, "Mencius said, 'The sole concern of learning is to go after this strayed heart. That is all.'"¹¹ The quotation from *Mencius* (*Mengzi*, 6A:11) clearly implies that what is at stake is the heart or mind that strays; the purpose of learning is to retrieve it. Since Pilgrim represents the mind and heart, he is bewitched and becomes the protagonist of *Further Adventures*. This is an inward and psychological journey in Pilgrim's mind with challenges of a different nature.

The journey in the parent novel is mainly set in the wilderness and in various supernatural realms, but most events take place on the earthly road. What mesmerizes the reader are the fights between resourceful and versatile monsters and the invincible Monkey, ultimately canonized as Buddha Victorious in Strife. *Further Adventures*, as a dream, is set, on the one hand, in an alternative world—"beyond Heaven"; on the other, it takes place mainly in a series of seemingly terrestrial palaces, terraces, and pavilions, although with the penultimate chapter the story returns to the chaotic wilderness.

As *Further Adventures* is about Pilgrim's desire, the characters he meets are different from those in the parent novel; they are all manifestations of his one nemesis, Desire. In the words of the author himself in the question-and-answer prefatory section, "In the original text of *Journey to the West*, all the demons have heads of oxen and tigers, or they roar like ravenous beasts, or they have the appearance of wolves. In the fifteen chapters of *Further Adventures on the Journey to the West* the forms assumed by the Qing Fish are young and graceful, just like a person.¹² Why?" The answer: "These words precisely encapsulate the actions and appearance of the foremost demon since the beginning of history." In chapter 14 Pilgrim is surprised by the beauty of an enchantress, the Kingfisher-Green Cord Lady: "In the human world, when people talk about how beautiful a woman is, they generally compare her to the Bodhisattva Guanyin. I, Old Monkey, have not seen the Bodhisattva Guanyin any too often, but still I've seen her ten or twenty times. But judging from appearance, the Bodhisattva would have to come in second to this woman!" In chapter 12, even Pilgrim, whose visual acuity has always allowed him to distinguish monsters from humans, has his doubts: "He took a look at the King of the Lesser Moon: he did not look like a monster," although Pilgrim is convinced that the king must be one.

Further Adventures falls into three parts: chapters 1–3, 4–10, and 11–16. The first part inaugurates the dream world. Chapter 1 opens like many chapters in the original *Journey to the West*. After a chapter-opening poem and then a

brief statement that mentions the Qing Fish and hints at the entire story of the novel, brief reference is made to the previous adventure at the Mountain of Flames. Pilgrim and the Tang Monk argue about whether the peonies they see are red, and then the narrative describes how a company of young women and children make their appearance, obstructing the way and teasing the Tang Monk. They play the same role as the Mountain of Flames in the parent novel: the travelers have to pass through them in order to reach the West. Pilgrim ends up simply killing them all. This has been his approach to such problems in the parent novel: he relies on his weapon to destroy the monstrous tempters or temptresses whose true form only he can see. However, Pilgrim here experiences uncharacteristic pity for his victims and composes a dirge for them, a parody of this genre. After staging a mock memorial ceremony and reciting the elegy, he finds that the Tang Monk has quite unexpectedly fallen asleep, along with the other disciples. Pilgrim plays some pranks on the pig Eight Vows (including pretending to be the Tang Monk and claiming that Guanyin came and said that Eight Vows should just give up religion and get married), then leaps into midair to look for food for his master.

In the next chapter, Pilgrim, aloft, finds himself in a different world, one that he does not recognize and in which he is powerless: his favorite technique in the parent novel is to summon local deities and question them about the challenges he is about to face, but inexplicably none respond here. He finds himself quite alone in the capital city of the New Tang, the alternative Tang. In this chapter, Pilgrim hears about the Mountain-Ridding Bell and begins his search for it as a means to smooth their path westward.

In chapter 3, he discovers that his master, the Tang Monk, has been appointed a general by the emperor of the New Tang. In fright, he plans to follow the envoy sent by the emperor with his master's investiture, but he soon loses sight of the envoy. The search for the Mountain-Ridding Bell and for his master constitute two lines along which the plot of the remainder of the book unfolds. The end of chapter 3 leads Pilgrim to the counterpart of the New Tang, the World of the Green ("green" punning with "desire"), which, as mentioned earlier, is characterized by youthful exuberance and folly.

The second part (chapters 4–10) covers Pilgrim's adventures while he is detained in the Gallery of a Million Mirrors, built by the King of the Lesser Moon (chapter 4). There, the mirrors do not reflect; instead, they are entry points into different worlds, all manifestations of Pilgrim's mind. There are a million of these mirrors, corresponding to his innumerable, ever-changing

states of mind. In one mirror, he sees how scholars, trained for the civil service examination, as well as their family members and friends, react to the announcement of the result, for which they have invested so much (chapter 4). With Pilgrim's own comment on the system, this part serves as a scathing social satire. In another, he finds himself, changed into the form of Fair Lady Yu, in the company of well-known beautiful women in the World of the Ancients: Green Pearl and Xishi, historical figures who have undergone fictional embellishments and transformations, and the fictional Sisi (chapter 5). Then, in the form of Fair Lady Yu, Pilgrim spends a night with Xiang Yu, Lady Yu's husband (chapters 6–7). After this he exits the World of the Ancients for the World of the Future. He falls from the Jade Gate through the bottomless well into the World of the Future. This suggests his experience of rebirth through the birth canal—his experience of *samsāra*, as discussed previously.

As soon as he finds himself in the future (chapters 8–9), he learns that the King of the Underworld himself has died, and Pilgrim has been chosen as his substitute. In this capacity, he serves as the justice presiding over the trial of Qin Hui (1090–1155), the historical grand councilor of the Song who betrayed the dynasty to invaders from the north: here Pilgrim travels into the future to bring justice to a historical wrong. Finally, he returns to the present (chapter 10), the World of the Green, after a series of entanglements and much bewilderment in the World of the Future.

Since the novel's main theme is for Pilgrim to undergo the life-death cycle, albeit in dream, he travels through the past and the future, experiencing death vicariously, although desire also plays a vital role in these experiences. If in the second part Pilgrim is confronted with the mirror worlds, with himself an active participant in the challenges they present, then in the third part Pilgrim becomes mainly an observer who scrutinizes his master from a distance and is in hiding most of the time. It seems that in the second part the narration is from an omniscient point of view focused on Pilgrim, including his consciousness. In the third part, the point of view is Pilgrim's own: the reader sees through Pilgrim's eyes—in short, we follow the process of his own thoughts and reasoning. He is in the dark about much of what he sees, so the narration plays a complementary role, helping us to understand his situation. However, Pilgrim is drawn toward the center of action in the last two chapters, so that the symbolic journey can be concluded.

Pilgrim has been attempting to reunite with his master since chapter 2, but until chapter 11 he has instead gotten entangled in other adventures. Now,

quite incredibly for Pilgrim, he discovers that the monk has succumbed to the carnal temptations put before him and has renounced his journey to the West, having first become involved with the King of the Lesser Moon, then wedded to a woman whose very name—Kingfisher-Green Cord Lady—suggests emotional entanglements. Pilgrim’s observation of what has happened to his master at the same time forces him to examine his own life, culminating in a meeting with a “wise old man” who is able to tell his fortune. He eavesdrops on others talking about a play that has him as the protagonist: in the play he has become a grand councilor and has fathered children (again, his experience of *saṃsāra*). Meanwhile, his master, appointed the Supreme Green-Eradication General, now accepts his commission and leads forth an army, which dramatizes the tension between desire and the attempt to annihilate it. Pilgrim joins in the battle, where he encounters someone who claims to be his son from his liaison with Lady Rākṣasī (Pilgrim’s involvement in *saṃsāra* in the current world). At the climax of the battle, when all the forces are thrown into confusion, he is awakened from his dream by a Buddha figure. Pilgrim then recognizes and kills the Qing Fish, who had bewitched him, and rejoins his master and companions, ready for the next adventure.

The configuration of the monster, the Qing Fish, in relation to Pilgrim is particularly significant; the whole book involves Pilgrim’s attempts to understand it. In the last chapter, he realizes that he is bewitched by the Qing Fish and destroys it. The Lord of the Void tells him that the Qing Fish is none other than his own desire (*qing*). Thus, all the adventures boil down to projections of his own mind, and all his attempts to understand the worlds he falls into have only led him farther inward.

As an archetype, Pilgrim’s new adventures may be seen as a descent in which “the hero travels perilously through a dark labyrinthine underworld full of monsters between sunset and sunrise. This theme may become a structural principle of fiction on any level of sophistication,” to use the words of Northrop Frye.¹³ “The lower world . . . reached by a descent,” the critic writes elsewhere, “is more oracular and sinister, and is or includes a place of torment and punishment.”¹⁴ This is true of *Further Adventures*, except that the descent is into the world of dream.

Furthermore, Pilgrim’s descent is into the Qing Fish, as, indeed, the author states in the Questions and Answers: “When the Great Sage was in the belly of the Qing Fish, he was unaware that there was a Qing Fish. Once he leapt

outside of the Qing Fish, only then did he realize there was a Qing Fish. Moreover, when he leaps out of the Qing Fish, he does not know that the one who instantly kills the Qing Fish is still the same Great Sage.” Thus, he and the Qing Fish are one and the same; he has been bewitched by himself, or to be more precise, by his own desire.

The Late Ming: The Historical Context

The obsession with desire in *Further Adventures* might be better understood if it is contextualized within the late Ming period, when the so-called cult of *qing* (love or desire) was at its height. At the beginning of chapter 1, the travelers encounter peony trees in the midst of a verdant wilderness. Moreover, the author particularly stresses the redness of their flowers. The redness brings to mind, on the one hand, the redness of the flames in the Palm-Leaf Fan episode; the flower, on the other, is the centerpiece of the cult of *qing*, the famous play *Peony Pavilion* (*Mudan ting*) by Tang Xianzu.¹⁵ Indeed, the emphasis on desire is a result of the spirit of the author’s time.

One may also find references to the political life of the late Ming, however obliquely. In chapter 2, Pilgrim wonders how there could be thirty-eight emperors in less than twenty years and concedes that if there were a new emperor every month, all could be installed in four years. Historically, at the death of Shenzong, the Wanli emperor in 1620, Guangzong, the Taichang emperor, acceded to the throne, but the new emperor died a month later. Pilgrim’s reasoning may have something to do with this event.

Further Adventures brings up historical figures who lived after the Tang dynasty. For instance, we mentioned above how Pilgrim is brought to the underworld to judge the case of Qin Hui, the Song traitor who was responsible for the death of General Yue Fei (1103–1142), who also appears in the novel. It is very likely that the author of the novel wanted to reader to link Qin Hui with Wei Zhongxian (1568–1627), the eunuch power broker of the Tianqi reign-period (1621–1627), whose very destructive political career coincided with the time that *Further Adventures* was written.¹⁶ The episodes of Pilgrim judging Qin Hui in the Underworld attest to the hostility between Wei and the literati class, and the punishments meted out to Qin Hui had parallels with the posthumous dismemberment and public exposure of Wei Zhongxian’s corpse.

If Wei Zhongxian is too negative a case, then Pilgrim's admiration of Yue Fei constitutes a positive one. Pilgrim began his career a Daoist; his first teacher was a Daoist patriarch. He was then converted to Buddhism, taking Tripitaka as his second master. In the *World of the Future*, he takes Yue Fei, a Confucian patriot, as his third master, attesting to the syncretic tendencies among Ming intellectuals, the oneness of the three teachings. As Pilgrim says, "This combines all three teachings in one body." In this way, the novel has enhanced the tendency that can also be found in the parent book.

There are many other details that point to the late Ming, some of which attract the author's satirical barbs, although some are good-natured. Examples include the lifestyle of literati, particularly a group of literary celebrities, with their literary involvements, their obsession with the civil service examinations, their abandonment in passion and wine, even their mannerisms and their drinking games.

Intertextuality: Allusions, Quotations, Parodies

Traditional critics have praised the author's versatility in literary composition. Many forms of writing are included in the novel: different forms and genres of verse and prose, and many varieties of occasional writings, including the elegy, the civil service examination essay, chantefables, and imperial edicts. Moreover, numerous poems and prose passages worked into the text are quoted from well-known authors (identified in the notes to the translation), giving the writing in the novel, on occasion, the appearance of a literary collage.

In chapter 5, four characters—Green Pearl, Xishi, Sisi, and Pilgrim, now in the form of Fair Lady Yu—engage in a drinking game, one phase of which requires the participants to recite a line from the poetry of the ancients. The lines recited by Xishi, Sisi, and Lady Yu are from a poem by Song Lian (1310–1381), "Song on a Cool Night" (*Yeliang qu*),¹⁷ and two poems from Tang Xianzu's poetry collection, *Poems from the Camellia Hall* (*Yumingtang shi*). From the outspoken longing and desire of the first line, the quotations progress first to Tang Xianzu's description of a heavenly scene evoked by music (one only hears the sound of the female protagonist's jewelry, instead of having a vision of her),¹⁸ and then to a line the Ming poet wrote to a famous literatus, who was then suffering from the consequences of his romantic involvements.¹⁹ The last line encapsulates the tension between desire, embodied in "clouds and

rain” or physical love, and religion, symbolized by “repentance”—precisely the central theme of *Further Adventures*.

Incorporating quotations from the ancients was a normal literati practice. Allusions and quotations are scattered throughout the novel, which further attests to the elite nature of the book: it is meant for a highly educated audience who would immediately recognize what is being quoted and what is being alluded to. A well-educated reader will be able to smile heartily over the author’s ingenious manipulation of previous works of literature (in this translation, one goal of our annotation is to help the reader understand what such smiles were about). In the parent novel, the author assumes the persona of a storyteller in the narrative, although there are hints of complicated religious concepts in chapter titles and elsewhere. In this novel, the author constantly reminds us of his learning, erudition, and versatility, manifested in the ingenious quotations and transmutations of the quoted texts. It is common for the parent novel to include lengthy passages of verse, but they are mostly in vernacular Chinese; in this novel, the poems, if not quoted, are generally more allusive, suggesting literati writing; the ballads sung by the blind singers is a case in point (chapter 12). In this way, as a literatus he appropriates elements from the popular *Journey to the West* for appreciation by the literati.

Authorship and Editions

There are two theories concerning the identity of the author of *Further Adventures*. One is that the sole author was Dong Tuo (1620–1686), whose personal name has also been romanized as Yue.²⁰ The other attributes the work to Dong Tuo’s father, Dong Sizhang (1587–1628), with perhaps some additions and extra editorial work by the son.²¹ But the preface to the novel is dated 1641, which would have meant that Dong Tuo wrote the novel in his late teens or early twenties; given the novel’s complexity, this hardly seems likely. For a long time, the theory of Dong Tuo’s authorship held sway, until Gao Hongjun proposed a dissenting opinion in 1985.²² After that, Fu Chengzhou, Wang Hongjun, among other Chinese scholars, as well as Robert E. Hegel and David L. Rolston in the West, have written about the likelihood that it was Dong Sizhang who wrote at least the bulk of the novel.²³

The main piece of evidence put forward as support for Dong Tuo’s authorship is a note affixed to a line of poetry the younger Dong wrote in 1650: “Ten years ago I supplemented *Journey to the West*, which has a section on the

Gallery of a Million Mirrors.”²⁴ One question is what, exactly, he “supplemented.” Was it *Journey to the West*, the hundred-chapter novel, or was it the supplement, *Further Adventures*? I would interpret the line as referring to his supplementing the supplement.

Moreover, late Ming authors of vernacular fiction conventionally signed their work with pen names. Both the first page of chapter 1 of the original Chongzhen era edition and the prefatory piece, “Answers to Questions Concerning *Further Adventures*,” identify the author of the novel as the Master of Silent Whistle Studio (Jingxiaozhai Zhuren).²⁵ Jingxiaozhai was a pen name frequently used by Dong Sizhang. Had his son written the novel, we would expect him to have used a pen name of his own (he had many). If he really wanted to use a pen name that referred to his father’s studio name, he would have had to resort to something like *Junior Master of Silent Whistle Studio* (Xiao Jingxiaozhai Zhuren). However, the real core of my argument for Dong Sizhang’s authorship of the novel involves a detailed textual comparison with Dong Sizhang’s other writings, which I will not rehearse here.²⁶

For generations the Dongs had been a powerful family, renowned for their culture and service to the Ming imperial house; several members held important and prestigious positions after obtaining the highest degree in the civil service examinations. The family fortunes, however, suffered a significant decline in Dong Sizhang’s generation. Dong Sizhang was not successful in the higher examinations, and he was impractical in managing the finances of his family—impractical to such an extent that his tenants appropriated his property. He was a proud man, and his life was spent in artistic and religious pursuits. He even taught his son, Dong Tuo, to recite the Buddhist sutras before introducing the Confucian classics to him. Dong Sizhang associated with renowned monks, among them Yunqi (1535–1615), Hanshan (1546–1623), Xueqiao (1571–1647), and Zhanran (1561–1626). In Hanshan’s collected works there is a letter written to Dong Sizhang; the master gave him a religious name, Fujue (Blessed by Enlightenment), and a courtesy name, Zhiguang (Light of Wisdom). Master Hanshan wrote:

In basic nature, all sentient beings are equal to Buddha: originally, there were no such forms as defilement, life or death, existence or nonexistence. All these are a result of ignorance, with the original nature beclouded, so this state is called delusion. Delusion leads to illusory thoughts and all kinds of topsyturvy views, which causes one to create all kinds of karma and, in ignorance,

suffer through transmigration and life-death cycles in the three realms. This is all because of one's ignorance, one's failure to achieve enlightenment about one's original mind, and one's being turned about by delusional thoughts. It is like one fast asleep having nightmares, with all kinds of situations, horrors, and unbearable suffering. When he wakes up and looks for the things of his dream, he finds nothing. In this way, all sentient beings fall into this dream of ignorance, with delusional thoughts giving rise to distorted views: they make all kinds of karma and endure all kinds of suffering caused by themselves. When they wake up and look around, where can they find the deluded and distorted conditions? Now, in the dream of ignorance, how can one destroy the old karma? He should destroy ignorance with the "light of wisdom," firmly believing in the purity of his original mind and not allowing delusional and distorted thoughts to turn him around—if so, there would be no causes for any karma, since delusional and distorted thoughts are the causes of all karma.²⁷

Master Hanshan's comments here inform both the subject and structure of *Further Adventures* while referring, obliquely, to its author. The "light of wisdom" (*zhihuiguang*) points to Zhiguang, the courtesy name chosen for Dong Sizhang by Master Hanshan.

Dong Sizhang suffered from bouts of chronic illness for a long time. In 1614, when he was twenty-nine years of age by Chinese reckoning, his illness worsened and he was prepared to die. He wrote fifteen poems thinking these would be his last, as well as one in the tone of Xiang Yu, the Hegemon-King of Chu who was to figure prominently in the novel; the manner with which King Xiang commanded the princes and nobles of the land is recapitulated in the novel. It is likely that he wrote the novel after 1614.

Dong Sizhang's literary output includes *An Expanded Account of Wide-Ranging Things* (*Guang Bowu zhi*), an enlarged edition of Zhang Hua's (232–300) *An Account of Wide-Ranging Things* (*Bowu zhi*), a miscellany of mythological and fictional nature, an encyclopedic compilation. He also edited a compendium of literary works by writers from his hometown, and he was an accomplished poet. Moreover, he was proficient in almost all the literary genres, including *qu*, or operatic arias.

Dong Sizhang had a sense of humor as well, one instance being how he named his son, Tuo. The character *zhang* in the father's personal name means tension or even intensity, like a bowstring drawn taut; *Tuo*, by contrast, is its

antonym. However, the elder Dong manifested more relaxation, while the younger Dong had a more high-strung personality. In the education of his son, the elder Dong adopted a kind of laissez-faire attitude. Dong Tuo particularly remembered how his father asked the tutor not to make him rise too early for class and how the elder Dong was worried that he was exerting himself too much in studying.²⁸ Because Dong Sizhang was emaciated, perhaps aggravated by prolonged illness, he called himself “the Thin Layman.” He wrote an autobiographical sketch titled “An Autobiography of the Thin Layman” (Shou Jushi zhuan).

Dong Sizhang probably wrote *Further Adventures* during the prolonged illness mentioned above, initially including only fifteen chapters, the number listed in the table of contents of the original edition. Although the text and chapter title couplet for chapter 11 do appear in their proper place in the body of the 1641 novel, in the table of contents the chapter numbers from that point on are all off by one compared with the body of the text. In the “Questions and Answers” prefatory piece signed by Jingxiao-zhai Zhuren, the book is said to have fifteen chapters. Several late Ming novels had sixteen chapters. It is possible that Dong Sizhang began to add another chapter himself but failed to complete it before his death, and that when his son Dong Tuo published his father’s works as a filial obligation, he had the chapter completed. In fact many of the elder Dong’s works were published by his friends after his death, and one of them even wrote about doing so in an elegiac piece on the passing of Dong Sizhang.²⁹

The only extant copy of the first edition of *Further Adventures* is held in the National Library of China. It was published with a complete set of critical apparatus, a characteristic it shares with other novels of the time. First is the preface signed with the pen name Layman Niru (Niru Jushi); it is dated the Mid-Autumn Day (the fifteenth day of the eighth month) in the year *xinsi* (1641), the fourteenth year of the Chongzhen reign-period; this is the main evidence for the date of the Chongzhen edition. This preface is extremely well written and provides a thought-provoking introduction to the novel. After this come sixteen illustrations.³⁰ They are followed by the “Questions and Answers” piece mentioned above, the table of contents, and then the text of the novel proper. Unfortunately, the original title page (*fengmian*) is missing; it might have contained further useful information.

The text is accompanied by commentaries, which are not signed. David Rolston thinks that such writings are by the author himself and calls them

“auto-commentary.”³¹ They are of two types: comments about the text, which are printed in the top margin of the page (moved to the text proper in this translation), and general comments printed at the end of each chapter. The practice is consistent, and the comments are very concise and to the point. They help the reader in the interpretation of the text; they also point to how the author wrote the novel, and how it should be read and appreciated.

The book was perhaps not meant to be popular reading: it was written and published for a well-educated audience. The “Questions and Answers” section and the commentary may attest to this. That only one copy has survived from the original edition might mean that the original printing was very small and for a select audience.³²

Over two hundred years later, a copy of *Further Adventures* caught the attention of a group of scholars accomplished in textual editing: Qian Peiming (dates unknown; nineteenth century), known as Scholar in Pursuit of the Dao of Three-in-One (Sanyi Daoren); Zhang Wenhui (1808–1885), known as Woodsman of Mount Tianmu (Tianmu Shanqiao);³³ and Gu Guanguang (1799–1862), known as Mountain Man of Wuling (Wuling Shanren). Qian Peiming was the son of Qian Xijing (dates unknown), who was a son of an uncle of Qian Xizuo (d. 1844), a well-known bibliophile whose editions are widely acclaimed. Gu Guanguang’s home was close to Qian Peiming’s, and Zhang Wenhui lived at the Qian compound, most likely employed as a private tutor to Qian’s children. This group of scholars shared a passion for editing and publishing rare books. While working on a series of books, they also produced a new edition of *Further Adventures*. It was issued by Kongqingshi (the Kongqing Studio), most likely a name created for the sole purpose of publishing this novel, after an important concept in the novel (Kongqing means to “empty the green,” i.e., desire).

This second edition carried a preface signed by Tianmu Shanqiao (Zhang Wenhui), dated 1853. In it, Zhang wrote:

On a tour of Ying[dou] Lake,³⁴ I was given an old hand-copied manuscript of *Further Adventures* by someone surnamed Wu. The text is accompanied by short comments. I showed this to my friend, Wuling Shanren [Gu Guanguang], who said, “They don’t go far enough.” He added some comments and showed the manuscript to Sanyi Daoren [Qian Peiming], who said, “Amazing, but still incomplete.” He made a more thorough study of it and wrote further comments, making deletions and keeping what was pertinent.³⁵

Zhang Wenhū's tour of Yingdou Lake occurred in 1843, while he accompanied Qian Xizuo on his journey to Beijing (Qian Xizuo was awaiting an official appointment, but unfortunately died the following year); it could have been on this tour that he received the manuscript.³⁶ It was perhaps a manuscript copy of the Chongzhen edition, without the illustrations and the preface signed by Layman Niru; judging from their practice in other publications, this group of scholars would have included this preface had it been available to them.³⁷

Following Zhang's preface is the table of contents and the text proper. Here Qian Peiming's contribution comes to the fore. It is mainly through his efforts that the novel was brought to the attention of the public. As a veteran critic and editor, he edited this novel, writing copious comments as well as a lengthy afterword, "Miscellaneous Notes on Reading *Further Adventures on the Journey to the West*" (Du *Xiyou bu zaji*), as he had for other books included in the series he edited.³⁸

The commentary in this edition was mainly by Qian Peiming; Gu Guang also contributed some comments, which were printed under his pen name. They also incorporated a selection of comments from the earliest edition. This set of comments continued to highlight the author's achievement in literary composition. However, after some two centuries, they sometimes had difficulties in understanding the author's playfulness.

The Kongqingshi edition was a handsome example of wood-block printing, but it did not attract much attention. Twenty-two years later, in 1875, the first year in the Guangxu reign-period, Qian Peiming, under the pen name Sanyi Daoren, had the novel published again at the Shanghai Shun Pao Publishing House (Shenbaoguan; the *Shun Pao* [1872–1949] was the earliest newspaper in Chinese) in a typeset edition. It is based on the Kongqingshi edition, with certain alterations and an addition of "*Further Adventures on the Journey to the West: A General Exegesis*" (*Xiyou bu zongshi*), both attesting to Qian Peiming's meticulous care with the novel. This exegesis is Daoist in orientation, in the manner of *True Interpretation of the Journey to the West* (*Xiyou zhenquan*) by Chen Shibin (fl. 1690s), the Master Who Has Comprehended the One (Wuyizi),³⁹ which attempts a comprehensive explication of the parent novel.

This edition became the basis of various modern editions in the first half of the twentieth century. Only then did this novel attract the attention of

modern scholars, thanks to the efforts of the three late Qing scholars and, earlier, the filial Dong Tuo.

Further Adventures on the Journey to the West is rare among novels in Chinese vernacular fiction; many scholars, including Lu Xun (1881–1936), have assessed it in highly appreciative terms. Lu Xun thought that the author was ahead of other writers of his time in terms of skill in literary composition. Both Chinese and Western critics have recognized the author's resourcefulness and versatility as a writer, as well as his philosophical profundity and his understanding of the workings of dreams. For instance, the tension between desire and the Dao was often emphasized in Ming and Qing period writings. However, few writers could have expressed it as concisely and succinctly as is done in this extract from the first answer in "Answers to Questions":

The forty-eight thousand years [of human history] are nothing but the entanglement of the intertwining roots of *qing* [desire]. To be enlightened about the great Dao, one has to empty and destroy the roots of *qing*. To empty and destroy the root of *qing*, one first has to enter *qing*. When one enters *qing* one is able to see the emptiness of its roots. Then when one makes an exit from *qing* one is able to see the reality of the roots of Dao.

NOTE ON THE CHONGZHEN
EDITION TABLE OF CONTENTS
AND ILLUSTRATIONS

The table of contents for the original Chongzhen edition lists only fifteen titles, skipping chapter 11. For scholarly speculation on the significance of this omission, see the introduction to this volume. All chapter titles are seven-syllable couplets, a conventional practice in later novels, although not all have the same rhythm: some place the pause after the fourth syllable, which is conventional for seven-syllable poetic lines; some break after the third. A short title for each chapter is given on the central seam (*banxin*) between the two pages produced when a block-printed sheet is folded in half before binding; these are identified before the notes that follow each chapter.

The illustrations for the original edition of *Further Adventures* present as many interpretive puzzles as does the text itself. Sixteen illustrations were grouped just before the author's question-and-answer section. A few have captions; others do not (where none were provided, the translators have added brief descriptions). This makes matching an image with a particular chapter difficult, which contrasts sharply with the clear correspondence between image and text in earlier novels and vernacular story collections.

Six of the sixteen illustrations portray Pilgrim, the Monkey King, sometimes in transformed appearance, in architectural or landscape settings. These correspond easily with specific chapters. The other ten are more of the type of "flower-and-bird" (*hua niao*) and "object" (*qiwu*) images found in albums. Several resemble the illustrations on fancy letter paper or reproduce images

from a 1640 edition of the romantic play *The Western Chamber* (*Xixiang ji*), and some appear within circular frames.¹ But each suggests something of the Buddhist teachings that underlie this novel.² Their subtle meanings, and the curious fact that several images may refer to the same chapter, leaving other chapters unillustrated, seem intended to engage the reader in hermeneutic endeavors far beyond mere entertainment. In this regard, too, *Further Adventures* represents a new level of complexity for novels of the Ming period.

NOTE ON THIS TRANSLATION

The basic text for this translation is the variorum edition produced by Li Qiancheng: *Xiyou bu jiaozhu* (Beijing: Kunlun, 2011). This was prepared on the basis of the Chongzhen *xinsi* (1641 edition) photo-reprinted first in 1955 (Beijing: Wenxue Guji), with additions and corrections adapted from the Kongqingshi edition of *Xianfeng 3* (1853) along with its preface by the Woodsman of Mount Tianmu. The 1875 Shenbaoguan edition has been regularly consulted throughout. The variorum edition includes commentary and other prefatory materials from all three editions. All the paratextual materials from the earliest edition are translated here. Comments from two editions are included within the text of the translation, set off by brackets, set in italic type, and introduced by “C” and “K” respectively. This is for the sake of convenience only; the comments in the Chongzhen edition are mostly printed in the upper margins of the page, whereas those in the Kongqingshi edition are interlineal. The sixteen illustrations are reproduced with permission from the only known copy of the Chongzhen edition, held in the National Library of China, Beijing. This translation aims to reproduce as nearly as possible what readers encountered when they first read its Ming and Qing period imprints.

Ours is not the first English version of this short novel. In 1978 Shuen-fu Lin and Larry Schulz published *The Tower of Myriad Mirrors: A Supplement to Journey to the West by Tung Yüeh (1620–1686)* (Berkeley, CA: Berkeley Research Publishing), which was later reprinted by the University of Michigan Center for Chinese Studies in Ann Arbor (2000). Our new version represents the text from the thorough variorum edition by Li. This has allowed a greater precision in translating the text of the novel itself. Our new English rendition includes all of the paratextual materials from the original edition,

including the commentary and all of its illustrations; they will allow our modern readers greater insight into how the novel was originally understood and appreciated. We also include comments and evaluations from the nineteenth-century edition to reveal how the novel was interpreted long after its creation, at a much different time. Our project seeks to provide a more detailed contextualization of the novel in literary and social terms, including its textual history and the controversy over its authorship; again, our purpose was to recreate more fully the cultural milieu in which the novel was produced and originally circulated.

Qiancheng Li produced the first draft of the translation, which was then edited and revised by Robert Hegel. Thereafter we passed this revision back and forth several times as we polished, refined, and clarified our rendition to reach the version you see here.

Having corresponded about *Further Adventures* for over two decades, and both of us having published studies of the novel, it seemed only logical that we—Li and Hegel—should collaborate on a complete new English version. It has been a delight to work through this brief but very dense text with the attention to detail demanded by literary translation; together and separately we discovered previously overlooked nuances and subtleties on virtually every page. We hope that we have passed on to our readers some of the delight that this text and our collective labor on it have brought to us.

ABBREVIATIONS AND CONVENTIONS

These abbreviations are used in the translation and notes:

- C Chongzhen edition
- I Ching* *The I Ching, or Book of Changes* (Richard Wilhelm translation rendered into English by Cary F. Baynes)
- JW* *The Journey to the West*, trans. Anthony C. Yu (2012 ed.) (with volume and page numbers)
- j* *juan*, chapter
- K Kongqingshi edition
- T* *Taishō shinshū Daizōkyō* (with the number of the sutra or work in the collection, volume number, and page number, separated by periods)
- X* *Xuzangjing* (with the number of the sutra or work in the collection, volume number, and page number, separated by periods)
- XYJ* Wu Cheng'en, *Xiyou ji*, 2 vols. (Beijing: Renmin Wenxue, 1980) (with chapter and page numbers, separated by a period)

Full bibliographical data are listed in the bibliography. Distances and other units of measure in the text have been translated to approximate US equivalents.

FURTHER ADVENTURES ON
THE JOURNEY TO THE WEST

西遊補

PREFACE FROM THE CHONGZHEN EDITION

It is said that when one exits the three realms of *samsāra*,¹ the root of desire is destroyed and that when one moves beyond the vehicles of direct disciples and solitary realizers,² delusional thoughts are no more.³ It is also said that when one exits the three realms of *samsāra*, one does not escape from the three realms of *samsāra*, and that when one moves beyond the vehicles of direct disciples and solitary realizers, one does not escape from the vehicles of direct disciples and solitary realizers.

If one is attached to even a single thought, this is delusion. Delusion leads to skewed views, skewed views lead to *Māra*,⁴ and *Māra* is manifested in multiple ways, each ten times more powerful than true understanding, leaving one wandering in the mirages of illusion. The greater the number of karmic causes, the more the manifestations, which are endless—so much so that one is immersed in them and has a variety of thoughts and passions⁵—assume a variety of identities in incarnations as humans, and one finds oneself in different places and situations.⁶ This can all happen in an instant, like a snap of the fingers. Therefore, if one has not completed one's cultivation of the Dao, whether in ancient or modern times, one has the same cause over which to sigh.

It is said that whether one uses a light source to enhance the reflection in a mirror or to use the mirror to observe the reflection of the light, probably the light and image are always there, with which one can thus verify one's understanding by careful examination.⁷ However, when neither light nor

reflected image exists, this is like the return to the Root!⁸ It is another cause over which to sigh.

What is the primary message of this supplement to the *Journey to the West*? It happens that the author, at the juncture of the cooling of the fire through the three attempts to borrow the Palm-Leaf Fan [in *Journey to the West*], revisits the parable, to reiterate the endlessness of the entanglements created by the demon of desire. Through the enchanting worlds of dreams, the Great Chiliocosm is conjured up in the duration of a single nap.⁹

Episodes such as Pilgrim Sun's killing of the boys and girls under the tree peonies; his entrance into the New Tang through butterflies¹⁰ and will-o'-the-wisps;¹¹ his quest to borrow the Mountain-Ridding Bell for his own use after hearing about the Picture of Mount Li in the New Tang—these suggest that the shadow of the Palm-Leaf Fan has not yet dispersed.¹² These belong to the category of dreams due to thinking.¹³

When he falls into the World of the Green, he is bound to be bewildered by the myriad mirrors. The Space-Walkers chiseling the firmament: this thought is produced because he is frightened by the appointment of Chen Xuanzang as the Supreme General of Green-Eradication. They belong to the category of dreams due to alarm.¹⁴

While his mind is entirely set on finding the First Emperor of the Qin, he runs into the Hegemon-King of the Western Chu. Soon he enters the Mirror of the Ancients, which is followed immediately by the World of the Future. When he adjudicates the case of the grand councilor of the Song, Qin Hui, corporal punishment is meted out strenuously and meticulously, which cancels out the resentment that has lasted in history for centuries. These is close to the category of righteous dreams.¹⁵

Pilgrim becomes entangled in the Hall of Creeping Vines, and he wanders to the top of Sorrows Peak. The chanted narrative¹⁶ and the theatrical performance, as well as other experiences, present utmost danger and obstacles. As the saying goes, the time of torrential currents and white-capped waves is precisely the best time to exert one's strength, and yet there is no place here to apply one's strength.¹⁷ These belong to the category of dreams due to fear.¹⁸

Ever since ancient times, of the roots of desire, the most difficult to destroy is the desire for *se*.¹⁹ Yu the Fair, Xishi, Sisi, Green Pearl, Lady of the Kingfisher-Green Cord, and Pinxiang tease each other playfully in their empty boudoirs: young and graceful, they confess their own experiences of love in

intimate terms, with amorous words flying around. These seem to be joyful dreams.²⁰

When King Pāramitā acknowledges that Pilgrim is his father, the moon is bright and stars have become sparse;²¹ the great dream is waning. When the flags of five colors mix into chaos, it is time to exit from the demonic world. This could be an example of dreams of awakening.²²

This brief discussion of the six dreams²³ has encompassed the past, the present, and the future. Whether one becomes a buddha, a demon, an immortal, an ordinary human being, or a different type of being—all these are caused by the one who thought that he was, from the beginningless beginning, not subject to reincarnation and was aloof from *saṃsāra* but who is himself experiencing none other than reincarnation and *saṃsāra*. What difference does it make whether this is caused by oneself or by another?²⁴

The mind beyond the mind, the mirror within the mirror—how can they be different from the sparks from flint and the flash of lightning, which vanish at a glance? Now we read in these sixteen chapters that external defilements can take possession of the mind, whereas its owner has nowhere to turn. Like a tiny boat adrift: who can be the ford and the shore?²⁵

Now if one searches for desire after one has awakened from desire, or searches for the dream when one has awakened from the dream, one simply cannot find anything.²⁶ Reading these further adventures brings a temporary breath of coolness to the burning fire—its chilling effect is wonderful!

On the Mid-Autumn Day in the year *xinsi*,²⁷ Layman Niru wrote this at Thousand-Acre Clouds on Tiger Hill.²⁸

ILLUSTRATIONS FROM THE CHONGZHEN EDITION

Some illustrations in the Chongzhen edition have no caption or explanatory label; others are somewhat enigmatic, leaving their relationship to the text open to interpretation. The images were paginated separately; our captions include the original page numbers on the illustrations. Only a few illustrations had original captions; those are enclosed in quotation marks. The other captions are of our composition. All illustrations here are from the Chongzhen edition, reproduced with permission of the National Library of China.



FIGURE 1. Pilgrim Sets Off. Illustration 1a from *Xiyou bu*.

青竹帚

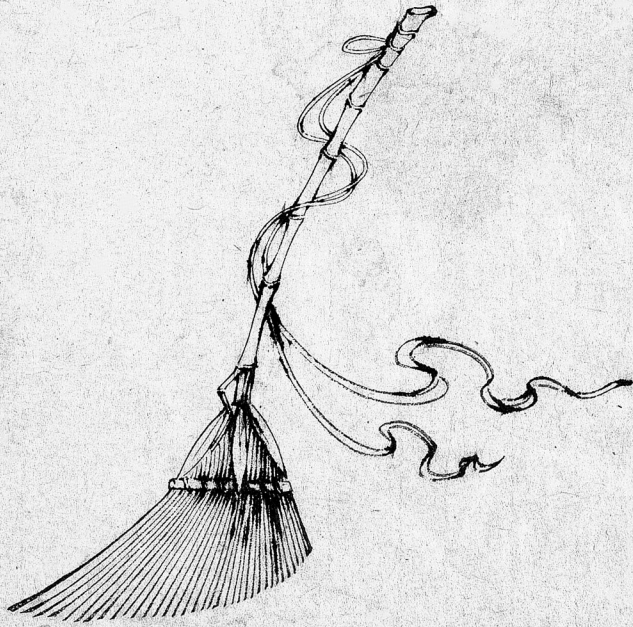


FIGURE 2. "The Green Bamboo Broom." Illustration 1b from *Xiyou bu*.



FIGURE 3. Chiseling the Sky. Illustration 2a from *Xiyou bu*.



FIGURE 4. "Rock for Repairing the Sky." Illustration 2b from *Xiyou bu*.



FIGURE 5. Xiang Yu Kills Fair Lady Yu. Illustration 3a from *Xiyou bu*.

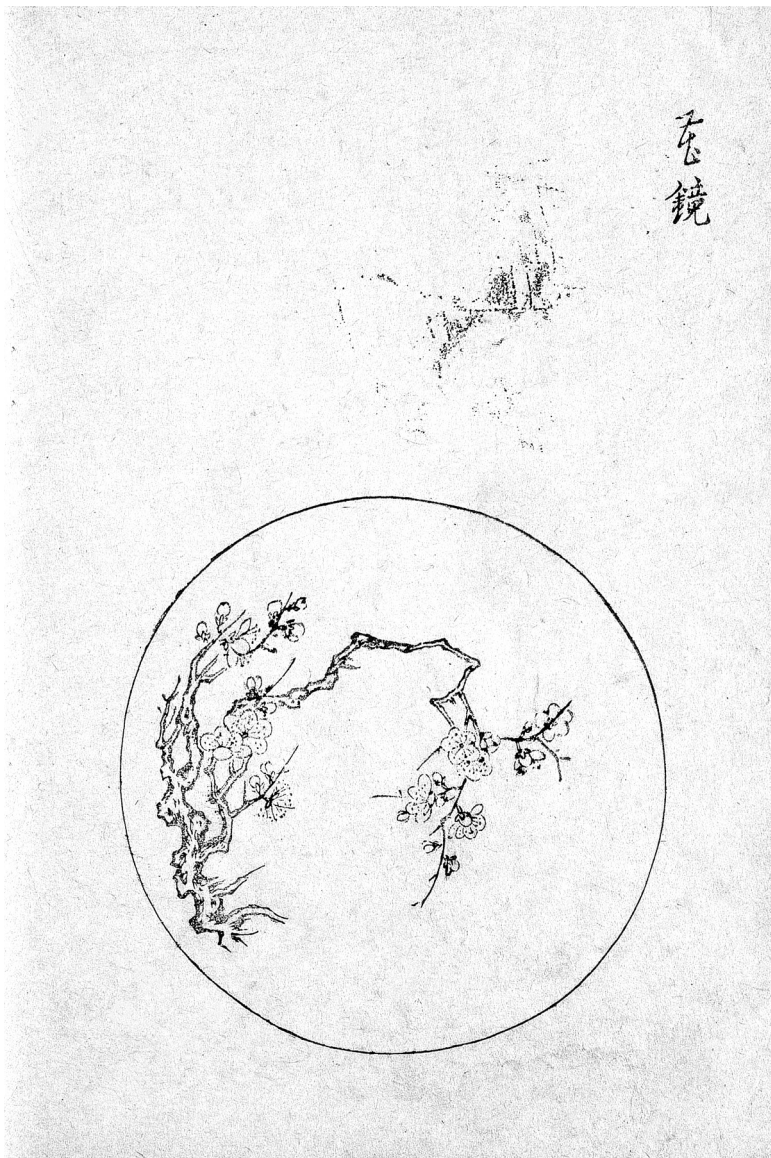


FIGURE 6. "The Flower Mirror." Illustration 3b from *Xiyou bu*.



FIGURE 7. "Fair Lady Yu." Illustration 4a from *Xiyou bu*.

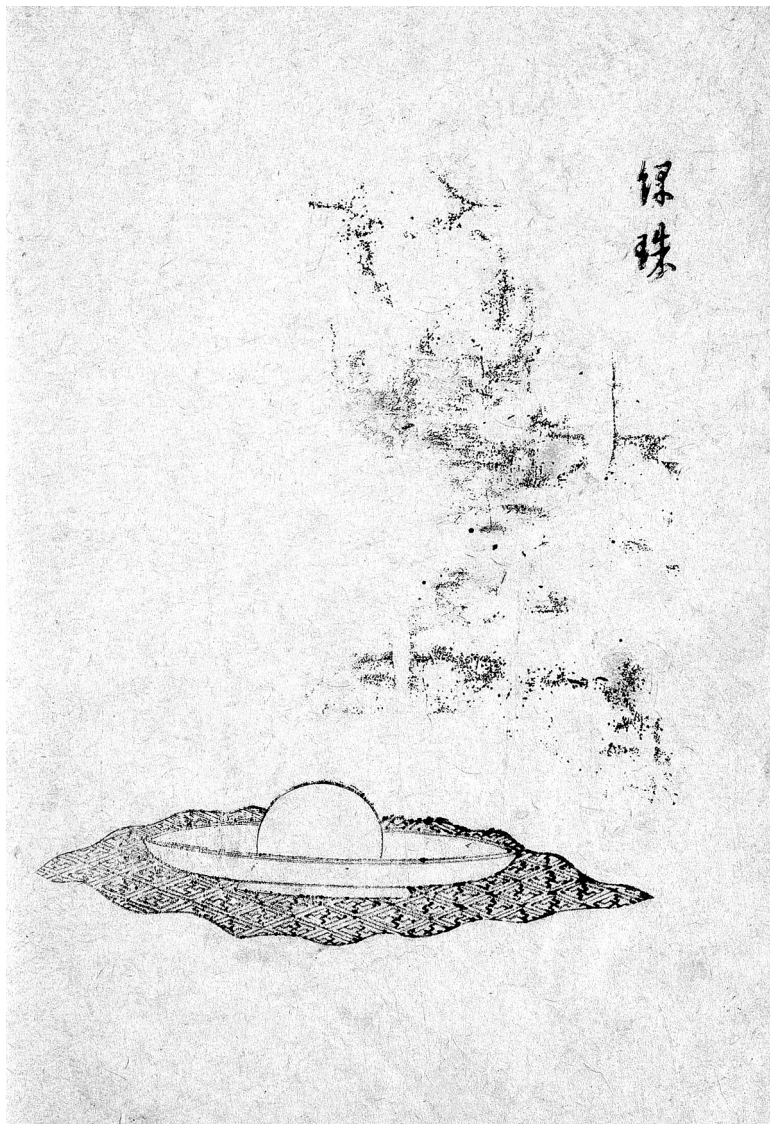


FIGURE 8. "Green Pearl." Illustration 4b from *Xiyou bu*.

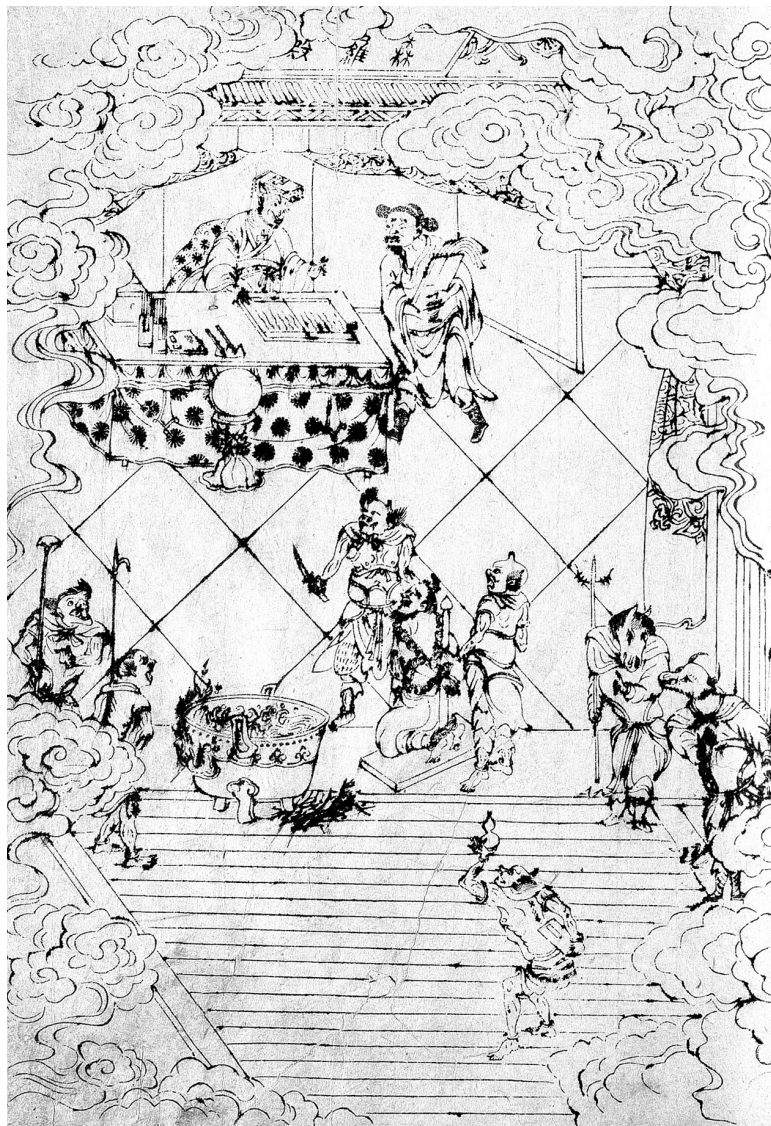


FIGURE 9. Pilgrim as Yama in Hell. Illustration 5a from *Xiyoubu*.



FIGURE 10. "Three-Foot-Long Sword." Illustration 5b from *Xiyou bu*.



FIGURE 11. "A Reedy Bank." Illustration 6a from *Xiyou bu*.

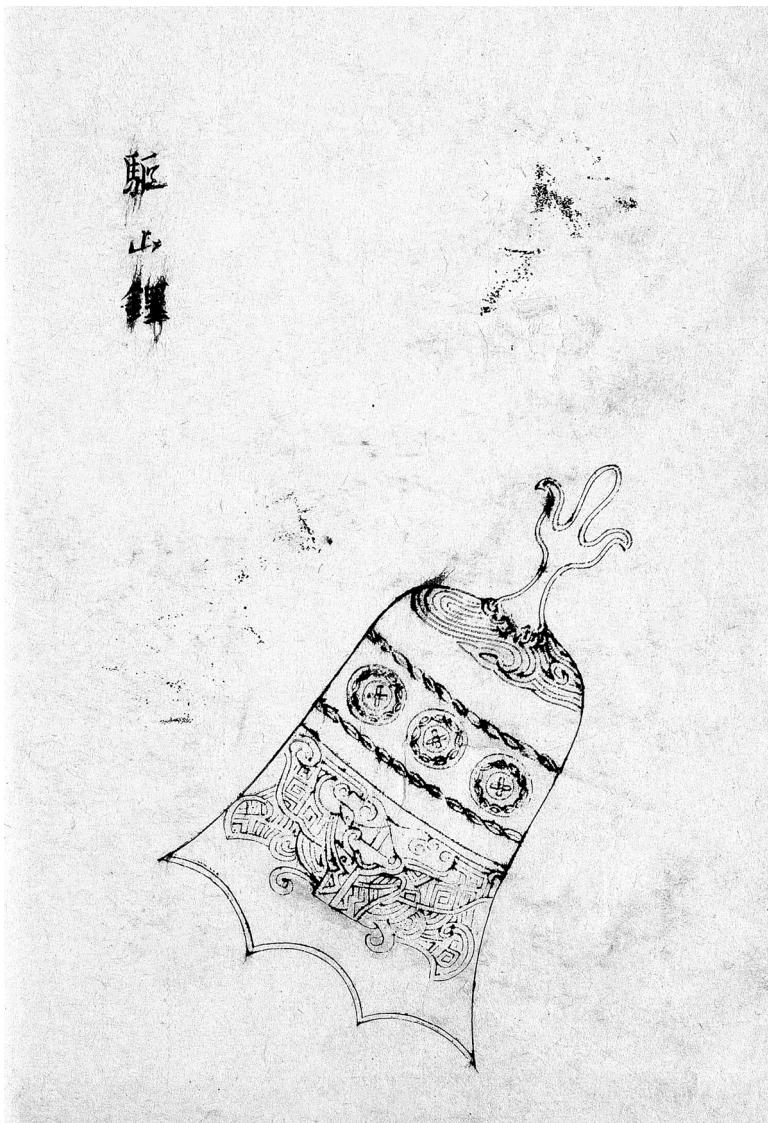


FIGURE 12. "The Mountain-Ridding Bell." Illustration 6b from *Xiyou bu*.



FIGURE 13. Pilgrim Returns to the World of the Green. Illustration 7a from *Xiyou bu*.

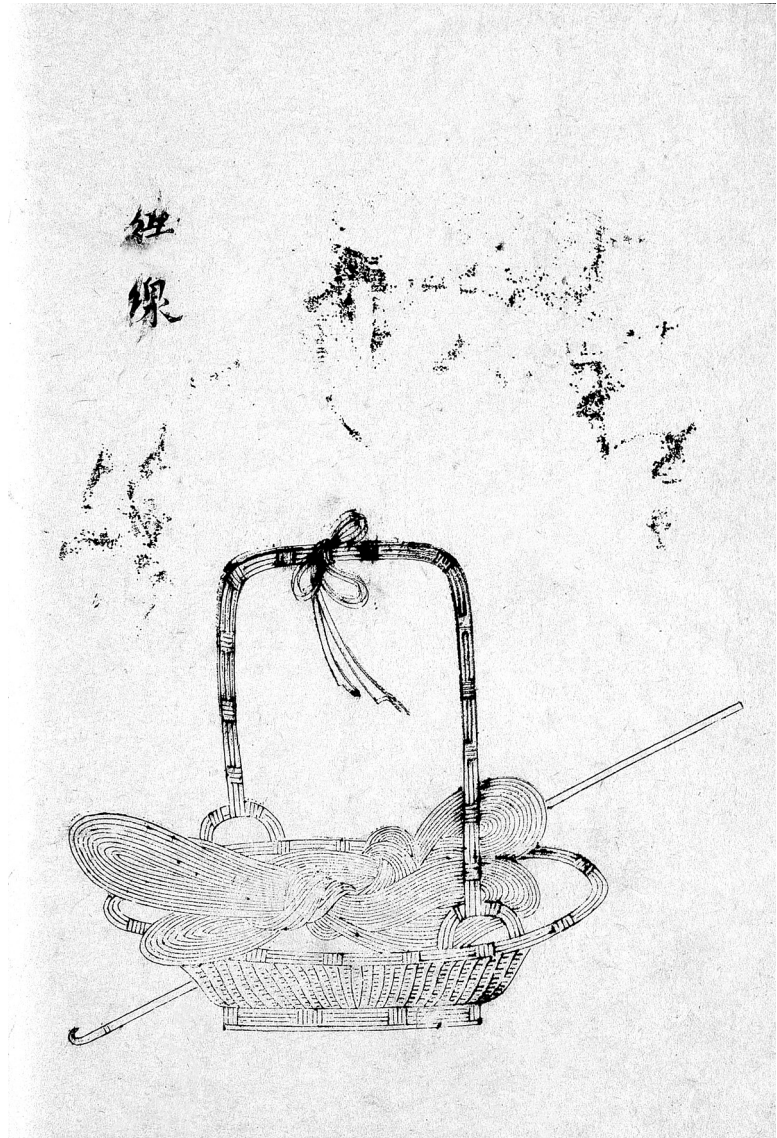


FIGURE 14. "Red Cords." Illustration 7b from *Xiyou bu*.



FIGURE 15. Pilgrim's Final Battle. Illustration 8a from *Xiyou bu*.

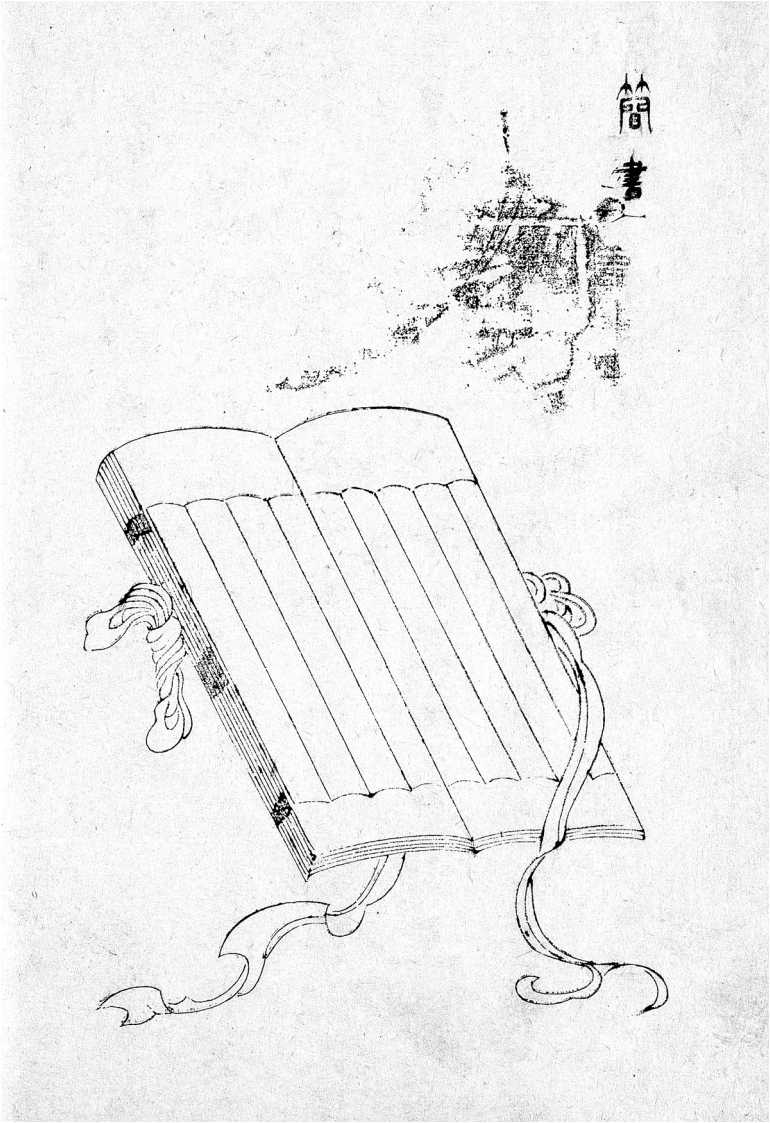


FIGURE 16. "A Bamboo Strip Book." Illustration 8b from *Xiyou bu*.

ANSWERS TO QUESTIONS
CONCERNING *FURTHER ADVENTURES*
ON THE JOURNEY TO THE WEST

QUESTION: *Journey to the West* is not incomplete. Why should you supplement it?

ANSWER: This supplement to *Journey to the West* is to be inserted between the episode of the Palm-Leaf Fan in the Mountain of Flames and that of Cleansing the Heart/Mind and Cleaning the Pagoda. The Great Sage¹ devises various schemes to obtain the Palm-Leaf Fan in order to extinguish and cool the flames: this is merely an exertion of his physical strength. The forty-eight thousand years² [of human history] are nothing but the entanglement of the intertwining roots of *qing* [desire]. To be enlightened about the great Dao, one has to empty and destroy the roots of *qing*.³ [*K. Mountain Man of Wuling*⁴ says: *The author is describing here what he has accomplished, but this is Buddhist cultivation after all. The sages are capable of being enlightened about the great Dao without having to empty and destroy the root of qing.*⁵] To empty and destroy the root of *qing*, one first has to enter *qing*. When one enters *qing* one is able to see the emptiness of its roots. Then when one makes an exit from *qing* one is able to see the reality of the roots of Dao.⁶ What is added to the *Journey to the West* is the Demon of Desire [*qing*]. The Qing Fish [Mackerel] Spirit is none other than this demon.

QUESTION: In the original *Journey to the West*, there are hundreds, even tens of thousands, of demons, and every one of them wants to skin the Tang

Monk and chop up his flesh. You, sir, have supplemented *Journey to the West*, and yet the Qing Fish bewitches only the Great Sage. Why is that?

ANSWER: Mencius said, "The sole concern of learning is to go after this strayed heart. That is all."⁷

QUESTION: In the original *Journey to the West*, when a demon makes its appearance, its provenance is spelled out. Here, with the Demon of Desire, it is not introduced as the Demon of Desire at the beginning. Why is that?

ANSWER: This is the key to the supplement to the *Journey to the West*. When desire bewitches an individual, it is without shape or sound, without one's recognition or knowledge. It may enter from feelings of sadness and misery, from leisure and enjoyment, from a moment of doubt, or from something seen or heard. Wherever it enters, it is as if it were endless, unchangeable, unable to be ignored, as if once it entered, there were no way to get it out. Realizing that desire is a demon is the first step in overcoming it. So, when the Great Sage was in the belly of the Qing Fish, he was unaware that there was a Qing Fish. Once he leapt outside of the Qing Fish, only then did he realize there was a Qing Fish. Moreover, when he leaps out of the Qing Fish, he does not know that the one who instantly kills the Qing Fish is still the same Great Sage. The deluded one and the enlightened one are one and the same.⁸

QUESTION: The World of the Ancients is about the past, whereas the World of the Future is about the future. Even so, how can one in the days of the Early Tang pass judgment over the soul of Qin Hui, a grand councilor of the Song [centuries later]?

ANSWER: *Further Adventures on the Journey to the West* is a dream of desire. It is like someone who, on the third day of the first month, dreams of fighting with someone on the third day of the third month, sustaining wounds in hand and foot. When the third day of the third month finally arrives, there is actually a fight, and what he sees is no different from what he had dreamed. The third day of the first month is not the third day of the third month, but one can see it in dream because there is nowhere the mind cannot reach. Because there is nowhere that the mind cannot reach, so it must not be allowed to go astray.

QUESTION: When the Great Sage became Fair Lady Yu in the World of the Ancients, how could he be so charming? In the World of the Future, when he became King Yama, how could he be so awe inspiring?

ANSWER: When the mind reaches into the future, it encounters utmost perils and obstacles. Had he not roused himself and applied all his strength, he would have suffered utter defeat. To kill the six robbers is to exterminate evil.⁹ To punish Qin Hui is to eliminate treasonous inclinations. To pay homage to King Wumu (Yue Fei) is to return to the upright. [*K. Mountain Man of Wuling* says, “*This is where Confucianism and Buddhism converge.*”] This is the basis on which the Great Sage extricated himself from the Demon of Desire.

QUESTION: In the World of the Green, the Great Sage discovers that the Tang Monk has become a general. Why is this so?

ANSWER: Not much needs to be said about this; just consider his titles: the Supreme General of Green-Eradication and the Elder-General.

QUESTION: Chapter 13,¹⁰ “In Ospreys Cry Palace, the Tang Monk Sheds Tears; Accompanied by the *Pipa*, Young Women Sing Ballads,” is permeated with sorrow, like the desolate wind and bitter rain. Why?

ANSWER: The root of all desires in the world is nothing but “sorrow.”

QUESTION: The Great Sage suddenly has a wife and children. Why?

ANSWER: Dream thoughts turn things upside down.¹¹

QUESTION: When the Great Sage escapes from the Demon of Desire, flags of five colors are all in chaos. Why?

ANSWER: According to the *Scripture of Purity and Tranquility*, “At the extreme of chaos and confusion one returns to the Root; at the exhaustion of desire [*qing*] one sees one’s basic nature [*xing*].”¹²

QUESTION: When the Great Sage encounters the peonies, he enters the realm of the Demon of Desire. When he becomes the Vanguard of the Assault Troops, he exits from the demonic world. How is this so?

ANSWER: To execute the Demon of Desire, he needs to chop it in half.

QUESTION: Can Heaven be chiseled?

ANSWER: This belongs to the author's general design. If the Great Sage had not met those who chisel Heaven, he would not have entered the world of the Demon of Desire.

QUESTION: In the original text of *Journey to the West*, all the demons have heads of oxen and tigers, or they roar like ravenous beasts, or they have the appearance of wolves. In the fifteen chapters¹³ of *Further Adventures on the Journey to the West*, the forms assumed by the Qing Fish are young, graceful, just like a person. Why is this so?

ANSWER: The words precisely encapsulate the actions and appearance of the foremost demon since the beginning of history.

WRITTEN BY THE MASTER OF SILENT WHISTLE STUDIO
(JINGXIAOZHAI ZHUREN)¹⁴

CHAPTER 1

Peonies Blooming Red, the
Qing Fish Exhales;
An Elegy Composed, the Great
Sage Remains Attached

Of the myriad things, since the beginning, each has a body,
Each body is a universe in itself.
Were I to open the eyes of all the world,
Could they see reality from a new perspective?

—AN OLD POEM¹

IN THIS CHAPTER WE SEE HOW THE MACKEREL SPIRIT (THE QING Fish) throws the Mind-Monkey into confusion and bewilderment.² It demonstrates that ultimately all attachments are drifting clouds, dreams, mirages: all illusory.³ [C. *The structure of the book is introduced.*] [K. *The theme of the entire book is spelled out.*]

The story says: Days had passed and months had flown since the Tang Monk and his company—the master and three disciples—departed from the Mountain of Flames. Now they found themselves in another green and verdant springtime.⁴ [K. *Gentle reader, do keep this in mind: this takes place in spring, when everything turns green.*]

The Tang Monk said, “The four of us have been hastening along, but who knows when we will be able to come into the presence of the Tathāgatha Buddha? Wukong, you have made several trips on the road to the West. [*K. It is true that he had taken the road several times, but now he is taking the wrong route.*] Tell us how many more miles still remain and how many more demons there are yet ahead.”

Pilgrim replied, “Put your mind at ease, Master. With your disciples hard at work, you should not be afraid of any demons, even one as big as Heaven. [*K. This demon can transport one to a place that’s outside Heaven. How could it be only this large? ○ The question and answer⁵ here anticipate the attempt to borrow the Mountain-Ridding Bell.*6]

Even before Pilgrim had finished speaking, they caught sight of a mountain path covered with a brocade carpet of fallen flowers both old and new. Among the slanting bamboo stalks they glimpsed tree peonies.⁷

Those famous flowers form heaps of brocade:
 Their loveliness so great no other blossoms could compare.
 Bright, colorful clouds finely tailored, they smile to welcome the sun;
 Delicate with fragrant dew, the wind bestirs them there.
 Clouds adore these “imperial beauties” and offer their protection,
 Enamored of their divine fragrance, butterflies cannot bear to leave.
 If you were to inquire about this beauty at the Palace of Spring:
 You’d find there Yang Yuhuan, inebriate, coquettish at her ease.

—An old poem⁸

“Master,” said Pilgrim, “these peonies are so red.” [*K. Here he is bewitched. ○ The peony is red: What does this have to do with those who have renounced this world?*]

“Not red,” the Elder replied.

“Master,” said Pilgrim, “could it be that the spring heat has damaged your eyes? These tree peonies are so red, and yet you insist that they are not red! [*K. The many appearances of the word “red” here refer to the Mountain of Flames.*9] Master, you’d better dismount and sit here while I persuade the Great Healing Bodhisattva¹⁰ to give you a pair of discerning eyes.¹¹ You ought not to force yourself along this path if you are suffering from dimmed eyesight. Otherwise, if you happen to take the wrong route [*K. Not knowing he is on the wrong route himself.*], you can’t blame anyone else.”

“Unruly Monkey!” the Elder retorted. “Dim-eyed as you are, how can you accuse me of being dim-sighted!” [*K. Wonderful, wonderful. Monkey is indeed taking sober as drunken.*]

Pilgrim said, “Master, if your eyes were not dim, why would you say that the peonies are not red?”

“I’ve never said that the peony is not red,” said the Elder. “Rather, I only said that it is not the peonies that are red.”

“Master,” Pilgrim said, “if it’s not the peonies that are red, it must be the sunlight shining on the peonies that makes them so red.”

Hearing Pilgrim moving on to sunlight, the Elder realized that his mind was wandering farther, and he scolded him: “Stupid Monkey! What is red is you yourself! And you say it is the peonies, or the sunshine—don’t bring in irrelevant bystanders.”¹²

“You’re so laughable,” said Pilgrim. “My body is covered with mottled brown hair, my kilt of tiger hide is striped, and the color of my robe has faded, neither dark [*qing*] nor light. [*K. Anticipating the Elder’s robe to be mentioned later.*] Master, where do you see anything red on me?”

The Elder said, “I am not saying there is anything red on your body. I am saying instead that your mind is red.” He beckoned: “Wukong, hear my *gāthā*.”¹³ Without dismounting, the master recited,

“The peonies are not red;
The disciple’s mind is red.
When all the peony petals have fallen,
It is as if it has not yet bloomed.”¹⁴

It was after the *gāthā* was completed and the horse had walked on a hundred paces that they saw, there under the peony trees [*K. Tenaciously following the peony.*], hundreds of women in the flush of youth, wearing their springtime red finery; en masse, they were picking wildflowers, making grass garlands, holding girls in their arms and leading boys with their hands. They frolicked and flirted coquettishly.

When all of a sudden the Monk from the East came into their view, they giggled among themselves, covering their mouths with their sleeves. The Elder was at a loss. Not knowing what to do, he said, “Wukong, let’s find a more deserted path! In such a green and verdant wilderness in springtime [*K. The green wilderness in springtime parallels the World of the Green in*

the subsequent text.], I am afraid that these young boys and girls are going to get us entangled here.”

Pilgrim said, “I’ve always meant to tell you something, but I’ve held off for fear that it might offend you. Master, for your whole life you have been plagued by two weaknesses. One is your overreliance on the mind; the other, the Chan of words.¹⁵ [*K. Herein lies the root of his bewitchment. This is also the key to the whole book.*] An example of overrelying on the mind is your fear of everything. Your ‘Chan of words’ includes your versifications on principles, your lectures about the present with examples from the past, and your discourses on sutras and recitations of *gāthās*. The Chan of words has nothing to do with the true fruit, and overreliance on the mind will only attract demons. You have to rid yourself of these two weaknesses in order to reach the West.”

This made the Elder quite unhappy.

“Master,” said Pilgrim, “you are wrong. They are homebound laity, while we are mendicants. We may share one road, but we have different minds.”

Hearing this, the Tang Monk whipped his horse forward.

Who could have thought that eight or nine children would rush out from among the young women to form a “wall of boys and girls” surrounding the Tang Monk. They gazed at him, jumping up and down; as they jumped, they shouted at him, “This grown-up man is still wearing a robe made with the rags from a hundred families!”¹⁶

The Elder was a reserved and quiet person by nature; how could he put up with this sort of entanglement with boys and girls? He tried to send them away with kind words, but they refused to leave. He scolded them, but they still would not leave, and continued shouting, “This grown-up man is still wearing baby clothes!”

The Elder was at a loss; he could only take off his monk’s robe, tuck it into the luggage, and sit down on the grass. Those children, ignoring this, began another round of shouting: “This robe of rags from a hundred families of all one color—give it to us. If you don’t, we’ll go back home and ask our mothers to make us a robe with rags from a hundred families, but with many colors:

the color of green duckweed, the color of heartbreak plant,¹⁷ the color of green poplar, the color of birds that fly wing-to-wing,¹⁸ the color of twilight clouds, the color of black [*qing*] swallows, the color of soy sauce, the color of the dark sky, the color of peach blossoms, the color of jade,¹⁹ the color of lotus seed,²⁰ the color of green [*qing*] lotus leaves, the color of light green,²¹ the color of

white fish belly, the color of ink, the color of lilac daphne, the color of reeds, the color of green, the colors of five-pigment brocade, the color of lychees, the color of coral, the color of the green duck's head, the color of the brocade with interlocking squares, and the color of the brocade that betokens longing. [K. *The realm of qing (desire) is always entered from the realm of se (color, form, or beautiful form). No color is more gorgeous than red, so the book opens with the color red. By this point, it becomes dazzling, and the eyes are assailed by the five colors. But all this is empty words. This is why it is said that se (color/form) is kong (emptiness).*]²²

“Then we won't want your robe patched with the rags from a hundred families anymore.”

With his eyes closed, the Elder sat quietly, making no reply. Eight Vows, having no idea what was on the Elder's mind, fooled around with the boys and girls, calling them his stepsons or adopted daughters, wanting to take advantage of them.²³ [K. *The insertion of Eight Vows would seem to be an example of a “narrative diversion” (xianbi), but without this, the text would be dry; writers cannot afford to be unaware of this.*]

When Pilgrim saw this, his mind became agitated. He took out the gold-hooped staff from his ear and chased after them. The children were so frightened that they fled for their lives, stumbling as they ran. Pilgrim's anger would not abate; he quickly caught up with them and smashed them with his staff. Woe to them! These children, with their snail-like tufts of hair and peach-like faces, turned into spring butterflies²⁴ and will-o'-the-wisps. Lo, there under the peonies that group of beautiful young women [K. *Tenaciously following the peony.*], seeing Pilgrim killing the boys and girls, cast aside their flower baskets and ran to the bank of a ravine to pick up pieces of rock in order to fight Pilgrim. Unfazed, Pilgrim lightly swung his staff, and they all fell to the ground dead.

Actually our Great Sage Sun, although belligerent, was benevolent and compassionate by nature. [K. *If one lacks true wisdom and true understanding, benevolence is the entrance to the demonic world.*] As he put the staff back into his ear, tears unconsciously flowed from his eyes. [C. *Tears overflowing his eyes: this is the root of desire (emotion).*] [K. *When the root of desire is stirred, both ding (concentration) and hui (wisdom) are lost, just as a single spark can burn a wilderness of ten thousand square miles, and drips of water can drill through the rock of Mount Tai.*]

“Heavens, Heavens!” he said in self-reproach. “Since I, Wukong, converted to Buddhism, I have always controlled my desire and reined in my temper, and have not killed anyone wantonly. Today, in a burst of anger, I killed over fifty people, men and women, boys and girls, who are neither demons nor bandits. I forgot, and I’ve created terrible karma!”

He took two steps, but then was gripped by fear, saying, “I, Old Monkey, was only concerned about the Hell of the future, forgetting all about the Hell of this moment. [K. *From this moment on, he is plagued by the seven emotions, like the silkworms weaving cocoons, unable to extricate themselves. How sad.*] Whenever I killed a demon or two in the past, Master would chant that spell of his. When I killed several robbers, he immediately sent me away.²⁵ [K. *Following the parent novel. ○ This means overreliance on the mind.*] Today, if the Master sees this bunch of corpses and throws a tantrum, he will chant that damned spell a hundred times: then there will be nothing left of this proud Great Sage Sun but a skinned monkey! What face would I have left?”

But in the end our Mind-Monkey was wise, our Pilgrim was resourceful: now he came up with an idea. [K. *The more he thinks, the more in the wrong he becomes.*] “That old monk of ours is well versed in literary composition and arts [K. *A result of the Chan of words*], but he is overly compassionate and is easily persuaded. Now I will compose a dirge to the victims and put on an air of lamentation: I will read it while walking along. When the Master sees me wailing like this, in his mind he’ll be thirty percent suspicious, and say, ‘Wukong, where is your usual determination and strength?’ I will only reply, ‘There were monsters on the road to the West.’ The Master’s suspicion will increase to seventy percent, and he will ask me: ‘Where are they? What are their names?’ I will only say, ‘The monsters are called the demons who beat people. [K. *A fearful mind turns into a deceiving mind: thus he does not hesitate to appropriate the name of monsters. When his mind is set on the Dao, he is the Great Sage. When his mind is set on demons, he is then a demon. There are no Buddhas in the West, only the Great Sage. There are no demons on the way to the West either, only one Monkey.*] If you, Master, don’t believe me, take a look at these men and women, each a bloody corpse.’ The Master, hearing how horrendous the demons are, will become intimidated, his mind filled with fear. Eight Vows will say, ‘Let’s disband and disperse.’ The Sand Monk will say, ‘Let’s just keep muddling along.’ When I see that they

are at sixes and sevens, I need only say something to give them some consolation: “Thanks to the Bodhisattva Guanyin of Spirit Mountain, there is nothing left of the caves of these demons, not even a tile.””

At that point Pilgrim picked up a piece of rock to use as the inkstone, broke off a twig from the plum tree for a writing brush, made an inkstick out of clay, and cut bamboo into strips to write on. He finished the elegy, and just like a student with his first degree, pretended to shake out his wide sleeves. [*K. Monkey even pretends to be a scholar: he is truly a monster. O These days, when scholars all behave like monkeys, are they the same or different?*] All puffed up, raising his feet high and taking long strides, in a clear loud voice he read:

Whereas, I, the First Disciple of the Great Dharma Master, the Tang Monk Xuanzang—upon whom His Imperial Highness, the Emperor of the Great Tang, has endowed the gifts of a cassock adorned with a hundred treasures and the priestly staff bejeweled with five diamonds²⁶ and who was addressed as Imperial Brother by the Emperor—I, the Master of the Water-Curtain Cave, the Great Sage Equal to Heaven, the Rebel in Heaven, and the Distinguished Guest in the Underworld [*K. The last two titles are quite attractive.*], also known as Sun Wukong the Pilgrim, in a ceremony with an offering of clear wine and carefully prepared food of many varieties, respectfully convey this message to the Spirits of Boys and Girls now in the Dark Realm, Who perished in the spring wind, and against Whom I bear no personal grudge nor enmity:

Alas!

The willows by the doorway have turned golden;
The orchids in the courtyard have conceived their jade.²⁷
Yet Heaven and Earth are not benevolent,²⁸
And You, in Your green years, will never mature.

How can it be—

That in the Third Month,²⁹ when Peach Flower Water³⁰ rises and jade pendants float on the Xiang River,³¹

How can it be—

In the Nine Heavens, that White Crane Clouds³² are shrouded by hazy mists?

Alas, Ye Departing Spirits, as I am seeing You off,
I have secret regrets for Your sake!

Even so—

While dragons and snakes run around the bronze rafters, and
 silkworms are raised in special rooms,³³
 Winds and rains wail mournfully from the elegant zither, and tigers
 roar in storied buildings—³⁴
 These are the usual acts of the White Ladies.³⁵

How can it be—

When the spring sleeves are red and the spring grass turns green,
 And the spring days are long, that Your springtime lives were so
 short?

Alas, Ye Spirits, as I am seeing You off,
 I have secret regrets for Your sake.

Alack, alas!

Toy horses of bamboo have carried their riders only one mile;
 The light from the fireflies has brightened but half a curtained bed.
 The fickle Boy of Fate³⁶ should have harbored no resentment against
 You.

How could it be—

When the coins are not yet given for the baby's first bath³⁷ [*It is
 the custom of the Qin dynasty to give money on the occasion of the
 baby's bath.*],
 That the mallard shoes should fly away and You bathe in the Western
 Valley?
 When Your distinguished facial features have only just appeared,
 that You, in Your goose clothes, should swim in the Dark Vale?
 Alas! Ye Spirits, as I am seeing You off,
 I have secret regrets on Your behalf.

Even so—

When Confucius was seven, crickets chirped in his canopied bed;
 When Zeng Shen was only two feet tall, he bowed on the steps to
 present lychees.

How could it be—

That these right models were not followed?
 That jade-like flowers in the southern field have been cut off,
 And the lotuses on the river's eastern bank are destroyed.

No more will Ye gather the floating red dates into Your sleeves,³⁸
 The paulownia tree, with hanging nipples, will give You no suck.³⁹
 Alas, Ye Departed Spirits: as I am seeing You off,
 I harbor secret regrets on Your behalf.

Alas, alack!

To south, north, west, east, none recite verses to summon Your souls.
 Zhang, Qian, Xu, Zhao—names on the old tombstones are difficult
 to decipher.

Alas, Ye Departing Spirits: as I am seeing You off,
 I harbor secret regrets on Your behalf. [*K. He falls a victim of the
 Chan of words, having just accused his master of this only a
 moment ago.*]

While reading it, Pilgrim had already arrived at the peony trees. [*K. Following the peony trees.*] He found his master fast asleep under one tree, with his head drooping [*C. The monk's head droops while the Mind-Monkey picks up his stride.*], and the Sand Monk and Eight Vows slumbering soundly, with rocks for pillows.

Pilgrim smiled to himself. “The Old Monk is accomplished in self-cultivation; he has never been like this, so abandoned to sleep. That means I’m under a lucky star today, and I won’t have to suffer from his spell.” He picked up a flower, rolled it into a ball, and stuffed it into Eight Vows’ ear, while speaking what came to his mind: “Wuneng, don’t be deceived by dreams and delusions.”⁴⁰ [*K. Let me make the reply on Eight Vows’ behalf: “Wukong, don’t be deceived by dreams and delusions!”*]

Eight Vows grunted in his sleep, “Master, what do you want from Wuneng?”

Pilgrim realized that Eight Vows, still dreaming, mistook him for the Master, so he immediately spoke to him in the Master’s voice: “Disciple, the Bodhisattva Guanyin has just been here and asked me to greet you on her behalf.”

His eyes shut, Eight Vows rolled over on the grass, grunting, “Did the Bodhisattva say anything about me?”

“How could Bodhisattva not say something?” said Pilgrim. “The Bodhisattva assessed me, and then went on to assess you three. She first said that I would not become a Buddha and told me not to make my way to the Western Paradise. She said that Wukong would certainly become a Buddha and told

him to take the journey to the West on his own. Wujing could be a monk and should cultivate himself in a holy temple on the road to the West.⁴¹ [*K. Anticipating his writing of the document to reject them.*] Having commented on the three of us, she took a look at you, and said, ‘Since Wuneng is so given to sleep, he is not qualified to take the journey to the Western Paradise either. Give him my regards, and tell him to marry Zhenzhen, Ai’ai, and Lianlian.’⁴² [*C. This matches the previous Journey to the West so skillfully.*] [*K. Matching with the parent novel. ○ A few words in jest have already stirred up the demon of desire; truly, words are the voice of the heart.*]

“I don’t want any Western Paradise, nor do I want any Lianlian,” Eight Vows said. “Just let me have half a day of this Dark Contentment.” With this, he grunted again, like the bellowing of a cow.

Pilgrim, seeing that he had not awakened, laughed and said, “Disciples, I’m away!” and off he went westward to beg for alms.

[*C. When Pilgrim smashed the wall of boys and girls, it was meant as a means to cut off the root of desire. What a pity that his sense of compassion gives rise to so many illusory thoughts.*]

CHAPTER 2

On the Way to the West, a New Tang
Miraculously Appears;
In the Emerald Palace, a Son of Heaven
Displays Youthful Exuberance

FROM NOW ON, WUKONG EXHAUSTIVELY RESORTS TO A THOUSAND schemes hoping to beguile others, only to be himself beguiled.¹

The story continues: Pilgrim leaped into midair [*K. Gentle reader, keep this in mind: The Great Sage is, after all, already in the air.*²], looking here and there to find somewhere to beg for food. [*C. Without knowing it, he has already entered the demon of desire.*] Unable to find a single household after looking for four hours,³ he became agitated and filled with ominous forebodings. He was about to lower the cloud he was riding on and return the way he had come [*K. To pause and make a turn.*⁴] when all of a sudden he espied a great walled and moated city several miles distant. [*K. This way of writing is actually developed from the episode of Lesser Thunderclap Temple in the earlier novel.*⁵] He made haste to go have a look, and there above the wall he saw a green brocade flag with golden characters on it written in the archaic seal style:

The Great Tang's New Son of Heaven, the Thirty-Eighth Sovereign after Taizong,⁶ the Restoration Emperor. [*C. Amazing.*]

When Pilgrim suddenly saw the words “Great Tang,” he was frightened into a cold sweat. “We are heading to the West,” thought he. “How could we have instead ended up traveling to the East? This place can’t be real. I don’t know what demon is doing this. How despicable!” Then his mind took another turn. [C. *His mind took one turn, then another. He is already bewitched by the demon.*] “I’ve heard about the celestial sphere: Heaven revolves around an axis. [K. *The author was born toward the end of the Ming, so he already knew that the earth was round.*] Could we have reached the end of the West and come around to the East again? If so, there is nothing to fear: we need to make another turn and reach the Western Paradise. So maybe this place *is* real?” But then he had another thought: “It must be unreal, unreal! If we had made our way past the Western Paradise, could the Buddhist Patriarch with his compassion have failed to hail us? Moreover, I have met him several times. He is by no means someone who has no feelings or who lacks consideration. This place has to be fake!”

Then he was possessed by yet another idea. “I, Old Monkey, had almost forgotten that when I was still a demon in the Water-Curtain Cave, I had a sworn brother called the Emerald-Robed Messenger.⁷ [K. *This casual reference to the parent book seems to be real, and yet it is not—as if it were a dream.*] He once sent me a book, called *A New Account of the Kunlun Mountains*.⁸ There is this passage in it: ‘The Middle Kingdom there—it is not the real Middle Kingdom,⁹ but the people there call their state by that name because of their admiration for the Middle Kingdom. That is why they assume that name.’ [K. *This is from The Classic of Waterways (Shui-jing). According to Annotations on “The Yellow River” (Heshui zhu), “South of Tianzhu¹⁰ is the Middle Kingdom, whose inhabitants are prosperous, and whose customs in clothing and diet are the same as those in the Middle Kingdom, so it is called the Middle Kingdom.”*¹¹] This place must be one of the kingdoms in the West that assumed the name. Then it is real after all.”

But soon, without his knowing it, he could not help but cry out, “Fake, fake, fake, fake! [K. *Hundreds of ideas are assailing him; he is no longer in possession of his own mind. He twists and turns in the demonic world. What a pity! What a pity!*] If they admire the Middle Kingdom, they should write ‘the Middle Kingdom.’ Why do they write instead ‘the Great Tang’? My master has also told me that the Empire of the Great Tang is a brand-new empire.¹² How could the ruler here come to know it and change its

name and flag? This place is definitely unreal.” He hesitated a long time, unable to reach a conclusion.

Pilgrim fixed his gaze, steeled his will, and went on reading. Below, he caught sight of fourteen characters, which read, “New Son of Heaven, the Thirty-Eighth Sovereign after Taizong, the Restoration Emperor.” [C. *Dividing the description into two sections makes it incremental.*] [K. *The description of the sixteen characters is divided into two sections, exhausting the possible twists and turns. ○ According to Mountain Man of Wuling: The thirty-eighth reign after Emperor Taizong of the Tang would be Emperor Gaozong of the Song (1107–1187; r. 1127–1162), hence the term “restoration.”¹³ Among the emperors, Empress Wu (624–705; r. Empress of Zhou, 690–705), because she was a woman ruler, and Emperor Min of the Latter Tang (r. 933–934), as well as Emperor Gong (r. 959–960) of the Latter Zhou, both deposed after just over one year, are not included in this count. This anticipates the adjudication of the Qin Hui case later on.¹⁴] He then jumped up and down in the air, shouting, “Nonsense, nonsense! It can’t be more than twenty years since the Master left Tang territory—how could it be that several centuries have passed? The Master’s is a mortal body of flesh and blood. Even if he had been able to visit the grottos of the immortals, or to travel to their fairy isles, he would still be aging like an ordinary human. How could there be such a discrepancy in time? This must be unreal.”*

Then yet another thought overtook him: “There’s no way to know—if there had been a new emperor each month, it would take less than four years for the thirty-eight emperors to take their turns.¹⁵ Could it be that this *is* real?”

At this moment, Pilgrim truly was, as the saying goes, “unable to break the knots of doubt, laboring in vain to think the matter through.” He lowered the cloud he rode on and recited a spell to summon the local deity in order to find out more about all this. But even after reciting the spell ten times, no local deity made his appearance. [C. *This is what happens in dreams.*] Pilgrim thought to himself: “Usually, as soon as I start the recitation, they come scuttling in like rats, protecting their heads with their hands. Why are things like this today? This is an emergency. For the moment I won’t blame them—instead I’ll just summon the Temporal Guardian¹⁶ on duty. He will naturally provide an explanation.” Thus he shouted, “Guardian, my brother, where are you?” He yelled into the air hundreds of times, but with absolutely no effect.

Pilgrim flew into a rage and resumed the shape he had taken when he wrought the great havoc in the Heavenly Palace.¹⁷ [K. *In these sixteen*

chapters, mention is often made of “wreaking the great havoc in the Heavenly Palace,” which implies that the abandoned mind might make its way anywhere. It also reveals how the demon of desire entangles; even the powers he displayed when wreaking havoc in Heaven are of no avail.] He shook his staff, which grew as thick as the mouth of a vat, and let himself go, jumping up into the air, wildly flourishing his staff and leaping about. He went on this way for quite a while, but not even half of a deity appeared. His fury even more intense, Pilgrim leaped straight up to Heaven to ask the Jade Emperor for an explanation.

But once he got up to Heaven, he found the Heavenly gates tightly shut. Pilgrim yelled, “Open the gate, open the gate!”

Someone inside Heaven responded [*C. Fantastic!*], “Such an impudent slave with no sense of timing! Our Palace of Divine Mists has been stolen. [*C. Curious writing! ○ Anticipating the chiseling of the sky later.*] There is no Heaven to ascend to anymore.”

Pilgrim then heard someone say, with a chuckle, “Brother, don’t you know how the Palace of Divine Mists was stolen away? It turns out that five hundred years ago, there was a Custodian of the Celestial Stable named Sun.¹⁸ Even when he wrought great havoc in the Heavenly Palace, he failed to get the Palace of Divine Mists for his own use. He resented this, got together a gang, and in the name of fetching scriptures, formed ties with all the monsters on the road to the West. Suddenly, one day, he got all those monsters to employ artful tricks and succeeded in stealing away the Palace of Divine Mists. [*C. More fantastic.*] This is what the texts on military strategy say: ‘Pitting a third party against another third party, your victory is guaranteed.’ That little monkey is a veritable bag of wisdom.¹⁹ Hooray for him!”

Hearing this, Pilgrim found himself both amused and irritated. He was a strong-willed, hot-tempered person; how could he tolerate this unprovoked ridicule? He went on to add punches with his fists and kicks with his feet, and kept shouting, “Open the gate!”

The person inside said, “If you really want us to open the gate of Heaven, just wait here for 5,046 years and three months, until our Palace of Divine Mists has been rebuilt. Then we will open the gate to receive you as a distinguished guest. How about that?”

The story continues: It happens that Pilgrim had wanted to request from the Jade Emperor a numinous writing in purple script²⁰ in order to tell whether the Great Tang here was real or not, but all he received was a major

humiliation instead. He could only lower his cloud and return to the realm of the Great Tang. Pilgrim said, “I will simply take it as real²¹ and see what it is like.” [C. *This sentence is the outline of what is to follow.*]

Thereupon he put aside his doubts and walked up to the gate in the city wall. The officers and soldiers guarding the gate said, “By order of the New Son of Heaven, ‘All those who are clad in outlandish clothing and who speak alien tongues shall be arrested and beheaded.’ Young monk, although you do not have a family [K. “*You do not have a family*”: *This forms a contrast to the Dream of Gaotang in chapter 13 and King Pāramitā in chapter 14.*], you still have your own life to protect.”

Pilgrim saluted them, saying, “Thank you, officers, for your kind concern.” He walked away from the gate and immediately transformed himself into a pale-colored butterfly. First, he danced the “Dance of the Beauty,” and then “Carrying the *Pipa*²² on the Back” [K. *Enhancing the spring scene.*]; in a few moments he had flown past the battlement painted with five colors. Then he flew through the palace gate and alighted atop the palace.

Wisps of incense circled the jade-like pillars, and the green pavilions were covered by auspicious clouds: this was indeed a place even gods and immortals have yet to see, a place their grottos could not rival.

The Heavens turn, the metallic ether²³ congeals;
 The Jade Pole²⁴ in its position, stars revolve around it.
 Auspicious clouds rise from the Jadeite Palace,
 The sun shines splendidly on the City of the Phoenix.²⁵

—An old poem²⁶

Pilgrim was taking all of this in without stop when he suddenly saw the large characters “Emerald Hall”²⁷ on the lintel above the door. [K. *Immediately after the mention of the theft of the Palace of Divine Mists is the description of the Emerald Hall: the writing is sequenced and organically connected.*] At the side was a line of characters of smaller size:

Erected on this First Day of the Second Month²⁸ in the Inaugural Year of the Romantic Emperor, New Son of Heaven of the Tang.

Silence reigned in the hall. On the walls on both sides were two lines in ink that read:

Fifty years before the Tang received the Mandate of Heaven, our great State was no bigger than a *dou*.²⁹ Fifty years after the Tang received the Mandate of Heaven, mountains and rivers flew away and the moon and stars dispersed. [K. *Strange writing.*] The New Emperor has received the Mandate, which will last for tens of thousands of years. The poem about King Xuan of the Zhou is being sung everywhere.³⁰ I, petty vassal Zhang Qiu, respectfully offer my congratulations. [C. *Curious writing.*]

Having read this, Pilgrim laughed quietly, “With vassals like this in court, how could the Emperor avoid being romantic?”

No sooner had he said this to himself than a palace maid, with a broom of green bamboo in her hands,³¹ made her way out. While sweeping the floor, she talked to herself: “Yes, yes, the Emperor is sleeping, and the Grand Councilor is sleeping. The Emerald Hall has become the Pavilion of Sleeping Immortals! Yesterday evening, our Romantic Emperor ‘warmed the apartment’ with his presence for Lady State-Wrecker.³² He had wine provided in the Flying Kingfisher Hall in the rear garden, and the party lasted all night long. [C. *Every sentence is the palace maid’s description. This marvelous skill is the same as that of the painter who can capture the very soul (of his subjects).*]

“At the beginning the Emperor had the Mirror of Gaotang³³ brought out. [K. *The first appearance of the mirror, which anticipates the numerous mirrors later in the narrative. ○ The Mirror of Gaotang is a playful reference to the Dream of Gaotang.*] He had Lady State-Wrecker stand to his left, and Lady Xu to his right, and the trio looked into the mirror, shoulder against shoulder. The Son of Heaven then commented on how attractive the two ladies are, and Lady State-Wrecker praised His Imperial Highness for being handsome. [C. *Exhaustive in nuance.*] The Son of Heaven turned to ask us, the palace maids. At that time, all of his 304 personal palace maids replied in one voice: ‘Your Majesty is the handsomest man in the world!’ [K. *Every effort is made to describe the romantic Son of Heaven, to expand on the issue of desire. Well done! Everything the palace maid says in reality is illusion.*]

“The Son of Heaven was extremely pleased and drank a big goblet with his eyes half shut. Half drunk, they got up to view the moon. The Son of Heaven laughed out loud; pointing to Chang’e, the goddess of the moon, he said, ‘This is Our Lady Xu.’ Lady Xu pointed to the Weaving Maid and the Oxherd, saying, ‘They are Your Majesty and Lady State-Wrecker.’ Although this night falls

on the fifth day of the third month [*K. The first day of the second month to the fifth day of the third month all refer to the season of green springtime mentioned previously. They are clues left by the writer.*], she wanted to borrow the Double Seventh³⁴ to celebrate it early. The Son of Heaven was tremendously pleased and drank another big goblet.

“A drunken Son of Heaven, with a blood-red face, a wobbly head, unsteady feet, and a quivering tongue, with no concern that three sevens are twenty-one or two sevens are fourteen, threw himself on Lady Xu. Lady State-Wrecker seated herself hastily by his heels, becoming a snow-white cushion of flesh to pillow the feet of the Son of Heaven. Then, a sewing maid attached to Lady Xu got the idea of picking a rose;³⁵ walking around behind Lady Xu and giggling, she tucked it carefully under the Son of Heaven’s head, to turn him into the figure of ‘an emperor drunk on flowers.’³⁶ So much fun—the palace is indeed an immortals’ grotto in the human realm!

“This reminds me of the numerous emperors in the past, among them many a romantic Son of Heaven. [*K. Unobtrusively anticipating the episode of the chanted narrative below.*] But by now, the palaces are completely gone, the beautiful ladies are completely gone, and the emperors are completely gone. [*C. These three uses of the word “gone” tend to make one think pensively even more than chanting elegies about the Terrace of Cypress Beams.*³⁷] [*K. The three uses of the word “completely” are like cold water poured down one’s back.*] Not to mention the Qin, Han, and Six Dynasties, just think of our late Son of Heaven. In his midlife he built the Terrace of the Pearl Rain for his own amusement. That building was meticulously and impeccably constructed, elegant and neat. Above it had panels like white jade, on all sides there were hanging windows of elaborate workmanship; on the north side was a round ‘frost’ window, from which one could see the sun rising from, or setting into, the sea, and the floor was made of purple sandalwood with gold inlay. For a time, faces like jadeite or hibiscus flowers, powdered skin like snowflakes, gauze blouses as thin as cicadas’ wings, belts and sashes with patterns of unicorns, music from the woodwinds of Shu and the strings of Wu—no one who saw this could avoid being dazzled; of those who only heard about it, none were left unmoved.

“Yesterday Our Lady from the Central Palace sent me to sweep the ground in the Eastern Flower Garden. From over the short wall I could see where the Terrace of the Pearl Rain had stood: at first glance it was just wild grass, and on second look, it was cloud and haze. [*C. This is like a poem by Du Fu.*³⁸] The three thousand paired mandarin duck tiles are now just innumerable broken

pieces. The pillars and beams with patterns of striding dragons and flying insects—they had become bare framework. And another amusing thing: it was still midday, but in the courtyard and among the pine trees, there were patches of ghostly will-o'-the-wisp moving. When I looked carefully, I couldn't see even one singing boy or a single dancing girl. All I could see were two or three cuckoos there, singing endlessly, some high, some low, in the spring rain. [K. *The section about the pavilion of sleeping immortals is extremely sensual and dazzling; this section is forlorn to the extreme.*³⁹ *Made up from thin air, it enlightens, overwhelming the reader's soul with sadness.*] Seen in this way, both the Son of Heaven and ordinary people alike return to nothingness; both the empress and the village girl turn into dark dust!⁴⁰ [C. *The episode concerning the palace maid is concluded here.*]

"Years ago, on the full moon day of the first month, there was a Daoist priest who secluded himself among pines and vines;⁴¹ what he had to say reflected some insight. He said that the passion of our Romantic Son of Heaven was really for persons in paintings and scenes in pictures. [K. *Persons in paintings, scenes in pictures, truly like talking about dreams while dreaming.*] For this reason, he presented a painting called *Mount Li*. [C. *The attempt to borrow the Mountain-Ridding Bell is like a model for the entire book, so it is set up here.*]

"The Son of Heaven asked, 'Is there still a Mount Li?'

"The Daoist answered, 'Mount Li has a short life, comprising only 2,000 years.'

"The Son of Heaven laughed, 'A life of 2,000 years would be long enough.'

"'But I don't like the fact that the number is rather patched together,' the Daoist said. 'Mount Li in nature and architecture has existed for two hundred years; in legends, passed on from mouth to mouth, four hundred years; in paintings, five hundred years; in history, nine hundred years. Putting them all together, they add up to two thousand years!' [K. *Extraordinary writing!*]

"I was on duty that day, stood facing the Daoist directly, and I heard every sentence distinctly. Now it's been over a year. A few days ago a palace maid who had some education mentioned this again. It turned out that the picture of Mount Li is of the mausoleum of the First Emperor of Qin,⁴² who used the Mountain-Ridding Bell." [K. *The Mountain-Ridding Bell is mentioned quite unexpectedly.* ○ *Idle Talk in the Jade Hall (Yutang xianhua)*⁴³ says, "Yichun of Yuzhang adjoins Mount Zhong (Zhongshan), or Bell Mountain. There is a valley whose water looks pristine and flows in circles, and

whose depth is unfathomable. There a fisherman hooked a metal lock. He pulled it up for hundreds of feet, and then pulled out a bell, in the shape of a duo, or warning bell. When he held it up, it sounded like crashing thunder. The day turned dark, and the mountains and rivers shook. One side of Mount Zhong more than five thousand feet wide collapsed. Boats capsized, and the fishermen all fell into the water. Someone knowledgeable said, ‘This is the First Emperor’s Mountain-Ridding Bell.’”]

She talked for a while, swept for a while, and then spoke again.

When Pilgrim heard the words “Mountain-Ridding Bell,” he thought to himself, “How could one get rid of mountains? If I had this alarm bell, whenever I come across high mountains infested with demons, I could simply use it to get rid of them: this would save me some effort.” He was about to transform himself into an officer on duty so as to go forward to ask for more details about the Mountain-Ridding Bell when he heard the blaring sound of horns and a thunder of drums from within the palace.

[C. This chapter consists of three sections. The first section concludes the case of the Romantic Emperor. The middle section, about the Terrace of the Pearl Rain, introduces the theme of the entire book. Finally, the section about Mount Li anticipates the Great Sage’s entrance into the mirrors.]

CHAPTER 3

Xuanzang Is Presented with the
Peach Blossom Battle-Ax;
Mind-Monkey Is Stunned by the
Heaven-Chiseling Hatchets

WHEN PILGRIM HEARD THE MUSIC IN THE PALACE, HE IMMEDIATELY flew through the Tiger Gate.¹ [K. *Toward the end of the last chapter, the Mountain-Ridding Bell is mentioned, and the narration is about to turn to the World of the Ancients. But this section is inserted, planting in advance a root for chapter 14. Such expertise in composition: As soon as the hare makes its appearance, the falcon swoops down; though the mountain ridge has separate peaks, the clouds connect them.*] After multistoried towers and courts within courts, he came across a hall with green carved decorations. The Son of Heaven sat in the middle, encircled by rank after rank of ministers.

After a few moments' rest, Pilgrim observed the New Son of Heaven suddenly appear frightened and say to gathered officials, "Yesterday We read in the *Precious Instructions of the Great Tang*² that 'Chen Xuanzang, the Tang Monk, tried impudently, but in vain, to deceive Our former Emperor³ with the teachings of those in black robes.⁴ His disciples and apprentices are naught but creatures of the same ilk as those that came from the Water-Curtain Cave and the Rocky Ravine.⁵ Priestly staff and the sandalwood alms bowl were turned into weapons with wood handles and gold hoops.⁶ Forty years hence, he and his followers will invade Our land. He will be a

formidable enemy for Us.’ [*K. Strange writing. Where could the author have come up with something like this?*]

“There is another section: ‘Five hundred years ago, there was a Sun Wukong who rebelled in Heaven, wanting to gain control over the Jade Emperor and put him under his own command. Because the Jade Emperor’s mandate had not run out, the Buddhist Patriarch clamped down on the rebel.’ If it came to this in Heaven, how much worse could it be in the human realm! But the Tang Monk took him to be his first disciple. Why? It is in order to establish his hegemony in the southeast through this journey to the West, and to enhance the force of whales with the power of Monkey and Horse.⁷

“After reading the book, We are somewhat intimidated. We now dispatch Zhao Cheng, our commander-in-chief, to the West to execute the Tang Monk and return with his head. We will then pardon his disciples and command them to disband. This will put an end to it.”

Li Kuang, the vice director of the Department of State Affairs, stepped out of the ranks and memorialized, “That bald vassal Chen Xuanzang should not be killed but instead made use of. If he can be made use of, he can be used to kill others; if he cannot be made use of, then let others kill him.” [*K. This is the same as “pitting a third party against another third party,” mentioned in chapter 2. The earlier and later texts correspond to each other, seemingly effortlessly.*]

This said, the New Son of Heaven ordered the generals and soldiers to make their way to the armory and fetch weapons and armor, ceremonial or otherwise, such as

the flying dragon sword, the King of Wu’s cutlass, the hooked spear of Jieshi,⁸ the thunder-patterned halberd, the dagger ax carved with the five clouds motif, the helmet with the Black Steed motif,⁹ the silvery fish-scale armor, the flag for the jade-color tent with the flying tiger motif,¹⁰ the standards of Yao and Shun, the peach blossom battle-ax,¹¹ autumn axes,¹² the helmet with a glass moon mirror, the red-gold robe with the motif of flying fish, the boots with crystal strings for beheading monsters, the ceremonial fan of seven stars¹³—

along with the sealed edict written on yellow silk, to be delivered at the fastest possible speed to Chen Xuanzang, the Imperial Brother, the Supreme Green-Eradication General in the Western Land. [*C. The words “Green-Eradication General” demand to be pondered.*] The edict reads:

O Supreme General, whose rectitude is as upright as the green bamboo trunk and whose integrity as straight as a taut red string:¹⁴ only yesterday all the various nobles on the Green Circuit sent urgent messengers here to their Sovereign, vying with each other to report your heroic martial accomplishments, General, so outstanding that in the West the mermen were made tongue-tied and flood dragons to bate their mirage-producing breath.¹⁵ Even in this era when the auspicious “Calendar Flower”¹⁶ grows by the stairs, We have not seen you Ourselves, General whom We have always admired. Hearing these words of praise, We turn Our gaze to the mountains in the West, sighing, filled with sadness.

Now the bandits in the West are numerous as the stars, while urgent reports of their attacks are being dispatched to the Court every day. This demonstrates that Heaven detests Our not seeing you and will bless Us with your return. Why would you, General, not leap over the White Pool to tap on your sword of wisdom, discard your monk’s black robe and unload your bag of intelligence? When the greenwood is once again like a belt of silk, and day and night there are no longer beacon fires of alarm, then We will tie the head of the General’s horse with a foot of white silk. Today’s engraved halberd and silvery armor will, in another day, be replaced with insect-repelling canopies and painted curtains. Even on the bronze column of the Kunlun Mountains,¹⁷ it would be difficult to carve an inscription that provokes tears.¹⁸ By the golden sun that hangs on the wall of Heaven, who could compose lines of a rhapsody on your triumphal return?¹⁹ We hope that the General would consider this, and reconsider it as well. Meanwhile, for long have We wearied of coral bows and green jade arrows.²⁰

He then called those in the palace to fetch the dragon and tiger tally of imperial authority²¹ and entrusted these items to the messenger. In response to the imperial command, the messenger accepted the jade emblems as well as the edict and seal presented by the emperor and galloped out of the city.

Greatly alarmed, Pilgrim was afraid that something might happen that would harm his master. Not daring to make a sound, he immediately hurried after the messenger. Flying like the “Fall of the Plum Blossom” [*K. Produces writing by echoing the “Dance of the Beauty” and “Carrying the Pipa on the Back.”*], he made his way out of the city gate. Resuming his own form, he looked all around for the messenger, who was already nowhere to be seen.

Pilgrim was by now even more resentful and agitated, and for a moment sat down, not knowing what to do.

Our story continues: It so happened that even though he was unable to determine whether the New Tang was real or illusory, out of the blue Pilgrim heard that his master had become a general [K. *The method of recapitulating and transition in literary composition.*], which made him surprised and frightened, worried and dispirited. [K. *Even when he first entered New Tang, he had many doubts. Now, he enters deeper into the world of the monster, forgetting his original face.*] Just as he made a hasty leap into the air to see where his master had ended up, he suddenly heard voices in the sky above. [K. *Every joint (of one narrative block with another) presents something unexpected.*]

Hastily he looked up and saw four or five hundred people grasping axes and holding hatchets, chopping away at the firmament with all their strength. Pilgrim thought to himself, “They look like neither the guardian deities on duty, nor evil and malicious stars. In every way they look like ordinary people from the world below; so why are they doing such a thing here? They might be demons who have transformed to delude humans, but there’s no evil aura about their bodies and faces. Now that I think about it, I wonder if Heaven is suffering from itches, and it needs these people to scratch its back. [K. *Strange and marvelous writing. This can be seen as a continuation of “Questioning Heaven.”*]²²² I wonder if Heaven is suffering from bone spurs and has invited surgeons to come here to operate on them. Maybe it’s because Heaven resents becoming old—and the old Heaven is being chiseled away to make room for a new one. I wonder if Heaven has grown a curtain around itself, and they are cutting away the unreal Heaven so as to see the real one. [C. *“Unreal Heaven” and “Real Heaven” are meaningful in a subtle way.*] I wonder if the River of Heaven has overflowed its banks and the floodwater is being diverted here, to flow downward. I wonder if the Palace of Divine Mists is being rebuilt, and today is an auspicious day to start construction according to the almanac. I wonder if Heaven is artistically minded, and is having artists carve and sculpt itself into a splendid picture. Maybe it’s because the Jade Emperor developed mortal desires and is building an imperial thoroughfare so that he can make regular descents to the human world. [K. *The language indirectly points to something.*] I wonder if the blood of Heaven is red or white. I wonder if the skin of Heaven is one layer thick or two. I wonder when the chest of Heaven is chiseled open, will it be revealed that Heaven has a heart, or that it is heartless. I wonder if the heart of Heaven leans to one side, or is it upright in the

middle.²³ I wonder if this is a young and tender Heaven, or an old one. I wonder if this is a male Heaven or a female. I wonder if they want to chisel Heaven into a hanging mountain, to rival the mountains on earth. I wonder if they will chisel open a mouth for Heaven to swallow up the entire Jambudvīpa world.²⁴ [C. *Extraordinary writing.*] Whatever the reason, ordinary people down on earth just don't have this ability. I'll just go ask and then I'll know."

Thereupon Pilgrim shouted, "Honorable Sirs who are chiseling Heaven, which king's subjects are you? Why are you doing such a strange thing?"

Those people all laid down their tools and saluted him in midair, saying, "Homage to you, Elder from the Southeast! We are all called Space-Walkers, and we live in the Village of Golden Carp. Twenty years ago an itinerant Daoist priest came by and taught us the magic of walking in space, so all the men and women in the village are able to draw the charms and chant the spells to ride on stars and fly on clouds. For this reason we changed the name of our Golden Carp Village to Space-Walkers Village, and the men and women raised there are all referred to as space-walkers, and now there is no place we don't get to by walking in space.

"Who could have thought that there is a Heavenly King of the World of the Green²⁵ here who is also known as King of the Lesser Moon.²⁶ [K. *Mountain Man of Wuling* says, "King of the Lesser Moon" 小月王 is a rebus of the word qing 情 (*desire*).] Recently he entertained a monk, the Great Dharma Master Xuanzang, who happened to be the second master of Pilgrim, Sun Wukong,²⁷ the Distinguished Guest of the Underworld, the Rebel in Heaven, the Great Sage Equal to Heaven, and the Master of the Water-Curtain Cave. The Legitimate Emperor of the Great Tang had made a present of the hundred-treasures cassock and the priestly staff with the motif of five flowers to this monk, and upon him bestowed the title of Imperial Younger Brother. This dharma master's secular family name is Chen. Being a prudent disciplinarian, abstaining from meat and alcohol, and having no wandering eyes when it comes to sex, he is quite worthy to undertake the journey to the Western Paradise.

"But the problem is that Pilgrim Sun is wild and uninhibited, killing people as if he were mowing down grass, with the result that their route to the West has become a bloody path. [K. *Referring back to the first chapter.*] When ordinary folks speak of this, they cannot help but gnash their teeth in rage. Now the King of Great Benevolence, who commiserates with all forms of life, has forged a bronze wall as tall as the sky, which has entirely blocked the high

road to the West. He also took into consideration Pilgrim Sun's ability to change himself into forms large or small, so he spread a Lovesickness Web sixty thousand miles in length. [*K. For the Lovesickness Web, sixty thousand miles is certainly not the limit.*] Now the Eastern Heaven and the Western Heaven are two separate locales, communicable by neither carriage nor boat, by neither land nor water.

"The Tang Monk was greatly grieved. Pilgrim, his feet trembling, ran away. Eight Vows and the Sand Monk, the Tang Monk's second and third disciples, could do nothing but cry [*K. Anticipating the chapter about the writs of divorce.*], and the white horse, the Tang Monk's mount, refused to take even one bite of grass. [*K. Vague, dim, faint, trancelike, but narrated as indisputably backed up with evidence.*] In the midst of his disarray and confusion at that time, the Tang Monk came up with a plan. Telling his second disciple not to panic, and his third disciple not to panic either, he spurred his white horse on and hurried away into the World of the Green. [*K. Points out.*]

"As soon as the King of the Lesser Moon saw him, it was as if they had been husband and wife in their previous lives: the King regarded himself and the Monk as brothers: he adamantly insisted on passing the kingship of the World of the Green on to the Monk, but the Monk was just as adamantly unwilling to accept it. With his whole mind, he was determined to reach the Western Paradise. The King of the Lesser Moon wanted to stick close to him, but the Monk pushed him away. One sticking close and the other pushing away, this went on for several days, until the King of the Lesser Moon, at a loss as to what to do, gathered the most virtuous men in the state for a council. One great worthy man came up with a scheme. The King would only need to search everywhere for people who are able to chisel Heaven. Once an opening is made in Heaven, the Reverend Mr. Chen could simply ascend with one leap and go straight into the Palace of the Jade Emperor and secure an official passport that would allow him to go directly to the Western Paradise. What a wonderful thing this would be!

"The King of the Lesser Moon was half worried and half pleased, and instantly sent off men on horseback to look for people who could chisel the sky. The soldiers chanced upon the company of us, while we happened to be catching wild geese. They surrounded us. A general in gold armor pointed at us and had us grabbed, saying, 'They are the sky-chisellers! We found the sky-chisellers!' A band of foot soldiers rounded us up, had us arrested, put cangues and shackles on us, and brought us to the King of the Lesser Moon.

“The King was overwhelmed with joy. [*C. As soon as the King of the Lesser Moon sees the sky-chisellers, he is overwhelmed with joy. Please meditate on this.*] He had our cangues unlocked and our shackles removed and had festive wine brought out to reward us. Then he commanded us to chisel the sky. As the proverb goes, ‘Those who know how are not in a hurry, those in a hurry don’t know how.’ We have done many other things, but we are not accustomed to using chisels and axes to punch holes in the sky. But now, having been treated this way by the King of the Lesser Moon, we could only sharpen our chisels and axes and force ourselves to learn how to cut through the sky.

“With our faces turned upward for so long, our necks ache; after walking in space for so long, our feet began to hurt. [*K. Chiseling the sky is actually a very hard thing to do.*] About noon, all of us tried our hardest, and we chiseled open a crack in the sky. Who could have thought that this was not the right place? It turned out that we had cut an opening right under the Palace of Divine Mists, and the palace slipped right through, as if lubricated with oil! In Heaven there were cries to catch the thieves who stole Heaven. A great fuss was made, and it took quite some time for things to calm down.

“But thanks to our lucky stars, somebody else was blamed for what we had done. When the yelling in Heaven finally quieted down, we were a little afraid. When we cocked our ears to listen, what we heard was someone called the Supreme Old Master²⁸ [*K. Wraps together with the previous text. This both seems to and seems not to connect up to chapter 2; the writing is both vague and exact.*] replying to the Jade Emperor, ‘Don’t be angry, and don’t get upset. This deed is not something that anyone else could have done: It must have been that little dog of a slave, the Custodian of the Celestial Stable, Sun the Pilgrim. Now, if we mobilize the Celestial Forces, I am afraid that will cause trouble once again. That would not be as good as begging the Buddhist Patriarch to imprison him beneath the Mountain of Five Phases again. Furthermore, we should also tell the Buddhist Patriarch that after this he should never be let out again.’

“When we had heard all that, we knew that no one was blaming us. When you think about it, the fault ended up being placed on someone else. Then we came back here, and boldly kept on chiseling. We figure that there could not be a second Palace of Divine Mists to fall through. But pity poor Pilgrim Sun: In the Region Below,²⁹ everyone along the road to the West hates him, and those in the Upper Region all have grievances against him. The news of this will be brought to the Buddhist Patriarch. When the Bodhisattva Guanyin

sees that the Buddhist Patriarch holds him responsible, she would not dare to lend him a helping hand. Where can he go?”

A bystander said, “Phooey! What’s to pity about Monkey Sun? If it were not for that monkey, that dog of a slave, we would not be here doing such hard labor as this!” Those holding chisels and using axes all shouted, “You are right. Let’s curse him!” [C. *Talking about the Great Sage in front of the Great Sage; pitying the Great Sage in front of the Great Sage; cursing the Great Sage in front of the Great Sage: where can the Great Sage find a place that will accept him any more?*] All that could be heard was a great boiling over up in the air, with everyone yelling lines such as “Stable custodian!” “Wine thief!” “Elixir thief!” “Ginseng fruit bandit!” and “Rascal monkey demon!” The cursing made Sun the Pilgrim’s gold pupils grow dim and his bronze bones become numb.

[C. *What is extraordinary about this book is how it concludes one episode and lays the groundwork for a new one at the same time: for example, this chapter concludes the episode (begun in) chapter 2, but it also brings up the King of the Lesser Moon’s World of the Green, which is an instance of laying the groundwork (for a future episode).*]

CHAPTER 4

When a Crack Opens, Mirrors Innumerable Confound; Where the Material Form Manifests Itself, the True Form Is Lost

THE STORY CONTINUES: HAVING BECOME THE OBJECT OF UNWARRANTED calumny and suffered slander and curses, waves of anger rose up in Pilgrim, and he wanted to go slaughter them. But then he thought to himself [*K. A description of when one's mind is both clear and beclouded.*], "When I left him, my master was sitting nicely on the grass. [*K. Following closely this plot line.*] How could he be in the World of the Green? This King of the Lesser Moon must be a demon, and that's all there is to it."

Good Pilgrim!¹ Without saying another word, he leaped into the air. He had just taken a turn when a walled fortress came into view right in front of him. On top of the gate, where the board with its name should be, was "The World of the Green" written in seal characters naturally formed by ivy and moss. [*C. Now we see where the "World of the Green" is.*] [*K. "The World of the Green" forms a parallel to the New Tang earlier, but each is described differently.*] The two leaves of the door were half closed, half ajar. Pilgrim was delighted and made haste to enter. What he saw inside the gate was a tall wall. He ran from east to west, then from west to east, but found no entrance, not even a tiny opening.

Pilgrim laughed. “Does it mean that there’s no one in a fortress like this? If there’s no one here, why would they build a wall? Let me take a more careful look.” He looked for a long time, but it turned out that indeed there was no way in. Annoyed, he knocked himself against the wall, east and west, above and below, until he cracked off a layer of green rock and found himself falling down into a place of dazzling light. [*K. Real light? Or illusory light? All kinds of illusions in the mind, all kinds of wild thoughts, not based on reality, all come from knocking about east and west and up and down.*]

Pilgrim scrutinized the place: It turned out to be an entirely glazed gallery. Above was a glazed roof, and below were glazed tiles. There were a purple glazed couch, ten green glazed chairs, and one white glazed table with a black glazed teapot and two turquoise blue glazed cups on top of it. [*K. Already anticipating drinking tea later.*²] Directly in front of him were eight green glazed windows, all of them tightly shut, which left him wondering how he could have gotten inside.

Pilgrim’s astonishment unabated, raising his head, he saw that the four walls consisted of precious mirrors mortared in place.³ [*K. The mind/heart is the mirrors, each including the others, thus creating illusory images. The mind causes chaos in itself, producing illusion upon illusion: flowers of madness, roaming stamens—nothing is right.*] There were a million of them all told, in different sizes and shapes, whether round or square. One could not describe them in detail; this is simply a general description.⁴

There were the mirror of the Heavenly Sovereign,⁵ with an animal knob; a mirror of white jade, shaped like a heart;⁶ the mirror of self-doubt; the mirror of flowers; the mirror of winds;⁷ the mirror of the feminine; the mirror of the masculine; the mirrors of smoke tree and lotus; the mirror of water; the mirror of the Ice Terrace;⁸ the mirror with intaglio hibiscus;⁹ the mirror of the self; the mirror of the other; the mirror of the moon;¹⁰ the mirror of South Seas; the mirror with which Emperor Wu of the Han mourned the passing of Lady Li;¹¹ the mirror with interlocking green motifs;¹² the mirror of quietude; the mirror of nothingness; the mirror with seal characters written by Li Si of Qin;¹³ the mirror with patterns of parrots; the mirror of keeping silent; the mirror that retains the image;¹⁴ the mirror of the principal spouse of Xuanyuan;¹⁵ the mirror of one laugh; the mirror kept inside a pillow; the mirror that does not retain images;¹⁶ and the mirror that flies.¹⁷

“How interesting!” Pilgrim said. “Wait while I, Old Monkey, go take a look at a hundred, a thousand, ten thousand, a hundred thousand reflections of myself.” He walked over to have a look but was not able to find any reflections of himself. [*K. Aha! Where is Pilgrim Sun now?*] Instead, in every mirror he perceived a different heaven, earth, sun, moon, as well as mountains and forests. [*K. In every mirror is a different heaven, earth, sun, moon, mountains, and forests: those who find themselves there are born, grow old, get sick, and die there; they float and sink in the turbid waves there. Alas, how could the various sentient beings smash this once and for all with their fists!*] Pilgrim marveled to himself. All he could do was to take a quick panoramic survey of everything.

Suddenly he heard a loud voice at his ear: “Elder Sun, you’ve been gone these many years; how have you been?”

Pilgrim looked behind himself on both sides, but there was no one to be seen. Nor in the gallery was there any aura of ghosts. The voice did not sound as if it were coming from anywhere else. Just when he was most confused, he suddenly caught sight of someone with a steel pitchfork in a square mirror with an animal-shaped knob. [*K. Most fantastic.*]

“Elder Sun,” he spoke again in a loud voice, “don’t be surprised. I am your old friend.”

Pilgrim stepped forward and took another look: “You appear a little familiar [*K. “Appear familiar”: the root of Dao is still with him.*], but I can’t place you just now.”

That man continued, “My family name is Liu, and my given name is Boqin. I too lent a helping hand in getting you released from under the Five Phases Mountain.¹⁸ [*K. Ties this book to the previous one. It also looks back to what the Supreme Old Master said, as was retold by the Space-Walkers, in the previous chapter.*] If you’ve totally forgotten about me, it shows what kind of man you are.”

Pilgrim, in haste, made a low bow, saying, “My apologies to you, Senior Guardian,¹⁹ my benefactor. What occupies you now? Why are you here in the same place with me?” [*K. May I ask Elder Sun, what occupies you now, and why are you here, too?*]

Boqin replied, “Why say ‘in the same place’? You’re in someone else’s world, and I’m in your world. These worlds are not the same, not the same!”

“If we are in different worlds,” asked Pilgrim, “how can we see each other?”

“You wouldn’t know this,” Boqin replied, “but the King of the Lesser Moon had this Gallery of a Million Mirrors constructed. [C. *Pointed out.*] Each mirror relates to one world, which contains everything, every blade of grass, every tree, every movement, every moment of quietude. Look for whatever you wish, and those things will appear before your eyes. So this gallery is called the ‘Great Chiliocosm.’”²⁰ [C. *Made explicit.*]

Pilgrim turned this over in his mind. He was just to ask about the Son of Heaven of the Tang, so as to determine whether the New Tang was real or unreal [K. *The author constantly highlights the theme, and then brushes it away: like the “Three Isles of the Blessed” in the sea—one can glimpse them but cannot reach them.*], when suddenly an elderly woman stepped out of a black wood. She made three or two somersaults and pushed Liu Boqin inside, and he was not to be seen again.²¹

Pilgrim grudgingly withdrew. From the position of the sun, he could see that it was nearly evening. He thought to himself, “It’s getting dark soon, and it’s unlikely that I can find my master anywhere. I’d better take a careful look at some of the mirrors, and then decide what to do.” [K. *He does not rouse himself to search for his master but fiddles around by looking into the mirrors. All this is to describe how muddleheaded the deluded and bewitched person is: he has completely lost track of his true nature.*]

Thereupon, he started from the one designated with the character “Heaven No. 1.”²² There he saw someone putting up a roster; on it was written:

The First place among the Budding Talents in the palace round of examinations: Liu Chun.²³

The Second place among the Budding Talents in the palace round of examinations, Wu You.²⁴

The Third Place among the Budding Talents in the palace round of examinations, Gao Weiming.²⁵

Within moments there gathered a crowd of a thousand, ten thousand people; talking and shouting, they thronged and pressed forward to take a look at the roster.

At first there was only the noise of people speaking; then it was followed by the sound of sobbing, then that of angry cursing. Soon these people dispersed, going their separate ways. One sat on rocks, stupefied. One dashed to pieces a ceramic inkstone with mandarin duck motifs. One with disheveled

hair was being chased and beaten by his parents and tutors. One opened the case he had always carried with him, took out his valued zither, and burned it, all the time weeping bitterly. One drew the sword hung by his bed to kill himself, while a woman grabbed the weapon to prevent it. One, with his head lowered, was lost in thought, reading his essay for the palace examination again and again. One, roaring with laughter, beat his fists on the table, shouting, "It's fate, fate, fate!" One, with his head lowered, was vomiting blood. Some elderly persons were each contributing some money to buy wine to comfort one who had failed in the examination. One was composing a poem all by himself: he chanted a line, then kicked a stone with his foot. One would not allow his pageboy to say that his name was not in the announcement. One feigned indignation on the outside but began to smile inside, as if saying the honor was deserved. One was truly grieved and resentful, but he put on a smiling face. [C. *Such descriptions are precisely like a painting of those who have failed in the examinations. Liu Zongyuan of the Tang had nothing on this.*²⁶] [K. *Where are you able to see such scenes not meant to be seen?*]

Of that group whose names were on the list, one changed into new clothes and shoes; one tried hard not to smile; one wrote a poem on a wall; one read his composition—read it a thousand times—and went away with it tucked in his sleeve; one complained on behalf of others; one purposefully said that the officials in charge of the examination were incompetent; one made others read the roster—they were unwilling to read it but forced themselves to read to the end; one harangued others, saying how fair this year's examination was; one was telling how his dream on New Year's Eve had foretold this; one said that his composition this year fell short of his own expectations.

In no time, someone had made a copy of the composition of the first-place winner and read it aloud in the wine shop, wagging his head rhythmically.

A young man sitting by him asked, "Why is it so short?"

The reader answered, "The composition is long enough, but I only copied down the best lines. Let's have a look together: we can learn something about rhetoric, so that we may pass next year." The two of them read it out loud together:

The renewal and revival of the Cause that was left incomplete,
 And the promotion and enhancement of Human Relationships:
 These are the pure Truth of Learning,

And the perfect Spirit of Government. [C. *The several uses of the character zhi (of) are marvelous.*]

How so?

This Vision is as irretrievable as the Primordial Chaos;

This Principle is as indispensable as breathing.

Therefore,

The Essence of Human Nature has not diminished;

And the embers of the burned books are all potent.

To sum up,

The First Task in the Creation

Should not be sought beyond the *Mean*;²⁷

The Silent Work of Spirits

Can be grasped in the subtlety of the Mind.²⁸ [K. *Such vivid imitation.*

The author would have won the first place had he participated in the palace examination.]

Pilgrim Sun laughed loudly. [C. *This section will shame to death the scholars of the world.*] “Five hundred years ago, when I was in the Eight Trigrams Cauldron [K. *Harking back to the parent book and anticipating the episode about the golden gourd.*], Old Monkey heard the Old Master discussing the fortunes of writing with the Jade Historian Immortal.²⁹ [C. *What a strange idea.*] ‘From Yao and Shun to Confucius was the “Phase of Pure Heaven,” which is “Great Prosperity.” From Mencius to Li Si was the “Phase of Pure Earth,” which is “Medium Prosperity.” Five hundred years after this will be the “Phase of Water and Thunder,” when writings may be long in length but short in spirit, which is “Lesser Decline.” Eight hundred years after this will be the “Phase of Mountain and Water”: that will be even more dreadful, more dreadful.³⁰ [C. *Another name for today’s writings is Mountain and Water writings.*] [K. Qian (*Heaven*), Kun (*Earth*), Zhun (*Difficulty at the Beginning*), Meng (*Youthful Folly*): *only four phases, and writing becomes like this. I do not know when it will be from Bo (Splitting Apart) to Fu (Return, or the Turning Point).*]³¹]

“At that time the Jade Historian Immortal then asked, ‘How will it be dreadful?’ The Old Master said, “Alas! There will be a horde of earless, eyeless, tongueless, noseless, handless, footless, heartless, lungless, boneless, muscleless, bloodless, breathless men, who will be called ‘Budding Talents.’ [K. *Is the author not afraid of all the Budding Talents of the world signing formal*

complaints against him?] Their ideas will not fill up one sheet of paper in a hundred years, and when their coffins close they will not even leave so much as two sentences. Their writings may have something else bizarre about them: Hundun, the Primordial Chaos, has been dead for tens of thousands of years, and they won't leave it alone.³² Yao and Shun are securely seated in the Yellow Court, and they are dragged out. What is inhaled and exhaled are subtle and fine matters. They are provoked rather than nourished. The essence and spirit are the treasures of the entire being, but they are not left in tranquility but roused. What kind of writings are they? They are called writings to win a Gauze Hat. [*K. Now called writings to win a hat top.*³³] If one can write a few lines of such stuff, it would be one's good fortune: one will be flattered, fawned upon, and feared.'

"Hearing this from the Old Master, the Jade Historian Immortal took his leave, in tears. Now that I think of it, the first place winner's essay must be from the 'Phase of Mountain and Water.' I will just leave it alone and take a look at 'Heaven No. 2.'"

[*C. Pilgrim's entrance into the New Tang is the first level; his entrance into the World of the Green, the second level; his entrance into the mirror, the third level: each level is more critical, and more perilous, than the previous one.*]

[*K. Mountain Man of Wuling says: The Han, Wei, and Western Jin constitute the Phase of Water and Thunder; the Eastern Jin to the Northern Song, the Phase of Mountain and River. The latter also anticipates the episode of bringing Qin Hui to justice.*]

CHAPTER 5

Through the Bronze Mirror, Mind-Monkey Joins the Ancients; At Green Pearl's Pavilion, Pilgrim Knits His Brows

THE STORY CONTINUES: PILGRIM WAS JUST HAVING A LOOK AT “Heaven No. 2.” In an ancient bronze mirror with engraved decorations, there was a stone stele erected beneath a great cypress tree. It had twelve seal characters carved on it: “World of the Ancients, Which Originally Adjoined the World of the Delirious.”¹ Pilgrim thought to himself, “If this is the World of the Ancients, the First Emperor of Qin must be here. [*C. It is because of the First Emperor of Qin that Mind-Monkey is all mixed up.*] The palace maid who was sweeping the floor in New Tang the other day mentioned that he had a certain Mountain-Ridding Bell. [*K. Connection at a distance.*] Wait until I grab him and snatch the bell from him—I’ll sweep clean all the mountains and ravines that block the way to the West and drive them away. Monsters will have nowhere to hide, and robbers nowhere to hang out.”

With that he changed into a worm that eats through bronze. He climbed up on the surface of the mirror, took a serious bite, and bored right through the mirror. [*C. Woe to the Great Sage, who has entered a mirror again.*] At once he fell onto a high pavilion. Hearing human voices below, he dared not resume his original form; instead, he remained a boring insect and, hiding in the green window lattice, peeped inside.

As it turned out, in the World of the Ancients there was a beautiful woman called Madame Green Pearl² who spent her days giving banquets, entertaining her guests with music and wine and the chanting of poetry.³ After much careful thought and planning, she had created this pavilion, a hundred feet tall, and named it the Pavilion de Mélange de Parfums.⁴

It happened that on that very day Lady Xishi⁵ and Mademoiselle Sisi⁶ had come by to offer congratulations on the completion of the new pavilion. [*C. Right from the start he happens to meet a company of women.*] Green Pearl was delighted and ordered a banquet with wine prepared and delivered to the Pavilion de Mélange de Parfums for a sisterly gathering. Mademoiselle Sisi sat in the middle with Madame Green Pearl on her right and Lady Xishi on her left. A company of maids, their hair in buns and carrying perfumed fans, swarmed around them; some poured wine, some brought and arranged flowers, and some carried bowls for dice.

Still in the lattice, Pilgrim conceived a clever plan: he changed into the likeness of a maid [*K. How could our Great Sage have transformed into a maid? A grave, grave mistake.*] and mingled among them. How was he made up?

With the chignon in the style of the Goddess of the River Luo,⁷
 Eyebrows in the style of Zhu Xiaoji (*Su's poem: Zhu Xiaoji with unpainted
 eyebrows*),⁸
 The slender waist preferred by the King of Chu,⁹
 And robes to the taste of the Han Emperor.¹⁰
 Above are earrings that dangle in the autumn breeze;
 Below are feet in the shape of lotus cups.

The maids there, all smiles, now began to laugh aloud: “Our Pavilion de Mélange de Parfums is indeed a pavilion of a mélange de parfums! Even though she is not one of ours, she found her way in!”

Another maid said to Pilgrim, “Sister, have you met Madame Green?”¹¹

Pilgrim replied, “Elder Sister, I am new here. Please take me to meet her.”

That maid, all smiles, introduced her to Madame Green. Madame Green was taken aback. With tears streaming down, Madame Green said, “Fair Lady Yu, I haven’t seen you for such a long time! [*K. Extraordinary writing.*] Why does your fair face express such sadness?”

Pilgrim thought to himself, “Strange! Ever since I, Old Monkey, came to life in the stone box¹² [*K. Laying down the root for the divination and*

fortune-telling in chapter 13.], I have never experienced *saṃsāra* by going through birth and death as a man or a woman [*K. What confronts him here is nothing other than saṃsāra, life and death as a man or a woman; how can he say he has never experienced it?*], never found myself among such elegant women. When could I have known some Madame Green? When could I have ever been some Fair Lady Clay,¹³ or Bronze, or Iron, or Grass? But since she thinks so, I'll just have some fun with them, whether I am Fair Lady Yu or not. This is 'to use a mistake to counter a mistake.' But there is just one thing. If I'm Fair Lady Yu, that means I must have a husband. [*K. To change into a maid was already a mistake, to usurp Fair Lady Yu's identity is another mistake, and to think about Fair Lady Yu's husband is even more of a mistake. The more he thinks, the more rash he becomes; the more deceptive he is, the more bewitched he becomes. Our Great Sage is in grave danger!*] If one of them brings this up, a donkey can't bray with the horse's voice, and my true colors will be revealed. I will just have to do some probing and find out about my husband, so that I can join in on the banquet."

Madame Green again called out, "Lady Yu, come and join us. Our wine may not be of top quality, but it can dispel our cares."

Thereupon Pilgrim made a "windy and rainy" despondent face and said to Madam Green, "Elder Sister, as the proverb goes, 'Wine delights happy hearts.' My husband and I are unable to see each other. [*K. Missing one's husband and missing one's master: are they the same, or different? This question is respectfully put to the practitioners of Chan.*] 'Fine threads of rain, petals borne on a breeze'¹⁴—so long these scenes have pierced my heart! How can I swallow any wine?"

Shocked, Madam Green turned pale. "How could you say something like this! Your husband is the Hegemon-King of Chu, Xiang Yu.¹⁵ The two of you are now in the same place; how is it that you are unable to see each other?" [*K. Insinuating that the company of the Tang Monk, master and disciples, are at the same place; how is it that they are unable to see each other?*]

As soon as Pilgrim heard the five words "Hegemon-King of Chu, Xiang Yu," he answered, even without thinking, "Elder Sister, there is something you don't know. The Hegemon-King of Chu of today is different from the Hegemon-King of Chu in the old days! There is a maid in the palace called Chusao.¹⁶ [*K. Subtly points toward the Tang Monk's acceptance of Wuqing as his disciple in the final chapter.*] She uses her many charms and numerous tricks to entice

my husband and to drive us ever farther apart. Sometimes while we are strolling in the moonlight, I don't look at the plants in the ponds. She, however, will be leaning against the railing, as if lost in thought. My husband will say what a charming way she has of looking at something. Once while we were viewing flowers, without my calling for wine, she brought out a crackled ice-patterned pot from the mansion filled with the 'Jade Dew of the Purple Flower'¹⁷ and presented it all respectfully, saying, 'My gracious lord, may you live a thousand years.' When taking her leave, she shot suggestive glances at my husband, who made 'flower eyes' back at her. [*K. This Great Sage, as soon as he transforms into Lady Yu, his mouth is full of a demonic aura. It is true that one's original nature is so easy to lose.*] I am totally devoted to him, hoping that we can remain together forever, as mandarin ducks.¹⁸ When I see the two of them treat me as goods stored away on a shelf, how can I help but feel resentful and sad? At that time my husband said that I was not being nice to him and that I was being unfair to Chusao. I saw him pick up his sword and sheath by the bed, strap them on his back, and without calling any of his aides, he headed straight off by himself. I have no idea where he went. It was twenty days ago that he left. [*K. Secretly following the fifth day of the third month.*] It has been more than half a month, and I have not heard a word from him."

Once she finished speaking, she began to weep openly. Seeing this, Madame Green half soaked her own gauze sleeves with tears. Xishi and Sisi, too, sighed with sorrow. Even the maids carrying wine containers had a bellyful of tears; they sniffled as the pain reached their hearts. [*K. Anticipating the heartache later in the text.*] Truly:

A sad person should not talk to another sad person,
Talking to another sad person only makes the sadness grow.¹⁹

As the four of them finally took their seats, Xishi said: "Since this evening Fair Lady Yu isn't feeling very happy, the three of us should take turns relieving her feelings. We should not add to her distress." She thereupon picked up six dice and, with them in her hands, said loudly: "Sisters in the feast, listen to my rules. If in the first cast there is no ace, each is to recite a line of ancient poetry. If in the second cast there is no deuce, each is to confess something from her love life. In the third cast if there is no trey, I'll drink a goblet myself, as a penalty, and 'fly the goblet' to another."²⁰

Xishi threw the dice and called, "There is no ace in the first cast." Green Pearl chanted, in her charming young voice [K. *One "Elegy to the Wrongly Killed"*²¹ *has given rise to how many diversions and distractions. Since ancient times, scholars and beautiful women become sad under the moon and shed tears in the face of flowers. They fall into the fortress of sadness, mostly being roused by amorous verses and flowery language. Such is the depth of the encumbrances caused by the Chan of Words!*],

When my lord does not come, the cold night is so long.²²

Sisi praised her, laughing, "Such a marvelous double entendre in this line." She also recited a line:

The jade person's ornaments and pendants tinkle in the autumn wind.²³

Pilgrim then thought to himself, "Now it is Old Monkey's turn. I remember some lines from other kinds of writing, but when it comes to verse, that rather gives me a headache. Worse yet, I don't know whether Fair Lady Yu can write poetry or not. If she can't write poetry, that would be fine. But if she can write well, I don't know how to play this show to the finish. I'll be left with a beginning but no end."

Madame Green asked the Fair Lady to chant her line. Seeming modest but also seeming to refuse, seeming to tell the truth but also seeming to lie, Pilgrim replied, "I am no good at poetry."

Xishi laughed: "Your Ladyship's collection of poetry is well known all over the Central Plain.²⁴ Even children know that you are gifted at writing poetry and compiling rhapsodies. Why are you so hesitant?"

Pilgrim had no choice but to gaze at the sky, thinking hard. After thinking fruitlessly for a long while, he asked those seated at the table, "Would it be all right if I do not use an established line composed by the ancients?"

Madame Green said, "This should be decided by our mistress of ceremonies."

Pilgrim then asked Xishi, who replied, "Why not? Whatever Your Ladyship writes will become an established line by the ancients." [K. *In the World of the Ancients there are absolutely no lines by people of today.*]

All those present inclined their ears to listen attentively. Pilgrim recited one line:

My thoughts of repentance fly off with the clouds and rain.²⁵

“How do you like Her Ladyship’s line?” Madame Green asked Sisi.

“Who would dare to say,” said Sisi, “that Her Ladyship’s poetry is not good? Only this line has a tinge of monkishness.”

Xishi laughed: “Her Ladyship actually was a female monk for half a month.” [K. *She should have said that the monk has been the lady for half a day. ○ Today’s little monks are used to being ladies. Are they male or female? Buddha told the bodhisattvas and the mahāsattvas: this is exactly what it is.*]

Pilgrim said, “Don’t tease me. Could I ask our mistress of ceremonies to pass the dice bowl?”

Xishi hurriedly passed the dice bowl to Madame Green.

Madam Green raised her hands, tossed the dice, and said in a loud voice, “In the second throw there is no deuce.”

Xishi said, “It is easy for you to make a confession, but for me it is difficult.”

“Elder Sister,” Madame Green asked, “how is it that it is difficult for you?”

“Humpf!” replied Xishi. “You embarrass me on purpose. How could you not know that I have had two husbands?” [K. *The two husbands here parallel the three masters in chapter 9.*]

Madam Green said, “We are all of one family here, despite our different family names. [K. *Remotely anticipating the adoptive brother, the father and son who have never seen each other, and the betrothed couple that never shared a bed in chapter 15.*] What’s there to be hesitant about? I have an idea. Elder Sister, first confess something about the King of Wu, and then something about young Fan.”

Hearing this, Xishi made her confession without much thinking:

Young Fan: green years by the Willow Creek;

King of Wu: rosy cheeks in the jade palace.

Young Fan: making the oath in the sun on Mount Kunlun;

King of Wu: sleeping at night among the paulownia trees.

Young Fan: bemoaning the moon on the Five Lakes;²⁶

King of Wu: inebriate, his sadness as boundless as the sky.²⁷

Having heard this, Green Pearl made her confession, tapping the wine cup:

I was bought for peck of pearls,
 But my tears could fill a million bushels.
 This evening at the Pavilion de Mélange de Parfums;
 Other years at the Terrace of Preserved Fragrant Snow.²⁸ (*In Shi Chong's
 estate there was the Terrace of Preserved Fragrant Snow.*)²⁹

Green Pearl's every word was accompanied by a sigh. Xishi spoke loudly, "Penalty! I wanted you to confess something happy, but what you have confessed is unhappy."

Madame Green acknowledged her guilt and drank her forfeit. Then Sisi asked Pilgrim to go ahead, and Pilgrim asked Sisi to take her turn. They pushed the dice back and forth for a long time, but neither confessed.

Madame Green said, "I have an idea. Let Sister Sisi say something, to be followed by Fair Lady Yu."

Xishi intercepted, "It's impossible. The Hegemon-King of Chu is so heroic and valorous, whereas young Shen³⁰ is such a tender- and warm-hearted gentleman—how could they make the lines match?"

Sisi laughed, "Never mind: she is she, I am me. Let me make my confession first." She went on:

Shedding tears in the moonlight at the Southern Tower.

Having relaxed his vigilance, Pilgrim blurted out without thinking [*K. So much playacting, extremely rash. Here he is not vigilant and says something that reveals his original nature. This is the point where he should turn back.*]:

Revering Buddha in the Western Heaven!

Madam Green said, pointing at Pilgrim, "Lady Yu, I think that you must have become confused in your thinking. Why do you want to start 'revering Buddha in the Western Heaven'?"

"These words are profound and extremely difficult to understand," said Pilgrim. "They need interpretation and explanation. 'Heaven' means husband; 'Western' is Western Chu; 'revering' means being devoted; and 'Buddha' means the heart.³¹ That is to say, I devote my heart to my husband of Western

Chu. [*K. Wonderful interpretation. With this root of wisdom, it is not surprising that he can extricate himself from danger.*] Although he finds me repulsive, I think only of him.”

Madame Green could not praise this explanation enough.

Pilgrim was afraid that he was staying so long at the banquet that it was interfering with his journey, so he feigned drunkenness, as if he were about to throw up.

Xishi said, “We will forgo the third round. Let’s go view the moon.” With that, the banquet was cleared away.

The four of them walked down from the pavilion, treading on some wildflowers and toying with water plants as they wished. To look for the First Emperor of Qin was the only thing on Pilgrim’s mind, so he came up with a scheme to extricate himself. He cried out, “My heart aches unbearably. It’s unbearable! Please let me go home!”

Madame Green said, “Heartache is our constant companion; it is nothing to worry about. Let me send for the Father of Medicine, Master Qi, to check your pulse.”³²

“That won’t do, that won’t do,” Pilgrim replied. “These days, physicians are the last people I want around me. Their specialty is to make living persons die and make minor ailments worse. When the patients are recuperating, they want to have quick results to report, with no regard for the lives of the patients. [*K. Physicians of this world make a practice of dispatching people to the World of the Ancients. The physicians in the World of the Ancients then directly send people to the World of the Future.*³³ *Such skilled doctors should all be sent to the World of the Witless, and that path should be blocked forever, so that beings in Heaven or under Heaven might all live somewhat longer.*] While the function of the spleen has not been restored, the patients are given ginseng and *baizhu*,³⁴ which will have an adverse effect on them for life. It would be better for me to just go home.”

Madame Green said, “When you get back home, if you don’t see the King of Chu, you will feel depressed, and if you do see Chusao, you will feel resentful. [*K. Calls forth what follows.*] People with heart conditions should by all means avoid depression and resentment.”

The sisters all tried to talk Pilgrim into staying, but he adamantly refused to stay the night there. Seeing that his illness was acute and that she was unable to detain him, Madame Green could only send four close attendants

of hers to escort Fair Lady Yu to her residence. Pilgrim put on a “sleepy-eyed face while clutching the heart”³⁵ [*K. This is a key link, the same as “windy and rainy face.”*] and took leave of the sisters.

The four attendants supported Pilgrim down the Mélange de Parfums. As they walked toward a big road, Pilgrim said, “The four of you should go now. But be certain to convey my deep gratitude to Madame Green Pearl, and my regards to Lady Xishi and Mademoiselle Sisi. I’ll see them again tomorrow.”

They said, “While we were leaving, Madame Green told us to escort you all the way to the residence of the King of Chu.”

Pilgrim said, “You really don’t want to go back? Then watch out for my staff!” His gold-hooped staff was already in his hands, and after one powerful stroke the four attendants had become red powder.

Pilgrim then recovered his original form. [*K. The second time the gold-hooped staff has been used since he tucked it in his ear in chapter 1 after its use. If he had not used his staff, how could he have resumed his own form?*] As he looked up, it turned out that he was at the gate of Nüwa’s³⁶ residence.

Pilgrim was overwhelmed with joy. “My heaven [*K. The Great Sage is mistaken: it was not “your” heaven. ○ A sudden link at a distance (with an earlier sequence): wonderful!*] was chiseled open by the Space-Walkers on the orders of the King of the Lesser Moon, and yet yesterday I was blamed for it. Even though the Old Master is despicable, and the Jade Emperor is not very smart, I, Old Monkey, am not blameless—I should not have made myself an object of ridicule five hundred years ago. [*K. A tie to the parent book.*] Even so, I won’t go there to deal with the matter now. I have heard that Nüwa has long been good at mending heaven. [*K. The heaven of desire (qing) is difficult to mend: what could Nüwa do?*] Today I’ll request Nüwa to mend it for me. Only then will I go crying up to the Palace of Divine Mists to clear my reputation. This is such a good opportunity.”

He walked up to the gate and saw the two leaves of the black lacquered door tightly shut. There was a slip of paper pasted on it, with these words:

On the twentieth I am leaving to pay an informal visit to Xuanyuan³⁷ at his residence [*K. The date is based on the fifth day (of the third month).*] and will be back on the tenth of next month. I apologize in advance for being unable to provide hospitality to any distinguished visitors.

Having read this, Pilgrim turned to walk away. He heard a cock crow three times, for the day was about to dawn. He had traveled millions of miles, but he still had not seen the First Emperor of Qin. [*K. Back to the main plot line.*]

[*C. In every instance the teasing and laughter is captured like in a picture. Elegant and not suffering from being overstuffed, they are as clean and slender as plum blossoms.*]

[*K. Ashamed to confess for fear of shame for having two husbands, Xishi is indeed an inhabitant of the World of the Ancients.*]³⁸

CHAPTER 6

Pilgrim's Tear-Stained Face Spells Doom for the Real Fair Lady; Pinxiang's Mere Mention Brings Agony to the Chu General

ALL OF A SUDDEN HE SAW A MAN WITH A DARK COMPLEXION SITTING on a high terrace. Pilgrim laughed to himself: "There must be bandits even in the World of the Ancients. Look at this one: his face has been smeared with black ashes, and he's being exhibited there as a warning to the public."

He took a few steps and then said to himself, "No, not a bandit. The place must be a temple dedicated to Zhang Fei."¹ He thought further, "If this were a temple dedicated to Zhang Fei, he should be wearing a head wrap. Or if he were following the modern style, he should be wearing a general's helmet instead. The emperor's hat is not to be worn lightly." [*K. One might wear it for a little while with the door closed.*] Wearing the emperor's hat, and with a dark complexion, this must be the dark-complexioned emperor, Yu the Great."² [*C. Makes one laugh hard enough to spit out the food in one's mouth.*] I should go see him and ask him for some secret spells to tame monsters and kill demons, so that I don't have to look for the First Emperor of Qin. [*C. Mentioned again.*] [*K. Sticks close to this future-projecting artery (of the story).*]

He stepped forward and saw a stone post at the foot of the terrace; on it a flag was fastened with four purple characters written in "flying-white" style:³

Famous Pre-Han Scholar⁴ [C. *Odd title.*] Xiang Yu. [K. *This chapter details many instances of Old Xiang's buffoonery—probably meant as a (satirical) portrait of those “famous scholars.”*]

Having read it, Pilgrim had a hearty laugh. “This is really an example of ‘Before an event happens, don’t worry about how it will be—when it does occur, it will definitely not turn out to be as you imagined.’ I, Old Monkey, having thought about this from all directions, took him to be the dark-complexioned Emperor Yu the Great, or Zhang Fei, or a thief put on display. Who could have known that he is none of these, but instead is that wayward husband of mine from when I was in Green Pearl’s pavilion!” [K. *Demonic situations created by himself. It is for this that the Buddhist religion warns men in their prime not to create karma.* ○ “Wayward husband” makes a nice contrast with the “original wife of a different bed” below.]

Then, his thinking took another turn. “Aya, it was to find the First Emperor of Qin and borrow the Mountain-Ridding Bell that I, Old Monkey, drilled into the World of the Ancients. [C. *Mentioned again.*] The Hegemon-King of Chu came after him in time, and here he is. So why is there no sign of the First Emperor? I have an idea. When I meet Xiang Yu, I will ask him about the whereabouts of the First Emperor, so that I’ll have some reliable information.”

Thereupon, Pilgrim leaped into the air to take a careful look around. By the foundation of the terrace, there was an area of green grass and vermilion banisters, where flowers bloomed in profusion and birds sang. A beautiful woman was sitting there.

Then he heard someone calling, “Lady Yu, Lady Yu!”

Pilgrim laughed: “The Old Monkey who was once in Green Pearl’s pavilion is now here. [K. *How absurd.*] Whether she lives or dies means nothing to me!” He instantly shook himself and, as before, changed into the form of Fair Lady Yu. [K. *Grave mistake.*] He made his way directly to the high terrace, took a foot-square handkerchief from his sleeve, and wiped away his tears without stopping, leaving only half of his face visible. He gazed at Xiang Yu, as if in resentment and anger.

Xiang Yu was astonished and hastily went down on his knees. Pilgrim turned his back to Xiang Yu, while Xiang Yu made haste to crawl around in front of Pilgrim: “My Lady, have some mercy on the one that shares pillow and mat with you. Give me just a little smile!” [K. *What injustice has Xiang Yu done to the author that he is being treated in such a devastating way?*]

Pilgrim kept silent. Xiang Yu, at his wit's end, could only join him in weeping. [C. *Heroes of all ages have always had objects of their affection (qing) from whom they were reluctant to part. Even so, Xiang Yu is excessive, having spent his life weeping.*]

Pointing at Xiang Yu, his peach-flower-like face flushing red, Pilgrim said, "You incorrigible villain! Even though you are a renowned general, you are unable to protect your woman; how do you have the face to just sit here on this high terrace!" Xiang Yu, not daring to venture a reply, only kept weeping.

Revealing, ever so slightly, an inability to bear his discomfort, Pilgrim offered both hands to help him up, saying, "As the proverb goes, 'There is gold in a man's knees.' In the future, don't kneel so easily." [K. *Where did Elder Sun learn to behave this way? It's just like the Chan monks of today. It is certainly the case that "it is easy if you know how."*]

Xiang Yu replied, "Your Ladyship is being too lenient! As soon as I see your brows knitted with sorrow, my heart and lungs are shattered to pieces. Why should I care about what happens to my seven-foot-tall body! [C. *A stalwart hero! A stalwart hero! Those without feelings (qing) can never be the world's most extraordinary men. I would say that Xiang Yu occupies the first place among men of feelings (qingren); Qu Yuan and Song Yu⁵ are second to him.*] Now tell me, what is the matter after all?"

"My Lord," replied Pilgrim, "I can keep it from you no longer. I was somewhat indisposed and lay down on the rattan couch to sleep for an hour, when from a magnolia tree outside of the window a monkey monster leaped over. He claimed to be the Bodhisattva Sun Wukong, the Great Sage Equal to Heaven, who wrought havoc in Heaven five hundred years ago."⁶

No sooner did he hear that than Xiang Yu leaped up and shouted, "Bring me my sword from the head of my jade bed. Bring me that sword! If you can't find the sword, then bring me my tiger-headed halberd!" He then straightened his hair, tightened his boots, and yelled again, "Where is he now?"

Pilgrim bent toward him, saying, "My Lord, there is no need for such rage; don't let anger harm your health. Wait for me to tell you all about it. That monkey is really detestable. [C. *The real Pilgrim Sun pretends to be Fair Lady Yu, and the counterfeit Fair Lady Yu talks about the real Pilgrim Sun. How fantastic!*] He even made his way to the rattan couch to flirt with me. Although I am unworthy, how could I be unclear about things and unable to distinguish between remaining chaste and being violated? At that time, I shouted for my maids-in-waiting. I don't know what kind of transfixing spell

he used, but I was not able to summon even one of them! I knew that if none of my maids-in-waiting could come, there must be something strange going on, and so I made haste to throw down my round fan and straighten my clothing. Staring at me with angry eyes, that ape grabbed me up with one hand, threw me into the Pavilion of Raining Flowers [*K. The Pavilion of Raining Flowers is mentioned all of a sudden: fantastic.*], then turned around and leaped away.

“In the Pavilion of Raining Flowers, I was anxious and confused, and secretly followed him with my eyes to see where he was going. My Lord, what do you think he did? [*K. Wonderful pause, as if we could hear “her” voice.*] He actually made his way to the rattan couch in the shadows of the flowers, changed into my shape, and began to order the servants and maids around. Before long he will try to bewitch you, my Lord. I’m not worth your concern; I’m just afraid that my Lord will not be able to distinguish the real from the unreal and will fall victim to his murderous scheme. The reason that I was weeping so bitterly was precisely for you, my Lord!” [*K. Those who bewitch others are often like this.*]

When Xiang Yu heard this, raising his saber with his left hand and grasping his halberd in his right, he shouted, “I’ll kill him!” Down he leaped from the terrace and made his way straight to the couch in the shade of the flowers, where he cut off the head of Fair Lady Yu and threw it, still dripping blood, into the lotus pond.

“Stop your sniffing!” he ordered her maids-in-waiting. “This was a false mistress, and I have killed her. Your true mistress is on my terrace.”

Swallowing their tears, all the maids-in-waiting hurried up the terrace on the heels of King Xiang. Seeing Pilgrim there, their grief turned into joy. “It is true—our real mistress lady is here after all. We, your maidservants, were nearly frightened to death!”

Xiang Yu was elated. He ordered the attendants at the terrace to sweep the Tower of Raining Flowers. “Take pains to lay out a proper wine feast. This will be first to help Her Ladyship get over her shock, and secondly to celebrate Our decapitating the monster and dispelling delusion.” [*K. Those who are bewitched by others are often like this.*] All the servants below the terrace voiced their obedience in unison.

At the same time, the various maids-in-waiting on the terrace massaged Pilgrim’s chest and rubbed his back or brought tea and water. Some asked, “Your Ladyship had a great fright. Is your heart still pounding?”

“A little,” answered Pilgrim.

Some asked, “Did Your Ladyship trip and hurt your lower body?” [*K. Why are they only asking about the lower part of the body? How can they know that Her Ladyship’s lower part of the body is that of a Buddhist elder? ○ The awe-inspiring Great Sage, as soon as he is infected by the demon of desire (qing), no longer controls his own mind, hence the many foolish things he does. He who deludes others deludes himself—it is often like this.*]

Pilgrim said, “No, I did not. I’m only out of breath, which is hard to bear.”

King Xiang said, “Being out of breath is not a serious matter. Just calm yourself down, sit quietly for a while, and you will be fine.”

Suddenly a pair of attendants knelt before them, to invite the king and their mistress to attend the banquet.

Pilgrim thought to himself, “I will not just go along with every whim of his.” Immediately he feigned being possessed by a demon,⁷ made his two eyes stare vacantly, and said to King Xiang, “Give me back my head!”

King Xiang was aghast, calling without stopping, “My Lady, my Lady!”

Pilgrim made no response; he only kept staring, showing only the whites of his eyes.

“Needless to say, this can only be Sun Wukong’s ghost that has not yet dissipated; now it has possessed Her Ladyship,” King Xiang said. [*C. That the fake Fair Lady kills the real Fair Lady is strange enough; that the real Pilgrim pretends to be the fake Pilgrim is stranger!*] “Make haste to summon a yellow-robed Daoist priest to exorcise the evil spirit: then she will certainly restore herself to normal.”

In no time, two attendants came up the terrace accompanying a yellow-robed Daoist priest. The Daoist, holding his bell in one hand and spitting magic water from his mouth, chanted a spell:

At the time of the Three August Ones,⁸ there were an Emperor Xuanyuan and a Divine Ruler, Shun the Great. The name of Shun the Great was Yu, and Xuanyuan’s family name was Gongsun. Sun and Yu, Yu and Sun, were originally bound by marriage. A knot of enmity was tied today; when can it be cleared away? I prostrate myself to implore the divine spirit of Pilgrim, Lord Great Sage, Reverend Master Sun [*K. What an amazing title!*] to ascend at once to the Upper Realm and again wreak havoc in Heaven, release Lady Yu and go find the Tang Monk. Act quickly as I command, lest I, the Daoist, be found inept and Buddhist monks be sent for!

Pilgrim then shouted, “Daoist, do you know who I am?”

“Your Ladyship,” the Daoist replied on his knees, courteously, “may you live a thousand years!”

“Daoist, Daoist, you can never exorcise me!” Pilgrim shouted roughly. “I am the Great Sage Equal to Heaven, and I am getting my revenge by possessing her body! This is an auspicious day, and I am determined to wed Fair Lady Yu! [K. *The real Pilgrim is taking the place of the real Lady Yu in being Xiang Yu’s spouse, and the false Pilgrim demands the hand of the false Lady Yu: even more fantastic.*] You should act as our matchmaker and get a matchmaker’s fee—wouldn’t that be good for you?” This said, he again shouted out some words that were totally incoherent and meaningless.

The Daoist, hands and feet numb with fear, could only move forward with his sword and, waving it gently and gently spitting out half a mouthful of magic water, chanted another spell in a low voice: “The Supreme Old Master⁹ commands this be done immediately.” The words that should follow this spell, “Act as I command!” were inaudible. [K. *Why should this Daoist cleric be made fun of?*]

Pilgrim secretly took pity on the Daoist, so he returned his pupils to their normal position and called out, “Where is His Majesty my dear husband?” [K. *Amazing title.*]

King Xiang was overjoyed and instantly made a present of one hundred ounces of fine-quality silver to the yellow-robed Daoist and had him escorted back to his temple. He hastily helped Pilgrim up and said, “My Lady, why did you frighten me so?”

“I don’t know what happened,” said Pilgrim. “I only saw that ape come over to the couch, and then I lost consciousness. The Daoist spat a mouthful of magic water on me, and I saw him stagger, then he fled straight to the south-east. Now my mind is crystal clear. Let’s go drink wine.”

King Xiang then took hold of Pilgrim’s hand, and together they climbed down from the terrace and made their way straight to the Pavilion of Raining Flowers. There they took their seats.

The phoenix lanterns scattered their brilliance, and candles made it bright as day. The various maids-in-waiting stood alert in rows. Just when they had drunk several rounds of wine, Pilgrim abruptly stood up, saying to Xiang Yu, “My Lord, I want to go to bed.”

Xiang Yu hastily called the maid Pinxiang to light the lamps. [C. *This is the writer’s lifeblood, what Huang Zi’an¹⁰ meant about the method of “lifting*

up the thread” in composition. If Pinxiang were not mentioned here, her mention below would lose its flavor.] [K. Pinxiang is mentioned here so that her mention later in the text will not seem abrupt.] The two of them, hand in hand, entered the bedchamber,¹¹ had a cup of Jie tea¹² [K. Anticipating tea drinking later in the text.], then sat shoulder to shoulder on the couch.

Pilgrim thought to himself, “I can’t just take off; I haven’t asked the whereabouts of the First Emperor of Qin yet. If I enter the bed curtains with him, and he makes some moves with his hands and feet [K. Makes a contrast with the earlier episode with Lady Rākṣasī.¹³], should I go along with him or not? [K. May I ask you, “mistress,” what constitutes “going along with him,” and what “not going along”?] I’d better find myself a way out of this.”

He then turned to Xiang Yu: “My Lord, I have something to say to you, but with so many things on my mind, when I see you I always forget it. Ever since I became your consort, my Lord, I have been expecting to give birth to sons and daughters to raise, to take care of us in our later days. [K. Birthing sons and raising daughters is something that you, mistress, are perhaps not capable of.] Who could have thought that all these years would have no effect? And you, my Lord, have only been obsessed with me and have refused to seek widely for other consorts. Now, my Lord, the hair at your temples is snowy white, and you’re growing round in girth. I may not be clever, yet I fear that my Lord will be lonely during your lifetime and be an heirless ghost after death.

“The maid Pinxiang is endowed with many natural charms; her misty eyes are particularly captivating. [K. Makes a contrast to Chusao.] I have repeatedly tested her in conversation, and she seems pretty interested. Just ask her to wait on Your Majesty tonight.”

King Xiang’s face changed color: “My Lady, could it be that today’s fright has unhinged your mind? How could an extremely jealous woman say something as extremely unjealous as that?” [K. This is what husbands all over the world have ardently prayed for. King Xiang, for his part, is overwhelmed by an unexpected favor.]

Pilgrim laughed with him: “My Lord, it was for the sake of your health that I have not allowed something like this in the past. Today I’m encouraging you for the sake of your having sons and grandsons. My mind will not be upset [K. Where did Elder Sun learn such things?], as long as Your Majesty is not upset in the future.”

King Xiang said, “My Lady, even if you say it ten thousand times, I still would dare not take Pinxiang. Have you forgotten the oath we made when we were viewing the lanterns on the fifteenth of the first month five years ago—to live and die together? [*K. Made up from thin air. Most extraordinary and marvelous!*] Were you joking with me?”

Pilgrim understood that it was impossible to have his way, so he laughed it off: “My Lord, what I fear is only that you might forsake me. How could I forsake Your Majesty? But just now there is something else that might bother you.”

[*C. Pilgrim Sun is not the real Fair Lady Yu, nor is Fair Lady Yu the real Fair Lady Yu. One could say that the false Fair Lady Yu killed a false Fair Lady Yu.*]

[*K. King Xiang is the shadow of the Bull Demon King; Fair Lady Yu, the shadow of Lady Rākṣasī; and Chusao and Pinxiang are the shadow of the Jade-Faced Princess. The plot lines connecting this with the parent book are sound: this is as wonderful as the reflections of scenery on a river or the back of the oarsman turning to the scenery as he plies the oars.*]

CHAPTER 7

Chu Replaces Qin at Four Beats of the Drum; Real and Counterfeit Ladies Appear in a Single Mirror

XIANG YU THEN ASKED LADY YU WHAT IT WAS.

Pilgrim said, “When I was frightened by that Monkey King earlier today, it startled my heart’s blood. You should enter the curtains of conjugal happiness first, my Lord; I need sit on the couch here and rest for a while longer and have more green tea. [*K. Another play on tea drinking.*] I will come to bed when I feel less anxious in my heart.”

Xiang Yu held Pilgrim in his arms [*K. This embrace was used to make amends for the insult to Lady Rākṣasī.¹ A joke! ○ See how the author makes these two books reflect each other place after place.*], saying, “How could I abandon my Lady and go to bed all by myself? If my Lady does not go to bed for a couple of hours, I would stay up for a couple of hours. If you do not go to bed the entire night, I would stay up the entire night.”

He went on. “My Lady, I had several cups too much to drink tonight, and my insides have become a World of Jumbled Rocks.² [*K. The human world has been transformed into the World of Jumbled Rocks. Strange! Wonderful! Alas, in the Great Chiliocosm, which world is not a mass of jumbled rocks?*] Let me recite a section of a plain tale³ both to keep you company and to give vent to my pent-up frustrations.”

“May Your Majesty relax your anger,” Pilgrim replied coquettishly, “and take your time.”

King Xiang then assumed an air of rightful indignation and told his own story, with one hand on the saber at his side and his left leg put forward: “My Lady, my Lady! I have made it—I, Xiang Yu, am a True Man. [*K. Ranking himself among heroes to delight his bedfellow: his tone is so lively.*] At the age of twenty, even though I had learned neither writing nor swordsmanship,⁴ I could see that the Emperor of Qin was witless. [*C. Anticipating the World of the Witless.*] [*K. Anticipation.*] I led forth eight thousand young men, accompanied by the seventy-two-year-old Fan Zeng, having set my mind on replacing the Emperor of Qin.⁵ At that time there was a Daoist necromancer in feathery robe who knew something about fate. I sent messengers to consult him several times, and he told me that the mandate of Qin had not yet expired. My Lady [*K. In the midst of his busyness, he calls out to Lady Yu, wonderful!* ○ *This is the “wake-up method” used by accomplished writers. Otherwise, if he just keeps rambling on, the whole thing will become a piece of dull and mechanical writing.*], you tell me whether or not Qin’s mandate has expired.

“Later my power and prestige soared, and my ambition increased tremendously: that fickle child, Fate, was not able to have his way. Qin’s mandate shouldn’t have run out, but it came to an end anyway. It wasn’t fated for Chu to rise, but Chu rose up. One morning, when I had the blood-dripping head of Song Yi hung up high, the souls of all the generals and officers flew away—they stuck out their tongues, and they got weak in the knees.⁶ [*K. These dramatic phrases—one after another—seem to fly off the page.*] At that time, being Xiang Yu was such great fun!

“The Qin general Zhang Han came out to fight, and I engaged him. At that time, the Qin forces were still formidable. When a general galloped out from their cavalry line, I called to him, ‘Identify yourself!’ That general, seeing my dark complexion and hearing my booming voice [*C. The voice of a “famous scholar.”*], with a ‘thud’ went from being on top of his silver dappled horse to being on the ground under that silver dappled horse. I didn’t even bother to kill that general.

“After a while out rode another general of high rank, whose flapping red banner had clearly written on it, ‘General of the Great Qin, Zhang.’⁷ When I thought that by now Qin was reduced to such a degree that it was no longer ‘great,’ I could not help but laugh out loud right there on the battlefield. Who could have thought that when that general saw my scoffing face, it was as if his bones broke into tiny pieces. Lowering his spear and slumping over, he began wildly waving the command banner in his hand, and the bronze gong

began beating the signal to retreat. All I saw was a general in gold who made sure where his own camp was and had gone galloping off toward it. [*K. Here is a series of phrases that capture the action. He is talking in such an inspired way.*]

“I was at that time close by the Qin camp and was worked up into a rage, so I began to rebuke Zhang Han: ‘You, petty Qin officer! You don’t dare come out yourself, and so you send out half-grown suckling children⁸ armed with pieces of firewood as weapons to be sacrificed to my saber instead!’ But my saber was telling me, ‘I don’t want to eat the blood of these underlings—I want to eat the blood of Zhang Han!’ [*K. What a description!*] I listened to what my saber said, and I let those lackeys go.

“My Lady [*K. Another call to “my Lady.”*], what do you think Zhang Han did? It was already getting late in the day [*K. A line of scenic description is inserted.*], but that scoundrel Zhang Han led out ten thousand of his elite troops. Without even opening his mouth to challenge me, he raised his jade-handled⁹ mountain-splitting axe and made a chop aimed directly at my head. My whole body was heated up, and the blade of my saber rang out. Among my aides was one called Gao Sanchu¹⁰ who had always had high aspirations. [*K. The tone of a “famous scholar.”*] He said, “Don’t kill Zhang Han; it’s better to make him surrender. We need a soldier to tend the fire in my tent. Let’s grant him the favor of filling this vacancy.’ I heeded Gao Sanchu’s words and, with a light flick of my saber, lopped off the head of the dappled horse he rode and sent him running off. By then, Zhang Han was really scared.”¹¹

“My Lord,” said Pilgrim slowly, in a low voice, “have some tea. [*K. Wonderful. Another play on the drinking of tea.*] There’s no hurry.” Only then did Xiang Yu rest his voice. “Boom, boom,” sounded the drum on the watchtower: it was now the second watch.¹² [*K. What a wonderful break. If he had continued talking, it could not be considered writing.*]

“My Lady,” Xiang Yu said, “do you want to go to sleep?”

“I still feel just as restless,” said Pilgrim.

“Since you, my Lady, don’t want to sleep,” Xiang Yu said, “I’ll just continue with my story. When it dawned the next day [*K. This closely follows the sentence above: “It was already getting late in the day.”*], I was still asleep in my tent marked with the tiger’s head, snoring, when I heard the shouts of ‘Long life, long life’ from a million men in the south, ‘Long life, long life’ from a million men in the north, ‘Long life, long life’ from a million men in the west, and ‘Long life, long life’ from a million men in the east. [*K. One of them is*

obsessed with finding the First Emperor of Qin; the other simply rambles on in high spirits. Such disappointing things are so common in the world!) I turned over in bed, called over one of my attachés, and asked, ‘Could it be that the Emperor of Qin has personally led troops to fight with me? [K. *A change in direction. Wonderful!*] Since he is also the Son of Heaven, should I change into a new suit of armor today?’ [C. *He wants to change into a new suit of armor to meet the Emperor of Qin but didn’t change into a new suit of armor to meet the feudal lords: wonderful! Leaves an aftertaste!*] [K. *To change into a new suit of armor: wonderful!*]

“My Lady [K. *Another call out to “my Lady.”*], what do you think that soldier said? Kneeling by my bed curtain, his voice faltering, he said, ‘Wrong, Your Majesty. These days, why bother mentioning the word “Qin”? The eight hundred¹³ feudal lords are shouting “Long life” in front of *your* jade tent, Your Majesty.’ Hearing him say this, I hurriedly combed my hair, put on my helmet, washed my feet, and put on my boots. [K. *So trivial as to be wonderful.*] I did not bother to change into a new suit of armor [K. *Didn’t change into a new suit of armor: wonderful.*] but immediately transmitted my order summoning all the feudal lords to the headquarters for a consultation.

“My order was issued during the *si* hour (9–11 a.m.). Then the *wu* hour (11 a.m.–1 p.m.) came, then the *wei* hour (1–3 p.m.), but all I saw was that not a single feudal lord outside the gate of the headquarters had ventured to enter the gate. [K. *Another change of direction, wonderful!*] I was beginning to have some doubts and sent soldiers to ask the feudal lords, ‘Since you came here to have an audience with me, why didn’t you make haste to come in? Do you expect me to go out to meet you instead?’ [C. *Another extraordinary thought.*]

“I was still one sentence short of finishing my words, when the gate to my headquarters was flung wide open. I found the height of all the feudal nobles of the entire world was shorter by a section. [C. *Extraordinary, extraordinary!*] So surprised was I that I turned pale [K. *See how the author works in a new change of direction with every brushstroke, completely unwilling to write straightforwardly.*], thinking to myself, ‘How could all these heroes have been left with only half of their bodies?’ But when I took a careful look, it turned out that they were all walking on their knees instead of the soles of their feet, making their way up the stairs, one step at a time. To the right of my tent were several men wearing royal crowns and bejeweled robes, bowing low, and to the left of my tent were several men wearing royal crowns and bejeweled robes, bowing low.

“I was about to rebuke them: why did they fail to show up for half a day after being summoned? But my attendants reported to me, ‘Your Majesty, the moment the feudal lords below the steps received your command, they started to discuss among themselves in front of the tent. They did not dare to walk upright through the gate, or to simply bow, or to come all in a throng. The crowd deliberated about lying prostrate on the ground, but then they would be unable to move: they deliberated and discussed, became miserable and wretched, anxious and depressed, panic-stricken and confused, and concluded that if they walked on their knees, only then would they dare to come in for the audience.’ [C. *The bowing at the gate is described from the mouths of the attendants. Xiang Yu really knows how to brag.*]

“Hearing this explanation, I was thirty percent compassionate, and told the feudal lords to raise their heads. Who do you think dared to budge his head or shuffle his feet? All that could be heard was a reverential sound coming from the ground—not the sound of a bell, nor the sound of a drum, nor the sound of a metal flute. When I concentrated on listening to it, it turned out to be those feudal lords saying, ‘Long live Your Majesty. We dare not raise our heads.’ At that time, being Xiang Yu was such great fun!”¹⁴

Pilgrim made a “sound like flowers falling on empty stairs,” saying, “My Lord, you must be tired. Have some green bean porridge [K. *Well written.*], take a break, and then continue the story.” [K. *Old Xiang’s vigor, which can pluck up mountains and overawe the world,¹⁵ and the false Lady Yu’s subtle and melancholy charm: these two things are indispensable in this world!*] Only then did Xiang Yu pause. “Boom, boom, boom”—they heard the three drumbeats coming from the watchtower.

“It’s the third watch¹⁶ already,” said Pilgrim. [K. *Another change of direction. This is because when Pilgrim hears this, he becomes all the more impatient. ○ When the author writes how formidably belligerent Xiang Yu is, it is entirely a matter of qi (life force, might, vitality); when he writes about the feminine grace of the false Lady Yu, it is entirely a matter of qing (desire, emotion, love). When qi is tied up by qing, it is unable to extricate itself. However, this is not the qi of Xiang Yu, nor the qing of the false Lady Yu: it is entirely the qi of Pilgrim and the qing of Pilgrim. It is a case of getting oneself entangled, all because of an erroneous thought.*]

Xiang Yu said, “My Lady, if the discomfort in your heart has still not improved, let me go on with my story. After this, Liu Bang, the governor of Pei, did not behave very circumspectly, which made me suffer from some petty

anger that I had bottled up, but I paid no heed to him and in the end entered the Han'gu Pass.¹⁷

“At a distance of three miles, I discerned the figure of a man, obviously wearing a crown made of pearls and jade with patterns of the sun, the moon, the stars and planets, and a robe embroidered with patterns of mountains, dragons, rivers, water plants, as well as other auspicious and imperial signs. He was riding an imperial carriage decorated with the patterns of coiled dragons, with canopies of stitched phoenix feathers, the painted part in green and carved parts in dark blue (*qing*),¹⁸ and accompanied, left and right, by several thousand attendants, with silver seals and green ribbons, in the uniforms of high ranks or with bronze seals and purple ribbons. [*K. Contrary to what is expected, he took such a careful and meticulous look.*] In a snake-like line, they thronged forward in one mass in the distance. [*C. Actually, it was to Emperor Gaozu¹⁹ of the Han that Ziying surrendered, not to this Old Xiang. Even so, this fact does not prevent Old Xiang from bragging and taking credit for what others had done, especially in front of his spouse.*] They suddenly had a glimpse of me from a crack in the forest of pines. [*C. Minute detail. Wonderful.*]

“At that time, the one in the van hurriedly took off the pearl and jade crown with patterns of the sun, the moon, the stars and planets and put on a cap of hemp cloth for commoners; he took off the robe embroidered with patterns of mountains, dragons, rivers, water plants, as well as other auspicious and imperial signs, and changed into a whitish blue, or bluish white, worn-out robe; stepped off the imperial carriage decorated with the patterns of coiled dragons, canopies of stitched phoenix feathers, the painted part in green and carved parts in dark blue [*K. Repetition in every sentence; wonderful.*]; and joined his hands behind his back. Those with silver seals and green ribbons, in the uniforms denoting high ranks or with bronze seals and purple ribbons all changed into straw cords and belts, had their faces painted red and prostrated themselves on the ground, wishing they were able to creep thousands, tens of thousands feet down into the earth. They were all dressed properly for the occasion.

“So fast was my black dappled horse [*K. The black dappled horse is mentioned in passing: wonderful!*], it rushed to the front with one leap. I could only hear someone calling from the side of the road, ‘Your Majesty! Your Majesty!’ I gave him a sidelong glance. He continued, ‘Your Majesty! I am Ziying, the King of Qin,²⁰ here to surrender to Your Majesty.’ In those days

I was bad-tempered [*K. Blaming himself, wonderful. That is how people talk to their bedfellows.*], and for a brief while my hand gave strength to my saber, and like so much grass I mowed down several thousands, without regard for ruler or subject, or their ranks—I reduced them all to headless ghosts. At that time I had such great fun!²¹ I shouted, ‘Spirit of the First Emperor of Qin, had you known then that today. . . .’” [*C. Conclusion without a conclusion, wonderful.*] [*K. Doesn’t finish what he was saying, wonderful.*]

The story continues: But actually all Pilgrim could think about was the First Emperor of Qin. [*K. To resume the main plot.*] Suddenly hearing Xiang Yu mention him, he deliberately relaxed somewhat, saying, “My Lord, talk no more. I’m going to sleep.”

Xiang Yu, seeing Lady Yu ready to go to bed, did not dare to do otherwise, so he closed his mouth. “Boom, boom, boom, boom, boom,” the five drumbeats from the watchtower for the fifth watch²² were heard. [*C. The places that describe the drumbeats of the watches of the night are wonderful; they enter the realm of the divine.*] [*K. Pilgrim is about to ask the whereabouts of the First Emperor of Qin, but here the author inserts another break and shift in direction: as always, he refuses to write straightforwardly. ○ The fourth watch is skipped: wonderful. To do otherwise would be clumsy writing.*]

“My Lord,” said Pilgrim, “this part of your talk took too long. The fourth watch passed without our noticing it.”

Pilgrim lay back on the couch to sleep. Xiang Yu also lay down to sleep, on the same pillow. [*K. This sleep can also be considered to wash away the shame suffered by Lady Rākṣasī at the hands of Pilgrim.*²³ A joke!] “My Lord,” said Pilgrim to Xiang Yu again, “I just can’t fall asleep.”

“Since you can’t fall asleep, my Lady,” said Xiang Yu, “let me tell more of my plain tale.” [*C. Further Adventures on the Journey to the West is already a plain tale, and the plain tale told by Xiang Yu is nothing other than a plain tale within a plain tale.*]

Pilgrim said, “Then tell your tale, but this time just don’t say those ‘faceless’ words.” [*K. Counting himself as a hero, and to please his bedfellow, he tells a tale as if he had no face. This accusation is complete and thorough.*]

Xiang Yu asked, “What do you mean by ‘faceless’ words?”

Pilgrim said, “To talk about the feats of others is having face; to talk about one’s own is to have no face. But I have a question for you: Where is the First Emperor of Qin now?” [*C. Important.*] [*K. Hurried interjection.*]

“Humph!” said Xiang Yu. “The First Emperor of Qin is also a real man. But there’s just one thing: others are smart men, but he is a stupid man.”

Pilgrim continued, “He annexed the six states and built the Great Wall; he must also be a wise man.”

“My Lady,” said Xiang Yu, “among men, you have to distinguish between the wisely foolish and the foolishly wise. The wisdom of the First Emperor is foolishly wise. The Lord of Primordial Beginning, seeing how extremely witless he was [K. *What a good assessment.*] and how unfit he was for the World of the Ancients, immediately had him sent to the World of the Witless.” [K. *The World of the Witless is introduced.*]

Pilgrim, hearing the words “the World of the Witless,” which seemed to be another made-up place, hurriedly asked, “How many miles is the World of the Witless from here?”

Xiang Yu replied, “It’s on the other side of the World of the Future.” [K. *The World of the Future is also introduced.*]

Pilgrim said, “Since there is the World of the Future in between, who could know that he is in the World of the Witless?”

“My Lady,” said Xiang Yu, “you wouldn’t know, but actually, in the Village of Fish-Fog,²⁴ there is the Jade Gate,²⁵ with a two-leaf door. Through the gate there is a hidden path leading to the World of the Future. In the World of the Future, there is another hidden path leading to the World of the Witless. [K. *In the Village of Fish-Fog is the Jade Gate, inside which there is a hidden way to the World of the Future, in which there is a hidden way to the World of the Witless. Reader, think about this.*] In the year before last, there was a man called Xin Zai (New Existence) and styled Layman Xin (New) [K. *Also from Xiang Yu’s mouth we hear of a New Layman.*], who was audacious. One day, he pushed open the Jade Gate and made straight to the World of the Witless to find his father. When he made his way back, his mustache and hair had all turned white. That New Layman made one trip just fine, but he should not have gone a second time. His mind was not at ease, so, after resting for three years, he again went out through the Jade Gate, this time to find his father-in-law. [K. *To look for his father and father-in-law. Wonderful. Makes a precise mirror image of Pilgrim’s attempt to find his master. ○ Why are the father and father-in-law of New Layman in the World of the Witless? Reader, try to guess the reason.*]

“At that time, the dark-complexioned Emperor Yu the Great [K. *“The dark-complexioned Emperor Yu the Great” echoes the earlier text.*] flew into a

towering rage and, without waiting for him to make his way back, sent someone to close the Pass of the Jade Gate and seal it shut. When New Layman was leaving the World of the Witless, he found that the Pass of the Jade Gate was tightly shut. He shouted for a whole day, but no one answered. He was not accepted in the east and was rejected in the west: it was miserable to be sandwiched in between. Fortunately, the Layman was a man of character and emotion (*qing*), so he has lived in the World of the Future for more than a decade, but he still has not been able to make his way home.” [C. *The literary conception in the section on the New Layman is extremely broad.*] [K. *In the World of the Ancients there is New Layman, who looked for his father and father-in-law in the World of the Witless and who, unable to make his way back, has had to reside in the World of the Future. Reader, think about that.*]

Then Pilgrim said, “My Lord, the Jade Gate is indeed an extraordinary sight. I am going to have a look tomorrow.”

“That would be easy,” said King Xiang. “It is just several steps to get from here to the Village of Fish-Fog.”

While they were talking, the rooster crowed three times, and the eight windows curtained with green gauze became as white as fish belly. [K. *No painting could capture this.*] Gradually the sun rose above the mountains in the east, and with the first drumbeat of the day, the world stirred. Four of Lady Yu’s attendants who had come from her own family walked past the windows, not speaking; one could only hear the sound of their footsteps. [K. *Lady Yu has attendants that came with her from her own family: wonderful.* ○ *Wonderful description.*].

Pilgrim then called out, “Pinxiang, I want to get up.”

“She has been summoned,” one of her attendants replied from outside the windows.

After a few moments, Pinxiang entered the room. Xiang Yu helped Pilgrim up, and together they began to walk. At that point one of Lady Yu’s maids hastened in, inviting Her Ladyship to go to the Lodge of Heavenly Melodies to wash and have her hair combed.

Pilgrim was about to start off when, changing his mind, he thought to himself, “My tonsured head would fall far short of what they expect from Lady Yu’s style.” He gently pushed open two green-gauze-covered halves of a window and picked a pomegranate flower. He rolled it back and forth in his hands for some time before tossing it out onto the flowerbed. [K. *Those in the entire world who intend to have a measure of feminine grace in times to come should remember*

this gesture firmly. ○ The pomegranate flower also echoes the peony in the previous text and anticipates the mention of the fifth month in chapter 15.]

Pilgrim turned and walked away. He reached the Lodge of Heavenly Melodies in no time. [*K. All the lavish description (below) is to enhance the word qing (desire).*] On an elongated desk with a finely polished marble top was a lacquer box with silver inlay, containing exotic fragrant powder from the Palace of the Moon. On the right side of the silver box was a purple-colored cup of glazed glass, containing Waves of Peach Flowers rouge face cream. By the left of the silver box was laid a jar with purple floral patterns, with a sash to tie the hair. There was also an elegant pot containing black mascara. To the east were one large-size comb and three small-size combs, to be used after applying hair oil. To the west were a set of emerald-colored hair-oil combs, five medium-size emerald-colored hair-oil combs, and five small-size emerald-colored hair-oil combs. To the southwest were four large-size rhinoceros horn hair-oil combs with nine streaks as well as four small-size red stone combs. To the northeast was an elegant flask of ice-like jade, containing honey water perfumed with one hundred fragrances, and a wine container of ancient bronze with cloud motifs and hundreds of studs, filled with a liquid concoction (made from alcohol)²⁶ as nail polish to six or seven tenths of its capacity. To the northwest was a square basin with pierced jadework containing clear water, in which there were several exotic stones, upon which lay horizontally a small coir brush with a bamboo handle. To the south were four black soft brushes and ten small black soft brushes, and six soft brushes made of human hair. Behind the brushes of human hair was one half-water, half-oil comb and two ivory square-shaped combs. There was a pair of gold tweezers, a pair of scissors with jade inlaid, a razor for scraping away fine facial hair, a cup of fresh and fragrant rose syrup, a glass of green bean powder for washing the hands, and a cup of emerald-colored scented oil, all laid by the side of an ancient bronze mirror.²⁷

When Pilgrim saw the mirror, he took a hasty and furtive look [*K. This echoes his looking into the mirror at the Gallery of a Million Mirrors in chapter 4.*] to see how he would compare with the real Lady Yu. His image in the mirror turned out to be more graceful and attractive. [*C. A mirror within a mirror.*] At that time the maids-in-waiting thronged around Pilgrim, some helping with his coiffure, some helping him change clothes.

As soon as the morning adornment was complete, they saw Xiang Yu bound into the lodge [*K. The word “bound” is splendid, it portrays how excited*

someone attempting to please his wife can be.], calling loudly, “My Lady, let us go to the Jade Gate.”

Pilgrim was overjoyed. Xiang Yu ordered a sedan chair to be made ready. [*K. Have a sedan chair made ready, wonderful. Portrays how excited he is.*]

“But My Lord,” Pilgrim said, “you do not know what is appropriate to this extent! It is a few steps under the shade of pines and cypresses. It would be so vulgar to go by sedan chair!”

Xiang Yu then called off the sedan chair. [*K. No need for a sedan chair, marvelous. This portrays how excited he is.*]

They left the lodge, walking hand in hand. In no time they had reached the Pass of the Jade Gate. There were no visible seals on the two leaves of the door, and with just one push, they opened halfway.

Pilgrim thought to himself, “If I don’t leave now, what am I waiting for?” Thereupon, he slipped through the Pass of the Jade Gate. Xiang Yu, bewildered and confused, was dismayed and at a loss for words. He darted forward to grab at Pilgrim’s clothes but succeeded in grabbing nothing but thin air and fell to the ground with a thud. Taking absolutely no heed of him, Pilgrim went off on his way.

The story continues: When Pilgrim bolted through the Jade Gate, it turned out that he ended up rolling head over heels straight downward. Rolling on for several miles, all he could hear was the sound of Xiang Yu sobbing and the attendants shouting. It was only after rolling several miles farther that finally he could no longer hear them. However, the World of the Future was nowhere in evidence, no matter what he did. Pilgrim was worried in his heart and shouted out, “Aiya, aiya! It was always I, Old Monkey, who deceived others, but this time Xiang Yu tricked me into this bottomless well!” [*K. Another change in direction.*]

Suddenly he heard a voice beside his ear: “Great Sage, there’s no need to be so upset. By now you’ve already covered more than half of the distance. From here to the World of the Future is less that you’ve already come.”

“Elder Brother,” Pilgrim said, “where are you speaking from?”

“Great Sage,” that person said, “I am just a wall away from you.”

“If that is the case, open the door so that I can come in and have a cup of tea.” [*K. This anticipates the episode of drinking tea in chapter 13.*]

“This is No Man’s World,” said that person, “There is no tea to drink here.”

“Since that is No Man’s World,” said Pilgrim, “who, then, is saying ‘No Man?’”²⁸

That man said, “Great Sage, for someone who is so smart, why are you acting stupid today? I’m outside of that count; that count does not involve me!”²⁹

Pilgrim, seeing that there was no door to open, was so provoked that he rolled with all his strength and rolled all the way down to the World of the Future. [C. *Not good: It’s another world!*] [K. *Keep this in mind, reader: this is the World of the Future.*] No sooner had he got his feet solidly on the ground and taken a few steps than he found himself face-to-face with the Six Robbers from before.³⁰ [K. *Abrupt.*]

“Phooey! What bad luck,” Pilgrim laughed. “I’m seeing ghosts in broad daylight!”

The Six Robbers shouted, “Stop there, you pretty lady, wait until we have peeled off your garments and have taken your valuables to pay for your safe passage!”

[C. *This is nothing less than a “Basic Annals of Xiang Yu.”*]³¹

[K. *He who could uproot hills and raise the cauldrons (Xiang Yu) is a “shadow” of the one who wrought havoc in Heaven. How could he (Pilgrim) change into Fair Lady Yu? Reader, try to guess the reason. ○ In the description of Xiang Yu, suddenly he is as if sword drawn and crossbow cocked; suddenly he is soft of speech and beguiling in posture, but all this is in the eyes of his spouse. Truly laughable.*]

CHAPTER 8

Upon Entering the World of the Future, He Terminates the Six Robbers; Serving Half a Day as King Yama, He Distinguishes Right from Wrong

IT TURNS OUT THAT PILGRIM, IN THE DISGUISE OF FAIR LADY YU—having dashed through the Jade Gate in haste with his mind fixated on how far it might be to the World of the Future—had not taken the time to resume his original form. Upon hearing the words of the Six Robbers, he all of a sudden came to himself and hurriedly rubbed his face, shouting, “You Six Robbers, have a look at my staff.” [K. *Forgetting his original face, he is humiliated by the Six Robbers; resuming his original face, he kills them with one blow of his staff. The demon of qing will be wiped out, and Pilgrim is gradually embarking on the road to enlightenment.*]

The Six Robbers were frightened, their courage shattered; they knelt at the roadside and pitifully implored him, “Great Sage! Compassionate Bodhisattva! Back then under the dried vines and old trees [K. *Ties together this and the previous book.*¹], we were wrong to have blocked the way of your master and to have enraged Your Reverence, Great Sage, so that we six brothers met untimely deaths all at once. At that moment, our wretched souls hastened to the World of the Ancients. [K. *Forms an interesting parallel with “There are bandits even in the World of the Ancients” at the beginning of chapter 6.*] But the World of the Ancients refused to accept us because of our reputation as

robbers, so we made our way here and settled down temporarily. We have been making a perfectly honorable living by brigandage, without doing anything that is even half improper. We beg you, Great Sage, to release us alive!”²

“If I let *you* go,” said Pilgrim, “you would not be able to let *me* go.” [C. *Mentioned.*] At that, he drew out his staff, smashed them into meat patties, and went on his way, intent on finding the hidden passageway. [K. *Future-projecting artery (of the story).*]

All of a sudden a pair of pageboys in dark (*qing*) robes drew Pilgrim to a halt, saying, “Great Sage, Your Lordship has come at just the right time, just the right time! Our King Yama fell ill and died. The Jade Emperor is too preoccupied with a certain construction project [K. *Links back to the construction of the new Palace of Divine Mists and anticipates the borrowing of the purple-gold gourd at the end of chapter 9.*] to appoint his successor, paying no heed to the fact that the Underworld has no ruler. Now, if Your Lordship, Great Sage, could for our sakes temporarily take over for even half a day, we would be tremendously grateful.”³

The Great Sage thought, “If I waste half a day here, I won’t be able to meet with the First Emperor until tomorrow morning. [K. *Sticks close to this future-projecting artery (of the story).*] What if the master should be killed by the monster? What then? [C. *Mentioned.*] The best way is turn down these pageboys.”

He called to them, saying, “My sons, if it were anything else, I could do it, but if it is a matter of taking the place of Lord Yama, that is definitely something I cannot do. I am certainly upright, but sometimes I can become violent in nature, often causing harm to others. [K. *Consciousness of one’s own weaknesses is the key to returning to the root and origin.*] Suppose someone were to file a complaint in the Underworld. The plaintiff would come forward; his accusation might sound convincing. I could become furious and smash the defendant to bits with my staff. It would be all right should there be no witness coming forward with irrefutable proof to the contrary. But should some witness with hard evidence come forward to kneel and state that the accusation was false and the defendant was pitifully wronged, what could I do?” [C. *What a realistic self-description. Only this kind of impatient nature could ensure his impartiality. His adjudication of the Qin Hui case is not a whit amiss.*]

“You are wrong, Great Sage,” the dark-robed boys said. “All matters of life and death will be in your hands, so who should you fear?” Unconcerned about

whether Pilgrim was willing or not, they dragged him through the Pass of Life and Death,⁴ shouting, “All personnel from every palace, come out and pay your respects to the true King Yama we have found!” [C. *Why should Pilgrim Sun be the true King Yama? Please meditate on this. The “Colophon to the Portrait of King Yama” by Huang Luzhi: the king’s family name is Huo (Fire) or, as some would say, Xin (Mind).*]⁵

Given no alternative, Pilgrim took his place in the main courtroom. Thereupon, a judge attached to this court, Xu Xian, presented the jade seal of office to him and invited him to assume the authority. Below the steps in front of him⁶ were 80,004,600⁷ confounded masterless and homeless ghosts with red hair or blue teeth. There were seven-foot-tall judges assigned to the palace, judges with tattooed bodies, judges who were general inspectors, judges who determined the length of lives, judges on cases related to the sun, judges on cases related to the moon, judges on cases related to hibiscus,⁸ judges on cases related to water, judges who were iron-faced, judges who were white-faced, judges slow to grant reincarnation, judges quick to sentence to death, judges who uncovered cases of adultery, judges who came to the aid of the righteous, as well as female judges and others, a total of 5,000,016. A roster with all their names was presented, and all shouted, “Long life!” [K. *This passage parallels the earlier novel’s episodes about Emperor Taizong’s visit to the Underworld and Pilgrim’s experiences at the Palace of Lord Yama,⁹ but not even one sentence is copied verbatim. Truly a great piece of writing.*] The Nine Kings of the Underworld also came to pay their respects, and Pilgrim sent them all on their way.

At that time, the court registrar, by the name of Cao, knelt before the dais and presented the Register of Life and Death. Pilgrim received it and, flipping through the pages, thought secretly to himself, “The day before yesterday I beat to death a group of boys and girls. [K. *To tie in the previous text.*] I wonder whether it has been recorded in their register.”

He turned another page. “If by any chance it is recorded there that Sun Wukong killed a certain number of boys and girls, should I refrain from dealing with it or issue a warrant?”

While hesitating, he suddenly realized something. “Phooey! When I, Old Sun,¹⁰ was here some years ago, I crossed out all the entries for everyone surnamed Sun. [K. *Woven into the previous book.*] Thanks to that generous act of mine, there are no records of either merit or demerit for those young monkeys. [C. *Good correspondence to the earlier novel.*] Moreover, of the things

done by Old Monkey myself, what little ghost would dare to report them, and which judge would dare to record them?" He leafed through the register casually and then threw it down the steps. Court Registrar Cao picked it back up and, holding it respectfully in both hands, stood by a pillar on the left.

Pilgrim beckoned to Registrar Cao. "Fetch me some fiction to kill time with." [K. *Why not just ask his esteemed husband, Xiang Yu, to recite another plain tale? ○ Not to be compared to reading A New Account of the Kunlun Mountains in the Water-Curtain Cave.*]

The registrar replied, "My Lord, our work here is very hectic; there will be no time for reading fiction." He then presented an almanac with a yellow cover, saying, "My Lord, your predecessors in this office read almanacs." [K. *The Yama kings passed their days reading almanacs: how disturbing!*]

Pilgrim turned the pages to have a look. He found that it began with the Twelfth Month and ended with the First Month, and each month began with either the thirtieth or the twenty-ninth day and ended with the first.¹¹ [C. *Pay close attention.*] Surprised, he said to himself, "Strange! In the World of the Future, the calendars run backward.¹² [K. *Where the calendars are numbered backward there is no time for reading fiction, yet where the calendar days are numbered forward people squeeze time from their tight schedules to read fiction. Talk of this makes one tremble.*] I simply can't understand it."

He was about to have the person who made the almanac brought in so he could question him, when a judge ascended the dais to report, "My Lord, the case of Qin Hui, the grand councilor of the Song dynasty, should be interrogated during today's evening session."

"In his day, Qin Hui must have been an evil person," Pilgrim thought to himself. "If he sees me in the form of a compassionate monk, how would he be willing to fear me?" He had the attending judges bring in the official court robes worn when trying cases. Pilgrim put on his head an imperial crown with a flat panel on top with nine tassels of jade jewels,¹³ on his body a robe with patterns of dragons coiling with each other, and on his feet a pair of pitiless iron-clad shoes. [K. *Suddenly Pilgrim changed into Fair Lady Yu; now all of a sudden he has changed into King Yama. No wonder these days beautiful women are like Yama kings when they lose their temper!*]

On the judge's bench were an ink pad for the seal and a tin inkstone and two vermilion writing brushes hanging from a bronze brush rack. To its left were arranged a tube for the bamboo command slips for summoning infernal runners, a tube for bamboo command slips for summoning infernal

judges, a tube containing bamboo command slips for summoning judges on duty, as well as three tubes containing bamboo command slips for summoning the nameless infernal messengers.

At once, he called up five groups of infernal judges. [*K. Extravagant description of the awe inspired by Yama, which washes away the filth from the fake Fair Lady Yu—the antithesis of the episode in the Lodge of Heavenly Melodies.*] One group had judges in green robes leading five hundred smart infernal ghost-magistrates with green faces, green skins, green teeth, green fingers, and green hair, for dismembering Qin Hui. [*C. In anticipation.*] One group had judges with yellow head scarves leading five hundred fierce ghosts, with golden faces, golden armor, golden arms, golden heads, golden eyes, and golden teeth, for extirpating Qin Hui's ghost. One group had judges with red beards leading five hundred refined ghosts with red faces, red bodies, red robes, red bones, red gallbladders, and red hearts, to shame Qin Hui.¹⁴ [*C. Red gallbladders and red hearts are enough to put Qin Hui to shame.*] One group of judges had white bellies, leading five hundred smaller-size ghosts with white livers, white lungs, white intestines, white skins, and white mouths, to execute Qin Hui. The last group had judges with dark faces, leading five hundred outstanding ghosts with black robes, black kilts, black hair, black bones, black heads, black feet—black in everything but their hearts—to flog Qin Hui. Matching the five colors, according to the correlation of those colors with the five phases, they stood at attention in five directions,¹⁵ arranged in squads in front of the Hall of Great Awe.¹⁶

Also summoned was a company of patrol officials with snowy white turbans, sinews and bones that protruded, faces like aloeswood, and eyes like bronze bells, to be in charge of the area beyond the curtain on the east, and another company of patrol officials wearing scarves dotted with blood, their sinews and bones protruding, with white complexion and noses like elephant's trunks, to be in charge of the area beyond the curtain in the west. [*C. See how he lists all the items one by one.*] Judge Xu was put in command of them all.¹⁷ A group of six hundred ghosts with grass hair and flower faces, with throats like insects and bleary eyes, with hands of iron and heads of bronze were commissioned as guards for transporting criminals, all to be supervised by Judge Cui.¹⁸ Assembled also were a group of one hundred ghost couriers with heads and mouths of tigers, with horns and hoofs of oxen, with clothes of fish scales and complexions like young dragons, to carry letters and name cards [*C. In anticipation.*] [*K. Anticipating the delivery of the letter.*], a group

of diviners wearing hats decorated with onion flowers to be in charge of receiving guests, a group of two hundred ghosts with disheveled hair to raise curtains and sweep the floors, and finally, a company of seven hundred musicians with feet like the talons of nine kinds of dragons and the heads of phoenixes.

Pilgrim then commanded the small-size ghosts to set up an iron flagpole for wind flags. The judges transmitted his edict, and those outside the curtains replied in unison. There was a roll of drumbeats, and the flagpole was raised with two huge, dazzlingly white flags with gold characters that read, “Justice and Vengeance, Rewards and Punishment.” When Pilgrim saw the flagpole erected, he immediately issued a proclamation:

It is hereby decreed by Sun, the Presiding Justice:

The Way of Heaven is vast and expansive, and the Penal Code is impartial.¹⁹
All those who record merits and indict evils should not let your private feelings interfere—otherwise you will cast yourself into the stern net of the law.

Issued on the ___ day of the Third Month. [*K. Follow the Third Month.*]

With the proclamation posted on high, there was a huge racket outside of the curtains and a roll of drums. Pilgrim issued a summons: “Let Qin Hui be brought in.”

The judge knelt to receive the summons, then dashed out of the hall and hung it on a column in the east. A great commotion was heard from outside the curtains, with a loud roll of drums. [*C. Several rounds of drumbeats raise the reader’s spirits.*]

Pilgrim called for the curtain to be rolled up. Several ghost messengers rushed in and raised the curtain decorated with fighting tigers up high. In formations like wild geese in the sky and glaring like eagles, the judges formed two lines, standing facing each other. Outside was another roll of drums; conch bugles were blown, and stone chimes with cloud patterns on them were struck. With a clatter of stone chimes, a white paper pennant was brought in, on which were the words, “Qin Hui, the thief who stole the Song.” [*K. A strange title: how does it compare with the wine thief, the elixir thief, or the robber who stole the ginseng root?*]²⁰

When he arrived at the front gate, the ghost officials there shouted, "Qin Hui, the thief of the Song, brought here as summoned." The ghost officials stationed at the gate shouted acknowledgment in unison. There was another roll of drums, another blowing of conch bugles, and another striking of stone chimes.

In the hall, the judges with green teeth tolled the Evil-Apprehension Bell. There were drumrolls at the front gate, at the second gate, and outside the curtains as well. Smoke and dust rose in profusion.

The ghost officials at the front gate shouted, "Qin Hui enters!" The five groups of ghost judges inside the curtains, as well as the ghost officials outside, all shouted in unison, their voices like thunder.

Once the sound of the drums stopped, Pilgrim ordered Qin Hui to be released from his bonds, in preparation for a thorough interrogation. A thousand valiant ghosts, hitherto with no assignments, hurried to untie the ropes; they seized him and, with one pull, pulled him down onto the stone floor, kicking him several times. Qin Hui prostrated himself on the floor, not daring to make a sound.

Pilgrim then called out, "Welcome, Grand Councilor Qin!"

[C. These descriptions of Pilgrim's pretended awe-inspiring air are in each instance hilarious!]

CHAPTER 9

Even with a Hundred Bodies, Qin Hui Cannot Redeem Himself; With Single-Minded Determination, the Great Sage Swears Allegiance to King Mu

THE COURT REGISTRAR RESPECTFULLY SUBMITTED THE *LEDGERS of Good and Evil* for imperial perusal. Pilgrim read it through, then called out, “Registrar, why is there no mention of Qin Hui in this ledger?”

“My Lord,” reported the registrar, “so heinous are Qin Hui’s crimes that I, your humble servant, did not dare to mix them in with those of the great multitude of ordinary ghosts. I made a separate accounting of them, which I inserted at the end of the general ledger.”

Sure enough, when Pilgrim flipped through, he found a section with the title “The Record of Qin Hui’s Wickedness.” He began reading at the beginning:

At their meeting, the ruler of the Jin,¹ Wuqimai,² made a gift of Qin Hui to his brother, Talan. It was when Talan made his incursion to Shanyang³ that Qin Hui proposed a peace agreement for the first time. Talan released Qin Hui, sending him back to the Song. Qin Hui made his way back together with Lady Wang, his wife.⁴

“Qin Hui,” said Pilgrim, “even as an imperial minister, you were not concerned about establishing yourself and making a good reputation; instead, you conspired with the Jin. What was the reason for that?”

“These are all Jin fabrications,” replied Qin Hui. “They have absolutely nothing to do with me.” Pilgrim then called a judge with a silvery face and jade teeth to bring the Water Mirror for the Discovery of Treachery. In it, there was clearly to be seen a Qin Hui bowing down to the Jin ruler and wishing him “ten thousand years of life.” The Jin ruler whispered something into his ear, and Qin Hui nodded. Qin Hui also whispered something into the ear of the Jin ruler, who smiled. Upon his departure, the Jin ruler was about to whisper into Qin Hui’s ear, but the latter said, “That goes without saying, that goes without saying.” [C. *Extraordinary!*] [K. *This is fictional, but it reads like an eyewitness account. Even calling it “reliable history” would be acceptable.*]

Pilgrim was furious. “Qin Hui, do you see the Qin Hui in the mirror?”

“My Lord,” said Qin Hui, “the Qin Hui in the mirror does not know how the Qin Hui outside the mirror suffers.”

“Then,” said Pilgrim, “soon he will also know that suffering,” and he commanded the iron-faced ghosts to inflict on him the punishment of “thorns piercing his entire body.” Immediately one hundred and fifty iron-faced ghosts responded. They took out six million embroidery needles and pierced Qin Hui all over his body.

Pilgrim continued reading:

In the first year in the Shaoxing reign-period [1131], he was appointed Participant in Determining Governmental Matters. Qin Hui concealed his malicious intentions, waiting only to be appointed grand councilor.

Pilgrim leaned back and asked, “Grand Councilor, why were you waiting for this appointment?”

Chief Justice Gao testified, “My Lord, there are two types of grand councilors in the world today. [K. *It has been like this since ancient times, but now it has become very extreme—alas!*] One type is stinking people who are concerned with eating, being clothed, having fun with their wives, and playing with their children: for them, when they await appointment as grand councilor it is in order to glorify themselves, to show off to their hometown acquaintances, or even so that their servants can bully and deceive others. The other type is traitors who betray their state, respectfully presenting the crown and

the white jade seal of the state to the enemy. When the position of grand councillor they await is granted to them, they see this as an opportunity to monopolize government affairs, to control the Son of Heaven, and to decide punishments and rewards at will. Qin Hui is of the latter type.”

Pilgrim then ordered the smaller ghosts to slap his face. A group of ghosts with red hearts and red hair held Qin Hui tightly and pounded him for about six hours and were still unwilling to desist. It was Pilgrim, however, who commanded, “Red-hearted ghosts, you do not need to proceed like this. You will have more time for beating him later.”

He continued reading:

In the eighth month, he was appointed the right vice director of the Department of State Affairs. In the ninth month, Lü Yihao became grand councillor for the second time, and Qin Hui shared power with him. Qin Hui inspired his clique to propose “cultivation of virtue in internal affairs and enhancement of defense in external affairs” and had Lü Yihao assigned to Zhenjiang. The Emperor said to Qi Congli, the auxiliary academician, “Qin Hui wants to return the people north of the Yellow River to the Jin, and those of the Central Plains to Liu Yu.⁵ If the people from the south are to return to the south and people from the north are to return to the north, We are a northerner, and where could We go?” [K. *Your subject Qin Hui, in trepidation and fear, repeatedly knocking his head on the ground, respectfully replies: to the Jin.*]

Pilgrim said, “The Song Emperor was telling the truth. In a time like that, when even commoners in the mountains and valleys would hear about emergency communications one day, and would see the circulars from the court the next day, whose ‘patriotic green liver and emerald-blooded loyal heart’⁶ would not be aroused? Who gave you such titles as one of the Three Dukes and a fief with income of a million pounds of grain? Who gave you the five-flower ribbon and the gateway with six willows? Who gave you the enormous courtyard and hundreds of bolts of brocade? (All of this comes from *Miscellaneous Notes from Dragon Ford* [Longjin zaji].)⁷ With no intention to repay the Emperor’s favors, you consistently harbored treasonous thoughts and poisonous ideas, rendering it impossible for His Imperial Highness, the Son of Heaven, to preserve even one foot of the pillars that support the state. Was that loyalty, or was it treason?”

“As obtuse and wicked as I am,” replied Qin Hui, “I still intended to protect the monarch and bring peace to the Imperial House. The statement that ‘the people from the south are to return to the south and people from the north are to return to the north’ was but a jest made on the spur of the moment. My Lord, it should not be taken seriously.”

Pilgrim said, “This is not a matter for jest!” He ordered the smaller mountain of knives to be brought out. Two fierce ghosts with disheveled hair carried out the small mountain of knives and dragged Qin Hui up it as he dripped blood all the way. “This is just for a little entertainment,” said Pilgrim. “Councillor Qin, it should not be taken seriously.” With this, he laughed heartily.

He continued reading.

In the eighth year [1138], he was appointed the right vice director of the Department of State Affairs. An envoy came from the Jin for peace negotiations, together with Wang Lun. Qin Hui and other high-ranking ministers had an audience with the Emperor. Qin Hui alone remained when everyone else left, saying, “The ministers all tend to hesitate, fearing this or that. They are unworthy to make decisions on matters of grave consequence. If Your Majesty has decided to settle for peace, I beg that Your Majesty would only discuss the matter with me.” The Emperor said, “We shall entrust the matter to you alone.” “May Your Majesty think about the matter for three more days,” said Qin Hui.

“I have a question for you,” Pilgrim said. “You wanted to complete the peace agreement, which was as urgent as fire in a wind. How could you afford to wait for those three days to pass? If it happened that some of the ministers at the court had sworn a blood oath and had organized themselves into a Coalition of the Loyal at the risk of their lives, your business would have been undone.”

“My Lord,” said Qin Hui, “at that time, there was only an Emperor Qin; where was there any Emperor Zhao?⁸ I, the condemned ghost, had a notebook with the names of ministers at the court, which was always kept in my sleeve. If a certain minister was so careless as to oppose Qin in the interest of Zhao, his head would fall before long. You speak of ministers loyal to the death. My Lord, from the creation of heaven and earth out of chaos by Pan’gu⁹ until the return to chaos, how many have there been? At the court those days, even if there had been a loyal minister, could he have organized a coalition with just himself? [*C. The secret of traitors, for thousands of years, has been to prevent*

their opponents from organizing into a coalition.] Since no coalitions could form, I, Qin Hui, was reaping the rewards without any worries.”

“Since this was the case, what was the court of the Son of Heaven of the Song like, as you saw it?” asked Pilgrim.

“Back then, from this condemned criminal’s perspective,” said Qin Hui, “the ministers at court were all ants.” [*K. Actually at that time all the officials at the court were no different from ants: this is not Qin Hui’s fabrication.*]

Pilgrim ordered the white-faced devils to pound Qin Hui into fine powder and change the powder into a million ants, to avenge the ministers at the court back then. [*C. Well done!*] One hundred white-faced smart ghosts accepted the order and immediately brought a grinder that was fifty feet long and a thousand across, and ground Qin Hui into a peach-pink powdery liquid; when the liquid flowed onto the earth, it turned into ants and other tiny insects, scurrying here and there. [*K. With tens of millions of incarnations, I am afraid that the King of the Southern Bough could not help becoming another Gaozong of the Song.*¹⁰]

Pilgrim then ordered Qin Hui to be blown back together. A registrar named Wang blew Qin Hui back into his original form. “Now, Qin Hui,” asked Pilgrim, “is it that the ministers were ants, or that the councilor was an ant?” Qin Hui, with his face the color of clay, could only wail wretchedly.

“Qin Hui,” Pilgrim continued, “now tell me this. What did the Son of Heaven of the Song look like in those days?”

Qin Hui replied, “When I, your condemned ghost, stood among the ministers in the court I saw the silk robe with the figures of the five-clawed dragons as the tattered clothes in my trunk; the crown as my worn-out square hat; the sun-and-moon fan as my palm leaf; I saw the Imperial Golden Phoenix Court as my study; the Imperial Palace gate as my bed-chamber. As His Majesty Zhao, in my eyes he was only a dragonfly the color of grass, flying around in circles.” [*C. This all comes from Qin Hui’s own mouth. The imitation is extremely accurate and extremely hilarious.*] [*K. Actually at that time His Majesty Zhao was no different from a dragonfly the color of grass: this is not Qin Hui’s fabrication.*]

Pilgrim said, “Fine. I’ll just bother you to be the Son of the Heaven for a while.” He called upon the Commandants Illuminating the Dark under the Calamity-Inflicting Star to bathe Qin Hui in a sea of boiling oil. Then they ripped open his sides and made four wings out of them, changing him into the likeness of a dragonfly.

Pilgrim again had him blown back into his original form, and asked, "Qin Hui, tell me this. You were extremely idle those three days; what did you do to pass the time?" [*K. Extraordinary idea, extraordinary. I expect he was definitely not reading fiction.*]

"How could I have had any free time?" answered Qin Hui.

"As a traitor," said Pilgrim, "you didn't want to attack the western barbarians or repel the northern savages; you didn't want to establish moral order or rectify names; so how could you not have free time?"

"My Lord," said Qin Hui, "I was very busy these three days studying the roster of ministers. [*C. Being a traitorous minister turns out to be a time-consuming matter.*] If I saw someone's heart belonged to Qin, I would put a vermilion dot by his name: the larger the dot, the more his heart was inclined toward Qin; the smaller the dot, the less his heart was inclined to me. Those whose hearts were more inclined to Qin would later be appointed to higher positions. Those whose hearts were less inclined to Qin would later, when positions were assigned, not do so well. As for those whose hearts were inclined toward both Qin and Zhao, or were inclined toward neither Qin nor Zhao, and had no marks by their names, later they would simply be exiled. If I happened to encounter someone whose heart was even the least bit inclined to Zhao, I would draw a circle beside that person's name with thick black ink; the larger the circle, the heavier the crime; the smaller the circle, the lighter the crime. Some would have their whole families exterminated; some would have their wives and children implicated and punished; some would have the kinfolk of their father, mother, and wife killed; some would have their paternal families, their maternal families, as well as their own, extending for nine degrees of relationship, all exterminated. It would be up to my own square inch of a heart."¹¹

Furious, Pilgrim shouted, "Brother Zhang and Brother Deng,¹² Zhang and Deng, my brothers! Why haven't you killed him before this? [*K. The Palace of Divine Mists has been stolen; where could Brothers Zhang and Deng have found a place for themselves?*] Why did you let him remain in the human realm and perpetrate such deeds?! Enough! If Lord Deng won't use his thunderbolt, then we'll use the thunderbolt of Lord Sun!" He then ordered ten thousand ghosts to emulate the thunder gods: at his command each used an iron whip to beat Qin Hui until there was no trace left of either form or shadow.

Pilgrim then ordered the judge to blow him back into his real form, and then picked up the ledger and continued to read:

After three days, he again remained behind to talk privately with the Emperor as before. The Emperor was persuaded. Fearing that the Emperor might change his mind, Qin Hui said, “May Your Majesty think it over for another three days.” After another three days, the decision was made to negotiate peace.

“How did you enjoy your leisure those three days?” Pilgrim said.

“I, your condemned ghost, did not have any leisure time those three days either,” replied Qin Hui. “At the court, I could tell that His Majesty of the Song had decided on a peaceful settlement: my sweet, sweet plan had succeeded. After I left the palace, I arranged a private banquet in the Tower of the Bronze Bird to celebrate the deed of eliminating the Song,¹³ supporting the Jin, and establishing the Qin enterprise—I was dead drunk all day long. The following day, I had a private banquet prepared at home for the ministers whose hearts were committed to Qin. That day I had the music of the Jin played and the ‘flying petals’ saber dance performed; nothing of the Song was used, and not one word about the Song was uttered. I was dead drunk all that day as well. On the third day, I sat in my Studio for Sweeping Away the Loyal all by myself, laughing from morning to night. Toward evening I got drunk again.”

“Those three days you really enjoyed your wine,” said Pilgrim. “Today I will present you with several goblets of good wine, Councilor!” Then he ordered two hundred drilling ghosts to carry out a huge earthen jar of human pus and pour it down Qin Hui’s throat.

Pilgrim threw his head back and roared with laughter, but then he said: “The empire that had been won so diligently by the efforts of Emperor Taizu of the Song was so happily given away by Qin Hui!”¹⁴

“Today,” said Qin Hui, “I’m not at all happy about this human pus wine! [K. *Why not be drunk on it for three days?*] Ay, my Lord, there will be many Qin Huis in the future; even in the present there is no shortage of Qin Huis—why do you make me the only one to suffer for it?” [C. *A call to the world to wake up!*]

“Who told you to be the teacher of present-day Qin Huis, and a role model for Qin Huis to come?” said Pilgrim.

At that point, he ordered the smart ghosts with gold claws to bring in the saws. They tied up Qin Hui and sawed him into ten thousand pieces. The judge nearby in charge of blowing hurriedly blew him back again to his original form.

Pilgrim took another look at the ledger:

When the peace negotiations were decided, Qin Hui took advantage of his connections with the Jin to make his position more weighty.¹⁵

“Qin Hui,” called Pilgrim. “How much did you weigh when you took advantage of your Jin connections? How many hundred pounds?”

“The Jin and I together weighed as much as Mount Tai does in iron,” said Qin Hui.

“Do you know how much Mount Tai weighs?” asked Pilgrim. [*K. Your respectable husband Xiang Yu could have lifted it up.*¹⁶]

“I suppose it weighs about twenty million pounds,” said Qin Hui.

“Your estimation,” said Pilgrim, “is not accurate. You can measure the weight yourself very soon.” He ordered five thousand ghost attendants with bones of bronze to carry out an iron Mount Tai and rest it on Qin Hui’s back. Two hours later he had the mountain removed to have a look: there was one small sheet of Qin Hui [*K. Qin Hui’s wife by the name of Wang had committed adultery with Wuzhu;*¹⁷ *Qin Hui had been a “flattened (turtle)” like this for a long time.*¹⁸], who had become flecks of mud. Pilgrim again ordered him blown back into his original form in order to interrogate him further.

He took another look at the ledger:

The generals reported victories when they fought, but Qin Hui advocated withdrawal of forces. In the ninth month, an edict was issued to recall the generals of the various armies.

Pilgrim asked, “Did those generals hasten back to the court on galloping horses, or did they return on foot?”

“My Lord,” replied a judge, “of course they returned on galloping horses.”

Pilgrim then ordered the judges in charge of transformations to change Qin Hui at once into a spotted dragon horse. Fierce ghosts, numbering several hundred, rode it or beat it in turns. Only after an hour did Pilgrim order him blown back into his original form and turn to the latter part of the booklet:

Twelve imperial gold tokens were issued one day, each ordering Yue Fei to withdraw his troops. Soon after Yue Fei’s return, the prefectures and counties

he had taken were lost again. Yue Fei earnestly petitioned to be relieved of military command,¹⁹ which was not granted by the Emperor. Wuzhu sent a letter to Qin Hui, who totally agreed with it. Since there was a certain enmity between the Grand Master of Remonstrance Moqi Xie and Yue Fei, Qin Hui hinted that he should impeach Yue Fei. Qin Hui also instructed Zhang Jun to order the impeachment of Wang Gui, inducing him to make false charges, to the effect that Zhang Xian²⁰ had plotted to reinstate Yue Fei's troops. Qin Hui sent messengers to arrest Yue Fei and his son for interrogation about the Zhang Xian affair. At first he appointed He Zhu to supervise the interrogation. In the process, Yue Fei's garment suddenly ripped open, revealing the words "Ultimate loyalty and patriotism" tattooed on his back, which had penetrated deep into his flesh. When the investigation was complete, no evidence of disloyalty was found, and He Zhu declared him to be innocent. But Moqi Xie was appointed to replace He Zhu. Over a month after Moqi Xie assumed his position, the verdict was reached. Consequently, Yue Fei was sentenced to death as a result of the testimony of many witnesses. He was thirty-nine years of age at that time.²¹

Pilgrim then shouted, "Qin Hui, what do you have to say about the case of General Yue?"

Before he had even finished speaking, one hundred Qin Huis prostrated themselves before the dais, wailing piteously. "Qin Hui," Pilgrim commanded, "one body of yours would suffice. Were there one hundred Song Empires?"

"My Lord," said Qin Hui, "I've been able to bear it for the other matters, but for this one matter of Lord Yue, your condemned ghost does not have enough flesh and skin left for punishment. When you question me about that, I will not have enough words to answer with. As for one hundred bodies, this condemned ghost thinks they are still too few."

Pilgrim then gave an order to the judges of the various courts: each was to take one Qin Hui away for interrogation using torture. Immediately, ninety-nine Qin Huis were taken to different places. [*K. These hundred-odd Qin Huis reincarnated in the human world, wreaking endless havoc: this is all because Pilgrim, serving as King Yama, failed to exterminate them root and branch. What a grave mistake!*] One could only hear him from this direction screaming, "Your Honor, the case of Lord Yue has nothing to do with this condemned ghost!"; or from that direction, "Your Honor, My Lord: this condemned ghost will be grateful if you could spare him even one stroke of the rod!"

Pilgrim was exhilarated. He said to a justice in front of his bench, “Does it mean that there are no clauses in the legal code prescribing the appropriate punishment for such matters?”

The registrar named Cao, daring not to make a direct reply, could only submit the record book in his hands for Pilgrim’s perusal. Pilgrim opened it and found that it was a record of previous trials in the courts of the Underworld. On the first file, the following was written:

From the Court of His Honor Yan: Qin Hui, with the nature of the bluebottle,²² plotted the destruction of an entire loyal house.²³ Yue Fei, with a character as pure as the white snow, displayed the heroism of a general.²⁴ Qin Hui is thus named “Foolish Villain,” while Yue Fei is to be called “Unreservedly Loyal.”

“They are all platitudes,” thought Pilgrim. “The word ‘foolish’ is not nearly adequate to indict Qin Hui.”

He came to the second file:

From the Court of His Honor Li: So glaring and blatant are Qin Hui’s plots, so sorrow-laden and melancholy-rife are the *Lyrics of Chu*. . . .²⁵ [K. A pedantic scholar blown by the wind: can such also be a King Yama?]

“Laughable!” thought Pilgrim. “That traitor Qin’s crimes are innumerable. How could one have spared even a minute to polish his words? As the saying goes, ‘A literary scholar has trouble deciding legal cases.’ [C. *The author is satirizing the literati again.*] [K. *He must originally have been a budding talent who took the palace examination and passed.*]²⁶ No need to read it through!”

He went to the third file:

From the Court of His Honor Tang: An Elegy
on the Death of General Yue—

Who used a “three-character verdict”²⁷
To collapse the ten-thousand-mile Great Wall?
Gazing toward the north, I cannot restrain my tears,
In vain the southern twigs and branches are lush.
The empire came to its end with his death,

The councilor prospered with the enemy.
 The sun sets, and the wind rises among the pines—
 I still hear the ringing of swords and halberds.²⁸

“This poem,” said Pilgrim, “expresses the situation forcefully enough to cut nails and split iron.” He called out, “Qin Hui, the five words in Lord Tang’s poem, ‘councilor prospered with the enemy,’ can be called a ‘five-character verdict.’ Let’s compare it with the ‘three-character verdict’ of yours. [K. *The Mountain Man of Wuling says: In the previous text no mention is made of the three words “might have been.” It could have been a lapse on the author’s part.*] But now, I will ignore your so-called ‘three-word verdict,’ nor will I use Lord Tang’s ‘five-word verdict,’ for I have a ‘one-word verdict!’”

“My Lord,” submitted the judge, “what is the ‘one-word verdict?’”

“Hack!” said Pilgrim.

Immediately one hundred disheveled ghosts carried out a furnace on their shoulders and had twelve gold tallies forged.²⁹ After a roll of the drums from outside the curtains, innumerable green-faced ghosts with fangs rushed in. They held Qin Hui fast, and cut him slice by slice, until his skin looked like fish scales. The slices cut off were thrown into the furnace.

After this fish-scale laceration, Pilgrim told the judge in charge of records to melt the first token. With this done, the judge reported in a loud voice, “Lord, the first gold tally summoning General Yue has been melted down.” This was followed by a roll of the drums. [C. *The indignation that has been pent up in the mind has lessened by half.*]

From the left jumped out fierce ghosts with red bodies to slash Qin Hui: they cut him into a cracked-ice pattern. Pilgrim commanded the judge in charge of documents to melt down the second tally. The judge followed the command and reported loudly, “Lord, the second gold tally summoning General Yue has been melted down.” There was another roll of the drums.

From the east walked in ten red ghosts, eyeless and mouthless, with their faces covered with blood, who each carried a knife and slashed Qin Hui into a snowflake pattern. [K. *Knives with bells attached made profuse slicing cuts.*³⁰ *Minister, minister, you can really blend flavors in tripods.*³¹] After the judge melted the tally, he reported in a loud voice, “Lord, the third gold tally summoning General Yue has been melted down.” The drums rolled a third time. [C. *That not all of the tallies are melted down is even more marvelous; the writing is endlessly suggestive.*]

All of a sudden there came a roll of the drums from the front gate, and a small-size ghost in a fish-scale robe respectfully submitted a large red card with both hands. [*K. Again, the action is not finished off; wonderful.*]

Pilgrim opened it to have a look. On it were these words: "Song General Yue Fei pays his respects."

Seeing this, Judge Cao immediately presented a volume of files of the cases of ministers through the ages. Pilgrim took a careful look, committing Yue Fei's life and works firmly to memory. The drumrolls resumed at the gate, and outside the curtained windows metal horns were blown. For an hour there was strenuous blowing of horns and beating of drums, and then a general walked into his presence.

Pilgrim hastened to stand up and descend the dais of the bench, and with a full bow, made a salute with clasped hands and said, "Welcome, General!" When the general reached the staircase, Pilgrim made another low bow. And as soon as they entered within the curtains—such a fine Pilgrim—he paid his respects and said, "Master Yue, your disciple has had only two masters my whole life long: the first is the Patriarch,³² the second, the Tang Monk. Today, I have the honor of recognizing you, General, as my third master. [*K. The wife of the Hegemon-King of Western Chu becomes the disciple of Yue Fei, King Zhongwu.³³ what does this mean? The reader should think about this.*] This combines all three teachings in one body." [*C. It is nothing out of the ordinary for Pilgrim to interrogate Qin Hui, but it is very extraordinary for him to choose Yue Fei, King Wumu, to be his master. Pay close attention to this.*]

General Yue declined many times out of modesty, but how could Pilgrim allow that? He continued to bow to him, saying, "Master Yue, today your disciple will present a cup of blood wine for your enjoyment." [*K. Pilgrim has just treated the Grand Councilor with pus wine; now he is treating his master with blood wine. Entertaining guests in this way, it truly seems as if King Yama had opened a restaurant!*]

"Thank you, my disciple," said General Yue, "but I am afraid that I do not have the stomach for it."

Pilgrim secretly wrote a letter, then asked, "Where are the little courier ghosts?"

A company of ox-headed, tiger-horned ghosts all knelt down, saying, "Lord, what are your orders?"

"I want you to go to Heaven," said Pilgrim.

“Lord, how can we, a company of wild ghosts who have sunken so low, make our way to Heaven?” an Ox Head replied.

“It’s just that you don’t know how. Going to Heaven is actually not a difficult thing,” said Pilgrim. [C. *Pay attention.*] [K. *This is truth, reality, and always-thusness.*³⁴]

He changed a piece of paper into an auspicious cloud and handed the letter to the Ox Head. Then it suddenly occurred to him: “Several days ago, the gates to Heaven were shut tight. I wonder whether they are open today.” [C. *Good echo.*] [K. *Ties to previous text. ○ Now that the case of Qin Hui is closed, I know that the gates of Heaven must be open.*] So he instructed the Ox Head: “Go where this auspicious cloud takes you. If by chance the gates of Heaven are shut, just say that a letter from the Underworld is being delivered to Tuṣita Palace.”³⁵ [K. *Ties to the previous book.*]

After Pilgrim sent the Ox Head off, he called to Master Yue, “Your disciple is overwhelmed with joy. Let me finish a *gāthā* with you.”

“Disciple,” said General Yue, “I have spent years on horseback: I haven’t read even a line of Buddhist writings, haven’t said even one line of Chan: how could I have a *gāthā* that you could complete?”

“Master,” said Pilgrim, “just hear me complete it.”

As long as the Emperor lives, I will exhaust my loyalty,

As long as I am a subject, I will repay my country. (These are the words of
General Yue.)³⁶

If so, each person can be a Heavenly king [*deva-rāja*];

If so, everyone a buddha. [K. *This is a mantra of rank unequalled.*]

No sooner had Pilgrim recited the *gāthā* than the ox-headed ghost appeared. With the letter of reply respectfully offered up with both hands [C. *What he saw was the letter of reply. Marvelous!*] and carrying a purple-gold gourd on top of his head, he suddenly descended before the steps of the bench.

Pilgrim asked, “Were the gates of Heaven closed?”

“My Lord,” reported the Ox Head, “they are wide open.” [K. *Reader, try to guess whether this is the real Heaven or a false one.*] He presented the reply from Laozi, the Old Master, which read,

The Jade Emperor was immensely delighted, for, in the Great Sage’s interrogation of Qin Hui, each and every word was true, and each and every stroke

deserved. I hereby present the Gold Gourd to you; it is impervious to all but a drill of metal: I hope the Great Sage will heed this. [C. *Echoing the old text of Journey to the West, good!*] As for chiseling through Heaven [K. *Ties to previous text, and also mentions the chiseling of Heaven.*], it is a long story. [C. *Mentioned again.*] We will discuss it in detail when next we meet.

When he finished reading it, Pilgrim laughed. “I, Old Monkey, should not have damaged his prized object with a drill back in the Lotus Flower Cave.³⁷ Now it is the old man’s turn to be sarcastic to me.”

With a bow to General Yue, he said, “Master, have a seat here while your disciple prepares the blood wine.”

[C. *The interrogation of Qin Hui is an extremely delightful thing to do at that time for Pilgrim Sun, and the episode is an extremely delightful episode in Further Adventures on the Journey to the West.*]

[K. *“The Turning of Heaven” chapter in Zhuangzi states, “The corrector must be correct. If the mind cannot accept this fact, then the doors of Heaven will never open!”³⁸ What the author meant seems to be based on this.*]

CHAPTER 10

To the Gallery of a Million Mirrors
Pilgrim Returns;
From the Palace of Creeping Vines
Wukong Saves Himself

WITH THE GOURD IN HAND, PILGRIM BECKONED TO A JUDGE TO come to him and whispered something into his ear; no one knows what he said. He handed the gourd over to the judge, who then descended the dais and jumped high into the air, calling, “Qin Hui, Qin Hui!”

By that time, Qin Hui’s heart was dead, but there was still a thread of *qi* in him.¹ The moment he answered, he was sucked into the gourd. [*K. Great Sage, be cautious! Being so divinely treacherous, how could Pilgrim know whether he had ever changed into a metal drill?*]

Seeing this, Pilgrim commanded, “Bring it here, bring it here!” The judge hastily entered the curtains and presented the gourd to Pilgrim, who put a seal over its mouth that bore the words, “Make haste to follow the decree of the Supreme Old Master.” After two hours and forty-five minutes, Qin Hui had been reduced to pus. [*C. The case cannot be closed until Qin Hui becomes pus.*] [*K. No sooner did the councilor drink the pus wine than he had to return the favor. Let the people in the world know: Don’t take sitting at King Yama’s banquet lightly.*] He ordered the judge to bring a gold goblet with clawed feet, tilted the gourd, and poured out the blood.

Holding the cup with both hands, Pilgrim knelt to present it to General Yue, saying, "Please have some of the wine made of Qin Hui's blood, Master."

But General Yue refused to drink it, pushing it away.

"Master Yue," said Pilgrim, "don't misunderstand me. One should hate that traitor of the Song; one should not take pity on him."

"It's not that I am taking pity on him," said General Yue.

"If it is not for the sake of pity," said Pilgrim, "why don't you take a bit of the blood wine?"

"Disciple, what you don't understand," said General Yue, "is that if one happens to eat or drink half a mouthful of the flesh and blood of evil ministers and traitors, one's stomach will stink for ten thousand years."

Pilgrim, seeing Master Yue determined not to drink it, called over a red-hearted ghost and gave it to him to drink.²

As soon as the red-hearted ghost had drunk it, he walked to the rear part of the palace. An hour later, there was suddenly a racket at the front gate, and the gatekeepers struck the drum that announced the occurrence of treachery. The staff of ghosts, of five colors and standing in five directions, all braced themselves. Pilgrim was about to ask the judges what the matter was, when three hundred disheveled ghosts, surrounding one that carried the head of a judge with green teeth and emerald eyes, red hair and red beard, thronged onto the marble stairs.

"Lord," they reported, "when the red-hearted ghost drank the wine of Qin Hui's blood, he at once became a different person. He rushed into the Purple Palace where one's destiny is determined, drew the knife from his waist, assassinated the judge who had been his benefactor and teacher, and hastened through the Pass of Life and Death to be reincarnated." [C. *Delightful! Extraordinary! What we don't know is the era into which he was reincarnated.*] [K. *He's off to become a grand councilor again.*]

Even as Pilgrim was dismissing the lesser ghosts, General Yue got to his feet. Outside the curtains the drums rolled, light music was played, and spears and sabers swished amid a forest of halberds and swords. Fifty thousand chief judges knocked their heads on the ground to see Lord Yue off. "Rise," said Pilgrim. The chief judges responded, and then each left the court. In addition, innumerable fierce-looking ghosts with green faces and red muscles prostrated themselves on the ground to see Lord Yue off.³ "Rise," said Pilgrim to them. There came another three hundred righteous ghosts with yellow

teeth, all of them carrying priceless halberds, who reported, “We have come to escort Lord Yue.”

Pilgrim ordered these ghosts with yellow teeth to escort Lord Yue to his mansion.

General Yue and Pilgrim walked together to the front gate, where there was another roll of the drums and music from the metal horns. Pilgrim saluted him with clasped hands and accompanied General Yue farther as he walked. When they reached the Pass of Life and Death, there was a roll of drums, and ten thousand ghosts gave a great shout.

Pilgrim, making a deep bow with clasped hands, saw General Yue off, calling out with a loud voice, “Master, please come again when you are free so that I might ask you for further instruction.” Then he saluted with clasped hands again.

Pilgrim, having seen off Master Yue, stood there in midair [*K. With his mind set right, he is able to stand in midair. This anticipates the Lord of the Void.*]. He took off the imperial crown with the flat top and nine tassels of jade jewels, the robe with the patterns of coiling dragons, and the pair of pitiless iron-clad shoes, and took out the jade seal of King Yama, tossed them all at the Pass of Life and Death, and left. [*K. This episode suddenly breaks off. Wonderful!*]

The story continues: East of the Mountains⁴ [*K. The Mountain Man of Wuling says: By clarifying that it is “east of the Mountains,” this means the area that the Jin occupied during the Southern Song.*] there was a restaurant whose owner had lost all his hair, and his teeth had all fallen out: no one knew how many centuries old he was. All day long he sat in the restaurant serving customers. On his signpost was written, “New (Xin) Ancient’s Restaurant,” under which was a line in smaller characters, “Formerly known as New (Xin) Layman.”

It turned out that when New Layman made his return from the World of the Witless, the Jade Gate Pass was shut tight. Since he was unable to reenter the World of the Ancients, he settled in the World of the Future for the time being [*K. Enter this artery of the storyline.*], making a living by running a restaurant. He was of the sort who would not forget his roots, so he changed his name into “New Ancient.” [*C. Echoes previous text.*]

On that day he was sitting in his restaurant sipping tea [*K. This connects back to the tea drinking in chapter 7 and is a lead-in for chapter 13. Makes full use of the marvelous technique of “the snake in the grass or discontinuous chalk line.”*], when he became aware of Pilgrim Sun off to the east wildly cursing,

“What a rank smell! What a rank smell!” He came hobbling over, stumbling with every step.

“Welcome, sir,” said New Ancient.

“Who do you think you are,” said Pilgrim, “that you dare to refer to me as ‘sir’?”⁶

New Ancient said, “I am the contemporary ancient, or the ancient contemporary. If I tell you about it, you’ll laugh.”

“Just tell me,” said Pilgrim, “I won’t laugh at you.”

New Ancient said, “I am New Layman from the World of the Ancients.”

No sooner had Pilgrim heard that than he hastily started all over again and made a salute with raised, clasped hands, calling, “Benefactor Xin (New)! Were it not for you, my benefactor, I would never have gotten through the Jade Gate Pass.”

New Ancient was taken aback by this, but Pilgrim directly told him his name and background and all of his concerns. New Ancient laughed: “Mr. Sun, you need to pay further respects to me.”⁷

Pilgrim said, “Don’t make a joke of this. I have something urgent to ask you. Why is there such a rank smell? It’s not the smell of fish, nor the smell of sheep and goats.”

New Ancient said, “If you want a rank smell, come here to my place, but if you don’t want a rank smell, don’t come here. My place is next door to the Tartars.⁸ [*K. The Mountain Man of Wuling says: After the Southern Song was the Yuan, so it is said that the place “is next door to the Tartars.”*] If you go farther, your whole body will smell like that.” [*C. Now referring to the Yuan dynasty. How thorough.*]

Having heard this, Pilgrim thought to himself, “I, Old Monkey, am a furry ball. If I pick up some of that rank smell, won’t I just become a stinking ape? Furthermore, when I was the acting King Yama in Hell, I condemned Qin Hui to be sliced into millions of pieces. [*K. Returns to this artery of the plot.*] Now that I think about it, the First Emperor of Qin is a Qin, and Qin Hui is a Qin too.⁹ If Qin Hui is not his descendant, then he must be from a branch of the same clan. The First Emperor of Qin will hold a bellyful of grudge for that, and he will not be willing to just let me have the Mountain-Ridding Bell. [*C. Mentioned.*] [*K. Brings attention to the theme.*] If I, Old Monkey, were to resort to violence and find some way to rob him of it, it would ruin my reputation. It would be better if I just asked New Ancient about how to get out of this mirror.”

Pilgrim then asked him, “Benefactor Xin (New), might you know how I can get into the World of the Green from here?”

“The road you came in by is the road you get out by,” said New Ancient.

“Slick Chan talk,” said Pilgrim. “I know where I came from. It was easy enough to tumble down from the World of the Ancients to the World of the Future. But if one is to tumble up to the World of Ancients from the World of the Future, that would present some difficulty.”

“If that is the case,” New Ancient said, “just follow me, just follow me.”

He grabbed Pilgrim with one hand, and they set off. They walked over to the bank of a pond of green water. [*K. Mountain Man of Wuling says: A pond of green water: Dui is lake. Dui is the outer trigram of Kun.*¹⁰] Without saying a word, New Ancient gave Pilgrim a push that sent him rolling like a pulley until—with a bang!—Pilgrim fell into the Gallery of a Million Mirrors. [*C. Ah! The Great Sage is out of that mirror.*]

Pilgrim looked all around, not knowing which mirror he had leaped through. [*C. Mentioned.*] Afraid of wasting time there and missing his chance to rescue his master [*K. Brings attention to the theme.*], he turned to go down from the gallery. But he looked for a long time without finding the staircase, becoming ever more agitated and worried. He pushed the two leaves of one glass window open, only to find that there was a wonderful vermilion lattice with a cracked-ice pattern just outside the window. Fortunately, the spaces were just big enough for Pilgrim to tuck in his head and squeeze himself through.

Who would have known that fate and the times were so against him? The lattice held him fast; what clearly had been a cracked-ice pattern in the lattice had suddenly become hundreds of red threads that tied up Pilgrim so tightly that he could not budge.¹¹ [*C. Let me ask: who under Heaven is not all bound up in red threads?*] Pilgrim panicked and changed himself into a pearl, but the red threads became a pearl net. He was unable to roll himself out, so he instantly changed himself into a sword with a sharp bluish-green blade.¹² The red shreds then became a sheath for the sword.

Having no alternative, Pilgrim resumed his original form and cried out, “Master, where are you?! [*K. Found the origin.*] Do you know how much trouble your disciple has gotten into?” This said, his tears poured down in a torrent. [*K. Getting rid of the illusory for the real depends on his crying.*]

All of a sudden, there was a flash of light before his eyes, and an old man appeared in midair. He bowed to Pilgrim and asked, “Great Sage, why are you here?”

Pilgrim sadly told him the reason.

“Then you would not know,” said the Old Man, “that this is the palace of the King of the Lesser Moon in the World of the Green. He started out as a scholar [C. *These days all scholars start out as Kings of the Lesser Moon.*] [K. *Starting out as a scholar, tangled in old writings, turning the classics upside down, confusing students to come—this is another version of the budding talents at the palace examination.*], and so as king, he spends all day on ambitious cultural undertakings. He had Thirteen Palaces constructed to correspond to the Thirteen Classics.¹³ This is the Palace of Sixty-Four Hexagrams.¹⁴ For a moment you were confused and have walked right into the Palace of Creeping Vines, which is the Oppression of Oppression.¹⁵ [K. *Mountain Man of Wuling says: The Palace of Creeping Vines is the top line in the hexagram Oppression; it is the extreme extent of oppression, so it is called the Oppression of Oppression.*] That is how you got all tied up there. Let me release you from these red threads and free you to go look for your master.”

With tears in his eyes, Pilgrim said, “If you could do so, Revered Elder, I simply could not thank you enough.”

The elder began to pull and break the red threads one by one.

The moment Pilgrim was freed, he made a low bow, asking, “May I know your name, Revered Elder? When I meet the Buddha, I want to have this great merit recorded under your name.”

“Great Sage,” said the old man, “My name is Sun Wukong.”

“My name is Sun Wukong too, and now your name is Sun Wukong. On the same Register of Merit, how could there be two Sun Wukongs? Just tell me what you have done in your life, so I can remember some of those events.”

“As for the things I’ve done,” said the old man, “I’m afraid that they would frighten people to death. Five hundred years ago, I tried to have a turn sitting on the throne in the Heavenly Palace. The Jade Emperor appointed me the Custodian of the Celestial Stable. [K. *Ties to the previous book.*] I am none other than the Great Sage Equal to Heaven. I suffered real suffering under the Mountain of Five Phases, suffering that suffering, until I suffered my way to follow the Tang Monk to gain the Right Fruit. There was a catastrophe on the road to the West, and it so happened that I am hiding in the World of the Green.”

Pilgrim was enraged: “You foul rascal Six-Eared Macaque!¹⁶ [K. *Ties to the previous book.*] You’ve come to fool with me again? See my staff!” He pulled the gold-hooped staff from his ear and struck out in front of himself.

The old man shook out his sleeves and walked away, calling, “This is precisely what is called ‘the self saving itself!’ What a pity that you take the unreal as real and the real as unreal!”¹⁷ [K. *Highlighting the main theme.*]

Suddenly, a ray of golden light flashed into Pilgrim’s eyes, and the form of the old man was no longer to be seen. [C. *It can be concluded that in this case no one else could come to his rescue.*] It was then that Pilgrim realized it was an emanation of his real spirit, so he intoned his respect and hastily bowed to thank himself.

[C. *The mind that saves one’s mind is the mind that is beyond one’s mind. The mind beyond one’s mind is the deluded mind; how can it come to rescue the true mind? The truth is like this. Pilgrim was confused by the demon of desire, so his mind had already become deluded. His real mind is clear about it all. Thus, what saves the deluded mind is none other than the real mind*]. [K. *The mind is one: there is only the true mind, and there is no deluded mind. The deluded mind is not the mind; it is the mind bewitched. The more deluded it becomes, the deeper the demon enters, and it does not expect to be rescued by an entity outside it. What saves the real mind is the real mind itself. What is saved by the real mind is the real, not the deluded. If the mind were deluded, would saving it be worthwhile?*]

[K. *Pilgrim changes himself into this and into that, almost forgetting his true face: this is to take a thief as one’s son. When the old man rescues him, he takes him for the Six-Eared Macaque: this is to take the host as the guest. When the golden light enters his eyes, he is suddenly enlightened, realizing for the first time that they are one, rather than two. The Dao diverges into two but fulfills itself in oneness. One means sincerity.¹⁸ Sincerity means returning to the real from the deluded. This is the pivot of Dao.*]

Accounts Read at the Limitation Palace Gate; Fine Hairs Retrieved atop Sorrows Peak

HAVING THANKED HIMSELF WITH A LOW BOW, PILGRIM JUMPED down from the gallery and made his way to an entrance. On the lintel was a stone slab engraved with large characters, “Palace of the Hexagram Jie [Limitation].” [K. *Why is only the hexagram Jie (Limitation or Exhaustion) singled out in this chapter? Its lower trigram is delight (Dui), its upper trigram danger (Kan). The upper nuclear hexagram² is Jian (Obstruction), which means Difficulty.³ The lower nuclear hexagram⁴ is Guimei (the Marrying Maiden). Guimei is the end of maidenhood.⁵ The middle nuclear hexagram⁶ is Yi (the Corners of the Mouth). Yi is “providing of nourishment.”⁷ Food and sex are the greatest human desires, in which there are obstruction and difficulty. The author has a deep understanding of how the hexagrams are drawn. ○ Mountain Man of Wuling says: Kun and Jie are the reversal of the lower and upper trigrams.⁸] From the pillar at one side of the door a piece of emerald jade engraved with the hexagram *Jie* was suspended on a purple-gold cord. Of the two leaves of the door, on one was painted rippling water and on the other a river and a marsh.⁹ At its two sides hung a couplet written on paper printed with cloud wave patterns:*

Leave not the door, leave not the court: dangerous earth, dangerous
heaven.¹⁰

Be the youngest daughter, be the mouth and tongue: sweet limitation, bitter limitation.¹¹

Having read it, Pilgrim was about to enter, when he suddenly paused [*K. Making another pause.*], thinking, “Since there are red threads that can bind people in this World of the Green, I shouldn’t just saunter in. [*C. Pay attention.*] [*K. He is gradually developing his own understanding.*] Instead, I’ll take a look around by the front and back doors to see if I can hear some news that will help me find the Old Monk.”

He turned and passed through the east side of the city gate. There he found a piece of paper fastened on the slanting surface of the outer wall. It read:

General Ledger for Wages of Carpenters, Stone Masons, and
Miscellaneous Craftsmen for the Jie Hexagram Palace
[*C. This is about the inexhaustible nature of the World of the Green.*]

The Jie Hexagram Palace, with 64 halls of various sizes: for carpenters, 16,000 ounces of silver; for masons, 18,001 ounces; for miscellaneous craftsmen, precisely 54,060.7 ounces.

The Qian Palace within the Jie Hexagram Palace, 64 halls: A few days ago a sworn brother of the King of the Lesser Moon came by. [*C. The way this is mentioned is extremely good. What makes it marvelous is its not mentioning the Tang Monk.*] He is thirty or forty years of age, but he is single, never been married. The King of the Lesser Moon acted as the go-between and found him a wife, called the Lady of the Kingfisher-Green Cord. [*C. Lady of the Kingfisher-Green Cord is here mentioned in advance.*] They were wedded in the Third Hall. They were only married for one night before they began to quarrel with each other. The King of the Lesser Moon was so angry that he had me brought in and had me punished severely with fifty strokes.¹² This is because all these craftsmen framed me. To relieve my resentment, the wages of the craftsmen shall only be one-sixth of their due. Thus, for carpenters, 50,000 ounces; masons, 40,000 ounces; miscellaneous craftsmen, precisely 200,000 ounces.

The Kun Palace within the Jie Hexagram Palace, 64 halls: wages for carpenters, masons, and miscellaneous craftsmen: ditto.

The Tai Palace within the Jie Hexagram Palace [*K. Mountain Man of Wuling says: The union of heaven (Qian) and earth (Kun) is Tai,¹³ which is followed*

by Pi,¹⁴ *just like this.*: 406 White Crane rooms. The King of the Lesser Moon singled out the Lotus Lodge for praise. The wages of all the craftsmen there are to be increased by 500 ounces each. Thus, for carpenters, 7,000,000 ounces; for masons, 6,640,000 ounces;¹⁵ for miscellaneous craftsmen, 2,008,000 ounces only.

The Pi Palace within the Jie Hexagram Palace: for bedchambers for the King of the Lesser Moon, 15,000 halls the color of sky blue.¹⁶ The King of the Lesser Moon intends to add another gallery of mirrors, because of the recent addition of several new worlds. From the World of the Delirious will come a smaller world, called the World of Examination Essays; from the World of Lushness will come the World of Red Finery;¹⁷ from the Lotus World will come the World of Book Burning.¹⁸ There are also numerous other smaller-size worlds, too many to note, so many that they can no longer be contained in the Gallery of a Million Mirrors [*C. Brings up the Gallery of a Million Mirrors. Wonderful!*] in the Palace of Oppression of Oppression. So a second Gallery of a Million Mirrors has to be built here. Tomorrow all craftsmen are to assemble to start construction. They are to be careful; they should not act rashly or they will incur punishment. The wages for the previous project are to be paid first. For carpenters, 5,005,000 ounces of silver; for masons, 40,000,000 ounces; for miscellaneous craftsmen, precisely 1,800,000.851 ounces.

Pilgrim read until his eyes were tired. There are an additional sixty palaces, and he took them all in with a quick glance, as in the manner of Huaisu writing in cursive style.¹⁹

Having read all this, Pilgrim was gripped with apprehension. “I, Old Monkey, have been to the celestial palaces as well as to the Isles of Penglai.²⁰ The Palaces of Sixty-Four Hexagrams here—I have never seen anything like them. As if the sixty-four hexagrams were not enough, there are sixty-four more ‘Palaces of Sixty-Four Hexagrams’ in each hexagram palace. As if those sixty-four hexagrams were not enough, in each hexagram there are yet another sixty-four hexagrams. Moreover, there are an additional twelve places like this! [*K. Despite having the ability to wreak havoc in Heaven, even he panics. ○ The previous narration was vague and abbreviated. By contrast, this elaborates using Pilgrim’s own words. This is an example of how authors mix that which is filled in and not filled in.*] This is hard to imagine seeing; it would be rare even in dreams!”

But at that moment he conceived a solution. He plucked a handful of his hairs, put them into his mouth, chewed them into bits, and called out, "Change!" They transformed into innumerable Pilgrim Suns who thronged around him. Pilgrim commanded those fine-hair Pilgrims, "If you find something interesting, stop and take a look. Then come back to report to me. Do not waste time!" With some leaping about and others dancing around, this group of fine-hair Pilgrims dispersed in all directions, east, west, south, and north.

Having dispatched his hairs, Pilgrim took a leisurely walk around. [K. *At the end of the last chapter there was the embracing of the real, the rejection of the unreal, and the return to One. The One is sincerity, sincerity is spiritual, and that which is spiritual can transform. One transforms into ten thousand to adapt to the myriad conditions, and yet the One is unmoved. Only in this way will the One not be constrained by circumstances.*]

Suddenly he found himself on top of a hill called Sorrows Peak. Looking up, he saw a boy carrying a letter in his hand, walking along and mumbling to himself. "Bah! That boss at our place is a joke! Even in matters as big as Heaven, we are all involved in it. How could it only concern you and make you so upset and confused! Now I have to take some kind of letter or whatever to Old Wang the Fourth's place. It wouldn't matter if this were some other day, but this afternoon there's a banquet with wine at the Terrace of the Drinking Rainbow,²¹ and a play is being performed in honor of Mr. Chen. [K. *Here it is wine drinking; the subsequent text has a tea party: each stroke of writing is lively.*] And I have to miss the play all because of this nonsense!"

When Pilgrim heard that his master was on the Terrace of the Drinking Rainbow, he was about to turn around to go search for him. But then he happened to think, "Whether I walk east or west, I might take the wrong way. [K. *He gradually develops his own understanding.*] I'd better go ask that boy instead."

"Young master!" he called. Who would have thought that the page boy, mumbling to himself while walking, had not even looked up to notice Pilgrim. When suddenly he saw him, the boy was so startled that he fell to the ground unconscious, with blood oozing out of his eyes, ears, nostrils, and mouth. Pilgrim laughed. "That's a good child! You pretend to be dead so well. But let's read that letter in your hand." He hastily grabbed it and opened it up: on two sheets of coarse paper was written the following:

Shen Jingnan, the Overseer-General of the Thirteen Palaces, courteously submits the following to Your Honor Wang the Fourth:

Your Honor has favored Your humble servant by promotion to the position of overseer-general. Never once has Your humble servant entertained thievish thoughts or caused Your Honor the slightest concern on my behalf. Furthermore, I, Your humble servant, also wish to keep my own reputation spotlessly clean. Have I not been virtuous in all I have done for these many years?

Yesterday, Overseer Yu happened to see Your humble servant and told me that certain items, totaling over a hundred, were found missing from the Palace of Sixty-Four Hexagrams, the Palace of Three Hundred Poems,²² and the Palace of Eighteen Sections.²³

His Majesty, the King of the Lesser Moon, was enraged, and ordered Your Honor Wang the Fourth to conduct an investigation by making a personal inspection of the palaces, one by one. Your humble servant knows that Your Honor is compassionate at heart; I need not implore Your Honor—I have no doubt that Your Honor will demonstrate your concern for me. Nevertheless, I fear that, should I not make my heart known to you, I might suffer the consequences for a hundred years for something wrongly attributed to me. If I could enjoy Your Honor’s favor from beginning to end, I would be grateful to Your Honor all the rest of my life! [K. *This letter and the essay in the Palace Examination above should become immortal!*]

Your Student who has benefited from Your Honor’s teaching,
Shen Jingnan the Overseer-General of the Thirteen Palaces, makes a
hundred bows to the Old Gentleman, Wang the Fourth, my Old Daddy,
Revered Sir. (Here is the chief culprit of the case.)²⁴ [K. *The Old Gentleman Wang
the Fourth must be from the World of Examination Essays.*]

Pilgrim’s mind being fixated on the search for his master, after finishing reading he shook himself to summon back all his hairs.

One fine-hair Pilgrim hurried up the hillside, shouting, “Great Sage, Great Sage! [K. *The fine hairs are the Great Sage. The Great Sage’s fine hairs are also calling the Great Sage the Great Sage: Reader, think about this.*] So this is where you’ve run off to. I have been looking for you for such a long time!”

“What have you seen?” asked Pilgrim.

The fine-hair Pilgrim said, “I went into a grotto-heaven,²⁵ where I saw a white deer talking.” [K. *Not carried to a conclusion. Wonderful.*]

At that moment two other fine-hair Pilgrims were fighting their way to the hilltop, tugging each other’s hair and pulling on each other’s ears. They both knelt down before Pilgrim. One fine-hair Pilgrim complained that the other one ate one more emerald peach than he had, while the other fine-hair Pilgrim complained that his partner picked one more plum than he did. [K. *As if there were flowers descending in profusion from Heaven,²⁶ the writing is devastatingly attractive. ○ One simply cannot exhaustively describe what the palaces are like, but at the same time one cannot afford not to describe them: thus he borrows the words spoken by the fine-hair Pilgrims. The words are vague, hazy, faint, and trancelike. Describing the real as illusory: this is the writers’ expeditious technique.*] Pilgrim shouted at them, and the three fine-hair Pilgrims jumped onto him.

Before long, another group of fine-hair Pilgrims came in from the northeast. Some said what they saw was interesting, others said it was not interesting, while still others said that they saw two lines inscribed on a wall:

My thoughts follow the flowing water, but tarry in the green mountains.²⁷
Finding that the fallen flowers are gone, I realize that spring has passed
away.²⁸ [K. *The message of this poem parallels that of the gāthā by the
Tang Monk on the peonies in the first chapter.*]

Another one said that he saw an embroidered ball tree,²⁹ on every leaf of which stood an immortal. Each sang solo in a loud voice while holding a pair of clappers for fishing songs in his hand to keep the time:

Give me back my thingless self,
Give me back my selfless thing.
The Void is the ultimate host,
The thing and the self are both mere guests.³⁰ [K. *Quietly preparing for the
Lord of the Void.*]

Another fine-hair Pilgrim said, “In a grotto-heaven the clouds were mostly brocades with interlocking-square patterns.” Still another one told about a high terrace that was mostly made of aloeswood.³¹

One said, “There was a dark, ancient cave, with its door tightly shut.”

Another said, “There was a Green Bamboo Cave that was so dark I dared not walk in.” [C. *Prepares for the Cave of Green Bamboo.*] [K. *Prefigures what is to come.*] Pilgrim did not have the heart to listen further. He gave his body a twist, and a hundred, a thousand, ten thousand fine-hair Pilgrims jumped onto him with a tinkling sound.

Pilgrim was about to drag himself away when he heard his hairs shout, “Don’t leave, Great Sage. A friend of ours is not back yet.” [K. *Wonderful.*] At that, Pilgrim came to a stop. What he saw was a fine-hair Pilgrim staggering up the hill from the southwest, dead drunk.

When Pilgrim asked where he had been, he replied, “I walked by a tower where there was a sixteen-year-old girl, pretty as a peach blossom. When she saw me outside her window, she grabbed me and dragged me in through the window and sat me down shoulder to shoulder with her [K. *A parallel to the episode of Lady Rākṣasī.*] and made me drink until I was drunk as mud.”

Pilgrim was furious. He clenched his fists and wildly beat him, cursing him and saying, “You cur! I let you out for just a little while, and you went and got yourself tangled up with the Demon of Desire!” [C. *Pay attention.*] [K. *The most important part of the sentence.*] That fine-hair Pilgrim wailed piteously but could only jump onto Pilgrim. With that, Pilgrim had retrieved all his hairs, and he made his way down Sorrows Peak. [K. *When One is transformed into ten thousand, then the ten thousand are One. The One is the Void too, so it is said, “The thing and the self are both guests.”*³²]

[C. *The grand theme of retrieving the strayed mind-heart is unexpectedly revealed here.*]

CHAPTER 12

In Ospreys Cry Palace, the Tang Monk Sheds Tears; Accompanied by the *Pipa*, Young Women Sing Ballads

PILGRIM PICKED UP HIS STRIDE AND WALKED OVER TO A TERRACE, which turned out to be the Terrace of the Drinking Rainbow, but his master was nowhere to be seen. [*K. Entering the main artery of the plot line.*] This made him even more anxious. But suddenly, when he turned he saw a stretch of green water in front of him. In the middle was a water palace where two men wearing square scholars' hats were sitting. Pilgrim felt a little dubious about this, and he made haste to leap over to a hill close to the terrace. There he hid himself in a hollow to observe them carefully. On the palace were four characters in a florid green script:¹ "Ospreys Cry Water Palace."²

Indeed, on the walls were paintings like brocade; rugs with elaborate patterns covered the floors. The pillars seemed made of laurels and cassias; the beams, of plum; the railings, of orchids.³ The palace garden was surrounded by irregular coral banisters, on which, since they had been there for a long time, green and blue water grasses had joined to form seal-type characters in the shapes of insects. Of the two figures in the palace, one was wearing a *Taihua*⁴ hat decorated with nine flowers, and one was wearing a *Dongting* hat in the current fashion. The one wearing the hat of nine flowers had a pale complexion and red lips, with clear-cut eyebrows and white teeth: he seemed

very much like the Tang Monk. [C. *Now he sees that the Tang Monk is not his real master; he is speechless. Reader, think about this.*] Only the hat was different.

Pilgrim was both surprised and delighted, thinking to himself, “The one wearing the nine-flower hat clearly is the Master, but why is he wearing a hat?” He took a look at the King of the Lesser Moon: he did not have the appearance of a monster. Suspicion on top of suspicion, his mind was in a knot. He was about to reveal himself and drag his master away [K. *Another pause and digression.*], but it dawned on him that if his master’s mind had been perverted, even if they reached the West nothing good would come of it. He remained hidden in the hollow, fixing his gaze on them, determined to see whether his master was still upright or had been corrupted. [K. *This sentence has the key point here.*]

Below, he could see the one with the Dongting hat saying to the Tang Monk, “The evening clouds are splendid. Master Chen, let’s take a stroll.”

The Tang Monk with the nine-flower hat said, “King of the Lesser Moon, after you.” Hand in hand, the two made their way to a certain Pavilion of Dripping Desire.⁵ A number of scrolls were hanging there, all paintings and calligraphic works by well-known artists. By their side was a sheet of writing paper of smaller size on which several characters had been inscribed in green:

Green hills embrace me,
A white rivulet flows through my heart.
Where is my beloved, the jade-like one?
A single white cloud in the empty sky.⁶

The two of them strolled along for a while, when they heard a voice coming from the bamboo grove, only sporadically audible. The Tang Monk with the hat leaned on the slanting railing to listen. At that time, a breeze wafting through the pines carried these words. [K. *The melancholy atmosphere in chapters 12, 13, and 14 derives from the words “Sorrows Peak” in chapter 11.*]

The crescent moon is shining, shining on how many lands?
How many homes are happy there, how many homes are sad?
How many people lie abed, behind jade- and gold-hooked curtains?
How many are on the Xiao-Xiang in boats on rainy nights?⁷

Middle of the night, and the lady pounds her quilt:
 Why would you, my love, alas,⁸ leave without delay?
 If by midnight tomorrow night you fail to reappear,
 I will cut to pieces this gauze quilt, with lovebirds embroidered.

—From the Zirantang edition⁹

Having heard this, the Tang Monk lowered his head, tears falling from his eyes. [K. *In the episode about the “Elegy for the Wrongly Killed,” Pilgrim is infected by the root of desire (qing). Having seen through the root of desire, he then enters a world of desolation and forlornness. When he sees through that, he will be able to truly leap free (from desire).*]

The King of the Lesser Moon said, “Master Chen, this must be because you’ve been away from home for too long. [K. *There is a key point in this sentence. ○ It is a counterpart to “You’ve been in the Unreal World for too long” at the end of the last chapter.*] When you hear voices like this, you are overwhelmed by sadness. [C. *An atmosphere of melancholy and sentimental attachment is embodied in these words. In the end, if a man does not destroy the root of desire and emotion, he will be immersed in sadness and melancholy.*] Let’s go over to the Hall That Reaches the Azure Sky and listen to a *tanci* ballad.”¹⁰ [K. *Listening to a narrative ballad forms a perfect parallel to listening to the “plain tale” of Xiang Yu.*]

The two of them chatted for a while, then descended from the Pavilion of Dripping Desire and all of a sudden were no longer in sight. Do you know why they disappeared? This is because there were a thousand rooms between the Hall That Reaches the Azure Sky and the Ospreys Cry Water Palace. Visible in that direction were blooming flowers surrounding the building, verdure divided by pathways, ten thousand drooping willows, and paulownias a hundred feet tall.¹¹ How could Pilgrim see them from his hollow on the facing hillside as they meandered through?

After waiting a good two hours, the Tang Monk and the King of the Lesser Moon suddenly appeared on a high tower, with the Tang Monk still wearing the nine-flowered hat and the King of the Lesser Moon, the Dongting hat. They seated themselves in chairs facing each other. [K. *The description is trancelike.*] In front of them was a teapot decorated with thin emerald-green lines and two Han-style square cups. [K. *Again foreshadowing the tea drinking in the next chapter.*] Three blind women were sitting on low stools: one was called Flower beyond the Wall; one, Loving Embrace;

one, Graceful from Behind. Although they were blind, they were attractive beyond compare, each holding a *pipa* to her delicate jade-white breasts.

Then the King of the Lesser Moon said, “Flower beyond the Wall, how many stories can you sing?”

“My Lord,” she replied, “the problem is that stories about the past are too many; about the future, too few. I know many stories. Which ones we sing will depend on Mr. Chen.”

“Mr. Chen is an old acquaintance,” said the King. “You decide.”

“No need to tell old stories; let us only tell new ones,” Flower beyond the Wall said. “They are *Words of Warmth in the Jade Hall*,¹² *Lamentations of One Maimed by Fate*,¹³ and *Tales of the Journey to the West*.”

The King said, “*Tales of the Journey to the West* is new, that’s the one, that’s the one.” [C. *A discourse on a dream within a dream. Pilgrim has not woken up yet.*] The young women consented and began to pluck the *pipa*, singing in a loud voice.¹⁴

As a poem says,

Don’t drink when music and songs fill painted halls;

Only in my late years I see life as dreamy yearning.

These days, I have an agreement with my heart:

Quietly I sit in my retreat, a stick of incense burning,¹⁵ [K. *Distant and subtle, forlorn and despondent, it can move one to the depths of one’s soul.*]

After another twenty-seven notes in the pensive and melancholy mode on the *pipa*, Flower beyond the Wall continued to sing, her voice rising and falling, as if it came from a distance: [K. *The music of this ballad is sad, like miserable wind and bitter rain.*]

On what day did the Heavenly Sovereign¹⁶ set in motion the stars and the Dipper,

And the Nine Stars and Five Soils complete Heaven and Earth?¹⁷

The shooting of suns¹⁸ and the searching for clouds¹⁹ are traces of bygone ages,

The fish-scale clouds and pearl-like rain appeared in every form.²⁰

In times of Wuhuai, the white bamboo recorded rare integrity,²¹

In the era of Getian,²² fragrance congealed on all auspicious leaves.

Dragon-Horse and the Snake-Bodied One transmitted images on the green tablet,²³

The crow, the hare, in flower-like scripts were drawn on jade and ice.²⁴
 But words carved on mountains or stones are not our concern for now,
 The old man by the road and the investiture of Mount Song are tales for
 another time.²⁵

Jade Mount sank in the Western Sea, and the brocade-like flower arose,²⁶
 In the Bejeweled Court, upright ministers received their high rewards.²⁷
 Xu You declined the dragon-embroidered robes of the Son of Heaven,
 Bequeathing instead the mountains and rivers to worthy Lord Yu Shun.²⁸
 After fourteen years, the bells and stone chimes had to change their mode,
 The Elder of Dongting Lake assumed the leadership of the people.²⁹

At Mulberry Forest, Cheng Tang prayed to Heaven for relief,³⁰
 On the Deer Terrace, tears fell profuse upon the pearl-sewn sleeves.³¹
 Flags in rain and battle axes in wind inaugurated a purer time,
 At Gouchen, King Wu's fortifications still remain.³²

For Spring and Autumn, one should mourn for the stones of Wu's king,³³
 For Warring States, she who ground her hairpin should be long lamented.³⁴
 Yan's great warriors all wore robes and caps of white,
 The crown prince's brave heart was as red as the sun in the sky.
 Then note after note that were played on the lute changed to a different
 mode,

At the Yi River the floating clouds: clouds ten thousand layers thick.³⁵
 With the failure of the plot against Qin, all six kingdoms fell,
 Adopting now the title emperor, he had it inscribed in stone.³⁶
 Who could have known that there would be but three emperors of Qin?
 The candles made of man-fish oil extinguished, the Eastern Sea was
 darkened.³⁷

The poems to the Fair One and his steed were all so poignant,
 No sooner had he uprooted the mountain than he bewailed the autumn
 wind.³⁸

With ulterior motive the four Graybeards sought refuge in empty
 mountains,³⁹

Zhang Liang became a student of Red Pine, with nothing on his mind.⁴⁰
 The aura of the True Man soared many thousand feet,⁴¹
 Five sacred mountains all in unison voiced but one "Long Life."⁴²
 Grass becomes yellow and leaves will fall, precisely as predestined,

Dong Zhuo's and Cao Cao's blades struck at the House of Liu.⁴³
 Nicely powdered emperors replaced each other through six dynasties,⁴⁴
 Colored frost and jade-like dew were woven into ice-like textures.⁴⁵
 With Nine and Six, fortune ends, and the Son of Heaven died,⁴⁶
 This brought forth the brilliant emperor, Taizong of the Tang.
 Matters hidden in the imperial family were hard for the people to grasp,
 Don't follow the model of the poet to chant satires about the wagtails.⁴⁷
 It was all because of the earlier days when beacon fires raised the alarm,
 That in the Third Month, peach blossoms illuminated noble steeds.
 Ahead of the horse, the full moon projects the shadow of the fully drawn
 bow,
 And linked stars in the sky made bright arches on their swords.⁴⁸
 The "devil soldiers" cared little if it were jade or stone that perished,
 The Army of Dragons took no pity on the suffering souls of the Xiang.⁴⁹
 A night of sand-filled wind buried the blameless ghosts,
 In the mountain valley, every year more traces of tears appear.⁵⁰ [*K. This is a
 general prologue to the World of the Ancients, not vague and empty talk.
 What is said in chapter 2, "There were many Sons of Heaven in past
 generations," foreshadows this.*]
 The cries they made all laid the blame on the Tang Son of Heaven—
 Who cares whether the plum trees bloomed anew in the Imperial Garden!⁵¹

The story tells that the Tang Son of Heaven had just ended his audience at the court and was drinking and enjoying the viewing of flowers when he suddenly fell asleep. He dreamed of a Dragon King, who called out, "Son of Heaven, have mercy on me; save my life!"⁵²

She plucked another *pipa* tune, "Lamenting under the Moon," and resumed her narrative:

In the Palace the Son of Heaven was moved to deep compassion,
 He issued forth the gold tablet, commanding all his ministers.
 He urgently sent for the Heavenly Envoy who was to kill the dragon,
 In the game of generals white and black, each had different intentions.⁵³
 The solemn oath the ruler took was broken that very day,⁵⁴
 The butterfly flew up, beheading that old dragon.⁵⁵
 How could the Dragon King get along without a head?⁵⁶

At the palace gate, in the light of the moon, he created a scene of havoc.
 For morning court, the Emperor was too tired to ride in his dragon
 carriage,
 The Sagely Ruler from within the palace consulted his court physicians.
 The Dragon King's ghost returned five days running, the Heavenly King
 died,
 In the chilly, chilly Underworld, he faced people from his past.⁵⁷
 An infernal official resorted to fraud, increasing his allotted years,⁵⁸
 The bells of his carriage rang again, and the Palace was bright anew.
 The Tang Emperor, experienced now both in life and in death,
 Gazed once more at his mountains and rivers—just like in days past.
 “How sad, how sad,” the Heavenly King lamented again and again:
 Man's life in this mortal world is no more than a floating insect's.
 When can salvation be offered to all poor souls in the Underworld below?
 Then he enlisted Xuanzang the holy monk, whose family name was Chen.⁵⁹
 Gold bells and jade chimes called to ghosts of all those lost and drowned,
 With ink-black sleeves and somber flags he prayed for their rebirth.
 The Bodhisattva became manifest there in order to preach the Dharma,
 And earnestly urged the holy monk to make the journey westward.⁶⁰
 The Monk spurred his horse, but even before the Middle Kingdom's border,
 He bemoaned his fate in the tiger's lair—this was how Heaven tempered
 him.⁶¹
 Once atop the Double-Fork Ridge, he revoked the Sanskrit spell,
 At the foot of the Mountain of Five Phases he took on his first disciple.⁶²
 In a stony ravine, a yellow dragon gobbled up his Purple Deer;⁶³
 At the Incense Forest, the white wall became a conflagration.⁶⁴
 The wind blown into his fiery pupils, the way to the West became blurry;
 But when Bodhisattva Lingji flew in, all calamities vanished.⁶⁵
 In divination, Wise Monkey received the top line of hexagram *Kui*,
 Pig, although covered all in dirt, paid his respects to the elderly monk.⁶⁶
 At sunset, the monster in Flowing Sand River gave a mighty roar,
 All Impure Perceptions are cleansed in the comprehension of the Pure.⁶⁷
 The Boarfish was simply just a pond creature after all:
 Slowly he replaced the call to prayer with the zither's music of love.⁶⁸
 Having uprooted the ginseng tree, the Monkey in sorrow wailed;⁶⁹
 Madam Cadaver established herself in the midst of a dense forest.⁷⁰
 After the Metal Lord made his departure, the Monk became a tiger,

Precisely like a second version of the ancient Niu Ai.⁷¹
 In the Lotus-Flower Cave, the Monk hung suspended a long night
 through,⁷²
 At the foot of White Deer Mountain, Pilgrim bowed to the Longevity Star.⁷³
 The Tang Monk rolled up and down, blown around in the wild wind,⁷⁴
 The Imperial Brother sank deep down in Black Water River.⁷⁵
 Buddhist monks and Daoist priests should not compete in valor,
 Their blood shed, whether black or yellow,⁷⁶ would all alike be void.⁷⁷
 Metal to metal, neither overcame, but mind and spirit obstructed,⁷⁸
 When water confronted water as well, the elder fell the victim.⁷⁹
 Two minds fighting with each other darkened Heaven and Earth;
 A pair of Monkey Sages deceived even Bodhisattva Guanyin.⁸⁰
 The Palm-Leaf Fan having extinguished the flames of the mountain fire,
 Pilgrim led the horse along between green poplar trees.⁸¹ [*C. Half of the
 Journey to the West is served up as if on one plate: the author is truly one
 who could mend the sky with smelted rocks.*]⁸²
 In the Gallery of a Million Mirrors, he tarried days and nights,
 Never knowing on what day he could see the World-Honored One. [*K. An
 enlightening blow on the head!*⁸³ *This echoes how in the first chapter
 the Tang Monk says, "Who knows when we will be able to come into the
 presence of the Tathāgatha?"*]

Flower beyond the Wall had no sooner finished the song than with down-
 cast eyes she put aside the *pipa* and heaved a long sigh, the sound of which
 floated off into the distance. [*K. Wonderful.*]

The story continues: Pilgrim, who from the hollow on the hillside having
 just now heard the words "Gallery of a Million Mirrors," was deeply perplexed.
 "It was only yesterday that something happened to me in the Gallery of a Mil-
 lion Mirrors," he thought to himself. "How could she know about that?" The
 flames of delusion burst forth, and he was consumed by anger. Single-
 mindedly, all he wanted to do was to kill the King of the Lesser Moon in
 order to get to the bottom of it all.

If you want to know how this turned out, pray read the explanation in the
 next chapter.⁸⁴

[*C. Xiang Yu's telling of the plain tale is a plain tale within a plain tale. This is
 a tanci ballad within a plain tale.*]⁸⁵

CHAPTER 13

Encountering an Ancient Elder in the Cave of Green Bamboo; Seeking the Qin Emperor on the Reed-Covered Bank

WHEN FROM HIS HOLLOW ON THE HILLSIDE PILGRIM HEARD “Gallery of a Million Mirrors,” he flew into a rage. He pulled his staff from his ear and leaped into the building, striking about wildly. But all he hit was thin air. He struck again, and again he hit nothing.¹

Then he began to curse: “You, King of the Lesser Moon—whose king are you that you would dare to lure my master into this place?” The King of the Lesser Moon continued talking and laughing, as if he had heard nothing. Pilgrim again yelled, “Blind slaves, foul bitches! Why are you singing tales for that hairy monk?”² The three women who sang the plucking rhymes did not seem to have heard anything either. Pilgrim again shouted, “Master, get out of there!” But the Tang Monk, too, heard nothing.

Pilgrim was bewildered. “Am I, Old Monkey, dreaming, or are the people in the World of the Green all eyeless, earless, and tongueless? This is ridiculous, ridiculous! Wait until I find out whether this master of mine is proper or evil, and then I’ll use the skills I used to wreak havoc in Heaven! But for now I’d better not do anything rash.” As before, he tucked away his gold-hooped staff, leaped back to the hill facing the pavilion, and fixed his gaze on them.

What he saw was a tear-soaked Tang Monk. “Don’t allow yourself to be so miserable, Master Chen,” said the King of the Lesser Moon. “Tell me about the chiseling of Heaven. If you have made up your mind not to go, I will disband the Space-Walkers and send them away.” [C. *Echoes and concludes episode of the chiseling of the sky. Truly, no thread has been overlooked!*]

The Tang Monk said, “I hadn’t made a decision yesterday, but today I have made up my mind: I’ve decided not to go.” The King of the Lesser Moon was overjoyed. He had his orders sent to the Space-Walkers, telling them to stop chiseling at the sky, and at the same time, instructed the actresses to get in costume for a theatrical performance. [C. *A way to conclude one episode and start a new one.*]

The actresses all knelt in front of him, and reported, “Your Majesty, this is not a day to stage a play.”

“The almanac only tells whether it is a good or a bad day for offering sacrifice, a good or a bad day for planting, a good or a bad day to start school, a good or a bad day to wear hat and sash, or a good or a bad day to travel,” the King of the Lesser Moon said. “I have never seen it have anything to say about it being a bad day for performing a play.”

The actresses again reported: “Your Majesty, it’s not that it would be inauspicious, it’s just that it shouldn’t be done. Master Chen has ten thousand sorrows and a thousand miseries. If we perform a lifelike play that touches a chord in his spirit, he would be reduced to tears again.”

The King of the Lesser Moon said, “What’s to be done then? Let’s have a contemporary play, rather than an old one.”

The actresses said, “That would be better. If it were an old play, we would perform in it. But we would not have to perform in a new one.”³ [K. *Wonderful.*]

“Nonsense,” said the King of the Lesser Moon. “Today we are throwing a great tea party to congratulate Master Chen. [K. *Follow-up of the previous text.*] How could we not have a theatrical performance?! Just give us some scenes, as you please—as long as they are especially good.” The actresses consented and withdrew. Two female attendants standing to one side came forward to refresh their tea.

At that time the Tang Monk took a seat. From backstage came a burst of gongs and drums, a burst of painted horns, and a burst of shouting. [K. *Like a painting.*] Amid the clamor one could hear a proclamation: “Today we will perform *The Dream of Mist and Rain at Gaotang*, an entire *chuanqi* play.

[K. *Subtly continues from the "Mirror of Gaotang."*] But as a prologue, we'll first do five scenes from *The Grand Councilor Sun*. [K. *Wonderful. He has just interrogated Grand Councilor Qin, and now he serves as Grand Councilor Sun. They naturally mirror each other. Wonderful.*] You are sure to enjoy them! Well worth watching!"

Hidden in a hollow of the hill, Pilgrim heard everything clearly. He thought to himself, "First, there will be *Grand Councilor Sun*, then *Dream of Gaotang*. It looks like the party will not be over and they won't leave until all the scenes have been performed, one by one.⁴ I'll just go somewhere to have some tea, and then I'll come back to watch over that Old Monk of mine." [C. *Pilgrim does not watch the plays, wonderful. If a scene were performed (for him to see and the reader to read), that would be insipid.*]

Suddenly, from behind him, he heard the sound of footsteps. [C. *One can make such distinctions in a state of trance.*] He turned around to look: it was a Daoist novice, about thirteen or fourteen years old. He said in a loud voice, "Young Reverend Elder, young Reverend Elder, I've come to watch the play with you!"

"Good boy," Pilgrim laughed. "Knowing your 'old man' is here, you've come to look for me."

"Don't tease me," the Daoist novice said. "My master is not someone to provoke."

"What is his name?" asked Pilgrim.

The Daoist novice replied, "He is the Master of the Cave of Green Bamboo, who loves to entertain guests and to go traveling." [K. *The Cave of Green Bamboo is introduced this way. Wonderful.*]

Pilgrim laughed. "How nice, how nice. He will serve me the tea I need. Young man, stay here in my place for a while: I want you to watch the play for me and keep an eye on whether the party is breaking up. I will just go over to your honorable master's place and have something to cool me down.⁵ If the party breaks up, I will count on you to come over at once to let me know."

"That's easy, for there are no obstacles between here and the cave." The novice smiled sweetly. "You may simply go in by yourself. I'll be staying here."

Pilgrim was very happy. He made his way toward that deep dark place [K. *Echoes previous text.*], jumping and walking wildly, until he leaped into a brightly lit stone cave. There he bumped into an old man. The old man asked, "Where are you from, Elder? Come in and have some tea."

"If it weren't for tea, I wouldn't have come," said Pilgrim.

The old man laughed, “Tea is not guaranteed. The Elder may go on your way.”

Pilgrim said, “But if I don’t get tea, I won’t leave!”⁶ [*K. Tea. In dream he is trying to comprehend the Chan of tea.*⁷ *Wonderful.*] The two behaved like bosom friends, walking along laughing together.

After passing a stone staircase, they came upon a marvelous site overlooking a stretch of water. Pilgrim said, “This is your residence?”

“Not yet,” the old man said. “This is called ‘Countryside at Twilight: In the Manner of the Ancients.’⁸ [*K. Is it a picture? A dream? A real place? Reader, make a guess. ○ This naturally echoes “people in paintings” and “scenes in pictures” in chapter 2.*]

Pilgrim scrutinized it. This was truly a wonderful place. On the left was a stretch of countryside with several rocks scattered about. There was a thatched cottage, surrounded by about ten loquat trees with branches and leaves in chaotic profusion. In front of its door was a huge purple cypress and several maple trees, with mists entwined around them: their many branches were woven together like a mountain forest in wind and rain. By the forest a bamboo fence was partially visible, with two or three kinds of flowers planted around it. A middle-aged man, leaning on a green staff on top of which were tied coins for wine,⁹ was taking a leisurely walk along the shallows. Suddenly he sat down and scooped up the clear water to rinse his mouth. After doing this for an hour or so, he stood up and smiled contentedly in the direction of the southeast. [*K. This episode is about the pure and cool world, which anticipates his comprehension of the root of desire and his awakening from the dream. However, if he had not experienced the melancholy wind and bitter rain, how could he have reached this pure and cool stage?*]

Seeing him smile like this, Pilgrim also looked southeast: he could see neither high towers nor emerald-green terraces, neither high cliffs nor extraordinary peaks—only a few dots hinting at distant mountains veiled by clouds and haze, visible for a moment, then obscured, perhaps existent or perhaps not.

But all Pilgrim could think about was the tea he came to drink; how could he enjoy the mountains and waters? He went forward together with the old man, and suddenly they found themselves in another marvelous site. “This is not my residence either,” said the old man. “It’s called ‘The Taikun Lake, in Imitation of the Ancients.’¹⁰ Coming into their sight were a hundred blue-green peaks in all four directions, several facing up as if staring into the sky, others bending down as if to drink from the lake. Some seemed to be running,

or sleeping, or whistling, and there were those sitting opposite each other like scholars, or as if flying, or like ghosts and spirits dancing and drumming, or oxen, horses, and sheep.

Pilgrim laughed, “With the carving of stone horses and human figures complete,¹¹ all we need is the tombstone: is it that you can’t find someone to write the epitaph?”

“My young Elder,” said the old man, “there’s no need to make jokes. Just have a look at the water.” Pilgrim did indeed lower his head to take a careful look. In the water were one hundred inverted blue-green peaks. The ripples on the water were all images of mountains and forests.

Pilgrim was enjoying this sight, when suddenly several fishing boats emerged from the rushes. On most of their bows were sitting unkempt and disheveled old men, singing who knows what song—neither the tune of “Fisherman’s Joy” nor “Picking Lotus.” They sang:

There’s no right and wrong in fishing,
 But glory and shame dog those on horseback.¹²
 Should you want to go to the World of the Witless [*K. The World of the
 Witless is suddenly mentioned. Unpredictably marvelous!*],
 Push a little, pull a little,
 Pull and scull a bit to the south,
 Scull and push,
 Push and pull.

When Pilgrim heard “World of the Witless,” he asked the old man, “Where is this World of the Witless?”

The old man asked, “Who are you looking for?”

“A relative of my humble self, called the First Emperor of Qin,” said Pilgrim, “relocated to the World of the Witless. [*K. Enters this artery of the story.*] I need to have a word with him.”

The old man said, “If you want to, just cross over.¹³ [*K. Wonderful.*] This band of green hills is mostly his back door.”

Pilgrim said, “In a huge world like this, if I go I would not know where to look for him, so I won’t go!”

“I am also a friend of the First Emperor of Qin,” the old man said. “If you’re too scared to go, just tell me what you want to say to him. I’ll let him know when we get together tomorrow.”

Pilgrim said, "I also have a relative called the Tang Son of Heaven; he needs to borrow the Mountain-Ridding Bell from my relative, the First Emperor of Qin."

"Oh dear, oh dear!" said the old man. "Just yesterday he loaned it to somebody."

"To whom?" asked Pilgrim.

"To Emperor Gaozu of Han."

"At your age, and you are telling fibs like children do!" Pilgrim laughed. "Emperor Gaozu of Han and the First Emperor of Qin are enemies to the death. [*K. Seems to echo, and not echo, the episode about Xiang Yu; precisely between intentional and nonintentional.*] Why would the First Emperor be willing to lend it to him?"

"My young Elder," said the old man, "you don't know that the animosity between Qin and Han has all been resolved now."

"If this is the case," said Pilgrim, "when you meet the First Emperor of Qin, tell him that I will come the day after tomorrow to borrow it after Han Emperor Gaozu is done using it." [*K. Concludes the case of the Mountain-Ridding Bell. ○ From chapter 3 all the way to here, everything derives from the three words "Mountain-Ridding Bell," but in spite of all this, Pilgrim has not made it to the World of the Witless, has not seen the First Emperor of Qin, and has not borrowed the bell. If these had been filled in, that would have been clumsy writing.*]

"That is just fine," the old man said.

Having spoken for quite a while, Pilgrim's throat was getting ever drier. "Tea, tea!" he cried.

The old man laughed: "My young Elder is a relative of the First Emperor, and I am an old acquaintance of the First Emperor. We are of the same family. If you need tea, I will provide tea; if you need food, I will provide food. Let's go to my residence."

Passing the blue-green encircling peaks, the two of them took a different path and finally reached the Cave of Green Bamboo. [*K. Finally, we see the Cave of Green Bamboo.*] The ground was covered by green mosses, and thick stands of bamboo reached up to the sky. In its midst was a four-room hut built of purple bamboo. Hurriedly they went inside. It turned out that the roof beam was Goddess of the Xiang River bamboo; the pillars, mud-green bamboo; the two leaves of the door were made from "poet's bamboo" boards that had been woven together with bamboo splints. There was a square bamboo bed; even its curtain was made of fabrics produced from bamboo.

The old man went into a room in the back and brought out two bowls of orchid and camellia tea. Pilgrim took a bowl in his hands and drank several mouthfuls, which quenched his thirst. The old man pulled over a narrow stand made of shiny bamboo,¹⁴ as well as four green-skinned bamboo chairs. The two sat down facing each other. The old man inquired after Pilgrim's "Eight Characters."¹⁵

Pilgrim laughed. "We have only just met. We're not about to swear brotherhood, nor get married. So why do you need my 'Eight Characters'?"

"I calculate people's future according to the Heavenly Pool method—and I'm never wrong," the old man replied. "Since you, young Elder, are a relative of the First Emperor of Qin, my humble acquaintance, I'd like to tell your fortune. [*C. This episode of fortune-telling concludes the first part and inaugurates the second part. This is a pivotal juncture in Further Adventures on the Journey to the West.*] If it turns out to be useful to you later on, then just consider it a little help from an old acquaintance."

Pilgrim looked up and thought for a while, then replied, "My 'Eight Characters' are exceptionally good."

The old man said, "I haven't started calculating yet, so how can you already know that they're exceptionally good?"

Pilgrim said, "All my life I've enjoyed having my fortune told. The year before last there was a dark-green-robed diviner who read my fortune. Once I told him my 'Eight Characters,' he was astounded. He stood up and made a deep bow while expressing his respect, saying again and again, 'So sorry I did not recognize you; excuse me for my disrespect.' He explained, 'My good Young Sir, your "Eight Characters" are not the least bit different from those of the Great Sage Equal to Heaven.' I remembered that the Great Sage Equal to Heaven once got so angry in Heaven that he showed off his miraculous powers. It won't be long now until he becomes a buddha! So if my 'Eight Characters' are the same as his, how could they not be good?"

The old man said, "The Great Sage was born on the first day in the first month in the year *jiazi*."¹⁶

"I too was born on the first day in the first month in the year *jiazi*."

The old man laughed, "It is said that 'if one's appearance is good, one's fortune will be good; if one's fortune is good, one's appearance will be good.'¹⁷ This really is the case. Without even mentioning your 'Eight Characters' I can tell from your appearance: you happen to have the face of a monkey."

“Could it be that the Great Sage Equal to Heaven has the face of a monkey?” asked Pilgrim.

The old man laughed. “You are a fake Great Sage Equal to Heaven [K. *Wonderful!*], so you have only the *face* of a monkey. If you were the real Great Sage, you would be a monkey sprite.”¹⁸ Pilgrim bent his head, smiling, and asked the old man to hurry up and tell his fortune.

Actually, because he had been born in a stone box,¹⁹ Pilgrim Sun had never known his “Eight Characters.” Only the records in the jade archives in the heavenly realm had taken note of his birthday, and they had only circulated among steep mountains and secret valleys. Now he had resorted to deception to coax them out of the old man. [C. *The old man has not necessarily been deceived by Pilgrim; instead, it is Pilgrim himself who has been deceived by others.*] How could the old man know that it was all Pilgrim’s fabrication? He began to tell his fortune, saying, “My young Elder, don’t blame me; I don’t know how to flatter others to their faces.”

Pilgrim also smiled. “Not flattering me to my face is even better.”

The old man said, “Great Budding²⁰ Establishes your Fortune. Forest Bell²¹ is Antagonistic; Yellow Bell,²² Beneficent; Maid Purity,²³ to be Shunned; Southern Regulator,²⁴ the Calamitous.²⁵ [K. *When the tone is set by Yellow Bell (gong),²⁶ Great Budding is shang (D), Maid Purity is jue (E), Forest Bell is zhi (G), Southern Regulator is yu (A). Since he was born in the first month, and (for the Heavenly Stem) jia the Emolument is in the (Earthy Branch) yin, so it is said that Great Budding establishes his fortune. The fire of zhi harms the metal of shang, so it is said that Forest Bell is antagonistic. Because gong is born of earth, so Yellow Bell is said to be beneficent. The metal of shang impairs the wood of jue, so it is said that Maid Purity is to be avoided. The water of yu undermines metal, so it is said that Southern Regulator is calamitous.*] This is the month of Yu, which is controlled by the Star of Calamity, meaning that you will have an accident that fills you with indignation. Moreover, the Star of *Biangong*²⁷ comes to impact your fortune. *Biangong* is the ruler of the moon.²⁸ According to the Scripture, ‘With *Biangong* joining, one has unusual encounters; the beautiful and the talented are united.’ My young Elder, you practice celibacy; I should not talk about marriage. But according to your fate, you should be married.”

“I’ve had several dry marriages,” Pilgrim said. [K. *One was with Lady Rākṣasī, the other was with King Xiang Yu.*] “Should they count?” [C. *Another mention of the case of the Hegemon-King of Chu and Fair Lady Yu.*]

The old man said, “As long as they are marriages, it doesn’t matter whether they are dry or wet. At the same time, you are predestined to encounter Maid Purity, the Star of *Jue*, which is a star that should be shunned at all cost.²⁹ Then suddenly there appears Southern Regulator, the Star of *Yu*³⁰ in your life, which is again a calamitous star. According to the Scripture, ‘The meeting of the Star to be Shunned³¹ and the Calamitous Star is called the Polluted Sea, which is difficult to deal with even for a man of stone or a horse of iron.’³² Seen in this way, you should have the pleasure of adding members to your family, as well as experiencing the sadness of parting from your kin.”

Pilgrim asked, “Does the addition of one master and parting from another one count?” [C. *Mentioning the previous episode again.*] [K. *Layer after layer is echoed and concluded; this also prepares for the subsequent text. There is nothing superfluous in the writing.*] The old man said, “For one who has renounced family life, that would do. It’s only that after today, you will experience strange things. Tomorrow you will be under the control of *Shang* and *Jue* stars, which means that you will kill someone.” [C. *Preparing for a subsequent episode.*] [K. *Shang is metal, and jue is wood, while metal damages wood, so it is said that he will kill somebody. Metal refers to the cold and lifeless ether in the West, while the wood is the World of the Green in the East.*]³³

Pilgrim thought to himself, “To kill somebody is a small matter. I am not afraid of it.”

The old man resumed, “After three days, there will be a Star of *Bianzhi*.³⁴ According to the Scripture, ‘*Bianzhi* is also called the Star of Brightness; even a witless senile man will become intelligent.’ There is benefit within calamity, and calamity within benefit. [K. *The star of Great Budding is wood, the shang note is metal, and bianzhi is fire. Fire harms metal, wood produces fire, and metal in turn harms wood. So it is said that there is benefit within calamity and calamity within benefit.*] The Sun, the Moon, the Water³⁵, and the Earth³⁶—the four great stars of change—are also coming to affect your life. Again, I am afraid that you, my young Elder, will have to die once before you are able to live.”³⁷ [C. *Another mention of Pilgrim exiting from the demonic world.*] Pilgrim laughed, “Life or death is no major concern. If I have to die, I will be dead for several years. If I have to live, I’ll be alive for several years.”

In the midst of this pleasant conversation, the Daoist novice rushed in, saying, “Young Elder, the plays are almost over. They have woken up from the *Dream of Gaotang*. Hurry, hurry.” [K. *Like hitting him over the head with a staff.*] Pilgrim took a hasty leave of the old man.

After thanking the Daoist novice, he returned along the path on which he had come. He reached the hollow of the hill and concentrated his gaze on the tower. He heard people talking: “There is still an aria from the *Dream of Gaotang* that has not yet finished.” When Pilgrim heard this, he opened his eyes wide to watch the play. [K. *Pilgrim did not watch the plays, wonderful. At this point he unexpectedly watches a bit, which is more wonderful.*] On the stage he saw actors costumed as a Daoist and five immortals. The Daoist priest sang:

Delivering this foolish man,³⁸

I have explained about human nature and worldly wisdom.

Men of this world, keep this in mind

When you awake from your dream.³⁹ [K. *Mountain Man of Wuling says:*

This is originally the end of The Handan Dream. Only the “young man by the name of Lu” is changed into a “foolish man.”]

After Pilgrim watched to the end, he saw someone excitedly talking on the stage. “*The Dream of Nanke* was not very good after all; only *Grand Councilor Sun* was well done. Grand Councilor Sun was originally Sun Wukong. See how beautiful his wife is and how talented his five sons are. He started out as a monk, but he turned out so well, so very well!” [C. *An extraordinary conclusion.*] [K. *He who did not watch the play listens to those who saw the play talking about the play: wonderful. Hearing another say that the one who saw the [end of the] play is a character in the play is even more wonderful.* ○ *Makes reference to Lady Rākṣasī and prepares for the episode about King Pāramitā. The marvel lies in this being between intentional and nonintentional.* ○ *The young monk now has a family, which subtly echoes chapter 2.*]

[C. *The case of the First Emperor of Qin is not concluded until here. How extraordinary and magical the inhaling and exhaling in this writing are!*]

On Command, Squire Tang Leads Out
 a Military Expedition;
 By the Lake, Lady Kingfisher-Green
 Cord Ends Her Life

PILGRIM HEARD ALL THIS CLEARLY IN THE HOLLOW OF THE HILL, thinking to himself, “Since Old Monkey’s birth in the stone box, my body has been unmarried and chaste. [*K. Bodhi has no tree, and the bright mirror has no stand.*]¹ When did I ever get paired up with a wife? When did I ever have five sons? It must be because the King of the Lesser Moon is taken with my master, who must be thinking about me. So in order to keep him here, he’s slandering me by making up a little play about my having become a high official, a husband, and a father in order to make my master change his mind and give up any thoughts about the West. I’d better bide my time and see just what he is up to.”

Suddenly the Tang Monk said, “I’ve had enough of watching plays. Ask Kingfisher-Green Cord Lady to come.”² At once two attendants brought out a jade teapot, the grain of which resembled flying clouds, and a teacup with pictures of the Xiao and Xiang Rivers.³ [*K. Does not divert from the word “tea.”*] A few moments later Lady Kingfisher-Green Cord made her appearance. [*C. Lady Kingfisher-Green Cord does not make her appearance until now, but no sooner has she appeared than she dies. Why? If Kingfisher-Green Cord did not die, the Mind-Monkey would not be awakened.*] She was indeed

an extraordinary beauty, unrivaled in a thousand years, whose fragrance reached miles away.

From his hollow on the hillside Pilgrim thought to himself, “In the human world, when people talk about how beautiful a woman is, most often they compare her to the Bodhisattva Guanyin. I, Old Monkey, have not seen the Bodhisattva Guanyin any too often, but still I’ve seen her ten or twenty times. But judging from appearance, the Bodhisattva would have to come in second to this woman! [K. *Dangerous! The Great Sage is almost bewitched again.*] Let me see what my master does when he sees her.”

Lady Kingfisher-Green Cord had only just sat down, when he saw that Eight Vows and the Sand Monk had come in behind her. [K. *Eight Vows and the Sand Monk are added to make the description blurred and perplexing.*] The Tang Monk responded angrily, “Last night Zhu Wuneng was peeping into Xiaochu Palace [K. *Mentions the Palaces of the Sixty-Four Hexagrams in passing. ○ In Xiaochu [the Taming Power of the Small], the old yang meets the eldest daughter, the inner trigram is strong and the outer trigram penetrating. Xun is associated with wood, and the color associated with wood is green, hence kingfisher-green (blue-green). Xun is also a straight cord, hence cord.⁴*] and frightened my beloved consort. I have already sent you away. Why are you still here?”

“As the ancients said,” Eight Vows replied, “Even the greatest anger does not last through the night.”⁵ Squire Chen, please forgive me this time!”

The Tang Monk said, “If you do not leave, I’ll write a bill of divorce to expel you with.” [C. *Expelling Eight Vows anticipates the case below.*]

“If Squire Chen wants to drive us away, we’ll just leave,” the Sand Monk said. “When a husband divorces his wife, he needs to write a declaration of divorce. But if a master wants to expel a disciple, there’s no need to produce any such document.”

“He might just as well,” Eight Vows said. “There are so many instances of master and disciple as husband and wife nowadays. [K. *A joke, but it gets to the heart of the matter.*] We just don’t know where you would like us to go, Squire Chen.”

The Tang Monk said, “You return to your wife, and Wujing, you go back to the Flowing Sand River.”

“I won’t go back to the Flowing Sand River to live,” said the Sand Monk. “Instead I’ll go to the Mountain of Flowers and Fruits and become a fake Pilgrim.”⁶ [K. *Ties to the previous book.*]

The Tang Monk said, "Wukong has become the Grand Councilor [*C. Mentioned again.*] [*K. An echo of the previous text.*], but where is he now?"

"He is not the Grand Councilor anymore," said the Sand Monk. "He took up with another master, and they are going to the West as before." [*K. Ties to the previous text. Note the importance of this sentence.*]

"In this case, the two of you are bound to bump into him on the road," the Tang Monk said. "By all means, do all you can to prevent his coming to the World of the Green to bother me." [*K. Wonderful.*] He then asked for a writing brush and an inkstone and began to write the declaration of divorce. [*C. Why does he dismiss Eight Vows? Because the actions of the Demon of Desire derive from desire, and Zhu Eight Vows is precisely the root of desire.*]

Wuneng is a thief in my group. If I retain this thief, I will be coddling him. If I do not coddle the thief, the thief will have no dwelling place. The thief has no attachment to me, so I am naturally clean. If I and the thief join together, we will both become thieves. If I and the thief go separate ways, we will both benefit. Wuneng, I have no feelings of attachment to you. You should make your departure as soon as possible.

Sorrow gripped Eight Vows as he accepted the writ of divorce. The Tang Monk then wrote:

He who writes this statement of separation is Chen Xuanzang, the beloved younger brother of the King of the Lesser Moon. The Sand Monk is a demon. His countenance is gloomy, and he has not broken with his impure consciousness. He is therefore not my disciple. I expel him today and will not see him again until we are both in the Yellow Springs.⁷ Witness to this declaration of divorce is the King of the Lesser Moon. Another witness is the Kingfisher-Green Cord Lady.

Sorrow gripped the Sand Monk as he received the declaration of divorce, and the two of them made their way downstairs and went away.

The Tang Monk paid them no heed whatsoever, but smiled and said to the king, "I am sorry to have bothered you, brother." He then turned to Lady Kingfisher-Green Cord, saying, "What have you been doing since this morning?"

“I have been feeling unhappy,” replied Lady Kingfisher, “and so I composed a ‘Song of the Roosting Crow.’⁸ I would like to sing it for you.” Then she straightened her sleeves and knitted her brows, beginning her melodious song:

The splendor of the moon on the double-eight day, only a few stars
 Against the drip of water clock and the beat of watchman’s drum.
 My heart’s dearest has closed off the Magpie Bridge;⁹
 A sorrowful lady, I pass a sorrowful night.¹⁰

After she finished singing, she was so overwhelmed by sadness that she was unable to contain herself: “My Lord, our marriage has come to an end.” [K. *Extraordinarily marvelous! O Note the importance of this sentence.*] She embraced the Tang Monk, overcome by her sorrow. The Tang Monk was bewildered and could only speak comforting words to her.

Lady Kingfisher wailed, “How can you be like this, when our separation is nearly upon us!?” Pointing with her hand, she said, “Look to the south, my Lord, and you will understand.”

The Tang Monk turned his head and saw a band of cavalry on flying horses galloping toward them, clustered round a yellow flag. [K. *Dovetailed into the narrative. Extremely extraordinary and alarming. O The yellow flag is introduced here to be a pattern for the following chapter.*] The Tang Monk panicked.

Before long the tower filled up with cavalymen. One, dressed in purple, respectfully carried the imperial decree. [K. *Connects at distance.*] He bowed to the Tang Monk, saying, “I, your servant, am the envoy from the New Tang.” He commanded the soldiers to help the Green-Eradication General change into his uniform and hastily set up the incense stand.¹¹

The Tang Monk knelt facing north while the official in purple, facing south, read the edict. When he finished, he presented the five-flowered emblem of authority to the Tang Monk. He said, “General, you cannot afford to delay, for the situation with the Western barbarians is urgent. You must mobilize your army this very day.”

“But you do not understand, sir,” said the Tang Monk. “I need to say farewell to my family.” This said, he withdrew and entered the rear chambers to look for Lady Kingfisher-Green Cord.

Lady Kingfisher, seeing that the Tang Monk had become a general and had to make his departure in haste, threw both arms around him and fell

sobbing to the ground. “My Lord, how can I let you go? With poor health and a frail body, as a general you will have to rest mornings in windy mountains and sleep in river ravines at night. By then you will have not even half of a dear one to look after you. Whether to put on a shirt or take off a vest, you will only have yourself to care for you and protect you from the cold. [K. *Extremely captivating, detailed, and woeful: a remote echo from the words of the fake Fair Lady Yu to Xiang Yu!*] My Lord, you must remember these, my parting words: Don’t punish your soldiers too severely, lest they treacherously turn on you; don’t carelessly accept enemy soldiers who surrender, lest they raid your camp. Don’t enter any dark forest recklessly; when the sun goes down and the horses neigh, don’t continue to advance. In springtime don’t step on the flowers on the riverbank; in summer don’t stay where it is cool in the evening. When you feel forlorn, don’t think about today; when you feel happy, don’t forget my humble self. Alas, my Lord, how can I let you go? If I go with you, I fear that would violate your military discipline. But if I let you go, my Lord, don’t you know that the nights, with their mournful wind, will be so long? Better that I should let a strand of my soul accompany you in your general’s jade tent!”¹²

The Tang Monk and Lady Kingfisher, wailing loudly, embraced so tightly that they rolled themselves into a ball. They rolled here and there, until they rolled to the edge of a lake called Jade Fragmented.¹³ All he could see was Lady Kingfisher hastily throwing herself into the water. [K. *The character “desire,” at this moment, begins to be completely severed from its root and stem: “When one sees the fallen blossoms, / One understands that the spring has departed.”*]

The Tang Monk wept bitterly: “Lady Kingfisher, come back!” From outside, the envoy in purple galloped up and grabbed the Tang Monk. [K. *Like flying petals or swirling snowflakes; extraordinary and alarming at every juncture. The tip of the brush seems not to have touched the paper.*] The cavalry and infantry thronged around him, and they all made haste toward the West.

[C. *Most extraordinary! Most extraordinary! Only now do we hear of the New Tang again. The author’s vision is so broad!*]

CHAPTER 15

Under the Midnight Moon, Xuanzang
Marshals His Forces;
Among the Five-Colored Flags, the Great
Sage's Mind Is Confounded

THE DAY HAD ADVANCED INTO EVENING. FROM HIS HOLLOW ON the hillside, Pilgrim saw that his master had indeed become a general, the mission to bring back the scriptures abandoned. This threw his mind into great turmoil. [*C. If no turmoil, then no stillness.*] Totally at a loss for what to do, he transformed himself into the form of a soldier, mixed himself into the ranks, and spent a night amid the chaotic hustle and bustle. [*K. A vivid description of an army in disarray and chaos.*]

At daybreak on the following day, the Tang Monk took his seat in the commander's tent and instructed the troops to hoist up the flag proclaiming the recruitment of warriors and the purchase of horses. Soldiers followed these orders, and by noon, the new recruits, both officers and men, reached two million. Another day passed in chaotic hustle and bustle.

The Tang Monk then promoted a junior commander under the white banner to be his personal junior commander attaché. At night he issued an order to construct a general's platform with iron chains and to draw up a roster of the soldiers and officers; he proclaimed that the following night he would mount the platform and call the roll.

At midnight that night, the moon was as bright as day. [*C. What is marvelous is the brightness of the moon at midnight.*] The Tang Monk ascended the platform and dictated instructions to all the officers: "When I call the roll tonight, it will be different from the usual practice. When one stroke of the bell is sounded, the soldiers will cook their food. When two strokes of the bell are sounded, armor will be put on. When three strokes of the bell are sounded, minds will be calm and fervor heightened. When four strokes of the bell are sounded, prepare for the calling of the roll."

The White-Banner Commander received the order and instructed all the officers to listen: "By the General's order: The roll call tonight will be different from the usual practice. When the bell sounds once, cook your food. When the bell sounds twice, put on your armor. When the bell sounds three times, calm your minds and rouse up your spirit. When the bell sounds four times, prepare for the calling of the roll. Do not be late or sloppy!"

The officers and their troops all shouted, "Yessir! When the General issues orders, who would dare to disobey!"

The Tang Monk again summoned his White Banner Attaché and ordered him, "Officers and soldiers are not allowed to call me General. Instead, they should address me as Elder-General!" [*C. Return to the root and origin.*] The White-Banner Commander then went to all the camps to transmit the order.

When the bell on the platform was struck once, the troops responded by hastily cooking and eating. The Tang Monk again instructed the White-Banner Junior Commander, "Tell all the officers. When their names are called, they are to reply by manifesting all at once their full strength. They will not be allowed to respond carelessly or to be disorderly in any way."

When the bell on the platform was struck twice, the soldiers hastened to strap on their armor. The Tang Monk ordered White-Banner to have the roll-call flag hoisted and instructed all the camps, "The waterways and mountain ravines are to be guarded with utmost diligence and care. Anyone who lets into the camps those who speak alien tongues or wear alien clothes, political persuaders or itinerant scholars, will be beheaded!" White-Banner had the order transmitted.

The Tang Monk again ordered White-Banner, "Instruct the officers and troops in all camps: Anyone who does not respond to the roll call will be beheaded. Anyone who loiters around the camp entrance will be beheaded. Anyone who pretends to be sick will be beheaded. Anyone who is not

paying attention will be beheaded. Anyone who recommends himself will be beheaded. Anyone who cuts in line will be beheaded. Anyone who gets out of order or makes noise will be beheaded. Anyone who hides a superior will be beheaded. Anyone who takes the place of anyone else will be beheaded. Any who put their heads together to spread rumors will be beheaded. Anyone who brings a woman into the camp will be beheaded. [C. *Pay attention here.*] Anyone who lets his mind wander and harbors absurd thoughts will be beheaded. Anyone who is not fierce in his resolve will be beheaded. Anyone who quarrels or competes with his fellow soldiers will be beheaded!”

After the order was relayed, the bell sounded three times, and all calmed their minds and strengthened their resolve. [K. *Only when one has stirred up one's spirit and advances fiercely and courageously can one break through the many layers of encirclements.*] The Tang Monk, his eyes closed, sat silently on the platform under the white moon.

After what seemed to be an hour, the bell on the platform sounded four times, and all the officers and men assembled in front of the platform for the roll call. This is what was to be seen:

Banners and flags in ordered ranks,
 Swords and halberds glistened chill and forbidding.
 Banners and flags in ordered ranks,
 Arrayed to match the twenty-eight heavenly constellations,¹
 With the flag of the Great Dipper on the left,
 And the flag of Oxherd on the right,
 Each flag for every constellation in its proper place.
 Swords and halberds glistened chill and forbidding:
 Grouped as in the sixty-four hexagrams,
 With yang battle axes in odd-numbered lines,
 And yin battle axes in even-numbered lines,
 All lines in their right places.
 When precious swords begin to roar,
 Fierce tigers in ten thousand mountains are silenced.
 When rhinoceros armor is arranged like scales,
 The golden dragons of the Five Seas are shamed.
 Each and every one is an evil star shining with malice;
 Each and every voice a mighty clap of thunder!²

The Tang Monk had their names called one by one, according to the roster. He said loudly, “Officers and soldiers, in military matters I cannot give rein to my compassionate heart. [*K. Points precisely to “benevolent and compassionate by nature” in the first chapter.*³] Be diligent, all of you, so as to avoid punishment by the axe.” Thereupon he signaled with the flag and gave the command. In a single stretch the names of 6,605 officers and men were called out.

Suddenly, First Lieutenant Zhu Wuneng was called. When the Tang Monk saw the name, he realized it was Eight Vows, but discipline is strict in the military, and he could not reveal their relationship. He said, “You—that officer there—your appearance is so ugly and evil: you must be a demon trying to fool me.” He called White-Banner to march him out for execution. Eight Vows could only keep knocking his head against the ground, crying, “Elder-General [*K. Eye-opening.*], please calm your anger! Allow me to say something before I die.” Eight Vows said,

My name is Zhu,
 Eighth in my line.
 I went with the Tang Monk to the Western land,
 But midway there he wrote a divorce so hateful.
 I hastened to the village of my wife and her father,
 But my wife and sons had gone to Dried-Up Valley. [*K. The most important part of the sentence.*]
 Since they're in Dried-Up Valley,
 I turned back to head once more to the West,
 I never thought I'd find myself in General's command.
 I beseech you, General, to spare my wretched life,
 Keep me in your camp to watch the cooking fires!

A slight smile crept over the Tang Monk's face, and he instructed White-Banner to set him free from his bonds. Eight Vows knocked his head against the ground one hundred times more, reverently thanking the Tang Monk.

Then another name was called: Woman Commander Hua Kui!⁴ [*C. Pay attention here.*] [*K. The insertion of the Hua Kui episode keeps the narration from becoming conventional. It also parallels other matters and is by no means superfluous. ○ Wujing does not appear. Wonderful.*] A woman officer galloped out from the ranks with a saber under her arm. Indeed,

A beautiful girl of sixteen, her body like cream,
 Inhales the essence of Heaven and Earth until both go dry.
 At her waist she carries a flying-dragon sword,
 To take the head of her handsome green, green mate.⁵

Next called was Major General Sun Wukong. The Tang Monk blanched and fixed his gaze at the foot of the platform.

To return to Pilgrim: Having spent three days in the chaos of the ranks, Pilgrim had transformed into a soldier in the form of a six-eared macaque.⁶ [C. *When the Six-Eared Macaque posed as Pilgrim the two minds created turmoil in the world. What does it mean that Pilgrim has again changed into his form? May the reader think hard about this.*] [K. *This is a key to the meaning here; this is not just a matter of tying (the narrative here) to the previous text.*] When he heard his name, Sun Wukong, called, he leaped out as if flying and prostrated himself on the ground, saying, “The humble officer Sun Wukong is away transporting military rations and did not get back in time. [K. *Wonderful. ○ Not present because of transporting military rations secretly follows on his going to beg food in the first chapter.*] I am his brother, Sun Wuhuan,⁷ and I beg to fight in his place, so I risk my life violating the Elder-General’s orders.”

“Sun Wuhuan,” the Tang Monk said, “what is your origin? Give a quick account of yourself, and I will spare your life.” Hopping and dancing about, Pilgrim chanted these lines,

I was a demon in the past,
 Who falsely took the Pilgrim’s name.
 But once the Great Sage took leave of the Tang Monk,
 Through a marriage we’re now kin.
 No need to inquire about my names:
 I’m the Six-Eared Macaque, Major General Sun Wuhuan. [K. *Only when one has searched out the origin, returned to the root, destroyed the heretical paths, and the two minds have become one can one comprehend the Great Dao. ○ Mention of the Six-Eared Macaque also foreshadows the acceptance of a new disciple in the final chapter.*]

“The Six-Eared Macaque was Sun Wukong’s sworn enemy,” said the Tang Monk, “but now he focuses on new kindnesses and forgets old resentments.

He is a good man after all.” He then ordered his white-banner attaché to give the iron armor of the Vanguard to Sun Wuhuan and appointed him commander of the Vanguard to Break Down the Ramparts.

With the roll call completed, the Tang Monk immediately issued his command, calling on his troops to march in “Beautiful Woman in Search of Her Husband” formation [*K. Wonderful.*] and attack the Western Barbarians, taking advantage of the moonlight.

The troops entered Western Barbarian territory. The Tang Monk shouted, “Soldiers, use a small-size yellow banner to identify our forces. Don’t get confused.” The troops received the order, arrayed their banners, and marched forward. Coming around a bend in the mountains, they ran right into a band of cavalry and infantry under a green banner. [*C. Prepares for future case.*]

As commander of the Vanguard, Pilgrim immediately leaped out in front. The center of that troop of men and horses was a general wearing a purple-gold helmet, who raised his saber to engage the enemy. [*K. A remote parallel to King Xiang’s self-narration of his battle with Zhang Han.*] Pilgrim challenged, “Who comes there?”

“I am King Pāramitā,”⁸ said that general. [*K. His seeing King Pāramitā is evidence of Pilgrim’s gradual enlightenment.*] “Who are you to dare challenge me?”

“I am Sun Wuhuan,” Pilgrim shouted, “commander of the Vanguard of the Imperially Commissioned Great Green-Eradication General of the Great Tang.”

That general said, “I am the Great King of Mi [Honey], come to capture the King of Great Tang [Sugar].” He flourished his saber and made a chop with it.

“What a pity,” said Pilgrim, “that a nameless junior officer such as you should soil Old Sun’s iron staff.” He raised his staff to engage him. After several rounds, neither was able to prevail.

“Halt!” the general called. “If I don’t reveal my lineage, don’t tell you my name, after I have killed you, as a ghost you will still think that I am some nameless junior officer. Let me make it clear to you: I, King Pāramitā, am none other than the true son born of the primary wife of Pilgrim Sun, the Great Sage Equal to Heaven who wrought havoc in Heaven.” [*K. Written with great emphasis! Once you recognize your true appearance you can obtain the Right Fruit.*]

Having heard this, Pilgrim thought to himself, “Amazing! Does that mean that the play they performed the other day was true? Now that the evidence is right here, in what way could it be false? But I don’t know where my four other sons are, or whether my wife is still alive or not. [K. *Every stroke of the brush is extraordinary and magical; every stroke of the brush is very precise.*] If she is still alive, what does she do for a living? I don’t even know whether this is my youngest son or the oldest? I’d like to ask him for details, but my master’s military orders are strict—I dare not violate them. I’ll just sound him out and see.”

He then called out, “Pilgrim is my sworn brother. He never told me he had a son—how can he suddenly have sons?”

“You don’t understand my situation,” said that general. “I, King Pāramitā, and Pilgrim, my own father⁹ [C. *My own father, my own uncle, my own mother—each of these terms is extremely marvelous.*], are actually father and son who have never seen each other. When Pilgrim, my own father, started out as a demon in Water-Curtain Cave, there he swore brotherhood with my own uncle, the Bull Monster King. [K. *Precisely mirrors the mention of sworn brotherhood above.*] My own uncle had a first wife, Lady Rākṣasī, with whom he did not share a bed. She lived in Palm-Leaf Cave. She is my own mother. There was a Tang Monk in the Southeast who was journeying to the West to see the Buddha, and he invited my own father to be his disciple temporarily. They endured innumerable hardships on the way to the West. Suddenly one day they came upon the treacherous Mountain of Flames. [C. *It is precisely after the Mountain of Flames episode that Further Adventures on the Journey to the West is set. See how meticulously the author makes the episodes reflect each other.*] The master and his several disciples suffered endless anxiety and bitterness. At that point my own father came up with an idea. He said, ‘A teacher for a day is a father for a lifetime.’ I will have to repay the kindness of my paternal master at the expense of my fraternal relationship. He went straight to the Palm-Leaf Cave, first having transformed himself into my own uncle in order to deceive my own mother. Then he transformed into a tiny insect to enter my own mother’s belly [K. *A small insect enters her belly, forced there by the Mountain of Flames—a joke! ○ See how he tells the story: every sentence makes one want to laugh.*], where he stayed for half a day and made untold mischief. By then my own mother could not take the pain any longer; she could only surrender the Palm-Leaf Fan to my own father, Pilgrim. Having obtained the Palm-Leaf Fan, my own father, Pilgrim, cooled the

Mountain of Flames, and they went on their way. But then in the fifth month of the following year, my own mother suddenly gave birth to me, King Pāramitā. [*K. The Palm-Leaf Fan appeared, the Palm-Leaf Cave was left behind, the Mountain of Flames cooled, and the tiny insect was gone. But in her belly was left a King Pāramitā. Bodhi, Svaha!*¹⁰] I grew day by day, but my wisdom grew more. When you think about it, my own uncle and my own mother never consummated their marriage; my father made his way into my own mother's belly only once and I was born, so I am the direct descendant of my own father, Pilgrim—this goes without saying.” Hearing all this, Pilgrim Sun could neither laugh nor cry.

Amid all the commotion, from the northwest he saw the King of the Lesser Moon leading a column of troops [*K. Wonderful.*] under purple banners¹¹ as reinforcements for the Tang Monk. From the southwest a column of ghost soldiers under dark banners arrived to assist King Pāramitā. King Pāramitā's military prowess was formidable; he first broke into the Tang Monk's formation, killed the King of the Lesser Moon, and then turned and beheaded the Tang Monk. [*C. With this clean cut the Great Sage may be awakened.*] For a time, chaos reigned as the four armies engaged in massive slaughter.

Totally disoriented, Pilgrim Sun could only mimic what the others in his company did. The dark banners fell into the purple banner regiment, and purple banners dropped horizontally onto the green banners. One green banner flew into the purple banner unit, a purple banner rushed into the yellow banner troops, and yellow banners ran obliquely into a formation of dark banners. A huge dark banner fell onto the yellow banner troops from midair, killing some of them. Soldiers of the yellow banner charged into the formation of the green banner and snatched several green banners, all of which were in turn snatched away by the purple banner troops. The purple banner soldiers killed hundreds of their own, their purple banners falling into the blood and getting dyed a lychee-red color, only to be snatched up by the yellow banner troops, who carried them into their ranks. The green banner people charged into the dark banner crowd, killing many there. Several smaller-size dark banners hovered in the air and then fell on a pine tree. One million yellow banner men fell into a pit. One hundred yellow command banners flew into the small green command banners, turning them a duck's-head green color. Sixteen or seventeen small purple command banners fell upon the green banner forces. The green-banner regiment threw

them into midair, where they fell on the dark-banner troops and abruptly disappeared. [*K. Becomes fine writing through echoing the robe made of patches from the donations of one hundred households in the first chapter. It is with color¹² that the book begins and ends, and it is the Lord of the Void that wakes one up from delusion: the meaning behind this is worth thinking about.*
 ○ *The author's writing is unrestrainable, like an angry horse that has slipped its harness—untamable and uncontrollable.*]

Furious and enraged, Pilgrim could bear this no longer. [*K. If he did not become extremely furious and enraged, how could he gain complete enlightenment?*]

[*C. The chaos of the flags of five colors is the root cause for the Mind-Monkey to be able to escape from the demonic world, a critical juncture in Further Adventures on the Journey to the West. These descriptions penetrate to the very spirit of things; this truly is divinely creative writing!*]

CHAPTER 16

The Lord of the Void Awakens Monkey
from His Dream;
The Great Sage Makes His Return
Still Early in the Day

PILGRIM, UNABLE FOR THE MOMENT TO BEAR IT ANY LONGER, manifested the dharma body with three heads and six arms, as he did when he wrought havoc in Heaven [K. *Another mention of the havoc in Heaven.* ○ *Here he has to employ all his might.*], and began to strike out wildly in the air. From behind him someone shouted loudly, “Wukong is no longer Enlightened to the Void; Wuhuan is no longer Enlightened to Illusion.” Pilgrim turned his head [C. *Turn around to become a buddha.*]¹ [K. *The text says ‘from behind him shouted loudly’ and ‘turned his head around’: each is pointedly poised against the other. Each of these sentences has its important part.*], demanding, “In what state do you serve as general, that you would dare to face me?”

Raising his head, what he saw was a lotus seat, on which was sitting a Venerable One, who again called out, “Sun Wukong, even at this point are you still not awakened?”

It was then that Pilgrim put aside his staff and asked, “Who are you?”

“I am the Lord of the Void,” said the Venerable One. “Seeing that you have been in the Unreal World for so long, I came specifically to awaken you.” [C. *Pay attention.*] Your real master is at this moment starving.” [K. *Continues*

the begging of alms from the end of the first chapter. Meticulous organization. The arteries connecting the text are exceedingly subtle.]

Pilgrim had indeed made some progress on the road to enlightenment. Suddenly these past events became fuzzy. He concentrated his entire mind, refusing to turn back. [C. *If he turns around, he will be in the demonic world again.*] [K. *He is not allowed to turn back again.*] Instead, he beseeched the lord for instruction. The Lord of the Void said, “You have been in the breath of the Qing Fish and were bewitched by it.” [C. *Finally explained!*] [K. *Pointed out.*]

Pilgrim asked, “What kind of demon is this Qing Fish, that he can make worlds with their own heavens and earths?”

“When heaven and earth first separated,” said the Lord of the Void, “what was clear ascended, what was turbid descended. There was one kind of material force, half clear and half turbid, which settled in the middle: this gave birth to human beings. There was also a material force that was more clear than turbid: it settled in the Mountain of Flowers and Fruits and gave birth to Wukong. There was yet another material force that was more turbid than clear that settled in the Cave of the Lesser Moon and gave birth to the Qing Fish. The Qing Fish and Wukong were born at the same hour, on the same day, in the same month, in the same year. [K. *Another six-eared macaque. However, he and the Six-Eared Macaque are two, not one.*] It was just that while Wukong belonged to the Upright, the Qing Fish belonged to the deviant, and his powers were broad and great, ten times that of Wukong. His body was so huge that if he pillows his head on the Kunlun Mountains, his feet will touch the Land of the Dark. Now, the Realm of the Real is too small to contain him, so he temporarily lives in the Realm of the Illusory, calling himself the ‘World of the Green.’”

Pilgrim asked, “What are the Realms of the Illusory and of the Real?”

The Lord of the Void said, “There are three realms in the Cosmos: the Realm of the Nonillusory, the Realm of the Illusory, and the Realm of the Real.”²³ He then recited a *gāthā*:

There were no springtime boys and girls;

They were the root of the Qing Fish. [C. *This causes sudden awakening!*]

There was no New Son of Heaven;

It was only the potential of the Qing Fish.

There was no green bamboo broom;
 It was a name of the Qing Fish.
 There was no edict to the General;
 It was the pattern⁴ of the Qing Fish.
 There were no axes chiseling Heaven;
 They were a form of the Qing Fish.
 There was no King of the Lesser Moon;
 It was only the spirit of the Qing Fish.
 There was no Gallery of a Million Mirrors;
 It was a walled fortress of the Qing Fish.⁵
 There were no people in the mirrors;
 They were the body of the Qing Fish.
 There was no World of the Delirious;
 It was only the whim of the Qing Fish.
 There was no Green Pearl Tower;
 It was the mind of the Qing Fish.
 There was no Xiang Yu of Chu,
 It was the soul of the Qing Fish.
 There was no Fair Lady Yu;
 It was the delusion of the Qing Fish.
 There was no King Yama;
 It was the realm of the Qing Fish.
 There was no World of the Ancients;
 It was completed by the Qing Fish.
 There was no World of the Future;
 It was a coagulation of the Qing Fish.
 There were no accounts of the Hexagram *Jie*;
 It was the palace of the Qing Fish.
 There was no Squire Tang;
 It was a manipulation of the Qing Fish.
 There were no performances of song and dance;
 They were the disposition of the Qing Fish.
 There were no sobs of the Kingfisher Lady;
 They were the exhaustion of the Qing Fish.
 There was no platform for mobilizing the troops;
 It was the stirring of the Qing Fish.

There was no battle fought with King Pāramitā;

It was a commotion by the Qing Fish.

There was no Qing Fish;

It was but Pilgrim's desire. [C. *The last line is even more enlightening.*]

[K. *All the previous text is completely swept up into it—it's still a piece of shining brocade with a white background. Not a single character in all sixteen chapters of the book!*⁶ ○ *Concludes the entire book. The quality of the writing is also produced by its mirroring of the tanci ballad.*]

When he had finished speaking, a gale of wild wind blew Pilgrim back to the old mountain path. Suddenly, he discovered that the sunlight on the tree peonies had not even moved. [K. *Complete, meticulous.*]

The story continues: The real Tang Monk, waking up from his spring slumber, saw that the boys and girls had long since gone away [K. *Complete, meticulous.* ○ *When he wakes up from his spring slumber, the demon of desire is gone. This is precisely the main idea of this work.*], and his heart was filled with delight. Only Wukong was nowhere to be found. He woke up Wuneng and Wujing, asking, "Where is Wukong?" "I don't know," Wujing replied. "I don't know," Eight Vows⁷ replied.

Suddenly in the southeast, Mokṣa⁸ came into view, accompanying a pale-faced monk: they were riding an auspicious cloud, which lightly touched down. "Reverend Elder from the Tang, this is your new disciple. [K. *Mirrors at a distance Pilgrim's taking a new master.*] The Great Sage will be back at any moment." The Tang Monk, in great haste, prostrated himself on the ground to pay his respects.

"Considering your difficult journey to the West," said Mokṣa, "the Bodhisattva Guanyin has given you another disciple. However, he is young and will need you, Elder, to look after him a bit. The Bodhisattva has also given him a religious name; he is called Wuqing.⁹ [K. *The main theme of the sixteen chapters.*] The Bodhisattva instructed that even though Wuqing is your fourth disciple, he should be ranked after Wukong and above Wuneng, making the sequence "*kong qing neng jing*."¹⁰ The Tang Monk obeyed the Bodhisattva's instruction, accepted the disciple, and saw Mokṣa off. No more about this need be said.¹¹

Actually, the Qing Fish demon had bewitched Mind-Monkey for the sole purpose of eating the Tang Monk's flesh. To this end, on the one hand,

he entangled the Great Sage, and on the other, he had changed himself into the form of the young disciple to trick the Tang Monk. [C. *Makes things clear.*] How could he have known that the Great Sage had been awakened by the Lord of the Void? Indeed:

No matter what schemes the evil demon resorts to,
When the Mind is upright it need never fear being bewitched.

Now for his part, Pilgrim was striding along in midair [K. *Having left in midair, he returns in midair.*] when he saw the young monk sitting by his master's side, from whom a demonic aura reached one hundred thousand feet up into the sky. He immediately realized that this was a transformation of the Qing Fish Demon, so he took his staff out from his ear and, without a second thought, struck it a deadly blow. [C. *It is most delightful to have the demon struck dead!*] [K. *Inserting his staff into his ear (after killing the children and young women in chapter 1) gave rise to so many manifestations of the Demon of Desire; taking his staff out (here), the Demon of Desire was killed. Beginning and end echo each other.*] The young monk was suddenly transformed into the corpse of the Qing Fish, a red light emanating from its mouth. [K. *Concludes with the color red.*]

Pilgrim followed it closely with his eyes. What he saw appear in the red light was a terrace; on the terrace stood the Hegemon-King of Chu, shouting, "Come back, Fair Lady Yu!" [K. *Concludes the root of desire. As it is said, the evil deeds of a previous life become obstacles and monsters in the present life.¹² This is why Buddhists regard qing as the seed of the cycle of rebirth (saṃsāra).*] That beam of red light fled to the southeast and was gone.

The Tang Monk said, "Wukong, I am starving to death!" When Pilgrim heard this, he turned around, made his verbal salutation to his master, and reported to him all that had transpired, from beginning to end.

Actually, when the Tang Monk had seen no sign of Wukong, his mind was ravaged by anxiety. When Wukong did make his appearance, he killed the newly accepted disciple [K. *The killing of the Qing Fish Demon forms a distant parallel to the killing of the boys and girls in springtime.*]; this worked the Tang Monk into a fury. He was about to upbraid him when all of a sudden he saw his new disciple had become the corpse of the Qing Fish. He quickly realized that Pilgrim had had good intentions and that the new disciple was a demon. [K. *For a long narrative with multiple episodes, one has to include this kind of*

guidance and support.] Then he considered that what Pilgrim had said was indeed serious, and it was only then that his anger turned to pleasure. “Thank you, my disciple,” he said, “for all your efforts.”

Eight Vows said [*K. Leaving no chance for a detail wasted.*], “When Wukong goes to play, that’s considered hard work, while our hard work is called play by the master.”

The Tang Monk cut Eight Vows short, asking, “Wukong, how could you have stayed several days in the World of the Green, whereas only two hours have passed here?”

Pilgrim replied, “Even when the mind is bewitched, time is not.”

“Which is longer, mind or time?” the Tang Monk asked.

“To say mind is short, that is Buddha’s perspective; to say time is short, that is the demonic view,”¹³ Pilgrim replied.

The Sand Monk said, “The demon and his transformations have all been exterminated, and the world is purified. Brother, would you go beg for alms in the village ahead as usual [*K. Continues the previous text.*], while the Master quiets his mind and meditates for a while before we head on to the West?”

“Just right,” said Pilgrim, and he walked away. [*C. Case closed.*]

After a hundred paces, he bumped into the god of the mountain and the local earth deity. [*K. Complete, dense.*] “You’re slow enough to come!” Pilgrim rebuked them. “The other day I was trying to find you to ask you about something. I recited the spell, but you never showed up. How could the world have such an important local deity? Stick out your foot this minute. We can talk about this more after I’ve given you a hundred strokes!”

“Great Sage, that demon Desire transported you out beyond Heaven” [*K. Subtly echoes the words “a demon as big as Heaven.”*], said the local deity. “With the limited power of this humble deity, how could I make it beyond Heaven to pay my respects? May the Great Sage consider my merit and commute the punishment.”

“What merit?” asked Pilgrim.

“That flower ball in the ear of Lord Zhu Eight Vows” [*K. Complete, meticulous*], said the local deity, “I took it out with my own hands.” [*C. Echoes (previous text).*]

Pilgrim then ordered the local deity to withdraw and concentrated entirely on begging for alms. He leaped up into the sky and saw a bank covered with peach trees in bloom¹⁴ [*K. Another echo of the peonies.*] and a thread of smoke, barely visible, that arose from the forest. At once he lowered his cloud and

walked closer to have a look. Indeed, it was a good household. [*K. Echoes* “*Not one household was visible*” in *chapter 2*.] Pilgrim ran in to find someone to beg alms from, when he suddenly came upon a well-kept room.¹⁵

In the well-kept room there sat a teacher who had assembled several students and was explaining a text. “Which sentence was he lecturing on?” you might ask. It was “It includes everything in Heaven and Earth, so that nothing escapes from it.”¹⁶ [*C. This concluding sentence is the main point of the text.*]

[*C. Further Adventures on the Journey to the West in its entirety is the world of the Qing Fish, but that is not revealed until the very end. The author is an accomplished writer indeed!*]

AFTERTHOUGHTS AND REFLECTIONS

ROBERT E. HEGEL

Working on this translation has brought to a new stage my fifty-plus years of engagement with this short novel. I first read *Further Adventures on the Journey to the West* during the 1966–67 academic year, when my Columbia University graduate director, Professor C. T. Hsia (1921–2013), assigned it to me as a suitable topic for my MA thesis. Although I was reluctant to admit it at that time, many of its artistic and philosophical complexities were well beyond my grasp. C. T. and his elder brother T. A. Hsia (1916–1965) had recently coauthored an article about it and its parent novel, the widely acknowledged masterpiece *Journey to the West*, which was a help but still left many layers of meaning hidden from me.¹ Even so, I did write the thesis and earned the degree. Several years later, after completing intense reading courses in Buddhist texts and having finished the doctorate under C. T.'s direction, I landed my first major job and began to hear the ticking of the tenure clock. I turned to the novel again for its potential as part of my first monograph. By that time, more had been written about it, my reading was at a more sophisticated level, and my cultural knowledge had grown considerably. For that reason *Further Adventures* took on a central role as I formulated my monograph, *The Novel in Seventeenth-Century China*. Over subsequent decades, I wrote about its illustrations, but I never stopped thinking about the text and how it might have been interpreted and by whom. Who were its intended readers? Now having reread it many times, I think finally I get the fun it was intended to convey, not as entertainment but as a literary game and a half-serious spoof on

enlightenment literature available at that time, a parable of self-delusion from a Buddhist perspective.

The debate over its authorship has been a matter of no small interest for me ever since my first reading. It seemed hardly possible that Dong Tuo (his given name has been read as Yue) could have written this novel in his late teens—at a time in his life when most young men of his class were cramming for the civil service examinations. Some scholars hypothesized that he wrote it after the Qing conquest, although there is scant evidence for that in the fiction. And why was his father's studio name given to identify the author in the late Ming edition? One early explanation was that the filial younger Dong had used Dong Sizhang's studio name out of respect for his father, who had died more than a decade before the novel was printed. I had never seen another case of two men knowingly using the same studio name, and recently several Chinese scholars have published the same conclusion. As Qiancheng Li explains in the introduction here, the far more convincing argument is that Dong Sizhang was the primary author; his filial son had at most added one chapter, and most likely it was he who had arranged for its publication. Dong Tuo may have gone so far as to raise money to pay for a limited printing, given how few copies were ever known to be in circulation.²

Even though few verifiable facts about the novel's production can be found, some are indisputable. First, members of the highly cultured Dong family were fans of, and deeply knowledgeable about, the parent novel, *Journey to the West*. Second, one or more members of the Dong family lavished considerable amounts of time in the creation of the dense narrative of *Further Adventures*—and they had a broad knowledge of both contemporary writings and Buddhist texts and doctrine. This further demonstrates that sophisticated works of “popular fiction” (*tongsu xiaoshuo*) were read seriously by members of the highly educated social groups—the authors of poetry, history, philosophical and religious texts, and highbrow miscellanies.

Given the novel's consistent engagement with Buddhist thought, its author's conception of the work is similarly clear: any reader who was not knowledgeable about Chinese history, poetry and drama, and philosophy would not be able to grasp the subtleties of its several layers of meaning. The novel surely was intended to engage well-educated readers, not young men who had only devoted themselves to preparation for the civil service examinations, much less beginning readers who merely sought entertainment. Would a twenty-year-old be writing for an audience of men several decades older, who had

themselves produced many highly acclaimed writings still in circulation? It hardly seems likely.

Modern readers regularly assume that *Journey to the West* was popular only for its entertainment value. But even today various religious groups in south-eastern China and Southeast Asia revere the novel as scripture containing guidance on supernatural protection against the demonic forces of this world: crime, illness, and social discord. The earlier novel was reprinted many times, usually with extensive commentary that sought to elucidate either its religious or its literary value—or both. *Further Adventures* must never have been seen as having commercial potential as entertainment fiction; if it had, it would have been more widely printed and circulated. Instead, it was apparently known only in limited circles and was reprinted only twice before the twentieth century.

Reasons for its limited circulation can be seen in what the novel demands of its readers. In chapters 5 to 7, Sun Wukong the Monkey King takes the physical form of Fair Lady Yu, the consort of General Xiang Yu, in the land of the Ancients. To avoid going to bed with “her husband,” the Pilgrim Monkey feigns discomfort, and Xiang Yu tells “her” stories of his own accomplishments that drag on for hours. Monkey is thoroughly bored by his tales, but this character’s narratives spin off from the standard historical account of the period, Sima Qian’s immortal *Records of the Grand Historian* (Shiji), while in effect parodying this martial hero. The shape-shifting Pilgrim’s interactions with the other ancient beauties are creative and at least diverting, but then he arranges to have Xiang Yu kill his real wife and treats her death in the most offhand manner. Seemingly, this callousness would set the reader back a bit, forcing a response somewhat like that of the Tang Monk in *Journey to the West*: he is appalled by Pilgrim’s violence and frequently punishes him for it. In effect, then, we readers are alternatively amused by the Monkey King, censorious of his heartlessness, and then—with him—bored by a story that any reader familiar with the *Records of the Grand Historian* biography of Xiang Yu would already know very well. As readers we must look beyond the surface meaning and ponder the author’s clues, precisely as the commentators have: just what did he intend by repeating a familiar text in a new narrative context?

Similarly, we must question the significance of the section of the narrative set in the Underworld (and the future), where Pilgrim Sun takes the place of King Yama of Hell. The treachery of Qin Hui and the bad choices that led to

the loss of much of the Northern Song territory to the Jin state were fully documented in the *History of the Song* (Song shi). The indictments against Qin Hui are all copied from earlier texts, both the standard dynastic history and a version of that text redacted by the “heretical” Confucian thinker Li Zhi. Is there significance in the shifts between sources? Is the fictional treatment of Qin Hui in Hell justified by the text the novel cites? Does citing Li Zhi’s work suggest at least intellectual allegiance with this maverick Confucian thinker on the part of the novelist?

In these cases, entertainment seems hardly to be the point. Instead, these are literary games the novelist plays with his educated readership. Can they catch the jokes, identify the historical personages referred to only by obscure names, understand when a source has been skewed into meaning something new, for instance *The Book of Changes* (Yijing)?

In this regard, *Further Adventures* would seem to prefigure a novel that appeared nearly two centuries later, *Flowers in the Mirror* (Jinghua yuan) by Li Ruzhen (1763–1830). That work was published in 1828; presumably it was written by a well-read man in middle age. C. T. Hsia characterized him as a “scholar-novelist” on the basis of the enormous amounts of cultural lore he incorporated into his fiction. Referring to his own training in European literatures, Hsia remarks: “In the West we habitually associate the intellectual or erudite novel with a critical, satiric intelligence”; *Flowers in the Mirror* “can no longer please us” because that novel fails to free itself from endorsing the conventional values of his time.³ The learned discussion of fortune-telling in chapter 13 of *Further Adventures* and its satirical revision of various incidents from standard historical accounts bring Hsia’s “scholar-novelist” designation to mind.⁴ But in the context of *Further Adventures*, this information not only reveals the author’s great learning but also makes satirical fun of fortune-telling and its relevance: the subject here is Sun Wukong, born, as the parent novel tells us, as a consequence of the interactions of cosmic forces on a stone egg, which hatches to produce this utterly anomalous creature, a stone monkey.

Further Adventures is more than merely the “celebration of the ideals and delights of Chinese culture” that Hsia sees in *Flowers in the Mirror*; here our novelist pushes the limits of the Buddhist teachings of nonduality, having great fun by driving his poor Pilgrim nearly mad in the process. Presumably his readers might be similarly baffled about the direction this unique text is taking them. Even now I cannot say that I feel I have fully comprehended all

it has to offer. But Qiancheng Li—especially through his monograph *Fictions of Enlightenment* and his critical edition of the text *Xiyou bu jiaozhu*—has uncovered far more significance here than any of his scholarly or critical predecessors. Working with him through this translation has allowed me to share his joy as he found new quotations from the writings of Dong Sizhang's peers and discovered just how playful this text is. Our efforts to convey our understanding, and our appreciation, of this text to readers of English have added yet another level to our enjoyment.

CHINESE CHARACTER GLOSSARY

“Ba Yanluo tianzi tu” 跋閻羅天子圖

bai 百

baizhu 白朮

banxin 版心

biangong 變宮

Bianji 辯機

Bimawen 弼馬溫

Bo 剝

Bozhou mudan shi 亳州牡丹史

Bu Dahuang 卜大荒 (Bu Shichen 卜世臣)

Bu'er lun 不二論

Cai Zheng 蔡徵

Cailan zaji 採蘭雜記

Cao Cao 曹操

Cao Zhi 曹植

caoshu 草書

Chang Ahan jing 長阿含經

Chen Jiru 陳繼儒

Chen Shibin 陳士斌

Chen Yuanjing 陳元靚

cheng 成 (completion)

cheng 城 (walled city)

Cheng (Han emperor) 成

chenzi 襯字

chi 赤

chilao 赤老

Chisongzi 赤松子

chou 愁

Chu ci 楚辭

Chuanxi lu 傳習錄

chunju 春駒

Chusao 楚騷

Chuzhou 楚州

cui 翠

“Da Ouyang Chongyi” 答歐陽崇一

Da Tang Da Ci'ensi Sanzang fashi zhuan

大唐大慈恩寺三藏法師傳

Da wei min zhi 大畏民志

“Danao Tiangong” 大鬧天宮

Daowu 道吾

Dasheng 大聖

“Dazhuan” 大傳

“Diaocong lun” 雕蟲論

ding 定

Dong Sizhang 董斯張

Dong Tuo 董說 (Dong Yue)

Dongfang Shuo 東方朔

dongtian 洞天

Dongxuan bilu 東軒筆錄

dou 斗

- du 渡
 Du Liniang 杜麗娘
 “Du Xiyou bu zaji” 讀西遊補雜記
 Du Yu 杜預
 Dui 兌
 duo 鐸

 Ehuang 娥皇

 Fan Li 范蠡
 Fan Zeng 范增
 Fang Xianren 方顯仁
 fangsheng 放生
Fayuan zhulin 法苑珠林
 Fazang 法藏
 feng 瘋 (madness)
 feng 風 (wind)
 fengmian 封面
 Fu 復 (hexagram)
 fu 賦 (literary composition)
 fufen junwang 傅粉君王
 Fujue 福覺

 Gao Sanchu 高三楚
Gaoshi zhuan 高士傳
 “Gaotang fu” 高唐賦
 “Gaozu benji” 高祖本紀
 Ge Yilong 葛一龍
 Gen 艮
 gong 宮
 Gong, Emperor 恭
 Gu Guanguang 顧觀光
Guan Fo sanmei hai jing 觀佛三昧海經
Guan Fo sanmei jing 觀佛三昧經
 “Guan Yi yin” 觀易吟
 Guangzong 光宗
 Guimei 歸妹
 Guimen guan 鬼門關
 “Guiqulai xi ci” 歸去來兮辭

 Han E 韓鄂
 Heshui 河水
Heshui zhu 河水注
 Hou Sheng 猴聖

 Hsia, C. T. 夏志清
 Hsia, T. A. 夏濟安
 “Hua luo” 花落
 hua niao 花鳥
 Huai’an 淮安
Huainan zi 淮南子
 Huaisu 懷素
 Huang Luzhi 黃魯直 (Huang Tingjian 黃庭堅)
 Huang Zi’an 黃子岸
 Huangdi 黃帝
 Huangfu Mi 皇甫謐
 hui 慧
 Hundun 混沌
 huozhai 火宅
 Huqiu 虎丘

 “Ji rang ge” 擊壤歌
 jia 甲
 Jian 蹇
 “Jian ai” 兼愛
 Jianyuan 漸源
 “Jianzei” 奸賊
Jiashi shuolin 賈氏說林
 Jie 節
 jing 精 (spirit or sprite)
Jinghua yuan 鏡花緣
 jingshe 靜舍
 “Jingshi” 警世
 Jingyuan 金谷園
 Jingxiaozhai Zhuren 靜嘯齋主人
 “Jiu ge” 九歌
 jiuchen 九辰
 jiuyue fu 九月斧
 jue 角

 Kan 坎
 kan xiang 看相
 kong 空
 Kongqingwu 空青屋
 Kui 睽
 Kun 坤
 Kun 困 (Depression)

- Langxuan ji* 瑯嬛記
 Laoye 老爺
 Laozi 老子 (Taishang Laojun 太上老君)
 Leizu 嫫祖
 Li Daoyuan 酈道元
 Li Ruzhen 李汝珍
Li Zhuowu xiansheng pidian Xixiang ji zhenben 李卓吾先生批點西廂記真本
 lianrou 連肉 (flesh touching flesh)
 lianrou 蓮肉 (lotus seeds)
 Ling, King of Chu 靈
 “Liren xing” 麗人行
 Liu Bang 劉邦
 Liu Yu 劉豫
 Liu Zongyuan 柳宗元
 liulian 流連
Longjin zaji 龍津雜紀
 lu 祿
 lü 綠 (green)
 Lu Qi 陸榮
 Lu Shan 陸善
 Lu Xi 陸壘
 Lü Yan 呂巖 (Lü Dongbin 呂洞賓)
 Lu Zhe 陸哲
Luo bingsi 絡冰絲
Luo Linhai ji 駱臨海集
 “Luohua duanyin” 落花短吟
 “Luoshen fu” 洛神賦
 Lüyudian 綠玉殿
 Lüzhu 綠珠

 mei 枚
 Meng 蒙
 mian 面
 Min, Emperor 閔
 Min Yuanqu 閔元衢
 Mingpan 冥判
 mo xu you 莫須有
 Mu, King 穆
 “Mudan ting tici” 牡丹亭題詞

 “Nanke taishou zhuan” 南柯太守傳
 ni 泥
 Niru Jushi 巖如居士

 Nüwa 女媧
 Nüying 女英

 Pan’gu 盤古
 Pei Ziyue 裴子野
 pengxin 捧心
 pian 篇
 pinghua 平話, 評話

 qi 氣
 Qian 乾
 Qian Peiming 錢培名
 Qian Xijing 錢熙經
 Qian Xizuo 錢熙祚
 Qianqingyun 千頃雲
Qianzi wen 千字文
 Qibo 岐伯
 Qin Hui 秦檜
 “Qin Shihuang benji” 秦始皇本紀
 qing 青 (dark blue, green)
 qing 情 (desire)
 qing chi 青赤 (combined blue and red)
 “Qing chi” 情癡 (Obsessive Love)
 Qing yu 鯖魚 (Qing Fish)
qinghua ci 青花瓷
 qingjing 清淨
 qingren 情人
 qingtian 青天
 qing[tong]jing 青[銅]鏡
 qingyu 情慾 (desire)
 qiu 秋
 qiwu 器物
 Qu Yuan 屈原
 “Qushui yan” 曲水宴

 “Ruan Xiu zhuan” 阮修傳
Rulin waishi 儒林外史

 San Chu 三楚
 san huang 三皇
 “Sangfu” 喪服
 Sanyi Daoren 三一道人
 Sanzang 三藏
 se 瑟 (zither)

Se jishi kong, kong jishi se 色即是空,
空即是色

sejie 色界

Shan ge 山歌

shang 商

Shang (dynasty) 商

Shen Xiwen 沈休文

Shen Yue 沈約

Shenbaoguan 申報館

“Shenjing yue” 神京樂

Shenyi jing 神異經

shi 士

Shi Chong 石崇

Shi Manqing 石曼卿

Shidetang 世德堂

Shijing 詩經

Shishuang 石霜

Shiyi ji 拾遺記

“Shou Jushi zhuan” 瘦居士傳

Shoulengyan jing 首楞嚴經

Shui heng ji 水衡記

Shuijing 水經

“Shuo gua” 說卦

Shuyi zhi 述異志

si 思 (thought)

si 絲 (thread)

Sisi 絲絲

“Song huan” 送歡

Song Lian 宋濂

Song Yi 宋義

Song Yu 宋玉

Su Shi 蘇軾 (Su Dongpo 蘇東坡)

Suishi guangji 歲時廣記

sun 獼 (monkey)

Sun 孫 (surname)

Suwen 素問

Taihang 太行

Taishang Qingjing jing 太上清淨經

Taizhen 太真

tanci 彈詞

Tao Yuanming 陶淵明 (Tao Qian 陶潛)

“Tian wen” 天問

Tianhuang 天皇

Tianmu Shanqiao 天目山樵

Tianwang huihui, shu er bu lou 天网恢恢,
疏而不漏

Tianzhu 天竺

Tuan 豕

“Waiqi liezhuan” 外戚列傳

Wang Anshi 王安石

Wang Jie 王介

Wang Renyu 王仁裕

Wanyan Sheng 完顏晟

wei 為 (verb “to be”)

Wei Xian 魏先

Wei Yong 衛泳

Wei Zhongxian 魏忠賢

wen 文

wenda 問答

Wenxian ji 文憲集

Wu, Empress 武

wu di 五帝

Wu Zetian 武則天

wubu 五部

Wuhuan 悟幻

Wujing 悟淨

Wukong 悟空

Wuling Shanren 武陵山人

Wumu, King 武穆

Wuneng 悟能

Wuqing 悟青 (情)

wusejie 無色界

Wuyizi 悟一子

Xian Fo sanmei jing 現佛三昧經

xianbi 閒筆

xiang 想 (thought)

Xiang fei 湘妃

Xiang Nanzhou 項南洲 (Xiang
Zhonghua 項仲華)

Xiang Yu 項羽

“Xiang Yu benji” 項羽本紀

Xiangyang 襄陽

xiao 簫

Xiao Jingxiaozhai Zhuren 小靜嘯齋主人

Xiaochu 小畜

- Xiaoyuewang 小月王
 Xiling Tianzhangge 西陵天章閣
 xing 性
 Xingzhe 行者
 Xinsi 辛巳
 Xintou 新頭 River (Indus)
 Xishi 西施
 “Xixing bie Dongtai xiangzheng xueshi”
 西行別東臺詳政學士
 Xiyoubu 西遊補
 “Xiyoubu zongshi” 西遊補總釋
 Xiyouji 西遊記
 Xu Shijun 徐士俊
 Xuandi 玄帝
 Xuanyuan 軒轅
 Xuanzang 玄奘
 Xue Fengxiang 薛鳳翔
 Xueqiao 雪嶠
 Xukongzunzhe 虛空尊者
 Xukongshen 虛空神
 Xun 巽
- Yancong 彥棕
 Yang Fei shenzui 楊妃深醉
 “Yang Hu zhuan” 羊祜傳
 Yang Yuhuan 楊玉環 (Guifei 貴妃)
 Yanluo 閻羅
 “Yeliang qu” 夜涼曲
 Yi 頤
 Yi Shizhen 伊世珍
 Yichun 宜春
 Yijing 易經
 Yili 儀禮
 yin 寅
 Yin Jifu 尹吉甫
 Yin Shizhen 伊世珍
 yinqing 淫情 (illicit carnal desire)
 yinqing 銀青 (light green)
 Yishuo 易說
 Yiwen leiju 藝文類聚
 “Yongyang wang zhaihou shanting
 ming” 永陽王齋後山亭銘
 You Tong 尤侗
 yu 慾 (desire)
- yu 玉 (jade)
 yu 羽 (musical note, A)
 Yu Jianwu 庾肩吾
 Yu Meiren 虞美人 (Fair Lady Yu)
 Yu Zishan ji 痲子山集
 Yudi 欲滴
 Yue Fei 岳飛
 “Yue Jiangjun mu ershou” 岳將軍墓二首
 yuefu shi 樂府詩
 Yuhua gong 玉華宮
 yujie 欲界
 Yumen 玉門
 Yumingtang shi 玉茗堂詩
 Yunqi 雲棲
 yunqi 雲氣
 Yushi xianren 玉史仙人
 Yutang xianhua 玉堂閒話
 Yuzhang 豫章
- “Zeichen zhuan” 賊臣傳
 Zetian yuanshu 則天怨書
 zhang 章
 Zhang Fan 張蕃 and Deng Hua 鄧化
 Zhang Fei 張飛
 Zhang Han 章邯
 Zhang Hua 張華
 Zhang Wenhu 張文虎
 Zhanguo ce 戰國策
 Zhanran 湛然
 Zhao Feiyan 趙飛燕
 Zhao Kuangyin 趙匡胤
 “Zhao Wenchang xiansheng Zaxing cao
 xu” 趙文長先生乍醒草序
 Zhen 震
 Zheng fayan zang 正法眼藏
 Zheng Kangcheng 鄭康成
 “Zhengmin” 蒸民
 zhi 微
 zhi 芝 (fungus)
 zhi 之 (of)
 Zhiguang 智光
 zhihuiguang 智慧光
 Zhinang 智囊
 Zhiri gongcao 值日功曹

Zhongshan 鐘山

Zhongwu 忠武

Zhongyong 中庸

Zhōu 周 (dynasty)

Zhòu 紂 (Shang king:
商紂王)

Zhou li 周禮

Zhu Bajie 豬八戒

“Zhu shu xun” 主術訓

Zhu Xiaoji 祝小姬

Zhuanyu 顛愚

Zhuangzi 莊子

Zhun 屯

Zihuazi 子華子

Zirantang 自然堂

Zixia 子夏

“Ziyi” 緇衣

Ziying 子嬰

Zizhi tongjian 資治通鑒

Zui Yuhuan 醉玉環

NOTES

INTRODUCTION

- 1 For studies on this novel, see the bibliography.
- 2 Qiancheng Li, *Fictions of Enlightenment*, 108.
- 3 For studies on the sequel as a genre, see Martin Huang, *Snakes' Legs*.
- 4 For a recent study of these later versions, see Hongmei Sun, *Transforming Monkey*.
- 5 Ji, *Da Tang Xiyu ji jiaozhu*; Beal, *Si-yu-ki: Buddhist Records of the Western World*.
- 6 Huili and Yancong, *Da Tang Da Ci'ensi Sanzang fashi zhuan*.
- 7 I discuss the three major sequels in "Transformations of Monkey," in *Snakes' Legs*, ed. Martin Huang, 46–74.
- 8 Qian Zhongshu, *Guanzhui bian*, 2:546–47; see also Qiancheng Li, *Fictions of Enlightenment*, 91–96, esp. 91. This, however, is a very complicated issue in *Journey to the West*.
- 9 However, in the Women's Kingdom and the following Scorpion Demon episodes, to protect his life or make things easier, the Tang Monk has to feign interest in an enchantress.
- 10 Monkey evolves from the mineral state, out of a stone impregnated with the essence of heaven and earth.
- 11 Lau, *Mencius*, 167.
- 12 The novel actually has sixteen chapters. For detail, see below.
- 13 Frye, *Anatomy of Criticism*, 190.
- 14 Frye, *Fables of Identity*, 59.
- 15 On this "cult," see, among others, Wai-ye Li, *Enchantment and Disenchantment*; Anthony C. Yu, *Rereading the Stone*; Martin Huang, *Desire and Fictional Narrative in Late Imperial China*; Epstein, *Competing Discourses*; Santangelo,

- Sentimental Education in Chinese History*; Santangelo, *From Skin to Heart*; Eifring, *Love and Emotions in Traditional Chinese Literature*; McMahon, *Polygamy and Sublime Passion*; Tan and Santangelo, *Passion, Romance, and Qing*.
- 16 On reasons why readers of the author's day would link Qin Hui and Wei Zhongxian, see Li Qiancheng, *Xiyou bu jiaozhu*, 19–23.
 - 17 Song Lian, *Wenxian ji* (Works of Wenxian [Song Lian]), j. 32.
 - 18 Tang Xianzu, *Tang Xianzu quanji*, j. 13, 545; originally, *Yumingtang shi*, j. 8.
 - 19 Tang Xianzu, *Tang Xianzu quanji*, j. 15, 644–45; originally, *Yumingtang shi*, j. 10.
 - 20 Cf. Zhao Hongjuan, *Ming yinmin Dong Tuo yanjiu*, 217–18. Reading the character as Tuo reveals added significance. However, the pronunciation *Yue* is not unacceptable, given the number of historical figures who have the same character, pronounced *Yue*, in their names.
 - 21 On Dong Sizhang's dates, I follow Gao Hongjun, *Feng Menglong ji jianzhu*, 297.
 - 22 Gao Hongjun, "Xiyou bu zuozhe shi shui," 81–84; and "Xiyou bu zuozhe shi shui zhi zaibian," 238–45.
 - 23 Fu Chengzhou, "Xiyou bu zuozhe Dong Sizhang kao," 120–22; Fu, *Mingdai wenren yu wenxue*; Wang Hongjun, "Dong Sizhang," 19–23; Hegel, "Picturing the Monkey King"; Rolston, *Traditional Chinese Fiction and Fiction Commentary*, 276–78.
 - 24 Dong Tuo, *Fengcao'an shiji*, 2.4a–b; Dong Tuo, *Dong Ruoyu shiwen ji ershiwu juan*, 2.4a–b.
 - 25 In the late imperial period authors of vernacular fiction—"popular literature"—tended to use pen names to sign their works. It seems that at the beginning authors might have tried not to be associated with writing such works, but later the practice seems to have become a convention, because the pen names used are not secret. In this case, late Ming literati readers would have known who Jingxiao'zhai Zhuren was.
 - 26 I discuss the Dong Sizhang authorship at some length in *Xiyou bu jiaozhu*, 1–23, giving intertextual comparisons as evidence.
 - 27 Hanshan Deqing, *Hanshan laoren mengyou ji*, 84–85. See also Li, *Xiyou bu jiaozhu*, 17–18.
 - 28 Dong Tuo, "Zhao Wenchang xiansheng *Zaxing cao xu*" (Preface to *Sudden Awakening* by Mr. Zhao Wenchang), in *Fengcao'an qianji* (Collected works of Fengcao'an, first series), 1.1a–b.
 - 29 Min Yuanqu, Dong Sizhang's friend, in the elegy appended to *Jingxiao'zhai cuncao* (Extant works of Jingxiao'zhai), mentioned that he and Dong's other friends would be responsible for publishing his works.
 - 30 See Hegel, "Picturing the Monkey King."
 - 31 Rolston, *Traditional Chinese Fiction and Fiction Commentary*, 276–78.
 - 32 Printing in small quantities for private distribution among a writer's friends and acquaintances was not uncommon during the seventeenth century. See Son, *Writing for Print*, esp. 32–42.
 - 33 Zhang also wrote a commentary on *Rulin waishi* (Scholars) that appeared in two basic forms, one of which was published by Shenbaoguan, which is mentioned below.

- 34 In Wujiang, Jiangsu.
- 35 The full text of Zhang's preface is available in Li Qiancheng, *Xiyou bu jiaozhu*, 70–71.
- 36 See Li Qiancheng, *Xiyou bu jiaozhu*, 27–28.
- 37 Son, *Writing for Print*, 40–50, observes that copies of many self-printed publications during the seventeenth century varied in which and how many paratextual elements they bear, because they could be added or removed when initial readers responded with prefaces or commentaries sent to the author after they had read them. This practice was facilitated by the common practice of starting all paratextuals on a recto half folio and paginating each separately. Another factor affecting how the number of prefatory items might vary relates to the fact that the items often had their own pagination and were sometimes printed so that each began on a new recto page, making it easy to leave items out.
- 38 The first to point out the authorship of this piece was Gao Yuhai; see his “Yize changqi bei wuyong de cailiao.”
- 39 The preface by You Tong (1618–1704) is dated 1696.

NOTE ON THE CHONGZHEN EDITION TABLE OF
CONTENTS AND ILLUSTRATIONS

- 1 Illustration 4a (fig. 7) reproduces the rock and the wisps of cloud from the Xiling Tianzhangge (Hangzhou) edition of *A Faithful Edition of The Western Chamber, with Commentary by Master Li Zhuowu* (*Li Zhuowu xiansheng pidian Xixiang ji zhenben*, 1640); some of its illustrations were said to have been drawn by the popular painter Chen Hongshou (1599–1652), others by the professional artists Lu Zhe, Lu Qi, Lu Xi, Lu Shan, and Wei Xian; illustrations for that edition were carved by one of the finest craftsmen of his time, the Hangzhou native Xiang Nanzhou (alternate name Xiang Zhonghua, fl. 1630–1640s). See Fu Xihua, *Zhongguo gudian wenxue banhua xuanji*, 2:745; the *Further Adventures* illustrator subtracted the text within the image and substituted a poppy flower. This image from the play is also reproduced in Shoudu Tushuguan, *Guben xiqu banhua tulu*, 4:363. The “Reedy Bank” image (6a, fig. 13) is another nearly exact reproduction of an illustration from this edition of the play. See Zhou Xinhui, *Xinbian Zhongguo banhua shi tulu*, 8:110; *Guben xiqu shida mingzhu banhua quanbian*, 1:330 (the rock image appears on 1:318). These correspondences make it highly likely that one or more of the illustrators from the Hangzhou 1640 *Xixiang ji* edition also worked on these for *Further Adventures*.
- 2 For an investigation of their hidden significance, see Hegel, “Picturing the Monkey King,” esp. 179–85.

PREFACE FROM THE CHONGZHEN EDITION

This is the preface to the Chongzhen edition, originally printed in larger characters than the text proper. This preface is not included in the Kongqingshi and

Shenbaoguan editions. In his book on Dong Tuo, Frederick P. Brandauer (*Tung Yüeh*, 99–100) included a translation of the part of the preface on the different kinds of dreams.

- 1 *Samṣāra* refers to the Realm of Desire, Realm of Form, and Realm of the Formless.
- 2 The two Lesser Vehicles: the first refers to those who attain the way of the arhat by being direct disciples of the historical Buddha; the second, to those who attain the way of the arhat by lifelong contemplation and meditation on dependent arising. The Greater Vehicle, Mahāyāna, refers to the way of the bodhisattva, the northern branch of Buddhism that spread from India and Central Asia to China and throughout East Asia.
- 3 That is, devoid of all characteristics, the Void.
- 4 Māra: the demon who tempted the Buddha; personification of desire and destruction.
- 5 See *Shoulingyan jing*, T, 945.19.143b; *The Śūrangama Sūtra*, trans. Charles Luk, 177–78:

If his mind is wholly thoughtful (*xiang*), it [the form between two incarnations] will fly into the air and he will be reborn in heaven. If this flight is filled with blessedness and wisdom strongly sustained by his pure vow, it will open to let him behold the pure lands of all Buddhas in the ten directions; he will be reborn there as a result of his vow.

If his mind is more thoughtful (*xiang*) than passionate (*qing*), it will not be light enough for him to fly to distant places; he will be reborn as a flying *rṣi*, a powerful king of ghosts, a flying *yakṣa* or an earthbound *rākṣasa*. He will be able to roam freely in the heavens of the four deva kings. If he is good natured and has taken a vow to protect my Dharma and those who observe the precepts, repeat the mantras, meditate and realize patient endurance, he will dwell beneath the throne of the Tathāgata.

If his thoughts (*xiang*) and passions (*qing*) are in equal proportions, he will neither rise nor sink, but will be reborn in the realm of human beings where his intelligence comes from the clearness of his thoughts and his stupidity from the dullness of his passions.

If his passions exceed his thoughts, he will be reborn in the realm of animals where great passions create beasts with hair and fur and mild passions produce winged and feathered creatures.

- 6 This refers to the dream structure of the novel, and in particular to how a single thought, in chapter 1, leads Pilgrim astray.
- 7 This image of light and mirrors—one's observation of the features of one's own face is enhanced by the mirror—is mentioned in the early Han period philosophical text *Huainan zi*, section 9, "The Ruler's Techniques" (Zhu shu xun). Here this implies the relationship between the observer and the observed, the subject and the object.
- 8 This refers to chapters 4–10 in general and chapter 4 in particular.

- 9 This, again, refers to the dream structure of the novel. A chiliocosm is an enormous number of worlds, millions of millions. In Buddhist cosmology, one thousand worlds constitute one lesser thousand worlds (a chiliocosm); one thousand lesser thousand worlds are a medium thousand worlds; one thousand medium thousand worlds are a greater thousand worlds.
- 10 Butterflies: literally, “spring ponies” (*chunju*).
- 11 The images are mentioned in chapter 1.
- 12 This paragraph refers to chapters 1–2.
- 13 One of six kinds of dreams. From the ancient ritual text, *Rites of Zhou* (Zhou Li), whose formulations are recapitulated in *Liezi*: “There are eight proofs of being awake, six tests of dreaming. . . . What is meant by the six tests? There are normal dreams, and dreams due to alarm, thinking, memory, rejoicing, fear. These six happen when the spirits connect with something.” *Liezi jishi*, 101; Graham, trans., *The Book of Lieh-tzū*, 66. For a list and the source for this way of categorizing dreams, see Brandauer, *Tung Yüeh*, 95–102; Brandauer discusses Dong Tuo’s interest in dreams—a fascination he shared with his father. See also Fang and Zhang, *The Interpretation of Dreams*, 22–23. For a list of sources on dream interpretation, see Liu Wenying, *Zhongguo gudai de meng shu*, 66–67.
- 14 This refers, in particular, to chapter 3. “Chen Xuanzang” is a combination of the Tang Monk’s family name and his formal religious name.
- 15 This refers to chapters 5–10. For identification of these historical figures, see the notes to these chapters.
- 16 Specifically, a *tanci* or “plucking rhyme,” usually performed by women to the accompaniment of string instruments, making it generally a performative genre for indoor entertainment.
- 17 “Torrential currents and white-capped waves”: *Treasury of the True Eye of the Dharma* (Zheng fayan zang), j. 2, X, 1309.67.604: “After the passing of Daowu (769–853), Jianyuan, carrying a spade, walked from west to east and again from east to west in the Dharma Hall. Shishuang (807–888) asked, ‘What are you doing?’ ‘I am looking for the bones of the late Master,’ replied Jianyuan. Shishuang said, ‘Torrential billows are endless and white-capped waves reach up to the skies. Where do you look for the bones of the late Master?’ ‘This is exactly where to apply one’s effort,’ said Jianyuan. ‘You cannot even insert a needle,’ said Shishuang. Jianyuan walked away, carrying the spade on his shoulder.”
- 18 This refers to chapters 10–12.
- 19 The meaning of *se* ranges from enjoyment of visual stimuli, particularly the pleasing appearance of the feminine, to sensual pleasure and physical lust.
- 20 This refers to chapter 5.
- 21 This phrase inverts a line from a poem by the general Cao Cao (155–220), in a section describing the night of the full moon. Cao’s poem is alluded to by Su Shi (1037–1101) in one of his two rhapsodies on the Red Cliff; Su believed that the poem was composed on the eve of the Battle of Red Cliff, a battle in which Cao suffered a perilous defeat (see Hegel, “The Sights and Sounds of Red Cliffs”). The moonlit night invites comparison of the two battles, one historical and one fictional, but

- both equally perilous. Moreover, in Chinese Buddhism the full moon represents religious illuminations. Thus, in chapter 15 below, the battle against desire is fittingly fought on such a night.
- 22 This refers to chapter 15.
 - 23 See n. 13 above.
 - 24 This refers, in particular, to chapter 5, where Pilgrim thinks he is not bound by *samsāra*.
 - 25 This image appears in a song in chapter 11.
 - 26 Chen Jiru (1558–1639) said something similar in his comments on Tang Xianzu's *Peony Pavilion* (*Mudan ting tici*). See Cai Yi, *Zhongguo gudian xiqu xu ba hui-bian*, 1226.
 - 27 *Xinsi* was the fourteenth year of the Chongzhen reign-period; Mid-Autumn Day was the fifteenth of the eighth lunar month. By the Western calendar, the date was September 19, 1641.
 - 28 Thousand-Acre Clouds (*Qianqingyun*) is a famous scenic site on Tiger Hill (*Huqiu*) in Suzhou. The name *Niru* suggests “extraordinary” or “outstanding.”

ANSWERS TO QUESTIONS CONCERNING *FURTHER*
ADVENTURES ON THE JOURNEY TO THE WEST

- 1 Sun Wukong or Monkey. In *Further Adventures*, he is consistently referred to as Pilgrim in the narration.
- 2 In Buddhist writings, 84,000 connotes a great number. The number 48,000 is used the same way, rather than as a specific number, to mean all of human history.
- 3 I.e., to destroy the root of desire with an understanding of emptiness (*kong*).
- 4 Mountain Man of Wuling (*Wuling Shanren*) is Gu Guangang (1799–1862). About this figure, see the introduction.
- 5 Here he is referring to Confucian sages and the Confucian Dao.
- 6 The tension between desire and the Dao was often emphasized in Ming and Qing period writings. However, few have put forward a better formulation than this.
- 7 *Mengzi* 6A:11: “Benevolence is the heart of man, and rightness his road. Sad it is indeed when a man gives up the right road instead of following it and allows his heart to stray without enough sense to go after it. When his chickens and dogs stray, he has sense enough to go after them, but not when his heart strays. The sole concern of learning is to go after this strayed heart. That is all.” Lau, *Mencius*, 167. Heart, *xin*, is also understood as mind; this is how the term is used here. In *Journey to the West*, Sun Wukong, or Pilgrim, represents the human heart/mind.
- 8 This points to the Buddhist concept of nonduality (literally, the doctrine of “not two”; *bu'er lun*), in which all conceptual opposites are seen as empty of any essential meaning.
- 9 In chapter 24 of *Journey to the West*, Pilgrim kills the Six Robbers. Their individual names indicate that as is the case in Buddhism, they each symbolize one of the six “senses” through which attachments to delusion may occur: sight,

- hearing, smell, taste, touch, and thought. In this novel, they make their appearance at the end of chapter 7 and the beginning of chapter 8.
- 10 The Kongqingshi edition also has “chapter 13.” According to the 1641 text, it should be “chapter 12.” About this discrepancy, see the introduction.
 - 11 “Dream thoughts turn things upside down,” or simply, “These are dreams and delusions.” This phrase is from the *Heart Sutra*. The sutra states that those who practice the Perfect Wisdom can distance themselves from all dreamlike delusions.
 - 12 There are several Buddhist sutras with “Qingjing” in their titles. Here it apparently refers to the Daoist *Classic of Purity and Tranquility by the Supreme Old Lord* (Taishang Qingjing jing) attributed to Laozi. However, the quotation is not found in any of these texts. Desire (*qing*) is seen as something that beclouds one’s basic nature (*xing*).
 - 13 On how this prefatory piece and the table of contents of the original edition speak of the novel as only having fifteen chapters, see the introduction. The two late editions (K. and Shenbaoguan) change this comment to sixteen chapters.
 - 14 This is the studio name of Dong Sizhang. For details, see the introduction.

CHAPTER 1

In the Chongzhen edition, the words on the central seam between the two pages (which a block-printed sheet is folded into before binding) constitute an abbreviated chapter title: “First Chapter: Peonies Bloom Red.”

To “remain attached” (*liulian*) in the title refers to his attachment to illusions/delusion. He should have “moved on,” rather than “remaining” there—that is, to dwell on what is illusory, taking its manifestations as reality.

Throughout the novel, the protagonist is referred to using a variety of names. In chapter titles as given in the main text, he is called the Great Sage (Dasheng); in the table of contents, he can be referred to as Monkey Sage (Hou Sheng), with the exception of chapter 9, where he is referred to as the Great Sage, and chapter 10, where Pilgrim also appears in the chapter title. In the story proper, the title Pilgrim is used consistently in the narration, although Great Sage and variants of it appear in the speech of Wukong and other characters. His master, the monk Tripitaka, refers to him by the name his first teacher gave him, Wukong (lit. Awakened to Emptiness, or to the Void), which is endorsed by the Bodhisattva Guanyin and becomes his religious, or Dharma, name. Other characters often resort to his nicknames to tease him. He characteristically refers to himself as Old Monkey/Old Sun. In the use of names, we follow the author’s choice in the Chinese original.

- 1 In his “Reading *The Book of Changes*” (Guan Yi yin) included in his collected works, *Yichuan jirang ji* (Striking on the earth at Yichuan), j. 15, Shao Yong (1011–1077) wrote: “Since the beginning, each thing has a body, / And each body is a universe in itself. / If one knows that all things are contained in oneself, / Is one ready to see the Three Entities [Heaven, Earth, Humanity] from a different basis?”

- / From oneness Heaven divides into Form and Action. / Humans bring order to the world, relying on their Mind-Heart. / Heaven and Humanity follow the same principle. / If the Dao does not work in vain, it is only because of human beings.” See Shao, *Shao Yong quanji*, 4:290. Another poem by Shao Yong, expressing gratitude to Sima Guang (1019–1086) and others for their purchase of a park for him, reads, “Were I to dare open the eyes of the people of the world, / They would see Heaven in this human realm in a different light.” See *Shao Yong quanji*, 4:248. The first line of the couplet also appears in a different poem; see *Shao Yong quanji*, 4:425. The quatrain that opens the book is also found in Tang Xianzu’s (1550–1616) *chuanqi* play *The Southern Bough* (Nanke ji), scene 3; *Tang Xianzu quanji*, 4:2292. Tang’s poem is almost identical to the one here, with the exception of one character in the first line and a slightly different word order in the third line. The author here is quoting this “old poem,” i.e., Tang Xianzu’s recension of the Shao Yong poem. Moreover, this novel opens with a poem on *The Book of Changes* and ends with a quotation from *The Book of Changes*.
- 2 In the symbolism of the parent work, *Journey to the West*, Sun Wukong is the human mind: always active, monkey-like, unable to be still for a moment. The quest represents stilling the mind for enlightenment. “Mackerel,” or *qingyu*, puns on *qing* (emotion or desire) and *yu* (desire or lust).
 - 3 This is the voice of an extratextual commentator, which was rather unconventional for novels of its time.
 - 4 The color word *qing* (green) is a homophone for “desire.” The word “jade” (*yu*) suggests “desire” (*yu*). The color here is *lü*, a synonym for *qing*, meaning “green.”
 - 5 “Question and answer” (*wenda*) here, the “Chan dialogue,” is a technique in which the Chan master tests the disciple’s level of understanding of Buddhist teachings by asking seemingly nonsensical questions.
 - 6 In the commentary, unrelated comments grouped together are separated with a small circle. We have reproduced that effect here.
 - 7 This may be a reference to *Peony Pavilion* (Mudan ting), the most famous *chuanqi* play by Tang Xianzu. Indeed, much of *Peony Pavilion* is the heroine Du Liniang’s dream, whereas this novel is Pilgrim’s dream. See the introduction.
 - 8 As elsewhere in this novel, this “old poem” was likely composed at least in part by someone other than the author. The *Bozhou mudan shi*, j. 1, by Xue Fengxiang (fl. Wanli reign-period, 1573–1620) mentions the variety of peony called “inebriate Yuhuan” (Zui Yuhuan): “Yuhuan inebriate is cultivated by Fang Xianren. This is the flower of ‘the drunken imperial consort,’ especially named after the informal name of Taizhen. The cup of the flower hangs down, hence the epithet ‘drunken.’” Xue also mentions a flower referred to as “Yang fei shenzui,” or “Yang, the imperial consort, heavily intoxicated.” “Heavily intoxicated: this refers to its deep hue. Not only is the flower tremendously beautiful, its fragrance is strong. With pliant trunk and stems, it holds its head as if intoxicated, dancing in the wind, as if it could not contain itself in spring.” At that time, there were many such horticultural guides that also included literary pieces on the flowers and plants. Yang Yuhuan (719–756), sometimes referred to by her Daoist name,

Taizhen, was the “Precious Consort” (*Guifei*) of the Tang emperor Minghuang (685–762, r. 713–756). His infatuation with her was legendary; in popular imagination it led to the near collapse of the dynasty. The peony plays an important role in legends about her; hence her mention in a poem about a peony.

- 9 In the *JW*, chapter 59, there is a village close to the Mountain of Flames where everything is red. The text here can be interpreted as extending this redness.
- 10 This bodhisattva is mentioned in *Huayan jing*, or *Avatamsaka Sūtra*, sec. 66, in *T*, 279.10.355, and elsewhere as the Great Healer; he is sometimes referred to as the Medicine Buddha.
- 11 Referring back to the poem that opens this chapter: “Were I to open the eyes of all the world.”
- 12 This recalls an episode in the life of Huineng (638–713), the Sixth Patriarch of the Chan sect. When monks saw a flag fluttering in the wind, some argued that it was the wind moving, while others said that it was the flag. Huineng said that it was neither the flag nor the wind; what was not steady were the very minds/hearts of the spectators. See *T*, 2008.48.349; Yampolsky, *The Platform Sutra of the Sixth Patriarch*, 80.
- 13 *Gāthā*: a Sanskrit term for the verse that often serves as conclusion and recapitulation in a Buddhist sutra. It is also an independent didactic verse form in Chinese Buddhist writings.
- 14 Ge Yilong, “Fallen Flowers” (Hua luo): “When flowers bloom, you don’t see it. / When flowers fall, you don’t know it. / Now you are here, but flowers have all fallen. / It is the same as when they have never bloomed.” See *Mingshi gui*, j. 6, attributed to Zhong Xing (1574–1625) and Tan Yuanchun (1586–1637); photo-reprint of the manuscript copy held in Tsinghua University, *Siku quanshu cunmu congshu*, *Jibu* 338, 698. See also Shao Yong, “A Short Poem on Fallen Flowers” (Luohua duanyin), in *Jirang ji*, j. 6; *Shao Yong quanji*, 4:98.
- 15 Cf. n. 5 above on Chan dialogue. Sudden enlightenment in Chan in principal does not rely on words or texts. Overreliance on words and texts is a distraction from more expedient practice.
- 16 It was the custom for babies and children to wear clothes made from bits of fabric donated by as many as a hundred families; the patches symbolized good blessings from these families. At the same time, it was hoped that this “beggar’s” garment would accustom the children to difficulties in life, so that when they grew up they could cope with problems with relative ease. The monk’s robe here is probably well patched too, but using only fabric of the same color, unlike the multi-colored children’s clothing. Buddhist monks in China often wore robes made from patches donated by many. Here the author takes for granted that the Tang Monk is wearing such a robe, although *Journey to the West* does not specify what robe he ordinarily wore.
- 17 Heartbreak plant: a kind of poisonous vine (*Gelsemium elegans*).
- 18 Birds that fly wing-to-wing: mythological birds, each with one wing and one eye. They could not fly unless two do so together, sharing their wings and eyes; they suggest love. Their color is *qing chi*, a combination of blue-green and red.

- 19 Jade (*yu*): a pun on “desire” (*yu*).
- 20 Lotus seed (*lianrou*): a pun on flesh touching flesh (*lianrou*).
- 21 Light green (*yingqing*): a pun on illicit carnal desire (*yingqing*).
- 22 *Se jishi kong, kong jishi se*, “Form is emptiness, and emptiness is form,” is a line from the *Xinjing*, the *Heart Sutra* (*Prajñāpāramitāhṛdaya Sūtra*), T 220.5.17.
- 23 Eight Vows (Bajie) is the religious name of the Tang Monk’s pig-like disciple, a symbol of physical desires.
- 24 Original: *chunju* (spring ponies). Dong Sizhang, *Guang Bowu zhi*, j. 50, 1:594, cites *Cailan zaji* (Picking orchids: Miscellaneous notes): “Butterflies are sometimes called spring ponies.”
- 25 This happens in *JW*, chapter 56.
- 26 The wording is somewhat different from that in *JW*, chapters 8 and 12, which mention an “embroidered cassock” and “nine-ring priestly staff” in Anthony Yu’s translation (1: 206).
- 27 Han E (fl. 10th cent.), *Suihua ji li* (Splendors throughout the year), j. 1: “The willows by the doorway have turned golden; the orchids in the courtyard have conceived their jade.” This is a description of plant growth in the third lunar month, or late spring.
- 28 *Dao de jing*, chapter 5: “Heaven and Earth are not benevolent, taking the myriad things as straw dogs.”
- 29 The novel is set in the third lunar month, or late spring.
- 30 Chen Yuanjing (end of the Southern Song and early Yuan), *Suishi guangji* (Days and feasts of the year), j. 1: “According to *Shui heng ji* (Records of the Commandant of Waterways): “The water of the Yellow River in the second and third months is referred to as the Water of Peach Flowers.”
- 31 An allusion to the Goddess of the Xiang River of the *Nine Songs* (*Jiu ge*), attributed to Qu Yuan (c. 340–278 BCE).
- 32 Dong Sizhang, in *Guang Bowu zhi*, j. 3, 1:46, quotes *Yishuo*: “In spring there are White Crane Clouds.”
- 33 Refers to sericulture.
- 34 Refers to powerful zither music.
- 35 White Ladies are legendary beings from the time of the Yellow Emperor who seem to be between goddesses and humans. Among other accomplishments, they are particularly good at musical performance.
- 36 Supernatural being in charge of fate. One’s fate could be hard to understand, hence seemingly whimsical; as a consequence, he is often compared to a child.
- 37 Coins given on the occasion of the baby’s bath three days or one month after birth.
- 38 It was the custom to float red dates on a meandering stream on the third day in the third month, to pray for an abundance of children. For the image, see, among others, Yu Jianwu (487–551), “Qushui yan” (Banquet by the meandering stream). See Ouyang Xun (557–641), *Yiwen leiju* (Classified collection of literature), j. 4.
- 39 The image is taken from Yu Xin (513–581), “Sanyue sanri Hualin yuan ma she fu” (Rhapsody on hunting on horseback in the Hualin Park on the third day of the third month). In Ouyang Xun, *Yiwen leiju*, j. 4.

- 40 “Dreams and delusions”: the *Heart Sutra* states that those who practice Perfect Wisdom distance themselves from all dreamlike delusions. Wuneng is the religious name of Eight Vows (Zhu Bajie).
- 41 In chapter 14 below. Wujing is the Buddhist name for Shaseng, the Sand Monk, the third of Tripitaka’s disciples on the pilgrimage.
- 42 Refers to *JW*, chapter 23, where bodhisattvas tested the will of the pilgrims to the West by presenting them with these three lovely ladies. Eight Vows failed the test. The “Dark Contentment” he refers to is the land of sleep—again referring to dreams.

CHAPTER 2

In the Chongzhen edition, a short chapter title appears on the central fold between the two pages. The first block-printed sheet of this chapter reads, “Second Chapter: First Bewitchment,” but “Second Chapter: The New Tang” is given for the rest of the chapter.

- 1 Here, as in chapter 1, the novelist begins with an unusual analytical explanation of the narrative ahead, in the voice of the commentator.
- 2 *Kong*, literally understood as meaning “air” or “space” here, also means “emptiness,” or *śūnyatā*. What Pilgrim perceives here are his own delusions, not the Emptiness of particularities that is the Mahayana Buddhist Ultimate Reality.
- 3 The original mentions “two hours,” but those “hours” are each equivalent to two modern hours.
- 4 This comment also refers to how the text is composed: the narration pauses and turns in a new direction.
- 5 The passage referred to begins this way: “After they passed the summit, they descended westward until they reached a plateau, where they suddenly came upon rays of divine light and strands of colored mists. There was in the distance a magnificent building, from which the faint, harmonious sounds of bells and sonorous stones could be heard” (*JW*, 3:213; *XYJ*, 65.785).
- 6 In *Journey to the West*, it is Emperor Taizong who commissions the Tang Monk for the pilgrimage to the West and declares the monk to be his sworn brother.
- 7 There is no such figure in the original *Journey to the West*.
- 8 The mythological Kunlun Mountains are the axis mundi, the home of the Queen Mother of the West, as well as the pillar that reaches Heaven. The geographical Kunlun Mountains are in the west of China.
- 9 I.e., China.
- 10 Roughly present-day India.
- 11 *Annotations on the Classic of Waterways* (Shuijing zhu) by Li Daoyuan (466 or 472–527), j. 1: “West of the River [the Xintou River; i.e., Sindhu (Skr.) or Indus River] are the various states of Tianzhu (India). South of them is the Middle Kingdom, whose people are prosperous. It is called the Middle Kingdom because their diet and clothing are the same as in the Middle Kingdom, so it is called the

- Middle Kingdom.” “The Yellow River” (Heshui) is the first chapter in the *Classic of Waterways*.
- 12 Emperor Taizong was the second emperor of the Tang dynasty.
 - 13 Gaozong “restored” the Song dynasty by establishing a successor state, the Southern Song, with its capital in Hangzhou, after the northern part of the empire was taken over by the Jin dynasty and the last two emperors of the Northern Song were captured and taken away to die in exile.
 - 14 Chapters 8–9.
 - 15 There were two Ming dynasty emperors whose reign-periods were only a year. The second, Emperor Guangzong, who was on the throne for only a month in 1620, died not long before this novel was written.
 - 16 Temporal Guardian: *zhiri gongcao*, a local guardian for the day (others keep watch over the year, month, and time).
 - 17 Referring to *JW*, chapters 4–7, in which Sun Wukong’s violent outrage caused damage in all parts of Heaven. That episode was made into a popular cartoon movie in the 1960s, *Danao Tiangong* (Havoc in Heaven), as well as comic books in several languages with the same name.
 - 18 In *JW*, chapter 4, Sun Wukong is appointed the Custodian of the Celestial Stable (Bimawen) by the Jade Emperor, who is persuaded to have the rebellious monkey contained rather than defeated. It is a menial post. When Sun Wukong learns this, he runs amok in Heaven. Later, he is very sensitive about this episode, and others tend to use the stable custodian title to insult or provoke him.
 - 19 The idea of calling someone with a lot of cunning schemes a “bag of wisdom” goes back to the Qin dynasty. Feng Menglong (1574–1646), the author’s friend, compiled a book titled *A Bag of Wisdom* (Zhinang), printed in 1626.
 - 20 In the Daoist Canon there is a text titled *Superior Scripture of the Numinous Writings in Purple Script of the Imperial Lord of the Golden Portal of the August Heaven of Highest Clarity* (Huang Tian Shangqing Jinque Dijun Lingshu ziwen shang jing). See Pregadio, ed., *Routledge Encyclopedia of Taoism*, 680. Here, this is a general term referring to numinous writings with supernatural power.
 - 21 Perhaps the author is alluding to the discussions about whether one should take matters of the world seriously—regarding them as real—or otherwise. See Feng Menglong’s preface to his *Anecdotes Old and New* (Gujin tan gai).
 - 22 Four-stringed musical instrument that is plucked or strummed; sometimes called the Chinese lute.
 - 23 Refers to autumnal air.
 - 24 The North Star.
 - 25 The sun implies the emperor, and the City of the Phoenix, the capital. The North Star is also seen as symbolic of imperial prominence.
 - 26 This is copied from Li Mengyang’s (1473–1530) “Shenjing yue” (Hymns to the divine capital) in his *Kongtong ji* (Collected works of Kongtong [Li Mengyang]),

- j. 34. It is the second in the set of four poems about the Ming capital, referred to as “the City of the Phoenix.”
- 27 *Lüyudian*: “green” (*lü*) here again functions as a synonym for *qing*, and “jade,” *yu*, as a homonym for “desire,” *yu*. Again, “green” also connotes youthful folly and exuberance.
- 28 Roughly late February through late March of the Western calendar.
- 29 *Dou* is a dry grain measurement of volume (one *dou* is about a decaliter or a peck in the English system).
- 30 This perhaps refers to the poem “The People of Our Race” (Zhengmin) in the *Classic of Poetry* (Shijing). The Mao preface for this poem declares that it is “Yin Jifu’s [852–775 BCE] paean to King Xuan, who employed the virtuous and capable, thus reviving the Zhou. See Waley, *Book of Songs*, poem 260.
- 31 Again, “green” (*qing*) is homophonous with *qing*, desire. The maid is sweeping away petals of desire. The sweeping of the fallen petals here may recall scene 3 in the play *Handan Dream* (Handan ji) by Tang Xianzu, in which the immortal maiden He Xiang sweeps up petals that have fallen in Heaven.
- 32 So called for the saying that a smile from someone of such beauty is enough to bring ruin and destruction to a state.
- 33 The “Rhapsody on Gaotang” (Gaotang fu) is a composition in prose and verse by Song Yu (298–222 BCE) that narrates an erotic dream encounter between the King of Chu and a goddess on Witch Mountain, Wushan.
- 34 By legend, the star spirits Weaving Maid and the Oxherd, lovers, only get to meet once a year, when he crosses the Heavenly River (Milky Way) that separates them on a bridge made by magpies. This happens on the seventh day of the seventh lunar month.
- 35 *Rosa banksiae* Ait, a kind of shrub rose popular in Chinese gardens.
- 36 “Flowers” here also refers to his beautiful companions.
- 37 A palace built by Emperor Wu of the Western Han in 115 BCE. It was later destroyed by fire.
- 38 The commentator might be referring to this poem by Du Fu (712–770), titled “The Yuhua Palace” (Yuhua gong): “The stream meanders back, wind wails among the pines; / Rats scurry on the old tiles. / The palace is left below the precipice, / For which prince was it built? / In the shaded rooms are will-o’-the-wisps, / On the damaged roads are the melancholy notes of torrential water. / The sounds in nature are real music, / Autumn is at its peak of splendor. / The beautiful ones have become dust, / Let alone the rouge and powder they applied. / Of all the attendants on the imperial carriage, / Only the stone horses remain. / Sadness ravages my heart, I sit on the grass. / Singing a song loudly, my tears flow heavily. / On this endless journey, / Who can boast a long life?” See Du Fu, *Du Fu quanji jiaozhu*, j. 4, 912–16.
- 39 Lit., sad songs and dirges might be accompanied by the *xiao* (vertical flute) and the *se* (zither).
- 40 The “dark” in “dark dust” is *qing*, most likely another play on *qing* (desire).
- 41 Pines intertwined with usnea.

- 42 *Qin* here suggests *qing* (desire).
 43 By Wang Renyu (880–956). The Jade Hall was also a palace during the Han dynasty.

CHAPTER 3

Short title: “Chiseling the Sky.” The name Mind-Monkey draws attention to Pilgrim’s symbolic function in the parent novel; here it is stressed for repeated philosophical and religious significance.

- 1 This is the main gate separating the Inner Palace, the living quarters, from the Outer Palace, where affairs of state are conducted. Images of tigers are painted on this gate, connoting valor and martial spirit.
- 2 The title is fictional.
- 3 Refers to Emperor Taizong.
- 4 Refers to Buddhist monks.
- 5 These two places are the lairs of Sun Wukong as the Monkey King and the dragon prince who replaces the Tang Monk’s white horse, respectively. The precise name of the Monkey King’s lair (even if shortened) is used, but the dragon prince’s is described rather than named.
- 6 The weapons of the Sand Monk and Pilgrim, respectively.
- 7 This mention of the southeast and of whales might refer to the raids of the “Japanese” pirates along the southeast coast of China in the middle and late Ming.
- 8 Sickle-like curved spear.
- 9 Xiang Yu’s steed; see chapters 6, 7, and 12.
- 10 Signifies a military headquarters.
- 11 The author humorously associates imperial ceremonial weaponry with peach flowers or other things and colors that suggest desire and passion or even have erotic connotations.
- 12 “Autumn axes” refers to headsmen’s axes used in judicial executions, traditionally held in autumn.
- 13 The seven are the seven stars of the Big Dipper, important in Daoist ritual, here conveying imperial connotations.
- 14 Ostensibly the items listed refer to his honesty and integrity, but the colors and objects suggest entanglements of desire, like green and red (the color of passion), and of thought and longing (*si* [threads] is homophonous with *si* [thought]).
- 15 It is ironic that in chapter 1, the Qing Fish “exhales” to entice Pilgrim.
- 16 In the age of the legendary sage ruler Yao, this plant grew by the steps of his court. From the first to the fifteenth of each lunar month, a pod would grow each day until there were fifteen of them. Starting with the sixteenth day, a pod would fall each day, until the last of them fell on the thirtieth. If a month happened to have only twenty-nine days, the last pod would simply wither without falling.
- 17 Li Daoyuan, *Shuijing zhu*, j. 1: “Dongfang Shuo’s *Shenyi jing* annotated by Zhang Hua has it, “There is a bronze column at Mount Kunlun, which rises up to heaven. This is why it is referred to as the column of heaven.”

- 18 *Jin shu* (History of the Jin), j. 34, “Yang Hu zhuan” (Biography of Yang Hu [221–278]): “The people of Xiangyang erected a temple and a monument on Mount Xian 峴, where throughout his life Yang Hu used to visit and rest, and offer sacrifices to him every year. All those who saw the monument would shed tears [of gratitude]. Du Yu (222–285) therefore called it ‘monument of tears.’”
- 19 Alluding to Tao Yuanming’s (365–427) rhapsody, *Guiqulai xi ci* (Return).
- 20 The author humorously describes bows and arrows with modifiers like coral (red) and jade, both indicating that these were ceremonial weapons and suggesting desire.
- 21 Normally an emblem of imperial authority with motifs of dragons and tigers carried by imperial messengers or officials. Here the author humorously added the “jade” radical to the characters for “dragon” and “tiger.”
- 22 “Questioning Heaven” (Tian wen) is a series of questions in the Han period anthology *Chu ci* (Songs of the South) attributed to the poet Qu Yuan (ca. 340–ca. 278 BCE), which asks Heaven for explanations about cosmological and cosmogonic issues, as well as about the myths in legends and historical works.
- 23 I.e., whether Heaven is partial or impartial, biased or unbiased.
- 24 Jambudvīpa: southernmost of the four land masses of human habitation in Buddhist lore, where the Tang empire is located in *Journey to the West*.
- 25 The World of the Green: here again the color green, apart from suggesting desire (see chapter 1), also suggests youthful folly and exuberance.
- 26 The term King of the Moon (*Yuewang*) can also be found in the Buddhist sutras. See, for instance, the quotation in *Jinglü yixiang* (Different aspects of the Sūtras and Vinaya) from *Chang Ahan jing* (*Madhyamāgamasūtra*, j. 22), in *T*, 2121.53.6. Interestingly, in that passage the color of the palace of the Moon is green (*qing*), and in *Qishiyinben jing* (Sutra on the causes for the arising of worlds), j. 10, in *T*, 25.1.415, the clothes of the residents are described as green. *Da Tang Xiyu ji* by Xuanzang, in *T*, 2087.51.894, mentions a king with the name Moon (Sheshangjia or Śaśāṅka), who was hostile to Buddhism. For an English translation, see Beal, *Si-yu-ki*, 1:210.
- 27 In *Journey to the West*, Pilgrim’s first master is Subhūti, a Daoist patriarch who, curiously, has a Buddhist name.
- 28 I.e., Laozi.
- 29 From the perspective of Heaven, the Region Below is the human realm.

CHAPTER 4

Short title: “Gallery of a Million Mirrors.”

- 1 “Good Pilgrim”: the narrator of *Journey to the West* often uses such language to refer to Pilgrim. This is the first time terms like this are used in this novel.
- 2 The meaning of the last part of the text is difficult to determine and may be defective.
- 3 The mirrors are likely bronze mirrors rather than glass mirrors. The mirror was an instrument used to help Empress Wu Zetian (624–705; r. 690–705)

comprehend Huayan school's view of totality. The monk Fazang (643–712) built a Hall of Mirrors for his demonstration: “He . . . led the Empress into a room lined with mirrors. On the ceiling and the floor, on all four walls, and even in the four corners of the room were fixed huge mirrors—all facing each other. Then Fazang produced an image of Buddha and placed it in the center of the room with a burning torch beside it. “Oh, how fantastic! How marvelous!” cried the Empress as she gazed at this awe-inspiring panorama of infinite interreflections. See Chang, “Fa Tsang’s Hall of Mirrors,” in *The Buddhist Teaching of Totality*, 24.

- 4 The mirrors listed are related to Pilgrim’s experience in one way or another.
- 5 One of the three “sovereigns” (*san huang*) of legendary prehistory.
- 6 The mind/heart is a mirror, and the content of this mind/heart is desire (*yu*), punning on *yu*, jade.
- 7 “Flowers” and “winds” have romantic or erotic connotations.
- 8 The Ice Terrace, i.e., the Ice Well Terrace, was built in the nineteenth year of the Jian’an reign-period (214), late in the Eastern Han dynasty. It was one of Cao Cao’s famous “three terraces,” according to Lu Hui (dates unknown), *Yezhong ji* (Accounts of Ye).
- 9 Such a mirror would have bas-relief representations of hibiscus on its back and would be associated with success in the civil service examination, which anticipates the section on the civil service examinations below.
- 10 Dong Sizhang, in *Guang Bowu zhi*, j. 39, 2:291, quotes *Shiyi ji* (A record of lost writings), which mentions a stone mirror called the mirror of the moon.
- 11 This refers to the episode concerning Emperor Wu of the Han dynasty (r. 141–87 BCE) and Lady Li in *Hanshu* 97A, “Waiqi liezhuan” (Accounts of the families related to the emperors by marriage). After the lady’s death, the emperor missed her so much that he employed a magician to summon her spirit. An image appeared that the magician said was her, and the emperor chanted a poem that contained these lines: “Is it real or not? Why is she taking so long to appear?”
- 12 The locks in imperial palaces were painted green. The term may also refer to the interlocking flowery motifs decorating the doors and windows in the imperial palaces.
- 13 Li Si (284–208 BCE), chancellor of state for the First Emperor of the Qin; his roles included standardizing the written language after the empire was unified.
- 14 Dong Sizhang, in *Guang Bowu zhi*, j. 49, 2:551, quotes *Xian* [*sic*; should be *Guan*] *Fo sanmei jing* (The manifestation of the Buddha in meditation), which mentions a stone chamber in which a reflection or shadow of Buddha preaching is retained on one of the side walls. See, among others, *Fayuan zhulin* (Forest of gems in the garden of the dharma), j. 37, in *T*, 2122.53.578. The full title of *Guan Fo sanmei jing* is *Guan Fo sanmei hai jing*.
- 15 Xuanyuan refers to the Yellow Emperor. His principal spouse was Leizu, the inventor of sericulture.
- 16 Read 景 for 影.

- 17 The flying mirror refers to the moon.
- 18 Referring to *JW*, chapter 13, “In the Den of Tigers, the Gold Star Brings Deliverance; At Double-Fork Ridge, Boqin Detains the Monk,” and chapter 14, “Mind Monkey Returns to the Right; The Six Robbers Vanish from Sight.”
- 19 This title is his nickname. In *JW*, chapter 13, he introduces himself to Tripitaka: “I’m a hunter living in this mountain; my surname is Liu and my given name is Boqin. I also go by the nickname of Senior Guardian of the Mountain” (*JW*, 1:299). Senior Guardian was originally a title designating a prestigious official position.
- 20 Chiliocosm: one billion worlds. See n. 9 in the preface.
- 21 In *JW*, chapters 13–14, Liu Boqin plays several significant roles. Initially Liu serves as a protector, of sorts, to Pilgrim when he is buried under the Mountain of Five Phases as a punishment for his transgression. Later he serves as temporary protector of the Tang Monk. Pilgrim, it may be argued, takes his place during the pilgrimage.
- 22 “Heaven” (*tian*) is the first character in the *Thousand Character Text* (*Qianzi wen*), an important children’s primer in traditional China. The sequence of the characters there is used to designate the order of items in a series such as cells on the civil service examination grounds.
- 23 This might be seen as an ironic allusion to Liu Mengmei, the male protagonist in Tang Xianzu’s *Peony Pavilion*, whose courtesy name is Chunqing. “Budding Talents” refers to *xiucai*, those who pass the lowest level of the civil service examination.
- 24 Homophonous with “Nonexistent.”
- 25 Homophonous with “Not Really Smart.”
- 26 Outstanding poet Liu Zongyuan (773–819) was very considerate of his friends of the younger generation and encouraged them when they met with setbacks in their careers.
- 27 *The Doctrine of the Mean* (*Zhongyong*), which became one of the most important four Confucian texts after the development of Neo-Confucianism in the Song period.
- 28 This is, of course, the author’s parody of an examination essay.
- 29 *Yushi xianren*, which, by homophonic associations, can also suggest the Immortal Historian of Desire. He is identified as none other than Confucius by Qian Peiming in his “Notes on Reading *Xiyou bu*.” For Qian Peiming, see the introduction. The Old Master is Laozi.
- 30 The first hexagram in *The Book of Changes* is *Qian* ☰ (Heaven); the second, *Kun* ☷ (Earth); the third, *Zhun* ☵ (Difficulty at the Beginning), whose image is *Kan* (Water) on top of *Zhen* (Thunder); the fourth, *Meng* ☱ (Youthful Folly), whose image is *Gen* (Mountain) on top of *Kan* (Water).
- 31 Hexagram 23 *Bo* ☶ (Splitting Apart) to Hexagram 24 *Fu* ☱ (Return, or The Turning Point).
- 32 This and the following are direct criticisms of the examination essay quoted above.

- 33 Gauze hats were worn by officials. “Hat tops” refers to the decorations on the tops of the hats of officials in Qing dynasty that identified their rank.

CHAPTER 5

Short title: “Fifth Chapter: Pilgrim’s Entrance into the Mirror” on the first sheet, and “Fifth Chapter: The World of the Ancients” on subsequent sheets in this chapter. *Qingjing* in the chapter title, a shortened form for *qing[tong]jing* or bronze mirror, again puns on *qing*, emotion or desire.

- 1 The World of the Delirious: literally, the World of Head Winds. “Head winds” cause headaches. *Feng* (wind) is homophonous with *feng* (madness).
- 2 Lüzhu or Green Pearl (d. 300 CE), reputedly one of the most beautiful women in Chinese history, was the favorite concubine of the fabulously wealthy Shi Chong (249–300). When Shi Chong’s political enemy sent troops to kill him so as to obtain her, she committed suicide. See n. 28 below.
- 3 This satirizes the lifestyle of a certain class of leisurely, famous literati.
- 4 Incense, incense sticks, fragrance, or aroma may also refer to a woman or the feminine.
- 5 In literati drinking games during the late imperial period, Xishi figured prominently. Xishi (b. 506 BCE) was a legendary beauty who was trained by the prince of the state of Yue to debauch and thereby distract his rival, the prince of Wu, from maintaining that state’s armed forces. She succeeded in her mission and, by some accounts, then married Fan Li (the young Fan in subsequent text), a Yue minister, and went away with him to travel among the Five Lakes.
- 6 Sisi: *Si* means both silk filaments and silk fabric made from them, and by extension, other kinds of filaments or threads. As will become clear later in the novel, threads were thought of as something that easily got tangled up or entangled other objects. *Si* also puns with *si*, “to think, desire, or long for.” Sisi’s name has all these connotations. Sisi also alludes to a fictional character. Dong Sizhang, in his compilation *Guang Bowu zhi*, j. 37, 2:269, quotes *Langxuan ji* (Accounts found in heavenly precincts) by the Yuan period writer Yi Shizhen: “Shen Xiuwen was sitting in his studio on a rainy night, when the wind blew the bamboo door open. A young woman carrying a reel for winding silk filament made her way in and sat down. The fine thread of rain, in the wind, was like silk filaments. Following the direction of the wind, the young woman reeled and twined the silk, and the filament went on without breaking. If the filament did break, she would reconnect the filament with her mouth. The product was like genuine silk. Before one candle had burned out, she had produced several ounces of silk. Rising to her feet, she presented it to Shen: ‘This is ice silk. It is for you to make fine silk gauze.’ This said, she suddenly disappeared. Shen later had the silk filament woven into fine silk, which was fresh, pristine, gleaming, and transparent, no different from thin ice. A fan was made out of it. In summer, as soon as one had it in hand, even before one flapped it, one felt cool already.” Xiuwen is the courtesy name of Shen Yue

- (441–513). The story is also included in Dong Sizhang's compilation *Wuxing beizhi* (Compendium of writings about Wuxing), j. 30, where it was copied from *Jiashi shuolin* (Jia's forest of tales). It is identical to the version included in *Langxuan ji. Shuofu* (Compendium of tales), a comprehensive and encyclopedic compilation of such stories, also quotes *Jiashi shuolin*. Xu Shijun (seventeenth century) authored a play titled *Luo bingsi* (Reeling ice silk), which develops the story. The play is included in *Sheng Ming zaju* (Variety plays of the high Ming).
- 7 Goddess of the River Luo: the daughter of Fuxi, the mythical progenitor of the Chinese people by some legends, who drowned herself in the Luo River, thereafter becoming its deity. She figures prominently in literary and art works. Cao Zhi (192–232) wrote a rhapsody on this goddess, “Luoshen fu” (Rhapsody on the Goddess of the River Luo), in which her hairstyle is mentioned.
 - 8 This is the author's own note, printed in characters of smaller size. Zhu Xiaoji seems to be famous for not painting her eyebrows.
 - 9 Refers to King Ling of Chu (r. 541–529 BCE). His preference for women with slender waists is mentioned in *Mozi*, “Jian ai” (Universal love; second part). An anonymous Han period poem has the line, “The King of Chu preferred slender waists; / Many in the palace starved themselves to death.”
 - 10 Refers to the story of the Han emperor Cheng (51–7 BCE) and his consort Zhao Feiyan, a woman famous for her slender figure. While Feiyan was dancing, a gust of wind suddenly rose. The emperor, fearing that she might be blown away by the wind, had the attendants catch her. Doing so, they wrinkled her skirt. Feiyan, however, took a liking to the skirt with creases. Later, women in the palace began to wear skirts with many folds, which became a fashion.
 - 11 I.e., Green Pearl. “Green” again suggests desire.
 - 12 Referring to his birth from a stone egg in *JW*, chapter 1.
 - 13 Punning on Yu as jade, and substituting other natural elements for Yu, such as *ni* (soil, clay, dirt), comes to Pilgrim's mind because the pronunciation of “jade” is close to Yu.
 - 14 In Tang Xianzu, *Mudan ting*, Du Liniang sings, “Streaking the dawn, close-curved at dusk, / rosy clouds from pavilion; fine threads of rain, petals borne on breeze, / gilded pleasure boat in waves of mist: / glories of spring but little treasured / by screen-secluded maid.” Tang Xianzu, *The Peony Pavilion*, trans. Birch, scene 10, 44–45. It is in this scene that Du Liniang, the female protagonist, meets her lover in a dream.
 - 15 Xiang Yu (232–202 BCE): the general from Chu who wiped out most of the Qin forces. He was defeated by Liu Bang (256–195 BCE; r. 202–195 BCE), who founded the Han dynasty. The author was particularly interested in Xiang Yu's life; Xiang Yu was active in the author's home area. The novel adds many embellishments; cf. chapter 12, n. 38. The deep commitment between Xiang and Fair Lady Yu became a legend that was popular during the Ming.
 - 16 One interpretation of this name could be “a flirt from Chu.” This is a fictional character added by the author.

- 17 A kind of wine. Jade (*yu*) puns with desire (*yu*).
- 18 Mandarin ducks are waterbirds that mate for life; they symbolize conjugal devotion and fidelity.
- 19 It seems to have been a popular saying, which was even appropriated by Buddhist monks. There are slight variations.
- 20 These are all reasons for forfeit—and drinking as a penalty—in drinking games.
- 21 Refers to the elegy in chapter 1.
- 22 This is taken from Song Lian (1310–1381), “Yeliang qu” (Song on a cool night), in *Wenxian ji* (Collected works of Wenxian [Song Lian]).
- 23 This is taken from a poem by Tang Xianzu in *Yumingtang shi*, j. 8; *Tang Xianzu quanji*, j. 13, 545. “The jade person” refers to a fairy in Heaven. “Autumn” (*qiu*) here suggests the visually very similar character for “melancholy” (*chou*).
- 24 Referring to the Chinese heartland.
- 25 This is taken from Tang Xianzu, *Yumingtang shi*, j. 10; *Tang Xianzu quanji*, j. 15, 644–45. The line is about the tension between desire, embodied in “clouds and rain,” with erotic connotations, and religion, embodied in repentance.
- 26 Fan Li and Xishi went away on a boat on these lakes.
- 27 Beginning with Xishi’s confession, each line is four characters, unlike the previous lines.
- 28 The term could refer to Fragrant Snow, a kind of fragrant ointment, cream, or powder, or to Snow Petals (the petals of the plum or any white flowers). Shi Chong (249–300) was, by legend, one of the wealthiest men in history; his estate was called Golden Valley, Jingyuan.
- 29 This is the author’s own note, printed in characters of smaller size.
- 30 Refers to the poet Shen Yue. See n. 6 above, about the likely source for Sisi.
- 31 In Zixia’s (b. 507 BCE) commentary on the “Sangfu” (Mourning attire) section of the ancient ritual text *Yili* (Etiquette and ceremonial), it is stated that “the husband is the wife’s heaven.” “Heart” here, *xin*, in other contexts means “mind.” In Buddhist discourses there are numerous instances of the identification of the Buddha and the mind, which also find their way into *Journey to the West*.
- 32 Referring to Qibo, the legendary founder of Chinese medical practice in the time of the mythical Yellow Emperor (Huangdi). The medical classic *Suwen* (Basic questions) contains his dialogues with the Yellow Emperor. He is also referred to as the Medical Sage or the Heavenly Teacher.
- 33 I.e., via transmigration into their next lives.
- 34 *Baizhu*: the root of *Atractylodes macrocephala*, a member of the sunflower family, which was used to treat digestive and stomach problems.
- 35 Interestingly, Xishi’s trademark gesture was “clutching her heart” (*pengxin*).
- 36 Nüwa: a goddess, among whose feats are the creation of human beings and mending the damaged Heaven.
- 37 That is, Huangdi, the Yellow Emperor.
- 38 The commentator implies that contemporary women lack such shame. Prescriptions against female remarriage became very strict only long after Xishi’s time.

CHAPTER 6

Short title: “Sixth Chapter: The Mirror of the Ancients.” In the chapter title couplet, each line consists of two parts, i.e., Pilgrim’s action and its consequence.

- 1 Zhang Fei is one of the key generals in the historical novel *Romance of Three Kingdoms*, famous for his dark complexion, his loyalty to his commander, and his violent nature. On the opera stage he is played as a “painted-face” role with a lot of black in his face pattern.
- 2 Yu the Great tamed the ancient flood. Water is associated with the color black, so Yu the Great is referred to as Xuandi, the Dark Emperor.
- 3 A style in Chinese calligraphy in which streaks of the white paper or silk are left visible through gaps in the ink.
- 4 Scholars who lived as celebrities or stars. It is comical for Xiang Yu, a rough military person, to call himself a “famous scholar” and refer to his age anachronistically as “pre-Han”: he is using the name of the empire founded by the one who vanquished him.
- 5 Qu Yuan (ca. 340–278 BCE) is credited with many of the poetic works in the anthology *Chu ci* (Songs of the South); Song Yu (298–222 BCE) was one of his disciples, famous for his *fu* rhapsodies; see chapter 3, n. 22.
- 6 According to the *Journey to the West*, it was five hundred years before the Tang Monk left for India that Sun Wukong rebelled against Heaven, which would mean that that event happened several centuries after Xiang Yu died.
- 7 In popular belief and literature, the soul of one who suffers wrongful death may come to possess the body of the perpetrator for vengeance, or that of a spirit medium in order to transmit a message. Exorcism of the ghost would necessitate the employment of a Buddhist or Daoist cleric.
- 8 The Three August Ones (San Huang) and Five Emperors (Wu Di): legendary sage rulers in prehistoric times. Xuanyuan is another name for the Yellow Emperor (he appears first among the Five Emperors, where the sage emperor Shun appears last. The motivation for linking Shun and the Yellow Emperor in this spell is to use puns to link Sun Wukong (his Sun is the same *sun* as in Gongsun) and Lady Yu (her surname and Shun’s alternate name are the same).
- 9 Laozi.
- 10 We have not been able to identify Huang Zi’an.
- 11 The word used indicates the room in which a marriage is consummated.
- 12 The tea specified here is a product of Changxing county, Zhejiang, a tea of the highest quality during the Ming era. Changxing county is in the author’s home area.
- 13 In *JW*, chapter 60, Pilgrim changes into the form of the Bull Demon and dallies with Rākṣasī, his wife, to get the Palm-Leaf Fan. See *JW*, 3:140–46; *XYJ*, 60.730–33.

CHAPTER 7

Short title: “Seventh Chapter: The Mirror of the Ancients.” Chapters 6 and 7 share the same short title. However, on the last folio of this chapter, the short title is changed to “Leaving the Mirror of the Ancients.”

- 1 Referring to *JW*, chapter 60.
- 2 I.e., he is filled with indignation.
- 3 Plain tales (*pinghua*) can narrowly refer to a genre of mostly historical tales in fairly simple prose printed between ca. 1280 and 1450, but can also refer generally to oral stories told with or without musical accompaniment.
- 4 *Shiji*, j. 7, “Xiang Yu benji” (The basic annals of Xiang Yu): “When Xiang Yu was a boy he studied the art of writing. Failing to master this, he abandoned it and took up swordsmanship. When he failed at this also, his uncle, Xiang Liang, grew angry with him, but Xiang Yu declared, ‘Writing is good only for keeping records of people’s names. Swordsmanship is useful only for attacking a single enemy and is likewise not worth studying. What I want to learn is the art of attacking ten thousand enemies!’ With this, Xiang Liang began to teach his nephew the art of warfare, which pleased Yu greatly. On the whole Yu understood the essentials of the art, but here again he was unwilling to pursue the study in detail.” Sima Qian, *Han Dynasty*, 1:37.
- 5 This is also described in “The Basic Annals of Xiang Yu.”
- 6 “The Basic Annals of Xiang Yu” says, “Early the next day Xiang Yu went to make his morning report to the supreme general, Song Yi, and, when he had entered the tent, he cut off Song Yi’s head. Then he went outside and issued an order to the army, saying, ‘Song Yi was plotting with Qi against Chu. The king of Chu secretly ordered me to execute him.’ All the other generals submitted in fear, none daring to raise any objection. ‘It was General Xiang’s family who first set up the royal family of Chu,’ they declared, ‘and now the general has executed this traitor!’ By mutual assent they set up Xiang Yu as acting supreme general. Someone was sent to pursue Song Yi’s son and murder him when he reached Qi, while Huan Chu was dispatched to report what had happened to King Huai, who confirmed Xiang Yu’s title of supreme general.” Sima Qian, *Han Dynasty*, 1:45.
- 7 Here we follow the text of the Shenbaoguan edition.
- 8 Here we follow the text in the Shenbaoguan edition; literally, “three- or four-foot-tall children.”
- 9 The author, again, uses jade (*yu*) to suggest desire (*yu*). The same is true of the jade tent and Jade Gate below.
- 10 Sanchu: literally, Three Chu (San Chu). When Xiang Yu lived, Chu was seen as consisting of three parts: Western Chu, Eastern Chu, and Southern Chu. The character Gao Sanchu is fictional.
- 11 “The Basic Annals of Xiang Yu” has an account of how Xiang Yu engaged Zhang Han. The historical account and Xiang Yu’s embellishments here are a study in contrast. See Sima Qian, *Han Dynasty*, 1:25–27.
- 12 The second watch of the night was 9–11 p.m.; the drum was struck at the beginning of each watch.
- 13 The text has *mian* (directions) instead of *bai* (one hundred). With *mian*, the phrase could perhaps be read as “the feudal lords of the eight directions,” but “eight hundred feudal lords” is a phrase used first specifically to refer to the feudal lords

who united under the Zhou to overthrow the last king of the Shang; later it was used to refer to all the various feudal lords.

- 14 “The Basic Annals of Xiang Yu”: “After Xiang Yu had defeated the Qin army he summoned the leaders of the armies of the other states to audience. Entering the ‘carriage gates,’ they all crawled forward on their knees and none dared look up. With this, Xiang Yu for the first time became supreme commander of the leaders of the various states, and all of them were under his jurisdiction.” Sima Qian, *Han Dynasty*, 1:24–25.
- 15 These are the words of the historical Xiang Yu describing himself before his death.
- 16 11 p.m.–1 a.m.
- 17 “The Basic Annals of Xiang Yu”: “Then they [the Chu troops] proceeded on their way, overrunning and seizing control of the territory of Qin, until they reached the Han’gu Pass. But the Pass was guarded by soldiers, and they could not enter. When news came that the governor of Pei had already conquered the capital, Xiang Yu was enraged, and sent Qing Bu and others to attack the Pass. Xiang Yu was finally able to enter and proceeded as far as the west side of the Xi River.” Sima Qian, *Han Dynasty*, 1:28. See also *Shiji*, j. 8, “Gaozu benji” (Basic annals of Emperor Gaozu).
- 18 The colors, again, suggest desire in their homophonic suggestions.
- 19 Gaozu: Liu Bang, the first emperor of the Han, r. 202–195 BCE.
- 20 Both the Chongzhen and Kongqingshi editions have “King of Qin,” whereas the Shenbaoguan edition has “Emperor of Qin.” Historically, Ziyi reverted to the title of king, since the territories under Qin control had dwindled by then.
- 21 “Basic Annals of Xiang Yu”: “A few days later Xiang Yu led his troops west and massacred the inhabitants of Xianyang, the capital city, killing Ziyi, the king of Qin, who had already surrendered, and setting fire to the palaces of Qin; the fire burned for three months before it went out. Then he gathered up all the goods, treasures, and waiting women, and started east.” Sima Qian, *Han Dynasty*, 1:33. “Basic Annals of Emperor Gaozu” describes how Ziyi surrendered to Liu Bang: “In the tenth month of the first year of Han the governor of Pei finally succeeded in reaching Bashang ahead of the other leaders. Ziyi, the king of Qin, came in a plain carriage drawn by a white horse, wearing a rope about his neck, and surrendered the imperial seals and credentials by the side of Chi Road.” Sima Qian, *Han Dynasty*, 1:61–62.
- 22 3–5 a.m.
- 23 *JW*, chapter 60.
- 24 “Fog” suggests the murky area between myth and reality. Legend has it that some kind of fish would be able to fly in the air on days of heavy fog. The fog, or mirage, may be created by the breathing of some kind of fish.
- 25 Geographically, between the Middle Kingdom and the Western Regions is a pass called Jade Gate (Yumen). Here again, “jade” is a homophone for “desire,” and the Jade Gate suggests the Gate of Desire.

- 26 The material in parentheses appears in the original as a small character note.
- 27 As the comment at the beginning of this paragraph intimates, most of these items have homophones for “desire” (either *yu* or *qing*) in their descriptions.
- 28 This might make a modern reader recall how Odysseus, in the cave of Polyphemus on the island of the Cyclops, introduced himself to Polyphemus as “Noman.” Later, after Odysseus and his men attacked Polyphemus and put out his one eye, and he was asked by the other cyclops who had attacked him, he could only say “Noman” and was ignored by the other cyclops.
- 29 In Xu Shidong’s (Qing dynasty) *Yanyulou biji* (Notes from Misty Isle Studio), *j.* 2: “The ancients, when they mark generations, include themselves when counting from the past, and exclude themselves when counting backward from the present.”
- 30 In *JW*, chapter 24, Sun Wukong kills the Six Robbers. Their individual names indicate that, as is the case in Buddhism, they each symbolize one of the six “senses” through which attachments to delusion may occur: sight, hearing, smell, taste, touch, and thought.
- 31 That is, much of this chapter is adapted from or related to “The Basic Annals of Xiang Yu.”

CHAPTER 8

Short title: “Mirror of the Future.” King Yama (Yama in Sanskrit; in Chinese, Yanluo) is the Lord of the Underworld, who, among other things, is in charge of passing judgment on the ghosts brought before him according to how they lived their lives.

- 1 *JW*, chapter 14. See *XYJ*, 14.169–70; *JW*, 1:313–14.
- 2 “Release us alive” (*fangsheng*) can also refer, more generally, to the lay Buddhist practice of buying caged birds and fish in order to release them as a meritorious act of compassion for other living beings.
- 3 The idea of this kind of vacancy in the Underworld might have been influenced by *Peony Pavilion*, scene 23, “Infernal Judgment” (Mingpan), in which the judge introduces himself and his situation this way: “I am Judge Hu of the staff of the Infernal King Yama. There used to be ten kings, but then in the mortal world the Song imperial house of Zhao began its strife with the Jin barbarians. Terrible losses resulted, the population was decimated. Observing this reduction in numbers, the Jade Emperor ordered staffing cuts. Nine kings were left for the nine regions of China. The one that was abolished was mine, the tenth. But there was nowhere to dispose of my seal of office, and the Jade Emperor, impressed by my honesty and intelligence, has reinstated me acting pro tem in charge of the tenth tribunal. This very day I have ridden here to take up my duties, no small affair as you can see from my dual escort of sword-bearing demon lictors and yakshas.” Tang Xianzu, *Peony Pavilion*, 120.

Wuxing beizhi (Complete anecdotes about Wuxing), edited by Dong Sizhang, quotes *Dongxuan bilu* (Notes from the East Hall): “In a poem by Wang Jie in reply

to Wang Anshi (1021–1086), there were these lines: ‘If I am unable to be the Supreme Pillar of State, / After death I would like to be a substitute for King Yama.’ Jing-gong [Wang Anshi] laughed, saying, ‘King Yama’s post is presently vacant. Make haste to assume your duties.’”

- 4 Lit., Guimen Guan, or Ghost Gate Pass.
- 5 Pilgrim represents both fire and mind. Huang Luzhi is the courtesy name of Huang Tingjian (1045–1105), poet and calligrapher. In his collected works there are many colophons on works of art. However, no “Colophon to the *Portrait of King Yama*” (Ba *Yanluo tianzi tu*) can be found in his collected works.
- 6 In both the courts of this world and the Underworld, the judge, flanked by his personal attendants, took his seat behind a table facing south on a high dais centered in the northern part of the courtroom. There were stairs on the southern edge of the raised space.
- 7 The number is 804,600 in the Kongqingshi and Shenbaoguan editions.
- 8 Hibiscus: this flower symbolizes feminine beauty, success in the civil service examination, or literary talent. In Tang Xianzu, *Peony Pavilion*, 122 (scene 23), there are these lines: “I should not disgrace the company / of Shi Manqing [994–1041], Lord of Wind and Moon, / setting down his evening thoughts / in Hibiscus City.” Birch’s note: “The Song poet Shi Manqing was said to have been appointed Lord of Fairyland (Hibiscus City) upon his death.”
- 9 Refers to *JW*, chapter 10, in which the Tang emperor Taizong is summoned to the Underworld to answer for his breach of a promise to the Dragon King and for his killings during the establishment of the dynasty and his competition for the throne with his brothers, as well as chapter 3, when Sun Wukong creates an upheaval there, crossing out his name and those of all the monkeys in the Register of Life and Death.
- 10 His surname, Sun, has the same pronunciation as *sun* (monkey).
- 11 The traditional lunar calendar had twelve months of twenty-nine or thirty days each, with periodic additions of intercalary months to align the lunar calendar with the solar year.
- 12 The “Discussion of the Trigrams” section in *The Book of Changes* (*The I Ching, or Book of Changes*, 265): “Counting that which is going into the past depends on the forward movement. Knowing that which is to come depends on the backward movement. This is why the *Book of Changes* has backward-moving numbers.”
- 13 Headgear of this kind worn by emperors had twelve tassels.
- 14 Models of loyalty were said to have red gallbladders and heart.
- 15 Green, east; white, west; black, north; red, south; yellow/gold, center—which is also considered a direction.
- 16 The Hall of Great Awe: see Legge, *Great Learning* (*Daxue*) 4, 15: “The Master said, ‘In hearing litigations, I am like any other body. What is necessary is to cause the people to have no litigations.’ So, those who are devoid of principle find it impossible to carry out their speeches, and a great awe would be struck into men’s minds [*da wei min zhi*];—this is called knowing the root.”
- 17 Probably refers to the Xu Xian mentioned above.

- 18 Probably refers to Cui Jue. In *JW*, chapters 10–11, Cui Jue plays a vital role in Emperor Taizong’s visit to the Underworld and in prolonging Taizong’s life.
- 19 This might be modeled after the famous adage about justice: *Tianwang huihui, shu er bu lou*, “The net of Heaven is vast; it may have large mesh, but it lets nothing through.”
- 20 See chapter 3, where Pilgrim is cursed by the Space-Walkers. All of these thefts refer to the actions of Pilgrim in *Journey to the West*.

CHAPTER 9

The short title for this chapter is “Mirror of the Future,” the same as in the previous chapter and the first part of chapter 10. King Mu was a title posthumously awarded to the Song general Yue Fei (1103–1142).

- 1 The Jin: the state founded by the Jurchen in what is now north China.
- 2 Also known as Wanyan Sheng (r. 1123–1135).
- 3 I.e., Chuzhou, present-day Huai’an in Jiangsu.
- 4 Qin Hui, as an envoy of the Song, was detained by the Jin authorities. When he later returned to the Song, he claimed to have made his escape by killing his jailer, which even then was doubted. The emperor of the Southern Song welcomed him.

The quotations in this chapter are based on language from Li Zhi’s *Cang shu* (A book to keep hidden), j. 59, “Zeichen zhuan” (Biographies of traitorous ministers), section 7, “Jianzei” (Conspirators), 4:1000–1003, which is in turn taken from the Qin Hui biography in *Song shi* (History of the Song), j. 473, the official history of the dynasty. However, it seems that the author of our novel took as his source Li Zhi’s *Cang shu* rather than the original *Song shi*. In the following text, references to these two sources will not be further noted.

In the Chongzhen edition, the passages from “The Record of Qin Hui’s Wickedness” are punctuated with black dots made with a writing brush in the shape of a comma, as opposed to the empty circles used for punctuation and emphasis in the main text. This contrast makes the quotations look like extracts from a real legal document.

- 5 Liu Yu (b. 1073) was made emperor of the puppet state of Qi established by the Jurchen Jin dynasty in 1130. In 1132 Qi assisted Jin in attacking the Chinese Song state, although they met with defeat at the hands of General Yue Fei two years later.
- 6 This connotes loyalty and patriotism, but the first character, *qing*, is also homophonous with the character for “desire.”
- 7 This note is printed in small characters in double columns in the original edition.
- 8 The Song emperors were surnamed Zhao. Emperor Qin is Qin Hui himself; Emperor Zhao is the Song emperor.
- 9 According to legend, Pan’gu was the gargantuan figure who created Heaven and Earth from the primeval chaos.
- 10 The Southern Bough is a place over which a frustrated young man becomes the governor in a dream. In the dream the inhabitants of the kingdom, of which

Southern Bough is part, all appear to be humans but are actually ants. When the young man awakes, he is able to find the remains of Southern Bough and the kingdom to which it belonged in the roots of a nearby tree. The commentator seems to have confused Southern Bough with the kingdom of which it is part. The story is from a Tang dynasty literary language tale, “Account of the Governor of Southern Bough” (Nanke taishou zhuan), which in turn was the basis for Tang Xianzu’s play *The Southern Bough* (Nanke ji).

- 11 This account of Qin Hui putting circles and dots by the names of his supporters and enemies may be related to how the eunuch power broker Wei Zhongxian (1568–1627) used numbers of small circles to keep track of people he wanted to make use of or punish. See Li Qiancheng, *Xiyou bu jiaozhu*, 19–22.
- 12 These are the two thunder gods, Zhang Fan and Deng Hua.
- 13 The Kongqingshi edition has “crow” instead of “bird.” Either refers to the shape of the bronze weather vane on the tower.
- 14 Zhao Kuangyin (927–976; r. 960–976), whose temple name was Taizu, was the founder of the Song dynasty.
- 15 More important.
- 16 Refers to Xiang Yu’s last verse (mentioned earlier).
- 17 Wuzhu: a Jin prince (d. 1148) who played a significant role in wars against the Song.
- 18 The commentator perhaps implies that Qin Hui has been “a turtle,” a term indicating a cuckold. The commentator uses the measure word for small sheets or pieces of material (*mei*) with Qin Hui’s name, literally “a sheet of Qin Hui.”
- 19 Here the translators follow the Shenbaoguan text, which is identical with the *History of the Song*. The other editions have “Yue Fei petitioned to be given military command,” which is contradictory to the historical record.
- 20 Zhang Xian (d. 1142) was a capable general under Yue Fei.
- 21 See Li Zhi, *Cang shu*, j. 59, “Zeichen zhuan,” and j. 52, “Wuchen zhuan” (Biographies of warrior-ministers). For the latter, see *Cang shu*, 4:873–74.
- 22 This refers to *Book of Songs*, 206, poem #219, “The Bluebottles,” which includes this stanza: “Buzz, buzz the bluebottles / That have settled on the hedge. / Oh, my blessed lord, / Do not believe the slanders that are said.”
- 23 Literally, the Chi (red) clan.
- 24 Literally, the flag of the general on the battlefield.
- 25 The words about the *Lyrics of Chu* are perhaps taken from Pei Ziyue (469–530), “Diaocong lun” (On the carving of insects”). Li Fang et al., *Wenyuan yinghua* (Flowers from the garden of letters), j. 742.
- 26 Refers back to the examination essay in chapter 4.
- 27 When pressed for evidence by another general, Qin Hui answered that it “might have been” (*mo xu you*) so.
- 28 The poem is the first in a set of poems by Tang Shunzhi (1507–1560), “Yue Jiangjun mu ershou” (Two poems on General Yue’s tomb). See *Tang Jingchuan xiansheng wenji*, j. 2, 35. The judge and the author of the poem share the same surname, perhaps suggesting that Tang Shunzhi became a judge in the Underworld after his death.

- 29 The gold tallies were used to accompany urgent imperial orders, which require unconditional and immediate execution. In stories about General Yue Fei, they become emblems of the wrongs the general suffered. Their destruction signifies that the pent-up historical anger has been released.
- 30 This line is taken from “Liren xing” (Fair ladies: A ballad), a poem by Du Fu (712–770), with variation of one character. See Du Fu, *Du Fu quanji jiaozhu*, j. 2, 342–52.
- 31 Blending flavors in tripods is a common metaphor for the kind of statesmanship required of chancellors of the state or grand councilors. The commentator has ironically pointed out that in this case, Qin Hui is being cooked rather than doing the cooking.
- 32 Refers to his first teacher, Master Subhūti/Subodhi, in *JW*, chapter 1.
- 33 Yue Fei was granted the posthumous title King Wumu (Martial and Majestic King) after he was rehabilitated; he was also referred to by the title King Zhongwu (Loyal and Martial King).
- 34 In Buddhism, the absolute Reality, eternal and unchanging.
- 35 The heavenly residence of the Supreme Old Master (Laozi).
- 36 This note is written in small, double-column characters in the original edition.
- 37 The Gold Gourd refers to the Purple-Gold Gourd of the Old Master, Laozi, which was stolen by the demon and snatched away from him by Pilgrim. Finally, it was reclaimed by Laozi. The story occurs in *JW*, chapters 32–35. However, Pilgrim did not damage it by drilling it. In chapter 75, Pilgrim damages a vase of the two primal forces of yin and yang by drilling, so the author might have confused the two episodes.
- 38 Watson, *Complete Works of Chuang Tzu*, 162.

CHAPTER 10

The short title for this chapter varies: “Mirror of the Future” in the first half and “The Great Sage Exits from the Mirror” in the latter half.

- 1 *Qi* means breath, material force, life force, among other immaterial elements, depending on the context.
- 2 The following paragraph is unusual because, in the original edition, all 140 Chinese characters of the main text have emphatic punctuation (small empty circles) beside them, making it the longest passage to be highlighted in this way up to this point. It is surpassed in the number of characters involved only by a passage in chapter 15 that has 206 emphasized characters.
- 3 The original edition has “blood” instead of “faces,” for which we follow the Kong-qingshi and Shenbaoguan editions.
- 4 East of the Mountains: the term itself may mean a number of places; here, it refers to east of the Taihang Mountains.
- 5 This technique was most famously discussed in item 53 of the “how to read” essay in Jin Shengtan’s commentary edition of *Outlaws of the Marsh* (preface also dated 1641); see John Wang’s translation in Rolston, *How to Read the Chinese Novel*, 140–41. Whereas Jin had in mind the effect produced by the repetition of the

- same word in one passage, the commentator on our novel is thinking more about how isolated episodes are tied together by elements shared among them.
- 6 Pilgrim prefers others to address him by the title Lord (Laoye) or other honorific equivalents.
 - 7 He is implying that the clasped hand salute already given is not nearly enough, considering the connection Pilgrim just explained.
 - 8 Tartars: refers to the Mongols, but later extended to refer to northern nomadic people in general.
 - 9 For the first emperor, Qin was the name of his state and the dynasty it became, but not his surname. The Qin state was named for the locality of its origins. However, in popular literature, characters deliberately conflate the name of the state and the surname of its ruler.
 - 10 Hexagram 47 in *The Book of Changes* is *Kun* ䷁, whose image is “lake” and “water,” i.e., the trigram *Dui* (lake) on top of *Kan* (water); see n. 15 in this chapter.
 - 11 Red denotes or connotes *samsāra* and desire, the so-called red dust world of everyday reality.
 - 12 “Bluish”: again, *qing*.
 - 13 The Thirteen Classics of the Confucian canon.
 - 14 Refers to the *I Ching* (The book of changes).
 - 15 The top line of Hexagram 47 in *The Book of Changes*, *Kun* or Oppression (Exhaustion), reads, “He is oppressed by creeping vines. / He moves uncertainly and says, ‘Movement brings remorse.’ / If one feels remorse over this, and makes a start, / Good fortune comes.” Richard Wilhelm commented on this: “A weak line at the peak of oppression—this is not yet the suitable way. But through movement and the awakening within of the requisite insight, one frees oneself from oppression. Hence the prospect of good fortune when the time of oppression comes to an end.” *The I Ching, or Book of Changes*, 628.
 - 16 In *JW*, chapter 58, a six-eared macaque tries to subvert the pilgrimage for scriptures from India. He resembles Sun Wukong, both in appearance and in his powers, to such an extent that no one is able to tell them apart. The six-eared macaque is very different from the other monsters met on the journey, because he can be understood as a projection of latent problematic traits of Sun Wukong. It takes the Buddha to identify the real Sun Wukong, and Pilgrim to kill him.
 - 17 The original edition reads, “What a pity you take unreal, unreal, unreal?” which makes little sense. We follow the correction made in the later editions.
 - 18 Wang Yangming, *Chuanxi lu* (Instructions for practical living), j. 2, “Da Ouyang Chongyi” (Letter in reply to Ouyang Chongyi): “In all efforts of learning, one means sincerity, and two means insincerity.” See Wang Shouren, *Wang Yangming quanji* (Complete works of Wang Yangming), 73.

CHAPTER 11

For the bulk of the chapter the short title is “Palace of the Hexagram Jie [Limitation]”; later the short title is changed to “Retrieving the Hairs” for the last two sheets.

- 1 Hexagram 60 in *The Book of Changes* is *Jie* ䷛, whose image is water and lake, *Kan* on top of *Dui*. Among other things, *Kan* intimates danger, whereas *Dui* suggests delight.
- 2 A nuclear hexagram is obtained by using the lines in the second, third, and fourth places from the bottom for the lower or inner trigram, and the lines in the third, fourth, and fifth places as the upper or outer trigram. Here, the commentator retains the original upper or outer trigram and replaces the lower or inner trigram with the upper or outer nuclear trigram.
- 3 Hexagram 39 in *The Book of Changes* is *Jian* ䷴ (Obstruction), whose image is water on top of mountain, *Kan* on top of *Gen*. “Commentary on the Decision” (Tuan): “OBSTRUCTION means difficulty. The danger is ahead. To see the danger and to know how to stand still, that is wisdom.” *I Ching*, 580.
- 4 Here, the commentator retains the original lower or inner trigram and replaces the upper or outer trigram with the lower or inner nuclear trigram.
- 5 Hexagram 54 in *The Book of Changes* is *Guimei* ䷵, whose image is thunder and lake, *Zhen* on top of *Dui*. “Commentary on Decision” (Tuan): “THE MARRYING MAIDEN describes the great meaning of heaven and earth. / If heaven and earth do not unite, all creatures fail to prosper. / THE MARRYING MAIDEN means the end and beginning of humanity.” *I Ching*, 664.
- 6 Here the commentator uses the upper and lower nuclear trigrams to form a hexagram.
- 7 Hexagram 27 in *The Book of Changes* is *Yi* ䷶, whose image is mountain and thunder, *Gen* on top of *Zhen*.
- 8 The image of *Jie* ䷛ is water and lake, *Kan* (water) over *Dui* (lake). The image of *Kun* ䷁ is lake and water, *Dui* (lake) over *Kan* (water).
- 9 Based on the image of *Jie*, *Kan* (water) over *Dui* (marsh or lake).
- 10 In the hexagram *Jie*, “Nine at the beginning: Not going out of the door and courtyard / Is without blame.” “Nine in the second line: Not going out of the gate and the courtyard / Brings misfortune.” “Here at the end of the time of LIMITATION one should not attempt forcibly to continue limitation. This line is weak and at the top of the trigram *Kan*, danger.” *I Ching*, 696–98. On *Kan*, Hexagram 29, the “Commentary on the Decision” (Tuan) says: “The Abysmal repeated is twofold danger. Water flows on and nowhere piles up; it goes through dangerous places, never losing its dependability. . . . The danger of heaven lies in the fact that one cannot climb it. The dangers of earth are the mountains and rivers, hills and heights. The kings and princes make use of danger to protect their realms.” *I Ching*, 531–32.
- 11 In “Discussion of the Trigrams,” *Dui* (the Joyous): “The Joyous is the lake, the youngest daughter; it is a sorceress; it is mouth and tongue.” *I Ching*, 279. On the hexagram *Jie*, “Nine in the fifth place: Sweet limitation brings good fortune. / Going brings esteem.” “Six at the top: / Gallingly limitation. Perseverance brings misfortune. Remorse disappears.” *I Ching*, 697–98.
- 12 Presumably in reference to legal practice of the time: light strokes caused pain; heavy strokes (with a bigger and heavier cudgel) caused serious physical injury.

- 13 Hexagram 11 in *The Book of Changes* is *Tai* ☰ (Peace), with the trigram *Kun* (Earth) above *Qian* (Heaven).
- 14 Hexagram 12 in *The Book of Changes* is *Pi* ☷ (Standstill, Stagnation), with the trigram *Qian* (Heaven) above *Kun* (Earth).
- 15 The figure in the text is 664 ounces, which does not fit the context of these truly astronomical sums. The word *wan* may be missing, because the other figures are in millions. Thus, we amend the figure to 6,640,000.
- 16 *Kongqing wu*: a homophone for “emptying desire.” The *Kongqingshi* and *Shenbaoguan* editions have *Chuanqing wu*, rooms whose roofs reach into the skies.
- 17 It may also refer to the flowers blooming beautifully.
- 18 One of Li Zhi’s collections is titled *Fenshu* (A book to burn). More infamous yet would be the burning of books in the Qin dynasty under the First Emperor.
- 19 Huaisu (fl. 737–785): calligrapher, famous for his writing in the extremely cursive style known as *caoshu*.
- 20 The abodes of the Daoist Immortals.
- 21 It was believed that rainbows draw up water when they touch the earth. It also refers to drinking wine.
- 22 *The Book of Songs* is known for having 305 poems (*pian* is the measure word used).
- 23 *The Classic of Filial Piety* (*Xiaojing*) has eighteen sections (*zhang* is the measure word used).
- 24 This parenthetical note is printed in small, double-column characters in the original edition.
- 25 Grotto-heavens (*dongtian*): magical Daoist realms for spiritual retreat.
- 26 “Flowers descending in profusion from Heaven”: Mahāyāna sūtras have instances in which someone preaches the dharma so well that it moves the Heavenly beings to scatter down flower petals.
- 27 The two lines refer to what Pilgrim is going through. He intends to seek his master, who is in the Water Palace, but he carries on the mountain instead.
- 28 “Gone”: *kong*, or “empty,” is the nature of reality in Mahāyāna teachings. This is the first of a set of three poems written on a wall by Song Lian; see his collected works, *Wenxian ji*, j. 31. The two others are extremely relevant as well: “Could flying petals understand sadness? / Sad over the end of their flowery life? / Look at it when it has not yet budded, / Where then are there any flying petals?” “Blossoms in mountains smile to attract onlookers, / Birds in mountains chirp to call attention. / It’s mere chance that they see one another. / Do blossoms and birds feel any attachment [*qing*]?”
- 29 Commonly known as Chinese snowball viburnum. Its flowers are in the shape of an embroidered ball of blossoms.
- 30 The Void is the subject, while both the self and things are objects.
- 31 Agaloch or agarwood, used in perfumes and incense.
- 32 Except for omitting the verb “to be” (*wei*), this comment quotes the last line of the song above.

CHAPTER 12

The short title is “The King of the Lesser Moon.”

- 1 “Green” in *qinghua* again is a homophone for “desire,” although *qinghua ci* is the famous Chinese blue-and-white porcelain style that has so captivated Europeans in recent centuries.
- 2 Referring to the first poem in the *Book of Songs*, a celebration of love and marriage. The poem opens with references to an isle in a river (suggesting a maiden awaiting marriage) and ospreys, birds symbolizing fidelity in love.
- 3 The description is copied from Jiang Zong’s (519–594) “Yongyang wang zhaihou shanting ming” (Inscription on King Yongyang’s Mountain Pavilion behind his studio). The novelist quotes liberally, with modifications, from that short piece, here as well as elsewhere in this chapter.
- 4 Taihua refers to Mount Hua.
- 5 Dripping Desire: *Yudi*, referring to the lush plants and flowers, so green that they seem to be dripping beauty.
- 6 The character translated as “empty” here, *kong*, can also mean the Void or Emptiness (of all particularities).
- 7 This song seems to have been popular, as it is recorded in Ye Sheng’s (1420–1470) *Shuidong riji* (Daily notes completed east of the [Song] River), j. 5, and elsewhere. Another version, with slight variations, can be found in the collection of popular songs compiled by Feng Menglong, *Shan ge* (Mountain songs), j. 5.
- 8 The words in smaller type are extrametrical, or “padding,” words (*chenzi*). They are not required by meter, but they are added to operatic texts to enhance expressive capacity.
- 9 It seems that these lines combine two poems in different styles. The first can be found in a number of sources; see Ye Sheng, *Shuidong riji*. In the original edition, the characters translated by the words in smaller font at the end of the poem would appear to indicate that the poem comes from a book printed by a publishing house named Zirantang.
- 10 *Tanci*, literally “plucking rhymes,” is a prosimetric narrative form popular in the lower Yangzi region performed to the accompaniment of plucked instruments such as the lute-like *pipa*. Women performers were and are very prominent in the tradition. *Tanci* ballads are performed in the Wu dialect. Azure Sky: Qingtian, another homophone for “desire” or “sky of desire.”
- 11 Again, the description is taken verbatim from Jiang Zong’s “Yongyang wang zhaihou shanting ming,” mentioned earlier.
- 12 The Jade Hall is also the name of a palace in the Han dynasty.
- 13 In the Kongqingshi and Shenbaoguan editions, the title is *Zetian yuanshu* (Lamentations of [Wu] Zetian), which is an erroneous “correction”: this is not the World of the Future, and historically Empress Wu (Zetian) lived well after the story’s time.
- 14 It was common for affluent families to employ blind women entertainers to perform in the inner quarters of their residences. See Tian Yiheng (b. 1524), *Liuqing rizha*, j. 21. Tian was from Hangzhou.

- 15 These four lines, with one variant, occur as the scene-closing quatrain for the last scene of Tang Xianzu's play *Handan Dream*. The sole textual difference is the second character of the first line, which requires that Tang's line be translated as "Don't be intoxicated in the painted hall, with doors closed." Tang's scene-closing quatrains are compiled by combining lines from four different Tang dynasty poems.
- 16 Heavenly Sovereign, Tianhuang, is the first of the latter three sovereigns after Pan'gu, the originator of all things on earth. In Daoism, especially in star worship, the Heavenly Sovereign was the North Star (Big Dipper) incarnate.
- 17 Nine Stars, *jiuchen*: the seven stars in the Big Dipper constellation and the two auxiliary stars. Five Soils, *wubu*, refers to the Five Phases or, particularly here, Five Regions, or five kinds of soils.
- 18 In the legendary distant past, ten suns rose in the sky, scorching the earth below. The archer Yi, or Hou Yi, shot down nine of them, leaving one to provide warmth and light.
- 19 *Shiyi ji* (A record of lost writings), *j.* 10, mentions the clouds—which take the shapes of walled cities—and their colors above the Kunlun Mountains, the axis mundi. Immortals on dragons and cranes gather there. The passage is included in Dong Sizhang, *Guang Bowu zhi*, *j.* 3, 1:47.
- 20 The fish-scale-like clouds and pearl-like rains may refer to how people in ancient times observed the shapes of clouds to predict rain. See the Tang period writer Huang Zifa, *Xiangyu shu* (On the prediction of rain), 1.
- 21 Since the deed for which Wuhuai was famous was the sacrificial ceremony at Mount Tai, we tentatively interpret the line—which could also be read, "In Wuhuai's time, the silver bamboo was full of exceptional joints"—as referring to ceremonies in which the bamboo tablets were to be bound with white cords.
- 22 Getian: another sovereign in ancient times.
- 23 Fuxi, with the lower body of a snake, drew the eight trigrams following the patterns on the tablet brought out from the Yellow River by the dragon horse.
- 24 The crow and hare refer to the sun and moon, respectively. This line refers to the creation of the Chinese script.
- 25 In the times of Yao, an elderly man on the road sang a song called "Ji rang ge" (Striking the earth). In Huangfu Mi's (215–282) *Gaoshi zhuan* (Eminent transcendental men), the man was more than eighty years of age. He played an old game, since it was such a peaceful and prosperous time that he had nothing else to do. An onlooker praised Yao, but he downplayed the role of the ruler. The song is seen as among the first ever in Chinese. The investiture of Mount Song (and other sacred mountains) has been performed by many rulers. From the historical context, this instance refers to Emperor Yao. See also *Records of the Grand Historian* (*Shiji*, *j.* 28), "The Treatise on Feng and Shan Sacrifices," which quotes the *Shangshu* (Book of documents). Sima Qian, *Han Dynasty*, 2:4.
- 26 *Shiyi ji*, *j.* 1: "West of the Western Sea, there was the Jade-Floating Mountain. By its foot there was a huge cavern with water the color of fire. In daytime it would be dim; at night it would light up the outside of the cavern. Even when the waves

- were rough, the light would not be put out. This was the so-called fire of *yin*. In the era of Yao, its light, rising and intensified, changed into red clouds that reflected this red brilliance, and all the rivers became clear and calm. Those who reached the sea in their travels called it ‘Subterranean Fire,’ corresponding to the era of the Fire Virtue.”
- 27 Dong Sizhang in *Guang Bowu zhi*, j. 10, quotes *Zihuazi*, which describes how elaborately exquisite the palaces of Emperors Yao and Shun were.
 - 28 Xu You is the ancient hermit who declined the throne when Yao wanted to abdicate in his favor. Robes with embroidered dragons were first introduced by the ancient ruler Xuanyuan. See *Shiyi ji*, j. 1.
 - 29 Shun was on the throne for fourteen years. For the omens concerning the ascendance of Yu the Great, see *Song shu*, j. 27. “The Elder of Dongting” refers to Yu the Great, who quelled the flood in antiquity.
 - 30 Knoblock and Riegel, *Annals of Lü Buwei*, book 9, chapter 2, section 2, 210: “In the past, when [the Shang dynasty founder] Tang conquered the Xia and put the world aright, there had been a great drought with no harvest for five years. Tang thereupon offered a prayer at Sanglin [Mulberry Forest] in which he offered his own body as the pledge, beseeching: ‘If I, the One Man, am guilty, let the punishment not reach the myriad peoples. If the myriad peoples are guilty, let it rest on me, the One Man. Do not let the One Man’s lack of diligence cause the Supreme Sovereign and the ghosts and spirits to harm the lives of the people!’ Thereupon, he cut his hair, put his hands in manacles, and had himself prepared in lieu of the usual animals as the offering in a sacrifice to beseech the blessings of the Supreme Sovereign. The people were overjoyed, and the rains came as in a deluge. Thus, Tang influenced the transforming powers of the ghosts and spirits and the course of human events.”
 - 31 The Deer Terrace: built by King Zhòu, the evil last ruler of the Shang dynasty.
 - 32 The expedition against King Zhòu was led by the good King Wu of the Zhōu dynasty. The feudal lords who revolted against King Zhòu gathered at Gouchen before they marched on to the capital of the Shang.
 - 33 On Mount Lingyan of Suzhou, there were many crags of strange shapes. The king of Wu built a palace there. The Spring and Autumn period is 770–476 BCE.
 - 34 The Warring States period is 476–221 BCE. The episode here is from *Zhanguo ce* (Intrigues of the Warring States). The King of Zhao gave the hand of his older sister to the King of Dai, but later, when the King of Zhao wanted to annex the State of Dai, he killed its king. “When King of Zhao’s sister heard what her brother had done, she sharpened a stout brass hairpin and stabbed herself to death with it. That is why, to this very day, there is a place called Hairpin Hill. Everyone in the empire knows about it.” *Chan-Kuo Ts’e*, trans. Crump, 521–22.
 - 35 The four lines above refer to Jing Ke’s attempt to assassinate the King of Qin, who was to become the First Emperor of Qin. *Shiji*, j. 86: “Then [Jing Ke] set out. The crown prince and all his associates who knew what was happening put on white robes and caps of mourning to see the party off, accompanying them as far as the Yi River. After they had sacrificed to the god of the road and chosen

their route, Gao Jianli struck up his lute and Jing Ke joined in with a song in the mournful *bianzhi* mode. Tears streamed from the eyes of the company. Jing Ke came forward and sang this song: ‘Winds cry *xiao* / Yi waters are cold. / Brave men, once gone, / Never come back again.’ Shifting to the *yu* mode with its martial air, Jing Ke sang once more; this time the eyes of the men flashed with anger and their hair bristled beneath their caps. Then he mounted his carriage and set off, never once looking back.” Sima Qian, *Qin Dynasty*, 174.

- 36 *Shiji*, j. 6, “The Basic Annals of Qin” (Qin Shihuang benji): “Qin succeeded in bringing all of the states under his rule. The king of Qin instructed the chancellor and the imperial secretary, saying, ‘. . . Let deliberations be held on an imperial title.’ The chancellor Wang Wan, the imperial secretary Feng Jie, and the commandant of justice Li Shi all replied: ‘. . . But now Your Majesty has raised troops to punish the evil and remiss, brought peace to the world, made the entire area within the seas into provinces and districts, and insured that laws and rulings shall proceed from a single authority. From highest antiquity to the present, such a thing has never occurred before, nor could the Five Emperors equal it. We have respectfully consulted with the court scholars, who tell us that in antiquity there was the Heavenly August, Earthly August, and Greatly August, of which the Greatly August was the most exalted. Therefore on pain of death we venture to propose this title, namely, that the king shall be known as the Greatly August. His commands shall be known as edicts and his orders as decrees, and the Son of Heaven shall refer to himself by the pronoun *zhen*.’ The king said, ‘We will drop the Greatly, keep the August, and adopt the title used by emperors of high antiquity, calling ourselves Huangdi or August Emperor. Other matters shall be as in the proposal.’” Sima Qian, *Qin Dynasty*, 42–43. The inscriptions carved on rocks are also recorded in “The Basic Annals of Qin.”
- 37 “The Basic Annals of Qin”: “When the emperor first came to the throne he began digging and shaping Mt. Li. Later, when he unified the empire, he had over 700,000 men from all over the empire transported to the spot. They dug down to the third layer of underground springs and poured in bronze to make the outer coffin. Replicas of palaces, scenic towers, and the hundred officials, as well as rare utensils and wonderful objects, were brought to fill up the tomb. . . . Above were representations of all the heavenly bodies, below, the features of the earth. ‘Man-fish’ oil was used for lamps, which were calculated to burn for a long time without going out.” Sima Qian, *Qin Dynasty*, 63. Watson notes, “The *renyu* or ‘man-fish’ appears to be a type of aquatic mammal; some kind of seal or whale have been suggested as possibilities.” The Chinese commentators quote *Yiwu zhi* 異物志, which states that this kind of fish comes from the East China Sea.
- 38 “Basic Annals of Xiang Yu”: “Xiang Yu’s army had built a walled camp at Gaixia, but his soldiers were few and his supplies exhausted. The Han army, joined by the forces of the other leaders, surrounded them with several lines of troops. In the night Xiang Yu heard the Han armies all about him singing the songs of Chu. ‘Has Han already conquered Chu?’ he exclaimed in astonishment. ‘How many

men of Chu they have with them!’ Then he rose in the night and drank within the curtains of his tent. With him were the beautiful lady Yu, who enjoyed his favor and followed him wherever he went, and his famous steed Dapple, which he always rode. Xiang Yu, filled with passionate sorrow, began to sing sadly, composing this song: “My strength plucked up the hills, / My might over-shadowed the world; / But the times were against me, / And Dapple runs no more. / When Dapple runs no more, / What then can I do? / Ah, Yu, my Yu, / What will your fate be?” He sang the song several times through, and Lady Yu joined her voice with his. Tears streamed down his face, while all those about him wept and were unable to lift their eyes from the ground. Then he mounted his horse and, with some eight hundred brave horsemen under his banner, rode into the night, burst through the encirclement to the south, and galloped away.” Sima Qian, *Han Dynasty*, 1:44–45, modified.

- 39 The Graybeards were the Four Old Men of Mount Shang, who secluded themselves there to escape the Qin. Later they became advisers to the Crown Prince, the son of Liu Bang, the founder of the Han dynasty.
- 40 Zhang Liang (ca. 250–186 BCE) followed the Daoist teacher Master Red Pine (Chisongzi) into retirement after his success in the political arena, i.e., helping to establish the Han dynasty.
- 41 “The Basic Annals of Qin”: “Master Lu said to the emperor: ‘I and the others have searched for *zhi* fungus, rare herbs, and the immortals, but we can never seem to encounter them. . . . A True Man can enter water without getting wet, enter fire without getting burned, soar above the clouds and air, and endure as long as heaven and earth.” Sima Qian, *Qin Dynasty*, 56–57. In this line, the “cloudy vapor” (*yunqi*) of the original refers to the holy aura of the True Man. Here the line refers to the search for immortals and immortality on the part not of the First Emperor of Qin but of Emperor Wu of the Han.
- 42 *Shiji*, chapter 28, “The Treatise on Feng and Shan Sacrifice”: “In the first month the emperor [Emperor Wu] journeyed east and visited Goushi. He stopped at Mount Song, the Central Peak, and ascended the crest called The Great Room to pay his respects. The attendants who were waiting for him at the foot of the mountain reported that they had heard a voice that seemed to say ‘Long Life!’ [lit., ten thousand years].” Sima Qian, *Han Dynasty*, 2:42.
- 43 Both Dong Zhuo (d. 192) and Cao Cao (155–220) held the last emperor of the Eastern Han hostage and were responsible for the deaths of members of the imperial Liu family.
- 44 Nicely powdered emperors, *chuanfen junwang*: In *Zizhi tongjian* (Comprehensive mirror to aid in government), *j.* 181, the entry on the sixth month in the fifth year of the Daye reign-period (609 CE) reads, “On the day *xinchou* [the sixth day], the emperor [Sui Emperor Yang] said to Cai Zheng, the supervising secretary, ‘Since ancient times, the Son of Heaven has observed ceremonies of inspection and hunting. However, the emperors east of the river often applied rouges and powders, and lived in the depth of the palace compound, refusing to see their people.’” Sima Guang, *Zizhi tongjian*, 5644. This comment was directed at the emperors of the

Southern dynasties, whose capitals were in Nanjing: Wu (222–280), Eastern Jin (317–420), Liu-Song (420–479), Qi (479–501), Liang (502–558), and Chen (557–589).

- 45 This probably refers to the remarkable poems and other writings of the Six Dynasties period.
- 46 “Nine and Six” is associated with wandering souls or ghosts according to Zheng Kangcheng’s (127–200) commentary on *The Book of Changes*. Here the term refers to the waning of prosperity and the onset of decline. The death of the Son of Heaven refers to the death of Emperor Yang (569–618; r. 604–618) of the Sui dynasty (581–618) at the hand of his general. For this line, we follow the Kongqingshi edition.
- 47 *Book of Songs*, #164, “Cherry-Tree”; see Waley, *Book of Songs*, 135–36: “There are wagtails on the plain; / When brothers are hard pressed / Even good friends. / Pay but short heed.” This and the previous line refer to the killing of his two brothers (one of whom was crown prince) by Li Shimin, who then became Emperor Taizong of the Tang. Later, Tang emperor Xuanzong wrote a poem on this bird, to commemorate the occasion when thousands of such birds gathered in a yard within the palace.
- 48 Many images of this and the preceding three lines come from Luo Binwang (640–after 684), “Seeing the District Defender Zheng off to Liao, All Composing ‘The Knight Errant Goes Afar to the Army’” (Song Zheng Shaofu ru Liao gong fu “Xiake yuan congrong”): “As soon as beacon fires sent alarm along border defense among elm trees, / The knight errant made his way to the River Sanggan. / White arrows shoot into the willow leaves, / The reflection from jade saddle lights up the peach flowers. / The full moon projects the shadow of a taut bow, / The linked stars join the tip of the sword. / Do not emulate the guests of Prince Dan, / Who could only sing ‘Cold is the water of the Yi River.’” In the poem, the first line alludes to the Qin times, when the troops drove away the Xiongnu and planted elm trees along the river, making them the border defense line. See Luo Binwang, *Luo Linhai ji jianzhu*, 90–91.
- 49 “The devil” (*chilao*) refers to soldiers. The Army of Dragons is the imperial guard at the imperial palaces. The “suffering souls of the River Xiang” refers to the consorts of the ancient ruler Shun, Ehuang and Nüying, collectively called the Xiangfei (Xiang River Consorts).
- 50 The eight lines starting with “It was all because of the earlier days” refer to the events that led to the founding of the Tang and the bloody rise to power of Emperor Taizong, including the murders of members of the imperial family. This prepares for the following event regarding Taizong: he is summoned to the Underworld to answer for all this killing.
- 51 Luo Binwang, “Xixing bie Dongtai xiangzheng xueshi” (Journeying west, farewell to the academician editor of the chancellery), in *Luo Linhai ji jianzhu*, 114–115: “In the Imperial Garden, plum trees bloom early. / Along the palace moat, poplars and willows grow anew.”
- 52 A reference to *JW*, chapter 9.

- 53 In *JW*, chapters 9–10, Emperor Taizong detained his minister Wei Zheng in the palace with a game of chess to forestall his killing of the dragon (Wei is the “Heavenly Envoy”).
- 54 Literally, the ruler’s words, like ropes, were not obeyed that day. “Ziyi” in *Liji* (Book of rites): “The Master said, ‘The king’s words are (at first) as threads of silk; but when given forth, they become as cords. Or they are (at first) as cords; but when given forth, they become as ropes. Therefore the great man does not take the lead in idle speaking. The superior does not speak words which may be spoken indeed but should not be embodied in deeds; nor does he do actions which may be done in deed but should not be expressed in words. When this is the case, the words of the people can be carried into action without risk, and their actions can be spoken of without risk.’” Legge, trans., *The Lî Kî*, 354.
- 55 The butterfly is the dreaming spirit of Wei Zheng, who executes the old Dragon King in his dream; ever since Zhuangzi wrote of his dream of becoming a butterfly (see *Zhuangzi*, chapter 2), writers have often connected butterflies and dreams.
- 56 In the original edition a fair number of the lines in this ballad have emphatic punctuation by the side of every character, but this is the only line for which empty circles used elsewhere for emphatic punctuation contain smaller circles.
- 57 These lines refer to his death and descent to the Underworld, where the Dragon King accuses him of breach of promise. He also faced ghosts there who had died as a result of wars when he fought for the new dynasty, as well as the ghosts of his two brothers, whom he murdered to take the throne.
- 58 The fraud referred to is Judge Cui’s lengthening of Taizong’s life span in the official registers of life and death, a result of pressure from Taizong’s friend Wei Zheng. Taizong delivered the letter from Wei Zheng to Judge Cui in the Underworld. See *JW*, chapter 10.
- 59 Another interpretation could be, “He enlisted the black-robed monk, Chen.”
- 60 In *JW*, chapters 11–12, Emperor Taizong sponsors a Grand Mass to bring salvation to the ghosts of the wrongly killed. The Bodhisattva Guanyin makes her appearance, commissioning Xuanzang to make a pilgrimage to the West for scriptures.
- 61 In *JW*, chapter 13, the Tang Monk is captured by a tiger monster, and the Gold Star (Venus) comes to his rescue.
- 62 In *JW*, chapter 14, the Tang Monk releases the spell keeping Sun Wukong imprisoned under the mountain (it has two names) and takes him as his disciple.
- 63 In *JW*, chapter 15, the Tang Monk’s horse is swallowed by a dragon, who happens to be the son of a dragon king. “Purple Deer” was a name for a steed in ancient times. The young dragon is transformed to become the monk’s mount for the journey.
- 64 In *JW*, chapters 16–17, the abbot of a Buddhist temple covets the Tang Monk’s cassock and tries to kill him to obtain the cassock for himself. “Incense Forest” refers to a Buddhist temple.

- 65 In *JW*, chapters 20–21, when Pilgrim engages the Yellow Wind Demon in combat at Yellow Wind Ridge, the wind injures his eyes. Eventually, the Bodhisattva Lingji subjugates this demon.
- 66 Hexagram 38 in *The Book of Changes* is *Kui* (Opposition): “Nine at the top means: Isolated through opposition, / One sees one’s company as a pig covered with dirt, / As a wagon full of devils. / First one draws a bow against him, / Then one lays the bow aside. / He is not a robber; he will woo at the right time. / As one goes, rain falls; then good fortune comes.” *I Ching*, 150. This concerns *JW*, chapters 18–19, in which Pilgrim subjugates Zhu Bajie, Eight Vows, by impersonating the latter’s wife. The Pig becomes the Tang Monk’s second disciple. The “fifth line [*wu*] in *Kui*” in the Chongzhen edition is correctly changed into “the top line in *Kui*” in the Shenbaoguan edition, which the translation follows.
- 67 Refers to *JW*, chapter 22, in which the Sand Monk is subjugated and becomes the Tang Monk’s third disciple. “Impure Perceptions” refers to the Sand Monk. His religious name is Wujing, “Comprehension of the Pure.”
- 68 In *JW*, chapter 23, the Bodhisattva Guanyin and other bodhisattvas join together to test the commitment of the pilgrims to the scripture pilgrimage by promises of marriage (referred to through the musical metaphor in the first line of the couplet) and good living. Everyone passes the test except Eight Vows (referred to as Boarfish in the first line of the couplet), who succumbs to his carnal desires.
- 69 In *JW*, chapters 24–26, Pilgrim gets into trouble for uprooting (and thus killing) this tree, which can only be brought back to life with the aid of the Bodhisattva Guanyin.
- 70 In *JW*, chapter 27, the cadaver spirit demon, or “White Bone Demon,” three times deceives the Tang Monk by taking on human form. Pilgrim, the only one who can see through the demon’s deception, each time kills the form that the demon takes and eventually kills the demon itself, but the Tang Monk remains deluded and banishes Pilgrim for what he sees as the needless killing of humans.
- 71 *Huainanzi*, j. 2: “In ancient times, Gongniu Ai suffered from a cyclical illness: every seven days he would transform into a tiger. His older brother opened his door and entered to spy on him, and when he did it, the tiger snatched and killed him.” Liu An, *The Huainanzi*, trans. Major et al., 87. Gongniu Ai is also referred to as Niu Ai. In *JW*, chapters 30–31, the Tang Monk is changed into a tiger by a demon. In the first line of the couplet, Pilgrim is referred to as Metal Lord, an epithet used for him in *JW* to stress his role in the novel’s allegorical representation of Daoist internal alchemy.
- 72 In *JW*, chapters 32–35, the Tang Monk is captured by a trio of demons and shackled in this cave, but before they can eat him, he is rescued by Pilgrim.
- 73 In *JW*, the white deer, the beast of burden of the Star of Longevity, descends to the human realm, where he causes trouble for the scripture pilgrims. He is subjugated by his owner while he is engaged in fighting with Pilgrim. This episode actually occurs in chapter 79, after the place where our novel was to be inserted. This might be a lapse—or a joke—on the part of the author.

- 74 In *JW*, chapter 40, Red Boy creates a wild wind that blows the Tang Monk into his lair, Fiery Cloud Cave. He is the son of the Bull Demon King (a former sworn brother of Pilgrim) and Lady Rākṣasī; because of this he is involved, indirectly, in the episode in which the Tang Monk gets pregnant and needs special abortion-inducing water controlled by Red Boy's uncle (chapter 53), and the episode in which Pilgrim borrows the Palm-Leaf Fan.
- 75 In *JW*, chapter 43, the Tang Monk is captured by a demon and detained in the River of Black Water.
- 76 In *Yijing*, for the second hexagram, *Kun*, the interpretation of the top line reads, "Dragons fight in the meadow. / Their blood is black and yellow [darkened yellow]." *I Ching*, 15.
- 77 In *JW*, chapters 44–45, Pilgrim and three Daoists (actually monsters masquerading as Daoists) engage in a competition of magical skills (such as surviving decapitation), in which the latter are defeated and lose their lives.
- 78 In *JW*, chapters 50–52, the pilgrims are detained in the Golden [Metal] Helmet Mountain by a demon who has stolen the "diamond [*jingang*] snare" of the Supreme Old Lord, i.e., Laozi. "Metals" refers to Pilgrim, often called the Lord of Metal, and the mountain, as well as the monster with the snare.
- 79 In *JW*, chapter 53, the Tang Monk and Eight Vows mistakenly drink the water of a river that makes one pregnant. The antidote is the water from a well that can end the pregnancy. Hence the two kinds of water in this line. Additionally, the Monk is plagued by calamities associated with water, and Eight Vows began as a water demon.
- 80 In *JW*, chapters 57–58, the Six-Eared Macaque impersonates Pilgrim so well that even the Bodhisattva Guanyin is not able to tell them apart.
- 81 In *JW*, chapters 59–61, when Pilgrim extinguishes the fire of the Mountain of Flames and continues the journey, the season is early winter. Here the author departs from the parent novel, setting the new story in the spring, when everything turns green.
- 82 The goddess Nüwa melted huge rocks to mend the damaged sky. Nüwa is mentioned in chapter 5.
- 83 A "blow on the head" from the master is a meditation aid in Chan teaching.
- 84 This is the only instance in this novel of a conventional chapter-ending formula, part of the "storyteller's rhetoric" used in traditional vernacular fiction, in imitation of the turns of phrase with which long narratives were broken up by professional oral storytellers into sessions that ended in suspense. This sentence is deleted in the Kongqingshi and Shenbaoguan editions.
- 85 The last two "plain tales" refer to this novel.

CHAPTER 13

Short title: "The Cave of Green Bamboo." The text of the first four half-folios was missing in the Chongzhen reprint and was copied from the Kongqingshi edition but without the original commentary. Our translation of the Chongzhen text and

commentary for those four folios relies on what was included in the Kongqingshi edition.

- 1 “Thin air” and “nothing” are both *kong*, which also signifies the Void or Emptiness in Buddhist terminology.
- 2 “Hairy Monk”: This might have been a lapse on the part of the author. But in Pilgrim’s dream, his master has become secularized—so although “monk” to Sun Wukong, “hairy” is how he appears as a secular man.
- 3 Their logic, it seems, is that in a contemporary play the characters would still be alive and could play themselves.
- 4 This is the end of pages missing from the extant copy of the Chongzhen edition.
- 5 Literally, to put out the fire, referring to his mental state.
- 6 The conversation is carried in four-character sentences, as in *gāthās*.
- 7 Chan of tea: mental training using tea as a subject for debate to test one’s level of spiritual understanding.
- 8 In the Shenbaoguan edition, the name appears as “Idyllic Park in Twilight: In the Manner of the Ancients,” and there is a comment: “This has moved beyond the World of the Ancients, but the Idyllic Park and the Taikun Lake [in the subsequent text] still follow the form too rigidly. This is why the dream of Gaotang is still going on.”
- 9 *Jin shu*, j. 49, “Ruan Xiu zhuan” (Biography of Ruan Xiu): Ruan Xiu would walk along with coins tied to the top of his staff to pay for his expenses at taverns.
- 10 Taikun Lake might refer to Kunming Lake in Chang’an, a famous site during the reign of Emperor Wu of the Han.
- 11 Referring to the monumental stone statues lining the approaches to imperial tombs.
- 12 These lines can be found in Chen Jiru, *Xiaochuang you ji* (Serene notes from the small window), j. 1. “Those on horseback” refers to men in official positions.
- 13 “Cross over”: the term *du* also has religious connotations, i.e., to cross over (this world) and reach the other shore (enlightenment to the true nature of reality).
- 14 The bamboo is perhaps the variety *Bambusa surrecta*.
- 15 For divination, four pairs of combinations of the Heavenly Stems and Earthly Branches, each corresponding to the year, month, day, and hour of one’s birth. A prospective couple’s birth times would be examined for compatibility.
- 16 *Jiazi*: the first of a set of sixty cyclical pairs of characters used to date years or days.
- 17 “Appearance” here is *xiang*, as in the fortune-telling technique of physiognomy (*kan xiang*).
- 18 *Jing* (spirit or sprite) is an animal (or plant) that through thousands of years of cultivation has acquired special powers, including, typically, the ability to take on human form.
- 19 In chapter 1 of *Journey to the West* Sun Wukong is born from a stone egg, not a stone box.
- 20 A term meaning the first month of the lunar calendar or *shang* (D) in the pentatonic musical scale.

- 21 The sixth month or *zhi* (G).
- 22 The eleventh month or *gong* (C).
- 23 The fifth month or *jue* (E).
- 24 The eighth month or *yu* (A).
- 25 For details, see Knoblock and Riegel, *The Annals of Lü Buwei*, book 9, chapter 2, sections 1–2, 157.
- 26 The months of the lunar calendar were seen as parallel to notes in the traditional Chinese musical scale. Yellow Bell is *gong*; it is equivalent to C in the European scale; *shang* to D; *jue* to E; *zhi* to G; *yu* to A.
- 27 *Gong* lowered by a half note; i.e., B.
- 28 Alluding to the King of the Lesser Moon.
- 29 Following the Kongqingshi and Shenbaoguan editions. The Chongzhen edition has “a beneficent star,” which might be a scribal error.
- 30 Following the Kongqingshi and Shenbaoguan editions.
- 31 Following the Kongqingshi and Shenbaoguan editions.
- 32 The Kongqingshi and Shenbaoguan editions have “a man and a horse of stone.”
- 33 Following the patterns of the Five Phases. The productive order: Wood, Fire, Earth, Metal, and Water; the destructive order: Wood, Earth, Water, Fire, and Metal.
- 34 I.e., F.
- 35 The planet Mercury.
- 36 The planet Saturn.
- 37 One needs to experience death first before one can understand life—this is often seen in Chan discourses. See, for instance, *Biyān jì* (Blue cliff records), in *T*, 2003.48.178, 2076.51.323. This applies to Pilgrim too, for his experience in the novel may be seen as a death, or a vicarious death or deaths.
- 38 In Feng Menglong, *Gujin tan gai*, 41, section 4, “Zhuanyu” (The foolish), the introduction classifies the First Emperor of the Qin and Cao Cao as among the foolish.
- 39 This aria is based on the last aria in Tang Xianzu, *Handan ji*. Besides the change noted in the comment, there is only one other, very minor textual difference.

CHAPTER 14

The short title for this chapter is “Leading Troops into Battle.”

- 1 Alluding to the *gāthā* by the Sixth Patriarch of Chan: “Bodhi originally has no tree, / The mirror also has no stand. / Buddha nature is always clean and pure; / Where is there room for dust?” A second verse reads, “The mind is the Bodhi tree, / The body is the mirror stand. / The mirror is originally clean and pure; / Where can it be stained by dust?” *T*, 2008.48.349; Yampolsky, *Platform Sutra*, 132.
- 2 “Kingfisher,” *cui*, indicates a shade of blue green.
- 3 By legend, when the ancient sage Emperor Shun died, his two consorts were so grief-stricken that their tears stained the bamboo in the area of the Xiao and Xiang Rivers. A variety of bamboo there has been stained ever since.

- 4 Hexagram 9 in the *I Ching* or *Book of Changes* is *Xiaochu* ䷛, the outer (upper) trigram being *Xun* and the inner (lower) trigram, *Qian*. The old yang refers to *Qian*; the eldest daughter, *Xun*. *Shuo gua* (“Discussion of the Trigrams) explains, “The Creative [*Qian*] is strong. . . . The Gentle [*Xun*] is penetrating.” “The Gentle is wood, wind, the eldest daughter, the guideline [straight cord].” *I Ching*, 273, 277.
- 5 This aphorism generally refers to married couples.
- 6 *JW*, chapters 57–58.
- 7 Meaning in the Underworld, after death.
- 8 This is the title of a Music Bureau poem (*yuefu shi*) from the Six Dynasties period; many of these poems are about erotic love.
- 9 By legend, for all but one night of the year the Weaving Maid and Oxherd stars are separated by the Heavenly River (Milky Way). On that one night, the seventh of the seventh lunar month, the Oxherd crosses over to see her on a bridge formed by the magpies’ wings.
- 10 These lines come from the fourth and last of a set of poems under the same Music Bureau poem title by Yang Shen (1488–1559), in his *Sheng’an ji* (Collected works of Sheng’an [Yang Shen]), j. 13. The last line could also mean, “A lovely lady, and a lovely night.”
- 11 In preparation for reading an imperial edict.
- 12 This is a parody of literary works that feature farewell scenes between husband and wife, or lovers, including plays and popular songs. See, among others, Feng Menglong, *Taixia xinzou* (1627), j. 7, which includes a song suite by Bu Dahuang, titled “Song huan” (Farewell, my beloved). Bu Dahuang is the courtesy name of Bu Shichen (fl. 1610), the dramatist. The Jade Tent refers to the general’s headquarters, where he issues commands. Jade is used here because it is hard and firm, but again, it puns on desire.
- 13 Jade Fragmented suggests fallen flowers or items left by dead women. The term also suggests the destruction of beautiful and valuable things, in addition to its suggestion, here, of the destruction of desire.

CHAPTER 15

Short titles: “The General’s Tent” in the first half and “Pilgrim’s Great Battle” in the second half.

- 1 The twenty-eight constellations in traditional Chinese astronomy.
- 2 This passage is parallel prose written in couplets of antithetical parallel terms. This subgenre of writing is characterized by its rhythm, repetition for emphasis, and vivid clarity; it is often used in *JW* and other Ming and Qing novels.
- 3 These words are used ironically, considering what happens in chapter 1, to describe Pilgrim. Pilgrim in turn thinks that the Tang Monk is “overly compassionate.”
- 4 Her name is a homophone of a term used for the most beautiful flower and the name of the most famous courtesan.

- 5 The first couplet of this poem, the basic conceit behind the second couplet of destroying her lover, comes from a quatrain by Lü Yan, better known as Lü Dongbin, one of the famous “eight immortals” in Daoism. The poem, *Quan Tang shi*, j. 856, titled “Jingshi” (A warning to the world), is quoted verbatim in a wide variety of vernacular fiction, often with attribution to Lü, but it appears perhaps most prominently as the second chapter-opening poem of the first chapter of the Chongzhen edition of *Jin Ping Mei*.
- 6 As in chapters 12 and 14 above, this refers to *JW*, chapter 58.
- 7 To parallel Wukong, “Enlightened to the Void,” Wuhuan means “Enlightened to Illusion.”
- 8 Pāramitā: a Buddhist term meaning “crossing to the other shore” or “transcendence” through enlightenment.
- 9 The term used is one that exhibits modesty and humility—literally, the father of my humble self. This applies to his mention of other members of his family.
- 10 This is the end of a Sanskrit spell in the *Heart Sutra*: “Enlightenment—all hail!” One character here varies from the sutra, perhaps a result of the commentator’s lapse in memory. We should keep in mind that the author and commentators probably relied heavily on their memories for their intertextual references.
- 11 In the text it is “purple clothes.” The translators made this change considering the context and the subsequent text.
- 12 *Se*, the word translated here as “color,” also means sex, attractive appearance, form, or phenomena in general.

CHAPTER 16

Short title: “The Great Sage Exits from the Demonic World.” “Still Early in the Day”: literally, the sun is only halfway up the mountain.

- 1 A common saying in Buddhism: turning around, one becomes a buddha; or, turning around, one sees the Other Shore.
- 2 “Venerable One” is a title for buddha figures. This character, Xukong Zunzhe (Lord of the Void), may have been inspired by the god of vast space, Śūnyatā, or the Void, Xukongshen. The word Śūnyatā also means emptiness. Here he embodies the understanding, or the doctrine, of the fundamental emptiness of all phenomena.
- 3 Probably based on the Buddhist three realms: the realm of desire, *yujie* (*kāma-dhātu*), the realm of form, *sejie* (*rūpa-dhātu*), and the realm of the formless, *wusejie* (*ārūpya-dhātu*).
- 4 *Wen*: pattern or writing.
- 5 Reading *cheng* (walled city) for *cheng* (completion). In chapter 4 it is made clear that the setting is a walled fortress.
- 6 Implying the transcendence of the literary level—i.e., the meaning lies beyond language or words. Compare the wordless scriptures in *JW*, chapter 98.
- 7 We might have expected the author to use here Bajie’s religious name, Wuneng, which would match his use of Wujing for the Sha Monk.

- 8 A disciple of the Bodhisattva Guanyin.
- 9 “Enlightened to Green,” a homophone for “Enlightened to Desire.”
- 10 Read together as “Only by emptying desire can one achieve purity [of mind].”
- 11 A conventional term in vernacular fiction of the period, seldom used in this novel.
- 12 Causing one to suffer and hindering one from enlightenment.
- 13 In his arduous journey in search for the dharma in the final chapter of the *Avataṃsaka Sūtra* or *Huayan jing* (The flower garland sutra, in *T*, 279.345–46), with the guidance of the eighth teacher, Sudhana is able to see himself in different locations and in different ages, some of which last for days while others last for *kalpas*. The *Zongjing lu* (Record of the axiom mirror), j. 40, compiled by Yanshou (904–975), explains this with episodes taken from Chinese writings. In *Shuyi zhi* (A record of the marvelous), Wang Zhi, once in the mountains, encounters several immortals playing chess. He watches the game, and when he is ready to go back, he finds the handle of his ax has rotted away: a hundred years have passed. King Mu of Zhou follows a magician; it seems to be many years, but it turns out to be a moment. Thus, Yanshou writes, “if one follows one’s mind, the length of time is not fixed. If the mind is short, it is short; if the mind is long, it is long. Whether the time is long or short is the mind; it is not determined by time. All dharmas are created by the mind. If one considers it independently of the mind, it lacks all fundamental truth.” See *T*, 2016.48.655.
- 14 The third month in the lunar calendar is referred to as the Month of Peach [Blossoms].
- 15 “Well-kept room” (*jingshe*) can also mean a Buddhist shrine or meditation room.
- 16 *The Book of Changes*, “The Great Treatise” (Dazhuan): “In it [*The Book of Changes*] are included all forms and the scope of everything in the heavens and earth, so that nothing escapes from it. In it all things everywhere are completed, so that nothing is missing. Therefore by means of it we can penetrate the *dao* of day and night, and so understand it. Therefore the spirit is bound to no one place, nor the *Book of Changes* to any one form.” *I Ching*, 296, modified. This harks back to the poem by Shao Yong, abbreviated by Tang Xianzu, quoted at the very beginning of chapter 1.

AFTERTHOUGHTS AND REFLECTIONS

- 1 C. T. Hsia and T. A. Hsia, “New Perspectives on Two Ming Novels.”
- 2 The recent study by Suyong Son, *Writing for Print*, demonstrates that many literati of the seventeenth century printed their work in small quantities to be given away, although gifts of gratitude (including silver) were often given in return. Only if there was increasing demand might the project be turned over to a commercial printer.
- 3 Hsia, “Scholar-Novelist and Chinese Culture,” 188–89. Hsia (190) does include the authors of both *Journey to the West* and *Further Adventures* (whom he unquestioningly identifies as Wu Cheng’en and Dong Yue) in his list of scholar-novelists, generally without comment on the relationships, if any, between their work and

Jinghua yuan. In comparison with other novelists, this select few “appear more playful toward their medium but at the same time more innovative and experimental because they were not writing to please a large public and could indulge their every creative whim as they composed” (191). Hsia does suggest parallels between the first voyage in *Flowers*, chapters 8–40, and the pilgrimage to the land of the Buddha in *Journey* (212).

- 4 Hsia (“Scholar Novelist and Chinese Culture,” 211) suggests that modern readers find such information hard to read because they do not “share” the novelist’s “infatuation” with traditional Chinese culture.

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