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淨生六記



漢英對照

浮生六記

沈復著 林語堂譯

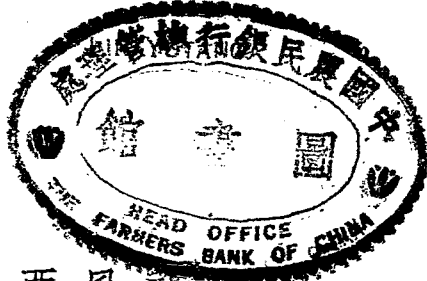
SHEN FU'S

SIX CHAPTERS

of

A FLOATING LIFE

Rendered into English by



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蘇州古采蓮河口



沈從文夫婦所居古采蓮地，  
確實房屋已無從查考。







→ 蘇州附近恒壽山，

為沈復夫婦墳墓之地。得者二次雷州韓海文勳寬，均無所得。山深，古墳疊疊，惟見鬼火幾半，轟轟嘖嘖而已。沈墳非不可發見，但須聽人就地慢慢尋察耳。

水繪園圖：清沈

光開沈復所置明石明經作；李中書，李思文，吳思平，許則人諸公，咸有題詠。今藏曹錕手先生家。



沈復水繪園圖  
清沈復畫

# 目次

	頁
譯者序 .....	v
卷一 閨房記樂 (Wedded Bliss) .....	2
卷二 閑情記趣 (The Little Pleasures of Life) .....	78
卷三 坎坷記愁 (Sorrow) .....	122
卷四 浪遊記快 (The Joys of Travel) ..	196
卷五 中山記歷 (原闕) (Experience) (missing)	
卷六 養生記道 (原闕) (The Way of Life) (missing)	
後記 .....	326



## P R E F A C E

Yün, I think, is one of the loveliest women in Chinese literature. She is not the most beautiful, for the author, her husband, does not make that claim, and yet who can deny that she is the loveliest? She is just one of those charming women one sometimes sees in the homes of one's friends, so happy with their husbands that one cannot fall in love with them. One is glad merely to know that such a woman exists in the world and to know her as a friend's wife, to be accepted in her household, to be able to come uninvited to her home for lunch, or to have her put a blanket around one's legs when one falls asleep while she is discussing painting and literature and cucumbers in her womanish manner with her husband. I daresay there are a number of such women in every generation, except that in Yün I seem to feel the qualities of a cultivated and gentle wife combined to a greater degree of perfection than falls within our common experience. For who would not like to go out secretly with her against her parents' wish to the Taihu Lake and see her elated at the sight of the wide expanse of water, or watch the moon with her by the Bridge of Ten Thousand Years? And who would not like to go with her, if she were living in England, and visit the British Museum, where she would see the mediæval illuminated manuscripts with tears of

## 譯 者 序

芸，我想，是中國文學上一個最可愛的女人。她並非最美麗，因為這書的作者，她的丈夫，並沒有這樣推崇，但是誰能否認她是最可愛的女人？她只是我們有時在朋友家中遇見的有風韻的麗人，因與其夫伉儷情篤，令人盡絕傾慕之念。我們只覺得世上有這樣的女人是一件可喜的事，只願認她是朋友之妻，可以出入其家，可以不邀自來和她夫婦吃中飯，或者當她與她丈夫促膝暢談書畫文學（乳腐）適瓜之時；你們打瞌睡，她可以來放一條毛氈把你的腳腿蓋上。也許古今各代都有這種女人，不過在芸身上，我們似乎看見這樣賢達的美德特別齊全，一生中不可多得。你想誰不願意和她夫婦，背着翁姑，偷往太湖，看她觀玩洋洋萬頃的湖水（而嘆天地之寬，）或者同她到萬年橋去賞月？而且假使她生在英國誰不願意陪她去參觀倫敦博物院，看她狂喜墜淚玩摩

本序英文原登天下月刊創刊號，譯文登人間世，原非漢英對照之用，故譯稿有一二語句為原文所無；茲以（ ）別之。

## PREFACE

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delight? Therefore, when I say that she is one of the loveliest women in Chinese literature and Chinese history—for she was a real person—I do not think I have exaggerated.

Her life, in the words of Sū Tungp'o, "was like a spring dream which vanished without a trace." Had it not been for a literary accident, we might not have known that such a woman lived, loved and suffered. I am translating her story just because it is a story that should be told the world; on the one hand, to propagate her name, and on the other, because in this simple story of two guileless creatures in their search for beauty, living a life of poverty and privations, decidedly outwitted by life and their cleverer fellowmen, yet determined to snatch every moment of happiness and always fearful of the jealousy of the gods, I seem to see the essence of a Chinese way of life as really lived by two persons who happened to be husband and wife. Two ordinary artistic persons who did not accomplish anything particularly noteworthy in the world, but merely loved the beautiful things in life, lived their quiet life with some good friends after their own heart—ostensibly failures, and happy in their failure. They were too good to be successful, for they were retiring, cultivated souls, and the fact that they were disowned by their elders could not be counted against them, but was all to their credit. The cause of the tragedy lay simply in the fact that she knew how to read and write and that she loved beauty too much to know that loving

中世紀的彩金抄本？因此，我說她是中國文學及中國歷史上（因為確有其人）一個最可愛的女人，並非故甚其辭。

她的一生，正可引用蘇東坡的詩句，說它是“事如春夢了無痕。”要不是這書得偶然保存，我們今日還不知有這樣一個女人生在世上，飽嘗過閨房之樂與坎坷之愁。我現在把她的故事翻譯出來，不過因為這故事應該叫世界知道；一方面以流傳她的芳名，又一方面，因為我在這兩位無備的夫婦的簡樸的生活中，看她們追求美麗，看她們窮困潦倒，遭不如意事的磨折，受奸佞小人的欺負，同時一意求享浮生半日閒的清福，却又怕遭神明的忌——在這故事中，我彷彿看到中國處世哲學的精華在兩位恰巧成為夫婦的生平上表現出來。兩位平常的雅人，在世上並沒有特殊的建樹，只是欣愛宇宙間的良辰美景，山林泉石，同幾位知心友過他們恬淡自適的生活——窮蹙不遂，而仍不改其樂。他們太馴良了，所以不會成功，因為他們兩位胸懷曠達，澹泊名利，與世無爭，而他們的遭父母放逐，也不能算她們的錯，反而值

## PREFACE

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beauty was wrong. As a daughter-in-law who could read and write, she had the unpleasant task of writing letters for her mother-in-law to her father-in-law abroad who wanted to marry a concubine, and she got so excited over a sing-song girl that she secretly arranged to have her husband take her as his concubine, and fell seriously ill because a more powerful young man snatched her away. There we see an elementary, though entirely innocent, conflict between her artistic temperament and the world of reality, a conflict further seen in her disguising herself as a man in order to see the "illuminated flowers" on a god's birthday. Was it morally wrong for a woman to disguise herself as a man or to take a passionate interest in a beautiful sing-song girl? If so, she could not have been conscious of it. She merely yearned to see and know the beautiful things in life, beautiful things which lay not within the reach of moral women in ancient China to see. It was the same artistically innocent, but morally indecorous, urge that made her wish to travel like a man to all the famous mountains in China which, since she could not do as a moral young woman, she was willing to look forward to in her old age. But she did not see the mountains, for she had already seen a beautiful sing-song girl, and that was indecorous enough for her parents to disown her as a sentimental young fool, and the rest of her life had to be spent in a struggle with poverty, with too little leisure and money for such delights as climbing famous mountains.

得我們的同情。這悲劇之發生，不過由於芸知書識字，由於她太愛美至於不懂得愛美有什麼罪過。因她是識字的媳婦，所以只得替她的婆婆寫信給在外想要娶妾的公公，而且她見了一位歌伎簡直發癡，暗中替她的丈夫撮合娶為窻室。來為強者所奪，因而生起大病。在這地方，我們看見她的愛美的天性與這現實的衝突——一種根本的，雖然是出於天真的，衝突。這衝突在她於神誕之夜，化扮男裝，赴會觀“花照，”也可看出。一個女人打扮男裝或是傾心於一個歌伎是不道德嗎？如果是，她全不曉得。她只思慕要看見，要知道，人生世上的美麗景物，那些中國古代守禮的婦人向來所看不到的景物。也是由於這藝術上本無罪而道德上犯禮法的哀憤，使她想要遊遍天下名山——那些年青守禮婦女不便訪遊而她願意留待“鬢班”之時去訪遊的名山。但是這些山她沒看到，因為她已經看見一位風流蘊藉的歌伎，而這已十分犯禮法，足使她的公公認為她是癡情少婦，把她逐出家庭，而她從此半生須顛倒窮困之中，沒有清閒也沒有錢可以享遊山之樂了。



## P R E F A C E

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Did Shen Fu, her husband, perhaps idealize her? I hardly think so. The reader will be convinced of this when he reads the story itself. He made no effort to whitewash her or himself. In him, too, lived the spirit of truth and beauty and the genius for resignation and contentment so characteristic of Chinese culture. I cannot help wondering what this commonplace scholar must have been like to inspire such a pure and loyal love in his wife, and to be able to appreciate it so much as to write for us one of the tenderest accounts of wedded love we have ever come across in literature. Peace be to his soul! His ancestral tombs lie somewhere on the Hill of Good Fortune and Longevity in Soochow, and if we are lucky, we may still be able to find his tomb among them. I do not think it would be wrong to prepare some incense and fruits and say some prayers on our knees to these two sweet souls. If I were there, I would whistle the melodies of Maurice Ravel's "Pavane," sad as death, yet smiling, or perhaps Massenet's "Melodie," tender and resigned and beautiful and purged of all exciting passions. For in the presence of these souls, one's spirit also becomes humble, not before the great, but before the small, things of life, for I truly believe that a humble life happily lived is the most beautiful thing in the universe. Inevitably while reading and re-reading and going over this little booklet, my thoughts are led to the question of happiness. For those who do not know it, happiness is a problem, and for those who do know it, happiness is a mystery.

這是否她的丈夫，沈復，把她描寫過實？我覺得不然。讀者讀本書後必與我同意。他不曾存意粉飾芸或他自己的缺點。我們看見這書的作者自身也表示那種愛美愛真的精神和那中國文化最特色的知足常樂恬淡自適的天性。我不免暗想，這位平常的寒士是怎樣一個人，能引起他太太這樣純潔的愛，而且能不負此愛，把他寫成古今中外文學中最溫柔細膩閨房之樂的記載，三白，三白，魂無恙否？他的祖墳在蘇州郊外福壽山；倘使我們有幸，或者尚可找到。果能如願，我想備點香花鮮果，供奉跪拜禱祝於這兩位清魂之前，也沒什麼罪過。在他們墳前，我要低吟 Maurice Ravel 的“Pavane，”哀思淒楚，纏綿悱惻，而歸於和美靜嫻，或是長齋 Massenet 的“Melodie，”如怨如慕，如泣如訴，悠揚而不流於激越。因為在他們之前，我們的心氣也謙和了，不是對偉大者，是對卑弱者，起謙恭畏敬，因為我相信淳樸恬退自甘的生活，（如芸所說“布衣菜飯，可樂終身”的生活，）是宇宙間最美麗的東西。在我翻閱重讀這本小冊之時，每每不期然而然想到這安樂的問題。在未得安樂的人，求之而不

## P R E F A C E

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The reading of Shen Fu's story gives one this sense of the mystery of happiness, which transcends all bodily sorrows and actual hardships—similar, I think, to the happiness of an innocent man condemned to a life-long sentence with the consciousness of having done no wrong, the same happiness that is so subtly depicted for us in Tolstoy's "Resurrection," in which the spirit conquers the body. For this reason, I think the life of this couple is one of the saddest and yet at the same time "gayest" lives, the type of gaiety that bears sorrow so well.

The Chinese title for this book is "Fousheng Liuchi" or "Six Chapters of a Floating Life," of which only four remain. (The reference is to a passage in Li Po's poem, "Our floating life is like a dream; how often can one enjoy oneself?") In form, it is unique, an autobiographical story mixed with observations and comments on the art of living, the little pleasures of life, some vivid sketches of scenery and literary and art criticism. The extant version was first published in 1877 by Yang Yinch'uan, who picked it up from a secondhand bookstore, with the two last chapters missing. According to the author's own testimony, he was born in 1763, and the fourth chapter could not have been written before 1808. A brother-in-law of Yang's and a well-known scholar, by the name of Wang Tao, had seen the book in his childhood, so that it is likely that the book was known in the neighbourhood of Soochow in the second or third decade of the nineteenth century. From Kuan

可得，在已得安樂之人，又不知其來之所自。讀了沈復的書每使我感到這安樂的奧妙，遠超乎塵俗之壓迫與人身之痛苦——這安樂，我想，很像一個無罪下獄的人心地之泰然，也就是託爾斯泰在“復活”裏所微妙表出的一種，是心靈已戰勝肉身了。因為這個緣故，我想這對抗儷的生活是最悲慘而同時是最活躍快樂的生活——那種善處憂患的活躍快樂。

這本書的原名是“浮生六記”(英譯“Six Chapters of a Floating Life”),其中只存四記。(典出李白“浮生若夢，爲歡幾何?”之句。)其體裁特別，以自傳的故事，兼談生活藝術，閒情逸趣，山水景色，文評藝評等。現存的四記本係楊引傳在冷攤上所發現，於一八七七年首先刊行。依書中自述，作者生於一七六三年，而第四記之寫作必在一八〇八年之後。楊的妹婿王韜(弢園)，頗具文名，曾於幼時看見這書，所以這書在一八一〇至一八三〇年間當流行於姑蘇。由管貽蓀的詩及現存回目，

## P R E F A C E

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Yi-ngo's poems and from the known headings of the last chapters, we know that the Fifth Chapter recorded his experiences in Formosa, while the Sixth Chapter contained the author's reflections on the Way of Life. I have the fond hope that some complete copy of the book is still lying somewhere in some private collections or secondhand shops of Soochow, and if we are lucky, it is not altogether impossible that we may discover it still.

LIN YUTANG

*Shanghai,*  
*May 24, 1935.*

譯 者 序

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我們知道第五章是記他在台灣的經歷，而第六章是記作者對養生之道的感想。我在猜想，在蘇州家藏或舊書舖一定還有一本全本，倘然有這福分，或可給我們發現

廿四年五月廿四日龍溪林語堂序于上海

“浮生六記”譯文雖非苟且之作，  
但原非供漢英對照之用，字句間  
容有未盡櫛比之處，閱者諒之。

## 卷 一

### 翊 房 記 樂

余生乾隆癸未冬十一月二十有二日，正值太平盛世，且在衣冠之家，居蘇州滄浪亭畔，天之厚我，可謂至矣。東坡云：事如春夢了無痕，苟不記之筆墨，未免有事彼蒼之厚。

因思關雎冠三百篇之首，故列夫婦于首卷；餘以次遞及焉。所愧少年失學，稍識之無，不過記其實情實事而已。若必考訂其文法，是責明于拓鑑矣。

余幼聘金沙于氏，八齡而夭；娶陳氏。陳名芸，字淑珍，舅氏心餘先生女也。生



## Chapter One

### WEDDED BLISS

I was born in 1763, under the reign of Ch'ienlung, on the twenty-second day of the eleventh moon. The country was then in the heyday of peace and, moreover, I was born in a scholars' family, living by the side of the Ts'anglang Pavilion in Soochow. So altogether I may say the gods have been unusually kind to me. Su Tungp'o said: "Life is like a spring dream which vanishes without a trace." I should be ungrateful to the gods if I did not try to put my life down on record.

Since the *Book of Poems* begins with a poem on wedded love, I thought I would begin this book by speaking of my marital relations and then let other matters follow. My only regret is that I was not properly educated in childhood; all I know is a simple language and I shall try only to record the real facts and real sentiments. I hope the reader will be kind enough not to scrutinize my grammar, which would be like looking for brilliance in a tarnished mirror.

I was engaged in my childhood to one Miss Yü, of Chinsha, who died in her eighth year, and eventually I married a girl of the Ch'en clan. Her name was Yün and her literary name Suchen. She was my cousin, being the daughter of my maternal uncle, Hsinyü. Even in her childhood,

而穎慧：學語時，口授琵琶行，即能成誦。四齡失怙；母金氏，弟克昌，家徒壁立。芸既長，嫻女紅，三口仰其十指供給；克昌從師修脯無缺。一日，于書篋中得琵琶行，挨字而認，始識字；刺繡之暇，漸通吟詠，有“秋侵人影瘦，霜染菊花肥”之句。

余年十三，隨母歸寧，兩小無嫌，得見所作，雖嘆其才思雋秀，竊恐其福澤不深；然心注不能釋，告母曰：“若爲兒擇婦，非淑姊不娶。”母亦愛其柔和，即脫金約指締姻焉；此乾隆乙未七月十六日也。

是年冬，值其堂姊出閣，余又隨母往。

she was a very clever girl, for while she was learning to speak, she was taught Po Chüyi's poem, *The P'i P'a Player*, and could at once repeat it. Her father died when she was four years old, and in the family there were only her mother (of the Chin clan) and her younger brother K'ehch'ang and herself, being then practically destitute. When Yün grew up and had learnt needlework, she was providing for the family of three, and contrived always to pay K'ehch'ang's tuition fees punctually. One day, she picked up a copy of the poem *The P'i P'a Player* from a wastebasket, and from that, with the help of her memory of the lines, she learnt to read word by word. Between her needlework, she gradually learnt to write poetry. One of her poems contained the two lines:

"Touched by autumn, one's figure grows slender,  
Soaked in frost, the chrysanthemum blooms full."

When I was thirteen years old, I went with my mother to her maiden home and there we met. As we were two young innocent children, she allowed me to read her poems. I was quite struck by her talent, but feared that she was too clever to be happy. Still I could not help thinking of her all the time, and once I told my mother, "If you were to choose a girl for me, I won't marry any one except Cousin Su." My mother also liked her being so gentle, and gave her her gold ring as a token for the betrothal.

This was on the sixteenth of the seventh moon in the year 1775. In the winter of that year, one of my girl cousins, (the daughter of another maternal uncle of mine,) was going to

芸與余同齒而長余十月，自幼姊弟相呼，故仍呼之曰淑姊。

時但見滿室鮮衣，芸獨通體素淡，僅新其鞋而已。見其繡製精巧，詢爲己作，始知其慧心不僅在筆墨也。

其形削肩長項，瘦不露骨，眉彎目秀，顧盼神飛，唯兩齒微露，似非佳相。一種纏綿之態，令人之意也消。

索觀詩稿，有僅一聯，或三四句，多未成篇者。詢其故。笑曰：“無師之作，願得知己堪師者敲成之耳。”余戲題其籤曰“錦囊佳句，”不知夭壽之機此已伏矣。

get married and I again accompanied my mother to her maiden home. Yün was the same age as myself, but ten months older, and as we had been accustomed to calling each other "elder sister" and "younger brother" from childhood, I continued to call her "Sister Su."

At this time the guests in the house all wore bright dresses, but Yün alone was clad in a dress of quiet colour, and had on a new pair of shoes. I noticed that the embroidery on her shoes was very fine, and learnt that it was her own work, so that I began to realize that she was gifted at other things, too, besides reading and writing.

Of a slender figure, she had drooping shoulders and a rather long neck, slim but not to the point of being skinny. Her eyebrows were arched and in her eyes there was a look of quick intelligence and soft refinement. The only defect was that her two front teeth were slightly inclined forward, which was not a mark of good omen. There was an air of tenderness about her which completely fascinated me.

I asked for the manuscripts of her poems and found that they consisted mainly of couplets and three or four lines, being unfinished poems, and I asked her the reason why. She smiled and said: "I have had no one to teach me poetry, and wish to have a good teacher-friend who could help me to finish these poems." I wrote playfully on the label of this book of poems the words: "Beautiful Lines in an Embroidered Case," and did not realize that in this case lay the cause of her short life.

是夜送親城外，返已漏三下，腹飢索餌，婢媼以棗脯進，余嫌其甜。芸暗牽余袖，隨至其室，見藏有煖粥并小菜焉。余欣然舉箸，忽聞芸堂兄玉衡呼曰：“淑妹速來！”芸急閉門曰：“已疲乏，將臥矣。”玉衡擠身而入，見余將吃粥，乃笑睨芸曰：“頃我索粥，汝曰‘盡矣’，乃藏此專待汝壻耶？”芸大窘避去，上下譁笑之。余亦負氣，挈老僕先歸。

自吃粥被嘲，再往，芸即避匿，余知其恐貽人笑也。

至乾隆庚子正月二十二日花燭之夕，見瘦怯身材依然如昔，頭巾既揭，相視嫣然。合巹後，並肩夜膳，余暗于案下握其腕，煖尖滑膩，胸中不覺怦怦作跳。讓之

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That night, when I came back from outside the city, whither I had accompanied my girl cousin the bride, it was already midnight, and I felt very hungry and asked for something to eat. A maid-servant gave me some dried dates, which were too sweet for me. Yün secretly pulled me by the sleeve into her room, and I saw that she had hidden away a bowl of warm congee and some dishes to go with it. I was beginning to take up the chopsticks and eat it with great gusto when Yün's boy cousin Yüheng called out: "Sister Su, come quick!" Yün quickly shut the door and said: "I am very tired and going to bed." Yüheng forced the door open and seeing the situation, he said with a malicious smile at Yün, "So, that's it! A while ago I asked for congee and you said there was no more, but you really meant to keep it for your future husband." Yün was greatly embarrassed and everybody laughed at her, including the servants. On my part, I rushed away home with an old servant in a state of excitement.

Since the affair of the congee happened, she always avoided me when I went to her home, and I knew that she was only trying to avoid being made a subject of ridicule.

Our wedding took place on the twenty-second of the first moon in 1780. When she came to my home on that night, I found that she had the same slender figure as before. When her bridal veil was lifted, we looked at each other and smiled. After the drinking of the customary twin cups between bride and groom, we sat down together at dinner and I secretly held her hand under the table, which was warm and small, and my heart

食，適逢齋期，已數年矣。暗計吃齋之初，正余出痘之期，因笑謂曰：“今我光鮮無恙，姊可從此開戒否？”芸笑之以目，點之以首。

廿四日爲余姊于歸，廿三國忌不能作樂，故廿二夜卽爲余姊款嫁，芸出堂陪宴。余在洞房與伴娘對酌，拇戰輒北，大醉而臥；醒則芸正曉粧未竟也。

是日親朋絡繹，上燈後始作樂。廿四子正，余作新舅送嫁，丑未歸來，業已燈殘人靜；悄然入室，伴嫗盹於床下，芸卸粧尙未臥，高燒銀燭，低垂粉頸，不知觀何書而出神若此。因撫其肩曰：“姊連日辛



was palpitating. I asked her to eat and learnt that she was in her vegetarian fast, which she had been keeping for several years already. I found that the time when she began her fast coincided with my small-pox illness, and said to her laughingly: "Now that my face is clean and smooth without pock-marks, my dear sister, will you break your fast?" Yün looked at me with a smile and nodded her head.

As my own sister is going to get married on the twenty-fourth, only two days later, and as there was to be a national mourning and no music was to be allowed on the twenty-third, my sister was given a send-off dinner on the night of the twenty-second, my wedding day, and Yün was present at table. I was playing the finger-guessing game with the bride's companion in the bridal chamber and, being a loser all the time, I fell asleep drunk like a fish. When I woke up the next morning, Yün had not quite finished her morning toilet.

That day, we were kept busy entertaining guests and towards evening, music was played. After midnight, on the morning of the twenty-fourth, I, as the bride's brother, sent my sister away and came back towards three o'clock. The room was then pervaded with quietness, bathed in the silent glow of the candle-lights. I went in and saw Yün's bride's companion was taking a nap down in front of our bed on the floor, while Yün had taken off her bridal costume, but had not yet gone to bed. She was bending her beautiful white neck before the bright candles, quite absorbed reading a book. I patted her on the shoulder and said: "Sister, why are you still

苦，何猶孜孜不倦耶？”

芸忙回首起立曰：“頃正欲臥，開櫥得此書，不覺閱之忘倦。西廂之名聞之熟矣，今始得見，真不愧才子之名，但未免形容尖薄耳。”

余笑曰：“唯其才子筆墨方能尖薄。”

伴嫗在旁促臥，令其閉門先去。遂與比肩調笑，恍同密友重逢；戲探其懷，亦怦怦作跳，因俯其耳曰：“姊何心春乃爾耶？”芸回眸微笑，便覺一縷情絲搖人魂魄；擁之入帳，不知東方之既白。

芸作新婦，初甚緘默，終日無怒容，與之言，微笑而已。事上以敬，處下以和，井井然未嘗稍失。每見朝暉上牕，即披衣急起，如有人呼促者然。余笑曰：“今

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working so hard? You must be quite tired with the full days we've had."

Quickly Yün turned her head and stood up saying: "I was going to bed when I opened the book-case and saw this book and have not been able to leave it since. Now my sleepiness is all gone. I have heard of the name of *Western Chamber* for a long time, but to-day I see it for the first time. It is really the work of a genius, only I feel that its style is a little bit too biting."

"Only geniuses can write a biting style," I smiled and said.

The bride's companion asked us to go to bed, but we told her to shut the door and retire first. I began to sit down by Yün's side and we joked together like old friends after a long period of separation. I touched her breast in fun and felt that her heart was palpitating too. "Why is Sister's heart palpitating like that?" I bent down and whispered in her ear. Yün looked back at me with a smile and our souls were carried away in a mist of passion. Then we went to bed, when all too soon the dawn came.

As a bride, Yün was very quiet at first. She was never sullen or displeased, and when people spoke to her, she merely smiled. She was respectful towards her superiors and kindly towards those under her. Whatever she did was done well, and it was difficult to find fault with her. When she saw the grey dawn shining in through the window, she would get up and dress herself as if she had been commanded to do so. "Why?" I asked, "You don't have to be afraid of gossip, like the days when you gave me that

非吃粥比矣，何尚畏人嘲耶？”芸曰：“曩之藏粥待君，傳爲話柄。今非畏嘲，恐堂上道新娘懶惰耳。”

余雖戀其臥而德其正，因亦隨之早起。自此耳鬢相磨，親同形影，愛戀之情有不可以言語形容者。

而歡娛易過，轉睫彌月。時吾父稼夫公在會稽幕府，專役相迓，受業於武林趙省齋先生門下。先生循循善誘，余今日之尚能握管，先生力也。

歸來完姻時，原訂隨侍到館；聞信之餘，心甚悵然，恐芸之對人墮淚，而芸反強顏勸勉，代整行裝，是晚但覺神色稍異而已。臨行，向余小語曰：“無人調護，自去經心！”

warm congee." "I was made a laughing-stock on account of that bowl of congee," she replied, "but now I am not afraid of people's talk; I only fear that our parents might think their daughter-in-law lazy."

Although I wanted her to lie in bed longer, I could not help admiring her virtue, and so got up myself, too, at the same time with her. And so every day we rubbed shoulders together and clung to each other like an object and its shadow, and the love between us was something that surpassed the language of words.

So the time passed happily and the honeymoon was too soon over. At this time, my father Chiafu was in the service of the Kueich'i district government, and he sent a special messenger to bring me there, for, it should be noted that, during this time, I was under the tutorship of Chao Shengtsai of Wulin [Hangchow]. Chao was a very kindly teacher and to-day the fact that I can write at all is due entirely to his credit.

Now, when I came home for the wedding, it had been agreed that as soon as the ceremonies were over, I should go back at once to my father's place in order to resume my studies. So when I got this news, I did not know what to do. I was afraid Yün might break into tears, but on the other hand she tried to look cheerful and comforted me and urged me to go, and packed up things for me. Only that night I noticed that she did not look quite her usual self. At the time of parting, she whispered to me: "Take good care of yourself, for there will be no one to look after you."

及登舟解纜，正當桃李爭妍之候，而余則恍同林鳥失羣，天地異色。到館後，吾父卽渡江東去。

居三月如十年之隔。芸雖時有書來，必兩問一答，半多勉勵詞，餘皆浮套語；心殊怏怏。每當風生竹院，月上蕉牕，對景懷人，夢魂顛倒。

先生知其情，卽致書吾父，出十題而遣余暫歸，喜同戍人得赦。

登舟後，反覺一刻如年。及抵家，吾母處問安畢，入房，芸起相迎，握手未通片語，而兩人魂魄恍恍然化烟成霧，覺耳中惺然一響，不知更有此身矣。

時當六月，內室炎蒸，幸居滄浪亭愛

When I went up on board the boat, I saw the peach and pear trees on the banks were in full bloom, but I felt like a lonely bird that had lost its companions and as if the world was going to collapse around me. As soon as I arrived, my father left the place and crossed the river for an eastward destination.

Thus three months passed, which seemed to me like ten insufferable long years. Although Yün wrote to me regularly, still for two letters that I sent her, I received only one in reply, and these letters contained only words of exhortation and the rest was filled with airy, conventional nothings, and I felt very unhappy. Whenever the breeze blew past my bamboo courtyard, or the moon shone upon my window behind the green banana leaves, I thought of her and was carried away into a region of dreams.

My teacher noticed this, and sent word to my father, saying that he would give me ten subjects for composition and let me go home. I felt like a garrison prisoner receiving his pardon.

Strange to say, when I got on to the boat and was on my way home, I felt that a quarter of an hour was like a long year. When I arrived home, I went to pay my respects to my mother and then entered my room. Yün stood up to welcome me, and we held each other's hands in silence, and it seemed then that our souls had melted away or evaporated like a mist. My ears tingled and I did not know where I was.

It was in the sixth moon, then, and the rooms were very hot. Luckily, we were next door to the Lotus Lover's Lodge of the

蓮居西間壁，板橋內一軒臨流，名曰我取，取‘清斯濯纓，濁斯濯足’意也；檐前老樹一株，濃陰覆牕，人面俱綠，隔岸遊人往來不絕，此吾父稼夫公垂簾宴客處也。稟命吾母，攜芸消夏于此，因暑罷繡，終日伴余課書論古，品月評花而已。芸不善飲，強之可三盃，教以射覆爲令。自以爲人間之樂無過于此矣。

一日，芸問曰：“各種古文，宗何爲是？”余曰：“國策南華取其靈快，匡衡劉向取其雅健，史遷班固取其博大，昌黎取



Ts'anglang Pavilion on the east. Over the bridge, there was an open hall overlooking the water, called "After My Heart"—the reference was to an old poem: "When the water is clear, I will wash the tassels of my hat, and when the water is muddy, I will wash my feet." By the side of the eaves, there was an old tree which spread its green shade over the window, and made the people's faces look green with it; and across the creek, you could see people passing to and fro. This was where my father used to entertain his guests inside the bamboo-framed curtains.<sup>1</sup> I asked for permission from my mother to bring Yün and stay there for the summer. She stopped embroidery during the summer months because of the heat, and the whole day long, we were either reading together or discussing the ancient things, or else enjoying the moon and passing judgments on the flowers. Yün could not drink, but could take at most three cups when compelled to. I taught her literary games in which the loser had to drink. We thought there could not be a more happy life on earth than this.

One day Yün asked me: "Of all the ancient authors, which one should we regard as the master?" And I replied: "*Chankuots'eh* and *Chuangtzu* are noted for their agility of thought and expressiveness of style, *Kuang Heng* and *Liu Hsiang* are known for their classic severity, *Ssüma Ch'ien* and *Pan Ku* are known for their

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1. As there were no walls or lattices whatsoever round the pavilion, they used to hang down bamboo-framed curtains so that the dining party might not be seen by the people across the creek.—77.

其渾，柳州取其峭，廬陵取其宕，三蘇取其辯，他若賈董策對，庾徐駢體，陸贄奏議，取資者不能盡舉，在人之慧心領會耳。”

芸曰：“古文全在識高氣雄，女子學之恐難入彀；唯詩之一道，妾稍有領悟耳。”

余曰：“唐以詩取士，而詩之宗匠必推李杜。卿愛宗何人？”

芸發議曰：“杜詩錘鍊精純，李詩瀟洒落拓；與其學杜之森嚴，不如學李之活潑。”

余曰：“工部爲詩家之大成，學者多宗之，卿獨取李，何也？”

芸曰：“格律謹嚴，詞旨老當，誠杜所獨擅；但李詩宛如姑射仙子，有一種落花

breadth of knowledge, Han Yü is known for his mellow qualities, Liu Tsungyüan for his rugged beauty, Ouyang Hsiu for his romantic abandon, and the Su's, father and sons, are known for their sustained eloquence. There are, besides, writings like the political essays of Chia Yi and Tung Chungshu, the euphuistic prose of Yü Hsin and Hsü Ling, the memorandums of Loh Chih, and others more than one can enumerate. True appreciation, however, must come from the reader himself."

"The ancient literature," Yün said, "depends for its appeal on depth of thought and greatness of spirit, which I am afraid it is difficult for a woman to attain. I believe, however, that I do understand something of poetry."

"Poetry was used," I said, "as a literary test in the imperial examinations of the T'ang Dynasty, and people acknowledge Li Po and Tu Fu as the master poets. Which of the two do you like better?"

"Tu's poems," she said, "are known for their workmanship and artistic refinement, while Li's poems are known for their freedom and naturalness of expression. I prefer the vivacity of Li Po to the severity of Tu Fu."

"Tu Fu is the acknowledged king of poets," said I, "and he is taken by most people as their model. Why do you prefer Li Po?"

"Of course," said she, "as for perfection of form and maturity of thought, Tu is the undisputed master, but Li Po's poems have the wayward charm of a nymph. His lines come

流水之趣，令人可愛。非杜亞于李，不過妾之私心宗杜心淺，愛李心深。”

余笑曰：“初不料陳淑珍乃李青蓮知己。”

芸笑曰：“妾尚有啓蒙師白樂天先生，時感于懷，未嘗稍釋。”

余曰：“何謂也？”

芸曰：“彼非作琵琶行者耶？”

余笑曰：“異哉！李太白是知己，白樂天是啓蒙師；余適字三白爲卿壻；卿與‘白’字何其有緣耶？”

芸笑曰：“白字有緣，將來恐白字連篇耳。”（吳音呼別字爲白字。）相與大笑。

余曰：“卿旣知詩，亦當知賦之棄取？”

芸曰：“楚辭爲賦之祖，妾學淺費解。就漢晉人中，調高語鍊，似覺相如爲最。”

余戲曰：“當日文君之從長卿，或不在

naturally like dropping petals and flowing waters, and are so much lovelier for their spontaneity. I am not saying that Tu is second to Li; only personally I feel, not that I love Tu less, but that I love Li more."

"I say, I didn't know that you are a bosom friend of Li Po!"

"I have still in my heart another poet, Po Chüyi, who is my first tutor, as it were, and I have not been able to forget him."

"What do you mean?" I asked.

"Isn't he the one who wrote the poem on *The P'i Pa Player*?"

"This is very strange," I laughed and said. "So Li Po is your bosom friend, Po Chüyi is your first tutor and your husband's literary name is Sanpó. It seems that your life is always bound up with the Po's."

"It is all right," Yün smiled and replied, "to have one's life bound up with the Po's, only I am afraid I shall be writing Po characters all my life." (For in Soochow we call misspelt words "po characters.") And we both laughed.

"Now that you know poetry," I said, "I should like also to know your taste for fu poems."

"The *Ch'u Tz'ü* is, of course, the fountain head of fu poetry, but I find it difficult to understand. It seems to me that among the Han and Chin fu poets, Ssuma Hsiangju is the most sublime in point of style and diction."

"Perhaps," I said, "Wenchün was tempted to elope with Hsiangju not because of his *ch'in*

琴而在此乎？”復相與大笑而罷。

余性爽直落拓不羈，芸若腐儒迂拘多禮，偶爲披衣整袖，必連聲道“得罪，”或遞巾授扇，必起身來接。余始厭之，曰：“卿欲以禮縛我耶？語曰：禮多必詐。”芸兩頰發赤，曰：“恭而有禮，何反言詐？”余曰：“恭敬在心，不在虛文。”芸曰：“至親莫如父母，可內敬在心而外肆狂放耶？”余曰：“前言戲之耳。”芸曰：“世間反目多由戲起，後勿寃妾，令人鬱死！”余乃挽之入懷，撫慰之始解顏爲笑。自此“豈敢”“得罪”竟成語助詞矣。鴻案相莊廿有三年，年愈久而情愈密。家庭之內，或暗室

music, but rather because of his *fu* poetry," and we laughed again.

I am by nature unconventional and straightforward, but Yün was a stickler for forms, like the Confucian schoolmasters. Whenever I put on a dress for her or tidied up her sleeves, she would say "So much obliged" again and again, and when I passed her a towel or a fan, she would always stand up to receive it. At first I disliked this and said to her: "Do you mean to tie me down with all this ceremony? There is a proverb which says, 'One who is overcourteous is crafty.'" Yün blushed all over and said: "I am merely trying to be polite and respectful, why do you charge me with craftiness?" "True respect is in the heart, and does not require such empty forms," said I, but Yün said, "There is no more intimate relationship than that between children and their parents. Do you mean to say that children should behave freely towards their parents and keep their respect only in their heart?" "Oh! I was only joking," I said. "The trouble is," said Yün, "most marital troubles begin with joking. Don't you accuse me of disrespect later, for then I shall die of grief without being able to defend myself." Then I held her close to my breast and caressed her until she smiled. From then on our conversations were full of "I'm sorry's" and "I beg your pardon's." And so we remained courteous to each other for twenty-three years of our married life like Liang Hung and Meng Kuang [of the East Han Dynasty], and the longer we stayed together, the more passionately attached we became to each other. Whenever we met each other in the house,

相逢，窄途邂逅，必握手問曰：“何處去？”私心忒忒，如恐旁人見之者。實則同行並坐，初猶避人，久則不以爲意。芸或與人坐談，見余至必起立，偏挪其身，余就而並焉。彼此皆不覺其所以然者，始以爲慚，繼成不期然而然。獨怪老年夫婦相視如仇者，不知何意。或曰：“非如是焉得白頭偕老哉！”斯言誠然歟。

是年七夕，芸設香燭瓜果，同拜天孫于我取軒中。余鑄“願生生世世爲夫婦”圖章二方；余執朱文，芸執白文，以爲往來書信之用。是夜月色頗佳，俯視河中，波光如練，輕羅小扇，並坐水牕，仰見飛雲過



whether it be in a dark room or in a narrow corridor, we used to hold each other's hands and ask: "Where are you going?" and we did this on the sly as if afraid that people might see us. As a matter of fact, we tried at first to avoid being seen sitting or walking together, but after a while, we did not mind it any more. When Yün was sitting and talking with somebody and saw me come, she would rise and move sideways for me to sit down together with her. All this was done naturally almost without any consciousness, and although at first we felt uneasy about it, later on it became a matter of habit. I cannot understand why all old couples must hate each other like enemies. Some people say, "If they weren't enemies, they would not be able to live together until old age." Well, I wonder!

On the seventh night of the seventh moon of that year, Yün prepared incense, candles and some melons and other fruits, so that we might together worship the Grandson of Heaven<sup>2</sup> in the Hall called "After My Heart." I had carved two seals with the inscription "That we might remain husband and wife from incarnation to incarnation." I kept the seal with positive characters, while she kept the one with negative characters, to be used in our correspondence. That night, the moon was shining beautifully and when I looked down at the creek, the ripples shone like silvery chains. We were wearing light silk dresses and sitting together with a

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<sup>2</sup> The seventh day of the seventh moon is the only day in the year when the pair of heavenly lovers, the Cowherd ("Grandson of Heaven") and the Spinster, are allowed to meet each other across the Milky Way.—Tr.

天，變態萬狀。 芑曰：“宇宙之大，同此一月，不知今日世間，亦有如我兩人之情興否？” 余曰：“納涼玩月，到處有之；若品論雲霞，或求之幽閨繡閣，慧心默證者固亦不少；若夫婦同觀，所品論者恐不在此雲霞耳。” 未幾燭燼月沉，撤果歸臥。

七月望，俗謂之鬼節。 芑備小酌，擬邀月暢飲，夜忽陰雲如晦。 芑愀然曰：“妾能與君白頭偕老，月輪當出。” 余亦索然。 但見隔岸螢光明滅萬點，梳織于柳隄蓼渚間。 余與芑聯句以遣悶懷，而兩韻之後逾聯逾縱，想入非夷，隨口亂道。

small fan in our hands, before the window overlooking the creek. Looking up at the sky, we saw the clouds sailing through the heavens, changing at every moment into a myriad forms, and Yün said: "This moon is common to the whole universe. I wonder if there is another pair of lovers quite as passionate as ourselves looking at the same moon to-night?" And I said: "Oh! there are plenty of people who will be sitting in the cool evening and looking at the moon, and perhaps also many women enjoying and appreciating the clouds in their chambers; but when a husband and wife are looking at the moon together, I hardly think that the clouds will form the subject of their conversation." By and by, the candle-lights went out, the moon sank in the sky, and we removed the fruits and went to bed.

The fifteenth of the seventh moon was All Souls' Day. Yün prepared a little dinner, so that we could drink together with the moon as our company, but when night came, the sky was suddenly overcast with dark clouds. Yün knitted her brow and said: "If it be the wish of God that we two should live together until there are silver threads in our hair, then the moon must come out again to-night." On my part I felt disheartened also. As we looked across the creek, we saw will-o'-the-wisps flitting in crowds hither and thither like ten thousand candle-lights, threading their way through the willows and smartweeds. And then we began to compose a poem together, each saying two lines at a time, the first completing the couplet which the other had begun, and the second beginning

芸已漱涎涕淚，笑倒余懷，不能成聲矣。覺其鬢邊茉莉濃香撲鼻，因拍其背以他詞解之曰：“想古人以茉莉形色如珠，故供助粧壓鬢，不知此花必沾油頭粉面之氣，其香更可愛，所供佛手當退三舍矣。”芸乃止笑曰：“佛手乃香中君子，只在有意無意間；茉莉是香中小人，故須借人之勢，其香也如脅肩諂笑。”余曰：“卿何遠君子而近小人？”芸曰：“我笑君子愛小人耳。”正話間，漏已三滴，漸見風掃雲開，一輪湧出；乃大喜。倚牕對酌，酒未三盃，忽聞橋下鬨然一聲，如有人墮。就牕細矚，波

another couplet for the other to finish, and after a few rhymes, the longer we kept on, the more nonsensical it became, until it was a jumble of slapdash doggerel. By this time, Yün was buried amidst tears and laughter and choking on my breast, while I felt the fragrance of the jasmine in her hair assail my nostrils. I patted her on the shoulder and said jokingly, "I thought that the jasmine was used for decoration in women's hair because it was clear and round like a pearl; I did not know that it is because its fragrance is so much finer when it is mixed with the smell of women's hair and powder. When it smells like that, even the citron cannot remotely compare with it." Then Yün stopped laughing and said: "The citron is the gentleman among the different fragrant plants because its fragrance is so slight that you can hardly detect it; on the other hand, the jasmine is a common fellow because it borrows its fragrance partly from others.// Therefore, the fragrance of the jasmine is like that of a smiling sycophant." "Why, then," I said, "do you keep away from the gentleman and associate with the common fellow?" And Yün replied, "But I only laugh at that gentleman who loves a common fellow." While we were thus bandying words about, it was already mid-night, and we saw the wind had blown away the clouds in the sky and there appeared the full moon, round like a chariot wheel, and we were greatly delighted. And so we began to drink by the side of the window; but before we had tasted three cups, we heard suddenly the noise of a splash under the bridge, as if some one had fallen into the water. We

明如鏡，不見一物，惟聞河灘有隻鴨急奔聲。余知滄浪亭畔素有溺鬼，恐芸膽怯，未敢即言。芸曰：“噫！此聲也，胡爲乎來哉？”不禁毛骨皆慄，急閉牕，攜酒歸房。一燈如豆，羅帳低垂，弓影盃蛇，驚神未定。剔燈入帳，芸已寒熱大作，余亦繼之，困頓兩旬；真所謂樂極災生，亦是白頭不終之兆。

中秋日，余病初愈，以芸半年新婦，未嘗一至間壁之滄浪亭，先令老僕約守者勿放闖入。于將晚時，偕芸及余幼妹，一嫗一婢扶焉，老僕前導。過石橋，進門，折東曲徑而入，疊石成山，林木蔥翠。亭在

looked out through the window and saw there was not a thing, for the water was as smooth as a mirror, except that we heard the noise of a duck scampering in the marshes. I knew that there was a ghost of some one who had been drowned by the side of the Ts'anglang Pavilion, but knowing that Yün was very timid, I dared not mention it to her. And Yün sighed and said: "Alas! Whence cometh this noise?" and we shuddered all over. Quickly we shut the window and carried the wine pot back into the room. The light of a rapeseed oil lamp was then burning as small as a pea, and the edges of the bed curtain hung low in the twilight, and we were shaking all over. We then made the lamplight a little brighter and went inside the bed curtain, and Yün already ran up a high fever.// Soon I had a high temperature myself, and our illness dragged on for about twenty days. True it is that when the cup of happiness overflows, disaster follows, as the saying goes, and this was also an omen that we should not be able to live together until old age.

On the fifteenth of the eighth moon, or the Mid-Autumn Festival, I had just recovered from my illness. Yün had now been a bride in my home for over half a year, but still had never been to the Ts'anglang Pavilion itself next door. So I first ordered an old servant to tell the watchman not to let any visitors enter the place. Toward evening, I went with Yün and my younger sister, supported by an amah and a maid-servant and led by an old attendant. We passed a bridge, entered a gate, turned eastwards and followed a zigzag path into the place, where

土山之巔；循級至亭心，周望極目可數里，炊烟二起，晚霞爛然。隔岸名近山林，爲大憲行臺宴集之地，時正誼書院猶未啓也。攜一毯設亭中，席地環坐。守者烹茶以進。少焉一輪明月已上林梢，漸覺風生袖底，月到波心，俗慮塵懷爽然頓釋。芸曰：“今日之遊樂矣。若駕一葉扁舟，往來亭下，不更快哉！”時已上燈，憶及七月十五夜之驚，相扶下亭而歸。吳俗，婦女是晚不拘大家小戶，皆出結隊而遊，名曰“走月亮”。滄浪亭幽雅清曠，反無一人至者。

吾父稼夫公喜認義子，以故余異姓弟兄有二十六人；吾母亦有義女九人。九人中王二姑俞六姑與芸最和好。王癡憨



we saw huge grottoes and abundant green trees. The Pavilion stood on the top of a hill. Going up by the steps to the top, one could look around for miles, where in the distance chimney smoke arose from the cottages, against the background of clouds of rainbow hues. Over the bank, there was a grove called the "Forest by the Hill" where the high officials used to entertain their guests. Later on, the Chengyi College was erected on this spot, but it wasn't there yet. We brought a blanket which we spread on the Pavilion floor, and then sat round together, while the watchman served us tea. After a while, the moon had already arisen from behind the forest, and the breeze was playing about our sleeves, while the moon's image sparkled in the rippling water; and all worldly cares were banished from our breasts. "This is the end of a perfect day," said Yün. "Wouldn't it be fine if we could get a boat and row around the Pavilion!" At this time, the lights were already shining from people's homes, and thinking of the incident on the fifteenth night of the seventh moon, we left the Pavilion and hurried home. According to the custom at Soochow, the women of all families, rich or poor, came out in groups on the Mid-Autumn night, a custom which was called "pacing the moonlight." Strange to say, no one came to such a beautiful neighbourhood as the Ts'anglang Pavilion.

My father Chiafu was very fond of adopting children; hence I had twenty-six adopted brothers. My mother, too, had nine adopted daughters, among whom Miss Wang, the second, and Miss Yü, the sixth, were Yün's best friends.

善飲，俞豪爽善談。每集，必逐余居外，而得三女同榻；此俞六姑一人計也。余笑曰：‘俟妹于歸後，我當邀妹丈來，一住必十日。’俞曰：“我亦來此，與嫂同榻，不大妙耶？”芸與王微笑而已。

時爲吾弟啓堂娶婦，遷居飲馬橋之倉米巷。屋雖宏暢，非復滄浪亭之幽雅矣。吾母誕辰演劇，芸初以爲奇觀。吾父素無忌諱，點演慘別等劇，老伶刻畫，見者情動。余窺簾見芸忽起去，良久不出，入內探之。俞與王亦繼至。見芸一人支頤獨坐鏡奩之側。余曰：“何不快乃爾？”芸曰：“觀劇原以陶情，今日之戲徒令人腸斷耳。”俞與王皆笑之。余曰：“此深於情者也。”俞曰：“嫂將竟日獨坐於此耶？”

Wang was a kind of a tom-boy and a great drinker, while Yü was straightforward and very fond of talking. When they came together, they used to chase me out, so that the three of them could sleep in the same bed. I knew Miss Yü was responsible for this, and once I said to her in fun: "When you get married, I am going to invite your husband to come and keep him for ten days at a stretch." "I'll come here, too, then," said Miss Yü, "and sleep in the same bed with Yün. Won't that be fun?" At this Yün and Wang merely smiled.

At this time, my younger brother Ch'it'ang was going to get married, and we moved to Ts'angmi Alley by the Bridge of Drinking Horses. The house was quite big, but not so nice and secluded as the one by the Ts'angliang Pavilion. On the birthday of my mother, we had theatrical performances at home, and Yün at first thought them quite wonderful. Scorning all taboos, my father asked for the performance of a scene called "Sad Parting," and the actors played so realistically that the audience were quite touched. I noticed across the screen that Yün suddenly got up and disappeared inside for a long time. I went in to see her and the Misses Yü and Wang also followed suit. There I saw Yün sitting alone before her dressing table, resting her head on an arm. "Why are you so sad?" I asked. "One sees a play for diversion," Yün said, "but to-day's play only breaks my heart." Both Wang and Yü were laughing at her, but I defended her. "She is touched because hers is a profoundly emotional soul." "Are you going to sit here all day long?" asked

芸曰：“俟有可觀者再往耳。”王聞言先出，請吾母點刺梁後索等劇，勸芸出觀，始稱快。

余堂伯父素存公早亡無後，吾父以余嗣焉。墓在西跨塘福壽山祖塋之側，每年春日必挈芸拜掃。王二姑聞其地有戈園之勝，請同往。芸見地下小亂石有苔紋，斑駁可觀，指示余曰：“以此疊益山，較宣州白石爲古致。”余曰：“若此者恐難多得。”王曰：“嫂果愛此，我爲拾之。”卽向守墳者借藤袋一，鶴步而拾之。每得一塊，余曰“善，”卽收之；余曰“否，”卽去之。未幾，粉汗盈盈，拽袋返曰：“再拾則力不勝矣。”芸且揀且言曰：“我聞山果收穫，必藉猴力，果然！”王憤撮十指

Miss Yü. "I'll stay here until some better selection is being played," Yün replied. Hearing this, Miss Wang left first and asked my mother to select more cheerful plays like *Ch'ihliang* and *Househ*. Then Yün was persuaded to come out and watch the play, which made her happy again.

My uncle Such'ün died early without an heir, and my father made me succeed his line. His tomb was situated on the Hill of Good Fortune and Longevity in Hsik'uat'ang by the side of our ancestral tombs, and I was accustomed to go there with Yün and visit the grave every spring. As there was a beautiful garden called Koyüan in its neighbourhood, Miss Wang begged to come with us. Yün saw that the pebbles on this hill had beautiful grains of different colours, and said to me: "If we were to collect these pebbles and make them into a grotto, it would be even more artistic than one made of Hsüanchow stones." I expressed the fear that there might not be enough of this kind. "If Yün really likes them, I'll pick them for her," said Miss Wang. So she borrowed a bag from the watchman, and went along with a stork's strides collecting them. Whenever she picked up one, she would ask for my opinion. If I said "good," she would put it into the bag; and if I said "no," she would throw it away. She stood up before long and came back to us with the bag, perspiring all over. "My strength will fail me if I am going to pick any more," she said. "I have been told," said Yün, as she was selecting the good ones in the bag, "that mountain fruits must be gathered with the help of monkeys, which seems quite

作哈癢狀；余橫阻之，責芸曰：“人勞汝逸，猶作此語，無怪妹之動憤也。”歸途遊戈園，穉綠嬌紅，爭妍競媚。王素憨，逢花必折。芸叱曰：“既無瓶養，又不簪戴，多折何爲！”王曰：“不知痛癢者何害？”余笑曰：“將來罰嫁麻面多鬚郎，爲花洩忿。”王怒余以目，擲花于地，以蓮鉤撥入池中，曰：“何欺侮我之甚也！”芸笑解之而罷。

芸初緘默，喜聽余議論。余調其言，如蟋蟀之用緯草，漸能發議。其每日飯必用茶泡，喜食芥滷乳腐，吳俗呼爲“臭乳腐”；又喜食蝦滷瓜。此二物余生平所最惡者，因戲之曰：“狗無胃而食糞，以其不知臭穢；蜣螂團糞而化蟬，以其欲修

true." Miss Wang was furious and stretched both her hands as if to tease her. I stopped her and said to Yün by way of reproof: "You cannot blame her for being angry, because she is doing all the work and you stand by and say such unkind things." Then on our way back, we visited the Koyüan Garden, in which we saw a profusion of flowers of all colours. Wang was very childish; she would now and then pick a flower for no reason, and Yün scolded her, saying: "What do you pick so many flowers for, since you are not going to put them in a vase or in your hair?" "Oh! what's the harm? These flowers don't feel anything." "All right," I said, "you will be punished for this one day by marrying a pock-marked bearded fellow for your husband to avenge the flowers." Wang looked at me in anger, threw the flowers to the ground, and kicked them into the pond. "Why do you all bully me?" she said. However, Yün made it up with her, and she was finally pacified.

Yün was at first very quiet and loved to hear me talk, but I gradually taught her the art of conversation as one leads a cricket with a blade of grass. She then gradually learnt the art of conversation. For instance, at meals, she always mixed her rice with tea, and loved to eat stale pickled bean-curd, called "stinking bean-curd" in Soochow. Another thing she liked to eat was a kind of small pickled cucumber. I hated both of these things, and said to her in fun one day: "The dog, which has no stomach, eats human refuse because it doesn't know that refuse stinks, while the beetle rolls in dunghills and is changed into a cicada because it wants to

高舉也。卿其狗耶，蟬耶？”芸曰：“腐取其價廉而可粥可飯，幼時食慣。今至君家，已如蜣螂化蟬，猶喜食之者不忘本也。至滷瓜之味，到此初嘗耳。”余曰：“然則我家係狗竇耶？”芸窘而強解曰：“夫糞人家皆有之，要在食與不食之別耳。然君喜食蒜，妾亦強啖之。腐不敢強，瓜可掩鼻略嘗，入咽當知其美；此猶無鹽貌醜而德美也。”余笑曰：“卿陷我作狗耶？”芸曰：“妾作狗久矣，屈君試嘗之。”以箸強塞余口，余掩鼻咀嚼之，似覺脆美；開鼻再嚼，竟成異味。從此亦喜食。芸以麻油加白糖少許拌滷腐，亦鮮美。以滷瓜搗爛拌滷腐，名之曰“雙鮮醬”，有異味。余曰：“始惡而終好之，理之不可解



fly up to heaven. Now are you a dog or a beetle?" To this Yün replied: "One eats bean-curd because it is so cheap and it goes with dry rice as well as with congee. I am used to this from childhood. Now I am married into your home, like a beetle that has been transformed into a cicada, but I am still eating it because one should not forget old friends. As for pickled cucumber, I tasted it for the first time in your home." "Oh, then, my home is a dog's kennel, isn't it?" Yün was embarrassed and tried to explain it away by saying: "Of course there is refuse in every home; the only difference is whether one eats it or not. You yourself eat garlic, for instance, and I have tried to eat it with you. I won't compel you to eat stinking bean-curd, but cucumber is really very nice, if you hold your breath while eating. You will see when you have tasted it yourself. It is like Wuyien, an ugly but virtuous woman of old." "Are you going to make me a dog?" I asked. "Well, I have been a dog for a long time, why don't you try to be one?" So she picked a piece of cucumber with her chopsticks and stuck it into my mouth. I held my breath and ate it and found it indeed delicious. Then I ate it in the usual way and found it to have a marvellous flavour. And from that time on, I loved the cucumber also. Yün also prepared pickled bean-curd mixed with sesame seed oil and sugar, which I found also to be a delicacy. We then mixed pickled cucumber, with pickled bean-curd and called the mixture "the double-flavoured gravy." I said I could not understand why I disliked it at first and began to love it so now.

也。” 芸曰：“情之所鍾，雖醜不嫌。”

余啓堂弟婦，王虛舟先生孫女也，催粧時偶缺珠花。芸出其納采所受者呈吾母，婢媼旁惜之。芸曰：“凡爲婦人已屬純陰，珠乃純陰之精，用爲首飾，陽氣全克矣，何貴焉。”而於破書殘畫，反極珍惜。書之殘缺不全者，必搜集分門，彙訂成帙，統名之曰“斷簡殘篇；”字畫之破損者，必覓故紙粘補成幅，有破缺處，倩予全好而捲之，名曰“棄餘集賞。”於女紅中饋之暇，終日瑣瑣，不憚煩倦。芸於破笥爛卷中，偶獲片紙可觀者，如得異寶。舊鄰馮媼每收亂卷賣之。其癖好，與余同；且

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"If you are in love with a thing, you will forget its ugliness," said Yün.

My younger brother Ch'it'ang married the grand-daughter of Wang Hsüchou. It happened that on the wedding day, she wanted some pearls. Yün took her own pearls, which she had received as her bridal gift, and gave them to my mother. The maid-servant thought it a pity, but Yün said: "A woman is an incarnation of the female principle, and so are pearls. For a woman to wear pearls would be to leave no room for the male principle. For that reason I don't prize them." She had, however, a peculiar fondness for old books and broken slips of painting. Whenever she saw odd volumes of books, she would try to sort them out, arrange them in order, and have them rebound properly. These were collected and labelled "Ancient Relics." When she saw scrolls of calligraphy or painting that were partly spoilt, she would find some old paper and paste them up nicely, and ask me to fill up the broken spaces.<sup>3</sup> These were kept rolled up properly and called "Beautiful Gleanings." This was what she was busy about the whole day when she was not attending to the kitchen or needle-work. When she found in old trunks or piles of musty volumes any writing or painting that pleased her, she felt as if she had discovered some precious relic, and an old woman neighbour of ours, by the name of Feng, used to buy up old scraps and sell them to her. She had the same

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3. The author was a painter, and for a time painted for his living.—Tr.

能察眼意，懂眉語，一舉一動，示之以色，無不頭頭是道。

余嘗曰：“惜卿雖而伏，苟能化女爲男，相與訪名山，搜勝跡，遨遊天下，不亦快哉！”

芸曰：“此何難。俟妾鬢斑之後，雖不能遠遊五嶽，而近地之虎阜靈巖，南至西湖，北至平山，儘可偕遊。”

余曰：“恐卿鬢斑之日步履已艱。”

芸曰：“今世不能，期以來世。”

余曰：“來世卿當作男，我爲女子相從。”

芸曰：“必得不昧今生，方覺有情趣。”

tastes and habits as myself, and besides had the talent of reading my wishes by a mere glance or movement of the eyebrow, doing things without being told and doing them to my perfect satisfaction.

Once I said to her: "It is a pity that you were born a woman. If you were a man, we could travel together and visit all the great mountains and the famous places throughout the country."

"Oh! this is not so very difficult," said Yün. "Wait till I have got my grey hairs. Even if I cannot accompany you to the Five Sacred Mountains<sup>4</sup> then, we can travel to the nearer places, like Huch'iu and Lingyen, as far south as the West Lake and as far north as P'ingshan [in Yangchow]."

"Of course this is all right, except that I am afraid when you are grey-haired, you will be too old to travel."

"If I can't do it in this life, then I shall do it in the next."

"In the next life, you must be born a man and I will be your wife."

"It will be quite beautiful if we can then still remember what has happened in this life."

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4. The Five Sacred Mountains are: (1) "Taishan, the East Sacred Mountains (in Shantung), (2) Huashan, the West Sacred Mountains (in Shensi), (3) Hengshan, the North Sacred Mountains (in Shansi), (4) Hengshan, the South Sacred Mountains (in Hunan) and (5) Sungshan the Central Sacred Mountains (in Honan).—Tr.

余笑曰：“幼時一粥猶談不了；若來世不昧今生，合卺之夕，細談隔世，更無合眼時矣。”

芸曰：“世傳月下老人專司人間婚姻事，今生夫婦已承牽合，來世姻緣亦須仰藉神力，盍繪一像祀之？”

時有荅谿戚柳隄，名遵，善寫人物，倩繪一像，一手挽紅絲，一手攜杖懸姻緣簿；童顏鶴髮，奔馳于非烟非霧中；此戚君得意筆也。友人石琢堂爲題讚語于首，懸之內室。每逢朔望，余夫婦必焚香拜禱。後因家庭多故，此畫竟失所在，不知落在誰家矣。“他生未卜此生休，”兩人癡情，果邀神鑒耶？

"That's all very well, but even a bowl of congee has provided material for so much conversation. We shan't be able to sleep a wink the whole wedding night, but shall be discussing what we have done in the previous existence, if we can still remember what's happened in this life then."

"It is said that the Old Man under the Moon is in charge of matrimony," said Yün. "He was good enough to make us husband and wife in this life, and we shall still depend on his favour in the affair of marriage in the next incarnation. Why don't we make a painting of him and worship him in our home?"

So we asked a Mr. Ch'i Liut'i of T'iaoch'i, who specialized in portraiture, to make a painting of the Old Man under the Moon, which he did. It was a picture of the Old Man holding, in one hand, a red silk thread [for the purpose of binding together the hearts of all couples] and, in the other, a walking-stick with the Book of Matrimony suspended from it. He had white hair and a ruddy complexion, apparently bustling about in a cloudy region. Altogether it was a very excellent painting of Ch'i's. My friend Shih Chot'ang wrote some words of praise on it and we hung the picture in our chamber. On the first and fifteenth of every month, we burnt incense and prayed together before him. I do not know where this picture is now, as we have lost it after all the changes and upsets in our family life. "Ended is the present life and uncertain the next," as the poet says. I wonder if God will listen to the prayer of us two silly lovers.

遷倉米巷，余顏其臥樓曰賓香閣，蓋以芸名而取如賓意也。院窄牆高，一無可取。後有廂樓，通藏書處，開牕對陸氏廢園，但有荒涼之象。滄浪風景，時切芸懷。

有老嫗居金母橋之東，埂巷之北。繞屋皆菜圃，編籬爲門。門外有池約畝許，花光樹影錯雜籬邊。其地卽元末張士誠王府廢基也。屋西數武，瓦礫堆成土山，登其巔可遠眺，地曠人稀，頗饒野趣。嫗偶言及，芸神往不置，謂余曰：“自別滄浪，夢魂常繞，今不得已而思其次，其老嫗之居乎？”余曰：“連朝秋暑灼人，正



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After we had moved to Ts'angmi Alley, I called our bedroom the "Tower of My Guest's Fragrance," with a reference to Yün's name,<sup>5</sup> and to the story of Liang Hung and Meng Kuang who, as husband and wife, were always courteous to each other "like guests." We rather disliked the house because the walls were too high and the courtyard was too small. At the back, there was another house, leading to the library. Looking out of the window at the back, one could see the old garden of Mr. Loh then in a dilapidated condition, Yün's thoughts still hovered about the beautiful scenery of the T'sanglang Pavilion.

At this time, there was an old peasant woman living on the east of Mother Gold's Bridge and the north of Kenghsiang. Her little cottage was surrounded on all sides by vegetable fields and had a wicker gate. Outside the gate, there was a pond about thirty yards across, and a wilderness of flowers and trees covered the sides of the hedgerow. This was the old site of the home of Chang Ssüch'eng at the end of the Yüan Dynasty. A few paces to the west of the cottage, there was a mound filled with broken bricks, from the top of which one could command a view of the surrounding territory, which was an open country with a stretch of wild vegetation. Once the old woman happened to mention the place, and Yün kept on thinking about it. So she said to me one day: "Since leaving the Ts'anglang Pavilion, I have been dreaming about it all the

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5. "Yün" in Chinese means a fragrant weed.—Tr.

思得一清涼地以消長晝。 卿若願往，我先觀其家可居，卽襍被而往，作一月盤桓何如？” 芸曰：“恐堂上不許。” 余曰：“我自請之。” 越日至其地，屋僅二間，前後隔而爲四，紙牕竹榻，頗有幽趣。 老嫗知余意，欣然出其臥室爲賃，四壁糊以白紙，頓覺改觀。 于是稟知吾母，挈芸居焉。

鄰僅老夫婦二人，灌園爲業，知余夫婦避暑于此，先來通慇懃，并釣池魚，摘園蔬爲饋。 償其價，不受，芸作鞋報之，始謝而受。 時方七月，綠樹陰濃，水面風來，蟬鳴聒耳。 鄰老又爲製魚竿，與芸垂釣于柳陰深處。 日落時，登土山，觀晚霞

time. As we cannot live there, we must put up with the second best. I have a great idea to go and live in the old woman's cottage." "I have been thinking, too," I said, "of a place to go to and spend the long summer days. If you think you'll like the place, I'll go ahead and take a look. If it is satisfactory, we can carry our beddings along and go and stay there for a month. How about it?" "I'm afraid mother won't allow us." "Oh! I'll see to that," I told her. So the next day, I went there and found that the cottage consisted only of two rooms, which were partitioned into four. With paper windows and bamboo beds, the house would be quite a delightfully cool place to stay in. The old woman knew what I wanted and gladly rented me her bedroom, which then looked quite new, when I had repapered the walls. I then informed my mother of it and went to stay there with Yün.

Our only neighbours were an old couple who raised vegetables for the market. They knew that we were going to stay there for the summer, and came and called on us, bringing us some fish from the pond and vegetables from their own fields. We offered to pay for them, but they wouldn't take any money, and afterwards Yün made a pair of shoes for each of them, which they were finally persuaded to accept. This was in the seventh moon when the trees cast a green shade over the place. The summer breeze blew over the water of the pond, and cicadas filled the air with their singing the whole day. Our old neighbour also made a fishing rod for us, and we used to angle together under the shade of

夕照，隨意聯吟，有“獸雲吞落日，弓月彈流星”之句。少焉月印池中，蟲聲四起，設竹榻于籬下。老嫗報酒溫飯熟，遂就月光對酌，微醺而飯。浴罷則涼鞵蕉扇，或坐或臥，聽鄰老談因果報應事。三鼓歸臥，適體清涼，幾不知身居城市矣。

籬邊倩鄰老購菊，遍植之。九月花開，又與芸居十日。吾母亦欣然來觀，持螯對菊，賞玩竟日。芸喜曰：“他年當與君卜築于此，買繞屋菜園十畝，課僕嫗植瓜蔬，以供薪水。君畫我繡，以爲詩酒之需。布衣菜飯可樂終身，不必作遠遊計

the willow trees. Late in the afternoons, we would go up on the mound to have a look at the evening glow and compose lines of poetry, when we felt so inclined. Two of the best lines were:

"Beast-clouds swallow the sinking sun,  
And the how-moon shoots the falling stars."

After a while, the moon cut her image in the water, insects began to chirp all round, and we placed a bamboo bed near the hedgerow to sit or lie upon. The old woman then would inform us that wine had been warmed up and dinner prepared, and we would sit down to have a little drink under the moon before our meal. Then after bath, we would put on our slippers and carry a fan, and lie or sit there, listening to old tales of retribution told by our neighbour. When we came in to sleep about midnight, we felt nice and cool all over the body, almost forgetting that we were living in a city.

There along the hedgerow, we asked the gardener to plant chrysanthemums. The flowers bloomed in the ninth moon, and we continued to stay there for another ten days. My mother was also quite delighted and came to see us there. So we ate crabs in the midst of chrysanthemums and whiled away the whole day. Yün was quite enchanted with all this and said: "Some day we must build a cottage here. We'll buy ten *mow* of ground around the cottage, and see to our servants planting in the fields vegetables and melons to be sold for the expenses of our daily meals. You will paint and I will do embroidery, from which we could make enough money to buy wine for entertaining our friends

也。”余深然之。今即得有境地，而知己淪亡，可勝浩嘆！

離余家半里許，醋庫巷有洞庭君祠，俗呼水仙廟，迴廊曲折，小有園亭。每逢神誕，衆姓各認一落，密懸一式之玻璃燈，中設寶座，旁列瓶几，插花陳設以較勝負。日惟演戲，夜則參差高下插燭于瓶花間，名曰“花照。”花光燈影，寶鼎香浮，若龍宮夜宴。司事者或笙簫歌唱，或煮茗清談，觀者如蟻集，檐下皆設欄爲限。

余爲衆友邀去，插花布置，因得躬逢其盛。歸家向芸豔稱之。芸曰：“惜妾非男子，不能往。”余曰：“冠我冠，衣我

who will gather here together to compose poems. Thus, clad in simple gowns and eating simple meals, we could live a very happy life together without going anywhere." I fully agreed with her. Now the place is still there, while my bosom friend is dead. Alas! such is life!

About half a *li* from my home, there was a temple to the God of the Tung'ing Lake, popularly known as the Narcissus Temple, situated in the Ch'uk'u Alley. It had many winding corridors and something of a garden with pavilions. On the birthday of the God, every clan would be assigned a corner in the Temple, where they would hang beautiful glass lanterns of a kind, with a chair in the center, on the either side of which were placed vases on wooden stands. These vases were decorated with flowers for competition. In the daytime, there would be theatrical performances, while at night the flower-vases were brilliantly illuminated with candlelights in their midst, a custom which was called "Illuminated Flowers." With the flowers and the lanterns and the smell of incense, the whole show resembled a night feast in the Palace of the Dragon King. The people there would sing or play music, or gossip over their tea-cups. The audience stood around in crowds to look at the show and there was a railing at the curb to keep them within a certain limit.

I was asked by my friends to help in the decorations and so had the pleasure of taking part in it. When Yün heard me speaking about it at home, she remarked: "It is a pity that I am not a man and cannot go to see it." "Why,

衣，亦化女爲男之法也。”於是易髻爲辮，添掃蛾眉，加余冠，微露兩鬢尙可掩飾，服余衣長一寸又半，于腰間折而縫之，外加馬褂。芸曰：“脚下將奈何？”余曰：“坊間有蝴蝶履，小大由之，購亦極易，且早晚可代撒鞋之用，不亦善乎？”芸欣然，及晚餐後，裝束既畢，效男子拱手闊步者良久，忽變卦曰：“妾不去矣。爲人識出旣不便，堂上聞之又不可。”余慙慙曰：“廟中司事者誰不知我，卽識出亦不過付之一笑耳。吾母現在九妹丈家，密去密來，焉得知之。”

芸攬鏡自照，狂笑不已。余強挽之，悄然徑去。遍遊廟中，無識出女子者，或問何人，以表弟對，拱手而已。最後至一



you could put on my cap and gown and disguise yourself as a man," I suggested. Accordingly she changed her coiffure into a queue, painted her eyebrows, and put on my cap. Although her hair showed slightly round the temples, it passed off tolerably well. As my gown was found to be an inch and a half too long, she tucked it round the waist and put on a *makua* on top. "What am I going to do about my feet?" she asked. I told her there was a kind of shoes called "butterfly shoes," which could fit any size of feet and were very easy to obtain at the shops, and suggested buying a pair for her, which she could also use as slippers later on at home. Yün was delighted with the idea, and after supper, when she had finished her make-up, she paced about the room, imitating the gestures and gait of a man for a long time, when all of a sudden she changed her mind and said: "I am not going! It would be so embarrassing if somebody should discover it, and besides, our parents would object." Still I urged her to go. "Who doesn't know me at the Temple?" I said. "Even if they should find it out, they would laugh it off as a joke. Mother is at present in the home of the ninth sister. We could steal away and back without letting anyone know about it."

Yün then had such fun looking at herself in the mirror. I dragged her along and we stole away together to the Temple. For a long time nobody in the Temple could detect it. When people asked, I simply said she was my boy cousin, and people would merely curtsy with their hands together and pass on. Finally, we

處，有少婦幼女坐于所設寶庭後，乃楊姓司事者之眷屬也。芸忽趨彼通款曲，身一側，而不覺一按少婦之肩。旁有婢媼怒而起曰：“何物狂生，不法乃爾！”余欲爲措詞掩飾。芸見勢惡，卽脫帽翹足示之曰：“我亦女子耳。”相與愕然，轉怒爲歡。留茶點，喚肩輿送歸。

吳江錢師竹病故，吾父信歸，命余往弔。芸私謂余曰：“吳江必經太湖，妾欲偕往一寬眼界。”余曰：“正慮獨行蹣跚，得卿同行固妙，但無可託詞耳。”芸曰：“託言歸寧。君先登舟，妾當繼至。”余曰：“若然，歸途當泊舟萬年橋下，與卿待月乘涼，以續滄浪韻事。”

came to a place where there were some young women and girls sitting behind the flower show. They were the family of the owner of that show, by the name of Yang. Yün suddenly went over to talk with them, and while talking, she casually leant over and touched the shoulder of a young woman. The maid-servants near by shouted angrily: "How dare the rascal!" I attempted to explain and smooth the matter over, but the servants still scowled ominously on us, and seeing that the situation was desperate, Yün took off her cap and showed her feet, saying "Look here, I am a woman, too!" They all stared at each other in surprise, and then, instead of being angry, began to laugh. We were then asked to sit down and have some tea. Soon afterwards we got sedan-chairs and came home.

When Mr. Ch'ien Shihchu of Wukiang died of an illness, my father wrote a letter to me, asking me to go and attend the funeral. Yün secretly expressed her desire to come along, since on our way to Wukiang, we would pass the Taihu Lake, which she wished very much to see. I told her that I was just thinking it would be too lonely for me to go alone, and that it would be excellent, indeed, if she could come along, except that I could not think of a pretext for her going. "Oh, I could say that I am going to see my mother," Yün said. "You can go ahead, and I shall come along to meet you." "If so," I said, "we can tie up our boat beneath the Bridge of Ten Thousand Years on our way home, where we shall be able to look at the moon again as we did at the Ts'anglang Pavilion."

時六月十八日也。是日早涼，攜一僕先至胥江渡口，登舟而待。芸果肩輿至，解維出虎嘯橋，漸見風帆沙鳥，水天一色。芸曰：“此即所謂太湖耶？今得見天地之寬，不虛此生矣。想閩中人有終身不能見此者。”聞話未幾，風搖岸柳已抵江城。

余登岸拜奠畢，歸視舟中洞然，急詢舟子。舟子指曰：“不見長橋柳陰下觀魚鷹捕魚者乎？”蓋芸已與船家女登岸矣。余至其後，芸猶粉汗盈盈，倚女而出神焉。余拍其肩曰：“羅衫汗透矣！”芸回首曰：“恐錢家有人到舟，故暫避之。君何回來之速也？”余笑曰：“欲捕逃耳。”

于是相挽登舟，返棹至萬年橋下，陽

This was on the eighteenth day of the sixth moon. That day, I brought a servant and arrived first at Hsükiang Ferry, where I waited for her in the boat. By and by, Yün arrived in a sedan-chair, and we started off, passing by the Tiger's Roar Bridge, where the view opened up and we saw sailing boats and sand-birds flitting over the lake. The water was a white stretch, joining the sky at the horizon. "So this is Taihu!" Yün exclaimed. "I know now how big the universe is, and I have not lived in vain! I think a good many ladies never see such a view in their whole lifetime." As we were occupied in conversation, it wasn't very long before we saw swaying willows on the banks, and we knew we had arrived at Wukiang.

I went up to attend the funeral ceremony, but when I came back, Yün was not in the boat. I asked the boatman and he said: "Don't you see some one under the willow trees by the bridge, watching the cormorants catching fish?" Yün, then, had gone up with the boatman's daughter. When I got behind her, I saw that she was perspiring all over, still leaning on the boatman's daughter and standing there absorbed looking at the cormorants. I patted her shoulder and said, "You are wet through." Yün turned her head and said, "I was afraid that your friend Ch'ien might come to the boat, so I left to avoid him. Why did you come back so early?" "In order to catch the renegade!" I replied.

We then came back hand-in-hand to the boat, and when we stopped at the Bridge of Ten Thousand Years, the sun had not yet gone down. And we let down all the windows to

烏猶未落也。舟牕盡落，清風徐來，紈扇羅衫，剖瓜解暑。少焉霞映橋紅，煙籠柳暗，銀蟾欲上，漁火滿江矣。命僕至船梢與舟子同飲。

船家女名素雲，與余有盃酒交，人頗不俗。招之與芸同坐。船頭不張燈火，待月快酌，射覆爲令。素雲雙目閃閃，聽良久，曰：“觴政儂頗嫻習。從未聞有斯令，願受教。”芸卽譬其言而開導之，終茫然。余笑曰：“女先生且罷論。我有一言作譬，卽瞭然矣。”芸曰：“君若何譬之？”余曰：“鶴善舞而不能耕，牛善耕而不能舞，物性然也。先生欲反而教之，無乃勞乎？”素雲笑捶余肩曰：“汝罵我耶？”芸出令曰：“後許動口，不許動手！違者罰大觥。”素雲量豪，滿斟一觥，一

allow the river breeze to come in, and there, dressed in light silk and holding a silk fan, we sliced a melon to cool ourselves. Soon the evening glow was casting a red hue over the bridge, and the distant haze enveloped the willow trees in twilight. The moon was then coming up, and all along the river we saw a stretch of lights coming from the fishing boats. I asked my servant to go astern and have a drink with the boatman.

The boatman's daughter was called Suyün. She was quite a likeable girl, and I had known her before. I beckoned her to come and sit together with Yün on the bow of the boat. We did not put on any light, so that we could the better enjoy the moon, and there we sat drinking heartily and playing literary games with wine as forfeit. Suyün just stared at us, listening for a long time before she said: "Now I am quite familiar with all sorts of wine-games, but have never heard of this one. Will you explain it to me?" Yün tried to explain it by all sorts of analogies to her, but still she failed to understand. Then I laughed and said: "Will the lady teacher please stop a moment? I have a parable for explaining it, and she will understand at once." "You try it, then!" "The stork," I said, "can dance, but cannot plow, while the buffalo can plow, but cannot dance. That lies in the nature of things. You are making a fool of yourself by trying to teach the impossible to her." Suyün pummelled my shoulder playfully, saying, "You are speaking of me as a buffalo, aren't you?" Then Yün said: "Hereafter let's make a rule: let's have it out

吸而盡。余曰：“動手但准摸索，不准捶人。”芸笑挽素雲置余懷，曰：“請君摸索暢懷。”余笑曰：“卿非解人，摸索在有意無意間耳。擁而狂探，田舍郎之所爲也。”時四鬢所簪茉莉，爲酒氣所蒸，雜以粉汗油香，芳馨透鼻。余戲曰：“小人臭味充滿船頭，令人作惡。”素雲不禁握拳連捶曰：“誰教汝狂嗅耶？”

芸呼曰：“違令，罰兩大觥！”

素雲曰：“彼又以小人罵我，不應捶耶？”

芸曰：“彼之所謂小人蓋有故也。請乾此，當告汝。”

素雲乃連盡兩觥。芸乃告以滄浪舊居乘涼事。

素雲曰：“若然，真錯怪矣。當再罰。”又乾一觥。



with our mouths, but no hands! One who breaks the rule will have to drink a big cup." As Suyün was a great drinker, she filled a cup full and drank it up at a draught. "I suggest that one may be allowed to use one's hands for caressing, but not for striking," I said. Yün then playfully pushed Suyün into my lap, saying, "Now you can caress her to your full." "How stupid of you!" I laughed in reply. "The beauty of caressing lies in doing it naturally and half unconsciously. Only a country bumpkin will hug and caress a woman roughly." I noticed that the jasmine in the hair of both of them gave out a strange fragrance, mixed with the flavour of wine, powder and hair lotion, and remarked to Yün: "The 'common little fellow' stinks all over the place. It makes me sick." Hearing this, Suyün struck me blow after blow with her fist in a rage, saying:

"Who told you to smell it?"

"She breaks the rule! Two big cups!" Yün shouted.

"He called me 'common little fellow.' Why shouldn't I strike him?" protested Suyün.

"He really means by the 'common little fellow' something which you don't understand. You finish these two cups first and I'll tell you."

When Suyün had finished the two cups, Yün told her of our discussion about the jasmine at the Ts'anglang Pavilion.

"Then the mistake is mine. I must be penalized again," said Suyün. And she drank a third cup.

芸曰：“久聞素娘善歌，可一聆妙音否？”素卽以象箸擊小碟而歌。芸欣然暢飲，不覺醕酌，乃乘輿先歸。余又與素雲茶話片刻，步月而同。

時余寄居友人魯半舫家蕭爽樓中。越數日，魯夫人誤有所聞，私告芸曰：“前日聞若壻挾兩妓飲于萬年橋舟中，子知之否？”芸曰：“有之，其一卽我也。”因以偕遊始末詳告之。魯大笑，釋然而去。

乾隆甲寅七月，余自粵東歸，有同伴攜妾同者，曰徐秀峯，余之表妹壻也，豔稱新入之美，邀芸往觀。芸他日謂秀峯曰：“美則美矣，韻猶未也。”秀峯曰：“然則若郎納妾，必美而韻者乎？”芸曰：“然。”從此癡心物色，而短于資。

Yün said then that she had long heard of her reputation as a singer and would like to hear her sing. This Suyün did beautifully, beating time with her ivory chopsticks on a little plate. Yün drank merrily until she was quite drunk, when she took a sedan-chair and went home first, while I remained chatting with Suyün for a moment, and then walked home under the moonlight.

At this time, we were staying in the home of our friend Lu Panfang, in a house called Hsiaoshuanglou. A few days afterwards, Mrs. Lu heard of the story from someone, and secretly told Yün: "Do you know that your husband was drinking a few days ago at the Bridge of Ten Thousand Years with two sing-song girls?" "Yes, I do," replied Yün, "and one of the sing-song girls was myself." Then she told her the whole story and Mrs. Lu had a good laugh at herself.

When I came back from Eastern Kwangtung in the seventh moon, 1794, there was a boy cousin-in-law of mine, by the name of Hsü Hsiufeng, who had brought home with him a concubine. He was crazy about her beauty and asked Yün to go and see her. After seeing her, Yün remarked to Hsiufeng one day, "She has beauty but no charm." "Do you mean to say that when your husband takes a concubine, she must have both beauty and charm?" answered Hsiufeng. Yün replied in the affirmative. So from that time on, she was quite bent on finding a concubine for me, but was short of cash.

時有浙妓温冷香者，寓于吳，有詠柳絮四律，沸傳吳下，好事者多和之。余友吳江張閑愁素賞冷香，攜柳絮詩索和。芸微其人而置之；余技癢而和其韻，中有“觸我春愁偏婉轉，撩他離緒更纏綿”之句，芸甚擊節。

明年乙卯秋八月五日，吾母將挈芸遊虎邱，閑愁忽至，曰：“余亦有虎邱之遊。今日特邀君作探花使者。”因請吾母先行，期于虎邱半塘相晤。拉余至冷香寓，見冷香已半老，有女名愁園，瓜期未破，亭亭玉立，真“一泓秋水照人寒”者也。款接間，頗知文墨。有妹文園尚雛。余此時初無癡想，且念一盃之敘，非寒士所能

At this time there was a Chekiang sing-song girl by the name of Wen Lenghsiang, who was staying at Scochow. She had composed four poems on the Willow Catkins which were talked about all over the city, and many scholars wrote poems in reply, using the same rhyme-words as her originals, as was the custom. There was a friend of mine, Chang Hsienhan of Wukiang, who was a good friend of Lenghsiang and brought her poems to me, asking us to write some in reply. Yün wasn't interested because she did not think much of her, but I was intrigued and composed one on the flying willow catkins which filled the air in May. Two lines which Yün liked very much were:

They softly touch the spring sorrow in my bosom,  
And gently stir the longings in her heart."

On the fifth day of the eighth moon in the following year, my mother was going to see Huch'iu with Yün, when Hsienhan suddenly appeared and said: "I am going to Huch'iu, too. Will you come along with me and see a beautiful sing-song girl?" I told my mother to go ahead and agreed to meet her at Pant'ang near Huch'iu. My friend then dragged me to Lenghsiang's place. I saw that Lenghsiang was already in her middle-age, but she had a girl by the name of Hanyüan, who was a very sweet young maiden, still in her teens. Her eyes looked "like an autumn lake that cooled one by its cold splendour." After talking with her for a while, I learnt that she knew very well how to read and write. There was also a younger sister of hers, by the name of Wenyüan, who was still a mere child. I had then no thought of going

酬，而既入筩中，私心忐忑，強爲酬答。

因私謂閑慙曰：“余貧士也，子以尤物玩我乎？”

閑慙笑曰：“非也。今日有友人邀慙園答我，席主爲尊客拉去，我代客轉邀客。毋煩他慮也。”

余始釋然。至半塘，兩舟相遇，令慙園過舟叩見吾母。芸慙相見，歡同舊識，攜手登山，備覽名勝。芸獨愛千頃雲高曠，坐賞良久。返至野芳濱，暢飲甚歡，並舟而泊。

及解維，芸謂余曰：“子陪張君，留慙陪妾可乎？”余諾之。返棹至都亭橋，始過船分袂。歸家已三鼓。

芸曰：“今日得見美而韻者矣。頃已

about with a sing-song girl, fully realizing that, as a poor scholar, I could not afford to take part in the feast in such a place. But since I was there already, I tried to get along as best I could.

"Are you trying to seduce me?" I said to Hsienhan secretly.

"No," he replied, "someone had invited me to-day to a dinner in Hanyüan's place in return for a previous dinner. It happened that the host himself was invited by an important person, and I am acting in his place. Don't you worry!"

I felt then quite relieved. Arriving at Pant'ang, we met my mother's boat, and I asked Hanyüan to go over to her boat and meet her. When Yün and Han met each other, they instinctively took to each other like old friends, and later they went hand-in-hand all over the famous places on the hill. Yün was especially fond of a place called "A Thousand Acres of Clouds" for its loftiness, and she remained there for a long time, lost in admiration of the scenery. We returned to the Waterside of Rural Fragrance where we tied up the boats and had a jolly drinking party together.

When we started on our way home, Yün said: "Will you please go over to the other boat with your friend, while I share this one with Han?" We did as she suggested, and I did not return to my boat until we had passed the Tut'ing Bridge, where we parted from my friend and Hanyüan. It was midnight by the time we returned home.

"Now I have found a girl who has both beauty and charm," Yün said to me. "I have

約憨園，明日過我，當爲子圖之。”

余駭曰：“此非金屋不能貯，窮措大豈敢生此妄想哉！況我兩人伉儷正篤何必外求？”

芸笑曰：“我自愛之，子姑待之。”

明午憨果至。芸慇懃款接，筵中以猜枚——贏吟輸飲——爲令，終席無一羅致語。及憨園歸，芸曰：“頃又與密約，十八日來此結爲姊妹，子宜備牲牢以待”；笑指臂上翡翠釧曰：“若見此釧屬於憨，事必諧矣。頃已吐意，未深結其心也。”余姑聽之。

十八日大雨，憨竟冒雨至，入室良久，始挽手出，見余有羞色，蓋翡翠釧已在憨臂矣。焚香結盟後，擬再續前飲。適憨



already asked Hanyüan to come and see us tomorrow, and I'll arrange it for you." I was taken by surprise.

"You know we are not a wealthy family. We can't afford to keep a girl like that, and we are so happily married. Why do you want to find somebody else?"

"But I love her," said Yün smilingly. "You just leave it to me."

The following afternoon, Hanyüan actually came. Yün was very cordial to her and prepared a feast, and we played the finger-guessing game and drank, but during the whole dinner, not a word was mentioned about securing her for me. When Hanyüan had gone, Yün said, "I have secretly made another appointment with her to come on the eighteenth, when we will pledge ourselves as sisters. You must prepare a sacrificial offering for the occasion"; and pointing to the emerald bracelet on her arm, she continued, "if you see this bracelet appear on Hanyüan's arm, you'll understand that she has consented. I have already hinted at it to her, but we haven't got to know each other as thoroughly as I should like to yet." I had to let her have her own way.

On the eighteenth, Hanyüan turned up in spite of a pouring rain. She disappeared in the bed-room for a long time before she came out hand-in-hand with Yün. When she saw me, she felt a little shy, for the bracelet was already on her arm. After they had burnt incense and pledged an oath, Yün wanted to have another drink together with her that day. But it hap-

有石湖之遊，卽別去。

芸欣然告余曰：“麗人已得，君何以謝媒耶？”余詢其詳。

芸曰：“向之祕言，恐憨意另有所屬也。頃探之無他，語之曰：‘妹知今日之意否？’憨曰：‘蒙夫人擡舉，真蓬蒿倚玉樹也。但吾母望我奢，恐難自主耳，願彼此緩圖之。’脫釧上臂時，又語之曰：‘玉取其堅，且有團圓不斷之意，妹試籠之，以爲先兆。’憨曰：‘聚合之權，總在夫人也。’卽此觀之，憨心已得，所難必者冷香耳，當再圖之。”

余笑曰：“卿將效笠翁之‘憐香伴’耶？”

芸曰：“然。”

自此無日不談憨園矣。後憨爲有力者奪去，不果。芸竟以之死。

pened that Hanyüan had an engagement to go and visit the Shih-hu Lake, and soon she left.

Yün came to me all smiles and said, "Now that I have found a beauty for you, how are you going to reward the go-between?" I asked her for the details.

"I had to broach the topic delicately to her," she said, "because I was afraid that she might have someone else in mind. Now I have learnt that there isn't anyone, and I asked her, 'Do you understand why we have this pledge today?' 'I should feel greatly honoured if I could come to your home, but my mother is expecting a lot of me and I can't decide by myself. We will watch and see,' she replied. As I was putting on the bracelet, I told her again, 'The jade is chosen for its hardness as a token of fidelity and the bracelet's roundness is a symbol of everlasting faithfulness. Meanwhile, please put it on as a token of our pledge.' She replied that everything depends on me. So it seems that she is willing herself. The only difficulty is her mother, Lenghsiang. We will wait and see how it turns out."

"Are you going to enact the comedy *Linhsiangpan* of Li Liweng right in our home?"

"Yes!" Yün replied.

From that time on, not a day passed without her mentioning Hanyüan's name. Eventually Hanyüan was married by force to some influential person, and our arrangements did not come off. And Yün actually died of grief on this account.

## 卷 二

### 閑 情 記 趣

余憶童稚時，能張目對日，明察秋毫，見藐小微物，必細察其紋理，故時有物外之趣。夏蚊成雷，私擬作羣鶴舞空。心之所向，則或千或百，果然鶴也。昂首觀之，項爲之強。又留蚊于素帳中，徐噴以烟，使其沖烟飛鳴，作青雲白鶴觀，果如鶴唳雲端，怡然稱快。于土牆凹凸處，花臺小草叢雜處，常蹲其身，使與臺齊；定神細視，以叢草爲林，以蟲蟻爲獸；以土礫凸者爲邱，凹者爲壑，神遊其中；怡然自得。一日，見二蟲鬥草間，觀之正濃，忽有龐然

## Chapter Two

### THE LITTLE PLEASURES OF LIFE

I remember that when I was a child, I could stare at the sun with wide, open eyes. I could see the tiniest objects, and loved to observe the fine grains and patterns of small things, from which I derived a romantic, unworldly pleasure. When mosquitoes were humming round in summer, I transformed them in my imagination into a company of storks dancing in the air. And when I regarded them that way, they were real storks to me, flying by the hundreds and thousands, and I would look up at them until my neck was stiff. Again, I kept a few mosquitoes inside a white curtain and blew a puff of smoke round them, so that to me they became a company of white storks flying among the blue clouds, and their humming was to me the song of storks singing in high heaven, which delighted me intensely. Sometimes I would squat by a broken earthen wall, or by a little bush on a raised flower-bed, with my eyes on the same level as the flower-bed itself, and there I would look and look, transforming in my mind the little plot of grass into a forest and the ants and insects into wild animals. The little elevations on the ground became my hills, and the depressed areas became my valleys, and my spirit wandered in that world at leisure. One day, I saw two little insects fighting among the grass, and while

大物拔山倒樹而來，蓋一癩蝦蟆也。舌一吐而二蟲盡爲所吞。余年幼方出神，不覺呀然驚恐。神定，捉蝦蟆，鞭數十，驅之別院。年長思之，二蟲之鬥，蓋圖姦不從也。古語云：“姦近殺，”蟲亦然耶？貪此生涯，卵爲蚯蚓所哈，（吳俗呼陽曰卵，）腫不能便。捉鴨開口哈之，婢媼偶釋手，鴨顛其頸作吞噬狀，驚而大哭；傳爲話柄。此皆幼時閑情也。

及長，愛花成癖，喜剪盆樹。識張蘭坡，始精剪枝養節之法，繼悟接花疊石之法。花以蘭爲最，取其幽香韻致也，而瓣品之稍堪入譜者不可多得。蘭坡臨終

I was all absorbed watching the fight, there suddenly appeared a big monster, overturning my hills and tearing up my forest—it was a little toad. With one lick of his tongue, he swallowed up the two little insects. I was so lost in my young imaginary world that I was taken unawares and quite frightened. When I had recovered myself, I caught the toad, struck it several dozen times and chased it out of the courtyard. Thinking of this incident afterwards when I was grown up, I understood that these two little insects were committing adultery by rape. "The wages of sin is death," so says an ancient proverb, and I wondered whether it was true of the insects also. I was a naughty boy, and once my ball (for we call the genital organ a "ball" in Soochow) was bitten by an earthworm and became swollen. [Believing that the duck's saliva would act as an antidote for insect bites,] they held a duck over it, but the maid-servant, who was holding the duck, accidentally let her hand go, and the duck was going to swallow it. I got frightened and screamed. People used to tell this story to make fun of me. These were the little incidents of my childhood days.

When I was grown up, I loved flowers very much and was very fond of training pot flowers and pot plants. When I knew Chang Lanp'o, I learnt from him the secrets of trimming branches and protecting joints, and later the art of grafting trees and making rockeries. The orchid was prized most among all the flowers because of its subdued fragrance and graceful charm, but it was difficult to obtain really good classic varieties. At the end of his days, Lanp'o

時，贈余荷瓣素心春蘭一盆，皆肩平心闊，莖細瓣淨，可以入譜者。余珍如拱璧。值余幕遊於外，芸能親爲灌溉，花葉頗茂。不二年，一旦忽萎死。起根視之，皆白如玉，且蘭芽勃然。初不可解，以爲無福消受，浩歎而已。事後始悉有人欲分不允，故用滾湯灌殺也。從此誓不植蘭。

次取杜鵑，雖無香而色可久玩，且易剪裁。以芸惜枝憐葉，不忍暢剪，故難成樹。其他盆玩皆然。

惟每年籬東菊綻，秋興成癖。喜摘插瓶，不愛盆玩。非盆玩不足觀，以家無園圃，不能自植，貨于市者，俱叢雜無致



presented me with a pot of orchids, whose flowers had lotus-shaped petals; the centre of the flowers was broad and white, the petals were very neat and even at the "shoulders," and the stems were very slender. This type was classical, and I prized it like a piece of old jade. When I was working away from home, Yün used to take care of it personally and it grew beautifully. After two years, it died suddenly one day. I dug up its roots and found that they were white like marble, while nothing was wrong with the sprouts, either. At first, I could not understand this, but ascribed it with a sigh merely to my own bad luck, which might be unworthy to keep such flowers. Later on, I found out that some one had asked for some off-shoots from the same pot, had been refused, and had therefore killed it by pouring boiling water over it. Thenceforth I swore I would never grow orchids again.

Next in preference came the azalea. Although it had no smell, its flowers lasted a longer time and were very beautiful to look at, in addition to its being easy to train up. Yün loved these flowers so much that she would not stand for too much cutting and trimming, and, consequently, it was difficult to make them grow in proper form. The same thing was true of the other flowers.

The chrysanthemum, however, was my passion in the autumn of every year. I loved to arrange these flowers in vases instead of raising them in pots, not because I did not want to have them that way, but because I had no garden in my home and could not take care of them

故不取耳。其插花朵，數宜單，不宜雙。每瓶取一種，不取二色。瓶口取闊大，不取窄小，闊大者舒展。不拘自五七花至三四十花，必于瓶口中一叢怒起，以不散漫，不擠軋，不靠瓶口爲妙；所謂“起把宜緊”也。或亭亭玉立，或飛舞橫斜。花取參差，間以花蕊，以免飛鉞耍盤之病。葉取不亂，梗取不強。用針宜藏，針長寧斷之，毋令針針露梗。所謂“瓶口宜清”也。視桌之大小，一桌三瓶至七瓶而止，多則眉目不分，卽同市井之菊屏矣。几之高低，自三四寸至二尺五六寸而止；必須參差高下，互相照應。以氣勢聯絡爲上。若中高兩低，後高前低，成排對列，又犯俗

myself. What I bought at the market were not properly trained and not to my liking. When arranging chrysanthemum flowers in vases, one should take an odd, not an even, number and each vase should have flowers of only one colour. The mouth of the vase should be broad, so that the flowers could lie easily together. Whether there be half a dozen flowers or even thirty or forty of them in a vase, they should be so arranged as to come up together straight from the mouth of the vase, neither overcrowded, nor too much spread out, nor leaning against the mouth of the vase. This is called "keeping the handle firm." Sometimes they can stand gracefully erect, and sometimes spread out in different directions. In order to avoid a bare monotonous effect, they should be mixed with some flower buds and arranged in a kind of studied disorderliness. The leaves should not be too thick and the stems should not be too stiff. In using pins to hold the stems up, one should break the long pins off, rather than expose them. This is called "keeping the mouth of the vase clear." Place from three to seven vases on a table, depending on the size of the latter, for if there were too many of them, they would be overcrowded, looking like chrysanthemum screens at the market. The stands for the vases should be of different height, from three or four inches to two and a half feet, so that the different vases at different heights would balance one another and belong intimately to one another as in a picture with unity of composition. To put one vase high in the centre with two low at the sides, or to put a low one in front and a tall one behind, or to arrange them in symmetrical pairs, would be to

所謂“錦灰堆”矣。或密或疎，或進或出，全在會心者得畫意乃可。

若盆碗盤洗，用漂青，松香，榆皮，麪和油，先熬以稻灰，收成膠。以銅片按釘向上，將膏火化，粘銅片于盤碗盆洗中。俟冷，將花用鐵絲紮把，插于釘上，宜斜偏取勢，不可居中，更宜枝疎葉清，不可擁擠；然後加水，用碗沙少許掩銅片，使觀者疑叢花生于碗底方妙。

若以木本花果插瓶，剪裁之法，（不能色色自覓，倩人攀折者每不合意，）必先執在手中，橫斜以觀其勢，反側以取其態。相定之後，剪去雜枝，以疎瘦古怪爲佳。再思其梗如何入瓶，或折或曲，插入

create what is vulgarly called "a heap of gorgeous refuse." Proper spacing and arrangement must depend on the individual who has an understanding of pictorial composition.

≡ In the case of flower bowls or open dishes, the method of making a support for the flowers is to mix pitch and refined resin with elm bark, flour and oil, and heat up the mixture with hot hay ashes until it becomes a kind of glue, and with it glue some nails upside down on to a piece of copper. This copper plate can then be heated up and glued on to the bottom of the bowl or dish. When it is cold, tie the flowers in groups by means of wire and stick them on those nails. The flowers should be allowed to incline sideways and not shoot up from the centre; it is also important that the stems and leaves should not come too closely together. After this is done, put some water in the bowl and cover up the copper support with some clean sand, so that the flowers will seem to grow directly from the bottom of the bowl.

When picking branches from flower-trees for decoration in vases, it is important to know how to trim them before putting them in the vase, for one cannot always go and pick them oneself, and those picked by others are often unsatisfactory. Hold the branch in your hand and turn it back and forth in different ways in order to see how it lies most expressively. After one has made up one's mind about it, lop off the superfluous branches, with the idea of making the twig look thin and sparse and quaintly beautiful. Next think how the stem is going to lie in the vase and with what kind of bend, so that

瓶口，方免背葉側花之患。若一枝到手，先拘定其梗之直者插瓶中，勢必枝亂梗強，花側葉背，既難取態，更無韻致矣。折梗打曲之法：鋸其梗之半而嵌以磚石，則直者曲矣。如患梗倒，敲一二釘以箠之。即楓葉竹枝，亂草荆棘，均堪入選。或綠竹一竿，配以枸杞數粒，幾莖細草，伴以荆棘兩枝，苟位置得宜，另有世外之趣。

若新栽花木，不妨歪斜取勢，聽其葉側，一年後枝葉自能向上。如樹樹直栽，即難取勢矣。至剪裁盆樹，先取根露鷄爪者，左右剪成三節，然後起枝。一枝一節，七枝到頂，或九枝到頂。枝忌對節如

when it is put there, the leaves and flowers can be shown to the best advantage. If one just takes any old branch in hand, chooses a straight section and puts it in the vase, the consequence will be that the stem will be too stiff, the branches will be too close together and the flowers and leaves will be turned in the wrong direction, devoid of all charm and expression. To make a straight twig crooked, cut a mark half-way across the stem and insert a little piece of broken brick or stone at the joint; the straight branch will then become a bent one. In case the stem is too weak, put one or two pins to strengthen it. By means of this method, even maple leaves and bamboo twigs or even ordinary grass and thistles will look very well for decoration. Put a twig of green bamboo side by side with a few berries of Chinese matrimony vine or arrange some fine blades of grass together with some branches of thistle. They will look quite poetic, if the arrangement is correct.

In planting new trees, it does not matter if the trunk comes up from the ground at an angle, for if let alone for a year, it will grow upwards by itself. On the other hand, if one lets the stem come up in a perpendicular line, it will be difficult later on for it to have a dynamic posture. As to the training of pot plants, one should choose those with claw-like roots coming above the surface of the ground. Lop off the first three branches from the ground before allowing the next one to grow up, making a bend at every point where a new branch starts off. There should be seven such bends, or perhaps nine, from the lower end of a tree to its top.

肩臂，節忌臃腫如鶴膝。須盤旋出枝，不可光留左右，以避赤胸露背之病。又不可前後直出。有名“雙起，”“三起”者，一根而起兩三樹也。如根無爪形，便成插樹，故不取。

然一樹剪成，至少得三四十年。余生平僅見吾鄉葛翁名彩章者，一生剪成數樹。又在揚州商家見有虞山遊客攜送黃楊翠柏各一盆，惜乎明珠暗投。餘未見其可也。若留枝盤如寶塔，紮枝曲如蚯蚓者，便成匠氣矣。

點綴盆中花石，小景可以入畫，大景可以入神。一甌清茗，神能趨入其中，方



It is against good taste to have swollen joints at these bends, or to have two branches growing directly opposite each other at the same point. These must branch off in all directions from different points, for if one only allows those on the right and left to grow up, the effect will be very bare, or "the chest and back will be exposed," as we say. Nor, for instance, should they grow straight from the front or behind. There are "double-trunked" and "treble-trunked" trees which all spring from the same root above the ground. If the root were not claw-shaped, they would look like planted sticks and would on that account be disqualified.

The proper training of a tree, however, takes at least thirty to forty years. In my whole life, I have seen only one person, old Wan Ts'aichang of my district, who succeeded in training several trees in his life. Once I also saw at the home of a merchant at Yangchow two pots, one of boxwood and one of cypress, presented to him by a friend from Yüshan, but this was like casting pearls before swine. Outside these cases, I have not seen any really good ones. Trees whose branches are trained in different horizontal circles going up like a pagoda or whose branches turn round and round like earthworms are incurably vulgar.

When arranging miniature sceneries with flowers and stones in a pot, design so that a small one could suggest a painting, and a big one the infinite. One should make it so that, with a pot of tea, one could lose oneself in a world of imagination; and only this kind should be kept in one's private studio for enjoyment. Once

可供幽齋之玩。種水仙無靈璧石，余嘗以炭之有石意者代之。黃芽菜心，其白如玉，取大小五七枝，用沙土植長方盆內，以炭代石，黑白分明；頗有意思。以此類推，幽趣無窮，難以枚舉。如石菖蒲結子，用冷米湯同嚼噴炭上，置陰濕地，能長細菖蒲；隨意移養盆碗中，茸茸可愛。以老蓮子磨薄兩頭，入蛋壳使雞翼之，俟雛成取出。用久年燕巢泥加天門冬十分之二，搗爛拌勻，植於小器中，灌以河水，曬以朝陽；花發大如酒盃，葉縮如碗口，亭亭可愛。

若夫園亭樓閣，套室迴廊，疊石成山

I planted some narcissus and could not find any pebbles from Lingpi for use in the pot, and I substituted them with pieces of coal that looked like rocks. One can also take five or seven pieces of yellow-brimmed white cabbage of different size, whose core is white like jade, and plant them in sand in an oblong earthen basin, decorated with charcoal instead of pebbles. The black of the charcoal will then contrast vividly with the white of the cabbage, quite interesting to look at. It is impossible to enumerate all the possible variations, but if one exercises one's ingenuity, it will be found to be an endless source of pleasure. For instance, one can take some calamus seeds in the mouth, chew them together with cold rice soup, and blow them on to pieces of charcoal. Keep them in a dark damp place and fine little calamus will grow from them. These pieces of charcoal can then be placed in any flower basin, looking like moss-covered rocks. Or one can take some old lotus seeds, grind off slightly both ends, and put them in an egg-shell, making a hen sit on it together with other eggs. When the little chickens are hatched, take the egg out also and plant the old lotus seeds in old clay from swallows' nests, prepared with twenty per cent of ground asparagus. Keep these then in a small vessel filled with river water, and expose them to the morning sun. When the flowers bloom, they will be only the size of a wine-cup, while the leaves will be about the size of a bowl, very cute and beautiful to look at.

As to the planning of garden pavilions, towers, winding corridors and out-houses, the

栽花取勢，又在大中見小，小中見大，虛中有實，實中有虛，或藏或露，或淺或深，不僅在周迴曲折四字，又不在地廣石多，徒煩工費。或掘地堆土成山，間以塊石，雜以花草，籬用梅編，牆以藤引，則無山而成山矣。大中見小者：散漫處植易長之竹，編易茂之梅以屏之。小中見大者：窄院之牆，宜凹凸其形，飾以綠色，引以藤蔓，嵌大石，鑿字作碑記形。推牕如臨石壁，便覺峻峭無窮。虛中有實者：或山窮水盡處，一折而豁然開朗；或軒閣設廚處，一開而可通別院。實中有虛者：開門于不通之院，映以竹石，如有實無也；設矮欄于牆頭，如上有月臺，而實虛也。

designing of rockery and the training of flower-trees, one should try to show the small in the big, and the big in the small, and provide for the real in the unreal and for the unreal in the real. One reveals and conceals alternately, making it sometimes apparent and sometimes hidden. This is not just rhythmic irregularity, nor does it depend on having a wide space and great expenditure of labour and material. Pile up a mound with earth dug from the ground, and decorate it with rocks, mingled with flowers; use live plum-branches for your fence, and plant creepers over the walls. Thus one can create the effect of a hill out of a flat piece of ground. In the big, open spaces, plant bamboos that grow quickly and train plum-trees with thick branches to screen them off. This is to show the small in the big. When a courtyard is small, the wall should run in of convex and concave lines, decorated with green, covered with ivy and inlaid with big slabs of stone with inscriptions on them. Thus when you open your window, you seem to face a rocky hillside, alive with rugged beauty. This is to show the big in the small. Contrive so that an apparently blind alley leads suddenly into an open space and a closet-like door forms the entrance into an unexpected courtyard. This is to provide for the real in the unreal. Let a door lead into a blind courtyard and conceal the view by placing a few bamboo trees and a few rocks before it. Thus you suggest something which is not there. Place low balustrades along the top of a wall so as to suggest a roof garden. This is to provide for the unreal in the real.

貧士屋少人多，當仿吾鄉太平船後梢之位置，再加轉移其間。臺級爲床，前後借湊，可作三榻，間以板而裱以紙，則前後上下皆越絕。譬之如行長路，卽不覺其窄矣。余夫婦喬寓揚州時，曾仿此法。屋僅兩椽，上下臥房，廚竈，客座皆越絕，而綽然有餘。芸曾笑曰：“位置雖精，終非富貴家氣象也。”是誠然歟。

余掃墓山中，檢有巒紋可觀之石。歸與芸商曰：“用油灰疊宣州石于白石盆，取色勻也。本山黃石雖古樸，亦用油灰，則黃白相間，鑿痕畢露，將奈何？”芸曰：“擇石之頑劣者，搗末于灰痕處，乘濕糝之，乾或色同也。”乃如其言，用宜興

Poor scholars who live in crowded houses should follow the method of the boatmen in our native district who make clever arrangements with their limited space on the sterns of their boats by devising certain modifications, such as making a series of successive elevations one after another, and using them as beds, of which there may be three in a little room, and separating them with papered wooden partitions. The effect will be compact and wonderful to look at, like surveying a long stretch of road, and one will not feel the cramping of space. When my wife and I were staying at Yangchow, we lived in a house of only two beams, but the two bedrooms, the kitchen and the parlour were all arranged in this method, with an exquisite effect and great saving of space. Yün once said to me laughingly, "The arrangements are exquisite enough, but after all, they lack the luxurious atmosphere of a rich man's house." It was so indeed.

Once I visited my ancestral tombs on the hill and found some pebbles of great beauty, with faint tracings on them. On coming back, I talked it over with Yün, and said: "People mix putty with Hsüanchow stones in white stone basins, because the colours of the two elements blend. These yellow pebbles of this hill, however, are different, and although they are rugged and simple, they will not blend in colour with putty. What can we do?" "Take some of the worse quality," she said, "pound them into small pieces and mix them in the putty before it is dry, and perhaps when it is dry, the colour will be uniform." So we did as she suggested, and

窰長方盆疊起一峯，偏于左而凸于右，背作橫方紋，如雲林石法；巉巖凹凸，若臨江石磯狀。虛一角，用河泥種千瓣白萍。石上植蔦蘿，俗呼雲松。經營數日乃成。至深秋，蔦蘿蔓延滿山，如藤蘿之懸石壁。花開正紅色。白萍亦透水大放。紅白相間，神遊其中，如登蓬島。置之檐下，與芸品題：此處宜設水閣，此處宜立茅亭，此處宜鑿六字曰“落花流水之間，”此可以居，此可以釣，此可以眺；胸中邱壑，若將移居者然。一夕，貓奴爭食，自檐而墮，連盆與架，頃刻碎之。余歎曰：“卽此小經營尙干造物忌耶！”兩人不禁淚落。

靜室焚香，閑中雅趣。芸嘗以沉速



took a rectangular Yi-hsing earthen basin, on which we piled up a mountain peak on the left coming down in undulations to the right. On its back, we made rugged square lines in the style of rock paintings of Ni Yünlin, so that the whole looked like a rocky precipice overhanging a river. At one corner we made a hollow place, which we filled with mud and planted with multi-leaf white duckweed, while the rocks were planted with dodder. This took us quite a few days to finish. In late autumn, the dodder grew all over the hill, like wistarias hanging down from a rock. The red dodder flowers made a striking contrast to the white duckweed, which had grown luxuriantly, too, from the pond underneath. Looking at it, one could imagine oneself transported to some fairy region. We put this under the eaves, and discussed between ourselves where we should build a covered terrace by the water, where we should put a garden arbour, and where we should put a stone inscription: "Where petals drop and waters flow." And Yün further discussed with me where we could build our home, where we could fish, and where we could go up for a better view of the distance, all so absorbed in it as if we were moving to live in that little imaginary universe. One night, two cats were fighting for food and fell down over the eaves and accidentally broke the whole thing into pieces, basin and all. I sighed and said. "The gods seem to be jealous of even such a little effort of ours." And we both shed tears.

To burn incense in a quiet room is one of the cultivated pleasures of a leisurely life. Yün

等香，于飯鑊蒸透，在鑪上設一銅絲架，離火半寸許，徐徐烘之；其香幽韻而無烟。佛手忌醉鼻嗅，嗅則易爛。木瓜忌出汗，汗出，用水洗之。惟香圓無忌。佛手木瓜亦有供法，不能筆宣。每有人將供委者，隨手取嗅，隨手置之，即不知供法者也。

余閑居，案頭瓶花不絕。芸曰：“子之插花，能備風晴雨露，可謂精妙入神；而畫中有草蟲一法，盍仿而效之？”

余曰：“蟲躑躅不受制，焉能仿效？”

芸曰：“有一法，恐作僮罪過耳。”

余曰：“試言之。”

used to burn aloes-wood and *shuhsiang* [a kind of fragrant wood from Cambodia]. She used to steam the wood first in a cauldron thoroughly, and then place it on a copper wire net over a stove, about half an inch from the fire. Under the action of the slow fire, the wood would give out a kind of subtle fragrance without any visible smoke. Another thing, the "buddha's fingers" [a variety of citron] should not be smelt by a drunken man, or it would easily rot. It is also bad for the quince to perspire [as under atmospheric changes], and when it does so, one should wash it with water. The citron alone is easy to take care of, because it is not afraid of handling. There are different ways of taking care of the "buddha's fingers" and the quince which cannot be expressed in so many words. I have seen people who take one of these things, which have been properly kept, and handle or smell it in any old way and put it down again roughly, which shows that they do not know the art of preserving these things.

In my home I always had a vase of flowers on my desk. "You know very well about arranging flowers in vases for all kinds of weather," said Yün to me one day. "I think you have really understood the art, but there is a type of painting commonly called "insects on grass blades," which you haven't applied yet. Why don't you try?"

"I'm afraid," I replied, "that I cannot hold the insect's legs still. What can I do?"

"I know a way, except that I am afraid it would be too cruel," said Yün.

"Tell me about it," I asked.

芸曰：“蟲死色不變。覓螳螂蟬蝶之屬，以針刺死，用細絲扣蟲項繫花草間，整其足，或抱梗，或踏葉，宛然如生。不亦善乎？”

余喜，如其法行之，見者無不稱絕。求之閨中，今恐未必有此會心者矣。

余與芸寄居錫山華氏，時華夫人以兩女從芸識字。鄉居院曠，夏日逼人。芸教其家作活花屏法甚妙。每屏一扇，用木梢二枝，約長四五寸，作矮條櫬式，虛其中，橫四擋，寬一尺許，四角鑿圓眼，插竹編方眼。屏約高六七尺，用砂盆種扁豆，置屏中，盤延屏上，兩人可移動。多編數

"You know that an insect does not change its colour after death. You can find a mantis or cicada or a butterfly; kill it with a pin and use a fine wire to tie its neck to the flowers, arranging its legs so that they either hold on to the stem or rest on the leaves. It would then look like a live one. Don't you think it is very good?"

I was quite delighted and did as she suggested, and many of our friends thought it very wonderful. I am afraid it is difficult to find ladies nowadays who show such an understanding of things.

When I was staying with my friend Mr. Hua at Hsishan with Yün, Mrs. Hua used to ask Yün to teach her two daughters reading. In that country house, the yard was wide open and the glare of the summer sun was very oppressive. Yün taught them a method of making movable screens of growing flowers. Every screen consisted of a single piece. She took two little pieces of wood about four or five inches long, and laid them parallel like a low stool, with the hollow top filled by four horizontal bars over a foot long. At the four corners, she made little round holes on which she stuck a trellis-work made of bamboo. The trellis was six or seven feet high and on its bottom was placed a pot of peas which would then grow up and entwine round the bamboo trellis. This could be easily moved by two persons. One can make several of these things and place them wherever one pleases before windows or doors, and they will look like living plants, casting their green

屏，隨意遮攔，恍如綠陰滿牕，透風蔽日，紆迴曲折，隨時可更；故曰“活花屏。”有此一法，即一切藤本香草，隨地可用。此真鄉居之良法也。

友人魯半舫名璋，字春山，善寫松柏或梅菊，工隸書，兼工鐵筆。余寄居其家之蕭爽樓一年有半。樓共五椽，東向，余居其三。晦明風雨，可以遠眺。庭中木犀一株，清香撩人。有廊有廂，地極幽靜。移居時，有一僕一嫗，并挈其小女來。僕能成衣，嫗能紡績；于是芸繡，嫗績，僕則成衣，以供薪水。余素愛客，小酌必行令。芸善不費之烹庖，瓜蔬魚蝦，

shade into the house, warding off the sun and yet allowing the wind to come through. They can be placed in any irregular formation, adjustable according to time and circumstances, and are, therefore, called "movable flower screens." With this method, one can use any kind of fragrant weeds of the creeper family, instead of peas. It is an excellent arrangement for people staying in the country.

My friend Lu Panfang's name was Chang and his literary name Ch'ünshan. He was very good at painting pine-trees and cypresses, plum blossoms and chrysanthemums, as well as writing the *lishu* style of calligraphy, besides specializing in carving seals. I stayed in his home called Hsiaoshuanglou for a year and a half. The house faced east and consisted of five beams, of which I occupied three. From it one could get a beautiful view of the distance in rain or shine. In the middle of the court, there was a tree, the *osmanthus fragrans*, which filled the air with a kind of delicate fragrance. There were corridors and living rooms, and the place was quite secluded. When I went there, I brought along a man-servant and an old woman, who also brought with them a young daughter. The man-servant could make dresses and the old woman could spin; therefore Yün did embroidery, the old woman spun and the man-servant made dresses to provide for our daily expenses. I was by nature very fond of guests and whenever we had a little drinking party, I insisted on having wine-games. Yün was very clever at preparing inexpensive dishes; ordinary foodstuffs like melon, vegetables, fish and shrimps, had a

一經芸手，便有意外味。同人知余貧，每出杖頭錢，作竟日敘。余又好潔地無纖塵，且無拘束，不嫌放縱。

時有楊補凡名昌緒，善人物寫真；袁少迂名沛，工山水；王星瀾名巖，工花卉翎毛；愛蕭爽樓幽雅，皆攜畫具來，余則從之學畫。寫草篆，鑄圖章，加以潤筆，交芸備茶酒供客。終日品詩論畫而已。更有夏淡安，揖山兩昆季，并繆山音，知白兩昆季，及蔣韻香，陸橘香，周嘯霞，郭小愚，華杏帆，張閑酣諸君子，如梁上之燕，自去自來。芸則拔釵沽酒，不動聲色，良辰美景，不放輕過。今則天各一方，風流雲



special flavour when prepared by her. My friends knew that I was poor, and often helped pay the expenses in order that we might get together and talk for the whole day. I was very keen on keeping the place spotlessly clean, and was, besides, fond of free and easy ways with my friends.

At this time, there were a group of friends, like Yang Pufan, also called Ch'anghsü, who specialized in portrait sketches; Yüan Shaoyü, also called P'ai, who specialized in painting landscape; and Wang Hsing-lan, also called Yen, good at painting flowers and birds. They all liked the Hsiaoshuanglou because of its seclusion, so they would bring their painting utensils to the place and I learnt painting from them. They would then either write "grass-script" or "*chüan-script*" or carve seals, from which we made some money which we turned over to Yün to defray expenses for teas and dinners. The whole day long, we were occupied in discussing poetry or painting only. There were, moreover, friends like the brothers Hsia Tan-an and Hsia Yishan, the brothers Miao Shanyin and Miao Chihpo, Chiang Yünhsiang, Loh Chühhsiang, Chou Hsiaohsia, Kuo Hsiaoyü, Hua Hsingfan, and Chang Hsienhan. These friends came and went as they pleased, like the swallows by the eaves. Yün would take off her hairpin and sell it for wine without a second's thought, for she would not let a beautiful day pass without company. To-day these friends are scattered to the four corners of the earth like clouds dispersed by a storm, and the woman I loved is dead, like broken jade

散，兼之玉碎香埋，不堪回首矣！

蕭爽樓有四忌：談官宦陞遷，公廨時事，八股時文，看牌擲色；有犯必罰酒五斤。有四取：慷慨豪爽，風流蘊藉，落拓不羈，澄靜緘默。長夏無事，考對爲會。每會八人，每人各攜青蚨二百。先拈鬮，得第一者爲主考，關防別座；第二者爲謄錄，亦就座；餘作舉子，各于謄錄處取紙一條，蓋用印章。主考出五七言各一句，刻香爲限，行立構思，不准交頭私語。對就後投入一匣，方許就座。各人交卷畢，謄錄啓匣，併錄一冊，轉呈主考，以杜徇私。十六對中取七言三聯，五言三聯。

and buried incense. How sad indeed to look back upon these things!

Among the friends at Hsiaoshuanglou, four things were tabooed: firstly, talking about people's official promotions; secondly, gossiping about law-suits and current affairs; thirdly, discussing the conventional eight-legged essays for the imperial examinations; and fourthly, playing cards and dice. Whoever broke any of these rules was penalized to provide five catties of wine. On the other hand, there were four things which we all approved: generosity, romantic charm, free and easy ways, and quietness. In the long summer days when we had nothing to do, we used to hold examinations among ourselves. At those parties, there would be eight persons, each bringing two hundred cash along. We began by drawing lots, and the one who got the first would be the official examiner, seated on top by himself, while the second one would be the official recorder, also seated in his place. The others would then be the candidates, each taking a slip of paper, properly stamped with a seal, from the official recorder. The examiner then gave out a line of seven words and one of five words, with which each of us was to make the best couplet. The time limit was the burning of a joss-stick and we were to tease our brains standing or walking about, but were not allowed to exchange words with each other. When a candidate had made the couplets, he placed them in a special box and then returned to his seat. After all the papers had been handed in, the official recorder then opened the box and copied them together in a book, which

六聯中取第一者卽爲後任主考，第二者爲謄錄。每人有兩聯不取者罰錢二十文，取一聯者免罰十文，過限者倍罰。一場，主考得香錢百文。一日可十場，積錢千文，酒資大暢矣。惟芸議爲官卷，准坐而構思。

楊補凡爲余夫婦寫戟花小影，神情確肖。是夜月色頗佳，蘭影上粉牆，別有幽致。星瀾醉後興發曰：“補凡能爲君寫真，我能爲花圖影。”

余笑曰：“花影能如人影否？”

星瀾取素紙鋪于牆，卽就蘭影用墨濃淡圖之。日間取視，雖不成畫，而花葉

he submitted to the examiner, thus safeguarding against any partiality on the latter's part. Of these couplets submitted, three of the seven-word lines and three of the five-word lines were to be chosen as the best. The one who turned in the best of these six chosen couplets would then be the official examiner for the next round, and the second best would be the official recorder. One who had two couplets failing to be chosen would be fined twenty cash, one failing in one couplet fined ten cash, and failures handed in beyond the time limit would be fined twice the amount. The official examiner would get one hundred cash "incense money." Thus we could have ten examinations in a day and provide a thousand cash with which to buy wine and have a grand drinking party. Yün's paper alone was considered special and exempt from fine, and she was allowed the privilege of thinking out her lines on her seat.

One day Yang Pufan made a sketch of Yün and myself working at a garden with wonderful likeness. On that night, the moon was very bright and was casting a wonderfully picturesque shadow of an orchid flower on the white wall. Inspired by some hard drinking, Hsing-lan said to me, "Pufan can paint your portrait sketch, but I can paint the shadows of flowers."

"Will the sketch of flowers be as good as that of a man?" I asked.

Then Hsing-lan took a piece of paper and placed it against the wall, on which he traced the shadow of the orchid flower with dark and light inkings. When we looked at it in the day-

蕭疎，自有月下之趣。芸甚寶之。各有題詠。

蘇城有南園北園二處，茶花黃時，苦無酒家小飲；攜盒而往，對花冷飲，殊無意味。或議就近覓飲者，或議看花歸飲者，終不如對花熱飲爲快。衆議未定。芸笑曰：“明日但各出杖頭錢，我自擔爐火來。”衆笑曰：“諾。”衆去，余問曰：“卿果自往乎？”芸曰：“非也。妾見市中賣餛飩者，其擔鍋竈無不備，盍雇之而往？妾先烹調端整，到彼處再一下鍋，茶酒兩便。”

余曰：“酒茶固便矣。茶乏烹具。”

time, there was a kind of haziness about the lines of leaves and flowers, suggestive of the moonlight, although it could not be called a real painting. Yün liked it very much and all my friends wrote their inscriptions on it.

There are two places in Soochow called the South Garden and the North Garden. We would go there when the rape flowers were in bloom, but there was no wine shop near by where we could have a drink. If we brought eatables along in a basket, there was little fun drinking cold wine in the company of the flowers. Some proposed that we should look for some place to get a drink in the neighbourhood, and others suggested that we should look at the flowers first and then come back for a drink, but this was never quite the ideal thing, which should be to drink warm wine in the presence of flowers. While no one could make any satisfactory suggestion, Yün smiled and said, "Tomorrow you people provide the money and I'll carry a stove to the place myself." "Very well," they all said. When my friends had left, I asked Yün how she was going to do it. "I am not going to carry it myself," she said. "I have seen *wonton* sellers in the streets who carry along a stove and a pan and everything we need. We could just ask one of these fellows to go along with us. I'll prepare the dishes first, and when we arrive, all we need is just to heat them up, and we will have everything ready including tea and wine."

"Well, but what about the kettle for boiling tea?"

芸曰：“攜一砂罐去，以鐵叉串罐柄，去其鍋，懸于行竈中，加柴火煎茶，不亦便乎？”

余鼓掌稱善。街頭有鮑姓者，賣餛飩爲業，以百錢雇其擔，約以明日午後。鮑欣然允議。明日看花者至，余告以故，衆咸歎服。飯後同往，并帶席墊，至南園，擇柳陰下團坐。先烹茗，飲畢，然後煖酒烹肴。是時風和日麗，徧地黃金，青衫紅袖越阡度陌，蝶蜂亂飛，令人不飲自醉。既而酒肴俱熟，坐地大嚼。擔者頗不俗，拉與同飲。遊人見之，莫不羨爲奇想。杯盤狼藉，各已陶然，或坐或臥，或



"We could carry along an earthen pot," she said, "remove the *wonton* seller's pan and suspend the pot over the fire by a spike. This will then serve us as a kettle for boiling tea, won't it?"

I clapped my hands in applause. There was a *wonton* seller by the name of Pao, whom we asked to go along with us the following afternoon, offering to pay him a hundred cash, to which Pao readily consented. The following day my friends, who were going to see the flowers, arrived. I told them about the arrangements, and they were all amazed at Yün's ingenious idea. We started off after lunch, bringing along with us some straw mats and cushions. When we had arrived at the South Garden, we chose a place under the shade of willow trees, and sat together in a circle on the ground. First we boiled some tea, and after drinking it, we warmed up the wine and heated up the dishes. The sun was beautiful and the breeze was gentle, while the yellow rape flowers in the field looked like a stretch of gold, with gaily dressed young men and women passing by the rice fields and bees and butterflies flitting to and fro—a sight which could make one drunk without any liquor. Very soon the wine and dishes were ready and we sat together on the ground drinking and eating. The *wonton* seller was quite a likeable person and we asked him to join us. People who saw us thus enjoying ourselves thought it quite a novel idea. Then the cups, bowls and dishes lay about in great disorder on the ground, while we were already slightly drunk, some sitting and some lying down, and

歌或嘯。紅日將頽，余思粥，擔者即爲買米煮之，果腹而歸。

芸問曰：“今日之遊樂乎？”

衆曰：“非夫人之力不及此。”大笑而散。

貧士起居服食，以及器皿房舍，宜省儉而雅潔。省儉之法，曰“就事論事。”余愛小飲，不喜多菜。芸爲置一梅花盒，用二寸白磁深碟六隻，中置一隻，外置五隻，用灰漆就，其形如梅花。底蓋均起凹楞，蓋之上有柄如花蒂，置之案頭，如一朵墨梅覆桌；啓蓋視之，如菜裝于花瓣中。一盒六色，二三知己，可以隨意取食。食完再添。另做矮邊圓盤一隻，以便放杯，

some singing or yelling. When the sun was going down, I wanted to eat congee, and the *wonton* seller bought some rice and cooked it for us. We then came back with a full belly.

"Did you enjoy it to-day?" asked Yün.

"We would not have enjoyed it so much, had it not been for Madame!" all of us exclaimed. Then merrily we parted.

A poor scholar should try to be economical in the matter of food, clothing, house and furniture, but at the same time be clean and artistic. In order to be economical, one should "manage according to the needs of the occasion," as the saying goes. I was very fond of having nice little suppers with a little liquor, but did not care for many dishes. Yün used to make a tray with a plum-blossom design. It consisted of six deep dishes of white porcelain, two inches in diameter, one in the centre and the other five grouped round it, painted grey and looking like a plum flower. Both its bottom and its top were bevelled and there was a handle on the top resembling the stem of a plum flower, so that, when placed on the table, it looked like a regular plum blossom dropped on the table, and on opening, the different vegetables were found to be contained in the petals of the flower. A case like this with six different dishes would be quite enough to serve a dinner for two or three close friends. § If second helping was needed, more could be added. Besides this, we made another round tray with a low border for holding chopsticks, cups and the wine pot. These were easily

箸，酒壺之類，隨處可擺，移掇亦便。卽食物省儉之一端也。余之小帽領襪，皆莛自做。衣之破者移東補西，必整必潔；色取闇淡，以免垢跡，既可出客，又可家常。此又服飾省儉之一端也。初至蕭爽樓中，嫌其暗，以白紙糊壁，遂亮。夏月樓下去牕，無闌干，覺空洞無遮攔。莛曰：“有舊竹簾在，何不以簾代攔？”

余曰：“如何？”

莛曰：“用竹數根，黝黑色，一豎一橫，留出走路。截半簾，搭在橫竹上，垂至地，高與桌齊。中豎短竹四根，用麻線紮定，然後于橫竹搭簾處，尋舊黑布條，連橫竹裹縫之。既可遮攔飾觀，又不費錢。”

moved about and one could have the dinner served at any place one wished. This is an example of economy in the matter of food. Yün also made me my collars, socks and my little cap. When my clothes were torn, she would cut out one piece to mend another, making it always look very neat and tidy. I used to choose quiet colours for my clothes, for the reason that dirty spots would not show easily, and one could wear them both at home and abroad. This is an instance of economy in the matter of dress. When I first took up my residence at the Hsiaoshuanglou, I found the rooms too dark, but after papering the walls with white paper, they were quite bright again. During the summer months, the ground floor was quite open, because the windows had all been taken down, and we felt that the place lacked privacy. "There is an old bamboo screen," suggested Yün, "why don't we use it and let it serve in place of a railing?"

"But how?" I asked.

"Take a few pieces of bamboo of black colour," she replied, "and make them into a square, leaving room for people to pass out and in. Cut off half of the bamboo screen and fasten it on the horizontal bamboo, about the height of a table, letting the screen come down to the ground. Then put four vertical pieces of short bamboo in the centre, fasten these in place by means of a string, and then find some old strips of black cloth and wrap them up together with the horizontal bar with needle and thread. It would give a little privacy and would look quite well, besides being inexpensive." This is an instance of "managing according to the needs

此就事論事之一法也。以此推之，古人所謂“竹頭木屑皆有用，”良有以也。

夏月荷花初開時，晚含而曉放。芸用小紗囊撮茶葉少許，置花心。明早取出，烹天泉水泡之，香韻尤絕。

of the occasion." This goes to prove the truth of the ancient saying that "slips of bamboo and chips of wood all have their uses."

When the lotus flowers bloom in summer, they close at night and open in the morning. Yün used to put some tea leaves in a little silk bag and place it in the centre of the flower at night. We would take it out the next morning, and make tea with spring water, which would then have a very delicate flavour.

## 卷 三

### 坎 坷 記 愁

人生坎坷何爲乎來哉？ 往往皆自作孽耳。 余則非也！ 多情重諾，爽直不羈，轉因之爲累。 況吾父稼夫公慷慨豪俠，急人之難，成人之事，嫁人之女，撫人之兒，指不勝屈；揮金如土，多爲他人。 余夫婦居家，偶有需用，不免典質；始則移東補西，繼則左支右絀。 諺云：“處家人情，非錢不行。” 先起小人之議，漸招同室之譏。 “女子無才便是德，” 真千古至言也！

余雖居長而行三，故上下呼芸爲“三娘”；後忽呼爲“三太太。” 始而戲呼，繼成習慣，甚至尊卑長幼皆以“三太太”呼



## Chapter Three

### SORROW

Why is it that there are sorrows and hardships in this life? Usually they are due to one's own fault, but this was not the case with me. I was fond of friendship, proud of keeping my word, and by nature frank and straightforward, for which I eventually suffered. My father Chiafu, too, was a very generous man; he used to help people in trouble, bring up other people's sons and marry off other people's daughters in innumerable instances, spending money like dirt, all for the sake of other people. My wife and I often had to pawn things when we were in need of money, and while at first we managed to make both ends meet, gradually our purse became thinner and thinner. As the proverb says, "To run a family and mix socially, money is the first essential." At first we incurred the criticism of the busybodies, and then even people of our own family began to make sarcastic remarks. Indeed "absence of talent in a woman is synonymous with virtue," as the ancient proverb says.

I was born the third son of my family, although the eldest; hence they used to call Yün "*san niang*" at home, but this was later suddenly changed into "*san t'ai'ai*." This began at first in fun, later became a general practice, and even relatives of all ranks, high and low, addressed

之。此家庭之變機歟？

乾隆乙巳，隨侍吾父于海寧官舍。芸于吾家書中附寄小函。吾父曰：“媳婦既能筆墨，汝母家信付彼司之。”後家庭偶有閒言，吾母疑其述事不當，仍不令代筆。吾父見信非芸手筆，詢余曰：“汝婦病耶？”余即作札問之，亦不答。久之，吾父怒曰：“想汝婦不屑代筆耳！”迨余歸，探知委曲，欲為婉剖。芸急止之曰：“寧受責于翁，勿失歡于姑也。”竟不自白。

庚戌之春，予又隨侍吾父于邗江幕中。有同事俞孚亭者，挈眷居焉。吾父謂孚亭曰：“一生辛苦常在客中，欲免一

her as "*san t'ai'ai*."<sup>6</sup> I wonder if this was a sign of the beginning of family dissension.

When I was staying with my father at the Haining yamen in 1785, Yün used to enclose personal letters of hers along with the regular family correspondence. Seeing this, my father said that, since Yün could write letters, she should be entrusted with the duty of writing letters for my mother. It happened that there was a little family gossip and my mother suspected that it had leaked out through Yün's letters, and stopped her writing. When my father saw that it was not Yün's handwriting, he asked me, "Is your wife sick?" I then wrote to enquire from her, but got no reply. After some time had elapsed, my father was angry with her and spoke to me, "Your wife seems to think it beneath her to write letters for your mother!" Afterwards when I came home, I found out the reason and proposed to explain the matter; but Yün stopped me, saying, "I would rather be blamed by father than incur the displeasure of mother." And the matter was not cleared up at all.

In the spring of 1790, I again accompanied my father to the magistrate's office at Hankiang [Yangchow]. There was a colleague by the name of Yü Fout'ing, who was staying with his family there. One day, my father said to Fout'ing, "I

6. "*San*" means "number three." The meaning of "*niang*" and "*t'ai'ai*" varies with local usage, but generally "*niang*" refers to a young married woman in a big household, while "*t'ai'ai*" suggests the mistress of an independent home.—Tr.

起居服役之人而不可得。兒輩果能仰體親意，當于家鄉覓一人來，庶語音相合。”孚亭轉述于余，密札致芸，倩媒物色，得姚氏女。芸以成否未定，未即稟知吾母。其來也，託言鄰女之嬉遊者。及吾父命余接取至署，芸又聽旁人意見，託言吾父素所合意者。吾母見之曰：“此鄰女之嬉遊者也，何娶之乎？”芸遂并失愛于姑矣。

壬子春，余館眞州。吾父病于邗江，余往省，亦病焉。余弟啓堂時亦隨侍。芸來書曰：“啓堂弟曾向鄰婦借貸，倩芸作保，現追索甚急。”余詢啓堂。啓堂轉以嫂氏爲多事。余遂批紙尾曰：“父子

have been living all my life away from home, and have found it very difficult to find some one to look after my personal comforts. If my son would sympathize with me, he should try to look for one from my home district, so that there will be no dialect difficulty." Fout'ing passed on the word to me, and I secretly wrote to Yün, asking her to look round for a girl. She did, and found one of the Yao clan. As Yün was not quite sure whether my father would take her or not, she did not tell mother about it. When the girl was leaving, she merely referred to her as a girl in the neighbourhood who was going for a pleasure trip. After learning, however, that my father had instructed me to bring the girl to his quarters for good, she listened to some one's advice and invented the story that this was the girl my father had had in mind for a long time. "But you said she was going for a pleasure trip! Now why does he marry her?" remarked my mother. And so Yün incurred my mother's displeasure, too.

I was working at Chengchow [Icheng, Kiangsu] in the spring of 1792. My father happened to be ill at Yangchow, and when I went there to see him, I fell ill, too. At that time, my younger brother Ch'it'ang was also there, attending on my father. In her letter to me, Yün mentioned that Ch'it'ang had borrowed some money from a woman neighbour, for which she was the guarantor, and that now the creditor was pressing for repayment. I asked Ch'it'ang about it, and he was rather displeased, thinking that Yün was meddling with

皆病，無錢可償；俟啓弟歸時，自行打算可也。”未幾，病皆愈，余仍往真州。芸覆書來，吾父拆視之，中述啓弟鄰項事，且云“令堂以老人之病皆由姚姬而起。翁病稍痊，宜密囑姚託言思家，妾當令其家父母到揚接取；實彼此卸責之計也。”吾父見書怒甚。詢啓堂以鄰項事，答言不知。遂札飭余曰：“汝婦背夫借債，讒謗小叔，且稱姑曰‘令堂’，翁曰‘老人’，悖謬之甚！我已專人持札回蘇斥逐。汝若稍有人心，亦當知過！”余接此札，如聞青天霹靂；即肅書認罪，覓騎遄歸，恐芸之短見也。到家述其本末，而家人乃持逐書至，歷斥多過，言甚決絕。芸泣曰：“妾固不合妄言，但阿翁當恕婦女無知耳。”

his affairs. So I merely wrote a postscript at the end of a letter with the words: "Both father and son are sick and we have no money to pay the loan. Wait till younger brother comes home, and let him take care of it himself." Soon both my father and I got well and I left for Chenchow again. Yün's reply came when I was away and was opened by my father. The letter spoke of Ch'it'ang's loan from the neighbouring woman, and besides contained the words, "Your mother thinks that old man's illness is all due to that Yao girl. When he is improving, you should secretly suggest to Yao to say that she is homesick, and I'll ask her parents to come to Yangchow to take her home. In this way we could wash our hands of the matter." When my father saw this, he was furious. He asked Ch'it'ang about the loan and Ch'it'ang declared he knew nothing about it. So my father wrote a note to me, "Your wife borrowed a loan behind your back and spread scandals about your brother. Moreover, she called her mother-in-law 'your mother' and called her father-in-law 'old man.' This is the height of impudence. I have already sent a letter home by a special messenger, ordering her dismissal from home. If you have any conscience at all, you should realize your own fault!" I received this letter like a bolt from the blue, and immediately wrote a letter of apology to him, hired a horse and hurried home, afraid that Yün might commit suicide. I was explaining the whole matter at home, when the family servant arrived with my father's letter, which detailed her various points of misconduct in a most drastic tone. Yün wept

越數日，吾父又有手諭至，曰：“我不爲已甚。汝攜婦別居，勿使我見，免我生氣足矣。”

乃寄芸于外家，而芸以母亡弟出，不願往依族中。幸友人魯半舫聞而憐之，招余夫婦往居其家蕭爽樓。越兩載，吾父漸知始末。適余自嶺南歸，吾父自至蕭爽樓，謂芸曰：“前事我已盡知，汝盍歸乎？”余夫婦欣然，仍歸故宅，骨肉重圓。豈料又有憨園之孽障耶！

芸素有血疾，以其弟克昌出亡不返，母金氏復念子病沒，悲傷過甚所致；自識憨園，年餘未發，余方幸其得良藥。而憨爲有力者奪去，以千金作聘，且許養其母，



and said, "Of course I was wrong to write like that, but father-in-law ought to forgive a woman's ignorance." After a few days, we received another letter from father: "I won't be too harsh on you. You bring Yün along and stay away from home, and do not let me see your face again."

It was proposed then that Yün might stay at her maiden home, but her mother was dead and her younger brother had run away from home, and she was not willing to go and be a dependent on her kinsfolk. Fortunately, my friend Lu Panfang heard of the matter and took pity on us, and asked us to go and stay in his home called Hsiaoshuanglou. After two years had passed, my father began to know the whole truth. It happened that shortly after I returned from Lingnan [in Kwangtung], my father personally came to the Hsiaoshuanglou and said to Yün, "Now I understand everything. Why not come home?" Accordingly we returned happily to the old home and the family was reunited. Who would suspect that the affair of Hanyüan was still brewing ahead!

Yün used to have woman's troubles, with discharges of blood. The ailment developed as a consequence of her brother K'ehch'ang running away from home and her mother dying of grief over it which affected Yün's health very much. Since coming to know Hanyüan, however, the trouble had left her for over a year and I was congratulating myself that this friendship proved better than all medicine. Then Hün was married to an influential person, who had offered

佳人已屬沙叱利矣。余知之而未敢言也。及芸往探始知之，歸而嗚咽，謂余曰：“初不料慈之薄情乃爾也！”

余曰：“卿自情癡耳。此中人何情之有哉！況錦衣玉食者未必能安于荆釵布裙也。與其後悔，莫若無成。”

因撫慰之再三。而芸終以受愚爲恨，血疾大發。床席支離，刀圭無效。時發時止，骨瘦形銷。不數年而逋負日增，物議日起。老親又以盟妓一端，憎惡日甚。余則調停中立，已非生人之境矣。

芸生一女，名青君。時年十四，頗知

a thousand dollars for her and, furthermore, undertook to support her mother. "The beauty had therefore fallen into the hands of a barbarian." I had known of this for some time, but dared not mention it to Yün. However, she went to see her one day and learnt the news for herself. On coming back, she told me amidst sobs, "I did not think that Han could be so heartless!"

"You yourself are crazy," I said. "What do you expect of a sing-song girl? Besides, one who is used to beautiful dresses and nice food like her will hardly be satisfied with the lot of a poor housewife. It were better like this than to marry her and find it to one's cost afterwards."

I tried my best to comfort her, but Yün could never quite recover from the shock of being betrayed and her troubles came again. She was confined to bed and no medicine was of any avail. The illness then became chronic and she grew greatly emaciated. After a few years, our debts piled up higher and higher, and people began to make unpleasant remarks. My parents also began to dislike her more and more on account of the fact that she had been a sworn sister to a sing-song girl. I was placed in an embarrassing position between my parents and wife and from that time on, I did not know what human happiness was.

Yün had given birth to a daughter, named Ch'ingchün, who was then fourteen years old. She knew how to read, and being a very understanding child, quietly went through the hard-

書，且極賢能，質釵典服，幸賴辛勞。子名逢森，時年十二，從師讀書。余連年無館，設一書畫鋪于家門之內。三日所進，不敷一日所出，焦勞困苦，竭蹶時形。隆冬無裘，挺身而過。青君亦衣單股慄，猶強曰“不寒。”因是芸誓不醫藥。

偶能起床，適余有友人周春煦自福郡王幕中歸，倩人繡心經一部。芸念繡經可以消災降福，且利其繡價之豐，竟繡焉。而春煦行色匆匆，不能久待，十日告成。弱者驟勞，致增腰痠頭暈之疾。豈知命薄者，佛亦不能發慈悲也！繡經之

ships with us, often undertaking the pawning of jewelleries and clothing. We had also a son named Fengsen, who was then twelve and was studying under a private tutor. I was out of job for several years, and had set up a shop for selling books and paintings in my own home. The income of the shop for three days was hardly sufficient to meet one day's expenses, and I was hard pressed for money and worried all the time. I went through the severe winter without a padded gown and Ch'ingchün too was often shivering in her thin dress, but insisted on saying that she did not feel cold at all. For this reason, Yün swore that she would never see any doctor or take any medicine.

It happened once that she could get up from bed, when my friend Chou Ch'unhsü, who had just returned from the yamen of Prince Fu, wanted to pay for some one to embroider a buddhist book, the *Prajnaparamita Sutra*. Yün undertook to do it, being attracted by the handsome remuneration and besides believing that embroidering the text of a buddhist sutra might help to bring good luck and ward off calamities. My friend, however, was in a hurry to depart and could not wait a little longer, and Yün finished it in ten days. Such work was naturally too much of a strain for a person in her state, and she began to complain of dizziness and back-ache. How did I know that even Buddha would not show mercy to a person born under an evil star! Her illness then became very much aggravated after embroidering the buddhist sutra. She needed more attention and wanted now tea and now

後，芸病轉增，喚水索湯，上下厭之。

有西人賃屋于余畫鋪之左，放利債爲業，時倩余作畫，因識之。友人某向渠借五十金，乞余作保，余以情有難却，允焉。而某竟挾資遠遁。西人惟保是問，時來饒舌，初以筆墨爲抵，漸至無物可償。歲底吾父家居，西人索債，咆哮于門。吾父聞之，召余訶責曰：“我輩衣冠之家，何得負此小人之債！”正剖訴間，適芸有自幼同盟姊適錫山華氏，知其病，遣人問訊。堂上誤以爲憨園之使，因愈怒曰：“汝婦不守閨訓，結盟娼妓。汝亦不思習上，濫伍小人。若置汝死地，情有不忍，姑寬三

medicine, and the people in the family began to feel weary of her.

There was a native of Shansi who had rented a house on the left of my art shop, and used to lend money at high interest for his living. He often asked me to do some painting for him, and in this way came to know me. There was a friend of mine who wanted to borrow fifty dollars from him and asked me to guarantee the loan. I could not refuse him and consented, but my friend eventually ran away with the money. The creditor, of course, came to me as the guarantor for the money, and made a lot of fuss about it. At first, I tried to pay back a part of the loan with my painting, but finally I just had nothing left to offer him in place of cash. At the end of the year, my father came home, and one day the Shansi native was creating a lot of noise in the house, demanding repayment of the loan. He called me to him and scolded me, saying, "We belong to a scholars' family; how could we fail to repay a loan from such common people?" While I was trying to explain the matter, there appeared a messenger from Mrs. Hua, a childhood friend of Yün's, who had heard about her illness and had sent him to inquire after her health. My father thought that this messenger was from the sing-song girl Han, and became still more infuriated. "Your wife does not cultivate the feminine virtues, but has become sworn sister to a sing-song girl. You yourself do not associate with good friends, but go about with low-down people. I cannot bear to put you to death, but will allow you three days. Make up

日限，速自爲計，遲必首汝逆矣！”芸聞而泣曰：“親怒如此，皆我罪孽。妾死君行，君必不忍；妾留君去，君必不捨。姑密喚華家人來，我強起問之。”

因令青君扶至房外，呼華使問曰：“汝主母特遣來耶？抑便道來耶？”曰：“主母久聞夫人臥病，本欲親來探望，因從未登門，不敢造次；臨時囑咐，倘夫人不嫌鄉居簡褻，不妨到鄉調養，踐幼時燈下之言。”蓋芸與同繡日，曾有疾病相扶之誓也。

因囑之曰：“煩汝速歸，稟知主母，于兩日後放舟密來。”

其人既退，謂余曰：“華家盟姊情逾骨



your own mind what you are going to do in the meantime, or else I will prosecute you at court for filial impiety!" When Yün heard of this, she wept and said, "It is all my fault that we have displeased our parents. I know that if I kill myself so that you may go, you will not be able to bear my death, and if we separate, you will not be able to bear the parting. Let's ask Mrs. Hua's servant to come in, and I will try to get up from bed and have a talk with him."

She then asked Ch'ingchün to assist her to get up and escort her outside her bedroom, where she asked the messenger from Mrs. Hua whether his mistress had sent him specially to enquire after her illness, or he was merely taking a message on his way. "My mistress has long heard of your illness," replied the servant, "and was thinking of coming personally to see you, but refrained because she thought she had never been here before. When I was leaving, she told me to say that if you do not mind living in a poor country home, she would like you to come to her place to recuperate, in order to fulfil a pledge of hers with you in her childhood days." The messenger was referring to a girlhood pledge between Yün and Mrs. Hua, when they were doing embroidery work together under the same lamp-light, that they should assist each other in sickness or trouble.

"You go back quickly then, and tell your mistress to send a boat secretly for us within two days," she instructed the servant.

When the man had retired from the interview with her, she said to me, "You know that

內，君若肯主其家，不妨同行；但兒女攜之同往既不便，留之累親又不可，必于兩日內安頓之。”

時余有表兄王蓋臣一子名韞石，願得青君爲媳婦。芸曰：“聞王郎懦弱無能，不過守成之子；而王又無成可守；幸詩禮之家，且又獨子，許之可也。”余謂蓋臣曰：“吾父與君有渭陽之誼，欲媳青君，諒無不允。但待長而嫁，勢所不能。余夫婦往錫山後，君即稟知堂上，先爲童媳，何如？”蓋臣喜曰：“謹如命。”逢森亦託友人夏揖山轉薦學貿易。

安頓已定，華舟適至。時庚申之臘廿五日也。芸曰：“孑然出門，不惟招鄰

Mrs. Hua is as good to me as to her own sister and she won't at all mind your coming along too. As for the children, I am afraid that it will be inconvenient for us to bring them along or to leave them here to trouble our parents. I think we must make some arrangements for them within these two days."

There was a cousin of mine (the son of my paternal aunt), by the name of Wang Chinch'en, who had a son called Yünshih, for whom he wished to secure the hand of my daughter. "I hear," said Yün, "that this son of Wang's is rather weak and useless. At best, he would be good only for carrying on, but not for building up a family fortune, but there is no fortune in the family for him to carry on. However, they are a scholars' family and he is the only son. I don't mind giving Ch'ingchün to him.\* So I said to Chinch'en, "We are cousins, and, of course, I should be glad to give Ch'ingchün to your son, but I am afraid it is difficult under the circumstances for us to keep her until she should grow up. I propose, therefore, that you bring the matter up to my parents after we have gone to Hsishan, and take her over as your 'child daughter-in-law.' I wonder what you think of it?" Chinch'en was very pleased and agreed to my suggestion. As for my son Fengsen, I also asked a friend of mine by the name of Hsia Yishan to place him in a shop as an apprentice.

As soon as these arrangements had been made, Mrs. Hua's boat arrived. This was on the twenty-fifth of the twelfth moon, 1800. "If we should leave like this," said Yün, "I am afraid

里笑，且西人之項無著，恐亦不放，必于明日五鼓悄然而去。”

余曰：“卿病中能冒曉寒耶？”

芸曰：“死生有命，無多慮也。”

密稟吾父，亦以爲然。是夜先將半肩行李挑下船，令逢森先臥。青君泣于母側。芸囑曰：“汝母命苦，兼亦情癡，故遭此顛沛。幸汝父待我厚，此去可無他慮。兩三年內，必當布置重圓。汝至汝家，須盡婦道，勿似汝母。汝之翁姑以得汝爲幸，必善視汝。所留箱籠什物，盡付汝帶去。汝弟年幼，故未令知。臨行時託言就醫，數日即歸；俟我去遠，告知其

the neighbours will laugh at us, and besides, we haven't repaid the loan due to the Shansi native. I don't think he will let us off. We must leave quietly before dawn to-morrow."

"But can you stand the early damp morning weather in your present state of health?" I asked.

"Oh! I shouldn't worry about that," she said. "It's all a matter of fate how long one is going to live!"

I secretly informed my father about this arrangement, which he also thought best. That night, I first brought a little bag down to the boat and asked Fengsen to go to bed first. Ch'ingchün was weeping by her mother's side, and this was Yün's parting instruction to her: "Mamma was born under an evil star and is, besides, sentimentally passionate. That is why we've come to this. However, your father is very kind to me and you have nothing to worry on my account. I am sure that, in two or three years, we shall be able to manage so that we can be reunited. When you go to your new home, you must try to be a better daughter-in-law than your mother. I know that your parents-in-law will be very kind to you because they are very proud of this match. Whatever we have left behind in the trunks and bags are yours, and you can bring them along. Your younger brother is still young, and therefore we have not let him know. At the time of parting, we are going to say that mamma is going away to see a doctor and will return in a few days. You can explain the whole thing to him when we

故，稟聞祖父可也。”

旁有舊嫗，即前卷中曾賃其家消暑者，願送至鄉；故是時陪侍在側，拭淚不已。將交五鼓，煖粥共啜之。芸強顏笑曰：“昔一粥而聚，今一粥而散；若作傳奇，可名‘吃粥記’矣。”逢森聞聲亦起，呻曰：“母何爲？”

芸曰：“將出門就醫耳。”

逢森曰：“起何早？”

曰：“路遠耳。汝與姊相安在家，毋討祖母嫌。我與汝父同往，數日即歸。”

雞聲三唱，芸含淚扶嫗，啓後門將出，逢森忽大哭，曰：“噫，我母不歸矣！”

青君恐驚人，急掩其口而慰之。當

have gone a long distance, and just let grandfather take care of him."

There was with us at this time an old woman who was the one that had let us her country house, as mentioned in the first chapter. She was willing to accompany us to the country, and was now sitting in the room, silently and continually wiping her tears. In the small hours of the morning, we warmed up some congee and ate it together. Yün forced herself to smile and joke, saying, "We first met round a bowl of congee and now we are parting also round a bowl of congee. If some one were to write a play about it, it should be entitled, 'The Romance of the Congee.'" Fengsen heard these words in his sleep, woke up and asked, while yawning:

"What is mamma doing?"

"Mamma is going to see a doctor," Yün replied.

"But why so early?"

"Because the place is so far away. You stay at home with sister and be a good boy and don't annoy grandmother. I am going away with papa and shall be home within a few days."

When the cock had crowed three times, Yün, buried in tears and supported by the old woman, was going out by the back door, when Fengsen suddenly wept aloud and cried: "I know mamma is not coming back!"

Ch'ingchün hushed him up, afraid that the noise might wake up other people, and patted him:

是時，余兩人寸腸已斷，不能復作一語，但止以勿哭而已。青君閉門後，芸出巷十數步，已疲不能行，使嫗提燈，余背負之而行。將至舟次，幾爲邏者所執，幸老嫗認芸爲病女，余爲壻，且得舟子（皆華氏工人）聞聲接應，相扶下船。解維後，芸始放聲痛哭。是行也，其母子已成永訣矣！

華名大成，居無錫之東高山，面山而居，躬畊爲業，人極樸誠。其妻夏氏，卽芸之盟姊也。是日午未之交，始抵其家。華夫人已倚門而待，率兩小女至舟，相見甚歡。扶芸登岸，款待懇懃。四鄰婦人孺子闐然入室，將芸環視，有相問訊者，有相憐惜者，交頭接耳，滿屋啾啾。



All this time, Yün and I felt as if our bowels were torn to shreds and we could not say a single word except asking him to stop crying. After Ch'ing-chün had closed the door on us, Yün walked along for just about a dozen paces and found she could no more, and I carried her on my back, while the old woman carried the lantern before us. We were almost arrested by a night sentinel when coming near the river, but luckily through the old woman's ruse, Yün passed off as her sick daughter, and I her son-in-law. The boatmen, who were all servants of the Hua family, came to the rescue and helped us down to the boat. When the boat was untied and we were moving, Yün broke down completely and wept bitterly aloud. Actually, mother and son never saw each other again.

Mr. Hua, whose name was Tach'eng, was living on the Tungkao Hill at Wusih, in a house facing the hillside. He tilled the field himself and was a very simple, honest soul. Mrs. Hua, whose family name was Hsia, was, as I have mentioned, Yün's sworn sister. We arrived that day at their home about one o'clock. Mrs. Hua came with her two little daughters to the boat to meet us, and we were all very happy to see each other. She supported Yün up the river bank to her home and gave us a most cordial welcome. The neighbouring women and children all came crowding into the house to look at Yün, some enquiring for news and some expressing their sympathy with her, so that the whole house was full of their twitter.

芸謂華夫人曰：“今日真如漁父入桃源矣。”

華曰：“妹莫笑。鄉人少所見多所怪耳。”

自此相安度歲。至元宵，僅隔兩旬，而芸漸能起步。是夜觀龍燈于打麥場中，神情態度漸可復元。余乃心安，與之私議曰：

“我居此非計。欲他適，而短於資，奈何？”

芸曰：“妾亦籌之矣。君姊丈范惠來現于靖江鹽公堂司會計，十年前曾借君十金，適數不敷，妾典釵湊之。君憶之耶？”

余曰：“忘之矣。”

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"Now I really feel like the fisherman who went up to the Peach-Blossom Spring,"<sup>7</sup> said Yün to Mrs. Hua.

"I hope sister won't mind these people. The country folk are merely curious."

And so we lived at the place very happily and passed the New Year there. Hardly twenty days had passed since our arrival when the festival of the fifteenth day of the first moon came and Yün was already able to leave her bed. That night we watched a dragon lantern show in a big yard for threshing wheat, and I noticed that Yün was gradually becoming her normal self again. I felt very happy and secretly discussed our future plans with her.

"I don't think we ought to be staying here for ever, but, on the other hand, we have no money to go elsewhere. What shall we do?" I said.

"Your wife has thought about it too," said Yün. "I have an idea. You know the husband of your sister, Mr. Fan Hueilai, is now serving as treasurer in the Salt Bureau of Tsingkiang [in Kiangsu]. Do you remember that, ten years ago, we lent him ten dollars, and it happened that we did not have sufficient money and I pawned my hair-pin to make up the amount?"

"Why, I'd forgotten all about it!" I replied.

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7. Reference to an idyllic retreat mentioned in an essay by T'ao Yüanming.—*Tr.*

芸曰：“聞靖江去此不遠，君盍一往？”

余如其言。時天頗煖，織絨袍嗶嘰短褂，猶覺其熱。此辛酉正月十六日也。是夜宿錫山客旅，賃被而臥。晨起，趁江陰航船，一路逆風，繼以微雨。夜至江陰江口，春寒徹骨，沽酒禦寒，囊爲之罄。躊躇終夜，擬卸襯衣質錢而渡。

十九日，北風更烈，雪勢猶濃，不禁慘然淚落。暗計房資渡費，不敢再飲。正心寒股慄間，忽見一老翁，草鞋氈笠，負黃包入店，以目視余，似相識者。

余曰：“翁非泰州曹姓耶？”

答曰：“然。我非公，死填溝壑矣。”

"Why don't you go and see him? I hear Tsingkiang is only a little way from here," said Yün.

I took her advice and started off on the sixteenth of the first moon in 1801. The weather was quite mild, and one felt too warm even in a velvet gown and a serge jacket. That night I stayed at an inn at Hsisan, and rented some bedding for my bed. Next morning I took a sailing boat for Kiangyin. The wind was against us and there was a slight rain. At night, we arrived at the mouth of the river by Kiangyin. I felt chilled to the bone and bought some wine to warm myself up, in that way spending the last cash I had with me. I lay there the whole night thinking what I should do, rotating in my mind the idea of perhaps pawning my inside jacket in order to get money for the ferry.<sup>8</sup>

On the nineteenth, the north wind became still severer and snow lay about the fields and I shed tears. I calculated the expenses for the room and the ferry boat and dared not buy another drink. While I was shivering both in my body and my heart, suddenly I saw an old man in sandals and a felt hat enter the shop, carrying a yellow bag on his back. He looked at me and seemed to know me.

"Aren't you Mr. Ts'ao of Taichow?" I asked.

"Yes," replied the old man. "Were it not for you, I would have died long ago in the gutter."

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8. Kiangyin is on the south bank of the Yangtze.—Tr.

今小女無恙，時誦公德。不意今日相逢。何逗留于此？”

蓋余幕泰州時，有曹姓，本微賤，一女有姿色，已許壻家，有勢力者放債謀其女，致涉訟。余從中調護，仍歸所許。曹即投入公門爲隸，叩首作謝，故識之。余告以投親遇雲之由。

曹曰：“明日天晴，我當順途相送。”出錢沽酒，備極款洽。

二十日，曉鐘初動，即聞江口喚渡聲。余驚起，呼曹同濟。曹曰：“勿急。宜飽食登舟。”乃代償房飯錢，拉余出沽。余以連日逗留，即欲趕渡，食不下咽，強啖蔴

Now my daughter is still living and quite well, and she remembers you with gratitude all the time. What a pleasant surprise for us to meet here! What has brought you to this place?"

It should be explained that when I was working in the yamen of Taichow ten years ago, there was a Mr. Ts'ao of a humble family who had a beautiful daughter already betrothed to some one, and an influential person had lent him money with the object of obtaining his daughter. In this way he was involved in a lawsuit. I helped him in the affair and managed to return his daughter to the family of the betrothed. Old Ts'ao came to offer his services at the yamen as a token of his gratitude and kowtowed to thank me. That was how I came to know him. I told him how I was on my way to see my brother-in-law and how I had run into the snow.

"If it clears up to-morrow," said Ts'ao, "I shall accompany you, for I am passing that way myself." And he took out some money to buy wine, showing the greatest cordiality toward me.

On the twentieth, as soon as the morning temple bell had struck, I already heard the ferry-man crying at the bank for passengers to come aboard. I got up in a hurry and asked Ts'ao to go together. "No hurry. We must eat something before going down to the boat," said Ts'ao. Then he paid the room and board for me and asked me to go out for a drink. As I had been delayed so long on my way and was anxious to start off, I was in no mood for eating, but merely chewed two pieces of sesame-seed

餅兩枚。及登舟，江風如箭，四肢發戰。

曹曰：“聞江陰有人縊於靖，其妻僱是舟而往。必俟僱者來始渡耳。”

枵腹忍寒，午始解纜。至靖，暮烟四合矣。

曹曰：“靖有公堂兩處。所訪者城內耶？城外耶？”

余踉蹌隨其後，且行且對曰：“實不知其內外也。”

曹曰：“然則且止宿，明日往訪耳。”

進旅店，鞵襪已爲泥淤濕透，索火烘之。草草飲食，疲極酣睡。晨起，襪燒其半。曹又代償房飯錢。訪至城中，惠來尙未起，聞余至，披衣出，見余狀驚曰：“舅何狼狽至此？”



cake. When I got to the boat, there was a piercing wind blowing over the river, and I was shivering all over.

"I am told there is a native of Kiangyin who hanged himself at Tsingkiang, and his wife has engaged this boat to go there," said Ts'ao. "We have to wait till she comes, before we can cross the river."

So I waited there, hungry and cold, till noon before we started off. When we arrived at Tsingkiang, there was already an evening haze lying over the countryside.

"There are two yamen at Tsingkiang, one inside the city and the other outside. Which one is your relative working in?"

"I really don't know," I said, walking dismally behind him.

"In that case, we might just as well stop here and call on him to-morrow," said Ts'ao.

When I entered the inn, my shoes and socks were already drenched through and covered with mud, and I had them dried up before the fire. I was all in, hurried through my meal and dropped into a sound sleep. Next morning when I got up, my socks were half burnt by fire. Ts'ao again paid for my room and board. When I arrived at Hueilai's yamen in the city, he had not got up yet, but hurriedly put on his gown and came out to see me. When he saw the state I was in, he was quite astonished and said, "Why, what's the matter with brother-in-law? You look so shabby!"

余曰：“姑勿問。有銀乞借二金，先遣送我者。”

惠來以番餅二圓授余，即以贈曹。曹力却，受一圓而去。余乃歷述所遭，并言來意。

惠來曰：“耶舅至戚，即無宿逋，亦應竭盡綿力；無如航海鹽船新被盜，正當盤賬之時，不能挪移豐贈，當勉措番銀二十圓，以償舊欠，何如？”余本無奢望，遂諾之。留住兩日，天已晴煖，即作歸計。廿五日，仍回華宅。

芸曰：“君遇雪乎？”余告以所苦。因慘然曰：“雪時，妾以君爲抵壻，乃尙逗留江口。幸遇曹老，絕處逢生，亦可謂吉人天相矣。”

越數日得青君信，知逢森已爲揖山薦引入店。蓋臣請命于吾父，擇正月二

"Don't ask me questions. Lend me two dollars first, if you have any with you. I want to pay back a friend who came along with me."

Hueilai gave me two Mexican dollars which I gave to Ts'ao, but Ts'ao would not take them; only after my insistence did he receive one dollar before going away. I then told Hueilai about all that had happened, as well as the purpose of my visit.

"You know we are brothers-in-law," said Hueilai, "I should help you even if I did not owe you the debt. The trouble is, our salt boats on the sea were recently captured by pirates, and we are still trying to straighten up the accounts, and I am afraid I shan't be able to help you much. Would it be all right if I tried to provide twenty dollars in repayment of the old debt?" As I was not expecting much anyway, I consented. After staying there for two days, the sky had cleared up and the weather became milder and I came home, arriving at Mrs. Hua's house on the twenty-fifth.

"Did you run into the snow on the way?" inquired Yün. I told her what had happened on the way and she remarked sadly, "When it snowed, I thought you had already arrived at Tsingkiang, but you were then still on the river! It was very lucky of you to have met old Ts'ao. Really Heaven always provides for good people."

After a few days, we received a letter from Ch'ingchün informing us that her younger brother had already found a job as apprentice through the good offices of my friend Yishan. Ch'ingchün herself was also brought to Chin-

十四日將伊接去。兒女之事粗能了了，但分離至此，令人終覺慘傷耳。

二月初，日煖風和，以靖江之項薄備行裝，訪故人胡肯堂于邗江鹽署。有貢局衆司事公延入局，代司筆墨，身心稍定。至明年壬戌八月，接芸書曰：“病體全瘳。惟寄食于非親非友之家，終覺非久長之策，願亦來邗，一觀平山之勝。”余乃賃屋于邗江先春門外，臨河兩椽。自至華氏接芸同行。華夫人贈一小奚奴曰阿雙，幫司炊爨，並訂他年結鄰之約。時已十月，平山淒冷，期以春遊。

滿望散心調攝，徐圖骨肉重圓。不滿月，而貢局司事忽裁十有五人，余係友中之友，遂亦散閒。芸始猶百計代余籌

ch'en's home on the twenty-fourth of the first moon, with the permission of my father. Thus my children's affairs were all settled, but it was hard for parents and children to part like this.

The weather was clear and mild at the beginning of the second moon. With the money I had obtained from my brother-in-law, I made arrangements for a trip to Yangchow, where my old friend Hu K'engt'ang was working at the Salt Bureau. I obtained a post there as secretary at the imperial tax bureau and felt more settled. In the eighth moon of the following year, 1802, I received a letter from Yün which said: "I have completely recovered now. I don't think it is right for me to be staying at a friend's place for ever, and wish very much to come to Yangchow, and see the famous P'ingshan." I then rented a two-roomed house on a river outside the First-in-Spring Gate of Yangchow City, and went personally to bring Yün to our new home. Mrs. Hua presented us with a little boy servant, called Ah Shuang, who was to help us in cooking and general housework. She also made an agreement with us that some day we should live together as neighbours. As it was already in the tenth moon and it was too cold at P'ingshan, we had to put off our visit there until next spring.

I was fully hoping, then, that we were going to have a quiet life and Yün's health would steadily recover and that eventually we might be reunited with our family. In less than a month, however, the yamen was reducing its staff and cut fifteen persons. As I was only indirectly recommended by a friend, naturally

晝，強顏慰藉，未嘗稍涉怨尤。至癸亥仲春，血疾大發。余欲再至靖江，作“將伯”之呼。

芸曰：“求親不如求友。”

余曰：“此言雖是，奈友雖關切，現皆閒處，自顧不遑。”

芸曰：“幸天時已煖，前途可無阻雪之慮。願君速去速回，勿以病人爲念。君或體有不安，妾罪更重矣。”

時已薪水不繼，余佯爲雇驛以安其心，實則囊餅徒步，且食且行。向東南，兩渡叉河，約八九十里，四望無村落。至更許，但見黃沙漠漠，明星閃閃，得一土地祠，高約五尺許，環以短牆，植以雙柏。因向神叩首，祝曰：“蘇州沈某投親失路

I was among those sent away. Yün at first thought of different plans for me; she tried to be cheerful and comforted me, and never said a word of complaint. Thus we dragged on till the second moon of 1803, when she had a severe relapse, with profuse discharges of blood. I wanted to go again to Tsingkiang for help, but Yün said:

"It is better to go to a friend than to a relative for help."

"You are quite right," I said, "but all my friends are themselves in trouble and won't be able to help us, however kind they are."

"All right, then," she said. "The weather is quite mild now and I don't think there will be any snow. Go quickly and come back quickly, but don't worry on my account. Take good care of yourself and increase not the burden of my sins."

At this time, we were already unable to meet our daily expenses, but in order to ease her mind, I pretended to her that I was going to hire a donkey. As a matter of fact, I took the journey on foot, merely eating some wheat cakes in my pocket whenever I felt hungry. I went in a southeasterly direction and crossed two creeks. After going for eighty or ninety *li*, I found a deserted country without any houses around. As night came, I saw only a stretch of yellow sands under the starry sky. There I found a little shrine of the God of Earth, about over five feet high, enclosed by a low wall, with two little cypress trees in front. Then I kowtowed to the God and prayed: "I am Mr. Shen of Soochow

至此，欲假神祠一宿，幸神憐佑！”于是移小石香爐于旁，以身探之，僅容半體，以風帽反戴掩面，坐半身于中，出膝于外，閉目靜聽，微風蕭蕭而已。足疲神倦，昏然睡去。

及醒，東方已白，短牆外忽有步語聲。急出探視，蓋土人趕集經此也。問以途。曰：“南行十里即泰興縣城，穿城向東十里一土墩，過八墩，即靖江，皆康莊也。”余乃反身，移爐于原位，叩首作謝而行。過泰興，即有小車可附。

申刻抵靖，投刺焉。良久，司閽者曰：“范爺因公往常州去矣。”察其辭色



on my way to a relative's. I've lost my bearings and intend to borrow thy temple to pass a night here. Mayst thou protect me!" I then put away the little stone incense tripod and tried to crawl in. The shrine, however, was too small for my body by half and I managed to sit on the ground, leaving my legs outside. I turned my travelling cap round, using the back to cover my face, and thus sat there listening with my eyes closed, but all I could hear was the whistling of winds blowing by. My feet were sore and my spirit was tired and soon I dozed off.

When I woke up, it was already broad daylight and suddenly I heard people's footsteps and sounds of talking outside the low enclosure. Immediately I peeped out and saw that it was the peasants, who were going to a fair, passing by. I asked them for directions and they told me that I was to go straight south for ten *li* until I should reach Taihing City, and after going through the city, to go southeast for ten *li* until I should come across an earthen mound; after passing eight such mounds, I would then arrive at Tsingkiang. All I had to do was to follow the main road. I turned back then, put the incense tripod back in its original place, thanked the God for the night's rest and started off. After passing Taihing, I took a wheelbarrow and arrived at Tsingkiang about four o'clock in the afternoon.

I sent in my card and waited for a long time before the watchman came out and said, "Mr. Fan is away on official business to Ch'angchow." From the way he talked, I thought this was

似有推託。余詰之曰：“何日可歸？”

曰：“不知也。”

余曰：“雖一年亦將待之。”

聞者會余意，私問曰：“公與范爺嫡  
郎舅耶？”

余曰：“苟非嫡者，不待其歸矣。”

聞者曰：“公姑待之。”越三日，乃  
以回境告，共挪二十五金。雇騾急返。

芝正形容慘變，咻咻涕泣。見余歸  
卒然曰：“君知昨午阿雙捲逃乎？倩人  
大索，今猶不得。失物小事；人係伊母  
臨行再三交託，今若逃歸，中有大江之阻，  
已覺堪虞。倘其父母匿子圖詐，將奈之  
何？且有何顏見我盟姊！”

余曰：“請勿急。卿慮過深矣。匿  
子圖詐，詐其富有也；我夫婦兩肩擔一口

merely a pretext for not seeing me. I asked him when his master was coming home.

"I don't know," replied the servant.

"Then I am going to stay here until he returns, even if I have to wait a year."

The watchman guessed the purpose of my visit and secretly asked me, "Is Mrs. Fan really your own sister by the same mother?"

"If she weren't my own sister, I wouldn't have decided to wait until Mr. Fan's return."

The watchman then asked me to stay. After three days, I was told that Mr. Fan had returned and was given twenty-five dollars, with which I hurriedly hired a donkey and returned home.

I found Yün very sad and sobbing at home. When she saw me, she said rather abruptly, "Do you know that Ah Shuang ran away yesterday with our things? I have asked people to go about looking for him, but so far with no results. I don't mind losing the things, but the boy was given to me by his own mother, who told me repeatedly on parting to take good care of him. If he is running home, he will have to cross the Yangtze River, and I don't know what may happen to him. Or if his parents should hide him away and ask me for their son, what are we to do? And how am I going to face my sworn sister?"

"Please calm yourself," I said. "I think there is no ground for such anxiety. One who hides away his own son must do it for blackmail, but they know perfectly well that we haven't

耳。況攜來半載，授衣分食，從未稍加扑責，鄰里咸知。此實小奴喪良，乘危竊逃。華家盟姊贈以匪人，彼無顏見卿；卿何反謂無顏見彼耶？今當一面呈縣立案，以杜後患可也。”

芸聞余言，意似稍釋；然自此夢中囁語，時呼“阿雙逃矣！”或呼“愁何負我！”病勢日以增矣。

余欲延醫診治。芸阻曰：“妾病始因弟亡母喪，悲痛過甚；繼爲情感；後由忿激。而平素又多過慮，滿望努力做一好媳婦而不能得，以至頭眩怔忡諸症畢備。所謂病入膏肓，良醫束手，請勿爲無益之費。憶妾唱隨二十三年，蒙君錯愛，百凡

got any money. Besides, since the boy's coming here half a year ago, we have given him food and clothing, and have never struck him or been harsh to him, as everybody round here knows. I think the real fact is that the boy was a rascal and, seeing that we were in a bad way, stole our things and ran away. As for Mrs. Hua, it is she, rather than you, that should feel uneasy—for sending you such a scamp. The thing to do is for us to report the matter immediately to the magistrate, and prevent any future complications.”

Yün felt a little easier after hearing my view of the situation, but from then on she often cried out in her sleep “Ah Shuang has run away!” or “How could Han be so heartless!” and her illness became worse and worse every day. I wanted to send for a doctor, but Yün stopped me saying:

“You know my illness started in consequence of deep grief over my mother's death following upon K'ehch'ang's running away, then it was aggravated through my passion for Han and finally made worse by my chagrin at this recent affair. Besides, I was often too cautious and afraid of making mistakes. I have tried my best to be a good daughter-in-law, but have failed, and have consequently developed dizziness and palpitation of the heart. The illness is now deep in my system and no doctor will be of any avail, and you may just as well spare yourself the expense. As I look back upon the twenty-three\* years of our married life, I know that you have loved me and been most considerate to me, in spite of

體恤，不以頑劣見棄。知己如君，得婿如此，妾已此生無憾。若布衣煖，菜飯飽，一室雍雍，優游泉石，如滄浪亭蕭爽樓之處境，真成烟火神仙矣。神仙幾世纔能修到，我輩何人，敢望神仙耶！強而求之，致干造物之忌，卽有情魔之擾。總因君太多情，妾生薄命耳！”

因又嗚咽而言曰：“人生百年，終歸一死。今中道相離，忽焉長別，不能終奉箕帚，目覩逢森娶婦；此心實覺耿耿。”言已，淚落如豆。余勉強慰之曰：“卿病八年，懨懨欲絕者屢矣。今何忽作斷腸語耶？”

芸曰：“連日夢我父母放舟來接，閉目卽飄然上下，如行雲霧中，殆魂離而軀殼存乎？”

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all my faults. I am happy to die with a husband and understanding friend like you and I have no regrets. Yes, I have been as happy as a fairy at times, with my warm cotton clothing and frugal but full meals and the happy home we had. Do you remember how we used to enjoy ourselves amongst springs and rocks, as at the Ts'anglang Pavilion and the Hsiaoshuanglou? But who are we to enjoy the good luck of a fairy, of which only those are worthy who have lived a virtuous life from incarnation to incarnation? We had, therefore, offended the Creator by trying to snatch a happiness that was above our lot; hence our various earthly troubles. It all comes of your too great love, bestowed upon one who is ill-fated and unworthy of this happiness."

After a while she spoke again amidst sobs, "Every one has to die once. My only regret is, we have to part half-way from each other for ever, and I am not able to be your wife until the end of your days and see with my own eyes the wedding of Fengsen." After saying this, tears rolled down her cheeks as big as peas. I tried to comfort her by saying, "You have been ill for eight years, and this is not the first time that you are in a critical condition. Why do you suddenly say such heart-breaking words?"

"I have been dreaming lately," she said, "of my parents who have sent a boat to welcome me home. Whenever I close my eyes, I feel my body is so light, so light, like one walking among the clouds. It seems that my spirit has already departed and only my body remains."

余曰：“此神不收舍，服以補劑，靜心調養，自能安痊。”

芸又欷歔曰：“妾若稍有生機一線，斷不敢驚君聽聞。今冥路已近，苟再不言，言無日矣。君之不得親心，流離顛沛，皆由妾故。妾死則親心自可挽回，君亦可免牽掛。堂上春秋高矣，妾死，君宜早歸。如無力攜妾骸骨歸，不妨暫厝於此，待君將來可耳。願君另續德容兼備者，以奉雙親，撫我遺子，妾亦瞑目矣。”言至此，痛腸欲裂，不覺慘然大慟。

余曰：“卿果中道相捨，斷無再續之理。況‘曾經滄海難爲水，除却巫山不是雲’耳。”芸乃執余手而更欲有言，僅斷續疊言“來世”二字。忽發喘，口噤，兩目瞪視；千呼萬喚，已不能言。痛淚兩行，



"This is the effect of your extreme weakness," I said. "If you will take some tonic and rest yourself properly, I am sure you will get well."

Then Yün sighed again and said, "If there were the slightest ray of hope, I would not have told you all these things. But now death is approaching and it is high time I spoke my mind. I know you have displeased your parents all on my account; therefore when I die, your parents' attitude will change round, and you yourself will feel more at ease toward your parents. You know they are already very old, and when I die, you should return to them as soon as possible. If you cannot bring my remains back to the native district for burial, you can temporarily keep my coffin here and then see to its removal afterwards. I hope you will find another one who is both beautiful and good to take my place and serve our parents and bring up my children, and then I shall die content." At this point, she broke down completely and fell to weeping as if her bowels had been cut through.

"Even if you should leave me half-way like this," I said, "I shall never marry again. Besides, 'it is difficult to be water for one who has seen the great seas, and difficult to be clouds for one who has seen the Yangtze Gorges.'" Then Yün held my hand and was going to say something again, but she could only mumble the words "Next incarnation!" half audibly again and again. Suddenly she began to feel short of breath, her chin was set, her eyes stared wide open, and however I called her name, she

涔涔流溢。既而喘漸微，淚漸乾，一靈縹緲，竟爾長逝。時嘉慶癸亥三月三十日也。當是時，孤燈一盞，舉目無親，兩手空拳，寸心欲碎。綿綿此恨，曷其有極！

承吾友胡肯堂以十金爲助，餘盡室中所有，變賣一空，親爲成殮。

嗚呼！芸一女流，具男子之襟懷才識。歸吾門後，余日奔走衣食，中饋缺乏，芸能織悉不介意。及余家居，惟以文字相辯析而已。卒之疾病顛連，賚恨以沒，誰致之耶？余有負閨中良友，又何可勝道哉！奉勸世間夫婦，固不可彼此相仇，亦不可過于情篤。語云：“恩愛夫妻不到頭。”如余者，可作前車之鑒也。

回煞之期，俗傳是日魂必隨煞而歸，故房中鋪設一如生前，且須鋪生前舊衣于

could not utter a single word. Two lines of tears kept on rolling down her cheeks. After a while, her breath became weaker, her tears gradually dried up and her spirit departed from this life for ever. This was on the thirtieth of the third moon, 1803. A solitary lamp was shining then in the room, and a sense of utter forlornness overcame me. In my heart opened a wound that shall be healed nevermore!

My friend Hu K'engt'ang kindly helped me with ten dollars, and together with this and what I could obtain by selling all I had in the house, I saw to her proper burial.

Alas! Yün was a woman with the heart and talent of a man. From the time she was married into my home, I had been forced to run about abroad for a living, while she was left without sufficient money, and she never said a word of complaint. When I could stay at home, our sole occupation was the discussion of books and literature. She died in poverty and sickness without being able to see her own children, and who was to blame but myself? How could I ever express the debt I owe to a good chamber companion? I should like to urge upon all married couples in the world neither to hate nor to be too passionately attached to each other. As the proverb says, "A loving couple could never reach grand old age together." Mine is a case in point.

According to custom, the spirit of the deceased is supposed to return to the house on a certain day after his death, and people used to arrange the room exactly as the deceased had left it, putting his old clothes on the bed and his

床上，置舊鞋于床下，以待魂歸瞻顧。吳下相傳謂之“收眼光”；延羽士作法，先召于床而後遣之，謂之“接眚”。邗江俗例，設酒肴于死者之室，一家盡出，謂之“避眚”；以故有因避被竊者。芸娘嘗期，房東因同居而出避，鄰家囑余亦設肴遠避。余冀魂歸一見，姑漫應之。同鄉張禹門諫余曰：“因邪入邪，宜信其有。勿嘗試也。”

余曰：“所以不避而待之者，正信其有也。”

張曰：“罔煞犯煞，不利生人。夫人卽或魂歸，業已陰陽有間，竊恐欲見者無形可接，應避者反犯其鋒耳。”

時余癡心不昧，強對曰：“死生有命。

old shoes by the bedside for the returning spirit to take a farewell look. We called this in Soochow "closing the spirit's eyes." People also used to invite Taoist monks to recite incantations, calling to the spirit to visit the deathbed and then sending it away. This was called "welcoming the spirit." \* At Yangchow the custom was to prepare wine and dishes and leave them in the dead man's chamber, while the whole family would go away in order to "avoid the spirit." It often happened that things were stolen while the house was thus deserted. On this day, my landlord, who was staying with me, left the house, and my neighbours urged me to leave the offerings at home and get away also. To this I gave a cold, indifferent reply, for I was hoping to see the spirit of Yün again. There was a certain Chang Yümen of the same district who warned me saying, "One may be very well possessed by the evil spirit, when one's mind dwells on the uncanny. I should not advise you to try it, for I rather believe in the existence of ghosts."

"This is the very reason I am going to stay—because I believe that ghosts do exist," I replied.

"To encounter the spirit of the deceased on its return home has an evil influence on living men," Chang replied. "Even if your wife's spirit should return, she is living in a world different from ours. I am afraid you won't be able to see her form, but will, on the other hand, be affected by her evil influence."

I was so madly in love with her that I did not care. "I don't care a damn about it," I said

君果關切，伴我何如？”

張曰：“我當于門外守之。君有異見，一呼即入可也。”

余乃張燈入室，見鋪設宛然，而音容已杳，不禁心傷淚湧。又恐淚眼模糊，失所欲見，忍淚睜目，坐床而待。撫其所遺舊服，香澤猶存，不覺柔腸寸斷，冥然昏去。轉念待魂而來，何遽睡耶！開目四視，見席上雙燭青燄熒熒，光縮如豆，毛骨悚然，通體寒慄。因摩兩手擦額，細矚之，雙燄漸起，高至尺許，紙裱頂格幾被所焚。余正得藉光四顧間，光忽又縮如前。此時心舂股慄，欲呼守者進觀；而轉念柔魂弱魄，恐爲盛陽所逼，悄呼芸名而祝之，

to him. "If you are so concerned about me, why not stay on and keep me company?"

"I'll stay outside the door. If you should see anything strange, just call for me."

I then went in with a lamp in my hand and saw the room was exactly as she had left it, only my beloved was not there, and tears welled up in my eyes in spite of myself. I was afraid then that with my wet eyes, I should not be able to see her form clearly, and I held back my tears and sat on the bed, waiting for her appearance with wide open eyes. Softly I touched her old dress and smelt the odour of her body which still remained, and was so affected by it that I fainted off. Then I thought to myself, how could I let myself doze off since I was waiting for the return of her spirit? I opened my eyes again and looked round and saw the two candle-lights burning low on the table as small as little peas. It gave me a goose-flesh and I shuddered all over. Then I rubbed my hands and my forehead and looked carefully and saw the pair of candle-lights leapt higher and higher till they were over a foot long and the papered wooden frame of the ceiling was going to catch fire. The sudden glow of the lights illuminated the whole room and enabled me to look round clearly, when suddenly they grew small and dark as before. At this time I was in a state of excitement and wanted to call in my companion, when I thought that her gentle female spirit might be scared away by the presence of another living man. Secretly and in a quiet tone, I called her name and prayed to her,

滿室寂然，一無所見。既而燭燄復明，不復騰起矣。出告禹門，服余膽壯，不知余實一時情癡耳。

芸沒後，憶和靖“妻梅子鶴”語，自號梅逸。權葬芸於揚州西門外之金桂山，俗呼郝家寶塔。買一棺之地，從遺言寄于此。攜木主還鄉，吾母亦爲悲悼。青君逢森歸來，痛哭成服。

啓堂進言曰：“嚴君怒猶未息，兄宜仍往揚州。俟嚴君歸里，婉言勸解，再當專札相招。”

余遂拜母別子女，痛哭一場；復至揚州，賣畫度日。因得常哭于芸娘之墓，影單形隻，備極淒涼。且偶經故居，傷心慘



but the whole room was buried in silence and I could not see a thing. Then the candle-lights grew bright again, but did not shoot high up as before. I went out and told Yümen about it, and he thought me very bold, but did not know that I was merely in love.

After Yün's death, I thought of the poet Lin Hoching who "took the plum-trees for his wives and a stork for his son," and I called myself "Meiyi," meaning "one bereaved of the plum-tree." I provisionally buried Yün on the Golden Cassia Hill outside the West Gate of Yangchow, at the place which was commonly known as "The Precious Pagoda of the Ho Family." I bought a lot and buried her there, according to her dying wish, bringing home with me the wooden tablet for worship. My mother was also deeply touched by the news of her death. Ch'ingchün and Fengsen came home, wept bitterly and went into mourning.

"You know father is still angry with you," said my brother Ch'it'ang. "You'd better stay away at Yangchow for some time and wait till father returns home, when I shall speak for you and then write for you to come home."

I then kowtowed to my mother and parted from my daughter and son and wept aloud for a while, before I departed again for Yangchow, where I painted for my living. Thus I was often enabled to loiter round and weep over Yün's grave, forlorn soul that I was! And whenever I passed our old house, the sight was too much for me to bear. On the Double Ninth Festival

目。重陽日，鄰塚皆黃，芸墓獨青。守墳者曰：“此好穴場，故地氣旺也。”余暗祝曰：“秋風已緊，身尙衣單。卿若有靈，佑我圖得一館，度此殘年，以待家鄉信息。”

未幾，汴都幕客章馭菴先生欲回浙江葬親，倩余代庖三月，得備禦寒之具。封篆出署，非 垂門招寓其家。張亦失館，度歲艱難，商于余；即以餘資二十金傾囊借之，且告曰：“此本留爲亡荆扶柩之費，一俟得有鄉音，償我可也。”

是年即寓張度歲。晨占夕卜，鄉音殊杳。至甲子三月接青君信，知吾父有病，即欲歸蘇，又恐觸舊忿。正趨起觀望間，復接青君信，始痛悉吾父業已辭世，刺

Day, I found that, while all the other graves were yellow, hers was still green. The graveyard keeper said to me, "This is a propitious place for burial, that is why the spirit of the earth is so strong." And I secretly prayed to her, "O Yün! The autumn wind is blowing high, and my gowns are still thin. If you have any influence, protect me and arrange that I may have a job to pass the end of the year, while waiting abroad for news from home."

Soon afterwards, one Mr. Chang Yü-an, who had a post as secretary at the Kiangtu [Yangchow] yamen, was going to bury his parents at home in Chekiang, and asked me to take his place for three months. And thus I was provided against the winter. After I left that place, Chang Yümen asked me to stay at his home. He was out of job too, and told me that he was finding it hard to meet the expenses at the end of the year. I gave him all the twenty dollars I had in my pocket, and told him that this was the money I had reserved for bringing Yün's coffin home and that he could pay me back when I heard word from my family.

\* So that year I passed the New Year at Chang's home. I was waiting for mail from home morning and night, but no news came at all. In the third moon of 1804, I received a letter from my daughter Ch'ingchün, informing me of my father's illness. I wanted very much to go home to Soochow, but was afraid of arousing father's anger. While I was still hesitating, I received a second letter from her, telling me that father had died. Sorrow went into my heart

骨痛心，呼天莫及。無暇他計，卽星夜馳歸。觸首靈前，哀號流血。嗚呼！吾父一生辛苦，奔走于外，生余不肖，既少承歡膝下，又未侍藥床前，不孝之罪何可道哉！

吾母見余哭，曰：“汝何此日始歸耶？”

余曰：“兒之歸，幸得青君孫女信也。

吾母目余弟婦，遂默然。

余入幕守靈，至七終，無一人以家事告，以喪事商者。余自問人子之道已缺，故亦無顏詢問。

一日，忽有向余索逋者，登門饒舌。余出應曰：“欠債不還，固應催索。然吾父骨肉未寒，乘凶追呼，未免太甚。”中有一人私謂余曰：“我等皆有人招之使來。

and pierced my bones and I cried to heaven in vain, for I knew it was too late. Brushing aside all considerations, I dashed home under the starry sky. I wailed bitterly and knocked my head against the coffin until I bled. Alas! my father had a hard time all his life working away from home, and he begot such an unfilial son as I, who was neither able to minister to his pleasure while he was alive, nor able to serve him at his death-bed. Great, indeed, is my sin!

"Why didn't you come home earlier then?" asked my mother, seeing me weeping so bitterly.

"Had it not been for Ch'ingchün's letter," I said, "I would not even have heard of it at all." My mother cast a look at my brother's wife and kept silent.

I then kept watch over the coffin in the hall, but throughout the seven weeks for mourning ceremonies, not one in the whole family spoke to me about family affairs or discussed the funeral arrangements with me. I was ashamed of myself for not fulfilling a son's duties and would not ask them questions, either.

One day some men suddenly appeared at our house to ask for repayment of a loan, and made a lot of noise in the hall. I came out and said to them, "I don't blame you for pressing for repayment of the debt. But isn't it rather mean of you to create such a turmoil, while my father's remains are scarcely cold yet?" One among them then secretly explained to me, "Please understand we have been sent here by somebody. You just get away for a moment, and we will

公且避出，當向招我者索償也。”余曰：“我欠我償，公等速退！”皆唯唯而去。

余因呼啓堂諭之曰：“兄雖不肖，並未作惡不端。若言出嗣降服，從未得過纖毫嗣產。此次奔喪歸來，本人子之道，豈爲爭產故耶？大丈夫貴乎自立，我旣一身歸，仍以一身去耳！”言已，返身入幕，不覺大慟。

叩辭吾母，走告青君，行將出走深山，求赤松子于世外矣。青君正勸阻間，友人夏南薰字淡安，夏逢泰字揖山兩昆季尋蹤而至，抗聲諫余曰：

“家庭若此，固堪動忿；但足下父死而母尙存，妻喪而子未立，乃竟飄然出世，于心安乎？”

余曰：“然則如之何？”

ask for repayment directly from the man who called us here."

"I'll return myself what I owe! You had better all go away!"

My wish was immediately obeyed, and the people having left, I called Ch'it'ang into my presence and remonstrated with him. "Though a stupid elder brother, I have never committed any great wrongs. If you are thinking of my being made heir to uncle, remember that I did not receive a single cent of the family fortune. Do you suppose I came home to divide property with you instead of for the funeral? A man ought to stand on his own feet; I have come empty-handed, and empty-handed I go!" After saying this, I turned about and went behind the curtain again and cried bitterly by the coffin.

I then said good-bye to my mother and went to tell Ch'ingchün that I was going to a mountain to become a Taoist monk. While Ch'ingchün was just trying to persuade me not to do so, some friends of mine arrived. They were the brothers Hsia Nanhsün, literary name Tan-an, and Hsia Feng'ai, literary name Yishan. They remonstrated with me in a very severe tone, and thus began:

"We don't blame you for being angry with this kind of a family, but although your father has died, your mother is still living, and although your wife is dead, your son is not independent yet. Have you really the heart to become a monk?"

"What am I going to do then?" I replied.

淡安曰：“奉屈暫居寒舍。聞石琢堂殿撰有告假回籍之信，盍俟其歸而往謁之？其必有以位置君也。”

余曰：“凶喪未滿百日，兄等有老親在堂，恐多未便。”

揖山曰：“愚兄弟之相邀，亦家君意也。足下如執以爲不便，西鄰有禪寺，方丈僧與余交最善。足下設榻于寺中，何如？”余諾之。

青君曰：“祖父所遺房產不下三四千金，既已分毫不取，豈自己行囊亦捨去耶？我往取之，徑送禪寺父親處可也。因是于行囊之外，轉得吾父所遺圖書，硯臺，筆筒數件。寺僧安置予于大悲閣。閣南向，向東設神像。隔西首一間，設月廳，緊對佛龕，本爲作佛事者齋食之地，余



"For the time being," said Tan-an, "you could put up at our home. I hear that his honour Shih Chot'ang is coming home on leave from his office. Why don't you wait till he comes and see him about it? I am sure he will be able to give you a position."

"This is hardly proper," I said. "I am still in the hundred days of my mourning, and your parents are still living."

"Don't worry on that account," said Yishan, "for our father, too, joins us in the invitation. If you think it's not quite proper to do so, then there is a temple on the west of our home where the abbot is a good friend of mine. How about putting up there?" To this I agreed.

Then Ch'ingchün said to me, "Grandfather had left us a family property certainly not less than three or four thousand dollars. If you will not have a share of the property, will you not even take along your travelling bag? I'll fetch it myself and bring it to the temple for you." In this way not only did I get my travelling bag, but also found ingeniously stuck in it some books, paintings, ink slabs and pots for holding writing brushes left behind by my father. The monk put me up at the Tower of Great Mercy. The tower faced south and on its east was a buddha. I occupied the western room which had a moon window exactly opposite the buddha, this being the room where pilgrims used to have their meals. At the door, there was a most imposing standing figure, representing General Kuan Yü, the Chinese God of War and Loyalty, holding a

卽設榻其中。臨門有關聖提刀立像，極威武。院中有銀杏一株，大三抱，蔭覆滿閣。夜靜風聲如吼。揖山常攜酒果來對酌，曰：“足下一人獨處，夜深不寐，得無畏怖耶？”

余曰：“僕一生坦直，胸無穢念，何怖之有？”

居未幾，大雨傾盆，連宵達旦，三十餘天。時慮銀杏折枝，壓梁傾屋，賴神默佑，竟得無恙。而外之牆垣屋倒者不可勝計，近處田禾俱被漂沒。余則日與僧人作盃，不見不聞。

七月初，天始霽。揖山尊人號尊蓮有交易赴崇明，偕余往，代筆書券得二十金歸，值吾父將安葬，啓堂命逢森向余曰：“叔因葬事乏用，欲助一二十金。”余擬

huge knife in his hand. A big maiden-hair tree stood in the yard, three fathoms in circumference, and cast a heavy shade over the whole tower. At night the wind would blow past the tree, making a roaring noise. Yishan often brought some wine and fruit to the place to have a drink between ourselves.

"Are you not afraid of staying here alone on a dark night?" he asked.

"No," I replied. "I have lived a straight life and have a free conscience, why should I be afraid?"

It happened that shortly after I moved in, there was a pouring rain which continued day and night for over a month. I was always afraid that some branch of the maiden-hair tree might break off and crash on to the roof, but, thanks to the protection of the gods, nothing happened. In the country around us, however, a great number of houses had fallen down and all the rice fields were flooded. I spent the days painting with the monk as if nothing had happened.

At the beginning of the seventh moon, the sky cleared up and I went to the Ts'ungming Island as a personal secretary of Yishan's father, whose "fancy name" was Shünhsiang and who was going there on business. For this I received twenty dollars as remuneration. When I returned, they were making my father's grave and Ch'it'ang asked Fengsen to tell me that he was in need of money for the burial expenses and would I lend him ten or twenty dollars? I was going to turn over the money I had to him, but

傾囊與之。揖山不允，分幫其半。余卽攜青君先至墓所。

葬旣畢，仍返大悲閣。九月杪，揖山有田在東海永泰沙，又偕余往收其息。盤桓兩月，歸已殘冬，移寓其家雪鴻草堂度歲。眞異姓骨肉也。

乙丑七月，琢堂始自都門同籍。琢堂名韞玉，字執如，琢堂其號也，與余爲總角交，乾隆庚戌殿元，出爲四川重慶守，白蓮教之亂，三年戎馬，極著勞績。及歸，相見甚歡。旋于重九日，挈眷重赴四川重慶之任，邀余同往。余卽叩別吾母于九妹倩陸尙吾家，蓋先君故居已屬他人矣。吾母囑曰：“汝弟不足恃，汝行須努。

Yishan would not allow it and insisted on contributing half of the amount. I then went ahead to my father's grave, accompanied by Ch'ingchün.

After the burial, I returned to the Tower of Great Mercy. At the end of the ninth moon, Yishan had some rent to collect from his crops at Yung't'ai Beach in Tunghai and I accompanied him there, where we stayed for two months. When we returned, it was already late winter and I moved to his home at the Snow-and-Wild-Goose Study to pass the New Year. Yishan was, indeed, better to me than my own kin.

In the seventh moon of the year 1805, Chot'ang returned home from the capital. This was his "fancy name," while his real name was Yünyü and his literary name Chihju. He was a childhood chum of mine, took the first place in the imperial examinations in 1790 during the reign of Ch'ienlung, and then became magistrate of Chungking in Szechuen. During the rebellion of the White Lotus Secret Society, he won great merit for himself fighting the rebels for three years. When he returned, we were very glad to see each other. On the Double Ninth Festival Day, he was going to his office at Chungking with his family and asked me to accompany him. I then said good-bye to my mother at the home of Loh Shangwu, the husband of my ninth sister, for by this time my father's home had already been sold. My mother gave me parting instructions as follows: "You should try your best to glorify the name of the family, for your younger

力。重振家聲，全望汝也。”逢森送余至半途，忽淚落不已，因囑勿送而返。

舟出京口，琢堂有舊交王惕夫孝廉在淮揚鹽署，繞道往晤，余與偕往，又得一顧芸娘之墓。移舟由長江溯流而上，一路遊覽名勝，至湖北之荊州，得陞潼關觀察之信，遂留余與其嗣君敦夫眷屬等，暫寓荊州，琢堂輕騎減從至重慶度歲，遂由成都歷棧道之任。丙寅二月，川眷始由水路往，至樊城登陸，途長費鉅，車重人多，斃馬折輪，備嘗辛苦。抵潼關甫三月，琢堂又陞山左廉訪，清風兩袖，眷屬不能偕行，暫借潼川書院作寓。十月杪，始支山

brother will never amount to anything. Remember I depend entirely on you." Fengsen was seeing me off, but on the way he suddenly began to weep bitterly, and I bade him go home.

When our boat arrived at King'ou [Chin-kiang], Chot'ang said he wanted to see an old friend of his, Wang T'ifu, who was a *chüjen* and was working at the Salt Bureau in Yangchow. He was going out of his way to call on him and I accompanied him there, and thus had another chance to look at Yün's grave. Then we turned back and went up the Yangtze River and enjoyed all the scenery on the way. When we arrived at Kingchow, Hupeh, we learnt that my friend had been promoted a *taotai* at Tungkuan [in Honan]. He, therefore, asked me to stay at Kingchow with his son Tunfu and family, while he went to pass the New Year at Chungking with just a small entourage and went directly to his new office via Chengtu. In the second moon of the following year, his family at Szechuen then followed him there by boat up the river as far as Fanch'eng. From that point on, we had to travel by land. The way was very long and the expenses very heavy; with the heavy load of men and luggage, horses died and cart-wheels were often broken on the road and it was altogether a tortuous journey. It was barely three months since his arrival at Tungkuan, when Chot'ang was again transferred to Shantung as inspector. As he was an upright official, having made no money from the people and therefore unable to pay the expenses to bring his family there, we remained temporarily

左廉俸，專人接眷；附有青君之書，駭悉逢森于四月間夭亡，始憶前之送余墮淚者，蓋父子永訣也。嗚呼！芸僅一子，不得延其嗣續耶！琢堂聞之，亦爲之浩歎，贈余一妾，重入春夢。從此擾擾攘攘，又不知夢醒何時耳。



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at the Tungch'uan College. Only at the end of the tenth moon did he receive his salary from his Shantung office, which enabled him to send for his family. In his letter he enclosed a note from Ch'ingchün, which informed me that Fengsen had died in the fourth moon. Then I began to understand that the tears he shed when sending me off from home were tears of farewell. Alas! Yün had only one son and must even he be taken away and not allowed to continue her line! Chot'ang was also greatly touched at the news, and presented me with a concubine. From that time on, I was again thrown into life's mad turmoil, a floating dream from which I do not know when I shall wake up!

## 卷 四

### 浪 遊 記 快

余遊幕三十年來，天下所未到者，蜀中，黔中與滇南耳。惜乎輪蹄徵逐，處處隨人；山水怡情，雲烟過眼，不過領略其大概，不能探僻尋幽也。余凡事喜獨出己見，不屑隨人是非，即論詩品畫，莫不存人珍我棄，人棄我取之意；故名勝所在貴乎心得，有名勝而不覺其佳者，有非名勝而自以為妙者。聊以平生所歷者記之。

余年十五時，吾父稼夫公館於山陰趙明府幕中，有趙省齋先生名傳者，杭之宿

## Chapter Four

### THE JOYS OF TRAVEL

For thirty years I worked as a government clerk in different yamen and practically visited every province except Szechuen, Kweichow and Yunnan. Unfortunately, I was not free to wander where I liked, inasmuch as I was always attached to some office, and could therefore only hastily enjoy such natural scenery as came my way, getting at most a general impression of things without the opportunity to explore the more unfrequented and out-of-the-way spots. I am by nature fond of forming my own opinions without regard to what others say. For instance, in the criticism of painting and poetry, I would value highly certain things that others look down upon, and think nothing of what others prize very highly. So it is also with natural scenery, whose true appreciation must come from one's own heart or not at all. There are famous scenic spots that do not at all appeal to me, and, on the other hand, certain places that are not at all famous but delighted me intensely. I will merely record here the places that I have visited.

When I was fifteen, my father Chiafu was working at the yamen at Shanyin with one official Chao, who employed a certain old scholar of

儒也，趙明府延教其子，吾父命余亦拜投門下。暇日出遊，得至吼山，離城約十餘里，不通陸路。近山見一石洞，上有片石，橫裂欲墮，即從其下蕩舟入，豁然空其中，四面皆峭壁，俗名之曰水園。臨流建石閣五椽，對面石壁有“觀魚躍”三字。水深不測，相傳有巨鱗潛伏。余投餌試之，僅見不盈尺者出而啖食焉。閣後有道通旱園，拳石亂矗，有橫闊如掌者，有柱石平其頂而上加大石者，鑿痕猶在，一無可取。遊覽既畢，宴于水閣，命從者放爆竹，轟然一響，萬山齊應，如聞霹靂聲。

Hangchow by the name of Chao Ch'üan, literary name Shengtsai, as private tutor for his son, and I was made by my father to study under him. Once I had the opportunity of visiting the Hushan Hill, which was over ten *li* from the city and could be reached only by a waterway. On approaching the hill, I saw there was a stone cave with a rock jutting out horizontally as if it was going to fall down. My boat passed under this and went inside the cave, commonly known as "Shuiyüan" (Water Park), which was very spacious within and surrounded on all sides by perpendicular rocks. There was a stone open tower overlooking the water, consisting of five beams, and a stone inscription on the opposite rock bearing the words, "Looking at Jumping Fish." The water was very deep at this spot and people said that there were some gigantic fish in it. I threw some crumbs down, but saw only small ones hardly a foot long come up to nibble them. A road led from the back of the open tower to "Hanyüan" (Land Park), where there was a jumble of rockery, standing in irregular profusion, some of them only as broad as the palm of a hand, and others being stone pillars with their tops ground even, and capped with huge rocks. The whole thing was artificial, the workman's marks being too apparent, and nothing good could be said for them. After going round the place, I had a picnic in the Water Park at the open tower by the waterside. I asked an attendant to fire some crackers, which made a noise like thunder, reverberating throughout the whole valley. This was my first taste of the joys

此幼時快遊之始。惜乎蘭亭禹陵未能一到，至今以爲憾。

至山陰之明年，先生以親老不遠遊，設帳于家。余遂從至杭，西湖之勝因得暢遊。結構之妙，予以龍井爲最，小有天園次之。石取天竺之飛來峯，城隍山之瑞石古洞。水取玉泉，以水清多魚，有活潑趣也。大約至不堪者，葛嶺之瑪瑙寺。其餘湖心亭，六一泉諸景，各有妙處，不能盡述；然皆不脫脂粉氣，反不如小靜室之幽僻，雅近天然。

蘇小墓在西泠橋側，土人指示，初僅半坵黃土而已。乾隆庚子，聖駕南巡，曾

of travel in my young days. Unfortunately I was not able to visit the Orchid Pavilion<sup>9</sup> and Emperor Yü's Tomb, a sin of omission which I very much regret to this day.

The year following my arrival at Shanyin, my tutor asked me to study at his home, as he would not, on principle, leave his aged parents and stay far away from them. I then followed him to Hangchow and was thus enabled to see the scenic beauties of the famous West Lake. I regard Lungching (the Dragon Well) as the best in point of general plan and design, with the Hsiaoyü'tien Garden (Little Paradise) coming next. For rocks I would prefer the Flying Peak of T'ienchu and the Ancient Cave of Precious Stones on the City God's Hill. For water, I prefer the Jade Spring, because its water is so clear and there are so many fish in it, giving an impression of natural life. Probably the worst is the Agate Temple of Kehling. There are, besides, beautiful places like the Mid-Lake Pavilion and the Six-One Spring, which it is impossible or unnecessary to describe in detail, being all suggestive of overdressed women with too much rouge and powder. There is a good and quiet secluded place like the Little Quiet Lodge, which has a natural beauty of its own, superior to them all.

The Tomb of Su Hsiaohsiao is situated by the side of the Hsiling Bridge. When the native people showed it to me, it was but a little mound of yellow earth. In the year 1780, when

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9. Made famous by Wang Hsichih's essay.—Tr.

一詢及。甲辰春，復舉南巡盛典，則蘇小墓已石築其墳，作八角形，上立一碑，大書曰“錢塘蘇小小之墓。”從此弔古騷人，不須徘徊探訪矣！余思古來烈魄貞魂埋沒不傳者，固不可勝數，即傳而不久者亦不爲少；小小一名妓耳，自南齊至今，盡人而知之，此殆靈氣所鍾，爲湖山點綴耶？

橋北數武有崇文書院，余曾與同學趙緝之投考其中。時值長夏，起極早，出錢塘門，過昭慶寺，上斷橋，坐石闌上。旭日將昇，朝霞映于柳外，盡態極妍。白蓮香裏，清風徐來，令人心骨皆清。步至書院，題猶未出也。午後繳卷。偕緝之納



Emperor Ch'ienlung came down south, he once made a casual enquiry about it, and when he came again in the spring of 1784, the grave had already been reconstructed into a stone tomb of octagonal shape, with a stone tablet bearing the inscription: "The Tomb of Su Hsiaohsiao of Ch'ient'ang." Since then, poets who come to visit the ancient beauty's tomb have not to hunt round for it. Any number of virtuous and high-principled women have lived and died whose names were never handed down to posterity, and many others who were remembered for a short period and then forgotten, but here was Su Hsiaohsiao, merely a famous courtesan, who has been remembered by everybody from the South Ch'i Dynasty down to the present. Was this perhaps due to the fact that she was made of the spirit of nature's hills and dales and was in this way destined to grace the beauties of the Lake?

A few paces north from the Hsiling Bridge there was the Ts'ungwen College, where I used to take the examinations together with a fellow class-mate Chao Ch'ichih. It was summer then and we would get up very early, pass the Ch'ient'ang Gate and the Chaoch'ing Temple, come down the Broken Bridge and sit down on its stone balustrade. The sun was rising then and there was a stretch of morning haze behind the rows of willow-trees, giving a most charming effect. The air was filled with the fragrance of the lotus flowers and a gentle breeze would blow by, making one feel light of heart and body. By the time we reached the College on foot, the subjects for the examinations were not yet given

涼于紫雲洞，大可容數十人，石窠上透日光。有人設短几矮檯，賣酒于此。解衣小酌，嘗鹿脯甚妙，佐以鮮菱雪藕。微酣，出洞。

緝之曰：“上有朝陽臺頗高曠，盍往一遊？”余亦興發，奮勇登其巔，覺西湖如鏡，杭城如丸，錢塘江如帶，極目可數百里，此生平第一大觀也。坐良久，陽烏將落，相攜下山，南屏晚鐘動矣。韜光雲棲，路遠未到。其紅門局之梅花，姑姑廟之鐵樹，不過爾爾。紫陽洞予以爲必可觀，而訪尋得之，洞口僅容一指，涓涓流水

out. We handed in our papers in the afternoon, and went to cool ourselves at the Purple Clouds Cave. The cave was big enough to hold several dozen people, and there was a fissure among the rocks on its roof admitting a ray of sunlight. A wine-seller had provided a low table and some stools at this place. We then took off our long gowns and had a little drink; the shredded deer-meat was very delicious and we took it with fresh lotus roots and water caltrops, leaving the cave slightly drunk.

Ch'ichih proposed that we should go up to the Morning Glory Terrace, which commanded a high and open view of the country. Being in a mood for adventure, we climbed up to its very top where, as we looked down, the West Lake appeared like a mirror and the City of Hangchow like a tiny little mud-cake, while the Ch'ient'ang River wended its way like an encircling girdle. We could see at least hundreds of *li* away; in fact, this was the grandest sight I ever saw in my life. After sitting on top there for quite a while, the sun was going down and we came down the hill, when the sound of the temple bells from the South-Screen Hill reached our ears. We did not visit Taokuang and Yünsi because they were too far away. The plum-blossoms of the Red Gate Ground and the ironwood trees of the Kuku Temple were, in fact, not much to look at. The Purple Sun Cave, which we had thought worth seeing and took some trouble to reach, proved to be merely a spring with water flowing down from a hole, the "entrance to the cave," which was but the size of a finger. Tradi-

而已。相傳中有洞天，恨不能抉門而入。

清明日，先生春祭掃墓，挈余同遊。墓在東嶽。是鄉多竹，墳丁掘未出土之毛筍，形如梨而尖，作羹供客。余甘之，盡其兩碗。先生曰：“噫！是雖味美而尅心血，宜多食肉以解之。”余素不貪屠門之嚼，至是飯量且因筍而減。歸途覺煩燥，脣舌幾裂。過石屋洞，不甚可觀。水樂洞峭壁多藤蘿，入洞如斗室，有泉流甚急，其聲琅琅。池廣僅三尺，深五寸許，不溢亦不竭。余俯就飲，煩燥頓解。洞外二小亭，坐其中，可聽泉聲。衲子請

tion says that there was a big cave inside and I regretted very much not to be able to break into it.

On the *ch'ingming* festival,<sup>10</sup> my tutor was going to visit his ancestral grave and brought me along. The grave was situated at Tungyo, or East Sacred Hill. The country was full of bamboos and the care-taker of the place entertained us with soup of bamboo-shoots, which were dug up before they grew above the ground, and looked like pears, only a little more pointed. It was so delicious that I drank two bowls of it. "You'd better look out," said my tutor. "Bamboo-shoots have an action on the heart-beat, although they are so delicious. You must take a lot of meat together with them." I was not usually fond of meat, and this time I ate so much bamboo-shoots that I could scarcely take any rice. On my way home, I found my throat parched and my tongue and lips all dried up. We passed the Stone House Cave which was not much to look at. Another cave, the Cave of Aquatic Pleasure, was full of steep rocks covered with ivy. I entered the cave, which was small like an attic, and saw a gurgling spring, which collected at a pool about three feet wide and five inches deep only; the water, I was told, remained at that constant level throughout the year. I knelt down on the ground to drink from the pool and felt an immense relief in my throat. There were two

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10. A festival which falls on any unfixd date somewhere round the middle part of the spring months. On this day people are accustomed to pay their visits to their ancestral tombs in the country.

觀萬年缸。缸在香積廚，形甚巨，以竹引泉灌其內，聽其滿溢。年久結苔厚尺許；冬日不冰，故不損也。

辛丑秋八月，吾父病瘥返里。寒索火，熱索冰，余諫不聽，竟轉傷寒，病勢日重。余侍奉湯藥，晝夜不交睫者幾一月。吾婦芸娘亦大病，懨懨在床。心境惡劣，莫可名狀。吾父呼余囑之曰：“我病恐不起。汝守數本書，終非餬口計。我託汝于盟弟蔣思齋，仍繼吾業可耳。”越日思齋來，即于榻前命拜爲師。未幾，得名醫徐觀蓮先生診治，父病漸痊；芸亦得徐力

little pavilions outside the cave where one could sit and listen to the murmuring spring. A monk came along and asked us to see the "Jar of Ten Thousand Years"; this was a big jar in the kitchen, with spring water running into it through a bamboo pole and thus always kept full to over-flowing. As that jar had lain there for years and years, it was covered with moss over a foot long, and as the temperature never went below zero, the jar was never broken.

In the eighth moon of 1781, my father returned home, laid up with malaria. He would ask for fire when in a cold spell and ask for ice when in high fever, despite my repeated advice to the contrary, and in this way, it turned into typhoid, which grew from bad to worse every day. I attended on him day and night and never slept a wink for almost a month. My wife, Yünniang, also fell seriously ill at this time and was confined to bed; everything was in a muddle and I felt very miserable. "I am afraid I shall never get well," said my father to me one day, calling me to his bedside for final instructions. "I don't think you can make a living with the knowledge derived from a few books, and I am going to place you in charge of a sworn brother of mine, Chiang Ssütsai, who will bring you up to follow my profession." Ssütsai turned up next day and I was made to kowtow to him as pupil to tutor by my father's bedside. Soon afterwards, however, my father was attended to by a famous doctor, Mr. Hsü Kuanlien, and gradually got well; Yün, too, was cured by the same doctor and was able to leave her bed. Thus

起床。而余則從此習幕矣。此非快事何記于此？曰：此拋書浪遊之始，故記之。

思齋先生名襄。是年冬，即相隨習幕于奉賢官舍。有同習幕者，顧姓名金鑑，字鴻干，號紫霞，亦蘇州人也，爲人慷慨剛毅，直諒不阿。長余一歲，呼之爲兄，鴻干即毅然呼余爲弟，傾心相友。此余第一知交也。惜以二十二歲卒。余即落落寡交。今年且四十有六矣，茫茫滄海，不知此生再遇知己如鴻干者否？憶與鴻干訂交，襟懷高曠，時興山居之想。

重九日，余與鴻干俱在蘇。有前輩王小俠與吾父稼夫公喚女伶演劇，宴客吾家。余患其擾，先一日約鴻干赴寒山登



I began my training as a yamen clerk. I mention this unpleasant episode here in my record of the joys of travel because, through this change of profession, I was enabled to leave my studies and travel a great deal.

My teacher's name was Hsiang. I followed him in the winter of that year to the yamen of Fenghsien. There was a colleague of mine, also learning the same profession at the place; his name was Ku Chinchien, literary name Hungkan and "fancy name" Purple Haze. Ku was also a native of Soochow and was by nature a big-hearted, frank and straightforward fellow. As he was a year older, I called him "elder brother," and he called me "younger brother" and we became fast friends. Hungkan was in fact the best friend I had in this world. Unfortunately he died at twenty-two, and now in my forty-sixth year I doubt if I could find another friend like him in this wide, wide world. I remember that when we began our friendship, our minds were full of noble thoughts and we often thought of living a quiet life in the mountains.

On the Double Ninth Festival, it happened that we were both at Soochow. That day we were having some theatrical performances at home by some actresses called there by my father and his friend Wang Hsiaohsia. Knowing of this beforehand, and disliking the noise and confusion, I had arranged with Hungkan to go to the Hanshan Temple that day and climb high mountains [as was customary on this festival], incidentally looking for a place for retirement.

高，藉訪他日結廬之地。芸爲整理小酒榼。越日天將曉，鴻干已登門相邀，遂攜榼出胥門，入麴肆，各飽食。渡胥江，步至橫塘書市橋，雇一葉扁舟到山，日猶未午。舟子頗循良，令其糴米煮飯。余兩人上岸，先至中峯寺。寺在支硎古剎之南，循道而上。寺藏深樹，山門寂靜，地僻僧閑，見余兩人不衫不履，不甚接待。余等志不在此，未深入。歸舟飯已熟。

飯畢，舟子攜榼相隨，囑其子守船。由寒山至高義園之白雲精舍。軒臨峭壁，下鑿小池，圍以石樹，一泓秋水。崖懸薜荔，牆積莓苔。坐軒下，惟聞落葉蕭蕭，悄無人跡。出門有一亭，囑舟子坐此

Yün had prepared a small picnic case of wine and eatables for us. At dawn, Hungkan appeared at my home, and we brought the case along, passed the Hsümen Gate, and went into a noodle shop to have our breakfast. Then we crossed the Hsükiang River and walked by foot to the Date-Market Bridge at Hengt'ang. From there we engaged a boat, reaching the place shortly before noon. The boatman was an honest sort and we asked him to buy some rice and prepare lunch for us, while we went ashore and visited first the Central Peak Temple, which stood to the south of Chih-hsing Ancient Temple. Following the path up, we saw that the Central Peak Temple was hidden away in a thick wood. The place was secluded, and the monks had nothing to do, but seeing our appearance, for we were not properly dressed as yamen clerks should be, gave us a very cold welcome. As we did not intend to see this place in particular, we did not go in. By the time we returned to the boat, the lunch was ready.

After lunch, the boatman followed us with the picnic case, leaving his son to look after the boat. We then went on from the Hanshan Temple to the White Cloud Villa, by the Garden of High Virtue. This Villa was situated at the foot of a cliff with a little pond below, surrounded by rockery and trees. The cliff was overgrown with *ficus pumila* and the walls were covered with moss. We sat in the hall, listening to the silent swish of falling leaves, with not a soul in sight. There was a pavilion outside where we bade the boatman wait for us, while we two went through

相候。余兩人從石罅中入，名一綫天，循級盤旋，直造其巔，曰上白雲。有菴已圯頽，存一危樓，僅可遠眺。小憩片刻，即相扶而下。

舟子曰：“登高忘攜酒榼矣。”

鴻于曰：“我等之遊欲覓借隱地耳，非專爲登高也。”

舟子曰：“離此南行二三里，有上沙村，多人家，有隙地。我有表戚范姓居是村，盍往一遊？”

余喜曰：“此明末徐侯齋先生隱居處也。有園闡極幽雅，從未一遊。”

於是舟子導往。村在兩山夾道中。園依山而無石，老樹多極紆迴盤鬱之勢。亭榭牕欄盡從樸素，竹籬茆舍，不媿隱者

a fissure in the rock, called "A Ray from the Sky," and following the narrow winding steps up, we reached the top which was called the "Upper White Clouds." There was a dilapidated temple there with a solitary tower still standing, useful now only for obtaining a good view of the surrounding country. After resting there for a while, we helped each other down.

"You've just 'climbed to a high place' and forgot to bring along your picnic case!" remarked the boatman.

"We came here," replied Hungkan, "not merely to climb to high places, but to look round for a place of retirement."

"As for that," said the boatman, "there is a village to the south about two or three *li* from here, called Shangsha, with many inhabitants, and there are some vacant lots in it. I have a relative, one Mr. Fan, staying at this village; why not go and take a look?"

"This is the place of retirement of Mr. Hsü Ssütsai at the end of the Ming Dynasty," I said, delighted at the suggestion. "I hear there is a very nice and secluded garden which I have not seen yet."

We then followed the boatman as our guide. The village stood on a path between two hills. The garden was situated on a hillside but devoid of all rocks; on the other hand, there were many old trees with winding branches of great strength and beauty. The pavilions, water-sheds, windows and railings were designed in a very simple style and there were bamboo fences and hay-

之居。中有皂莢亭，樹大可兩抱。余所歷園亭，此爲第一。

園左有山，俗呼雞籠山，山峯直豎，上加大石，如杭城之瑞石古洞，而不及其玲瓏。旁一青石如榻，鴻干臥其上曰：“此處仰觀峯嶺，俯視園亭，既曠且幽，可以開樽矣。”因拉舟子同飲，或歌或嘯，大暢胸懷。土人知余等覓地而來，誤以爲堪輿，以某處有好風水相告。鴻干曰：“但期合意，不論風水。”（豈意竟成讖語！）

酒餅既罄，各采野菊插滿兩鬢。歸舟日已將沒，更許抵家，客猶未散。芸私告余曰：“女伶中有蘭官者，端莊可取。”

thatched mud cottages, as was becoming the residence of a recluse. In the centre there was a pavilion with a honey-locust tree about two fathoms in circumference near by. \*Of all the gardens I have seen, I consider this the best.

On the left of the garden there was a hill, commonly known as the Chicken Coop Hill, whose peak went up perpendicularly, with rocks at the top resembling those at the Ancient Cave of Precious Stones at Hangchow, but not perforated in the same manner, or quite as elegant as the latter. Hungkan sought out a bed of green stone where he lay down and exclaimed, "Now here I can look up at the mountain peaks above and look down upon the garden and pavilions below. It's as airy here as it is secluded—let's have our wine now!" Then we asked the boatman to drink with us, and sang or whistled to our hearts' content. The peasants of this place learnt that we were looking for a lot, and, thinking that we were trying to find a propitious place for burial, came and told us about a good spot. "We don't care where we are buried," said Hungkan. "Any place that is to our liking will do!" Who would know that this proved to be an ill-omen!

When the wine-pot was all empty, we went about picking lilies of the valley to decorate the temples of our queues with. By the time we reached our boat, the sun was already going down, and when we arrived home about nine o'clock in the evening the guests had not yet dispersed. Yün secretly said to me, "There is an actress called Lankuan who is charming and dignified and of the right type." I called her in,

余假傳母命呼之入內，握其腕而睨之，果豐頤白膩。

余顧芸曰：“美則美矣，終嫌名不稱實。”

芸曰：“肥者有福相。”

余曰：“馬嵬之禍，玉環之福安在？”

芸以他辭遣之出，謂余曰：“今日君又大醉耶？”余乃歷述所遊，芸亦神往者久之。

癸卯春，余從思齋先生就維揚之聘，始見金焦面目。金山宜遠觀，焦山宜近視。惜余往來其間，未嘗登眺。渡江而北，漁洋所謂“綠楊城郭是揚州”一語，已活現矣。平山堂離城約三四里，行其途有八九里。雖全是人功，而奇思幻想，點綴天然；即閬苑瑤池，瓊樓玉宇，諒不過



pretending that my mother wanted to see her. Holding her wrist and surveying her carefully, I saw that she was indeed full and white and soft. Turning to Yün, I said:

"She is quite beautiful, but her name ('Orchid') doesn't agree with her figure."

"But a plump person has good luck," replied Yün.

"What about the fat Yang Kueifei who died at Mawei?"

After sending her away on some pretext, Yün said to me, "Were you happily drunk again to-day?" Then I told her all that we had seen on the way and she listened to it in transport for a long time.

In the spring of 1783, I accompanied my teacher to Yangchow and in this way got a glimpse of the Chinshan and Chiaoshan Hills [at Chinkiang]. The former should be looked at from a distance, and the latter at close range; unfortunately I failed to visit these hills, although I passed them many times. On crossing the Yangtze River to the north, I saw before my very eyes the "walls of green willows" of Yangchow, as the poet Wang Yüyang described it. The P'ingshan Hall was about three or four *li* from the city, but was reached by a winding route of eight or nine *li*. Although this entire landscape was built by human labour, it was so ingeniously planned that it looked like a bit of nature, suggesting to me the "marble halls" and "emerald pools" and phantom gardens of Fairyland itself. The beauty of the place consisted in the fact that

此。其妙處在十餘家之園亭，合而爲一，聯絡至山，氣勢俱貫。其最難位置處，出城入景，有一里許緊沿城郭。夫城綴于曠遠重山間，方可入畫。園林有此，蠢笨絕倫。而觀其或亭或臺，或牆或石，或竹或樹，半隱半露間，使遊人不覺其觸目；此非胸有丘壑者斷難下手。

城盡以虹園爲首。折而向北，有石梁曰虹橋。不知園以橋名乎？橋以園名乎？蕩舟過，曰“長隄春柳。”此景不綴城脚而綴于此，更見佈置之妙。再折

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over a dozen private villas and home gardens combined to form a huge park, stretching all the way from the city to the hill, with a unity all its own. From the point of view of landscape designing, the most difficult part to lay out satisfactorily was a space of over a *li* that lay close by the city wall. A city should, in order to be picturesque, be built against a background of a vast countryside with ranges of hills in the distance; it was, therefore, a most difficult problem to have pavilions and parks around it without achieving a stupid, closed-in effect. But the whole thing was so contrived, with a pavilion here and a terrace there, and glimpses of walls and rocks and trees and bamboo groves so cleverly designed that there was not the slightest bit of obtrusiveness to the tourist's eye. Only a master architect of the mind could have conceived and executed this.

The stretch began with the Rainbow Garden immediately adjoining the city wall, and after a turn to the north, came the Rainbow Bridge: "I do not know whether the garden took its name from the bridge or the bridge from the garden. Rowing past these places, one came to the scene called "Spring Willows on a Long Embankment." It was a striking proof of the ingenuity of the designer, that this scene was placed at this spot and not immediately close to the city wall. With another turn to the west, there was an artificial mound with a temple on it, called "The Little Chinshan."<sup>11</sup> This was also a master stroke, for

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11. Or Little Gold Hill, after the Chinshan of Chir-kiang.—Tr.

而西，壘土立廟，曰小金山。有此一擋，便覺氣勢緊湊，亦非俗筆。聞此地本沙土，屢築不成，用木排若干層疊加土，費數萬金乃成。若非商家，烏能如是。

過此有滕梅樓，年年觀競渡於此，河面較寬。南北跨一蓮花橋。橋門通八面，橋面設五亭，揚人呼爲“四盤一煖鍋。”此思窮力竭之爲，不甚可取。橋南有蓮心寺。寺中突起喇嘛白塔，金頂纓絡，高矗雲霄，殿角紅牆，松柏掩映，鐘磬時聞；此天下園亭所未有者。

with this hill blocking the view, the picture became tightened and wonderfully compact. I was told that owing to the fact that the soil here consisted mainly of sand, they had tried several times to build the mound without success, until wooden piles had to be sunk into the ground at successive heights and then earth piled on to them, the whole work thus costing several tens of thousands of dollars. No one except the rich salt merchants [of Yangchow] could have carried through a project like this.

After this we came to the Tower of Triumphal Delight, where the waterway became broader and people used to hold annual boat races on the Dragon Boat Festival. This was spanned over by the Lotus Bridge running north and south. The bridge was situated on a central point, and on its top were five pavilions, with four at the corners and one at the centre, called by the natives of Yangchow "Four Dishes and One Soup." I did not like it because the design was too laborious or suggested too much mental effort. On the south of the bridge there was the Lotus-Seed Temple, with a Thibetan dagoba rising straight up from its midst and its golden dome rising into the clouds; with the terra-cotta walls and temple roofs nestling under the kind shade of pine-trees and cypresses and the sounds of temple bells and *ch'ing* [musical store] coming to the traveller's ears intermittently—all combining to achieve a unique effect that could not be duplicated in any other pleasure garden of the world.

過橋見三層高閣，畫棟飛檐，五采絢爛，疊以太湖石，圍以白石闌，名曰“五雲多處”；如作文中間之大結構也。過此名“蜀岡朝旭”，平坦無奇，且屬附會。將及山，河面漸束，堆土植竹樹，作四五曲；似已山窮水盡，而忽豁然開朗，平山之萬松林已列于前矣。“平山堂”爲歐陽文忠公所書。所謂淮東第五泉，真者在假山石洞中，不過一井耳，味與天泉同；其荷亭中之六孔鐵井欄者，乃係假設，水不堪飲。九峯園另在南門幽靜處，別饒天趣；余以爲

After passing by the bridge, I saw a high three-storeyed tower with projecting eaves and painted girders in rainbow hues, decorated with rocks from the Taihu Lake and surrounded by white marble balustrades. This place was called "Where the Five-colored Clouds Are Abundant," its position in this picture suggesting the main turning-point of a literary composition. After this we came to a place known as "Morning Sun on the Szechuen Hill"—rather commonplace and uninteresting to me besides being artificial. As we were approaching the hill, the waterway narrowed down and lost itself in four or five bends formed by blocking the water's path with earth piled on the banks and planting them with bamboos and trees.

It was then as if the spirit of the place had spent itself when, all of a sudden, a beautiful view opened up before my eyes with the "Forest of Ten Thousand Pines" of the P'ingshan Hall before me. The three characters "P'ing-shant'ang" were written by Ouyang Hsiu himself.<sup>12</sup> The genuine spring, called the "Fifth Best Spring, East of Huai River" was situated in a grotto, being nothing but a well whose water tasted like that of natural mountain springs, this being usually confused with the other well at the Lotus Pavilion with an iron cover on top bearing six holes, whose water was flat and tasteless. The Garden of Nine Peaks was situated in another secluded spot outside the South Gate; it had a natural charm of its own

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12. This was where the Sung scholar stayed and has now been made a temple to his honour.—*Tr.*

諸園之冠。康山未到，不識如何。

此皆言其大概。其工巧處，精美處，不能盡述。大約宜以豔粧美人目之，不可作浣紗溪上觀也。余適恭逢南巡盛典，各工告竣，敬演接駕點綴，因得暢其大觀，亦人生難遇者也。

甲辰之春，余隨侍吾父于吳江何明府幕中，與山陰章蘋江，武林章映牧，苕溪顧靄泉諸公同事。恭辦南斗圩行宮，得第二次瞻仰天顏。一日，天將晚矣，忽動歸興。有辦差小快船，雙艙兩槳，于太湖飛棹疾馳，吳俗呼爲“出水轆頭，”轉瞬已至吳門橋；即跨鶴騰空，無此神爽。抵家晚餐未熟也。



and in my opinion should be regarded as the best of all the gardens round the place. I did not go to the K'angshan Hill and have no idea what it is like.

The above is merely a rough sketch of the place, with no attempt to go into its artistic beauties and details of workmanship. In general, I would say, the place looked more like a beautiful woman in a gorgeous costume than a pretty country maid washing on a river bank. It happened that I visited the place shortly after it had been done up expressly for the visit of Emperor Ch'ienlung, and thus saw it at its best—an opportunity which rarely comes to a person in a life-time.

In the spring of 1784, I accompanied my father to the yamen of Wukiang under the magistrate Mr. Ho, where I had colleagues like Chang Pinchiang of Shanyin, Chang Yingmu of Wulin and Ku Aich'uan of T'iaoch'i. There we had the privilege of preparing a provisional palace for the Emperor at Nantouyü, and thus had the honour of seeing His Majesty a second time. One day [during this occasion], I suddenly thought of returning home when it was already approaching sundown. I got a small "fast boat," which was the kind used for fast official errands with two oars at the sides and two *yaolu* at the stern. —This kind was called in Soochow "Horse's Head on the Surf" because it went so fast on the Taihu water. Quick as riding upon a stork in the air, I reached the Women Bridge in a second, and reached home before supper was ready.

吾鄉素尚繁華，至此日之爭奇奪勝，較昔尤奢。燈彩眩眸，笙歌聒耳，古人所謂“畫棟雕甍，”“珠簾繡幕，”“玉闌干，”“錦步障，”不啻過之。余爲友人東拉西扯，助其插花結彩。閑則呼朋引類，劇飲狂歌，暢懷遊覽。少年豪興，不倦不疲。苟生于盛世而仍居僻壤，安得此遊觀哉！

是年，何明府因事被議，吾父卽就海寧王明府之聘。嘉興有劉蕙階者，長齋佞佛，來拜吾父。其家在烟雨樓側，一閣臨河，曰水月居，其誦經處也，潔淨如僧舍。烟雨樓在鏡湖之中，四岸皆綠楊，惜無多竹。有平臺可遠眺。漁舟星列，漠

The people of my district were usually given to luxuries, and on this day they were still more extravagant. I saw dazzling lanterns and heard music of the flute and song all over the place, suggesting to me the "painted beams and carved girders," "beaded curtains and embroidered screens," "jade railings," and "screens of [women in] embroidered shoes" mentioned in ancient literature. I was dragged about by my friends to help them in arranging flowers and hanging silk sashes. In our spare time, we would get together and indulge ourselves in wine and song or go about the place. Like all young people, we went through all this din and commotion without feeling tired. I would not have seen all this, if I had been living in an out-of-the-way village, even though it was a time of national peace and order.

That year Ho, the magistrate, was dismissed for some reason or other, and my father went to work with another magistrate Wang at Haining [in Chekiang]. There was a Mr. Liu Hueichieh of Kashing, a devoted buddhist, who came to call on my father. His home was situated by the side of the Tower of Mist and Rain [at Kashing]; and had an open tower called Moon-in-the-Water Lodge overlooking the river. This was where he used to recite buddhist books, and was arranged spick and span like a monk's studio. The Tower of Mist and Rain was in the middle of the Mirror Lake, and had an open terrace looking out on green willows on the banks all around; had there been more bamboos, the view would have been perfect. Fishing boats lay about on the stretch

漠平波，似宜月夜。衲子備素齋甚佳。

至海寧，與白門史心月，山陰俞午橋同事。心月一子名燭衡，澄靜緘默，彬彬儒雅，與余莫逆；此生平第二知心交也，惜萍水相逢，聚首無多日耳。遊陳氏安瀾園，地占百畝，重樓複閣，夾道迴廊。池甚廣，橋作六曲形，石滿藤蘿，鑿痕全掩；古木千章，皆有參天之勢，鳥啼花落，如入深山。此人功而歸于天然者，余所歷平地之假石園亭，此爲第一。曾于桂花樓中張宴，諸味盡爲花氣所奪，維醬薑味不變。薑桂之性老而愈辣，以喻忠節之臣，洵不虛也。

of calm water—a scene which seemed to be best looked at under the moonlight. The monks there could prepare very excellent vegetarian food.

At Haining I was working with Shih Hsin-yüeh of Pomen [Nanking] and Yü Wuch'iao of Shanyin as my colleagues. Hsin-yüeh had a son called Choheng, who was gentle and quiet of disposition, being the second best friend I had in life. Unfortunately, we met only for a short time and then parted like duckweed on the water. I also visited the "Garden of Peaceful Eddies" of Mr. Ch'en, which occupied over a hundred *mow* and had any number of towers, buildings, terraces and winding corridors. There was a wide pond with a zigzag bridge of six bends across it; the rocks were covered with ivy and creepers which helped to make them look so much more natural; a thousand old trees reared their heads to the sky, and in the midst of singing birds and falling petals, I felt like transported into a deep mountain forest. Of all the gardens I had seen built with artificial rockeries and pavilions on a flat ground, this was the one which approached nature most. One day we had a dinner at the Cassia Tower and the flavours of the food were simply lost in the fragrance of the flowers around—with the exception of pickled ginger, which remained sharp and pungent. The ginger is by its nature the more biting the older it becomes, and it seems to me extremely appropriate therefore for it to be compared to old dour, veteran ministers of state, who often have more guts than the young ones.

出南門，即大海。一日兩潮，如萬丈銀隄破海而過。船有迎潮者，潮至，反棹相向。于船頭設一木招，狀如長柄大刀。招一捺，潮即分破，船即隨招而入。俄頃姑浮起，撥轉船頭，隨潮而去，頃刻百里。

塘上有塔院，中秋夜曾隨吾父觀潮于此。循塘東約三十里，名尖山，一峯突起，撲入海中。山頂有閣，曰“海闊天空，”一望無際，但見怒濤接天而已。

余年二十有五，應徽州績谿克明府之招。由武林下“江山船，”過富春山，登子陵釣臺。臺在山腰，一峯突起，離水十

Going out of the South Gate, one came upon the great sea, its white-crested bores rushing by twice daily with the ebb and tide like miles-long silvery embankments. There were surf-riding boats lying in wait with the bow facing the on-coming bore. At the bow of the boat was placed a wooden board shaped like a big knife for cutting the water when the bore came. With a movement of the cutter, the tide was divided and the boat took a dive into the water. After a while it came up again, and turning round, it followed the surf up the bay for miles with a tremendous speed.

On the embankment, there was a pagoda in an enclosure where I once viewed the bore on the night of a Mid-Autumn Festival [the fifteenth of the eighth moon] with my father. About thirty *li* eastwards further down the embankment, there was the Needle Hill, which rose up abruptly and ended up in the sea. A tower on its top bore the signboard: "The Sea is Wide and the Sky Spacious," from which place one could gain an unlimited view of the universe, with nothing except angry sea waves rising to meet the sky at the horizon.

I received an invitation to go to Chich'i in Hweichow [in Anhwei] from the magistrate Mr. K'eh there, when I was twenty-five years of age. I took a river junk from Hangchow, sailed up the Fuch'un River and visited the Fishing Terrace of Yen Tzüling. This so-called "Fishing Terrace" was located halfway up the Fuch'un Hill in the form of an overhanging cliff over a hundred feet above the water level. Could it be

餘丈。豈漢時之水竟與峰齊耶？月夜泊界口，有巡檢署。“山高月小，水落石出，”此景宛然。黃山僅見其脚，惜未一瞻面目。

績溪城處于萬山之中，彈丸小邑，民情淳樸。近城有石鏡山。由山麓中曲折一里許，懸崖急湍，濕翠欲滴；漸高，至山腰，有一方石亭，四面皆陡壁。亭左石削如屏，青色光潤，可鑑人形。俗傳能照前生；黃巢至此，照爲猿猴形，縱火焚之，狎不復現。



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that it was on the same level with the river in the Han Dynasty? On a moon-lit night, our boat anchored at Chiehk'ou, where there was an inspector's office. The moon seemed so small on the top of the high mountain and rocks stood up above the surface of the water, making a most enchanting picture. I also got a glimpse of the foot of Huangshan, or the Yellow Mountains, but unfortunately could not go up and explore the whole place.

The town of Chich'i is a very small one, being situated in a mountainous region and inhabited by a people of very simple ways. There is a hill near the town called the Stone Mirror Hill. One goes up by a zigzag mountain path for over a *li*, after which one sees jagged rocks and flying waterfalls, with the place so moist and green that it seems literally to ooze a kind of verdant radiance. Going higher half-way up the hillside, one sees a square stone pavilion, with perpendicular rocks on all sides as its walls. The sides of the pavilion are as straight as screen and of a green colour, being brilliant enough to reflect one's image. Local tradition has it that this mirror could reflect one's previous existence and that when Huangch'ao<sup>13</sup> arrived here, he saw in it his own image in the shape of a monkey and was so infuriated that he set fire to it; so from that time on, the Stone Mirror has lost its occult properties.

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13. The great bandit chief at the end of the Han Dynasty.—*Tr.*

離城十里有火雲洞天，石紋盤結，凹凸巉巖，如黃鶴山樵筆意，而雜亂無章。洞石皆深絳色。旁有一庵甚幽靜。鹽商程虛谷曾招遊，設宴于此。席中有肉饅頭，小沙彌眈眈旁視，授以四枚。臨行以番銀二圓爲酬。山僧不識，推不受。告以一枚可易青錢七百餘文。僧以近無易處，仍不受。乃攢湊青蚨六百文付之，始欣然作謝。他日，余邀同人攜榼再往。老僧囑曰：“曩者小徒不知食何物而腹瀉，今勿再與。”可知藜藿之腹不受肉味，良可歎也。余謂同人曰：“作和尚者必居此等僻地，終身不見不聞，或可修真養靜。

Ten *li* from the town, there was the Cave of Burning Clouds, with rocks in twisted, jagged and most irregular formations, like the rock paintings of the "Woodcutter of Yellow Stork Hill,"<sup>14</sup> but the whole thing was in a sort of jumble without any plan or purpose. The rocks of the cave were of a deep red colour, with a very nice and quiet temple by its side. Once I was invited to dine there by a salt merchant called Ch'eng Hsüku. We were eating some *mant'ou*<sup>15</sup> with stuffing of mince-meat and an acolyte was watching us eating with wide open eyes, which induced me to give him four pieces. As we were leaving, we gave the old monk two Mexican dollars as tips, but the monk did not know what they were and would not accept them. I told him that one such dollar could be exchanged for over seven hundred cash, but the monk still declined to accept them on the ground that he could not exchange them in the neighbourhood. Then we got together six hundred cash and gave them to the monk, which he gladly received. It happened that I went there some days later with some of my friends, bringing along a basket of catables. The old monk told me that the acolyte had developed diarrhoea after we had left there the last time, that he did not know what we had given him to eat and that we should refrain from doing any such thing again. It seemed then unfortunately true that a vegetarian stomach cannot hold non-vegetarian food. And I said to my friends, "It seems that a monk ought to stay in a secluded place like this, completely shut out from

14. Pen name of a Yüan painter, Wang Meng.—*Tr.*

15. Chinese bun.—*Tr.*

若吾鄉之虎邱山，終日目所見者妖童豔妓，耳所聽者絃索笙歌，鼻所聞者佳肴美酒，安得身如枯木，心如死灰哉！”

又去城三十里，名曰仁里，有花果會十二年一舉，每舉各出盆花爲賽。余在績溪適逢其會，欣然欲往，苦無轎馬，乃教以斷竹爲扛，縛椅爲轎，雇人肩之而去。同遊者惟同事許策廷，見者無不訝笑。至其地，有廟，不知供何神。廟前曠處高搭戲臺，畫梁方柱，極其巍煥，近視則紙紮彩畫，抹以油漆者。鑼聲忽至，四人擡對燭，大如斷柱，八人擡一豬，大若牯牛，蓋

the world, in order to achieve true peace of mind. The monks at Huch'iu Hill, at my native place [Soochow], for instance, see nothing except handsome boys and pretty sing-song girls all day. They hear nothing but string instruments and the flute and singing, and smell nothing but excellent wine and delicious dishes. How could they forget the life of the senses and live like dried-up logs and dead ashes?"

There was a village, called the Benevolence Village, thirty *li* from the town, where they had a festival of flowers and fruit-trees every twelve years, during which a flower show was held. I was lucky enough to be there at the time and gladly undertook the journey to the place. There being no sedan-chairs or horses for hire, I taught the people to make some bamboos into carrying poles, and tie a chair on them, which served as a makeshift. There was only another colleague going along with me, one Hsü Ch'eh't'ing, and all the people who saw us carried on the conveyance were greatly amused. When we reached the place, we saw there was a temple, but did not know what god they worshipped. There was a wide open space in front of the temple where they had erected a provisional theatrical stage, with painted beams and square pillars; which looked very imposing at a distance, but at close range were found to consist of painted paper wrapped around the poles and varnished over with paint. Suddenly gongs were struck and there were four men carrying a pair of candles as big as broken pillars, and eight persons carrying a pig about the size of a young calf. This pig, it was pointed out to me, had been raised

公養十二年始宰以獻神。策廷笑曰：“豬固壽長，神亦齒利；我若爲神，烏能享此。”余曰：“亦足見其愚誠也。”

入廟，殿廊軒院所設花果盆玩，並不剪枝拗節，盡以蒼老古怪爲佳，大半皆黃山松。既而開場演劇，人如潮湧而至，余與策廷遂避去。未兩載，余與同事不合，拂衣歸里。

余自績溪之遊，見熱鬧場中卑鄙之狀不堪入目，因易儒爲買。余有姑丈袁萬九，在盤谿之仙人塘作釀酒生涯。余與施心畹附資合夥。袁酒本海販。不一載，值臺灣林爽文之亂，海道阻隔，貨積本折。不得已，仍爲“馮婦。”館江北四

and kept by the village in common for twelve years expressly for this occasion to be used as an offering to the god. Ch'eh't'ing laughed and said, "This pig's life is long, isn't it? but the god's teeth must also be sharp enough, to bite it, mustn't they? I don't think I could enjoy such a huge pig, if I were a god." "However, it shows the religious devotion of the villagers," said I.

We entered the temple and saw the court and corridors were filled up with potted flowers and trees. These had not been artificially trained, but were chosen for their rugged and strange lines in their natural state, being mostly pine-trees from the Yellow Mountains, I believe. Then the theatrical performances began and the place was crowded full with people and we went away to avoid the noise and commotion. In less than two years, however, I left the place owing to differences of opinion with some of my colleagues, and returned home.

During my stay at Chich'i, I saw how unspeakably dirty politics was and how low men could stoop in official life, which made me decide to change my profession from scholar to business man. I had a paternal uncle by marriage by the name of Yüan Wanchiu, who was a wine brewer by profession, living at the Fairy Pond of P'anch'i. I then went into this business with Shih Hsinkeng as partner. Yüan's wines were sold chiefly overseas, and in less than one year there came the rebellion of Lin Shuangwen in Formosa, traffic on the sea was interrupted, and we lost money. I was then compelled to return to my profession as a salaried man, in which capacity I

年，一無快遊可記。

迨居蕭爽樓，正作烟火神仙。有表妹倩徐秀峯自粵東歸，見余閒居，慨然曰：“足下待露而爨，筆畊而炊，終非久計。盍偕我作嶺南遊？當不僅獲蠅頭利也。”芸亦勸余曰：“乘此老親尚健，子尚壯年，與其商柴計米而尋歡，不如一勞而永逸。”

余乃商諸交遊者，集資作本，芸亦自辦繡貨，及嶺南所無之蘇酒醉蟹等物，稟知堂上，于小春十日，偕秀峯由東壩出蕪湖口。長江初歷，大暢襟懷。每晚，舟泊後，必小酌船頭。見捕魚者罾罟不滿三尺，孔大約有四寸，鐵箍四角，似取易



stayed four years in Kiangpei,<sup>16</sup> during which period I did not enjoy any travel worth recording.

Afterwards we were staying at the Hsiao-shuanglou, living like fairies on earth. The husband of my girl cousin, Hsü Hsiufeng, then happened to return from Eastern Kwangtung. Seeing that I was out of a job, he said to me, "I don't see how you can get along forever living by your pen and making your breakfast out of morning dew. Why don't you come along with me to Lingnan [Central Kwangtung]? I am sure you can make a lot of money there." Yün also approved and said to me, "I think you should go while our parents are still strong and you are still in your prime. It is better to make some money once for all than to live from hand to mouth like this."

I then got together some capital with the help of my friends for this venture, and Yün also personally attended to the purchase of embroidered goods, Soochow wine and wine-treated crabs, things that were not produced in Kwangtung. With the permission of my parents, I started on the tenth of the tenth moon with Hsiufeng, going by way of Tungpa and coming upon the Yangtze at Wuhu. This being my first trip up the Yangtze, it gave me quite a thrill. Every night when the boat lay at anchor, I would have a little drink on the bow of the boat. Once I saw a fisherman carrying a little

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16. A collective name given to such districts in Kiangsu as lie to the north of the Yangtze River,—Yangchow, Icheng, Taichow, Taihing, Tsingkiang, Nantungchow, etc. being among these districts.

沈。余笑曰：“聖人之教，雖曰‘罟不用數’，而如此之大孔小罟，焉能有獲？”秀峯曰：“此專爲網鯪魚設也。”見其繫以長綆，忽起忽落，似探魚之有無。未幾，急挽出水，已有鯪魚枷罟孔而起矣。余始喟然曰：“可知一己之見，未可測其奧妙！”

一日，見江心中一峯突起，四無依倚。秀峯曰：“此小孤山也。”霜林中，殿閣參差；乘風徑過，惜未一遊。至滕王閣，猶吾蘇府學之尊經閣移于胥門之大馬頭，王子安序中所云不足信也。

卽于閣下換高尾昂首船，名“三板子。”由贛關至南安登陸，值余三十誕

net hardly three feet wide; the meshes were about four inches wide and its four corners were tied with strips of iron, which were apparently used as sinkers. "Although Mencius told us that a fishing net should not be too fine," I said, chuckling, "I don't see how they are going to catch any fish with such big meshes and a tiny net." Hsiufeng explained that this kind was made specially for catching *pien* fish. I noticed the net was tied to a long rope and let down into the water every now and then, as if trying to see if there was any fish around. After a while, the fisherman gave a sudden pull and there was a big *pien* fish right enough, caught in it. "It is true that one is never too old to learn!" I remarked with a sigh.

One day I saw a solitary hilly island rising abruptly from the middle of the river, and learnt from Hsiufeng that this was the famous "Little Orphan." There were temples and towers hidden among the frost-covered wood, but unfortunately we were prevented from visiting the place, as our boat was passing by very fast with the wind. When arriving at the famous Tower of Prince T'en, I realized that the geographical reference to this Tower contained in the sketch by Wang Tzu-an was entirely erroneous, just as the location of the Chunching Tower of Soochow was changed to the Main Wharf of the Hsümen Gate.

We then embarked at the Tower on a "sampan" with upturned bow and stern, and sailed up past Kungkuan as far as Nan-an, where we left the boat. The day of my arrival there happened to be my thirtieth birthday and

辰，秀峯備麵爲壽。越日過大庾嶺，山巔一亭，匾曰“舉頭日近，”言其高也。山頭分爲二。兩邊峭壁，中留一道如石巷。口列兩碑：一曰“急流勇退，”一曰“得意不可再往。”山頂有梅將軍祠，未考爲何朝人。所謂嶺上梅花，並無一樹，意者以梅將軍得名梅嶺耶？余所帶送禮盆梅，至此將交臘月，已花落而葉黃矣。

過嶺出口，山川風物，便覺頓殊。嶺西一山，石竅玲瓏，已忘其名，輿夫曰：“中有仙人床榻。”忽忽竟過，以未得遊爲悵。

Hsiufeng prepared a dinner of noodles in my honour. Next day we passed the Tayü Pass<sup>17</sup> On the top of the Pass there was a pavilion with a signboard reading: "The sun hangs quite near over our heads," referring to the height of the place. The peak here was split in twain by a perpendicular cleavage in the cliffs which, rose up like walls, leaving a path in the centre like a stone alleyway. There were two stone inscriptions at the entrance to the Pass, one bearing the words, "Retreat heroically before a rushing torrent" and the other containing the wise counsel: "Be satisfied with your luck this time." There was a temple on top in honour of a certain General Mei, I do not know of what dynasty.<sup>18</sup> I do not know what people mean by speaking of "plum flowers on the Pass," because I did not see a single plum-tree there; perhaps it was called the "Mei (plum) Peak" after General Mei. The twelfth and last moon was there and the pots of plum flowers which I had brought along as gifts to friends had already blossomed and the flowers had fallen off and the leaves turned yellow.

Coming out on the other side of the Pass, I saw an entirely different type of scenery. On the west there was a hill with beautiful rocks, whose name I have forgotten, and I was informed by my sedan-chair bearers that there was a "Fairy's Bed" on it, which I had to forego the pleasure of visiting, as I was in a hurry to proceed on my way.

17. This is the pass on the frontier between Kwangsi and Kwangtung.—*Tr.*

18. This was General Mei Chuan who was one of the first Chinese colonizers of Kwangtung at the beginning of the Han Dynasty.—*Tr.*

至南雄，雇老龍船。過佛山鎮，見人家牆頂多列盆花，葉如冬青，花如牡丹，有大紅，粉白，粉紅三種，蓋山茶花也。

臘月望，始抵省城，寓靖海門內，賃王姓臨街樓屋三椽。秀峯貨物皆銷與當道，余亦隨其開單拜客。卽有配禮者，絡繹取貨，不旬日而余物已盡。除夕蚊聲如雷。歲朝賀節，有棉袍紗套者。不維氣候迥別，卽土著人物同一五官，而神情迥異。

正月既望，有署中同鄉三友拉余遊河觀妓，名曰“打水圍”，妓名“老舉。”于是同出靖海門，下小艇，如剖分之半蛋而加篷焉。先至沙面，妓船名“花艇”，皆對

On reaching Nanhsiung, we engaged an old "dragon boat." At the Buddhist Hill Hamlet, I saw that over the top of the walls of people's homes were placed many potted flowers, whose leaves were like *lex pedunculosa* and whose flowers were like peony, in three different colours of red, pink and white. These were camelias.

We reached Canton on the fifteenth of the twelfth moon and stayed inside the Tsinghai Gate, where we rented a three-roomed flat on the street from one Mr. Wang. Hsiufeng's customers were all local officials, and I accompanied him on his rounds of official calls. There were then many people who came to buy our goods for weddings and other ceremonial occasions, and in less than ten days all my stocks were sold. On the New Year's Eve, there were still plenty of mosquitoes humming like thunder. People wore padded gowns with crape gowns on top during the New Year calls, and I noticed that not only was the climate here so different, but that even the native inhabitants, who had assuredly the same anatomy as ours, had such a different facial expression.

On the sixteenth of the first moon, I was asked by three friends of my native district working in the yamen to go and see the sing-song girls on the river—a custom which was called "making rounds on the river." The prostitutes were called "laochü." Coming out by the Tsinghai Gate, we went down little boats which looked like egg-shells cut in two, covered with a roof-matting. First we came to Shameen where the sing-song boats, called "flower boats," were anchored in two parallel rows with a clear

頭分排，中留水巷，以通小艇往來。每幫約一二十號，橫木綁定，以防海風。兩船之間釘以木椿，套以籐圈，以便隨潮長落。鴉兒呼爲梳頭婆，頭用銀絲爲架，高約四寸許，空其中而蟠髮于外，以長耳挖插一朵花于鬢，身披元青短襖，著元青長褲，管拖脚背，腰束汗巾，或紅或綠，赤足撒鞵，式如梨園旦脚；登其艇，卽躬身笑迎，奉幃入艙。旁列椅杌，中設大炕，一門通艙後。婦呼有客，卽聞履聲雜沓而出。有挽髻者，有盤辮者，傅粉如粉牆，搽脂如榴火；或紅襖綠褲，或綠襖紅褲，有著短襪而撮繡花蝴蝶履者，有赤足而套銀脚鐲者；或蹲于炕，或倚于門，雙瞳閃閃，一言不



space in the centre for small boats to pass up and down. There were ten or twenty boats in one group, which were all tied up to horizontal logs to secure them against high wind. Between the boats, there were wooden piles sunk into the bottom of the river, with moveable rattan rings on top allowing the boats to rise and fall with tide. The woman keeper of these sing-song girls was called "shut'oup'o," whose hair was done up in a high coiffure by being wound round a hollow rack of silver wires over four inches high. One of her temples was decorated with a flower held there by means of a long "ear pick," and she wore a black jacket and long black trousers coming down to the instep of the foot, set in contrast by sashes of green or red tied round her waist. She wore slippers without stockings like an actress on the stage, and when people came down to the boat, she would bow them in with a smile and lift the curtain for them to enter the cabin. There were chairs and stools on the sides and a big divan in the centre, with a door leading into the stern of the boat. As soon as the woman shouted "Welcome guests!" we heard a confusion of footsteps of girls coming out. Some had regular coiffures, and some had their queues done up on top of their heads, all powdered like white-washed walls and rouged like the fiery pomegranate flowers; some in red jackets and green trousers and others in green jackets and red trousers; some bare-footed and wearing silver bracelets on their ankles and others in short socks and embroidered "butterfly-shoes"; again some squatting on the divan and some leaning against the door, and all looking attentively but silently

發。余顧秀峯曰：“此何爲者也？”秀峯曰：“目成之後，招之始相就耳。”余試招之，果卽歡容至前，袖出檳榔爲敬。入口大嚼，澀不可耐，急吐之，以紙擦唇，其吐如血。合艇皆大笑。

又至軍工廠，妝束亦相等，維長幼皆能琵琶而已，與之言，對曰：“咪？”“咪”者，“何”也。

余曰：“少不入廣者，以其銷魂耳，若此野妝蠻語，誰爲動心哉！”

一友曰：“潮幫妝束如仙，可往一遊。”

至其幫，排舟亦如沙面。有著名鴉兒素娘者，妝束如花鼓婦。其粉頭衣皆長額，頸套項鎖，前髮齊眉，後髮垂肩，中

at us. I turned to Hsiufeng and said, "What is all this for?" "They are for you to choose," said Hsiufeng. "Call any one of them that you like and she will come up to you." I then beckoned to one, and she came forward with a smiling face and offered me a betelnut. I took a bite and, finding it to be most harsh and unpalatable, spat it out. While attempting to clean my lips with a piece of paper, I saw it was besmeared with red like blood, and this conduct of mine aroused a great laughter from the whole company.

We then passed on to the Arsenal, and found the girls at the latter place to be dressed in the same costume, except that all of them, old and young, could play the *p'ip'a*. When I spoke to them, they would answer "Mi-eh?" which means "What is it?"

"People say that one should not come to Kwangtung in one's youth, only for fear of being enticed by sing-song girls," I said. "But when I look at these with their uncouth dresses and their barbarian dialect, I don't see where's the danger."

"The Swatow girls," said a friend of mine, "are dressed exquisitely. You might have look there."

When we went there, we found the boats to be tied up in rows as at Shameen. There was a well-known brothel keeper called Su-niang, who was dressed like a woman in a Chinese circus. The girls' dresses had high collars, with silver locks hanging round their necks; their hair came down as far as the eyebrows in front and reached the shoulders at the back, with a coiffure

挽一髮，似了髻，裹足者著裙，不裹足者短襪，亦著蝴蝶履，長拖褲管，語音可辨；而余終嫌爲異服，興趣索然。

秀峯曰：“靖海門對渡有揚幫，皆吳妝。君往，有合意者。”

一友曰：“所謂揚幫者，僅一鴛兒，呼曰‘邵寡婦’，攜一媳曰‘大姑’，係來自揚州；餘皆湖，廣，江西人也。”

因至揚幫，對面兩排僅十餘艇。其中人物皆雲鬟霧鬢，脂粉薄施。闊袖長裙，語音了了。所謂邵寡婦者，慇懃相接。遂有一友另喚酒船——大者曰“恆艘”，小者曰“沙姑艇”——作東道相邀，請余擇妓。余擇一雛年者，身材狀貌有類余婦芸娘。而足極尖細，名喜兒。秀峯喚一妓，名翠

on top looking like a maid-servant's coils; those with bound feet wore petticoats and the others wore short socks and also "butterfly-shoes" beneath their longslim pants. Their dialect was barely intelligible to me, but I disliked the strange costume and was not interested.

"You know there are Yangchow sing-song girls across the river from the Tsinghai Gate," said Hsiufeng, "and they are all in Soochow dress. I am sure if you go, you will find some one to your liking."

"This so-called Yangchow group," explained a friend, "consists only of a brothel keeper called 'Widow Shao' and her daughter-in-law called Big Missie, who really come from Yangchow; the rest of the girls all came from Kiangsi, Hunan, Hupeh and Kwangtung."

We then went to see these Yangchow girls, and saw that there were only about a dozen boats tied up in two rows opposite each other. The girls here had all puffy coiffures, broad sleeves and long petticoats, were slightly powdered and rouged and spoke an intelligible dialect to me. This so-called "Widow Shao" was very cordial to us. One of my friends then called a "wine boat," of which the bigger kind were called "henglou" and the smaller kind "shak'ing." He wanted to be the host and asked me to choose my girl. I chose a very young one, called Hsi-erh, who had a pair of very small feet and whose figure and expression resembled Yün's, while Hsiufeng called a girl by the name of Ts'uiku, and the rest of the company asked for their old acquaintances. We then let the boat anchor in

娃。餘皆各有舊交。放艇中流，開懷暢飲，至更許；余恐不能自持，堅欲回寓而城已下鑰久矣。蓋海疆之城，日落即閉，余不知也。

及終席，有臥而吃鴉片烟者，有擁妓而調笑者。舁頭各送衾枕至，行將連床開鋪。余暗詢喜兒：“汝本艇可臥否？”對曰：“有寮可居，未知有客否也。”（寮者船頂之樓。）余曰：“姑往探之。”招小艇渡至邵船。但見合幫燈火相對如長廊。寮適無客。鴛兒笑迎。曰：“我知今日貴客來，故留寮以相待也。”余笑曰：“姥真荷葉下仙人哉！”遂有舁頭移燭相引，由艙後，梯而登，宛如斗室，旁一長榻，几案俱備。揭帘再進，即在頭艙之頂，床亦旁設，中間方牕嵌以玻璃，不火而

the middle of the river and had a wine feast lasting until about nine o'clock. I was afraid that I might not be able to control myself and insisted on going home, but the city gate had been locked up at sundown, in accordance with the custom on the coast cities, of which I was informed for the first time.

At the end of the dinner, some were lying on the couch smoking opium, and some were fooling round with the girls. "Brothel attendants" began to bring in beddings and were going to make the beds for us to put up there for the night—all in the same cabin. I secretly asked Hsi-erh if she could put up there for the night. She suggested a "loft"—which was a cabin on the top of a boat—but did not know whether it was occupied. I proposed then that we might go and take a look, and got a sampan to row over to Widow Shāo's boat, where I saw the boat lights shining in two parallel rows like a long corridor. The loft was unoccupied then and the woman welcomed me saying, "I knew that our honourable guest was coming tonight and have purposely reserved it for you." "You are indeed the 'Fairy under the Lotus Leaves,'" I said, complimenting her with a smile. A "brothel attendant" then led the way with a candle in his hand up the ladder at the stern and came to the cabin, which was very small like a garret and was provided with a long couch and tables and chairs. Going through another curtained door, I entered what was the inner room, this being directly above the main cabin below. There was a bed at the side, and a square glass window in the centre admitted light from the

光滿一室，蓋對船之燈光也。衾帳鏡奩，頗極華美。

喜兒曰：“從臺可以望月。”即在梯門之上疊開一牕，蛇行而出，即後梢之頂也。三面皆設短欄。一輪明月，水闊天空，縱橫如亂葉浮水者，酒船也；閃爍如繁星列天者，酒船之燈也；更有小艇梳織往來，笙歌弦索之聲，雜以長潮之沸，令人情爲之移。余曰：“‘少不入廣，’當在斯矣！惜余婦芸娘不能偕遊至此。”同顧喜兒，月下依稀相似，因挽之下臺，息燭而臥。

天將曉，秀峯筓已闐然至。余披衣起迎，皆責以昨晚之逃。余曰：“無他，恐公等掀衾揭帳耳。”遂同歸寓。

越數日，偕秀峯遊海珠寺。寺在水



neighbouring boats, so that the room was quite bright without a lamp of its own. The beddings, curtains and the dressing-table were all of a fine quality.

"We can get a beautiful view of the moon from the terrace," Hsi-erh suggested to me. We then crawled out through a window over the hatchway and reached what was the top of the stern. The deck was bounded on three sides with low railings. A full moon was shining from a clear sky on the wide expanse of water, wine-boats were lying here and there like floating leaves, and their lights dotted the water surface like stars in the firmament. Through this picture, small sampans were threading their way and the music of string instruments and song was mixed with the distant rumble of the waves. I felt quite moved and thought to myself, "This is the reason why 'one shouldn't visit Kwangtung in one's youth!' Unfortunately my wife Yün is unable to accompany me here." I turned round and looked at Hsi-erh and saw that her face resembled Yün's under the hazy moonlight, and I escorted her back to the cabin, put out the light and we went to bed.

Next morning Hsiufeng and the other friends appeared at the cabin early at dawn. I hastily put on my gown and got up to meet them, but was scolded by everyone for deserting them last night. "I was afraid of you people teasing me at night and was only trying to get a little privacy," I explained. Then we went home together.

A few days after this, I went with Hsiufeng to visit the Sea Pearl Temple. This was

中，圍牆若城，四周離水五尺許，有洞，設大炮以防海寇。潮長潮落，隨水浮沉，不覺炮門之或高或下，亦物理之不可測者。十三洋行在幽蘭門之西，結構與洋畫同。對渡名花地，花木甚繁，廣州賣花處也。余自以為無花不識，至此僅識十之六七，詢其名，有羣芳譜所未載者，或土音之不同歟。

海幢寺規模極大。山門內植榕樹，大可十餘抱，陰濃如蓋，秋冬不凋。柱檻牕闌皆以鐵梨木為之。有菩提樹，其葉似柿，浸水去皮，肉筋細如蟬翼紗，可裱小冊寫經。

situated in the middle of the river and surrounded like a city by walls with gun-holds about five feet above the water in which were placed cannon for defense against pirates. As the tide rose and fell, the gun-holds seemed to shift up and down above the water level—an optical illusion which was truly amazing. The "Thirteen Foreign Firms" were situated on the west of the Yulanmen, or the Secluded Orchid Gate, the building structures looking just like those in a foreign painting. Across the water was a place called the "Garden Patch," being full of flower trees, for it was the flower market of Canton. I had always prided myself for knowing every variety of flower, but here I found that thirty or forty per cent of the flowers were unknown to me. I asked for their names and found that some of them were never recorded in the Ch'ünfangp'u ("Dictionary of Flowers"), perhaps accountable through the difference of dialects.

The Sea Screen Temple was built on a gigantic scale. Inside the temple gate, there was a banyan tree over ten fathoms in circumference, whose thick evergreen foliage looked like a green canopy. The railings and pillars of this temple were all made of "iron-pearwood." There was a linden tree whose leaves resembled those of the persimmon. One could scrape off the outer surface of these leaves after immersing them in water for some time, when the network of the fibre could be seen as fine as the wings of a cicada, and have them bound up into little volumes for the purpose of copying Buddhist texts.

歸途訪喜兒于花艇，適翠喜二妓俱無客。茶罷欲行，挽留再三。余所屬意在寮，而其媳大姑已有酒客在上。因謂邵鵠兒曰：“若可同往寓中，則不妨一敘。”邵曰：“可。”秀峯先歸，囑從者整理酒肴。余攜翠喜至寓。正談笑間，適郡署王懋老不期而來，挽之同飲。酒將沾唇，忽聞樓下人聲嘈雜，似有上樓之勢。蓋房東一姪素無賴，知余招妓，故引人圖詐耳。秀峯怨曰：“此皆三白一時高興，不合我亦從之。”余曰：“事已至此，應速思退兵之計，非鬥口時也。”懋老曰：“我當先下說之。”余急喚僕速雇兩轎，先脫兩妓，再圖出城之策。聞懋老說之不退，亦不上樓。兩轎已備，余僕手足頗捷，令

We looked for Hsi-erh among the "flower boats" on our way home, and it happened that both Ts'uiku and Hsi-erh were free. After having a cup of tea, we were going to leave but were begged again and again to stay. I had a mind to go to the loft again, but it was occupied at the time by a guest of Big Missie's, the widow's daughter-in-law. So I suggested to the widow that if the girls could come along to our house, I would be glad to spend an evening with them. The widow agreed, and Hsiufeng returned home first to order a dinner, while I followed later with the girls. While we were chatting and joking together, Mr. Wang Moulao of the local yamen unexpectedly turned up and was therefore asked to join us. We were just raising the wine-cups to our lips, when we heard a great noise of people downstairs, as if some men were attempting to come up. What really happened was that our landlord had a ne'er-do-well nephew who had learnt that we had brought sing-song girls to the house and was trying to blackmail us. Hsiufeng said regretfully, "This all comes of Sanpo's sudden desire for some fun.<sup>19</sup> I shouldn't have followed his example." "This is no time for argument," I said. "We must think of some ways and means to get out of the situation." Moulao offered to go down and speak to the people while I hastily instructed my servant to order two sedan-chairs for the girls to slip away first, and then see how we could manage to get out of the city. We learnt that the people could not be persuaded to leave the

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19. "Sanpo," the author's name, see p. 23, l. 17 (Ch. I)

其向前開路。秀挽翠姑繼之，余挽喜兒于後，一闕而下。秀峯翠姑得僕力，已出門去。喜兒爲橫手所拏。余急起腿中其臂，手一鬆而喜兒脫去，余亦乘勢脫身出。余僕猶守于門，以防追搶。

急問之曰：“見喜兒否？”

僕曰：“翠姑已乘轎去。喜娘但見其出，未見其乘轎也。”

余急燃炬，見空轎猶在路旁。急追至靖海門，見秀峯侍翠轎而立。又問之。對曰：“或應投東，而反奔西矣。”急反身過寓十餘家，聞暗處有喚余者，燭之，喜兒也；遂納之轎，肩而行。秀峯亦奔至，曰：“幽蘭門有水竇可出，已託人賄之啓

house, nor were they coming up. Meanwhile, the two sedan-chairs were ready, and I ordered my servant, who was a strong, agile fellow, to lead the way; Hsiufeng followed him with Ts'uiku, while I and Hsi-erh brought up the rear; thus we rushed downstairs, intending to break through. With the help of the servant, Hsiufeng and Ts'uiku disappeared outside the door, but Hsi-erh was caught by someone. I raised my leg and kicked the fellow's arm. Released from the hold, Hsi-erh dashed out and I escaped after her. My servant was standing guard at the door to prevent the rascals from pursuing us.

"Have you seen Hsi-erh?" I asked my servant.

"Ts'uiku has gone ahead in a sedan-chair," replied the servant, "and I have seen Hsi-erh come out also, but haven't seen her going into a sedan-chair."

I then lighted a torch and saw that the empty sedan-chair was still standing there. Hurriedly I rushed to the Tsinghai Gate and saw Hsiufeng standing there by the side of Ts'uiku's sedan-chair. In answer to my inquiry about Hsi-erh, he said that she might have gone off in an opposite direction by mistake. Quickly I turned back and passed a dozen houses to the west of our own before I heard somebody calling to me from a dark corner. I held up the light and saw it was indeed herself. I then put her in a sedan-chair and was starting, when Hsiufeng rushed to the place and informed me that there was a water-gate at the Yulanmen,

鑰。翠姑去矣，喜兒速往！”

余曰：“君速回寓退兵。翠喜交我。”

至水竇邊，果已啓鑰。翠先在。余遂左掖喜，右挽翠，折腰鶴步，踉蹌出竇。天適微雨，路滑如油。至河干沙面，笙歌正盛。小艇有識翠姑者，招呼登舟。

始見喜兒首如飛蓬，釵環俱無有。

余曰：“被搶去耶？”

喜兒笑曰：“聞此皆赤金，阿母物也。妾于下樓時已除去，藏于囊中。若被搶去，累君賠償耶？”

余聞言，心甚德之；令其重整釵環，勿告阿母，託言寓所人雜，故仍歸舟耳。翠



and that he had asked somebody to bribe the gate-keeper.

"Ts'uiku has gone ahead, and Hsi-erh should follow immediately," he said.

"You leave the girls in my care, while you go home and try to talk the rascals down," I told Hsiufeng.

When we arrived at the water-gate, it had indeed been opened for us, and Ts'uiku had been waiting there. Holding Hsi-erh with my left arm and Ts'uiku with my right, I crawled out of the water-gate with them like fugitives. There was a light shower and the roads were slippery, and when we reached Shameen, the place was still full of music and song. Someone in a sampan knew Ts'uiku and called out to her to come aboard.

Only after going down the boat did I discover that Hsi-erh's hair was all dishevelled and all her hairpins and bangles had disappeared.

"Why, have you been robbed?" I asked.

"No," she smiled. "I was told that they are all solid gold and they belong to my adopted mother. I secretly put them away in my pocket as we were coming downstairs. It would be awful if I were robbed and you had to pay for the loss."

I heard what she said and felt very grateful to her. I then asked her to dress up again and not to tell her adopted mother about the whole incident, but merely to say that there were too many people in our house and that she preferred to come back to the boat. Ts'uiku told this to

姑如言告母，并曰：“酒菜已飽，備粥可也。”

時寮上酒客已去。邵鴉兒命翠亦陪余登寮。見兩對繡鞵泥淤已透。三人共粥，聊以充飢。剪燭絮談，始悉翠籍湖南，喜亦豫產，本姓歐陽，父亡母醮，爲惡叔所賣。翠姑告以迎新送舊之苦，心不歡必強笑，酒不勝必強飲，身不快必強陪，喉不爽必強歌；更有乖張其性者，稍不合意，即擲酒翻案，大聲辱罵，假母不察，反言接待不周；又有惡客徹夜蹂躪，不堪其擾。喜兒年輕初到，母猶惜之。不覺淚隨言落。喜兒亦默然涕泣。余乃挽喜入懷，撫慰之，囑翠姑臥于外榻，蓋因秀峯交也。

her mother accordingly, adding that they had had a full dinner and wanted only some congee.

By this time the guest at the loft had already left and the widow asked Ts'uiku also to accompany me to the room. I noticed that Ts'uiku's and Hsi-erh's embroidered shoes were already wet through and covered with mud. We three then sat down to have some congee together, in default of a proper evening meal. During the conversation under the candle-light, I learnt that Ts'uiku came from Hunan and Hsi-erh from Honan, and that Hsi-erh's real family name was Ouyang, but that after the death of her father and the remarriage of her mother, she had been sold by a wicked uncle of hers. Ts'uiku told me how hard the sing-song girls' life was: they had to smile when not happy, had to drink when they couldn't stand the wine, had to keep company when they weren't feeling well, and had to sing when their throats were tired; besides, there were people of a rough sort who would, at the slightest dissatisfaction, throw wine-pots, overturn tables and indulge in loud abuse and on top of that, the girls might receive all the blame, as far as the woman-keeper was concerned. There were also ill-bred customers who must continue their horse-play throughout the night until it was quite unbearable. She said that Hsi-erh was young and had just arrived, and the woman was very kind to her on that account. While recounting all her troubles, some tears had unconsciously rolled down Ts'uiku's cheeks, and Hsi-erh was also weeping silently. I then took Hsi-erh in my lap and comforted her, while I asked Ts'uiku to sleep in the outer room because she was a friend of Hsiufeng's.

自此或十日或五日，必遣人來招。喜或自放小艇，親至河干迎接。余每去，必借秀峯，不邀他客，不另放艇。一夕之歡，番銀四圓而已。秀峯今翠明紅，俗謂之“跳槽，”甚至一招兩妓；余則惟喜兒一人。偶獨往，或小酌于平臺，或清談于寮內，不令唱歌，不強多飲，溫存體恤，一艇怡然。鄰妓皆羨之。有空閑無客者，知余在寮，必來相訪。合幫之妓無一不識。每上其艇，呼余聲不絕。余亦左顧右盼，應接不暇，此雖揮霍萬金所不能致者。

余四月在彼處共費百餘金，得嘗荔枝鮮果，亦生平快事。後鴛兒欲索五百金，強余納喜。余患其擾，遂圖歸計。秀峯迷戀于此，因勸其購一妾，仍由原路返吳。

From this time on, they would send for us every five or ten days, and sometimes Hsi-erh would come personally in a sampan to the river bank to welcome me. Every time I went, I had Hsiufeng for company, without asking any other guests or hiring another boat, and this cost us only four dollars a night. Hsiufeng used to go from one girl to another, or "jump the trough," in the sing-song slang, and sometimes even had two girls at the same time, while I stuck only to Hsi-erh. Sometimes I went alone and either had a little drink on the deck or a quiet talk at the loft. I did not ask her to sing, or compel her to drink, being most considerate to her, and we felt very happy together. The other girls all envied her, and some of them, while unoccupied and learning that I was at the loft, would come and visit me. Thus I came to know every single one of them there, and when I went up the boat, I was greeted with a chorus of welcome. I had enough to do to give each a courteous reply, and this was a welcome that could not be bought with tens of thousands of dollars.

For four months I stayed there, spending altogether over a hundred dollars. I always regarded the experience of eating fresh *lichì* there as one of the greatest joys in my life. Later on, the woman wanted me to marry Hsi-erh for the sum of five hundred dollars. Her insistence rather annoyed me and I planned to return home. Hsiufeng, on the other hand, was very far gone with the girls, and I persuaded him to buy a concubine and returned to Soochow by the original route. Hsiufeng went back there the following year, but my father forbade me to

明年，秀峯再往，吾父不准偕遊，遂就青浦楊明府之聘。及秀峯歸，述及喜兒因余不往，幾尋短見。噫！“半年一覺楊幫夢，贏得花船薄倖名”矣！

余自粵東歸來，館青浦兩載，無快遊可述。未幾，芸憇相遇，物議沸騰。芸以憤激致病。余與程墨安設一書畫鋪于家門之側，聊佐湯藥之需。

中秋後二日，有吳雲客偕毛憶香王星爛邀余遊西山小靜室。余適腕底無閒，囑其先往。吳曰：“子能出城，明午當在山前水踏橋之來鶴菴相候。”余諾之。越日，留程守鋪。余獨步出閩門，至山前過水踏橋，循田塍而西，見一菴南向，門帶

accompany him. After that, I accepted an invitation to work under Magistrate Yang of Tsingpu. On coming home, Hsiufeng recounted to me how Hsi-erh had several times attempted suicide because I didn't go back. Alas!

"Awaking from a half year's Yang-group dream,

I acquired a fickle name among the girls."<sup>20</sup>

During the two years at Tsingpu after my return from Kwangtung, I did not visit any place worthy of mention. It was soon after this that Yün and Han met each other and caused a great sensation among our relatives and friends, and Yün's health broke down on account of disappointment in Han. I had set up, with one Mr. Ch'eng Mo-an, a shop for selling books and paintings inside the gate of my own house, which helped somewhat to pay for the expenses of the doctor and medicine.

Two days after the Mid-Autumn Festival, I was invited by Wu Yünk'eh together with Mao Yi-hsiang and Wang Hsing-lan to go and visit the Little Quiet Lodge at the Western Hill. It happened then that I had an order to execute and asked them to go ahead first. "If you will come along," said Wu, "we shall wait for you tomorrow noon at the Come Ye Storke's Temple by the Shuita Bridge at the foot of the hill." To this proposition I agreed, and on the following day, I asked Ch'eng to stay behind and keep shop for me, while I went on foot along. Passing through

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<sup>20</sup> This is an adaptation from two famous lines by Tu Mu.—Tr.

清流。剝啄問之。應曰：“客何來？”余告之。笑曰：“此得雲也。客不見匾額乎？來鶴已過矣！”余曰：“自橋至此，未見有菴。”其人回指曰：“客不見土牆中森森多竹者，卽是也。”余乃返，至牆下，小門深閉。門隙窺之，短籬曲徑，綠竹猗猗，寂不聞人語聲。叩之，亦無應者。一人過，曰：“牆穴有石，敲門具也。”余試連擊，果有小沙彌出應。

余卽循徑入，過小石橋，向西一折，始見山門，懸黑漆額，粉書“來鶴”二字，後有長跋，不暇細觀。入門經韋駝殿，上下光潔，纖塵不染，知爲好靜室。忽見左廊又一沙彌奉壺出。余大聲呼問。卽聞



the Ch'angmen Gate, I reached the foot of the hill, went over the Shuita Bridge and followed the country path westwards until I saw a temple facing south, girdled by a clear stream outside its walls. Someone answered the door and asked me where I had come from. On being told the purpose of my visit, he informed me with an amused smile that this was the Tehyün Temple, as I might see from the characters on the signboard above the gate, and that I had already passed the Come Ye Storakes. I said that I had not seen any temple this side of the bridge, and then he pointed out to me a mud wall enclosing a bamboo thicket. I then retraced my steps to the foot of the wall, where I saw a small closed door. Peeping through a hole in the door, I saw some winding paths, a low fence and some delightfully green bamboo trees in the yard, but not a soul in the place. I knocked and there was no reply. Someone passed by and said to me, "There is a stone in a hole in the wall which is used for knocking." I followed his instruction and after repeated knocking, indeed an acolyte appeared.

I then went in along the path, passed a little stone bridge, and after turning west, saw a monastery door with a black-varnished signboard bearing characters in white "Come Ye Storakes," with a long postscript which I did not stop to read. Entering it and passing through the Hall of Weit'ou the Swift-footed Buddha [defender of Buddhism against devils], I was struck by the extreme neatness and cleanliness of the place, and realized that its owner must be a person who loved quiet and solitude. Suddenly I saw

室內星爛笑曰：“何如？我謂三白決不失信也。”旋見雲客出迎，曰：“侯君早膳，何來之遲？”一僧繼其後，向余稽首，問知爲竹逸和尙。

入其室，僅小屋三椽，額曰桂軒。庭中雙桂盛開。星爛憶香羣起嚷曰：“來遲罰三盃！”席上，葷素精潔，酒則黃白俱備。余問曰：“公等遊幾處矣？”雲客曰：“昨來已晚，今晨僅到得雲河亭耳。歡飲良久。飯畢，仍自得雲河亭共游八九處，至華山而止，各有佳處，不能盡述。

華山之頂有蓮花峯，以時欲暮，期以後遊桂花之盛，至此爲最。就花下飲

another acolyte appear down the corridor on the left with a wine-pot in his hands. I shouted to him in a loud voice and demanded to know where my friends were. Then I heard Hsing-lan's voice chuckling in the room: "How about it now? I knew that Sanpo would keep his word!" Then Yŭnk'eh came out to welcome me and said "We have been waiting for you to have breakfast with us. Why do you come so late?" Behind him stood a monk who nodded to me, and I learnt his monastic name was Chuyi.

I entered the room, which consisted merely of three beams, with a signboard reading "The Cassia Studio." Two cassia trees were standing in full bloom in the courtyard. Both Hsing-lan and Yi-hsiang got up and shouted to me, "You must be penalized three cups for coming late!" On the table, there were very nice, pretty vegetarian and non-vegetarian dishes, with both yellow and white wine. I inquired how many places they had visited, and Yŭnk'eh told me that it was already late when they arrived the day before, and that they had visited only the two places Tehyŭn and Hot'ing that morning. We then had a very enjoyable drinking party for a long time, and after dinner we went again in the direction of Tehyŭn and Hot'ing and visited eight or nine places as far as the Huashan Hill, all beautiful in their own ways, but impossible to go into with full details here.

\* There was a Lotus Peak on top of the Huashan Hill, but as it was already getting late, we promised ourselves we would visit it another time. At this spot, the cassia flowers reached the greatest profusion. We had a nice cup of

清茗一甌，即乘山輿，徑回來鶴。桂軒之東，另有臨潔小閣，已盃盤羅列。竹逸寡言靜坐，而好客善飲。始則折桂催花，繼則每人一令，二鼓始罷。

余曰：“今夜月色甚佳，即此酣臥，未免有負清光。何處得高曠地，一玩月色，庶不虛此良夜也？”

竹逸曰：“放鶴亭可登也。”

雲客曰：“星爛抱得琴來，未聞絕調，到彼一彈何如？”

乃偕往，但見木犀香裏，一路霜林，月下長空，萬籟俱寂。星爛彈“梅花三弄，”

tea under the flowers and then took mountain sedan-chairs back to the Come Ye Storkes Temple. A table was already laid in a little open hall, called Lin Chieh, on the east of the Cassia Studio. Monk Chuyi was by nature reticent, but a great drinker and very fond of company. At first we played a game with a twig of cassia,<sup>21</sup> and later each one was required to drink one round, and we did not break up till ten o'clock in the night.

"The moon is so beautiful to-night," I said. "It would be a pity to sleep in here. Can't we find a nice and high place, where we could enjoy the moon and spend the time in a way worthy of a night like this?"

"Let's go up to the Flying Stork Pavilion," suggested Chuyi.

"Hsing-lan has brought a *ch'in* along," said Yünk'eh, "but we haven't heard him play on it yet. How about going there and playing it for us?"

We then started together and saw on our way a stretch of trees enveloped in the silvery shadows of the night and buried in the fragrance of *osmanthus fragrans*. All was peace and quiet under the moonlight and the universe seemed a stretch of long silence. Hsing-lan played for us the "Three Stanzas of Plum-Blossoms" with

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21. This is a game similar to "Going to Jerusalem." A twig of cassia blossoms was passed round from hand to hand as long as the beat of the drum continued. The one found with the twig in his hand when the drum stopped beating was required to drink.—T7.

飄飄欲仙。憶香亦興發，袖出鐵笛，嗚嗚而吹之。雲客曰：“今夜石湖看月者，誰能如吾輩之樂哉！”蓋吾蘇八月十八日石湖行春橋下，有看串月勝會，遊船排擠，徹夜笙歌，名雖看月，實則挾妓鬪飲而已。未幾，月落霜寒，興闌歸臥。

明晨，雲客謂衆曰：“此地有無隱菴，極幽僻，君等有到過者否？”咸對曰：“無論未到，并未嘗聞也。”

竹逸曰：“無隱四面皆山，其地甚僻，僧不能久居。向年曾一至，已坍塌。自尺木彭居士重修後，未嘗往焉。今猶依稀識之。如欲往遊，請爲前導。”

ethereal lightness. Caught by the gaiety of the moment, Yi-hsiang also took out his iron flute and played a low, plaintive melody. "I am sure," remarked Yünk'eh, "of all the people who are enjoying the moon to-night at the Shih-hu Lake, none can be quite as happy as we." This was true enough because it was the custom at Soochow for people to gather together under the Pacing Spring Bridge at the Shih-hu Lake on the night of the eighteenth of the eighth moon and look at the silvery chains of the moon's image in the water; the place was packed full with people in pleasure boats, and music and song were kept up throughout the night, but although they were supposed to be enjoying the moon, actually they were only having a night of carousal in the company of prostitutes. Soon the moon went down and the night was cold, and we retired to sleep after having thoroughly enjoyed ourselves.

The next morning, Yünk'eh said to all of us, "There is a Temple of Candour round about here in a very secluded spot. Have any of you been there?" We all replied that we had not even heard of the name, not to speak of having been to the place.

"This Temple of Candour is surrounded by hills on all sides," explained Chuyi, "and it is so entirely out-of-the-way that even monks cannot stay there for a long time." The last time I was there several years ago, the place was in ruins. I hear it has been rebuilt by the scholar P'eng Ch'ihmu, but have not seen it since. I suppose I could still locate the place, and if you all agree, I'll be your guide.

憶香曰：“枵腹去耶？”

竹逸笑曰：“已備素麵矣。再令道人攜酒榼相從也。”

麵畢，步行而往。過高義園，雲客欲往白雲精舍。入門就坐，一僧徐步出，向雲客拱手，曰：“違教兩月。城中有何新聞？撫軍在轅否？”

憶香忽起，曰：“禿！”拂袖徑出。余與星爛忍笑隨之。雲客竹逸酬答數語，亦辭出。

高義園即范文正公墓。白雲精舍在其旁。一軒面壁，上懸藤蘿，下鑿一潭，廣丈許，一泓清碧，有金鱗游泳其中，名曰鉢盂泉。竹爐茶竈，位置極幽。軒後于



"Are we going there on an empty stomach?" asked Yi-hsiang.

"I have already prepared some vegetarian noodle," said Chuyi laughingly, "and we can ask the 'waiting-monk' to follow us with a case of wine."

After eating the noodle, we started off on foot. As we passed the Garden of High Virtue, Yünk'eh wanted to go into the White Cloud Villa. We entered the place and had seated ourselves, when a monk came out gracefully and curtsied to Yünk'eh saying, "Haven't seen you for two months! And what's the news from the city? And is the Governor still in his yamen?"

"The baldhead snob!" said Yi-hsiang, and got up abruptly and swept out of the room. Hsing-lan and I followed him out, barely able to conceal our laughter. Yünk'eh and Chuyi remained behind to exchange a few words with the monk out of mere politeness and then also took leave.

This so-called Garden of High Virtue was the compound of Fan Chung-an's Tomb<sup>22</sup> and the White Cloud Villa was situated by its side. There was an open hall facing a cliff grown all over with ivy, with a pond of clear water over ten feet across below, which had goldfish in it and called "The Monk's Bowl Spring." With a bamboo-covered stove and a little fire-place for boiling tea, the place looked very nice and secluded indeed. From amongst the wild growth

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22. Fan Chung-an, an upright prime minister of the Sung Dynasty.—Tr.

萬綠叢中，可瞰范園之概，惜衲子俗，不堪久坐耳。

是時由上沙村過鷄籠山，即余與鴻干登高處也。風物依然，鴻干已死，不勝今昔之感！正惆悵間，忽流泉阻路，不得進。有三五村童掘菌子于亂草中，探頭而笑，似訝多人之至此者。詢以無隱路。對曰：“前途水大不可行。請返敷武，南有小徑，度嶺可達。”從其言。度嶺南行里許，漸覺竹樹叢雜，四山環繞，徑滿綠茵，已無人跡。竹逸徘徊四顧，曰：“似在斯而徑不可辨，奈何？”余乃蹲身細覘，于千竿竹中隱隱見亂石牆舍，徑撥叢竹間，橫穿入覓之，始得一門，曰：“無隱禪

of green trees behind the hall, one could get a general view of Fan's Tomb, but, unfortunately, we could not suffer the vulgarity of the monk and had to leave sooner than we wanted.

We then went on to the Chicken Coop Hill through the Shangsha Village, which, it will be remembered, was the place I had visited in the company of Hungkan on a certain Double Ninth Festival Day. The same scenery was still there, as serene as ever, but Hungkan was dead, and I felt quite touched by the changes of human life. While occupied in this sad meditation, I suddenly saw there was a stream of water blocking our way. Four or five country lads were picking mushrooms and peeping and smiling at us from behind the bushes, apparently surprised to find so many people in a place like this. On being asked the way to the Temple of Candour, they replied that the road was impassable on account of the flood, and that we had to retrace our steps, follow a small path to the south and climb over a pass on the hill-top. The advice was taken and after crossing the hill-top and going on for over a *li*, we found ourselves lost in a thick wood of trees and bamboos, with hills all round us in the distance and green moss on the path at our feet, and not a trace of a single human being to be seen. Chuyi looked all round and said, "I know the Temple must be somewhere round here, but I can't find the way to it. What should we do?" I then bent down and looked carefully and descried some rocks and temple walls and buildings behind the thick bamboo grove. Brushing past the undergrowth on our way we struck across and reached a gate,

院，某年月日南園老人彭某重修。”衆喜，曰：“非君則武陵源矣！”

山門緊閉，敲良久，無應者。忽旁開一門，呀然有聲，一鶻衣少年出，面有菜色，足無完履，問曰：“客何爲者？”

竹逸稽首曰：“慕此幽靜，特來瞻仰。”

少年曰：“如此窮山，僧散無人接待，請覓他遊。”言已，閉門欲進。雲客急止之，許以啓門放遊，必當酬謝。

少年笑曰：“茶葉俱無，恐慢客耳，豈望酬耶！”

山門一啓，卽見佛面，金光與綠陰相映，庭階石礎苔積如繡。殿後臺級如牆，

where a signboard read, "The Temple of Candour rebuilt by Mr. P'eng, 'Old Man of South Garden,' on such-and-such a date." They were all delighted and gave me full credit for finding the place.

The Temple gate was closed and after knocking for a long time, no-one came to answer the door. Then suddenly a side door was opened with a crash and a young man in tatters and a pair of broken shoes appeared, wearing a pale, anæmic complexion.

"What do you come here for?" asked the young man.

"We have heard that the place is so nice and secluded, and have come here to pay a visit," replied Chuyi courteously.

"In such a poor temple, the monks are all gone, and there is no one to entertain you. You had better go away and visit some other place." With this, the young man turned round and was going to shut the door. Yünk'eh quickly stopped him and promised to repay him for the trouble, if he would let us in.

"Pay me for what trouble? That is not the point," replied the young man laughingly. "I was only afraid of being rude, for we have not even got tea leaves here."

As soon as the Temple gate was opened, we saw the Buddha's face, whose golden colour mingled with the green-shade of the trees, and on the steps and the stone structures there was a thick layer of moss like fine velvet. Immediately behind the Temple there were a series of steps going up almost perpendicularly like a

石闌繞之。循臺而西，有石形如鰻頭，高二丈許，細竹環其趾。再西折北，由斜廊躡級而登。客堂三楹，緊對大石。石下鑿一小月池，清泉一派，荇藻交橫。堂東卽正殿。殿左西向爲僧房廚竈；殿後臨峭壁，樹雜陰濃，仰不見天。星爛力疲，就池邊小憩。余從之。

將啓榼卜酌，忽聞憶香音在樹杪，呼曰：“三白速來！此間有妙境。”仰而視之，不見其人，因與星爛循聲覓之。由東廂出一小門，折北，有石磴如梯，約數十級；于竹塢中瞥見一樓。又梯而上，八牕洞然，額曰飛雲閣。四山抱列如城，缺西

wall and surrounded on top by stone balustrades. On the west of the terrace, there was a huge rock shaped like a monk's scalp over twenty feet high and surrounded below with fine bamboo trees. Turning again west and then north, there was a winding corridor of up-going steps, on top of which there was a three-roomed house, which was the parlour, standing close opposite the huge rock. Beneath the rock there was a small crescent-shaped pond with beautifully clear water in it and filled with water-cress. On the east of the parlour was the temple proper, and on the left of the temple, facing west, were the monk's living quarters and a kitchen. At the back of the temple that was a steep cliff and the trees here grew so thick and cast such a heavy shade over the place that the sky was completely hidden. Hsing-lan, all tired out, began to lie down by the side of the pond for a little rest, which example I immediately followed.

We were going to open the case for a little drink when we heard Yi-hsiang's voice coming from the top of the trees shouting to us, "Sanpo, come quick! It is wonderful up here!" We looked up, but could not see him, and so got up to look for him in the direction of his voice. We passed through a little door in the eastern room, went north and then up a score of stone steps steep like a ladder, after which we saw a building in the midst of a bamboo thicket. Going upstairs, we found that the place was provided with windows on all sides and a signboard bore the words "The Tower of Flying Clouds." On all sides we were surrounded by a girdle of mountains like a city wall, broken only at the

南一角，遙見一水浸天，風帆隱隱，即太湖也。倚牕俯視，風動竹梢，如翻麥浪。憶香曰：“何如？”余曰：“此妙境也。”忽又聞雲客于樓西呼曰：“憶香速來！此地更有妙境。”因又下樓，折而西，十餘級，忽豁然開朗，平坦如臺。度其地已在殿後峭壁之上，殘磚缺礎尚存，蓋亦昔日之殿基也。週望環山，較閣更暢。憶香對太湖長嘯一聲，則羣山齊應。乃席地開樽，忽愁枵腹。少年欲烹焦飯代茶，隨令改茶爲粥。

邀與同啖。詢其何以冷落至此，曰：“四無居鄰，夜多暴客。積糧時來強竊，即植蔬果，亦半爲樵子所有。此爲崇



south-western corner where we got a glimpse of water joining the sky at the horizon with some sailing boats dimly discernible on it, this being the Taihu Lake. As we leaned over the window and looked downwards, we saw the bamboo trees bent before the wind in swaying billows like a wheat field bowing before a summer breeze. "What do you think of it?" said Yi-hsiang. "Very fine, indeed," said I. Then we suddenly heard Yünk'eh shouting to us from the west of the tower, "Yi-hsiang, come quick! It is still more wonderful up here!" Accordingly we went downstairs again, turned west and after ascending another dozen steps, reached an open space like a flat terrace. This must have been the top of the cliff behind the temple, and there were piles of broken bricks and stone pedestals which indicated that a temple must have stood at this place before. Here one gained a still better view of the surrounding hills than at the tower. Yi-hsiang gave a long, loud halloo in the direction of the Taihu Lake, which was echoed by all the hills. We then sat on the ground and were going to have a drink, when we all felt we should have some food. The young man was going to boil some dried rice for us in place of tea, and we instructed him to cook congee instead.

We asked the young man to join us at the meal and asked him how it was that the place was in such a pitiful condition. "The temple stands completely alone here without neighbouring houses and there are many burglars at night," replied the young man. "Whatever food we have has often been stolen, and even the vegetables and fruit we try to grow here have

寧寺下院，長廚中月送飯乾一石，鹽菜一罈而已。某爲彭姓齋暫居看守，行將歸去，不久當無人跡矣。”雲客謝以番銀一圓。返至來鶴，買舟而歸。余繪無隱圖一幅，以贈竹逸，誌快遊也。

是年冬，余爲友人作中保所累，家庭失歡，寄居錫山華氏。明年春將之維揚，而短于資。有故人韓春泉在上洋幕府，因往訪焉。衣敝履穿，不堪入署，投札約晤于郡廟園亭中。及出見，知余愁苦，慨助十金。園爲洋商捐施而成，極爲闊大。惜點綴各景雜亂無章，後疊山石亦無起伏照應。

歸途忽思虞山之勝，適有便舟附之。

half gone to enrich the wood-cutters. The place is a branch of the Ts'ungning Temple, and as such receives a monthly allowance of ten bushels of dry cooked rice and a jar of salted vegetables only. I am only looking after the place for the descendants of Mr. P'eng, the rebuildler of the temple, and shall be leaving very soon, when the place will be completely deserted." Yünk'eh gave him a Mexican dollar, and we returned first to the Come Ye Storkeş and then came home by boat. I painted a picture of the Temple of Candour and presented it to Chuyi as a souvenir of the enjoyable trip.

In the winter of that year, I incurred the displeasure of my parents on account of being the guarantor for a friend's loan, and moved to stay at Mr. Hua's home at Hsishan. In the spring of the following year, I wanted to take a trip to Yangchow, but was short of cash. There was an old friend of mine by the name of Han Ch'unch'üan who was working at the Shanghai yamen, and I therefore went to call on him. In the state of disreputable appearance that I was, I dared not call on him at the yamen, but sent a note asking him to meet me at a temple park. He turned up, and seeing the condition I was in, gave me ten dollars. This park was made with the money donated by an importer of foreign goods and occupied a very wide area; unfortunately its different structures lay about in a straggling manner, nor did the grottoes at the park have any compositional design.

On my way back, I suddenly thought of the beauties of the Yüshan Hill and took a boat which

時當春仲，桃李爭妍，逆旅行蹤苦無伴侶。乃懷青銅三百，信步至廬山書院。牆外仰矚，見叢樹交花，嬌紅稚綠，傍水依山，極饒幽趣。惜不得其門而入。問途以往。遇設蓬瀛茗者，就之。烹碧羅春，飲之極佳。詢廬山何處最勝，一遊者曰：“從此出西關，近劍門，亦廬山最佳處也。君欲往，請爲前導。”余欣然從之。

出西門，循山脚，高低約數里，漸見山峯屹立，石作橫紋。至則一山中分，兩壁凹凸，高數十仞。近而仰視，勢將傾墮。其人曰：“相傳上有洞府，多仙景，惜無徑可登。”余興發，挽袖卷衣，猿攀而上，直

happened to be going there. This was in the second month of spring and the peach and pear trees were then in full bloom. My only regret was that I had no company on the road. I walked on foot to the Yüshan College with three hundred cash in my pocket. Looking in from the outside, I saw there was a profusion of trees and flowers in charming red and green, made all the more beautiful by a stream in front and a hill at the back. Unfortunately, I couldn't get in and asked someone for directions. Seeing a tea-shed there, I approached it and enjoyed a most wonderful cup of *p'lock'un*. I made inquiries as to the places most worth visiting at the Yüshan Hill, and a visitor told me about a place near the Sword Gate outside the Western Pass, even offering to act as my guide, of which kindness I gladly availed myself.

Following him past the Western Gate, I went along the foot of the hill for about several of undulating country, when a mountain peak with rocks in horizontal formations gradually came in view. On reaching the place, I saw perpendicular cliffs rising over a hundred feet high, with a sharp crack in the center, dividing, as it were, the mountain in two. When one stood under the cliff and looked upwards, it seemed as if it was going to fall down over one's head. My guide told me that, according to tradition, there was a fairies' cave on top with different wonderful views inside, but there was no road for going up. Unable to resist the temptation, I tucked up my sleeves and gowns and climbed up to the very top like a monkey. The so-called fairies'

造其巔。所謂洞府者，深僅丈許，上有石罅，洞然見天。俯首下視，腿軟欲墮。乃以腹面壁，依藤附蔓而下。其人嘆曰：“壯哉！遊興之豪，未見有如君者。”余口渴思飲，邀其人就野店沽飲三盃。陽烏將落，未得遍遊，拾赭石十餘塊，懷之歸寓。負笈搭夜航至蘇，仍返錫山。此余愁苦中之快遊也。

嘉慶甲子春，痛遭先君之變，行將棄家遠遁，友人夏揖山挽留其家。秋八月邀余同往東海永泰沙勘收花息。沙隸崇明。出劉河口，航海百餘里。新漲初闢，尚無街市，茫茫蘆荻，絕少人烟。僅

cave was only about ten feet deep, with a crack in its roof admitting a view of the sky. Looking down, however, my knees trembled and I felt as if I was going to fall down. I had, therefore, to come down with my belly against the cliff and gradually descended with the help of the creepers. This rather impressed my guide and beguiled him into exclaiming: "Bravo! I have never seen a fellow so adventurous as you!" The natural consequence was that, what with my thirst, I asked him to accompany me to a road shop for a sip. The sun was already going down and I had to turn back, carrying in my pocket a dozen brown pebbles that I had picked up at the place. That night, I took a boat back to Soochow and came home to Hsishan. This was a fascinating trip that I enjoyed in the midst of sorrow and adversity.

In the spring of 1804 during the reign of Chiach'ing, I was about to leave home and become a recluse consequent upon the death of my father, when my friend Hsia Yishan kindly invited me to stay at his home. In the eighth moon of that year he asked me to accompany him to Tunghai, where he was going to collect crops from his farms at the Yungt'ai Beach. This sandy beach belonged to Ts'ungming *hsien* and was reached by the sea over a hundred *li* from Liuho. The beach had newly arisen from the bottom of the Yangtze River and been only recently cultivated; there were no streets yet and very little human habitation, and the place was covered with reeds for miles round. There was, besides Mr. Hsia, only one Mr. Ting who owned property there and

有同業丁氏倉房數十椽，四面掘溝河，築隄栽柳繞于外。

丁字實初，家于崇，爲一沙之首戶，司會計者姓王；俱豪爽好客，不拘禮節。與余乍見，卽同故交。宰猪爲餉，傾囊爲飲。令則拇戰，不知詩文；歌則號呶，不講音律。酒酣，揮工人舞拳相撲爲戲。蓄牯牛百餘頭，皆露宿隄上。養鵝爲號，以防海賊。日則驅鷹犬獵于蘆叢沙渚間，所獲多飛禽。余亦從之馳逐，倦則臥。

引至園田成熟處，每一字號圈築高隄，以防潮。汛堤中通有水竇，用閘啓閉。旱則長潮時啓閘灌之，潦則落潮時



had a grainage with over a score of rooms, which was surrounded on all sides by a moat and outside this, by an embankment grown over with willows.

Ting's literary name was Shihch'u; he came from Ts'ungming and was the head of the whole beach settlement. He had a shroff by the family name of Wang and these two were frank, jolly souls, being very fond of company, and treated us like old friends soon after our arrival. He used to kill a pig and provide a whole jar of wine to entertain us at dinner; at such drinking parties, he always played the finger-guessing game, being ignorant of any games of poetry, and, being equally innocent of any musical knowledge, used to crow when he felt like singing. After treating himself to a generous drink, he would call the farm-hands together and make them hold wrestling or boxing matches for a pastime. He kept over a hundred head of cattle which stayed unsheltered on the embankments at night, and also a pack of geese for the purpose of raising an alarm against pirates. In the day-time, he would go hunting with his hawk and his hounds among the reeds and marshes, and return with a good bag of game. I used to accompany him in these hunts and lie down anywhere to sleep when tired.

Once he took me to the farms where the grains were ripe; these were all serially numbered and around each farm was built a high embankment for protection against the tides. This was provided with a lock for regulating the water level, being opened during high tide to let

開闢洩之。佃人皆散處如列星，一呼俱集，稱業戶曰“產主，”唯唯聽命，樸誠可愛；而激之非義，則野橫過于狼虎，幸一言公平，率然拜服。風雨晦明，恍同太古。

臥床外矚，即觀洪濤，枕畔潮聲如鳴金鼓。一夜，忽見數十里外有紅燈，大如栲栳，浮于海中，又見紅光燭天，勢同失火。實初曰：“此處起現神燈神火，不久又將漲出沙田矣。”揖山興致素豪，至此益放。余更肆無忌憚，牛背狂歌，沙頭醉舞，隨其興之所至，真生平無拘之快遊也！事竣，十月始歸。

in the water when the field was too dry, and at low tide to let the water out when it was overflowed. The farm-hands' cottages were scattered all over the place, but the men could gather together at instant notice. These men addressed their employer as "master of the property," and were very obedient and charmingly simple and honest. Roused by any act of injustice, they could be fiercer than wild beasts, but if you said a word that appealed to their fair play, they could be just as quickly pacified. It was a life of simple struggle with the elements of nature, dreary and powerful and wild, like that of primæval times.

There one could see the sea from one's bed, and listen to the roaring waves that sounded like war-drums from one's pillow. One night I suddenly saw miles and miles away a red light, about the size of a big basket, bobbing up and down upon the high sea, and the horizon reddened as if illuminated by a great fire. "That is a 'spirit fire,'" said Shihch'u to me. "Its appearance is an omen that very soon more lands will rise up from the bottom of the river." Yishan was usually of a romantic turn of mind, and he became all the more abandoned and care-free in his ways here. In the absence of all conventional restraints, I would yell and sing on the back of a buffalo or, inspired by alcohol, dance and cavort on the beach and do anything my fancy dictated. This was the pleasantest and most romantic bit of travel that I ever enjoyed in my life. Business done, we left the place and came home in the tenth moon.

吾蘇虎邱之勝，余取後山之千頃雲一處，次則劍池而已。餘皆半藉人工，且爲脂粉所污，已失山林本相。卽新起之白公祠塔影橋，不過留名雅耳。其冶坊濱余戲改爲“野芳濱，”更不過脂鄉粉隊，徒形其妖冶而已。其在城中最著名之獅子林，雖曰雲林手筆，且石質玲瓏，中多古木；然以大勢觀之，竟同亂堆煤渣，積以苔蘚，穿以蟻穴，全無山林氣勢。以余管窺所及，不知其妙。

靈巖山爲吳王館娃宮故址，上有西施洞，響屨廊，采香徑諸勝，而其勢散漫，曠

Of all the scenic beauties at Huch'iu of Soochow I like best "A Thousand Acres of Clouds," and next the Sword Pond. With the exception of these two places, they are all too much belaboured by human effort and contaminated by the atmosphere of social luxury, thereby losing all the quiet native charm of nature. Even the newly erected Pagoda's Shadow Bridge and the Temple of Po Chüyi are only interesting as preserving an historical interest. The Yeh-fangpin, which I playfully wrote with another three characters meaning the "Waterside of Rural Fragrance" is very much like sing-song girls who flirt with passers-by in their promenades. Inside the city, there is the famous Shihtsülin ("Lion's Forest"), supposed to be in the style of the famous painter Ni Yünlin, which, despite its many old trees and elegant rocks, resembles on the whole more a refuse heap of coal ashes bedecked with moss and ant-holes, without any suggestion of the natural rhythm of sweeping hills and towering forests. For an uncultivated person like myself, I just fail to see where its beauty lies.

The Lingyen Hill<sup>23</sup> is associated with the famous beauty of old, Hsishih, who lived here as the court favourite of the King of Wu. There are places of interest on top like Hsishih's Cave, the Corridor of Musical Shoes and the Canal for Picking Fragrance. However, it is a straggling type of landscape, in need of some tightening, and is therefore not to be compared with the

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23. This and the following hills are all within a short distance of Soochow.—Tr.

無收束，不及天平支硎之別饒幽趣。

鄧尉山一名元墓，西背太湖，東對錦峯，丹崖翠閣，望如圖畫。居人種梅爲業，花開數十里，一望如積雪，故名香雪

山之左有古柏四樹，名之曰“清奇古怪。”清者一株挺直，茂如翠蓋；奇者臥地三曲，形同“之”字；古者禿頂扁闊，半朽如掌；怪者體似旋螺，枝幹皆然；相傳漢以前物也。乙丑孟春，揖山尊人葦蕪先生偕其弟介石率子姪四人往樸山家祠春祭，兼掃祖墓，招余同往。順道先至靈巖山，出虎山橋，由費家河進香雪海觀梅。樸山

T'ienp'ing and Chih-hsing Hills in charm and beauty.

The Tengwei Hill is also known as "Yüan Tomb"; it faces the Chinfeng Peak on the east and the Taihu Lake on the west, and with its red cliffs and green towers, the whole hill looks like a painting. The inhabitants here plant plums for their living, and when the flowers are in bloom, there is a stretch of white blossoms for miles and miles looking like snow, which is the reason why the place is called "The Sea of Fragrant Snow." There are four old cypress trees on the left of the hill which have been given the four respective names, "Pure," "Rare," "Antique" and "Quaint." "Pure" goes up by a long straight trunk, spreading out a foliage on top resembling a parasol; "Rare" couches on the ground and rolls itself into three zigzag bends resembling the character *chih* (之); "Antique" is baldheaded at the top and broad and stumpy, with its straggling limbs half dried-up and resembling a man's palm; and "Quaint's" trunk twists round spirally at the way up to its highest branches. According to tradition, these trees were grown here as early as before the Han Dynasty. In the first moon of 1805, Yishan's father Shunhsiang, his uncle Chiéhshih and four of the younger generation went to P'ushan Hill for the spring sacrifice at their ancestral temple as well as to visit their ancestral tombs, and I was invited to accompany them. We first visited the Lingyen Hill on our way, came out by the Hushan Bridge and arrived at the Sea of Fragrant Snow

祠宇即藏于香雪海中。時花正盛，咳吐俱香。余曾爲介石畫樸山風木圖十二冊。

是年九月，余從石琢堂殿撰赴四川重慶府之任。溯長江而上，舟抵皖城。皖山之麓，有元季忠臣余公之墓。墓側有堂三楹，名曰大觀亭。面臨南湖，背倚潛山。亭在山脊，眺遠頗暢。旁有深廊，北牕洞開。時值霜葉初紅，爛如桃李。

同遊者爲蔣壽朋蔡子琴。南城外又有王氏園。其地長于東西，短于南北，蓋北緊背城，南則臨湖故也。既限于地，頗難位置，而觀其結構作重臺疊館之法



by way of the Feichia River to look at the plum blossoms there. Their ancestral temple at the P'ushan Hill was buried in this "Sea of Fragrant Snow" and in the all-pervading glory of the plum-flowers, even our coughs and spittings seemed perfumed. I painted twelve pictures of the trees and sceneries of the P'ushan Hill and presented them to Chiehshih as a souvenir.

In the ninth moon of the same year, I accompanied his honour Shih Chot'ang on the voyage to his office at Chungking in Szechuen. Following the Yangtze up, we came to the Huan-shan Hill, where was Yü's Tomb, belonging to a loyal Chinese minister at the end of the Mongol Dynasty. By the side of his tomb, there was a hall called the Majestic View Pavilion, a three-roomed affair, facing the South Lake in front and looking out on the Ch'ienshan Hill at its back. The Pavilion was situated on a knoll and therefore commanded an open view of the distance. It was open on the north side, and by its side was a long covered corridor. The tree leaves were just turning red, resplendent like peach and pear blossoms.

At this time Chiang Shoupeng and Ts'ai Tzūch'in were travelling with me. Outside the South Gate there was Wang's Garden, which consisted of a long narrow strip of land running east and west, being limited on the south by the lake and on the north by the city wall, presenting a most difficult problem for the architect. The problem was ingeniously solved, however, by having serried terraces and storeyed towers. By

重臺者，屋上作月臺爲庭院，疊石栽花于上，使遊人不知脚下有屋；蓋上疊石者則下實，上庭院者則下虛，故花木仍得地氣而生也。疊館者，樓上作軒，軒上再作平臺，上下盤折重疊四層，且有小池，水不漏洩，竟莫測其何虛何實。其立脚全用磚石爲之，承重處仿照西洋立柱法。幸面對南湖，目無所阻，騁懷遊覽，勝于平園，眞人工之奇絕者也。

武昌黃鶴樓在黃鵠磯上，後拖黃鵠山，俗呼爲蛇山。樓有三層，畫棟飛檐，倚城屹峙，面臨漢江，與漢陽晴川閣相對。

“serried terraces” is meant building of courtyards on the roof gardens, provided with rockeries and flower trees in such a manner that visitors would hardly suspect a house underneath; the rockeries standing on what was solid ground below and the courtyards on tops of buildings, so that the flowers actually grew upon the soil. And by “storeyed towers” is meant crowning an upper storey with an open tower on top, and again crowning the latter with an open terrace, so that the whole consisted of four storeys going from one to another in an artfully irregular manner; there were also small pools actually holding water at different levels so that one could hardly tell whether one was standing on solid ground or on a top floor. The basic structures consisted entirely of bricks and stone, with the supports made in the western style. It was fortunately situated on the lake, so that one actually gained a better unobstructed view of the surrounding country than from an ordinary garden on a piece of flat ground. This garden seemed to me to show a marvellous human ingenuity.

The Tower of Yellow Stork at Wuchang is situated on the Yellow Swan Cliff, being connected with the Yellow Swan Hill at the back, popularly known as the Snake Hill. The three-storeyed Tower with its beautifully painted eaves and girders, stood on top of the city overlooking the Han River in a way that counterbalanced the Ch'ingh'üan Tower at Hanyang on the opposite shore. I went up the Tower one snowy day with Chot'ang; the beautiful snow-flakes dancing in

余與琢堂冒雪登焉。仰視長空，瓊花風舞，遙指銀山玉樹，恍如身在瑤臺。江中往來小艇，縱橫掀播，如浪捲殘葉，名利之心至此一冷。壁間題詠甚多，不能記憶。但記楹對有云：

“何時黃鶴重來，且共倒金樽，澆洲渚千年芳草。但見白雲飛去，更誰吹玉笛，落江城五月梅花？”

黃州赤壁在府城漢川門外，屹立江濱，截然如壁，石皆絳色，故名焉。水經謂之赤鼻山。東坡遊此作二賦，指爲吳

the sky above and silver-clad hills and jade-bedraggled trees below gave one the impression of a fairy world. Little boats passed up and down the river, tossed about by the waves like falling leaves in a storm. Looking at a view like this somehow made one feel the vanity of life and the futility of its struggles. There were a lot of poems written on the walls of the Tower, which I have all forgotten with the exception of a couplet running as follows:<sup>24</sup>

“When the yellow stork comes again,  
let's together empty the golden goblet,  
pouring wine-offering  
over the thousand-year green meadow.  
on the isle.

“Just look at the white clouds sailing off,  
and who will play the jade flute,  
sending its melodies  
down the fifth-moon plum-blossoms  
in the city?”

The Brown Cliffs of Huangchow are outside the Han River Gate, rising perpendicularly like a wall from the bank of the river, and so called because of the colour of their rocks. In *Shwik'ing* this is referred to as the “Brown Nose Hill.” Su Tungp'o wrote two *fu*-poems when he visited this place, but through an error, referred to it as the scene of the river battle be-

24. In a Chinese couplet, which one sees everywhere in halls and parlours and temples, every word in one member must have a word of the same class but reversed tone in the corresponding position in the other member. With the exception of “the's”, this can be seen in the translation given herewith.—Tr.

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魏交兵處，則非也。壁下已成陸地。上有二賦亭。

是年仲冬抵荊州。琢堂得陞潼關觀察之信，留余住荊州。余以未得見蜀中山水爲悵。時琢堂入川，而哲嗣敦夫，眷屬，及蔡子琴席芝堂俱留于荊州。居劉氏廢園，余記其廳額曰紫藤紅樹山房。庭階圍以石闌，鑿方池一畝。池中建一亭，有石橋通焉。亭後築土疊石，雜樹叢生。餘多曠地，樓閣俱傾頽矣。客中無事，或吟或嘯，或出遊，或聚談。歲暮雖資斧不繼，而上下雍雍，典衣沽酒，且置鐺鼓敲之。每夜必酌，每酌必令。窘則四兩燒刀，亦必大施觴政。



tween the Wu and Wei Kingdoms. The cliffs are no longer standing immediately by the water, for there is land underneath, and on top there is the "Pavilion of the Two *Fu*-poems."

That year in the eleventh moon we reached Kingchow. Chot'ang had then received the news of his promotion to *taotai* at Tungkuan, and I was asked to stay behind at Kingchow, thus forfeiting an opportunity to see the beautiful hills and waters of Szechuen, to my great regret. Chot'ang went there along, leaving me with Ts'ai Tzüch'in and Hsi Chih't'ang and his son Tunfu and family. We were staying at "Liu's Old Garden," whose hall signboard, I remember, read: "The Mountain Hut of Wistarias and Red Trees." There were courtyards with stone balustrades and a square pond occupying one *mow* of space. In the centre of the pond there was a pavilion which was connected with the bank by a stone bridge and surrounded by grottoes and trees at the back. The rest mainly consisted of flat ground, the towers and structures being all in ruins. As we had nothing to do all day, we spent the time in singing, whistling, chatting together or making excursions to the neighbourhood. Although we were none too well provided in our pockets towards the New Year's Eve, we had a jolly time together by pawning our clothing to buy drinks, and even bought a set of drums and gongs to celebrate the New Year. We had wine every night and every time we drank we played wine-games; when hard pressed to it, we could still celebrate with four ounces of cheap, strong alcohol.

遇同鄉蔡姓者，蔡子琴與敘宗系，乃其族子也。倩其導遊名勝，至府學前之曲江樓。昔張九齡爲長史時，賦詩其上。朱子亦有詩，曰：“相思欲回首，但上曲江樓。”城上又有雄楚樓，五代時高氏所建，規模雄峻，極目可數百里。繞城傍水盡植垂楊，小舟蕩槳往來，頗有畫意。荊州府署卽關壯繆帥府，儀門內有青石斷馬槽，相傳卽赤兔馬食槽也。訪羅含宅于城西小湖上，不遇；又訪宋玉故宅于城北。昔庾信遇侯景之亂，遁歸江陵，居宋玉故宅，繼改爲酒家；今則不可復識矣。

There we met a certain Ts'ai who came from the same district and, on an exchange of conversation, was found to be of the same clan with Ts'ai Tz'üch'in, but of an older generation. This Ts'ai was asked to act as our guide and took us to the Tower of Winding River in front of the college. This was the Tower where Chang Chiuning used to write poems when he was magistrate here. Chu Hsi also wrote two lines:

There shall I go, up the towering Tower of Winding River,  
When of something I wish to refresh my memory that does  
wither.

On top of the city, there was also the Hsiungch'u Tower, which was a massive structure, being erected by the Kao's at the time of the Five Dynasties, and commanded a view of over a hundred miles to the distance. All the land round the city by the waterside was covered with weeping willows, and the place looked rather picturesque with small boats passing up and down. The Kingchow yamen was in itself the old headquarters of General Kuan Yü, with a broken stone trough of lapis lazuli inside the gate, which, according to tradition, was the trough where the famous Red Steed of General Kuan had fed. I tried to look round for the home of Lo Han on the little lake west of the city, but could not find it; and also tried to look for the old house of the poet Sung Yü north of the city. In this house of Sung Yü, Yü Hsin had lived, after he had run away from the capital during the rebellion of Hou Ching. It was said to have been used later as a wine shop, but was now nowhere to be found.

是年大除，雪後極寒。獻歲發春，無賀年之擾。日惟燃紙炮，放紙鳶，紮紙燈以爲樂。既而風傳花信，雨濯春塵。琢堂諸姬攜其少女幼子順川流而下。敦夫乃重整行裝，合幫而走。由樊城登陸，直赴潼關。

河南閿鄉縣西出函谷關，有“紫氣東來”四字，即老子乘青牛所過之地。兩山夾道，僅容二馬並行。約十里即潼關，左背峭壁，右臨黃河。關在山河之間，扼喉而起，重樓疊堞，極其雄峻，而車馬寂然，人烟亦稀。昌黎詩曰：“日照潼關四扇開，”殆亦言其冷落耶。

城中觀察之下，僅一別駕。道署緊

On New Year's Eve it snowed very heavily, and the weather was rather severe. During the New Year festival we were free from the red-tape of New Year calls because of the snowfall but spent the days firing fire-crackers, flying kites and making paper lanterns to amuse ourselves. Soon the warm wind of spring awakened all the flowers and the spring showers moistened the earth, and Chot'ang's concubines arrived from up-river with his little sons and daughters. Tun-fu then began to pack up and we started on the voyage north together, going on land from Fan-ch'eng, and went straight to Tungkuan.

Passing from the west of Wenhsiang *hsien* of Honan, we came to the Hankuokuan Pass, which Laotzü passed through on the back of a black cow when he was retiring from the world. There was an inscription which bore the words, "The Purple Air Comes from the East." The Pass consisted of a narrow foot-path between two high mountains, barely allowing two horses to go side by side. About ten *li* from the Hankuokuan was the Tungkuan Pass, with a perpendicular cliff at the back on one side and the Yellow River on the other. A fortress was erected at this strategic spot with a series of most imposing towers and ramparts, but there were few inhabitants around the place and hardly any traffic. The line which Han Yü wrote, "The sun is shining upon Tungkuan with its doors all open" seems also to refer to the desolate appearance of the place.

There was only a local commander besides the *taotai* at the city. The *taotai's* yamen lay

靠北城，後有園圃，橫長約三畝。東西鑿兩池，水從西南牆外而入，東流至兩池間，支分三道：一向南，至大廚房，以供日用；一向東，入東池；一向北折西，由石螭口中噴入西池，繞至西北，設閘洩瀉，由城腳轉北，穿竇而出，直下黃河。日夜環流，殊清人耳。竹樹陰濃，仰不見天。

西池中有亭，藕花繞左右。東有面南書室三間，庭有蒲萄架，下設方石，可弈可飲。以外皆菊畦。西有面東軒屋三間，坐其中可聽流水聲。軒南有小門可通內室。軒北牕下另鑿小池，池之北有小廟，祀花神。園正中築三層樓一座，

close by the northern city wall, with a back garden and vegetable field about three *mow* long from right to left. On the east and west there were two ponds, with water running in from the south-west corner outside; it flowed east to a point between the two ponds where it divided up into three directions: one going south to the main kitchen for cooking purposes, another going east into the east pond, and the other turning north and then west and emptying itself through the mouth of a stone gargoyle into the west pond. Continuing from there, the water turned north-west where there was a lock, and then flowed northwards through a hole under the city wall until it joined the Yellow River outside. The unceasing rippling of the water close around day and night is quite delightful to the ear, and the heavy foliage of bamboos and trees here completely hid the sky from view.

There was a pavilion in the centre of the west pond standing amidst a profusion of lotus flowers. On its east bank, there was a studio of three rooms facing south, standing in a courtyard with a trellis of grape-vines, and beneath the trellis was a square stone table where one could drink or play chess. The rest of the place consisted of fields planted with chrysanthemum flowers. West of the pond, there was an open hall of three rooms facing east, where one could sit and listen to the flowing water. A little side door on the south led into a private residence. The north window looked out immediately on a small pond and across this, further north, was a little temple in honour of the Goddess of Flowers.

緊靠北城，高與城齊，俯視城外，即黃河也。河之北，山如屏列，已屬山西界，真洋洋大觀也。

余居園南，屋如舟式，庭有土山，上有小亭，登之可覽園中之概。綠陰四合，夏無暑氣。琢堂爲余顏其齋曰“不繫之舟。”此余幕遊以來第一好居室也。土山之間，藝菊數十種，惜未及含葩，而琢堂調山左廉訪矣。

眷屬移寓潼川書院，余亦隨往院中居焉。琢堂先赴任。余與子琴芝堂等無事輒出遊。乘騎至華陰廟。過華封里，即堯時三祝處。廟內多秦槐漢柏，大皆



The main building of the garden was a three-storeyed affair lying in the centre close by the northern city wall and of the same height as the latter, from which one could look out upon the Yellow River outside the city. Beyond the river, a range of mountains rose up like a screen—in a territory belonging already to the Shansi Province—a most majestic sight.

I stayed in the southern part of the garden in a boat-shaped house, where there was a little pavilion on top of a mound, from which one could obtain a general view of the whole garden. The house was protected by the green shade of trees on all sides so that one did not feel the heat in summer. Chot'ang kindly named the studio for me: "An Unanchored Boat." This was the best house I ever lived in during the period I served as a yamen secretary. There were scores of varieties of cultivated chrysanthemums around the mound, but unfortunately we had to leave there on account of Chot'ang's promotion to an inspectorship in Shantung before the season for chrysanthemums came.

It was then that his family moved to the T'ungch'uan College where I accompanied them, while Chot'ang went to his office first. Tzūch'in, Chih't'ang and myself were left without anything to do then and we often went for an outing. One day we went on horseback to the Huayin Temple, passing through the Huafeng Village, the place where old Emperor Yao prayed three times for his people. There were at the Temple many locust trees dating back to the Ch'in Dynasty and cypress trees of the Han Dynasty, mostly three or four fathoms in circumference.

三四抱，有槐中抱柏而生者，柏中抱槐而生者。殿廷古碑甚多。內有陳希夷書“福，”“壽”字。華山之脚有玉泉院，即希夷先生化形蛻骨處。有石洞如斗室，塑先生臥像于石床。其地水淨沙明，草多絳色，泉流甚急，修竹繞之。洞外一方亭，額曰“無憂亭。”旁有古樹三株，紋如裂炭，葉似槐而色深，不知其名，土人即呼曰“無憂樹。”

太華之高不知幾千仞，惜未能裹糧往登焉。歸途見林柿正黃，就馬上摘食之。土人呼止，弗聽，嚼之，澀甚，急吐去。下

some locust trees growing inside a cypress, and some cypresses growing inside a locust tree. There were any number of old stone inscriptions in the different courtyards, with two in particular consisting of the two characters for "Good Fortune" and "Longevity" respectively written by Ch'en Hsiyi. There was a Jade Fountain Court at the foot of the Huashan Mountains where Ch'en had departed from this earth as a Taoist fairy. His image, in a couching position, lay on a stone bed in a very small cave. At this place, the water was very clear and the sand nice and clean; most of the vegetation was of a deep red colour and there was a very rapid mountain stream flowing through a thick bamboo grove. A square pavilion stood outside the cave with the signboard: "Care-free Pavilion" By its side were three old trees, whose barks were cracked like broken coal and whose leaves resembled those of the locust tree, but were of a deeper colour. I did not know their name, but the natives aptly and conveniently called them "care-free trees."

I have no idea how many thousand feet high the Huashan Mountains are and regret very much not having been able to pack up some dry provisions and go exploring them for a few days. On my way back I saw some wild persimmons, which were of a ripe colour. I picked one from the tree while on horseback, and was going to eat it then and there. The native people tried to stop me, but I wouldn't listen to them. Only after taking a bite did I find it to have a very harsh flavour. So much so that I quickly spat it out and had to come down from horseback

騎覓泉漱口，始能言。士人六笑。蓋柿須摘下，煮一沸始去其澀，余不知也。

十月初，琢堂自山東專人來接眷屬，遂出潼關，由河南入魯。山東 濟南府城內，西有大明湖。其中有歷下亭，水香亭諸勝。夏月柳陰濃處，菡萏香來，泛舟極有幽趣。余冬日往視，但見白烟，一水茫茫而已。趵突泉爲濟南七十二泉之冠。泉分三眼，從地底怒湧突起，勢如騰沸。凡泉皆從上而下，此獨從下而上，亦一奇也。池上有樓，供呂祖像。遊者多于此品茶焉。明年二月，奈就館萊陽。至丁卯秋，琢堂降官翰林，余亦入都。所謂登州海市竟無從一見。

完

and rinse my mouth at a spring before I could speak, to the great merriment of my native advisers. "For persimmons should be boiled in order to take away their harsh flavour, but I learnt this a little too late.

At the beginning of the tenth moon, Chot'ang sent a special messenger to bring his family to Shantung, and we left Tungkuan and came to Shantung by way of Honan. The Taming Lake is in the western part of Tsinan City in Shantung, with places of interest like the Li-hsia and Shuihsiang Pavilions. It was most enjoyable to go boating around the lake with a few bottles of wine, and enjoy the fragrance of lotus flowers under the cool shade of willow trees in summer. I went there, however, on a winter day and saw only a stretch of cold water against some sparse willow trees and a frosty sky. The Paotu Spring ranks first among the seventy-two springs of Tsinan. The spring consists of three holes with water gushing forth from underneath and bubbling up like a boiling cauldron, in strange contrast to other springs whose water usually flows downwards. There is a storeyed building on the pond, with an altar to Lüchu inside, where the tourists used to stop and taste tea made from the spring water. In the second moon of the following year, I secured a position at Laiyang. When in the autumn of 1807, Chot'ang returned to the capital [Peking] and was degraded as a *hanlin*, I accompanied him there. And I never saw the so-called "mirage of Tengchow" [on the Shantung coast]

[ FINIS. ]

## 後 記

素好浮生六記，發願譯成英文，使世人略知中國一對夫婦之恬淡可愛生活。民廿四年春夏間陸續譯成，刊登英文天下月刊及西風月刊。頗有英國讀者徘徊不忍卒讀，可見此小冊入人之深也。余深愛其書，故前後易稿不下十次；天下發刊後，又經校改。茲復得友人張沛霖君校誤數條，甚矣子譯事之難也。

語 堂

民廿八年二月，于巴黎

西風叢書第二種

漢英對照

浮生六記

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