

東京夢華錄

第九卷



Chapter Nine

宰執親王宗室百官入內上壽

十二日，宰執*、親王、宗室、百官，入內上壽大起居。搢笏¹舞蹈。樂未作，集英殿山樓²上教坊樂人效百禽鳴，內外肅然，止聞半空和鳴，若鸞鳳翔集。百官以下謝坐訖，宰執、禁從³、親王、宗室、觀察使已上⁴，并大遼、高麗、夏國使副，坐於殿上。諸卿少⁵百官，諸國中節使人⁶，坐兩廊。軍校以下，排在山樓之後。皆以紅面青檄⁷黑漆矮偏釘⁸。每分列環餅⁹、油餅、棗塔為看盤，次列果子。惟大遼加之豬、羊、雞、鵝、兔連骨熟肉為看盤。皆以

* 宰執：宰相、執事

□ 已上：以上

± 卿少：卿與少卿

§ 釘：凳。參閱《夢梁錄·宰執親王南班百官入內上壽賜宴》卷三『：軍校排在山樓之後，殿上坐枕，依品位高低坐，第二四行黑漆矮偏凳坐物。』

¹These were oblong rectangles made of wood, jade, ivory, or bamboo (also called *shouban* 手板), originally used by court officials to record notes during an interview with the emperor. Later, they became ceremonial appurtenances for highly ranked officials only. During the complicated rituals of audience, officials performed a variety of physical moves that included kneeling, prostration, and kowtowing; for each stage of the ritual, they either stuck their noteboards in their sashes, or took them out as part of the ceremony. See the lengthy description of such a grand ritual in Chen Shichong 陳世崇, *Suiyin manlu* 隨隱漫錄, in *Songren xiaoshuo* 宋人小說 (Shanghai: Shanghai shuju, 1992, 1.2a-b). (*Hanfen lou* rpt. of *Siku quanshu* ed.).

²Mountain lofts were high (=“mountain”) towers constructed of wood or bamboo and laced with multi-colored fabric. In his poem, “On the Palace,” the Song literatus Wang Gui 王珪 (1019-85) notes them in a poem on palace feasts:

山樓彩鳳栖寒月，宴殿金麟吐御香。蜀錦地衣呈隊舞，教頭先出拜君王。

In mountain lofts, bunted phoenix perch in the cold moonlight,

In the feast hall, golden scales disgorge imperial incense;

On carpets of Sichuan brocade perform troupes of dancers—

The section leader comes forward first to make obeisance to our lord, the king.

Wang Gui 王珪, “Gongci” 宮詞, in *Huayang ji* 華陽集 (*Siku quanshu* ed.) 5.5b. Rpt. Taipei: Shangwu yinshuguan, 1986, 1093/31. This poem coincides perfectly with the arrangements for palace feasts described in Pang Yuanqing 龐元英 (ca. 1020-70) *Wenchang zalu* 文昌雜錄 (Shanghai: Shangwu yinshuguan, 1936), 3.26:

十八日集英殿大宴，酒九行。初有司預於殿庭，設山樓排場，為群仙隊仗、六蕃進貢、九龍五鳳之狀。設雞鳴樓於其側。殿上陳繡帘，垂香毳，設銀香獸於檻內。布以文茵，設御茶酒器於殿東北楹間。

On the eighteenth day, there is a grand feast in the Hall of Assembled Heroes; there are nine rounds of wine. Before, the persons in charge erect a “mountain loft” and a performing space in the courtyard of the hall; they create the shapes of a ceremonial guard of the multitude of immortals, of the six border states offering tribute, and of the nine dragons and five phoenixes. At the side of this structure, they erect a “cock-crow loft,” and above it all they put an embroidered flat canopy, hang up round incense spheres, and put silver incense braziers in the shape of animals just inside the door sill. They then spread out patterned cushions, and set up the imperial tea and wine service between the posts in the northeast part of the Hall.

³These are the various officials of the Hanlin Academy and other civil officials who made up the emperor’s entourage.

⁴I am reading this phrase as “middle rank,” supposing that members of foreign delegations were graded as superior (上), middle (中), and inferior (下).

⁵This line is difficult to translate. The troublesome phrase *hongmian qingdun* 紅面青檄 is dropped in the rewriting of this line in *The Record of a Millet Dream*, “military officials of the rank of general and commandant are seated behind the mountain tower. All of the seats in the hall are filled according to superiority in rank. The third and fourth rows are black-laquered short sided benches.” See § in notes to Chinese section, above.

⁶These fried rings of dough are remarkably similar to the modern doughnut, except that they are not leavened. There appear to have been several varieties, dependent upon the area in which they were made. According the early record of the *Qimin yaoshu* (*The Essential Arts of the Common People*), those in the north were made from wheat flour, water, and an oleous substance:

細環餅、截餅；環餅一名“寒具”。截餅一名“蝎子”。皆須以蜜調水澆麵；若無蜜，煮棗取汁；牛羊脂膏亦得；用牛羊乳亦好，令餅美脆。

Thin rings of dough, and cut dough: Dough rings are known by another name, “Cold Item.” Cut dough is

“Cold Item” so named because they were fried dough (glutinous rice flour or wheat), mixed with sesame oil and eaten with sugar. They could be stored for several months and were suitable for eating at “cold feast,” when cooking fires were prohibited.

Section 9.3

Dongjing meng Hua lu
Section 9.3

MINISTERS AND HIGH OFFICIALS, PRINCES, MEMBERS OF THE ROYAL CLAN, AND THE HUNDRED OFFICIALS ENTER THE FORBIDDEN INTERIOR TO OFFER LONGLIFE WISHES TO THE EMPEROR.

Twelfth day: the Grand Ceremony of ministers, high officials, princes, members of the royal clan, and the hundred officials enter the Forbidden Interior to offer longlife wishes to the emperor. (They stick ceremonial noteboards into their sashes to make obeisances.)¹ Before music is play from “mountain lofts” inside the Hall for Assembling Heroes,² musicians from the Court Entertainment Bureau imitate the cries of the hundred birds;² everything inside and outside the hall is absolutely quiet, and all one can hear are the harmonizing of the cries in mid-air—it is as if simurghs and phoenix are soaring to roost.

After the hundred officials have saluted the emperor and are finished being seated, ministers and high officials, the entourage of the Forbidden City,³ royal princes, members of the imperial household, and officials of the rank of Surveillance Commissioner and above—together with Envoys and Vice-Envoys of the Grand Liao, Koryo, and the Xixia Kingdom—were all seated in the upper portion of the Hall. The hundred officials who are under the authority of sundry Chief Ministers and Vice-Ministers of agencies and ministries and those of at least middle rank as envoys of various states⁴ are all seated in the two covered hallways along the sides. Those of the military rank of general, commandant, and below are all put in rows behind the mountain loft. Each is provided with a red-surfaced [table] and a black laquered short bench with greenish blue upholstery.⁵

In each place dough rings,⁶ fried dough, and pagodas of jujube are set out as centerpieces; next fruits are set out. For the Great Liao alone these are augmented by centerpieces of cooked pork, mutton,

known by another name as “Scorpion.” Both are made by drizzling a mixture of honey and water into flour. If no honey is at hand, then boil jujubes and use the liquid. Ox or mutton lard can also be used. It is fine to use cow’s milk or sheep’s milk as well, which makes the pastry tasty and crisp.

The same text also cites a southern source, *The Order of Food* (食次), which indicates that they were made from glutinous rice:

膏環：一名“炬較”。用秠稻米屑，水、蜜漉之，強澤如湯餅麵，手搗團，可長八寸許，屈令兩頭相就，膏油煮之。

Oil-fried rings: These are also called *jurū*. Use flakes of glutinous rice and drizzle a mixture of water and honey into it. Force the consistency to that of the dough for soup dumplings, roll them into a cylinder between the hands until they are a little over eight *cin* long. Bend these until the two ends meet, and deep fry them in oil.

See Shi Shenghan 石聲漢, *Qimin yaoshu jinshi* 齊民要術今釋. Beijing: Kexue chubanshe, 1958, pp. 509–10.

However, the *Idle Chats on Pasta and Dough* (餅餌閒談), cited in the encyclopedia *Classified Documents for Deep Understanding* (淵鑑類函) suggests that it could also be made with pea flour. The same encyclopedia presents evidence that these dough rings were to be used for winter sacrifices—thus, they serve also as a “feature of the season” (時物). See “On Foodstuffs” 食物部 *Yuanjian leihan* 淵鑑類函 (Beijing: Zhongguo shudian, 1985; rpt. of 1887 photolithograph ed. by Wentong shuju, Shanghai), vol. 16, 389.2b.

小繩束之；⁷又生蔥韭蒜醋各一碟*；三五人共列漿水一桶，立杓數枚。

教坊色長⁸二人，在殿上欄干邊，皆譚裏⁹寬紫袍、金帶、義襪，¹⁰看盞。對御酒，看盞者舉其袖唱引曰“綏御酒”。聲絕，拂雙袖於欄干而止。宰臣酒，則曰“綏酒如前”。¹¹教坊樂部，列於山樓下綵棚中¹²，皆裹長脚襪頭，隨逐部服紫、緋、綠三色寬衫、黃義襪、鍍金凹面腰帶。前列柏板，十串一行；次一色畫面琵琶五十面；次列篋篋兩座。篋篋高三尺許，形如半邊木梳，黑漆鑲花金裝畫，下有臺座，張二十五絃，一人跪而交手擊之。¹³垂結帶金裹鼓棒，兩手高舉互擊，宛若流星。後有羯鼓兩座，¹⁴如尋常番鼓子，置之小卓子上，兩手皆執杖擊之，

* 一碟：一碟

□ 宋程大昌，《演繁露》卷十一“乾道丙戌，內燕既酌酒已，樂師自殿上折檻間，抗聲索樂。不言何曲，但云（片+崔）酒。”唐李匡義，《資暇集》卷下，“三臺今之（片+崔）酒。（片+崔）合作啤；啤馳酒聲，音碎，今批以平聲。促樂是也。”

⁷Literally, “dishes to look at.” These were a regular feature of banquets in the palace and in the city, as well. See Stephen H. West, “Playing with Food: Food, Performance, and the Aesthetics of Artificiality in the Sung and Yuan,” *Harvard Journal of Asiatic Studies* 57.1 (1997): 98–105, for a discussion of this practice and relevant citations.

⁸The entertainers in the Court Entertainment Bureau were divided into two groups: “groups” (部) and “sections” (色). See *A Record of Splendors in the Metropolis* (都城紀勝), pp. 95–96 and Section 5.2, above.

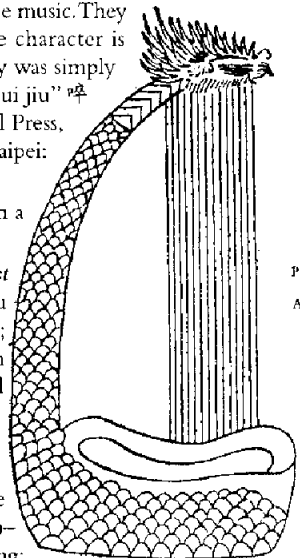
⁹These were turbans tied in a special way and worn only by members of the *zaju* section—usually by the comic role (淨). *Hun* 譚 is a common adjective for “comic,” “bawdy,” or “coarse” in theater in China. Jokes are called *hunhua* 譚話, bawdy stage names or nicknames were called *hunming* 譚名, “to crack a joke” was *fahun* 發譚, and theater garb with lewd language written on it was called *hunyi* 譚衣. Liu Nianci speculates that these may be black felt hats (called *huntuo* 淨脫) mentioned in the *Comprehensive Mirror for the Aid of Government* (資治通鑑); however, the rubbing of a tomb tile of the actress Ding Dusai, stored in the Chinese Historical museum plainly indicates that this cap was tied in front with a large knot, and was, likewise, decorated with various designs and leaves (see facing page). Liu Nianci 劉念慈, “Song *zaju* Ding Dusai diaozhuan kao” 宋雜劇丁都賽雕磚考, *Wenwu* 文物 2 (1980). In his excellent study of the material artifacts of the theater, Liao Ben 廖奔 has gathered line drawings of these head coverings in their various styles; as with the case of Ding Dusai, most of them also have various forms of flowers, flowering branches, or leaves stuck in the crown. See Liao Ben, *Song Yuan xiqu wenwu yu minsu* 宋元戲曲文物與民俗 (Beijing: Wenhua yishu chubanshe, 1989), pp. 297–301.

¹⁰The “skirting” (襪) is a broad hem at the bottom of the robe. Here, the “fake” probably means that it was simply stitched on top of the material of the robe, rather than actually being a piece joined to the bottom of another piece of material by a sewn joint. On the use of the term *yi* 義 to mean “fake” see the entry, “People and things that have *yi* in their names” 人物以義為名 in Hong Mai 洪邁, *Rongzhai suibi* 容齋隨筆 vol. 1 (Shanghai: Shanghai guji chubanshe, 1978), pp. 105–06, translated in Appendix 9.1.

¹¹It is ambiguous where the direct quotation ends in this phrase (綏酒如前); it may also be read as “they say, ‘Bring forth music for the Wine’ as in the prior case.” The character 綏 is used purely used for sound. As Cheng Dachang noted, “In the year bingxu of the Qiandao reign, once the wine had been poured in a feast in the inner palaces, the musicians hold fast to the railing and cry out in a loud voice to summon the music. They do not denote which song, they simply say, ‘Bring forth music for the wine.’ The character is variously written as (片+崔) or 啤, was pronounced in the level tone, and originally was simply a “sound to urge on drinking.” See * in Chinese notes above; original passage from “Sui jiu” 啤酒, Cheng Dachang 程大昌, *Yan Fanlu* 演繁露 (SKQS ed) v. 852 (Taipei: Commercial Press, 1983) 11.111a–12a.163–64 and Li Kuangyi 李匡義, *Zixia ji* 資暇集 (SKQS ed) v. 850 (Taipei: Commercial Press, 1983) 2.1b–2a.158–59.

¹²This is the “music stage” (樂棚) mentioned below. It was an enclosed space with a multi-colored awning over it.

¹³I have adopted the term “angular harp” from *Reconstructed Music Instruments of East Asia* (古代樂器の復元), ed. National Theater of Japan 日本国立劇場 (Tokyo: Ongaku no Tomosha, 1994). There were two kinds of *konghou*, one horizontal and one vertical; the vertical harp also occasionally had a base, such as the Phoenix harp illustrated on here. The text describes a vertical harp with a base. These instruments are all illustrated in Kishibe Shigeo 岸辺成雄, *Tōdai no gakki* 唐代の樂器 Tokyo: Tōyō ongaku gakkai, 1965). These instruments are common in the Indian sub-continent and the ancient Middle East. See Kishibe Shigeo 岸辺成雄, *Tōyō no gakki to sono rekisho* 東洋の樂器とその歴史 Tokyo: Yasaka Asatarō, 1949), and Kishibe, *Tōdai no gakki*, particularly the section entitled, “The origin of the *konghou*, “kūgo no engen” 篋篋の淵源, pp. 169–210. See also Liu Dongsheng 劉東升, et al. *Zhongguo yueqi tuzhi* 中國樂器圖誌 (Beijing:

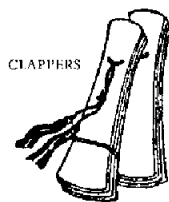


PHOENIX
ANGULAR HARP

chicken, duck, and rabbit—all with bones in, and all tied with small strings.⁷ Each person is given a plate of fresh onions, Chinese garlic chives, garlic, and vinegar. A tub of broth, to be shared by every four or five people, is set out with several spoons placed in it.

Two “section leaders”⁸ from the Court Entertainment Bureau locate themselves at the side of the railing in the Hall; dressed in comic turbans,⁹ loose-fitting purple robes, golden belts, with “fake” skirting,¹⁰ they “oversee the cups.” When pouring the emperor’s round of wine, the overseers of the cups raise their sleeves and sing out, “Bring forth music for the imperial wine.” As soon as the sound is finished, they spread their sleeves out over the railing and stop. For the wine for ministerial officials, they said, “Bring forth music for the wine as before.”¹¹

The Music Section of the Court Entertainment Bureau is arrayed beneath the mountain loft under a stage awning of multi-colored hue.¹² They all wear long-tailed cloth caps and loose-fitting robes, each section sporting a designated color: purple, crimson, or green. They all have yellow fake skirting and waist cinches that are incised and set with gold. First are arrayed the clappers,



CLAPPERS

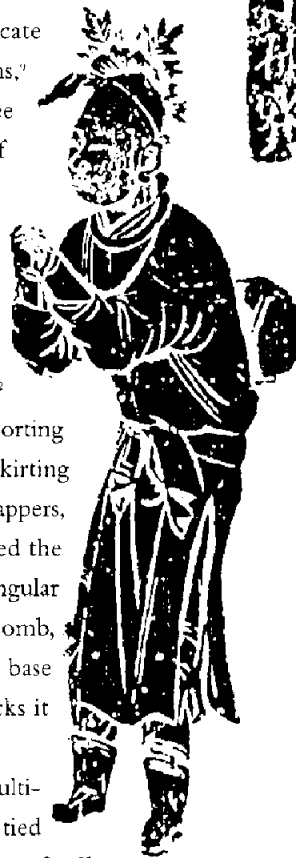
one row of ten sets; then come fifty *pipa*, all with faces painted the same color; then two [vertical] angular harps are set up—the angular harp is more than three feet tall, shaped like a half a wooden comb, and decorated with an incised flower pattern of gold. It has a base below and is strung with twenty-five strings; one person plucks it with both hands while kneeling.¹³

Next are two “great drums” on tall racks, with golden dragons on a multi-colored painted flowered background. The drummers wear wide sleeves tied in the back—over which they slip yet another set of yellow narrow sleeves—and the cords used to tie them dangle down. The drumstick heads are sheathed in gold, and when the drummers’ hands lift them high to alternate their drumstrikes, it is exactly like shooting stars.



GREAT DRUM WITH BASE. (Chen Yang 陈昂. *Yueshu 乐书* (SKQS ed.) 119, 22.)

Behind them are two *Jie* drums—which are like ordinary drums of frontier people, but placed on a small table, and struck with a drumstick in each hand.¹⁴ The stick drums harmonize in time with them. Next are placed ferrophones and lithophones, mounted on frames with brilliant gold lacquerwork, and which have tassels hanging from



Dongjing meng Hua lu Section 9.3

RUBBING OF TOMB TILE PORTRAYING DING DUSAI.



Jie DRUM FROM THE TOMB OF WANG JIAN (Kishibe Shigeo, *Tōdai no gakihi*)

Qing gongye chubanshe, 1987) for historical examples of instruments unearthed in archeological finds.

¹⁴The *Jie* people lived on the verge in northwest China and were considered by the Chinese to be part of the Xiongnu. The *Tongdian* remarks, “The *jie* drum is exactly like a lacquer bucket, and both ends are struck. It is called a drum because it comes from the land of the *Jie*; it is also called the “two-stick drum” (两杖鼓). See Du Yu 杜预, *Tongdian 通典* (Taipei: Xinxing shuju, 1966; photorpt. of Wuying dian ed., dated 1747), see also Nan Zhuo 南卓. *Jiegu lu 羯鼓录* (Shanghai: Gudian wenxue chubanshe, 1957).

杖鼓應焉。¹⁵次列鐵石方響，明金彩畫架子，雙垂流蘇。次列簫、笙、埙、¹⁶篪、¹⁷篥、¹⁸龍笛之類，兩旁對列杖鼓二百面，皆長脚襪頭、紫繡抹額、背繫紫寬衫、黃窄袖、結帶黃義襪。諸雜劇色，皆譚裏，各服本色紫、緋、綠寬衫、義襪、鍍金帶；自殿陛對立，直至樂棚。每遇舞者入場，則排立者又手，舉左右肩，動足應拍，一齊群舞，謂之“授曲子”。授字仍回反。

第一盞：御酒，歌板色一名，唱“中腔”一遍訖。¹⁹先笙與簫、笛各一管和。又一遍，眾樂齊舉，獨聞歌者之聲。宰臣酒：樂部起“傾盃”。²⁰百官酒：三盞、舞旋多是雷中慶。²¹其餘，樂人舞者，譚裏寬衫。唯中慶有官，故展裹。舞曲破，▲前一遍，舞者入場，至歇拍；續一人入場，對舞數拍，前舞者

¹⁵The facing plate, from Su Bai 宿白, *Baisha Song mu* 白沙宋墓 (Beijing: Wenwu chubanshe, 1975), shows a typical musical group of the Song, with most of the instruments mentioned in this passage.

¹⁶Sometimes translated as “ocarina.”

¹⁷L. E. R. Picken, “Tang Music and Musical Instruments,” *T'oung Pao* 55 (1969), p. 82 calls this a “flageolet.”

¹⁸Picken, “Tang Music and Musical Instruments,” pp. 118–20 calls this a “double-reed pipe,” and the authors of *Reconstructed Music Instruments of East Asia*, based on that same fact, call it an “oboe.”

¹⁹The Major Sequence is a form of court entertainment that has existed since at least the Wei and Jin eras. It is a long and complicated, highly diverse entertainment that included music, song, and dance. It was a form produced and performed by several strata: dancers, singers, literati who composed lyrics for the songs, and court musicians. This was the major performance art of the Court Entertainment Bureau. The song itself was composed of six major sections, which could be further broken down by subsections. As Wang Kunwu points out, historical nomenclature of the varying parts of this sequence are confusing, since they mix at least five layers of terminology: the technical vocabulary of the songs incorporated within the sequence (*yuequ shuyu* 樂曲術語), the directorial vocabulary (*quanyue shuyu* 管樂術語), vocabulary of song's rhythm (*jiezou yue shuyu* 節奏樂術語), lyric terminology (*geci shuyu* 歌辭術語), and terminology of the accompanying dance (*wutao shuyu* 舞蹈術語). A simplified schematic, outlining the major features of both dance and music renders:

Prelude 引	Introduction 序	Middle Introduction 中序	Song Break 曲破	Accelerando 急	Postlude 引
Musical Prelude; 調子、 遊聲 Dancers form up 道行	Music and Song; 歌 Dancers form choreographed sequence 序舞	Music and Song in alternating slow rhythm and tempo; 排遍 Dancers dance slowly 緩舞	Music crescendo; 入破 Dancers begin rapid dance 急舞	Music accelerates in rhythm and tempo; 徹 Dancers continue rapid dance 急舞	Music comes to “rest beat;” 歇拍 Dancers leave stage and form up 道行

For information on the Major Sequence, Wang Kunwu 王昆吾, *Sui Tang Wudai yanyue zayan geci yanjiu* 隋唐五代燕樂雜言歌辭研究 (Beijing: Zhonghua shuju, 1996), pp. 123–198; Liu Yongji 劉永濟, *Songdai gewu juqu luyao* 宋代歌舞劇曲錄要 (Shanghai: Gudian wenxue chubanshe, 1957), pp. 1–120; Dong Xijiu 董錫玖, *Zhongguo wudao shi*; *Song, Liao, Xixia, Yuan bufen* 中國舞蹈史—宋遼西夏元部分 (Beijing: Wenhua yishu chubanshe, 1984), pp. 18–20.

²⁰The “Song of Tilting Cups” originated in popular music during the Sui. It was set to the *pipa* in the early Tang, and was later used to accompany the famous dancing horses of Emperor Minghuang. (See Paul Kroll, “The Dancing Horses of T’ang,” *T’oung Pao* 67 (1981), pp. 240–68. The “Song of Three Terraces” dates back to a palace tune in the Northern Qi (550–77), when it was composed to accompany drinking games. Both of these tunes were rapid in tempo and were favorites for banquets, where they were performed to shortened *accelerando* portions of the Major Sequence. Wang Kunwu, *Sui Tang Wudai yanyue zayan geci yanjiu*, pp. 226–28 suggests that these songs were first imported into the formal repertoire from their use at feasts, and the consequent literati adoption of them as favored musical form to which to set their poetic lyrics.

²¹Little is known about Lei Zhongqing. He is mentioned in the *Collected Talks of the Ironclad Mountain* as one of a few select talents that had special renown and treatment in the court of Huizong:

在位，時屬升平。手藝人之有稱者，棋則劉仲甫，號「國手第一」；相繼有晉士明，又逸群。琴則僧梵如者，海大師之上足也，然有左手無右手；梵如之亞僧則全根，本領雅不及梵如，但下指能作金石聲。教坊琵琶則有劉繼燦。舞有雷中慶，世皆呼之為「雷大使」。

When our Prior Emperor was on the seat, the times were high peace. Those men of art that were praised for their skills were: Liu Zhongfu in chess—he was called “The number one player in the kingdom;” he was

them in pairs. Next in rank are [wind-instruments] such as the panpipes, the reed organs,¹⁵ the clay mouth organ,¹⁶ the *chi* pipe,¹⁷ the *bili*,¹⁸ and the dragon-headed flute. At the sides are two hundred stick drums, the drummers for which are all dressed in long-tailed cloth caps, purple embroidered scarves, and loose purple sleeves tied in the back; they have yellow narrow sleeves and tie cords, and yellow fake skirting.

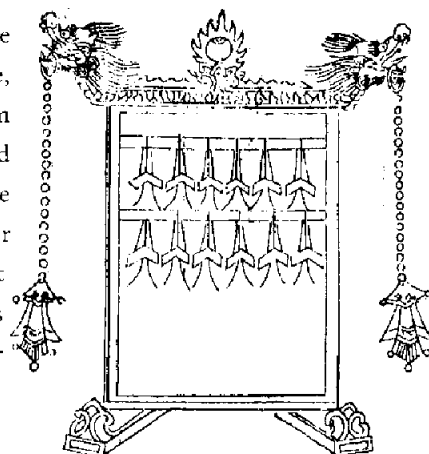
The various *zaju* sections all wear “comic turbans,” loose robes of the color associated with each section—purple, crimson, or green—fake skirting and inlaid golden belts. From the steps of the Hall all the way to the music stage, they stand in line facing each other. Whenever dancers enters the performance area, then those standing in line crossed their hands, raised their shoulders one at a time, moved their feet to strike the rhythm, dancing as a group in unison. This is called “accompanying the dancers to the beat.” (The character 援 is pronounced *nuai*).

First round of cups.

Emperor’s wine: one person from the song and clapper section sings the “middle section” [of a Major Sequence]¹⁹ through to the end; the first time through one each of the reed organ, the panpipes, and the flute play harmony; the second time through all of the instruments play in unison, and then the voice of the singer is heard in solo.

Ministers’ wine: the Music Group play “The Song of Tilting Cups.”²⁰

Hundred Officials’ wine: the “Dance of the Three Terraces,” and “The Barbarian Whirl.” These are mostly done by Lei Zhongqing.²¹ All of the other entertainers are dressed in comic turbans. Only



Dongjing meng Hua lu
Section 9.3

LITHOPHONES, (Wang
Qi, et al., *Sancui tulin*)



reed organ flute panpipes bili pipa dancer flute clappers horizontal flute great drum stick drum

succeeded by Jin Mingshi, who also surpassed the multitude of players. For the *qin* there was the monk, Faru, who was the top student of Grand Master Hai; but he only had a left hand, no right. The second monk after Faru was Quangen, whose talents were incapable of the same elegance as Faru, but as soon as he set his fingers to string, he could produce the sounds of metal and stone. For the *pipa* in the Court Entertainment Bureau, there was Liu Ji’an; for dance, Lei Zhongqing—who was known by all the world as Grand Deputee Lei—

退，獨後舞者終其曲。謂之。

第二盞：御酒，歌板色，唱如前。宰臣酒，慢曲子。百官酒，三臺舞如前。

第三盞：左、右軍百戲入場，一時呈拽。所謂“左右軍”乃京師坊市兩廂也，非諸軍之軍。百戲乃上竿、跳索、倒立、折腰、弄注、踢瓶、筋斗、擊戴之類；即不用獅豹、大旗、神鬼也。藝人或男或女，皆紅巾綠服。殿前自有石鑪柱策，百戲入場旋立其戲竿。凡御宴至第三盞，方有下酒肉：鹹豉、爆肉、雙下駝峰角子。

and for the flute, Meng Shuiqing. These few people completely surpass all of the talents of the earlier age that are known to me.

Cai Tao 蔡條. *Tiewei shan congtao* 鐵圍山叢談. *Tang Song shiliao biji congkan* 唐宋史料筆記叢刊. Beijing: Zhonghua shuju, 1983, pp. 107-08.

²²The “troupes of left and right” were performers assigned to the Kaifeng yamen. There is clearly some confusion between these performers and those who were assigned to the borough armies of the left and right. The capital was divided by a north-south meridian for institutional purposes. “Left” and “right” are synonyms for “east” and “west”—one distinguished left and right by looking south from the point of reference. Thus borough armies (廂軍) were also divided left and right. In addition, the two compounds that housed the Court Entertainment Bureau were likewise designated “left” and “right.” See section 2.3, above. The Southern Song text *Recording Splendors in the Metropolis*, a memoir of Lin’an (modern Hangzhou) modeled on *Dongjing meng Hua lu* remarks:

百戲，在京師時，各名左右軍，並是開封府衙前樂營。

In the time of the real capital (Bianliang of the Northern Song), the Hundred Entertainments were broken into and named the “left and right troupes.” But both were residential areas of yamen-registered performers attached to Kaifeng Superior Prefecture.

See Guanpu naide weng 灌圃耐得翁 (pseud.), *Ducheng jisheng* 都城紀勝, in *Dongjing meng Hua lu wai sizhong* 東京夢華錄外四種 (Shanghai: Shanghai gudian wenxue chubanshe, 1956), p. 97. See also Kishibe Shigeo 岸邊威雄, *Tangdai yinyueshi de yanjiu* 唐代音樂史的研究, trans. Liang Zaiping 梁在平 and Huang Zhijiong 黃志炯, vol. 1 (Taipei: Zhonghua shuju, 1973), p. 299. See also Fu Qifeng 傅起鳳 and Fu Tenglong 傅騰龍, *Zhongguo zaji shi* 中國雜技史, in *Zhongguo wenhua congshu* 中國文化史叢書 (Shanghai: Shanghai Renmin chubanshe, 1989), pp. 186-88, and Ye Dabing 葉大兵, *Zhongguo baixi shihua* 中國白戲史話 (Hangzhou: Zhejiang Renmin chubanshe, 1985), p.p. 115-26.

²³Presumably in one instance (lion and leopard dances) the stage was too small, and in the second (ghosts) because it would be inauspicious. These skits were performed, in exactly this sequence, in the third lunar month celebrations held on outdoor stages at the Reservoir of Metal’s Luster. See section 7.3 above.

²⁴Denoting the troupe name of the entertainers.

²⁵The syntax of this passage is unclear; the editors of DJM2 and DJM3 and DJM5 punctuate it thusly: 凡御宴至第三盞，方有下酒肉：鹹豉、爆肉、雙下駝峰角子；the editors of DJM6 as 凡御宴至第三盞，方有下酒：肉鹹豉、爆肉、雙下駝峰角子. Based on the recipes below, I have followed DJM2. Please see following note.

²⁶There are several ways to understand “salted fermented beans.” The basic recipe in the middle period for fermented beans is as follows:

《鹹豉法》黑豆一斗蒸略熟，取出晒日，用瓜二十條、茄四十箇，先切小乾下用，紫蘇、陳皮，各切碎拌和。用茴香四錢，重炒鹽四兩拌和。得所掩之三日，然後用好酒遍洒令勻。再略蒸過，再用鹽四兩拌之。又用好酒微洒之。日中攤，晒一日，卻入磁小缸內。緊築數重紙封之，或用泥封。置三伏日晒好。

Method for making fermented black beans: Use one *dou* of black beans and steam them until partially cooked. Take them out and dry them in the sun. Use twenty melons and forty eggplants (these are first chopped fine and dried before use); chop perilla and orange peel until fine and then mix thoroughly together. Use four *qian* of fennel and two *liang* of twice-fried salt and mix thoroughly. Find somewhere to keep them covered for three days, then take some fine wine and sprinkle completely until evenly distributed. Now, after another slight steaming, mix with four more *liang* of salt. Then sprinkle again slightly with fine wine. Spread it out in the sun and sunbake for one day, before placing inside of small ceramic containers. Pack tightly in several layers and seal with paper (or “pack tightly and seal with several layers of paper”), or else seal it with mud. Set it out in the hottest sunlight to sunbake until done.

Anon 無名氏. *Jujia biyong shilei* 居家必用事類, in *Jujia biyong shilei fu Lixue zhinan* 居家必用事類附史學指南. (Taipei: Zhongwen chubanshe, 1984, rpt. of Japanese edition by Sōbō tō 宋柏堂 dated 1673), 12.56a-b, p. 260b. If we parse the above phrase with 鹹豉 as a stand-alone binome, then we find the following recipe, under a heading entitled “Salted Fermented Beans.”

Zhongqing has an official rank, therefore he is dressed in the uniform clothes of an official. When dancing the “Song Break” section: after one reprise of the preceding slow passage, the dancer enters the stage and dances all the way to the “cease beat [of the Major Sequence].” Then a second dancer enters, and they dance facing each other for several beats. The first dancer withdraws, and the last dancer finishes up the song. This is called “dancing the finale.”

Second round of cups.

Emperor’s wine: the song and clapper section sing as before.

Ministers’ wine: “Slow Song.”

Hundred Officials’ wine: the “Dance of the Three Terraces” as before.

Third round of cups.

Emperor’s wine: the Left and Right Troupes for the Hundred Entertainments enters the stage and performs together. The so-called “Left and Right” Troupes are those entertainers attached to the Left and Right [i.e., East and West] Boroughs of the city; they are not the “troops” of “army troops.”²² As for the Hundred Entertainments, there are staff-climbing, rope-walking, standing on hands, bending over backwards and bringing the torso through the legs, twirling bowls on sticks, turning vases with the feet, acrobatics, and walking with someone standing upside down on another’s hands. They simply use no lion or leopard dances, no large flag skit, and no ghosts and spirits.²³ There are both male and female artists, all with red headbands and colored clothing. In front of the Hall are stones with carved post holes, and when the [troupes of] the Hundred Entertainments enters the arena, they immediately plant their “entertainment banner.”²⁴

It is usually the third round of imperial feasts before “wine helpers” are introduced; there are dried meat in fermented black beans,²⁵ and twice cooked baked camel’s hump dumplings with baked meat filling.²⁶

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The term 馱肉 can refer to the kind of filling that goes into the dumplings (as I have translated it here) or it can be part of a serial list “barbecued meat and camel hump ravioli.”

《鹹豉》熟麵筋絲、碎筍片、木耳、薑片，或加蘑菇、桑蕈（=蛾）蕈，下油鍋炒羊熟，傾入搗爛，醬炒熟。俟汁乾供。

Cooked wheat gluten slivers, crushed slices of bamboo shoots, tree ears, and slices of ginger —one can also add mushrooms or mulberry epiphytes that are half-way cooked then quickly crushed and put in—simmer slowly with soy sauce and pepper, serve when the liquid has reduced to nothing.

Jujia biyong shilei, 14.35b, p. 290a. This recipe is classed as a side dish (從食). Now, if we parse the phrase the way that I have, we may see it as a meat version of this dried side dish, perhaps cooked in this same way, or cooked first with the fermented bean sauce noted above. And, in fact there is an extant recipe for just such a dish:

《乾鹹豉》精羊肉每斤切作塊或挺子〔=餃子〕鹽半兩酒醋各一碗砂仁良薑椒蔥橘皮各少許慢火煮汁盡曬乾可留百日。

Dried fermented beans. For each *jin* of fine mutton: cut them into cubes or ingots. Take half a *liang* of salt, one bowl each of wine and vinegar, and a pinch each of *amomum*, good ginger, fagara, onions, and tangerine peel, and simmer until the juice has reduced to nothing. Dry them in the sun; they can be stored for a hundred days.

Jujia biyong shilei 13.8a, 276b. These are recognizably the cold dishes (冷盤) of the modern banquet.

²⁶These seem to be baked or perhaps sautéed dumplings, much in the mode of the modern “pot-sticker” (*guotie* 鍋貼):

《駝峰角兒》麵二斤半，入溶化酥十兩或豬羊油各半代之冷水和鹽少許搜成劑。用骨魯搥捍作皮包炒熟餡子捏成角兒入爐熬爆供。素餡亦可。

Put ten *liang* of melted butter into two and a half *jin* of flour (or replace with half lard and half mutton oil). Make into a dough by kneading after putting in a dollop of cold water and a pinch of salt. Use a rolling pin

☆ = (火+鳥)

第四盞如上儀，舞畢，★發譚子。參軍色執竹竿拂子，念致語口號。諸雜劇色打和，再作語勾合大曲舞。下酒榼滓子骨頭索粉白肉胡餅。□

第五盞：御酒，獨彈琵琶。宰臣酒：獨打方響。凡獨奏樂，並樂人謝恩訖，上殿奏之。百官酒：樂部起三臺舞如前畢，參軍色執竹竿子，作語勾小兒隊舞。小兒各選年十二三者二百餘人，列四行，每行隊頭一名。四人簇擁並小隱士帽，著緋、綠、紫、青生色花衫、上領、四契義襪束帶；各執花枝排定。先有四人，裹囊腳襪頭、紫衫者擎一綵殿子，內金貼字牌，擗鼓而進。謂之“隊名牌。”上有一聯，謂如“九韶翔綵鳳，八佾舞青鸞”之句。樂部舉樂，小兒舞步進前，直叩殿陛。參軍色作語，問小兒。班首近前，進口號；雜劇人皆打和畢樂作，群舞合唱，且舞且唱。又唱破子畢，小兒班首入進致語，勾雜劇入場，一場兩段。是時，教坊雜劇色鶯彭、劉喬、侯伯朝、孟景初、王顏喜而下，皆使副也。內殿雜

*參閱《夢梁錄·宰執親王南班百官入內上壽賜宴》卷三：第四盞進御酒，宰臣百官送酒，歌舞並同前。教樂所伶人，以龍笛腰鼓發譚子。參軍色執竹竿拂子，奏俳語口號，祝君壽。雜劇色打和畢，且謂『摘罷今年新口號，樂聲驚裂一天雲』。參軍色再致語勾合大曲舞。

rolling pin and roll into skins. Fill with sautéed, fully-cooked filling, and form into horn-shaped ravioli. Put them in an oven and bake them until done. A vegetable filling works fine as well. *Jujia biyong shilei* 14.3 1a-b, p. 288a.

²⁷The term 發譚 is universally amended to 發譚, a jape, joke, or slapstick move. This emendation is in large based on a parallel passage from *The Record of a Millet Dream* (noted with the sign * in the Chinese section above), here partially translated as “The Fourth Round: When the Imperial wine and the wine for grand ministers and the hundred officials are dispatched to them, both music and dance are exactly like the prior round. Entertainers from the Office for Musical Training do slapstick to the accompaniment of the Dragon headed flute and and the waist drum.” We may take this passage itself as a commentarial rewriting of the DJM passage. Not only does it clarify the term 發譚, it basically resolves the ambiguities in the phrase 如上儀舞畢, which may be punctuated and translated as I have in the main text or, given the fact that “dance” (舞) is also a common term for “performing ritual,” may also be understood as “...when all of the rituals, just like those of the above round, are finished.”

²⁸The structure and content of the court entertainment bureau presentations can be deduced in total from the many formal “court entertainment sequences” (*jiaofang ci* 教坊詞) found in the collected works of literati who, as part of their responsibility as Hanlin Scholars, penned them for the various court feasts. The best example known to me is a set of texts written by the noted Song writer, Su Shi (1037–1107) for a birthday celebration for the Empress and Empress Dowager on August 15, 1087. This was shortly after Zhezong ascended the throne. A full translation of the “Court Entertainment Sequence for the Feast in the Hall of Assembled Heroes on the Event of the Festival of the Completion of the Kun Principle” (坤成節集英殿宴教坊詞) is found in appendix 9.2. According to a note to these texts in Su’s collected works, they had to be sent to the Court Entertainment Bureau a month before the actual performance. The four-part schedule of performances was introduced by the “adjutant,” or master-of-ceremonies, who wielded a bamboo staff. This staff, as we have seen above (Chapter 5), could also be fixed with an attachment that housed gunpowder. When ignited, its explosion introduced the ghost and spirit mimes of the urban theater.

Introduction	教坊致語 “Felicitations from the Court Entertainment Bureau” 口號 “Declamation”
Musical Prelude	勾合曲 “Bringing on Ensemble Music” 勾小兒隊 “Bringing on the Little Lad Troupe” 隊名 “Troupe Name”
Male Dance Troupe	問小兒隊 “Questioning of the Little Lad Troupe” 小兒致語 “Felicitations from the Little Lad Troupe”
Farce Performance 1	勾雜劇 “Bringing on the <i>zaju</i> ” 放小兒隊 “Releasing the Little Lad Troupe” 勾女童隊 “Bringing on the Little Lass Troupe” 隊名 “Troupe Name”
Female Dance Troupe	問女童隊 “Questioning of the Little Lass Troupe” 女童致語 “Felicitations from the Little Lass Troupe”
Farce Performance 2	勾雜劇 “Bringing on the <i>zaju</i> ” 放女童隊 “Releasing the Little Lass Troupe”

²⁹“Nine Shao” and “Eight Yi:” names of ancient ritual performances in the courts of the Sage Kings. Here, used to denote the kind of music and dance fit for performance before the emperor.

baked meat filling.²⁶

Fourth round of cups.

Emperor's wine: just as in the above ritual, when the dancing is finished then there are jokes,²⁷ then the Adjutant,²⁸ holding a bamboo staff whisk,²⁹ intoned the "Bringing Forth Words," and "Declamations." All of the *zaju* players responded in harmony.³⁰ [The Adjutant] spoke again, and brought forward the Major Sequence dances. For "wine helpers:" boxes of barbecued spareribs, bean thread-noodles, and baked sesame buns.

Fifth round of cups.

Emperor's wine: the *pipa* was played in solo performance.

Ministers' wine: the lithophones were played in solo performance.

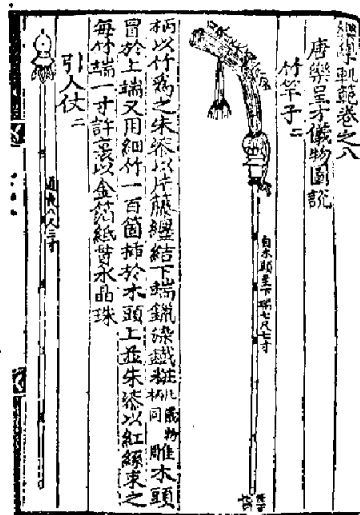
Generally when there was a solo musical performance, [the performer] came up even in line with the other performers and after thanking the emperor for his grace, would ascend the Hall to perform.

Hundred Officials' wine: the music section began the "Dance of the Three Terraces" as before. When finished, the Adjutant, holding the bamboo staff, recited words that introduce the dance of the Small Lad Troupe. Each of these small lads was one of two hundred twelve- or thirteen-*sui* olds selected to perform. They were arranged in four rows, each row headed by a "troupe head." Four members clumped together, each of wearing a small "hermit cap," a long robe in patterned colors of scarlet, green, purple, and blue, a detachable patterned collar, a fake skirt cut with four slits, and a cinch belt. Each stood in formation holding a flower.

Prior to this there were four people, wearing cloth caps with curled tails and long purple robes, carrying a multi-colored [miniature] Hall, in which there was a tablet with golden characters on it; they came forward to the beat of a drum, and this was called the "Troupe Name." There was also a couplet on the tablet that said something like

The Nine Shao Odes—pied phoenixes soar,
The eight Yi dances—blue-green simurghs prance.

The Music Section began to play, and the lads came forward with dancing steps, directly to the steps leading up to the hall, where they performed a kowtow. The Adjutant recited words to ask the lads [the name of their troupe], and the section leader of the Small Lad Troupe came forward to offer the declamation. After all of the *zaju* players had responded in harmony, music was played and the whole group of dancers in unison danced and sang simultaneously. Again, when they had finished singing the "song break," the section leader of the Small Lad Troupe enters and recites the "Bringing forth Words," and the *zaju* entered the performing area, and did one performance of two sections. At this time, Turtle Tummy, Slippery Liu, Hou Bochao, Meng Jingchu, and Wan Yanxi were all Deputies and Vice-Deputies of the Court Entertainment Bureau. (Because foreign envoys were in attendance, none of the various skits used in the inner palaces dared use any deeply satirical jests; they simply



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A BAMBOO STAFF WHISK
From Lee, *Model Patterns for the Study of Music*.

The narrative text on the right of the picture of the staff reads, "From the pearls to the wood, three feet, eight inches; from the top of the wood to the bottom, seven feet, seven inches." The text on the left reads: "The handle is made from bamboo, which is lacquered vermilion. The bottom is wrapped with ratan strips, soldered with pewter, and bound in iron. A carved wooden knob covers the top of the staff. One-hundred fine bamboo threads are stuck into the knob, also lacquered vermilion, and are bundled with red string. About an inch of the end of each bamboo thread is wrapped with paper flecked with gold and it faced with crystal pearls."

★=月+廉

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Section 9.3

戲，為有使人預宴，不敢深作諧謔。惟用群隊裝其似像，市語謂之“拽串。”雜戲畢，參軍色作語，放小兒隊；又群舞“應天長”曲子出場。下酒：群仙宴、天花餅、太平畢羅、乾飯、縷肉羹、蓮花肉餅。駕興歇座。百官退出殿門幕次，須臾追班，起居再坐。

第六盞：御酒，笙起慢曲子。宰臣酒，慢曲子。百官酒，三臺舞。左右軍築毬，殿前旋立毬門，約高三丈許，雜綵結絡，留門一尺許。左軍毬頭蘇述，長腳襪頭，紅錦襖餘皆卷脚襪頭，亦紅錦襖，十餘人。右軍毬頭孟宣，并十餘人皆青錦衣。樂部哨笛杖鼓斷送。左軍先以毬團轉眾，小築數遭，有一對次毬頭，小築數下，待其端正，即供毬與毬頭，打大★過毬門。右軍承得毬，復團轉眾，小築數遭次，毬頭亦依前供毬與毬頭，以大★打過，或有即便復過者勝。勝者賜以銀◎錦綵，拜舞謝恩，以賜錦共披而拜也。不勝者毬頭喫鞭，仍加抹槍*。下酒，假龜魚密浮酥捺花。

第七盞：御酒，慢曲子。宰臣酒，皆慢曲子。百官酒，三臺舞訖。參軍色作語，勾女童隊入場。女童皆

* 槍：應作槍。

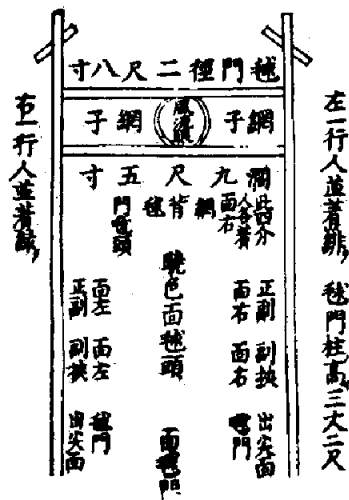
to denote the kind of music and dance fit for performance before the emperor.

³⁰This is a form of soccer, played both at court and in the urban areas, where there were amateur clubs, called “societies” (*shehui* 社會). These were not the rugged football that we know today as soccer, but a highly ritualized exercise that involved following a prescribed pattern of moving the ball from person to person until a shot was taken on the net. We are fortunate that we have a sketch of a football goal (毬門) preserved in the *Shilin Song*. It displays the same structural characteristics as the goal mentioned in the *Dream of Hua*, shown shown with a reconstruction below, is accompanied by a detailed descriptions of the various formations and of the types and music that was used to accompany the game.

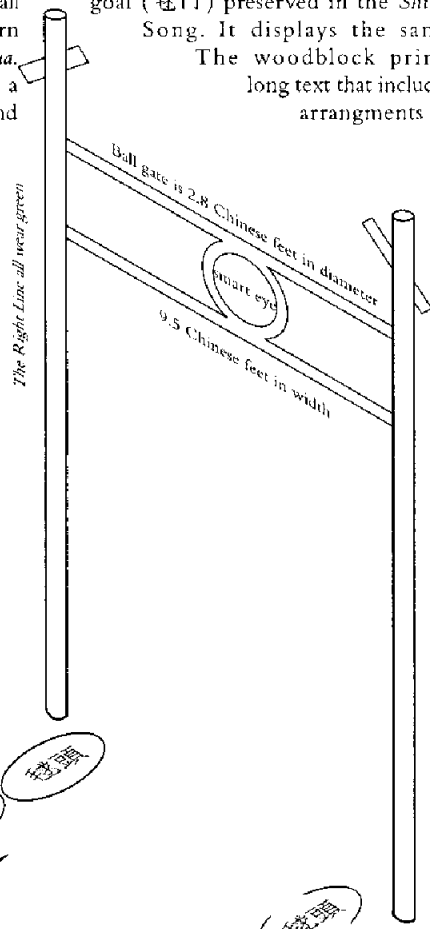
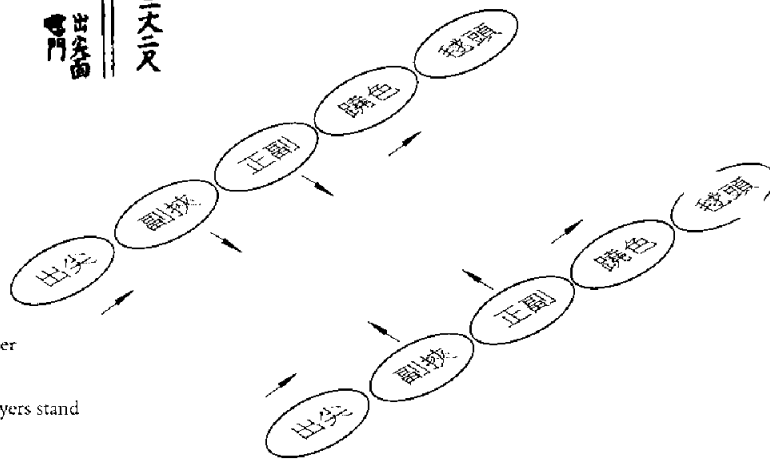
³¹Nothing is known of Su Shu.

BALL
GATE
(Chen
Yuanjing,
*Shilin
guangji*)

毬門



- Key
- 毬頭 Captain
 - 跳色 Striker
 - 正副 True Second
 - 副扶 Second Holder
 - 出尖 Point
 - Direction players stand



The Left Line all wear scarlet Poles of ball gate are 33 Chinese feet tall

“Dragging out what links it together.”) The Adjutant then makes a speech and releases the Small Lad Troupe. They all dance in unison to the tune “Responding to the Constancy of Heaven” as they exit the performing area.

For “wine helpers:” Assembled Sylph barbecue, buns filled with shiitake mushrooms, great peace steamed bread and plain rice, meat thread soup, and dumplings filled with the meat of lotus seeds.

The Emperor rises and goes to rest. The Hundred Officials withdraw and go out of the main gateway to the Hall and rest in tents. In a little while they form up in ranks, and the ceremony begins again.

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Sixth round of cups.

Emperor’s wine: the reed organs begin playing the “slow songs.”

Ministers’ wine: “slow songs.”

Hundred Officials’ wine: the “Dance of the Three Terraces.”

So the Left and Right Teams can play football, a ball net is rapidly erected in front of the hall.³⁰ It is about thirty feet tall, and [the net] is knotted with randomly mixed colored strings, leaving open a portal about one foot in diameter. The captain of the Left Team, Su Shu,³¹ wears a long-tailed cloth cap and a red damask short jacket, the other team members—ten or so in number—wear curled-tail cloth caps, but are also dressed in red damask short jackets. The captain of the Right Team, Meng Xuan,³² and the ten or so other members are all dressed in blue damask short jackets. The Music section plays the transverse flute and the stick drums to perform “the finale.” The Left Team first passes the ball around in a circle, and everyone gives it several small kicks [to set it on course] and then a pair of Vice-Captains kick it several times, until it is exactly true on course, then pass the ball to the Captain, who sends a strong kick directly to the goal. The Right Team then gets the ball and passes it around in a circle. Everyone gives it several small kicks [to set it on course] and then, just as before, the pair of Vice-Captains kick it several times, waiting for it to be exactly true on course, then pass the ball to the Captain, who sends a strong kick directly to the goal. The winner is the one to make it through the goal with the highest number of repetitions. The victors are given silver cups and polychrome damasks. After finishing elaborate rituals of obeisance, they don the damask cloth they have been given, and pay homage to the Emperor. The captain of the losing team eats the whip and has his face painted.

For wine helpers: mock turtle and jasmine flowers floating in honey.

Seventh round of cups.

Emperor’s wine: slow songs.

Ministers’ wine: all slow songs.

Hundred Officials’ wine: the “Dance of the Three Terraces.”

The Adjutant recites the words that bring the Young Lass Troupe into the arena. These are young girls, about four hundred in number, selected from the handsomer young women of the Two Troupes. Some of them wear decorated tiara, and some have their hair set in the “coifs of the immortals” and wear clothes of “raven’s sunset.” Some wear cloth caps with patterned tails in criss-cross pattern and

選兩軍妙齡容豔過人者，四百餘人。或戴花冠，或仙人髻，鴉霞之服，或卷曲花腳襪頭，四契紅黃色銷金錦繡之衣。結束不常，莫不一時新妝，曲盡其妙。杖子頭四人，皆裹曲腳向後指天襪頭簪花，紅黃寬袖衫義襪，執銀裹頭杖子。皆都城角者。當時乃陳奴哥、俎姐姐、李伴奴、雙奴，餘不足數。亦每名四人簇擁，多作仙童丫髻仙裳，執花舞步，進前成列。或舞採蓮，則殿前皆列蓮花。攬曲亦進隊名。參軍色作語問隊，杖子頭者進口號，且舞且唱。樂部斷送採蓮訖曲終，復群舞唱中腔畢，女童進致語，勾雜戲入場，亦一場兩段訖。參軍色作語，放女童隊，又群唱曲子舞步出場。比之小兒，節次增多矣。下酒排炊羊、胡餅、炙金腸。

第八盞：御酒，歌板色一名唱『踏歌』。宰臣酒，慢曲子。百官酒，三臺舞。合曲破舞旋。下酒，假沙魚、獨下饅頭、肚羹。

第九盞：御酒，慢曲子。宰臣酒，慢曲子。百官酒，三臺舞曲如前。左右軍相撲。下酒。水飯、蒸釘下飯。駕興。

御筵酒盞皆屈卮，如菜[㊦]樣，而有手把子。殿上純金，廊下純銀。食器，金銀鍍漆[㊦]擘也。宴退，臣僚皆簪花歸私第，呵引從人皆簪花並破官錢。諸女童隊出右掖門，少年豪俊，爭以寶貝供送飲食酒果迎

³²Nothing is known of Meng Xuan.

³³Nothing is known of Slave Chen.

³⁴Nothing is known of Sister Zu.

³⁵Nothing is known of Slavemate Li.

³⁶Nothing is known of Double Slave.

³⁷See Charles Hartman, "Stomping Songs: Word and Image," *Chinese Literature: Essays, Articles, Reviews* 17 (1995): 1-49.

S = 食 + 炙

³⁸Pang Yuanqing, *Wenchang zalu*, 3.26: gives a variant of this passage: 炙金腸 S 子饅頭肚羹水飯下飯, "barbecued tripe soaked in soysauce. There are . . . roasted buns, tripe soup, and gruel to aid in digestion."

damask and embroidered skirts of the brightest red and yellow, with four kick-pleats and decorated with gold. They are all adorned in rarest fashion, each of them in the newest style that exhausts the finest subtleties of adornment. The “drum stick leaders” (who direct the dancers with drumsticks) all wear cloth caps with criss-cross tails that point backward and up to the heavens and are decorated with flowers. They wear broad-sleeved robes of red and yellow, and “fake” skirts. They grasp drumsticks with silver-cased heads—they are the finest the capital has to offer. In those times there were Slave Chen,³³ Sister Zu,³⁴ Slavemate Li,³⁵ Double Slave³⁶—the rest were too numerous to count. Here too are four people for each named troupe who cluster together—all dressed in clothing of the transcendentals and with the adolescent-style pigtailed of little transcendent lasses. Holding flowers they dance forward to form up in lines. If they should dance the song “Picking Lotus” then lotus flowers are arranged in front of the Hall. They too advance their troupe name at the crook of the railing. The Adjutant recites the words that question the troupe, and the drum-stick leaders advance the declamation, then they sing and dance simultaneously until the music sections play to the end the “finale” of “Picking Lotus.” They then dance ensemble, and sing until the “middle section” is finished. The young lasses then recite “the Felicitation” and the *zaju* enter the arena, once more to perform a skit in two sections. The Adjutant recites more words to release the young lass troupe, and they dance out of the arena, singing in unison. Their performance is generally composed of more segments than that of the Young Lad Troupe.

For wine helpers: barbecued sheep’s ribs, sesame buns, and braised intestine marinated in sugar and soy sauce.

Eighth round of cups.

Emperor’s wine: a soloist from the singing and clapper section sings “stamping song.”³⁷

Ministers’ wine: slow songs.

Hundred Officials’ wine: the “Dance of the Three Terraces,” together with the “Song Break,” and “Barbarian Whirl.”

For wine helpers: mock shark, once-fried dumplings,³⁸ tripe soup.

Ninth round of cups.

Emperor’s wine: slow songs

Ministers’ wine: slow songs.

Hundred Officials’ wine: the “Dance of the Three Terraces,” and songs as above.

The wrestlers of the Left and Right Troupes compete.

For wine helpers: gruel, condiments to put in the gruel.

The emperor rises and leaves.

All of the wine cups for the imperial feast are round with tapered sides, in exactly the shape of food bowls, but they have handles. In the Hall they are all pure gold, in the walkways pure silver. The serving wares are laquered bowls and plates inset with gold and silver.

When the feast is over, the host of officials stick flowers in their hats to go home to their private lodgings. Their outrunners and retainers, too, stick flowers in their hair and share the official money that

接，各乘駿騎而歸。或花冠，或作男子結束，自御街馳驟，競逞華麗，觀者如堵。省宴亦如此。

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is distributed that night. When the Young Lass Troupe goes out of the Eastern Side Gate, handsome young braves vie with each other to entertain them lavishly, greeting them with food, wine, and fruits. Each of the young girls goes home on a fine mount. Some wear patterned caps, some are dressed as young boys. As they spur along the Imperial Way and show off their radiant beauty, there are so many onlookers that they seem to form walls. All feasts in the Inner City follow this pattern.



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