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浮 生 六 记

Six Records of a Floating Life



[清]沈 复 著

白 伦 江素惠 英译

汪洋海 今译

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总　　序

杨牧之

《大中华文库》终于出版了。我们为之高兴，为之鼓舞，但也倍感压力。

当此之际，我们愿将郁积在我们心底的话，向读者倾诉。

一

中华民族有着悠久的历史和灿烂的文化，系统、准确地将中华民族的文化经典翻译成外文，编辑出版，介绍给全世界，是几代中国人的愿望。早在几十年前，西方一位学者翻译《红楼梦》，书名译成《一个红楼上的梦》，将林黛玉译为“黑色的玉”。我们一方面对外国学者将中国的名著介绍到世界上去表示由衷的感谢，一方面为祖国的名著还不被完全认识，甚而受到曲解，而感到深深的遗憾。还有西方学者翻译《金瓶梅》，专门摘选其中自然主义描述最为突出的篇章加以译介。一时间，西方学者好像发现了奇迹，掀起了《金瓶梅》热，说中国是“性开放的源头”，公开地在报刊上鼓吹中国要“发扬开放之传统”。还有许多资深、友善的汉学家译介中国古代的哲学著作，在把中华民族文化介绍给全世界的工作方面作出了重大贡献，但或囿于理解有误，或缘于对中国文字认识的局限，质量上乘的并不多，常常是隔靴搔痒，说不到点子上。大哲学家黑格尔曾经说过：中国有最完

备的国史。但他认为中国古代没有真正意义上的哲学，还处在哲学史前状态。这么了不起的哲学家竟然作出这样大失水准的评论，何其不幸。正如任何哲学家都要受时间、地点、条件的制约一样，黑格尔也离不开这一规律。当时他也只能从上述水平的汉学家译过去的文字去分析、理解，所以，黑格尔先生对中国古代社会的认识水平是什么状态，也就不难想象了。

中国离不开世界，世界也缺少不了中国。中国文化摄取外域的新成分，丰富了自己，又以自己的新成就输送给别人，贡献于世界。从公元 5 世纪开始到公元 15 世纪，大约有一千年，中国走在世界的前列。在这一千多年的时间里，她的光辉照耀全世界。人类要前进，怎么能不全面认识中国，怎么能不认真研究中国的历史呢?

二

中华民族是伟大的，曾经辉煌过，蓝天、白云、阳光灿烂，和平而兴旺；也有过黑暗的、想起来就让人战栗的日子，但中华民族从来是充满理想，不断追求，不断学习，渴望和平与友谊的。

中国古代伟大的思想家孔子曾经说过:“三人行，必有我师焉。择其善者而从之，其不善者而改之。”孔子的话就是要人们向别人学习。这段话正是概括了整个中华民族与人交往的原则。人与人之间交往如此，在与周边的国家交往中也是如此。

秦始皇第一个统一了中国，可惜在位只有十几年，来不及作更多的事情。汉朝继秦而继续强大，便开始走出去，了

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解自己周边的世界。公元前 138 年，汉武帝派张骞出使西域。他带着一万头牛羊，总值一万万钱的金帛货物，作为礼物，开始西行，最远到过“安息”(即波斯)。公元前 36 年，班超又率 36 人出使西域。36 个人按今天的话说，也只有一个排，显然是为了拜访未曾见过面的邻居，是去交朋友。到了西域，班超派遣甘英作为使者继续西行，往更远处的大秦国(即罗马)去访问，“乃抵条支而历安息，临西海以望大秦”(《后汉书·西域传》)。“条支”在“安息”以西，即今天的伊拉克、叙利亚一带，“西海”应是今天的地中海。也就是说甘英已经到达地中海边上，与罗马帝国隔海相望，“临大海欲渡”，却被人劝阻而未成行，这在历史上留下了遗恨。可以想见班超、甘英沟通友谊的无比勇气和强烈愿望。接下来是唐代的玄奘，历经千难万险，到“西天”印度取经，带回了南亚国家的古老文化。归国后，他把带回的佛教经典组织人翻译，到后来很多经典印度失传了，但中国却保存完好，以至于今天，没有玄奘的《大唐西域记》，印度人很难编写印度古代史。明代郑和“七下西洋”，把中华文化传到东南亚一带。鸦片战争以后，一代又一代先进的中国人，为了振兴中华，又前赴后继，向西方国家学习先进的科学思想和文明成果。这中间有我们的领导人朱德、周恩来、邓小平；有许许多多大科学家、文学家、艺术家，如郭沫若、李四光、钱学森、冼星海、徐悲鸿等。他们的追求、奋斗，他们的博大胸怀，兼收并蓄的精神，为人类社会增添了光彩。

中国文化的形成和发展过程，就是一个以众为师，以各国人民为师，不断学习和创造的过程。中华民族曾经向周边国家和民族学习过许多东西，假如没有这些学习，中华民族决不可能创造出昔日的辉煌。回顾历史，我们怎么能够不对

伟大的古埃及文明、古希腊文明、古印度文明满怀深深的感激?怎么能够不对伟大的欧洲文明、非洲文明、美洲文明、澳洲文明，以及中国周围的亚洲文明充满温情与敬意?

中华民族为人类社会曾作出过独特的贡献。在 15 世纪以前，中国的科学技术一直处于世界遥遥领先的地位。英国科学家李约瑟说:“中国在公元 3 世纪到 13 世纪之间，保持着一个西方所望尘莫及的科学知识水平。”美国耶鲁大学教授、《大国的兴衰》的作者保罗·肯尼迪坦言:“在近代以前时期的所有文明中，没有一个国家的文明比中国更发达，更先进。”

世界各国的有识之士千里迢迢来中国观光、学习。在这个过程中，中国唐朝的长安城渐渐发展成为国际大都市。西方的波斯、东罗马，东亚的高丽、新罗、百济、南天竺、北天竺，频繁前来。外国的王侯、留学生，在长安供职的外国官员，商贾、乐工和舞士，总有几十个国家，几万人之多。日本派出“遣唐使”更是一批接一批。传为美谈的日本人阿部仲麻吕(晁衡)在长安留学的故事，很能说明外国人与中国的交往。晁衡学成仕于唐朝，前后历时五十余年。晁衡与中国的知识分子结下了深厚的友情。他归国时，传说在海中遇难身亡。大诗人李白作诗哭悼:“日本晁卿辞帝都，征帆一片远蓬壶。明月不归沉碧海，白云愁色满苍梧。”晁衡遇险是误传，但由此可见中外学者之间在中国长安交往的情谊。

后来，不断有外国人到中国来探寻秘密，所见所闻，常常让他们目瞪口呆。《希腊纪事》(希腊人波桑尼阿著)记载公元 2 世纪时，希腊人在中国的见闻。书中写道:“赛里斯人用小米和青芦喂一种类似蜘蛛的昆虫，喂到第五年，虫肚子胀裂开，便从里面取出丝来。”从这段对中国古代养蚕技术的

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描述，可见当时欧洲人与中国人的差距。公元9世纪中叶，阿拉伯人来到中国。一位阿拉伯作家在他所著的《中国印度闻见录》中记载了曾旅居中国的阿拉伯商人的见闻：

——一天，一个外商去拜见驻守广州的中国官吏。会见时，外商总盯着官吏的胸部，官吏很奇怪，便问："你好像总盯着我的胸，这是怎么回事？"那位外商回答说："透过你穿的丝绸衣服，我隐约看到你胸口上长着一个黑痣，这是什么丝绸，我感到十分惊奇。"官吏听后，失声大笑，伸出胳膊，说："请你数数吧，看我穿了几件衣服？"那商人数过，竟然穿了五件之多，黑痣正是透过这五层丝绸衣服显现出来的。外商惊得目瞪口呆，官吏说："我穿的丝绸还不算是最好的，总督穿的要更精美。"

——书中关于茶(他们叫干草叶子)的记载，可见阿拉伯国家当时还没有喝茶的习惯。书中记述："中国国王本人的收入主要靠盐税和泡开水喝的一种干草税。在各个城市里，这种干草叶售价都很高，中国人称这种草叶叫'茶'，这种干草叶比苜蓿的叶子还多，也略比它香，稍有苦味，用开水冲喝，治百病。"

——他们对中国的医疗条件十分羡慕，书中记载道："中国人医疗条件很好，穷人可以从国库中得到药费。"还说："城市里，很多地方立一石碑，高10肘，上面刻有各种疾病和药物，写明某种病用某种药医治。"

——关于当时中国的京城，书中作了生动的描述：中国的京城很大，人口众多，一条宽阔的长街把全城分为两半，大街右边的东区，住着皇帝、宰相、禁军及皇家的总管、奴婢。在这个区域，沿街开凿了小河，流水潺潺；路旁，葱茏的树木整然有序，一幢幢宅邸鳞次栉比。大街左边的西区，

住着庶民和商人。这里有货栈和商店，每当清晨，人们可以看到，皇室的总管、宫廷的仆役，或骑马或步行，到这里来采购。

此后的史籍对西人来华的记载，渐渐多了起来。13 世纪意大利旅行家马可·波罗，尽管有人对他是否真的到过中国持怀疑态度，但他留下一部记述元代事件的《马可·波罗游记》却是确凿无疑的。这部游记中的一些关于当时中国的描述使得西方人认为是“天方夜谭”。总之，从中西文化交流史来说，这以前的时期还是一个想象和臆测的时代，相互之间充满了好奇与幻想。

从 16 世纪末开始，由于航海技术的发展，东西方航路的开通，随着一批批传教士来华，中国与西方开始了直接的交流。沟通中西的使命在意大利传教士利玛窦那里有了充分的体现。利玛窦于 1582 年来华，1610 年病逝于北京，在华 20 余年。除了传教以外，做了两件具有历史象征意义的事，一是 1594 年前后在韶州用拉丁文翻译《四书》，并作了注释；二是与明代学者徐光启合作，用中文翻译了《几何原本》。

西方传教士对《四书》等中国经典的粗略翻译，以及杜赫德的《中华帝国志》等书对中国的介绍，在西方读者的眼前展现了一个异域文明，在当时及稍后一段时期引起了一场“中国热”，许多西方大思想家的眼光都曾注目中国文化。有的推崇中华文明，如莱布尼兹、伏尔泰、魁奈等，有的对中华文明持批评态度，如孟德斯鸠、黑格尔等。莱布尼兹认识到中国文化的某些思想与他的观念相近，如周易的卦象与他发明的二进制相契合，对中国文化给予了热情的礼赞；黑格尔则从他整个哲学体系的推演出发，认为中国没有真正意义上的哲学，还处在哲学史前的状态。但是，不论是推崇还

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是批评，是吸纳还是排斥，中西文化的交流产生了巨大的影响。随着先进的中国科学技术的西传，特别是中国的造纸、火药、印刷术和指南针四大发明的问世，大大改变了世界的面貌。马克思说:“中国的火药把骑士阶层炸得粉碎，指南针打开了世界市场并建立了殖民地，而印刷术则变成了新教的工具，变成对精神发展创造必要前提的最强大的杠杆。”英国的哲学家培根说：中国的四大发明“改变了全世界的面貌和一切事物的状态”。

三

大千世界，潮起潮落。云散云聚，万象更新。中国古代产生了无数伟大科学家：祖冲之、李时珍、孙思邈、张衡、沈括、毕升……，产生了无数科技成果:《齐民要术》、《九章算术》、《伤寒杂病论》、《本草纲目》……，以及保存至今的世界奇迹：浑天仪、地动仪、都江堰、敦煌石窟、大运河、万里长城……。但从 15 世纪下半叶起，风水似乎从东方转到了西方，落后的欧洲只经过 400 年便成为世界瞩目的文明中心。英国的牛顿、波兰的哥白尼、德国的伦琴、法国的居里、德国的爱因斯坦、意大利的伽利略、俄国的门捷列夫、美国的费米和爱迪生……，光芒四射，令人敬仰。

中华民族开始思考了。潮起潮落究竟是什么原因?中国人发明的火药，传到欧洲，转眼之间反成为欧洲列强轰击中国大门的炮弹，又是因为什么?

鸦片战争终于催醒了中国人沉睡的迷梦，最先“睁眼看世界”的一代精英林则徐、魏源迈出了威武雄壮的一步。曾国藩、李鸿章搞起了洋务运动。中国的知识分子喊出“民主

与科学”的口号。中国是落后了，中国的志士仁人在苦苦探索。但落后中饱含着变革的动力，探索中孕育着崛起的希望。“向科学进军”，中华民族终于又迎来了科学的春天。

今天，世界毕竟来到了21世纪的门槛。分散隔绝的世界，逐渐变成联系为一体的世界。现在，全球一体化趋势日益明显，人类历史也就在愈来愈大的程度上成为全世界的历史。当今，任何一种文化的发展都离不开对其它优秀文化的汲取，都以其它优秀文化的发展为前提。在近现代，西方文化汲取中国文化，不仅是中国文化的传播，更是西方文化自身的创新和发展；正如中国文化对西方文化的汲取一样，既是西方文化在中国的传播，同时也是中国文化在近代的转型和发展。地球上所有的人类文化，都是我们共同的宝贵遗产。既然我们生活的各个大陆，在地球史上曾经是连成一气的“泛大陆”，或者说是一个完整的“地球村”，那么，我们同样可以在这个以知识和学习为特征的网络时代，走上相互学习、共同发展的大路，建设和开拓我们人类崭新的“地球村”。

西学仍在东渐，中学也将西传。各国人民的优秀文化正日益迅速地为中国文化所汲取，而无论西方和东方，也都需要从中国文化中汲取养分。正是基于这一认识，我们组织出版汉英对照版《大中华文库》，全面系统地翻译介绍中国传统文化典籍。我们试图通过《大中华文库》，向全世界展示，中华民族五千年的追求，五千年的梦想，正在新的历史时期重放光芒。中国人民就像火后的凤凰，万众一心，迎接新世纪文明的太阳。

1999年8月

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PREFACE TO THE *LIBRARY OF CHINESE CLASSICS*

Yang Muzhi

The publication of the *Library of Chinese Classics* is a matter of great satisfaction to all of us who have been involved in the production of this monumental work. At the same time, we feel a weighty sense of responsibility, and take this opportunity to explain to our readers the motivation for undertaking this cross-century task.

1

The Chinese nation has a long history and a glorious culture, and it has been the aspiration of several generations of Chinese scholars to translate, edit and publish the whole corpus of the Chinese literary classics so that the nation's greatest cultural achievements can be introduced to people all over the world. There have been many translations of the Chinese classics done by foreign scholars. A few dozen years ago, a Western scholar translated the title of *A Dream of Red Mansions* into "A Dream of Red Chambers" and Lin Daiyu, the heroine in the novel, into "Black Jade." But while their endeavours have been laudable, the results of their labours have been less than satisfactory. Lack of knowledge of Chinese culture and an inadequate grasp of the Chinese written language have led the translators into many errors. As a consequence, not only are Chinese classical writings widely misunderstood in the rest of the world, in some cases their content has actually been distorted. At one time, there was a "*Jin Ping Mei* craze" among Western scholars, who thought that they had uncovered a miraculous phenomenon, and published theories claiming that China was the "fountainhead of eroticism," and that a Chinese "tradition of permissiveness" was about to be laid bare. This distorted view came about due to the translators of the *Jin Ping Mei (Plum in the Golden Vase)* putting one-sided stress on the

raw elements in that novel, to the neglect of its overall literary value. Meanwhile, there have been many distinguished and well-intentioned Sinologists who have attempted to make the culture of the Chinese nation more widely known by translating works of ancient Chinese philosophy. However, the quality of such work, in many cases, is unsatisfactory, often missing the point entirely. The great philosopher Hegel considered that ancient China had no philosophy in the real sense of the word, being stuck in philosophical "prehistory." For such an eminent authority to make such a colossal error of judgment is truly regrettable. But, of course, Hegel was just as subject to the constraints of time, space and other objective conditions as anyone else, and since he had to rely for his knowledge of Chinese philosophy on inadequate translations it is not difficult to imagine why he went so far off the mark.

China cannot be separated from the rest of the world; and the rest of the world cannot ignore China. Throughout its history, Chinese civilization has enriched itself by absorbing new elements from the outside world, and in turn has contributed to the progress of world civilization as a whole by transmitting to other peoples its own cultural achievements. From the 5th to the 15th centuries, China marched in the front ranks of world civilization. If mankind wishes to advance, how can it afford to ignore China? How can it afford not to make a thoroughgoing study of its history?

2

Despite the ups and downs in their fortunes, the Chinese people have always been idealistic, and have never ceased to forge ahead and learn from others, eager to strengthen ties of peace and friendship.

The great ancient Chinese philosopher Confucius once said, "Wherever three persons come together, one of them will surely be able to teach me something. I will pick out his good points and emulate them; his bad points I will reform." Confucius meant by this that we should always be ready to learn from others. This maxim encapsulates the principle the Chinese people have always followed in their dealings with other peoples, not only on an individual basis but also at the level of state-to-state relations.

After generations of internecine strife, China was unified by Emperor

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Qin Shi Huang (the First Emperor of the Qin Dynasty) in 221 B.C. The Han Dynasty, which succeeded that of the short-lived Qin, waxed powerful, and for the first time brought China into contact with the outside world. In 138 B.C., Emperor Wu dispatched Zhang Qian to the western regions, i.e. Central Asia. Zhang, who traveled as far as what is now Iran, took with him as presents for the rulers he visited on the way 10,000 head of sheep and cattle, as well as gold and silks worth a fabulous amount. In 36 B.C., Ban Chao headed a 36-man legation to the western regions. These were missions of friendship to visit neighbours the Chinese people had never met before and to learn from them. Ban Chao sent Gan Ying to explore further toward the west. According to the "Western Regions Section" in the *Book of Later Han*, Gan Ying traveled across the territories of present-day Iraq and Syria, and reached the Mediterranean Sea, an expedition which brought him within the confines of the Roman Empire. Later, during the Tang Dynasty, the monk Xuan Zang made a journey fraught with danger to reach India and seek the knowledge of that land. Upon his return, he organized a team of scholars to translate the Buddhist scriptures, which he had brought back with him. As a result, many of these scriptural classics which were later lost in India have been preserved in China. In fact, it would have been difficult for the people of India to reconstruct their own ancient history if it had not been for Xuan Zang's *A Record of a Journey to the West in the Time of the Great Tang Dynasty*. In the Ming Dynasty, Zheng He transmitted Chinese culture to Southeast Asia during his seven voyages. Following the Opium Wars in the mid-19th century, progressive Chinese, generation after generation, went to study the advanced scientific thought and cultural achievements of the Western countries. Their aim was to revive the fortunes of their own country. Among them were people who were later to become leaders of China, including Zhu De, Zhou Enlai and Deng Xiaoping. In addition, there were people who were to become leading scientists, literary figures and artists, such as Guo Moruo, Li Siguang, Qian Xuesen, Xian Xinghai and Xu Beihong. Their spirit of ambition, their struggles and their breadth of vision were an inspiration not only to the Chinese people but to people all over the world.

Indeed, it is true that if the Chinese people had not learned many

things from the surrounding countries they would never have been able to produce the splendid achievements of former days. When we look back upon history, how can we not feel profoundly grateful for the legacies of the civilizations of ancient Egypt, Greece and India? How can we not feel fondness and respect for the cultures of Europe, Africa, America and Oceania?

The Chinese nation, in turn, has made unique contributions to the community of mankind. Prior to the 15th century, China led the world in science and technology. The British scientist Joseph Needham once said, "From the third century A.D. to the 13th century A.D. China was far ahead of the West in the level of its scientific knowledge." Paul Kennedy, of Yale University in the U.S., author of *The Rise and Fall of the Great Powers*, said, "Of all the civilizations of the pre-modern period, none was as well-developed or as progressive as that of China."

Foreigners who came to China were often astonished at what they saw and heard. The Greek geographer Pausanias in the second century A.D. gave the first account in the West of the technique of silk production in China: "The Chinese feed a spider-like insect with millet and reeds. After five years the insect's stomach splits open, and silk is extracted therefrom." From this extract, we can see that the Europeans at that time did not know the art of silk manufacture. In the middle of the 9th century A.D., an Arabian writer includes the following anecdote in his *Account of China and India*:

"One day, an Arabian merchant called upon the military governor of Guangzhou. Throughout the meeting, the visitor could not keep his eyes off the governor's chest. Noticing this, the latter asked the Arab merchant what he was staring at. The merchant replied, 'Through the silk robe you are wearing, I can faintly see a black mole on your chest. Your robe must be made out of very fine silk indeed!' The governor burst out laughing, and holding out his sleeve invited the merchant to count how many garments he was wearing. The merchant did so, and discovered that the governor was actually wearing five silk robes, one on top of the other, and they were made of such fine material that a tiny mole could be seen through them all! Moreover, the governor explained that the robes he was wearing were not made of the finest silk at all; silk of the highest

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grade was reserved for the garments worn by the provincial governor."

The references to tea in this book (the author calls it "dried grass") reveal that the custom of drinking tea was unknown in the Arab countries at that time: "The king of China's revenue comes mainly from taxes on salt and the dry leaves of a kind of grass which is drunk after boiled water is poured on it. This dried grass is sold at a high price in every city in the country. The Chinese call it 'cha.' The bush is like alfalfa, except that it bears more leaves, which are also more fragrant than alfalfa. It has a slightly bitter taste, and when it is infused in boiling water it is said to have medicinal properties."

Foreign visitors showed especial admiration for Chinese medicine. One wrote, "China has very good medical conditions. Poor people are given money to buy medicines by the government."

In this period, when Chinese culture was in full bloom, scholars flocked from all over the world to China for sightseeing and for study. Chang'an, the capital of the Tang Dynasty was host to visitors from as far away as the Byzantine Empire, not to mention the neighboring countries of Asia. Chang'an, at that time the world's greatest metropolis, was packed with thousands of foreign dignitaries, students, diplomats, merchants, artisans and entertainers. Japan especially sent contingent after contingent of envoys to the Tang court. Worthy of note are the accounts of life in Chang'an written by Abeno Nakamaro, a Japanese scholar who studied in China and had close friendships with ministers of the Tang court and many Chinese scholars in a period of over 50 years. The description throws light on the exchanges between Chinese and foreigners in this period. When Abeno was supposedly lost at sea on his way back home, the leading poet of the time, Li Bai, wrote a eulogy for him.

The following centuries saw a steady increase in the accounts of China written by Western visitors. The Italian Marco Polo described conditions in China during the Yuan Dynasty in his *Travels*. However, until advances in the science of navigation led to the opening of east-west shipping routes at the beginning of the 16th century Sino-Western cultural exchanges were coloured by fantasy and conjecture. Concrete progress was made when a contingent of religious missionaries, men well versed in Western science and technology, made their way to China, ushering in an era of

direct contacts between China and the West. The experience of this era was embodied in the career of the Italian Jesuit Matteo Ricci. Arriving in China in 1582, Ricci died in Beijing in 1610. Apart from his missionary work, Ricci accomplished two historically symbolic tasks — one was the translation into Latin of the "Four Books," together with annotations, in 1594; the other was the translation into Chinese of Euclid's *Elements*.

The rough translations of the "Four Books" and other Chinese classical works by Western missionaries, and the publication of Père du Halde's *Description Geographique, Historique, Chronologique, Politique, et Physique de l'Empire de la Chine* revealed an exotic culture to Western readers, and sparked a "China fever," during which the eyes of many Western intellectuals were fixed on China. Some of these intellectuals, including Leibniz, held China in high esteem; others, such as Hegel, nursed a critical attitude toward Chinese culture. Leibniz considered that some aspects of Chinese thought were close to his own views, such as the philosophy of the *Book of Changes* and his own binary system. Hegel, on the other hand, as mentioned above, considered that China had developed no proper philosophy of its own. Nevertheless, no matter whether the reaction was one of admiration, criticism, acceptance or rejection, Sino-Western exchanges were of great significance. The transmission of advanced Chinese science and technology to the West, especially the Chinese inventions of paper-making, gunpowder, printing and the compass, greatly changed the face of the whole world. Karl Marx said, "Chinese gunpowder blew the feudal class of knights to smithereens; the compass opened up world markets and built colonies; and printing became an implement of Protestantism and the most powerful lever and necessary precondition for intellectual development and creation." The English philosopher Roger Bacon said that China's four great inventions had "changed the face of the whole world and the state of affairs of everything."

3

Ancient China gave birth to a large number of eminent scientists, such as Zu Chongzhi, Li Shizhen, Sun Simiao, Zhang Heng, Shen Kuo and Bi

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Sheng. They produced numerous treatises on scientific subjects, including *The Manual of Important Arts for the People's Welfare, Nine Chapters on the Mathematical Art, A Treatise on Febrile Diseases* and *Compendium of Materia Medica.* Their accomplishments included ones whose influence has been felt right down to modern times, such as the armillary sphere, seismograph, Dujiangyan water conservancy project, Dunhuang Grottoes, Grand Canal and Great Wall. But from the latter part of the 15th century, and for the next 400 years, Europe gradually became the cultural centre upon which the world's eyes were fixed. The world's most outstanding scientists then were England's Isaac Newton, Poland's Copernicus, France's Marie Curie, Germany's Rontgen and Einstein, Italy's Galileo, Russia's Mendelev and America's Edison.

The Chinese people then began to think: What is the cause of the rise and fall of nations? Moreover, how did it happen that gunpowder, invented in China and transmitted to the West, in no time at all made Europe powerful enough to batter down the gates of China herself?

It took the Opium War to wake China from its reverie. The first generation to make the bold step of "turning our eyes once again to the rest of the world" was represented by Lin Zexu and Wei Yuan. Zeng Guofan and Li Hongzhang started the Westernization Movement, and later intellectuals raised the slogan of "Democracy and Science." Noble-minded patriots, realizing that China had fallen behind in the race for modernization, set out on a painful quest. But in backwardness lay the motivation for change, and the quest produced the embryo of a towering hope, and the Chinese people finally gathered under a banner proclaiming a "March Toward Science."

On the threshold of the 21st century, the world is moving in the direction of becoming an integrated entity. This trend is becoming clearer by the day. In fact, the history of the various peoples of the world is also becoming the history of mankind as a whole. Today, it is impossible for any nation's culture to develop without absorbing the excellent aspects of the cultures of other peoples. When Western culture absorbs aspects of Chinese culture, this is not just because it has come into contact with Chinese culture, but also because of the active creativity and development of Western culture itself; and vice versa. The various cultures of

the world's peoples are a precious heritage which we all share. Mankind no longer lives on different continents, but on one big continent, or in a "global village." And so, in this era characterized by an all-encompassing network of knowledge and information we should learn from each other and march in step along the highway of development to construct a brand-new "global village."

Western learning is still being transmitted to the East, and vice versa. China is accelerating its pace of absorption of the best parts of the cultures of other countries, and there is no doubt that both the West and the East need the nourishment of Chinese culture. Based on this recognition, we have edited and published the *Library of Chinese Classics* in a Chinese-English format as an introduction to the corpus of traditional Chinese culture in a comprehensive and systematic translation. Through this collection, our aim is to reveal to the world the aspirations and dreams of the Chinese people over the past 5,000 years and the splendour of the new historical era in China. Like a phoenix rising from the ashes, the Chinese people in unison are welcoming the cultural sunrise of the new century.

August 1999

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前　言

沈复出生于十八世纪后半期的苏州，当时正是清朝最兴盛的时期。他做过政府文员，会画画，偶尔经商，也遭受过爱情悲剧。在其四十五岁左右时开始描述他的“浮生六记”，而且，自从这“六记”于十九世纪被发现以来就一直让中国人愉悦不已。

尽管《浮生六记》远不止此，但在中国人心目中它是一篇爱情故事。就其本身而论，在一个西方人看来，这是一篇具有独特风格的作品。因为尽管《浮生六记》的确是关于沈复和他的妻子芸娘的爱情故事，但这是一个发生在中国传统社会中的爱情故事——他们的爱与沈复狎妓、妻子想替他找妾这些事情共存并生，相互交织。

《浮生六记》是一份有价值的社会文献，书中对歌伎这一角色的描写就是一个例子。西方人很难理解中国的歌伎到底是什么样的人，因为我们所有的惟一与之相对应的人是妓女。但歌伎在中国是受人尊敬而且也值得尊敬的，她们的性也决不一定是可以用钱买到。正如荷兰汉学家高罗佩在他的《中国古代房内考》一书中所叙，歌伎常常比她表面上侍奉的那些男人更加独立和有权威。《浮生六记》改变了我们的观念和猜测，这些改变虽小却意义重大，从而使《浮生六记》成为对西方人而言很重要的一本书。

中国读者在这本书中找到了别的东西。我们一定要想到，直至最近，包办婚姻在中国都是非常普遍的。即使是现在，父母的巨大影响，经济或社会的巨大压力在婚姻伴侣的选择时依然存在。

因此这样一本源自帝国文学传统的、盛赞忍耐和浪漫爱情的作品当时极易成为，而且以后一直是中国读者喜爱的东西：这本书最近刚在中

国由人民文学出版社重新出版，而且也是中国几十年来出版的重要的关于爱情的书中的第一本。

沈复在这本书里向我们描述的他和妻子的生活，可能是他那个时代的文学作品中最大胆直白、情真意切的。他给我们描摹了一幅关于芸，他的舐犊之情和他的妻子的精美图画。芸的生活窘迫，但她能淡然处之。沈复关于她的肖像，作为中国传统文学对一位妇女生活的最现实的纪录，沈复在对他妻子的描写中，注入了极大的柔情。

这本书中引人瞩目的大胆直白之处远不止于此。当然清朝时的官方文学告知我们当时普通中国人的生活是少之又少。小说、戏剧及神话传说的确让我们对这些有所了解，但往往又拘泥于故事情节的细微之处，以至于无暇顾及当时的中国人是如何度过他们的时间的。《浮生六记》的确讲述了这方面的大量细节，同时又设法避免了许多在西方读者看来是繁复晦涩的东西，而这些在当时的许多中国大众文学作品中是很多见的。我们很幸运，因为沈复在传统的中国做了一件了不起的事情：他不是大学士却是一位学者。

以沈复和我们的标准，他在许多方面都是一个失败者。在官场上，他最大就是一位很有权势的朋友的幕友，这是清朝许多不走运文人所充当的角色。他不是一个好的画家，生意也做得不好，常常债台高筑，在书结尾时他似乎已完全被他的家人疏远。

然而，尽管大多时候他是一个牺牲品，为人正直的他仍然义无反顾地选择正义。出于对同僚不义行为的憎恶，他辞去官职，同时，他又非常有绅士风度，没有告诉我们那些让他不快的行为。一个大人物要强迫农家女子做自己的小老婆时，他救了她，让她回到父母身边。他是个值得信赖的朋友，而结果常常是让他付出代价。

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如果说沈复在许多方面都不成功，他的许多失败是与他所在的阶层——衙门里的幕友相关的。衙门中的幕友这个职业自身几乎就是一个失败。

幕友这个职业的产生和中国行政管理的独特之处有关。首先，有这样的一条规则：异地为官，即官员不得在自己的家乡任职。纵观后封建时期的中国各朝，这是标准的做法，以确保官员在管理本区事务时不受当地亲友的影响，从而做到公正。

第二点是源于这样的观点：政府官员必须首先是学者，然后才是官僚。世界历史上最大的帝国之一为很小的一群人管理，他们在初次上任之前，在行政管理方面毫无训练，他们对税法的了解不比对千年来诗歌的了解更多。

因此，中国典型的地方官在为官一方时，常常发现自己对当地几乎一无所知——的确，他可能伤心地发现自己甚至对当地的语言都不知道——只是对各种各样纷繁复杂的律法及风俗习惯有些微的了解，而他竟然是要按照这些律法及风俗习惯来行使自己多重的管理责任。他需要别人的帮助，而这种帮助他在幕友那儿可以得到。

幕友受过教育，又有专业技能，是地方官在学者的伦理道德与帝国政府面对的现实之间架设的桥梁。瞿同祖（《清代地方政府》，哈佛大学出版社，1962）将幕友分为七类专业：刑名，钱谷，征地，挂号，书启或书禀，硃墨或红黑笔，账房。尽管《浮生六记》中没有明确的陈述，但沈复似乎是专攻律法的，是七类中最地位显赫的一个。

幕友几乎为地方官起草所有的文件。他们为他提供建议，几乎处理所有的公函，帮助组织庭审，替地方官起草回复上峰的询函，而这些行为起先很可能就是幕友建议的。幕友的好坏可能成就一个地方官，也可能毁了他的前途。幕友的实力是非常强大的。

幕友同时又具备非官方的身份。除了很短暂的一次失败的实验，清朝从来就没有正式承认过他们的存在。他们受雇于地方官——不是政府——由地方官招募而来，报酬也是出自地方官自己。幕友的酬劳丰厚。瞿同祖估计说，他们是衙门里惟一能自食其力的工作人员，而且受人尊敬。无论何时沈复记录自己为某一地方官效力，他总是说是被邀请就职的，这并非是他的矫饰之词。一旦受聘，幕友的地位就远非仆人能比，愤而辞职绝非稀罕，而且，如上所言，沈复本人就不止一次这样做过。

幕友到底是怎样的一群人，他们又来自何方呢？他们受过良好的教育——他们必须如此，以求胜任——大部分人曾经不止一次地参加过科举考试，因为那是当时教育制度的自然结果。如果他们通过了考试——有一些当然是成功了——他们自己就进入了仕途，不会做幕友了。

因此我们现在讨论的是这样一群人：他们或拒绝，或被拒绝进入仕官阶层，他们曾经为了仕途的最高点而学习，最后却连最小的官职都没有。

这种处境一定非常痛苦。幕友在中国伟大的诗人和治国者的传统里长大，却不得不过着这样一种生活——做别人游移不定的手下，他们惟一的领域就是衙门职员那处于阴影中的世界，他们惟一的权力来源于他们的主人，而对于主人怀有一定的嫉妒心理，这也是非常自然之事。

在思考沈复到底是怎样的一个人时，所有这一切都必须了然于胸，因为我们必须承认，表面上看来，沈复有许多不尽如人意之处。或许我们最难理解的是他怎么会一而再，再而三地无力养家糊口，表面的原因是，这么做可能与他自己的定位不符。例如，妻子病了需要求医问药，他就开了一爿卖画的小店——他承认这只能维持她所需药物的部分开销——而不是（我们必须残酷地注意到）去找一份虽然地位较低，

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却可能为他提供比较稳定收入的工作。

这样的事实是毋庸置疑的，因为这是沈复自己列出来的，尽管他不像我们刚才做得那么直白。那么沈复到底是怎样的一个无赖呢？广大读者自有公断，但我们确实认为，在做出判断之前，有几点需要考虑进去。

的确，沈复非常浪漫，喜欢梦想，常常在自我欺骗的怪圈中迷失方向。但我们必须注意到，沈复所受的教育就只是为了让他在生活中充当仕官的角色，沈复所在的阶层中没有人接受过除了这种教育之外的其他训练。的确，在我们看来，沈复在那种教育与他的生活毫无关系之后还念念不忘，但或许他只是认为这种教育可能带给他的美好前景，或者较其他人更沉迷于附庸风雅之中。在一个更加实际的层面上，值得问这样的问题：如果他决定找其他的事情做，什么样的职业适合他；或者，就此而言，他那一手遮天的父母会同意他从事怎样的职业。

尽管承认他个人有着这样那样的缺点和错误，在我们看来，沈复无力承担责任原因并非在此。他用以艰难度日的只有他理解的那一套既定的规则，他的悲剧就在于这些规则使他难以为继。正是这同样的悲剧，在他的这本书写成后的几十年里，又开始在他所有的同胞身上重演了。

我们现在看到的本书原稿残缺，《浮生六记》中的最后两记在本书的手稿被发现并于十九世纪七十年代首次出版时就遗失了。二十世纪三十年代世界书局在上海出版了据称是一个叫王均卿的人在苏州发现的全本，而且在台湾这种版本已经印行了数次。但世人皆知全本中的这两记是伪作，是从其他作者的书中抄来的。此译本的附录三有相关伪作的细节。除了这些信息之外，我们只有以沈复自己说这本书写于1809年来证明了。

这本书的特点在翻译时有些挑战性。沈复本人也承认，他写作不

总是明晰直白的。这本书中有些暗指不清，有些几乎无法理解。有时所言事实前后抵牾。沈复关于书的概念和我们当今的概念也有很大差异。《浮生六记》不是我们现在所习惯的按时间顺序写就的记叙文章，相反，沈复选取了不同的题材，讲述自己人生的方方面面。这本书的本意是以六个不同的层面构建了一个人的“浮生”，每个层面与其他任一层面几乎毫无关联。我们希望沈复有过渡性文字的时候，他几乎没有；我们希望他提供合乎逻辑的解释，他常常只字不提。文中的句子不时兀自独立，缺乏连贯。因此，本书是供人掩卷沉思的，而且以我们的标准，要细细阅读。书中有许多未言明之处。但是，书中的言说无不饱含那个时代的生活特点。沈复作为一个没落家庭的不安定分子，给我们留下了一幅他所处的那个时代的生动画卷，这幅画卷常常与我们这个时代的某些地方有着惊人的相通之处。

如果这样的作品以前都没有引起译者的注意，那就不正常了。林语堂在1953年先译出了这本书，在《天下月刊》和《西风》上连载。林译的本书曾以多种版本出版。

先行者应该得到我们无比的敬意，但是我们还是觉得，将《浮生六记》完整地译成现代英语还是有可能的。通过大量（我们希望不要过量）的注解和地图，这个译本会将沈复的描述更加完整地展现在现代英语读者面前。沈复为彼时彼地的读者而作，而这一切都已不复存在了。我们希望为这部作品所作的一切，能有助于它存活于当代西方读者心中，正如它的作者希望它存活于自己的同辈人心中一样。

我们努力为读者提供全译本，用余国藩先生的话来说，“对原作最大程度地明晰的忠实”。但是，对我们译本的修正是不可避免的，我们谨怀着对原作的敬意，欢迎这些修正。

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Introduction

Shen Fu was born in Soochow in the latter part of the eighteenth century, at the height of the Ch'ing Dynasty. He was a government clerk, a painter, occasional trader, and a tragic lover, and in his mid forties he set out his life in six moving 'records' that have delighted the Chinese ever since they came to light in the nineteenth century.

While it is much more, the *Six Records* is known among the Chinese as a love story. As such, from a Western point of view, it is unique. For though it is indeed a true love story of Shen Fu and his wife Yün, it is a love story set in a traditional Chinese society—and thus their love coexists and intermingles with Shen Fu's affairs with courtesans, and with his wife's attempts to find him a concubine. And yet, for all that, it is none the less love.

The role of the courtesan as described in the *Six Records* is an example of what makes the book a valuable social document. It is difficult for Westerners to understand just what a courtesan in China was, because the only equivalent we have for the role is a prostitute. But a courtesan properly called was respectable and respected, and her sexual favours were by no means necessarily for sale. As van Gulik has described in his classic *Sexual Life in Ancient China* (Humanities Press, Atlantic Highlands, N.J., 1974), a courtesan could often be more independent and powerful than the men she ostensibly served. It is this kind of small but significant alteration to our perceptions and presumptions which the *Six Records* can effect that makes it so important a book for Westerners.

Chinese readers find something else in it. It must be recalled how common arranged marriages were among the Chinese until quite recently. Even now, a great deal of parental influence, or economic or social coercion, is still present as an influence in the choice of marriage partners in many Chinese

societies.

And so a book arising out of the Imperial literary tradition that extolled enduring, romantic love easily became, and has remained, a favourite among Chinese readers: it has recently been reissued in China by the People's Literature Publishing House, and is certainly the first primarily romantic book to come out in China for decades.

Shen Fu has described his life with his wife in what is probably the most frank and moving story to come to us from the literature of his time. He has given us a remarkable picture of Yün, his child love and his wife. Her life was hard but she played on all its graces, and Shen Fu's portrait of her manages to infuse the greatest tenderness into what is one of the most realistic accounts of the life of a woman ever given in traditional Chinese literature.

The book's remarkable frankness is broader than that, however. Official literature of the Imperial period, of course, tells us little of the daily life of the more ordinary Chinese people. Novels, plays, and tales of mystery do tell us a bit, but are often so taken up with details of their plots that there is little space left over to tell how people living in China then actually spent their time. The *Six Records* does tell us in great detail, while managing to avoid many of what must seem to Western readers to be the convolutions that plague so much Chinese popular literature of the time. Fortunately for us, Shen Fu accomplished a rare feat in traditional China: he became literate without becoming a *literatus*.

Shen Fu was, by his standards and by our own, a conspicuous failure in many ways. The highest he rose officially was to the position of private secretary to a powerful friend, a role that fell to many luckless *literati* of the Ch'ing. He was not much of a painter, he was a poor businessman frequently in debt, and by the end of his book he seems to have become entirely es-

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tranged from his family.

Yet while he was so often a victim, he was still determinedly upright when the chance to be so came his way. He resigned one official post in disgust at his colleagues' misdeeds, and he is gentleman enough not to tell us what they did that so upset him. He restored a peasant girl to her family when a man of influence was trying to force her to become a concubine. He was a trusting friend, often to his cost.

If Shen Fu was a failure in so many ways, much of his failure was related to the class from which he came — the *yamen* private secretary. The secretaries in a *yamen*—a government office—were failures almost by definition.

The origin of the profession of *yamen* secretary lay in two uniquely Chinese administrative practices. The first was a rule against assigning magistrates to their home districts. Throughout the post-feudal Chinese dynasties this was a standard means of attempting to ensure that officials administered their districts honestly, unswayed by local loyalties or favourites.



The second practice arose from the Chinese determination that government officials should be scholars first and bureaucrats second. One of the largest empires in the history of the world was administered by a small group of men who, prior to their first assignment, had not had the slightest training in administration, and who knew more about the poetry of a thousand years before than they did about tax law.

The typical Chinese magistrate, therefore, found himself in a district of which he had little personal knowledge—indeed, he might be woefully ignorant even of the local dialect of the language—and with only the slightest acquaintance with the complex laws and customs by which he was supposed to carry out his manifold responsibilities. He needed help, and he found it in the private secretary.

Literate and technically skilled, the private secretary was the magistrate's

link between the scholarly ethics and the practical realities of Imperial Chinese government. Ch'ü T'ung-tsu (*Local Government in China Under the Ch'ing*, Harvard University Press, 1962) divides the secretaries into seven categories of specialists: law, tax administration, tax collection, registration of documents, correspondence, preparation of documents, and book-keeping. It is nowhere stated clearly in the *Six Records*, but Shen Fu seems to have specialized in law, the most prestigious of the seven.

The secretaries prepared almost every document a magistrate saw. They recommended decisions for him, handled virtually all his official correspondence, helped organize court sessions, and drafted replies on his behalf to official queries about his actions, actions which probably had been recommended by themselves in the first place. The quality of his secretaries could make or break a magistrate's career; they were very powerful.

They were also very unofficial. Except for one brief and unsuccessful experiment, the Ch'ing Dynasty never officially recognized their existence. They were the employees of the magistrate—not of the government—recruited by him and paid out of his personal funds. They were well paid—Ch'ü estimates they were the only members of a *yamen* staff able to support themselves on their salaries—and well respected. Whenever Shen Fu records going to work for a magistrate, he describes himself as being 'invited' to take the position;this is not an affectation. Once employed, the secretaries were far more than servants; resignation in protest was far from uncommon and, as noted above, Shen Fu himself seems to have done it at least once.

Who were the private secretaries, and where did they come from? Since they were well educated—they had to be well educated in order to do their jobs—most had, on one or more occasions, taken the examinations which were the natural culmination of the education system of the day. If they had passed those examinations—and some of course did—they would have be-

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come officials themselves, rather than secretaries. We are talking, therefore, about a group of men who had either denied, or had been denied, entrance to the scholar-official class; men who had studied for the highest posts and failed to attain even the lowest.

It must have been a painful situation. Raised in the traditions of China's greatest poets and administrators, they were forced to live the only life their world offered them—itinerant and temporary employees, their only domain the shadowy world of *yamen* clerks, their only power that derived from their patron, towards whom it would have been only natural to feel a certain amount of jealousy.

All this must be kept in mind in considering what sort of man Shen Fu was, for it must be admitted that on the surface there are a fair number of unpleasant things about him. Perhaps the most difficult to understand is his repeated failure to provide for his family, apparently because it might not fit in with his image of himself. When his wife was ill and needed medicine, for example, he opened a shop to sell paintings—which he admits brought in only enough money to buy part of the medicine she needed—rather(we must unkindly note) than taking on a lower-status job that might have given him a more than occasional income.

Such facts are quite unquestionable; Shen Fu himself sets them out, though not as harshly as we have just done. So how much of a scoundrel was he? We leave that for the ultimate judgement of the reader, but we do think there are several points that ought to be remembered in making that judgement.

True, Shen Fu was a terrible romantic, a dreamer, often a victim of self-deception. But it should be noted that the education he received was intended exclusively to fit him for a part in life as a scholar-administrator; and beyond that education, no one of his class had much training at all. True, Shen Fu



seems to us to cling to that education long after it has become irrelevant to his life; but perhaps he simply believed its promises, or was more enraptured by its graces, than others would have been. On a more practical level, it is worth asking what other profession he would have been suited for, had he decided to try to find something else to do; or, for that matter, what other profession his all-powerful parents would have allowed him to take up.

While granting all his personal faults, it seems to us that Shen Fu's inability to assume responsibility was not really due to them. He was dealing with a difficult life with the only set of rules he understood; his tragedy was that they were not enough to see him through. It was this same tragedy that, a few decades after his book was written, began to overtake all his countrymen.

The original text of the book as we have it today is incomplete. The last two of the *Six Records* were lost before a manuscript of the book was discovered and published for the first time in the 1870s. During the 1930s the World Book Company published in Shanghai what it claimed was a complete text of the book discovered by one Wang Ch'ün-ch'ing in Soochow; in this form the book has recently gone through several impressions in Taiwan. The last two *Records* which it presents are known to be false, however, having been copied from works by other authors; details of these forgeries appear in Appendix 3 to this translation. Apart from these pieces of information, we can add only the testimony of Shen Fu himself that he was working on the book in 1809.

The quality of the book presents some challenges. By his own admission, Shen Fu was not always the most explicit of writers. There are references in the book that are not clear, some that make little sense. Sometimes his facts are not consistent. There are also great differences between our modern ideas and Shen Fu's of just what a book ought to be. The *Six Records* is not

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the chronologically constructed tale that we are now used to reading. Instead, Shen Fu takes particular topics and follows them each through his life, one at a time; the book is thus intended to be six different layers that add up to a 'floating life', each layer having little regard for its relationship to any other. Where we expect transitions, Shen Fu gives us few, and where we expect logical explanations he often gives us none. Sentences frequently stand almost by themselves. The book is meant to be mused over and, by our standards, read very slowly. There is much that is left unsaid. What is said, however, is rich in the life of the times. The troubled black sheep of a declining family, Shen Fu has left us a lively portrait of his era that in places strikes chords which are remarkably resonant with those of our own times.

It would be unusual if such a work had not come to the attention of translators before. Lin Yüt'ang first translated the book in 1935, when it was serialized in the *T'ien Hsia Monthly* and in *Hsi Feng*. His translation of the entire book has appeared in several editions.

With the greatest respect for our predecessor, however, we felt that there was room for a full translation of the *Six Records* into modern English which would—by the use of extensive but, we hope, not intrusive notes and maps—present to the modern English reader a more complete exposition of the tale Shen Fu told. He wrote for an audience of his own time and place, and neither of those will ever live again. We hope that our contribution to this work may help it to live in the minds of today's Western readers, as its author intended it should live in the minds of his contemporaries.

We have tried to provide a complete translation that is, in the words of Anthony C. Yu, 'the most intelligible fidelity to the original'. Corrections to our work are inevitable, and we welcome them with the respect which is due to the original.

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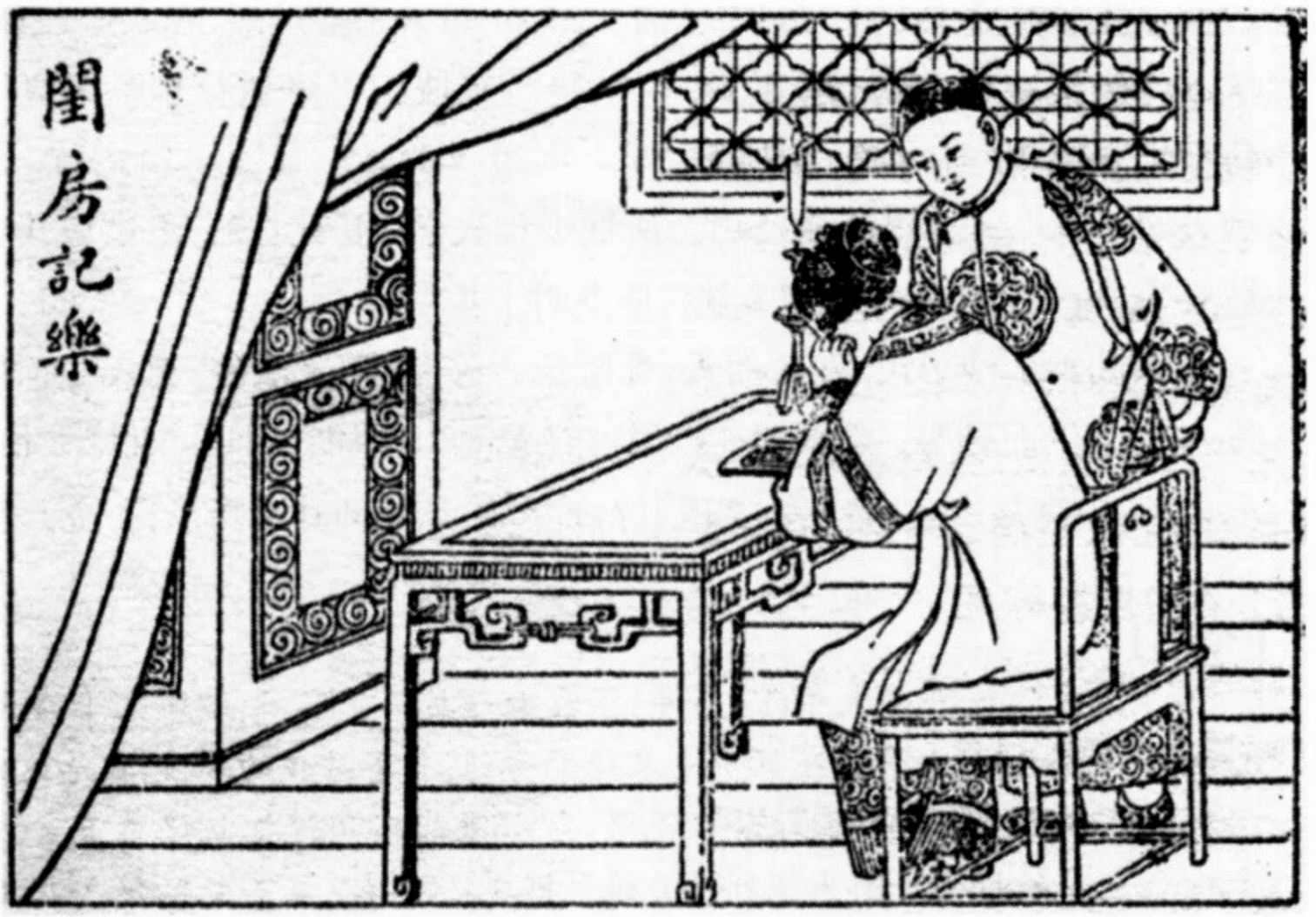


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卷 一

闺房记乐

【原文】

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，居苏州沧浪亭畔，天之厚我，可谓至矣。东坡云“事如春梦了无痕”，苟不记之笔墨，未免有辜彼苍之厚。因思《关雎》冠三百篇之首，故列夫妇于首卷；馀以次递及焉。所愧少年失学，稍识之无，不过记其实情实事而已。若必考订其文法，是责明于垢鉴矣。

余幼聘金沙于氏，八龄而夭；娶陈氏。陈名芸，字淑珍，舅氏心馀先生女也。生而颖慧，学语时，口授《琵琶行》，即能成诵。四龄失怙；母金氏，弟克昌，家徒壁立。芸既长，娴女红，三口仰其十指供给，克昌从

【今译】

我出生于乾隆癸未年(1763年)冬天十一月二十二日，适逢太平盛世，我生在官宦世家，又居住在苏州沧浪亭的旁边，上苍对我的厚爱，真是达到了极点。苏东坡说：“事如春梦了无痕。”如果我不用笔把它记录下来，未免有负上苍的厚爱。因为想到《关雎》排在《诗经》三百篇的第一篇，所以我也将描写夫妇之情的篇章列在了第一卷，其余的内容我将依次讲来。惭愧的是我少年失学，只是稍通笔墨，将真情实事记录下来罢了。如果一定要考订我的文字章法，那就等于责怪一块有污垢的镜子为什么不明亮，有点强人所难了。

我幼年时与金沙于家的女子定了亲，但于氏八岁时就夭折了。后来我娶了姓陈的女子为妻。陈氏名叫芸，字淑珍，是舅父心馀先生的女儿。芸生下来就十分聪明，学说话时，大人口授白居易的《琵琶行》，她马上便可背诵。四岁时父亲去世了，与母亲金氏、弟弟克昌相依为命，穷得家徒四壁。芸长大后，擅长女红，一家三口的生活全靠她的十指来维持，克昌拜师

PART 1

The Joys of the Wedding Chamber

I was born in the winter of the 27th year of the reign of the Emperor Chien Lung,[1] on the second and twentieth day of the eleventh month. Heaven blessed me, and life then could not have been more full. It was a time of great peace and plenty, and my family was an official one that lived next to the Pavilion of the Waves[2] in Soochow. As the poet Su Tung-po wrote, 'All things are like spring dreams, passing with no trace.' If I did not make a record of that time, I should be ungrateful for the blessings of heaven.

The very first of the three hundred chapters of the *Book of Odes* concerns husbands and wives, so I too will write of other matters in their turn. Unfortunately I never completed my studies, so my writing is not very skilful. But here my purpose is merely to record true feelings and actual events. Criticism of my writing will be like the shining of a bright light into a dirty mirror.

When I was young I was engaged to a girl named Yu from Chinsha, but she died when she was eight years old. Eventually I married Chen Yün, the daughter of my uncle, Mr Chen Hsin-yü. Her literary name was Shu-chen.[3]

Even while small, she was very clever.While she was learning to talk she was taught the poem *The Mandolin Song*[4] and could repeat it almost immediately.

Yün's father died when she was four years old, leaving her mother, whose family name was Chin, and her younger brother, Ko-chang. At first they had virtually nothing, but as Yün grew older she became very adept at needlework, and the labour of her ten fingers came to provide for all three of them. Thanks to her work, they were always able to afford to pay the tuition for her brother's teachers.

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【原文】

师修脯无缺。一日，于书簏中得《琵琶行》，挨字而认，始识字。刺绣之暇，渐通吟咏，有“秋侵人影瘦，霜染菊花肥”之句。

余年十三，随母归宁，两小无嫌，得见所作，虽叹其才思隽秀，窃恐其福泽不深，然心注不能释，告母曰：“若为儿择妇，非淑姊不娶。”母亦爱其柔和，即脱金约指缔姻焉。此乾隆乙未七月十六日也。

是年冬，值其堂姊出阁，余又随母往。芸与余同齿而长余十月，自幼姊弟相呼，故仍呼之曰淑姊。时但见满室鲜衣，芸独通体素淡，仅新其鞋而已。见其绣制精巧，询为己作，始知其慧心不仅在笔墨也。其形削肩

【今译】

上学，学费从来没有短缺过。有一天，芸在放书的竹篦中找到一本《琵琶行》，挨个来认字，从那时起才开始识字。在绣花之余，渐渐学会了吟诗作词，能写出“秋侵人影瘦，霜染菊花肥”这样的好诗句。

我十三岁时，和母亲回她的老家见到芸，我们两小无猜。我偶然看见了芸的诗句，虽然赞叹她的才思秀美俊逸，但暗暗担心她的福分不深，然而我爱慕专注她的心总不能放下，便对母亲说：“如果要给我挑选媳妇，我非淑珍姐姐不娶。”母亲也喜欢她的温柔和顺，当场就脱下金戒指为我们定了亲。当时是乾隆乙未年(1775年)七月十六日。

那一年冬天，正好她的堂姐出嫁，我又随母亲前去。芸和我同岁，但比我大十个月，从小我们以姐弟相称，所以仍然称她为淑珍姐姐。当时只见满屋的人都穿着鲜艳的衣服，惟独芸一身素淡，只有一双鞋子是新的。我看见鞋绣制得精美巧妙，问后才知是芸自己做的，这才知道她的聪慧并不是仅仅表现在笔墨上。芸的肩膀瘦削，脖项修长，但瘦不露骨，眉弯目秀，顾

One day Yün found a copy of *The Mandolin Song* in her brother's book-box and, remembering her lessons as a child, was able to pick out the characters one by one. That is how she began learning to read. In her spare moments she gradually learned how to write poetry, one line of which was, 'We grow thin in the shadows of autumn, but chrysanthemums grow fat with the dew.'

When I was thirteen, my mother took me along on a visit to her relatives. That was the first time I met my cousin Yün, and we two children got on well together. I had a chance to see her poems that day, and though I sighed at her brilliance I privately feared she was too sensitive to be completely happy in life. Still, I could not forget her, and I remember saying to my mother, 'If you are going to choose a wife for me, I will marry no other than Yün.'

Mother also loved her gentleness, so she was quick to arrange our engagement, sealing the match by giving Yün a gold ring from her own finger. This was in the 39th year of the reign of the Emperor Chien Lung,[5] on the 16th day of the seventh month.

That winter mother took me to their home once again, for the marriage of Yün's cousin. Yün and I were born in the same year, but because she was ten months older than I, I had always called her 'elder sister', while she called me 'younger brother'. We continued to call one another by these names even after we were engaged.

At her cousin's wedding the room was full of beautifully dressed people. Yün alone wore a plain dress; only her shoes were new. I noticed they were skilfully embroidered, and when she told me she had done them herself I began to appreciate that her cleverness lay not only in her writing.

Yün had delicate shoulders and a stately neck, and her figure was slim. Her brows arched over beautiful, lively eyes. Her only blemish was two slightly

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【原文】

长项，瘦不露骨，眉弯目秀，顾盼神飞，惟两齿微露，似非佳相。一种缠绵之态，令人之意也消。

索观诗稿，有仅一联，或三四句，多未成篇者。询其故，笑曰："无师之作，愿得知己堪师者敲成之耳。"余戏题其签曰"锦囊佳句"，不知夭寿之机此已伏矣。

是夜，送亲城外，返已漏三下，腹饥索饵，婢妪以枣脯进，余嫌其甜。芸暗牵余袖，随至其室，见藏有暖粥并小菜焉。余欣然举箸，忽闻芸堂兄玉衡呼曰："淑妹速来！"芸急闭门曰："已疲乏，将卧矣。"玉衡挤身而入，见余将吃粥，乃笑睨芸曰："顷我索粥，汝曰'尽矣'，乃藏此专待汝婿耶？"芸大窘避去，上下哗笑之。余亦负气，挈老仆先归。自吃粥被嘲，再往，芸即避匿，余知其恐贻人笑也。

至乾隆庚子正月廿二日花烛之夕，见瘦怯身材依然如昔，头巾既揭，

【今译】

盼之间神采飞扬，美中不足的是两颗牙齿微微露出，好像不是福相。芸身上那一种缠绵的姿态，令人意气消荡。

我要来她的诗稿看，见有的仅有一联，或者只是三四句，大部分没有成篇。问她是什么缘故，芸笑着说："没有老师指点的作品，希望得到知音并可做老师的人把它推敲完成。"我开玩笑在她的诗稿上写下了"锦囊佳句"题签，却不知这里已潜含着她早逝的先兆了。

这天夜里，送亲到城外，返回家中已是三更了。肚子饿了找东西吃，女仆递给我枣脯，我嫌太甜。芸悄悄拉了一下我的袖子，我就跟着她来到她的房间，见她藏有温热的粥和小菜。我高兴地举起筷子，忽然听见芸的堂哥玉衡叫道："淑妹快来！"芸急忙关上房门说："我已经累得不行了，马上就要睡觉。"玉衡挤身进来，看见我正要吃粥，就斜着眼睛笑着对芸说："刚才我向你要粥喝，你说'吃完了'。原来是藏在这里专门款待你的丈夫呀！"芸非常难为情，迅速躲开了，上上下下都笑话我们。我也感到很生气，就带着老仆人一起先回家了。自吃粥被别人嘲笑以后，我再去时，芸总是立即躲避开来，我知道她是怕又引起别人的笑话。

到了乾隆庚子年(1780年)正月二十二日我们的花烛之夜，我看见她的

protruding front teeth, the sign of a lack of good fortune. But her manner was altogether charming, and she captivated all who saw her.

I asked to see more of her poems that day, and found some had only one line, others three or four, and most were unfinished. I asked her why.

'I have done them without a teacher,' she replied, laughing. 'I hope you, my best friend, can be my teacher now and help me finish them.' Then as a joke I wrote on her book, 'The Embroidered Bag of Beautiful Verses'. I did not then realize that the origin of her early death already lay in that book.

That night after the wedding I escorted my relatives out of the city, and it was midnight by the time I returned. I was terribly hungry and asked for something to eat. A servant brought me some dried plums, but they were too sweet for me. So Yün secretly tugged at my sleeve and I followed to her room, where she had hidden some warm rice porridge and some small dishes of food. I delightedly picked up my chopsticks, but suddenly heard Yün's cousin Yu-heng call, 'Yün, come quickly!'

Yün hurriedly shut the door and called back, 'I'm very tired. I was just going to sleep.' But Yu-heng pushed open the door and came in anyway.

He saw me just about to begin eating the rice porridge, and chuckled, looking out of the corner of his eye at Yün. 'When I asked you for some rice porridge just now, you said there wasn't any more! But I see you were just hiding it in here and saving it for your "husband"!'

Yün was terribly embarrassed, and ran out. The whole household broke into laughter. I was also embarrassed and angry, roused my servant, and left early.

Every time I returned after that, Yün would hide. I knew she was afraid that everyone would laugh at her.

On the night of the 22nd day of the first month in the 44th year of the reign of the Emperor Chien Lung[6] I saw by the light of our wedding candles that

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【原文】

相视嫣然。合卺后，并肩夜膳，余暗于案下握其腕，暖尖滑腻，胸中不觉怦怦作跳。让之食，适逢斋期，已数年矣。暗计吃斋之初，正余出痘之期，因笑谓曰："今我光鲜无恙，姊可从此开戒否？"芸笑之以目，点之以首。

廿四日为余姊于归，廿三国忌不能作乐，故廿二之夜即为余姊款嫁，芸出堂陪宴。余在洞房与伴姬对酌，拇战辄北，大醉而卧。醒则芸正晓妆未竟也。

是日，亲朋络绎，上灯后始作乐。廿四子正，余作新舅送嫁，丑末归来，业已灯残人静；悄然入室，伴姬盹于床下，芸卸妆尚未卧，高烧银烛，低垂粉颈，不知观何书而出神若此。因抚其肩曰："姊连日辛苦，何犹孜

【今译】

身材依然与往日一样瘦弱单薄。我揭去她的盖头，两人相视而笑。喝完交杯酒后，我们两人一起吃夜宵，我在桌子底下偷偷握住她的手腕，指间觉得温暖滑润，我的心怦怦乱跳。我请她吃东西，但正好碰上她的斋期，已好几年了。我暗暗计算芸开始吃斋的时间，那时正是我出水痘的时候，因此笑着对她说："我现在浑身光滑鲜嫩，并无疾病，姐姐是不是可以从此开戒呢？"芸满目含笑，点了点头。

二十四日是我姐姐出嫁的日子，二十三日是国忌日，不能奏乐欢庆，所以二十二日晚上就是姐姐出嫁款待亲朋的日子。芸到大堂去陪客人用餐，我就留在洞房与伴娘对酌饮酒，猜拳行令我总是输，结果喝得大醉睡着了。我醒来时，看见芸正在晨妆，还未弄完呢。

二十三日亲戚朋友络绎不绝，掌灯后才开始奏乐欢庆。二十四日子夜，我以新郎小舅子的身份送姐姐出嫁，直到凌晨三点才回来，那时已经是灯残人静万籁俱寂。我悄悄走进卧房，只见伴娘在床边打盹，芸虽卸了妆但还没有睡觉。她点着明亮的银烛，低垂着粉颈，不知道在看什么书看得那样着迷。我抚摸着她的肩膀说："姐姐连日辛苦，为什么还孜孜不倦读书

Yün's figure was as slim as before. When her veil was lifted we smiled at each other. After we had shared the ceremonial cups of wine and sat down together for the wedding banquet, I secretly took her small hand under the table. It was warm and it was soft, and my heart beat uncontrollably.

I asked her to begin eating, but it turned out to be a day on which she did not eat meat, a Buddhist practice which she had followed for several years. I thought to myself that she had begun this practice at the very time I had begun to break out with acne, and I asked her, 'Since my skin is now clear and healthy, couldn't you give up this custom?' Her eyes smiled amusement, and her head nodded agreement.

That same night of the 22nd there was a wedding-eve party for my elder sister. She was to be married on the 24th, but the 23rd was a day of national mourning[7] on which all entertaining was forbidden and the holding of the wedding-eve party would have been impossible. Yün attended the dinner, but I spent the time in our bedroom drinking with my sister's maid of honour. We played a drinking game which I lost frequently, and I wound up getting very drunk and falling asleep. By the time I woke up the next morning, Yün was already putting on her make-up.

During the day a constant stream of relatives and friends came to congratulate Yün and me on our marriage. In the evening there were some musical performances in honour of the wedding, after the lamps had been lit.

At midnight I escorted my sister to her new husband's home, and it was almost three in the morning when I returned. The candles had burned low and the house was silent. I stole quietly into our room to find my wife's servant dozing beside the bed and Yün herself with her make-up off but not yet asleep. A candle burned brightly beside her; she was bent intently over a book, but I could not tell what it was that she was reading with such concentration. I went up to her, rubbed her shoulder, and said, 'You've been

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【原文】

孜不倦耶？”芸忙回首起立曰：“顷正欲卧，开橱得此书，不觉阅之忘倦。《西厢》之名闻之熟矣，今始得见，真不愧才子之名，但未免形容尖薄耳。”余笑曰：“惟其才子，笔墨方能尖薄。”

伴姁在旁促卧，令其闭门先去。遂与比肩调笑，恍同密友重逢。戏探其怀，亦怦怦作跳，因俯其耳曰：“姊何心春乃尔耶？”芸回眸微笑，便觉一缕情丝摇人魂魄；拥之入帐，不知东方之既白。

芸作新妇，初甚缄默，终日无怒容，与之言，微笑而已。事上以敬，处下以和，井井然未尝稍失。每见朝暾上窗，即披衣急起，如有人呼促者然。余笑曰：“今非吃粥比矣，何尚畏人嘲耶？”芸曰：“曩之藏粥待君，传为话柄。今非畏嘲，恐堂上道新娘懒惰耳。”余虽恋其卧而德其

【今译】

呢？”芸连忙回过头站起来说：“刚才正准备睡觉，打开书柜看到了这本书，不知不觉读着读着就忘记了疲倦。《西厢》这名字听得太熟悉了，今天才见到，果真不愧是才子的作品，但是描写得未免太尖酸刻薄了。”我笑着说：“正因为是‘才子书’，笔墨才能尖酸刻薄。”

伴娘在旁边催促我们睡觉，我们就让她关上门自己先走了。于是我和芸并肩坐在一起逗笑，恍惚间就像好朋友重逢。我开玩笑地把手伸进她的怀中，感觉到她的心也在怦怦跳。我俯在她的耳朵上说：“姐姐为什么春心激荡成这个样子呢？”芸回头微笑，我便觉得一缕情丝荡人心魂，我拥芸进入帐中，不知不觉中东方已经发白。

芸刚做媳妇时，最初话很少，整天都不显现出一点怒色，和她说话，她只是微笑罢了。她恭敬地侍奉长辈，对下人和气，做事井井有条，从未有一点闪失。每次一看见晨光映照到窗子上，她便披上衣服急忙起床，就像有人呼唤催促她一样。我笑她说：“现在不是偷着吃粥的时候了，还这样怕人笑吗？”芸说：“昔日藏粥款待夫君，一时传为话柄。现在我并不是害怕被人

so busy these past few days, why are you reading so late?'

Yün turned and stood up. 'I was just thinking of going to sleep, but I opened the bookcase and found this book, *The Romance of the Western Chamber*.[8] Once I had started reading it, I forgot how tired I was. I had often heard it spoken of, but this was the first time I had had a chance to read it. The author really is as talented as people say, but I do think his tale is too explicitly told.'

I laughed and said, 'Only a talented writer could be so explicit.'

Yün's servant then urged us to go to sleep, but we told her she should go to sleep first, and to shut the door to our room. We sat up making jokes, like two close friends meeting after a long separation. I playfully felt her breast and found her heart was beating as fast as mine. I pulled her to me and whispered in her ear, 'Why is your heart beating so fast?' She answered with a bewitching smile that made me feel a love so endless it shook my soul. I held her close as I parted the curtains and led her into bed. We never noticed what time the sun rose in the morning.

As a new bride, Yün was very quiet. She never got angry, and when anyone spoke to her she always replied with a smile. She was respectful to her elders and amiable to everyone else. Everything she did was orderly, and was done properly. Each morning when she saw the first rays of the sun touch the top of the window, she would dress quickly and hurry out of bed, as if someone were calling her. I once laughed at her about it: 'This is not like that time with the rice porridge! Why are you still afraid of someone laughing at you?'

'True,' she answered, 'my hiding the rice porridge for you that time has become a joke. But I'm not worried about people laughing at me now. I am afraid your parents will think I'm lazy.'

While I would have liked it if she could have slept more, I had to agree that

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【原文】

正，因亦随之早起。自此耳鬓相磨，亲同形影，爱恋之情有不可以言语形容者。

而欢娱易过，转睫弥月。时吾父稼夫公在会稽幕府，专役相迓，受业于武林赵省斋先生门下。先生循循善诱，余今日之尚能握管，先生力也。归来完姻时，原订随侍到馆；闻信之馀，心甚怅然，恐芸之对人堕泪。而芸反强颜劝勉，代整行装，是晚，但觉神色稍异而已。临行，向余小语曰："无人调护，自去经心。"

及登舟解缆，正当桃李争妍之候，而余则恍同林鸟失群，天地异色。到馆后，吾父即渡江东去。

居三月如十年之隔。芸虽时有书来，必两问一答，半多勉励词，馀皆浮套语，心殊怏怏。每当风生竹院，月上蕉窗，对景怀人，梦魂颠倒。先

【今译】

嘲笑，而是担心公婆说新娘子懒惰啊。"我非常喜欢她多睡一会儿，又为她行为感动，因此也就随着她早早起床了。自此以后，我与芸耳鬓厮磨，亲密得形影相随，爱恋之情无法用言语来形容。

然而，欢乐的日子总是过得快，转眼间已是新婚满月。当时，我父亲稼夫在会稽府做幕友，他派专人把我接到会稽，拜武林人赵省斋先生为师。先生循循善诱，我现在还能提笔写字，全是赵先生的功劳。我回家完婚的时候，就说定了到父亲的官馆去学习。听到要去会稽读书的消息后，我心中十分惆怅，担心芸会在人面前流泪。不料芸反而强作笑颜来劝勉我，并替我收拾衣物整理行装，只是这一晚觉得芸的神色与往日稍微有一点不同罢了。就要走了，芸小声对我说："没人在身边照顾你，你要自己当心！"

登上了船，解开了缆启程，此时正是桃李争艳的时节，我却恍惚像离群的鸟儿，天地间的美景也变了颜色。到官馆后，父亲很快就渡江东去了。

我孤身一人在会稽住了三个月，就像过了十年。虽然芸时常有书信来，但总是问很多才答一点，信上写的多是一些勉励的话，其余则是些浮泛的套话，使我心中怏怏不乐。每当清风摇动院里的竹子，月下芭蕉的影子

she was right. So every morning I got up early with her, and from that time on we were inseparable, like a man and his shadow. Words could not describe our love.

We were so happy that our first month together passed in the twinkling of an eye. At that time my father, the Honourable Chiafu, was working as a private secretary in the prefectural government office at Kuichi.[9] He sent for me, having enrolled me as a student of Mr Chao Sheng-chai at Wulin.[10] Mr Chao taught me patiently and well; the fact that I can write at all today is due to his efforts.

I had, however, originally planned to continue my studies with my father after my marriage, so I was disappointed when I received his letter. I feared Yün would weep when she heard of it, but she showed no emotion, encouraged me to go, and helped me pack my bag. The night before I left she was slightly subdued, but that was all. When it was time for me to go, though, she whispered to me, 'There will be no one there to look after you. Please take good care of yourself.'



My boat cast off just as the peach and the plum flowers were in magnificent bloom. I felt like a bird that had lost its flock. My world was shaken. After I arrived at the offices where my father worked, he immediately began preparations to go east across the river.

Our separation of three months seemed as if it were ten years long. Yün wrote to me frequently, but her letters asked about me twice as often as they told me anything about herself. Most of what she wrote was merely to encourage me in my studies, and the rest was just polite chatter. I really was a little angry with her. Every time the wind would rustle the bamboo trees in the yard, or the moon would shine through the leaves of the banana tree outside my window, I would look out and miss her so terribly that dreams of her took possession of my soul.

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【原文】

生知其情，即致书吾父。出十题而遣余暂归，喜同成人得赦。登舟后，反觉一刻如年。及抵家，吾母处问安毕，入房，芸起相迎，握手未通片语，而两人魂魄恍恍然化烟成雾，觉耳中惺然一响，不知更有此身矣。

时当六月，内室炎蒸，幸居沧浪亭爱莲居西间壁，板桥内一轩临流，名曰“我取”，取“清斯濯缨，浊斯濯足”意也。檐前老树一株，浓荫覆窗，人面俱绿，隔岸游人往来不绝，此吾父稼夫公垂帘宴客处也。禀命吾母，携芸消夏于此，因暑罢绣，终日伴余课书论古，品月评花而已。芸不善饮，强之可三杯，教以射覆为令。自以为人间之乐，无过于此矣。

一日，芸问曰：“各种古文，宗何为是？”余曰：“《国策》、《南

【今译】

映上窗户，看到这样的景色我就思念佳人，我总是梦里见到她。先生知道情况后，立即给我父亲写了信。先生给我出了十道题，让我暂时回家去，我高兴得如同戍边的犯人获得了赦免一样。登上船之后，我反而觉得片刻如

年。回到家后，在母亲那里问过安后，进入自己的房间。芸站起来迎接我，我们手握手还没说一句话，两个人的魂魄就恍恍然化成了烟雾，觉得耳中响了一声，已经感觉不到还有身体的存在了。

当时正是六月，卧室热得像蒸笼一样。幸好我们住在沧浪亭爱莲居西边，桥旁靠河流有一间小房子，名叫“我取”，取“清斯濯缨，浊斯濯足”的意思；房檐前有一棵老树，浓阴遮住了窗户，使人的脸都绿了。河对岸的游人往来不绝。这是我父亲稼夫先生宴请宾客的地方。得到母亲的同意后，我带着芸到这儿来消夏。由于酷暑，芸不刺绣了，整天陪着我读书写字、谈古说今，品评风花雪月。芸不善于喝酒，但逼着可以喝三杯。我教她学会了投壶射覆的酒令。我自以为人间的欢乐没有能超过我们现在这样的了。

有一天，芸问我：“古代大文豪中谁好？”我说：“《战国策》、《南华经》

My teacher understood how I felt, and wrote to tell my father about it. He then assigned me ten compositions and sent me home for a while to write them. I felt like a prisoner who has been pardoned.

Once I was on the boat each quarter of an hour seemed to pass as slowly as a year. After I got home and paid my respects to my mother, I went into our room and Yün rose to greet me. She held my hands without saying a word. Our souls became smoke and mist. I thought I heard something, but it was as if my body had ceased to exist.

It was then the sixth month, and steamy hot in our room. Fortunately we lived just west of the Lotus Lovers Hall of the Pavilion of the Waves, where it was cooler. By a bridge and overlooking a stream there was a small pavilion called My Desire, because, as desired, I could 'wash my hat strings in it when it is clean, and wash my feet in it when it is dirty'.[11] Almost under the eaves of the hall there was an old tree that cast a shadow across the windows so deep that it turned one's face green. Strollers were always walking along the opposite bank of the stream. This was where my father, the Honourable Chia-fu, used to entertain guests privately, and I obtained my mother's permission to take Yün there to escape the summer's heat. Because it was so hot, Yün had given up her embroidery. She spent all day with me as I studied, and we talked of ancient times, analysed the moon, and discussed the flowers. Yün could not take much drink, and would accept at the most three cups of wine when I forced her to. I taught her a literary game, in which the loser has to drink a cup. We were certain two people had never been happier than we were.

One day Yün asked me. 'Of all the ancient literary masters, who do you think is the best?'

'*The Annals of the Warring States* and *Chuang Tsu* are known for their liveliness,' I replied. 'K'uang Heng and Liu Hsiang are known for their elegance.

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【原文】

华》取其灵快，匡衡、刘向取其雅健，史迁、班固取其博大，昌黎取其浑，柳州取其峭，庐陵取其宕，三苏取其辩，他若贾、董策对，庾、徐骈体，陆贽奏议，取资者不能尽举，在人之慧心领会耳。”芸曰：“古文全在识高气雄，女子学之恐难入彀。唯诗之一道，妾稍有领悟耳。”余曰：“唐以诗取士，而诗之宗匠必推李、杜。卿爱宗何人？”芸发议曰：“杜诗锤炼精纯，李诗潇洒落拓。与其学杜之森严，不如学李之活泼。”余曰：“工部为诗家之大成，学者多宗之，卿独取李，何也？”芸曰：“格律谨严，词旨老当，诚杜所独擅；但李诗宛如姑射仙子，有一种落花流水之趣，令人可爱。非杜亚于李，不过妾之私心宗杜心浅，爱李心深。”余笑曰：“初不料陈淑珍乃李青莲知己。”芸笑曰：“妾尚有启蒙师白乐天先生，时感于怀，未尝稍释。”余曰：“何谓也？”芸曰：“彼非作

【今译】

取其灵快，匡衡、刘向的文章取其雅健，司马迁、班固的史书取其博大，韩愈取其浑厚，柳宗元取其峻峭，欧阳修取其跌宕，三苏取其雄辩，其他的如贾谊、董仲舒的策对，庾信、徐陵的骈体、陆贽的奏议，应该吸取学习的东西很多，不能一一列举，全在于人用心去领会啊。”芸说：“古代散文的境界全在于见识高远、气度雄浑，女子学散文恐难以达到如此境界。只有诗歌，我还能稍微领悟。”我说：“唐代以诗歌来选拔做官的，唐诗的宗师巨匠当然要首推李白、杜甫了，不知你喜爱谁呢？”芸议论道：“杜甫的诗锤炼精纯，李白的诗潇洒落拓；与其学杜甫的森严，不如学李白的活泼。”我说：“杜甫是诗歌的集大成者，学诗的人大多崇尚他。惟独你要学习李白，为什么呢？”芸答道：“格律严谨，词意深刻精当，确实是杜甫最擅长的，但是李白就好像《逍遥游》中的姑射仙子，有一种落花流水的情趣，令人喜爱。并不是杜甫不如李白，不过是我从心底里觉得尊崇杜甫要浅些，喜爱李白的要更深一些。”我笑着说：“当初还没料到陈淑珍原来是李青莲的知己啊！”芸也笑着说：“我还有个启蒙老师叫白乐天先生呢，时常在心里想着他，从不曾稍有忘记。”我问：“为什么这样说呢？”芸说：“白乐天不就是《琵琶行》



Shih Chien and Pan Ku are known for their breadth. Ch'ang Li is known for his extensive knowledge, and Liu Chou for his vigorous style. Lu Ling is known for his originality, and Su Hsün and his two sons for their essays. There are also the policy debates of Chia and Tung, the poetic styles of Yü and Hsü, and the Imperial memorials of Lu Chih.[12] I could never give a complete list of all the talented writers there have been. Besides, which one you like depends upon which one you feel in sympathy with.'

'It takes great knowledge and a heroic spirit to appreciate ancient literature,' said Yün. 'I fear a woman's learning is not enough to master it. The only way we have of understanding it is through poetry, and I understand but a bit of that.'

'During the T'ang Dynasty all candidates had to pass an examination in poetry before they could become officials,' I remarked. 'Clearly the best were Li Pai and Tu Fu.[13] Which of them do you like best?'

Yün said her opinion was that 'Tu Fu's poetry is very pure and carefully tempered, while Li Pai's is ethereal and open. Personally, I would rather have Li Pai's liveliness than Tu Fu's strictness.'

'But Tu Fu was the more successful, and most scholars prefer him. Why do you alone like Li Pai?'

'Tu Fu is alone,' Yün replied, 'in the detail of his verse and the vividness of his expression. But Li Pai's poetry flows like a flower tossed into a stream. It's enchanting. I would not say Li Pai is a better poet than Tu Fu, but only that he appeals to me more.'

I smiled and said, 'I never thought you were such an admirer of Li Pai's.'

Yün smiled back. 'Apart from him, there is only my first teacher, Mr Pai Lo-tien.[14] I have always had a feeling in my heart for him that has never changed.'

'Why do you say that?' I asked.

'Didn't he write *The Mandolin Song*?'

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【原文】

《琵琶行》者耶？”余笑曰：“异哉！李太白是知己，白乐天是启蒙师，余适字三白为卿婿，卿与‘白’字何其有缘耶？”芸笑曰：“白字有缘，将来恐白字连篇耳。”（吴音呼别字为白字）相与大笑。余曰：“卿既知诗，亦当知赋之弃取。”芸曰：“《楚辞》为赋之祖，妾学浅费解。就汉、晋人中调高语炼，似觉相如为最。”余戏曰：“当日文君之从长卿，或不在琴而在此乎？”复相与大笑而罢。

余性爽直，落拓不羁。芸若腐儒，迂拘多礼，偶为披衣整袖，必连声道“得罪”，或递巾授扇，必起身来接。余始厌之，曰：“卿欲以礼缚我耶？语曰：‘礼多必诈。’”芸两颊发赤，曰：“恭而有礼，何反言诈？”余曰：“恭敬在心，不在虚文。”芸曰：“至亲莫如父母，可内敬在心而外肆狂放耶？”余曰：“前言戏之耳。”芸曰：“世间反目多由

【今译】

的作者吗？”我不禁大笑起来：“太奇怪了！李太白是知己，白乐天是启蒙老师，而我的字正好是三白，做了你的夫婿。你与‘白’字怎么就这么有缘呢？”芸也笑着说：“与‘白’字有缘，将来恐怕是‘白字’连篇呀。”（江浙方言称“别字”为“白字”）说着说着，我们大笑起来。我说：“既然你已经懂诗歌了，也应当知道辞赋的优劣吧？”芸说：“《楚辞》是赋的祖宗，但我学识浅薄不太理解。在汉、晋写赋的人中间，在格调高雅、语言精炼方面，我似乎觉得司马相如是最好的。”我开玩笑说：“当日卓文君跟着司马相如，恐怕不是为琴声所动，而是因为他的赋写得好吧？”我们又相对大笑了一阵才停下。

我生来性格爽朗坦直，常常随心所欲不受约束，芸则像一个迂腐儒生，拘谨多礼。我偶尔替她披上衣服、整理衣袖，她总是连声说：“得罪！得罪！”或者给她递个手巾、送把扇子，她必定是赶快站起来接。起初，我对这种情形很反感，就对芸说：“你是想用礼节来束缚我吧？谚语说：‘礼多必诈。’”芸满脸通红，说：“我对你毕恭毕敬，讲究礼节，为什么说我心中有诈呢？”我说：“恭敬主要在于心中，不在于这些虚礼上。”芸说：“最亲近的人莫过于父母亲吧，难道只在内心恭敬父母，行动上就可以对父母狂妄放肆吗？”

I laughed. 'Isn't that strange! You are an admirer of Li Pai's, and Pai Lo-tien was your first tutor. And as it happens, the literary name of your husband is San-pai. What is this affinity you have for the character *pai*?'[15]

Yün laughed and said, 'Since I do have an affinity for the character *pai*, I'm afraid that in the future my writing will be full of *pai* characters.' (Our Kiangsu accent pronounces the character *pieh* as *pai*.)[16] We both shook with laughter.

'Since you know poetry,' I said, 'you must know the good and bad points of the form called *fu*.'[17]

'I know it's descended from the ancient Chu Tzu poetry,'[18] Yün replied, 'but I have only studied it a little and it's hard to understand. Of the *fu* poets of the Han and Chin Dynasties, who had the best metre and the most refined language, I think Hsiang-ju was the best.'

I jokingly said, 'So perhaps Wen-chün did not fall in love with Hsiang-ju[19] because of the way he played the lute after all, but because of his poetry?' The conversation ended with us both laughing loudly.

I am by nature candid and unconstrained, but Yün was scrupulous and meticulously polite. When I would occasionally put a cape over her shoulders or help her adjust her sleeves, she would invariably say, 'I beg your pardon.' If I gave her a handkerchief or a fan, she would always stand to take it. At first I did not like her acting like this, and once I said to her, 'Do you think that by being so polite you can make me do as you like? For it is said that "Deceit hides behind too much courtesy".'

Yün blushed. 'Why should respect and good manners be called deceit?'

'True respect comes from the heart, not from empty words,' I said.

'There is no one closer to us than our parents,' Yün said, arguing with me now. 'But how could we merely respect them in our hearts while being rude in our treatment of them?'

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【原文】

戏起，后勿冤妾，令人郁死！”余乃挽之入怀，抚慰之，始解颜为笑。自此“岂敢”“得罪”竟成语助词矣。

鸿案相庄廿有三年，年愈久而情愈密。家庭之内，或暗室相逢，窄途邂逅，必握手问曰：“何处去？”私心忒忒，如恐旁人见之者。实则同行并坐，初犹避人，久则不以为意。芸或与人坐谈，见余至，必起立偏挪其身，余就而并焉。彼此皆不觉其所以然者，始以为惭，继成不期然而然。独怪老年夫妇相视如仇者，不知何意？或曰：“非如是，焉得白头偕老哉！”斯言诚然欤？

是年七夕，芸设香烛瓜果，同拜天孙于“我取轩”中。余镌“愿生生世世为夫妇”图章二方；余执朱文，芸执白文，以为往来书信之用。是夜，月色颇佳，俯视河中，波光如练，轻罗小扇，并坐水窗，仰见飞云过天，

【今译】

我说：“刚才说的都是和你开玩笑呢。”芸严肃地说：“世上很多朋友翻脸，大部分都是由玩笑引起的。你以后不要再冤枉我了，会让我郁结而死的。”我急忙将芸抱在怀中，安慰她，芸才消了怒气，笑了。从此以后，“岂敢”、“得罪”一类的词，竟然成了我们的语气助词了。

我们像孟光、梁鸿那样举案齐眉、相敬如宾，共同生活了二十三年，年代愈长，我们的情感愈密。就是在自家的庭院里，或在房中相遇、路上碰面，总要握住对方的手，互相询问：“到哪里去？”我们相爱之心太切，害怕被别人看见。事实上我与芸同行并坐，最初还注意避人耳目，时间长了也就不在意了。有时芸与别人说话，只要见我来了，她总是站起来把身子挪向旁边，我便挨着她并排坐下来。我们都不知道为什么会是这个样子，开始还有点羞愧，接下来就非常自然了。我特别奇怪，有些老年夫妻怎么会一辈子视若仇人？有人说：“如果不是这样，怎么能白头偕老呢！”这话说得有道理吗？

这一年的七月七日，芸摆好了香案烛台瓜果，我们在“我取轩”中一同跪拜天上的织女星。我刻了“愿生生世世为夫妇”的图章二枚，我拿了朱文图章，芸拿了阴文图章，作为我们写信时的印信。这天夜里，月色很好，俯视河中，波光像白绸一般。我们轻轻摇动小小的扇子，并肩坐在临水的

'But I was only joking,' I protested.

'Most arguments people have begin with a joke,' Yün said. 'Don't ever argue with me for the fun of it again — it makes me so angry I could die!'

I pulled her close to me, patted her back, and comforted her. Her anger passed and she began to smile. From then on, the polite phrases 'How dare I?' and 'I beg your pardon' became mere expressions to us. We lived together with the greatest mutual respect for twenty-three years, and as the years passed we grew ever closer.

Whenever we would meet one another in a darkened room or a narrow hallway of the house, we would hold hands and ask, 'Where are you going?' We felt furtive, as if we were afraid others would see us. In fact, at first we even avoided being seen walking or sitting together, though after a while we thought nothing of it. If Yün were sitting and talking with someone and saw me come in, she would stand up and move over to me and I would sit down beside her. Neither of us thought about this and it seemed quite natural; and though at first we felt embarrassed about it, we gradually grew accustomed to doing it. The strangest thing to me then was how old couples seemed to treat one another like enemies. I did not understand why. Yet people said, 'Otherwise, how could they grow old together?' Could this be true? I wondered.

On the evening of the 7th day of the seventh month that year, Yün lit candles and set out fruit on the altar by the Pavilion of My Desire, and we worshipped Tien Sun[20] together. I had had two matching seals engraved with the inscription, 'May we remain husband and wife in all our lives to come'; on mine the characters were raised and on hers they were incised. We used them to sign the letters we wrote one another. That night the moonlight was very lovely, and as it was reflected in the stream it turned the ripples of the water as white as silk. We sat together near the water wearing light robes and fanned ourselves gently as we looked up at the clouds flying across the sky

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【原文】

变态万状。芸曰:“宇宙之大,同此一月,不知今日世间,亦有如我两人之情兴否?”余曰:“纳凉玩月,到处有之。若品论云霞,或求之幽闺绣闼,慧心默证者固亦不少;若夫妇同观,所品论者恐不在此云霞耳。”未几,烛烬月沉,撤果归卧。

七月望,俗谓之“鬼节”。芸备小酌,拟邀月畅饮,夜忽阴云如晦。芸愀然曰:“妾能与君白头偕老,月轮当出。”余亦索然。但见隔岸萤光明灭万点,梳织于柳堤蓼渚间。余与芸联句以遣闷怀,而两韵之后,愈联愈纵,想入非夷,随口乱道。芸已漱涎涕泪,笑倒余怀,不能成声矣。觉其鬓边茉莉浓香扑鼻,因拍其背以他词解之曰:“想古人以茉莉形色如珠,故供助妆压鬓,不知此花必沾油头粉面之气,其香更可爱,所供

【今译】

窗户前,抬头看见云彩飞过天空,姿态变化万千。芸说:“宇宙之大,却只有一轮明月,不知道今天的世界上,还有没有人像我们俩这样的情形兴趣呢?”我说:“纳凉赏月,到处都有。如果品评谈论云霞,或许在深闺绣楼去寻找,用心感悟、默默思考的人肯定也有不少;假如有夫妻同时赏月,他们议论的恐怕不是我们面对的这片云霞了。”不久,蜡烛燃尽、月亮落下,我们就收拾了瓜果回房睡了。

七月十五日,民间称之为“鬼节”。芸准备了一些酒菜,想邀月畅饮,谁知夜晚忽然阴云密布。芸神色忧郁地说:“我若能与夫君白头偕老,月轮应该从阴云中现出。”我也觉得兴味索然。只见对岸萤火虫的光亮,忽明忽暗,在柳间堤上、水边陆地间穿梭。我与芸联对诗句,以排遣胸中的愁闷。对过两韵以后,觉得越来越有兴致,诗兴越来越放纵,随口乱说。芸已笑得眼泪都流出来,倒在我的怀中,说不出话来。我闻到她耳鬓茉莉花浓香扑鼻,就拍着她的脊背,用别的话语来消解她的这种状态:“古时女子因为茉莉花的形状和色泽如珍珠,所以用它插在耳鬓化妆,却不知道它必须沾上头油脂粉的气息,香味才更加可爱。供奉的佛手的清香倒也要甘败下

and changing into ten thousand shapes.

Yün said, 'The world is so vast, but still everyone looks up at the same moon. I wonder if there is another couple in the world as much in love as we are.'

'Naturally there are people everywhere who like to enjoy the night air and gaze at the moon,' I said, 'and there are more than a few women who enjoy discussing the sunset. But when a man and wife look at it together, I don't think it is the sunset they will wind up talking about.' The candles soon burned out, and the moon set. We took the fruit inside and went to bed.

The 15th day of the seventh month, when the moon is full, is the day called the Ghost Festival. Yün had prepared some small dishes, and we had planned to invite the moon to drink with us. But when night came, clouds suddenly darkened the sky.

Yün grew melancholy and said, 'If I am to grow old together with you, the moon must come out.'

I also felt depressed. On the opposite bank I could see will-o'-the-wisps winking on and off like ten thousand fireflies, as their light threaded through the high grass and willow trees that grew on the small island in the stream. To get ourselves into a better mood Yün and I began composing a poem out loud, with me offering the first couplet, her the second, and so on. After the first two couplets we gradually became less and less restrained and more and more excited, until we were saying anything that came into our heads. Yün was soon laughing so hard that she cried, and had to lean up against me, unable to speak a word. The heavy scent of jasmine in her hair assailed my nostrils, so to stop her laughing I patted her on the back and changed the subject, saying, 'I thought women of ancient times put jasmine flowers in their hair because they resembled pearls. I never realized that the jasmine is so attractive when mixed with the scent of women's make-up, much more

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【原文】

佛手当退三舍矣。”芸乃止笑曰:“佛手乃香中君子,只在有意无意间;茉莉是香中小人,故须借人之势,其香也如胁肩谄笑。”余曰:“卿何远君子而近小人?”芸曰:“我笑君子爱小人耳。”

正话间,漏已三滴,渐见风扫云开,一轮涌出,乃大喜。倚窗对酌,酒未三杯,忽闻桥下哄然一声,如有人堕。就窗细瞩,波明如镜,不见一物,惟闻河滩有只鸭急奔声。余知沧浪亭畔素有溺鬼,恐芸胆怯,未敢即言。芸曰:“噫,此声也,胡为乎来哉?”不禁毛骨皆栗,急闭窗,携酒归房。一灯如豆,罗帐低垂,弓影杯蛇,惊神未定。剔灯入帐,芸已寒热大作,余亦继之,困顿两旬。真所谓乐极灾生,亦是白头不终之兆。

中秋日,余病初愈。以芸半年新妇,未尝一至间壁之沧浪亭,先令老

【今译】

风,应该退避三舍。”芸这才止住笑说:“佛手是香料中的君子,香味只在有意无意之间闻到;茉莉是香花中的小人,所以必须借助人的气势,它的香味就像耸起肩膀装出来媚笑一样。”我问:“那你为什么远君子而近小人呢?”芸说:“我嘲笑君子却偏爱小人啊!”

正在说话的时候,不知不觉已经到了三更,渐渐看到风将云彩扫开,一轮明月涌了出来,我们十分高兴,就靠着窗子对饮,还没喝三杯,忽然听桥下哄然一声,就像有人掉下去一样。趴到窗口仔细观看,河水明亮平静得像镜子一样,没有看到任何东西,只听见河滩上有一只鸭子急忙奔跑的声音。我知道沧浪亭旁历来就有溺死鬼的传闻,担心芸胆小,当时也没敢明说。芸说:“咦!这声音是从何而来的呢?”我们不禁毛骨悚然,急忙关上窗户,拿着酒回到了房中。一盏豆大的灯光,照着低垂的罗帐,杯弓蛇影,我们都惊魂未定。拨亮灯光进入帐内,芸已寒热大发,我也跟着得了病,二十来天才好。真所谓乐极灾生,也是不能白头到老的预兆。

中秋节这一天,我病刚好,由于芸做新娘已有半年,隔壁的沧浪亭还

attractive than the lime.'[21]

Yün stopped laughing. 'Lime is the gentleman of perfumes,' she said, 'and you notice its scent unconsciously. But the jasmine is a commoner that has to rely on a woman's make-up for its effect. It's suggestive, like a wicked smile.'

'So why are you avoiding the gentleman and taking up with the commoner?'

'I'm only making fun of gentlemen who love commoners,' she replied.[22]

Just as we were speaking, the water clock showed midnight. The wind gradually began to sweep the clouds away, and the full moon finally came out. We were delighted, and drank some wine leaning against the windowsill. But before we had finished three cups we heard a loud noise from under the bridge, as if someone had fallen into the water. We leaned out of the window and looked around carefully. The surface of the stream was as bright as a mirror, but we saw not a thing. We only heard the sound of a duck running quickly along the river bank. I knew that the ghosts of people who had drowned often appeared by the river near the Pavilion of the Waves, but I was worried that Yün would be afraid and so I did not dare tell her.

'Yi!' she said, none the less frightened for my silence. 'Where did that sound come from?'

We could not keep ourselves from trembling. I closed the window and we took the wine into the bedroom. The flame in the lamp was as small as a bean, and the curtains around the bed cast shadows that writhed like snakes. We were still frightened. I turned up the lamp and we got into bed, but Yün was already suffering hot and cold attacks from the shock. I caught the same fever, and we were ill for twenty days. It is true what people say, that happiness carried to an extreme turns into sadness. The events of that day were another omen that we were not to grow old together.

By the time of the Mid-Autumn Festival I had just started to feel better,

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【原文】

仆约守者勿放闲人。于将晚时，偕芸及余幼妹，一妪一婢扶焉，老仆前导。过石桥，进门，折东曲径而入，叠石成山，林木葱翠。亭在土山之巅，循级至亭心，周望极目可数里，炊烟四起，晚霞灿然。隔岸名“近山林”，为大宪行台宴集之地，时正谊书院犹未启也。携一毯设亭中，席地环坐，守者烹茶以进。少焉，一轮明月已上林梢，渐觉风生袖底，月到波心，俗虑尘怀，爽然顿释。芸曰：“今日之游乐矣！若驾一叶扁舟，往来亭下，不更快哉！”时已上灯，忆及七月十五夜之惊，相扶下亭而归。吴俗，妇女是晚不拘大家小户皆出，结队而游，名曰“走月亮”。沧浪亭幽雅清旷，反无一人至者。

吾父稼夫公喜认义子，以故余异姓弟兄有二十六人；吾母亦有义女

【今译】

没去过一次，我就先派老仆与沧浪亭的看守约好不要放闲杂人进去。到了天快黑的时候，我陪着芸以及我的小妹，由一个老妈子一个丫环扶着，在老仆人引导下穿过石桥，进园门向东拐，沿弯曲的小路而入。两旁尽是垒石而成的假山，葱茏苍翠的林木。亭子在土山顶上，顺着台阶到达亭中，向四周望去，目光可达数里之外，远处炊烟四起，晚霞灿烂。对岸名叫“近山林”，是达官显贵宴客集会的地方，当时正谊书院还没成立呢。我们把带来的一块毯子铺在亭子中间，几个人围成一圈席地而坐。看亭人送来了煮好的茶。一会儿，一轮明月升上了树梢，我们逐渐觉得凉风从袖底升起，月亮照到水波中央，尘世中的种种忧虑烦恼，顿时摆脱得干干净净。芸说：“今日的游玩真是太高兴了！如果驾一条小船，在亭下驶来驶去，岂不是件快乐的事情！”这时已经上灯，我们想起七月十五晚上的那次惊吓，便互相搀扶着走下亭子回家了。江浙一带有个风俗：这天晚上，妇女不管大家小户，都可以成群结队出门游玩，称为“走月亮”。沧浪亭幽雅清静，反而没有一个人来。

我父亲稼夫先生喜欢认干儿子，所以我的异姓弟兄有二十六人；我母

though I was still a little weak. Yün had by this time been my wife for half a year without once going next door to the Pavilion of the Waves, so one evening I sent an old servant there to tell the gate-keeper not to let in any other visitors. Just as night was falling, Yün, my little sister, and I walked there. An old servant woman and her young helper helped me along and another led the way. We crossed the stone bridge, went in at the gate, and took a small winding path along the eastern side of the gardens. There were rocks piled up into small artificial mountains, and trees with luxuriant light green leaves. The pavilion itself stood on top of a small hill. Steps led up to the summit, from where you could see all around for several miles. The smoke of cooking fires rose up from every direction into the brilliant twilight. On the opposite bank was a place called Chinshan Woods, where high officials would hold formal banquets; at that time the Chengyi Academy had not yet been established there. We had taken along a blanket which we spread out in the middle of the pavilion, and we all sat around in a circle on it, while the gate-keeper made tea and brought it up to us. A full moon soon rose above the trees, and we gradually felt a breeze beginning to tug at our sleeves. The moon shone on the stream below, and quickly drove away our cares.

'This is such fun!' said Yün. 'Wouldn't it be wonderful if we had a small skiff to row around in the stream down there?'

The time had come to light the lanterns, so, still thinking of the shock we had received on the night of the Ghost Festival, we left the pavilion and went home, holding hands all the way. It is a Soochow custom that on the night of the Mid-Autumn Festival women, regardless of whether they come from a well-off family or not, all come out in groups to stroll. This is called the 'moonlight walk'. But although the Pavilion of the Waves was elegant and peaceful, no one had come there that night.

My father, the Honourable Chia-fu, liked to adopt sons, so I had twenty-

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【原文】

九人。九人中王二姑、俞六姑与芸最和好。王痴憨善饮，俞豪爽善谈。每集，必逐余居外，而得三女同榻，此俞六姑一人计也。余笑曰："俟妹于归后，我当邀妹丈来，一住必十日。"俞曰："我亦来此，与嫂同榻，不大妙耶？"芸与王微笑而已。

时为吾弟启堂娶妇，迁居饮马桥之仓米巷。屋虽宏畅，非复沧浪亭之幽雅矣。吾母诞辰演剧，芸初以为奇观。吾父素无忌讳，点演《惨别》等剧，老伶刻画，见者情动。余窥帘见芸忽起去，良久不出，入内探之。俞与王亦继至。见芸一人支颐独坐镜奁之侧，余曰："何不快乃尔？"芸曰："观剧原以陶情，今日之戏徒令人肠断耳。"俞与王皆笑之。余曰："此深于情者也。"俞曰："嫂将竟日独坐于此耶？"芸

【今译】

亲也有千女儿九人。九人中王二姑、俞六姑与芸最要好。王二姑痴憨善饮，俞六姑豪爽健谈。每次见面她们一定会把我赶往外间，她们三人同床而睡。这都是俞六姑一个人的主意。我笑着说："等到妹妹出嫁以后，我一定邀请妹夫来住，而且一住就是十天。"六姑说："我也到这里来，与嫂子同床，不是很好吗？"芸与王二姑只是微笑而已。

那时，因为我弟弟启堂娶妻，我们就迁居到饮马桥的仓米巷。新居的房屋虽然高大宽敞，却没有了沧浪亭的幽静雅致。我母亲生日那天，在家里演戏，芸开始时好奇地看戏。我父亲历来不忌讳什么，就点了《惨别》等剧目，老戏子刻画人物入木三分，看戏的人个个动情。我从帘缝中看见芸忽然起身而去，很长时间不见人来，便到里边去找她。俞六姑和王二姑也相继跟了进来，只见芸一个人用手托着下巴独自坐在梳妆台边。我问："你为什么这样不高兴？"芸说："看戏原来是为了陶冶情性，今天的戏只不过是令人断肠罢了！"俞六姑和王二姑都笑芸。我说："这才是深深懂得感情的人啊！"俞六姑说："嫂子准备整天独自坐在这里吗？"芸说："等到有可

six brothers with surnames different from mine.[23] My mother too had adopted nine daughters; Miss Wang, the second of them, and Miss Yü, the sixth, got on best with Yün. Miss Wang was a simple girl who enjoyed drinking, while Miss Yü was open and loved to talk. Every time they got together they would exile me so that the three of them could sleep in the same bed. This was Miss Yü's idea.

'After you are married,' I once joked with her, 'I will invite your husband over and make him stay at least ten days.'

'I'll come along too,' she replied, 'and sleep with your wife. Won't that be fun?' Yün and Miss Wang said nothing, but only smiled.

At the time of my younger brother Chi-tang's marriage, we moved to Granary Lane, near the Drinking Horses Bridge. Although the new house was big, it was not as elegant as the one near the Pavilion of the Waves. For my mother's birthday that year we had an opera troupe come to perform, and Yün at first thought it was quite wonderful. My father had never been superstitious, however, so he had no compunctions about asking for the performance of *The Sad Parting*. The actors were excellent and, watching it, we were very moved.



But while the performance was still going on, I saw Yün suddenly get up from behind the screen where the women were seated and go to our room. After a long while she had still not returned, so I went in to look for her, Miss Yü and Miss Wang following me. We found Yün sitting alone beside the dressing table with her head in her hands.

'Are you unhappy about something?' I asked her.

'Seeing an opera is supposed to be entertaining,' Yün said. 'But today's is heartbreaking.'

Both Miss Yü and Miss Wang were laughing at her, but I told them they had to understand what a very emotional person she was. Still, Miss Yü

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【原文】

曰："俟有可观者再往耳。"王闻言先出，请吾母点《刺梁》、《后索》等剧，劝芸出观，始称快。

余堂伯父素存公早亡，无后，吾父以余嗣焉。墓在西跨塘福寿山祖茔之侧，每年春日必挈芸拜扫。王二姑闻其地有戈园之胜，请同往。芸见地下小乱石有苔纹，斑驳可观，指示余曰："以此叠盆山，较宣州白石为古致。"余曰："若此者恐难多得。"王曰："嫂果爱此，我为拾之。"即向守坟者借麻袋一，鹤步而拾之。每得一块，余曰"善"，即收之；余曰"否"，即去之。未几，粉汗盈盈，拽袋返曰："再拾则力不胜矣。"芸且拣且言曰："我闻山果收获，必藉猴力，果然！"王愤撮十指作哈痒状，余横阻之，责芸曰："人劳汝逸，犹作此语，无怪妹之动愤也。"归途

【今译】

以看的剧目再出去吧。"王二姑听芸这么说便先出去了，请我母亲点了《刺梁》、《后索》等剧，劝芸出去看，她这才高兴起来。

我的堂伯父素存公很早就过世了，他没有后代，我父亲就把我过继给他做嗣子。伯父的墓在西跨塘福寿山祖坟之侧，每年春天我总要带着芸去拜祭扫墓。王二姑听说那里有个叫戈园的胜景，就请求与我们一起去。芸看见地上碎小的乱石上有些有苔状细纹，斑斑点点甚是好看，就指给我看，说："用它来垒盆景，比宣州的白石更古朴雅致。"我说："像这样的石子，恐怕难得。"王二姑说："嫂子真的爱这石子，我就替你捡些吧。"说完就向守墓的人借了一条麻袋，迈开大步捡起石子来。每得到一块石头，我说"好"，她便收起来；我说"不好"，她便丢掉。不一会儿，她已是汗流满面，拖着麻袋回来了，说："再拾我可没力气了。"芸一边拣石子一边说："听说山民收获果子，一定要借助猴子的力量，果然是这样。"王二姑气愤地撮起十指，做出要搔她痒的姿势，我急忙横在中间拦住她，转过身来批评芸："人家劳碌

asked her, 'Are you going to sit here by yourself all day?'

'When there's something I like, I'll go back and watch it,' Yün replied. Miss Wang went out as soon as she'd heard this, and asked my mother to tell them to perform things like *Tse Liang* and *Hou So*. After some urging Yün came out to watch, and soon began to cheer up.

My father's cousin, the Honourable Su-tsun, died young leaving no descendants, so my father named me to inherit from him.[24] His grave was on ancestral ground at Hsikuatang on the Mountain of Prosperity and Longevity, and every spring I had to take Yün there to sweep the grave and perform the rites. Second sister Wang had heard of a beautiful place on the mountain called the Ko Garden, and so she once asked to go along with us.

That day Yün saw some stones on the mountainside that were streaked with beautiful colours. 'If we put some in a bowl to make a little mountain,' she said, 'they would look even better than white stones from Hsüanchou.'

I told Yün I feared it would be hard to find enough stones to do that, but Miss Wang volunteered to collect them. She immediately went to the grave-keeper and borrowed a hempen bag, and then began collecting the stones, walking along as slowly and deliberately as a crane. She would pick up each one, and if I said 'good' she would keep it; if I said 'no', she would throw it away.

Before long she was perspiring heavily and, dragging her bag, she came back to us and said, 'I don't have the strength to pick up any more.'

'I've heard that if you want to collect fruit in the mountains,' said Yün as she selected the stones she wanted, 'you have to get a monkey to do it for you. Now I know that that's true!'

Miss Wang rubbed her hands together furiously, as if she were going to tickle Yün in revenge for her joke. I stood between them to stop her, and scolded Yün. 'Miss Wang has been working while you've been relaxing, and

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【原文】

游戈园，稚绿娇红，争妍竞媚。王素憨，逢花必折。芸叱曰："既无瓶养，又不簪戴，多折何为！"王曰："不知痛痒者何害？"余笑曰："将来罚嫁麻面多须郎，为花泄忿。"王怒余以目，掷花于地，以莲钩拨入池中，曰："何欺侮我之甚也！"芸笑解之而罢。

芸初缄默，喜听余议论，余调其言，如蟋蟀之用纤草，渐能发议。其每日饭必用茶泡，喜食芥卤乳腐，吴俗呼为"臭乳腐"；又喜食虾卤瓜。此二物余生平所最恶者，因戏之曰："狗无胃而食粪，以其不知臭秽；蜣螂团粪而化蝉，以其欲修高举也。卿其狗耶？蝉耶？"芸曰："腐取其价廉而可粥可饭，幼时食惯。今至君家，已如蜣螂化蝉，犹喜食之者，不忘

【今译】

你享清闲，还说出这样的话，难怪妹妹要生气。"回来的路上，我们去游戈园，园中绿叶翠嫩，红花娇艳。王二姑性本憨直，看见花就摘。芸斥责她说："你既没有瓶子养花，又不把它戴在鬓旁，摘那么多干什么！"王二姑说："花又不知道痛痒，我多摘又有什么关系呢？"我笑着说："将来罚你嫁个麻脸胡须多的丈夫，替花发泄愤怒。"王二姑愤怒地盯着我，把花掷在地上，用三寸金莲钩拨到池塘中，说："你们为什么这样欺负我！"芸陪着笑脸劝了半天她才算作罢。

芸结婚初期很少说话，喜欢听我发议论。我想引她说话，如同对蟋蟀用细草一样，她慢慢地也能发议论了。芸每天吃饭都必须用茶泡，喜欢吃芥卤豆腐乳，江浙民间称之为"臭腐乳"；还喜欢吃虾酱卤瓜。这两样东西是我平生最厌恶的，因此与她开玩笑说："狗无胃而吃粪，因为它不知道臭和脏；蜣螂裹粪成团，化成蝉，因为想高飞。你到底是狗呢？还是蝉呢？"芸说："腐乳的价格便宜，而且喝粥吃饭时都可以作菜，小时候吃惯了。现在到了夫君家，已经像蜣螂化成了蝉，但还是喜欢吃腐乳，是为了不忘本。至于

still you talk like that. No wonder she's angry.'

On the way back we strolled through the Ko Garden, where the fresh, light green leaves and the delicate red flowers seemed to be competing over which was the most beautiful. Miss Wang always had been a foolish girl, and as soon as she saw the flowers she thought she had to pick some. Yün scolded her. 'You have no vase to put them in, and you're not going to put them in your hair either. Why are you picking so many?'

'They feel no pain,' Miss Wang said, 'so what's the harm?'

I laughed and told her, 'You are going to marry a pock-marked, hairy fellow. That will be the flowers' revenge.'

Miss Wang looked at me angrily, threw the flowers on the ground, and kicked them into a pond with her tiny foot. 'How can you make fun of me like this?' she said. But Yün joked with her, and her anger passed.

When we were first married Yün was very quiet, and enjoyed listening to me discuss things. But I drew her out, as a man will use a blade of grass to encourage a cricket to chirp, and she gradually became able to express herself, as the following conversation proves.

Every day Yün would mix her rice with tea. She liked to eat a spicy, salty kind of beancurd that Soochow people call 'stinking beancurd'. She also liked pickled cucumber. These last two were things I had hated all my life, so one day I said to her, 'Dogs have no stomach, and eat dung because they do not realize how bad it smells. A beetle rolls in its dung so it can become a cicada, because it wants to fly as high as it can. Which are you, a dog or a beetle?'

'That kind of beancurd is cheap,' Yün said, 'and it tastes good with either rice porridge or plain rice. I've eaten it since I was a child. As I am now living in your home I'm like the beetle that has become a cicada, and the reason I still like to eat the beancurd is that I have not forgotten my former life. As for

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【原文】

本也。至卤瓜之味，到此初尝耳。”余曰：“然则我家系狗窦耶？”芸窘而强解曰：“夫粪，人家皆有之，要在食与不食之别耳。然君喜食蒜，妾亦强啖之。腐不敢强，瓜可掩鼻略尝，入咽当知其美；此犹无盐貌丑而德美也。”余笑曰：“卿陷我作狗耶？”芸曰：“妾作狗久矣，屈君试尝之。”以箸强塞余口，余掩鼻咀嚼之，似觉脆美，开鼻再嚼，竟成异味。从此亦喜食。芸以麻油加白糖少许拌卤腐，亦鲜美。以卤瓜捣烂拌卤腐，名之曰“双鲜酱”，有异味。余曰：“始恶而终好之，理之不可解也。”芸曰：“情之所钟，虽丑不嫌。”

余启堂弟妇，王虚舟先生孙女也。催妆时偶缺珠花，芸出其纳采所受者呈吾母，婢妪旁惜之。芸曰：“凡为妇人，已属纯阴，珠乃纯阴之精，

【今译】

卤瓜的味道，是到了你家才初次尝到的。”我说：“这么说来，我家成狗窝了。”芸很不好意思，但辩解道：“每个人家都有粪，主要的区别是吃还是不

吃。可是你爱吃蒜，我也跟着你勉强吃蒜。腐乳我不敢强迫你吃，卤瓜你却可以掩着鼻子稍稍尝一点，吃进去就会知道它的美味，就像无盐姑娘相貌虽丑而德行却好一样。”我笑着说：“你想让我做狗吗？”芸说：“我做狗已经很久了，委屈你尝尝这个。”说着，用筷子将卤瓜硬塞进我的口中。我掩住鼻子试着咀嚼，似乎觉得清脆味美；放开鼻子再嚼，竟然成了很特别的美味。从此，我也喜欢吃卤瓜。芸用麻油加少量白糖拌腐乳，味道也很鲜美，又用捣烂的卤瓜拌腐乳，称它为“双鲜酱”，更有一种特别的味道。我说：“我开始厌恶最后却喜欢，真不可理解！”芸说：“喜欢一个东西，它虽然丑你也不会在意。”

我弟弟启堂的媳妇是王虚舟先生的孙女。婚期临近时她偶然发现缺少珍珠花饰，芸就拿出自己在订婚时收到的珠宝给我母亲，保姆丫环在旁边看了都觉得惋惜。芸说：“凡是妇人本来就是属于纯阴，珍珠是纯阴的精

pickled cucumber, the first time I had it was here in your home.'

'In other words, my house is a doghouse?' I said, continuing to joke with her.

Yün was embarrassed and quickly explained. 'There is dung in every house. The only question is whether one eats it.[25] I don't like garlic, but I still eat it because you like it. I would never ask you to eat stinking beancurd; but as for pickled cucumber, if you would only hold your nose and eat some you would realize how good it is. It's like the old stories about the girl named Wu-yen, who was ugly but virtuous.'[26]

'Now are you trying to get me to behave like a dog?'

'I've been acting like a dog for a long time,' Yün said. 'Why don't you try it?' Upon which she picked up a piece of pickled cucumber with her chopsticks and forced it into my mouth. I held my nose and chewed, and it did seem quite good. I took my hand away and continued chewing, and to my surprise found it did have rather a special taste. From then on, I too began to enjoy eating it.

Yün also ate salted beancurd by pouring sesame seed oil and a little sugar over it, and that was wonderful. She would sometimes eat the beancurd by mixing it with a paste of pickled cucumber; this she called 'double-delicious sauce', and it was very good.

One day I said to her, 'At first I did not like any of these things, but now I have come to like all of them very much. I cannot understand why.'

'If you like something,' said Yün, 'you don't care if it's ugly.'

My younger brother Chi-tang's wife is the granddaughter of Wang Hsü-chou. As the time for their marriage approached, she discovered she did not have enough pearl flowers.[27] Yün took out her own pearls that she had been given when we were married, and gave them to my mother for her to give to my brother's fiancée. The servants thought it was a pity that she should give

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【原文】

用为首饰，阳气全克矣，何贵焉？”而于破书残画，反极珍惜。书之残缺不全者，必搜集分门，汇订成帙，统名之曰“断简残编”；字画之破损者，必觅故纸粘补成幅，有破缺处，倩余全好而卷之，名曰“弃馀集赏”。于女红中馈之暇，终日琐琐，不惮烦倦。芸于破笥烂卷中，偶获片纸可观者，如得异宝。旧邻冯妪每收乱卷卖之。其癖好与余同，且能察眼意，懂眉语，一举一动，示之以色，无不头头是道。

余尝曰：“惜卿雌而伏，苟能化女为男，相与访名山，搜胜迹，遨游天下，不亦快哉！”芸曰：“此何难。俟妾鬓斑之后，虽不能远游五岳，而近地之虎阜、灵岩，南至西湖，北至平山，尽可偕游。”余曰：“恐卿鬓

【今译】

华，用来做头饰，阳气全被克了，有什么可贵的呢？”芸对残书破画反而极其珍惜。残破不全的书，一定搜集起来，分门别类汇订成册，统称为“断简残编”。破损的字画，总是找来旧纸，把它修补后裱成完整的画幅；如有破损缺了画的地方，就请我补全，然后卷起来，取名叫“弃余集赏”。在做女红、烧饭之余，整天忙碌不停，不怕烦倦。芸在破筐烂卷中偶然得到有价值的一片纸，便如获至宝。我们过去的邻居姓冯的老妇人，经常收集散乱的书卷卖给芸。芸的爱好，大多与我相同。她能体察我眼中之意，懂得眉目传情，一举一动，无不是我心所想。

我曾经说：“可惜你是个不宜抛头露面的女子。假如你能变成男人，我们可以结伴遍访名山，搜游胜迹，遨游天下，不知有多么快乐！”芸说：“这有何难。等到我头发白了之后，虽然不能到远处去游五岳，但近处的虎丘、灵岩，南至西湖，北至扬州，都可以结伴去玩。”我说：“到你头发斑白的时候，

up her own jewellery.

'Women are entirely *yin* in nature,' Yün told them, 'and pearls are the essence of *yin*. If you wear them in your hair, they completely overcome the spirit of *yang*. So why should I value them?'[28]

On the other hand, she prized shabby old books and tattered paintings. She would take the partial remnants of old books, separate them all into sections by topic, and then have them rebound. These she called her 'Fragments of Literature'. When she found some calligraphy or a painting that had been ruined, she felt she had to search for a piece of old paper on which to remount it. If there were portions missing, she would ask me to restore them. These she named the 'Collection of Discarded Delights'. Yün would work on these projects the whole day without becoming tired, whenever she could take time off from her sewing and cooking. If, in an old trunk or a shabby book, she came across a piece of paper with something on it, she acted as if she had found something very special. Every time our neighbour, old lady Fung, got hold of some scraps of old books, she would sell them to Yün.

Yün's habits and tastes were the same as mine. She understood what my eyes said, and the language of my brows. She did everything according to my expression, and everything she did was as I wished it.

Once I said to her, 'It's a pity that you are a woman and have to remain hidden away at home. If only you could become a man we could visit famous mountains and search out magnificent ruins. We could travel the whole world together. Wouldn't that be wonderful?'

'What is so difficult about that?' Yün replied. 'After my hair begins to turn white, although we could not go so far as to visit the Five Sacred Mountains, we could still visit places nearer by. We could probably go together to Hufu and Lingyen, and south to the West Lake and north to Ping Mountain.'[29]

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【原文】

斑之日，步履已艰。”芸曰：“今世不能，期以来世。”余曰：“来世卿当作男，我为女子相从。”芸曰：“必得不昧今生，方觉有情趣。”余笑曰：“幼时一粥犹谈不了，若来世不昧今生，合卺之夕，细谈隔世，更无合眼时矣。”芸曰：“世传月下老人专司人间婚姻事，今生夫妇已承牵合，来世姻缘亦须仰藉神力，盍绘一像祀之？”

时有苕溪戚柳堤，名遵，善写人物，倩绘一像，一手挽红丝，一手携杖悬姻缘簿，童颜鹤发，奔驰于非烟非雾中，此戚君得意笔也。友人石琢堂为题赞语于首，悬之内室。每逢朔望，余夫妇必焚香拜祷。后因家庭多故，此画竟失所在，不知落在谁家矣。“他生未卜此生休”，两人痴情，

【今译】

恐怕就腿脚不便、行走艰难了。”芸说：“今世不能如愿，我们约定来生实现这个愿望。”我说：“来世由你来做男人，我做女人与你相伴。”芸说：“那

时一定不要忘记今生的情形，那才觉得有情趣。”我笑道：“小时候关于一顿粥，就有说不完的话。如果来世不忘今生，那么，成婚的那天晚上，细谈上辈子的事，就更没有合眼的时候了。”芸说：“世人传说月下老人专管人间的婚姻。今生我们做夫妇，已经承蒙月老的牵合，来世的姻缘，也需要仰仗神仙的力量，何不画一幅月老的像供奉呢？”

当时有苕溪人戚遵，字柳堤，善于画人物，我们就请他画了一幅月老像：一手挽着红线，一手拄着拐杖，上面挂着姻缘簿，鹤发童颜，飞驰在非烟非雾之中。这是戚先生的得意之作。我的朋友石琢堂在画首题了赞语。我们把画挂在卧室，每逢月初、月圆的时候，我们夫妻总是点上香烛，拜祀祈祷。后来，因家庭发生了很多变故，此画竟然不知去向，不知流落到了谁家。“他生未卜此生休”，两个人的痴情，果然应验了神的警示了吗？

'By the time your hair begins to turn white, I'm afraid you will find it hard to walk,' I told her.

'Then if we can't do it in this life, I hope we will do it in the next.'

'In our next life I hope you will be born a man,' I said. 'I will be a woman, and we can be together again.'

'That would be lovely,' said Yün, 'especially if we could still remember this life.'

I laughed. 'We still haven't finished talking about that business with the rice porridge when we were young. If in the next life we can still remember this one, we will have so much to talk about on our wedding night that we will never get to sleep!'

'People say that marriages are arranged by the "Old Man of the Moon",' said Yün. 'He has already pulled us together in this life, and in the next we will have to depend on him too. Why don't we have a picture of him painted so we can worship him?'

At that time the famous portraitist Chi Liu-ti, whose courtesy name was Chun, was living in Tiaohsi, and we asked him to paint the picture for us. He portrayed the old man carrying his red silk cord[30] in one hand, while with the other he grasped his walking stick with the *Book of Marriages* tied to the top of it. Though his hair was white, his face was that of a child, and he was striding through mist and fog. This was the best painting that Mr Chi ever did. My friend Shih Cho-tang wrote a complimentary inscription at the top of the painting, and I hung it in our room. On the 1st and the 15th days of each month, Yün and I would light incense and worship in front of it. Later, because of the many things that happened to our family, the painting was somehow lost and I have no idea in whose home it hangs now. 'Our next life is not known, while this life closes.' Our passion was so great. Will the Old Man understand and help us once again?

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【原文】

果邀神鉴耶？

迁仓米巷，余颜其卧楼曰“宾香阁”，盖以芸名而取“如宾”意也。院窄墙高，一无可取。后有厢楼，通藏书处，开窗对陆氏废园，但有荒凉之象。

沧浪风景，时切芸怀。有老妪居金母桥之东，埂巷之北，绕屋皆菜圃，编篱为门。门外有池约亩许，花光树影，错杂篱边。其地即元末张士诚王府废基也。屋西数武，瓦砾堆成土山，登其巅可远眺，地旷人稀，颇饶野趣。妪偶言及，芸神往不置，谓余曰：“自别沧浪，梦魂常绕，今不得已而思其次，其老妪之居乎？”余曰：“连朝秋暑灼人，正思得一清凉地以消长昼。卿若愿往，我先观其家可居，即襆被而往，作一月盘桓何如？”芸曰：“恐堂上不许。”余曰：“我自请之。”越日至其地，屋

【今译】

迁居到仓米巷后，我给卧楼题写了“宾香阁”的匾额，根据芸的名字而取相敬如宾的意思。那儿的院子窄而院墙高，几乎没有什么可取之处。后院有厢楼，通向藏书处，打开窗户正对着陆氏的废园，满眼都是荒凉的景色。

沧浪亭的风景，时刻挂记在芸心上。有老妇人住在金母桥之东，埂巷之北，环绕着她家房屋的都是菜圃，用树枝编成篱笆作门。门外有池塘约一亩多，花与树的光影，杂陈于篱笆旁边。这里曾经是元朝末年张士诚王府荒废了的地基。屋子西边数丈远的地方，瓦砾堆成了一个小土山，登上山顶可以远眺，远处野地空旷、人烟稀少，颇有乡村野趣。老妇人偶然说起，芸说心所向往不能释然，对我说：“自从离别沧浪亭，做梦都离不开它，现在没办法只能退而求其次，那老妇人的住处怎么样？”我说：“连日来秋暑灼热逼人，我正想找一清凉地方度过漫长的日子。你如果愿意去，我先去看看，他们家真的适合居住，我们立即抱了被褥过去，在那里小住一个月，怎么样？”芸说：“恐怕母亲不允许。”我说：“我自然会请示的。”第二天

After we moved to Granary Lane, I called our upstairs bedroom the Pavilion of My Guest's Fragrance, after Yün's name[31] and the idea that husbands and wives should treat each other like guests. The new house had only a small garden and high walls, and there was nothing much that we liked about it. At the back there was a row of small rooms off the library, but when their windows were open there was nothing to see but the overgrown Lu Family Garden, which was a desolate sight. It was from this time that Yün began to miss the scenery of the Pavilion of the Waves.

There was then an old woman who lived east of the Chinmu Bridge and north of Keng Lane. Her cottage was surrounded by a vegetable garden, and had a rattan gate. Outside the gate there was a pond about one *mou* in size[32] that reflected the interwoven images of the flowers and the shadows of the trees. The place was the site of the ruins of the palace that Chang Shih-cheng had built at the end of the Yüan Dynasty.[33] Immediately to the west of her house there was a pile of broken bricks as big as a small hill, and if you climbed to the top you could see for a long way, a large area with few people and great wild beauty. The old woman once spoke of the place to Yün, who wanted very much to go and see it. 'Since we left the Pavilion of the Waves,' she told me, 'I dream about it night and day. As we cannot go back there, the only thing I can think of now is trying to find a substitute for it. What about this old woman's house?'

'In the worst heat of the early autumn,' I said, 'I think every morning of having a cool place to pass the long days. If you're interested, I'll have a look first and see whether the house is habitable. If it is, we could take our bedding and stay there for a month. What would you think of that?'

'I'm afraid your parents will disapprove,' Yün said.

I told her I would ask their permission myself, and the next day I went to look over the house. It had only two rooms, one in front and one at the back,

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仅二间，前后隔而为四，纸窗竹榻，颇有幽趣。老妪知余意，欣然出其卧室为赁，四壁糊以白纸，顿觉改观。于是禀知吾母，挈芸居焉。邻仅老夫妇二人，灌园为业，知余夫妇避暑于此，先来通殷勤，并钓池鱼、摘园蔬为馈。偿其价，不受，芸作鞋报之，始谢而受。

时方七月，绿树荫浓，水面风来，蝉鸣聒耳。邻老又为制鱼竿，与芸垂钓于柳荫深处。日落时，登土山观晚霞夕照，随意联吟，有“兽云吞落日，弓月弹流星”之句。少焉，月印池中，虫声四起，设竹榻于篱下。老妪报酒温饭熟，遂就月光对酌，微醺而饭。浴罢，则凉鞋蕉扇，或坐或卧，听邻老谈因果报应事。三鼓归卧，周体清凉，几不知身居城市矣。

篱边倩邻老购菊，遍植之。九月花开，又与芸居十日。吾母亦欣然

【今译】

到了那个地方，见屋子只有两间，前后隔开成了四间，纸糊的窗户，竹子床，颇有清幽情趣。老妇人知道我的来意后，很高兴地腾出她的卧室租给我。我往四面墙壁糊上白纸，顿时觉得变成了另一个地方。于是我征得母亲的同意，带着芸住了过来。我们邻居只有老夫妇二人，以种菜为生，知道我们夫妇来避暑后，先来表示好意，又钓了池中的鱼，摘了园中的菜送给我们。给他们菜钱，他们坚决不要。芸做了鞋作为回报，推辞了半天才收下。

当时正值七月，绿树浓阴，水面上的风吹过来，蝉的叫声聒耳。邻居老人又为我们做了鱼竿，我与芸到柳阴深处去钓鱼。日落时，登上土山，观看晚霞夕照，随意吟些诗章，有“兽云吞落日，弓月弹流星”的佳句。不一会儿，月亮的影子印在池中，虫子的叫声顿时四起，我们把竹床摆在了篱笆下。老妇人过来告知酒饭已经准备好了，于是就着月光对饮，有点醉了才吃饭。洗过澡后，我们穿着凉鞋、摇着芭蕉扇，听老人讲因果报应的故事，三更天才回房睡觉。我们浑身清凉，简直不知道是身居城市中。

篱笆周围，请邻居老人买来菊花，栽得满满的。九月菊花盛开，我又与芸住了十天。我母亲也高兴地前来游玩，吃螃蟹赏菊花，玩了一整天。芸

each divided by a partition. The windows were of paper and the bed of bamboo, and the place had altogether a subtle charm about it. When the old woman heard what we wanted, she was very happy to rent the bedroom to us. I pasted white paper up on the walls, and soon it looked like a different place entirely. I then respectfully informed my mother, and took Yün to live there.

Our only neighbours were an old couple who raised vegetables for a living. Learning we had come to escape the summer's heat, they came to call on us, bringing gifts of fish from the pond and vegetables from the garden. I tried to pay for them, but they would not take anything, so Yün made them some shoes, which we finally prevailed on them to accept.

It was then the beginning of the seventh month, with dark shadows among the green trees. There was a breeze across the water, and the songs of cicadas were everywhere. The old couple also made us a fishing pole, and I took Yün fishing in the deep shadows of the willow trees.



When the sun was going down, we would climb to the top of the small hill and admire the twilight. We used to make up impromptu poems there, one line of which was, 'Beast-like clouds eat the setting sun, the bow-like moon shoots falling stars.' After a while, when the moonlight fell directly into the pond and the sound of insects came from all around, we would move the bed out beside the fence. The old woman would come to tell us when the wine was warm and the food was hot. We would drink in the moonlight until we were a little tipsy, and then eat. After having a wash, we would fan ourselves with banana leaves, and sit or lie down and listen to our old neighbours telling stories of sin and retribution.[34] At three strokes of the night watch we would go in to sleep feeling cool and refreshed. It was almost like not living in the city at all.

We had asked the old couple to buy chrysanthemums and plant them all the way around the fence, and when the flowers bloomed in the ninth month

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【原文】

来观，持螯对菊，赏玩竟日。芸喜曰："他年当与君卜筑于此，买绕屋菜园十亩，课仆妪，植瓜蔬，以供薪水。君画我绣，以为诗酒之需。布衣菜饭可乐终身，不必作远游计也。"余深然之。今即得有境地，而知己沦亡，可胜浩叹！

离余家半里许，醋库巷有洞庭君祠，俗呼水仙庙，回廊曲折，小有园亭。每逢神诞，众姓各认一落，密悬一式之玻璃灯，中设宝座，旁列瓶几，插花陈设，以较胜负。日惟演戏，夜则参差高下插烛于瓶花间，名曰"花照"。花光灯影，宝鼎香浮，若龙宫夜宴。司事者或笙箫歌唱，或煮茗清谈，观者如蚁集，檐下皆设栏为限。

余为众友邀去，插花布置，因得躬逢其盛。归家向芸艳称之。芸

【今译】

高兴地说："来年我们应当在这里选址修盖房子，绕房买十亩菜园，训练仆人丫环，种植瓜果蔬菜，换些钱资作日常开销；你画画，我刺绣，卖了当作诗饮酒的费用。布衣麻鞋，粗茶淡饭，可以快乐地过一辈子，没必要做远游的打算了。"我对她的想法十分赞同。今天茅舍还在那儿，但知己却已亡故，我只能深深叹息啊！

离我家大约半里左右的醋库巷有洞庭神君的祠堂，俗称水仙庙，那里回廊曲折，有小院子和亭子。每逢神的生日，每一族里各自占一个角落，密密地挂着各种款式的玻璃灯，中间设宝座，旁边陈列几案，插上鲜花，比较胜负。在白天只是演戏，晚上则高低参差地把蜡烛插到花瓶或花之间，名叫"花照"。灯影下花光闪耀，宝鼎中香烟浮动，好像是龙宫里夜晚开宴席。组织者有的奏乐歌唱，有的泡茶水闲谈；观看的人像蚂蚁一样挤成一团，房檐下都设了栏杆作为界限。

我被众位朋友邀去插花布置，因此有机会亲身经历了庙会的盛况。回家后向芸说起精彩场面，芸听了说："可惜我不是男的，不能到那里去。"

I decided to stay there with Yün for ten more days. About then my mother came to visit us, and seemed quite happy with what she saw. We ate crabs beside the flowers, and thoroughly enjoyed the day.

'One day we should build a cottage here and buy ten *mou* of land to make a garden around it,' said Yün happily. 'We could have servants plant melons and vegetables that would be enough to live on. With your painting and my embroidery, it would give us enough to have a little to drink while we wrote poetry. We could live quite happily wearing cotton clothes and eating nothing but vegetables and rice. We would never have to leave here.' I deeply wished we could do so. The cottage is still there, but now I have lost my most intimate friend. It is enough to make one sigh deeply.

About half a *li* from my house,[35] on Vinegar Warehouse Lane, was the Tungt'ing Temple, which we usually called the Narcissus Temple.[36] Inside there were winding covered paths and a small park with pavilions. Every year on the god's birthday the members of each family association would gather in their corner of the temple, hang up a special glass lantern, and erect a throne below it. Beside the throne they would set out vases filled with flowers, in a competition to see whose decorations were most beautiful. During the day operas were performed, and at night candles of different lengths were set out among the vases and the flowers. This was called the 'lighting of the flowers'. The colours of the flowers, the shadows of the lamps, and the fragrant smoke floating up from the incense urns, made it all seem like a night banquet at the palace of the Dragon King himself. The heads of the family associations would play the flute and sing, or brew fine tea and chat with one another. Townspeople gathered like ants to watch this spectacle, and a fence had to be put up under the eaves of the temple to keep them out.

One year some friends of mine invited me to go and help to arrange their flowers, so I had a chance to see the festival myself. I went home and told

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曰:“惜妾非男子,不能往。”余曰:“冠我冠,衣我衣,亦化女为男之法也。”于是易髻为辫,添扫蛾眉,加余冠,微露两鬓,尚可掩饰。服余衣长一寸又半,于腰间折而缝之,外加马褂。芸曰:“脚下将奈何?”余曰:“坊间有蝴蝶履,小大由之,购亦极易,且早晚可代撒鞋之用,不亦善乎?”芸欣然。及晚餐后,装束既毕,效男子拱手阔步者良久,忽变卦曰:“妾不去矣。为人识出既不便,堂上闻之又不可。”余怂恿曰:“庙中司事者谁不知我,即识出亦不过付之一笑耳。吾母现在九妹丈家,密去密来,焉得知之?”芸揽镜自照,狂笑不已。余强挽之,悄然径去。

遍游庙中,无识出为女子者,或问何人,以表弟对,拱手而已。最后至一处,有少妇幼女坐于所设宝座后,乃杨姓司事者之眷属也。芸忽趋彼

【今译】

我说:“戴我的帽子,穿我的衣服,也是变女为男的方法呀。”于是,给芸把发髻改成辫子,画粗了眉毛,戴上我的帽子,两鬓露出少许头发还可以掩盖过去;穿我的衣裳长了有一寸半,就在腰间折起缝住,外面穿上马褂也可以掩饰。芸问:“脚上该怎么办呢?”我说:“街上有一种蝴蝶鞋,各种尺寸,很好买,而且早晚可以代替拖鞋用,不是很好吗?”芸很高兴。到了晚饭后,装束完成,芸学着男人的样子,拱着手,迈着大步练了很久。突然间,她又改变主意了:“我不去了。万一被人认出就不好了,再说母亲知道了可能会生气的。”我怂恿她说:“庙中办事的人谁不认识我,即使认出来也不过一笑了之。母亲现在九妹家,我们悄悄地去,悄悄地回来,怎么能知道呢?”芸拿过镜子照自己,不禁狂笑不止。我强拉着她,悄悄地直奔庙会去了。

游遍了庙中,没有人认出她是女的。有人问是何人,我回答说是表弟,他们朝她拱拱手就过去了。最后到了一个地方,有一群小媳妇、少女坐在

Yün how beautiful it was.

'What a shame that I cannot go just because I am not a man,' said Yün.

'If you wore one of my hats and some of my clothes, you could look like a man.'

Yün thereupon braided her hair into a plait and made up her eyebrows. She put on my hat, and though her hair showed a little around her ears it was easy to conceal. When she put on my robe we found it was an inch and a half too long, but she took it up around the waist and put on a riding jacket over it.

'What about my feet?' Yün asked.

'In the street they sell ''butterfly shoes'',' I said, 'in all sizes. They're easy to buy, and afterwards you can wear them around the house. Wouldn't they do?'

Yün was delighted, and when she had put on my clothes after dinner she practised for a long time, putting her hands into her sleeves and taking large steps like a man.

But suddenly she changed her mind. 'I am not going! It would be awful if someone found out. If your parents knew, they would never allow us to go.'

I still encouraged her to go, however. 'Everyone at the temple knows me. Even if they find out, they will only take it as a joke. Mother is at ninth sister's house, so if we come and go secretly no one will ever know.'

Yün looked at herself in the mirror and laughed endlessly. I pulled her along, and we left quietly. We walked all around inside the temple, with no one realizing she was a woman. If someone asked who she was, I would tell them she was my cousin. They would only fold their hands and bow to her.

At the last place we came to, young women and girls were sitting behind the throne that had been erected there. They were the family of a Mr Yang, one of the organizers of the festival. Without thinking, Yün walked over and began to chat with them as a woman quite naturally might, and as she bent

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通款曲，身一侧，而不觉一按少妇之肩。旁有婢媪怒而起曰："何物狂生，不法乃尔！"余欲为措词掩饰。芸见势恶，即脱帽翘足示之曰："我亦女子耳。"相与愕然，转怒为欢。留茶点，唤肩舆送归。

吴江钱师竹病故，吾父信归，命余往吊。芸私谓余曰："吴江必经太湖，妾欲偕往一宽眼界。"余曰："正虑独行踽踽，得卿同行固妙，但无可托词耳。"芸曰："托言归宁。君先登舟，妾当继至。"余曰："若然，归途当泊舟万年桥下，与卿待月乘凉，以续沧浪韵事。"时六月十八日也。

是日，早凉，携一仆先至胥江渡口，登舟而待。芸果肩舆至，解维出虎啸桥，渐见风帆沙鸟，水天一色。芸曰："此即所谓太湖耶？今得见天

【今译】

室座的后面，都是姓杨的司事的家属。芸匆忙跑向那里去问候致意，想表示友好，身子一侧，无意间按了一少妇的肩膀。旁边年长的婢女愤怒地站起来说："狂妄小子你是什么东西，不规矩成这个样子！"我正准备过去为芸掩饰，芸见来势汹汹，马上脱下帽子抬起脚给她们看，说："我也是女子呀！"大家看了都很惊讶，于是转怒为欢笑。我们在那儿吃了茶点，然后叫了轿子回家了。

吴江钱师竹病亡后，父亲写信回来，让我前往吊孝。芸私下里对我说："去吴江必须路过太湖，我很想与你一块去，开开眼界。"我说："我正为一个人去感到孤单呢，能有你同行固然很好，只是没有借口啊。"芸说："那就借口回娘家吧。你先上船，我随后就到。"我说："如果这样，回来的途中一定把船停泊在万年桥下，我和你月夜乘凉，就像以前在沧浪亭那样。"这一天是六月十八日。

这天，趁早晨凉快，我带了一个仆人先来到胥江渡口，在船上等候。不一会，芸果然乘轿子来了。我们解缆驶出虎啸桥，渐渐看见风帆高扬，鸟飞在天，水天一色。芸说："这就是太湖呀？今天看到了天地的宽广，我这一辈

over to do so she inadvertently laid her hand on the shoulder of one of the young ladies.

One of the maids angrily jumped up and shouted, 'What kind of a rogue are you, to behave like that!' I went over to try to explain, but Yün, seeing how embarrassing the situation could become, quickly took off her hat and kicked up her foot,[37] saying, 'See, I am a woman too!'

At first they all stared at Yün in surprise, but then their anger turned to laughter. We stayed to have some tea and refreshments with them, and then called sedan chairs and went home.

When Chien Shih-chu of Wuchiang County fell ill and died, my father wrote and ordered me to represent him at the funeral. Hearing this, Yün took me aside. 'If you are going to Wuchiang, you have to cross Lake Tai. I would love to go with you and see something more of the world.'

'I had just been thinking how lonely it would be going by myself,' I said, 'and that if you could come with me it would be lovely. But there is no excuse for you to go.'

'I could say I wanted to go home for a visit. You could go to the boat first, and I would meet you there.'

'Then on the way back we could stop the boat under the Ten Thousand Years Bridge,' I said . 'We could relax in the moonlight, the way we used to at the Pavilion of the Waves.'

It was then the 18th day of the sixth month. In the cool of the morning I took a servant and went ahead to the Hsü River Dock, where we boarded a boat and waited. Yün arrived in a sedan chair shortly afterwards. The boat cast off and left the Tiger's Roar Bridge, and after a while we began to see other sails in the wind, and birds on the sandy shore. The sky and the water became the same colour.

'Is this the Lake Tai that everyone speaks of?' asked Yün. 'Now that I see

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地之宽，不虚此生矣。想闺中人有终身不能见此者。”闲话未几，风摇岸柳，已抵江城。余登岸拜奠毕，归视舟中洞然，急询舟子。舟子指曰：“不见长桥柳荫下，观鱼鹰捕鱼者乎？”盖芸已与船家女登岸矣。余至其后，芸犹粉汗盈盈，倚女而出神焉。余拍其肩曰：“罗衫汗透矣！”芸回首曰：“恐钱家有人到舟，故暂避之。君何回来之速也？”余笑曰：“欲捕逃耳。”于是相挽登舟，返棹至万年桥下，阳乌犹未落也。八窗尽落，清风徐来，纨扇罗衫，剖瓜解暑。少焉，霞映桥红，烟笼柳暗，银蟾欲上，渔火满江矣。命仆至船梢与舟子同饮。

船家女名素云，与余有杯酒交，人颇不俗。招之与芸同坐。船头不张灯火，待月快酌，射覆为令。素云双目闪闪，听良久，曰：“觞政侬颇娴

【今译】

子算没有白活。有些姑娘到死都没有见到这样的情景啊!”闲聊了不大一会儿,就看见微风吹动岸边的柳树,这时船已到达了吴江城。我上岸祭奠后,回来却见船中空无一人,急忙问船夫。船夫指着远处说:“你没看见长桥旁柳阴下,他们在看鱼鹰捕鱼的吗?”原来芸与船家女已经上岸了。我到了她们背后,芸仍然满脸流汗,靠着船家女看得正出神呢。我拍拍她的肩膀说:“你衣衫都被汗湿透了!”芸回过头来说:“我担心钱家会有人到船上来,所以暂时回避一下。你怎么回来得这么快?”我笑着说:“准备抓逃跑的人啊。”

于是我们手拉手上了船,返航到万年桥下,此时太阳还没有落山。我们就把船上的窗子全部打开,清风徐徐吹来,我们披着绸衣,摇着丝扇,切开西瓜解暑。一会儿,晚霞把万年桥照得红彤彤,烟云笼罩下的柳树渐渐变暗,月亮就要升起,满江闪烁着点点渔火。我们让仆人到船尾与船夫一起去喝酒。

船家女名叫素云,与我一起喝过酒,为人颇有雅趣,所以我把她叫过来与芸同坐。船头不点灯火,对着月亮畅快地饮酒,以射覆为酒令。素云眨

how grand the world is, I have not lived in vain! There are women who have lived their entire lives without seeing a vista like this.' It seemed we had only chatted for a little while before we arrived at Wuchiang, where the wind was rustling the willows along the bank.

I went ashore, only to return after the funeral to find the boat empty. I anxiously questioned the boatman, who pointed along the bank and said, 'Don't you see them in the shadow of the willows by the bridge watching the cormorants catch fish?'

To my surprise, Yün had gone ashore with the boatman's daughter. When I came up behind her she was still covered with perspiration, leaning against the other girl and lost in watching the birds.

I patted her shoulder and said, 'Your clothes are soaked through!'

Yün turned her head to look at me. 'I was afraid someone from the Chien family would come to the boat with you,' she said, 'so I came here for a while to keep them from seeing me if they did. Why did you come back so quickly?'

I laughed. 'So I could recapture you.'

We walked to the boat hand in hand, and sailed back to the Ten Thousand Years Bridge. The sun had not yet set by the time we reached the bridge, so we let down the windows of the boat to admit a breeze, then changed into silk clothes and, fanning ourselves, ate some melon to cool off. Before long the setting sun turned the bridge red, and the twilight mist enveloped the willows in darkness. The silver moon was just rising and the river quickly filled up with the lights of night fishermen. We sent our servant to the stern to drink with the boatman.

The boatman's daughter was named Su-yün, and she had had several cups of wine with me once before. She was quite nice, so I called her over and asked her to sit with Yün. There was no light in the bow of the boat, so

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习，从未闻有斯令，愿受教。”芸即譬其言而开导之，终茫然。余笑曰：“女先生且罢论。我有一言作譬，即了然矣。”芸曰：“君若何譬之？”余曰：“鹤善舞而不能耕，牛善耕而不能舞，物性然也。先生欲反而教之，无乃劳乎？”素云笑捶余肩曰：“汝骂我耶？”芸出令曰：“只许动口，不许动手！违者罚大觥。”素云量豪，满斟一觥，一吸而尽。余曰：“动手但准摸索，不准捶人。”芸笑挽素云置余怀，曰：“请君摸索畅怀。”余笑曰：“卿非解人，摸索在有意无意间耳。拥而狂探，田舍郎之所为也。”时四鬓所簪茉莉，为酒气所蒸，杂以粉汗油香，芳馨透鼻。余戏曰：“小人臭味充满船头，令人作恶。”素云不禁握拳连捶

【今译】

着眼睛，听了半天，说：“喝酒的酒令我很熟悉，却从未听说有这个酒令。教教我吧。”芸就用打比方的方法向素云解释，但素云终于还是茫然不知所以。我笑道：“女先生先停一下，我用一句话做比方，就可说明白。”芸说：“你怎么打比方？”我说：“鹤善于跳舞却不能耕地，牛善于耕地却不会跳舞，动物的本性就是这样。先生想反过来教它们，这不是徒劳吗？”素云笑着捶我的肩膀，说：“你骂我呀？”芸命令说：“只许动口，不许动手！违者罚喝一大杯酒。”素云酒量大，她满满斟了一大杯，一饮而尽。我说：“动手只允许爱抚，不可以捶人。”芸笑着把素云拉起放在我怀中，说：“请君尽情地爱抚。”我笑着说：“你不是明白人，爱抚的妙处在有意无意之间。抱在怀里疯狂地爱抚，那是村夫俗子的作为。”这时，她们两个人鬓角插的茉莉花，满身的酒气，与汗浸过的脂粉、头油的香味混在一起，芳馨扑鼻。我开玩笑说：“小人的臭味充满船头，令人恶心。”素云不禁握起拳头连连捶我，说：

we were able to enjoy the moon and drink happily. We began to play a literary drinking game, at which Su-yün could only blink her eyes.[38] She listened to us for quite a while, then said, 'I know a lot about drinking games, but I have never heard of this one. Will you teach it to me?'

Yün thought up several examples to try to explain it to her, but after some time the boat girl still did not understand.

I laughed and said, 'Stop it, lady teacher. I have a comparison that will explain the problem.'

'What kind of an example are you going to give?' Yün asked.

'A crane can dance but cannot plough, while an ox can plough but cannot dance. That is just the nature of things. Wouldn't it be a waste of time if you tried to teach each of them to play the other's game?'

Su-yün laughed playfully, hit me on the shoulder, and said, 'Are you making fun of me?'

At this Yün ordered us to stop. 'From now on we allow only talking. No more hitting! Whoever breaks the rule has to drink a big cup of wine.'

Su-yün had quite a capacity for wine, so she poured a big cup and downed it at one gulp.

'No hitting,' I then said, 'but surely it's all right if we caress one another.'

Yün laughed and pushed Su-yün over to me. 'Caress her to your heart's content, then.'

'Don't misunderstand me,' I said laughing. 'The whole point of caressing someone is to carry it off nonchalantly. Only a country boy would be rough about it.'

By this time the scent of jasmine in their hair had mixed with the aroma of the wine, all of it overlaid by the smell of perspiration in their make-up. It was quite overpowering.

'The stink of commoners fills the bow of this boat,' I joked. 'It's enough

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【原文】

曰:“谁教汝狂嗅耶？”芸呼曰:“违令，罚两大觥！”素云曰:“彼又以小人骂我，不应捶耶？”芸曰:“彼之所谓小人，盖有故也。请干此，当告汝。”素云乃连尽两觥。芸乃告以沧浪旧居乘凉事。素云曰:“若然，真错怪矣。当再罚。”又干一觥。芸曰:“久闻素娘善歌，可一聆妙音否？”素即以象箸击小碟而歌。芸欣然畅饮，不觉酩酊，乃乘舆先归。余又与素云茶话片刻，步月而回。

时余寄居友人鲁半舫家萧爽楼中。越数日，鲁夫人误有所闻，私告芸曰:“前日闻若婿挟两妓饮于万年桥舟中，子知之否？”芸曰:“有

【今译】

“谁教你嗅来嗅去的呢？”芸喊道:“违令!罚两大杯。”素云说:“他又骂我是小人,不该捶他吗？”芸说:“他所说的小人是有原因的。喝了这杯,我一定告诉你。”于是素云连干两杯，芸就把沧浪亭乘凉的事告诉了她。素云说:“如果是这样,我真的是错怪他了,应该再罚。”又干了一大杯。芸说:“早听说素云姑娘歌唱得特别好,可以让我听听你美妙的歌声吗？”素云立即用象牙筷子敲着小碟唱起来。芸开怀畅饮,不知不觉酩酊大醉,就乘轿子先回去了。我又与素云喝茶闲聊了一会儿,然后在月下步行回去了。

当时我寄居在朋友鲁半舫家的萧爽楼中。数日后,鲁夫人听人说闲话,就私下里告诉芸说:“听说你丈夫带了两个妓女在万年桥边的船上喝酒，

to make a man sick.'

At this Su-yün could not be stopped from hitting me repeatedly. 'Who told you to sniff around?' she shouted.

'You broke the rule,' Yün called out to her. 'I sentence you to two big cups!'

'But he called me a commoner. Why shouldn't I hit him?'

'He had a reason for using the word "commoner",' Yün told her. 'Drink these and I'll tell you.' So Su-yün drank the two big cups of wine one after the other, and Yün told her how we had joked about the jasmine one night when we lived at the Pavilion of the Waves.

'If that's what he was talking about,' Su-yün said, 'I should not have blamed him. The sentence should be carried out once again.' She then drank a third big cup of wine.

'I have heard what a beautiful voice you have,' Yün said as she put the cup down. 'Could I hear one of your songs?'

Su-yün immediately began to sing, beating time on a small plate with her ivory chopsticks. Yün was having so much fun she forgot how much she was drinking. She became tipsy without even realizing it, so that she had to take a sedan chair and go home ahead of me. I stayed a few moments longer for some tea and conversation with Su-yün, and then walked home in the moonlight.[39]

At that time we were living with my friend Lu Pan-fang, at his home, the Villa of Serenity. A few days after our trip Mrs Lu heard some gossip, and took Yün aside. 'Yesterday I heard that your husband had been seen drinking with two courtesans in a boat by the Ten Thousand Years Bridge. Did you know that?'

'It happened all right,' Yün replied, 'but one of those courtesans was me.' Because she had brought it up, Yün then told her in detail about our trip

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【原文】

之，其一即我也。”因以偕游始末详告之。鲁大笑，释然而去。

乾隆甲寅七月，余自粤东归，有同伴携妾回者，曰徐秀峰，余之表妹婿也，艳称新人之美，邀芸往观。芸他日谓秀峰曰：“美则美矣，韵犹未也。”秀峰曰：“然则若郎纳妾，必美而韵者乎？”芸曰：“然。”从此痴心物色，而短于资。

时有浙妓温冷香者，寓于吴，有《咏柳絮》四律，沸传吴下，好事者多和之。余友吴江张闲憨素赏冷香，携柳絮诗索和。芸微其人而置之。余技痒而和其韵，中有“触我春愁偏婉转，撩他离绪更缠绵”之句，芸甚击节。

明年乙卯秋八月五日，吾母将挈芸游虎丘。闲憨忽至，曰：“余亦有虎丘之游，今日特邀君作探花使者。”因请吾母先行，期于虎丘半塘相

【今译】

你知道这件事吗？”芸说：“是有这事，其中一个就是我。”于是将一起游玩的始末详细告诉了鲁夫人。鲁夫人听了大笑，放心地走了。

乾隆甲寅年(1794年)七月，我从广东回到苏州。有一个同伴，我的表妹夫徐秀峰带了小老婆回来，他极力赞美新人漂亮，邀请芸去看。芸看后，有一天对徐秀峰说：“漂亮还说得过去，只是缺少韵味。”秀峰说：“那么假如你丈夫纳妾，必定是漂亮而有韵味了？”芸说：“对！”从此一直在寻找，却苦于没有足够的钱。

当时浙江妓女温冷香，住在苏州，写过《咏柳絮》诗四首，在苏州传得沸沸扬扬，有许多爱起哄的人都做诗与她唱和。我的朋友吴江张闲憨一向欣赏冷香，就拿了《咏柳絮》要我们和诗。芸看不起温冷香没有和诗。我想试试就按她的韵作诗，其中有“触我春愁偏婉转，撩他离绪更缠绵”的诗句，芸十分欣赏。

第二年乙卯(1795年)秋天八月初五，我母亲正计划带芸去游虎丘，张闲憨忽然来了，对我说：“我也要到虎丘去，今天特意来邀请你作探花使者。”

together. Hearing the explanation, Mrs Lu laughed heartily and left relieved.

In the seventh month of the Chiayin year of the reign of the Emperor Chien Lung[40] I returned from Yüehtung[41] with my friend Hsü Hsiu-feng, who was my cousin's husband. He brought a new concubine back with him, raving about her beauty to everyone, and one day he invited Yün to go and see her. Afterwards Yün said to Hsiu-feng, 'She certainly is beautiful, but she is not the least bit charming.'

'If your husband were to take a concubine,' Hisu-feng asked, 'would she have to be charming as well as beautiful?'

'Naturally,' said Yün.

From then on, Yün was obsessed with the idea of finding me a concubine, even though we had nowhere near enough money for such an ambition.

There was a courtesan from Chekiang named Wen Leng-hsiang then living in Soochow. She was something of a poet, and had written four stanzas on the theme of willow catkins that had taken the city by storm, many talented writers composing couplets in response to her originals. My friend from Wuchiang, Chang Hsien-han, had long admired Leng-hsiang, and asked us to help him write some verses to accompany hers. Yün thought little of her and so declined, but I longed to write, and thus composed some verses to her rhyme. One couplet that Yün liked very much was, 'They arouse my springtime wistfulness, and ensnare her wandering fancy.'

A year later, on the 5th day of the eighth month, mother was planning to take Yün on a visit to Tiger Hill,[42] when my friend Hsien-han suddenly arrived at our house. 'I am going to Tiger Hill too,' he said, 'and today I came especially to invite you to go with me and admire some flowers[43] along the way.'

I then asked mother to go on ahead, and said I would meet her at Pantang near Tiger Hill. Hsien-han took me to Leng-hsiang's home, where I discov-

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【原文】

晤。拉余至冷香寓，见冷香已半老，有女名憨园，瓜期未破，亭亭玉立，真“一泓秋水照人寒”者也。款接间，颇知文墨。有妹文园，尚雏。余此时初无痴想，且念一杯之叙，非寒士所能酬，而既入个中，私心忐忑，强为酬答。因私谓闲憨曰：“余贫士也，子以尤物玩我乎？”闲憨笑曰：“非也。今日有友人邀憨园答我，席主为尊客拉去，我代客转邀客，毋烦他虑也。”余始释然。

至半塘，两舟相遇，令憨园过舟叩见吾母。芸、憨相见，欢同旧识，携手登山，备览名胜。芸独爱千顷云高旷，坐赏良久。返至野芳滨，畅饮甚欢，并舟而泊。及解维，芸谓余曰：“子陪张君，留憨陪妾可乎？”余诺之。返棹至都亭桥，始过船分袂。

【今译】

于是请我母亲先走，约好在虎丘半塘见面。我被拉到温冷香的住所，见温冷香已是徐娘半老。她有女儿叫憨园，还是处女，亭亭玉立，确有“一泓秋水照人寒”的风韵。殷勤接待之间，看出很有些读书学养。她还有个妹妹叫文园，年纪尚小。我起初并没有什么痴心妄想，而且考虑到即使是饮酒叙话，也不是穷书生能够付得起的。但是既然进入了这种情境，尽管心底不踏实，也得勉强应酬。因此我偷偷对闲憨说：“我是贫穷书生，你拿这样的尤物来消遣我吗？”闲憨说：“不是的。今天有朋友邀请憨园答谢我，请客的人被尊贵的人拉去了，我代替他邀请客人，你不要有其他的顾虑。”我这才放下心来。

船行到半塘，与母亲的船相遇，就让憨园过船叩见我母亲。芸与憨园相见，高兴得像老朋友，二人手拉手去爬山，看了各处名胜。芸特别喜爱千顷云的高旷，坐下来观赏了很久。我们回到野芳滨后，开怀畅饮，把两只船并排停在一起。即将解缆开船，芸对我说：“你去陪张君，把憨园留下陪我可以吗？”我答应了。船返航行到都亭桥，两人才各自回船。

ered that she was already middle-aged.

However, she had a daughter named Han-yüan ,who, though not yet fully mature, was as beautiful as a piece of jade. Her eyes were as lovely as the surface of an autumn pond, and while they entertained us it became obvious that her literary knowledge was extensive. She had a younger sister named Wen-yüan who was still quite small.

At first I had no wild ideas and wanted only to have a cup of wine and chat with them. I well knew that a poor scholar like myself could not afford this sort of thing, and once inside I began to feel quite nervous. While I did not show my unease in my conversation, I did quietly say to Hsien-han, 'I'm only a poor fellow. How can you invite these girls to entertain me?'

Hsien-han laughed. 'It's not that way at all. A friend of mine had invited me to come and be entertained by Han-yüan today, but then he was called away by an important visitor. He asked me to be the host and invite someone else. Don't worry about it.'



At that, I began to relax. Later, when our boat reached Pantang, I told Han-yüan to go aboard my mother's boat and pay her respects. That was when Yün met Han-yüan and, as happy as old friends at a reunion, they soon set off hand in hand to climb the hill in search of all the scenic spots it offered. Yün especially liked the height and vista of Thousand Clouds, and they sat there enjoying the view for some time. When we returned to Yehfangpin, we moored the boats side by side and drank long and happily.

As the boats were being unmoored, Yün asked me if Han-yüan could return aboard hers, while I went back with Hsien-han. To this, I agreed. When we returned to the Tut'ing Bridge we went back aboard our own boats and took leave of one another. By the time we arrived home it was already the third night watch.

'Today I have met someone who is both beautiful and charming,' said

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【原文】

归家已三鼓。芸曰:“今日得见美而韵者矣。顷已约憨园,明日过我,当为子图之。”余骇曰:“此非金屋不能贮,穷措大岂敢生此妄想哉!况我两人伉俪正笃,何必外求?”芸笑曰:“我自爱之,子姑待之。”

明午,憨果至。芸殷勤款接,筵中以猜枚(赢吟输饮)为令,终席无一罗致语。及憨园归,芸曰:“顷又与密约,十八日来此结为姊妹,子宜备牲牢以待。”笑指臂上翡翠钏曰:“若见此钏属于憨,事必谐矣。顷已吐意,未深结其心也。”余姑听之。

十八日大雨,憨竟冒雨至。入室良久,始挽手出,见余有羞色,盖翡翠钏已在憨臂矣。焚香结盟后,拟再续前饮,适憨有石湖之游,即别去。

【今译】

回到家已是半夜时分。芸说:“今天终于见到了美丽而又有韵味的女子。刚才已和憨园约定,明天来这里看我,我要设法使你得到她。”我吃惊地说:“这样的女子在我们家可没有金屋让她住,我一个穷书生哪敢有这样的妄想!何况我两人夫妻感情深厚,怎么会有其他想法呢?”芸说:“我自己喜欢她,你就等着吧。”

第二天中午,憨园果然来了。芸殷勤款待她,宴席上以猜枚为酒令,赢者吟诗,输者喝酒,到宴席结束,没有一句撮合的话。等憨园回去以后,芸说:“刚才又与她私下约定,十八日来这里与我结为姊妹,你应该预备好祭品等着。”芸笑容满面,指着胳膊上的翡翠手镯说:“如果见此镯属于憨园,事情就一定是成了。她刚才已经表露了那个意思,只是还没有深深拴住她的心。”我听了只当这是一句玩笑话没放在心上。

十八日下着大雨,憨园居然冒雨来了。进入内室很久,她才与芸手挽手出来,而且见了我表情有些羞涩,原来翡翠镯子已经戴到了憨园的胳膊上。焚香结拜以后,本来打算再接着上次的酒宴,但正遇上憨园已和人约

Yün. 'I have just invited Han-yüan to come and see me tomorrow, so I can try to arrange things for you.'

'But we're not a rich family,' I said, worried. 'We cannot afford to keep someone like that. How could people as poor as ourselves dare think of such a thing? And we are so happily married, why should we look for someone else?'

'But I love her too,' Yün said, laughing. 'You just let me take care of everything.'

The next day at noon, Han-yüan actually came. Yün entertained her warmly, and during the meal we played a game — the winner would read a poem, while the loser had to drink a cup of wine. By the end of the meal still not a word had been said about our obtaining Han-yüan.

As soon as she left, Yün said to me, 'I have just made a secret agreement with her. She will come here on the 18th, and we will pledge ourselves as sisters. You will have to prepare animals for the sacrifice.'

Then, laughing and pointing to the jade bracelet on her arm, she said, 'If you see this bracelet on Han-yüan's arm then, it will mean she has agreed to our proposal. I have just told her my idea, but I am still not very sure what she thinks about it all.'

I only listened to what she said, making no reply.

It rained very hard on the 18th, but Han-yüan came all the same. She and Yün went into another room and were alone there for some time. They were holding hands when they emerged, and Han-yüan looked at me shyly. She was wearing the jade bracelet!

We had intended, after the incense was burned and they had become sisters, that we should carry on drinking. As it turned out, however, Han-yüan had promised to go on a trip to Stone Lake, so she left as soon as the ceremony was over.

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【原文】

芸欣然告余曰:“丽人已得,君何以谢媒耶?”余询其详。芸曰:“向之秘言,恐憨意另有所属也。顷探之无他,语之曰:‘妹知今日之意否?’憨曰:‘蒙夫人抬举,真蓬蒿倚玉树也。但吾母望我奢,恐难自主耳,愿彼此缓图之。’脱钏上臂时,又语之曰:‘玉取其坚,且有团圈不断之意,妹试笼之,以为先兆。’憨曰:‘聚合之权,总在夫人也。’即此观之,憨心已得,所难者必冷香耳,当再图之。”余笑曰:“卿将效笠翁之《怜香伴》耶?”芸曰:“然。”自此无日不谈憨园矣。后憨为有力者夺去,不果。芸竟以之死。

【今译】

好游石湖,便告别而去。芸兴奋地对我说:“美人已经得到,夫君你拿什么酬谢媒人呢?”我向她询问详细过程,芸说:“以前听人暗地里说,憨园恐怕心里已另有别人。刚才探听清楚没有别人,就对她说:‘妹妹知道不知道我今天的用意?’憨园说:‘承蒙夫人厚爱,真好像蓬蒿靠上了玉树。但是,我母亲对我有很高的希望,我恐怕难以自己做主。希望我们一起想办法。’我脱下镯子给她戴上时,又对她说:‘玉取其坚固的品质,而且还有连续不断的意味。妹妹先试着戴上,把它当作一个好兆头。’憨园说:‘聚合的权力,全在夫人。’就此情况来看,憨园的心已经争取过来了,此事困难的地方是温冷香那里,应当再想办法对付她。”我笑着说:“你想效仿李渔的《怜香伴》吗?”芸说:“是啊。”从此,没有一天不谈论憨园的。但后来憨园被有权势的人夺去,这事终没成功。芸竟然因此死了。

'She has agreed,' Yün told me happily. 'Now, how will you reward your go-between?' I asked her the details of the arrangement.

'Just now I spoke to her privately because I was afraid she might have another attachment. When she said she did not, I asked her, "Do you know why we have invited you here today, little sister?"

' "The respect of an honourable lady like yourself makes me feel like a small weed leaning up against a great tree," she replied, "but my mother has high hopes for me, and I'm afraid I cannot agree without consulting her. I do hope, though, that you and I can think of a way to work things out."

'When I took off the bracelet and put it on her arm I said to her, "The jade of this bracelet is hard and represents the constancy of our pledge; and like our pledge, the circle of the bracelet has no end. Wear it as the first token of our understanding." To which she replied, "The power to unite us rests entirely with you." So it seems as if we have already won over Han-yüan. The difficult part will be convincing her mother, but I will think of a plan for that.'

I laughed, and asked her, 'Are you trying to imitate Li-weng's *Pitying the Fragrant Companion*?'[44]

'Yes,' she replied.

From that time on there was not a day that Yün did not talk about Han-yüan. But later Han-yüan was taken off by a powerful man, and all the plans came to nothing. In fact, it was because of this that Yün died.

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卷 二

闲情记趣

【原文】

余忆童稚时，能张目对日，明察秋毫，见藐小微物，必细察其纹理，故时有物外之趣。夏蚊成雷，私拟作群鹤舞空。心之所向，则或千或百果然鹤也。昂首观之，项为之强。又留蚊于素帐中，徐喷以烟，使其冲烟飞鸣，作青云白鹤观，果如鹤唳云端，怡然称快。于土墙凹凸处，花台小草丛杂处，常蹲其身，使与台齐；定神细视，以丛草为林，以虫蚁为兽，以土砾凸者为丘，凹者为壑，神游其中，怡然自得。一日，见二虫斗草间，观之正浓，忽有庞然大物拔山倒树而来，盖一癞虾蟆也，舌一吐而二虫尽为所吞。余年幼，方出神，不觉呀然惊恐。神定，捉虾蟆，鞭数十，驱之别院。年长思之，二虫之斗，盖图奸不从也。古语云“奸近杀”，虫亦然耶？

【今译】

记得我年少的时候，能睁着眼睛看太阳，明察秋毫，每次看见很微小的东西，一定要仔细观察它的纹理，所以常常能发现事物之外的乐趣。

夏天蚊子的叫声如雷，在我看来它们就如同群鹤在空中飞舞。心里这样想着，蚊子似乎真成了千百只舞鹤了。我仰脸观望，脖子常常因此酸痛僵直。我经常把蚊子留在蚊帐里，慢慢地向蚊子喷烟，让它在烟雾中飞舞鸣叫，当作青云中的白鹤来看，果然觉得像白鹤在云端鸣叫，让人怡然称快。在土墙的凹凸处，花坛旁小草丛生的杂乱处，我常蹲下身来，使视线与台沿平齐，凝神仔细观察。我把杂草当作树林，把虫子蚂蚁当作野兽，把突起的土块当作山丘，凹陷的地方当作沟壑，让自己神游其中，其乐无穷。一天，看见两个虫子在草间打斗，我看得兴致正浓，忽然有庞然大物拔山倒树而来，原来是一只癞蛤蟆。只见它舌头一吐，两只虫子就全被它吞掉了。那时我年纪小，又正在出神观看，不禁吓了一跳，大叫起来。神情安定后，捉住癞蛤蟆，用鞭子抽了几十下，把它赶到别的院子里去了。长大后回想当时的情景，二虫争斗，原来是一个要交配，一个不愿意。古语说：“奸近杀。”虫子也是如此吗？

PART 2

The Pleasures of Leisure

When I was small I could stare directly at the sun with my eyes wide open. I could see the smallest things clearly and often took an almost mystic pleasure in making out the patterns on them.

During the summer, whenever I heard the sound of mosquitoes swarming, I would pretend they were a flock of cranes dancing across the open sky, and in my imagination they actually would become hundreds of cranes. I would look at them so long my neck became stiff. At night I would let mosquitoes inside my mosquito netting, blow smoke at them, and imagine that what I saw were white cranes soaring through blue clouds. It really did look like cranes flying among the clouds, and it was a sight that delighted me.

I would often squat down by unkempt grassy places in flower beds or by niches in walls, low enough so that my head was level with them, and concentrate so carefully that to me the grass became a forest and the insects became animals. Imagining that small mounds of earth were hills and that shallow holes were valleys, I let my spirit wander there in happiness and contentment.

Once while I was concentrating all my attention on two insects battling in the grass, a giant suddenly appeared, knocking down the mountains and pulling up the trees. It was nothing but a toad, but with one flick of his tongue he swallowed both the insects. I was small, and because I had been so caught up in the scene I could not help being frightened. When I had calmed down, I caught the toad, spanked it severely, and expelled it to a neighbour's yard. Since growing up I have sometimes thought that the battle of the two insects was probably an attempted rape. The ancients said, 'Rapists deserve death.'

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【原文】

贪此生涯，卵为蚯蚓所哈（吴俗呼阳曰卵）肿不能便。捉鸭开口哈之，婢妪偶释手，鸭颠其颈作吞噬状，惊而大哭，传为话柄。此皆幼时闲情也。

及长，爱花成癖，喜剪盆树。识张兰坡，始精剪枝养节之法，继悟接花叠石之法。花以兰为最，取其幽香韵致也，而瓣品之稍堪入谱者，不可多得。兰坡临终时，赠余荷瓣素心春兰一盆，皆肩平心阔，茎细瓣净，可以入谱者，余珍如拱璧。值余幕游于外，芸能亲为灌溉，花叶颇茂。不二年，一旦忽萎死。起根视之，皆白如玉，且兰芽勃然。初不可解，以为无福消受，浩叹而已。事后始悉，有人欲分不允，故用滚汤灌杀也。从此誓不植兰。次取杜鹃，虽无香而色可久玩，且易剪裁。以芸惜枝怜叶，

【今译】

由于我这样贪玩，一次卵(江浙方言把阳具叫做卵)被蚯蚓咬了，肿得不能小便，只好捉鸭子来张口哈它，这时女佣人不小心松开手，鸭子便伸出它的脖子，作出吞咽的样子，吓得我大哭起来，传出去成为人们闲谈的话题。这都是我幼年的事情。

长大后，我又爱花成癖，喜欢修剪盆景。认识了张兰坡后，才开始精通剪枝养节的方法，接着又明白了嫁接花卉、垒叠石块的方法。

百花中兰花我最喜欢，因为它的香味幽雅、韵致高贵；然而，花形品位稍稍可以载入花谱的不多。张兰坡临终前，送我一盆荷瓣素心春兰，每一朵花都是肩平心阔，茎细瓣净，是可以写入花谱的。我珍爱它如同一块拱壁。当我供职幕友、游历在外时，芸亲自为它浇水，春兰的花叶十分繁茂。不到两年，忽然有一天枯死了。拔起根来看，都白得像玉一样，而且生出许多旺盛的兰芽。我最初不知如何解释，以为自己没有福气享受，叹息不已。事后才知道，有人想分几枝去种，我没答应，所以就用热水把它浇死了。从此，我发誓不再栽兰花。我第二喜欢的是杜鹃，虽然它没有香味，但花可以长久欣赏，而且易于修剪。因为芸怜惜枝叶，不忍心看我修剪太多，所以很

I wonder, was this why the insects were eaten by the toad?

One day while I was absorbed in my imaginary world, my egg was bitten by an earthworm (in Soochow we call the male organs eggs), so that it swelled up and I could not urinate. The servants caught a duck, and were forcing it to open its mouth over the wound,[1] when suddenly one of them let go of the bird. The duck stretched out its neck as if to bite me there, and I screamed with fright. This became a family joke. These were all things that happened to me when I was small.

When I was a little older I became obsessed with a love of flowers, and found much delight in pruning miniature potted trees to make them look like real ones. It was not until I met Chang Lan-po, however, that I began really to learn how to prune branches and care for sprouts, and later to understand grafting and the creation of miniature rock formations in the pots. My favourite flower was the orchid, because of its elegant fragrance and charming appearance, though it is difficult to obtain ones that can be considered truly classic.

Shortly before Lan-po died he presented me with a pot of orchids that looked like lotus flowers. The centres were white and broad, and the edges of the petals were straight. They had thin stems, and the petals themselves were quite pale. This was a classic flower, and I treasured mine like a piece of old jade. When I was away from home Yün would water it herself, and its flowers and leaves grew luxuriantly. After I had had it for almost two years, however, it suddenly dried up and died. I dug it up and found the roots in good condition, white as jade with many new shoots. At first I could not understand it, and could only sigh at the thought that I was simply not lucky enough to raise so fine a flower. Only later did I learn that someone who had asked for a cutting and been refused had poured boiling water over it and killed it. I swore that from that time on I would never grow orchids again.

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【原文】

不忍畅剪，故难成树。其他盆玩皆然。

惟每年篱东菊绽，秋兴成癖。喜摘插瓶，不爱盆玩。非盆玩不足观，以家无园圃，不能自植；货于市者，俱丛杂无致，故不取耳。其插花朵，数宜单，不宜双。每瓶取一种，不取二色。瓶口取阔大，不取窄小。阔大者舒展不拘，自五七花至三四十花，必于瓶口中一丛怒起，以不散漫、不挤轧、不靠瓶口为妙，所谓“起把宜紧”也。或亭亭玉立，或飞舞横斜。花取参差，间以花蕊，以免飞钹耍盘之病。叶取不乱，梗取不强。用针宜藏，针长宁断之，毋令针针露梗，所谓“瓶口宜清”也。视桌之大小，一桌三瓶至七瓶而止，多则眉目不分，即同市井之菊屏矣。几之高

【今译】

难成为好的花树，其他盆景也是如此。

每年菊花园的菊花绽放，我秋兴成癖。我喜欢摘花插入瓶中，而不喜欢种菊花做盆景。这并不是盆景不足以观赏，而是因为我家没有园圃，不能自己种植；从市场买来的，都是些杂乱不雅致的东西，所以不要。瓶中插花的数量以单数为宜，不宜用双数，而且每瓶选一种颜色，不用两种以上的颜色。瓶口用阔大的，不用窄小的，因为阔大的瓶口可让花无拘无束地舒展。无论是五朵、七朵，还是三十朵、四十朵花，一定要从瓶口中一丛怒放而起，以不散漫、不拥挤、不斜靠瓶口为妙，即所谓“起把宜紧”。花须亭亭玉立，或者飞舞横斜，花朵应该参差错落，中间支上花架，以免出现“飞钹耍盘”的毛病。叶子不能杂乱，花梗不能僵直。竹针应该藏而不露，如果竹针长了宁可折断它，不要让针露花梗外面来。“瓶口宜清”说的就是这个道理。要根据桌子的大小，一张桌子摆三瓶到七瓶就够了，多了就眉目不清，和市场上卖的菊花屏障一样了。几案的高低应从三四寸到二尺五

My next favourite flower was the azalea. Although it has no fragrance to speak of, its colours are long-lasting and it is easy to prune. But because Yün loved their branches and leaves, she could not stand seeing me prune them too much, so it was difficult to raise them properly. It was the same with all my other plants.

Every year chrysanthemums would grow east of the fence, blooming in the autumn. I preferred to pick them and put them in vases, rather than raise them in pots. It was not that I did not enjoy looking at them in pots, but because our house had no garden I could not grow them in pots myself, and had I bought them in the market and transplanted them, they would have looked all jumbled and wrong. I did not want that.

When putting chrysanthemums in a vase one should select an odd number of flowers, not an even number. Each vase should contain flowers of only a single colour. The mouths of the vases should be wide so that the flowers can spread out naturally.



Whether one is displaying five or seven flowers, or thirty or forty flowers, they should rise straight from the mouth of the vase in one mass, neither crowded together nor falling around loosely and leaning against the mouth of the vase. This technique is called 'rising tightly'.

Some of the flowers should stand up gracefully, while others spread out at angles. Some should be high and some low, with a few buds in between, to keep the arrangement from looking stiff and unnatural.

The leaves should not be disorderly and the stems should not be stiff. If one uses pins to hold the flowers in position they should be hidden, the long pins cut off so that none protrude from the stems. This technique is called 'clearing the mouth of the vase'.

From three to seven vases can be arranged on a table, depending on its size. No more than seven vases should be set out on one table, or it will not be

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【原文】

低，自三四寸至二尺五六寸而止，必须参差高下，互相照应，以气势联络为上。若中高两低，后高前低，成排对列，又犯俗所谓“锦灰堆”矣。或密或疏，或进或出，全在会心者得画意乃可。

若盆碗盘洗，用漂青、松香、榆皮面和油，先熬以稻灰收成胶，以铜片按钉向上，将膏火化，粘铜片于盆碗盘洗中。俟冷，将花用铁丝扎把，插于钉上，宜偏斜取势，不可居中；更宜枝疏叶清，不可拥挤。然后加水，用碗沙少许掩铜片，使观者疑从花生于碗底方妙。

若以木本花果插瓶，剪裁之法，（不能色色自觅，倩人攀折者每不合意，）必执在手中，横斜以观其势，反侧以取其态。相定之后，剪去杂枝，以疏瘦古怪为佳。再思其梗如何入瓶，或折或曲，插入瓶口，方免背

【今译】

六寸不等，以气势能够形成联络为上等。如果几案中间高两边低，后面高前面低，排成一排，或者对称排列，就犯了俗语说的“锦灰堆”的毛病。花的稠密或疏散，或伸进或退出，全靠善于心领神会的人，能看出画的意境来就可以了。

如果用盆、碗、盘或笔洗插花，取漂青、松香、榆树皮面和上油，先用稻草熬制成胶膏然后在铜片上安颗钉子，将胶膏用火化开后，把铜片粘在盘、碗、盆或笔洗中。胶冷后，将花用铁丝扎成把，插在钉子上，此时应该偏斜取其气势，不能居中；枝条稀疏、叶片清爽就更好了，不能拥挤。然后加水，碗底盛一点沙子来盖住铜片，使观看的人误以为花是从碗底长出来的，那才是精妙所在。

如果用木本花果插瓶（不能每样东西都自己寻找，而请人攀援采摘的又往往不满意），剪裁的方法是，一定要把花枝先拿在手中，横斜地观察它的架势，翻来覆去选择它的姿态。确定之后，剪去杂枝，那些疏瘦古怪的枝叶为最好。再考虑花梗如何插入瓶口，有的要折断，有的应该弯曲，插入瓶

possible to tell the eyes from the eyebrows, and the arrangement will look just like the cheap chrysanthemum screens sold in the markets. The stands should be from three or four inches to two feet and five or six inches tall. They should be different in height, but should be in proportion to one another so that there is an attractive relationship between the appearance of them all. If there is a tall stand in the centre with two low ones at the sides, or if the ones at the back are tall and the ones in front are low, or if they are set out in pairs, they will look like what people call a 'beautiful pile of trash'. Whether the flowers should be dense or spread out, whether they should lean towards the viewer or away, all depends on the sense of pictorial composition of someone who knows how to appreciate them.

When preparing flower pots, one can make a glue by mixing pitch, resin, elm bark, flour, and oil, and heating the mixture in the glowing ashes of rice stalks. Push pins up through a copper disc, and then heat the glue and stick the disc to the inside of the pot. After the glue has cooled, tie up a bunch of flowers with thin wire and push them down on to the pins. They should be at an angle to look best, and they should not be right in the middle of the pot. The branches should be separated, the leaves should stand out clearly, and the flowers themselves must not crowd together. Afterwards add water to the pot, and use a little sand to cover up the copper disc. The arrangement will only be correct if it looks as if the flowers have been grown in the pot.



To prune flowers picked from trees and fruits for display in a vase (for one cannot pick all the flowers oneself, and those picked by others will always be unsatisfactory), first hold them in your hand and turn them this way and that, to see how they look best. After deciding that, prune off the extra branches to make an attractive arrangement that is spare and uncommon. Then consider how the stems will curve when put into the vase, so that you can avoid having all the leaves at the back of the arrangement, or all the

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【原文】

叶侧花之患。若一枝到手，先拘定其梗之直者插瓶中，势必枝乱梗强，花侧叶背，既难取态，更无韵致矣。折梗打曲之法：锯其梗之半而嵌以砖石，则直者曲矣。如患梗倒，敲一二钉以管之。即枫叶竹枝，乱草荆棘，均堪入选。或绿竹一竿配以枸杞数粒，几茎细草伴以荆棘两枝，苟位置得宜，另有世外之趣。

若新栽花木，不妨歪斜取势，听其叶侧，一年后枝叶自能向上。如树树直栽，即难取势矣。至剪裁盆树，先取根露鸡爪者，左右剪成三节，然后起枝。一枝一节，七枝到顶，或九枝到顶。枝忌对节如肩臂，节忌臃肿如鹤膝。须盘旋出枝，不可光留左右，以避赤胸露背之病，又不可前后直出。有名“双起”、“三起”者，一根而起两三树也。如根无爪形，便成插树，故不取。然一树剪成，至少得三四十年，余生平仅见吾乡万翁名彩章者，一生剪成数树。又在扬州商家见有虞山游客携送黄杨翠

【今译】

口才能避免叶子翻背、花朵侧斜的毛病。如果拿住一根花枝，先就剪了梗干挺直的插入瓶中，势必枝条零乱、梗干僵直、花侧叶背，既难选取到好的姿态，更没有韵致。折枝弯曲的方法是：锯开枝干的一半，然后在锯口中嵌进小块砖石，就把直的变成了弯的。如果担心梗干会倒下，就钉一两个钉子把它固定。即使是枫树叶、竹枝条、乱草、荆棘，都可以选用。绿竹一竿，配上枸杞数粒，或者几根细草，有两枝荆棘陪伴，只要位置安排合适，也会有另外一种超然世外的情趣。

如果是新栽花木，不妨采取歪斜的姿势，听任它靠在盆边，一年后枝叶自然能够向上。如果每棵树都直着栽，就很难选取到好的姿势了。剪裁盆景树时，先选取根须外露像鸡爪的树，分左右剪成三节，然后留枝，一节留一枝，七枝或九枝到顶。树枝很忌讳节节相对，好像双肩一般，剪节切记不能臃肿得像鹤膝。必须盘旋留出枝条，不可只留左右两边，以避免赤胸露背的毛病；也不可前后直着留出枝条。那些名叫“双起”、“三起”的，是指从一个根长起了两棵树或者三棵树。如果树根没有鸡爪形状，就成了插树，所以不可取。然而要剪成一棵好树，至少需要三四十年。我一辈子只见过我的同乡万彩章老先生，一生剪成了几棵好树。我还在扬州商人家里见过一个虞山人送来的黄杨、翠柏各一棵，只可惜是明珠暗投，除此之外，

flowers at the sides. If you just take any branch that comes to hand and cut a straight stem from it to put into a vase, it will look stiff and out of place, the blooms will face sideways and the leaves will turn backwards so that the whole will be unattractive and inharmonious as well.

This is how to make a curve in a straight stem: saw halfway through it, insert a small piece of brick or stone into the cut, and the stem will bend. If the stem then tends to fall over, use one or two pins to strengthen it.

Even maple leaves and bamboo branches, bits of grass and thistles, can all be used in decorative arrangements. A single green bamboo twig — if complemented by a few aspen seeds, some leaves of fine grass, and two thistle branches, all of them in proper arrangement — can have an unworldly beauty.

When flowers and trees are planted for the first time, it does not matter if they are set in at an angle. Let the leaves face where they will, for after a year they and the branches will straighten up by themselves. In fact, if a tree is planted straight up it will be difficult for it to grow into a striking shape.



In raising potted trees, first select those which have roots that are exposed and crooked like chickens' feet. Cut off about the first three branches, then let the others grow. Each branch should have a section of the trunk to itself, with from seven to nine branches to the top of the tree. There should not be two branches opposite one another like shoulders, nor should the joints be swollen like the knees of a crane. The branches should grow out in all directions, not only to the right and left, or to the front and back, otherwise the tree will look bare. Some trees are called 'double-trunked' or 'triple-trunked'; this is when two or three trees grow from the same roots. If the roots of a tree do not look like chickens' feet the tree will look unattractive, as if it has been just stuck in the dirt.

The proper training of a tree takes at least thirty or forty years. In my lifetime I have seen only one man who managed to raise several trees properly,

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【原文】

柏各一盆，惜乎明珠暗投，余未见其可也。若留枝盘如宝塔，扎枝曲如蚯蚓者，便成匠气矣。

点缀盆中花石，小景可以入画，大景可以入神。一瓯清茗，神能趋入其中，方可供幽斋之玩。种水仙无灵璧石，余尝以炭之有石意者代之。黄芽菜心，其白如玉，取大小五七枝，用沙土植长方盆内，以炭代石，黑白分明，颇有意思。以此类推，幽趣无穷，难以枚举。如石菖蒲结子，用冷米汤同嚼喷炭上，置阴湿地，能长细菖蒲，随意移养盆碗中，茸茸可爱。以老莲子磨薄两头，入蛋壳使鸡翼之，俟雏成取出。用久年燕巢泥加天门冬十分之二，捣烂拌匀，植于小器中，灌以河水，晒以朝阳；花发大如酒杯，叶

【今译】

我没有看到特别好的。如果像宝塔一样留枝盘旋，扎枝弯曲得如蚯蚓一般，那就成了匠人的作品了。

点缀盆中花石，小盆景可用花石构成画面，大盆景可用它营造神韵。一杯清茶让人陷入沉思，这些盆景就可以供人在书斋把玩。种水仙没有灵璧石，我曾经用与灵璧石相似的炭代替。黄芽菜心白得像玉石，取不同大小的五六棵，用沙土把它们栽在长方形的盆中，用炭代替石子，黑白分明，很有趣味。以此类推，幽趣无穷，不胜枚举。我把石菖蒲结的籽含在口里和着冷米汤一起咀嚼，再喷在炭上，就能长出细细的菖蒲，随意移栽在盆碗之中，毛茸茸十分可爱。把老莲子磨薄两头，放入鸡蛋壳让鸡孵化，等到鸡雏孵成然后取出。用陈年燕巢的泥土和芦笋，两者比例为八比二，两者捣烂拌匀，把莲子种入小的器皿中，浇上河水，早晨晒晒太阳，开出的花大小如酒盅，叶子收缩得像碗口大小，亭亭玉立，小巧可爱。

old Wan Tsai-chang of my home county. Once at a home in Yangchou I saw a potted boxwood and a potted cyprus that had been presented by a visitor from Yüshan, but this was at the home of a merchant and their being in such a place was as pitiful as brilliant pearls being thrown into the darkness. Other than these, the trees I have seen have not been particularly good. If the branches are allowed to grow out so that a tree looks like a pagoda, or if they twist around like earthworms, the tree will look as if it had been trained by only a common gardener.

While adding some detail in the pot with flowers or stones, try to create small scenes as lovely as pictures, or grand vistas of enchantment. These can be the delight of your study if you can lose yourself in contemplation of them when sitting with a cup of fine tea. Once when planting narcissi I had no stones from Lingpi[2] to put in the pot, so instead I used small pieces of coal that looked like stones. If one takes five or seven cabbage sprouts as white as jade and of various sizes, plants them in sand in a rectangular pot, and then covers the sand with small pieces of coal instead of stones, the black coal will contrast with the white cabbage and look most interesting. Thinking up possibilities like this can provide endless enjoyment, more than I can describe.

If one puts some calamus seeds in the mouth, chews them along with cold rice broth, and blows the mixture on to bits of charcoal which are then put in a dark and damp place, a very fine calamus will grow on them. The bits of charcoal can then be moved to a pot or a bowl, wherever one wants, and will look like stones covered with luxuriant moss.

Old lotus seeds can be ground off on each end and put into an eggshell, which can then be put with a chicken's other eggs and taken out when they hatch. Plant the seeds in a small pot using the mud from an old swallow's nest into which asparagus has been ground until it forms twenty per cent of the mixture. Water them with river water and let them get the light of the

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【原文】

缩如碗口，亭亭可爱。

若夫园亭楼阁，套室回廊，叠石成山，栽花取势，又在大中见小，小中见大，虚中有实，实中有虚，或藏或露，或浅或深，不仅在周回曲折四字，又不在地广石多徒烦工费。或掘地堆土成山，间以块石，杂以花草，篱用梅编，墙以藤引，则无山而成山矣。大中见小者：散漫处植易长之竹，编易茂之梅以屏之。小中见大者：窄院之墙，宜凹凸其形，饰以绿色，引以藤蔓，嵌大石，凿字作碑记形。推窗如临石壁，便觉峻峭无穷。虚中有实者：或山穷水尽处，一折而豁然开朗；或轩阁设厨处，一开而可通别院。

【今译】

园亭楼阁中房屋相连，回廊曲折，用石头堆成假山，栽花，其中要领在于大中见小，小中见大，虚中有实，实中有虚，或藏或露，或浅或深。不仅仅在于“周回曲折”这四个字，也不在于地方广阔石头众多，白白地浪费劳力工夫。挖地堆土成山，用块石花草间杂其上，篱笆用梅花编成，墙壁用藤条牵连，那么本来不是山的地方就变成了山。所谓大中见小，即在未用之地种上容易生长的竹子，用容易枝繁叶茂的梅花编起来作为屏障。所谓小中见大，就是狭窄院子的墙头，应该造成凹凸起伏的形状，用绿色藤蔓覆盖，镶嵌上面刻了字的大石板；推开窗户就像面临石壁，便觉得峻峭无穷。所谓虚中有实，就是在山穷水尽的地方，一转折便觉豁然开朗；有的在轩房阁楼里开一道门，这样就可以通往别的院子。所谓实中有虚，即在没有通道的院

morning sun. When the flowers bloom they will be the size of a wine cup, and the leaves will have shrunk to the size of a bowl, a beautiful and charming effect.

In laying out gardens, pavilions, wandering paths, small mountains of stone, and flower plantings, try to give the feeling of the small in the large and the large in the small, of the real in the illusion, and of the illusion in the reality. Some things should be hidden and some should be obvious, some prominent and some vague. Arranging a proper garden is not just a matter of setting out winding paths in a broad area with many rocks; thinking that it is will only waste time and energy.

To make a miniature mountain, pile up some dirt, then place stones on it and plant flowers and grass here and there. The fence in front of it should be of plum trees, and the wall behind it should be covered with vines, so that it will look just like a mountain even though there is no mountain there.

This is a way of showing the small in the large: in an unused corner plant some bamboo, which will quickly grow tall, then plant some luxuriant plum trees in front to screen it.

This is a way to show the large in the small: the wall of a small garden should be winding and covered with green vines, and large stones decorated with inscriptions can be set into it.[3] Then one will be able to open a window and, while looking at a stone wall, feel as if one were gazing out across endless precipices.

Here is a way to show the real amidst an illusion: arrange the garden so that when a guest feels he has seen everything he can suddenly take a turn in the path and have a broad new vista open up before him, or open a simple door in a pavilion only to find it leads to an entirely new garden.

There are several ways of creating an illusion amidst reality: make a gateway into a closed yard, and then cover it over with bamboo and stones; the

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【原文】

实中有虚者：开门于不通之院，映以竹石，如有实无也；设矮栏干墙头，如上有月台，而实虚也。

贫士屋少人多，当仿吾乡太平船后梢之位置，再加转移其间。台级为床，前后借凑，可作三榻，间以板而裱以纸，则前后上下皆越绝。譬之如行长路，即不觉其窄矣。余夫妇侨寓扬州时，曾仿此法。屋仅两椽，上下卧房、厨灶、客座皆越绝，而绰然有馀。芸曾笑曰："位置虽精，终非富贵家气象也。"是诚然欤！

余扫墓山中，检有峦纹可观之石。归与芸商曰："用油灰叠宣州石于白石盆，取色匀也。本山黄石虽古朴，亦用油灰，则黄白相间，凿痕毕露，将奈何？"芸曰："择石之顽劣者，捣末于灰痕处，乘湿糁之，干或色同也。"乃如其言，用宜兴窑长方盆叠起一峰，偏于左而凸于右，背作横

【今译】

子开一道门，用竹石掩映，好像另有院落，其实是没有；在墙头设置矮栏杆，就像上边有月台，其实也是假的。

贫士房少人多，应当仿照我家乡的太平船船梢的方位布置，再加以改变移到自己房间里。可以变台阶为床且前后相凑，可安三张床，再隔上木板、裱上纸，那么，前后上下空间就既相通又互相隔绝。这就好像走长路，不觉得它狭窄。我们夫妇客居扬州时就曾经用过这种办法。屋子仅有两进，上下卧室、厨灶、客厅既相通而又相隔，所以还有剩余空间。芸曾笑着说："虽然布置得精致妥当，但毕竟不是富贵人家的气象。"她的话真是一点也不错！

一次我在山中扫墓时，捡到一些花纹很美的石头。回家后与芸商量："用油灰把宣州石垒在白石盆中，是要色彩匀称。这座山的黄石虽然古朴，但如果也用常用的油灰，就会黄白相间，人工的痕迹就会暴露了，怎么办呢？"芸说："选差点的石头，捣碎后涂在油灰痕迹处，趁湿将石末揉掺，干了以后颜色也许就与石头相同了。"我照着芸的话，用宜兴窑出产的长方盆，垒一座山峰，山势偏左，而右侧凸起，山背成横方形，模仿倪云林画石的笔

yard beyond, while real, will then look like an illusion. Or, on top of a wall build a low railing; it will look like an upper balcony, creating an illusion from reality.

Poor scholars who live in small crowded houses should rearrange their rooms in imitation of the sterns of the Taiping boats of my home county, the steps of which can be made into three beds by extending them at front and back. Each bed is then separated from its neighbour by a board covered with paper. Looking at them when they are laid out is like walking a long road—you do not have a confined feeling at all. When Yün and I were living in Yangchou we arranged our house in this fashion. Though the house had only two spans,[4] we divided it into two bedrooms, a kitchen, and a living room, and still had plenty of space left over. Yün had laughed about our handiwork, saying, 'The layout is fine, but it still does not quite have the feel of a rich home.' I had had to admit she was right!



Once while I was sweeping the family graves in the mountains, I came across some pretty patterned stones, which I took home and talked over with Yün. 'If you use putty to set Hsüanchou[5] pebbles into a white stone pot,'I said,'it looks attractive because the putty, the stones, and the pot are all the same colour. These yellow stones are lovely, but if I use the usual white putty on them it will contrast with the yellow of the stones and make the chisel marks on them stand out. What can I do about that?'

'Take the poorer stones,' said Yün, 'and pound them into dust. Mix the dust in with the putty and use it to fill in the chisel marks while it is still wet. When it dries perhaps the colours will be the same.'

We did as she suggested, and built up a miniature mountain in a rectangular pot from the kilns at Yihsing.[6] The mountain was on the left, with another small mound on the right. Along the mountain we made horizontal patterns, similar to those on the mountains in paintings by Yün-lin.[7] The cliffs were

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【原文】

方纹，如云林石法，巉岩凹凸，若临江石矶状。虚一角，用河泥种千瓣白萍。石上植莴苣，俗呼云松。经营数日乃成。至深秋，莴苣蔓延满山，如藤萝之悬石壁。花开正红色，白萍亦透水大放。红白相间，神游其中，如登蓬岛。置之檐下，与芸品题：此处宜设水阁，此处宜立茅亭，此处宜凿六字曰“落花流水之间”，此可以居，此可以钓；此可以眺；胸中丘壑，若将移居者然。一夕，猫奴争食，自檐而堕，连盆与架，顷刻碎之。余叹曰：“即此小经营，尚干造物忌耶！”两人不禁泪落。

静室焚香，闲中雅趣。芸尝以沉速等香，于饭镕蒸透，在炉上设一铜丝架，离火半寸许，徐徐烘之，其香幽韵而无烟。佛手忌醉鼻嗅，嗅则易烂。木瓜忌出汗，汗出，用水洗之。惟香圆无忌。佛手、木瓜亦有供

【今译】

法，山石起伏，像临江突出的岩石。空的一角，用河泥种上千瓣白萍，石头上种上莴苣，俗称云松。造了好几天才做成。到了深秋时节，莴苣蔓延覆盖了整个山石，就像藤萝悬在石壁上一样。莴苣的花是大红色，白萍也在水面上盛开了，两者红白相间，神游其间的我就好像登上了蓬莱岛。把盆景放在屋檐下，我与芸品头论足：这里可以建一座水上楼阁；这儿应该修一座茅草亭子；这地方应该凿上六个大字，就写“落花流水之间”；这里可以居住；这里可以钓鱼；这里可以远眺，就像真的能够去那些想像的丘陵山壑居住一样。一天傍晚，有猫为争抢食物从房檐上掉了下来，碰倒了盆景，连盆带架一下子被砸得粉碎。我感叹说：“即使是这样小小的一点精心创造，还冒犯了老天爷的禁忌！”我们两人不禁流下了眼泪。

在清静的房中焚香是闲暇时很有趣味的雅事。芸曾经把沉香等香料放在饭锅里蒸熟后，在香炉上加上一个铜丝做的架子，离开火焰半寸左右，徐徐烘烤这些香料，散发出的香味幽长雅致又没有烟。佛手忌讳喝醉酒的人用鼻子去闻，闻过以后就容易腐烂；木瓜忌讳上面像出汗那样出水，有了必须用水洗掉，只有香圆没有什么忌讳。佛手、木瓜也有供养的方法，可

irregular, like those along a river bank. We filled an empty corner of the pot with river mud and planted duckweed, white with many petals. On top of the stones we planted morning glories, which are usually called cloud pines. It all took us several days to complete. By the deep autumn the morning glories had grown all over the mountain, covering it like wistaria hanging from a rock face, and when their flowers bloomed they were a deep red. The white duckweed also bloomed, and letting one's spirit wander among the red and the white was like a visit to Penglai Island.[8] We put the pot out under the eaves and discussed it in great detail: here we should build a pavilion on the water, there a thatched arbour; here we should inscribe a stone with the characters 'Where flowers drop and waters flow'. We could live here, we could fish there, from this other place we could gaze off into the distance. We were as excited about it as if we were actually going to move to those imaginary hills and vales. But one night some miserable cats fighting over something to eat fell from the eaves, smashing the pot in an instant.

I sighed, and said, 'Even this little project has incurred the jealousy of heaven!' Neither of us could keep from shedding tears.

Burning incense in a quiet room is one of the refined pleasures of leisure. Yün used to take agalloch and other fragrant things and steam them in a rice cauldron. Then we would burn them slowly on a brass stand about half an inch above a fire; the scent was subtle and lovely, and there was no smoke. Buddha's Hands should not be smelled by someone who is drunk, or they will spoil.[9] Quinces should not be allowed to sweat; if they do, they should be washed with water. Only the *hsiangyüan*[10] does not need special treatment.

There are also ways of arranging Buddha's Hands and quinces as decorations, but I cannot write out the details of these. Often people will thoughtlessly pick up and smell something fragrant that is part of an arrangement, and then just as thoughtlessly put it back; these are people who

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【原文】

法，不能笔宣。每有人将供妥者随手取嗅，随手置之，即不知供法者也。

余闲居，案头瓶花不绝。芸曰："子之插花，能备风晴雨露，可谓精妙入神；而画中有草虫一法，盍仿而效之？"余曰："虫踯躅不受制，焉能仿效？"芸曰："有一法，恐作俑罪过耳。"余曰："试言之。"芸曰："虫死色不变。觅螳螂蝉蝶之属，以针刺死，用细丝扣虫项，系花草间，整其足，或抱梗，或踏叶，宛然如生，不亦善乎？"余喜，如其法行之，见者无不称绝。求之闺中，今恐未必有此会心者矣。

余与芸寄居锡山华氏，时华夫人以两女从芸识字。乡居院旷，夏日逼人。芸教其家作"活花屏"法，甚妙。每屏一扇，用木梢二枝，约长四五寸，作矮条凳式，虚其中，横四挡，宽一尺许，四角凿圆眼，插竹编方眼。屏约高六七尺，用砂盆种扁豆，置屏中，盘延屏上，两人可移动。多

【今译】

惜这里不能讲清楚。经常有人将放妥当的香料随手拿起就闻，随便就放，一看就是不知道装饰。

我闲居的时候，案头瓶中插花从来没有停过。芸说："你的插花能展现花的风晴雨露中的各种韵致，可谓精妙传神。可是，作画时有画昆虫的技法，你为什么不在插花时效仿呢？"我说："昆虫来回走动不受约束，怎么能仿效呢？"芸说："我有一个办法，恐怕是从未有人做过的一种罪过了。"我说："不妨说说。"芸说："昆虫死了颜色不会变。找到螳螂、蝉、蝴蝶一类的虫子，用针刺死，再用细丝线拴住虫子的脖颈绑在花草上，然后整理虫子的脚，让其有的抱着树茎，有的踏在叶子上，应该像活的一样，不是很好吗？"我很高兴，就照着她的办法去做，结果，见到的人没有一个不说绝妙的。在闺门中，如今恐怕不会有像芸这样有悟性的女人了。

我与芸寄居锡山华家时，华夫人让两个女儿跟着芸学识字。乡下的院子很开阔，夏天的太阳则热气逼人。芸就教她们用活花作屏风的方法，非常美妙。每一扇屏风，用木棍两根，大约四五寸长，作成矮条凳的式样；中间空开，横上四条挡板，宽大约一尺左右，四角凿上圆眼，插入竹条编成方形网眼。屏风高约六七尺，用瓦盆种上扁豆，放在屏风中间，让豆苗盘旋在屏

do not understand decoration.

When living at home I always had a vase of flowers on my desk. Once Yün said to me, 'No matter what the weather, you can always manage to put together beautiful flower arrangements. Now in painting there is a school that specializes in insects on grasses. Why don't you try your hand at that?'

'There's no way to control the wandering of insects. How can I study them?' I answered.

'There is a way, but I am afraid it seems almost criminal to me,' said Yün.

'Try telling me.'

'When an insect dies its colours do not change,' Yün said. 'You could find an insect like a praying mantis, a cicada, or a butterfly, and kill it by sticking it with a pin. Then use a fine wire to tie its neck to a flower or a blade of grass, arranging its feet to grasp the stem or stand on a leaf. It will look just as if it were alive. Wouldn't that work?'

I was delighted and did as she suggested. No one who saw these insects failed to praise them. It is hard to find such clever women these days!

While Yün and I were staying with the Huas at Hsishan, Madam Hua had her two daughters learn characters from Yün. As they studied, the summer sun beat down with a fierce glare in the courtyard of their country home, so Yün showed them how to make movable screens out of live flowers. Each of these screens had a base made by taking two thin sticks of wood four or five inches long and joining them with four crosspieces each about a foot long, making a flat platform like the top of a low stool. Then she drilled round holes at each corner of this and stood a lattice of bamboo in them. In the middle she put a pot filled with sand and planted with hyacinth beans, the vines of which would climb up the bamboo lattice. The screens were about six or seven feet tall, but two people could easily move one of them. They can be put anywhere you like, filling the windows with green shade and blocking the sun

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编数屏，随意遮拦，恍如绿荫满窗，透风蔽日，迂回曲折，随时可更，故曰“活花屏”。有此一法，即一切藤本香草随地可用。此真乡居之良法也。

友人鲁半舫名璋，字春山，善写松柏或梅菊，工隶书，兼工铁笔。余寄居其家之萧爽楼一年有半。楼共五椽，东向，余居其三，晦明风雨，可以远眺。庭中木犀一株，清香撩人。有廊有厢，地极幽静。移居时，有一仆一妪，并挈其小女来。仆能成衣，妪能纺绩。于是芸绣，妪绩，仆则成衣，以供薪水。余素爱客，小酌必行令。芸善不费之烹庖，瓜蔬鱼虾一经芸手，便有意外味。同人知余贫，每出杖头钱，作竟日叙。余又好洁，地无纤尘，且无拘束，不嫌放纵。

时有杨补凡名昌绪，善人物写真；袁少迂名沛，工山水；王星澜名岩，

【今译】

风上，两个人就可以搬得动。多编几扇屏风，你就可以随意遮拦，恍然间就好像绿荫满窗，既透风又遮蔽太阳。迂回曲折的屏风随时可以改变形状和走向，所以叫它“活花屏”。有了这一种方法，所有的藤类花木、香草等都可以采用。这真是乡村居住的好办法。

我的朋友鲁半舫名鲁璋，字春山，善于描摹松柏梅菊，擅写隶书，还善于刻章。我寄居他家的萧爽楼有一年半的时间。萧爽楼共有五间房，都是朝东，我住了其中三间。无论天晴天阴刮风下雨，都可以远眺。院中有一棵桂花，清香撩人。那儿有走廊，有厢房，地理位置极其幽静。搬到鲁家来的时候，我有一男一女两个仆人，还有他们的小女儿。男仆会做衣裳，女仆会纺线织布。于是，芸刺绣，女仆纺织，男仆做衣裳，来供给我们日常开支。我历来喜欢招待客人，每逢喝酒必定要行酒令。芸特别擅长花钱不多做成美味的菜肴，瓜菜鱼虾，一旦经过芸的手，便有了意外的味道。同事们知道我家境贫穷，常常都出买酒的钱，凑在一起整天饮酒说话。我又特别爱干净，地上没有一点灰尘，同时又没有多少拘束，不嫌客人们的行为放纵。

当时有杨昌绪，字补凡，善于人物画像；袁沛，字少迂，工于山水画；王岩，

while letting a breeze through. If you make several, they can be set out in winding patterns that can be rearranged as you like; thus they are called 'movable flower screens'. Any climbing vines or fragrant plants can be used to make them, and they render life in the countryside most pleasant.

My friend Lu Pan-fang, whose courtesy name was Chang and whose literary name was Chün-shan, was a talented painter of pine and cypress trees, and of plum flowers and chrysanthemums. He could also write in the Li script[11] and inscribe chops. We once lived at his home, the Villa of Serenity, for a year and a half. The building we stayed in faced east and was of five spans, of which we occupied three. From our rooms we could gaze into the far distance, regardless of whether it was dark or bright, windy or rainy. In the yard there was a cassia tree with a lovely, clear fragrance, and the building itself had a hallway with side rooms, all very quiet.

When we moved there we took a servant couple with us, and they brought along their little daughter. The man could make clothes, and the woman could spin cotton; so to provide for our needs, Yün did embroidery, and the servant woman spun while her husband sewed.

I have always enjoyed entertaining, and for that we needed to buy a little wine for drinking games. Yün fortunately was good at making a meal without spending much money. Melon, vegetables, fish, and shrimps, when passed through Yün's hands, would take on a delicious taste. My friends knew I was poor, and they would often contribute some money for wine so that we could talk the day away. For my part, I kept the place spotless, and neither dominated the conversation nor objected to a casual atmosphere.

Among my friends were Yang Pu-fan, whose courtesy name was Chang-hsü and who was a talented portrait painter; Yüan Shao-yü, whose courtesy name was Pai and who was adept at painting mountains and rivers, and Wang Hsing-lan, whose courtesy name was Yen and who did skilful paintings of

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【原文】

工花卉翎毛；爱萧爽楼幽雅，皆携画具来，余则从之学画。写草篆，镌图章，加以润笔，交芸备茶酒供客。终日品诗论画而已。更有夏淡安、揖山两昆季，并缪山音、知白两昆季，及蒋韵香、陆橘香、周啸霞、郭小愚、华杏帆、张闲憨诸君子，如梁上之燕，自去自来。芸则拔钗沽酒，不动声色，良辰美景，不放轻过。今则天各一方，风流云散，兼之玉碎香埋，不堪回首矣！

萧爽楼有四忌：谈官宦升迁，公廨时事，八股时文，看牌掷色，有犯必罚酒五斤。有四取：慷慨豪爽，风流蕴藉，落拓不羁，澄静缄默。长夏无事，考对为会。每会八人，每人各携青蚨二百。先拈阄，得第一者为主考，关防别座。第二者为誊录，亦就座。馀作举子，各于誊录处取纸一条，盖用印章。主考出五七言各一句，刻香为限，行立构思，不准交头私

【今译】

字星澜，擅长画花卉羽毛。大家都爱萧爽楼的幽静雅致，常带着画具来萧爽楼作画，我就跟他们学画。我写草书篆书，刻图章印信，加上卖书画印章的酬金，都交给芸置备些茶水、酒菜招待客人。我们每天只是品评诗歌、

议论书画而已。还有夏淡安、夏揖山两兄弟，和缪山音、缪知白两兄弟，以及蒋韵香、陆橘香、周啸霞、郭小愚、华杏帆、张闲憨等各位君子，就像房梁上的燕子，自己去自己来。芸常拔下自己的簪钗买酒待客，却从来不动声色，良辰美景，不轻易地让它溜过。现在他们都天各一方，像风吹流云四处散去；更有人玉碎香埋，真是不堪回首！

萧爽楼里有四件事不能做：谈论官员的提升和降职、官府事务和时事政治、八股文法和流行文体、玩牌掷色子赌博。如有人违反，一定罚酒五斤。有四个最受欢迎：慷慨豪爽、风流含蓄而不显露、豪放而无拘无束、澄明娴静而少言寡语。漫长的夏季没什么事可做，就聚在一起对对子。每次八个人，每人各携带铜钱二百。先抓阄，抓得第一的人做主考官，在专设的能防止泄密的地方就坐；抓得第二的人，作誊清抄录的工作，也在专门的座位就坐；其余的人作应考的举子，每人到誊录处领取一张纸，盖上专用的印章。主考官出五言、七言的对子各一个，以燃一炷香的时间为限，应考者或站立或走动，构思写作，不准交头接耳互相讨论。答完后，将考卷投入

flowers and birds. They all liked the refined atmosphere at the Villa of Serenity, so they brought along their painting things and I studied with them. I would paint characters and carve chops, sell them, and give Yün the money so she could prepare tea and wine for our guests. We would spend the whole day doing nothing but criticizing poetry and talking about painting.

There were also the gentlemen Hsia Tan-an and his brother Yi-shan, Miao Shan-yi and his brother Chih-pai, and Chiang Yün-hsiang, Lu Chü-hsiang, Chou Hsiao-hsia, Kuo Hsiao-yü, Hua Hsin-fan, and Chang Hsien-han. They were like swallows on the rafters, coming and going as they pleased. Yün even sold her hairpins to buy wine without a second thought, because we did not want to give up lightly such a beautiful time and place.[12] But now we are all parted like clouds blown by the wind. The jade is broken, the incense buried![13] I cannot bear to look back.

Four things were forbidden at the Villa of Serenity: talking about official promotions, official business, or the eight-legged official examinations, and playing cards or dice. Offenders were fined five catties of wine.[14] Four things were encouraged: generosity, romantic refinement, an unrestrained atmosphere, and peace and quiet.

With nothing to do in the long summer, we held examination parties.[15] There would be eight people at each party, and each would bring two hundred copper cash. We would draw lots, and the winner would become the examination master, sitting apart and being in charge of the proceedings. The second would be the official recorder, and also sat separately. Everyone else became an examination candidate, and drew a sheet of paper from the recorder, all properly stamped with a seal. The examination master would announce two lines of poetry, one of five characters and one of seven characters, and the candidates would then have the time it took a stick of incense to burn out in which to write lines rhyming with them. They could walk or stand while

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【原文】

语。对就后投入一匣，方许就座。各人交卷毕，誊录启匣，并录一册，转呈主考，以杜徇私。十六对中取七言三联，五言三联。六联中取第一者即为后任主考，第二者为誊录。每人有两联不取者罚钱二十文，取一联者免罚十文，过限者倍罚。一场，主考得香钱百文。一日可十场，积钱千文，酒资大畅矣。惟芸议为官卷，准坐而构思。

杨补凡为余夫妇写载花小影，神情确肖。是夜，月色颇佳，兰影上粉墙，别有幽致。星澜醉后兴发曰："补凡能为君写真，我能为花图影。"余笑曰："花影能如人影否？"星澜取素纸铺于墙，即就兰影，用墨浓淡图之。日间取视，虽不成画，而花叶萧疏，自有月下之趣。芸甚宝之，各有题咏。

【今译】

一个方匣子中，才可以坐下。各人都交了考卷，誊录官打开匣子，并把所有考卷抄录在一个册子上，然后再交给主考，以杜绝徇私情的现象。十六份答卷中，评选出七言对三联，五言对三联。这六联中选出第一名，就是下次的主考，第二名为誊录。如果一个人有两联都不能入选，就罚钱二十文，选取一联的人免罚十文钱，超过时间的加倍罚钱。考一场，主考官可得到香火钱一百文。一天可以考十场，能积累上千文钱，喝酒的钱就非常宽裕了。只有芸经过讨论定为官考，准许坐着构思。

杨补凡给我们夫妻画了一幅在花园里的肖像，神色表情栩栩如生。这一晚月色很好，兰花的影子印在白墙上，别有一种幽雅的情趣。王星澜醉酒后兴致很高，说："补凡能为你们画像，我能替花影描摹。"我笑着说："你画花的影子比得上人的影子吗？"星澜取来白纸铺在墙上，根据兰花的影子，用墨或浓或淡描摹起来。我们第二天白天取来观看，虽然不成其为画，但是花叶萧条稀疏，自有一种月下的情趣。芸非常珍惜这幅画，朋友们也都题词做诗赞美它。

thinking, but no one was allowed to talk or exchange ideas. When they had finished their couplets they put them into a box, and were then allowed to sit down. To prevent favouritism, when everyone had handed in his paper the recorder opened the box and copied the papers into a book which he then gave to the examination master.[16]

From the sixteen[17] couplets, the best three of seven-character lines and the best three of five-character lines would be chosen. The writer of the couplet selected as the best of these six became the next examination master, and whoever was placed second would be the next recorder. Those who failed to have either of their couplets chosen would be fined twenty cash, and anyone who had no more than one chosen would be fined ten; if someone went beyond the time limit, he was fined forty. The examination master for each round got one hundred cash incense money,[18] so by playing ten rounds a day we would accumulate a thousand cash, enough for plenty of wine. Only Yün's was considered an official paper,[19] and she was allowed to sit while thinking out her answers.

One day Yang Pu-fan did a sketch of Yün and me in the garden; it looked just like us. That night the moonlight was very beautiful, and the shadows the orchids sketched on the whitewashed wall were especially lovely. Hsing-lan was drunk, and merrily announced, 'Pu-fan can sketch your portrait, but I can paint the flowers' shadows.'

'But can you paint them as well as we were sketched?'I asked, laughing.

Hsing-lan then took a sheet of blank paper, put it up on the wall, and painted in the shadows with heavy and light ink, depending on whether they were dark or light as they were cast on the paper. We took it down and looked at it in the daylight, and while it could not be considered a true painting, he had captured the natural serenity of the leaves in the moonlight. Yün treasured it, and we all wrote inscriptions on it.

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【原文】

苏城有南园、北园二处，菜花黄时，苦无酒家小饮；携盒而往，对花冷饮，殊无意味。或议就近觅饮者，或议看花归饮者，终不如对花热饮为快。众议未定，芸笑曰："明日但各出杖头钱，我自担炉火来。"众笑曰："诺。"众去，余问曰："卿果自往乎？"芸曰："非也。妾见市中卖馄饨者，其担锅灶无不备，盍雇之而往？妾先烹调端整，到彼处再一下锅，茶酒两便。"余曰："酒菜固便矣，茶乏烹具。"芸曰："携一砂罐去，以铁叉串罐柄，去其锅，悬于行灶中，加柴火煎茶，不亦便乎？"余鼓掌称善。街头有鲍姓者，卖馄饨为业，以百钱雇其担，约以明日午后。鲍欣然允议。

明日，看花者至，余告以故，众咸叹服。饭后同往，并带席垫。至南

【今译】

苏州城有南园、北园两处胜景，菜花黄的时候，苦于没有酒店供用酒菜。如果带着饭盒前往观赏，对着花儿喝着冷酒，特别没有意思。有人提议就近寻找酒家去饮酒，有人提议看花归来再饮酒，终究觉得不如对着鲜花饮热酒痛快。大家商议没能决定。芸笑着说："明天大家只要各自出买酒的钱，我自然会担着炉火来。"众人笑着答应："好！"众人走了以后，我问芸："你真的自己担炉火去吗？"芸说："不是。我见街上有卖馄饨的，他担子上锅灶齐全，为什么不雇他前去呢？我先烹调弄好，到那里再下锅，茶水、酒菜就都齐全了。"我说："酒菜虽然容易做，但没有煮茶的器具。"芸说："我们带一个瓦罐去，用铁叉穿在罐耳上，把锅拿开，把罐悬在炉子上，加上柴火煎茶，不是也很方便吗？"我拍手叫好。街头有个姓鲍的人，以卖馄饨为职业。我们用一百文钱雇了他的炉担，时间约定在明天中午以后。姓鲍的人高兴地答应了。

第二天，看花的朋友们来了，我把情况告诉了大家，众人都感叹佩服。吃过饭，大家带了席子坐垫一同前往，并来到南园后，选择柳树阴下团团坐

There were two places in Soochow, called the South Garden and the North Garden. We wanted to go there once when the rape flowers were in bloom, but unfortunately there were no wine houses near by where we could find something to drink. We could have taken a basket of things with us, but then we would have had to toast the flowers in cold wine and that would have been no fun at all.[20] We talked about looking for a drinking place nearby, and about first looking at the flowers and then coming home to drink, but neither sounded as much fun as toasting the flowers with warm wine.

We had not made up our minds what to do when Yün laughed. 'Tomorrow all of you give me some wine money, and I'll bring a small stove myself.'

Everyone laughed and agreed.

After they left, I asked Yün, 'Are you really going to bring a stove yourself?'

'No,' she said, 'but in the market I've seen dumpling-sellers who carry with them a pan, a small stove, and everything else we might need. Why not hire one of them to go with us? I can cook the food beforehand, and we can warm things up when we get there.'



'That sounds fine for the wine and the food,'I said,'but what are you going to do for a teapot?'

'We can take along an earthenware pot,'said Yün, 'hang it right over the little stove with an iron hook, and add some more fuel to heat the tea. Wouldn't that work?'

I clapped my hands in approval. There was a dumpling-seller named Pao on the street corner, and I offered him a hundred cash to bring his things with us the next afternoon. He happily agreed. The next day when all those who were going with us to look at the flowers had arrived, I told them what we had done and they all sighed with admiration.

After lunch we went off to the South Garden, carrying cushions and mats with us. We picked a place in the shade of a willow tree and sat down. First

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【原文】

园，择柳阴下团坐。先烹茗，饮毕，然后暖酒烹肴。是时，风和日丽，遍地黄金，青衫红袖，越阡度陌，蝶蜂乱飞，令人不饮自醉。既而酒肴俱熟，坐地大嚼。担者颇不俗，拉与同饮。游人见之，莫不羡为奇想。杯盘狼藉，各已陶然，或坐或卧，或歌或啸。红日将颓，余思粥，担者即为买米煮之，果腹而归。芸问曰："今日之游乐乎？"众曰："非夫人之力不及此。"大笑而散。

贫士起居服食，以及器皿房舍，宜省俭而雅洁。省俭之法曰"就事论事"。余爱小饮，不喜多菜。芸为置一梅花盒，用二寸白磁深碟六只，中置一只，外置五只，用灰漆就，其形如梅花。底盖均起凹楞，盖之上有柄如花蒂，置之案头，如一朵墨梅覆桌；启盖视之，如菜装于花瓣中。一盒六色，二三知己可以随意取食，食完再添。另做矮边圆盘一只，以便放

【今译】

定。先煎茶，喝完后，然后暖酒热菜。这时候，风和日丽，遍地都是金黄色，人们穿着五颜六色的衣衫，穿行在田间的小路上，周围蝴蝶蜜蜂四处乱飞，这些都令人不饮自醉。不一会儿，酒菜都已做熟，众人坐在地上大吃大喝起来。卖馄饨的人颇为不俗，我们就邀请他一起来饮酒。游人见此情景，没有一个不羡慕我们这个奇思妙想的。等到杯盘狼藉，个个都已醉醺醺了，有的席地而坐，有的躺在地上；有的放声高歌，有的仰天长叹。太阳将要落下的时候，我想喝粥，卖馄饨的人立即买来米煮粥，吃饱了以后才回家。芸问道："今天的游玩痛快吗？"众人说："如果没有夫人的全力操办，决不会这么好。"众人大笑散去。

贫寒之士的行为举止、穿戴吃喝，以及使用的器皿、居住的房屋，应该节俭、雅洁。节省的方法可以称为"就事论事"。我喜欢喝点酒，但喝酒时不喜欢有很多菜。芸就为我准备了一只梅花形的盒子，选二寸大稍微深些的白瓷碟六只，中间摆上一只，外边摆上五只，用油灰和漆把它们固定在一起，形状像梅花一样。盒底和盒盖都有凹下去的边棱，盖子上有像花蒂一样的把柄。如果把它放在几案上，犹如一朵墨色的梅花覆盖在桌子上；打开盖子看，就像菜装在花瓣中。这一盒可装六种菜，两三个知己可以随意取食，吃完后再添。芸另外做了一只边沿低矮的圆盘，用来放杯子、

we made tea, and when we had finished it, we warmed the wine and cooked the food. The wind and sun were exquisite. The earth was golden, and the blue clothes and red sleeves of strollers filled the paths between the fields, while butterflies and bees flew all around us. The scene was so intoxicating one hardly needed to drink. After a while the wine and food were ready, and everyone sat down on the ground to feast. The man who had helped us out was not an ordinary sort, so we persuaded him to come and join us in our drinking. The strollers who saw us all envied our clever idea. By the end of the afternoon cups and plates were scattered around and all of us were very jolly, some sitting and some lying down, some singing and some whistling. As the red sun set I felt like eating some rice porridge, so our helper quickly bought some rice and cooked it, and we all went home well satisfied.

'Did you all enjoy today's trip?'asked Yün.

'Without your help it wouldn't have been nearly so much fun,'they replied. Laughing and joking, we parted.

Poor scholars should be frugal but still refined and clean insofar as their home, clothing, and food are concerned. I define frugality as 'knowing when to save money'.

For example, at meals I like a little to drink but do not enjoy a great many dishes. So Yün once made a plum flower tray, by taking six white porcelain saucers two inches across and putting one in the middle and the five others around the outside, so that when set together they looked like a plum flower. These she painted grey, and then made a cover for the tray that was rounded with a handle on top shaped like a flower stem. When placed on the table it looked as if a plum flower had been put there, and the food seemed to have been set down on its petals. One tray with six different dishes was enough for a leisurely meal with two or three close friends. If we ate everything, we would just refill the tray. Yün also made a round tray with a low edge on

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【原文】

杯箸酒壶之类，随处可摆，移掇亦便，即食物省俭之一端也。余之小帽领袜皆芸自做。衣之破者，移东补西，必整必洁；色取暗淡，以免垢迹，既可出客，又可家常。此又服饰省俭之一端也。

初至萧爽楼中，嫌其暗，以白纸糊壁，遂亮。夏月，楼下去窗，无栏干，觉空洞无遮拦。芸曰："有旧竹帘在，何不以帘代栏？"余曰："如何？"芸曰："用竹数根，黝黑色，一竖一横，留出走路。截半帘搭在横竹上，垂至地，高与桌齐。中竖短竹四根，用麻线扎定，然后于横竹搭帘处，寻旧黑布条，连横竹裹缝之。既可遮拦饰观，又不费钱。"此"就事论事"之一法也。以此推之，古人所谓"竹头木屑皆有用"，良有以也。

【今译】

筷子、酒壶之类的东西，这样就随处可以摆放，搬动也很方便。这就是吃食用具节省简俭的一个例子。我的小帽、领子、袜子，都是芸自己做的。衣服破了后，移这里来补那里，但一定是整洁的，颜色以深色为主，以免露出污迹；既可以外出会客，又可以居家穿用。这又是穿衣服节俭的一个例子。

我们刚到萧爽楼的时候，嫌房子太暗，就用白纸糊了墙壁，这样就显得亮了。夏天楼上去掉了窗户，又没有栏杆，觉得空空荡荡没有一点遮拦。芸说："有旧的竹帘子放在那里，我们为什么不用竹帘子代替栏杆呢？"我说："怎么代替呢？"芸说："用几根竹子，把它们漆成黑色一横一竖搭出框架，留出行走的通道。再裁半截帘子，搭在横的竹子上，一直垂到地面，高低与桌子一样齐，在中间竖上四根短竹杆，用麻绳绑住；然后在横向竹子搭帘子的地方，用旧的黑布条连横竹带帘子一起裹缝好，这样既可以遮拦又可以装饰，还不费钱。"这也是"就事论事"的一种方法。这样说来，古人所说的"竹头木屑皆有用"，确实是有道理的。

which she could conveniently put things like cups, chopsticks, and wine pots, making it easy to carry them around and set them down wherever she liked. These are all examples of frugality in eating.

Yün also made all my caps, collars, and socks. If clothes develop holes, they can be patched by using pieces of the same garment. They should look neat and clean. Clothes should be dark in colour so that dirty spots will not show; then they can be worn either to go out, or around the house. These are examples of frugality in clothing.

When we first moved to the Villa of Serenity we felt our rooms were too dark, so we pasted white paper on the walls to brighten them up. During the summer we took out the downstairs windows, but there were no screens and we felt the place was too open and lacking in privacy.

'There are those old bamboo curtains,' said Yün. 'Why don't we use them in place of screens?'

'How?'I asked.

'We could take several lengths of bamboo and paint them black,'she said, 'and make a framework out of them that fills the top of the window while leaving the lower half of it empty. Then cut one of the bamboo curtains in half and hang it from the framework so that it reaches down as far as a table top. Four short pieces of bamboo can be tied up vertically in the empty space, and finally we can cover the crosspiece from which the bamboo curtain is hung by winding strips of old black cloth around it and sewing them together. It would give us privacy, be attractive, and not cost anything.'

This is another example of what I mean by 'knowing when to save money'. One should apply this rule in everything. The saying of the ancients, 'Even ends of bamboo and sawdust have their uses', is very true.

When lotus flowers bloom in the summer, they close up at night but open again in the morning. Yün used to put a few tea leaves in a gauze bag and put

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【原文】

夏月荷花初开时，晚含而晓放。芸用小纱囊撮茶叶少许，置花心。明早取出，烹天泉水泡之，香韵尤绝。

【今译】

夏天荷花刚刚开的时候，晚上含苞而早晨开放。芸用小纱布口袋装少量茶叶放到花心里。第二天早晨取出，用烧开的泉水泡茶，其香味独特，堪称一绝。

it inside a lotus flower before it closed in the evening. The next morning she would take out the tea and boil it with natural spring water. It had a wonderful and unique fragrance.

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卷 三

坎坷记愁

【原文】

人生坎坷何为乎来哉？往往皆自作孽耳。余则非也。多情重诺，爽直不羁，转因之为累。况吾父稼夫公，慷慨豪侠，急人之难，成人之事，嫁人之女，抚人之儿，指不胜屈，挥金如土，多为他人。余夫妇居家，偶有需用，不免典质。始则移东补西，继则左支右绌。谚云："处家人情，非钱不行。"先起小人之议，渐招同室之讥。"女子无才便是德"，真千古至言也！

余虽居长而行三，故上下呼芸为"三娘"，后忽呼为"三太太"。始而戏呼，继成习惯，甚至尊卑长幼，皆以"三太太"呼之。此家庭之变机欤？

乾隆乙巳，随侍吾父于海宁官舍。芸于吾家书中附寄小函。吾父曰："媳妇既能笔墨，汝母家信付彼司之。"后家庭偶有闲言，吾母疑其

【今译】

人生为什么会坎坷呢？往往都是由于自己作的孽啊！我却并非如此。多情而重视承诺，豪爽率直又不拘礼数，却反过来因此而受累。更何况我父亲稼夫公，慷慨豪放，侠肝义胆，操心别人的困难急事，成全他人的好事，为别人出嫁闺女，为别人抚养儿子，这样的事情屈指难数，不胜枚举；挥金如土，常常是为了他人的事情。我夫妇俩住在家里，偶然有些开支费用，免不了典当抵押，开始只是挖东墙补西墙，接着是应付了这边，那边就短缺了。谚语说："处家人情，非钱不行。"我们的贫穷拮据，先是引起了小人的非议，渐渐地招致了家里人的讥讽。"女子无才便是德"，真是千古至理名言啊！

我虽然是长子但排行第三，所以上上下下都称呼芸为"三娘"，后来突然改称"三太太"。开始只是叫着好玩，慢慢便形成了习惯，甚至无论尊卑老幼，都以"三太太"称呼芸。难道这就是家庭遭遇变故的迹象吗？

乾隆乙巳年(1785年)，我在海宁(嘉兴南部)盐官公署服侍父亲。芸在家中来信中给我附了一封短信。父亲看见了，说："媳妇既然通文墨，以后

PART 3

The Sorrows of Misfortune

Why are there misfortunes in life? They are usually the retributions for one's own sins, but this was not so with me! I always have been friendly, frank, and open, and kept my word to others, but these qualities only became the reasons for my troubles. My father, the Honourable Chia-fu, was also a most generous gentleman, anxious to help those in trouble, to assist anyone in need, to marry off other people's daughters and to bring up their sons. There are countless examples. He spent money like dirt, most of it for other people.

When my wife and I were living at home, we could not avoid pawning our belongings if we had unforeseen expenses; at first we somehow found ways to make ends meet, but later we were always in need. As people say, 'Without money, you cannot both run a household and mix with friends.'First our circumstances aroused talk amongst local gossips, and later scorn from our family. The ancients were right: 'Lack of talent in a woman is a virtue.'

Although I was the eldest son in the family, I was the third child, and so at first everyone called Yün 'third lady'. Later, however, they suddenly started calling her 'third wife'. It began as a joke, but then became usual practice, so that everyone from the elders to the servants was calling her 'third wife'.[1] I wonder, was this the beginning of the disagreements in our family?

In 1785 I was working for my father at the Haining government offices.[2] Yün usually enclosed notes to me in letters from home, so one day my father said to me, 'Since your wife can handle brush and ink, she can write your mother's letters for her.' But sometime later there was some gossip at home, and mother suspected Yün of writing something improper about it in one of

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【原文】

述事不当，乃不令代笔。吾父见信非芸手笔，询余曰："汝妇病耶？"余即作札问之，亦不答。久之，吾父怒曰："想汝妇不屑代笔耳！"迨余归，探知委曲，欲为婉剖。芸急止之曰："宁受责于翁，勿失欢于姑也。"竟不自白。

庚戌之春，余又随侍吾父于邗江幕中。有同事俞孚亭者，挈眷居焉。吾父谓孚亭曰："一生辛苦，常在客中，欲觅一起居服役之人而不可得。儿辈果能仰体亲意，当于家乡觅一人来，庶语音相合。"孚亭转述于余，密札致芸，倩媒物色，得姚氏女。芸以成否未定，未即禀知吾母。

【今译】

你母亲的家信就交由她代写。"后来，家里人偶尔有人说闲话，我母亲怀疑芸信中叙述事情不妥当，于是不让芸代笔写信。我父亲见家信不是芸的手笔，就问我："你媳妇病了吗？"我立即写信询问芸，也不见答复。时间长了，我父亲便生气说："想必是你媳妇不屑于为你母亲代笔吧！"等到我回家，才弄清楚其中的原由，想替芸解释。芸急忙制止，说："我宁可受公公的指责，也不要让婆婆不喜欢。"最终没为自己辩白。

庚戌年(1790年)的春天，我又随父亲在扬州府做幕友。同事中有一个叫俞孚亭的人，带了家眷来一起居住。我父亲对俞孚亭说："我一生辛苦，常常是客居异乡，想找个服侍起居的人，却找不到。儿女们如果能体察到我的心意，应当在家乡找个人来，口音差不多也能相合些。"俞孚亭把父亲的意思转告给我，我悄悄写信告诉了芸，让她请媒婆物色合适人选，相中了一位姓姚的女子。芸因为不知道能成与否，也就没有禀报母亲知道。姚家女

her letters. After that she did not let Yün take up the brush for her.

When father noticed that later letters were not in Yün's hand-writing he asked me whether she was ill. I wrote and asked her about it, but Yün did not reply.

After a while father grew quite angry about this, and said to me, 'Apparently your wife will not condescend to write letters for your mother!'It was not until I returned home that I realized the cause of the misunderstanding, and I wanted to put things right for Yün.

She hurriedly stopped me, however, saying, 'I would rather have father blaming me for this than to have mother unhappy with me.'So things were not cleared up after all.

In the spring of 1790 I was again working for my father, at the secretariat at Hungchiang.[3] A colleague of my father's named Yü Fu-ting had brought along his family to live there with him.

One day my father said to Fu-ting, 'I have led a hard life, often away from home. I would like to have someone to live with me and serve me, but I have not been able to find anyone.[4] If my son respected my wishes he would find me someone from our home county so that our dialects would be the same.'

Fu-ting passed this on to me, and I secretly wrote to Yün telling her to find someone. She did, a girl named Yao. As father had at that time not yet accepted her, however, Yün decided it would be best not to tell my mother about what was going on. When the girl came for my father to meet her, Yün made up a story saying that she was a neighbour's daughter who was visiting. And when my father sent me to bring her formally from her home to his residence, Yün again listened to the advice of others and made up a story saying that my father had admired her for some time.

When mother learned what had happened she was outraged. 'But this is the neighbour's daughter who came for a visit,'she said.'How can he marry

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【原文】

其来也，托言邻女之嬉游者。及吾父命余接取至署，芸又听旁人意见，托言吾父素所合意者。吾母见之曰："此邻女之嬉游者也，何娶之乎？"芸遂并失爱于姑矣。

壬子春，余馆真州。吾父病于邗江，余往省，亦病焉。余弟启堂时亦随侍。芸来书曰："启堂弟曾向邻妇借贷，倩芸作保，现追索甚急。"余询启堂。启堂转以嫂氏为多事。余遂批纸尾曰："父子皆病，无钱可偿，俟启堂弟归时，自行打算可也。"未几，病皆愈，余仍往真州。芸复书来，吾父拆视之，中述启堂弟邻项事，且云："令堂以老人之病，皆由姚姬而起。翁病稍痊，宜密嘱姚托言思家，妾当令其家父母到扬州接取；实彼此卸责之计也。"吾父见书怒甚。询启堂以邻项事，答言不知。遂札饬余曰："汝妇背夫借债，谗谤小叔，且称姑曰'令堂'，翁曰'老人'，悖谬之甚！我已专人持札回苏斥逐。汝若稍有人心，亦当知过！"余接此

【今译】

来到我家，借口是邻居家的女儿来游玩。等我父亲让我将她迎接到官府住处，芸又听从旁人的建议，借口说姚家女是我父亲原来就看中了的女人。后来我母亲见到姚氏，说："这不是那个邻居家来游玩的女儿吗？怎么就娶了她呢？"于是，芸又失去了婆婆的喜爱。

壬子年(1792年)春天，我在真州(今江苏仪征)坐馆。我父亲在扬州生了病，我前去看望，也生病了。我的弟弟启堂当时也跟随父亲在扬州。芸来信说："启堂弟曾经向邻家妇女借钱，请我做保人，现在追债追得特别急。"我询问启堂，启堂反过来怪嫂嫂多事。我于是在回信的结尾批了一句说："我们父子都得了病，没有钱还。等启堂弟回家时，自己去处理。"不几天，父亲和我的病都痊愈了，我仍然前往真州。芸回了一封信，我父亲拆开看了，其中讲了启堂借邻居家钱的事，并且说："令堂认为老人的病，都是由姚姑娘引起的。公公的病稍微好转一些，应该悄悄嘱咐姚姑娘，借口说想家，我会让她父母去扬州接她回来。这实在是我们彼此能卸掉责任的权宜之计。"我父亲见信十分愤怒，询问启堂借邻家钱的事情，启堂回答说不知道这事。于是父亲写信斥责我说："你的媳妇背着丈夫借债，却谗言诽谤小叔子；并且称呼婆婆为'令堂'，公公为'老人'，荒唐不伦到了极点！我已经派专人回苏州训斥，并把她逐出家门。你如果还有一点人心，也应当知道

her?' Yün had made mother angry with her too.

In the spring of 1792 I was living at Chenchou.[5] My father fell ill at Hungchiang and when I went to see him I was taken sick too. At that time my younger brother Chi-tang was working under my father.

While there I received a letter from Yün saying, 'Your younger brother Chi-tang once borrowed money from a lady neighbour and asked me to be the guarantor. Now she is anxious to have the money back.'

I asked Chi-tang about it, but he only said that Yün was meddling in his affairs. I merely replied at the end of a letter, 'Father and I are both ill, and we have no money to repay the loan. Wait until younger brother returns home and let him take care of it himself.'

Father and I recovered not long afterwards, and I returned to Chenchou. Yün's reply to my note arrived at Hungchiang after I had left, and father opened and read it. In her letter, Yün wrote of my younger brother's borrowing from the neighbour, and also said, 'Your mother thinks the old man's illness is all because of the Yao girl. When he is a bit better, you should secretly order Yao to write to her parents saying she is homesick. I will tell her parents to go to Yangchou to fetch her home. This way, both sides can disclaim responsibility for her departure.'



When my father read this he was furious. He asked Chi-tang about the loan from the neighbour, but Chi-tang said he knew nothing of it. Father then wrote a letter reprimanding me, in which he said, 'Your wife has borrowed money behind your back, and is now trying to say it is all little uncle's fault.[6] Moreover, she called her mother-in-law "your mother", and referred to me as "old man".[7] This is outrageous! I have already sent a messenger with a letter back to Soochow, ordering that she be expelled from the house. If you have any shame at all, you will recognize your errors!'

Receiving this letter was like hearing a clap of thunder on a clear day. I

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【原文】

札，如闻青天霹雳，即肃书认罪，觅骑遄归，恐芸之短见也。到家述其本末，而家人乃持逐书至，历斥多过，言甚决绝。芸泣曰："妾固不合妄言，但阿翁当恕妇女无知耳。"越数日，吾父又有手谕至，曰："我不为已甚。汝携妇别居，勿使我见，免我生气足矣。"

乃寄芸于外家。而芸以母亡弟出，不愿往依族中。幸友人鲁半舫闻而怜之，招余夫妇往居其家萧爽楼。越两载，吾父渐知始末。适余自岭南归，吾父自至萧爽楼，谓芸曰："前事我已尽知，汝盍归乎？"余夫妇欣然，仍归故宅，骨肉重圆。岂料又有憨园之孽障耶！

芸素有血疾，以其弟克昌出亡不返，母金氏复念子病没，悲伤过甚所致。自识憨园，年馀未发，余方幸其得良药。而憨为有力者夺去，以千金作聘，且许养其母，佳人已属沙叱利矣。余知之而未敢言也。及芸往

【今译】

自己的罪过！"我接到这封信，如同听到晴天霹雳！我马上给父亲认真写了一封信认罪，找到一匹快马急忙赶回家去，担心芸见信后会寻短见。我到家刚讲了事情的始末，父亲派来的家人就拿着驱逐芸的信到了。父亲在信中一一斥责芸的许多过错，言辞特别坚决绝情。芸哭着说："我固然不该瞎说，但是公公应该宽恕妇道人家的无知啊！"过了几天，父亲又有亲笔信到，说："我不想做太过头的事。你带着媳妇到别处去居住，不要让我再看见，免得我生气就够了。"

于是，我让芸寄居于她的娘家。但芸因为母亲去世，弟弟出走，而不愿意前去依靠娘家其他人。幸好我的朋友鲁半舫，听说此事后同情怜悯我们，招我们夫妇到他家萧爽楼去住。过了两年，我父亲慢慢知道了事情的真相。恰好我从岭南归来，我父亲亲自来到萧爽楼，对芸说："以前的事情我全都知道了，你为什么不回去呢？"我们夫妇听了很高兴，仍然回到过去居住的宅子，骨肉又团聚了。可哪里料到又有温憨园那个祸根子！

芸一向有吐血的毛病，是因为她的弟弟克昌离家出走以后再没有回来，母亲金氏因思念儿子又得病去世了，芸悲伤过度，成了现在这样子。自从认识了憨园，芸一年多没有犯病，我正庆幸她得到了治病的良药。然而，憨园又被有势力的人抢夺去了，那人用千金做聘礼，并且答应奉养憨园的母亲，佳人已经属于沙叱利了。我知道情况后却没有敢给芸说。等到芸前

wrote a letter apologizing to father, and quickly rode home, afraid that Yün would commit suicide. I had arrived home and was explaining the whole affair when the servant arrived with father's letter, detailing Yün's errors in the harshest terms.

Yün wept and said, 'I may have been wrong to write so improperly, but father should forgive the ignorance of a woman.'

After a few days another letter arrived from my father saying, 'I am willing to relent a little. You may take your wife and live somewhere else. If I do not have to see your face I will not be so angry!'[8]

It was suggested that Yün go back to her home for a while, but her mother was dead and her younger brother had run away; and she did not want to go and depend on her other relatives. Fortunately my friend Lu Pan-fang heard about our situation and,sympathizing with us, invited us to go and live at his home, the Villa of Serenity. After we had spent two years there, father gradually came to realize what had happened. I had just returned from South-of-the-Mountains[9] when father himself came to the Villa of Serenity, told Yün he now understood what had happened, and invited us to return home.



This we did, happy at the reunion with our flesh and blood. Who would have guessed that the curse of Han-yüan still lay ahead?

Yün had had the blood sickness ever since her younger brother Ko-chang had run away from home and her mother had missed him so much that she died of grief. Yün was so distraught she had fallen ill herself. From the time she met Han-yüan, she passed no blood for over a year, and I was delighted that Yün had found such a good cure in her friend, when Han-yüan was snatched away by an influential man who paid a thousand golds[10] for her and also promised to take care of her mother. 'The beauty belongs to Sha-shih-li!'[11] I had learned of all this but had not dared to say anything to Yün, so she did not find out about it until one day when she went to see Han-yüan. She returned weeping,

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【原文】

探始知之，归而呜咽，谓余曰："初不料憨之薄情乃尔也！"余曰："卿自情痴耳。此中人何情之有哉！况锦衣玉食者，未必能安于荆钗布裙也。与其后悔，莫若无成。"因抚慰之再三。而芸终以受愚为恨，血疾大发。床席支离，刀圭无效。时发时止，骨瘦形销。不数年而逋负日增，物议日起。老亲又以盟妓一端，憎恶日甚。余则调停中立，已非生人之境矣。

芸生一女，名青君，时年十四，颇知书，且极贤能，质钗典服，幸赖辛劳。子名逢森，时年十二，从师读书。余连年无馆，设一书画铺于家门之内。三日所进，不敷一日所出，焦劳困苦，竭蹶时形。隆冬无裘，挺身而过。青君亦衣单股栗，犹强曰不寒。因是，芸誓不医药。

偶能起床，适余有友人周春煦自福郡王幕中归，倩人绣《心经》一

【今译】

去探望憨园，才知道此事，回来后哭泣，对我说："一点也没有料到，憨园居然如此薄情！"我说："是你自己太痴情了。妓院中的人哪里还有什么情意！更何况锦衣玉食的人，不一定能安心过荆钗布裙的贫贱生活。与其后来懊悔，还不如当初没有办成。"于是，我对芸再三抚慰，但芸终究觉得受了愚弄而痛恨，吐血的毛病复发严重，终日卧床不起，治疗毫无效果。时好时坏，骨瘦如柴、面容憔悴。没过几年，欠的债务日益增加，各种非议一天比一天多。老母亲又因芸与妓女结拜这件事，对芸的厌恶与日俱增。我则从中调解，已经不是人过的日子了。

芸生有一个女儿，名叫青君，此时已十四岁。青君念了不少书，而且十分贤惠能干，典当首饰和衣物，幸亏有她辛苦操劳。儿子叫逢森，此时十二岁，跟着老师读书。我连年没有差事，在家里边设了一个书画铺。三天的收入，还不够一天的支出，辛劳困苦焦头烂额，日子常常艰窘难捱。隆冬没有皮毛大衣，只能挺着身子挨过去。青君也是衣服单薄，冻得颤抖，还强撑着说"不冷"。芸因此发誓不再求医吃药。

芸偶尔能起床，正巧我的朋友周春煦从福郡王的幕府中回来，请人绣

and said, 'I had not thought Han's feelings could be so shallow!'

'Your own feelings are too deep,' I said. 'How can that sort of person be said to have feelings? Someone who is used to beautiful clothes and delicate foods could never grow accustomed to thorn hairpins and plain cloth dresses. It's better that we should be unsuccessful now than to have her regret things later.'

I comforted her repeatedly, but having been so wounded Yün still suffered great discharges of blood. She was bedridden and did not respond to any treatment. She suffered relapses, and became so thin you could see her bones. After a few years the money we owed increased daily, and so did the gossip about us. And because she had pledged sisterhood with a sing-song girl, my parents' scorn for Yün deepened daily. I became the mediator between my parents and my wife. It was no way to live!

Yün had given birth to a girl named Ching-chün, who by then was fourteen years old. She could read and write well and was also very capable, so fortunately we could rely on her help in pawning hairpins and clothes.[12] Our son was named Feng-sen; at this time he was twelve years old and was studying reading with a teacher. I was then without employment for several years, so I had opened up a shop in our home, selling books and paintings. But I did not make enough in three days to pay the expenses of one. I was weary and beset by hardships, and we often had no money. In the deepest winter I had no furs, but there was nothing to do but to be strong and bear the cold. Ching-chün, too, shivered in an unlined dress, though she bravely denied being cold. On account of this, Yün swore she would never spend the money to see a doctor or buy medicine.

Once during a period when Yün was able to get out of bed, it happened that my friend Chou Chun-hsi had just returned from Prince Fu's secretariat and wanted to hire someone to embroider the Heart Sutra[13] for him. Yün

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【原文】

部。芸念绣经可以消灾降福，且利其绣价之丰，竟绣焉。而春煦行色匆匆，不能久待，十日告成。弱者骤劳，致增腰酸头晕之疾。岂知命薄者，佛亦不能发慈悲也！绣经之后，芸病转增，唤水索汤，上下厌之。

有西人赁屋于画铺之左，放利债为业，时倩余作画，因识之。友人某向渠借五十金，乞余作保，余以情有难却，允焉。而某竟挟资远遁。西人惟保是问，时来饶舌，初以笔墨为抵，渐至无物可偿。岁底，吾父家居，西人索债，咆哮于门。吾父闻之，召余呵责曰："我辈衣冠之家，何得负此小人之债！"正剖诉间，适芸有自幼同盟姊适锡山华氏，知其病，遣人问讯。堂上误以为憨园之使，因愈怒曰："汝妇不守闺训，结盟娼妓。

【今译】

《心经》一部。芸心想绣经可以消灾降福，而且被丰厚的绣价所吸引，居然承揽了绣经的活计。周春煦行色匆匆，不能久等，芸仅用十天就绣完了全部经文。本来就是极其虚弱的人，骤然劳累，致使芸又增加了腰酸头晕的病症。我们哪里知道，命薄的人，佛也不能为她大发慈悲！绣经以后，芸的病情反而加重了，要喝水喝汤，让上上下下的人都厌恶她了。

有一个西域人在画铺左边租赁了房子，以放高利贷为业；常常请我给他画画，因此互相认识。一个朋友向他借五十两银子，请求我做保人，我碍于情面推不掉，就答应了。那个人竟然拿了钱逃得远远的。西域人只有找保人，时常来向我讨债；最初我用字画抵债，渐渐地就没有可以偿还的东西了。那年年底，我父亲正好在家，西域人又来讨债，在门口高声喊叫。我父亲听见了，便把我叫去，训斥说："我们这样的官绅之家，怎么能欠那种小人的债！"正当我解释事情原委的时候，正好有个芸自幼结拜、嫁到锡山华家的干姊妹华氏，知道芸病了，派人来问候。父亲误认为是温憨园派来的人，于是更加生气，说："你的媳妇不守妇道规矩，与娼妓结拜。你也不思学

thought that by embroidering a sutra she might bring us some luck to ease our difficulties, as well as getting a good price for her work, so despite her illness she agreed to do it. As it turned out Chun-hsi was only on a quick visit and could not wait long, needing the job completed in ten days. Yün was still weak, and the sudden work made her waist hurt and gave her dizzy spells. Who would have thought her fate was so bad that even the Buddha would not show her mercy! After she had embroidered the sutra, her illness worsened. First she would call for water, then she would want soup. The family began to grow weary of her.

There was a Westerner who had rented the house to the left of my painting shop. He made his living by lending out money at interest, and I had come to know him when he asked me to do paintings for him.[14] A friend of mine had once borrowed fifty golds from him, asking me to be the guarantor. I would have been embarrassed to refuse and so agreed to it, but then he ended up by running off with the loan. The Westerner had only me to ask for repayment, and often came to demand his money. At first I gave him paintings in lieu of payment, but gradually I came to have nothing left to give him. At the end of the year while my father was at home, he came again to demand repayment, and made a commotion at the gate.

When my father heard the noise he called for me and scolded me angrily, saying, 'We are a house of robes and caps.[15] How could we owe money to someone like this!'

Just as I was about to explain, a messenger arrived. He had been sent by a woman who had been a sworn sister of Yün's as a child, who had married a man named Hua from Hsishan, and who had heard of her illness and wanted to inquire after her.

My father, however, mistakenly thought he was a messenger from Han-yüan and so became even angrier, saying, 'Your wife does not behave as a

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【原文】

汝亦不思习上，滥伍小人。若置汝死地，情有不忍，姑宽三日限，速自为计，迟必首汝逆矣！”芸闻而泣曰：“亲怒如此，皆我罪孽。妾死君行，君必不忍；妾留君去，君必不舍。姑密唤华家人来，我强起问之。”

因令青君扶至房外，呼华使问曰：“汝主母特遣来耶？抑便道来耶？”曰：“主母久闻夫人卧病，本欲亲来探望，因从未登门，不敢造次。临行嘱咐，倘夫人不嫌乡居简亵，不妨到乡调养，践幼时灯下之言。”盖芸与同绣日，曾有疾病相扶之誓也。因嘱之曰：“烦汝速归，禀知主母，于两日后放舟密来。”其人既退，谓余曰：“华家盟姊情逾骨肉，君若肯至其家，不妨同行。但儿女携之同往既不便，留之累亲又不

【今译】

好上进，随便结交小人。如果置你们于死地，骨肉亲情，于心不忍。姑且宽限你三天，快去自己想办法，如果拖延时日，我一定会去官府告你忤逆之罪！”芸听了哭着说：“父亲这么生气，都是我的罪过。我死了你活着，你一定不忍心；我留下你离开，你一定舍不得。姑且叫华家的人进来，我勉强着起来问问他。”

于是让青君扶着芸到了房外，叫来华家派来的人，问道：“是你家女主人特意派你来的，还是你顺道来看看？”来人说：“我家女主人早就听说夫人生病卧床不起，本想亲自前来探望；因为从未登门拜访过，所以不敢造次。我临走时，主人嘱咐说：‘如果夫人不嫌乡下居住条件简陋肮脏，不妨到乡下去调理养病，以履行小时候灯下约定的誓言。’”原来，芸与华夫人一起刺绣的时候，曾有过若有灾病互相扶持的誓言。芸于是嘱咐来人说：“麻烦你快回去，禀告你家女主人，两天以后派船悄悄地过来接我。”那个人走后，芸对我说：“华家姊妹的情义胜过了骨肉亲人。你如果愿意到她家去，不妨与我一起前去。但是，携儿带女一起居住在华家，肯定不方便，留下

woman should, swearing sisterhood with a sing-song girl. Nor do you think to learn from your elders, running around with riff-raff. I cannot bear to send you to the execution ground, but I will give you only three days. Make plans to leave home, and make them quickly. If you take longer, you will lose your head for your disobedience!'[16]

When Yün heard this she wept, and said, 'It is all my fault that father is so angry. Yet if I committed suicide and you left home, you could not bear it; and if I stayed here while you left, you could not stand it. Go secretly and tell the messenger from the Huas to come here. I will force myself to get out of bed and talk to him.'

I told Ching-chün to help her out of the bedroom, and fetched the messenger from the Huas. 'Did your mistress send you here specially,' Yün asked, 'or did you come because you just happened to be passing this way?'

The messenger replied, 'My mistress had heard of madam's illness some time ago, and originally wanted to come personally to visit you. But because she had never entered your gate before, she did not dare to come herself. As I was leaving she told me to say that if madam does not mind a plain and rustic life, she could come and build up her strength in the countryside, according to the pledge they made to one another under the lamplight when they were young.' This last referred to a pledge Yün and she had made once when they were embroidering together, to help one another if they were ever ill.



So Yün told him to go home quickly and ask his mistress to send a boat for us secretly two days later.

After he left, Yün said to me, 'Sister Hua is closer to me than my own flesh and blood. If you don't mind moving to her home, we can go there together. I'm afraid we won't be able to take the children with us, though, and we certainly cannot leave them here to trouble our parents. We will have

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【原文】

可，必于两日内安顿之。”

时余有表兄王苾臣一子名韫石，愿得青君为媳妇。芸曰：“闻王郎懦弱无能，不过守成之子，而王又无成可守。幸诗礼之家，且又独子，许之可也。”余谓苾臣曰：“吾父与君有渭阳之谊，欲媳青君，谅无不允。但待长而嫁，势所不能。余夫妇往锡山后，君即禀知堂上，先为童媳，何如？”苾臣喜曰：“谨如命。”逢森亦托友人夏揖山转荐学贸易。

安顿已定，华舟适至。时庚申之腊廿五日也。芸曰：“孑然出门，不惟招邻里笑，且西人之项无着，恐亦不放，必于明日五鼓悄然而去。”余曰：“卿病中能冒晓寒耶？”芸曰：“死生有命，无多虑也。”密禀吾父，亦以为然。

是夜，先将半肩行李挑下船，令逢森先卧。青君泣于母侧。芸嘱曰：

【今译】

来连累父母亲又不可行，我们必须在两天之内把他们安顿好。”

当时我有个表兄王苾臣，有一个儿子名叫韫石，愿意娶青君做媳妇。芸说：“听说王公子生性懦弱，没有什么能力，只不过是守着祖业过日子的孩子，而王家又没有什么产业可守；幸好是诗书礼义家庭，而且又是独子，可以把女儿许给他。”我对王苾臣说：“我父亲与你有舅甥情谊，你想让青君做儿媳妇，估计他不会不同意。但要等到青君长大后再出嫁，依现在的情势又不可能。我夫妻到锡山后，你就去禀告我父亲，让青君先做你家的童养媳，你看怎么样？”王苾臣高兴地说：“一定按你说的办。”逢森也托友人夏揖山帮忙推荐去学经商。

将子女安顿停当，华家的船也正好到了。这一天是庚申年（1800年）腊月二十五日。芸说：“我们这样冷冷清清孤孤零零地出门，不仅会招惹邻居笑话，而且西域人的钱没有着落，恐怕他也不会放过我们。必须在明天五更悄悄地离开。”我说：“你正在生病，怎能冒着清早的严寒呢？”芸说：“死生全由命中注定，不必这么担心。”我悄悄禀知父亲，也认为这样做较为妥当。

这天晚上先将半担行李挑到船上。让逢森先睡觉；青君在母亲身旁

to make arrangements for them in the next two days.'

At that time my cousin Wang Chin-chen had a son named Yün-shih and wanted to have Ching-chün for his daughter-in-law. 'I hear young Wang is timid and without much ability,' said Yün, 'and that while he will be able to keep up what the Wangs own, they do not own much to keep up. On the other hand, they are a respectable family and have only the one son.[17] I think we should allow the marriage.'

I met with Chin-chen and said, 'My father and you have the friendship of Weiyang.[18] If you want Ching-chün for your daughter-in-law I do not think he will refuse you. But she must be brought up a little longer before she is ready for marriage, and in the circumstances we will not be able to do that. After my wife and I have gone to Hsishan, how would you feel about going to my parents and asking for her first to be your child daughter-in-law?'[19] He happily agreed to my suggestion.

I also made arrangements for our son Feng-sen, asking my friend Hsia Yi-shan to introduce him to someone from whom he could learn the business of trading. This was no sooner done than the Huas' boat arrived. It was then the 25th day of the twelfth month of 1800.

Yün said to me, 'Since we are leaving alone, I am afraid that not only will the neighbours laugh at us, but also that the Westerner will not let us go as we still cannot repay his loan. We must go quietly tomorrow morning at the fifth night watch.'[20]

'But you are ill,' I protested. 'Can you stand the morning cold?'

'Life and death are governed by fate,' Yün replied. 'Do not worry about me.'

I secretly informed my father of what we were going to do, and he agreed to it. That night I first carried a little baggage down to the boat on a shoulder pole, and then told Feng-sen to go to sleep. Ching-chün was crying at her

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【原文】

“汝母命苦，兼亦情痴，故遭此颠沛。幸汝父待我厚，此去可无他虑。两三年内，必当布置重圆。汝至汝家，须尽妇道，勿似汝母。汝之翁姑以得汝为幸，必善视汝。所留箱笼什物，尽付汝带去。汝弟年幼，故未令知，临行时托言就医，数日即归；俟我去远，告知其故，禀闻祖父可也。”旁有旧妪，即前卷中曾赁其家消暑者，愿送至乡，故是时陪侍在侧，拭泪不已。

将交五鼓，暖粥共啜之。芸强颜笑曰：“昔一粥而聚，今一粥而散，若作传奇，可名《吃粥记》矣。”逢森闻声亦起，呻曰：“母何为？”芸曰：“将出门就医耳。”逢森曰：“起何早？”曰：“路远耳。汝与姊相安在家，毋讨祖母嫌。我与汝父同往，数日即归。”鸡声三唱，芸含

【今译】

哭泣。芸嘱咐青君说：“你母亲命苦，加之太痴情，所以才遭遇这样的颠沛之苦。幸亏你父亲待我不薄，此次去华家也没有什么可忧虑的。两三年内将设法安排重新团圆。你到了你婆家，必须尽媳妇的义务，千万不要像你母亲这样。你的公婆为能娶你感到荣幸，肯定会好好待你。我们留下的箱子、筐笼等东西，全部送给你带到婆家去。你弟弟年龄还小，所以没有让他知道。我们马上走是借口外出治病，用不了几天就回来，等我们走远了，你再告诉他真实原故。然后禀告你祖父知道就可以了。”旁边还有过去认识的老妇人，就是前面说过我们曾经租赁她家避暑的老妇人，愿意送我们到乡下去，所以这时陪伴在身旁不停地擦眼泪。

快到五更的时候，热了粥我们一起吃。芸强作欢颜道：“昔日因一碗粥相聚，今天以一碗粥离散；如果写一部戏，名字可以叫做《吃粥记》。”逢森听见说话也起来了，低声含糊地说：“母亲做什么去？”芸说：“正准备出门看病。”逢森说：“为什么起这么早？”芸说：“路太远了。你和姐姐在家要安分，不要惹祖母生气。我和你父亲一起去，几天就回来了。”

mother's side.

These were Yün's parting instructions to our daughter:'Your mother has had a bitter fate and emotions that run too deep; therefore we have had these many problems. Fortunately your father has been kind to me, and there is nothing to worry about in our leaving. In two or three years we will be able to arrange for us all to be reunited. Go to your new home, behave as a proper woman in everything you do, and do not be like your mother. Your father-in-law and mother-in-law will be happy to have you, and will surely treat you well. You can take with you all the cases, boxes, and anything else we have left behind. Your little brother is still young, so we have not told him what we are doing. When we are about to leave, we will tell him that I am going to see a doctor and will be back in a few days; after we have left, explain everything to him, and let grandfather take care of him.'



At our side was the old woman who had once rented us her house so that we could escape the summer's heat. She had wanted to go with us to the countryside, and now she stood beside us wiping away her tears. Just before the striking of the fifth night watch we all ate some warm rice porridge.

Yün laughed bravely.'Once it was rice porridge that brought us together,' she said, 'and now it is rice porridge that sends us away. If someone wrote a play about it, he could call it *The Romance of the Rice Porridge*.'

Feng-sen heard her talking and woke up, saying sleepily, 'What are you doing, mother?'

'I am going out to see a doctor, ' Yün replied.

'Why so early?'

'Because it is far away. You and elder sister should stay home and be good. Do not make grandmother angry. I am going with your father and will be back in a few days.'

As the cock crowed three times, Yün, with tears in her eyes and her arm

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【原文】

泪扶妪，启后门将出，逢森忽大哭，曰："噫，我母不归矣！"青君恐惊人，急掩其口而慰之。当是时，余两人寸肠已断，不能复作一语，但止以"勿哭"而已。青君闭门后，芸出巷十数步，已疲不能行，使妪提灯，余背负之而行。将至舟次，几为逻者所执，幸老妪认芸为病女，余为婿，且得舟子皆华氏工人闻声接应，相扶下船。解维后，芸始放声痛哭。是行也，其母子已成永诀矣！

华名大成，居无锡之东高山，面山而居，躬耕为业，人极朴诚。其妻夏氏，即芸之盟姊也。是日午未之交，始抵其家。华夫人已倚门而待，率两小女至舟，相见甚欢。扶芸登岸，款待殷勤。四邻妇人孺子哄然入室，将芸环视，有相问讯者，有相怜惜者，交头接耳，满屋啾啾。芸

【今译】

鸡叫三遍，芸含泪扶着老妇人，打开后门正要出去，逢森忽然大哭起来，说："哎呀，我母亲不回来了！"青君恐怕惊动了别人，急忙捂住逢森的口，极力安慰他。这时候，我俩肝肠寸断，再说不出一句话，只是劝他不要哭罢了。青君关上门后，芸走出巷子十几步，就已经累得走不动了。我让老妇人提着灯笼，自己背着芸向码头走去。快到码头的时候，差一点被巡逻的人抓起来。幸亏老妇人假称芸是她生病的女儿，我是她女婿，并有船夫都是华家的佣人闻声前来接应，才得以解脱，互相搀扶着下了船。解缆开船以后，芸才放声痛哭。这次出行，芸母子竟然是永别！

干姐夫叫华大成，住在无锡的东高山，面向大山而居，以务农为业，为人极为质朴诚恳。华大成的妻子夏夫人，就是芸的结拜姐姐。当天下午一点的时候，才到了华家。华夫人早已在门口等候了，她领着两个小女儿到船上迎接，姐妹相见特别高兴。华夫人搀扶着芸上了岸，款待十分热情周到。周围邻居的妇人、小孩一哄涌进房来，将芸围着打量，有的互相问候，有的表示怜悯，交头接耳，满屋子啾啾声。芸对华夫人说：

around the old woman, was just opening the back door to go out when Feng-sen cried loudly, 'Yi! My mother is not coming back!'

Ching-chün feared he would awaken others, so she quickly covered his mouth with her hand and comforted him. By this time Yün and I felt as if we were being torn apart, but there was nothing more we could say. We could only tell him not to cry.

After Ching-chün shut the door, Yün was able to walk only about a dozen steps from our lane before she was too tired to go any farther. We continued with me carrying Yün on my back and the old woman holding up the lantern. We had nearly reached the boat when we were almost arrested by a night patrolman, but fortunately the servant woman told him that Yün was her daughter who was ill and that I was her son-in-law. When the boatmen (who all worked for the Hua family) heard us talking, they came to meet us and helped us down to the boat. After we cast off Yün finally burst out crying, and wept bitterly. After this separation, mother and son never saw each other again.

Hua was named Ta-cheng, and he lived facing the mountains at Tungkaoshan in Wuhsi.[21] He farmed the land himself, and was very simple and sincere. His wife — Yün's sworn sister — was from the Hsia family. It was early in the afternoon of that day before we arrived at their house. Madam Hua had been waiting for us by the gate, and when we arrived she led her two small daughters to the boat to greet us. Everyone was very happy to see us. Yün was helped ashore and we were treated very hospitably. After a while the neighbours' wives burst into the room along with their children, and stood around Yün looking her over. Some asked her questions, some offered her condolences, while others whispered to one another, all filling the house with the sound of their chatter.

Yün told Madam Hua, 'Today I feel just like the fisherman who wandered

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【原文】

谓华夫人曰:“今日真如渔父入桃源矣。”华曰:“妹莫笑,乡人少所见多所怪耳。”自此相安度岁。

至元宵,仅隔两旬,而芸渐能起步。是夜,观龙灯于打麦场中,神情态度渐可复元。余乃心安,与之私议曰:“我居此非计。欲他适,而短于资,奈何?”芸曰:“妾亦筹之矣。君姊丈范惠来现于靖江盐公堂司会计,十年前曾借君十金,适数不敷,妾典钗凑之。君忆之耶?”余曰:“忘之矣。”芸曰:“闻靖江去此不远,君盍一往?”余如其言。

时天颇暖,织绒袍哔叽短褂,犹觉其热。此辛酉正月十六日也。是夜,宿锡山客旅,赁被而卧。晨起,乘江阴航船,一路逆风,继以微雨。夜至江阴江口,春寒彻骨,沽酒御寒,囊为之罄。踌躇终夜,拟卸衬衣,质钱而渡。

十九日,北风更烈,雪势犹浓,不禁惨然泪落。暗计房资渡费,不敢

【今译】

“今天真的就像进了世外桃源了。”华夫人说:“妹妹不要见笑,乡下人见识少而多怪么。”从此相安无事,度过了年关。

到元宵节,才来二十多天,芸就慢慢可以起来走动了。这天夜里,芸到打麦场去看耍龙灯,从神情态度可以看出她已渐渐恢复了元气。我的心终于安稳了,于是与芸私下里商议说:“我住在这里终究不是长久之计,想到别的地方去谋生,但盘缠不够怎么办呢?”芸说:“我也在考虑这事。你的姐夫范惠来,现在在靖江盐政衙门里做会计,十年前曾经借过你十两银子,当时正好数量不够,我当了头饰才凑够了数目。你还记得吗?”我说:“忘记了。”芸说:“听说靖江离这儿不远,你为什么不去一趟呢?”我就照芸说的去了靖江。

这时天气很暖和,穿着织绒袍子和哔叽短褂,还觉得热。这一天是辛酉年(1801年)正月十六日。当天晚上,我住在锡山的旅店,租了一床被子就睡了。早晨起来,搭乘江阴的航船,一路都是逆风,后来又下起了小雨。夜晚抵达江阴的江口,春寒彻骨,我买来酒抵御寒冷,腰包也空了。整个晚上思来想去,打算脱下衬衣换成钱搭船渡江。

十九日,北风更加猛烈,雪越下越大,凄惨之情油然而生,不禁潸

into Peach Blossom Spring!'[22]

'Please don't laugh at our country folk,' replied Mrs Hua. 'That which they seldom see they consider most wonderful.'[23]

Thus we settled down to pass the New Year. Only two score days after we arrived, by the Festival of the First Moon, Yün was starting to be able to get up and around. That night as we watched the dragon lanterns on the threshing floor, her spirits began to revive. I then began to feel at peace myself, and decided to talk our situation over with her.'We have no future living here,' I said, 'but we are too short of money to go anywhere else. What do you think we should do?'

'I have been thinking about this too,' said Yün. 'Your elder sister's husband Fan Hui-lai is now chief accountant at the Chingchiang Salt Office. Ten years ago when he wanted to borrow ten golds from you we did not have the money and I pawned my hairpins to get it. Do you remember?'

'I had forgotten!'

'I hear Chingchiang is not far away. Why don't you go and see if he can help us?'

I did as she suggested. At the time it was very warm, and I felt the heat even dressed only in a woollen gown and a worsted short jacket. This was the 16th day of the first month of 1801. That night I spent at an inn at Hsishan, where I rented bedding.

The next morning I took a boat for Chiangyin, but the winds were against us and there was a continuous drizzle. By the time we reached the river mouth at Chiangyin the spring cold was cutting me to the bone. I bought some wine to ward off the cold, but that exhausted my purse. All night I tried to decide whether I should sell my undergarments to get money for the ferry.[24]

By the 19th the north wind was stronger and the snow was deeper everywhere. I could not hold back bitter tears. Alone, I worked out lodging

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【原文】

再饮。正心寒股栗间，忽见一老翁草鞋毡笠，负黄包入店，以目视余，似相识者。余曰："翁非泰州曹姓耶？"答曰："然。我非公，死填沟壑矣。今小女无恙，时诵公德。不意今日相逢。何逗留于此？"盖余幕泰州时，有曹姓，本微贱，一女有姿色，已许婿家，有势力者放债谋其女，致涉讼。余从中调护，仍归所许。曹即投入公门为隶，叩首作谢，故识之。余告以投亲遇雪之由。曹曰："明日天晴，我当顺途相送。"出钱沽酒，备极款洽。

廿日，晓钟初动，即闻江口唤渡声。余惊起，呼曹同济。曹曰："勿急，宜饱食登舟。"乃代偿房饭钱，拉余出沽。余以连日逗留，急欲赶渡，食不下咽，强啖麻饼两枚。及登舟，江风如箭，四肢发战。曹曰："闻江阴有人缢于靖，其妻雇是舟而往，必俟雇者来始渡耳。"

【今译】

然泪下。私下合计客房和渡船的费用，不敢再喝酒。正在我心寒腿颤的时候，忽然看见一个老翁，穿着草鞋戴着毡帽，背着黄包袱，进了客店。老翁一直盯着我，好像是个熟人。我说："老人家不是泰州姓曹的么？"老人笑着说："是呀。不是有您搭救，我早就死在沟里了。现在小女平安无事，时常念叨您的恩德。没想到今天在这里相遇。您为什么逗留在这里呢？"原来，我在泰州作幕友时，有一个姓曹的人，原本家世微贱，有一个女儿长得漂亮，也许配了人家。一个有权有势的人用放债的手段企图霸占他的女儿，引起了官司。我从中调停保护，他女儿仍然嫁给了原来许配的人家。曹老汉后来投身到衙门当了衙役，磕头感谢我，因此认识了。我告诉他投亲遇雪的缘由。曹老翁说："明天天晴了，我一定顺路送您。"并拿出钱买来酒，二人相处十分亲切融洽。

二十日，晨钟刚刚敲响，就听见渡口传来呼唤上船的叫声。我急忙起床，叫老曹一起渡江。老曹说："不用着急，应该吃饱了再上船。"说着替我付了房费和饭钱，而且拉着我出去喝酒。我因为连日滞留，急着上船赶路，吃不下东西，只勉强吃了两个麻饼。等到上了船，江上的风像箭一样，吹得我四肢颤抖。老曹说："听说江阴有人在靖江上吊死了，那人的妻子雇了这条船到靖江去。必须等雇主来了才能开船。"

and ferry expenses, and did not dare to buy any more to drink. I was trembling in soul and body when an old man suddenly entered the inn, wearing straw sandals and a felt hat and carrying a yellow bag on his back. He looked at me as if he knew me.

'Aren't you Tsao from Taichou[25]?' I asked.

'I am,' he replied, 'and if it were not for you I would be lying dead in a ditch by now! My little girl is well, and she often sings your praises. What a surprise to meet you today! What are you hanging about here for?'

Now when I was working in the government offices at Taichou there was this same Tsao, a poor man with a beautiful daughter who had already been betrothed. But then a man of some influence had loaned him money in a plan to obtain his daughter, and it had all led to legal proceedings. I had helped protect them and send his daughter back to her betrothed. In his gratitude, Tsao had volunteered as a servant at the *yamen* and kowtowed to me, and so I had come to know him. I told him how I had been going to see my brother-in-law and had run into the snowstorm.

'I am heading that way myself,' Tsao said. 'If the weather clears tomorrow I will take you there.' Then he took out money to buy wine, and was most courteous to me.

On the 20th, as soon as the monastery's morning bells began to ring, I heard the ferryman's shouts by the river mouth. I got up in a hurry and called to Tsao to come along. 'Don't be in such a rush,' he said. 'We should eat our fill before boarding the boat.'

Then he paid for my room and my meals, and took me off to buy something for breakfast. I had been delayed for days, and was anxious to get across on the ferry, so I did not feel like eating, but I forced down two sesame cakes. As we boarded the boat, the river wind cut through our garments like an arrow, and soon I was trembling in all four limbs.

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【原文】

枵腹忍寒，午始解缆。至靖，暮烟四合矣。曹曰："靖有公堂两处。所访者城内耶？城外耶？"余踉跄随其后，且行且对曰："实不知其内外也。"曹曰："然则且止宿，明日往访耳。"进旅店，鞋袜已为泥淤湿透，索火烘之。草草饮食，疲极酣睡。晨起，袜烧其半。曹又代偿房饭钱。

访至城中，惠来尚未起，闻余至，披衣出，见余状，惊曰："舅何狼狈至此？"余曰："姑勿问。有银乞借二金，先遣送我者。"惠来以番饼二元授余，即以赠曹。曹力却，受一圆而去。余乃历述所遭，并言来意。惠来曰："郎舅至戚，即无宿逋，亦应竭尽绵力。无如航海盐船新被盗，正当盘账之时，不能挪移丰赠，当勉措番银二十圆，以偿旧欠，何如？"

【今译】

我空着肚子忍受着寒冷，一直等到中午船才开了。到达靖江，已是暮色笼罩。老曹说："靖江有两个盐政衙门。您要去的衙门是在城里呢，还是在城外？"我踉踉跄跄跟在他的后边，边走边对他说："我也不知道是在城里，还是在城外。"老曹说："这样的话，暂且在这里住下，明天再去找寻吧。"进了旅店，鞋袜早已被淤泥浸得透湿，急忙向店家要来火烘烤。随便吃了点，因为太累倒头就睡。早晨起来，见袜子烧了半截。老曹又替我付了房费饭钱。

找到城里，范惠来还没有起床。听到我来了，披上衣服出来见我，看见我的样子吃惊地问："郎舅怎么狼狈成这样子？"我说："你暂且不要问为什么。有银子的话求你借我二两，先打发了送我来的人。"惠来给了我两块银洋，我立即送给老曹。老曹极力推辞，最后收了一块走了。我这才仔细说了一路上的遭遇，并说明了来找他的意图。惠来说："郎舅是最近的亲戚，即使我没有欠下以前那些钱，也应该竭尽绵薄之力相助。无奈，航海盐船最近被海盗劫持，现在正是盘查账目的时候，不能挪用太多钱资相赠。我将努力筹措银圆二十块，偿还旧日的欠账。你看怎么

'I hear a Chiangyin man has hung himself in Chingchiang,' said Tsao, 'and that his wife has chartered this boat to go there. We have to wait for her before we can cross.' I had to wait until noon before we cast off, still hungry and fighting the cold. By the time we reached Chingchiang the smoke from evening cooking fires was rising on all sides.

'There are two *yamen* at Chingchiang,' said Tsao.[26] 'Is the man you are visiting at the one inside the wall or the one outside the wall?'

Staggering along behind him, I confessed I did not know. 'Then we might just as well stop here for the night,' Tsao said, 'and go to look for him tomorrow.'

My shoes and stockings were filthy with mud and wet through, so at the inn that night I asked to dry them by the fire. I gulped down a meal and fell into an exhausted sleep, however, so that by the time I awoke the next day my stockings were half burned.

That morning Tsao once again paid for my room and board. We arrived at the *yamen* inside the wall to find that Hui-lai had not yet got up, but on hearing that I had arrived he threw on some clothes and came out. Seeing the state I was in, he was very upset; 'What calamity has brought you here?' he asked.

'Just a moment,' I said. 'First, have you got two golds you can loan me to repay the man who brought me here?'

Hui-lai gave me two barbarian cakes,[27] and I offered them to Tsao. He was determined to refuse them, but finally accepted one and left. I then told Hui-lai everything that had happened, and why I had come.

'You and I are relatives by marriage,' he said, 'and even if there were no old debt I should do everything I could for you. But unfortunately our sea-going salt boats have just been taken by pirates. We are now trying to straighten out the accounts, and I have no means of finding the money. The best I could do would be to give you twenty coins of barbarian silver to repay the debt.

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【原文】

余本无奢望，遂诺之。留住两日，天已晴暖，即作归计。

廿五日，仍回华宅。芸曰："君遇雪乎？"余告以所苦。因惨然曰："雪时，妾以君为抵靖，乃尚逗留江口。幸遇曹老，绝处逢生，亦可谓吉人天相矣。"

越数日，得青君信，知逢森已为揖山荐引入店。苾臣请命于吾父，择正月廿四日将伊接去。儿女之事粗能了了，但分离至此，令人终觉惨伤耳。

二月初，日暖风和，以靖江之项，薄备行装，访故人胡肯堂于邗江盐署。有贡局众司事公延入局，代司笔墨，身心稍定。至明年壬戌八月，接芸书曰："病体全瘳。惟寄食于非亲非友之家，终觉非久长之策，愿亦来邗，一睹平山之胜。"余乃赁屋于邗江先春门外，临河两椽。自至华氏，接芸同行。华夫人赠一小傔奴曰阿双，帮司炊爨，并订他年结邻之

【今译】

样？"我本来没有过高的期望，便答应了。留在靖江住了两天，天晴了也暖和了，就立即打算回家。

二十五日，仍然回到华家。芸问："你遇到下雪了吗？"我把所经受的苦难告诉了她。芸听了很伤心地说："下雪的时候，我以为你已经到了靖江，不想你还在江口。幸亏遇到曹老翁，绝处逢生，也可以说是吉人自有天相啊！"

过了几天，接到青君的来信，得知逢森已经被夏揖山引荐进了商店；王苾臣请示了我的父亲，择定正月二十四日将青君接去。儿女的事情大体有了交待，但这种四散分离的景况，终究让人觉得凄惨伤感啊。

二月初，风和日暖，我用从靖江要到的钱准备了简单的行装，到邗江盐政署寻访老朋友胡肯堂。由税务衙门各位主管公开招聘我进了局里负责代理文书，我的身心终于稍稍安定下来。到第二年壬戌（1802年）八月，接到芸的信，信中说："我的病已经痊愈。只是寄居在非亲非友的人家里，始终觉得不是长久之计。我愿意也到扬州来，一睹平山的名胜美景。"我于是在邗江先春门外租了两间临近河边的房子，亲自到华家接芸一起上路。华夫人送给我们一个小奴仆叫阿双，帮着芸做饭料理家务，华夫人与芸又订下了以后结邻而居的约定。此时已是十月，平山

Would that be all right?'

I had not had any extravagant hopes to begin with, so I accepted. I stayed on two more days, but when the sky cleared and the weather turned warmer I made plans to go back, returning to the Huas on the 25th.

Yün asked whether I had run into the snow, and I told her about my ordeal. 'When it snowed I thought you had already reached Chingchiang,' she said sadly, 'but you were still held up at the river mouth. You were lucky to run into old Tsao. It's true that heaven watches over the good.'

Several days later we received a letter from Ching-chün telling us that Yi-shan had already found Feng-sen a job in a shop. Chin-chen had asked permission of my father and on the 24th day of the first month had taken Ching-chün to his home. Our children's affairs seemed well in order, but we were still sad at being parted from them.

By the beginning of the second month the sun was warmer and the wind less strong, and with the money I had got at Chingchiang I made some simple preparations to visit my old friend Hu Ken-tang at the Hanchiang[28] Salt Bureau. There was a tax office there, where I succeeded in obtaining a position as secretary, after which body and soul were a little more settled.[29]

In the eighth month of the next year, 1802, I received a letter from Yün saying, 'My illness is now completely cured. I don't think it is a good idea for me to live and board indefinitely at a home where I have neither relatives nor friends. I would like to join you at Hanchiang, and see the glory of Ping Mountain.'

After receiving this letter I rented a house of two spans facing the river outside the Hsienchun Gate at Hanchiang, and went myself to the Huas to fetch Yün. Madam Hua presented us with a child servant called Ah Shuang, to help with housework and meals, and we agreed that one day we should all be neighbours. By this time it was already the tenth month, and bitterly cold

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【原文】

约。时已十月，平山凄冷，期以春游。

满望散心调摄，徐图骨肉重圆。不满月，而贡局司事忽裁十有五人，余系友中之友，遂亦散闲。芸始犹百计代余筹划，强颜慰藉，未尝稍涉怨尤。至癸亥仲春，血疾大发。余欲再至靖江，作“将伯”之呼。芸曰：“求亲不如求友。”余曰：“此言虽是，奈友虽关切，现皆闲处，自顾不遑。”芸曰：“幸天时已暖，前途可无阻雪之虑。愿君速去速回，勿以病人为念。君或体有不安，妾罪更重矣。”

时已薪水不继，余佯为雇骡以安其心，实则囊饼徒步，且食且行。向东南，两渡叉河，约八九十里，四望无村落。至更许，但见黄沙漠漠，明星闪闪，得一土地祠，高约五尺许，环以短墙，植以双柏。因向神叩首，祝曰：“苏州沈某投亲失路至此，欲假神祠一宿，幸神怜佑。”于是移小石香炉

【今译】

荒凉冷清，打算着明年春天去游玩。

满心想着能经过散心调养，慢慢合计骨肉团圆的事。谁料不满一个月，税务局的职员忽然裁减十五人，我是朋友的朋友推荐的，自然也被裁减，从此失业赋闲。芸起初还千方百计为我出谋划策，强打精神安慰我，不曾流露一点抱怨的意思。到了癸亥年（1803年）仲春，芸吐血病又严重复发。走投无路之际，我准备再次到靖江去找范惠来求助，芸说：“求亲戚不如求朋友。”我说：“这话虽然对，无奈朋友们虽有关切之心，但现在都闲居无事，自己都顾不过来，哪有力量帮助我们。”芸说：“幸好天时已经暖和，此去路上再不会有被雪阻隔的顾虑了。希望你快去快回，不要挂念我的病情。假如你的身体有点什么毛病，我的罪孽就更重了。”

此时薪水已经停发，我已没有盘缠了。我假装雇了骡子代步，以便使芸安心，其实只是背着干粮步行，边吃边走。向东南两次渡过小河，走了约八九十里，四下张望却没有村庄。到一更以后，只见黄沙漠漠，明星闪闪，偶然寻得一个土地庙，高约五尺多，周围有矮墙环绕，种着两棵柏树。我向土地神磕头，祈求道：“苏州沈某人投亲迷了路来到此

on Ping Mountain, so Yün and I decided not to go there until spring.

With Yün recovered we were happy again, and full of hope that we could reunite our family. But before the month was out the tax bureau suddenly cut its staff by fifteen persons, and as I was only the friend of a friend, I was dismissed. At first Yün still managed to come up with a hundred plans for us, putting on a brave front to comfort me. Never did she in the least find fault, though by the second month of spring, 1803, she began to suffer great discharges of blood once again. I wanted to return to Chingchiang and beg my brother-in-law for more help, but, as Yün put it, 'It's better to ask for help from a friend than from a relative.'

'That's true,' I replied, 'but all our friends are now out of work as well. While they may be concerned about us, they could not help us if they wanted to.'

'Then fortunately the weather at least has turned warm,' said Yün, 'so you won't have to worry about the road being blocked by snow. Please go quickly, come back as soon as you can, and don't worry about my being ill. If anything were to happen to you, my sins would be even heavier.'

Our income was irregular, but so that Yün would not worry I pretended to her that I was hiring a mule. In fact I walked, with some cakes in my bag and eating as I went. I headed south-east for about eighty or ninety *li*, twice taking a ferry across a forked river, and finally coming to a district where I could see no villages in any direction. I walked on until it grew late, but still saw only endless stretches of yellow sand and bright, twinkling stars. Finally I came to an earth god shrine, about five feet tall and surrounded by a low wall. A pair of cypress trees was planted beside it.

I kowtowed to the god and said a prayer. 'My name is Shen and I am from Soochow. I am going to visit relatives, but have lost my way. Let me borrow your temple for a night's rest. Blessed spirit, protect me.'

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【原文】

于旁，以身探之，仅容半体，以风帽反戴掩面，坐半身于中，出膝于外，闭目静听，微风萧萧而已。足疲神倦，昏然睡去。

及醒，东方已白，短墙外忽有步语声。急出探视，盖土人赶集经此也。问以途，曰："南行十里即泰兴县城，穿城向东南，十里一土墩，过八墩即靖江，皆康庄也。"余乃返身，移炉于原位，叩首作谢而行。过泰兴，即有小车可附。

申刻抵靖，投刺焉。良久，司阍者曰："范爷因公往常州去矣。"察其辞色，似有推托。余诘之曰："何日可归？"曰："不知也。"余曰："虽一年，亦将待之。"阍者会余意，私问曰："公与范爷嫡郎舅耶？"余曰："苟非嫡者，不待其归矣。"阍者曰："公姑待之。"越

【今译】

处，想借神祠住一宿，求神怜悯保佑我。"于是移开了旁边的一个小石香炉，用身子测量，小庙仅能容得下半个身子。把风帽反过来盖住脸面，坐半个身子在庙里，露出膝盖在庙外；闭上眼睛仔细听，只有萧萧的微风的声音。脚走得很累，精神也极为疲倦，便昏昏然睡着了。

醒来时天已经亮了。矮墙外忽然有人走路说话的声音，急忙出去探看，原来是当地人赶集路过这里，我向他们询问去靖江的路，回答说："向南走十里就是泰兴县城。穿过城镇向东，走十里就有一个土墩，经过八个土墩，就到了靖江，这一路都是康庄大道。"我于是返身进庙，把香炉移到原来的位置，磕头谢过土地神，就上路了。过了泰兴，就有小车可以搭乘。

下午三四点抵达靖江，我到范惠来府上递了名帖求见。过了很长时间，守门人才出来说："范老爷因公事到常州去了。"观察他的语言和表情，似乎有推托的意思。我便追问他："什么时候可以回来？"答道："不知道。"我说："即使是一年，我也等他。"守门人领会了我的意图，就悄悄问我："您与范老爷是嫡亲的郎舅关系吗？"我说："如果不是嫡亲，就不会等着他回来。"守门人说："您暂且等几天吧。"过了三天，他才通报

I then moved aside the small stone incense pot and squeezed myself into the shrine. It was big enough for only half my body, so I turned my wind cap around to cover my face and lay half inside the shrine with my knees sticking out. I shut my eyes and listened quietly, but the only sound was the whistling of the wind. With my feet tired and my spirits weak, I collapsed into sleep.

When I awoke it was already light in the east, and suddenly I heard the sound of walking and talking outside the wall. I rushed out to see who it was, and it turned out to be some local people passing by on their way to market. I asked the way to Chingchiang, and one of them told me, 'Go south ten *li* and you will come to the county seat at Taihsing City. Go straight through the town and then head east for another ten *li*, when you will come to an earthen mound. Pass eight of these mounds and you will come to Chingchiang. All these places are along the main road.'

I went back inside the shrine to return the incense pot to its original position, then kowtowed my thanks to the god and left. After passing through Taihsing I was able to take a wheelbarrow,[30] and arrived at Chingchiang about four o'clock in the afternoon. I sent my calling card in to my brother-in-law's office, but only after a long while did the gate-keeper come out and tell me, 'His Honour Mr Fan has gone to Changchou on business.'

From the way he spoke, this sounded like an excuse. 'When will he be back?' I asked.

'I don't know.'

'Then I will wait for him,' I said, 'even if I have to wait a year.'

The gate-keeper saw that I meant what I said, and quietly asked me, 'Is His Honour Mr Fan's mother-in-law really your mother?'

'If she were not, I would not be waiting for Mr Fan to come back!'

'Then you just wait for him,' the gate-keeper said. After three days I was told Hui-lai had returned, and was given twenty-five golds. I hired a mule and

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【原文】

三日，乃以回靖告，共挪二十五金。雇骡急返。

芸正形容惨变，啉啉涕泣。见余归，卒然曰："君知昨午阿双卷逃乎？倩人大索，今犹不得。失物小事，人系伊母临行再三交托，今若逃归，中有大汀之阻，已觉堪虞。倘其父母匿子图诈，将奈之何？且有何颜见我盟姊！"余曰："请勿急，卿虑过深矣。匿子图诈，诈其富有也；我夫妇两肩担一口耳。况携来半载，授衣分食，从未稍加扑责，邻里咸知。此实小奴丧良，乘危窃逃。华家盟姊赠以匪人，彼无颜见卿，卿何反谓无颜见彼耶？今当一面呈县立案，以杜后患可也。"芸闻余言，意似稍释；然自此梦中呓语，时呼："阿双逃矣！"或呼："憨何负我！"病势日以增矣。

【今译】

我范老爷回到靖江了，总共借到二十五两银子。我急忙雇了骡子急速地返回扬州。

芸的体态颜容改变得非常厉害，正哭得啉啉喘气。她看见我回来，突然说："你知道昨天中午阿双卷了不少东西逃跑了吗？请人到处寻找，现在还没有找到。丢失东西是小事，人却是她母亲临行前再三托付，今天如果是要逃回家去，途中有大江阻隔，已经够让人担心的了；假如他的父母藏起孩子来讹诈我们，那该怎么办呢？而且，哪还有脸再见我的结拜姐姐呢！"我说："请不要着急，你也太多虑了。藏了孩子想敲诈，诈的是那些富有的人家；我们夫妇两个肩膀扛着一张嘴，有什么值得讹诈的呢？何况把阿双带过来半年多，送给他衣服，有食物给他分着吃，从来没有打骂斥责过，这邻居们都知道。这实在是小奴才丧尽天良，乘我们危难之时偷东西逃跑了。华家姐姐赠给你一个行为不正的人，她应该没有脸面见你，为什么反过来说你无颜见她呢？而今该马上呈报衙门立案，以杜绝后患就行了。"听了我的话，芸心里似乎稍微放宽了一点。但自此以后，经常梦中说胡话，常常喊："阿双逃跑了！"有时又喊："憨园为什么辜负我！"病情越来越重。

hurried home.

I returned to find Yün moaning and weeping, looking as if something awful had happened. As soon as she saw me she burst out, 'Did you know that yesterday noon Ah Shuang stole all our things and ran away? I have asked people to search everywhere, but they still have not found him. Losing our things is a small matter, but what of our relationship with our friends? As we were leaving, his mother told me over and over again to take good care of him. I'm terribly worried he's running back home and will have to cross the Great River.[31] And what will we do if his parents have hidden him to blackmail us?[32] How can I face my sworn sister again?'

'Please calm down,' I said. 'You've been worrying about it too much. You can only blackmail someone who has money; with you and me, it's all our four shoulders can do to support our two mouths. Besides, in the half year the boy has been with us, we have given him clothing and shared our food with him. Our neighbours all know we have never once beaten him or scolded him. What's really happened is that the wretched child has ignored his conscience and taken advantage of our problems to run away with our belongings. Your sworn sister at the Huas' gave us a thief. How can you say you cannot face her? It is she who should not be able to face you. What we should do now is report this case to the magistrate, so as to avoid any questions being raised about it in the future.'



After Yün heard me speak, her mind seemed somewhat eased, but from then on she began frequently to talk in her sleep, calling out, 'Ah Shuang has run away!' or 'How could Han-yüan turn her back on me?' Her illness worsened daily.

Finally I was about to call a doctor to treat her, but she stopped me. 'My illness began because of my terribly deep grief over my brother's running away and my mother's death,' said Yün. 'It continued because of my

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【原文】

余欲延医诊治。芸阻曰："妾病始因弟亡母丧，悲痛过甚；继为情感，后由忿激。而平素又多过虑，满望努力做一好媳妇，而不能得，以至头眩怔忡，诸症毕备。所谓病入膏肓，良医束手，请勿为无益之费。忆妾唱随二十三年，蒙君错爱，百凡体恤，不以顽劣见弃。知己如君，得婿如此，妾已此生无憾。若布衣暖，菜饭饱，一室雍雍，优游泉石，如沧浪亭、萧爽楼之处境，真成烟火神仙矣。神仙几世才能修到，我辈何人，敢望神仙耶？强而求之，致干造物之忌，即有情魔之扰。总因君太多情，妾生薄命耳！"因又呜咽而言曰："人生百年，终归一死。今中道相离，忽焉长别，不能终奉箕帚，目睹逢森娶妇，此心实觉耿耿。"言已，泪落如豆。余勉强慰之曰："卿病八年，恹恹欲绝者屡矣。今何忽作断肠语

【今译】

我要请医生看病，芸阻止说："我的病最初是因为弟弟出走下落不明、母亲去世，悲痛过度而引起；接下来因为感情激动，后来由于内心怨恨不平而引起。而我平素又忧虑过多，一心希望努力做个好媳妇，却怎么也做不成，以至于头晕、心悸等各种病症都来了。正像常说的那样，病入膏肓，再好的医生也束手无策了，请不要浪费钱做没用的事。回想我跟随你二十三年，承蒙你错爱，百般体恤，没有因为我的顽劣而厌弃我。有你这样的知己，嫁给你这样的夫婿，我已是此生无憾了。假如能有布衣暖身、饭菜果腹，一家人情意和谐，悠闲地在山水之间游乐，就像在沧浪亭、萧爽楼那样的日子，那简直就成了人间神仙了！神仙不知要几世才能修成，而我们是何等人，哪敢奢望神仙的生活啊！硬要强求，致使犯了老天爷的禁忌，便为情魔所困。说到底是因为你太多情，我生来命薄啊！"芸越说越激动，又低声哭着说："人生百年，终有一死。现今半路分手，突然永远别离，不能终生伺候你，看不到逢森娶媳妇，我心里实在不甘。"说罢；豆大的泪珠潸然而下。我尽力安慰她说："你病了八年，好多次都恹恹欲绝，不是都挺过来了吗？为什么今天忽然说这

affections, and now it has returned because of my indignation. I have always worried too much about things, and while I have tried my best to be a good daughter-in-law, I have failed.

'These are the reasons why I have come down with dizziness and palpitations of the heart. The disease has already entered my vitals, and there is nothing a doctor can do about it. Please do not spend money on something that cannot help.

'I have been happy as your wife these twenty-three years. You have loved me and sympathized with me in everything, and never rejected me despite my faults. Having had for my husband an intimate friend like you, I have no regrets over this life. I have had warm cotton clothes, enough to eat, and a pleasant home. I have strolled among streams and rocks, at places like the Pavilion of the Waves and the Villa of Serenity. In the midst of life, I have been just like an Immortal. But a true Immortal must go through many incarnations before reaching enlightenment. Who could dare hope to become an Immortal in only one lifetime? In our eagerness for immortality, we have only incurred the wrath of the Creator, and brought on our troubles with our passion. Because you have loved me too much, I have had a short life!'

Later she sobbed and spoke again. 'Even someone who lives a hundred years must still die one day. I am only sorry at having to leave you so suddenly and for so long, halfway through our journey. I will not be able to serve you for all your life, or to see Feng-sen's wedding with my own eyes.' When she finished, she wept great tears.

I forced myself to be strong and comforted her saying, 'You have been ill for eight years, and it has seemed critical many times. Why do you suddenly say such heartbreaking things now?'

'I have been dreaming every night that my parents have sent a boat to fetch me,' said Yün. 'When I shut my eyes it feels as if I'm floating, as if I

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【原文】

耶？”芸曰:“连日梦我父母放舟来接，闭目即飘然上下，如行云雾中，殆魂离而躯壳存乎？”余曰:“此神不收舍，服以补剂，静心调养，自能安痊。”芸又欷歔曰:“妾若稍有生机一线，断不敢惊君听闻。今冥路已近，苟再不言，言无日矣。君之不得亲心，流离颠沛，皆由妾故。妾死则亲心自可挽回，君亦可免牵挂。堂上春秋高矣，妾死，君宜早归。如无力携妾骸骨归，不妨暂厝于此，待君将来可耳。愿君另续德容兼备者，以奉双亲，抚我遗子，妾亦瞑目矣！”言至此，痛肠欲裂，不觉惨然大恸。余曰:“卿果中道相舍，断无再续之理。况‘曾经沧海难为水，除却巫山不是云’耳。”

芸乃执余手而更欲有言，仅断续叠言“来世”二字。忽发喘，口噤，两目瞪视，千呼万唤，已不能言。痛泪两行，涔涔流溢。既而喘渐微，泪渐干，一灵缥渺，竟尔长逝！时嘉庆癸亥三月三十日也。当是时，孤灯

【今译】

些痛断肝肠的话呢？”芸说:“连日来梦见我父母派船来接我，闭上眼睛就觉得上下飘浮不定，好像在云雾中行走。大概是魂魄离散而只剩下躯壳了吧！”我说:“这是神不守舍，吃几服补药，静心调养，自然可以平安痊愈。”芸泣不成声地说:“我如果稍有一线生机，断然不敢惊动你听这些话。现在，黄泉路已经离我越来越近，如果再不说，恐怕没有说的时候了。你得不到亲人的欢心，一生颠沛流离，都是因为我的缘故。我死了，亲人的心就可挽回，你也可以免去牵挂。父母亲的年龄已很大了，我死后，你应该早日回家。假如无财力把我的尸骨带回去，不妨先暂时浅埋在这里，等你将来有能力了再搬移。希望你再重新娶一位性情容貌都好的夫人，能够侍奉双亲，抚养我丢下的子女，我就死也瞑目了。”说到此处，悲从中来，肝肠欲断，我们不觉都放声大哭，伤心欲绝。我说:“你果真中途丢下我，我决不会续弦再娶。何况‘曾经沧海难为水，除却巫山不是云’啊！”

芸于是抓住我的手，还想再说什么，但只是断断续续反复说“来世”两个字。突然，她大口喘气，说不出话来，两眼圆瞪看着我，我千呼万唤，她已经不能再说话。两行悲痛的泪水，不断线地流下来。不一会，喘息渐渐微弱，眼泪渐渐干了，灵魂飘渺而去，竟然与世长辞。时间是嘉庆癸亥年（1803年）三月三十日。这时，只有一盏孤灯，举目无亲，

were walking in the mist. Is my spirit leaving me, while only my body remains?'

'That is only because you are upset,' I said. 'If you will relax, drink some medicine, and take care of yourself, you will get better.'

Yün only sobbed again and said, 'If I thought I had the slightest thread of life left in me I would never dare alarm you by talking to you like this. But the road to the next world is near, and if I do not speak to you now there will never be a day when I can.

'It is all because of me that you have lost the affection of your parents and drifted apart from them. Do not worry, for after I die you will be able to regain their hearts. Your parents' springs and autumns are many, and when I die you should return to them quickly. If you cannot take my bones home, it does not matter if you leave my coffin here for a while until you can come for it. I also want you to find someone who is attractive and capable, to serve our parents and bring up my children. If you will do this for me, I can die in peace.'

When she had said this a great sad moan forced itself from her, as if she was in an agony of heartbreak.

'If you part from me half way I would never want to take another wife,' I said. 'You know the saying, "one who has seen the ocean cannot desire a stream, and compared with Wu Mountain there are no clouds anywhere" '[33]

Yün then took my hand and it seemed there was something else she wanted to say, but she could only brokenly repeat the two words 'next life'. Suddenly she fell silent and began to pant, her eyes staring into the distance. I called her name a thousand times, but she could not speak. Two streams of agonized tears flowed from her eyes in torrents, until finally her panting grew shallow and her tears dried up. Her spirit vanished in the mist and she began her long journey. This was on the 30th day of the third month in the 7th year of the reign of the Emperor Chia Ching.[34] When it happened there was a solitary

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【原文】

一盏，举目无亲，两手空拳，寸心欲碎。绵绵此恨，曷其有极！承吾友胡肯堂以十金为助，余尽室中所有，变卖一空，亲为成殓。

呜呼！芸一女流，具男子之襟怀才识。归吾门后，余日奔走衣食，中馈缺乏，芸能纤悉不介意。及余家居，惟以文字相辩析而已。卒之疾病颠连，赍恨以没，谁致之耶？余有负闺中良友，又何可胜道哉！奉劝世间夫妇，固不可彼此相仇，亦不可过于情笃。语云："恩爱夫妻不到头。"如余者，可作前车之鉴也。

回煞之期，俗传是日魂必随煞而归，故房中铺设一如生前，且须铺生前旧衣于床上，置旧鞋于床下，以待魂归瞻顾。吴下相传谓之"收眼光"。延羽士作法，先召于床而后遣之，谓之"接眚"。邗江俗例，设酒肴于死者之室，一家尽出，谓之"避眚"。以故有因避眚被窃者。

【今译】

两手空握双拳，心都快碎了！这无穷无尽的悲恨，何时才有个尽头啊！承蒙朋友胡肯堂相助，借我十两银子，我又把家里所有的东西，变卖一空，亲自为芸装殓。

可叹啊！芸一个女流之辈，却具有男子汉的胸怀和才识。自从嫁到我家后，我终日为衣食奔走，芸主持家务，费用不足，她却丝毫不放在心里。等我无事可做在家闲居时，也只是谈文论艺而已。最后疾病缠身，含恨而逝，是谁造成了芸的悲剧呢？是我辜负了这位闺阁中的好朋友，这哪里又说得完呢！奉劝天下所有的夫妻，固然不可以彼此仇恨，也不可以过于情意深厚。古语说："恩爱夫妻不到头。"像我这样的经历，也可以作前车之鉴啊！

亡魂回归旧居的日子，按风俗传说这一天亡魂必定随着凶煞回来。因此房中的摆设要和生前一模一样，并且应该把生前的旧衣服铺在床上，把旧鞋放在床前，等待魂灵归来瞻顾。江浙一带习惯上把这叫做"收眼光"。请来道士作法术，先把亡魂招到床上，然后再送走，叫做"接亡魂"。扬州的习俗是在死者的房里摆设酒菜，一家人全都躲到外面去，叫做"避亡魂"；因此有因避亡魂而被偷盗的事情发生。

lamp burning in the room. I looked up but saw nothing, there was nothing for my two hands to hold, and my heart felt as if it would shatter. How can there be anything greater than my everlasting grief?

My friend Hu Ken-tang loaned me ten golds, and by selling every single thing remaining in the house I put together enough money to give my beloved a proper burial.

Alas! Yün came to this world a woman, but she had the feelings and abilities of a man. After she entered the gate of my home in marriage, I had to rush about daily to earn our clothing and food, there was never enough, but she never once complained. When I was living at home, all we had for entertainment was talk about literature. What a pity that she should have died in poverty and after long illness. And whose fault was it that she did? It was my fault, what else can I say? I would advise all the husbands and wives in the world not to hate one another, certainly, but also not to love too deeply. As it is said, 'An affectionate couple cannot grow old together.' My example should serve as a warning to others.

The Time the Spirits Return is, according to custom, the day on which the ghosts of the recently deceased return for a visit to this world. Everything in the house must be arranged the way it was while they were alive, and, particularly, the old clothes they wore must be put on the bed and their old shoes must be put under it, so the ghost can return and see them. Around Soochow, people call this 'the closing of the eyes'. Some would engage a Taoist priest to perform a ceremony in which the spirit would first be called to the bed and then sent away, and this was called 'welcoming the ghost'. The custom in Hanchiang, however, was to set out wine and food in the room of the deceased, after which everyone would leave the house; this was called 'avoiding the ghost'. Some people had even had things stolen while they were out of the house avoiding the ghost.

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【原文】

芸娘眚期，房东因同居而出避，邻家嘱余亦设肴远避。余冀魂归一见，姑漫应之。同乡张禹门谏余曰："因邪入邪，宜信其有，勿尝试也。"余曰："所以不避而待之者，正信其有也。"张曰："回煞犯煞，不利生人。夫人即或魂归，业已阴阳有间，窃恐欲见者无形可接，应避者反犯其锋耳。"时余痴心不昧，强对曰："死生有命。君果关切，伴我何如？"张曰："我当于门外守之。君有异见，一呼即入可也。"

余乃张灯入室，见铺设宛然，而音容已杳，不禁心伤泪涌。又恐泪眼模糊，失所欲见，忍泪睁目，坐床而待。抚其所遗旧服，香泽犹存，不觉柔

【今译】

到了芸娘的亡魂回来之日，房东因为与我同在一起居住而出去躲避，邻居们嘱咐我设好酒菜后，也远远避开。我希望芸的灵魂归来再见一面，所以随便答应了。同乡张禹门劝我："因邪气而中邪，应该相信有这么一回事，你千万不要尝试。"我说："我不回避而守在这里的原因，正是因为相信真有魂魄。"张禹门说："凶煞回来时冒犯了凶神，对活着的人不利。夫人的魂灵即使真的能归来，也已经是阴阳有别。我私下忖度，只怕你想见的人没有形影，不能看见，反而冒犯了应该躲避的人。"当时，我对芸的一片痴心没有丝毫改变，强辩道："死生有命。你果然关心我，就给我做个伴怎么样？"张禹门说："我会在门外守着。你如果发现异常，一喊叫，我就立即跑进来。"

于是，我点灯进入房中，见床铺摆设与芸生前一模一样，而芸的音容笑貌已无处可寻，不由得心中悲伤、泪如泉涌，又担心泪眼模糊看不清我想要看的情景，所以强忍着眼泪，睁大了双眼，坐在床边等待。抚

My landlord was living with me when the time came for Yün's spirit to return, and he left so as to avoid it. Neighbours told me I should set out food and then go away too, but because I was hoping to catch a glimpse of her spirit when it returned, I gave them only vague answers. Chang Yü-men, who was from my home county, warned me about this: 'People have been possessed after toying with the supernatural. You should accept the existence of spirits and not try this.'

'I am staying in the house precisely because I do believe in them,' I said.

'It is dangerous to risk offending a ghost when it returns. Even if your wife's spirit does come home, there will still be a gulf between the dead and the living, so her spirit may not take shape to accept your welcome in any case. All things considered, you should avoid the ghost rather than risk running foul of it.'

I was, however, beside myself with longing for Yün, and paid him no attention. 'It is fate that determines life and death,' I said firmly. 'If you are that concerned about me, why not keep me company?'

'I will stand guard outside the door,' Chang said. 'If you see anything strange, I can come in as soon as you shout.'

I took a lantern and went into the house. I saw to it that everything was arranged the same way as before, but with the sight and sound of Yün gone I could at first not keep myself from weeping sadly. Yet I was afraid that tears would blur my vision and keep me from seeing what I wished to see, so I forced them back, opened my eyes, and sat down on the bed to wait. I touched Yün's old clothes and smelled the fragrance of her that still lingered in them. It was more than I could bear, and I felt my heart was breaking; stupefied, I began to faint away. But then I thought, how could I suddenly fall asleep while waiting for her spirit?

I opened my eyes, looked all around, and noticed that the glimmering blue

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【原文】

肠寸断，冥然昏去。转念待魂而来，何遽睡耶！开目四视，见席上双烛青焰荧荧，光缩如豆，毛骨悚然，通体寒栗。因摩两手擦额，细瞩之，双焰渐起，高至尺许，纸裱顶格，几被所焚。余正得藉光四顾间，光忽又缩如前。此时心舂股栗，欲呼守者进观；而转念，柔魂弱魄，恐为盛阳所逼，悄呼芸名而祝之，满室寂然，一无所见。既而烛焰复明，不复腾起矣。出告禹门，服余胆壮，不知余实一时情痴耳。

芸没后，忆和靖“妻梅子鹤”语，自号梅逸。权葬芸于扬州西门外之金桂山，俗呼郝家宝塔。买一棺之地，从遗言寄于此。携木主还乡，吾母亦为悲悼。青君、逢森归来，痛哭成服。启堂进言曰：“严君怒犹未息，兄宜仍往扬州。俟严君归里，婉言劝解，再当专札相招。”余遂拜母别子女，痛哭一场。复至扬州，卖画度日。因得常哭于芸娘之墓，

【今译】

摸着芸遗留下的旧衣服，仿佛还能感觉到她生前的气息，不禁悲从中来，柔肠寸断，迷迷糊糊正要昏睡过去，突然想到，我在等待芸的魂灵到来，怎么就睡着了？睁开眼睛四面环视，见桌子上的一对蜡烛，青色的火焰像荧火一样闪动，灯光逐渐收缩，直至豆子那么大小，我顿时觉得毛骨悚然，禁不住全身发冷，颤栗不止。于是摩挲着两手擦着额头，仔细盯着那烛光的火焰渐渐升起，一直升高至一尺多，房顶纸裱的顶棚几乎要被烧着了。我正借着烛光四下观看，烛光忽然又收缩得像以前一样大小。此时，我心跳像舂米，两腿发抖，准备呼唤门外守候的张禹门进来观看；然而转念一想，芸柔魂弱魄，恐怕会受到强盛的阳气逼迫。于是悄悄呼唤着芸的名字，为她祈祷，整个房间悄无声息，什么也没看见。一会儿，双烛的火焰恢复了当初的亮度，不再升起。我出得房来，把所看见的情景告诉了张禹门。张禹门佩服我的胆大，其实不知道我当时只是一片痴情罢了。

芸去世后，想到北宋诗人林和靖“妻梅子鹤”的话语，我便自号“梅逸”。暂且将芸安葬在扬州西门外的金桂山上，俗称郝家宝塔的地方。买了能放一口棺材的墓地，遵从芸的遗言暂时寄葬在此处。我携带着芸的牌位回到家乡，我母亲也为芸去世而悲伤。青君、逢森回家来，放声痛哭，披麻戴孝，为母亲服丧。我弟启堂建议说：“父亲的怒气还没有平息，兄长最好仍然前往扬州。等到父亲回家来，大家婉言解劝，父亲同意了再专门写信召你回来。”我于是拜别母亲、告别子女，大家痛哭一场。我又到了扬州，以卖画糊口度日。也因而得以常常在芸的墓前哭诉，

flames of the pair of candles on the mat had shrunk to the size of beans. I was frightened, and seized with a cold trembling. Rubbing my hands and forehead, I gazed steadily at the candles; as I watched, both their flames gradually lengthened and grew more than a foot tall, until they scorched the paper pasted over the framework on the ceiling. Just as I was taking advantage of this light to look around, the flames suddenly shrank to their previous size.[35]

By now, my heart was pounding and my knees were trembling, and I wanted to call in my guardian. But then I thought of Yün's gentle and impressionable spirit, and feared she might be repelled by having another man in the room. Instead I just called her name softly and prayed to her, but the room remained silent and there was nothing to be seen. The candle flames then grew bright again, but did not rise up as before. I went out to tell Yü-men what had happened; he thought me very brave, not realizing that in fact I was merely transported with love the whole time.



After I lost Yün, remembering how the poet Lin Ho-ching wrote that 'the plum tree is my wife and the crane my son', I called myself 'he who has lost the plum tree'. For the time being I buried Yün at Chinkuei Hill outside the West Gate at Yangchou, at a place usually called the Precious Pagoda of the Ho Family. I bought a plot for one coffin and left her there temporarily, in accordance with her wishes. Then I took her tablet[36] home, where my mother also grieved for her. Ching-chün and Feng-sen returned home, wept bitterly, and went into mourning with me.

While I was home Chi-tang approached me and said, 'Father is still angry with you, so I think you should go back to Yangchou. After father returns I will explain things and then write and let you know you may come home.'

So I took leave of my mother and said goodbye to my son and daughter, bitterly weeping the while. I returned to Yangchou, where I began to sell paintings for a living. There I often wept at Yün's grave, utterly alone and in

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【原文】

影单形只，备极凄凉。且偶经故居，伤心惨目。重阳日，邻冢皆黄，芸墓独青。守坟者曰："此好穴场，故地气旺也。"余暗祝曰："秋风已紧，身尚衣单。卿若有灵，佑我图得一馆，度此残年，以待家乡信息。"

未几，江都幕客章驭庵先生欲回浙江葬亲，倩余代庖三月，得备御寒之具。封篆出署，张禹门招寓其家。张亦失馆，度岁艰难，商于余；即以馀赀二十金倾囊借之，且告曰："此本留为亡荆扶柩之费，一俟得有乡音，偿我可也。"

是年，即寓张度岁。晨占夕卜，乡音殊杳。至甲子三月接青君信，知吾父有病，即欲归苏，又恐触旧忿。正趑趄观望间，复接青君信，始痛悉吾父业已辞世，刺骨痛心，呼天莫及。无暇他计，即星夜驰归。触首灵前，哀号流血。呜呼！吾父一生辛苦，奔走于外，生余不肖，既少承欢膝

【今译】

影单形只，备受孤独凄凉。有时偶尔经过故居，更觉得伤心惨目。重阳节，四周坟墓的草都已经枯黄，惟独芸墓地的草还是一片青绿。守坟的人说："这是一块好墓场，所以地气旺盛，草不枯黄。"我暗暗祈祷说："秋风已紧，但我仍然身穿单衣。你如果真的在天有灵，就保佑我找到一份差事，能够度过我的余生，以便等待家乡的信息。"

没过多少日子，江都府的幕友章驭庵先生准备回浙江安葬亲人，请我代替他三个月，我因此得以挣钱置办了御寒过冬的衣服和物品。三个月的代理期到了，我离开衙门，张禹门招呼我住在他家里。张禹门也失去了工作，日子过得异常艰难，便与我商量借钱；我就把仅有的二十块钱全部借给他，并且告诉他说："这些钱，本来是留着为亡妻扶柩迁葬用的。一旦等到家乡有音信来，你还给我就可以了。"

这一年就借居在张禹门家过了年。我每天早等晚盼，但连一点家乡的音信也没有。直到甲子年（1804年）三月，才接到青君的来信，得知我父亲生病，想立即回苏州去探望，又恐怕触动父亲旧日的怨忿。正在进退两难、徘徊观望期间，又接到青君的来信，才知悉父亲已经长辞于世。巨大的悲哀刺骨痛心，叫天也不灵了。这时我没时间考虑别的，急忙连夜上路，赶回家中。在父亲灵前叩首哀号，直至头上磕出血来。唉！我父亲一生辛苦，在外奔走，生了我这个不肖之子，既很少在他跟前陪

deepest mourning. If I happened to pass by our old house. I found the sight so painful I could hardly bear it. By the time of the Double Ninth Festival, the grass on all the neighbouring graves had turned yellow, while that on Yün's grave alone remained green. The grave-keeper told me hers was a good place for a grave, because the earth spirits there were powerful.

Alone I prayed to Yün saying, 'The autumn wind has grown strong, but I still have only an unlined robe to wear. If you have the power, help me to find work so that I can afford to spend the New Year here while I wait for a letter from home.'

Not long after that, Mr Chang Yü-an, who was a government secretary at Chiangtu,[37] wanted to return to Chekiang for the funeral of one of his parents. He asked me to take his place for three months, and so I was able to buy clothing to keep off the cold. After I left that post, Chang Yü-men invited me to stay with him for a time. He was also unemployed and was having difficulty getting past the New Year.[38] He told me his problems, and I lent him my last twenty golds, telling him, 'This is the money I had put aside for moving my dead wife's coffin home. You must pay me back as soon as I hear from my brother.'

I passed that New Year with Chang. Morning and night I waited, but there was no word from home. Then in the third month of 1804 I received a letter from Ching-chün telling me my father was ill. I wanted to return to Soochow straight away, but was afraid of arousing father's anger again if I did so without permission from him. I was still thinking this over when I received a second letter from Ching-chün with the terrible news that my father had already departed this life. Sorrow cut through me and I called to heaven, but it was too late. With no thought for anything else, I rushed home that night. I beat my head on the ground before father's coffin until it bled, and wailed my grief. Alas! My father had a hard life, always working away from home, and

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【原文】

下，又未侍药床前，不孝之罪，何可逭哉！吾母见余哭，曰："汝何此日始归耶？"余曰："儿之归，幸得青君孙女信也。"吾母目余弟妇，遂默然。

余入幕守灵，至七终，无一人以家事告、以丧事商者。余自问人子之道已缺，故亦无颜询问。

一日，忽有向余索逋者，登门饶舌。余出应曰："欠债不还，固应催索。然吾父骨肉未寒，乘凶追呼，未免太甚。"中有一人私谓余曰："我等皆有人招之使来。公且避出，当向招我者索债也。"余曰："我欠我偿，公等速退！"皆唯唯而去。余因呼启堂谕之曰："兄虽不肖，未作恶不端。若言出嗣降服，从未得过纤毫嗣产。此次奔丧归来，本人子之道，

【今译】

伴他令他开怀，又没有在病床前端药递水，不孝之罪怎么可以逃脱啊！我母亲见我如此痛哭，说："你为何到今日才回来呢？"我说："儿子之所以回来，幸亏接到了你孙女青君的来信。"我母亲看了一眼我的弟媳妇，便没有再说话。

我进灵堂守灵，直至终七，始终没有一个人告知我家里的事情，也没有人与我商量丧事。我自愧没有尽到做儿子的责任，所以也没有脸面去询问。

一天，忽然有人向我讨债，找上门来吵闹。我出去对他们说："欠债没有还，固然应该催要；但是我父亲尸骨未寒，你们乘人危难来追喊讨债，未免太过分了吧！"其中有一个人偷偷对我说："我们都是有人招来，叫我们这样干的。您暂且出门避避，我们自然会向要我们来的人要报酬的。"我说："我欠债我偿还，你们赶快退出去！"他们都很听话地离去了。我于是叫来启堂明确告诉他："为兄虽然不成器，但并没有作恶多端，行为不正。如果说过继出去的子孙服丧降低一等，我却从未得到过丝毫遗产。这次归来奔丧，本是做儿子的应尽的责任，哪里是为了争夺财产呢？大丈夫以自立为贵，我既然是一个人回来，仍然会一个人离



giving birth to an unfilial son like me who seldom gave him happiness and who failed to care for him on his deathbed. How can I avoid punishment for my unfilial crimes?

My mother found me weeping by the coffin; 'Why did you not come home until today?' she asked.

I replied, 'Your son returned only because he was fortunate enough to receive a letter from your granddaughter Ching-chün.' Mother looked at younger brother's wife, then fell silent.

Throughout the seven weeks that I watched over my fahter's coffin, no one told me anything about the affairs of the household, or discussed with me anything to do with the funeral. For myself, I felt I had failed to behave as a son should, and so did not have the face to ask any questions about these matters.

One day some men suddenly arrived at the house demanding repayment of a loan from me, entering the gate and making a great commotion. I went and heard them out, then said, 'The debts have not been repaid, so you certainly have the right to try to collect them. But my father's flesh and bones are hardly cold. Taking advantage of this misfortune to come shouting your demands is surely going too far.'

Then one of them took me aside and said, 'Someone in your household summoned us to come here and do this. If you will step aside, we will collect our pay from him.'

'I will pay my own debts. You get out of here!'I answered, and they all left meekly.

Because of this incident I called Chi-tang to me and had it out with him. 'Although I, your elder brother, have been unfilial, I have certainly never done anything evil or improper. If you think I have come home just to claim my inheritance, you should know I have not inherited the slightest thing. My

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【原文】

岂为争产故耶？大丈夫贵乎自立，我既一身归，仍以一身去耳！”言已，返身入幕，不觉大恸。

叩辞吾母，走告青君，行将出走深山，求赤松子于世外矣。青君正劝阻间，友人夏南薰字淡安、夏逢泰字揖山两昆季，寻踪而至，抗声谏余曰：“家庭若此，固堪动忿。但足下父死而母尚存，妻丧而子未立，乃竟飘然出世，于心安乎？”余曰：“然则如之何？”淡安曰：“奉屈暂居寒舍。闻石琢堂殿撰有告假回籍之信，盍俟其归而往谒之，其必有以位置君也。”余曰：“凶丧未满百日，兄等有老亲在堂，恐多未便。”揖山曰：“愚兄弟之相邀，亦家君意也。足下如执以为不便，西邻有禅寺，方丈僧与余交最善，足下设榻于寺中，何如？”余诺之。青君曰：“祖父

【今译】

去的！”说完，返身进了灵堂，不禁悲痛不已，大声恸哭起来。

叩头辞别了母亲，跑到青君家里去告别，准备出走隐居深山，去过赤松子的神仙日子。青君正在极力劝阻我，这时我的朋友夏南薰字淡安、夏逢泰字揖山两兄弟，跟着我的踪迹也来到了青君家，义正词严劝谏我说：“家里像这样对待你，固然可恨。但是，父亲已死而母亲还活着，妻子去世了而儿子尚未成家立业，你竟然想飘然而去，逃离人世，你的心里就能安宁吗？”我说：“那怎么办呢？”淡安说：“奉劝你暂时委屈住在我们家。听说石琢堂有请假回原籍探亲的消息，何不等石琢堂回来，你就前去拜见他呢？他必定能有合适的位置给你安排的。”我说：“我的丧期还未满一百天，长兄们有双亲老人在世，恐怕多有不便。”揖山说：“我们兄弟相邀，也是老父亲的意思。你如果执意认为不方便，邻近我家西边有一寺院，方丈和尚与我交情最好。你就在寺院中暂居，怎么样？”我答应了。青君说：“祖父所留下的房屋家产，不下三四千两银

hurrying back for the funeral was simply fulfilling my duty as a son. How could you possibly think I wanted to fight about an inheritance? A man's honour lies in being able to stand on his own two feet. I returned with nothing, and I will leave with nothing!' Having spoken I turned and went back to father's coffin, where I lost control of myself and wept loudly.

I then kowtowed in farewell to my mother, and went to tell Ching-chün that I was leaving to search for Chih Sung-tzu deep in the mountains.[39] Just as Ching-chün was trying to talk me out of this, two friends of mine — the brothers Hsia Nan-hsün whose literary name was Tan-an, and Hsia Feng-tai whose literary name was Yi-shan — came looking for me.

They lectured me in strong terms, saying, 'You have every right to be angry with your family for treating you like this. But though your father has died, your mother still lives; and while your wife has passed away, your son is still not established in life. In these circumstances, would your heart really be at ease if you drifted away from the world?'

'Then what would you have me do?' I asked.

'May I humbly offer you lodging in our poor home,' said Tan-an. 'I hear that His Excellency Shih Cho-tang has written saying he is coming home on leave. Why not wait until he returns and then go and pay a call on him? He will certainly have a position to offer you.'

'My hundred days of mourning are not yet completed, and you still have your parents at home. It would just not be right,' I replied.

'Our humble invitation is also our father's wish,' Yi-shan said. 'But if you feel strongly that it would not be right to stay in our home, I am a close friend of the abbot at the Buddhist temple west of there. Why not put up at the temple?' To this I agreed.

Then Ching-chün said,'Grandfather left not less than three or four thousand golds. You didn't get anything, so how can you not at least take your own

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【原文】

所遗房产，不下三四千金，既已分毫不取，岂自己行囊亦舍去耶？我往取之，径送禅寺父亲处可也。”因是于行囊之外，转得吾父所遗图书、砚台、笔筒数件。

寺僧安置余于大悲阁。阁南向，向东设神像。隔西首一间，设月窗，紧对佛龛，本为作佛事者斋食之地，余即设榻其中。临门有关圣提刀立像，极威武。院中有银杏一株，大三抱，荫覆满阁。夜静风声如吼。揖山常携酒果来对酌，曰：“足下一人独处，夜深不寐，得无畏怖耶？”余曰：“仆一生坦直，胸无秽念，何怖之有？”

居未几，大雨倾盆，连宵达旦三十馀天。时虑银杏折枝，压梁倾屋，赖神默佑，竟得无恙。寺外之墙坍屋倒者不可胜计，近处田禾俱被漂没。余则日与僧人作画，不见不闻。

七月初，天始霁。揖山尊人号莼芗有交易赴崇明，偕余往，代笔书券

【今译】

子。您既然已经分毫不取，又为什么将自己的行李也丢在家里呢？我前去取您的行李，然后直接送到寺院父亲的住处就行了。”因此，我在行

李之外，又得到了我父亲遗留下的图书、砚台、笔筒等数件东西。

寺里的僧人安置我住在大悲阁。大悲阁坐北向南，东边设有一座神像。隔着西头的一间，开设月窗紧对着佛龛，本来是作佛事的人吃斋饭的地方。我就在其中安置了床铺。门口有关公提刀站立的神像，神态十分威武。院子里有一株银杏树，树干有三人合抱那么粗，树阴遮严了整个大悲阁，夜静的时候，树间的风声像狮子吼。夏揖山时常带了酒菜瓜果来与我对饮，他说：“你独自一人住在这里，深夜睡不着的时候，不怕吗？”我说：“我一生坦荡正直，心无杂念，有什么可害怕的呢？”

住了不长时间，大雨倾盆，通宵达旦下了三十多天。我时常担心银杏树枝被风雨折断，会压倒屋梁使房屋倒塌。全赖神仙在暗中保佑，结果安然无恙。而寺院之外，墙坍屋倒的现象不可胜数，附近田里的庄稼都被大水淹没了。而我整日与僧人一起作画，对外面的事情一无所知。

七月初，天才开始放晴，夏揖山的父亲名叫夏莼芗，有生意要到崇

travelling bag with you? I'll take it myself to the temple where you will be staying.' And thanks to Ching-chün, in addition to my travelling bag I also ended up with several things my father had left — books, ink stones, and brush holders. The monks at the temple settled me in the Pavilion of Great Mercy. The pavilion faced south, and to its east was a Buddha. I occupied the pavilion's westernmost room, which had a moon window and was directly opposite the shrine, the room where pilgrims would normally have had their vegetarian meals. Near the door there was a very martial-looking statue of Kuan Kung[40] holding a sword.

In the centre of the courtyard there was a ginko tree as big around as the span of three men's arms; its shadow completely covered the pavilion, and in the quiet of the night the wind blowing through its branches sounded like the roaring of an animal. Yi-shan often came to drink with me, bringing wine and fruit, and on one visit he asked me whether I was frightened by the wind at night when I could not sleep.

'All my life I have been honest and free of evil desires,' I replied. 'What have I to be afraid of?'

I had not lived there long before it began to rain heavily, pouring night and day for more than thirty days. At the time I was worried that a branch might break off the ginko tree and smash through the roof, but I relied on the protection of the gods and in the end came to no harm. However, countless walls and houses did collapse in the flood, and the young rice was washed out of all the fields near by. I merely painted with the monks every day, and paid no attention to what was happening outside.

It was the beginning of the seventh month before the weather cleared. Yi-shan's father, whose style[41] was Chun-hsiang, went to Chungming[42] that month on business. I went with him to take care of his books, and got twenty golds for my services. I returned just as my father was to be buried; Chi-tang

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【原文】

得二十金。归，值吾父将安葬，启堂命逢森向余曰："叔因葬事乏用，欲助一二十金。"余拟倾囊与之，揖山不允，分帮其半。余即携青君先至墓所。葬既毕，仍返大悲阁。九月杪，揖山有田在东海永泰沙，又偕余往收其息。盘桓两月，归已残冬，移寓其家雪鸿草堂度岁，真异姓骨肉也。

乙丑七月，琢堂始自都门回籍。琢堂名韫玉，字执如，琢堂其号也，与余为总角交。乾隆庚戌殿元，出为四川重庆守。白莲教之乱，三年戎马，极著劳绩。及归，相见甚欢。旋于重九日，挈眷重赴四川重庆之任，邀余同往。余即叩别吾母于九妹倩陆尚吾家，盖先君故居已属他人矣。吾母嘱曰："汝弟不足恃，汝行须努力，重振家声，全望汝也。"逢森送余至半途，忽泪落不已，因嘱勿送而返。

【今译】

明去，请我与他一起前往，我为人代笔书写契约文书挣得二十两银子。从崇明回来，正好到了我父亲就要安葬的时候。启堂让逢森来向我说："叔父因为办葬事缺钱，希望能帮助一二十两银子。"我打算把所有的钱全都给了启堂，夏揖山却不同意，最后分出其中的一半，帮助办理安葬事宜。我即刻带着青君提前到了父亲的墓地。安葬完毕，我仍然返回大悲阁。夏揖山在东海县（浙江北部）永泰沙有田产，九月底，又请我和他一起前去收地租利息。在东海呆了两个月，回来时已是残冬季节，我移住到夏家的雪鸿草堂过了年。夏家兄弟真是我的异姓亲骨肉啊！

乙丑年（1805年）七月，石琢堂才从京城回到家乡。石琢堂名叫石韫玉，字执如，琢堂是他的号，是我童年时的好朋友。他乾隆庚戌（1790年）考中状元，出任四川重庆府知府。白莲教造反作乱时，石琢堂三年戎马征战，平定叛乱建立了卓著的功绩。等他回来，我们相见都十分愉快。很快重阳节时，石琢堂带着家眷前往四川重庆再次赴任，邀请我一同前去。我便在九妹夫陆尚吾家中，叩别了我母亲，大概我父亲的故居已是他人财产。我母亲嘱咐我说："你弟弟不可依靠，你去了以后应该更加努力。重振家族的声名，全指望你了！"逢森送我到半路，忽然泪流不止，于是我吩咐他不要再送，让他回家去了。

sent Feng-sen to me to say that 'Uncle does not have enough for the burial, and would like you to help him with ten or twenty golds.' I was going to give him everything I had, but Yi-shan would not allow it, and helped me out by giving half the money. I then took Ching-chün and went first to the grave.[43]

After the funeral I returned to the Pavilion of Great Mercy, until the end of the ninth month when Yi-shan took me with him to collect rent from land he owned at the Yungtai Sands in Tunghai.[44] We spent two months there, and by the time we returned it was already the end of winter. I moved to his home, Snow Goose Cottage, to spend the New Year with him.[45] Though our names were different, he was just like flesh and blood to me.

It was the seventh month of 1805 before Shih Cho-tang returned home from the capital. Cho-tang's real name was Yün-yü, and his literary name was Chih-ju, while Cho-tang was his style. He had been a friend of mine since we were small, and he had taken first place in the Imperial examinations held during the 55th year of the reign of the Emperor Chien Lung.[46] He had been named prefect of Chungking in Szechuan, and was in the field for three years fighting the White Lotus rebels and earning great merit for his actions.[47] We were very glad to see each other when he returned. He was preparing to take his family with him on his return to Chungking to resume office, at about the time of the Double Ninth Festival, and he invited me to go too.



I kowtowed in farewell to my mother at the home of Lu Shang-wu, my ninth sister's[48] husband, because father's old home already belonged to someone else. My mother's parting words to me were: 'Your younger brother is unreliable, so you must work hard on your journey. I look only to you to restore our family's name.' Feng-sen escorted me part of the way but then began to cry, so I told him not to see me off and he turned back.

Cho-tang had an old friend, the second-place degree holder Wang Ti-fu, at the Huaiyang Salt Bureau. When the boat left Chingkou he made a detour to visit

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【原文】

舟出京口，琢堂有旧交王惕夫孝廉在淮扬盐署，绕道往晤，余与偕往，又得一顾芸娘之墓。返舟由长江溯流而上，一路游览名胜，至湖北之荆州，得升潼关观察之信，遂留余与其嗣君敦夫眷属等，暂寓荆州。琢堂轻骑简从至重庆度岁，遂由成都历栈道之任。丙寅二月，川眷始由水路往，至樊城登陆，途长费短，车重人多，毙马折轮，备尝辛苦。抵潼关甫三月，琢堂又升山左廉访，清风两袖，眷属不能偕行，暂借潼川书院作寓。十月杪，始支山左廉俸，专人接眷；附有青君之书，骇悉逢森于四月间夭亡，始忆前之送余堕泪者，盖父子永诀也。呜呼！芸仅一子，不得延其嗣续耶！琢堂闻之，亦为之浩叹，赠余一妾，重入春梦。从此扰扰攘攘，又不知梦醒何时耳。

【今译】

航船驶出了镇江，琢堂有老朋友王惕夫举人在淮扬盐政署任职，绕道前去会面。我也跟着一起去，又有机会看了一次芸娘的坟墓。淮扬回来后，船由长江溯流而上，一路游览各地名胜。走到湖北的荆州，得到了石琢堂要升任潼关观察使的消息，于是留下我与他的长子石敦夫及其家眷、随从等人，暂时住在荆州。琢堂骑着快马，精简随从到重庆过了年。然后由成都经栈道到潼关上任。丙寅年（1806年）二月，在四川的家眷开始由水路起程前往潼关，到樊城后登岸改走陆路。路途漫长，用度不足，车辆沉重，人口众多，多次发生马匹累死，车轮折断的事故，一路上受尽了辛苦，才终于到达潼关。

抵达潼关刚刚三个月，石琢堂又升任山东廉访使。琢堂两袖清风，家眷、随从不能随行前去，就暂时借居在潼川书院。十月末，琢堂才领到山东的薪水，便派专人来接家眷。来人捎来了青君给我的信，信中的消息令我十分惊骇：逢森于四月间不幸夭亡！这才回想起昔日逢森送我时忽然落泪一事，原来是父子诀别啊！唉！芸仅有一个儿子，却不能延续她的子嗣、承继她的血脉啊！琢堂听了这消息，也叹息不已，他赠给我一个小妾，我又重新进入春闺梦乡。从此又纷纷扰扰，不知道春梦醒来是什么时候了。

Wang and I went along, thus having another chance to visit Yün's grave.[49]

From the time we entered the Yangtze, we enjoyed beautiful scenery all along the route, as the boat worked its way upstream. When we reached Chingchou in Hupei my friend received a letter promoting him to the Inspectorate of the Tungkuan Circuit, so he left me, his son Tun-fu, and all the members of his family at Chingchou temporarily. Cho-tang rode off with only a few things and passed the New Year at Chungking, then went on to his new post from Chengtu via the mountain road.

It was the second month of 1806 before the family continued on by boat to Fancheng, where we all went ashore. The journey then became very difficult, long, and expensive. Horses died and wheels were broken under the weight of the heavy carts loaded with people. We reached Tungkuan at the very beginning of the third month, but by then Cho-tang had again been promoted, this time to be Provincial Judge in Shantso.[50] A light wind could ruffle his sleeves,[51] so his family could not accompany him immediately; he had to ask for temporary lodging for them at the Tungchuan Academy. It was the end of the tenth month before he was paid his salary and allowances from Shantso, and he then sent a man to bring his family to him.

With this messenger he sent a letter to me from Ching-chün with the appalling news that Feng-sen had died young, during the fourth month. I thought back on the tears he had shed when seeing me off, the tears that were an eternal farewell between father and son. Alas! Yün had only one son, and he did not live to give her descendants. When Cho-tang learned of this he too heaved a deep sigh. He presented me with a concubine, a young woman who renewed in me the spring dreams of life.[52] I was thrown back into the maelstrom of daily existence, a dream from which I do not know when I shall awake.

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卷 四

浪游记快

【原文】

余游幕三十年来，天下所未到者，蜀中、黔中与滇南耳。惜乎轮蹄征逐，处处随人；山水怡情，云烟过眼，不过领略其大概，不能探僻寻幽也。余凡事喜独出己见，不屑随人是非，即论诗品画，莫不存人珍我弃、人弃我取之意。故名胜所在贵乎心得，有名胜而不觉其佳者，有非名胜而自以为妙者。聊以生平所历者记之。

余年十五时，吾父稼夫公馆于山阴赵明府幕中。有赵省斋先生名传者，杭之宿儒也，赵明府延教其子，吾父命余亦拜投门下。暇日出游，得至吼山，离城约十馀里，不通陆路。近山见一石洞，上有片石，横裂欲堕，

【今译】

我充任幕友三十年来，没有到过的地方，全国只有四川、贵州与云南了。可惜车轮马蹄远行奔波间，行色匆匆，总是做别人的随从，山水的怡情悦目，都如过眼的烟云，只不过领略了一个大概，不能去探寻幽僻的妙境。我凡事喜欢有自己的见解，不屑于人云亦云，即使是论诗品画，都是持一种别人珍贵的东西我抛弃、别人遗弃的东西我收取的态度。因此，所谓的名胜，全在于你自己怎么看，有的名胜，你并不觉得它有多好；有的不是名胜，你自己却以为是个妙境。这里且以我平生游历，记载如下。

我十五岁那年，父亲稼夫公在山阴赵县令的衙门任幕友。当时有一位赵省斋先生，名叫赵传，是杭州地区旧日的名儒。赵县令请来赵传教他的儿子读书，父亲就让我也拜投在先生门下。闲暇的日子出外游玩，来到了吼山。吼山离城约十多里远，不通陆路。靠近吼山时，见有一石洞，洞上面有石片横亘开裂，似乎摇摇欲坠。我们就乘着船从断石之下



PART 4

The Delights of Roaming Afar

I have travelled about working in government offices for thirty years now, and the only places in the world I have never been to are Szechuan, Kueichou and Yünnan. The pity is that wheel and hoof have followed one another in such quick succession. Everywhere I have gone I have been accompanying others, so that while beautiful mountains and rivers have passed before my eyes like drifting clouds and I have been able to form some rough idea of what they are like, I have never been able to search out and explore secluded places on my own.

I like to have my own opinion about things and not pay attention to other people's approval or disapproval. In talking about poetry or painting, I am always ready to ignore what others value and to take some interest in what others ignore. And so it is with the beauty of famous scenery, which lies in any case entirely in what one feels about it oneself. Thus there are famous scenic spots which I do not feel are anything extraordinary, and there are unknown places that I think are quite wonderful. This is a record of the places I have visited during my life.

When I was fifteen my father, the Honourable Chia-fu, was employed by County Magistrate Chao at Shanyin.[1] There was then an old scholar in Hangchou, Mr Chao Sheng-tsai, whose real name was Chuan, and County Magistrate Chao invited him to become tutor to his son. My father ordered me to kowtow to him and become his student also.

On days when I had no lessons I would take little trips. One day I went to Ho Mountain, a little more than ten *li* from the city. You could not reach it by land.

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【原文】

即从其下荡舟入，豁然空其中，四面皆峭壁，俗名之曰“水园”。临流建石阁五椽，对面石壁有“观鱼跃”三字。水深不测，相传有巨鳞潜伏。余投饵试之，仅见不盈尺者出而唼食焉。阁后有道通旱园，拳石乱矗，有横阔如掌者，有柱石平其顶而上加大石者，凿痕犹在，一无可取。游览既毕，宴于水阁，命从者放爆竹，轰然一响，万山齐应，如闻霹雳声。此幼时快游之始。惜乎兰亭、禹陵未能一到，至今以为憾。

至山阴之明年，先生以亲老不远游，设帐于家。余遂从至杭，西湖之胜因得畅游。结构之妙，余以龙井为最，小有天园次之。石取天竺之飞来峰，城隍山之瑞石古洞。水取玉泉，以水清多鱼，有活泼趣也。大约

【今译】

穿洞而入，洞内空阔，豁然开朗，四面都是悬崖峭壁，老百姓称之为“水园”。临近水边的地方建有五间石阁，阁对面的石壁上刻着“观鱼跃”三个大字。此处河水深不可测，相传有大鱼潜伏其中；我投下鱼饵去试探，只见到不满一尺的鱼跃出水面来吃食。石阁的后面有小路通往旱园。拳头大小的石块杂乱地矗立着，有的横着像手掌般宽大，有的像柱子一样立起，凿平顶部，再在上面垒加大石块；人工雕琢的痕迹还在，没有一点可取之处。游览结束以后，我们在水阁设宴饮酒，并让随从燃放爆竹，轰然一响，千山万壑齐声应和，听起来就好像晴天霹雳。这是我幼年畅游的开始。可惜附近的兰亭、禹王陵这些绍兴的名胜，没有到过，至今仍感到遗憾。

到山阴的第二年，赵传先生因为双亲年迈而不能远游，便在家里开设了学堂。我于是跟着来到杭州，得以畅游。西湖的名胜美景杭州的名胜古迹中，论结构的精妙，我认为龙井最佳，小有天园第二，而石头的奇妙则首取天竺山的飞来峰、城隍山的瑞石古洞。玉泉的水最美，因为那里水清鱼多，有活泼的趣味。最没有意思的地方是葛岭上的玛瑙寺。

Nearing the mountain, you could see a stone cave, with a slab of rock above it that was split in half horizontally and looked as if it was about to collapse. If you rowed your boat in underneath the rock and into the cave, you entered a pool surrounded by high stone cliffs. This was called the Water Garden. By the water's edge someone had built a stone pavilion five spans long. Opposite it the three characters 'admire fish jumping' were inscribed on the stone wall. No one knew how deep the water was, and people said that huge fish lurked on the bottom. I threw out some bait to see what would happen, but only a few small fish rose to it.

Behind the pavilion there was a path to the Land Garden, but that boasted only disorderly piles of small stones made up into an artificial rockery, some of the creations as wide as the palm of a hand, some tall stone pillars with a large rock fixed on top. The chisel marks still remained on all of them, however, and they were not in the least attractive.

Having finished my tour I had something to eat at the Water Pavilion, and told my servant to set off some exploding bamboo.[2] That made a huge noise which all the mountains answered, as if they had heard a clap of thunder. This is how I came to enjoy travelling in my youth. It is a pity that I was not able to visit the Orchid Pavilion or Yü's Tomb,[3] and I regret it to this day.

During the next year at Shanyin my teacher decided he did not want to live so far from his parents because they were growing old, and he moved home. I accompanied him to Hangchou, and thus was able to enjoy visits to the lovely scenery of the West Lake district there. For beauty of design, I think West Lake's Dragon's Well is best, while the Little Paradise Gardens are the next most attractive. Of the mountains in the district, I prefer the Flying Peak of Tienchu and the Auspicious Stone Cave on City God Mountain. I also enjoy the Jade Spring, among the lakes and streams there, because its waters are clear, its fish are abundant, and its liveliness is a delight. Probably the least

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【原文】

至不堪者，葛岭之玛瑙寺。其馀湖心亭、六一泉诸景，各有妙处，不能尽述；然皆不脱脂粉气，反不如小静室之幽僻，雅近天然。

苏小墓在西泠桥侧，土人指示，初仅半丘黄土而已。乾隆庚子，圣驾南巡，曾一询及。甲辰春，复举南巡盛典，则苏小墓已石筑其坟，作八角形，上立一碑，大书曰“钱塘苏小小之墓”。从此吊古骚人，不须徘徊探访矣。余思古来烈魄贞魂堙没不传者，固不可胜数，即传而不久者亦为不少。小小一名妓耳，自南齐至今，尽人而知之，此殆灵气所钟，为湖山点缀耶？

桥北数武有崇文书院，余曾与同学赵缉之投考其中。时值长夏，起极早，出钱塘门，过昭庆寺，上断桥，坐石栏上。旭日将升，朝霞映于柳外，尽态极妍。白莲香里，清风徐来，令人心骨皆清。步至书院，题犹未出

【今译】

其余还有湖心亭、六一泉等处景点，各有美妙之处，不能一一道来；但都不能脱去脂粉气息，反倒不如小静室的幽雅僻静，雅致而更近天然。

苏小小墓在西泠桥边上。当地人指着苏小小墓告诉我们，当初这里只是半个黄土堆而已。乾隆庚子年（1780年），皇帝南巡时曾经偶然问到过苏小小。到甲辰年（1784年）春天，皇帝再次南巡时，苏小小墓就已经用石块重修了坟头，做成八角的形状，上面立了一块碑，碑上大字写着“钱塘苏小小之墓”。从此，凭吊古迹的文人骚客，不必再四处寻访了。我想，自古以来刚烈贞洁的魂魄，被淹没于世间不能流传的，本就数不胜数；而虽有流传时间却不长的，也不在少数。苏小小只是一个有名的妓女，从南齐到今天，却尽人皆知，无人不晓。这大概是灵气聚集，专为湖光山色做点缀的吧？

西泠桥北边几步远的地方，有崇文书院，我曾经与同学赵缉之一起报考这所书院。当时正是盛夏，我们起得很早，出钱塘门，过昭庆寺，然后来到断桥，坐在石栏杆上。旭日即将升起，柳树外朝霞映照，曲尽其态，娇妍无比。白莲花的幽香里，阵阵清风徐徐吹来，使人通体清爽。

enjoyable place at West Lake is the Agate Temple at Koling[4]. Similarly, the Pavilion-in-the-Lake and Liuyi Spring: both have their attractions, more than I can describe in fact, but neither can rid itself of the atmosphere of a heavily made-up woman. Neither has the pleasant seclusion of the Cottage of Tranquillity, which is heavenly.

While I was at West Lake, the local people pointed out to me Su Hsiao's grave beside the Hsiling Bridge.[5] At that time it was covered with only half a mound of yellow earth, but in the 45th year of the reign of the Emperor Chien Lung, his majesty was inspecting the South[6] and asked about it. By the time the great ceremonies were held for his next trip south in the spring of 1784, a stone monument had been put up at her grave, octagonal in shape and with a tombstone mounted on it with the large inscription, 'The Grave of Su Hsiao-hsiao of Chientang'. Since then, poets remembering her have hardly had to wander around searching for her grave.



I cannot help but think of the countless chaste and virtuous women who since ancient days have been buried without being remembered, and of the many who have been remembered for only a short time; yet while this Hsiao-hsiao was nothing but a sing-song girl, everyone since the Southern Chi Dynasty has known of her. Is this because her spirit is supposed to make the lakes and mountains more beautiful?

A few steps north of the bridge was the Chungwen Academy, where I once took examinations with my fellow-student Chao Chi-chih. It was summer then, and the days were long. We rose very early and went out by the Chientang Gate, past the Chaoching Temple, to the Tuan Bridge where we sat on the stone balustrade. The sun was just coming up, and the dawn light behind the willows was most beautiful. A gentle breeze arose, wafting to us the fragrance of the white lotus flowers and refreshing both mind and body. We walked on to the academy, still managing to arrive before the examination

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【原文】

也。午后缴卷。偕缉之纳凉于紫云洞，大可容数十人，石窍上透日光。有人设短几矮凳，卖酒于此。解衣小酌，尝鹿脯甚妙，佐以鲜菱雪藕。微酣，出洞。缉之曰："上有朝阳台，颇高旷，盍往一游？"余亦兴发，奋勇登其巅，觉西湖如镜，杭城如丸，钱塘江如带，极目可数百里，此生平第一大观也。坐良久，阳乌将落，相携下山，南屏晚钟动矣。韬光、云栖，路远未到。其红门局之梅花，姑姑庙之铁树，不过尔尔。紫阳洞余以为必可观，而访寻得之，洞口仅容一指，涓涓流水而已。相传中有洞天，恨不能抉门而入。

清明日，先生春祭扫墓，挈余同游。墓在东岳。是乡多竹，坟丁掘未出土之毛笋，形如梨而尖，作羹供客。余甘之，尽其两碗。先生曰：

【今译】

步行来到崇文书院，考试题还没有公布。午后交了卷，与赵缉之一起到紫云洞纳凉。紫云洞很大，可以容纳好几十人，从洞顶的石孔中可以射进太阳光来。有人摆设了小桌子和矮凳子，在这里卖酒。我们解开衣服，买来酒喝，品尝着味道十分美妙的鹿脯，用鲜嫩的菱角和雪白的莲藕下酒。直喝得一二分醉意，才离开了紫云洞。赵缉之说："这上面有朝阳台，很是高广开阔，何不前去一游呢？"我也游兴大发，奋勇登上顶峰，环顾四方，觉得西湖像一面明镜，杭州城就像一颗弹丸，钱塘江像一条玉带，放眼望去，目光所及可达数百里远。这是我有生以来见到的最美的景致。坐了很长时间，太阳即将落山，我们才互相扶持着下了山，远远听见南屏山的晚钟已经敲响了。韬光寺、云栖寺因为路远而没能去。其他的如红门局的梅花，姑姑庙的铁树，不过如此。紫阳洞我以为一定值得一看，但访寻到那里，见到的只是仅能伸进一个指头大小的洞口，和一股涓涓流水。相传其中别有洞天，可惜不能挖开进去看看。

清明节那一天，我的老师赵传先生去祭扫祖墓，带我一同春游。先生的祖墓在东岳，那个地方竹子很多。守坟人挖出还没有出土的竹笋芽，形状像梨但比梨尖一些，可用它作汤待客。我觉得它的味道十分鲜美，吃了

questions were issued.

In the afternoon we handed in our papers, and I went with Chi-chih to cool off at Purple Cloud Cave. It was big enough to hold several dozen people, and there was a gap in the rocks at the top that let in a shaft of sunlight. A man had set up some small tables and low chairs to sell wine there, so we loosened our robes and had something to drink, eating delicious dried venison along with fresh water-chestnuts and lotus root. We left the cave slightly drunk.

'Above us is Sunrise Terrace,' said Chi-chih, 'which is very high and has a grand view of the countryside all around. Why don't we take a climb up there?' The idea appealed to me too, and so we bravely climbed up to the peak. From there West Lake looked like a mirror, while the city of Hangchou was as small as a ball and the Chientang River looked like a belt. We could see for hundreds of *li*, quite the most wonderful vista I have ever seen. We sat there a long time, coming down the mountain hand in hand as the sun was setting and the temple bells at South Screen Hill were ringing.

It was a long way to Taokuang and Yünchi, so we did not go. Passing by Hungmenchü we saw there was nothing special about the plum flowers there, nor were we impressed by the ironwood trees at the Kuku Temple. I had thought that Purple Sun Cave would be worth seeing so we looked around and found it, but the mouth of the cave was only the size of a finger and there was nothing there but a little water bubbling out of it. There are tales that tell of a huge cave inside, but unfortunately I was unable to find a way into it.

On the Chingming Festival my teacher went to offer the spring prayers and to sweep his ancestors' graves, and took me along on the trip. The graves were on Tungyo Mountain, at a place in the countryside where there were many bamboo trees. The grave-keeper dug up bamboo shoots which had not yet grown up out of the ground—they looked like pears, only more

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【原文】

“噫，是虽味美而克心血，宜多食肉以解之。”余素不贪屠门之嚼，至是饭量且因笋而减。归途觉烦躁，唇舌几裂。过石屋洞，不甚可观。水乐洞峭壁多藤萝，入洞如斗室，有泉流甚急，其声琅琅。池广仅三尺，深五寸许，不溢亦不竭。余俯流就饮，烦躁顿解。洞外二小亭，坐其中可听泉声。衲子请观万年缸。缸在香积厨，形甚巨，以竹引泉灌其内，听其满溢，年久结苔，厚尺许。冬日不冰，故不损也。

辛丑秋八月，吾父病疟返里。寒索火，热索冰，余谏不听，竟转伤寒，病势日重。余侍奉汤药，昼夜不交睫者几一月。吾妇芸娘亦大病，恹恹在床。心境恶劣，莫可名状。吾父呼余嘱之曰：“我病恐不起。汝守数本书，终非糊口计。我托汝于盟弟蒋思斋，仍继吾业可耳。”越日思

【今译】

满满两碗。先生说：“哎！这东西虽然味道很鲜美，但克心血，应该多吃肉食以便消除副作用。”我素来不喜欢吃肉食，这时饭量又因为吃笋过多而减少，更吃不下肉。返回的途中便觉得浑身烦躁，嘴唇舌头干得几乎要裂开了。经过石屋洞，没有什么值得观看的东西。水乐洞的峭壁上挂着许多藤萝，进入洞中就像是一间小房子，泉水流速很急，水声琅琅；洞中有水池，大小仅三尺见方，深浅五寸多，其中水不满溢也不干涸。我俯下身就着水流畅饮一通，心烦口燥顿时就没了。洞外有两个小亭，坐在其中可听到泉水的声音。小和尚请我们去观看万年缸。万年缸在香积厨内，形体特别巨大。用竹筒引来山泉注入缸中，听任水流满后溢出缸外，年代久了，缸中长了一尺多厚的苔藓。冬天不结冰，所以缸没有坏。

辛丑年秋(1781年)八月，我父亲患了疟疾返回老家，冷了要火，热了要冰。我劝父亲不能这样，但父亲不听我的劝告，结果转成了伤寒，病情一天比一天重。我端汤喂药侍奉父亲，差不多有一个月时间昼夜不能合眼。我媳妇芸娘也得了大病，神思倦怠，卧床不起。当时我的心境极其恶劣，简直无法用语言来形容。我父亲把我叫到跟前，嘱咐道：“我的病恐怕好不了了。你守着几本书，终究不是养家糊口的办法。我把你托付给我的结拜兄弟蒋思斋，你还干我这一行吧。”过了一天，蒋思斋来到我家，就在病榻前父

pointed — and made soup for us. I liked it very much, and ate two bowls.

'Yi!' my teacher said. 'The soup may be good, but it can have a bad effect on the heart and blood. You should eat some meat to offset it.' I had never liked the products of the butcher's shop, however, and so continued eating so many bamboo shoots that I could not finish my rice. On the way back I felt parched, as if my lips and tongue were about to crack.

We passed by the Stone House Cave, but there was nothing much there to see. At the Pleasant Waters Cave the cliffs are covered with wistaria vines. We went inside and found it like a small room, with a bubbling spring from which the water rushed. The pool was only three feet wide and about five inches deep, and while it never overflowed, neither did it ever dry up. I knelt down and took a drink, and it relieved my thirst immediately.

There were two small pavilions outside the cave, and when we sat in them we could hear the sound of the spring. A monk there invited us to see what he called the Ten Thousand Years Urn. This urn, which was in the kitchen of a near-by Buddhist temple, had a bamboo pipe that led water into it from the spring and kept it full. Over the long years moss about a foot thick had grown up on its sides, and since the water did not freeze in the winter, the urn was not damaged.

During the autumn of 1781, in the eighth month, my father fell sick with malaria and returned home. When he was cold he wanted a fire, and when he was hot he wanted ice. I advised him against this but he did not listen, and so his illness eventually turned into typhoid fever and grew worse daily. I waited on him with soup and medicine, never closing my eyes day or night for almost a month. My wife Yün also became very ill, and was confined to her bed. I felt terrible, there is no way to describe it.

One day my father called me to him and said, 'I am afraid I will not recover. You have studied a few books, but ultimately this will not help you

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【原文】

斋来，即于榻前命拜为师。未几，得名医徐观莲先生诊治，父病渐痊。芸亦得徐力起床，而余则从此习幕矣。此非快事，何记于此？曰：此抛书浪游之始，故记之。

思斋先生名襄。是年冬，即相随习幕于奉贤官舍。有同习幕者，顾姓名金鉴，字鸿干，号紫霞，亦苏州人也，为人慷慨刚毅，直谅不阿。长余一岁，呼之为兄。鸿干即毅然呼余为弟，倾心相友。此余第一知己交也。惜以二十二岁卒，余即落落寡交。今年且四十有六矣，茫茫沧海，不知此生再遇知己如鸿干者否？忆与鸿干订交，襟怀高旷，时兴山居之想。

重九日，余与鸿干俱在苏。有前辈王小侠与吾父稼夫公唤女伶演剧，宴客吾家。余患其扰，先一日约鸿干赴寒山登高，藉访他日结庐之

【今译】

亲让我拜蒋思斋为师。不久，经过名医徐观莲先生的诊治，父亲的病渐渐痊愈了，芸也得以慢慢恢复体力能够起床，而我则从此开始了幕友生涯。这并非什么愉快的事，为什么也记在这里呢？因为这是我抛开书本开始浪游的起点，所以把它记下来。

蒋思斋先生单名一个襄字。这年冬天，我即跟随他在奉贤官府衙门做幕友。当时与我一起做幕友的，有一个人姓顾名金鉴，字鸿干，号紫霞，也是苏州人。顾鸿干为人慷慨刚毅，正直诚信，不卑不亢。鸿干比我大一岁，我称呼他为兄长，鸿干也干脆称我为小弟，二人倾心友善。这是我的第一个知己朋友。可惜他二十二岁就过早谢世，我从此变得落落寡欢，朋友也少了。今年我已四十六岁了，沧海茫茫，不知这辈子还能不能再遇到像鸿干那样的知己啊？回想当年与鸿干相结交，何其美好。鸿干胸怀高远旷达，时常产生隐居深山的想法。

九月九重阳日，我与鸿干都在苏州。这一天，前辈王小侠与我父亲稼夫公叫来女演员演戏，在我家大宴宾客。我嫌这种场面吵嚷扰烦就提前一天约鸿干到寒山去登高，借此机会寻访将来居住的地方。芸为我们准备好



to make a living. I am going to entrust you to my sworn younger brother Chiang Ssu-chi, so that you can continue in my profession.'

When Ssu-chi came the next day I kowtowed to him as my teacher before my father's bed. Not long after that, however, we called in the famous doctor Mr Hsü Kuan-lien to treat my father, and he gradually recovered. Yün also received treatment from Hsü and got better. It was from this time that I began working as a private secretary in government offices. Why record these unhappy events here? I reply, I record them because it was from this time that I abandoned scholarship and began my wanderings.

Mr Ssu-chi's courtesy name was Hsiang. In the winter of that year I went with him to work in a government office, in the *yamen* at Fenghsien.[7] There I had a fellow-secretary whose family name was Ku; his courtesy name was Chin-chien, his literary name was Hung-kan, and his style was Tzu-hsia. He was also from Soochow, and as a person was generous and resolute, honest and not easily swayed by others. He was a year older than I, so I called him elder brother while he invariably called me younger brother; I became very close to him, the first such friend I had ever had. Unfortunately he died at the age of twenty-two, and since then I have been downcast and alone. I am now forty-six years old, adrift in the vast ocean of life. Shall I ever again in this life have a friend as close as Hung-kan? I remember that when I began my friendship with him we were full of the noble thoughts of youth, and we often talked of going to live in the mountains together.

On the Double Ninth Festival that year, Hung-kan and I were both at Soochow. Our elders, Wang Hsiao-hsia and my father, the Honourable Chia-fu, had called in actresses for a performance, and were giving a dinner at our home. I disliked the noise of these affairs, so the day before I had agreed with Hung-kan to climb the heights of Han Mountain,[8] thinking that on the way I could also look for a site to build a house one day.

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【原文】

地。芸为整理小酒榼。越日天将晓，鸿干已登门相邀，遂携榼出胥门，入面肆，各饱食。渡胥江，步至横塘枣市桥，雇一叶扁舟，到山日犹未午。舟子颇循良，令其籴米煮饭。余两人上岸，先至中峰寺。寺在支硎古刹之南，循道而上。寺藏深树，山门寂静，地僻僧闲，见余两人不衫不履，不甚接待。余等志不在此，未深入。归舟饭已熟。饭毕，舟子携榼相随，嘱其子守船。由寒山至高义园之白云精舍。轩临峭壁，下凿小池，围以石栏，一泓秋水。崖悬薜荔，墙积莓苔。坐轩下，惟闻落叶萧萧，悄无人迹。出门有一亭，嘱舟子坐此相候。余两人从石罅中入，名“一线天”，循级盘旋，直造其巅，曰“上白云”。有庵已坍颓，存一危楼，仅

【今译】

了盛酒的盒子。第二天天快亮的时候，鸿干就已经上门来叫我出发。我们立即携带酒盒出了胥门，来到面馆，都吃得饱饱的。然后渡过城外胥江，步行至横塘的枣市桥，雇了一只小船来到寒山，时间还不到中午。船夫很规矩，就让他买米煮饭。我们俩一起上岸，先来到中峰寺。中峰寺在支硎山古庙的南边，沿着山路上去。中峰寺隐藏在茂密的树林里，山门冷清寂静，由于地处偏僻，寺中的和尚悠闲无事；见我们两人衣冠不整，接待时不很热情。我们对这里不感兴趣，也就没有仔细游览。回到船上，饭已经煮熟了。吃完饭，船夫提着酒盒随我们上岸，嘱咐他的儿子守船。我们由寒山到了高义园的白云精舍。房屋紧临着峭壁，下面开凿出一个小水池，用石栏杆围住，蓄有一泓秋水。悬崖上挂满薜荔，墙壁上布满了苔藓。坐在房屋下，只听见萧萧的落叶声，静悄悄没有人的踪迹。出院门有一个亭子，吩咐船夫坐在此处等候。我们两人从石缝中进去，此处名叫“一线天”。沿着台阶盘旋而上，直达山顶，此处名叫“上白云”。有庵堂已经倒塌坍坏了，剩下一座危楼，只能在远处眺望。稍微休息了一会儿，就互相搀扶着下了山。

Yün prepared some wine to take with us, and the next morning Hung-kan came to fetch me as the sun was about to come up. Carrying our wine, we went out of the city by the Hsü Gate and found a noodle shop where we both ate our fill. We crossed the Hsü River and walked to Date Market Bridge in Hengtang where we rented a leaf-boat. It was not yet noon when we arrived at the mountain.

The boatman was a very good fellow, so we told him to buy some rice and cook it for us. The two of us then went ashore and walked first to Chungfeng Temple. This is south of the Chihhsing Monastery and we followed the road to reach it. The temple was hidden deep in the trees. Its gate was peaceful and the monks had little to do, but when they saw we were dressed in ordinary clothes they gave us no particular reception.[9] Our interest was not in the temple in any case, so we did not go in, and by the time we returned to the boat the rice was ready.



When we finished eating, the boatman picked up our wine and came along with us, telling his son to look after the boat. From Han Mountain we went on to the White Cloud Villa at Kaoyi Garden. The balcony there faced a cliff, and below it there had been dug a small pond that was full of clear water and surrounded by stones and trees. Marsh grass and lychee trees hung off the cliff, and the walls of the buildings were covered with moss. We sat beneath the windows and could hear only the rustling of falling leaves. The peace was unbroken by the shadow of any other person.

We told the boatman to sit down and wait for us at a pavilion outside the gate. Entering a fissure in the rocks, a place called a Strip of Heaven, we followed winding steps that led upward to the peak, which was called Above the White Clouds. There was a ruined temple there of which only one of the towers remained standing precariously, but we climbed it and were able to see into the far distance. After resting a while, we came down, holding on to

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【原文】

可远眺。小憩片刻，即相扶而下。舟子曰："登高忘携酒榼矣。"鸿干曰："我等之游欲觅偕隐地耳，非专为登高也。"舟子曰："离此南行二三里，有上沙村，多人家，有隙地。我有表戚范姓居是村，盍往一游？"余喜曰："此明末徐俟斋先生隐居处也。有园闻极幽雅，从未一游。"于是舟子导往。

村在两山夹道中。园依山而无石，老树多极纡回盘郁之势。亭榭窗栏尽从朴素，竹篱茅舍，不愧隐者之居。中有皂荚亭，树大可两抱。余所历园亭，此为第一。园左有山，俗呼鸡笼山，山峰直竖，上加大石，如杭城之瑞石古洞，而不及其玲珑。旁一青石如榻，鸿干卧其上曰："此处仰观峰岭，俯视园亭，既旷且幽，可以开樽矣。"因拉舟子同饮，或歌或啸，

【今译】

船夫说："二位登高时忘记带酒盒了。"鸿干说："我们游山，是想寻觅可以一起隐居的地方，并非专门为了登高。"船夫说："离这里向南走二三里，有一个上沙村，住了许多人家，有空闲的地方。我有个姓范的表亲居住在这个村里，何不前往一游呢？"我高兴地说："这是明末徐俟斋先生隐居的地方啊。听说园子极其幽雅，可惜从没游过。"于是，由船夫做导游前往上沙村。

村子在两山的夹道中间。徐园依山而建，却没有石头，园中老树大部分都尽其迂回盘结的姿势。亭阁台榭窗户栏杆，都极其朴素，竹篱笆，茅草屋，不愧为隐士的居所。院中有皂荚亭，树干大约有两人合抱那么粗。我所游历过的园亭，此处称得上第一。园子的左边有山，俗称鸡笼山。山峰笔直竖立，上边垒加了大石块，就像杭州城的瑞石古洞，但比不上它的小巧玲珑。旁边有一块形状像卧榻的青石，鸿干睡在上面说："这里可以仰观峰岭，俯视园亭，既空旷开阔，又幽静雅致，可以开怀畅饮了。"于是拉船夫一

one another.

'When you climbed the mountain,' said the boatman, 'you forgot to take the wine with you!'

'We didn't come on this trip just to climb mountains,' Hung-kan replied. 'We are looking for a place where we could retire.'

'Two or three *li* south of here,' said the boatman, 'is the large village of Shangsha, where there is some vacant land. I have a cousin named Fan who lives in the village. Why don't you go there to have a look?'

'Shangsha was where Mr Hsü Ssu-chai retired at the end of the Ming Dynasty,' I said happily. 'I have heard that his garden is very refined, but I have never been there.'

At this the boatman led us off. The village lay on a road that wound down the valley between two mountains. The garden was on a mountainside and had no rocks in it, but there were many old trees that had grown up twisted and gnarled. The small pavilions and the lattice screens on the windows were all quite simple. It had a bamboo fence and a straw hut, and was just right for the home of someone who had retired. In the middle there stood an acacia tree pavilion; the tree was as big around as the span of two men's arms. Of all the gardens I have seen, this one was the best.



To the left of the garden was a mountain called Chicken Coop Mountain. Its peak rose straight up and on the top there rested a large rock, like the mountain at the Ancient Cave of Precious Stones at Hangchou, though lacking its splendour.

Beside us there was a green rock as big as a bed, and Hung-kan lay down on it, saying, 'From here we can look up and see the mountain peaks, and look down and see the garden. The view is vast and splendid, so let's open the wine!' We persuaded the boatman to drink with us, and were soon singing and whistling to our hearts' content.

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【原文】

大畅胸怀。土人知余等觅地而来，误以为堪舆，以某处有好风水相告。鸿干曰："但期合意，不论风水。"（岂意竟成谶语！）酒瓶既罄，各采野菊插满两鬓。

归舟，日已将没，更许抵家，客犹未散。芸私告余曰："女伶中有兰官者，端庄可取。"余假传母命呼之入内，握其腕而睨之，果丰颐白腻。余顾芸曰："美则美矣，终嫌名不称实。"芸曰："肥者有福相。"余曰："马嵬之祸，玉环之福安在？"芸以他辞遣之出，谓余曰："今日君又大醉耶？"余乃历述所游，芸亦神往者久之。

癸卯春，余从思斋先生就维扬之聘，始见金、焦面目。金山宜远观，焦山宜近视。惜余往来其间，未尝登眺。渡江而北，渔洋所谓"绿杨城郭是扬州"一语，已活现矣。

【今译】

起饮酒。我们一会放声高歌，一会吟啸欢呼，心情欢畅。当地人知道我们来找地方，误以为是来看风水，便告诉我们什么地方风水好。鸿干说："但求合意，不论风水。"（哪里想到此话竟在事后得到了应验！）酒已喝干了，各人采了野菊花插满了两鬓。

回到船上，太阳就要落山。一更多时间回到家中，这时家中的客人还没散去。芸悄悄告诉我说："女伶中有叫兰官的，长得端庄可爱。"我假传母亲的命令，叫她进入内室，握着她的手腕侧面看了看，果然丰满白腻。我回头对芸说："美倒是美，终究嫌她名实不符啊。"芸说："胖的人有福相。"我说："马嵬坡的祸难，杨玉环的福分又在哪里呢？"芸就用别的理由把她打发走了。然后对我说："今日你又喝得大醉了？"我于是详细叙述了游历的经过，芸也神往了很长时间。

癸卯年(1783年)春，我跟随蒋思斋先生接受扬州县令的聘约，才初次见到金山、焦山的样子。金山适宜于远处观看，焦山则适宜于近处细看。可惜的是我曾经多次来过扬州，却从来没有登上山顶远眺过。渡过长江向北，王士祯所吟咏的"绿杨城郭是扬州"，已然活灵活现展现在眼前了！

The local people knew we had come looking for some land and mistakenly thought we wanted a grave site, so they told us which places had good *feng-shui*.[10] 'It doesn't matter where we are buried,' said Hung-kan. 'So long as we like the place, we don't care about its *feng-shui*.' (Who could have known that his words would turn out to be a prophecy!)

When the wine jugs were empty, we spent the rest of the afternoon picking wild chrysanthemums to put behind our ears, so that by the time we returned to the boat the sun was about to set. Though it was late when I reached home, the guests from my father's party were still there.

Yün took me aside and said, 'Among the actresses today there is one called Lan-kuan who is quite a lady. You might be interested in her.' On the pretence that my mother wanted to see her, I called her into our room. I took her arm and had a look at her; her figure was full and her skin white.

I looked at Yün, 'She certainly is beautiful. But her name belies her figure.'[11]

'Fat people have good fortune,' Yün replied.

'Considering the disaster that befell her at Mawei,' I said, 'where was Yang Kuei-fei's good fortune?'[12]

Yün then made an excuse to send the girl out, and asked me, 'Did you get very drunk again today?' I told her about all the places we had visited, and she listened enchanted for a long time.

In the spring of 1783 I left Mr Ssu-chi and accepted a position at Weiyang.[13] I was then able to see for the first time the faces of Chin Mountain and Chiao Mountain. Chin Mountain should be viewed from afar, while Chiao Mountain should be seen from close by. It's a shame that while I often travelled back and forth in the vicinity of the two mountains, I never climbed their heights to see the view. When I crossed the Yangtze River heading north to the city, the line of Yü-yang's about 'the green willow walls of Yangchou' came alive for me.[14]

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【原文】

平山堂离城约三四里，行其途有八九里，虽全是人工，而奇思幻想，点缀天然；既阆苑瑶池，琼楼玉宇，谅不过此。其妙处在十馀家之园亭，合而为一，联络至山，气势俱贯。其最难位置处，出城入景，有一里许紧沿城郭。夫城缀于旷远重山间，方可入画。园林有此，蠢笨绝伦。而观其或亭或台，或墙或石，或竹或树，半隐半露间，使游人不觉其触目，此非胸有丘壑者断难下手。

城尽以虹园为首。折而向北，有石梁，曰“虹桥”。不知园以桥名乎？桥以园名乎？荡舟过，曰“长堤春柳”。此景不缀城脚而缀于此，更见布置之妙。再折而西，垒土立庙，曰“小金山”。有此一挡，便觉气势紧凑，亦非俗笔。闻此地本沙土，屡筑不成，用木排若干，层叠加土，费数万金乃成。若非商家，乌能如是。

【今译】

平山堂离城约三四里，沿途走一下约有八九里。虽然全是人工开凿的，但构思奇妙，景色点缀得如天然生成的一般；即使是阆苑瑶池、琼楼玉宇，谅也不过如此而已！这一路的妙处在于十余家园林亭台，联成一个整体，绵延络绎，与山势一脉贯通。其中最难布置的，在于出城后布入画景的地方，这些园亭，有一里多的距离紧靠着城墙。城市如果点缀在开阔旷远、群山重叠的背景上，才能构成优美的画面；而园林有了城市的插入，便蠢笨到了极点。但是仔细观看这个地方，或亭或台、或墙或石、或竹或树，都在半隐半露之间，使游人不觉得太惹眼。这种格局，不是深通山水意境的人，是断然难以营造的。

城的尽头，先是虹园。转弯向北，有一座石桥叫做“虹桥”；不知是园因为桥而得名呢？还是桥因为园而得名的？乘船穿过虹桥，就是“长堤春柳”。此景不设置于城脚而点缀在这里，更可见出设计者布置的绝妙。再折转向西，在垒起的土台上建有小庙，叫做“小金山”；有了这一布置，便觉得气势紧凑，也是非凡手笔。听说此地原本全是沙土，多次修筑都不能成功；后来用木排，层层叠起加上泥土，花费数万两银子才终于修成。如果不是富商之家，是根本不可能这样做的。

Pingshan Hall was about three or four *li* from the city, but it was eight or nine *li* by road. Although the scenery along the route was entirely the product of human labour and imagination, it was a natural and idyllic park, and the residence of the Immortals could not have surpassed it.

The loveliest thing about it was that it was actually the gardens of more than ten residences that had all been joined into one, forming a connected whole that stretched away to the mountains. Its principal drawback was its site which, while it was outside the city, still followed the city wall closely for about one *li*. To be truly lovely, a city should sit alone amidst rolling mountains. As it was, building the park so close to the city was quite foolish. Still, while touring its pavilions and its towers, walls and rocks, bamboo and trees, the visitor found that all came into view most naturally, nothing being too conspicuous. If the designer had not had hills and gulleys in his heart, he could never have begun to build such a place.



At the very head of the gardens was Rainbow Park, and after a turn north there was a stone bridge called Rainbow Bridge. I do not know whether the park was named for the bridge or the bridge for the park. When passing by in a boat, people called this place the 'long bank of spring willows'. That this scenery was sited here and not close up to the foot of the city wall is a further illustration of how lovely the design of the park was.

Taking another turn, to the west, you came to a temple on a mound of earth called Little Gold Mountain. With this blocking the view the atmosphere of the place became more tightly compacted, something that is difficult to describe in writing. I was told that the ground there was originally sand and that repeated attempts to build up the mound had failed. The work was finally completed, however, by using several layers of wooden planks to hold the earth in place, a project which cost tens of thousands of golds. Only merchants could have done something like this.

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【原文】

过此有胜概楼，年年观竞渡于此，河面较宽。南北跨一莲花桥。桥门通八面，桥面设五亭，扬人呼为“四盘一暖锅”。此思穷力竭之为，不甚可取。桥南有莲心寺。寺中突起喇嘛白塔，金顶缨络，高矗云霄，殿角红墙，松柏掩映，钟磬时闻，此天下园亭所未有者。

过桥见三层高阁，画栋飞檐，五彩绚烂，叠以太湖石，围以白石栏，名曰“五云多处”，如作文中间之大结构也。过此，名“蜀冈朝旭”，平坦无奇，且属附会。将及山，河面渐束，堆土植竹树，作四五曲；似已山穷水尽，而忽豁然开朗，平山之万松林已列于前矣。“平山堂”为欧阳文忠公所书。所谓淮东第五泉，真者在假山石洞中，不过一井耳，味与天泉

【今译】

过了小金山有胜概楼，年年都在这里观看龙舟竞渡。这里河面较宽，南北架着一座莲花桥。桥门通着八面，桥面上建有五个亭子，扬州人称之为“四盘一暖锅”；这是挖空心思勉强想出来的办法，没有多少可取之处。桥南有莲心寺，寺中一座喇嘛白塔拔地而起，金色的塔顶缨络环绕，高耸直入云霄；大殿飞檐翘角，与红墙、松柏掩映成趣，钟磬之声不时传来，这是天底下园亭所没有的景象。

过莲花桥可见三层高阁，画栋飞檐，五彩绚烂，上面有太湖石垒成的假山，围着白石栏杆，取名为“五云多处”；这布置恰像文章中间的大结构，起着联络左右上下的作用。过了此处有景点叫“蜀冈朝旭”，地势没起落，平坦无奇，而且是牵强附会。即将到达山根的地方，河面逐渐收束。堆起土栽上竹子树木，布置成四五个曲折。似乎已经到了山穷水尽的地步，却忽然间豁然开朗，平山堂的万松林已赫然陈列在眼前了。“平山堂”的匾额是欧阳修书写的。所谓的淮东第五泉，真正的泉眼藏在假山的石洞中，不

Past this point lay the Shengkai Tower, where the river was comparatively broad and where people came to watch the annual boat races. There the Lotus Flower Bridge spanned the river, south to north. The bridge's gates opened out in eight directions, and on the bridge five towers had been built; Yangchou people called the latter 'four plates and a warm pot'. I thought the bridge looked as if too exhaustive an effort had gone into it, and I did not much care for the result.

South of the bridge was the Lotus Seed Temple, and rising straight up from the middle of the temple was a white Tibetan pagoda. The golden fringes of its roof rose to the clouds, and the red walls of its halls were shaded by pine and cypress. From time to time you could hear the ringing of bells and musical stones[15] from within. No other garden in the world could compare with this one.

Crossing the bridge, you came to a tall three-storeyed tower with painted rafters and flying eaves, colourfully decorated. Beside it there was a mound of stones from Lake Tai, and around it a fence of white stones. The tower was called the Place of Many Clouds, and it was like the centrepiece of an essay. Farther on there was an area known as Shu Hill Sunrise; this was flat and held nothing of special interest, being no more than an addition to the previous scene.

As you approached the 'hill', however, the course of the river gradually narrowed and made four or five bends where the banks had been filled in and planted with bamboo. It was as if that little world was coming to an end, but suddenly a great vista opened before you and the Ten Thousand Pine-Forest of Pingshan lay spread out ahead. The characters 'Pingshan Hall' were written out there by Ou-yang Wen-chung himself.[16]

What people call the Fifth Spring East of the Huai River was there inside a stone cave in an artificial hill. It was no more than an ordinary well, however,

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【原文】

同;其荷亭中之六孔铁井栏者,乃系假设,水不堪饮。九峰园另在南门幽静处,别饶天趣,余以为诸园之冠。康山未到,不识如何。此皆言其大概。其工巧处,精美处,不能尽述。大约宜以艳妆美人目之,不可作浣纱溪上观也。余适恭逢南巡盛典,各工告竣,敬演接驾点缀,因得畅其大观,亦人生难遇者也。

甲辰之春,余随侍吾父于吴江何明府幕中,与山阴章薲江、武林章映牧、苕溪顾霭泉诸公同事。恭办南斗圩行宫,得第二次瞻仰天颜。一日,天将晚矣,忽动归兴。有办差小快船,双橹两桨,于太湖飞棹疾驰,吴俗呼为“出水礬头”,转瞬已至吴门桥。即跨鹤腾空,无此神爽。抵家,晚餐未熟也。吾乡素尚繁华,至此日之争奇夺胜,较昔尤奢。灯彩

【今译】

过是一口井罢了,味道和雨水没什么不同;在荷花亭中的六孔围着铁栏杆的水井,纯粹是做做样子,水都不能喝。九峰园单独处于南门外偏僻幽静的地方,别有一番天趣,我认为是各园林中最好的。康山没有去,不知到底怎样。这里说的都是扬州园林的大致轮廓,它的工巧、精美,不能详尽叙述。大概应该把它们看作是浓妆艳抹的美人,而不能与浣纱溪上的淡妆西施同类看待。我正好有幸遇上了乾隆皇帝南巡的盛大庆典,各项工程竣工后,上演着迎接圣驾的仪式,因此得以尽情观赏,也是人生难得的机会。

甲辰年(1784 年)的春天,我跟随父亲在吴江何县令衙门任幕友,与山阴章薲江、杭州章映牧、苕溪顾霭泉诸位先生在一起做事。尽心承办南斗圩行宫的修建,得以第二次瞻仰皇帝的龙颜。有一天,天快要黑了,忽然动了回家的念头。正好有衙门办理公务的小快船,双橹双桨,在太湖上飞桨疾驰,吴地俗称之为“出水礬头”。我乘着快船,转眼间已到了吴门桥;即使是骑着仙鹤腾空飞翔,也没有如此神气舒爽。回到家,晚饭还没有熟。我的家乡历来崇尚繁华,到皇帝南巡的这些日子,更是处处争奇斗胜,比以

the water from which tasted like natural spring water. Another well often taken for the real one is near by — it is in the Lotus Pavilion and is surrounded by a pierced iron railing — but it is artificial and its water is quite tasteless.

The Nine Peaks Garden, located at a quiet spot near the South Gate, is in fact the most naturally charming and, I think, the best of all the gardens in Yangchou. I did not go to Kang Hill, so I do not know what it is like.

All this is just a general description of the gardens. I cannot completely describe all their examples of beauty and skilful workmanship. They probably should be looked upon as a beautiful woman handsomely dressed, rather than a simple country girl. I happened to be visiting just as the grand ceremonies were being held there during the Emperor's inspection tour of the South. All the works had been completed, and the Emperor invited to visit them. Because of this I was able to enjoy a grand spectacle, more magnificent than one can expect to come across in a lifetime.



In the spring of 1784 I accompanied my father when he went to work for County Magistrate Ho at the Wuchiang *yamen*. There his colleagues were the gentlemen Chang Pin-chiang from Shanyin, Chang Ying-mu from Wulin, and Ku Ko-chüan from Tiaohsi. We respectfully prepared a temporary palace when the Emperor visited Nantouyü, and I had my second opportunity to look up to the celestial countenance.

Once, just as night was coming on, I suddenly decided to return home. I took one of the small fast boats used for official business — they fly across Lake Tai with two oars at the side and two sculls at the back, and in Soochow are commonly called 'water-horses' — and arrived at Wumen Bridge in the twinkling of an eye. Riding a crane through the air would not be as exciting as this. I arrived home before dinner was ready.[17]

The people of my county have always liked festivals, but the lavish ar-

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【原文】

眩眸，笙歌聒耳，古人所谓“画栋雕甍”、“珠帘绣幕”、“玉栏干”、“锦步障”，不啻过之。余为友人东拉西扯，助其插花结彩。闲则呼朋引类，剧饮狂歌，畅怀游览。少年豪兴，不倦不疲。苟生于盛世而仍居僻壤，安得此游观哉！

是年，何明府因事被议，吾父即就海宁王明府之聘。嘉兴有刘蕙阶者，长斋佞佛，来拜吾父。其家在烟雨楼侧，一阁临河，曰“水月居”，其诵经处也，洁净如僧舍。烟雨楼在镜湖之中，四岸皆绿杨，惜无多竹，有平台可远眺。渔舟星列，漠漠平波，似宜月夜。衲子备素斋甚佳。至海宁，与白门史心月、山阴俞午桥同事。心月一子名烛衡，澄静缄默，彬彬儒雅，与余莫逆；此生平第二知心交也，惜萍水相逢，聚首无多日耳。

【今译】

前更加奢华。彩灯炫目，笙歌传入耳，喧闹不已，超过了古人所说的“画栋雕甍”、“珠帘绣幕”、“玉栏干”、“锦步障”(锦缎制作的屏障)。我时常被朋友们拉去帮助他们插花结彩。我闲暇之时就招引朋友同伴，聚在一起豪饮狂歌，尽兴游览。年轻时兴致高昂，不知疲倦。假使生于盛世但仍然居住在偏僻的地方，又怎会有这样游览观瞻的机会呢？

这一年，何县令因事被查处，我父亲于是接受了海宁县王县令的聘请。嘉兴有一个叫刘蕙阶的人，长期吃斋信佛，专程来拜访我父亲。他的家住在烟雨楼旁边，有一间阁楼临近河流，名叫“水月居”，是刘蕙阶念经拜佛的地方，简洁干净得就像和尚的住处。烟雨楼在绍兴的镜湖之中，四边岸上都是翠绿的杨柳，可惜没有多种些竹子。楼上有平台可以向远处眺望，渔舟星罗棋布，波平水阔，似乎更适宜于月夜观赏。僧人准备的素斋也很不错。到了海宁，与金陵人史心月、绍兴人俞午桥一起做事。史心月有一个儿子叫史烛衡，心地纯静，平时不爱说话，彬彬有礼又风度儒雅，与我成为莫逆之交；这是我生平第二个知心的朋友。遗憾的是萍水相逢，相处的时间不多。

rangements that day were even more extravagant than usual. The coloured lanterns were enough to make you dizzy, and the songs and music of the pipes were overwhelming. Things of which the ancients spoke — 'painted pillars and carved beams', 'pearl shades and embroidered curtains', 'jade fences', and 'embroidered doorsteps' — did not surpass our decorations. My friends clamoured for me to help them arrange flowers and put up coloured streamers. When we were free we called everyone together, drank, sang loudly, and gaily strolled about the town. We were young and full of enthusiasm, and nothing tired us out. Even though I was born in peaceful times, I never could have seen such things if I had lived in the countryside.

That year County Magistrate Ho was impeached, so my father accepted an invitation to move to Haining and work there for County Magistrate Wang. There lived there a man from Chiahsing named Liu Hui-chieh, a long-time vegetarian and a superstitious man, who once came to see my father. He lived beside the Tower of Smoke and Rain in a pavilion that faced the river and was called the Home of Water and Moonlight. This was where he chanted sutras, and it was as clean as a monk's cell. The Tower of Smoke and Rain was in the middle of Lake Ching, the banks of which were covered with green willow trees; unfortunately there were not many bamboo trees there. There was a tower, however, from which we could gaze into the distance. The fishing boats spread out beneath it like stars over the little waves, in a scene that was best by moonlight. The monks there made very good vegetarian food.



At Haining my father's colleagues were Shih Hsin-yüeh from Paimen and Yü Wu-chiao from Shanyin. Hsin-yüeh had a son named Chu-heng who was quiet and well bred. We never quarrelled, and he was the second close friend I have had in this life. The pity is that we only met like bits of duckweed drifting on the water, and were not together for long.

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【原文】

游陈氏安澜园，地占百亩，重楼复阁，夹道回廊。池甚广，桥作六曲形，石满藤萝，凿痕全掩，古木千章，皆有参天之势，鸟啼花落，如入深山。此人工而归于天然者，余所历平地之假石园亭，此为第一。曾于桂花楼中张宴，诸味尽为花气所夺，维酱姜味不变。姜桂之性，老而愈辣，以喻忠节之臣，洵不虚也。

出南门，即大海。一日两潮，如万丈银堤破海而过。船有迎潮者，潮至，反棹相向。于船头设一木招，状如长柄大刀。招一捺，潮即分破，船即随招而入。俄顷，始浮起，拨转船头，随潮而去，顷刻百里。

塘上有塔院，中秋夜曾随吾父观潮于此。循塘东约三十里，名尖山，一峰突起，扑入海中。山顶有阁，匾曰“海阔天空”，一望无际，但见怒涛接天而已。

【今译】

在海宁时，我游览了陈氏的安澜园。园子占地一百亩，有重重楼阁，夹道回廊相连。水池特别宽大，桥修成六个曲折的形状；石上布满藤萝，人工雕凿的痕迹被掩盖得严严实实。古树千姿百态，都有参天的气势；鸟尽情啼鸣，花自由开落，就像进入了深山旷野。这是人工营造而归于天然的典范。我所游历过的平地上的假山园亭，安澜园实为第一。曾经在桂花楼中设宴，各种美味都被桂花的香气盖过了，惟独酱姜的味道照旧。生姜、桂皮的品性是愈老愈辣，用它们来比喻忠诚节义的官员，的确很实在。

出安澜园南门，就是大海。一天两次涌潮，如万丈银色的长堤冲破海面滔滔而过。有迎着潮水行驶的船只，潮水到来时，对着潮水掉转船桨。在船头设置一个木招，形状像长柄的大刀，木招一按，潮水即被劈开，船于是随着木招驶入潮水中，一会儿才漂浮起来。然后拨转船头随着潮流行进，瞬间即可驶出百里。

堤塘上建有塔院，中秋夜曾跟随我父亲在此处观看涌潮。沿着堤岸向东大约三十里的地方，名叫尖山，孤峰一座拔地突起，扑入海中；山顶建有楼阁，匾额上书“海阔天空”，登阁远望，眼前只有无边无际的海水，波涛汹涌，与天连成一体。

While at Haining I once went to visit the Chen family's Garden of Peaceful Waves, which occupied a hundred *mou*[18] of land and which was covered with towers and pavilions, winding lanes and galleries. One pond in the garden was very deep and was crossed by a bridge with six bends in it. In addition, the garden boasted rocks covered with vines that completely hid their chisel marks, and a thousand ancient trees, all of them reaching to heaven. With the birds twittering and the flower petals dropping to the ground, it was like being deep in the mountains. Of all the artificial rock gardens I have seen that were built on flat ground, this one looked the most natural.

Once we gave a dinner at the Cassia Tower there, and you could not smell the food for the scent of the flowers. Only the smell of the pickled ginger was not overcome, but then ginger and cassia both turn more pungent with age, like loyal ministers who are made of strong stuff.

Going out by the South Gate at Haining, you came to the great sea.[19] There were two tides a day, which came rushing across the water like silver dykes ten thousand *chang* long.[20] Boats there could ride these tides, turning with a thrust of the oars to face them when they arrived. Attached to the front of the boat was a wooden plank, formed like a long-handled sword. This cut the water in front of the boat, and as it parted the boat followed the plank into the surging waves of the tide. After a moment the boat would rise from the foam, and if its bow were then turned it would follow along the crest of the wave, covering a hundred *li* in almost no time.[21]

There was a pagoda on the embankment, and on the night of one Mid-Autumn Festival I went there with my father to watch the tide come in. About thirty *li* east along the shore from the pagoda lay Chien Mountain, the peak of which rose straight up and one flank of which stood in the sea. There was a pavilion on the mountain top, with an inscribed plaque that read, 'The Sea is Broad, The Heavens Vast'. The view from the pavilion was boundless,

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【原文】

余年二十有五，应徽州绩溪克明府之招。由武林下“江山船”，过富春山，登子陵钓台。台在山腰，一峰突起，离水十馀丈。岂汉时之水竟与峰齐耶？月夜泊界口，有巡检署。“山高月小，水落石出”，此景宛然。黄山仅见其脚，惜未一瞻面目。

绩溪城处于万山之中，弹丸小邑，民情淳朴。近城有石镜山。 由山弯中曲折一里许，悬崖急湍，湿翠欲滴。渐高，至山腰，有一方石亭，四面皆陡壁。亭左石削如屏，青色光润，可鉴人形。俗传能照前生。黄巢至此，照为猿猴形，纵火焚之，故不复现。

离城十里有火云洞天，石纹盘结，凹凸巉岩，如黄鹤山樵笔意，而杂乱

【今译】

二十五岁那年，我接受了安徽绩溪县克明府的邀请。我在武林登上“江山船”，经过富春山，登上了严子陵钓台。钓台在半山腰，山峰突起，距离水面有十多丈。难道汉代时候江水竟然与山峰是平齐的？一个有月亮的夜晚，停泊在浙江、安徽交界的界口，界口设有负责治安的巡检署；“山高月小，水落石出”，就好像说的是这里的景色。我们仅仅能见到黄山的山脚，可惜未能一睹全貌。

绩溪城地处万山之中，只是弹丸小镇，民风淳朴。临近绩溪城有石镜山，由山弯中曲折向前一里多即可到达，那里有悬崖和湍流，苍翠欲滴的树木。渐渐往高处走，到山腰有一个方形的石亭，四面都是陡峭的石壁；亭子左边的石壁，刀削过似的，像屏风一样，颜色青亮，光滑得可以照出人的样子。民间传说能照出人的前世。黄巢到了这里，照出自己前世是猿猴，一气之下就放火焚烧石壁，所以再也不能照出人的前世了。

离城十里有火云洞天，那里的石头纹路盘缠错结，山岩高低起伏陡峭险峻，颇有元代王蒙山水画的笔意，但杂乱没有章法。山洞、岩石都是深

but all that could be seen were angry waves reaching to the horizon.

When my age was twenty-five, I received an invitation to work for County Magistrate Ko at Chihsi in Huichou County.[22] Taking the Chiangshan boat from Wulin,[23] I passed Prosperous Spring Mountain and went ashore at Tzu-ling's Fishing Terrace. The terrace was halfway up the mountain, which itself rose straight up, more than ten *chang*[24] from the water. Can the river at the time of the Han Dynasty really have been level with it?[25] By moonlight we anchored at Chiehkou, where there was an inspection office. The scenery reminded me of the couplet: 'Mountains high and moon small; Rocks rise from the low stream.'[26] Unfortunately I saw only the foot of Yellow Mountain, and did not get a look at the entire face of it.

The town of Chihsi was situated amid ten thousand mountains, a small place full of simple people. Near the town was a mountain called Stone Mirror Mountain. To see the 'mirror', you followed a winding path through the mountains for about a *li* and then came to a cliff with water rushing down its face, and with moist greenery that itself seemed about to begin dripping over the ground. Gradually climbing higher to the middle of the mountain, you arrived at a square stone pavilion with four high walls. The left and right sides of the pavilion were as flat as screens, and the light reflected from their lustrous green surfaces so that you could see yourself in them. It was said that once, if a man looked into them, they would reflect what he had been in a former life. But when Huang Tsao[27] came there, he is supposed to have looked into the walls and seen the image of an ape, and then he set fire to the pavilion and burned the walls so that they lost their powers.

Ten *li* from the town was the Great Cave of Burning Clouds. The rocks there were cracked and interlocked, great slopes twisting in and out, as in paintings by the Woodcutter of Yellow Crane Hill.[28] They were, however, chaotic and lacked order. The rocks of the cave were all of the deepest red.

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【原文】

无章。洞石皆深绛色。旁有一庵甚幽静。盐商程虚谷曾招游，设宴于此。席中有肉馒头，小沙弥眈眈旁视，授以四枚。临行以番银二圆为酬。山僧不识，推不受。告以一枚可易青钱七百余文。僧以近无易处，仍不受。乃攒凑青蚨六百文付之，始欣然作谢。他日，余邀同人携榼再往。老僧嘱曰："曩者小徒不知食何物而腹泻，今勿再与。"可知藜藿之腹不受肉味，良可叹也。余谓同人曰："作和尚者必居此等僻地，终身不见不闻，或可修真养静。若吾乡之虎丘山，终日目所见者妖童艳妓，耳所听者弦索笙歌，鼻所闻者佳肴美酒，安得身如枯木，心如死灰哉！"

又去城三十里，名曰"仁里"，有花果会，十二年一举，每举各出盆花为赛。余在绩溪适逢其会，欣然欲往，苦无轿马，乃教以断竹为杠，缚

【今译】

红色的。旁边有一座佛寺相当幽静，盐商程虚谷曾经邀请朋友同游，在这里设宴款待客人。宴席上有肉包子，小和尚在旁边盯着，就给了他四个。临行时，给和尚两块银圆作为酬劳，但山里的和尚认不得，推辞不要。告诉他一枚银圆可换铜钱七百余枚，和尚因为近处没有兑换的地方，仍然不要。于是，大家凑了铜钱六百枚交给他，这才欣然接受道谢。后来，我邀请朋友带着酒盒再去佛寺游玩时，老和尚嘱咐我："上次我的小徒弟不知吃了什么东西腹泻了，今天不要再给他吃了。"可见吃惯了野菜的肚子，享用不了肉味，实在可叹啊。我对朋友说："做和尚的人，必须在这种偏僻的地方，终身不见不闻，或许可以修炼真身，培养性情。像我们家乡的虎丘山，成天眼睛看到的都是妖艳的娈童妓女，耳朵听到的都是丝竹歌舞的声音，鼻子闻到的都是佳肴美酒的味道，怎么可以达到身如枯木、心如死灰的境界呢！"

再离城三十里，有个地方名叫"仁里"，那里每十二年举办一次花果会，每一次举办都要推出盆花来比赛。我在绩溪的时候正赶上举办花果会，十分高兴想前往观看，但苦于没有轿坐也没有马骑；于是，叫人锯断竹竿

Beside it, there was a small and very peaceful Buddhist temple.

Cheng Hsü-ku, the salt merchant, once invited me to go there, and we had dinner at the place. One of the dishes was meat dumplings, and as a young Buddhist novice stood watching us eat with downcast eyes, I gave him four of them. When we left we wanted to give the monks two coins of barbarian silver as a tip, but the abbot did not know what they were, and would not accept them. I told him that one could be exchanged for over seven hundred cash in green money,[29] but he still refused to accept them, saying there was no place near by where he could exchange them. At that, we got together six hundred cash of water-beetles[30] to give him, which he accepted with thanks.

I went back there with some friends another time, taking along a basket of things to eat. The old monk came up and told me, 'Last time the little disciple did not know what he was eating, and came down with diarrhoea. Please don't give him anything today.' It is apparently sad but true, that a vegetarian stomach cannot stand the taste of meat.

To the friends who were with me that day, I said: 'Men who want to be monks must live in this kind of secluded place, seeing and hearing nothing for their entire lives, so that they can meditate in tranquillity. At a place like Tiger Hill in my home county, all day long there is nothing for the eye to see but bewitching boys and captivating girls, nothing for the ear to hear but the music of strumming instruments and songs, and nothing for the nose to smell but good food and fine wines. How could a monk there make his body like dried wood, or his heart like dead ashes?'[31]

If you went out of Chihsi thirty *li* you came to Jen Village, which every twelve years had a flower and fruit festival in which everyone competed in putting up flower displays. Luckily, I was at Chihsi just at the time of the festival. But though I wanted to go, the town was too poor to have any sedan chairs or horses, so I taught a few people how to cut bamboo to make

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【原文】

椅为轿，雇人肩之而去。同游者惟同事许策廷，见者无不讶笑。至其地，有庙，不知供何神。庙前旷处高搭戏台，画梁方柱极其巍焕，近视则纸扎彩画，抹以油漆者。锣声忽至，四人抬对烛，大如断柱，八人抬一猪，大若牯牛，盖公养十二年始宰以献神。策廷笑曰："猪固寿长，神亦齿利；我若为神，乌能享此。"余曰："亦足见其愚诚也。"入庙，殿廊轩院所设花果盆玩，并不剪枝拗节，尽以苍老古怪为佳，大半皆黄山松。既而开场演剧，人如潮涌而至，余与策廷遂避去。未两载，余与同事不合，拂衣归里。

余自绩溪之游，见热闹场中卑鄙之状不堪入目，因易儒为贾。余有姑丈袁万九，在盘溪之仙人塘作酿酒生涯。余与施心耕附资合伙。袁

【今译】

当杠子，绑上椅子当轿子，雇了人扛着前往，一同去游玩的只有共事的许策廷。看到的人没有一个不惊讶失笑的。到了仁里，有一座庙，但不知供着什么神灵。庙前空旷处高高搭起戏台，雕梁画栋极其巍峨鲜亮；到近旁细看，却是纸扎彩画，抹上油漆做成的。忽然，锣声响起，只见四个人抬着一对像断了的柱子那样的大蜡烛，八个人抬着像牯牛那么大的一头猪，走了过来；猪原来是大家一起养了十二年才宰了来献神的。许策廷笑着说："猪固然是很长寿了，但神仙也需有一口好牙才能咬得动啊。如果是我做了神仙，怎能享受得了这东西呢。"我说："这也足以看出他们的诚恳是实心实意的啊。"进入庙内，在大殿、走廊、房间、院子里摆设的花果盆景，并不剪枝拗节，都以苍老古怪的当作佳品，其中大部分是黄山松。一会儿就开场演戏，游人如潮水般涌了进来，我与许策廷就躲了出去。不到两年，我和共事的人不投合，便拂袖而去，回到家乡。

自从绩溪游幕以来，我见识了官场的龌龊简直不堪入目，于是，弃儒从商。我有个姑父叫袁万九，在盘溪的仙人塘做酿酒生意；我和施心耕出钱搭伙，一起做起了酒生意。袁万九酿的酒，原本供应海上贩运。不到一年，

shoulder poles, and tied a chair between them. Then I hired some men to carry it, and went to the festival that way. Only my colleague Hsü Tse-ting went with me, and people around there who saw us travelling in our sedan chairs could not keep themselves from laughing in surprise.

When we came to Jen Village we found that it had a temple, though I do not know what god they worshipped. In an empty area in front of the temple a tall opera stage had been put up. It had painted beams and squared pillars, all very majestic, but when we looked at them from close up they turned out to be only painted paper wrapped around wood and then varnished over. Suddenly there was the sound of a gong and four men appeared carrying a pair of candles on their shoulders, each candle so big it looked like a broken-off pillar. Then eight men came out carrying a pig as big as a bull that had been raised in common by the villagers for twelve years before being killed as a sacrifice to the god.

Tse-ting laughed. 'The pig had a good long life, but the god's teeth are no less sharp for all that. Still, if I were the god I don't think I would enjoy it.'

'But it all shows the simple, honest faith of the villagers,' I countered.

We went into the temple and found that the pots of flowers and fruits that had been placed in the main worship hall and the courtyard had been selected for their unique natural shapes, instead of having been trimmed and pruned. Most were pines from Yellow Mountain. Shortly afterwards the opera performance began and the people flowed to it like an ocean tide. To avoid the crowd, Tse-ting and I left.

After less than two years of observing the corruption there, I was wearing my disgust on my sleeve, and left the office. At Chihsi I had seen, in busy offices, behaviour so low and venal I could not bear to witness it, so I left official life and became a merchant. I had a paternal uncle named Yüan Wan-chiu whose business was brewing wine at Hsienjentang in Panchi. Shih Hsin-

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【原文】

酒本海贩。不一载，值台湾林爽文之乱，海道阻隔，货积本折。不得已，仍为冯妇。

馆江北四年，一无快游可记。迨居萧爽楼，正作烟火神仙。有表妹倩徐秀峰自粤东归，见余闲居，慨然曰："足下待露而爨，笔耕而炊，终非久计。盍偕我作岭南游？当不仅获蝇头利也。"芸亦劝余曰："乘此老亲尚健，子尚壮年，与其商柴计米而寻欢，不如一劳而永逸。"余乃商诸交游者，集资作本。芸亦自办绣货，及岭南所无之苏酒醉蟹等物。禀知堂上，于小春十月，偕秀峰由东坝出芜湖口。

长江初历，大畅襟怀。每晚，舟泊后，必小酌船头。见捕鱼者罾幂不满三尺，孔大约有四寸，铁箍四角，似取易沉。余笑曰："圣人之教，虽

【今译】

偏偏遇上台湾林爽文的叛乱，海上道路不通，货物大量积压，折了本。不得已，仍然重操旧业，去做幕友。

在江北做幕友四年，毫无畅快的游踪可记。等到借住萧爽楼，正过着人间神仙般的日子。这时，我的表妹夫徐秀峰从广东回到家乡，见我无业闲居在家，很感慨地说："你这样每天等着露水来煮饭，靠笔墨养家，终究不是长久之计。何不跟我一起到岭南去闯荡呢？你能得到的肯定不只是些蝇头小利。"芸也劝我说："乘着现在父母亲身体都还健康，你又正当壮年，与其向他人借柴赊米而苦中作乐，不如外出闯荡一番，以图将来安逸。"我于是向结交的各位朋友借债，筹措本钱。芸也自己置办了刺绣货品，以及岭南所没有的苏酒、醉蟹等物品。我禀告了父母亲，于十月十日，与徐秀峰结伴由东坝登船，出芜湖口而去。

第一次游历长江，胸怀顿时开阔，心情极为畅快。每天晚上，船停泊后必定在船头小饮一番。我看见捕鱼人用竹子编成的鱼网大不足三尺，网孔大小却约有四寸，用铁箍箍住四角，似乎是为了容易沉入水中。我笑着说：

keng and I invested in the business and became his partners. Yüan's wine was shipped to market by sea, however, and less than a year after we joined the firm Lin Shuang-wen's rebellion broke out in Taiwan, blocking the shipping routes.[32] Our goods piled up, we lost our investment, and I was obliged to be Feng Fu[33], and return to official work. During the following four years, which I spent at government offices in the Chiangpei region,[34] I did not have one trip enjoyable enough to record.

After that we stayed at the Villa of Serenity for a time, living like Immortals in the midst of life. While we were there, my younger cousin's husband Hsü Hsiu-feng returned from Yüehtung and heard I was not working. 'When all is said and done, you can't for long eat the dew and plough with your brush,' he said kindly. 'Why not go with me to South-of-the-Mountains?[35] You would get more than a fly's head worth of profits out of it.'

Yün encouraged me to go too. 'You should take advantage of this opportunity while our parents are still well and you are still young and strong. Rather than constantly scrimping and saving, it would be better to ensure our happiness at one stroke.'



Having decided to go, I got together some money by borrowing from several friends. Yün herself saw to obtaining embroidered work, as well as items like Soochow wine and crabs steeped in liquor, things that South-of-the-Mountains does not have. After informing my parents, I left with Hsiu-fent on the 10th day of Little Spring.[36]

We went first from Tungpa to the river port at Wuhu.[37] This was my first trip on the Yangtze, and I had a wonderful time. Every night after the boat anchored we would have something to drink in the bow. Once I saw a fisherman with a net not three feet wide, the holes in which, however, were about four inches across. There were iron grommets in each of its four corners, apparently to make it sink more easily.

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【原文】

曰‘罟不用数’，而如此之大孔小罾，焉能有获？”秀峰曰：“此专为网鲠鱼设也。”见其系以长绠，忽起忽落，似探鱼之有无。未几，急挽出水，已有鲠鱼枷罾孔而起矣。余始喟然曰：“可知一己之见，未可测其奥妙。”

一日，见江心中一峰突起，四无依倚。秀峰曰：“此小孤山也。”霜林中，殿阁参差，乘风径过，惜未一游。至滕王阁，犹吾苏府学之尊经阁移于胥门之大马头，王子安序中所云不足信也。即于阁下换高尾昂首船，名“三板子”。由赣关至南安登陆，值余三十诞辰，秀峰备面为寿。越日，过大庾岭，山巅一亭，匾曰“举头日近”，言其高也。山头分为二，两边峭壁，中留一道如石巷。口列两碑：一曰“急流勇退”，一曰“得意不可再往”。山顶有梅将军祠，未考为何朝人。所谓岭上梅花，并无

【今译】

“虽然圣人教导说‘鱼网不用细密的网孔’，但是像这样的孔大网小，怎么能捕到鱼呢？”徐秀峰说：“这是专为网鲠鱼而做的。”见网上系着长绳，在水中忽起忽落，好像在探测有没有鱼。过了不久，迅速拉出水面，已有鲠鱼卡在网孔里被捞了起来。我这才感慨地说：“可见这是我个人的一己之见，终不能探测其中的奥妙啊。”

一天，见江心中有一座山峰突兀而起，四面全无依靠。徐秀峰说：“这是小孤山。”远处看见，经霜染过的树林中，殿堂楼阁参差不齐；可惜当时航船乘风一晃而过，未能登上山去仔细游览。到了南昌滕王阁，就像是把我们苏州府学的“尊经阁”，移到了胥门外的大码头，王子安《滕王阁序》中所说的都不值得相信。我们在阁下换乘了尾部高、头部昂起，叫做“三板子”的船，经过赣关到达了南安上岸。这天，正是我三十岁的生日，秀峰置备了面食为我贺寿。第二天过大庾岭，山顶上有一座亭子，匾额上写着“举头日近”，形容亭子所处位置之高。山头分为两个，两边峭壁悬崖，中间留出一条像石巷一样的小道。路口竖着两块石碑，一块上写“急流勇退”，另一块上写“得意不可再往”。山顶有梅将军祠，没有考证梅将军是哪个朝代的人。这里是人们所说的“岭上梅花”，却没有一棵梅树，猜想，大概是

I laughed and said, 'Granted, the Sage taught us, "Do not use nets with too fine a mesh",[38] but how can the man catch anything with a small net that has holes as big as this one?'

Hsiu-feng explained to me, however, that these nets were specially made for catching the *pien* fish. We watched while the fisherman tied a long rope to the net, then lowered it into the water and raised it quickly several times, as if he were trying to find out whether he had caught anything. Before long, he suddenly pulled the net out of the water with a *pien* fish caught in its mesh.

I could only sigh. 'Evidently my quick glance was not enough to fathom the net's mystery!'

One day we saw a hillock rising straight up from the middle of the river, nothing near it on any side, and Hsiu-feng told me this was Orphan Island.[39] In the island's frosty woods, halls and pavilions rose one behind the other; unfortunately, at the time we had a good wind for passing it, and so could not go ashore for a walk. When we reached Prince Teng's Pavilion,[40] I found that it had been incorrectly described in the unreliable monograph of Wang Tzu-an, like the Tsunching Pavilion of the Prefectural Academy in my Soochow which he wrongly placed by the Main Wharf at Hsü Gate.

Immediately below the pavilion we changed to a boat with a high stern and an upraised bow called a 'sampan', and on it sailed from Kankuan to Nanan[41] where we went ashore. That day happened to be my thirtieth birthday, and Hsiu-feng ordered noodles to wish me long life.[42] The next day we crossed the Tayü Mountains, at the top of which was a pavilion with a tablet that said, 'Look up to the nearby sun', to point out how high it was. The peak of the mountain was split in two, and there was a path through the middle like a stone alley, with cliffs on both sides. Two large stone tablets stood at the entrance to the path. One said, 'Retire from the heights before the rushing torrent', while the other said, 'Having attained your desire, go no further'.[43]

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【原文】

一树，意者以梅将军得名梅岭耶？余所带送礼盆梅，至此将交腊月，已花落而叶黄矣。

过岭出口，山川风物，便觉顿殊。岭西一山，石窍玲珑，已忘其名，舆夫曰："中有仙人床榻。"匆匆竟过，以未得游为怅。至南雄，雇老龙船。过佛山镇，见人家墙顶多列盆花，叶如冬青，花如牡丹，有大红、粉白、粉红三种，盖山茶花也。

腊月望，始抵省城，寓靖海门内，赁王姓临街楼屋三椽。秀峰货物皆销与当道，余亦随其开单拜客。即有配礼者，络绎取货，不旬日而余物已尽。除夕，蚊声如雷。岁朝贺节，有棉袍纱套者，不维气候迥别，即土著人物，同一五官而神情迥异。

正月既望，有署中同乡三友拉余游河观妓，名曰"打水围"，妓名

【今译】

因为梅将军而取名梅岭的吧？我携带的送礼用的梅花盆景，到这里将要进入腊月，花已经落了，叶子也黄了。

翻过梅岭出了山口，便觉得山水景色与岭北明显不同。梅岭西边的一座山上，有玲珑剔透的石洞，已经忘了它的名称，轿夫说："洞中有仙人的床榻。"我们匆匆而过，至今遗憾着未能一游。到了南雄，我们雇了老龙船再走水路。经过佛山镇，看见家家墙头陈列着很多盆花，叶子像冬青，花朵像牡丹，有大红、粉白、粉红三种颜色，原来是山茶花。

腊月十五，我们才抵达省城广州。寓所在靖海门内，租赁姓王的人家临街的楼屋三间。徐秀峰将货物全部销给当地的商人。我也随着徐秀峰开出货单会见商客，就有要送礼的人络绎不绝赶来取货。不到十日，我的货物就卖完了。除夕那天，蚊子的叫声依然像打雷一样响。新年清晨，祝贺佳节，有的人在棉袍外边套穿着纱衣。不只是气候与我家乡大不相同，就是当地人的模样虽然同样长着五官，但神情却与外乡人迥然有别。

正月十六日，有公署中三位同乡好友，拉着我去游河观妓，叫做"打水

At the peak lay General Mei's Temple; I do not know what dynasty he was from.[44] People talk about plum flowers on the peak there, but I did not find a single tree. Perhaps it took the name Plum Peak from General Mei?[45] Ironically, by the time we reached the place it was almost the month of the winter sacrifice, and the potted plum trees I had brought as gifts had already lost their flowers, while their leaves had turned yellow.[46]

Coming out of the pass through the mountains, I immediately felt aware of a difference in the scenery of rocks and streams.[47] West of the pass there was a splendid mountain, but I have forgotten its name. My sedan-chair bearers told me that there was an Immortal's bed on it, but I hurried past, denying myself the sight in order to complete my journey.

Upon reaching Nanhsiung[48] we rented an old dragon boat. Crossing Foshan County[49] we saw that on the tops of the walls around their homes, the local people had placed potted flowers, with leaves that looked like wintergreen and blooms that resembled peonies. There were three colours of flower — red,white, and pink — and they were called camellias.



It was the 15th day of the month of the winter sacrifice before we reached the province city.[50] We stayed inside the Chinghai Gate, renting three rooms from a man named Wang in a building that faced the street. Hsiu-feng's goods were all for sale to important officials, so I went with him, visiting customers and making lists. People looking for ceremonial gifts came one after another to purchase our goods, which were entirely sold out within ten days.

Even on New Year's Eve the noise of the mosquitoes was like thunder. When people were going out to congratulate one another on New Year's morning, some wore cotton gowns with only thin silk robes over them. Not only was the weather here different, but the local people, while their physical features were the same as ours, were different in manner.

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【原文】

“老举”。于是同出靖海门，下小艇，如剖分之半蛋而加篷焉。先至沙面，妓船名“花艇”，皆对头分排，中留水巷，以通小艇往来。每帮约一二十号，横木绑定，以防海风。两船之间钉以木桩，套以藤圈，以便随潮长落。鸨儿呼为“梳头婆”，头用银丝为架，高约四寸许，空其中而蟠发于外，以长耳挖插一朵花于鬓。身披元青短袄，着元青长裤，管拖脚背，腰束汗巾，或红或绿，赤足撒鞋，式如梨园旦脚。登其艇，即躬身笑迎，搴帏入舱。旁列椅杌，中设大炕，一门通艄后。如呼“有客”，即闻履声杂沓而出。有挽髻者，有盘辫者，傅粉如粉墙，搽脂如榴火；或红袄绿

【今译】

围”。妓女被叫做“老举”。于是，我们一同出了靖海门，下了小艇，那小艇样子像剖开的半个鸡蛋、上面加了帆篷的那种，首先来到了沙面。妓女乘

坐的船叫“花艇”，都是头对头分排在河道两边，中间留出水巷以便小艇往来通行。每帮花艇约有一二十只船，用横木绑定，防止海风将它们吹散。两船之间钉着木桩，用藤圈把船套在桩上，以便随着潮水涨落上下起伏。老鸨称作“梳头婆”，头上戴着用银丝做成的架子，高大约四寸左右，中间空着头发盘在外面，还用长耳挖插一朵花在发鬓；身披元青色短袄，穿元青色长裤，裤管拖在脚背上，腰中系着汗巾，或红或绿，赤足穿着拖鞋，样子就像戏剧里的旦角。有客人登上花艇，老鸨便躬身笑脸相迎，撩起帏帐领进船舱。舱内两旁排列着椅凳，中间设有大炕，开一扇门通往后面的船艄。老鸨呼叫“有客”，立即听到杂乱的脚步声，妓女便出来了。有挽着发髻的，有盘着辫子的；粉抹得如粉墙，胭脂擦得如红石榴；衣服或者红袄绿裤，或者绿袄红

On the 16th of the first month, three local officials who were friends from my home county took us with them to the river to see the sing-song girls. This was called 'making the rounds on the water', and the girls were called '*laochü*'.[51]

We went out together from Chinghai Gate, took a small boat that looked like half an egg shell with a tent over it, and went first to Shamien.[52] The girls' boats are called 'flower boats'; they were all arranged in two ranks facing one another with a water-lane left between them so that small boats could get through. Each group of some ten or twenty boats was tied to a horizontal timber to protect it from the sea wind. Between each two boats was a wooden stake with a rattan ring around it, and the boats were tied to the ring so they could float up and down with the tide.

The madam of the first boat we called at was called the Lady with the Combed Hair. On her head was a hollow framework of silver wire about four inches high around which she wound her hair, and with a long hairpin she had fixed a flower behind one ear. She wore a short jacket and trousers of black, the trousers reaching to her ankles. A towel of red and green was tied around her waist, and she had taken off her shoes. Her costume made her look like the actors of women's parts in a play.



She bowed and welcomed us to the boat with a smile, and pulled aside the curtain so that we could enter the cabin. Chairs and stools were arranged along each side and in the middle was a large couch. A door led to the stern of the boat.

The woman shouted that guests had arrived, and we immediately heard the sound of shoes pattering out. Some of the girls wore their hair in a bun, some in braids coiled on top of their heads. They had used so much powder they looked whitewashed, and then had used rouge as red as a pomegranate. Some had red jackets and green trousers, others green jackets and red trousers.

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【原文】

裤，或绿袄红裤，有着短袜而撮绣花蝴蝶履者，有赤足而套银脚镯者；或蹲于炕，或倚于门，双瞳闪闪，一言不发。余顾秀峰曰："此何为者也？"秀峰曰："目成之后，招之始相就耳。"余试招之，果即欢容至前，袖出槟榔为敬。入口大嚼，涩不可耐，急吐之，以纸擦唇，其吐如血。合艇皆大笑。

又至军工厂，妆束亦相等，惟长幼皆能琵琶而已。与之言，对曰："啜？"啜者，何也。余曰："少不入广者，以其销魂耳，若此野妆蛮语，谁为动心哉！"一友曰："潮帮妆束如仙，可往一游。"至其帮，排舟亦如沙面。有著名鸨儿素娘者，妆束如花鼓妇。其粉头衣皆长领，颈套项锁，前发齐眉，后发垂肩，中挽一鬟似丫髻，裹足者着裙，不裹足者短袜，亦

【今译】

裤；有的穿着短袜绣花蝴蝶鞋，有的赤脚套着银脚镯；或者蹲在炕上，或者靠在门边，双目闪闪，一言不发。我回头问徐秀峰说："这是为什么呢？"徐秀峰说："看中意后，你朝她打招呼，她就会过来跟着你了。"我试着招了一个，果然立即面带笑容走上前来，从袖内取出槟榔作为回敬。我放入口中大嚼，只觉得味道苦涩不可忍受，急忙吐了出来；用纸擦嘴唇，吐出来的东西颜色像血一样。全船的人都大笑起来。

我们又来到军工厂的河面，妓女的装束与沙面相同，不同的只是无论年龄大小都会弹琵琶而已。与她们说话，回答："啜？""啜"的意思是"什么"。我说："常言道'年轻时不宜去广东'，是因为广东能使人意迷魂销。像这样妆扮乡野、言语粗蛮，有谁会动心呢？"一位朋友说："潮汕帮的妓女打扮得像仙女一样，值得前往一游。"到了潮汕帮，船的排列方式也和沙面一样。这里有著名的老鸨叫素娘，装束像唱花鼓的妇女。这里妓女的衣服都是立领，脖颈戴着项圈、长命锁，额前留着齐眉的刘海，后面披发垂肩，头顶挽一个小鬟，好似小女孩的发髻；缠脚的穿裙子，不缠脚的穿短袜，也穿着绣着蝴蝶的拖鞋，拖着长长的裤管；说话的语音可以听清楚。但我终究

Still others wore short stockings and embroidered butterfly shoes, or were barefoot and wearing silver anklets. They knelt on the couch or leant against the doorway. Their eyes sparkled, but they said not a word.

I looked at Hsiu-feng. 'What happens now?' I asked.

'After you've had a look,' Hsiu-feng replied, 'call one and she will come to you.' I tried calling one over, and she did come to me happily, giving me a betel nut from her sleeve as a token of respect. I put it in my mouth and took a big bite of it, but it was terribly harsh and I had to spit it out. Wiping my lips on a piece of paper, I found my saliva the colour of blood. Everyone on the boat had a good laugh at me.

Next, we went to the Arsenal, where the girls were dressed in the same fashion. The only difference was that all of them, young and old, could play the mandolin. When I spoke to them, they would only reply, *'Mi?'* (*'Mi'* means 'what'.)[53]

Finally I said, 'People say that young men should not come to Kwangtung, to keep from being led astray by the beautiful girls. But who could be attracted by this gaudy clothing and barbarous southern language?'

'The girls on Chaochou boats dress like goddesses,' said one of my friends. 'We could go and see them if you like.'

Arriving at these boats, we found them lined up like the ones at Shamien. There was a famous madam named Su there, dressed up like a flower-drum lady. The powdered women's[54] clothes worn at her place all had high collars, and the girls wore locks around their necks.[55] Their hair in front came down to their eyebrows, and at the back it reached their shoulders; on top it was drawn up into tufts like the hair of slave girls. Those with bound feet wore shirts, and those without bound feet wore short stockings, butterfly shoes, and long trousers. Since I could only just make out the sounds of their language, and disliked their strange clothing as well, I did not find them very

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【原文】

着蝴蝶履，长拖裤管，语音可辨。而余终嫌为异服，兴趣索然。秀峰曰："靖海门对渡有扬帮，皆吴妆。君往，必有合意者。"一友曰："所谓扬帮者，仅一鸨儿，呼曰'邵寡妇'，携一媳曰'大姑'，系来自扬州；馀皆湖广、江西人也。"

因至扬帮，对面两排仅十馀艇。其中人物皆云鬟雾鬓，脂粉薄施，阔袖长裙，语音了了。所谓邵寡妇者，殷勤相接。遂有一友另唤酒船，大者曰"恒艎"，小者曰"沙姑艇"，作东道相邀，请余择妓。余择一雏年者，身材状貌有类余妇芸娘，而足极尖细，名喜儿。秀峰唤一妓，名翠姑。馀皆各有旧交。放艇中流，开怀畅饮。至更许，余恐不能自持，坚欲回寓，而城已下钥久矣。盖海疆之城，日落即闭，余不知也。



【今译】

嫌是异样的装束打扮，一点兴趣也没有。徐秀峰说："靖海门对面的渡口有扬州帮，妓女们都是吴地妆扮。你去了一定有合意的。"另一位朋友说："所谓扬州帮，仅仅是一个叫邵寡妇的老鸨，带了一个叫大姑的媳妇，是从扬州来的；其余的妓女都是湖南、湖北、江西人。"

于是，我们又来到了扬州帮。扬州帮对面两排仅有十多只花艇，帮中的妓女都是云鬟雾鬓，薄施淡淡的脂粉，阔袖长裙，语音听得清清楚楚；叫做邵寡妇的老鸨，十分殷勤地接待我们。于是一个朋友另外叫了一条酒船，大的叫做"恒艎"，小的叫做"沙姑艇"，作东道主邀请我们，让我挑选妓女。我选择了一个未成年的雏妓，身材相貌有些像我的媳妇芸娘，不过脚更尖细，名叫喜儿。秀峰选一妓女名叫翠姑。其余的人都各有老相识。把船开到河流中间，开怀畅饮。至一更左右，我担心不能把持自己，坚决要回寓所，但这时城门已上锁很久了。原来海边城市，日落即关闭城门，我却不知道这规矩啊。

attractive.

Realizing this, Hsiu-feng said to me, 'Across the river from Chinghai Gate there are Yangchou boats, where the girls all dress in the Soochow fashion. If we go there, you're sure to find one you like.'

Another of our friends added: 'What people call the Yangchou boats have only one madam, called Widow Shao; with her there is her daugther-in-law, called Big Sister. They are from Yangchou, but their girls are all from Hunan, Hupei and Kiangsi.'

So off we went to the Yangchou fleet, which consisted of not many more than ten boats in two ranks facing each other. The girls on them all wore their hair puffed out on the tops and sides, and used only a little make-up. They dressed in broad sleeves and long skirts, and I could understand them when they talked. The woman called Widow Shao received us attentively.

One of my friends called over another boat, one of the wine boats of which the large ones are called 'constant boats', and the small ones 'sand sister boats.' He wanted to play the host and treat us all, and asked me to choose a girl. I picked a young one whose figure and looks were like my wife Yün's. She had the tiniest feet, and her name was Hsi-erh. Hsiu-feng called out a girl named Tsui-ku. The others each had their own usual girlfriend.

We had the wine boat anchored in the middle of the river and happily drank away until several strokes of the night watch had sounded. By then I had begun to fear I could not control myself and so had firmly resolved to return to our rooms, but my friends told me the city gates had already been locked for the night! This was because the gates of all sea frontier cities are locked as soon as the sun sets, but I had not known this before.

By the time we finished dinner, some of us were lying down smoking opium while others were hugging the girls and making jokes. The servants then began bringing in quilts and pillows, as if to make a common bed for us

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【原文】

及终席，有卧而吃鸦片烟者，有拥妓而调笑者。俾头各送衾枕至，行将连床开铺。余暗询喜儿："汝本艇可卧否？"对曰："有寮可居，未知有客否也。"寮者，船顶之楼。余曰："姑往探之。"招小艇渡至邵船，但见合帮灯火相对如长廊。寮适无客。鸨儿笑迎，曰："我知今日贵客来，故留寮以相待也。"余笑曰："姥真荷叶下仙人哉！"遂有俾头移烛相引，由舱后，梯而登，宛如斗室，旁一长榻，几案俱备。揭帘再进，即在头舱之顶，床亦旁设，中间方窗嵌以玻璃，不火而光满一室，盖对船之灯光也。衾帐镜奁，颇极华美。喜儿曰："从台可以望月。"即在梯门之上，叠开一窗，蛇行而出，即后梢之顶也，三面皆设短栏。一轮明月，水阔天空。纵横如乱叶浮水者，酒船也；闪烁如繁星列天者，酒船之灯也。更有小艇梳织往来，笙歌弦索之声，杂以长潮之沸，令人情为之

【今译】

等到酒席结束，朋友们有躺着吃鸦片烟的，有抱着妓女调笑的；侍者为各人送来了被子枕头，将要连床开通铺。我偷偷问喜儿："你们的船上可以睡觉吗？"喜儿回答说："有寮可以居住，但不知道是否有了客人。"寮，就是船顶上的阁楼。我说："姑且前去探看一番。"我俩叫来小艇，来到邵寡妇的船上，只见全帮两排灯火相对如长廊，阁楼恰好没有客人居住。老鸨笑着迎接说："我知道今日有贵客来，所以留着寮等呢。"

我笑着说："姥姥真是荷叶下的仙人啊！"就有侍者端着蜡烛引路，经由舱后的梯子登上了阁楼。阁楼宛如一间小屋，旁边放一张长条床榻，几案俱全。揭起帘子再往里走，就到了头舱的顶上。床也设在旁边，中间的方窗嵌着玻璃，不用点灯室内也是十分明亮，原来是对面船上的灯光。被褥、帏帐、梳妆镜奁，都极其华美。喜儿说："从台上可以观看月亮。"我们随即在梯门的上面叠开一扇窗户，爬行而出，就到了后船梢的顶上。三面都设有短栏杆。一轮明月，水阔天空。纵横交错好似乱叶浮在水面的，是酒船；闪烁如繁星罗列在天空的，是酒船的灯光；还有无数小艇往来穿梭，笙歌弦索的声音夹杂着涨潮的喧闹，令人情迷意乱。我说："'少年不宜来

all. 'Is there a place to sleep on your main boat?' I quietly asked Hsi-erh.

'There is a *liao* that we could use,' she replied. 'But I don't know... There might be a guest in it now.' (A *liao* is the top deck on a boat.)

'Let's go and take a look,' I said. I called a skiff and we went over to the Shao boat. Drawing close to it I saw the little fleet's lantern fires facing one another, as if I were looking down a long hallway. As it turned out, the *liao* was empty. The madam welcomed me with a smile, saying, 'I knew there would be an honoured guest tonight, so I made a point of leaving the *liao* open for you.'

'You really are a fairy under a lotus leaf,' I laughed. A servant took a candle and led us to the stern of the boat and up some stairs to a small garret. A long bed occupied one side of the room, and there was a table and some other furniture as well. Lifting up a door-curtain and going further forward, we came to a cabin immediately above the main cabin. The bed was along the side here as well, and in the middle of the wall was a square window inlaid with glass, so that even without candles light filled the room from the lantern of the boat facing ours. The quilts, curtains and dressing table were all very elegant.

'You can see the moon from the balcony,' said Hsi-erh. We opened a window above the door from the stairs and crawled out to the top deck above the stern. A short railing ran around the deck on all three sides. A bright wheel of a moon stood out in the vast sky, and wine boats were scattered over the broad river like aimlessly floating leaves. The lanterns of the wine boats twinkled like the stars spread across the sky. All this plus the small boats shuttling back and forth, and the sounds of music and singing added to the rush of the rising tide, made me feel quite romantic.

'This is the reason why "Young men should not go to Kwang-tung",' I said. 'It's a pity that my wife Yün could not have come here with me.' I

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【原文】

移。余曰:“‘少不入广’，当在斯矣！”惜余妇芸娘不能偕游至此。回顾喜儿，月下依稀相似，因挽之下台，息烛而卧。天将晓，秀峰等已哄然至。余披衣起迎，皆责以昨晚之逃。余曰:“无他，恐公等掀衾揭帐耳。”遂同归寓。

越数日，偕秀峰游海珠寺。寺在水中，围墙若城，四围离水五尺许，有洞，设大炮以防海寇。潮长潮落，随水浮沉，不觉炮门之或高或下，亦物理之不可测者。十三洋行在幽兰门之西，结构与洋画同。对渡名花地，花木甚繁，广州卖花处也。余自以为无花不识，至此仅识十之六七，询其名，有《群芳谱》所未载者，或土音之不同欤？

海幢寺规模极大。山门内植榕树，大可十馀抱，荫浓如盖，秋冬不凋。柱槛窗栏皆以铁梨木为之。有菩提树，其叶似柿，浸水去皮，肉筋

【今译】

广东’,应当指此时此地啊!”遗憾的是我的夫人芸娘不能与我一同游历到此。回头看喜儿,月光下依稀与芸相像,因而挽着她走下台来,熄灭灯烛睡了。天快要亮的时候,秀峰等人闹哄哄地来了。我急忙披上衣服起来迎接,大家都责怪我昨晚逃跑了。我说:“没有别的意思。只是害怕诸位掀我被子揭我帏帐呀!”随后,我们一同回到了寓所。

过了几天,与秀峰一同游海珠寺。海珠寺建在水中,寺院的围墙修得像城墙一样,四周离水面五尺左右的位置开有洞口,架设着大炮用来防御海寇;潮涨潮落,洞口随着水位上下浮沉,不觉间炮门便也时高时低了,其中的道理也妙不可言。十三洋行位于幽兰门的西侧,建筑结构与西洋画相同。对面的渡口名叫花地,花木十分繁茂,是广州卖花的地方。我自以为没有不认识的花,到了这里却只认得十分之六七;询问它们的名称,有许多是《群芳谱》所没有记载的,不知是不是由于当地土话发音不同造成的?

海幢寺规模极大,寺院里种植了榕树,树干大的有十多人合抱那么粗,树荫浓密如盖,树叶秋冬都不凋落。柱子、门槛、窗户、栏杆都用铁梨木做成。寺内还有菩提树,叶子的形状与柿子树相似,用水浸泡去掉叶子的

turned and looked at Hsi-erh. Under the moonlight she did look a bit like Yün, so I helped her down from the balcony, and we put out the candles and went to bed.

Just before dawn Hsiu-feng and the others came back noisily. I pulled on some clothes and got up to welcome them, but they all scolded me for having run off the night before. 'The only reason was that I was afraid of you pulling off my quilts, or lifting up the curtain to my cabin,' I told them. Then we all went back to our lodgings together.

Several days later I went with Hsiu-feng to the Sea Pearl Temple, which lay in the river and which was surrounded by a wall, like a city. On all four sides, some five feet from the water, were ports where cannon were mounted for defence against pirates; as the tide rose and fell, the gunports alternately seemed to float up out of the water and then to sink back into it, defying the laws of nature.

West of Yulan Gate lay the Thirteen Foreign Firms,[56] the architecture of which looked just like that in a foreign painting. Straight across the river from them was the Flower Ground, Canton's flower market, which had a great many flowers and trees. I had thought there were no flowers I did not know, but here I only recognized six or seven out of every ten. I asked their names and found that some were not even entered in the *Handbook of Collected Fragrances*,[57] though perhaps it was only that I could not understand the pronunciation of their names in the local dialect.

The Sea Screen Temple in Canton was built on a vast scale. Inside the main gate there was a banyan tree as big around as the span of ten men's arms. Its shade was as deep as a canopy's, and its leaves did not fall off in the autumn and winter. The pillars, railings, and window screens of the temple were all made of pear wood. There was a bo tree there, the leaves of which resemble the persimmon. When soaked in water the skin of the leaves could

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【原文】

细如蝉翼纱，可裱小册写经。

归途访喜儿于花艇，适翠、喜二妓俱无客，茶罢欲行，挽留再三。余所属意在寮，而其媳大姑已有酒客在上。因谓邵鸨儿曰："若可同往寓中，则不妨一叙。"邵曰："可。"秀峰先归，嘱从者整理酒肴。余携翠、喜至寓。正谈笑间，适郡署王懋老不期而来，挽之同饮。酒将沾唇，忽闻楼下人声嘈杂，似有上楼之势。盖房东一侄素无赖，知余招妓，故引人图诈耳。秀峰怨曰："此皆三白一时高兴，不合我亦从之。"余曰："事已至此，应速思退兵之计，非斗口时也。"懋老曰："我当先下

【今译】

皮肉，叶筋细密得像蝉翼羽纱，可以裱成小册子抄写经文。

回来途中顺路到花艇探访喜儿，正巧翠姑、喜儿两个妓女都没有去接客。喝过茶准备动身，她们再三挽留。我还是想去寮房，但老鸨的媳妇大姑已经在上面接待酒客。于是，我对邵鸨儿说："如果可以让喜儿同去我的寓所，那么不妨叙一叙。"邵寡妇说："可以。"徐秀峰先回去，吩咐随从预备酒菜。我带着翠姑、喜儿随后到了寓所。正在谈笑的时候，恰好郡署的王懋老不约自来，我们便拉着他一起饮酒。嘴唇刚要沾酒，忽然听见楼下人声嘈杂，好像要上楼来的架势。原来，房东的一个侄儿平时就是个无赖，得知我们招妓，故意带人来谋图讹诈呢。秀峰埋怨道："这都是三白一时高兴，我也不该就顺从了他。"我说："事已至此，应尽快考虑退兵的办法，现在不是斗嘴的时候。"王懋老说："我先下去说服他们。"我立即唤来仆人，让

be peeled off, leaving a fine network of veins as delicate as a cicada's wing, which could be bound into small books and used for the copying out of scriptures.

On the way home that day we stopped to see Hsi-erh at the flower boats, and it turned out that neither she nor Tsui-ku had guests. We had tea with them and then were going to leave, but they repeatedly insisted we stay. Before long I felt like going up to the *liao*, but the daughter-in-law, Big Sister, already had a wine-guest up there. I had a word with Madam Shao. 'We could continue our fun with the girls,' I said, 'if they could go back to our rooms with us.'

She agreed, and Hsiu-feng went on ahead to tell the servants to prepare wine and some good food, while I took Tsui-ku and Hsi-erh back to our place. We were all chatting and making jokes when Wang Mou-lau from the sub-prefectural office unexpectedly came by, and we persuaded him to come in and drink with us. As we were about to take our first sip of the wine we suddenly heard confused shouts from downstairs, as if someone there were trying to come up. What had happened was that our landlord had a worthless nephew who, learning that we had brought some girls home, had collected some people to try and blackmail us.

'This is all the result of San-pai's[58] suddenly wanting a good time. I should never have had anything to do with it,' Hsiu-feng angrily said.

'Since things have already come to this,' I replied, 'we should not waste time arguing. How can we get rid of them?'

Mou-lau volunteered to go and have a talk with the men downstairs, and in the meantime I told the servants to go quickly and hire two sedan chairs, intending to see the girls out of the house first, and to think up a plan for getting out of the city later.[59]

It soon became apparent that while Mou-lau was able to keep the men

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【原文】

说之。”余即唤仆速雇两轿，先脱两妓，再图出城之策。闻懋老说之不退，亦不上楼。两轿已备，余仆手足颇捷，令其向前开路。秀挽翠姑继之，余挽喜儿于后，一哄而下。秀峰、翠姑得仆力，已出门去。喜儿为横手所拿。余急起腿，中其臂，手一松而喜儿脱去，余亦乘势脱身出。余仆犹守于门，以防追抢。急问之曰：“见喜儿否？”仆曰：“翠姑已乘轿去。喜娘但见其出，未见其乘轿也。”余急燃炬，见空轿犹在路旁。急追至靖海门，见秀峰侍翠轿而立，又问之，对曰：“或应投东，而反奔西矣。”急返身过寓十馀家，闻暗处有唤余者，烛之，喜儿也；遂纳之轿，肩而行。秀峰亦奔至，曰：“幽兰门有水窦可出，已托人贿之启钥。翠姑去矣，喜儿速往！”余曰：“君速回寓退兵，翠、喜交我。”至水窦边，果已启钥。翠先在。余遂左掖喜，右挽翠，折腰鹤步，踉跄出窦。天适

【今译】

他赶快雇两乘轿子，先送两个妓女逃脱，再考虑出城的办法。听见懋老说不退他们，也不见他上楼来。两乘轿子已经备好，我的仆人手脚十分麻利，让他在前边领路，秀峰拉着翠姑紧跟其后，我拉着喜儿走在最后，一哄而下。秀峰、翠姑得到仆人的帮助已经出了门，喜儿却被拦截住了。我急忙起脚踢中那人手臂，那人手一松，喜儿便挣脱了，我也乘势脱身逃出。我的仆人仍守在门口，防备那伙人追来抢人。我着急地问他：“见到喜儿没有？”仆人说：“翠姑已经乘轿离去，喜娘却只看见她出来，没看见她乘轿。”我赶忙点燃火把，看见空轿仍然停在路旁。急忙追到靖海门，看见秀峰扶着翠姑的轿站在路边。我又问他们，回答说：“或许是应该向东走，喜儿却反向奔西边去了。”我急忙返身去找。过了十多家寓所，忽然听见暗处有人叫我，用火光一照，正是喜儿。于是把她带进轿子，我们并肩而行。这时，秀峰也跑了过来，说：“幽兰门有水洞可以出城，已经托人贿赂看守人开锁。翠姑已经去了，喜儿也快去！”我说：“你速回寓所设法打发了那帮人，翠姑、喜儿交给我！”来到水洞边，锁果然已经打开，翠姑也早已先到了那里。我于是左臂扶喜儿，右臂挽翠姑，弯腰蹑步，踉踉跄跄出了水洞。天正下着小雨，路面

from coming upstairs, he was unable to prevail on them to leave. With the two sedan chairs ready, I ordered my servant, who was very handy with his fists, to go down first and clear a way for us. Hsiu-feng took Tsui-ku and followed him, while I took Hsi-erh and brought up the rear. We rushed downstairs all at once and, with the help of my servant, Hsiu-feng and Tsui-ku escaped by the door. One of the men downstairs grabbed hold of Hsi-erh as we ran past, but I kicked at his arm so that he let go of her. Hsi-erh ran out, with me following behind her. My servant stayed by the door to keep them from chasing after us.

'Have you seen Hsi-erh?' I asked him.

'Tsui-ku has already left in a sedan chair,' he said. 'I saw Hsi-erh come out, but I didn't see her get into one.'

I quickly lit a torch, and in its light saw the empty sedan chair still sitting by the side of the road. I ran to Chinghai Gate and there found Hsiu-feng standing beside Tsui-ku's sedan chair. Again I asked about Hsi-erh. 'She said she would go east, but maybe she ran westwards instead,' he replied.

I turned round and had run back past more than ten houses when I heard someone calling to me from a dark alley. By the light of the torch, I saw that it was Hsi-erh. I put her into the sedan chair and was walking along beside it when Hsiu-feng came running up. 'There is a water-gate we can use to leave the city, at Yulan Gate,' he said. 'I've asked someone to bribe the guard to open it. Tsui-ku has already left, and Hsi-erh should go quickly!'

'You go back to our rooms,'I said, 'and try to get rid of those people. Leave Tsui-ku and Hsi-erh to me.'

We reached the water-gate to find it had already been opened, and that Tsui-ku was waiting for us. I held Hsi-erh with my left hand and pulled Tsui-ku along with my right, and we rushed through the water-gate bowed over and walking like cranes. Just then it began to rain, and the way became as

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【原文】

微雨，路滑如油。至河干沙面，笙歌正盛。小艇有识翠姑者，招呼登舟。始见喜儿首如飞蓬，钗环俱无有。余曰："被抢去耶？"喜儿笑曰："闻此皆赤金，阿母物也。妾于下楼时已除去，藏于囊中。若被抢去，累君赔偿耶？"余闻言，心甚德之。令其重整钗环，勿告阿母，托言寓所人杂，故仍归舟耳。翠姑如言告母，并曰："酒菜已饱，备粥可也。"

时寮上酒客已去。邵鸨儿命翠亦陪余登寮。见两对绣鞋泥淤已透。三人共粥，聊以充饥。剪烛絮谈，始悉翠籍湖南，喜亦豫产，本姓欧阳，父亡母醮，为恶叔所卖。翠姑告以迎新送旧之苦，心不欢必强笑，酒

【今译】

像涂了油滑得很。到达沙面河畔，正是花艇上的笙弦歌舞热闹的时候。小艇上有认识翠姑的，招呼我们上了船。这时，我才看见喜儿头发乱得像飞蓬，钗簪耳环都没有了。我说："被抢去了吗？"喜儿笑着说："听说这些东西都是足金的，是鸨母的东西。我在下楼的时候就已经取下，藏在口袋里了。假若被坏人抢去，难道要连累你赔偿吗？"我听了喜儿的话，心里很感谢她。让她重新戴好钗环，叮嘱她不要告诉鸨母实情，假说寓所人杂，所以还是回到船上来了。翠姑按照我说的告诉了鸨母，并且说："酒菜已经吃饱，准备些粥就行了。"

这时，寮上的酒客已经离去，邵鸨儿让翠姑也一同上阁寮去陪我。只见两双绣鞋已被污泥浸透。三人共享粥饭，聊以充饥。随后我们剪烛闲谈，得知翠姑原籍湖南；喜儿也生于河南，本姓欧阳，父亲去世，母亲改嫁，被邪恶的叔叔卖到了妓院。翠姑讲诉了妓女生活迎新送旧的悲苦，心中不欢

slippery as grease. When we reached the river at Shamien the music and song were everywhere. There were some people in a small boat who knew Tsui-ku, and they called to her to come aboard.

It was then that I noticed Hsi-erh's hair was in disarray, and that her hairpins and earrings were all missing.

'Have you been robbed?' I asked.

'They are my mistress's things,' Hsi-erh said smiling, 'and I've been told they are all pure gold. I took them off as we were coming down the stairs, and hid them in my bag. If they had been stolen, wouldn't you have had to pay for them?'

When I heard her say this, I realized just how good a person she was. I told her to do up her hair and not to tell her mistress anything about what had happened, only to say that there were all kinds of people at our rooms and so we had decided to come back to the boat. Tsui-ku told this to their mistress, adding, 'We are already full of wine and food, but we could eat some rice porridge.'

By this time the wine-guest had left the *liao*, and Madam Shao told Tsui-ku as well as Hsi-erh to accompany me there. I noticed that their embroidered shoes were soaked through with filthy mud. The three of us ate the rice porridge together, satisfying our hunger to some extent.

I trimmed the lamp and we talked on into the night. For the first time I learned that Tsui-ku was from Hunan, and that Hsi-erh had been born in Honan and that her original family name was Ou-Yang. Her father had died, her mother remarried, and she had been sold by an evil uncle.

Tsui-ku then told me of the hardships of their life of constantly welcoming new guests and seeing off old ones. When unhappy they still had to laugh loudly, and when they could not stand the taste of wine they still had to drink a great deal; when sick they still had to entertain guests, and when their

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【原文】

不胜必强饮，身不快必强陪，喉不爽必强歌。更有乖张其性者，稍不合意，即掷酒翻案，大声辱骂，假母不察，反言接待不周。又有恶客彻夜蹂躏，不堪其扰。喜儿年轻初到，母犹惜之。不觉泪随言落。喜儿亦默然涕泣。余乃挽喜入怀，抚慰之。嘱翠姑卧于外榻，盖因秀峰交也。

自此或十日或五日，必遣人来招。喜或自放小艇，亲至河干迎接。余每去，必偕秀峰，不邀他客，不另放艇。一夕之欢，番银四圆而已。秀峰今翠明红，俗谓之“跳槽”，甚至一招两妓。余则惟喜儿一人。偶独往，或小酌于平台，或清谈于寮内，不令唱歌，不强多饮，温存体恤，一艇怡然，邻妓皆羡之。有空闲无客者，知余在寮，必来相访。合帮之妓无一不识，每上其艇，呼余声不绝，余亦左顾右盼，应接不暇，此虽挥霍万金所不能致者。

【今译】

喜但必须强作欢颜，不胜酒力但必须勉强饮酒，身体不舒服但必须强撑着陪客，嗓子不舒服也必须勉强唱歌。更有那些性情乖张的客人，稍有不如意，就摔酒杯翻桌子，大声辱骂；鸨母不明察，反而说是妓女接待不周。还有一些可恨的嫖客，整夜蹂躏，真不能忍受那种折磨。喜儿年轻，又是初到，鸨母对她还算怜惜。说着，眼泪就不知不觉掉下来了。喜儿也黯然神伤，涕泣不止。于是，我将喜儿揽入怀中，温情地抚慰她。吩咐翠姑睡在外间床上，因为她是秀峰的相好。

自从此次遭遇以后，多则十日，少则五日，喜儿必定派人来叫我。有时，喜儿自己驾着小艇，亲自到河岸来迎接。我每次去，总是和秀峰一起，从不邀请别的客人，也不到别的花艇上去。一夜交欢，花费银洋四元而已。秀峰今日招翠，明日选红，俗称“跳槽”，甚至一次招两个妓女；而我则只与喜儿一人交往。偶尔我一人单独前往，与喜儿或者在平台上小饮，或者在寮内清谈，不让她唱歌，不强迫她多喝酒，温存体恤，整个花艇气氛轻松愉悦；附近艇上的妓女都羡慕喜儿。没有接客而空闲的妓女，一旦知道我在寮中，必定过来拜访。全扬州帮的妓女没有一人不认识我的，每次上到她们艇上，喊叫我的声音不绝于耳；我也左顾右盼，应接不暇。这种情分，即使是挥

throats hurt they still had to sing. There were, she said, rough guests who, if even slightly dissatisfied, would throw wine about, overturn tables, and curse loudly.

These affairs were never investigated by the madam, who on the contrary would say that they had not entertained the guest well enough. She told me too about evil customers who kept up their horseplay from sunset till dawn, until it bacame unbearable. Hsi-erh was still young and had just come to the boat, so the madam still had some consideration for her, she said. Tsui-ku's tears had been falling unconsciously as she spoke, and now Hsi-erh also began to weep silently. I pulled Hsi-erh to me and held her, comforting her. Tsui-ku I told to sleep in the bed outside, as she was Hsiu-feng's friend.

From then on, they would send someone to fetch me every five or ten days. Sometimes Hsi-erh herself would come to the river bank in a small boat to greet me. Every time I went, Hsiu-feng would come with me; I invited no other guests, and we went to no other boats. One night's entertainment only cost four coins of barbarian silver. Hsiu-feng spent each night with a different girl, which the girls called'jumping the trough', and sometimes even had two girls at a time. I, on the other hand, stayed only with Hsi-erh.



Sometimes I went alone, and we would have something to drink on the balcony or just talk in the *liao*. I did not order her to sing, and I did not make her drink too much; I was gentle and sympathetic with her. The entire boat was happy about this, and girls from neighbouring boats all envied her. When the girls had free time between guests they would come for a visit if they knew I was in the *liao*, and soon there was not a girl in this group of boats whom I did not know. Every time I boarded the boat, the girls would call to me without a break. I would look left and right, and have no time to do anything but answer their greetings. You could not have bought this welcome, not for ten thousand golds.

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【原文】

余四月在彼处共费百馀金，得尝荔枝鲜果，亦生平快事。后鸨儿欲索五百金，强余纳喜。余患其扰，遂图归计。秀峰迷恋于此，因劝其购一妾，仍由原路返吴。明年，秀峰再往，吾父不准偕游，遂就青浦杨明府之聘。及秀峰归，述及喜儿因余不往，几寻短见。噫，“半年一觉扬帮梦，赢得花船薄幸名”矣！

余自粤东归来，馆青浦两载，无快游可述。未几，芸、憨相遇，物议沸腾。芸以愤激致病。余与程墨安设一书画铺于家门之侧，聊佐汤药之需。

中秋后二日，有吴云客偕毛忆香、王星烂邀余游西山小静室。余适腕底无闲，嘱其先往。吴曰：“子能出城，明午当在山前水踏桥之来鹤

【今译】

霍万金也不见得会有。

我在喜儿那里四个月，共花费了一百多两银子，品尝到了荔枝等新鲜水果，也是平生一大快事。后来，老鸨想要五百两银子强迫我纳喜儿为妾。我受不了老鸨的骚扰，于是打算回家。秀峰对这儿十分迷恋，于是劝他买了一个小妾。我们仍从原路返回家乡。第二年，徐秀峰再去广州，我父亲不准我跟着一起去，我于是接受了青浦杨知县的聘用。等到徐秀峰归来，讲述了喜儿因为我不再前往，差一点寻了短见。唉！真是“半年一觉扬帮梦，赢得花船薄幸名”啊！

我从广东归来之后，在青浦做幕友两年，这期间没有什么快心之游可以讲述。过了不久，芸与憨园相遇，引起沸沸扬扬的非议，芸因过于激愤动气而得病。我与程墨安在家门旁边租了房屋开设了一个书画铺，挣点小钱，只能添补芸吃药治病必需的花费。

中秋节后的第二天，有吴云客与毛忆香、王星烂等几位朋友，一起来邀请我去游西山小静室。我正巧手中有活不得空闲，就让他们先行一步。吴云客说：“你如果能抽空出城来，我们明天中午会在山前水踏桥旁边

In four months there I spent only a little over a hundred *liang* (taels) of silver and moreover was able to eat lychee and other fresh fruits. It was the happiest time I had ever spent in my life. Later, the madam wanted to sell me Hsi-erh for five hundred *liang* (taels) of silver, but I did not like her pestering me and so made plans to return home. Hsiu-feng had fallen in love, however, so I encouraged him to buy the girl, and returned to Soochow the way we had come.

The next year Hsiu-feng went back there, but as my father refused me permission to accompany him I accepted an offer to work for County Magistrate Yang at Chingpu.[60] When Hsiu-feng came home he told me that because I had not returned to Canton, Hsi-erh had tried to take her life several times. Yi! 'Waking from a half-year's Yang-boat dream, I had a bad name aboard the craft!'[61]

After returning from Yüehtung I worked for the government at Chingpu for two years, during which time I had no enjoyable trips to speak of. Not long after that Yün met Han-yüan, and the family began to boil with criticism of her involvement with a singsong girl. Yün was so indignant about this that she fell ill, and I set up a shop selling books and paintings with Cheng Mo-an in a side room by our gate, to help pay for some of the medicine she needed.

Two days after that year's Mid-Autumn Festival, Wu Yün-ko, Mao Yi-hsiang, and Wang Hsing-lan invited me to go with them to the Lodge of Repose on West Mountain. At the time, however, I was putting my hand to some calligraphy that needed to be done, and since I had no time to accompany them I told them to go ahead without me.

'If you can manage to get away,' said Wu, 'we will wait for you tomorrow noon at the Temple of the Arriving Cranes by the Shuita Bridge at the foot of the mountains.' I agreed to this, and the next day left Cheng to look after the shop. I walked alone out of the Chang Gate, reached the foot of the

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【原文】

庵相候。”余诺之。越日，留程守铺。余独步出阊门，至山前，过水踏桥，循田塍而西，见一庵南向，门带清流。剥啄问之，应曰：“客何来？”余告之。笑曰：“此‘得云’也。客不见匾额乎？‘来鹤’已过矣！”余曰：“自桥至此，未见有庵。”其人回指曰：“客不见土墙中森森多竹者，即是也。”余乃返，至墙下，小门深闭。门隙窥之，短篱曲径，绿竹猗猗，寂不闻人语声。叩之，亦无应者。一人过，曰：“墙穴有石，敲门具也。”余试连击，果有小沙弥出应。

余即循径入，过小石桥，向西一折，始见山门，悬黑漆额，粉书“来鹤”二字，后有长跋，不暇细观。入门经韦陀殿，上下光洁，纤尘不染，知为小静室。忽见左廊又一小沙弥奉壶出，余大声呼问，即闻室内星烂笑曰：“何如？我谓三白决不失信也。”旋见云客出迎，曰：“候君早膳，

【今译】

的来鹤庵等候。”我答应了。第二天，留下程墨安照顾铺子，我独自一人步行出了阊门。来到山前，过水踏桥，顺着田间小路向西走去。看见一座朝南的寺庙，门前清澈的小河环绕。便上前敲门询问，里边有人答应：“客人来此处干什么？”我告诉他到来鹤庵赴约。那人笑着说：“这是‘得云庵’，客人没看到匾额吗？来鹤庵已经过了！”我说：“从水踏桥到这里，没有看见还有庵堂。”那人朝我来的方向指着说：“客官没看到土墙中有许多茂盛的竹子吗，那就是来鹤庵。”我于是往回走，来到墙下，见有一扇小门紧闭。从门缝细看，只见里面短篱曲径，绿竹浓茂，寂静得很，没有人说话的声音。敲门也没有人答应。有一个过路人，对我说：“墙上洞中有石块，是敲门的工具。”我试着用石块连击几下，果然有小和尚出来答应。

我随即沿着小路进去，过小石桥，拐弯向西，才看见寺门，上面悬挂着黑漆匾额，写着“来鹤”两个白字，后面有很长的跋语，我无暇细看。进入寺门，经过韦陀殿，只见上下左右光亮整洁，纤尘不染，知道是小静室了。忽然看见左边走廊有一个小和尚端着壶出来，我便大喊着问，就听得室内王星烂笑着说：“怎么样？我早就说过，三白决不会失信的！”随即就见吴云客出来迎接，说：“等候你吃早饭，为什么来得

mountains and crossed the Shuita Bridge. Then I went west along a path on top of a paddy dyke until I saw a temple facing south with a clear stream running past its gate. I knocked at the door and asked whether this was the Temple of the Arriving Cranes. The fellow who answered the door asked me how I had come, and I told him.

He laughed and said, 'This is the Tehyün Temple. Don't you see the plaque? You have already passed the Arriving Cranes.'

'But from the bridge to here,' I said, 'I didn't see a temple anywhere.'

He pointed back the way I had come. 'See the forest of bamboo inside that earthen wall? That's it.' So I went back, and when I reached the wall found a small gate that was tightly shut. I peered through a crack in the door and saw a low fence and a winding path. Green bamboo grew luxuriant all around, no human voices disturbing its peace. I pounded on the gate, but no one answered.

A passer-by gave me some advice. 'That niche in the wall has a stone in it, that you can use for knocking on the gate,' he said. I knocked experimentally several times and, sure enough, a Buddhist novice came out in answer.

I entered by the path, crossed a small stone bridge and turned west, after which I saw the main gate of the temple. A black lacquered plaque hung above the gate, with the two characters 'Arriving Cranes' written in white upon it. Following them was a long colophon, but I did not have time to look at it carefully. Entering the gate I passed through the Weito Hall,[62] perfectly clean with not a speck of dust anywhere, a room of true serenity. Suddenly I saw another novice coming out of a hallway on the left, carrying a pot. I shouted to him loudly, asking about my friends.

Immediately I heard Hsing-lan laughing in an inner room and saying, 'How about that? I said San-pai would never break his word.'

Then I saw Yün-ko coming out to meet me. 'We kept back breakfast for

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【原文】

何来之迟？”一僧继其后，向余稽首，问知为竹逸和尚。

入其室，仅小屋三椽，额曰“桂轩”。庭中双桂盛开。星烂、忆香群起嚷曰：“来迟罚三杯！”席上，荤素精洁，酒则黄白俱备。余问曰：“公等游几处矣？”云客曰：“昨来已晚，今晨仅到得云、河亭耳。”欢饮良久。饭毕，仍自得云、河亭共游八九处，至华山而止，各有佳处，不能尽述。

华山之顶有莲花峰，以时欲暮，期以后游。桂花之盛，至此为最。就花下饮清茗一瓯，即乘山舆，径回来鹤。桂轩之东，另有临洁小阁，已杯盘罗列。竹逸寡言静坐，而好客善饮。始则折桂催花，继则每人一令，二鼓始罢。余曰：“今夜月色甚佳，即此酣卧，未免有负清光。何处得

【今译】

这么迟呢？”一位僧人跟在他后面，向我施礼，经询问得知是竹逸和尚。

进入室内，只有三间小屋，匾额上写着“桂轩”二字。庭院中两棵桂花树正盛开着。星烂、忆香等人一起向我喊叫：“来晚了，罚酒三杯！”席上荤素菜肴精致简洁，酒则是黄酒白酒一应俱全。我问道：“诸位已经游了几处了？”云客说：“昨天来的时候天色已晚，今天早上才到过得云庵、河亭啊。”大家开怀畅饮了很久。吃过饭，仍然从得云庵、河亭开始，一共游了八九处，直到华山为止。各景自有佳妙之处，不能一一详叙。

华山顶上有莲花峰，因为当时天快黑了，我们便约定以后再游。桂花开放的胜景，以这里最好。我们在桂花树下，喝了一壶清茶，便乘着山民的轿子，径自回到来鹤庵。桂轩的东边另有临洁小阁，这时已经是杯盘罗列，佳肴满目。竹逸和尚很少说话，只是静静地坐着，却特别好客，也特别能喝酒。起初，我们玩折桂催花，后来则每人出一个酒令，直喝到二更时分才作罢。我说：“今晚月色特别好，我们如果就这样酣睡，不免辜负了这一番清光。哪里能找到高旷开阔的地方，赏玩月色，

you,' he said. 'Why have you come so late?' A monk stood behind him, and bowed to me. I asked his name, and he was introduced to me as Monk Chu Yi.

I went into the room and found it was only a small place of three spans, with a panel which read Cassia Pavilion. In the courtyard stood a pair of cassia trees in full bloom. Hsing-lan and Yi-hsiang both stood up and shouted to me, 'You are fined three cups of wine for coming late!'

On the table were both meat and vegetarian dishes, all very fine, and both rice wine and liquor. 'How many places have you visited already?' I asked.

'When we arrived yesterday it was already late,' Yün-ko answered, 'and this morning we've only been to Tehyün and Hoting.' Then we sat down and drank happily for some time, and after our meal wandered on from Tehyün and Hoting to eight or nine other places, stopping finally at Hua Mountain. Each spot we visited had its places of beauty, too many to describe fully.

On the summit of Hua Mountain is Lotus Flower Peak, but as it was getting on towards evening we decided to visit it another day. However, the cassia flowers grew in great profusion where we were, so we had an excellent cup of tea under the flowers, then obtained mountain sedan chairs and took the path back to Arriving Cranes.

East of the Cassia Pavilion was the small Pavilion of Approaching Purity, where we found cups and plates already set out for us. Chu Yi was a man of few words, but he loved entertaining and was a good drinker. We began playing the cassia flower drinking game, continuing until each of us had drunk a round and not ending until the second night watch.

'The moonlight is very lovely tonight,' I said when we finished the game, 'but if we just go to sleep drunk like this, its beauty will be lost on us. Is there a high place with a good view, where we could go to enjoy the moonlight? That's the only way not to waste this beautiful evening.'

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高旷地，一玩月色，庶不虚此良夜也？”竹逸曰：“放鹤亭可登也。”云客曰：“星烂抱得琴来，未闻绝调，到彼一弹何如？”乃偕往，但见木犀香里，一路霜林，月下长空，万籁俱寂。星烂弹《梅花三弄》，飘飘欲仙。忆香亦兴发，袖出铁笛，呜呜而吹之。云客曰：“今夜石湖看月者，谁能如吾辈之乐哉！”盖吾苏八月十八日石湖行春桥下，有看串月胜会，游船排挤，彻夜笙歌，名虽看月，实则狎妓哄饮而已。未几，月落霜寒，兴阑归卧。

明晨，云客谓众曰：“此地有无隐庵，极幽僻，君等有到过者否？”咸对曰：“无论未到，并未尝闻也。”竹逸曰：“无隐四面皆山，其地甚僻，僧不能久居。向年曾一至，已坍废。自尺木彭居士重修后，未尝往焉。今犹依稀识之。如欲往游，请为前导。”忆香曰：“枵腹去耶？”

【今译】

才不虚度这美好的夜晚呢？”竹逸和尚说：“可以登上放鹤亭赏月。”云客说：“星烂抱琴而来，还没有听到他绝妙的琴声。到那里弹一曲怎么样？”于是，大家一起前往放鹤亭。只见木犀花的香味里，一路上尽是霜染层林，月下长空，万籁俱寂。星烂弹奏《梅花三弄》，琴声令人飘飘欲仙。忆香也兴致大发，从袖中取出铁笛，呜呜地吹了起来。云客说：“今晚在石湖看月亮的人，有谁能像我们这样快乐啊！”原来八月十八的苏州，在石湖行春桥下有“看串月”的胜会，游船排沓拥挤，整夜笙歌不停。虽然名义上是赏月，但其实是狎妓哄饮罢了。不久，月亮下沉，霜气寒冷，众人尽兴归来，一夜安睡。

次日早晨，吴云客对众人说：“这地方有一座无隐庵，极其幽静偏僻。诸位有到过的没有？”都回答说：“不要说到过，连听也没听说过。”竹逸说：“无隐庵四面都是山，地理位置极其偏僻，僧人不能长久居住。前些年曾去过一次，庵已坍塌成废墟。自从尺木居士彭绍升重修后，还未曾去过。现在大约还能辨认道路。你们如果想去游玩，我可做向导。”毛忆香说：“空着肚子去吗？”竹逸笑着说：“早已备好素面了。再让道

'We could climb up to Flying Crane Pavilion,' suggested Chu Yi.

'Hsing-lan has brought his lute along,' said Yün-ko, 'but we have yet to hear him play. How about him playing for us when we get there?'

We all went together, cloaked in the fragrance of the cassia flowers along a road bordered by a frosty forest. The sky stretched out empty and vast in the moonlight, and all the world was silent. At the pavilion Hsing-lan played 'Three Variations on the Plum Blossom' on his lute,[63] and we felt as if we were floating off to the land of the Immortals. Caught up in the spirit of the moment, Yi-hsiang pulled an iron flute out of his sleeve and began playing a plaintive tune on it.

'Even the people watching the moon on Stone Lake tonight cannot be as happy as we are,' said Yün-ko. This was a reference to the festivities for watching the reflections of the moon in the ripples on the water beneath Hsingchün Bridge, which were held each year on Stone Lake in my Soochow on the 18th day of the eighth month. The excursion boats were always packed in rows and the music and singing went on from sunset to dawn. While this was called watching the moon, however, in fact it amounted to nothing more than playing around with sing-song girls and noisy drinking. Before long the moon went down and a cold frost set in, so we returned to the temple and slept, happy and tired.



The next morning, Yün-ko addressed us all: 'There is a temple called Wuyin around here, that is supposed to be most wonderfully secluded. Have any of you ever been there?' We told him that far from having been there, none of us had ever even heard of it.

'Wuyin Temple has mountains on all four sides, and is so out of the way that even monks cannot bear it for long,' Chu Yi said. 'I went there once some time ago, but it had already fallen into ruins. I haven't gone back since it was restored by Retired Scholar Peng Chih-mu. I might still recognize it, though, and

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【原文】

竹逸笑曰:“已备素面矣，再令道人携酒榼相从也。”

面毕，步行而往，过高义园，云客欲往白云精舍。入门就坐，一僧徐步出，向云客拱手，曰:“违教两月，城中有何新闻？抚军在辕否？”忆香忽起，曰:“秃！”拂袖径出。余与星烂忍笑随之。云客、竹逸酬答数语，亦辞出。

高义园即范文正公墓，白云精舍在其旁。一轩面壁，上悬藤萝，下凿一潭，广丈许，一泓清碧，有金鳞游泳其中，名曰“钵盂泉”。竹炉茶灶，位置极幽。轩后于万绿丛中，可瞰范园之概，惜衲子俗，不堪久坐耳。

是时，由上沙村过鸡笼山，即余与鸿干登高处也。风物依然，鸿干已死，不胜今昔之感！正惆怅间，忽流泉阻路，不得进。有三五村童掘菌子

【今译】

人携带酒盒随我们一起去。”

吃过面，我们步行前往。经过高义园时，吴云客想去白云精舍。进了门刚坐下，有一个僧人慢步走出来，向云客拱手说:“两个月不见，不知城中有什么新消息？巡抚还在衙门不在？”忆香忽地站起来说:“秃驴！”便拂袖径自走出。我与星烂忍着笑紧随忆香而出。云客和竹逸应酬了几句，也急忙告辞而出。

高义园，是范仲淹的墓地。白云精舍就在它的旁边。有一轩房面对峭壁，上面挂满了藤萝，下面开凿了一个水潭，宽一丈多，一泓池水清澈碧透，有金鱼在其中游来游去，名叫“钵盂泉”。竹子做成的茶具炉灶，位置极其幽静偏僻。房子后面在万绿丛中，可以鸟瞰整个范园的轮廓。遗憾的是这里的和尚太俗气，不值得久坐啊。

这时，由上沙村经过鸡笼山，就是我与鸿干登高的地方。风物依旧，鸿干却早已死去，让人忍不住有今昔两茫茫的感慨。正在我惆怅之时，忽然遇到湍急的流水挡住了去路，前进不得。有三五个村童在乱草中挖

if you would like to go there I would be happy to be your guide.'

'Are we supposed to go on an empty stomach, then?' asked Yi-hsiang.

' I have already had vegetarian noodles prepared,' Chu Yi said laughing, 'and we can get a monk to carry a wine basket along for us.'

After we finished the noodles, we set out on foot. As we were passing the Kaoyi Garden, Yün-ko said he wanted to visit the White Cloud Villa there. We went in and sat down, and a monk gravely walked out towards us. He folded his hands, bowed to Yün-ko, and said, 'I haven't seen you for two months. What news is there in the city? Is the provincial governor still in his *yamen*?'

Yi-hsiang jumped to his feet. 'Baldy!' he shouted.[64] He shook his sleeves in anger and stalked off. Stifling our laughter, Hsing-lan and I left with him. Yün-ko and Chu Yi exchanged a few words with the monk out of politeness, then also took their leave.

Kaoyi Garden was the grave of the Honourable Fan Wen-cheng,[65] and the White Cloud Villa was just beside it. The villa had a balcony that faced a cliff overhung with wistaria vines. Beneath this a pond had been dug, about a *chang*[66] across, filled with clear water; there were goldfish swimming around in it, and it was called the Alms Bowl Spring. Nearby was a bamboo stove for making tea, placed very nicely. Behind the balcony we could see the general outlines of the Fan Garden, amidst a profusion of greenery. It was a pity that monk was so vulgar, and that because of him we did not feel like staying longer.

By this time we had gone from Shangsha Village past Chicken Coop Mountain, the same place where Hung-kan and I had climbed the heights.[67] The scenery was the same, but Hung-kan was dead, and I was overcome by thoughts of how life passes by. As I walked along dispiritedly we suddenly came to a stream blocking the road, and could go no further. There were a few village boys there picking mushrooms in the wild grass, who poked out

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【原文】

于乱草中，探头而笑，似讶多人之至此者。询以无隐路，对曰："前途水大不可行。请返数武，南有小径，度岭可达。"从其言。度岭南行里许，渐觉竹树丛杂，四山环绕，径满绿菌，已无人迹。竹逸徘徊四顾，曰："似在斯而径不可辨，奈何？"余乃蹲身细瞩，于千竿竹中隐隐见乱石墙舍，径拨丛竹间，横穿入觅之，始得一门，曰"无隐禅院某年月日南园老人彭某重修"。众喜，曰："非君则武陵源矣！"山门紧闭，敲良久，无应者。忽旁开一门，呀然有声，一鹑衣少年出，面有菜色，足无完履，问曰："客何为者？"竹逸稽首曰："慕此幽静，特来瞻仰。"少年曰："如此穷山，僧散无人接待，请觅他游。"言已，闭门欲进。云客忽止之，许

【今译】

掘菌子，探出头来笑，似乎对这么多人来到此地感到惊讶。向他们询问去无隐庵的路，回答说："前面的路因水大不能走。请你们向回走几步，南边有一条小路，翻过山岭就可到达。"我们按照小孩说的前进。翻过山岭向南走一里多，渐渐觉得竹树丛杂，四山环绕，路上长满了绿色的地衣，已看不见人的踪迹。竹逸四下徘徊观望，说："好像就在这个地方，但辨认不出道路，怎么办呢？"我蹲下身去仔细查看，在千竿竹林中隐隐看见有乱石墙舍。直接拨开一丛丛竹子，横穿进去寻觅，终于找到一个门，上面写着："无隐禅院某年月日南园老人彭某重修。"众人大喜，说："没有你，这里就成了难以问津的武陵源了！"山门紧闭，敲了很久，还是无人答应。忽然旁边开了一扇门，随着吱呀的门声，一个穿着破衣裳的少年走了出来，面黄肌瘦，脚上连双像样的鞋都没有，问道："客官做什么来的？"竹逸拱了拱手说："仰慕此处幽静，特地前来瞻仰。"少年说："这里是荒山野岭，僧人都已四散而去，没人接待你们，请找别的地方去游玩。"说罢，就要关门进去。

云客急忙拦住他，许诺如果开门放我们进去游览，一定给予酬谢。

their heads and laughed at us as if they were surprised to see so many people come by. We asked them how to get to the Wuyin Temple, and the reply was, 'The road ahead is flooded, so you cannot go that way. Be good enough to go back a short distance to the south where there is a small path. Take it over the mountain and you'll be there.'

We did as they said, crossed the mountain and walked south for several *li*, but gradually found ourselves in a wilderness of bamboo and trees, surrounded by mountains. By now the path itself was covered with green moss, and there was not a sign of humanity. Chu Yi looked around doubtfully, and said, 'It seems to me as if it should be here, but this path is not taking us anywhere. What do we do now?'

I squatted down and looked around carefully. Hidden behind a thousand bamboo trunks I saw a jumble of rocks, walls, and buildings. Pushing our way through the dense bamboo we went over to have a look, and finally came to a gate above which was a panel reading 'Wuyin Temple, restored by the Old Man of the South Garden, one Peng, in such-and-such a year, month, and day'. Everyone was delighted, and said, 'If it hadn't been for you, this temple would have been like the spring at Wuling.'[68]

The temple gate was tightly closed, and though we knocked for some time there was no answer. Suddenly a side door opened with a creaking sound, and a young man in ragged clothes stepped out. His complexion was sickly, and his shoes were falling apart. 'What do you want?' he asked.

Chu Yi bowed his head and replied, 'We admire the serenity of this temple, and have come specially to pay our respects.'

'This is a poor temple. The monks have gone and there is no one to receive you. You ought to find another place to visit.' When the young man had finished speaking he made as if to go inside and shut the door, but Yün-ko quickly stopped him and promised him a tip if he would open the gate and let

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【原文】

以启门放游，必当酬谢。少年笑曰："茶叶俱无，恐慢客耳，岂望酬耶？"山门一启，即见佛面，金光与绿荫相映，庭阶石础，苔积如绣。殿后台级如墙，石栏绕之。循台而西，有石形如馒头，高二丈许，细竹环其趾。再西折北，由斜廊蹑级而登。客堂三楹，紧对大石。石下凿一小月池，清泉一派，荇藻交横。堂东即正殿。殿左西向为僧房厨灶；殿后临峭壁，树杂荫浓，仰不见天。星烂力疲，就池边小憩。余从之。

将启榼小酌，忽闻忆香音在树杪，呼曰："三白速来，此间有妙境！"仰而视之，不见其人，因与星烂循声觅之。由东厢出一小门，折北，有石磴如梯，约数十级；于竹坞中瞥见一楼，又梯而上，八窗洞然，额曰"飞云阁"。四山抱列如城，缺西南一角。遥见一水浸天，风帆隐隐，即太湖

【今译】

少年笑着说："一点茶叶都没有，只怕慢待了客人，哪里还敢奢望酬谢呢？"山门一开，就见到了佛像。金光与绿荫相掩映，庭院台阶、石础上，苔藓堆积一层，宛如织绣。殿后的台级很陡，像一堵墙，有石栏围着。沿着台阶向西，有形状像馒头的大石头，高二丈左右，底部有细竹子环绕。再由西折向北，经过斜廊拾级而上，有客堂三间，紧对着大石。石下凿一小月池，一脉清泉，荇菜水藻纵横交错其间。客堂东边就是正殿。正殿左边向西是僧人的住房和灶屋。殿后濒临峭壁，树木杂乱，树阴浓密，抬头看不到天。王星烂已筋疲力尽，坐在水池边休息。我也跟着他坐下。

我们正准备打开酒盒喝上几杯，忽然听见忆香的声音从树梢上传来，大声呼叫："三白快来，这里有绝妙佳境啊！"抬头仰视，却看不见忆香的人影。我就与星烂顺着声音寻找。由东厢房出了一个小门，折转向北，有石台阶像梯子一样，大约有几十级；登上后就瞥见在竹林深处有一座楼。顺便再登梯上去，见八扇窗户洞开，匾额上写着"飞云阁"。四面山峦如城墙一样环抱，惟有西南方向缺了一角；远远地看见一片汪洋，水天相连，风帆隐隐绰绰，那便是太湖了。我们凭靠窗户向下俯视，

us look around.

'It's just that there isn't even any tea,' said the young man, smiling now, 'and I was afraid of being rude to you. How could I have been thinking about a tip?'

As soon as he opened the temple gate we saw the face of the Buddha, its golden reflection mingling with the green shade. The steps of the hall and the stone foundations were covered with moss as delicate as embroidery. Behind the hall, steps rose like a wall and led to a terrace with a stone balustrade round it. Following the terrace to the west we came upon a rock shaped like a loaf of steamed bread. It was about two *chang*[69] high, and its base was surrounded by small bamboo trees.

Going further west and then turning north, we climbed the rock by going up the steps of an inclined verandah. Immediately opposite the large rock was a guest house of three pillars. Beside it a small moon pool had been dug; it was fed by a clear spring and criss-crossed with watercress. East of the guest house was the main hall. To the left of the hall and facing west were the monks' quarters and the kitchen; behind it was a cliff, and there you could not see the sky for the deep shade of many trees. Hsing-lan and I were exhausted by this time, and took a little rest beside the pool.



Just as we were about to open the wine basket and have a drink, we suddenly heard Yi-hsiang's voice from the tree-tops: 'San-pai, come quickly! There is a beautiful view here.' We looked up but could not see him, so Hsing-lan and I followed the sound of his voice. We went out by a small door in the eastern side room of the hall and turned north, where we went up dozens of stone steps, just like a ladder. Then, ahead of us ,we made out a building in a bamboo grove. Climbing the steps of the building, we found that on the top floor it had eight windows giving a clear view all around, and a plaque reading 'Flying Cloud Pavilion'. Mountains spread around on all sides

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【原文】

也。倚窗俯视，风动竹梢，如翻麦浪。忆香曰："何如？"余曰："此妙境也。"忽又闻云客于楼西呼曰："忆香速来，此地更有妙境！"因又下楼，折而西，十馀级，忽豁然开朗，平坦如台。度其地，已在殿后峭壁之上，残砖缺础尚存，盖亦昔日之殿基也。周望环山，较阁更畅。忆香对太湖长啸一声，则群山齐应。乃席地开樽，忽愁枵腹。少年欲烹焦饭代茶，随令改茶为粥。邀与同啖，询其何以冷落至此？曰："四无居邻，夜多暴客。积粮时来强窃，即植蔬果，亦半为樵子所有。此为崇宁寺下院，长厨中月送饭乾一石，盐菜一坛而已。某为彭姓裔，暂居看守，行将归去，不久当无人迹矣。"云客谢以番银一圆。返至来鹤，买舟而归。余绘《无隐图》一幅，以赠竹逸，志快游也。

【今译】

微风吹动竹梢，如麦浪翻滚。毛忆香说："怎么样？"我说："真是妙境啊！"忽然，又听见云客在楼的西边高声呼叫："忆香快来，这里更加妙不可言！"于是，又下得楼来，折向西边，登上十多级台阶，忽然豁然开朗，地势平坦如台。估计这里的位置，大概已在正殿后的峭壁之上；残缺的砖石、房基还有保存的，应该是昔日大殿的地基吧。四周望去山峦环绕，较飞云阁更为舒畅。忆香对着太湖大喊一声，则群山齐声回应。我们就在这里席地而坐，开樽饮酒，突然担心起饿肚子了。那少年正准备煮焦饭来代替茶水，我们随即让他以粥代茶。邀请他与我们一起吃，并问他为什么冷落到如此地步。少年说："四周没有邻居，夜里又经常有强盗出没，存粮时常被抢窃一空。即使是种植些蔬菜瓜果，也是多半为打柴人所有。这里是崇宁寺下属的寺院，寺里的厨房每月中旬只给这里送一石米、一坛咸菜。我是姓彭人家的后代，暂时住在这里看守，正打算回去。不久这里就没有人的踪迹了。"云客给了他一块银圆作为酬谢。折返到来鹤寺，雇了船回家。我画了一幅《无隐图》，赠给竹逸和尚，来纪念这次畅快的游历。

like a wall, except for the south-west where we could see the water washing the sky in the far distance. Tiny sails blew in the wind there, on what was Lake Tai. Looking down from the windows we saw the wind blowing the tops of the bamboo into waves, as if it were a wheat field.

'What do you think?' Yi-hsiang asked me.

'It really is very lovely.'

Then we heard Yün-ko calling from west of the tower, 'Yi-hsiang, come quickly! It is even more beautiful here.' We climbed down again, and walked about a dozen paces west, where the ground cleared into an open plateau, like a terrace, which we guessed must have been at the top of the cliff that rose behind the temple hall. Broken bricks and parts of a foundation still remained there, apparently the ruins of an earlier temple. All around were the surrounding mountains, and the view was even grander than that from the pavilion. Yi-hsiang gave a long shout in the direction of Lake Tai, and all the mountains echoed it. We sat down on the ground, opened the wine jar, and suddenly felt hungry. The young man from the temple offered to make us tea from some scorched rice, but we told him to make rice porridge out of it instead.

We invited him to eat with us, and asked him why the temple had fallen into such disrepair. 'There are no neighbours around here, and at night there are many robbers,' he said. 'Whenever we have something to eat they come and steal it. As for the vegetables and fruits that we plant, half of them end up with the wood-cutters. This place is under the jurisdiction of the Chungning Temple, but every month they send us only a stone[70] of dried rice and a pot of salted vegetables. I'm living here for a while to look after the temple for Peng's descendants, but I'll be leaving soon and there will be no trace of anyone here then.'

Yün-ko gave him a coin of barbarian silver in thanks, after which we returned to Arriving Cranes, rented a boat, and went home. Later I did a

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【原文】

是年冬，余为友人作中保所累，家庭失欢，寄居锡山华氏，明年春将之维扬，而短于资。有故人韩春泉在上洋幕府，因往访焉。衣敝履穿，不堪入署，投札约晤于郡庙园亭中。及出见，知余愁苦，慨助十金。园为洋商捐施而成，极为阔大，惜点缀各景，杂乱无章，后叠山石，亦无起伏照应。

归途忽思虞山之胜，适有便舟附之。时当春仲，桃李争妍，逆旅行踪，苦无伴侣。乃怀青铜三百，信步至虞山书院。墙外仰瞩，见丛树交花，娇红稚绿，傍水依山，极饶幽趣，惜不得其门而入。问途以往，遇设篷瀹茗者，就之。烹碧螺春，饮之极佳。询虞山何处最胜？一游者曰："从此出西关，近剑门，亦虞山最佳处也。君欲往，请为前导。"余欣然从之。

【今译】

这年冬天，我为朋友做担保受到连累，令父母生气致使全家不高兴，被迫寄居在锡山华氏家中。次年春天，准备去扬州谋生，但盘缠短缺。我的老朋友韩春泉在上海做幕友，因此专程前往拜访。到上海时，我衣服破烂、鞋底开洞，不能去官署；只能递上信约韩春泉到城隍庙园亭中来会面。等他出来见了面，得知我的穷愁辛苦，便慷慨资助我十两银子。城隍庙园是外国商人捐资建成的，极其开阔宏大，可惜各种景物的点缀，杂乱无章，后园叠造的假山石，也没有起伏照应。

回家的路上，忽然冒出了游览常熟虞山胜景的念头，碰巧有顺路的船，就随船前往常熟。时令正当仲春，桃李争艳；行旅停宿，苦于没有同伴。于是，怀揣着青铜钱三百枚，信步来到虞山书院。在墙外仰望，只见一丛丛树林与鲜花相映，娇红嫩绿，依山傍水，特别富于幽情雅趣。可惜找不到门进去。打听前去的路，遇到有架起帐篷卖茶的人，便坐在茶摊上。让他煮了一杯碧螺春，喝着味道特别好。顺便询问虞山哪里的景色最好？有个游客说："从这里出了西关，靠近剑门，也就是虞山景色最好的地方了。您如果想去，我可以为您导游。"我愉快地答应了。

picture called 'Painting of Wuyin', and gave it to Chu Yi in memory of our delightful trip.

In the winter of that year I acted as the guarantor for a friend's loan, lost favour with my parents, and so went to stay with the Huas at Hsishan. The next spring I wanted to go to Weiyang,[71] but was short of money. My old friend Han Chun-chuan was then working in the magistrate's office at Shangyang,[72] however, so I went to visit him to see if he could help me. My clothes were old and my shoes were worn, so I did not dare to go into his office; instead, I sent him a note asking him to meet me in the park at the county temple. When he came and saw me he realized what a sad state I was in, and helped me out with ten golds. The park there was built with a grant from a merchant who traded abroad, but while it was very large its layout, unfortunately, was disorderly, and its artificial stone mountains did not show any sense of arrangement.

On my way back I suddenly recalled the beauty of Yü Mountain, and fortunately there was a boat going conveniently near there.[73] The time was the second month of spring, and the peach and plum were in full bloom. The only unpleasant thing about the journey was that I had no one to keep me company.

Carrying three hundred copper cash, I casually strolled to Yü Mountain Academy. Looking up from outside its wall I saw a mass of trees filled with flowers, all of delicate reds and fresh greens. The academy lay by a stream and close to some mountains, and was very lovely. Unfortunately I was unable to find its gate, however, and so simply asked a passer-by what road I should take to go on to Yü Mountain. Soon I came to a tea-seller's mat shed and went in for a cup of *pilochun*,[74] which was delicious. I asked a traveller there where was the best scenery on Yü Mountain; 'Go through the Western Pass, and near Sword Gate you will find the most beautiful spot. If you want

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【原文】

出西门，循山脚，高低约数里，渐见山峰屹立，石作横纹。至则一山中分，两壁凹凸，高数十仞。近而仰视，势将倾堕。其人曰："相传上有洞府，多仙景，惜无径可登。"余兴发，挽袖卷衣，猿攀而上，直造其巅。所谓洞府者，深仅丈许，上有石罅，洞然见天。俯首下视，腿软欲堕，乃以腹面壁，依藤附蔓而下。其人叹曰："壮哉！游兴之豪，未见有如君者。"余口渴思饮，邀其人就野店沽饮三杯。阳乌将落，未得遍游，拾赭石十馀块，怀之归寓。负笈搭夜航至苏，仍返锡山。此余愁苦中之快游也。

嘉庆甲子春，痛遭先君之变，行将弃家远遁，友人夏揖山挽留其家。秋八月，邀余同往东海永泰沙勘收花息。沙隶崇明。出刘河口，航海百

【今译】

出了西门，沿着山脚向前，上上下下走了约几里路，渐渐看见山峰屹立，岩石上都是横向的纹路。到了跟前，见一座山从中间分开，两面石壁凹凸不平，高几十丈；靠近抬头向上看，似乎有就要倒下落地的架

势。同游的人说："相传上面还有神仙居住的洞府，有很多仙境般的景色，可惜无路可以攀登。"我兴致大起，挽起袖子、卷起衣襟，像猿猴一样攀援而上，直到山顶。传说的洞府，其实只有一丈多深，顶上有一条石缝，从那里可以清楚地看见天空。低头向下看，两腿发软，眩晕欲坠。于是把腹部紧贴着峭壁，紧紧抓住藤蔓慢慢地下来。那人惊叹不已："真了不起啊！还没有见过像您这样豪迈的游客呢。"我口渴想喝点东西，就邀请那人到山中小店买酒喝了三杯。太阳即将落下，不能遍游各处佳景。拣拾了十多块赭石，怀揣着回到了旅店。背起行囊搭夜船抵达苏州，仍然返回锡山。这是我穷愁困苦时最快乐的游历。

嘉庆甲子年（1804年）春，我痛遭父亡与家变，就在即将抛弃家室、隐居深山时，朋友夏揖山挽留我住在他家。仲秋八月，夏揖山邀请我一同前往东海永泰沙，查收花红利息。永泰沙隶属于崇明县，出了刘

to go, though, please let me be your guide.' I went with him, happy to have his advice.

Taking the Western Pass, we followed the foot of the mountain through several *li* of hilly country until we gradually saw the mountain peak rising before us, its rocks in distinct horizontal layers. We could see when we reached it that the mountain was split into two cliffs, one concave and one convex, several tens of *jen*[75] high. As I gazed upwards from close by it seemed as if the mountain was about to collapse on me. 'People around here say there's a cave up there that gives a view as beautiful as any in the land of the Immortals. It's a pity there's no road up,' said my companion.

This only served to rouse my interest and, rolling up my sleeves and tying up my robe, I climbed like an ape straight up to the top. The so-called cave was only about one *chang*[76] deep, and there was a crack in the rock at the top through which I could clearly see the sky. Looking down I felt my legs weaken as if I were about to fall, so I descended with my stomach to the cliff, clinging to the vines. My companion sighed and said, 'Good man! I have seen brave travellers before, but never one like you.'

I was thirsty and wanted a drink, so I invited him to a rough shop where I bought us three cups of wine. As it was getting dark and the sun was about to set, I did not make a complete tour but returned to where I had been staying with a dozen pebbles of iron ore that I had picked up.[77] I shouldered my satchel and took a night boat to Soochow, returning to Hsishan from there. This was a delightful trip that I took in difficult times.

The tragedy of my father's death occurred in the spring of the 8th year of the reign of the Emperor Chia Ching; I was about to leave home and become a recluse when my friend Hsia Yi-shan insisted that I stay a while at his home. That autumn, during the eighth month, he invited me to go with him to Yungtai Sands at Tunghai where he was going to collect his share of some crops. The

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【原文】

馀里。新涨初辟，尚无街市，茫茫芦荻，绝少人烟。仅有同业丁氏仓房数十椽，四面掘沟河，筑堤栽柳绕于外。

丁字实初，家于崇，为一沙之首户，司会计者姓王，俱豪爽好客，不拘礼节，与余乍见，即同故交。宰猪为饷，倾瓮为饮。令则拇战，不知诗文；歌则号呶，不讲音律。酒酣，挥工人舞拳相扑为戏。蓄牯牛百馀头，皆露宿堤上。养鹅为号，以防海贼。日则驱鹰犬猎于芦丛沙渚间，所获多飞禽。余亦从之驰逐，倦则卧。

引至园田成熟处，每一字号圈筑高堤，以防潮汛。堤中通有水窦，用闸启闭。旱则长潮时启闸灌之，潦则落潮时开闸泄之。佃人皆散处如列星，一呼俱集，称业户曰“产主”，唯唯听命，朴诚可爱。而激之非义，

【今译】

河口，要航行一百多里。沙洲是新近形成刚刚开辟的，还没有街市，遍地茫茫，长满芦荻，很少有人烟。仅有揖山姓丁的生意伙伴，盖了数十间仓库，四面掘沟开河，筑起的堤防上栽着柳树，环绕在外。

这位丁姓人，字实初，家住在崇明，是整个永沙洲的首户；担任会计的人姓王。他们都豪爽好客，不拘泥于礼节，与我初次见面就如同故交老友。杀猪款待我们，倒尽瓮里的酒给我们喝。行酒令只会猜拳，不知道吟诗对句；唱歌只是直着嗓门喊叫，不管音律。喝醉酒，便叫来工人耍弄拳头、摔跤玩乐。蓄养的百余头公牛，晚上都在堤上露宿。养的鹅能发警报，用来防御海盗。白天就带着鹰犬，在芦苇丛中、沙滩小岛之间打猎，捕获的猎物大多是些飞禽。我也跟随他们奔跑追逐，疲倦了就睡在沙滩上。

他们还带我到园田成熟的地方，见每一个字号都修筑了高高的堤坝圈起来，以防备潮水的冲击。堤坝上开通了水门，用闸阀开关；干旱了，就在涨潮时开启闸门灌溉；水涝了，就在落潮时开闸排泄。佃户们都四散居住，像星辰散落在长空，一招呼便都聚集而来，称业主为“产主”，毕恭毕敬听从指挥，朴实诚恳十分可爱。然而，如果有不义之举激怒了

Sands lay in Chungming County over a hundred *li* by sea beyond Liuhokou.[78] They had newly risen from the water and had just been brought under cultivation, being still covered with reeds and with no streets or markets and very few other signs of habitation. There was only a granary of several dozen spans owned by a man named Ting who was in the same business as Yi-shan. A moat had been dug around his granary on all four sides, and outside that a surrounding embankment had been raised and planted with willows.

Ting's literary name was Shih-chu. He came from Chungming, and was the leading settler on the Sands. His accountant was named Wang, and they were both lively and amusing men, fond of guests and not concerned about standing on ceremony. As soon as we met, it was as if we were old friends. If we wanted to eat, Ting would kill a pig, and if we felt like drinking he would overturn the wine jar. When we were drinking he would play only finger games because he knew nothing of literature, and when we were singing he would only shout because he could not carry a tune. After he had been drinking, he would order his workers to stage fights to entertain us.



Ting kept over a hundred head of cattle, which were allowed to roam free on the embankment, and he also kept geese to give an alarm against pirates. In the daytime he would go hunting among the reeds and dunes with a falcon and a dog, and would bag many a flying bird. I sometimes went on the chase with him, lying down to sleep wherever we happened to be if I grew tired.

Once Ting took me to the fields where the crops were ripe. Each field had a number and was surrounded by a high embankment to protect it from the tides. The dykes all had sluices that could be opened or shut with gates. If the fields were dry the gates could be opened at high tide to irrigate them, and when they were flooded the gates could be raised at low tide to drain them.

The field hands lived spread out like stars in the sky, but could be assembled at a shout. They addressed the owner as 'landlord', and were obedient,

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【原文】

则野横过于狼虎；幸一言公平，率然拜服。风雨晦明，恍同太古。

卧床外瞩，即睹洪涛，枕畔潮声如鸣金鼓。一夜，忽见数十里外有红灯，大如栲栳，浮于海中，又见红光烛天，势同失火。实初曰："此处起现神灯神火，不久又将涨出沙田矣。"揖山兴致素豪，至此益放。余更肆无忌惮，牛背狂歌，沙头醉舞，随其兴之所至，真生平无拘之快游也！事竣，十月始归。

吾苏虎丘之胜，余取后山之千顷云一处，次则剑池而已。馀皆半藉人工，且为脂粉所污，已失山林本相。即新起之白公祠、塔影桥，不过留名雅耳。其冶坊滨，余戏改为"野芳滨"，更不过脂乡粉队，徒形其妖冶而已。其在城中最著名之狮子林，虽曰云林手笔，且石质玲珑，中多古木；然以大势观之，竟同乱堆煤渣，积以苔藓，穿以蚁穴，全无山林气势。

【今译】

他们，其狂野蛮横甚至超过了虎狼；假如言语公道正直，他们就会真心佩服你。日出而作，日落而息，仿佛远古时代。

睡在床上向外细看，就可以看见滚滚波涛，枕畔听得见如金鼓齐鸣的潮声。有一夜，忽然见数十里外有像柳条编成的笆斗大的红灯，浮在海面上；又看见红光映照天空，好像失火了的情形。丁实初说："这里浮现出神灯神火，不久又将会淤出新的沙田了。"揖山历来兴致豪爽，到了这里更加放纵。我更是肆无忌惮，在牛背上狂歌，在沙田头醉舞，随兴而乐所至，真是一生中无拘无束、痛快淋漓的畅游啊！处理完事务，到十月份才返回。

我们苏州虎丘的名胜，我认为位于后山的"千顷云"一处是最好的，其次就只有"剑池"了。其余的景点多半都是借助人工，并且被涂饰污染，已经失去了山水园林的原本面貌。即使是新修的白居易祠、塔影桥，只不过是取名雅致些罢了。如冶坊滨，我曾改名戏称"野芳滨"，只不过是脂乡粉队，徒有妖冶的外形而已。在城中最著名的狮子林，虽说是有元代倪云林山水画的意境，而且石头也是玲珑剔透，中间还多古树；但是，从大的格局看，竟然好像是在乱堆的煤渣上面，积了些苔藓，穿凿了些蚁穴，没有一点山水园林应有的气势。以我一管之见，不知道它

sincere, and pleasant. If angered by unfair treatment they became wilder than wolves or tigers, but if spoken to pleasantly as equals they quickly turned submissive. They lived according to the wind and the rain, the dark and the light, as men did in greatest antiquity.

Looking out from my bed there I could see the rolling breakers, and from my pillow the tides sounded like the beatings of the gongs and drums of war. One night I saw a red light as big as a willow basket floating at sea several dozens of *li* away, and then saw the sky light up with red rays as if from a great fire. ' When spirit lights and spirit fires appear here it means that more sands will rise from the water before long,' Shih-chu told me later.

Yi-shan was always happy and fun-loving, but here he let himself go even more. I became less inhibited myself, singing crazily from the back of a buffalo or dancing drunkenly on the beach. I did whatever my heart desired, and this was the most relaxed and happiest trip of my life. We did not complete our business and return home until the tenth month.

Of the beautiful scenery at Tiger Hill in my Soochow,[79] I prefer a site behind the mountain called A Thousand Clouds; next to that, I enjoy the Sword Pool most.[80] Most of the other scenic spots there are obviously man-made and are spoiled by decoration so that they have lost the true look of mountains and forests. As for the newly built Temple to the Honourable Pai and Pagoda-Shadow Bridge, they are only so many pleasant-sounding names from the past. The Yehfangpin, the name of which I once rewrote with different but similar-sounding characters for the fun of it, is even more crowded with decoration which only makes it look like a woman too heavily made-up.

The most famous place in Soochow itself, Lion Forest,[81] was supposedly created in the style of paintings by Yün-lin with splendid rocks and many old trees,[82] but to me it looks more like a pile of coal dust covered with moss and ant hills, without the least suggestion of the atmosphere of mountains and

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【原文】

以余管窥所及，不知其妙。灵岩山为吴王馆娃宫故址，上有西施洞、响屧廊、采香径诸胜，而其势散漫，旷无收束，不及天平支硎之别饶幽趣。

邓尉山一名“元墓”，西背太湖，东对锦峰，丹崖翠阁，望如图画。居人种梅为业，花开数十里，一望如积雪，故名“香雪海”。山之左有古柏四树，名之曰“清”、“奇”、“古”、“怪”。清者一株挺直，茂如翠盖；奇者卧地三曲，形同“之”字；古者秃顶扁阔，半朽如掌；怪者体似施螺，枝干皆然；相传汉以前物也。乙丑孟春，揖山尊人莼芗先生偕其弟介石率子侄四人，往幔山家祠春祭，兼扫祖墓，招余同往。顺道先至灵岩山，出虎山桥，由费家河进香雪海观梅。幔山祠宇即藏于香雪海中。时花正盛，咳吐俱香。余曾为介石画《幔山风木图》十二册。

【今译】

究竟有什么妙处。灵岩山是吴王夫差修建的馆娃宫的旧址，山上有西施洞、响屧廊、采香径等几处名胜古迹；而布置很散漫，放旷没有收束，比不上吴县的天平山、苏州西边的支硎山别有幽雅之趣。

邓尉山又叫“元墓”，西面背靠太湖，东面对着锦峰，红色的崖石、青翠的楼阁，远望像一幅图画。山上的居民以种梅花为业，花开连绵数十里，一望无际仿佛积雪一般，所以取名“香雪海”。山的左侧有古柏四棵，分别叫做“清、奇、古、怪”。取名“清”的，树干笔直挺立，枝叶茂盛像翠绿的伞盖；叫“奇”的，横卧地上成三次曲折，形状如同“之”字；“古”是秃顶扁阔，半边腐朽，像张开的手掌；“怪”的形体像旋转的陀螺，树枝、树干都是这样。相传都是汉代以前留存下来的。乙丑年（1805年）孟春时候，夏揖山的父亲夏莼芗先生与他的弟弟夏介石，带领着子侄四人，前往幔山夏家祠堂去春祭，同时祭扫祖墓，叫我随同前往。我们顺道先到了灵岩山。出虎山桥，由费家河进入“香雪海”观赏梅花。幔山夏家的祠堂就隐藏在“香雪海”之中。那时正值梅花盛开，进入其中，咳嗽呼吸都带着梅花的香味。我曾经为夏介石画过《幔山风木图》十二册。

forests. In my humble opinion there is nothing particularly wonderful about it.

Lingyen Mountain was the ancient site of the King of Wu's Kuanwa Palace.[83] On the mountain lie Hsi-shih's Cave, the Walk of Musical Shoes, and the Canal Where Perfumes are Gathered. All of them, however, are laid out carelessly, merely spread out without any organization, and lack the great beauty of the Tienping and Chihhsing Hills.[84]

Another name for Tengwei Mountain was Yüan's Tomb. It backed up on to Lake Tai to the west and faced Chin Peak to the east, its red cliffs and green pavilions making it look like a painting. The people who lived there planted plum trees for a living, and when the flowers bloomed all you could see for dozens of *li* appeared to be a heavy fall of snow; for this reason the area was called the Sea of Fragrant Snow.

To the left of the mountain there were four ancient cypress trees that people called by the names 'Pure', 'Rare', 'Ancient', and 'Strange'. 'Pure' had a straight trunk flourishing into green branches. 'Rare' sprawled on the ground, and had three twists in its trunk. 'Ancient' had bald branches at the top, and was flat, broad, and half decayed, so that it looked like the palm of a hand. The trunk of 'Strange' spiralled up like a conch shell, and its branches did the same. It was said that these trees dated from before the Han Dynasty.

In the first month of 1805 Yi-shan's respected father Mr Chun-hsiang and his uncle Chieh-shih led four of their sons and nephews to Pu Mountain to perform the spring sacrifices at the family temple and sweep the ancestors' graves; they invited me to accompany them. We proceeded first to Lingyen Mountain, then crossed Tiger Mountain Bridge, and from the Feichia River entered the Sea of Fragrant Snow to see the plum flowers. Their temple on Pu Mountain was covered by, indeed, was hidden in, this Sea of Fragrant Snow. The plum flowers were in full bloom at the time, and even our coughing and spitting were perfumed by them. I later painted a set of twelve pic-

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【原文】

是年九月，余从石琢堂殿撰赴四川重庆府之任。溯长江而上，舟抵皖城。皖山之麓，有元季忠臣余公之墓。墓侧有堂三楹，名曰“大观亭”。面临南湖，背倚潜山。亭在山脊，眺远颇畅。旁有深廊，北窗洞开。时值霜叶初红，烂如桃李。同游者为蒋寿朋、蔡子琴。南城外又有王氏园。其地长于东西，短于南北，盖北紧背城，南则临湖故也。既限于地，颇难位置，而观其结构作重台叠馆之法。重台者，屋上作月台为庭院，叠石栽花于上，使游人不知脚下有屋；盖上叠石者则下实，上庭院者则下虚，故花木仍得地气而生也。叠馆者，楼上作轩，轩上再作平台，上下盘折重叠四层，且有小池，水不漏泄，竟莫测其何虚何实。其立脚全用

【今译】

这一年九月，我跟随石琢堂状元到四川重庆府去任职。我们沿长江逆流而上，船抵达皖城。皖山（亦称潜山）脚下，有元末的忠臣余阙的陵墓。陵墓旁边有殿堂三间，名叫“大观亭”。陵园面对南湖，背靠潜山。大观亭位于山脊之上，向远处眺望，视野十分开阔。旁边有长长的回廊，向北的窗户全部敞开着。当时正值霜叶初红，桃李般灿烂。一同游览的还有蒋寿朋、蔡子琴。皖城南城外边还有王家的园林。它的地形东西长而南北短，是因为北面紧靠着城墙、南面濒临太湖的缘故。由于受地理条件的限制，很难布置；仔细观察却发现，它采取的是重台叠馆的结构办法。重台，就是在屋顶上修筑月台作为庭院，并在上面垒起假山，栽上花木，使游人不知道脚下还有房屋。由于上面叠石的地方，下面就是实的；上面是庭院的地方，下面是虚的，所以花木仍能得到地气而生长得非常茂盛。叠馆，就是在楼上修盖小屋，小屋上再做成平台，上下盘旋曲折，重重叠叠一共有四层；并修有小水池，水也不会漏泄，竟然无法探知其中哪处是虚、哪处是实。墙壁、房基全部用砖头、石块

tures titled 'Paintings of the Scenery and Woods of Pu Mountain', and presented them to Chieh-shih.

In the ninth month of that year I accompanied His Excellency Shih Cho-tang when he went to take up his duties as magistrate of Chungking in Szechuan. Going up the Yangtze our boat stopped at Huancheng;[85] at the foot of nearby Huan Mountain lies the tomb of the Honourable Yü, a loyal minister during the closing years of the Yüan Dynasty.

Beside the tomb is a hall of three spans called the Grand View Pavilion, which faces South Lake and has its rear wall towards Chien Mountain. The pavilion is on the ridge of a hill, and from there we could see a great distance. A long verandah stretched along its side, the windows opening to the north. At the time, the leaves were just beginning to turn red with the frost and were as bright as peach or pear leaves.



My travelling companions were Chiang Shou-peng and Tsai Tzu-chin. South of the Huancheng city wall lay Wang's Garden. The piece of ground on which it stood was broad from east to west, but narrow from south to north, because on the north it backed up directly on the city wall, while to the south it abutted on to the lake. This limited area presented many problems of design which I found had been solved by building the garden according to the methods of doubled terraces and storeyed halls.

By doubled terraces I mean that the terraces on the tops of the buildings were extended into hanging roof gardens, and rocks arranged and flowers planted up there so that a visitor would never know that a building lay beneath his feet. The rocks were arranged on top of the buildings while the gardens were placed on the overhanging portions, so that the flowers and trees could grow nurtured by the influence of the earth below.

By storeyed halls I mean that above the buildings were built balconies, and above the balconies were built terraces, the whole consisting of four storeys

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【原文】

砖石为之，承重处仿照西洋立柱法。幸面对南湖，目无所阻，骋怀游览，胜于平园，真人工之奇绝者也。

武昌黄鹤楼在黄鹄矶上，后拖黄鹄山，俗呼为蛇山。楼有三层，画栋飞檐，倚城屹峙，面临汉江，与汉阳晴川阁相对。余与琢堂冒雪登焉。仰视长空，琼花风舞，遥指银山玉树，恍如身在瑶台。江中往来小艇，纵横掀播，如浪卷残叶，名利之心，至此一冷。壁间题咏甚多，不能记忆，但记楹对有云：

何时黄鹤重来，且共倒金樽，浇洲渚千年芳草；

但见白云飞去，更谁吹玉笛，落江城五月梅花。

【今译】

做成，承重的地方，仿照了西洋建筑立柱的方法。王家园林幸好面对着南湖，前边没有阻挡视线的障碍物，可以放开胸怀尽情游览，美妙之处胜过了平铺展开的园林，真是人工修筑的旷世奇作。

武昌黄鹤楼位于黄鹄矶上。黄鹤楼背后绵延的黄鹄山，俗称蛇山。黄鹤楼共有三层，雕梁画栋，飞檐拱脊，借靠着城耸然屹立，面临汉江，与汉阳的晴川阁遥遥相对。我与石琢堂冒雪登上高楼，仰望长空，白雪如琼花飞舞，指看远处的银山玉树，恍如身在瑶台仙境。俯视江中往来穿梭的小船，在纵横翻腾的波涛上起伏颠簸，就像巨浪裹挟残叶。追名逐利的思想，面对此情此景，顿时会沉静下来。楼内墙壁上题写的诗词很多，不能一一记住，只记得有一副对联写着："何时黄鹤重来，且共倒金樽，浇洲渚千年芳草；但见白云飞去，更谁吹玉笛，落江城五月梅

stepping up from one to the next. These even had small ponds where the water was retained, and the design was such that a visitor could hardly tell what was illusion and what was reality.

The foundations of these buildings were all made of brick and stone, with the places needing heavy support using pillars made in the Western fashion. Fortunately the buildings faced South Lake, so there was no obstruction of the view. I strolled through the garden elated, finding it better than gardens built on flat ground and a wonder of workmanship.

The Yellow Crane Pavilion at Wuchang[86] lies on Yellow Goose Point, which, back from the shore, rises to become Yellow Goose Mountain, usually called Snake Mountain. The pavilion is three storeys tall, with painted beams and flying eaves, and stands on a peak beside the city facing the Han River and just opposite the Chingchuan Pavilion at Hanyang.

While we were there, Cho-tang and I braved the snow to climb up to it. The empty sky stretching above, the hortensia flowers dancing in the wind, and the silver mountains and jade trees in the distance, made me feel as if I were on a jasper terrace of the Immortals. Little boats sailing back and forth on the river were being tossed in all directions, like fallen leaves thrown about by the waves. Dreams of worldly fame and fortune faded before such a scene. There were a great many poems written on the walls of the pavilion. I cannot recall them all, but I do remember one that was written on two columms:

When will yellow cranes come again,
and we empty our gold cups
over old flowers on the islands?

Now the clouds are flying past me,
and who will play the jade flutes

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【原文】

黄州赤壁在府城汉川门外，屹立江滨，截然如壁，石皆绛色，故名焉。《水经》谓之赤鼻山。东坡游此作二赋，指为吴魏交兵处，则非也。壁下已成陆地，上有二赋亭。

是年仲冬抵荆州。琢堂得升潼关观察之信，留余住荆州，余以未得见蜀中山水为怅。时琢堂入川，而哲嗣敦夫眷属，及蔡子琴、席芝堂俱留于荆州。居刘氏废园，余记其厅额曰“紫藤红树山房”。庭阶围以石栏，凿方池一亩。池中建一亭，有石桥通焉。亭后筑土叠石，杂树丛生。馀多旷地，楼阁俱倾颓矣。客中无事，或吟或啸，或出游，或聚谈。岁暮虽资斧不继，而上下雍雍，典衣沽酒，且置锣鼓敲之。每夜必酌，每

【今译】

花。”

黄州赤壁在黄冈城的汉川门之外，屹立在长江之滨，刀劈斧削有如峭壁，岩石都是深红色的，所以取名“赤壁”。《水经》称之为赤鼻山。苏东坡游览此地，写了两篇赋，内中把它说成是三国时孙刘与曹魏交战的地方，其实不是这里。赤壁下现已成为陆地，上面建有“二赋亭”。

这一年隆冬季节我们到达荆州。石琢堂忽然得到升任潼关观察使的消息，留下我住在荆州。我常常为没能见到蜀中的山水而深感遗憾。当时，石琢堂去了四川，而他的儿子石敦夫和家眷随从，以及蔡子琴、席芝堂等人都留在了荆州，居住在刘备宫殿的遗址里。我记得废园大厅题写着“紫藤红树山房”的匾额。庭院的台阶用石栏围住，中间开凿了一亩大的方池，池中建有一座亭子，有石桥相通；亭后则筑土垒石，长着一些杂乱的树木。其余地方多半是空地，楼阁都已经倒塌了。客居他乡，无所事事，便整日不是吟诗就是唱歌，不是结伴出游，就是相聚清谈。年底虽然用度不足，但是上上下下和睦亲近，典当了衣物买酒喝，还置办了锣鼓敲打作乐。每天晚上必定饮酒，每次饮酒都要行酒令。穷困到

over May plums by city and stream?

The Red Cliffs of Huangchou are outside the Han River Gate of the prefectural capital.[87] The cliffs rise from the banks of the river that separates them, and are all a deep red colour, hence their name. The *Waterways Classic*[88] calls them Red Nose Mountain. Su Tung-po came here and wrote two poems in the *fu* style, in which he erroneously said the place was the site of a battle between the forces of Wu and Wei.[89] The water has now receded from the base of the cliffs, but on the top of them there remains the Pavilion of the Two *Fu* Poems.

In the second month of winter that year we reached Chingchou. There Cho-tang received the letter promoting him to the Inspectorate of the Tungkuan Circuit, and left me behind at Chingchou. I was disappointed at being denied this opportunity to see the mountains and rivers of Szechuan.



On his departure for Szechuan, Cho-tang also left behind at Chingchou his son Tun-fu, his family, Tsai Tzu-chin, and Hsi Chih-tang. We stayed at the remains of the Liu Family Garden, and I remember there was a plaque above the garden's main hall that read, 'Mountain Home of Wistaria and Red-trees'. The halls were all encircled by stone balustrades. In the middle of a square pond one *mou*[90] in size a pavilion had been built with a stone bridge leading to it. The area behind the pavilion had been landscaped with earth and rocks, and was covered by a profusion of trees. Apart from this, however, there was a lot of empty ground, because the remaining towers and pavilions all lay in ruins.

None of us had anything to do, and so we whistled and sang, took walks, or gathered together to chat. By the end of the year we had had to cut down on our spending, but everyone was quite pleasant about it. We pawned some of our clothes to buy wine, and even bought gongs and drums to beat at New

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【原文】

酌必令。窘则四两烧刀，亦必大施觞政。

遇同乡蔡姓者，蔡子琴与叙宗系，乃其族子也。倩其导游名胜，至府学前之曲江楼。昔张九龄为长史时，赋诗其上。朱子亦有诗曰："相思欲回首，但上曲江楼。"城上又有雄楚楼，五代时高氏所建，规模雄峻，极目可数百里。绕城傍水，尽植垂杨，小舟荡桨往来，颇有画意。荆州府署即关壮缪帅府，仪门内有青石断马槽，相传即赤兔马食槽也。访罗含宅于城西小湖上，不遇；又访宋玉故宅于城北。昔庾信遇侯景之乱，遁归江陵，居宋玉故宅，继改为酒家，今则不可复识矣。

【今译】

即使只有四两烧刀子酒，也一定要讲究喝酒的规矩。

偶然遇到一位姓蔡的同乡，蔡子琴与他论数同宗辈分，原来是子琴同族的子侄辈。请他做向导游览名胜，到了府学前的曲江楼。昔日张九龄在荆州任长史时，曾在楼上题过诗；南宋朱熹也题有"相思欲回首，但上曲江楼"的诗句。荆州城上又有雄楚楼，是五代南平王高季兴修建的，规模雄峻，从这里放眼望去可达数百里。城墙周围的河边，到处都栽种着垂杨，划着小船往来其中，颇有诗情画意。荆州府公署就是当年关羽的帅府，正门内有断了的青石马槽，相传是喂赤兔马用的。在城西的小湖上寻访罗含的故宅，却没有找到。又到城北去拜访了宋玉的故居。南北朝时期，庾信遭逢"侯景之乱"，避乱回到江陵，就住在宋玉的故居里，故居后来被改作酒家，如今则无法再辨识出来了。

Year. Every night we drank, and every time we drank we played drinking games. We were so poor that four ounces of strong liquor became a great feast.

One day we met a man named Tsai from our home county; when Tsai Tzu-chin and he talked over their ancestry it turned out that they were distantly related, Tzu-chin being of the junior branch of the family. We asked this Tsai to take us to some famous scenic spots in the area, and the first one he chose was Winding River Tower in front of the Prefectural Academy. While Chang Chiu-ling was prefectural magistrate here he wrote poetry on top of the tower.[91] Chu Hsi[92] also wrote a couplet about the place:

In longing, I can only
climb Winding River Tower.

Above the town there is the Hsiungchu Tower, built by Kao during the Five Dynasties time. It is on a huge scale, and by looking hard you can see for a distance of several hundred *li* from the top of it. Weeping willows were planted all along the rivers which surrounded the town, and with the little boats being rowed back and forth across them, the rivers looked just like paintings.

The Chingchou prefectural offices had been the headquarters of the Faithful and Loyal Kuan;[93] inside the gate to the private quarters there was a damaged granite horse-trough that was supposed to have been where Red Hare Horse fed.[94] We wanted to visit Lo Han's house on a small lake west of the city, but could not find it. We also wanted to visit Sung Yü's old home north of the city. Once Yü Hsin had stayed there while fleeing to Chiangling during Hou Ching's rebellion.[95] It was supposed to have been turned into a wine house, but we could not find it.

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【原文】

是年大除，雪后极寒。献岁发春，无贺年之扰。日惟燃纸炮、放纸鸢、扎纸灯以为乐。既而风传花信，雨濯春尘，琢堂诸姬携其少女幼子顺川流而下。敦夫乃重整行装，合帮而走。由樊城登陆，直赴潼关。由山南阌乡县西出函谷关，有“紫气东来”四字，即老子乘青牛所过之地。两山夹道，仅容二马并行。约十里即潼关，左背峭壁，右临黄河。关在山河之间扼喉而起，重楼垒垛，极其雄峻，而车马寂然，人烟亦稀。昌黎诗曰“日照潼关四扇开”，殆亦言其冷落耶？

城中观察之下，仅一别驾。道署紧靠北城，后有园圃，横长约三亩。东西凿两池，水从西南墙外而入，东流至两池间，支分三道：一向南，至大厨房，以供日用；一向东，入东池；一向北折西，由石螭口中喷入西池，绕至西北，设闸泄泻，由城脚转北，穿窦而出，直下黄河。日夜环流，殊清人耳，竹

【今译】

这年除夕，下雪后极其寒冷。辞旧岁迎新春，不需要考虑迎来送往的贺年礼节。每天只是燃放纸炮、放风筝、扎纸灯取乐。不久，花信风吹，春雨潇潇的时候，石琢堂的诸位妻妾，携带着她们的少女幼子顺着长江而下。石敦夫于是重整行装，全部人马离开了荆州。由樊城下船上岸，走旱路直奔潼关而去。由河南灵宝县向西出了函谷关，关上刻有“紫气东来”四个字，相传就是老子骑着青牛所经过的地方。两山夹缝中的道路十分狭窄，只能容下两匹马并排行走。出函谷关约十里，就到了潼关。潼关左边背靠峭壁，右边面对黄河，在高山大河之间拔地而起，扼守着咽喉部位，一重重的楼，垒叠着的垛，极其雄峻；但车马冷清，人烟也十分稀少。韩愈诗中说“日照潼关四扇开”，大概也是说潼关的冷清吧？

潼关城中，观察使以下，仅设有别驾一个官职。道台官署紧靠北城墙。官署后面有花园小圃，横长大约三亩。东、西两头开凿了两个池子，河水从西南墙外引进来，向东流到两个水池之间，分成三股支流：一股向南，流到大厨房，以供日常用水；一股向东，流入东池；一般向北再转向西，然后由石螭嘴喷出，流进西池，绕着流到花园西北角，从专设的水闸排泄流出道台官署，顺着城墙根转向北流去，穿过孔洞而流出城外，直接流进了黄河。水日夜环流不息，特别能让人耳目清静。院内竹

It snowed on New Year's Eve that year, and afterwards turned very cold. On the first day of the year we did not have to bother making New Year calls,[96] and so spent the day with only the lighting of firecrackers, the flying of kites, and the making of paper lanterns to entertain ourselves.

Soon the rain washed the spring earth and the wind brought a message of growing flowers. Cho-tang's concubines brought his young daughters and sons down river, Tun-fu reorganized the baggage, and all of us set off together. We landed at Fancheng and went directly to Tungkuan.

From the west of Wenhsiang District in Honan we entered Hanku Pass. There is an inscription of four characters there that says, 'A Purple Mist Comes from the East', in memory of the time Lao-tzu passed that way riding a black water buffalo.[97] The pass was a defile between two mountains that allowed only two horses to pass at the same time.

After about ten *li* we arrived at Tungkuan, which has a steep cliff behind it on the left and on the right faces the Yellow River. The passage lay between the mountain and the river, and directly blocking it was an imposing fort of many towers and battlements. Its carts and horses were silent, however, and there were few signs of habitation. Describing the desolation of the place, Chang Li wrote, 'The sun bakes Tungkuan's four open gates.'[98]

The Inspectorate had only an assistant sub-prefect under it. The offices were next to the north wall of the city, and had a vegetable garden of some three *mou*[99] behind them extending along the wall.

Two ponds had been dug near the offices, one on the east side and one on the west, and a stream brought in from outside the south-west wall. It flowed east to a point between the two ponds and then divided into three courses: one flowed south to the main kitchens and supplied all daily needs, one flowed on east into the eastern pond, and one flowed north and then west and spurted into the western pond from the mouth of a stone dragon. The water drained

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【原文】

树荫浓，仰不见天。

西池中有亭，藕花绕左右。东有面南书室三间，庭有葡萄架，下设方石，可弈可饮。以外皆菊畦。西有面东轩屋三间，坐其中可听流水声。轩南有小门可通内室，轩北窗下另凿小池。池之北有小庙，祀花神。园正中筑三层楼一座，紧靠北城，高与城齐，俯视城外即黄河也。河之北，山如屏列，已属山西界，真洋洋大观也。

余居园南，屋如舟式，庭有土山，上有小亭，登之可览园中之概。绿荫四合，夏无暑气。琢堂为余额其斋曰“不系之舟”。此余幕游以来，第一好居室也。土山之间，艺菊数十种，惜未及含葩，而琢堂调山左廉访矣 。

【今译】

树茂盛，浓荫覆盖，抬头仰望不见天日。

西边的池中有亭子，周围莲花环绕。园子东边有坐北向南的书屋三间，庭院里有葡萄架，下面安放一块方形石头，可以下棋，也可以饮酒。其余都种了菊花。西园有面向东的房屋三间，坐在里边可以听到流水的声响。房子南边有小门可以通向内室；房子北面的窗户下另外开凿了一个小水池。小池的北边有一座小庙，祭祀花神。园子的正中盖了一座三层的楼房，紧靠着北城墙，与城墙一样高低，低头俯看城外就是黄河。黄河的北边，群山像屏风一样排列开来，已经属于山西省的地界。真是气象万千，蔚为壮观！

我居住在园子南边，房屋的样子像船；庭院有一个小土山，上面建有一个小亭子，登上小亭可以观赏到园中大体景致。小院四面绿荫环护，夏天也十分凉快。石琢堂为我的居室题写了斋名“不系之舟”。这是我游幕以来所住的最好的居室。土山之间，种植有数十种菊花。可惜的是还没有等到菊花含苞待放，石琢堂就被调任山东巡抚了。

from this pond via a sluice in its north-west corner, then ran north by the base of the city wall and out through a drain straight down to the Yellow River. Day and night, the sound of the encircling water fell on our ears with extraordinary clarity. The shade of bamboo and trees was so thick you could not see the sky.

In the centre of the western pond there was a pavilion surrounded by lotus flowers. East of it was a library of three rooms that faced south; it had a vine arbour in the courtyard where there was a square stone table for playing *wei-chi*,[100] or for having a cup of wine. The rest of the grounds were all planted with chrysanthemum beds. To the west of the pavilion was an open hall of three rooms which faced east and from which you could hear the sound of the flowing water. At the south end of the hall was a small door to the inner apartments, and at the north end were windows overlooking another small pond. North of that pond was a small temple for the worship of the Flower Goddess. The centrepiece of the garden was a building three storeys tall close up to the north city wall. Looking over the wall from there you could see the Yellow River and, north of the river, mountains stretching out like a screen. They lay in Shansi Province, and were a truly magnificent sight.

I lived in the south of the garden, in a house shaped like a boat. On top of a hill in the courtyard stood a small pavilion where you could get a general view of the centre of the garden. It was shaded on all sides and cool in the summer. For me, Cho-tang named my house the Unmoored Boat,[101] and this was the loveliest house I ever had during all my official travels. Near the hill on which it stood several scores of different varieties of chrysanthemum were artfully laid out, but unfortunately Cho-tang was transferred to the position of Provincial Judge in Shantso before the flowers even began to bud.

The family then moved to the Tungchuan Academy, and I moved along with them. Cho-tang went ahead to assume his office in Shantso. Tzu-chin,

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【原文】

眷属移寓潼川书院，余亦随往院中居焉。琢堂先赴任。余与子琴、芝堂等无事，辄出游。乘骑至华阴庙。过华封里，即尧时三祝处。庙内多秦槐汉柏，大皆三四抱，有槐中抱柏而生者，柏中抱槐而生者。殿廷古碑甚多，内有陈希夷书“福”、“寿”字。华山之脚有玉泉院，即希夷先生化形骨蜕处。有石洞如斗室，塑先生卧像于石床。其地水净沙明，草多绛色，泉流甚急，修竹绕之。洞外一方亭，额曰“无忧亭”。旁有古树三株，纹如裂炭，叶似槐而色深，不知其名，土人即呼曰“无忧树”。

太华之高不知几千仞，惜未能裹粮往登焉。归途见林柿正黄，就马上摘食之。土人呼止弗听，嚼之涩甚，急吐去。下骑觅泉漱口，始能言。土人大笑。盖柿须摘下煮一沸，始去其涩，余不知也。

【今译】

家眷随从都移居潼川书院，我也随着去书院居住了。石琢堂先去山东上任，我与蔡子琴、席芝堂等人无事可做，便时常结伴出游。一次我们骑着马来到华阴庙。路过华封里，就是尧时三祝的地方。庙内有很多秦汉时的槐树、柏树，都有三四人合抱那么粗，还有槐树裹着柏树、柏树裹着槐树生长的。大殿院庭里的古代石碑非常多，其中有五代宋初道士陈希夷写的“福”字、“寿”字。华山脚下的玉泉院，就是陈希夷先生脱胎成仙的地方；院中有一个像小房间的石洞，石床上塑着先生的卧像。这里水流清澈、沙石明亮，野草多数为深红色，山泉流水湍急，竹林环绕。洞外有一个方亭，匾额上写着“无忧亭”。旁边有三株古树，树皮的纹路就像裂开的木炭一般，叶子与槐树相似但颜色较深，不知道叫什么名字，当地人就叫它“无忧树”。

华山的高度不知有几千仞，可惜没能带着行囊干粮去攀登！回来的途中，看见树林里的柿子黄灿灿的，就顺势在马上摘了来吃。当地人大喊住手，也不理睬，一咬便觉得十分涩口，急忙吐出来。下马找到泉水漱口，才能开口说话。惹得当地人大笑不止。原来，柿子摘下以后，必须再用沸水煮一遍，才可以去掉它的涩味，我却一点也不知道。

Chih-tang and I were like the rest of the staff in having nothing to do in Cho-tang's absence, and so we often went out on little trips.

Once we took sedan chairs and horses and went to the Huayin Temple, passing through Huafeng Village where Yao[102] prayed three times. Inside the temple grounds were many Chin Dynasty locust trees and Han Dynasty cypress trees, most as big around as the span of three or four men's arms. Cypress trees there had grown up surrounded by locust trees, and locust trees had grown up surrounded by cypresses. The halls of the temple had many ancient stone tablets, one inside being an inscription by Chen Hsi-yi[103] of the characters 'fortune' and 'longevity'.

At the foot of the Hua Mountains was the Jade Spring Monastery, where Mr Hsi-yi shed his earthly form and became an Immortal. On a stone bed in a cave the size of an attic there was a clay figure of him sleeping. The nearby countryside had fresh water and brilliant sand, and many plants of a deep red colour. The spring-fed stream for which the monastery was named flowed very quickly, and the whole area was thick with tall bamboo. Outside the cave was a square pavilion with a plaque reading 'Carefree Pavilion', and beside it were three ancient trees cracked like split coal, and with leaves that resembled those of the locust tree, only of a deeper colour. I do not know their name, but the local people called them 'carefree trees'.

I do not know how many thousands of *jen*[104] high the Hua Mountains are. Unfortunately I could not pack up some food and go to climb them.

On the way back from the Huayin Temple I saw some persimmons that had just ripened growing in the forest, and picked some from horseback to eat them. The local people shouted to me to stop, but I did not listen and bit into one. It was terribly bitter and I spat it out immediately. I got off my horse looking for a spring, and couldn't talk until I had rinsed out my mouth, a sight at which the local people laughed loudly. After the persimmon is picked it has

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【原文】

十月初，琢堂自山东专人来接眷属，遂出潼关，由河南入鲁。山东济南府城内，西有大明湖，其中有历下亭、水香亭诸胜。夏月柳荫浓处，菡萏香来，载酒泛舟，极有幽趣。余冬日往视，但见衰柳寒烟，一水茫茫而已。趵突泉为济南七十二泉之冠。泉分三眼，从地底怒涌突起，势如腾沸。凡泉皆从上而下，此独从下而上，亦一奇也。池上有楼，供吕祖像，游者多于此品茶焉。明年二月，余就馆莱阳。至丁卯秋，琢堂降官翰林，余亦入都。所谓登州海市，竟无从一见。

【今译】

十月初，石琢堂从山东派专人来接家眷随从，于是我们出了潼关，经过河南进入山东。山东济南府城内，西边有大明湖。其中有历下亭、水香亭等名胜古迹。夏天，在柳阴浓密的地方，荷花送香，载酒泛舟，特别富有幽情雅趣。但是，我在冬天去大明湖游览，只见到衰柳寒烟，一片白茫茫的湖水而已。趵突泉是济南七十二泉中的第一泉。泉水分为三眼，从地底喷涌冒出，就像翻腾的沸水一样。凡是泉水，都从上往下流，惟有趵突泉是从下向上喷，也是一大奇观。池上建有楼阁，供奉着吕洞宾的神像，游人大多在这里品茶。第二年二月，我到莱阳府去任幕友。到丁卯年（1807年）秋，石琢堂被任命为翰林，我也跟着他进了京城。人们所说的登州海市蜃楼，竟然没能见上一次。

to be boiled for a while before it loses its bitterness, but I had not known this.

At the beginning of the tenth month Cho-tang sent a man from Shantung to fetch his family, and we left Tungkuan and went from Honan to Shantung. In the western part of Chinan city in Shantung lies Lake Taming, in the centre of which are the beautiful Lihsia Pavilion and the Fragrant Water Pavilion. It must have been lovely in summer to take some wine and drift in a boat there, in the deep willow shade amidst the fragrance of the lotus flowers. It was winter when I went there, however, and all I saw were bare willows and cold mists rising from the vast expanse of water.

Paotu Spring is the crowning glory of Chinan's seventy-two springs. It is split into three pools and from under the ground water rushes up fiercely, as if it were boiling. Another strange thing about it is that while the water in all other springs flows down from above, its water flows up from below. Beside the spring is a building dedicated to the worship of Ancestor Lü[105], and many travellers stop here for a sip of tea.

In the second month of the next year I took an appointment at Laiyang. In the autumn of 1807 Cho-tang was dismissed from office and appointed to the Hanlin Academy, and I accompanied him to the capital. I never got to see the so-called mirage of Tengchou after all.

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APPENDIXES

Appendix 1

Chronology

When Shen Fu wrote the *Six Records* he made little attempt to organize the story of his life chronologically. For readers who may find it helpful, the following is taken from information provided by the book itself.

1763 Shen Fu was born, ten months after his wife-to-be.

1775 He met Yün for the first time, and his mother arranged their marriage; they were thirteen years old. The affair of the rice porridge occurred in this year.

1778 He began his travels around Hangchou while studying there. He took some examinations during this time.

1780 Shen Fu and Yün were married at the age of seventeen.

1781 His father fell ill, and Shen Fu was introduced to the profession of *yamen* private secretary. In the winter of this year he met his friend, the short-lived Hung-kan.

1783 He accepted a position at Weiyang (Yangchou), apparently his first independent posting.

1786 Yün gave birth to their daughter, Ching-chün.

1788 Shen Fu left official life in disgust after an unspecified incident at Chihsi. He tried his hand at trade during this year, but failed. His son Feng-sen was born.

1790 While Shen Fu worked with his father at Hungchiang, Yün upset the family by mishandling arrangements to obtain a concubine for her father-in-law.

1792 This year they were expelled from the family after a misunderstanding which involved Yün with a loan that had not been repaid by Shen Fu's younger brother. They moved to the Villa of Serenity, where they lived for a year and a half. It was during this period that Shen Fu left on his profligate business trip to Canton.

1794 In the seventh month of this year Shen Fu returned from Canton. Shortly after his return, the matter of the loan was cleared up and they were allowed to return home.

1795 They met Han-yüan, the sing-song girl.

1800 Shen Fu paid his visit to the abandoned Wuyin Temple. Later in the year he and Yün were again expelled from the family, after he once more got involved in a quarrel about a loan, and after the family had become upset over Yün's continuing friendship with Han-yüan. At the end of the year they moved to stay with friends, the Huas at Hsishan, and Yün saw their children, then aged twelve and fourteen, for the last time.

1801 A year of borrowing from Shen Fu's brother-in-law and a friend. For most of this year and the next Shen Fu worked at the Hanchiang (Yangchou) Salt Bureau, while Yün remained at Hsishan.

1802 Yün's health improved and she moved to join her husband at Yangchou. Shortly after that, he lost his job.

1803 Yün sickened again and died at Yangchou in the spring at the age of forty.

1804 Shen Fu's father died. Late in the year Shen Fu visited the Yungtai Sands with his share-cropping friend Hsia Yi-shan.

1805 In the first month of this year he visited the Sea of Fragrant Flowers on Pu Mountain with Hsia Yi-shan. In September he became a retainer of his childhood friend Shih Cho-tang and began a journey

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with him to take up office in Szechuan.

1806 The party wintered at Chingchon in Hupeh Province, then went on to Shantung in the tenth month. Shen Fu heard by letter that his son Feng-sen had died.

1807 Shen Fu moved to Peking in the autumn, when his patron Shih Cho-tang was assigned to the Hanlin Academy. While the text of the *Six Records* does not contain the information, it is known that Shen Fu in this year was appointed secretary to a diplomatic mission sent from the court in Peking to give Chinese recognition to a new king of the Ryukyu Islands.

1809 During the year Shen Fu was writing the *Six Records*, at the age of forty-six. Nothing is known of his life after this.



Appendix 2
Weights and Measures

It was only after the revolutions that the Chinese truly began to unify their weights and measures. Standardization had begun in the mid nineteenth century with so-called 'treaty port' measures, but these were adopted largely for purposes of foreign trade and had little relevance to the rest of the country, where a complex and often contradictory system of local customs and usages continued to apply. Shen Fu was writing some decades before even the treaty port measures were introduced, moreover, so we would be misleading the reader if we offered the following as anything more than an approximate guide.

The catty — A catty is customarily a measure of weight, 'standardized' in the nineteenth century at $1\frac{1}{3}$ lbs. Shen Fu uses it as a capacity measure for wine, however, and as such it is usually taken to be equal to a pint.

The *chang* — One *chang* is equal to 10 Chinese feet. In treaties of the nineteenth century the Chinese foot was defined as 14 English inches, which would make a *chang* equal to 11 feet 8 inches.

The *jen* — An archaic measure equal to 7 Chinese feet, and thus to 8 English feet by treaty port definition.

The *li* — The length of the *li*, or Chinese mile, has varied greatly with time, place, and circumstance. It is customarily taken to be about $\frac{1}{3}$ of an English mile. Frequently, however, the *li* was less a measure of distance than it was a measure of effort required to cover a given distance; an uphill road would measure more *li* on the ascent than it would on the descent.

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The *mou* — The Chinese acre, which is usually converted at the rate set by nineteenth-century treaty in Shanghai as being equal to $\frac{1}{6}$ of an English acre. By local practice, however, it could vary anywhere from $\frac{1}{15}$ to $\frac{1}{3}$ of an English acre. There are some indications that this variation may be accounted for by varying productivity of the land at the time the local standard was set. The real definition of a *mou* would thus be the amount of land required to produce a given yield, and a *mou* of high-quality land would be smaller than a *mou* of low-quality land. Local variations make this very difficult to establish with certainty, however.

The stone — The picul, which could be either a capacity or a weight measure. Given the Chinese preference for weight measures it seems to us that this is what is intended here, and as such it was standardized at 133 lbs. Its real meaning varied greatly from place to place, however.

Appendix 3

(1) *A History of Life at Chungshan*

As was mentioned in the Introduction, this chapter and the one following were supposedly rediscovered in the mid-1930s, when they were published by the World Book Company of Shanghai, which released what was claimed to be the first complete edition of the *Six Records*. Close readers of the original four-chapter edition, however, almost immediately spotted them as fabrications.*

Their first clue came in the first four characters of this chapter, which date its events — purportedly an account of a journey Shen Fu made to the Ryukyu Islands — as occurring in 1800. As those who have glanced over our chronology will note, however, Shen Fu was a very busy man that year, and nowhere makes reference to leaving the country.

In fact, much of this 'chapter' is copied — cleverly, but in many places word for word — from *Record of a Mission to the Ryukyu Islands* by Li Ting-yüan. Li, a well known scholar of his day, wrote the book after having been sent by the Chia Ch'ing Emperor to confirm the accession to the throne of a new king of the Ryukyus in 1800.

(2) *The Way of Living*

This 'chapter' was presented in the World Book Company edition as being Shen Fu's reflections on how one should get through the tragic business of life. In fact, judging from the title, that is probably just what Shen Fu intended it to be about, but it is not likely that we will ever know what his real

*While we have confirmed the analysis of Appendix 3 to our own satisfaction, we are indebted for the original information to an article by Liu Fan in the 1 February 1937 edition of the *Kuo-wen Chou-pao*. His detailed and indignant article was titled 'The Forgery of the Missing Manuscripts of *Six Records of a Floating Life*'.

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thoughts were on the subject. For while this 'chapter' is more varied than the previous one, its variety consists only in that it lifts from more works.

The principal victim in this case is the *Summary of Maxims for Behaviour* written by a former Grand Secretary, Chang Ying (1638—1708). Chang's book was a collection of rules for personal conduct. He may have had personal experience of the need for such a book, as there are popular accounts that tell how the K'ang Hsi Emperor kidnapped one of his daughters-in-law and took her as a concubine.

NOTES

PART I

1. 1763.

2. Originally designed in 1044, the pavilion—actually a large park—was restored in 1954. Shen Fu's home itself has recently been relocated by Soochow municipal officials and included in a list of historic buildings in the city that are considered 'worthy of preservation'.

3. This may be the first time some readers have encountered the Chinese practice of using multiple names; it will not be the last. In addition to a childhood name and a proper given name, all educated Chinese of the Imperial period had at least two others—a'literary name' taken to express, usually, a desired attribute (Shu-chen means something like 'precious virtue') and a 'style', a sort of formal nickname. Both could be changed at will, making life interesting for later scholars.

4. *P'i-P'a Hsing*, a T'ang Dynasty poem by Pai Chü-i(772—864). It tells of the meeting between an official exiled to the distant South and a former courtesan from the capital who has been abandoned there by her merchant husband.

5. 1775.

6. 1780.

7. Such as would have been proclaimed on the anniversary of a previous emperor's death.

8. A famous Yüan Dynasty play by Wang Shih-fu and Kuan Han-ch'ing. The romance originated in the T'ang and has come down in several versions; this, the most famous, culminates with the dramatic capitulation of a young lady to the desires of a student. Its language is teasing and in places erotic, and Yün must have intended her casual reading of the book to be provocative.

9. Roughly, modern Shaohsing County in Chekiang Province.

10. An archaic name, even when Shen Fu was writing, for Hangchou.

11. From an ancient Chinese fable about a fisherman, that is here quoted from Mencius. Arthur Cooper explains the reference as meaning that while one cannot escape from the everyday world, one should still retain a portion of oneself unsullied by it (*Li Po and Tu Fu*, trans. Arthur Cooper, Penguin, 1974). A later version of the story from the *Chu Tzu* poetry, or gave the Pavilion of the Waves its name.

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12. Shen Fu is showing off his scholarship. His list roughly divides into two parts, the classic writers and those who later defended the classic tradition against the incursions of more florid styles. We have here rearranged the second half of Shen Fu's list—the names beginning with Chia and Tung—to clarify the literary relationships among those mentioned:

The Annals of the Warring States is one of the earliest of the Chinese histories, covering the period 403—221 B.C. McNaughton believes the book was originally written as a handbook for orators and officials (William McNaughton, *Chinese Literature*, C.E. Tuttle, Tokyo, 1974).

Chuang Tsu was the name of a Taoist philosopher, supposed to have lived from 365 to 290 B.C., and gave his name to his canonical interpretation of the Taoist classic *Tao Te Ching*.

K'uang Heng was a distinguished prime minister to the ninth emperor of the Han Dynasty, who ruled from 48 to 32 B.C. He was said by his contemporaries to be the premier literary figure of his day.

Liu Hsiang (80—9 B.C.) was a prince and a minister of the Former Han Dynasty. He is remembered as a scholar, however, who revised *The Annals of the Warring States* and who wrote the unique *Biographies of Famous Women*.

Shin Chien was the literary name of Ssu-ma Ch'ien (145—?86 B.C.), the Grand Historian. His epic *Records of the Historian* chronicled the history of China from earliest times to his day.

Pan Ku (32—92 A.D.) wrote the *History of the Former Han Dynasty*, the first of the great Chinese dynastic histories.

Chia and Tung were Chia Yi (200—168 B.C.) and Tung Chung-shu (179—104 B.C.). They were officials of the Former Han Dynasty whose writings began to crystallize the 'classic' style of Chinese literature.

Yü and Hsü were Yü Hsin (513—581 A.D.) and Hsü Ling (507—583 A.D.). They lived during the Six Dynasties period (222—589), and were responsible for perfecting the more florid 'matched prose' style of writing which gradually overtook the 'classic' style at that time.

Lu Chih (754—805) was a T'ang Dynasty prime minister, the style of whose memorials to the throne began a reaction against the overblown 'matched prose' style and a return to the more spare classic syntax which, in general, is the style of traditional writing that has come down to us today.

Ch'ang Li was the literary name of Han Yü (768—824), who took Lu Chih's lead and began the T'ang Dynasty's great literary revival of the classic style.

Liu Chou was a name taken by Liu Tsung-yüan (773—819). While he and

Han Yü feuded about religious questions continually, they were the closest allies in the movement to restore the classical prose.

Lu Ling was the Sung scholar and official Ou-yang Hsiu (1007—1072). After its great revival in the early T'ang period, the movement for classical prose weakened and was overtaken once again by the 'matched prose' and several other styles. Early in the Sung period, however, Ou-yang Hsiu devoted most of his life to what turned out to be a lasting restoration of the traditional literary style.

Su Hsün and his sons were the 'Three Su's', Sung scholars who became Ou-yang Hsiu's allies in the movement to restore the classic style. After seeing his writings, Ou-yang brought Su (1009—1066) into the government, where his essays soon became a model for students. As Chief Imperial Examiner, Ou-yang awarded the highest degrees to Su's sons—Su Shih (1036—1101), better known as the poet Su Tung-p'o, and Su Ch'e (1039—1112). Between them, they carried the day for the classical style which dominated Chinese writing for the next 800 years.

13. Perhaps the greatest of the poets of the T'ang Dynasty, and among the greatest of all Chinese literature. Chinese who know no other poets know 'Li-Tu'. one wonders if Shen Fu was aware that neither of them ever passed examinations; Li scorned them and Tu failed them. Li Pai is usually known as Li Po, the poet whoes stanzas gave this book its name and which begin our translation. While it is customary to give his name as Li Po, as it is pronounced in the Peking dialect, we have used Li Pai to provide linguistic continuity with the following lines.

14. Pai Chü-i. The T'ang poet was, of course, Yün's first teacher only in that his poem was the first thing she ever read.

15. 'White', or 'pure'; also, a surname.

16. By saying she feared she would write many *pai* characters, Yün was making a dialect pun on their conversation to say she feared she would write many *pieh* characters; that is, characters written incorrectly.

17. A rhyme-prose form of irregular metre, archaic and most difficult.

18. The 'Songs of the South', from the fourth and third centuries B.C.

19. Notorious lovers of the Han Dynasty. Cho Wen-chün fell in love with Ssu-ma Hsiang-ju and ran off with him one night after he courted her by playing the lute at her father's home shortly after she had been widowed.

20. The Weaver's Star. The legend tells that the weaver and the cowherd were so much in love that they neglected both cloth and cows. Thus they were banished to separate stars, and can come together in the sky only once a year, on the 7th day of the seventh month of the lunar calendar. It is a day

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for lovers and for young women in search of a husband.

21. An extract of lime was a commonly used perfume in Imperial China.

22. In other words, Shen Fu, the man of gentle family in love with the impoverished Yün.

23. This is not adoption in the modern Western sense of the word. It implied a joining of two otherwise unrelated families, and a sponsorship of the child by his 'adoptive' parent. One could compare it with the Western practice of having godfathers and godmothers, though it had few religious connotations.

24. Thus giving the man a male heir to perform the proper funeral and memorial rites for him. Shen Fu would also have inherited property from his uncle, just as if he had been a natural son.

25. Readers who feel the discussion is becoming offensive are correct; it is the same in Chinese. The only explanation is that both Shen Fu and Yün were still quite young at this point, and that Chinese society is more comfortable with the subject of defecation than Western society; it enters into serious writings from Confucius to Mao.

26. A good woman remembered in many Chinese operas. Though ugly, she was made empress by Emperor Hsün of the Northern Ch'i Dynasty (550—577 A.D.) because she reprimanded him for his poor government.

27. Imitation flowers made of small pearls, used as hair ornaments.

28. Yün dismisses her pearls with a reference to traditional cosmology. *Yin*, the female principle, and *yang*, the male, dominate all of nature and are ideally to be kept in balance, neither one overshadowing the other. Wearing pearls, Yün suggests, can lead to an over-concentration of *yin* in a woman; one of the many results of that is said to be a propensity to see ghosts.

29. The Five Sacred Mountains, focal points of Chinese cosmology for millennia, are scattered throughout the country. The other scenic spots Yün mentions would have been an easy trip from Soochow.

30. With which the couple is pulled together.

31. The character for 'fragrance' in the name Shen Fu gave their bedroom combines with the character for Yün's name to give the Chinese expression for rue, a fragrant herb.

32. Which, if it was square, would have made it about eighty feet on each side. (See Weights and Measures)

33. Chang was a boatman for the Yüan Dynasty salt monopoly who, somewhat to his surprise, found himself leading a rebellion in 1353 as the dynasty was collapsing. He quickly captured five prefectures near the mouth of the Yangtze River, and made his capital at Soochow. Chang declared his Imperial

intentions in 1363 by proclaiming himself Prince of Wu, but he was captured and strangled four years later by the armies of Chu Yüan-chang, who went on to found the Ming Dynasty.

34. That is, Buddhist accounts of how actions in previous lives have their effect in this life.

35. Usually taken to be about a third of an English mile. (See Weights and Measures)

36. To the Dragon King of Tungt'ing Lake, a popular deity in central China, generally in charge of watering the crops. Among his more spectacular accomplishments was said to have been the coercion of a mortal into marrying his daughter during the T'ang Dynasty.

37. Presumably to show that it was a woman's bound foot.

38. Being illiterate.

39. Readers who are suspicious about Shen Fu's relationship with the boat girl are probably on the right track.

40. 1794, in the traditional cycle of year names.

41. Modern Kwangtung Province.

42. A collection of temples and pagodas north-west of Soochow, it takes its name from a tiger that is said to have appeared there to guard the grave of an ancient king.

43. A euphemism for spending time with courtesans.

44. The *Lien Hsiang Pan*, a play by Li Yü (1611—?1680). Li-weng was his literary name. Yün's confirmation that she had this play in mind gives us our principal clue about just what her real relationship with Han-yüan may have been: the play tells the story of a young married woman who falls in love with a girl, and then obtains her as a concubine for her husband so the two women can be together. As van Gulik has pointed out, Imperial China regarded liaisons between women—as opposed to those between men—quite tolerantly. They did not by any means necessarily imply a lack of affection between such women and their husbands (R.H.van Gulik, *Sexual Life in Ancienl China*, Humanities Press, 1974: he discusses female homosexuality on p.163, and the play itself on p. 302, where he translates its title as *Loving the Fragrant Companion*).

PART 2

1. Duck saliva being a supposed cure.
2. A county in north-east Anhwei Province, about 250 miles from Soochow.
3. Shen Fu is referring to what Li Chi, in *The Travel Diaries of Hsü Hsia-*

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k'o, calls 'scholarly graffiti'. Li quotes a Ming scholar as saying, 'It is disgusting to see inscribed stone tablets cluttering (the) foothills ... Even officials in this province get accustomed to this practice and make it a tradition, so that all the rocks are carved with inscriptions in red and white, making it a most distressing sight' (Li Chi, *The Travel Diaries of Hsü Hsia-k'o*, The Chinese University of Hong Kong, 1974).

4. A traditional Chinese building is not constructed of heavily walled rooms like traditional Western buildings. It consists, rather, of heavily timbered sections of framework joined one to another, from which lightly constructed walls are hung. It is these sections of framework that we have translated as 'spans', following Gernet and Wright (Jacques Gernet, *Daily Life in China on the Eve of the Mongol Invasion*, 1250—1276, trans. H.M. Wright, Stanford University Press, 1962). The exact size of a 'span' is indeterminate.

5. Traditionally, that part of Anhwei Province south of the Yangtzc River.

6. A county in south Kiangsu Province famous for its pottery.

7. Ni Tsan (?1301—?1374), an eccentric painter from the Soochow area, regarded as one of the 'Four Masters of Late Yüan Painting'. He gave away most of his fortune, one of the largest of the day, and had great influence on Ming painting.

8. An island of the Immortals.

9. Buddha's Hands are the fruit of a mountainside tropical citrus plant; they are about the same size as, and closely resemble, two hands placed palm to palm in the fashion of Buddhist prayer. They are an aromatic, and are also used to flavour tea—in which case they are considered to be a cure for sore throats—and sweets . The modern version of Shen Fu's warning about the fruit's fragility is that it will spoil if touched by someone with oily hands.

10. An inedible medicinal citrus fruit of central China.

11. An archaic script dating from the Han Dynasty, which ended about 1,500 years before the *Records* were written. It is sometimes used in making personal seals.

12. A traditional woman's hairpins were long, made of precious materials, and valuable; selling them was a last resort.

13. A reference to deaths, certainly including Yün's.

14. Just under three quarts.

15. The following is a rough model of the Imperial examinations, except, of course, for the financial arrangements.

16. Who was thus unable to tell from the handwriting who had written which poems.

17. Two entries from each of six candidates ought to have yielded twelve

couplets. Shen Fu had little taste for such details, however.

18. A 'cash' was a copper coin of Chinese currency. 'Incense money' is one of the polite Chinese expressions for a gratuity.

19. The Ch'ing Dynasty allowed close relatives of officials to turn in 'official' papers in the national examinations; they received preference.

20. Chinese rice wine is best drunk warmed.

PART 3

1. 'Third lady' is a title of respect, and what Yün would normally have been called in the house. While 'third wife' is not impolite, it implied that the author had two wives senior to Yün; he did not, so use of this phrase was a snide insult to her.

2. North-east of Hangchou.

3. Yangchou.

4. Shen Fu's father is talking delicately about acquiring a concubine.

5. Modern Yicheng, in Kiangsu Province.

6. The author's younger brother, Chi-tang. It is a form of address that a wife is supposed to use in speaking of a brother-in-law who is not as old as her husband.

7. Yün had failed to refer to her husband's parents in the respectful terms proper for a wife to use.

8. It may not seem so, but this was a concession by Shen Fu's father; he was not insisting that the couple divorce.

9. Kwangtung and Kwangsi Provinces.

10. By a 'gold' Shen Fu presumably means a tael—a Chinese ounce—of gold.

11. A line from a famous folk story that recounts the kidnapping of a beautiful woman by the barbarian leader Sha-shih-li during the T'ang Dynasty.

12. Thus saving her parents the humiliation of visiting the pawnshop themselves.

13. The Buddhist Hridaya Sutra, also known as the Prajnaparamita Hridaya Sutra; it is central to the beliefs of Mahayana Buddhism.

14. The 'Westerner' is one of the greater puzzles Shen Fu gives us. The characters he uses are those normally used to describe a European, a non-Chinese, person; but a European money-lender in Soochow in 1800 stretches all probability. We can only guess, but perhaps the author was referring to a Tibetan, a Mongol, or a person of another of the West China minority races.

15. i.e. gentlefolk.

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16. Shen Fu's father was giving him a choice of leaving home or of being prosecuted at law for filial impiety; it could be a most serious charge.

17. So that Yün's son-in-law would inherit the family's full estate.

18. A poetic reference to the fact that Shen Fu's father was Wang Chin-chen's uncle.

19. Thus Wang would bring her up and have the right to marry her to his son when she was older.

20. Between 3 a.m. and 5 a.m.

21. Just north-west of Soochow.

22. An ancient tale immortalized by the Chin poet T'ao Ch'ien (365—427), about a fisherman who strolls through a peach orchard and discovers a mysterious valley isolated from the cares of the world. On his arrival, he is interrogated by the inhabitants of the valley about conditions in the outside world, much as Yün was being questioned by the farm women. According to the legend, the fisherman began his trek by mooring his boat at Chuanchou on the Yüan River in Hunan Province.

23. Mrs Hua was excusing her neighbours' curiosity at seeing a city woman.

24. This sounds a strange procedure, but destitute Chinese gentlemen always seem to have been doing it. Presumably their undergarments were finely made of silk, and so were worth something. For another example, see Li Chi's *The Travel Diaries of Hsü Hsia-k'o*, p.224. Shen Fu, by the way, needed the money to take a ferry across the Yangtze River, from Chiangyin to Chingchiang.

25. In south-central Kiangsu Province.

26. It was not unusual for a city to have two *yamen*, if it was the centre of two administrative units at the same time. Some old maps even show three *yamen* in one city; see for example, *The City in Late Imperial China*, pp. 354—355 (G. William Skinner, *The City in Late Imperial China*, Stanford University Press, 1977).

27. Foreign coins.

28. Yangchou.

29. The implication, confirmed below, is that he got his job as a favour from his friend.

30. A large one, that is, with a seat in which someone pushed him along. This was a not uncommon mode of transport, especially in the countryside.

31. The Yangtze.

32. By holding them responsible for the loss of their son.

33. A couplet from the T'ang poet Yüan Chen (779—831).

34. 1803.

35. This seems to have been a significant way for a candle flame to behave. A similar example, foretelling a good day to come, appears on p.469 of David Hawkes's translation of *The Story of the Stone* (Cao Xueqin, *The Story of the Stone*, Volume 2: 'The Crab-Flower Club', trans. David Hawkes, Penguin, 1977).

36. The wooden tablet for a deceased person that is placed in the family's ancestral hall.

37. The original name for Yangchou. It means 'River Capital', and dates, as does the city, from the Sui Dynasty (589—618).

38. That is, settling his debts, a customary necessity at the end of each year.

39. Chih Sung-tzu is the name of an ancient Immortal. Shen Fu was saying he planned to leave home and become a recluse.

40. One of the heroes of the Three Kingdoms period (222—280A.D.), later worshipped as a god.

41. Formal nickname.

42. The large island in the mouth of the Yangtze River.

43. Despite all his problems, Shen Fu is telling us, he still maintained the position of first precedence in the family.

44. Near the mouth of the Yangtze.

45. Which on the Chinese calendar marks the beginning of spring.

46. 1790.

47. The rebellion was a renewed outbreak by the secret society that had been plaguing Chinese emperors since the Yüan Dynasty.

Shih was a successful official, much of whose career is here recounted by Shen Fu. He was, however, dismissed from his post in Shantung in 1807 after a court case for which he was responsible was declared a mis-trial. This should have ended his career, but the Emperor, perhaps remembering important memorials he had helped draft during the fighting in Szechuan, gave Shih the rank of a compiler at the Hanlin Academy, the centre of government studies. Shih requested sick leave and escaped into retirement later in the year, however. He was only fifty-two at the time, and in the remaining thirty years of his life he became a noted scholar and calligrapher in Soochow.

48. This was presumably an adopted daughter of Shen Fu' s mother. See note 23 to Part 1.

49. Huaiyang being still another name for Yangchou.

50. Shantung Province, called Shantso because on traditional Chinese maps it was to the left (*tso*) of the mountains (*shan*) of Taihang. It is in fact to the east of the Taihang Mountains, but traditional maps placed south at the top

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and, therefore, east at the left.

51. In other words, he had no money to keep in the sleeves of his robe. The implication is that he was an incorrupt, and thus a poor, official.

52. At first this may seem an irreverent and irrelevant act on the part of Shen Fu's old friend. But by giving him a concubine, which he certainly could not have afforded to buy himself, Cho-tang was trying to ensure Shen Fu had a son to survive him.

PART 4

1. Southeast of Hangchou, in what is now Shaohsing County.

2. Firecrackers.

3. The Orchid Pavilion lies in the Shanyin area, and was made famous in a poem by Wang Hsi-chih of the Eastern Chin Dynasty (317—420). Yü's Tomb is also near Shanyin, and is supposedly the tomb of the king who is reputed to have founded China's first dynasty, the Hsia, in 2205 B.C.

4. The famous taist Ko Hong tried to find the elixir of life here.

5. Su Hsiao, also known as Su Hsiao-hsiao, was a famous courtesan of the Southern Ch'i Dynasty, which ruled much of what is now south China from 477 to 502 during the north-south interregnum between the Han and Sui Dynasties. Hsiao-hsiao seems to have been a woman of many delights, and a talented poet as well. She captured most of the hearts of her time, and her reputation fascinated poets long afterwards—among them Pai Chü-yi of the T'ang Dynasty and Su Tung-p'o of the Sung.

6. This was Ch'ien Lung's fifth tour 'south of the river'; he visited Hangchou and Haining, a county nearby, in 1780, two years after Shen Fu's visit.

7. South of what is now Shanghai.

8. Just west of Soochow; it has a temple originally founded under the Liang Dynasty (502—557). Han Mountain—Han Shan in Chinese or, literally, Cold Mountain in English—is the name given to the authors of the sixth-to ninth-century poems who so influenced the poetry of the 'beat' generation in the United States in the 1950s.

9. The Chinese phrase for their dress could be translated 'we wore neither robes nor shoes'. In other words, they were not dressed as government officials.

10. Literally, 'wind and water', the Chinese concept of geomantic suitability, according to which sites are chosen for houses, graves, and other things.

11. Her name meant 'orchid', and this is a snide comment on her apparently Rubenesque figure.

12. Yang Kuei-fei was an imperial concubine who was rather plump and is supposed to have so distracted the T'ang Emperor Hsüan Tsung that he almost lost the dynasty to the rebel An Lu-shan. She was executed by loyalist troops at Mawei.

13. Yangchou.

14. The following is a description of the beauties of Yangchou, a city renowned for its scenery. It dates from about 590 as virtually a second capital, built by the second and last emperor of the Sui Dynasty. Yü-yang was the Ch'ing poet and official Wang Shih-chen (1634—1711). His most popular collection of poetry was printed in Yangchou about 1700.

15. 'Musical stones' have the most ancient of histories, and the most varied of meanings; the phrase can refer to ancient instruments that were part of the earliest Chinese musical theory, but here it refers to a stone gong used to call the monks to prayer.

16. Ou-yang Hsiu (1007—1072), a scholar of the Sung Dynasty venerated for his work. A temple to him was erected behind the P'ingshan Hall after Shen Fu' time.

17. G. R. G. Worcester has described these boats, with a photograph, on pp.208 and 209 of his *The Junks and Sampans of the Yangtze* (United States Naval Institute Press, 1971). He called them *k'uai pan ch'uan*, or 'quick plank boats'.

18. Just under seventeen acres. (See Weights and Measures)

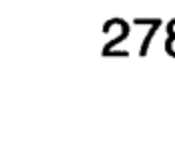
19. Or more precisely, to the Ch'ient'ang River's junction with Hangchou Bay.

20. About twenty miles. (See Weights and Measures)

21. The tides at the mouth of the Ch'ient'ang River that runs past Haining and Hangchou are among the world's most spectacular. The largest wave recorded there reached a height of over twenty-five feet and a speed of over thirty feet per second. According to legend, this tide once shifted an iron ox, weighing one and a half tons, that had been placed beside the river by an emperor to 'keep watch over the sea'. The tides are highest at the time of the Mid-Autumn Festival.

Another description of the tides has been provided by G. R. G. Worcester, who tells of the scene when quite large junks took advantage of the tidal current to get a free ride up the bay to Hangchou: 'The white, roaring wave breaks into a crest which grows higher as it advances through the evernarrowing funnel of Hangchow Bay. Pandemonium breaks loose. The madly yelling junkmen fend off their boats from the stone wall and, smartly slipping their mooring lines, are afloat in an instant and are on their way to

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Hangchow in the wake of the bore. They usually do the twenty-three miles in about two hours.' (*The Junks and Sampans of the Yangtze*, p 184.) A photograph of these ships is also included.

22. In southeast Anhui Province. Shen Fu may not have known it, but the youngest of the 'Three Su's' he mentions on p. 17 was magistrate of Chihsi for five years during the Sung Dynasty; it was a banishment.

23. Hangchou.

24. Over a hundred feet. (See Weights and Measures)

25. Yen Tzu-ling was banished from the court of his friend Han Wu Ti. so the tale goes, after falling asleep with his leg across the emperor's body. Edward Schafer explains how this fact combined with the appearance of a nova in the constellation 'Seat of the Divine King' to get Yen thrown out of the palace. He is said to have spent the rest of his life fishing from the terrace named for him on Prosperous Spring Mountain in Chekiang Province. For Schafer's account, see p. 268 of his *Pacing the Void: T'ang Approaches to the Stars* (University of California Press, 1978).

26. From the 'Second *Fu* on the Red Cliffs', by the Sung poet Su Tung-p'o (1036—1101). See p. 249 and note 89 to Part 4.

27. A leader of the Yellow Turban rebels at the end of the Han Dynasty.

28. Wang Meng (1301—1385), another of the 'Four Great Masters of Late Yüan Painting'. Closely associated with artists from Soochow, Wang took his courtesy name from Yellow Grane Hill near Hangchou, where he lived after he came to prominence.

29. Coins of copper, Chinese currency.

30. This also means coins of copper cash. As Mathews explains in his *Chinese-English Dictionary* (Harvard. 1975, p. 282), the reference is to an old legend that says if the blood of a mother water-beetle is smeared on eighty-one copper cash, and the blood of her young on another eighty-one, the coins will always come together no matter how long they are circulated.

31. That is, inure himself to worldly desires.

32. The rebellion, in 1788, devastated much of north Taiwan and the shipping routes it dominated.

33. Feng Fu was an apparently formidable man of the Jin whom Mencius says was well-known for protecting local villagers from tigers. He became much respected by the local gentry when he gave up this low-class occupation in search of a more refined life, but was later scorned by them when he went back to killing tigers at the villagers' request.

34. Kiangsu Province north of the Yangtze River.

35. Here, the reference is to Kwangtung Province and specifically to its

capital, Canton.

36. The tenth month of the Chinese calendar, so called because it occasionally includes a warm spell.

37. In south-east Anhwei Province.

38. The reference is to Mencius, and this is one of his early rules of proper government. Dobson translates the entire passage: 'Do not disregard the farmer's seasons, and food will be more than enough. Forbid the use of fine-meshed nets, and fish and turtles will be more than enough. Take wood from the forests at prescribed times only and there will be material enough and to spare. With a sufficiency of grain, of fish, and of material, the people would live without anxiety. This is the first principle of Princely Government.' (*Mencius,* trans. W. A. C. H. Dobson, Toronto Press, 1963, pp. 27—28).

39. Near Anching, in south Anhwei.

40. At Nanchang, Kiangsi Province. They were by now on tributaries of the Yangtze.

41. Modern Nankuan, in southern Kiangsi Province.

42. 'Long-life noodles' are a standard part of traditional Chinese birthday meals.

43. Chinese mountains seem to have been full of such admonitions. Again, Li Chi says that at a particularly frightening point on the climb up Hua Mountain in Shensi there used to be a stone inscription that said, 'Think of your parents' (*The Travel Diaries of Hsü Hsia-k'o*, p. 145).

44. General Mei was a talented warrior on the side of Liu Pang (247—195 B.C.), founder of the Han Dynasty.

45. General Mei's name means 'plum'.

46. The 'month of the winter sacrifice' is the last month of the year on the lunar calendar, usually falling in February on the solar calendar.

47. They had just crossed from Kiangsi into Kwangtung.

48. In north Kwangtung, on the southern side of the Tayü Mountains. From there they completed their journey by boat.

49. Just outside Canton.

50. The 'province city' being, of course, Canton.

51. A Cantonese expression for prostitute, with which, of course, Shen Fu was unfamiliar.

52. Shameen, in Cantonese. This island later became the centre of Western life in the city, after Canton was opened to trade under the treaty port system in 1843. Shen Fu was visiting it in 1793.

53. In the Cantonese which Shen Fu did not speak.

54. A euphemism for prostitute.

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55. This may not be as sinister as it sounds. Small ornamental locks were sometimes worn as amulets, locking in the wearer's good fortune.

56. Through which the rest of the world was then allowed to trade with China, from August to March of each year.

57. The *Ch'ün Fang P'u*, a thirty-volume encyclopaedia of Chinese plants by Wang Hsiang-chin, a scholar and official to the Ming Dynasty's Wan Li Emperor (reigned 1573—1620).

58. The author's literary name.

59. That is, out of the city walls and back to the flower boats.

60. Due west of what is now Shanghai.

61. Shen Fu has here adapted two lines from the poem 'Banishing Care' by the T'ang poet Tu Mu (803—853). The original poem reads:

> Wandering the country with my wine,
> I found the girls here so very fine.
> Ten years since I woke from Yangchou dreams
> With a bad name in pleasure houses.

62. 'Weito' is the Chinese name for a Bodhisattva, and the Weito Hall of a temple is the room where two Bodhisattvas stand guard over the temple entrance.

63. Van Gulik attributes the melody to the flutist and scholar Huan I, who served the Chin Dynasty's Hsiao Wu Emperor (reigned 373—379) (R. H. van Gulik, *The Lore of the Chinese Lute*, C. E. Tuttle, Rutland, Vt., 1969).

64. An insult, to a monk. Yi-hsiang was presumably upset that the abrupt and unbecoming worldly curiosity of the monk should disturb their outing. It will be recalled that talking about official business was one of the activities forbidden by Shen Fu and his friends during their gatherings at the Villa of Serenity.

65. Fan Chung-yen, 989—1052. Born in a poor family during the Northern Sung Dynasty, he rose to be a great government official and scholar. He is remembered, among other things, for a saying expressing his view of the obligations of an official: 'First to worry about the problems of the world, last to enjoy the delights of the world.'

66. About ten feet. (See Weights and Measures)

67. Fourteen years before; see p.171.

68. Wuling was the district from where the fisherman in T'ao Ch'ien's essay set out on the day he stumbled across the Peach Blossom Spring (see p.123).Once he had left the Immortals' abode he was never able to find it

again.

69. Twenty feet or so.

70. A picul, roughly 133 lbs. (See Weights and Measures)

71. Yangchou.

72. This is the old name for the city that became Shanghai. The old name meant 'On the Ocean'; the modern name means 'On the Sea'.

73. Yü Mountain is still a favourite tourist spot, north and east of Soochow.

74. A blend of tea.

75. An archaic measure equal to seven Chinese feet.

76. Ten feet. (See Weights and Measures)

77. He was probably going to use them as pigments for his paints, a common use for this kind of stone at the time.

78. From Shen Fu's description it is not possible to say exactly where this would be today, other than that it must be somewhere near the outer mouth of the Yangtze River, probably on one of the islands in the river mouth.

79.Tiger Hill is the collection of pavilions, pagodas, and temples just northwest of Soochow.

80. Traditionally, the site where the Wu king Ho Lü was buried with 3,000 swords in 496 B.C. Ho Lü is supposed to have sponsored the first use of iron in making swords, and to have founded the city of Soochow. His tomb is said to have given Tiger Hill its name, when a tiger appeared there to guard the resting place of the Wu King.

81. A garden originally laid out in 1350 as part of a temple.

82. Yün-lin was the Yüan painter Ni Tsan. See note 7 to Part 2.

83.Built by King Fu Ch'a of the Wu Kingdom out of his love for the Lady Hsi-shih, whom Herbert Giles in his *Chinese Biographical Dictionary* (Chinese Materials, 1975) called one of the most famous of Chinese beauties. She was introduced to the king by an enemy who sought the king's downfall, and the strategem worked. Fu Ch'a was so infatuated with Hsi-shih that his rule soon collapsed, and he committed suicide in 473 B.C. Lingyen Mountain is south and east of Soochow.

84. Both of which are near Soochow.

85. South Anhwei Province.

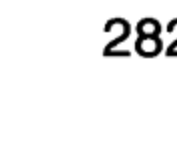
86. Now part of the triple city of Wuhan, in Hupeh Province.

87. Actually downstream from Wuchang.

88. A Han Dynasty book describing the rivers of China; the text as Shen Fu would have read it and as it exists now is thought actually to date from the Three Kingdoms period (222—280 A.D.).

89. They are two of the most famous poems in the Chinese language. Su

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(1036—1101) was a Sung Dynasty poet and, in writing about the battle of the Three Kingdoms period some 800 years before, he confused the cliffs at Huangchou (modern Huangkang) with the real site of the battle some eighty-five miles away. Having been made by a famous poet, it is a famous error. It is an easy mistake to make in Chinese, however, because the names of the two places sound so much alike—Shen Fu here comes close to confusing them himself—and it certainly did not hurt the poems.

90. Which would have made it about eighty feet on a side. (See Weights and Measures)

91. Chang (678—740) later became a minister to the T'ang Emperor Hsüan Tsung.

92. The famous philosopher and poet of the Southern Sung, who lived from 1130 to 1200.

93. Kuan Yü, a hero of the *Romance of the Three Kingdoms*, the novel of warfare and intrigue at the end of the Han Dynasty; the story begins in the year 220 A.D., with the famous phrase, 'Empires wax abd wane; states cleave asunder and coalesce.'

94. Kuan Yü's famous mount.

95. Sung Yü was an official of the kingdom of Ch'u during the Warring States period which ended, for Ch'u, in 223 B.C. Yü Hsin served the Liang and Northern Wei Dynasties some seven hundred years later.

96. As they were away from family and friends, they had no one on whom to call.

97. A purple mist is one of the emanations that can be expected on the appearance of a remarkable person. Lao-tzu was the Taoist sage, and is supposed to have presented the original copy of one of that philosophy's classic, the *Tao Te Ching*, to the local governor at Hanku Pass.

98. Ch'ang Li was the courtesy name of Han Yü (768—824), one of the great literary figures of the T'ang Dynasty. Regardless of his feelings, one should not be misled by Shen Fu's disparaging remarks about T'ungkuan. It controls the Yellow River crossing and a main road into Shensi, and was traditionally a position of great strategic importance. When Li Shih-min, founder of the T'ang Dynasty, was advancing on the Sui Dynasty capital at Ch'angan in 617, one of the first things he did was to position a blocking force at T'ungkuan to prevent Sui reinforcements from reaching the city. Like most of Li's plans, it worked.

Seven hundred and fifty years later, a successful attack through T'ungkuan enabled the Ming Dynasty's founder, Chu Yüan-chang, to consolidate his hold on North China.

99. About half an acre. (See Weights and Measures)

100. Called *go* in Japan and by most Americans, the Chinese game is played with black and white stones on a board; each player attempts to surround the stones of the other.

101. The 'unmoored boat' has long been a symbol of melancholy, aimless life for the Chinese *literati*.

102. One of the mythical first emperors of China.

103. A famous Taoist monk.

104. A *jen* equals seven feet. (See Weights and Measures)

105. The patron of medicine.

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