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Author(s): Min Tian
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Stage Directions in the Performance of Yuan Drama

MIN TIAN

The origin of Chinese theater can be traced back to its ancient roots in Chinese primitive shamanism. The birth and growth of a full-fledged drama with dialogue, singing, action, and most importantly, impersonation, in medieval China, however, began in the Yuan dynasty (1279–1368), the golden age of Chinese drama. The tradition of Yuan zaju (Yuan poetic and music drama, or literally, “miscellaneous drama”) was practically lost to us in spite of its short revivals in the Ming (1368–1644) and Qing dynasties (1644–1911). Little external evidence survived to substantiate a reconstruction of the original conditions and performance style of Yuan zaju. This essay is a study of the performance of Yuan zaju vis-à-vis its stage directions in the context of its speeches, dialogues, and songs. It draws on an electronic database that I have designed to collect all stage directions marked with ke (indicating action in a stage direction) totaling more than 7,300 with an average of more than 45 for each play from the corpus of Yuan zaju that consists of 162 plays.

Since Yuan zaju was centered on qu (songs and tunes of songs), bai (spoken prose and poetry) and ke were not considered as nearly important as qu. As a matter of fact, the plays (with a few exceptions) in Yunkan zaju sanshi zhong (The Thirty Zaju Plays in Yuan Printings), the earliest surviving collection of the thirty Yuan zaju plays printed in the Yuan dynasty, include only some incidental prose and a few directions marked with ke, and some of the plays feature only songs and tunes. While studies in Yuan qu have been systematic and exhaustive and studies in the spoken parts of the Yuan zaju plays so far have been significantly improved, a systematic study of the stage directions as they are used in the corpus of Yuan zaju as a whole has yet to be made.¹
The difficulty of using and studying stage directions as internal evidence to the performance of Yuan zaju resides in several critical issues. First, it is the issue of the texts of Yuan zaju. We have now only thirty play scripts that were printed in the Yuan dynasty as some examples of the Yuan zaju as the Yuan audience knew and watched in performance. The texts of the majority of these plays, however, appear, or were intended to be, incomplete with only a few stage directions and, in some cases, no stage directions at all. The majority of the Yuan zaju plays are available to us in a number of Ming collections produced during the Ming dynasty. As this study demonstrates in the following, these plays were edited, collated, or revised in varying degrees by Ming scholars and bibliophiles and were, directly or indirectly, derivative from or related to, and thus influenced by, the Ming court performances. Consequently, they may not reflect the original performance of the Yuan zaju plays. In addition, the “inconsistent” practice of marking a stage direction with or without ke or the presence or absence of a stage direction in certain scenes in plays from different collections may point to the fact that not all stage directions are reliable sources or evidence. Moreover, the extreme terseness of the majority of the stage directions may not provide enough concrete information on the actual performances. The last critical issue is that some of the stage directions may have been only authorial and editorial decisions and were probably never realized in actual performances. Given these facts and possibilities, however, the Ming collation and revision were primarily focused on the sung and spoken parts and, although stage directions were added or trimmed, the kinds of stage directions and their use do not appear radically different from their counterparts in the Yuankan plays. Because of the high rate of repetition of the same or similar stage directions in different dramatic and scenic situations, those “inconsistencies” in the marking of individual stage directions appear rather insignificant. Furthermore, for the same reason, the conciseness of the stage directions may indeed testify to the existence of established performance conventions and rules available to the contemporary players. Therefore we may gain a substantial understanding of the enactment of those individual actions suggested by the stage directions and the general style of Yuan performance by studying those stage directions in the context of songs, speeches, and characterization.
Historically, one of the difficult issues that have baffled generations of scholars of Yuan zaju has been its extreme lack of external evidence. Yuan zaju did not have a Henslowe keeping his diaries or a Samuel Pepys recording his play-going accounts. It had neither a Zeami keeping alive the secret art of Noh nor a Bharata formulating a science of ancient Indian theater. A surviving fourteenth-century temple wall painting (see figure 1) about an actual performance of a zaju play, a
fourteenth-century collection of biographical notes and anecdotes about Yuan performers (Qing lou ji; The Green Bower Collection), and some other small artifacts tell us little about the actual performance and staging of Yuan zaju aside from some vague information about certain players, costuming, and musical instruments. Internal evidence from songs and speeches can provide, at best, ambiguous information about the actual performance of Yuan zaju. Thus, scholars' imagination and their studies of Yuan zaju in relation to its performance and staging have been heavily influenced by modern and contemporary practices of other xiqu (traditional theater) forms whose earliest developments were more than two hundred years removed from the decline and demise of Yuan zaju. Therefore, alternatively, a systematic study of the stage directions is, in my view, the surest and most reliable way of uncovering and understanding the actual performance of Yuan zaju as it took place during the Yuan dynasty.

The extant texts of Yuan zaju fall into two categories: the earliest surviving examples printed in the Yuan dynasty and later collections published during the Ming dynasty. As mentioned previously, the earliest surviving thirty plays were put together in a collection, Yuankan zaju sanshizhong. This collection, printed in 1350, was privately owned successively by several scholars and bibliophiles (the first known owner was the playwright Li Kaixian [1502–1568]) from the late Ming dynasty through the Qing dynasty and the early Republic period before it was formerly published in 1915. Now the thirty plays can be found in several modern collections of the Yuan zaju plays. Three of these collections were solely dedicated to these Yuankan plays with annotations and collations. These plays were copied and printed originally for the use of contemporary players and playgoers (see figure 2). The value of these plays lies in the fact that they are the only surviving examples from the original Yuan zaju repertoire that can be used to investigate the original conditions and performance style of the Yuan zaju plays. The usefulness of these plays, however, varies in the degree to which their texts have been properly edited and completed with songs, speeches, actions, and stage directions. The core component of Yuan zaju is qu (songs and tunes), hence Yuan zaju is more
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often called Yuan qu. The Yuankan plays are role scripts prepared for the female lead (zheng dan) or the male lead (zheng mo), the only role whose player is allowed to sing throughout the play. These scripts copied the songs and tunes and kept, in a few instances, the speeches and stage directions for the male or female lead, but left out, for the most part, the speeches and the stage directions for the minor and supporting roles. Thus the majority of the plays (with only three exceptions: Gui yuan jia ren Baiyue ting, Tiao feng yue, and Bowang shao tun) have only a few pieces of spoken prose (bai) and a few stage directions. In fact, two plays (Guan Zhang shuang fu xishu meng and Zhaoshi guer) feature only the songs and tunes without any trace of speeches and stage cues. Two other plays (Yan Ziling chui diao qili tan and Chuzhao Wang shu zhe xia chuan) have only one and three cues, respectively, for exit. Still two other plays (Guan Dawang dan dao hui and Sheng si jiao Fan Zhang ji shu) have some speeches and a few stage directions, but none of the stage directions is marked with ke. One play (Xin bian Yue Kongmu jian Tie Guaili huan hun), oddly enough, has significantly more speeches and stage directions than the majority of the Yuankan plays, but none of the stage directions is marked with ke. The number of the stage directions marked with ke in all other twenty-three plays significantly varies from 1 (Yu Chigong san duo shuo, Feng Yue Ziyun ting) to as many as 44 (Baiyue ting).

The majority of the Yuan zaju plays survive in a number of the Ming collections produced approximately during the Wanli period (1573–1620) of the Ming dynasty. Therefore, in order to gain a full account of the performance of the Yuan zaju plays, stage directions from the texts of different Ming collections will be included and compared with one another and with those from the Yuankan collection. The relative importance and value of the plays from these collections as internal evidence to the Yuan performance and staging will be gauged in their chronological proximity to the original performance and staging of Yuan zaju as they took place in the Yuan dynasty.

The earlier Ming collections of Yuan zaju include Gai ding Yuan xian chuan qi (1522–1566), the Yu Xiaogu collection (1545–1607), Gu ming jia zaju (1588–1589), Zaju xuan (1598), Gu zaju (1575–1600), Yang chun zou (1609), and Yuan Ming zaju (1575–1620). Gai ding Yuan xian chuan qi originally had sixteen Yuan zaju plays, selected and edited.
by Li Kaixian during the Jiajing period (1522–1566) of the Ming dynasty. Now with six plays extant, this collection is the earliest following the Yuankan collection. The Yu Xiaogu collection was edited and owned by Yu Shenxing, Yu Xiaoogu's father; the origin of the plays in Yu's collection has been unclear. According to Sun Kai, however, they may have been related to the manuscripts at the Ming imperial court. One of the earliest Ming collections of Yuan zaju, the importance of this collection lies in the fact that its plays were considered by the contemporary Ming scholars and bibliophiles the most authoritative texts available to them. Zhao Qimei (1563–1624), a noted Ming bibliophile and collector, not only copied plays from Yu's collection into his own collection, but also collated against them some of the plays from Gu ming jia zaju and Zaju xuan. Gu ming jia zaju, edited by Chen Yujiao, contains sixty-five of the Yuan and Ming zaju plays (forty-two of them are Yuan zaju), of which fifty-five (thirty-four are Yuan zaju) were included in Zhao's collection and ten were photomechanically copied into Gu ben xiqu cong kan siji, serial 4. Zaju xuan, edited and published by Xijizi, originally included thirty plays. Of its twenty-six plays (twenty-two are Yuan zaju) now extant, fifteen were included in Zhao's collection and eleven were photography into Gu ben xiqu cong kan siji, serial 5. Gu zaju, possibly edited by Wang Jide (?–1623), included twenty of the Yuan zaju plays, all photographed into Gu ben xiqu cong kan siji, serial 2. Yang chun zou, edited by Huang Zhengwei, originally had thirty-nine plays, but only three of them survived and were copied into Gu ben xiqu cong kan siji, serial 6. Yuan Ming zaju, edited and published by someone called Chen, his family name, has four plays (three of them are Yuan zaju) extant and were copied into Gu ben xiqu cong kan siji, serial 7.

Of all the Ming collections, Maiwangguan chaojiaoben guji zaju (1614–1617) and Yuanqu xuan (1615–1616) are the two most important and comprehensive. The Maiwangguan collection, owned by Zhao Qimei, was named after Zhao's private library. It includes 242 Yuan and Ming zaju plays, both printed editions and manuscript copies, from three previous collections—the Yu Xiaogu collection, Gu ming jia zaju, and Xijizi's Zaju xuan, from the playscripts held at the Ming imperial court, and from plays with sources unknown. Zhao's collection was recovered in 1937 and was photographically reproduced in 1958. Since most of the
Maiwangguan plays were either from earlier collections or directly copied from the playscripts used for performances at the Ming imperial court, they combine to attest, more than any other single Ming collection, to the performance of Yuan zaju even though they were influenced by the performances at the Ming imperial court and compromised by Zhao’s corrections, revisions, and collations of the texts.

In contrast, the one hundred plays in Yuanqu xuan, on the other hand, were heavily edited and revised by Zang Maoxun according to the established literary norm and standard. Yuanqu xuan has long been accepted and used as the standard collection of the Yuan zaju plays. Its authority has gone largely unchallenged for over three hundred years. Since the recovery and publication of the Yuankan collection and the Maiwangguan collection, scholars and critics have questioned its authority and accused Zang Maoxun of altering the texts of the original Yuan plays by his revisions.15 Although Zang added more stage directions and left out or modified some others,16 thus making the stage directions more standardized, as this study will demonstrate, their function and use, for the most part, do not radically differ from those found in other collections of the Yuan zaju plays, including the Yuankan collection.

Because of their chronological proximity to the zaju plays staged and published during the late Yuan dynasty, the zaju plays by Zhu Youdun (1379–1439),17 the prince of Zhou of the Ming dynasty, written and staged during the early Ming dynasty, are of particular importance in its relationship to the performance of Yuan zaju as it occurred in the Yuan dynasty. Thus the use of stage directions in Zhu’s plays will be considered in contrast to that of the zaju plays in the Yuankan collection and the Ming collections.

My study of the stage directions from different collections reveals a significant and continuous increase in the average number of ke for each play in each of the collections in a chronological order. The average number of ke for each of the Yuankan plays (twenty-three in total, excluding those seven plays that have no ke) is 10.7; it is about 19 for each of the thirty-one plays by Zhu Youdun; it is around 30 for each of the six plays in Li Kaixian’s collection (30.3) and for each of the eleven plays in Xijizi’s Zaju xuan (32); it is 42.6 for each of the thirty-eight plays of the Maiwangguan collection that were not included in Yuanqu xuan; and it
is 51.52 for each of the one hundred plays in Yuanqu xuan. The average increase in the total number of ke for each play from each collection is about 10. The lowest average number of ke for a Yuankan play certainly resulted from the condition of the Yuankan texts as role scripts for the lead roles, with actions and speeches (suggested by stage directions) for the minor roles (and in some cases even for the lead roles) left out or kept at a minimum. The relative lower number of ke in Zhu Youdun's plays, however, testifies to the fact that the original Yuan zaju plays (with the exception of Baiyue ting) must have had significantly fewer stage directions than those in the later Ming collections. Since this is the case, the original Yuan performance of northern zaju may have been less formalized than we have assumed today. The increase in the average number of ke attests to the standardization and formalization of the Yuan stage directions. It likewise attests to the progress of zaju staging and performance, a progress toward an increasingly formalized style of performance from the late Yuan dynasty to the early Ming dynasty.

II

Stage directions in the corpus of Yuan zaju can be roughly divided into two types: the one including those stage directions not marked with ke, and the other covering those stage directions marked with ke. The former includes stage directions such as yun (speaking) and chang (singing) used to mark spoken parts and sung parts in a play, directions for a player's entrances and exits, and all other directions that suggest a physical action or a mental state but are not marked with ke. The majority of the Yuan stage directions, however, are marked with ke with the exception of a few cases in which ke is replaced by jie.18

Scholars since the Yuan dynasty have tried to define the meaning of ke. Tao Zongyi of the late Yuan dynasty mentions kefan in his Chuo geng lu as one of the components of yuanben or zaju performance, noting that one of the three great players of the time was good at kefan.19 Tao, however, did not explain kefan in any detail. Xu Wei of the Ming dynasty explained that “meeting, bowing in salute, doing obeisance, dancing, sitting and kneeling, all these physical actions were called ke.”20 Modern and contemporary scholars basically followed Tao and Xu in their explanations of the term. Thus, Wang Guowei further notes that kefan refers
to actions.21 Feng Yuanjun argues that “[k]efan is what is said of kefa (rules and laws), which refers to rules of actions by different roles.”22 Feng further complains that “[t]he kefan of ancient drama was stereotyped, following the same rules and copying each other slavishly.”23 Wang Jisi maintains that “[k]efan refers to various sets of actions, which has established rules and conventions to follow.”24 Following Wang Jisi in his assertion that ke is kefan, Kang Baocheng has further attempted to trace the origins of ke (and jie) back to religious rituals, especially Daoist rituals. Kang's argument suggests that the performance of Yuan zaju may have been influenced by religious rituals, although he does not substantiate his argument by a systematic analysis of Yuan performance. Indeed, Kang asserts that ke “as xiqu convention that follows established rules and exemplars must have drawn on elements of religious rites.”25 All these arguments consider ke (or kefan) as certain established conventions and rules that prescribe the actions and performance style of Yuan zaju.

In my view, ke may have been used in most cases to mark and give precedence and emphasis to those frequently recurring and performed actions, physical, emotional, mental, or psychological. In other words, it may have been an indicator of the use of conventionalization and its degree in these actions due to their high rate of repetition. It is worth noting, however, that a significant number of these same stage directions that recur frequently but are not marked with ke may have been performed following conventional patterns. Thus, ke is not necessarily the only indicator that prescribes the actual use and degree of conventionalization in these actions. Furthermore, in many cases, ke may have been used in the stage directions only to mark the occurrence of actions, and some of these actions, especially those that occurred significantly less frequently, may have been performed in a less conventionalized or even naturalistic manner. One question, however, remains: Why were in some cases these same stage directions marked with ke, but not in others? My best answer here is that this phenomenon can be attributable to the “inconsistency” of individual playwrights, copyists, scribes, collators, block cutters, or printers. It also appears to me that in some cases (those most frequently used stage directions) the optional use of ke in a stage direction possibly makes no difference to the performance style. I am also
inclined to think that there is indeed a difference in that due emphasis and importance are attached to the action or signification as suggested in a stage direction whenever it is marked with *ke*. It is of particular interest and significance that, in about 4,000 stage directions (more than 50 percent of the total number of *ke* used in the corpus of Yuan *zaju*), *ke* is used in combination with these two verbs, *zuo* and *da*, both of which can be translated as “act out.” This is so even with those stage directions that suggest a state of emotion or mind of a character, such as *zuo bei ke*, *da bei ke*, or *zuo da bei ke*, all meaning “act out sadness” or “act out being sad,” possibly in contrast to the stage direction, *bei ke* (grieving; be sad). The use of the verbs may prescribe a stronger emphasis on the action or emotion suggested in the stage direction and on the conventionalization of its performance, but the difference between these stage directions and those marked only with *ke* or those not marked with *ke* at all does not appear great and clear-cut, especially when we consider, in many instances, that all these kinds of stage directions are used alternatively in a single play and its different versions from different collections.

### III

Stage directions in the corpus of Yuan drama that were marked with *ke* can be divided into several different groups such as the one that indicates physical actions, the one that suggests emotional, psychological, or mental states and activities of a character, the one that defines imperial and religious actions, the one that defines spatial blocking and change in special scenes that involve door, house, building, river, temple, prison, wall, boat, etc., the one that defines animal actions, the one that deals with stage effects and stage business, and lastly, a special group of stage directions that include *zuo yi* and its variants.

The majority of the *ke* that falls into the first group concerns essential human behaviors, communications, and activities that occur frequently in human life. This kind of *ke* covers a broad range of human actions such as *jian*, eating, drinking, dressing, sleeping, dreaming, writing, reading, greeting, waiting, departing, walking, weeping, coughing, sneezing, snoring, vomiting, yawning, sighing, and so on. It even covers such
embarrassing actions such as urinating and catching lice. Of all these actions, *jian* (including its variants such as looking, peeping, glancing, watching, etc.) is the most frequently used, accounting for over 1,900 times, nearly 40 percent of the approximate total of 7,300 *ke*. It can be further divided into these groups of actions: actions without emotions defined in the *ke*, including verbs such as *see, look, watch, meet, recognize, glance*, which account for the majority of the *ke* associated with *jian*; actions with emotions defined in the *ke*, including “see and be surprised (frightened, shocked, or saddened),” “be surprised (frightened, or shocked) to see;” actions defined by social status and custom, including actions of seeing or meeting officials, one’s senior or superior, such as “see and kneel,” “kneel to see;” “see with respect,” and “see with kowtow.”

Aside from *jian*, *ke* covers many other essential and frequent actions as they take place in daily life. “Sleep,” “dream,” and “awaken” together account for more than 200 times. “Hold a cup of wine,” “hand over wine,” “drink wine,” and “get drunk” account for more than 300 times. “Sit” (23) and “get up” (89) account for more than 100 times. “Take one’s leave” and “walk” (xing and zou) account for more than 210 times. “Thank” accounts for 108 times. “Write” (49) and “read” (11) account 60. “Eat” (40) and “drink” (35) account for 75. “Sneeze” accounts for 8 times. “Act out being hard of hearing” (da er an ke or zuo da er an ke) accounts for 23. “Ask” accounts for 43 times. “Do obeisance” (bai) accounts for 282 (Bai ke, 196 times in eighty-seven plays; Bai xie ke, “bow and thank,” 29 times in twenty-seven plays; and Bai bie ke, “bow and leave,” 12 times in twelve plays). “Kneel” (gui) accounts for 250 times. “Kowtow” (koutou) accounts for 20 times. “Make a bow” (qishou and zuoyi) accounts for 13 times. “Report” (bao) accounts for 354 times. “Greet” (16), “salute,” and “return the salute” (shili, xingli, huanli, huili, 30 times) account for nearly 50 times.

Of these actions, those occurring and repeating in great frequency must have been conventionalized and enacted in accord with established forms, gestures, and movements understood and agreed upon by players and playgoers alike. It is tempting indeed to imagine how those different actions associated with *jian* may have been carefully and meticulously differentiated with regard to different nuances in forms, gestures, and movements.
While such essential human actions were frequently performed in accord with established conventions and forms, it is interesting to note the presentation of some special actions that recur only a few times in the Yuan zaju plays, such as sneezing, snoring, vomiting, yawning, urinating, and so on. These actions must have been presented verisimilarly as they were, presumably, much less practiced artistically on the stage. That being said, however, actions (urinating, for example) that smack of extreme indecency and elicit embarrassment must have been conventionalized even though these acts are rarely staged. The ke indicating urination appears twice in two plays. In Dingding dangdang penger gui (The Clattering Pot Ghost), a traveler spends a night in a family inn that specializes in making pots and jars. The man is murdered by the family. They burn his body into ashes and make a pot from the ashes. An aged local official whose living is supported and protected by the famous Judge Bao gets possession of the pot. The old man brings the pot home and is harassed by the pot ghost in his sleep. Unable to fall asleep, the old man gets up and tries to relieve himself. Before he performs the action of urinating as indicated in the stage direction, he speaks about his urge to relieve himself and using the pot for the purpose. The ghost takes away the pot and the old man hears his urinating not from the pot but from the floor. The mischievous pot ghost turns out to be the murdered traveler. Later the old man brings the ghost (in the form of the pot) to Judge Bao and the ghost is avenged. The physical existence of the pot as a piece of stage property seems unmistakable. But the presentation of urinating must have been primarily the function of the old man's speech, assisted by some sort of physical gestures and movements. In Cuihong Xiang er nü liang tuan yuan, veterinarian Wang tells his aunt that he is going to "go wet" and then he says that he is coming out of the house before he relieves himself as suggested by the stage direction. Such indecent actions also appear in two plays written by Zhu Youdun and staged at the early Ming court. In Mei yin yuan feng yue tao yuan jing, the heroine dressed like a man betrays her female identity when, watched by a hiding peddler, she urinates as specifically defined by the stage direction, that is, in the posture of a woman. In Shen hou shan qiu di de qu yu, a drunken country girl tumbles while relieving herself as suggested by the stage direction, wetting her skirt in the process. As the following
stage direction indicates, she wrings out her shirt, breathes on her hands, and rubs her hands against her hair. Such lowbrow slapstick comedy must have been stylized, as noted previously, to avoid extreme indecency and embarrassment, although I cannot rule out the possibility that they may have been rendered on the border of naturalism to be convincing, funny, and entertaining.

IV

Stage directions that are marked with ke also cover military and martial actions such as military battle formation (zhen), which accounts for 22 times in fourteen plays, and fighting (zhan), which accounts for 34 times in nineteen plays (Hulao guan san zhan Lü Bu alone 9 times), and acrobatic somersault (jin dou), which appears, surprisingly, only 1 time. The battle formation and fighting take place between opposing armies of soldiers by the thousands, or opposing groups, or a single combat involving two generals. The formation of big battles with armies ("three armies, big and small," a conventional call by a general before a formation is made) is indicated by the physical movements of a few soldiers and generals. At the same time, the grand spectacle of intense and bloody fighting is primarily portrayed by the narrative language of speech and singing and by the superb martial art skills of the players. Pang Jue ye zou Maling dao, which alone has five stage directions about the battle formation, provides the best dramatic presentation of the formation of battles. The play was based on the historical battle that occurred in 342 B.C.E. between the two warring states, Qi and Wei. It features two Chinese ancient military strategists, Sun Bin and his friend and later opponent, Pang Jue, in the Warring States period (474–221 B.C.E.). A strategic competition between the two features several battle formations presented onstage. According to records of military strategy written on bamboo slips unearthed together with Sun Bin Bing Fa in 1972 from a tomb of the Han dynasty, there were ten battle formations, but none of them can be identified with the formations mentioned in the play.

According to those stage directions, the battle formation is further divided into five types: "arranging a formation," "adjusting a formation," "joining a formation," "coming out of a formation," and "fighting in a formation." "Adjusting a formation" appears 16 times, 15 times marked...
by a *ke* in the stage directions. Although these formations are presented differently, they involve horses, weapons, and drums. As a convention, the beat of drums leads the formation of forces. Real horses are represented by bamboo horses, the conventional use of which (I will return to this convention later) is clearly stated in two stage directions directly associated with the battle formation. In *Xixiang ji*, one stage direction reads: “The general leads his soldiers, riding a bamboo horse, adjusts his formation, catches Bang (his opponent), and exits.” In *Xiao He yue ye zhui Han Xin*, one stage direction reads: “A bamboo horse enters, adjusting formation.” The action of fighting marked by a *ke* can be further divided into two forms: fighting between groups and between individuals. As a convention in general, it may have been stylized with the player’s skilled performance of martial arts, although in some cases in which individual combats are involved, it may have been highly realistic to be both convincing and entertaining. Those military actions on a large scale such as those battle formations may have been prescribed according to their established forms and conventions. These actions such as *tiao zhen ke* must have been highly stylized since battle scenes cannot be reproduced on a temple or platform stage.

V

In addition to military actions, the Yuan stage was fraught with domestic, social, legal, and religious violence. These violent actions can be divided between those committed without the assistance of tools or weapons, such as beating, striking, biting, pushing (someone into water or a well), dragging, pulling, kicking, bumping (*zhuan*) (one’s head) against (a tree, cart, or terrace), falling or collapsing (*dao*), jumping (*tiao*) (into water or over a wall), cursing (*ma*), and those perpetrated with the assistance of tools or weapons such as actions of striking, chopping, cutting, or killing with a sword, knife, stick, or pole, and actions of yoking (*jia*), strangling, and hanging. In *Ma Danyang san du Ren Fengzi*, Ren Fengzi kills his baby by throwing him to the ground. The same stage direction (not marked by *ke*) in the same play of the Yuankan edition explicitly indicates that Ren Fengzi kills his own baby in this way. In *Pang Jue ye zou Maling dao*, Sun Bin’s toes are cut off by an executioner as indicated by the stage direction. These actions must have been conventionalized...
and stylized to avoid shedding real blood and losing real lives as attested in the checklist of costumes and props for the Ming court staging of *Ma Danyang san du Ren Fengzi*, which lists a wooden knife, wooden sword, and a baby doll (for Ren's wife to carry). The presence of blood as a result of a violent action is spelled out, surprisingly, only in two stage directions marked with *ke* in the corpus of Yuan zaju. In *Ban ye lei hong jianfu bei*, one character strikes his own nose so violently that it bleeds.  

In *Gong Sun han shan ji* of the Yuankan edition, one stage direction reads: “Act out biting one's small finger and wiping blood on one's shirt.” Even in these instances, the blood may have been artificial. Nevertheless, in many scenes where these violent actions occur, blood shedding is mentioned or vividly described in speeches and songs not marked by a stage direction. When Sun Bin's toes are cut off as suggested in one stage direction, the pouring of the blood and the bleeding flesh and broken bones are described in Sun's singing. In *Dou E yuan*, after the heroine's head is cut off according to one stage direction, the executioner describes in shock how Dou E's blood gushed out and flew to the white silk in the air.

On the Yuan stage, violence is often committed against the vital parts of the human body. Actions associated with one's head are defined in stage directions such as “Cha dan strikes and breaks Zheng mo's head,” “bump her own head,” “drop heads,” and “the ghost enters in a hurry, carrying his own head, and strikes.” As mentioned previously, Dou E's head and Sun Bin's toes are cut off. In *Yu Chigong dan bian duo shuo*, the head of the legendary Liu Wuzhou whose rebellion once seriously threatened the Tang dynasty is hung up for his general, the hero of the play, to recognize. The unique features of Liu's head, a nose with three holes and a cockscomb-shaped back, must have been made lifelike so that the hero could be identified. Many a time in the plays, a character is yoked, strangled, and hung as a physical punishment. Suicides are indicated in stage directions such as “take out a sword and kills himself;” “Shen Sheng commits suicide;” “Jian Xiu commits suicide;” “bump his head against the terrace;” “bump his head against the terrace, die, and exit;” and “bump himself [against the cart] and die.”

The action of dying related to violent actions, marked by *ke*, accounts for 29 times. In some cases, the character who has just performed the
action of dying is awakened by cold water as indicated in the stage directions. In some cases, the dead body is carried onto or off the stage. In one instance, the body is recovered from water and carried onto the stage. In two plays, a character sees the body and begins to cry as defined in the stage direction. In *Dou E yuan*, the heroine’s body is carried offstage. In *Zhu sha dan di shui fu ou ji*, a robber seizes the hero by the hair and kills him with a knife. He drags the body to the foot of a wall, cuts through the wall with his knife, pulls down the wall, and buries the body. Death-related stage directions that end with *ke* appear at least 30 times. No fewer than fourteen stage directions in eleven plays signal that a character acts out his or her death (*zuo si ke*). In at least eleven instances, a character enacts his or her death as a result of suicide or violent actions inflicted upon him or her, gets up immediately, and exits on his or her own. The presentation of the action of dying may have been conventionalized with appropriate gestures, bodily movements, and facial expression, aided by direct articulation in speech or singing. A character states explicitly that he or she is dying or declares his or her intention to die before committing suicide. The death of a character is also reported or described by other characters in speech or singing. For example, the death of an imperial concubine occurs offstage and is reported to the emperor by a eunuch who brings her clothes as evidence (to be trampled by horses as suggested by a stage direction).

**VI**

Actions related to the imperial court are defined in more than thirty stage directions marked with *ke*. Emperor-related *ke* define actions such as “greet the emperor,” “meet the emperor,” “bid farewell to the emperor,” “the emperor drinks,” “the emperor feels drowsy,” “the emperor awakens,” and so on. Other actions are related to imperial edict such as showing, receiving, and reading imperial edicts (5 times). The emperor-related stage directions marked with *ke* appear in only seven of the one hundred plays from *Yuanqu xuan* in contrast to five (possibly eleven as the emperor appears in six other plays that appear incomplete with their stage directions) of the thirty plays from the Yuankan collection. The significantly low number of stage directions that suggest imperial actions result possibly from the Ming scholars’ and practitioners’ decisions on selecting,
editing, and staging the plays because of the risk involved in portraying imperial life, especially, the theatrical representation of emperors and other imperial rulers. As a matter of fact, the early Ming imperial criminal laws prohibited any dramatic portrayal of emperors, empresses, loyal statesmen, and martyrs and, according to the laws, any perpetrator was subject to a punishment of one hundred times of stick-flogging. This censorship had indeed exerted an adverse impact on the Ming reproduction of Yuan zaju both in printing and staging. In the Yuankan edition of *Xue Rengui yi jin huan xiang* (*Xue Rengui, Dressed in Brocade, Returns to His Home Village*), the emperor appears several times, whereas the same play in *Yuanqu xuan* does not feature the emperor at all, and the hero is no longer the son-in-law of the emperor as in the Yuankan version. The Yuankan version of *Dan dao hui* begins with the emperor. The Maiwangguan version of the same play, however, eliminates the role of emperor altogether. Zhao Qimei notes clearly that his manuscript copy was collated against the original Yuankan version, which attests to the fact that the alteration was indeed Zhao's hand.

These imperial actions that survived in some plays and performances were most likely formalized, following prescribed norms, behaviors, etiquettes, and rites observed at the imperial court. In a few instances, however, an emperor can appear less imperial but more lifelike as they are shown drowsy, drunken, trembling (as the emperor is scared by the sight of the hero, now a ghost), tearful, or brawling in a tavern as the stage directions in question suggest.

**VII**

A number of stage directions cover religious actions, such as praying, making sacrificial offerings, engaging in sacrificial rites, reading funeral oration, or delivering eulogies, burning paper money and burning incense, playing musical instruments used in a Buddhist mass or Taoist mass, praying to Buddha, reciting Buddhist scriptures, passing away in a sitting posture (a Buddhist ritual), and exorcism such as “pick up a peach branch and strike” and “recite an incantation,” and so on. The imaginary presence of a grave or a temple is established in stage directions as well as speeches and songs that are associated with grave or temple. Burial
ceremony is likewise defined in speeches and songs in addition to gestures and movements by the players. Immediately following the speech “I am already here at this graveyard. I bury this coffin with dirt in a walled room and burn paper money,” a stage direction reads: “Act out [zuo] the burying. Bo er speaks.” This is followed by Bo er’s speech: “The burial is done.”66 In Bao Longtu zhi zhuan he tong wen zi, following the lines “It is the Qingming festival. I am going to go to the grave and burn paper money … I am already here at this grave,” a stage direction reads: “Zheng Mo weeps at the grave.”67 In Shen si jiao Fan Zhang ji shu, the line “I saw far away a group of people coming toward this grave” is followed later by a stage direction that reads: “Act out taking leave of the grave.”68 Soul-related stage directions appear 49 times. While these stage directions do not define specifically how the souls of the deceased would have been presented on the Yuan stage, like those actions related to imperial court, their performance must have been ritualized and conventionalized as they observed established religious rubrics, rituals, and ceremonies, and catered to popular religious belief and imagination.

VIII

Aside from human actions, Yuan zaju also feature actions involving a host of animals such as horse, donkey, tiger, dog, pig, rabbit, and crane. In general, it is fairly safe to say that there was no presence of real animals on the Yuan stage. The presence of animals was primarily indicated by portable stage props and was established in the narrative of speech and singing. A horse was represented by a stage prop, a bamboo horse. In the list of costumes and props for the Ming Court performances, there are tiger clothes, tiger skin, tiger head, lion clothes, dog clothes, crane clothes, monkey clothes, and deer clothes. In Taohua nü po fa jia Zhou Gong, a white tiger is seen biting a thirteen-year-old girl. She falls dead and the heroine performs an exorcism, waking her up by spraying water on her as indicated in the stage direction.69 In Yanmen guan Cunxiao da hu, a tiger is seen dashing forward (Ban hu shang chong ke) and harassing a flock of sheep, and the hero, a shepherd, beats the tiger to death (Zheng mo da si hu ke) and throws it (Zheng mo diu hu ke) across a river.70 The presence of tiger, sheep, and river was established by a piece of stage
property (a piece of tiger cloth worn by a player, for instance), the acting of the players, and the narrative description of speech and singing. In the list of costumes and properties for the staging of Taohua nü at the Ming Court, “tiger cloth” was used to represent the white tiger.71

Horses appear in more than ninety plays, more than 55 percent of the corpus of Yuan zaju. Actions related to horses that were marked with ke in the stage directions appear more than 40 times. The use of a bamboo horse was explicitly stated in stage directions of three Yuan plays, two of which are from the Yuankan collection. In Xiao He yue ye zhui Han Xin alone, three stage directions mention the use of a bamboo horse.72 In Zhu Youdun's Li Yaxian hua jiu qu jiang chi, as indicated in the stage directions, a bamboo horse is brought onstage as a prop. The heroine is then seen mounting the horse and later exits riding it.73 In the list of costumes and props for the Ming court performances, a horse prop was often included where a play suggests the involvement of a horse in dramatic actions. In the corpus of Yuan zaju, there are, surprisingly, only five stage directions (shangma ke) that signal the act of mounting a horse; eleven stage directions (xia ma ke or xia ma ... ke) that indicate the action of dismounting a horse.74 A horse could also be represented by a whip as suggested by such stage directions as “act out dropping the whip” and “act out handing over the whip.”75 The presence of horse and other animals on the Yuan stage, in other words, is suggested by a combination of stage props, narratives of speech and song, appropriate gestures and movements of the player, and the imagination of the playgoers.

IX

Many scenes in Yuan zaju feature houses, buildings, rivers, bridges, temples, and prisons. The presentation of these scenes involves the blocking and change of acting space on the stage. Such space-defining actions are prescribed in stage directions as well as speeches and songs. Door-related ke appear about 200 times, such as “open the door” (36 times), “push the door” (3 times), “get out of the door” (81 times), “go inside the door” (20 times), “knock at the door” (7 times), “call at the door” (20 times), and “close the door” (5 times). The presence of door and the door-related actions are suggested by the player’s articulation and singing as well as by his or her gestures and movements. In general, a door-related
action was preceded or followed by such lines as “I open this door,” “open the door,” and “call at the door.” A conventional statement by a character, “Here I am already at the door,” appears more than 80 times. In *Huangliang meng*, a stage direction, “push the door open,” is followed by the lines “Here come my two hands. Half of my body pushes against the doors, and the two doors are already open.” The imaginary presence of the door and the door-related actions on the Yuan stage are signified by a character’s articulation and acting and the audience’s imagination.

*Ke* related to water, such as “jump into the river,” “cross the river,” “cross the gully,” and “come to the shore,” suggests the blocking and change of acting space. In *Hangong qiu*, the heroine commits suicide by jumping into a river. The action is pronounced by a character immediately after the action is taken as suggested by the stage direction (“act out jumping into the river”). In *Wu Yuan chui xiao*, before she performs the action of jumping into the river, the heroine says that she wants to be remembered as a faithful woman who sacrifices herself by jumping into the river while holding a stone. The presence of gully is suggested in such stage directions as “act out crossing the gully,” “act out jumping over the gully,” and “act out coming out of the gully.” A deep and wide gully with a single-log bridge is mentioned in the speech of the hero before he crosses a gully as suggested by two stage directions. In *Maling dao*, one stage direction (*Zheng mo zuo guo qiao ke—Zheng mo acts out walking across the bridge*) is followed immediately by the hero’s speech, “I have walked across this bridge.” In *Zhongyi shi Yu Rang tun tan*, the stage direction *Zheng mo ji ru qiao xia qian fu ke* (*Zheng mo rushes down under the bridge and hides himself*) is followed by the pursuer’s speech that contains the phrase “under the bridge.” The well appears in four stage directions. In *Zhu sha dan di shui fu ou ji*, the heroine’s father is pushed into a well as defined by the stage direction. But the old man, supposedly drowned, makes himself disappear by exiting immediately after the action takes place. The presence of the well is already established by the old man’s speech (“I am going to draw water from the well”) and his action accompanied by his speech (“I am drawing this water.”) In *Bao Daizhi zhi zhuang shengjinge*, an old lady, bound with rope, is dropped into a well. Stones are dropped to prevent the body from
coming to the surface. A character, already beaten to death, is dropped into an excrement pit according to one stage direction. The action and the presence of the pit are suggested by another character’s speeches both preceding and following the action. These scenes prove a challenge to realistic presentation. A stylized presentation would not be convincing because the body has to disappear from the view of the audience and stones have to be dropped. The theatrical trick is completed by, in addition to the player’s acting, the function of language pronounced in the speech and dialogue preceding and following the action, which describes the actions. In sum, the imaginary presence of river, gully, well, or pit and the corresponding change of space as indicated in the stage directions are signified by a combination of the function of the character’s language, the player’s acting, and the playgoer’s imagination.

Like the presentation of the river, the gully, or the well, a multilevel building or house as indicated in those stage directions that end with ke, such as “go upstairs” (11 times) and “go downstairs” (7 times), is conveyed by a combination of conventional methods. An exclamation such as “I am already here at the Yueyang building,” and “What a building,” and a narrative description of the building often precede or follow the action of “going upstairs” or “going downstairs” as defined in the stage directions. The spatial presence of a storied building is thus established with the assistance of the performance of the player. In Sha gou quan fu, prior to the action of “going upstairs,” a character declares: “Today let’s go upstairs at the Xie’s house and have a feast.” In Zui si xiang Wang Can deng lou, the imaginary presence of the building is established in the speeches preceding the occurrence of the action, and immediately following the stage direction, Wang Can recites a line: “Going up one more stair.” In Liu Xuande zui zou Huanghe Lou, the action of “going downstairs” takes place immediately after the character says to his companion: “I am going downstairs with you.” After the action has taken place, he declares: “I am out of this building.” In Lü Dongbin san zui Yueyang Lou, a character declares, “Here I am already at the Dong Ting Lake with a building of one hundred chi high” before he takes the action of “going upstairs.” Immediately after the action, he exclaims: “What a fantastic high building.” In Li Yunying feng song wu tong ye, immediately following the stage direction “Zheng dan [the female lead] leads
Xiao dan [the secondary female role] to go upstairs,” the heroine exclaims: “What a colorful decorated building!”

The presence of the wall and the spatial blocking and change are indicated in stage directions such as “jump over the wall” (8 times) and the character’s speech and song that precede or follow the action. In Pei Shaojun qiang tou ma shang, before the action of “jump over the wall” takes place, the presence of the wall and the action of jumping are already established in the character’s speech and singing. In Zheng bao en san hu xia shan, the stage direction is followed by the lines by the hero: “I jumped over this wall. It turns out to be a garden.” In Xixiang jii, before Zhang Sheng jumps over the wall and hugs the heroine, Hong Niang has told him “to jump over this wall.” The pronouncement of “this” by the player and his or her corresponding gesture signify the fictional or imaginary presence of the wall.

The presence of a prison onstage is suggested in eight stage directions. In Du Kongmu huan lao mo, following the order “Go to the prison,” the hero enacts the action—“enter the prison”—as indicated in the stage direction. In Henan Fu Zhang Ding kan toujin, three stage directions—“enter the prison”—are preceded by the characters’ dialogues that establish the imaginary presence of the prison. In Bao Daizhi san kan huidian meng, the heroine’s line “I watch that prison in the distance” is followed by her action—“arrive at the prison”—as indicated in the stage direction. Having finished the action, she declares: “This is the gate of the prison.” Here the heroine’s singing and speech prepare for the male character to enact the actions—“enter the prison”—as suggested in the stage directions and their identification by the audience.

“Temple” appears in six stage directions. In Shanshen miao Pei Du huan dai, the heroine, followed by her mother, first declares: “I am coming into this temple.” The moment that they decide to hang themselves, a man rushes into the temple to rescue them as the stage direction defines: “Zheng mo enters the temple in a hurry.” Later, the temple collapses as the stage direction (Miao dao ke) indicates, confirmed by the heroine’s exclamation: “Oh, this temple for the mountain gods falls!” In Maling dao, the hero who pretends to be mad crawls into a sheep pen to sleep as defined in the stage direction. Before he takes the action, he says: “It’s getting dark. I am going back to the sheep pen for a rest.” In Sui He
zhuan feng mo Kuai Tong, the hero, a military and political strategist, who feigns insanity to escape murder, lives in a sheep pen. “It’s getting dark,” he says, and “I am going back to the sheep pen for a rest.” The stage direction that follows reads: “Go into the sheep pen and act out sadness.” Here the imaginary presence of the temple and the sheep pen are likewise defined by the character’s language, the player’s acting, and the playgoer’s imagination.

In the performance of Yuan zaju, the spatial change is more often defined by a character’s walk or travel from one location to another. This change is suggested in the actions indicated in the majority of the stage direction, xing ke (more than 70 times). In Xiao Zhang Tu fen er jiu mu, which appears only in the Yuankan collection, immediately following the stage direction “the female and male roles travel” (dan mo xing lu ke), the hero’s mother wonders why they have not reached the temple after they have traveled for several days. In Zhang Kongmu zhi kan Moheluo, Zhang Qian begins to walk, according to the stage direction (xing ke), and his following speech indicates that he has traveled from the yamen to get the Moheluo doll from a remote residence and then has come back to the yamen door. In Tongle yuan Yan Qing bo yu, Yan Er runs into Yan Qing, the hero of the play, in the street and offers to treat the hero’s impaired eyes in his shop. After the stage direction xing ke, Yan Er says: “Here is my shop. I open this door.” In Liu Chen Ruan Zhao wu ru tao yuan, after acting out his walking (zuo xing ke), the hero says he has walked for half a day, seeing scenes of mountains and rivers. In Zhu sha dan di shui fu ou ji, four occurrences of xing ke indicate that the character has traveled by a wine shop, a black stone store, a temple, and has finally reached his home. Along with xing ke, a conventional speech is used to indicate the extent of the travel or walk: “Turn this street corner and walk around this house corner.” For example, in Dou E yuan, Mistress Cai wants to get her money back from Doctor Lu: “I am going to Doctor Lu’s house to get my money back. (Zuo xing ke [Act out walking]) Turning this street corner in a hurry and walking around this house corner, here I am already at the gate of his house.” The same examples
with slight variations can be found in *Qin Xiuran zhu wu ting qin*\(^{106}\) and *Lian huan ji*\(^ {107}\). A conventional speech beginning “I am already here” (470 times) explicitly indicates travel from one location to another without the player leaving the stage and without the change of scenic backgrounds. The execution of such *ke* may have simply been a stylized walk around the stage aided by a series of gestures and movements much like the acting convention *pao yuan chang* (run around the stage) in contemporary *xi*\(\text{q}u\) performances. In the Yuankan edition of *Ma Danyang san du Ren Fengzi*, one stage direction, “make a turn around,” indicates that Ren Fengzi has walked a long distance to reach Ma Danyang’s house.\(^{108}\) The same stage direction also appears in the Yuankan edition of *Zhu Geliang Bowang shao tun*.\(^{109}\)

In addition to *xing ke* and its related stage directions, those stage directions related to boat or horse also define the character’s travel and its resultant spatial change. Like the horse scenes discussed previously, the boat scenes were also presented in conventional methods. “Boat” appears in at least twenty plays and boat-related *ke* accounts for 23 times, such as “board the boat,” “start the boat,” “stop the boat,” “move the boat,” and “row the boat.” All these actions are accompanied by dialogues and songs that signify the actions, in addition to gestures and movements by the players. In the Yuankan edition of *Chen Jiqing wu dao zhu ye zhou*, following the stage direction “Zheng mo enters as a fisherman, wearing a straw rain cape and rowing a boat,” the hero explicitly states in his speech that he is rowing a boat and wearing a straw hat and a straw rain cape. His statement prepares the audience’s identification of his later action defined in the stage direction “stop the boat.”\(^{110}\) In *Que Li Yue shi jiu Wanjiang ting*, before the heroine boards the boat as indicated in the stage direction, the boatman calls the passengers to board his boat. After the heroine has taken the action (*shang chuan ke*), he says: “I start this boat and come to the middle of the river.”\(^{111}\) In *Wu Yuan chui xiao*, the hero who intends to cross a river declares that he is already at the riverside and that he sees a boat in the distance. At his request, the boatman rows the boat to the shore (as indicated in the stage direction) and asks the hero to board. Immediately after the hero finishes the boarding, the boatman says: “I am already here at the bank of the river.”\(^{112}\) The presence of the boat is signified by the physical presence of a bamboo
hat, straw rain cape, and punt-pole, in addition to the possible use of a prop boat. In the list of costumes and props for the performances of Ming zaju at the Ming court, items such as a bamboo or straw hat, straw rain cape, punt-pole, and prop boat are included in the portrayal of boat scenes. In modern and contemporary xiqu performances, the prop boat was replaced by a single prop, the oar, just as in the case of the horse scenes where the Yuan bamboo horse is replaced by a single prop, the whip. These two instances epitomize the progress of the extreme stylization and formalization of Chinese xiqu.

XI

Aside from the stage directions that define physical actions discussed previously, emotional, psychological, or mental states or moods of a character are also encapsulated in the Yuan stage directions. Prior to or after such a stage direction, the character makes explicit his or her emotional, psychological, or mental state in his or her speech or singing, such as grief, sorrow, sadness, agony, pain, happiness, anger. Bei ke (be sad, grieve) appears in such stage directions as bei ke (55 times), da bei ke (act out sadness, act out grieving, 18 times), and zuo bei ke (act out sadness, act out grieving, 72 times). Of all Yuankan plays, bei ke appears only in Baiyue ting (2 times). Bei also appears in the stage directions of some Yuankan plays, such as da bei le (Baiyue ting, Jie Zitui), bei yun (Ren Fengzi, Gong Sun he han san), and bei zu (Jie Zitui). Bei ke appears in ten stage directions of the Yuanqu xuan version of Bao Daizhi san kan hudian meng, the most of any Yuan plays (the Maiwangguan version of the play has eight bei ke, six of which were performed by the female lead). Nine times the action is performed by the female lead, Mother Wang, whose husband is beaten to death and whose three sons are jailed. The overriding sadness and miseries suffered by Mother Wang must have been rendered so forceful and overwhelming that the play indeed has its tragic significance in spite of its comic overtones and forced happy ending. Proper hand gestures, body movements, and facial expression must have been enacted in concert with speech and singing in such conventional performances. A character explicitly states his or her sufferings in such dramatic moments as marked by bei ke. The most frequently used declaration is “I am dying of my sufferings (pain, sorrow, grief)! It accounts for at least
50 times in association with the enactment of *beikē* and *ku ke* (weep).

*Ku ke* (164 times) and *qi ke* (sob, 4 times) appear in sixty-seven plays. In association with *ku ke* and *qi ke*, tears (*léi*) are suggested explicitly in nine stage directions marked with *ke*, such as shedding tears, hiding tears, and wiping tears. Undoubtedly there are many more moments and situations of this type that are conveyed by conventional performances even though they are not defined explicitly with *ke* or not marked by any stage direction at all. Shen Nuer da nao Kai feng fu of the Yuanqu xuan version has ten *ku ke*, more than any other Yuan play (the Maiwangguan version of the play has five). According to one stage direction (*zuo ku dao ke*), the heroine of the play cries so convulsively that she falls and loses consciousness.\(^{114}\) In *Dou E yuan*, which has nine *ku ke*, when the mother-in-law performs “weeping,” the heroine sings: “Why do so many tears keep flowing?”\(^{111}\) In *Lian huan ji*, when the heroine performs in accord with the stage direction *zuo qi ke* (act out sobbing), the hero sings: “I saw tear-stains run through the remnants of her make-up.”\(^{116}\) In *Zhaoshi gu er*, the hero sees Cheng Ying in grief with tears flowing. When they meet, Cheng Ying is seen acting according to the stage direction *Zuo yan lei ke* (act out making or flowing tears).\(^{117}\) In *Cui fu jun duan yue jia zai zhu*, a prodigal who wants to profit by pretending to weep over the death of his elder brother wonders how he can weep without tears. A swindler thus suggests to him: “The corners of my handkerchief were soaked with ginger juice. Once you use them to rub the corners of your eyes, your tears will flow like urine.”\(^{118}\) In contrast to today’s *xiqü* performance, Yuan players most likely shed real tears in their performances as a result of a their genuine inner experience. On the Yuan stage, however, artificial tears may have been easily acted out with small tricks like the one suggested by the swindler, especially in similar dramatic situations where the underlying emotion is not genuinely experienced by the character.

The enactment of anger, rage, or fury (*nu ke*, 70 times, and *qi ke*, 28 times) is followed by speeches that end with an exclamation mark, indicating that the character is in an angry or furious state of mind. The most frequently used conventional speech is the exclamation “I am dying of anger!” The enactment is always accompanied by actions such as screaming, weeping, beating, kicking, collapsing, and even death. In *Han Gaohuang zhuo zu qi Ying Bu*, the enraged hero performs his anger as
defined in the stage direction by looking up to the sky, lifting his beard, and blowing off the air.\textsuperscript{119} In \textit{Feng yu xiang sheng huolang dan}, the heroine acts out her dying out of anger (\textit{zuo qi si ke}) and is revived only to enact her death for the second time before she exits immediately on her own.\textsuperscript{120}

\textit{Xiao ke} (99 times) can be further divided into smiling or laughing, usually associated with happiness and satisfaction—\textit{xi ke}, sneering, grinning, laughing in a covert or partly suppressed manner, snickering, smiling obsequiously or apologetically, feigning a smile, laughing in conjunction with weeping, laughing with explosive sound, laughing uproariously. These emotional actions must have been enacted and differentiated with appropriate gestures, facial expressions, and voices.

\textit{Jing ke} (122 times) indicates that a character is surprised, alarmed, or frightened. In this category, \textit{jing xing ke} (12 times) is one of the typical conventional actions. It is enacted when a character is suddenly awakened from his dream. The action is further defined by speeches and songs in which sleep or dream is mentioned. \textit{Jing ke} is closely associated with \textit{pa ke} and \textit{huang ke}. \textit{Pa ke} (30 times) indicates that a character is frightened. In addition to gestures, body movements, and facial expressions, it is made explicit by speeches such as this conventional exclamation: “I am scared to death!” \textit{Huang ke} (more than 100 times) indicates that a character is confused, frenzied, or panic-stricken. \textit{Huang} is sometimes combined with other actions such as \textit{huang zou} (walk in a hurry), \textit{huang gui} (kneel hurriedly), \textit{huang ku} (cry in panic), \textit{huang bao} (report hastily), etc. Such emotional states may lead to actions that are more easily enacted in a naturalistic style. In \textit{Yuan zaju}, however, they must have been conventionalized in varying degrees as they were repeated time and again in different performances.

Unlike those stage directions discussed previously, which define that emotions or feelings are externalized with physical reactions on the part of the player, the enactment of such stage directions as \textit{xiu ke} (feel bashful, be shy, blush), which appears 7 times, \textit{chen yin ke} (mutter to oneself, unable to make one's mind), which appears 17 times in sixteen plays, and \textit{xun si ke} (ponder, contemplate), totaling 8 times in seven plays, relies more on the player's inner experience and its resultant postures and facial expressions.
The production of stage effects, such as special sounds, noises, winds, snows, thunders, rains, and so on, is an important part of the staging and performance of Yuan zaju. We can gain some knowledge about how stage effects were produced on the Yuan stage from its stage directions. The cry of wild goose appears only in Han gong qiu (5 times). The Yuanqu xuan edition of the play adds ke to each of these five stage directions. The Maiwangguan version and the version from Gu zaju did not mark the same stage directions with ke. The crow of a cock appears 3 times in three plays. Two times it occurs behind the stage. The cry of parrot occurs 1 time behind the stage. Thunder occurs 2 times, 1 behind the stage. Following the stage direction, the hero speaks immediately about the thunder and the heavy rain outside his house.\textsuperscript{121} Noises of the donkey, the cattle, and the horse occur 1 time behind the stage.\textsuperscript{122}

Wind-related (feng) ke occurs 7 times. In Wu tong ye, the maid first says to the heroine that the wind is blowing hard. Then the heroine begins to sing, describing how the wind blows past houses, rivers, and forests. After she sings, one stage direction reads: “The wind blows off a parasol leaf. Zheng dan picks up the leaf and says.” The stage direction is then followed by her speech: “Little sister, how did the wind blow off just one leaf?” The heroine then writes a poem on the leaf and prays, calling time and again to the dying wind to blow hard and bring the leaf to her husband.\textsuperscript{123} In Jiangzhou Sima qing san lei, Pei Xinnu, deceived into believing that his beloved poet Bai Juyi is dead, burns paper money and a whirlwind arises as the stage direction indicates. Pei then says: “This gust of whirlwind tells the ghost of my husband is coming.”\textsuperscript{124} In Bao Longtu zhi kan Houting hua, a stage direction reads: “The ghost of the dan enters. Whirlwind blows.” Zheng mo then says: “What a gust of whirlwind!”\textsuperscript{125} In Dou E yuan, before an executioner kills the heroine, a stage direction reads: “Wind is blowing inside.” Then the executioner says, “What a cold wind!”\textsuperscript{126} Xue ke (snowing) appears only 2 times. The stage direction “brave the snow” is followed by Han Xin’s exclamation: “What a heavy snow!”\textsuperscript{127} Special effects may have been worked out by some special device behind or on the stage, but in most cases, they were subject to the effect of the player’s articulation and performance.
Music and dance are essential and the most important parts of Yuan zaju. Tunes, songs, and singing are far more important than speeches and speaking. Actions are dance oriented as gestures and movements are stylized and formalized. Furthermore, many scenes in the Yuan zaju plays feature characters engaged in music and dance presentations. Accordingly, there are a significant number of stage directions that deal with such occasions and actions, such as those music-related ke (more than 30 times), those related to musical instruments (40 times) such as pipa, qin, drum, dizi (bamboo flute), gong, and xiao (a vertical bamboo flute), and those dance-related such as wu (19 times) and wu ke (12 times).

A look at the related stage directions helps us gain some knowledge about how stage business was managed on the Yuan stage. Most likely no life-like or large stage props were ever used. Instead, small and portable props such as a boat, a bamboo horse, a baby doll, a wooden sword or a wooden knife, and other small utilities were used. Stage props were called qimo. As defined in those qimo-related stage directions (49 times), props of various kinds were sometimes carried onto the stage. For examples, in Zha nizi tiao feng yue of the Yuankan edition, a stage direction reads: “Zheng dan carries qimo” (basin and towel).128 In Qi Ying Bu of the Yuankan edition, one stage direction reads: “Zheng mo enters with qimo, playing the role of a spy.”129 In Jie Zitui of the Yuankan edition, one stage direction reads: “Zheng mo enters in the role of a eunuch, carrying qimo.”130 Here qimo refers to a sword, poisoned wine, and white silk that the prince is forced to use to commit suicide. Thirty-two qimo-related stage directions end with ke. In such cases, proper actions may have been emphasized to indicate how to handle such props. Otherwise, a stage direction may have only indicated that props were used in the course of stage action and no difference can be made between these directions and those not marked with ke.

Entrances in the Yuan zaju plays are marked by shang (enter). They can be divided into two groups: the majority group is not marked with ke while the other group is marked with ke. A simple stage direction for entrance only indicates that a character enters on the stage whereas a
relatively complex one defines for the player the role, costume, prop, emotional state, and dramatic situation involved in the enactment of his or her entrance. For example, we have stage directions that define the role, prop, and dramatic situation: “Zheng mo enters in the role of a spy, carrying qimo,”131 “Zheng mo enters in the role of Zun Zi, leading his soldiers from the banquet, acts out sitting on the boat, and speaks,”132 “Mo enters, holding a basket, carrying a sword on his back, and braving the snow, and speaks,”133 “Zheng mo enters, carrying a sword on his back and riding a bamboo horse, and speaks”;134 stage directions that suggest the emotional state of the character: “Zheng mo enters sick, supported by Er dan,”135 “The emperor enters, speaks, and acts out drowsiness,”136 “[Zheng dan] enters together with the old lady, running in panic”;137 and stage directions that suggest costumes for the character: “Zheng mo enters in the role of Huo Guang, dressed heavily and carrying a sword,”138 “Mo enters, wearing white and carrying a sword on his back, and leads wai (his mother),”139 “Zheng mo enters, dressed as a Daoist priest, and speaks.”140 For those stage directions for entrance that end with ke, emphasis may have been given on how to act out the action of “entering” in accord with different types of characters or its combination with other physical actions or emotional signals.

Exits (xia) in Yuan zaju can be divided into three forms. Xia ke (10 times) along with xia (not marked with ke) indicates that the player exits physically from the stage. Xu xia (34 times with only 1 ending with ke) indicates that the player is out of the ongoing stage action for the time being and is supposedly invisible to the viewers, although physically remaining onstage. Shan xia (11 times) indicates that the player exits and returns quickly to join the action. Shan xia is different from xu xia in that the player who enacts shan xia exits the stage physically, though temporarily. For example, in Baiyue ting of the Yuankan edition, one stage direction—“the lady speaks and exits quickly”—indicates that the mother is separated from her daughter.141 The use of xu xia in some of the plays from the Yuanqu xuan collection is not clearly differentiated from that of xia. In Meng Deyao ju an qi mei, a character exits (xu xia) and enters with qimo (a coat, some silver money, and a horse) as defined by a stage direction.142 In this instance, it is not clear whether the character exits physically and re-enters with qimo or she removes herself from the
action and rejoins the action with qimo already on the stage. In the
Maiwangguan version of Dou E yuan, according to one stage direction,
the female lead acts out xu xia, the jing role pours the poison, and the
female lead enters; in the Yuanqu xuan version of the play, however, the
female lead takes exit (xia), then the jing role (Donkey Zhang) pours the
poison.143 Wangjiang ting of the Maiwangguan collection and the Gu
Zaju collection has the same stage direction, xu xia, whereas the Yuanqu
xuan version has the direction simply as xia. Three of the exits (xia) in
the Yuanqu xuan version of Xihua shan Chen Zhuan gao wo read as xu
xia all in three other versions of the play.144

Asides in the Yuan zaju plays are defined in two kinds of stage direc-
tions: bei ke and bei yun. While bei yun appears as many as 139 times,
bei ke appears only 24 times. Bei ke and bei yun seem interchangeable:
one stage direction, zuo chu meng bei yun (act out coming out of the
door and turning aside, and speak), in Fan Zhang ji shu of the
Maiwangguan version is read as zuo bei ke yun (act out turning aside,
and speak) in the same play of the Yuanqu xuan version.145 On the
other hand, Lian huan ji of the Yuanqu xuan version has one of the
Maiwangguan’s stage directions, Zheng mo bei ¿еуил, read as Zheng mo
bei yun.146 The enactment of bei ke (or bei yun) was probably done by
the player either turning his or her back on other players on the stage or
by addressing the audience directly.

XIV

Apart from the majority of the Yuan stage directions (marked with or
without ke), stage directions such as zuo yi, zuo yi er, and zuo ... yi (marked
with or without ke) form a relatively small group that combines to account
for 30 times in seventeen plays (17 times they were marked with ke). Zuo
yi means that the player acts to suggest or to signify. Such stage direc-
tions occur 7 times alone in the Yuankan edition of Baiyue ting. There
are six stage directions that contain zuo yi in Zhu Youdun’s thirty-one
plays, which do not appear different in meaning and usage from their
Yuan counterparts. With or without ke, zuo yi in these stage directions
suggests that the player uses gestures, bodily movements, and eye and
facial expressions to signify an action or a mental or emotional state or
mood. Guo, a teahouse owner, does not like to drink (zuo yi bu chi ke)
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the remaining tea vomited by Lü Dongbin, a Daoist immortal.147 A woman acts out holding a cup (zuo yi ba zhan ke).148 In the same play, the hero shows that he is surprised to see (zuo yi jin jian ke) how fast the two trees have grown.149 An emperor enters and shows his drowsiness (zuo shui yi le).150 An old man shows that he is listening (zuo yi ting ke).151 In his dream, the hero is haunted by an old man who enters quickly, approaches him, and then kills him according to the stage direction (shan shang zuo yi ke) that precedes the action.152 Husband and wife, separated, try but hesitate to recognize each other (Ge zuo yi er ice).153 Hong Niang’s response to Cui Yingying’s angry call is indicated in the stage direction zuo yi.154 Her action to look outside the temple and see if someone is around is indicated in the stage direction zuo yi le.155

Despite the particular use of zuo yi in these stage directions, there are no clues in the plays as to how zuo yi is different from those regular stage directions marked with ke. If there is any difference between them, actions and emotions indicated by zuo yi may have been less physically extensive and expressive and more concise and restrained, concentrated on and signified by the player’s posture and facial expression. In Han Gaohuang zhuo zu qi Ying Bu, Ying Bu, a general who has just surrendered to the State of Han, expects to be greeted by the Han ruler, Liu Bang, but is surprised to see Liu Bang washing his feet. Offended by Liu’s disregard, Ying Bu shows his displeasure and anger as indicated in the stage direction (zuo qi fan nao yi ke).156 Here the stage direction (with yi) does not seem different from the other three stage directions without yi (zuo nu zhu chu lai qi ke, zuo qi nu ke, zuo qi bu fen ke) that show the hero’s anger.157 In fact, the Yuanqu xuan version of the play has the same stage direction, Zheng mo zuo nu ke, chang (Zheng mo acts out his anger, and sings).158 The same two stage directions, zuo yi da bei ke, zuo yi (act out sadness)159 in Liu Chen Ruan Zhao wu ru tian tai in Li Kaixian’s collection and the Maiwangguan’s manuscript copy from the Yu Xiaogu collection, read zuo da bei ke (act out sadness)160 in the same play of the Yuanqu xuan collection. In Baiyue ting, the stage direction—Zuo mo luan yi le—indicates that the heroine is confused and anxious. The heroine’s confusion and anxiety are expressed in another stage direction, Mo luan ke, that appears 2 times and all end with ke.161 The stage direction, zuo mo jing ke (act out feeling for his neck) in Huangliang meng of the Yuanqu
xuan collection is read *Lü mo tou zuo yi er ke* (Lü feels for his head and *zuo yi er ke*) in the same play of the Maiwangguan collection. The Maiwangguan version of *Taohua nü* has the stage direction *Peng Da jian Zhou Gong zuo yi er ke* (Peng Da sees Zhou Gong and *zuo yi er*), whereas the same play of the Yuanqu xuan does not have the stage direction.

The enactment of *zuo yi* was combined with the function of language pronounced in the character’s speeches or songs. The heroine tries to seduce a lecherous prodigal by flirting with him. The action as suggested in the stage direction (*Zheng dan yu Yanei zuo yi er ke*) is explicitly stated in the heroine’s singing that precedes the action: “I only want to make eyes at you.” Three poets drink with the heroine, two of whom get drunk. The action in the stage direction (*zuo yi ke*) is stated in the meantime in the speech immediately following the stage direction: “I am drunk.” The stage direction (*dan zuo yi ke*) is to demonstrate the heroine’s charming and shy posture as described in the hero’s speech that precedes the stage direction. As suggested in the stage direction “Zhang Yanshang zuo yi, holding his sword” (*Zhang Yanshang zhang jian zuo yi ke*), the action (showing anger) is expressed in the heroine’s speech that immediately follows the stage direction: “My lord, please calm your anger.” Again, this stage direction does not seem significantly different from another similar stage direction, “Zheng En acts out his anger, holding his sword” (*Zheng En zhang jian zuo nu ke*).

**Conclusion**

I have analyzed and discussed a plethora of stage directions from the corpus of Yuan *zaju*. These directions cover all important aspects of the performance and staging of Yuan *zaju*. The great number and variety of these directions and their aggregate information provide ample and strong evidence to the actual art of Yuan *zaju* performance and staging. In sharp contrast to modern drama, especially realistic and naturalistic drama, Yuan *zaju* is characterized by, among other things, its concise stage directions. These directions are not, obviously, detailed and lengthy descriptions and explanations of actions, psychological makings, and scenic situations as they may take place in real life. Rather they constitute simple instructions for the player to act out certain physical actions and
emotional or mental states. Moreover, they provide signals or shorthand for the player to act out scenic and staging conventions in given dramatic situations.

Yuan zaju is also characterized by the exceptionally high rate of repetition of many of its stage directions. The conciseness and repetitiveness of the Yuan stage directions resulted from and built upon the existence and availability of a rich collection of established conventions and practices of performance agreed upon by the players and the audience. At the same time, the repetition of the same or similar stage directions helped make the Yuan performance progressively reach its high degree of conventionalization and formalization. The performance of Yuan zaju and its style were thus conditioned and formed by a system of conventional methods and practices. This system combines and integrates, among other things, the conventionalized acting (postures, gestures, and bodily movements in singing, speaking, and action) of the player, the signifying function of language pronounced in the player’s singing and articulation, and the imagination of the playgoer. In this system, stage directions make up one of the most significant components of the performance and staging of Yuan zaju.

NOTES

1 In his study of the art of the Yuan actor, J. I. Crump provides cogent and insightful analyses of some related stage directions. Crump’s analyses, however, are primarily based on plays from Zang Maoxun’s collection, Yuanqu xuan. See J. I. Crump, Chinese Theater in the Days of Kublai Khan (Tucson: University of Arizona, 1980), 67–175.

2 These thirty plays in their original texts with no annotations and collations are now available in two prints: Yuankan zaju sanshi zhong (Thirty Zaju Plays in Yuan Printings) (hereafter YZSZ), 3 vols., in Guben xiqu congkan siji (A Collection of Xiqu Plays in Old Printings and Editions, Fourth Series), ed. Guben Xiqu Congkan Bianji Weiyanhu, 4 serials (Shanghai: Shangwu Yinshuguan, 1958), ser. 1 (This three-volume serial was photomechanically reproduced from the Yuan thirty printings); Riben cang Yuankan ben gujin zaju sanshi zhong (The Thirty Old and Recent Zaju Plays in Yuan Printings Treasured in Japan), 3 vols. (Beijing: Beijing Tushuguan Chubanshe, 1998).

4 Xin kan guan mu gui yuan jia ren Baiyue ting (The Pavilion for Praying to the Moon for the Beauty Grieving in her Boudoir, a Play Newly Printed with Stage Directions), in YZSZ, vol. 1. For a study of this play, see W. L. Idema, “Some Aspects of Pai-yüeh-ting: Script and Performance,” in Guan Hanqing Guoji Xueshu Yantaohui Lunwen Ji (Proceedings of International Conference on Kuan Han-Ch'ing) (Taipei, 1994), 57–77.


6 The Yu Xiaogu collection (hereafter YXG) has thirty-three plays (eight of them are Yuan zaju) copied as manuscripts into the Maiwangguan collection.

7 Gu ming jia zaju (The Zaju Plays from Old Renowned Playwrights) (hereafter GMJ), ed. Chen Yujiao, 3 vols., in Guben xiqu congkan siji, ser. 4.

8 Zaju xuan (A Selection of Zaju Plays) (hereafter ZX), ed. Xijizi, 3 vols., in Guben xiqu congkan siji, ser. 5.


10 Yang chun zou (Songs of Spring) (hereafter YCZ), ed. Huang Zhengwei, in Guben xiqu congkan siji, ser. 6.

11 Yuan Ming zaju (Yuan and Ming Zaju Plays) (hereafter YMZ), ed. and pub. Chen (only listed as such), in Guben xiqu congkan siji, ser. 7.

12 Sun Kaidi, Yeshiyuan Gujin Zaju Kao (Studies of Old and Recent Zaju Plays in the Yeshiyuan Library) (Shanghai: Shanghai Guji Chubanshe, 1953), 147.

13 Maiwangguan chaojiaoben guji zaju (Old and Recent Zaju Plays in Manuscript Copies and Collated Editions at the Maiwangguan) (hereafter Maiwangguan), ed. and coll. Zhao Qimei, 84 vols., in Guben xiqu congkan siji, ser. 3.


15 Sun Kaidi notes that while the Yuankan collection contains original Yuan zaju plays, the plays in the other collections published during the Wanli period, directly or indirectly, more or less, derive from, or are related to, the play scripts held by the Office of Bell and Drum (Zhonggu Si, an imperial office responsible for the Ming court entertainment) at the Ming imperial palace ("Nei Fu"); hereafter the play scripts held at the Nei Fu are referred to as NF) for the Ming court performance and entertainment. As a result, these plays, according to Sun, were all refined, cut, or heavily edited. He argued that while the plays in the other previous Ming collections retain seven- to eight-tenths of the original plays, those in Yuanqu xuan, the most widely used collection so far, retain only four- to five-tenths of the original plays. See Sun Kaidi, Yeshiyuan Gujin Zaju Kao, 149–53; Wilt L. Idema, “Why you never have read a Yuan drama: the transformation of zaju at the Ming court,” in Studi in onore di Lionello Lanciotti, ed S. M. Carletti, M. Sacchetti, and P. Santangelo (Naples: Dipartimento di Studi Asiatici, Istituto Universitario Orientale, and Istituto Italiano per il Medio ed Estremo Oriente, 1996), 765–91; Stephen H. West, “Text and Ideology: Ming Editors and Northern Drama,” in Ming Qing Xiqu Guoji Yantaohui Lunwen Ji (Proceedings of International Conference on Ming and Qing Dramas), ed. Hua Wei and Wang Ailing, 2 vols. (Taipei: 1998), 1:237–83, also in The Song-Yuan-Ming Transition in Chinese History, ed. Paul J. Smith and Richard von Glahn (Cambridge, Mass.: Harvard University Asia Center, 2003), 329–73.
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16 Zang Maoxun selectively added ke to those stage directions that are not marked with ke in the previous texts, or added stage directions where given dramatic situations require but are not marked with stage directions in the previous texts, or, in some cases, trimmed or refined stage directions from the previous texts. The first act of Wang Dingchen feng xue yu qiao ji (Wang Dingchen Meets a Fisherman and a Woodman in Wind and Snow) (in ZX, 3:3) in the Xijizi collection does not have a stage direction suggestive of a boat scene and does not mention the boat until later in a character's speech (3:5) indicative of a boat being moored; in the same scene, the YX version of the same play explicitly adds a stage direction, "zuo shang chuan ke (act out boarding the boat)" (in YX, 3:860). Some other notable examples from Zang's collection in contrast to the same plays in the Maiwangguan collection are: Jiangzhou Sima qing shan lei (A Jiangzhou Official Sheds Tears on his Blue Sleeves), Durui Niang zhi shang Jinxian chi (Lady Durui Rewarded by Strategy at the Golden-Thread Pond), Ban ye lei hong Jianfu bei (Midnight Thunder Strikes the Jianfu Tablet), and Gan tian dong di Dou E yuan (The Injustice to Dou E Moves Heaven and Shakes Earth).


18 In the one hundred plays of the YX, jie appears in six stage directions in five plays; all but one stage direction in Dongting hu Liu Yi chuan shu (Liu Yi Delivers a Letter to Dongting Lake) (in GZ, 2) end with jie instead of ke; Gong chen yan Jingde bu fu lao (Jingde Defies His Aging at the Feast for the Officials of Merit) (in Yuanqu xuan wai bian [A Supplementary Collection of Yuan Zaju Plays] [hereafter YXWB], ed. Taiwan Zhonghua Shuju, 3 vols. [Taipei: Taiwan Zhonghua Shuju, 1967], 2 [from a Ming block-printed edition]); the Maiwangguan version of the same play uses ke throughout [in Maiwangguan (from source unknown), 23]), Yue Ming heshang du Liu Cui (Monk Yue Ming Converts Prostitute Liu Cui) (in Waiwangguan [from GMJ], 32), and the four plays in Jizhizhai kanben Yuan Ming zaju (in Guben xiqu congkan sijiy ser. 7) use jie in all their stage directions that otherwise end with ke.

19 Tao Zongyi, Chuo Geng Lu (Taibei: Shi jian shu ju, 1963), 366.


22 Feng Yuanjun, Gu ju shuo hui (Studies in Old Dramas) (Shanghai: Shangwu Yinshuguan, 1947), 75.

23 Ibid., 77.

24 Xixiang ji (The Story of the Western Wing), ed. Wang Jisi (Shanghai: Shanghai Guji Chubanshe, 1963), 130.


26 Dingding dangdang penger gui (The Clattering Pot Ghost), in Maiwangguan (from source unknown), 26:16, YX, 4:1402. The stage direction in question reads in Maiwangguan: "Act out getting up at night."
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27 Cuihongxiang er nu liang tuan yuan (Son and Daughter Reunites in Marriage), in Maiwangguan (from ZX), 35:17–18; YX, 2:465. The two versions have the same stage direction.


29 Shen hou shan qiu di de qu yu, in Shenmoushi qu cong, ser. 2, 15:2.

30 Yu Chigong dan bian duo shuo (Yu Chigong Disarms His Oponent with a Single Whip), in GMJ, 1; Maiwangguan (from source unknown), 8 (also in YX, 3); Fa yue wu she liu chui wan, in Maiwangguan (from NF), 30; YXWB, 3.

31 Pang Jue ye zou Maling dao (Pang Jue Travels on the Maling Road at Night), in Maiwangguan (from source unknown), 20; YX, 2.

32 Sun Bin Bing Fa Xin Yi (Sun Bin's Art of War, with new translations), ed. Li Xinbin and Shao Bin (Jinan: Qilou Shushe, 2002), 55.

33 Xixiang ji, in YXWB, 1:277.

34 Xin kan guan mu Xiao He yue ye zhu Han Xin (Xiao He Pursues Han Xin at the Moonlit Night, a Complete New Printing with Stage Directions), in YZSZ, 3:7; in YXWB, 2:552.

35 Ma Danyang san du Ren Fengzi (Ma Danyang Thrice Converts Ren Fengzi), in Maiwangguan (from NF), 2:19; YX, 4:1679. The Yuanqu xuan version has the same stage direction marked as “zuo shuai ke (act out throwing),” whereas the Maiwangguan version has “shuai ke (allowing throw).”

36 Xin kan guan mu Ma Danyang san du Ren Fengzi (Ma Danyang Thrice Converts Ren Fengzi, a New Printing with Stage Directions), in YZSZ, 1:6.

37 Pang Jue ye zou Maling dao, in Maiwangguan (from unknown source), 20:18 (the original text has no page number); YX, 2:745.

38 Ma Danyang san du Ren Fengzi, in Maiwangguan (from NF), 2:26.

39 Ban ye lei hongjianfu bei, in Maiwangguan (from GMJ), 3:17; YMZ, 1; YX, 2:587. The three versions have the same stage direction except the stage direction of the YMZ version marked with jie instead of ke.

40 Dadu xin bian guan mu Gong Sun han shan ji (Father Reunites with Grandson: Story of a Undershirt, a Play with Stage Directions, Newly Compiled in the Great Capital), in YZSZ, 2:3.

41 Pang Jue ye zou Maling dao, in Maiwangguan (from unknown source), 20:18 (the original text has no page number); YX, 2:745.

42 Gan tian dong di Dou E yuan, in Maiwangguan (from GMJ), 8:15; YX, 4:1511. The Maiwangguan version explicitly defines the action in its stage direction, but does not have the executioner's speech. The YX version does not mention the head.

43 Bao Longtu zhi zhuan he tong wen zi (Bao Longtu Investigates a Contract by Strategy), in YX, 2:430; Bao Daizhi zhi zhuan he tong wen zi (Bao Daizhi Investigates a Contract by Strategy), in ZX, 2:12. The two versions have the same stage direction.

44 Xie Jinwu zha chai Qingfeng fu (Xie Jinwu Conspires to Pull down the Qingfeng House), in YX, 2:612.
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46 *Hei Xuanfeng shuang xian gong* (The Black Wirliwind Presents His Double Feats), in Maiwangguan (from source unknown), 75:16; YX, 2:703. The Maiwangguan version has the two same stage directions suggestive of the killing of the couple who committed adultery, but does not have the stage direction "drop heads," because the version has a shorter ending than the YX version.

47 *Bao Daizhi zhi zhu shengjingge* (Bao Daizhi Investigates the Shengjingge by Strategy), in Maiwangguan (from ZX, coll. against the NF), 32:14; YX, 4:1726. In the same play, the heroine's husband is beheaded. He falls first, then gets up and runs away over a wall, carrying his head as suggested both by two stage directions and the executioner's speech (YX, 4:1725; Maiwangguan, 32:13). The stage direction in question reads in the Maiwangguan version: "The ghost enters, running, and strikes." Note the absence of the head. The head was included in the list of the items of costumes and props used for the Ming Court staging of this play (Maiwangguan, 32:29).

48 *Yu Chigong dan bian duo shuo*, in GMJ, 1:3; Maiwangguan (from source unknown), 8:2; YX, 3:1173.

49 *Wu Yuan chui xiao* (Wu Yuan Plays a Bamboo Flute), in YX, 2:661.

50 *Xin bian guan mu Jin Wengong huo shao Jian Zitui* (Jin Wengong Burns Jian Zitui, a Play Newly Compiled with Stage Directions), in YSZZ, 2:4. The stage direction does not end with *ke*.

51 *Xin bian guan mu Jin Wengong huo shao Jian Zitui* (in YX, 3:1175). The stage direction does not end with *ke*. The action is vividly recapped in Jian Zitui's singing: "I saw him take out his sword from the sheath and seize his hairs; the sword cut through with a crack and his head fell."

52 *Jingshui qiao Chen Lin bao zhuanghe* (Chen Lin Carries the Trousseau at the Golden-Water Bridge), in YX, 4:1470.

53 *Jinyun tang an ding luan huan ji* (Stratagems Plotted Secretly at the Jinyun Hall), in YX, 4:1564; *Jinyun tang mei nü lian huan ji* (Beauty Stratagems Plotted at the Jinyun Hall), in Maiwangguan (from ZX, coll. against the NF), 21:20. The stage direction reads in the Maiwangguan version: "Die and exit" (*si ke xia*). Note the absence of the two verbs: "act out" (*zuo*) and "bump" (*zhuang*).

55 *Gan tian dong di Dou E yuan*, in Maiwangguan (from GMJ), 8:15; YX, 4:1511.

56 *Zhu sha dan di shuifu ouji* (Loads of Cinnabar and Dews under the Eaves), in Maiwangguan (from NF), 23:24; YX, vol. 1, 396.

57 For examples, see *Jie Jinwu zha chai Qingfeng fu*, in YX, 2:606; *Jinshui qiao Chen Lin bao zhuanghe*, in YX, 4:1470; *Sheng si jiao Fan Zhang ji shu* (Fan and Zhang, Friends in Life and Death, Promise to Share Chicken and Millets), in YX, 3:957 (The YSZZ version does not have this stage direction; the Maiwangguan version [from ZX, coll. against the YXG] has the same stage direction, 5:12); *Yuxiao nu liang shi yin yuan* (Lady Yuxiao, a Marriage of Heaven and Earth), in YX, 3:977 (The GMJ version [1:12] and the GZ version [2:11] have the same stage direction). In *Zhongyi shi Yu Ran tun tan* (The Faithful Yu Ran Swallows Coals), at the end of
the play, the hero commits suicide and exits on his own according to the stage direction (zi wen xia). But immediately following the stage direction, another character orders the body to be carried away and buried (in YXWB [from GMJ], 2:603). This inconsistency may have resulted from the carelessness of the playwright, or the scene may have been presented simply using a stage prop (a dummy) for the body, or the action, already pronounced, was probably not supposed to take place on the stage.

58 Tang Minghuang qiu ye wutong yu (Emperor Tang Minghuang Listens to Rains Dropping on Wutong Leaves at Autumn Night), in YXCQ, 157; Maiwangguan (from GMJ), 9:19; YX, 1:359.

59 Yuan Ming Qing sandai jinhui xiaoshuo xiqu shiliao (Historical Materials on the Suppression and Destruction of Novels and Dramas during the Yuan, Ming, and Qing Dynasties), ed. Wang Liqi (Shanghai: Shanghai Guji Chubanshe, 1981), 13.

60 Gu Hang xin kan de ben Guan Dawang dan dao hai (Armed with a Single Sword, His Majesty Guan Yu at the Feast, a Play Newly Printed in Old Hangzhou), in YZSZ, 1:1; Guan Dawang du fu dan dao hui (Armed with a Single Sword, His Majesty Guan Yu Goes Alone to the Feast), in Maiwangguan (coll. against the YZSZ), 6:1–3, 25.

61 Gu Hang xin kan guan mu Huo Guang gui jian (Huo Guang the Ghost Warns the Emperor, a Play with Stage Directions, Newly Printed in Old Hangzhou), in YZSZ, 2:6.

62 Xin kan guan mu Han Gaohuang zhou zu yi Qing Bu (Emperor Gao of Han Angers Ying Bu by Washing His Feet, Newly Printed with Stage Directions), in YZSZ, 1:5; Han Gaohuang zhou zu qi Ying Bu (Emperor Gao of Han Angers Ying Bu by Washing His Feet), in YX, 3:1293. The Yuankan version does not have this stage direction because, apparently, the text here that features only a few songs appears incomplete.

63 Gu Huang xin kan guan mu Hao Guang gui jian, in YZSZ, 2:6.

64 Tang Minghuang qiu ye wutong yu, in YXCQ, 157; Maiwangguan (from GMJ), 9:19; YX, 1:359.

65 Xin kan guan mu Hao jiu Zhao Yuan yu Shang Huang (Zhao Yuan Happens to Meet the Emperor while Enjoying a Nice Drinking of Wine, Newly Printed with Stage Directions), in YZSZ, 1:3; Maiwangguan (from YXG), 11:14. Maiwangguan uses Song Taizu in place of the Yuankans Song Huizong, a notoriously fatuous and self-indulgent despot. The Yuankan version has the stage action marked as si da (browl), whereas the Maiwangguan version has zuo si da ke (act out browling).

66 Sheng si jiao Fan Zhang ji shu, in YX, 3:965; Maiwangguan (from ZX, coll. against the YXG), 5:25. The YZSZ version has virtually no stage directions and speeches except the few lines at the very beginning of the play.

67 Bao Daizhi zhi zhuan he tong wen zi, in ZX, 2:5–6; Bao Longtu zhi zhuan he tong wen zi, in YX, 2:425–26. The two stage directions are slightly different.

68 Sheng si jiao Fan Zhang ji shu, in Maiwangguan (from ZX, coll. against the YXG), 5:28–29; YX, 3:967–68. The Maiwangguan version does not have the stage direction but has the heroine's speech.

69 Jiang yin yang bagua Taohua nü (A Peach Blossom Girl Talks Auguries), in Maiwangguan (from the NF), 25:40–41; Taohua nü po fa jia Zhou Gong (A Peach Blossom Girl Breaks Auguries and Gets Married to the Zhou Family), in YX, 3:1035. The two versions have the same stage directions.
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76 Yanmen guan Cunxiao da hu (Cunxiao Beats Tiger at the Yanmen Pass), in Maiwangguan (from YXG), 28:11–13. Also in YXWB, 2:559–60.

77 Jiang yin yang bagua Taohuan nü, in Maiwangguan (from NF), 25:46.

78 Xin kan guan mu Xiao He yue ye zhui Han Xin, in YZSZ, 3:3, 4, 7. A bamboo horse also appears in Gu Hang xin kan Huo Guang gui jian, in YZSZ, 2:3.

79 Li Yaxian hua jiu Qujiang chi (Li Yaxian at the Qujiang Pond with Flowers and Wine), in Maiwangguan (from GMJ), 39:18–19. Neither the Yuanqu xuan version (YX, 1) nor the Gu zaju version (GZ, 3) has the scene.

80 For examples, see Bian yi xing shi hutou pai (A Tally with Tiger Head), in YX, 1:411; Si Chengxiang gao yan lichun tang (Prime Minister Gives a Big Feast at His Beauty and Spring Hall), in YX, 3:902 (The Maiwangguan version features the scene but does not have the stage direction [Maiwangguan (from GMJ), 4:4]); Li xiang jun shi ge jiang dou zhi (Two Military Counsellors Plot Strategies against Each Other across the River), in YX, 4:1317; Po you meng gu yan Hangong qiu (Shattered Deep Dream and Crying Solitary Goose in Autumn at the Han Palace), in YX, 1:9; Maiwangguan (from GMJ), 1:13; Guan Yunchang qian li du xing (Guan Yunchang Travels Alone for Thousands of Miles), in Maiwangguan (from source unknown), 27:33, 38; YXWB (from Maiwangguan), 3:761, 764.

81 Li Yaxian hua jiu qujiang chi, in GZ, 3:3; Maiwangguan (from GMJ), 39:5; YX, 1:265, 266.

82 Handandao xing wu huangliang meng (Waking from the Golden Millet Dream on the Handan Road), in YX, 2:783; Kai tan chan jiao huangliang meng (Illumination from the Golden Millet Dream), in Maiwangguan (from GMJ), 3:10. The two versions have the same stage direction and speech.

83 Po you meng gu yan Hangong qiu, in Maiwangguan (from GMJ), 1:15; YX, 1:11; Han Yuandi gu yan Hangong qiu (The Han Emperor Yuandi and Crying Solitary Goose in Autumn at the Han Palace), in GZ, 4:15. The three versions have the same stage direction and speech.

84 Wu Yuan chui xiao, in YX, 2:654.

85 Handandao xing wu huangliang meng, in YX, 2:790; Kai tan chan jiao huangliang meng, in Maiwangguan (from GMJ), 3:19–20. The YX version has the stage direction, “cross the gully again, and speak,” whereas the Maiwangguan version has the same stage direction as “cross the gully, and speak” (without ke).

86 Pang Jue ye zou Malingdao, in Maiwangguan (from source unknown), 20:4 (the original text has no page number); YX, 2:734. The two versions have the same stage direction and speech.

87 Zhongyi shi Yu Rang tun tan, Maiwangguan (from GMJ), 21:20; YXWB, 2:602.

88 Zhu sha dan di shui fu ou ji, in Maiwangguan (from the MIP), 23:26; YX, 1:397.

89 Bao Daizhi zheng zhu shengjinge, in Maiwangguan (from ZX, coll. against the NF), 32:13; YX, 4:1725.

90 Xu Gu sui Fan Sui (Xu Gu Scolds Fan Sui), in ZX, 1:15; Xu Gu da fu sui Fan Shu (Official Xu Gu Scolds Fan Shu), in YX, 3:1210. In the Yuanqu xuan version, the pit is not specified in the stage direction but is mentioned in the speeches.

91 Yangshi nü sha gou quan fu (Lady Yang Shi Kills a Dog to Persuade Her Husband), in YX, 1:103; Duan sha gou quan fu (Judging on the Case of Killing a Dog to Persuade a Husband), in Maiwangguan (from source unknown), 25:9.

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67 Liu Xuande zui zou Huanghe lou (Liu Xuande Gets Drunk and Leaves the Huanghe Building), in Maiwangguan (from NF), 26:37; YXWB (from Maiwangguan), 3:849.

68 Lü Dongbin san zui Yueyang lou (Lü Dongbin Thrice Gets Drunk at the Yueyang Building), in Maiwangguan (from GMJ), 2:2; YX, 2:614. The Maiwangguan version does not have the stage direction but has the speech.

69 Li Yunying feng song wu tong ye (Li Yunying Sends off Wutong Leaves in the Wind), in GZ, 4:13; Maiwangguan (from GMJ), 31:13; YX, 3:1228. The three versions have the same stage direction.

70 Pei Shaojun qiang tou ma shang (Pei Shaojun Arrives on the Horse and Goes over the Wall), in Maiwangguan (from GMJ), 31:13; YX, 1:337. The two versions have the same stage direction.

71 Zheng bao en san hu xia shan (Three Heroes Comes out of the Mountain to Pay a Debt of Gratitude), in YX, 1:163.

72 Xixiang ji, in YXWB, 1:293–94.

73 Du Kongmu feng yu huan lao mo (Kongmu Returns to the Prison), in YX, 4:1616; Da fu xiao qi huan lao mo (Leaving Wife and Concubine, Kongmu Returns to the Prison), in GMJ, 2:16; Maiwangguan (from source unknown), 25:14. The three versions have the same stage direction.

74 Henan Fu Zhang Ding kan tou jin (Zhang Ding Investigates the Scarf in the Henan Prefecture), in Maiwangguan (from GMJ, coll. against the YXG), 22:8; YX, 2:672. The two versions have the same stage direction.

75 Bao Daizhi san kan Hudian meng (Bao Daizhi Thrice Investigates the Butterfly Dream), in Maiwangguan (from GMJ, coll. against the YXG), 7:14–16; YX, 2:641–43. Following the stage direction, the Maiwangguan version has the speech "I am already here" whereas the YX version has "This is the gate of the prison."

76 Shanshen miao Pei Du huan dai (Pei Du Returns the Jade Belt at the Temple for the Mountain Gods), in Maiwangguan (from NF), 8:26–27; YXWB, 1:29–30.

77 Shanshen miao Pei Du huan dai, in Maiwangguan, 8:33; YXWB, 1:32.

78 Pang Jue ye zou Ma ling dao, in Maiwangguan (from source unknown), 20:22; YX, 2:748. The two version have the same stage direction.

79 Sui He zhuan feng mo Kuai Tong (Sui He Investigates the Insanity of Kuai Tong), in Maiwangguan (from NF), 44:15; YX, 1:78. The Maiwangguan edition has "Go into the sheep pen."

80 Gu Hang xin kan Xiao Zhang Tu fen er jiu mu (Little Zhang Tu Burns his Son to Save the Life of his Mother, a Play Newly Printed in Old Hangzhou), in YZSZ, 3:4.

81 Zhang Kongmu zhi kan Moheluo (Zhang Kongmu Investigates the Moheluo by Strategy), in Maiwangguan (from GMJ, coll. against the YXG), 16:25; YX, 4:1383. The two versions have the same stage direction. The YZSZ version does not have the stage direction.
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102 Tongle yuan Yan Qing bo yu (Yan Qing Catches Fish at the Tongle Courtyard), in Maiwangguan (probably from NF), 15:10; YX, 1:233. The Maiwangguan version does not have the stage direction but has nearly the same speech.

103 Liu Chen Ruan Zhao wu ru tao yuan (Liu Chen and Ruan Zhao Goes Awry into the Lands of Peach Blossoms), in YX, 4:1365; Liu Chen Ruan Zhao wu ru tian tai (Liu Chen and Ruan Zhao Goes Awry into the Tower of Heaven), in GMJ, 3:18; Maiwangguan (from ZX, coll. against the YXG), 33:19. Both the GMJ version and the Maiwangguan version have the stage direction marked as zuoji xingke (Act out walking in a hurry), whereas the YX version has zuo xingke (act out walking). The speech is nearly the same for all three versions.

104 Zhu sha dan di shui fu ou ji, in Maiwangguan (from NF), 23:33–35; YX, 1:401–2. The Maiwangguan version has none of the four xing ke in the YX version.

105 Gan tian dong di Dou E yuan, in Maiwangguan (from GMJ), 8:3; YX, 4:1500. The Maiwangguan version does not have the stage direction and the conventional speech. But it does have another conventional speech “Here I am already at his gate.”

106 Qin Xiuran zhu wu ting qin (Qin Xiuran Listens to qin in a Bamboo House), in GMJ, 3:18; GZ, 5:16; YX, 4:1453. The GMJ and the GZ versions do not have the conventional speech but have the line, “This is Qin Xiuran’s (the new Number One Scholar) house.”

107 Jinyun tang an ding lian huan ji, in YX, 4:1564; Jinyun tang mei nü lian huan ji, in Maiwangguan (from ZX, coll. against the NF), 21:29. The Maiwangguan version does not have the stage direction. Its speech is different from that of the YX version, but has the same function.

108 Xin kan guan mu Ma Danyang san du Ren Fengzi, in YZSZ, 1:3. The YX version (4:1674) and the Maiwangguan version (2:11 from the NF) do not have the stage direction.

109 Xin kan guan mu Zhu Geliang Bowang shao tun (Zhu Geliang Burns the Bowang Village, a Play Newly Printed with Stage Directions), in YZSZ, 3:8; Maiwangguan (from NF), 20:35. The Maiwangguan version does not have the stage direction.

110 Xin kan guan mu Chen Jiqing wu dao zhu ye zhou (Chen Jiqing Gains Daoist Illumination in a Boat of Bamboo Leaves, a Play Newly Printed with Stage Directions), in YZSZ, 3:8. Maiwangguan (from NG), 20:35. Note also the use of straw rain cape in Lü Dongbin san du Chengnan Liu (Lu Dongbin Thrice Converts the Spirit of a Willow Tree in the South of the Town), in YX, 3:1195; Maiwangguan (from GMJ), coll. against the YXG, 34:10, 13.

111 Que Li Yue shi jiu Wanjiang Ting (The Crippled Li Yue Recites Poems and Drinks Wine at the Wanjiang Pavilion), in Maiwangguan (from source unknown), 72:18; XWXB, 3:897. For more examples, see Chu Zhaogong shu zhe xia chuan (The Wife and Son of King Zhao of Chu Leave the Boat), in YX, 1:285 (the YZSZ version has neither stage directions nor speeches; the Maiwangguan version [18:18, from NF] has the same stage direction); Chen liqing wu dao zhu ye zhou, in YX, 3:1052 (the YZSZ version [3:5] does not have the same stage direction but has the stage directions zuo chuan zhu ke (act out stopping the boat) (5) and “Zheng mo enters in the role of a fisherman, wearing a straw rain cape and rowing a boat, and speaks.” (4) His speech includes the line “Under the moon I pole a boat” (4).

112 Wu Yuan chui xiao, in YX, 2:654.

113 See Han Gongqing yi jing huan xiang (Minister of Han, Dressed in Brocade, Returns to his Home Village), in Maiwangguan (from NF), 43:42; Liangshan qi hu nao Tongtai (Seven Heroes from Liangshan Attacks Tongtai), in Maiwangguan (from NF), 74:44.

114 Shen Nuer da nao Kaifeng fu (Shen Nuer Disturbs the Kaifeng Prefecture), in YX, 2:566.
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115 Gan tian dong di Dou E yuan, in YX, 4:1502; Maiwangguan (from GMJ), 8:5. The Maiwangguan version has four ku ke with one not ending with ke.

116 Jinyun tang an ding lian huan ji, in YX, 4:1550; Jinyun tang mei nü lian huan ji, in Maiwangguan (from ZX, coll. against the NF), 21:10. The two versions have the same stage direction and speech.

117 Zhao shi gu er (The Orphan of Zhao Family), in YX, 4:1491. The YZSZ version does not have any stage direction and speech.

118 Cui jun duan yue jia zhai zhu (Gentleman of the Cui Family Judges on the Case of Foes and Creditors), in YX, 3:1157–138; Duan yue jia zhai zhu, in Maiwangguan (from source unknown), 19:16.

119 Xin kan guan mu Han Gaohuang zhuo zu qi Ying Bu, in YZSZ, 1:3; Han Gaohuang zhuo zu qi Ying Bu, in YX, 3:1288. The YZSZ version has a simpler direction: "Act out his anger, stop and blow off the air."

120 Feng yu xiang sheng Huolangdan (Street Pedlar), in YX, 4:1642; Huolangdan (Street Pedlar), in Maiwangguan (from source unknown), 23:2–4. The Maiwangguan version does not have the same stage direction but has the stage direction 'exit,' after the character dies.

121 Ban ye lei hongjianfu bei, in Maiwangguan (from GMJ), 3:22; YMZ, 15; YX, 2:590. The YX version and the Maiwangguan version have the same stage direction and speech. The YMZ version does not have the stage direction but does have the speech.


123 Li Yunyingf eng song wu tongye, in GZ, 4:7; Maiwangguan (from GMJ), 31:8; YX, 3:1225. The YX version of the play adds ke to the stage direction "Zheng dan writes a poem," while the Maiwangguan and the GZ versions do not have the same stage direction marked with ke.

124 Jiangzhou Sima qing san lei, in YXCQ, 115; GZ, 2:11; Maiwangguan (from GMJ, coll. against YXG), 2:11; YX, 3:889. The YXCQ, Maiwangguan, and GZ versions all have the stage direction read as hua zhi ke (burn paper money). The four versions all have the same song for the heroine that mentions the whirlwind, but the YX version adds the line previously mentioned and the stage direction zuo bei ke (act out sadness) for the heroine before she sings.

125 Bao Longtu zhi kan Houtinghua, in Maiwangguan (from GMJ), 19:20; YX, 3:941.

126 Gan tian dong di Dou E yuan, in Maiwangguan (from GMJ), 8:15; YX, 4:1511. The Maiwangguan version does not have the stage direction and the executioner's speech.

127 Xin kan guan mu Xiao He yue ye zhui Han Xin, in YZSZ, 3:1; YXWB, 2:545.

128 Xin kan guan mu Zha nizi tiao feng yue (A Shrewd Lass Stirs up Love Affairs, a Play Newly Printed with Stage Directions), in YZSZ, 1:1.

129 Xin kan guan mu Han Gaohuang zhuo zu qi Ying Bu, in YZSZ, 1:5. The same play in the YX version (3:1295) explicitly states in the same stage direction (without the use of qimo) that the hero carries flags and brandishes a spear.

130 Xin bian guan mu Jin Wengong huo shao Jian Zitui (Jin Wengong Burns Jian Zitui, a Play Newly Compiled with Stage Directions), in YZSZ, 2:3.
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131 Xin kan guan mu Han Gaohuang zhuo zu qi Ying Bu, in YZSZ, 1:5.

132 Gu Hang xin kan de ben Guan Dawang dan dao hui, in YZSZ, 1:5; Maiwangguan (collated from the Yuankan printing), 6:18–20. The Maiwangguan version does not have the same stage direction but has the line “I am sailing this small boat.”

133 Xin kan guan mu Xiao He yue xia zhui Han Xin, in YZSZ, 3:1.

134 Xin kan guan mu Xiao He yue xia zhui Han Xin, in YZSZ, 3:3.

135 Cuihong xiang er nü liang yuan yuan, in Maiwangguan (from ZX), 35:13; YX, 2:463.


137 Xin kan guan mu gui yuan jia ren Baiyue ting, in YZSZ, 1:1.

138 Gu Hang xin kan guan mu Huo Guang gui jian, in YZSZ, 2:1.

139 Xin bian guan mu Jin Wengong huo shao Jie Zitui, in YZSZ, 2:4.

140 Xin kan de ben Taihua shan Chen Zhuan gao wu (In Mountain Taihua Chen Zhuan Sits Carefree, a Play Newly Printed with Full Text), in YZSZ, 1:1; YXCQ, 125; ZX, 1:1; Xihua shan Chen Zhuan gao wu (In Mountain Xihua Chen Zhuan Sits Carefree), in Maiwangguan (from GMJ), 3:1; YX, 2:720. While the other three versions have the same stage direction, the YX version defines, in addition, the role in the stage direction.

141 Xin kan guan mu gui yuan jia ren Baiyue ting, in YZSZ, 1:1.

142 Meng Deyaoju an qi mei (Meng Deyao Behaves with All Good Manners), in YX, 3:924; Meng Guangnüju an qi mei (Meng Guangnü Behaves with All Good Manners), in Maiwangguan (from source unknown), 27:12. The Maiwangguan version mentions qimo but does not have the same stage direction.

143 Gan tian dong di Dou E yuan, in Maiwangguan (from GMJ), 8:8; YX, 4:1505.

144 Xihua shan Chen Zhuan gao wo, in YXCQ, 125, 130, 132; ZX, 1:1, 9, 14; Maiwangguan (from GMJ), 3:1, 9, 13; YCZ, 2, 11, 17; YX, 2:720, 726, 729; The stage directions in the Yuankan version are incomplete. In the first instance, the Yuanqu xuan version has the two minor characters re-enter and overhear the male lead that enters immediately after the two characters took their exits. All the other four versions read xu xia for the three stage directions in question.

145 Sheng si jiao Fan Zhang ji shu, in Maiwangguan (from GMJ), 5:3; YX, 3:960.

146 Jinjun tang an ding lian huan ji, in YX, 4:1553; Jinjun tang mei nü lian huan ji, in Maiwangguan (from ZX, coll. against the NF), 21:15.

147 Lü Dongbin san zui Yueyang Lou, in Maiwangguan (from GMJ), 1:13; YX, 2:621.

148 Liu Chen Ruan Zhao wu ru tao yuan, in YX, 4:1358; Liu Chen Ruan Zhao wu ru tian tai, in YXCQ, 181; GMJ, 3:8. In addition, the YXCQ (180) and GMJ (7) versions both have another stage direction, Er ren zuo yi ke, suggesting the hard-blowing winds and raging tides the two characters are engulfed in. Like the YX version, the Maiwangguan version does not have this stage direction (Maiwangguan [from ZX, coll. against the YXG], 33).
Liu Chen Ruan Zhao wu ru tao yuan, in YX, 4:1361; Liu Chen Ruan Zhao wu ru tian tai, in GMJ, 3:12.


Zhu sha dan di shui fu ou ji, in Maiwangguan (from NF), 23:18; YX, 1:394.

Zhu sha dan di shui fu ou ji, in Maiwangguan (from NF), 23:4; YX, 1:387. The Maiwangguan version has the stage direction read as: "Bang Lao enters, stops, and zuo yi ke." Note that there is no shan shang in the direction.

Li Yunying feng song wu tong ye, in GZ, 4:15; Maiwangguan (from GMJ), 31:15; YX, 3:1230. The three versions have the same stage direction.

Xixiang ji, in YXWB, 1:289.

Xixiang ji, in YXWB, 1:293. For more examples of the use of zuo yi le, see Baiyue ting of the YZSZ version.

Xin kan guan mu Han Gaohuang zhuo zu qing Bu, in YZSZ, 1:3.

Zhu sha dan di shui fu ou ji, in Maiwangguan (from NF), 23:18; YX, 1:394.

Han Gaohuang zhuo zu qing Bu, in YX, 3:1288.

Liu Chen Ruan Zhao wu ru tian tai, in YXCQ, 182, 185; Maiwangguan (from ZX, coll. against the YXG), 33:11, 16. The two versions have the same stage directions.

Liu Chen Ruan Zhao wu ru tao yuan, in YX, 4:1360, 1363.

Xin kan guan mu gui yuan jia ren Baiyue ting, in YZSZ, 1:3–4.

Kai tan chan jiao Huangliang meng, in Maiwangguan (from GMJ), 3:22; Handandao xing wu Huangliang meng, YX, 2:792.

Jiang yin yang bagua Taohuan nü, in Maiwangguan (from NF), 25:35; Taohuan nü po fa jia Zhou Gong, in YX, 3:884. The stage direction and speech are the same for all four versions.

Wangjiang tingzhongqiu qiekuai (Slicing Fish in the Mid-Autumn at Wangjiang Pavilion), in GZ, 1:13; Maiwangguan (from ZG, coll. against the NF), 6:13; YX, 4:1665. The stage direction is nearly the same for all three versions. Both the Maiwangguan version and the GZ version do not have the line "I only want to make eyes at you."

Jiangzhou Sima qing san lei, in YXCQ, 110; GZ, 2:14; Maiwangguan (from GMJ), 2:4; YX, 3:884. The stage direction and speech are the same for all four versions.

Cheng feng liu Wang Huan Baisuo ting (Wang Huan Shows off his Elegance and Talent at the Hundred-Flower Pavillion), in Maiwangguan (from source unknown), 30:3; YX, 4:1426. The Maiwangguan version has Dan yun instead of the YX version's Dan zuo yi ke yun. The Maiwangguan version, however, has Dan er zuo yi ke (recite a poem) in contrast to the stage direction in the YX version, Dan zuo yin shi ke (Dan acts out reciting a poem). The hero then immediately shows that he is charmed by the heroine's elegance and intelligence according to the stage direction Zheng mo zuo yi ke before he exclaims: "What a brilliant young lady!" The YX version marks the same stage direction only as Zheng mo yun (Zheng mo speaks).

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167 Yuxiao nü liang shi yin yuan, in YXCQ, 171; ZX, 1:16; GMJ, 1:17; GZ, 2:16; YX, 3:981. All five versions have the same stage direction and speech.

168 Song Taizu long hu feng yun hui (The Song Emperor Marches and Celebrates with his Heroes), in ZX, 1:10; GZ, 5:10; Maiwangguan (from GMJ), 20:10; YCZ, 13.