

ILLUSTRATIONS

1	Example of a manuscript songbook from Dunhuang (P 3994). Bibliothèque Nationale de France	12
1.1	Page format and variant character forms in the drama-miscellany <i>Countless Arias for an Eternal Spring</i> . By permission, Sonkeikaku Bunkō	53
1.2	Juxtaposition of “Songs on Characters Old and New to ‘Hang the Truth’” with drama excerpts and illustration of the scene from <i>The Lute</i> . By permission, Sonkeikaku Bunkō	65
2.1	Contents listing for <i>juans</i> 2–4 of <i>Countless Arias for an Eternal Spring</i> . By permission, Sonkeikaku Bunkō	84
2.2	The topical arrangement of dramatic excerpts and “Select Marvelous Poetry to Send after Parting” highlights the theme of separation, <i>Countless Arias for an Eternal Spring</i> , <i>juan</i> 2. By permission, Sonkeikaku Bunkō	85
2.3	Printer’s Coda to <i>Stilling the Clouds’ Flight</i> , in the second Jintai songbook. National Palace Museum, Taiwan; Library of Congress microfilm	94
2.4	Punctuation of a song-text for the tune “Stilling the Clouds’ Flight.” National Palace Museum, Taiwan; Library of Congress microfilm	95
2.5	Doodles and writing practice added to the margins of the third Jintai songbook. National Palace Museum, Taiwan; Library of Congress microfilm	98
2.6	A “Wine Jug Poem” with reading instructions. Courtesy, The East Asian Library, University of California Berkeley	102
2.7	Juxtaposition of dramas situated in Nanjing with “Local Expressions from the Six Establishments for Adventurers” and an illustration of a graduate’s banquet. By permission, Sonkeikaku Bunkō	107
2.8	Cover page of <i>Countless Arias for an Eternal Spring</i> (<i>Wanqu changchun</i>). By permission, Sonkeikaku Bunkō	111

2.9	Cover page of <i>A Branch from the Forest of Song</i> (<i>Cilin yizhi</i>). Naikaku Bunkō	112
2.10	Cover page of <i>New Pipes in the Jade Valley</i> (<i>Yugu xinhuang</i>). Naikaku Bunkō	117
2.11	Cover page of <i>Eight Facets [of Ritual Performance] Struck from a Tapestry</i> (<i>Baneng zoujin</i>). Naikaku Bunkō	119
2.12	Illustration heading the chapter on palindromes and riddles, <i>Wanjuan souqi quanshu</i> , 37: 1. Courtesy, The East Asian Library, University of California Berkeley	121
2.13	Illustration for the chapter on astronomy, <i>Wanjuan souqi quanshu</i> , 1: 1. Courtesy, The East Asian Library, University of California Berkeley	122
2.14	Illustration for the chapter on romance, <i>Book of Myriad Treasures</i> (<i>Quanbu wenlin miaojin wanbao quanshu</i>) (1612). Courtesy, Harvard-Yenching Library	123
2.15	Graphic means to highlight the contents of the drama-miscellany <i>Wanxiang xin</i> , 2: 1ab. The Royal Library of Denmark (Det Kongelige Bibliotek), Copenhagen	132
2.16	An illustration from the <i>Girl Washing Silk</i> dresses up the burlesque of the drama. <i>Wanxiang xin</i> , 1: 1ab. The Royal Library of Denmark, Copenhagen	134
2.17	A Ming playing title (<i>yezi</i>) juxtaposes aria, illustration, and instructions to drink. Source: <i>Yuan Ming xiqu yezi</i> (Former collection of Fu Xihua)	136
4.1	Cover page of the compendium <i>Ten Ways to Suit the Fancy</i> (<i>Shiqing shizhong</i>). Courtesy, Peking University Library	205
4.2	Page format of the <i>Hanging Branch</i> selected by Master of the Drunken Moon. Source: Lu Gong, ed., <i>Ming Qing min'ge xuan</i> (Former collection of Fu Xihua)	207
4.3	Page format of the early-Qing miscellany <i>Fine Tapestry of Clear Tones</i> (<i>Wanjin qingyin</i>). Beijing Library	209
5.1	The subtitles in <i>Guazhi'er</i> , by the Master of the Drained Cup. Courtesy, Shanghai Library	276
5.2	A reader copied out instructions for composing "Peach Enclosed in Bamboo." Courtesy, Shanghai Library	278

5.3	A portrait of courtesan Liang Xiaopian singing an aria, in <i>Beauties of Suzhou</i> . Hosa Bunkō	285
5.4	Zhou Chen, “Beggars and Street Characters,” last scene and artist’s colophon. © The Cleveland Museum of Art, John L. Severance Fund, 1964.94	286
5.5	A portrait of a courtesan “confiding what is in her heart,” <i>Beauties of Suzhou</i> . Hosa Bunkō	287
5.6	Chen Hongshou, album leaf. “Birds, Flowers, and Landscape.” By permission, Shanghai Museum	314