The English *Dream*

Lucien Miller

ABSTRACT

English critical writing on the *Dream of the Red Chamber* has proliferated in the last 40 years, forming a corpus of writings remarkable for its variety, scholarship and theoretical understanding. Taking the position of "Odd Tablet" (Jihu), the author focuses on recent writings and their multiple readings of the *Dream*, including eccentric pieces and works which revolve around critical and theoretical clusters—the authorship and integrity of the last forty chapters, sexuality and gender, the theme of incest, *qing* (desire) and the psychology of love, Ming and Qing historical and cultural contexts, and myth, Buddhist vision, and poetics.

KEY WORDS

Jihu, contemporary *hongxue Redology*, study aids, eccentric pieces, incest, salvation, sexuality and gender, desire *qing* and lust *yu*, Ming and Qing, myth, Buddhism, poetics

Writing the following essay on a somewhat eclectic selection of English criticism and scholarship on the *Dream of the Red Chamber*, I find myself identifying with one member of the coterie of Chinese commentators on *Hongloumeng* 紅樓夢 (*Shitouji* 石頭記), namely "Odd Tablet" ("Jihu" 畸笏). My link is not to Jihu himself, believed to be Cao Xueqin's 曹雪芹 father, Cao Fu 曹頫, but to the English name, as translated by David Hawkes.[1] I do indeed feel like an "Odd Tablet" writing again on the *Dream*, after a hiatus of ten years since I last looked seriously at the novel.[2] I thank Mark Ferrara, of Drake University, for cordially inviting me to participate in this special issue of *Tamkang Review* dedicated to the *Dream*, and for this welcome opportunity for a personal updating on *Dream* criticism and scholarly studies. I also thank Ronald Gray for generously sharing his extensive bibliography (published in this issue) of English writing on the novel.

A few generalizations may be appropriate at the outset of our inquiry into *Dream* studies. In reviewing some forty books and articles for this project, I find a recurrence of what is known as "*fuxian*" 伏線 in *Hongloumeng*, that is, Cao Xueqin's habit of laying down "threads" or "waves" which appear in one section of writing, disappear for long periods, and then reappear again. Scenes, characters and motifs, theories and critical insights regularly come and go and come back again. So too with writing on the *Dream*. Redologists East and West sometimes remember and often forget what others have said or done before them, but in any case, forgotten or not, an insight or point of view has a way of reemerging, albeit in an altered form or context. In my own case, it is gratifying to find someone quoting an idea or

translation from my long-ago book, *The Masks of Fiction in "Dream of the Red Chamber."*[3] It is equally humbling or dismaying to find oneself entirely forgotten, or else awakening to the awareness that some recent upstart has come up with an "original" discovery that once was mine alone, long ago and far away.

Alas! Jihu, that's *Dream* work!

In truth, my *Masks* was good for its time, the 1970s, and still has some value, thanks to the erudition and guidance of my mentors, Professors Chen Shi-Hsiang, and Cyril Birch.

Contemporary English *hongxue* 紅學 and Chinese fiction studies reveal an impressive range of development. There is a keen sense of placement whereby scholars view the *Dream* within Ming-Qing historical, political and cultural contexts, an inter-textual reading of the novel within the whole corpus of the Chinese fiction tradition, and a generally judicious use of secondary materials and foreign language resources—although Japanese materials are under-cited. Superb study aids are now at hand, such as David Rolston's *How to Read the Chinese Novel*, his *Traditional Chinese Fiction and Fiction Commentary*, and Andrew H. Plaks' *Chinese Narrative*.[4] The range and application of critical theory to the *Dream* has grown significantly in recent years, as exemplified in monographs such as Anthony Yu's monumental work on the nature of Cao Xueqin's fiction, Wang Jing's comprehensive volume on stone lore in traditional Chinese fiction, gender studies by Maram Epstein and Louise Edwards, works on sexuality and androgyny by Keith McMahon and Zhou Zuyan, Dore Levy's reading of dualities in the *Dream*, Li Qiancheng's persuasive Buddhist reading, Li Wai-yee's work on love and illusion, and studies of the Qing cultural and social context, most notably in single works by Martin H. Huang on desire and Xiao Chi on the garden.[5] Among the plethora of insightful theoretical and critical essays on the *Dream* are Haun Saussy's writings on authorial anonymity, critical misreadings and women poets, Andrew H. Plaks' inquiry into the incest theme, David Hawkes' understanding of the *Dream* as a symbolist novel, Halvor Eifring's psychological study of Baoyu's fear of male desire, Angelina Yee's interrogation of self-reflexivity and masculine and feminine worlds, Yu Yingshi's

contribution regarding utopian and mundane worlds, Wang Jing's appeal that conceptual frameworks and ideological superstructures not be created at the expense of textual and character individuality, and Hung Wu's brilliant research on parallels between imaginary architecture in the *Dream* and Beijing's Forbidden City, background to "The Twelve Golden Hairpins of Jinling" in Cao Xueqin's Land of Illusion, and the iconography and manuals on Beautiful Women (*meiren* 美人) which illuminate the novel.[6]

I should like to turn to critical clusters around which many *Dream* studies revolve, but first I should mention some eccentric pieces—works that are exceptional or peculiar, in the sense that they are not mainstream and do not fit within a cluster category. One such is Halvor Eifring's punctilious and definitive examination of the sociopsychology of Chinese faces in the *Dream*, an heroically garnered catalogue of scrupulous details that may find its rightful place among the *hongxue* tombs on the matter and morals of the *Dream*. Another example is Han Jiaming's descriptive catalogue of clocks, western-style paintings, blond, blue-eyed girls in snuffboxes, and western medicine in the *Dream*. My favorite eccentric study is Dore J. Levy's discovery that Jia Baoyu has all the symptoms of A.D.D., Attention Deficit Disorder—impairment of the faculties of self-control, attention and organizational ability, hyperactivity and indiscriminate and unthinking actions, extreme distractibility, obsessive behavior, excessive procrastination, wild and impulsive mood swings, sudden temper tantrums, social dissociation, and an inability to concentrate. What is more, it is possible, suggests Levy, that Cao Xueqin may have had A.D.D. too, and thus he wrote and rewrote the *Dream* for twenty years, and never finished it.[7]

For a personal eccentricity, my "Odd Tablet" persona might mention an aversion that *hongxue* mentors and colleagues do not share, an odd behavior regarding something I did not do, rather than something I did. *Jin Ping Mei* 金瓶梅 is well known to have significantly influenced the writing of the *Dream*, and a number of studies compare the two novels. I am grateful that I did not reach this milestone of *erotica* in Chinese studies, much as I should have, given

the demands of comprehensive *Dream* work. There is an agony and suffering for some that comes in having to take a combined work of aesthetics and pornography seriously. All the horrors and tortures of bound feet, the enslavement of women, and the subjugation of flesh to flesh in a fallen world wound deeply. But for colleagues and scholars who are true sharers of the Chaucerian spirit, "to the pure of heart, all things are pure."

Let us turn to a few topical clusters around which various *Dream* studies revolve.

One perennial issue is the question of the authorship and integrity of the last forty chapters of the one hundred and twenty chapter version of *Hongloumeng*. I have long thought that the "gist" of the last forty chapters echoes Cao Xueqin. Given the legion of Gao E and Cheng Weiyuan detractors, it is interesting to note the views of David Hawkes, translator of the first, second and third volumes of *The Story of the Stone*, and of John Minford, translator of volumes four and five. The allegedly "original" first eighty chapters by Cao Queqin are a mix of several different novels, says Hawkes, which no amount of editing could reconcile. He thinks it is a myth to hold that whatever is wrong with the novel may be blamed on Gao E, or that the last forty chapters are inauthentic (Hawkes, "Translator" 20).

In John Minford's Preface to volume four of the novel, entitled "The Debt of Tears"—which contains, incidentally, an exquisite tale of Minford's personal discovery of the purported Grand View Garden (Daguan yuan 大觀園) in Beijing—Minford notes the affinities in personal background between Gao E and Cao Xueqin and states that Gao E's work is not the "malicious tampering of an outsider." Yes, he adds, there is "something missing" in the last volume, that is, volume 5 which Minford entitles "The Dreamer Wakes," possibly because Gao E never shared Cao Xueqin's experience of the fall of a family nor the disenchantment followed by enlightenment of Baoyu (Minford, "Preface" 26–29). However, in the Preface to volume five, Minford feels he must qualify his "too sweeping judgment" in volume 4: "While there is undeniably 'something missing,' and while I still believe this to be a fragmentary original fleshed out by a later editor (or editors), I am

less and less certain *what* exactly that 'missing something' is, and more and more convinced that the text we have succeeds in bringing Cao Xueqin's dream to a fitting conclusion." He goes on to say that volume five is not some sort of predictable stereotype, "but a hard-won personal discovery proceeding from the inertia of bereavement, through a long convalescence, a dark night of the soul, to a crisis in which that soul is lifted above the seemingly endless wheel of suffering." He concludes, "At the very last it is as though we, the readers, have also passed through a dream. . . . " (Minford, "Preface" 15–16).[8] In a similar vein, Anthony Yu agrees with Minford's view that Gao E and Cheng Weiyuan "essentially told the truth," and Yu shares C. T. Hsia's "high regard for the artistic merit of the last forty chapters" (Yu, *Rereading* xiii).[9]

While there may never be a definitive finding regarding the last forty chapters and Gao E's editorship, such a nuanced and positive reading on the part of authoritative critics and translators is persuasive. "Enjoy the full English *Dream*!" they are saying.

Another vital cluster of critical perspectives has to do with sexuality and gender. Louie P. Edwards addresses a *lacunae* in earlier *Dream* studies, the absence of a feminist perspective and feminist literary criticism. She considers the rationalization of gender inequalities and the view that they are considered "normal" in the Qing dynasty and fiction. Updating Wu Shih-Ch'ang's review of *hongxue* in *On the "Red Chamber Dream"* and providing a comprehensive history of old and new *hongxue*—textual, biographical, autobiographical, character analysis, hidden meaning, Marxist-Maoist, social analysis—she corrects the impression of unproblematized gender.[10] Baoyu's bisexuality[11] is both "classic"—homosexual relations with actors and artists are appropriate as they are "other" (males who play feminine roles)—and "metaphoric"—he is the site of masculine-feminine gender prescriptions and imperatives which stifle the exploration of sexualities.[12] Angelina C. Yee conceptualizes Baoyu's bisexuality in terms of "counterpoise:" Cao Xueqin's narrative procedure is to create pairs, opposites and doubles of characters and events that illuminate one another and invigorate a static plot. Baoyu's embodiment of feeling

(*qing* 情) and lust (*yin* 淫) interweave opposite worlds (Yee, "Counterpoise" 613, 620–23). The characters of the *Dream* are fragmented aspects of a single self, Baoyu, reflecting the desire for the sexual unity of male and female within one self, or for the transcendence of sexual difference (Yee, "Self" 389–401).

In contrast to what she considers the dualist approach to gender of Angelina C. Yee and Louise Edwards—women symbolize positive values, men are degenerate—Maram Epstein wants to break down the "simplistic gendered binaries" with which we read Chinese fiction (Epstein 11). She finds fluid sexual identities and "multiple constructions of gender" among the actors, actresses and characters in the *Dream*, and that gender is "a continuum with infinite possibilities." The late Ming idealizes the feminine as the seat of desire, emotions and *yin* values, and the *Dream* inherits and develops a positive view of the feminine as the expression of the authentic (Epstein 7, 152–161).

David Evseeff adds a note to the debates on sexuality and gender in the *Dream* through a website, briefly alluding to the tradition of male homosexuality in China, and linking it to Baoyu's relations with male friends, actors and schoolmates in the *Dream*.[13] In a chapter on the *Dream*, Keith McMahon takes up polygyny, gender crossing, and women's superiority. "As I view it, *Honglou meng* is a story of semierotic polygamy overlaid with a dream of semichaste monogamy." That is, Baoyu has premarital sexual relations with Xiren (Aroma), and physical contact and semichaste monogamous relations with Daiyu, Baochai and other women (McMahon 176). The *Dream* is only "mildly erotic," as Baoyu remains in a state of prepolygamy. He is "the imaginary, benevolent polygamist to all the women, so benevolent that he has sex with almost no one." He is simultaneously "polygamous and heteroerotic, then homoerotic, but often undriven by sex (McMahon 190, 198). Regarding the long standing and entrenched custom of bound feet, McMahon wonders why there is no explicit reference in the *Dream*, and speculates there is an aversion "to one of the most intense forms of physical pain that women suffered" or a nonindulgence in a traditional form of male lust" (McMahon 182).

Zhou Zuyan reformulates bisexuality altogether, focusing instead

on androgyny, an awareness of the union of sexes in one individual, and viewing the healthy personality as a balance of masculine and feminine features (3). In the late Ming and early Qing era of commercial growth, political corruption and ideological conflict, men's and women's inherited understanding of gender identity was destabilized, producing gender fluidity, whereby alienated or marginalized literati identified with the female and the feminine, and women warriors and heroines were idealized (Zhou 2, 14). Baoyu exemplifies genuine androgyny in his spiritual union with Daiyu and his turn towards Buddhist enlightenment. He preserves his "masculinity/penis by identifying with the marginal/feminine." Similarly, the downfall of Cao Xueqin and the loss of his social status move him to the embrace of marginality, the feminine, and the "weaker" sex, "which artistically became a source of purity and a wellspring of inspiration" (Zhou 171, 194).

In an approach that both complements and contrasts to Zhou Zuyan's thesis regarding the positive possibility of androgyny in the *Dream*, Andrew H. Plaks holds that the incest theme in the novel suggests that self-enclosure and self-absorption mean that the ideal of fulfillment is impossible. Not only are the incestuous relations between Wang Xifeng and Jia Rong and between Qin Keqing and Jia Zhen illicit, but the joys of Baoyu with his female cousins are "not-so-innocent." This is because the boundaries between sexual license and sexual play, writes Plaks, are "exceedingly thin." The close relation between Baoyu and his female cousins is not incestuous, but "is an excess of personal intimacy," and therefore highly problematical. This excess, like incest, may be seen as a perversion of sexual fulfillment through regaining the lost self in the other, a "futile attempt to have it all within the bounds of a single undiluted selfhood" (Plaks, "Self-enclosure" 38–44).

Halvor Eifring's original and radical reading of the psychology of love in the *Dream* bridges sexuality, gender and *qing* 情, a concept central to a host of writings on the *Dream*. Eifring defines *qing* in the *Dream* as "spontaneous, free-flowing, and often uncontrollable feelings towards and desire for others." It is not strongly eroticised emotion, "but rather sympathy, empathy, and caring." Baoyu's *qing* is narcissistic and oceanic. He does not differentiate between self and

other. Aggrandized through his relations with his girl cousins and other women, Eifring writes, Baoyu imagines that whenever they weep they must be weeping for him. His aim is egolessness and his "ultimate goal" is "an undifferentiated state," or primary narcissism. His empathy with girls "is founded on self love, on narcissistic fulfillment" (Eifring "Psychology" 272–283). Baoyu is irresponsible and seldom experiences guilt when he does wrong. Interestingly, according to Eifring, were there any self-reproach, he would eventually overcome the self-centeredness and narcissism of the child (Eifring "Psychology" 287, 296). But there is a significant threat to Baoyu's narcissism, and that is his shame over being male and having male desire or lust (*yu* 欲) (Eifring "Psychology" 302, 307–308). "The most astonishing thing about Baoyu is not his lack of sexual behavior, but his lack of sexual fantasies or impulses" (Eifring "Psychology" 310). Eifring speculates that the explanation for this lack is the novelistic viewpoint that such desire is both dangerous and shameful. Thus Baoyu throws away his jade, attempting to free himself of male desire. This, says Eifring, is "a blind spot in the author too," "a denial of sexuality and a fear that *qing* will become *yu*" (Eifring "Psychology" 311). Baoyu's "pseudo-enlightenment" in chapter 21—where he imagines his girl companions who have wronged him have died, and he attains a sense of calm and quiescence—is a pretense. When the objects of his *qing* disappear, he can return to primary narcissism. In the end, Baoyu's final enlightenment and passing from the world can only belong to the mythic realm (Eifring "Psychology" 317).

The cluster of studies surrounding *qing* is both extra-textual and intra-textual, dealing with the meaning of *qing* in its trajectory through the Ming and Qing dynasties and its preeminent significance within the *Dream*. The treatment of *qing* ("desire") in the *Dream* "may well be *Hongloumeng*"s most enduring and distinctive accomplishment," writes Anthony Yu (*Rereading* xiii). Maram Epstein believes Baoyu's affinity for *qing*, translated as "feelings" or "emotions," is the "connecting thread" of the novel, and she views *qing* as both a "redemptive aesthetic bond" and "self-destructive sexual desire" (Epstein 155, 164). Martin W. Huang's analysis of the literati identity

crisis in the eighteenth century[14]—the decline in opportunities for government service, the weakening of the Confucian sagehood ideal, increased social mobility and the rise of the merchant class—accounts for the upsurge of autobiographical fiction. He notes that Cao Xueqin's marginalized status as a literatus suggests that the author experienced male anxiety and deficiency, and turned to writing autobiographical fiction empathetic with women (Huang, "Literati" 96–105). In her brilliant and erudite generic study of the *Dream*, Xiao Chi notes that in the Qing period, as the Confucian master narrative declined, literati culture tried to replace the loss of moral purpose by turning to aesthetics and what she terms, "lyricization," the writing of lyric poetry, withdrawal from the public arena, and elegant celebrations of brief moments in time in garden retreats (Xiao 61–67). Tracing the roots of the "lyric complex" to the *caizi jiaren* 才子佳人 (scholar-beauty romance) fiction tradition, Xiao Chi notes that in the mid-Qing and in Cao Xueqing's *Dream*, the garden as lyric enclave is not only celebrated but also viewed ironically as an illusion and mirage (Xiao 100). The *Dream* encapsulates "a behavioral mode shared by large number of demoralized literati of the time," and in the collapse of the garden world of the Ta Guan Yuan, "points to the end of lyricism" (Xiao 22–23). She concludes, "The novel's formal principle, irony, is an expedient vehicle for the delicate history of disenchantment" (Xiao 252).

Similar to Halvor Eifring, Martin W. Huang speaks of *qing* 情 in relation to *yu* 欲, both being aspects of desire. *Qing* is romantic sentiment (Eifring's "feeling) and *yu* is physical desire (Eifring's "lust" or "male desire") (Huang, *Desire* 3–4). The contrast and overlap between *qing* and *yu* found in Ming literature continues in the *Dream*. However, in a chapter on *qing* and Baou's reluctance to grow up, Huang writes that *qing* is recast in terms of Baoyu's *yiyin* 意淫, his "lust of intent," meaning "an act of intending rather than actualization" (Huang, *Desire* 274).[15] In Baoyu, lust of intent is both self indulgent and narcissistic, tied to his being and remaining young. Huang speculates that Baoyu must cling to "lust of intent" to avoid physical desire (*yu*), but physical desire is never entirely removed from lust of

intent in either Baoyu or the *Dream*. In the course of the novel, Baoyu moves from lust of the flesh to lust of intent, but Huang questions whether this alternative is valid (Huang, *Desire* 272–79). As Cao Xueqin writes and rewrites the *Dream*, he changes the ages of Baoyu and other characters, making them younger and younger, trying to move the *Dream* world from *yu* to *qing*. In the last analysis, Huang concludes, the meaning of the *Dream* and of lust of intent cannot be defined, because of multiple revisions and the question of the authorship of the last forty chapters, and because Cao Xueqin could not bring himself to settle on a "definitive concept of *qing*" (Huang, *Desire* 212).

Our last gathering point is the cluster of studies surrounding the ultimate meaning and significance of the *Dream*, works focus on myth, Buddhist vision, and the poetics of Cao Xueqin's fiction. Among these I should like to choose two studies that are particularly perspicacious, Li Qiancheng's *Fictions of Enlightenment* and Anthony Yu's *Rereading the Stone*.[16] Li Qiancheng agrees with David Hawkes that the supernatural is an essential part of the *Dream*. It is not a peripheral element found only in the opening and closing chapters of the novel, or manifested in rare heavenly visitations or occasional dreams, but an essential element tightly woven into the text.[17] Borrowing the term "*wushu*" 悟書, "fiction of enlightenment," which a Qing critic applies to *Hongloumeng*, Li Qiancheng speaks of the *Dream* as one of the traditional Chinese novels whose theme is the quest for salvation or enlightenment, and whose form, epistemology and soteriology are Buddhist, modeled after Chinese Mahāyāna sūtras (Li, *Fictions* 1). The author holds that the basic tension in the classic Chinese novel is between samsara and nirvana, that is, "the deep-rooted, tenacious involvement in this life—social, political, or otherwise—centered around the family and imperial politics . . . [and] the equally powerful desire to transcend, sometimes renounce, all this by various means and a poignant sense of the futility and meaninglessness of all human endeavors" (Li, *Fictions* 7–8). Linking Cao Xueqin and other Qing writers with the upsurge of interest in Buddhism in Ming and Qing literary worlds, Li Qiancheng contextualizes the *Dream* within a world

of Buddhist canonical and popular literary works. He notes the influence of narrative conventions from Buddhist sūtras that shape Chinese narrative forms, the role of Buddhist soteriological paradigms such as the Buddha Shākamunis stages of life and enlightenment and widely known pilgrimage stories, the Deliverance Play *dutuo ju* 度脫劇 as a model of classic Ming-Qing dramatic works, and the "Mahāyāna paradox," form is emptiness, emptiness is form (samsara = nirvana) (Li, *Fictions* 28–36, 44–45).

The *Dream* is a work of religious significance, Li Qiancheng argues, and may be read as a secular scripture (Li, *Fictions* 167). As a Buddhist story, the novel echoes the Mahāyāna paradigm that experience in desire (*qing*) and immersion in the phenomenal or provisional (*jia* 假) world leads to enlightenment (Li, *Fictions* 122). Baoyu is bound by *chi* 癡—emotional attachment, folly and stupidity—one of three bonds in Buddhism (the other are avarice and anger), the result of ignorance and illusion. His only salvation is to become free from "the gravity of desire" (Li, *Fictions* 131–32). As a fiction of enlightenment, the *Dream* portrays Baoyu on a pilgrimage of enlightenment via involvement, of detachment via attachment, a this-worldly movement that is gradual and existential (Li, *Fictions* 134–35, 166).

Anthony Yu's thesis is quite different. He argues that what we should value in the *Dream* is its fictive nature, that is, its reflexivity, exemplified in its emphasis on its own nature wherein we see that "the origin, genesis, production, and reception of the tale" is structured into the very plot of the novel" (*Rereading* xi). Regarding the relation between Buddhism and the art of fiction, Yu holds that the Buddhist perspective is only one of several aspects of the *Dream*. While everyone who touches or is touched by the novel is a "fool" (*chiren* 痴人)—characters, readers, and the writer himself who misreads (Yu, *Rereading* 141–42)—there is a novelistic trajectory to perceive. The "'secret message' of the work lies in the differentiation between the Buddhist 'reading' of the world and our reading of literary fiction." Buddhism says the world is unreal and a person may say that fiction is unreal. But, Yu insists, "there is one crucial difference." The Buddhist

conclusion is that "detachment is the ultimate wisdom." Cao Xueqin's view is that the experience of reading fiction is "nothing if not the deepest engagement. In *Hongloumeng*, therefore, the medium subverts the message. . . . " (Yu, *Rereading* 149).

Is Cao Xueqin playing a trick? Yu asks. Is the novel an example of "skillful means" (*upāya*) whereby the author uses the "illusion of art to break down the illusion of human life and the world . . .?" Yu answers his questions through the examples of two characters, Baoyu and Vanitas—in my translation, the "Reverend Taoist Kosmo Kosmos (*kongkong daoren* 空空道人) (Miller, *Masks* 19). Baoyu achieves detachment and leaves his family. Vanitas, the fictionalized reader, converts to the text's illusion, and lives by attachment to fiction (Yu, *Rereading* 169–71).

In this review of the multiple readings of the *Dream*, what are we to conclude? There is one common thread in the English tradition of *hongxue* which we might "lay down" (*fuxian*) once again. John Minford and Robert Hegel suggest that the novel's contrasting levels of "reality" "deliberately leave the reader confused over the author's or authors' vision and purpose" (Minford and Hegel 454). "So many readers have found a home in the *Honglou meng*," David L. Rolston writes, "because there is so much room there to inhabit, if for no other reason than that its obviously unfinished state tempts readers to move in and start making repairs" (Rolston, "Everything" 347). Li Qiancheng echoes Rolston. "The 'incompleteness' of *hongloumeng* again testifies to this: too many contradictions remain unresolved; perhaps they are not resolvable, or perhaps they are not meant to be resolved" (Li, *Fictions* 17–18). Following the thread still further, Anthony Yu states, "What the cumulative and still expanding body of scholarship actually discloses is not so much progress as its own temporality." He adds that his own reading of *Hongloumeng* is "supplemental, partial and selective" (Yu, *Rereading* 24–25). The *Dream* may be likened to a great ball of silken yarn we weavers weave into endless patterns and colors.

There is one afterthought with which I should like to close, and that is the extra-textual question of a wish for Baoyu. He has such a need for spiritual discipline, has he not? His lay Buddhism lacks the

desert practice of Buddhist or Christian monks. What would have happened had he followed daily *zazen* or pledged obedience to a Buddhist Master? Imagine him now having read Bernard of Clairveaux's *Ladder of Pride*, St. Ignatius' *Spiritual Exercises*, or Cassian on food, sex, avarice, anger, sadness, boredom, vainglory and pride. Too bad Cao Xueqin did not meet the Jesuits! Or did he?.[18]

Which is just to suggest that perhaps the next phase of *hongxue* might be even more international and comparative than it already is.

NOTES

[1] Zhao Kang 趙岡 and Chen Zhongyi 陳種毅 identify Jihu as Cao Fu. *Honglou meng xintan* 紅樓夢新探 Hong Kong, 1970, 153–64, 206–11. David Hawkes, "Introduction." *The Story of the Stone*, Volume One: The Golden Days. Harmondsworth: Penguin Books, 1973. 34.

[2] "Children of the Dream: The Adolescent World in Cao Xueqin's *Honglou meng*." In Anne Behnke Kinney, ed., *Chinese Views of Childhood.* Honolulu: University of Hawaii Press, 1995. 219–47.

[3] For full citations, see list of "Readings" at the end of this review. For my post *Masks of Fiction* studies, see "Sequels to *The Red Chamber Dream*," "Naming the Whirlwind," and "Children of the Dream."

[4] For exemplary *Dream* studies in these two volumes, see Andrew H. Plaks' "Chang Hsin-chih on How to Read the *Hong-lou* meng," and David Rolston's "Everything All at Once: *The Honglou meng*."

[5] Anthony Yu, *Rereading the Stone*; Wang Jing, *The Story of Stone*; Maram Epstein, *Competing Discourse: Orthodoxy, Authenticity, and Engendered Meanings in Late Imperial Chinese Fiction*; Louise Edwards, *Men and Women in Qing China: Gender* in The "Red Chamber Dream"; Keith McMahon, *Misers, Shrews, and Polygamists*; Zhou Zuyan, *Androgyny in Late Ming and Early Qing Literature*; Dore Levy, *Ideal and Actual in "The Story of the Stone"*; Li Qiancheng, *Fictions of Enlightenment*; Li Wai-yee, *Enchantment and Disenchantment*; Martin W. Huang, *Desire and Fictional Narrative in Late Imperial China*; Xiao Chi, *The Garden as Lyric Enclave.*

[6] Haun Saussy, "The Age of Attribution," "Reading and Folly,"

"Women's Writing Before and Within the *Hongoumeng*"; Andrew H. Plaks, "Self-enclosure and Self-absorption"; Halvor Eifring, "The Psychology of Love in the *Story of the Stone*"; Angelina C. Yee, "Counterpoise in *Hongloumeng*," "Self, Sexuality and Writing in *Hongloumeng*"; Yu Yingshi, "The Two Worlds of *Hung-lou Meng*"; Wang Jing, "The Poetics of Chinese Narrative"; Wu Hung, "Beyond Stereotypes: The Twelve Beauties in Qing Court Art and the *Dream of the Red Chamber*."

[7] Halvor Eifring, "Chinese Faces—The Sociopsychology of Facial Features as Described in *The Story of the Stone*"; Han Jiaming, "The Image of the West in *A Dream of Red Mansions*"; Dore J. Levy, "Why Bao-yu Can't Concentrate: Attention Deficit Disorder in *The Story of the Stone*; revised as "Preexisting Conditions: Retributory Illness and the Limits of Medicine," chapter 3 of her *Ideal and Actual in The Story of the Stone.*

[8] For an exhausting study, see Minford's Ph.D. dissertation, "The Last Forty Chapters of *The Story of the Stone.*" In a co-authored article, John Minford and Robert Hegel agree that the *Dream* was "conceived and substantially completed by Ts'ao Hsüeh-ch'in." See "Hung-lou Meng," In William Nienhauser, ed., *The Indiana Companion to Traditional Chinese Literature*. Bloomington: Indiana University Press, 1986, p. 452. For one of many computerized statistical studies supporting this perspective on authorship, see Bing C. Chan, *The Authorship of* The Dream of the Red Chamber.

[9] Yu cites C. T. Hsia, "*Dream of the Red Chamber*," *The Classic Chinese Novel: A Critical Introduction* 250–57.

[10] Louise Edwards, *Men and Women in Qing China: Gender in* The Red Chamber Dream 1–8; chapter 2 *passim.*

[11] For an analysis of Baoyu's problematic sexuality, see Lucien Miller, "Children of the Dream," 237–41.

[12] Edwards 37–40. See too Edwards' essay, "Gender Imperatives in *Honglou meng*: Bao-yu's Bisexuality."

[13] David Evseeff, "Male Homosexuality in Cao Xueqin's *Dream of the Red Chamber*." http://www.geocities.com/littlebuddha_tw/red_chamber.html.

[14] See Zhou Zuyan's discussion of social and historical contexts in *Androgyny in Late Ming and Early Qing Literature* 2–3, and Li Qiancheng's description of the Qing era "time of disenchantment," *Fictions of Enlightenment* 123.

[15] For *qing* analysis, see chapter 10 *passim*.

[16] Li Qiancheng, *Fictions of Enlightenment: Journey to the West, Tower of Myriad Mirrors, and Dream of the Red Chamber*. Anthony Yu, *Rereading the Stone: Desire and the Making of Fiction in* Dream of the Red Chamber.

[17] David Hawkes, "The Story of the Stone: A Symbolist Novel," 8. Li Qiancheng, ibid. 13.

[18] Suggested reading: John Cassian, *The Conferences* and *The Institutes:* Thomas Merton, *Cassian and the Fathers*; Mary Margaret Funk, *Thoughts Matter: The Practice of the Spiritual Life*.

WORKS CITED

Cassian, John. *John Cassian: The Conferences. Ancient Christian Writers*, vol. 57. Trans. Boniface Ramsey. New York: Paulist Press, 1997.

---. *John Cassian: The Institutes. Ancient Christian Writers*, vol. 58. Trans. Boniface Ramsey. New York: Paulist Press, 2000.

Chan, Bing C. *The Authorship of* The Dream of the Red Chamber. Hong Kong: Join Publishing Co., 1986.

Edwards, Louise P. "Gender Imperatives in *Honglou meng*: Bao-yu's Bisexuality." *Chinese Literature: Essays, Articles, Reviews* 12 (1990): 69–81.

---. *Men and Women in Qing China: Gender in* The Red Chamber Dream. Leiden: E. J. Brill, 1994.

Eifring, Halvor. "The Psychology of Love in *The Story of the Stone*." *Love and Emotion in Traditional Chinese Literature*. Ed. H. Eifring. Leiden: Brill Academic Publisher, 2004. 271–24.

---. "Chinese Faces—The Sociopsychology of Facial Features as Described in *The Story of the Stone*." *Minds and Mentalities in Traditional Chinese Literature*. Ed. H. Eifring. Beijing: Culture and Art Publishing House, 1999. 46–119.

Epstein, Maram. "Reflections of Desire in *Honglou meng*." *Competing Discourses: Orthodoxy, Authenticity, and Engendered Meanings in Late Imperial Chinese Fiction*. Cambridge, Mass.: Harvard UP, 2001.

Evseeff, David. "Male Homosexualitiy in Cao Xueqin's *Dream of the Red Chamber*." *Research on* Dream of the Red Chamber. (2001). http:www.geocities.com/littlebuddha tw/red chamber.html.

Funk, Mary Margaret. *Thoughts Matter: The Practice of Spiritual Life*. New York: Continuum, 2004.

Han, Jiaming. "The Image of the West in *A Dream of Red Mansions*." *Images of Westerners in Chinese and Japanese Literature*. Ed. Hua Meng and Sukehiro Hirakawa. Amsterdam, 2000. Volume 10 of the Proceedings of the XVth Congress of the International Comparative Literature Association "Literature as Cultural Memory." Leiden. August 16–22, 1997. Theo D'haen, General Editor. 39–52.

Hawkes, David. Introduction. *The Story of the Stone, Volume One: The Golden Days*. By Cao Xueqin. Trans. David Hawkes. Harmondsworth: Penguin Books, 1973. 15–46.

---. "The Translator, the Mirror and the Dream: Some Observations on New Theory." *Renditions* 13 (1980): 5–20.

---. "*The Story of the Stone*: A Symbolist Novel." *Renditions* 25 (1986): 6–17.

Hsia, C.T. "*Dream of the Red Chamber*." In *The Classic Chinese Novel: A Critical Introduction*. New York: Columbia UP, 1968. 245–97.

Huang, Martin W. *Literati and Self-Re/Presentation: Autobiographical Sensibility in the Eighteenth-Century Chinese Novel*. Stanford: Stanford UP, 1995.

---. "The Self-Displaced: Women and Growing Up in *The Dream of the Red Chamber*." *Literati and Self-Re/Presentation: Autobiographical Sensibility in the Eighteenth-Century Chinese Novel*. Stanford: Stanford UP, 1995.

---. *Desire and Fictional Narrative in Late Imperial China*. Cambridge, Mass.: Harvard UP, 2001.

Hung, Wu. "Beyond Stereotypes: The Twelve Beauties in Qing Court Art and *The Dream of the Red Chamber*." *Writing Women in Late Imperial China*. Ed. Ellen Widemer and Kang-i-Sun Chang. Stanford: Stanford UP, 1997. 306–65.

Levy, Dore J. "Why Bao-yu Can't Concentrate: Attention Deficit

Disorder in *The Story of the Stone*." *Literature and Medicine* 13.2 (1994): 255–73.

---. *Ideal and Actual in "The Story of the Stone."* New York: Columbia UP, 1999.

Li, Qiancheng. *Fictions of Enlightenment:* Journey to the West, Tower of Myriad Mirrors, *and* Dream of the Red Chamber. Honolulu: U of Hawaii P, 2004.

Li, Wai-yee. *Enchantment and Disenchantment: Love and Illusion in Chinese Literature*. Princeton: Princeton UP, 1993.

May, Rachel and John Minford, Eds. *A Birthday Book for Brother Stone: For David Hawkes, at Eighty*. Hong Kong: The Chinese UP, 2003.

McMahon, Keith. *Misers, Shrews, and Polygamists: Sexuality and Male-Female Relations in Eighteenth-Century Chinese Fiction*. Durham: Duke UP, 1995.

Merton, Thomas. *Cassian and the Fathers*. Ed. Patrick F. O'Connell. Kalamazoo: Cistercian Publications, 2005.

Miller, Lucien. *Masks of Fiction in* The Dream of the Red Chamber*: Myth, Mimesis, and Persona*. Tucson: U of Arizona P, 1975.

---. "Sequels to *The Red Chamber Dream*: Observations on Plagiarism, Imitation and Originality in Chinese Vernacular Literature." *Tamkang Review* 5.2 (1974): 187–215.

---. "Naming the Whirlwind: Cao Xueqin and Heidegger." *Tamkang Review* 12. 2 (Winter 1981): 143–63.

---. "Children of the Dream: The Adolescent World in Cao Xueqin's *Honglou meng*." *Chinese Views of Childhood*. Ed. Anne Behnke Kinney. Honolulu: U of Hawaii P, 1995. 219–47.

Minford, John. "The Last Forty Chapters of *The Story of the Stone*." Ph.D. dissertation, Austsralian National University, 1980.

---. Preface. *The Story of the Stone, Volume Four: The Debt of Tears*. By Cao Xueqin. Trans. John Minford. Ed. Gao E. Harmondsworth: Penguin Books, 1982. 15–30.

---. Preface. *The Story of the Stone, Volume Five: The Dreamer Wakes*. By Cao Xueqin. Trans. John Minford. Ed. Gao E. Harmondsworth: Penguin Books, 1986. 15–17

---. "'Pieces of Eight.' Reflections on Translating *The Story of the Stone*." *Translating Chinese Literature*. Ed. Eugebe Eoyang and Yao-fu Lin. Bloomington: Indiana UP, 1995. 178–203.

Minford, John and Robert Hegel. "*Hung-lou Meng*." *The Indiana Companion to Traditional Chinese Literature*. Ed. William Nienhauser. Bloomington: Indiana UP, 1986. 452–56.

Naquin, Susan, and Evelyn S. Rawski. *Chinese Society in the Eighteenth Century*. New Haven: Yale UP, 1987.

Plaks, Andrew H. *Archetype and Allegory in* The Dream of the Red Chamber. Princeton: Princeton UP, 1976.

---. *Chinese Narrative: Critical and Theoretical Essays*. Princeton: Princeton UP, 1977

---. "Chang Hsin-chih on How to Read *the Hong-lou meng* (*Dream of the Red Chamber*)." *How to Read the Chinese Novel*. Ed. David L. Rolston, Princeton: Princeton UP, 1990. 316–340.

---. "Self-enclosure and Self-absorption in the Classic Chinese Novel." *Minds and Mentalities in Traditional Chinese Literature*. Ed. Halvor Eifring. Beijing: Culture and Art Publishing House, 1999. 30–45.

Rolston, David L., ed. *How to Read the Chinese Novel*. Princeton: Princeton UP, 1990.

---, ed. "Everything All at Once: *The Honglou meng*." *Traditional Chinese Fiction and Fiction Commentary*. Stanford: Stanford UP, 1997.

Saussy, Haun. "Reading and Folly in *Dream of the Red Chamber*." *Chinese Literature: Essays, Articles, Reviews* 9 (1987): 25–48.

---. "Women's Writing Before and Within the *Honglou meng*." *Writing Women in Late Imperial China*. Ed. Ellen Widemer and Kang-i-Sun Chang. Stanford: Stanford UP, 1997. 285–305.

---. "The Age of Attribution or How *Honglou meng* Finally Acquired an Author." *Chinese Literature: Essays, Articles, Reviews* 25 (2003): 119–132.

Wang, Jing. "The Poetics of Chinese Narrative: An Analysis of Andrew Plaks' Archetype and Allegory in *The Dream of the Red Chamber*." *Comparative Literature Studies* 26.3 (1989): 252–70.

---. *The Story of Stone: Intertextuality, Ancient Chinese Stone Lore and the Stone Symbolism in* Dream of the Red Chamber. Durham: Duke UP, 1992.

Williams, Paul. *The Unexpected Way*. Edinburgh: T & T Clark, 2002.

Wu, Shih-Ch'ang. *On* the Red Chamber Dream*: A Critical Study of Two Annotated Manuscripts of the XVIIIth Century*. Oxford: Clarendon Press, 1961.

Xiao, Chi. *The Garden as Lyric Enclave: A Generic Study of* The Story of the Stone. Ann Arbor, Center for Chinese Studies: U of Michigan P, 2001.

Yee, Angelina. "Counterpoise in *Honglou meng*." *Harvard Journal of Asiatic Studies* 50.2 (1990): 613–50.

---. "Self, Sexuality, and Writing in *Honglou meng*." *Harvard Journal of Asiatic Studies* 55.2 (1995): 373–407.

Yu, Yingshi. "The Two Worlds of *Hung-lou Meng*." Trans. Diana Yu, *Renditions* 2 (1974): 5–22.

Yu, Anthony. *Rereading the Stone: Desire and the Making of Fiction in* Dream of the Red Chamber. Princeton: Princeton UP, 1997.

Zhou, Zuyan. "*The Dream of the Red Chamber*: A Shattered Dream of Androgyny." *Androgyny in Late Ming and Early Qing Literature*. Honolulu: U of Hawaii P, 2003. 155–98.