Notes

Chapter 1

1. Lin Yutang, "On humour", trans. Joseph C. Sample.
2. Jeremy Goldkorn, "Stifled laughter: How the Communist Party killed Chinese humor".
3. See Joseph Sample's discussion of Lin Yutang's distinction between *huaji* and *youmo* in Chapter 9; also Chao Chih Liao, "Humor versus *huaji*". The term *huaji* is no longer in common use in spoken Chinese with its original meaning.
4. Shakespeare, *Hamlet*, II, ii, 90.
5. Samuel Johnson, *A dictionary of the English language*, Vol. 2, p. 1412.
6. Mark Twain, *Mark Twain's notebooks and journals*, Vol. 3, Notebook 24 (April–August 1885), p. 164.
7. George Meredith, *An essay on comedy and the uses of the comic spirit*, p. 8.
8. Henri Bergson, *Le rire*.
9. Meredith, *An essay on comedy*, pp. 61–2.
10. Also referred to in English as the Kuomintang (KMT) or Guomindang.
11. Scholarly studies by Xue-liang Ding, Christopher C. Rea, Diran John Sohigian and others of the impact of politics on contemporary humour in China will hopefully form part of a companion volume to the present. For online comment, see note 2 above.
12. See, for instance, George Kao, *Chinese wit and humor*, pp. xviii–xxiii; Chao-chih Liao, "Humor versus *huaji*".
13. Discussed in Lily Xiao Hong Lee's chapter.
14. As Weihe Xu points out in his chapter on Confucianism and humour.
15. For detailed discussion and background, see Qian Suoqiao's chapter.
16. M. H. Spielmann, *The history of "Punch"*, pp. 99–100.
17. See translation and commentary by Joseph. C. Sample.
18. See Marina Davila Ross, Michael Owren and Elke Zimmermann, "Reconstructing the evolution of laughter in great apes and humans"; Barbara Wild et al., "Neural correlates of laughter and humour: Review

article"; and Jaak Panksepp and Jeff Burgdorf, "'Laughing' rats and the evolutionary antecedents of human joy?"

19. John Haldon, "Humour and the everyday in Byzantium", p. 60. For an English translation, see *The philogelos, or, laughter-lover*, also discussed in the chapter by Lily Xiao Hong Lee.
20. See, for instance, Jon Kowallis, trans., *Wit and humor from Old Cathay*; George Kao, *Chinese wit and humor.*
21. See Marjolein 't Hart, "Humour and Social Protest: An Introduction".
22. See Marjorie K. M. Chan, "Cantonese opera and the growth and spread of vernacular written Cantonese in the twentieth century". Her study of humour in 1950s and 60s Cantopop songs may form part of a companion volume to the present.
23. Chao-Chih Liao, *Taiwanese perceptions of humor* ; Chao-Chih Liao and Goh Abe, "A comparison of Taiwanese and Japanese appreciation of English jokes"; Hsu Chih-Chun 徐芝君, Hsueh-Chih Chen 陳學志 and Fa-Chung Chiu 邱發忠, "Qianwan bie xiao, buran nide taidu hui cong kan xiaohua zhong xielou: bianyi lei youmogan zhinengdu tiaozheng lilun de yanzheng" 千萬別笑，不然您的態度會從看笑話中洩露：貶抑類幽默感知能度調整理論的驗證 (Don't laugh, or your attitude will be revealed from reading jokes: Adjustment theory of disparagement humour appreciation); and Chen Hsueh-Chih 陳學志, Shu-Ling Cho 卓淑玲 and Hwei-Der Lai 賴惠德, *Jiejue wenti fahui chuangyi de ci hao fangfa jiushi faxian qi zhong de youmo* 解決問題發揮創意的次好方法就是發現其中的幽默：幽默中的創意與創意中的幽默 (Finding the embedded humor in creative problems is the second best way to solve them: Humorous creativity and creative humor).
24. Joel Martinsen, "Joke advertising", *Danwei*, 28 December 2008, http://www.danwei.org/blogs/joke_advertising.php (accessed 4 June 2009).
25. See, for instance, Kate Burridge, *Weeds in the garden of words: Further observations on the tangled history of the English language*, pp. 28–9.
26. Heiyō Nagashima, "*Sha-re*: A widely accepted form of Japanese wordplay".
27. C. T. Hsia, "The Chinese sense of humor", 30–6. Originally composed for a cultural familiarization manual in 1953, the essay remained unpublished until 1978; it is also available online.
28. Hsia, "The Chinese sense of humor".
29. C. Davies, *Ethnic humour around the world: A comparative analysis*; and C. Davies, *Jokes and their relation to society*.
30. C. Davies, "The dog that didn't bark in the night: A new sociological approach to the cross-cultural study of humor".
31. Henry W. Wells, *Traditional Chinese humor: A study in art and literature*, pp. 227–8.

32. Wells, *Traditional Chinese humor*, p. 227.
33. For example, René T. Proyer, Willibald Ruch and Guo-Hai Chen, "Positive psychology and the fear of being laughed at: Gelotophobia and its relations to orientations to happiness and life satisfaction in Austria, China, and Switzerland"; Guo-Hai Chen, "Validating the Orientations to Happiness Scale in a Chinese sample of university students "; Guo-Hai Chen and Rod A. Martin, "A comparison of humor styles, coping humor, and mental health between Chinese and Canadian university students"; and Chen Guo-Hai 陳國海, "Guonei jiaoxue youmo yanjiu shuping 國內教學幽默研究述評 (A literature review of humour research in teaching in mainland China)". Further significant work by several of these researchers is forthcoming.
34. Tiquia's translation. For more detail about the *Han shu*, see note 34.
35. *Qi* is variously translated as air, breath or energy flow, but in this book the original Chinese word — now widely used in TCM — is retained.
36. For a description of this approach in Zen Buddhism, see Conrad Hyers, *Zen and the comic spirit*.
37. In Sima Qian, *Shiji*, *juan* 126; for an English translation, see Sima Qian, *Records of the Grand Historian of China: Qin dynasty*.
38. Ban Gu, *Han shu*, pp. 2841–76. The name *You* may not be a surname but may simply mean "humorist" or "jester". Although Ban Gu 班固 (32–92 CE) is credited with authorship of this great work, it was started by his father and completed in 111 CE by his sister, Ban Zhao 班昭, after Ban Gu himself had been sentenced to prison.
39. Ban, *Han shu*, pp. 2841–76; Kowallis, *Wit and humor from Old Cathay*, p. 6.
40. Noted by Beatrice Otto in *Fools are everywhere: The court jester around the world*, pp. xx and 280. The role of the court jester is discussed in the chapters by Weihe Xu and by Andy Shui-lung Fung and Zhan Hang-Lun.
41. Kowallis observed that recorded stories of *huaji* do not prove that China had a tradition of valuing humour in its own right: "None of this is humor for humor's sake, since it all serves to prove a point." Kowallis, p. 7.
42. Lu Hsün, *Zhongguo xiaoshuo shi lüe*, pp. 206–7.
43. Translated by Kowallis, *Wit and humor in Old Cathay*, p. 7. For tables of jokes about sub-groups and by country, see Davies, *Jokes and their relation to society*, pp. 2–3, 108, 188 and 201.
44. See Richard Mather, trans., *Shih-shou hsin-yü: A new account of tales of the world*.
45. See Vibeke Børdahl and Jette Ross, *Chinese storytellers: Life and art in the Yangzhou tradition*. A short video of a performance of one style of *shuo gu* is available at: http://v.youku.com/v_show/id_XMTU5Mjk3MTA0.html (accessed 23 March 2011).
46. For an in-depth account of this time, see chapter 10.

47. See for example, articles by John Lent and Xu Ying in *International Journal of Comic Art*; Bi Keguan 畢克官 and Huang Yuanlin 黃远林, *Zhongguo manhua shi* 中國漫畫史 (History of Chinese cartoons); Chang-tai Hung, "The fuming image: Cartoons and public opinion in Late Republican China, 1945-1949"; and Christoph Harbsmeier, *The cartoonist Feng Zikai: Social realism with a Buddhist face*. See also and Diran John Sohigian, "Contagion of laughter: The rise of the humor phenomenon in Shanghai in the 1930s".
48. See chapters 9 and 10 for Lin Yutang's views. A study by Diran John Sohigian of Bergson's influence will hopefully form part of a companion volume to the present.
49. See Kong Shuyu, "*Big Shot from Beijing*: Feng Xiaogang's *He Sui Pian* and contemporary Chinese commercial film"; and Zhu Ying, "Feng Xiaogang and Chinese New Year Films". For more recent developments in comic film, see articles in the special issue (vol. 20, no. 2, 2008) of *Modern Chinese literature and culture* on "Comic visions of modern China", edited by Christopher G. Rea and Nicolai Volland.
50. Barak Kushner, "Laughter as materiel: The mobilization of comedy in Japan's fifteen-year war".
51. A study is forthcoming by Christopher C. Rea, hopefully to form part of a companion volume to the present.
52. For documentation of this phenomenon, see Jing Wang, *Brand new China: Advertising, media, and commercial culture*; Charles S. Gulas and Marc G. Weinberger, *Humor in advertising: A comprehensive analysis*; and Heather J. Crawford, Gary D. Gregory, James M. Munch and Charles S. Gulas. "Humorous appeals in advertising: Comparing the United States, Australia and the People's Republic of China".
53. http://www.chinese-tools.com/china/crazy/2008-10-15-joke-exhibition-garden.html (accessed 5 June 2009).
54. Hsia, *The Chinese sense of humor*, p. 26.
55. Kao, *Chinese wit and humor*, p. 250.
56. Kowallis, *Wit and humor from Old Cathay*, pp. 99–100.
57. Personal communications.
58. Personal communication.
59. The *San zi jing* was probably written in the thirteenth century. It is usually attributed to Wang Yinglin 王應麟 (1223–1296).
60. Personal communication.
61. Wang Xiaofeng, "Kuaile yu youmo".
62. See Weihe Xu's chapter on Confucius and humour, note 73, for derivation of the name.
63. Caiyun mantianfei 彩雲漫天飛 (pen name), *Dayou shi* 打油詩.
64. English translations of some classic "one-handed" or solo *xiangsheng* can be found in Zhang Shouchen, *Traditional comic tales*.

65. Colin Mackerras, *The performing arts in contemporary China*, pp. 102–4.
66. See, for example, Alisa Freedman, "Street nonsense: Ryūtanji Yū and the fascination with interwar Tokyo absurdity", and Kyōko Ōmori, "Narrating the detective: *Nansensu*, silent film *benshi* performances and Tokugawa Musei's absurdist detective fiction", in *Japan forum*'s special issue on urban nonsense.
67. See studies cited in notes 47 and 50.
68. See the critical review by Maya Kovskaya in *NY Arts*.
69. European garden follies, in spite of their name, were not generally humorous in intent, but rather intended to inculcate a sense of tragic nostalgia for the past. Interestingly, early European follies often took the form of mock Chinese temples.
70. See, for example, Christie Davies, "Humour and protest: Jokes under Communism"; Emil Draitser, ed., *Forbidden laughter: Soviet underground jokes*; and Lisunia A. Romanienko, "Carnival laughter and the disarming of the opponent: Antagonism, absurdity and the avant-garde: Dismantling Soviet oppression through the use of theatrical devices by Poland's 'Orange' solidarity movement". Compare studies of jokes under the Nazi regime such as F. K. Hillenbrand, *Underground humour in Nazi Germany 1933–1945*.
71. Hsia, *The Chinese sense of humor*, p. 35.
72. See, for example, John Morreall, "Humor in the Holocaust: Its critical, cohesive, and coping functions".
73. For an early version of Xue-liang Ding's study, published in *The Financial Times* (Chinese language edition on 10 March 2010), see: http://www.chinareform.net/2010/0116/7793.html (accessed 21 April 2011). Like other significant work referred to in notes 11 and 2, the full study will hopefully form part of a companion volume to the present.
74. Personal communication.
75. Personal communication.
76. Quoted in Richard Solomon, *Chinese negotiating behaviour: Pursuing interests through 'old friends'*, pp. 88–9.
77. Dangerous jokes in the West are more likely to be ones made at the expense of suffering "victim" groups and they incur social disapproval rather than political reprisal (with the exception of humour infringing legal limits, such as copyright law, defamation or matters of public security such as joking about bombs on planes when at the airport, etc.). There are nevertheless some highly sensitive ones that, at least before the advent of the internet, circulated only by word of mouth, such as the series of dirty "Royal Family" jokes.
78. Wang Xiaobo, *Wenming yu fanfeng* 文明與反諷 (Civilization and satire) in *Wang Xiaobo wenji*, Vol. 4, pp. 356–9.

79. See Deng's speech, "Hold high the banner of Mao Zedong Thought and adhere to the principle of seeking truth from facts", *People's Daily*, 16 September 1978: http://english.peopledaily.com.cn/dengxp/vol2/text/b1220.html (accessed 1 April 2009).

Chapter 2

1. Robert M. Stelmack and Anastasios Stalikas, "Galen and the humour theory of temperament", p. 255.
2. Willibald Ruch, "Forward and overview: A new look at an old concept", p. 7. Ruch relies on *Europäische Schlüsselwörter,* ed. Wolfgang Schmidt-Hidding, Band 1: *Humor und Witz*.
3. The first edition of *Punch magazine* was published on Saturday, 17 July 1841, printed by Joseph Last of Fleet Street.
4. William D. Howarth, "English humour and French comique? The cases of Anouilh and Ayckbourn", pp. 72–82.
5. For an account of the five elements theory, see Joseph Needham, *Science and civilisation in China*, Vol. 2, pp. 243–68; and for a visual representation, "Nature according to the five elements", Figure 3.1, in Chapter 3. Āyurvedic medicine, possibly the original source of both the Chinese and Western theories, includes *tridoşa-vidyā*, the "doctrine of the three humours"; see "The Science of the humours", from Vāgbhaṭa's *Heart of medicine*, in Dominik Wujastyk, trans. and ed., *The roots of Āyurveda: Selections from Sanskrit medical writings,* pp. 230–6.
6. Galen was a prominent Greek physician, surgeon and philosopher whose most famous surviving works include *On the natural faculties* and *On temperaments*; see Peter Brain, *Galen*, pp. 1–5. Another influential figure was Isadore of Seville (d. 636CE), whose contributions to the theory are particularly reflected in four Old English (Anglo-Saxon) texts on medicine; see Lois Ayoub, "Old English *wæta* and the medical Theory of the Humours", pp. 332–46.
7. Willibald Ruch, "Foreword and overview: A new look at an old concept", pp. 7–8.
8. *Traité du Ris, Contenant son essence, ses causes et mervelheus effais, etc., item La Cause morale du Ris de Democrite, expliquee et temoignée par Hippocras (traduite de Grec en Fransais par J. Guichard). Plus, un Dialogue sur la Cacographie Francaise, avec des annotations sur l'orthographie de M. Joubert (par C. de Beauchatel)* (Treatise on Laughter, Containing its essence, causes and marvellous effects etc; includes Democritus' work, "The Moral cause of Laughter", explicated and evidenced by Hippocratus [translated from the Greek into French by J. Guichard]. Plus, "A Dialogue on French bad handwriting with annotations on orthography by Monsieur Joubert" [by C. de Beauchatel]). Paris: [A. l'Angelier], 1579. Translated by G. de Rocher as Joubert's *Treatise on laughter*.

9. Gutenberg texts respectively at http://www.gutenberg.org/ebooks/3694 and http://hollowaypages.com/jonson1692out.htm (both accessed 7 March 2011).
10. Quotations are from Arikha's website at http://www.passionsandtempers.com (accessed 28 October 2010), where she offers readers an opportunity to diagnose their own "humoural personality" with an online questionnaire.
11. Willis is credited with identifying the eleventh cranial nerve (accessory nerve) and in 1666 published his work on this and other discoveries, *Cerebri anatome, cui accessit nervorum descriptio et usus*, 1664 and 1681.
12. William F. Bynum, "Every man in his humour" stresses the importance of this message.
13. See, for instance, Karli K. Watson, Benjamin J. Matthews and John A. Allman, "Brain activation during sight gags and language-dependent humor", pp. 314–24; and Vinod Goel and Raymond J. Dolan, "Social regulation of affective experience of humor", pp. 1574–80. Both studies used fMRI.
14. Robert M. Stelmack and Anastasios Stalikas, "Galen and the humour theory of temperament", p. 255.
15. Psychiatric diagnoses are categorized by the *Diagnostic and Statistical Manual of Mental Disorders*, now in its fourth edition (the DSM-IV). Published by the American Psychiatric Association, the manual covers all mental health disorders for both children and adults.
16. Giovannantonio Forabosco, "The ill side of humor: Pathological conditions and sense of humor", pp. 271–92.
17. For a valuable recent summary, see Rod A. Martin, *The psychology of humor*: *An integrative approach*, pp. 331–3.
18. Reviewed by Martin, *The psychology of humor*, pp. 275–6, 305–7 and 331–3.
19. See, for example, a review of findings in Steven J. Kirsh, "Cartoon violence and aggression in youth", pp. 547–57.

Chapter 3

1. The "endogenous heart" embraces the physical heart and its animating forces, which generate emotions. For a full discussion of the term, see below and note 24.
2. See Graeme Tobyn, *Culpepers's medicine: A practice of Western holistic medicine*, p. 62; also Yanhua Zhang, *Transforming emotions with Chinese medicine: An ethnographic account from contemporary China*, p. 69.
3. *New Oxford American dictionary*, sv *qi*. Another valuable definition of *qi* is "an expression of the natural order of life" (see Elisabeth Rochat de la Vallee, *A study of qi*, pp. 4–9). The author terms it "an expression of the natural yin and yang order of life".

4. Pioneered by Martin Seligman of the Positive Psychology Center at the University of Pennsylvania in, for example, Martin E. P. Seligman, *Authentic happiness: Using the new positive psychology to realize your potential for lasting fulfilment* and Christopher Peterson and Martin E. P. Seligman, *Character strengths and virtues*.
5. Chen Xinwang, *Han Ying chengyu, chanyu, changyong cihui huibian*, p. 24.
6. John DeFrancis, *ABC Chinese–English dictionary*, p. 679.
7. The *bagua* (literally, eight symbols) are eight trigrams used in Daoist cosmology. Each symbol has three lines, either "broken", thus *yin*, or "unbroken", *yang*. The trigrams relate to the five elements. *The book of changes* comprises 64 pairs of trigrams with six lines in each (the hexagrams) and commentary on them. Note that *qi* is also variously spelt chi, chhi, ki or khi, depending on the romanization system used. I have standardized it as *qi*.
8. Translation by Yosida Mitukuni, "The Chinese concept of nature", p. 77.
9. Neo-Confucianism as formulated by Zhu Xi 朱熹 (1130–1200) saw the world as based on *dao*, expressed through both principle (*li*) and *qi* (understood as the material embodiment of the *dao*). See Wing-tsit Chan, *A sourcebook of Chinese philosophy*.
10. On-Cho Ng, "Toward an interpretation of Ch'ing ontology", pp. 36–7.
11. Feng Yu-Lan [Feng Youlan], *A Short history of Chinese philosophy*, p. 653.
12. Zhejiang Provincial TCM Research Office, Wen yi lun *pingzhu*, p. 213.
13. Cf. Derk Bodde's translation of *hua* as "evolutionary operations" (processes) in the passage quoted above.
14. Roth's translation in Harold D. Roth, *Original Tao: Inward training (nei yeh) and the foundations of Taoist mysticism*, p. 73.
15. Zhejiang Provincial TCM Research Office, Wen yi lun *pingzhu,* pp. 164–5.
16. A. C. Graham refers to these *wu xing* as "five walkings", *Two Chinese philosophers, Ch'eng Ming-tao and Ch'eng Yi-ch'uan*, p. 35.
17. Zhao Fen, *Zhongyi jichu lilun xiangjie*, pp. 14–16.
18. The original text reads *tian ren tong qi ye* 天人同气也, Chen Dingsan and Jiang Ersun, *Yixue tanyuan*, p. 16.
19. Translation by A. C. Graham, *Disputers of the Tao*, p. 486.
20. G. W. Leibniz, *Discourse on the natural theology of the Chinese*, p. 9.
21. Joseph Needham, *Clerks and craftsmen in China and the West*, p. 342.
22. Zhang, *Transforming emotions with Chinese medicine*, p. 74.
23. Ma Zhongxue, *Zhongguo yixue zhenfa da quan*, p. 378.
24. Classical TCM practitioner Chen Dingsan (1875–1960) explained how the exogenous five elements translate into the human endogenous five elements, becoming endogenous organ systems in "Tian ren he yi" 天人合一 (The oneness of nature and humanity), in Chen and Jiang, *Yixue tanyuan*, pp. 1–2. See also "Ren bing da qi wuxing er sheng zangfu", in Peng Ziyi, *Yuan yundong de gu zhongyixue*, pp. 8–10.

25. Yasuo Yuasa, *The body: Self-cultivation and Ki-energy*, p. 111. Note variant spelling of *qi* in this text.
26. Nathan Sivin, *Medicine, philosophy and religion in ancient China: Researchers and reflections*, pp. 1–2 (characters added).
27. Helen Verran, "Foreword", in Rey Tiquia, *Traditional Chinese Medicine: A guide to its practice*, p. vii; see also pp. 1–10.
28. The definition of acu-tracts as "the pathways of *qi* transformations originating from the visceral and hollow organs" (Tang zong hai rong chuan, *Yijing jingyi*, p. 66) is used by the author in "Traditional Chinese Medicine as an Australian tradition of health care", pp. 96, 269–75.
29. Tiquia, *Traditional Chinese Medicine,* pp. 142–3.
30. Yang Yifang, *Yang Yongxuan zhongyi zhenjiu jing yan xuan*, p. 28.
31. Yang, *Yang Yongxuan zhongyi zhenjiu jing yan xuan*, p. 29.
32. Needham, *Clerks and craftsmen in China and the West*, p. 365.

Chapter 4

1. The significance of the Rites is discussed below.
2. *Rujia* (lit. the school of scholars) is another term for Confucianism.
3. For studies of this term, see Timoteus Pokora, "The etymology of *ku-chi*" and Timoteus Pokora, "Ironical critics at ancient Chinese courts (*Shih chi*, 126)"; also Jiang Liangfu, "Huaji kao", which the author follows in translating the term.
4. For a survey of pre-Qin Chinese humour, see Zheng Kai, *XianQin youmo wenxue*.
5. Liu Xie, *Wenxin diaolong quanyi,* ed. Long Bikun (hereafter *WXDL*), pp. 167–77.
6. See the prefaces to *Xiaofu* 笑府, *Guangxiaofu* 廣笑府 and *Gujin xiao* 古今笑, in *Zhongguo lidai xiaohua jicheng*, Vol. 1, p. 498 and pp. 542–3; and Vol. 2, pp. 1–3 and 712–13, respectively.
7. *Xing zi ming chu* 性自命出 (hereafter *XZMC*), one of the recently excavated bamboo writings (inscribed on bamboo strips, c. 300 BCE) from Guodian; in Li Tianhong, *Guodian zhujian xing zi ming chu yanjiu*, p. 135.
8. *Yucong er* 語叢二, in Jiang Guanghui, ed., *Guodian Chujian yanjiu* (hereafter *GCYJ*), pp. 29–30.
9. For varying length lists, see "Zhongyong" 中庸, in *Liji* p. 370; "Tian Zifang" 田子方, in *Zhuangzi quanyi,* p. 364; "Wen Wang guanren di qishi'er" 文王官人第七十二, in Huang Huaixin, ed., *Da Dai Li ji huijiao jizhu*, Vol. 2, p. 1117; "Tianlun pian" 天論篇 and "Zhengming pian" 正名篇, in *Xunzi*, pp. 170, 232, 235; and "Liyun" 禮運, in *Liji*, p. 164. All quotations of these and other sources are from editions listed in the Bibliography and, unless otherwise stated, translations from Chinese texts are my own.
10. *GCYJ*, p. 29.

11. Li, *Guodian zhujian xing zi ming chu yanjiu*, p. 178. Cf. *Xingqing lun* 性情論, in *Shanghai bowuguan Zhanguo Chuzhushu (1)* (hereafter *SBZC*), pp. 270–1; and *Zhuangzi quanyi*, pp. 52, 364.
12. See respectively, Wang Bing, "Chongguang buzhu Huangdi neijing suwen", *juan* 2, p. 5a; Li Fang, "Renshi bu sanshi'er", in *Taiping yulan*, *juan* 391, p. 1b; and Lu Ji, *Wen fu*, p. 115 (where Owen translates "When thought fares through joy, there will surely be laughter").
13. Such etymology reflects traditional Chinese concepts or perceptions of things. See, for instance, *WXDL*, p. 169; Cao Chen, *Shehua lu Shehua lu*, p. 98.
14. See *GCYJ*, pp. 16, 31, 33–4, 59–60, 75–6, 84. The *Liji* is the traditional source for early Confucian thought, which includes not just Confucius's thinking but that of his disciples, their students such as Zi Si and later pre-Qin Confucians such as Mencius and Xunzi. *Liji's* reliability derives from its inclusion of writings by some of Confucius's contemporary followers. Its depth and scope is such that it has always been read as one of the core Confucian classics (numbered variably as five, six, nine or thirteen). Its encyclopaedia-like nature makes the *Liji* more useful for studying Confucian concepts of human life and proper conduct than, say, *Lunyu* (*The analects*), which lacks such breadth.
15. *Lunyu baihua jinyi*, p. 38.
16. Liu Xiang, *Xinxu Shuoyuan,* p. 147.
17. *Xunzi*, pp. 232–3; Huang, *Da Dai Liji huijiao jizhu*, Vol. 2, pp. 60–1.
18. *Zhongyong*, in *Liji*, p. 370; and Li, *Guodian zhujian xing zi ming chu yanjiu*, p. 176.
19. *XZMC*, pp. 134, 144.
20. Michael Puett, "The ethics of responding properly", in Halvor Eifring, ed., *Love and emotions in traditional Chinese literature*, p. 46.
21. *Mengzi baihua jinyi,* 6A.2.
22. Li, *Guodian zhujian xing zi ming chu yanjiu*, pp. 135–97. Cf. *Xingqing lun*, in *SBZC*, pp. 220–80.
23. Ban Gu, *Baihu tong*, Vol. 2, *juan* 3B; for the full etymology of *zhong* see Chen Kehua, *Rujia zhongyong zhi dao yanjiu*, pp. 4–42; cf. Ta hsüeh *and* Chung yung (The highest order of cultivation *and* On the practice of the mean), trans. Andrew Plaks, pp. 23, 108.
24. See *Zhongyong*, in *Liji*, p. 378; and discussion in Chapter 3 of this volume, by Rey Tiquia.
25. Li, *Guodian zhujian xing zi ming chu yanjiu*, p. 133. Cf. *Xingqing lun*, in *SBZC*, pp. 293–314.
26. *Liji*, p. 370, and "Ta hsüeh" *and* "Chung yung", p. 25.
27. "Ta hsüeh" *and* "Chung yung", p. 25 (an interpretative translation by Plaks).

28. For glosses of this term, see *The analects of Confucius*, pp. 34–8; and "Ta hsüeh" *and* "Chung yung", p. 109.
29. The *Shijing* (Book of songs) comprises 305 poems or songs, some possibly dating from 1000 BCE. It forms part of the Confucian *wu jing* 五經 (Five classics), was quoted by Confucius himself and studied by generations of Confucian scholars as an aid to understanding aspects of human society.
30. *Liji zhushu (shang)*, p. 13.
31. Liu, *Xinxu Shuoyuan*, p. 137. Cf. *Lunyu baihua jinyi*, 17.23.
32. Weihe Xu, "The Confucian politics of appearance — and its impact on Chinese humor", p. 26.
33. See Christoph Harbsmeier, "*Confucius ridens*: Humor in the *Analects*", pp. 133–4.
34. On the day of a *daxiang* ceremony, mourners can take off mourning clothes and put away walking sticks, so that three years' mourning is "often interpreted as meaning into the third year" rather than three entire years: *The analects of Confucius*, p. 214, 5n; also *Liji zhushu (shang)*, pp. 71, 72, 73.
35. Zi Gong was the style name of Duanmu Ci 端木賜, one of Confucius's disciples (see reference below).
36. See *Liji zhushu* (*xia*), pp. 482–3.
37. *Maoshi zhushu (xia)*, p. 84; *Lunyu baihua jinyi*, 1.15; *Erya zhushu*, p. 39; and the *Daxue* 大學 chapter in *Liji zhushu* (*xia*), pp. 631–2.
38. *Maoshi zhushu*, p. 84.
39. Both comments from *Maoshi zhushu*, p. 84.
40. Inferable from a dialogue between Confucius and Zi Gong (*Lunyu baihua jinyi*, 1.15).
41. See Qian Zhongshu, *Guanzhui bian*, Vol. 1, pp. 91–2; Liu Zongyuan, "Yu Yang Huizhi shu" 與楊誨之書, and "Du Han Yu 'Mao Ying zhuan' hou ti" 讀韓愈毛穎傳後題, in his *Liu Hedong ji*, Vol. 3, pp. 115–16 and Vol. 4, p. 113. See also *Gudian xiqu meixue ziliao ji*, p. 35.
42. Pu Songling, "Ying Ning" 嬰寧, in *Liaozhai zhi yi*, p. 155.
43. See Xu, "The Confucian politics of appearance", pp. 514–27.
44. *The analects (Lun yü)*, trans. D. C. Lau, p. 101; cf. *Lunyu baihua jinyi*, 10.4. Given the length of this passage, the parallel Chinese text is omitted. Some suggest this chapter originally described the private and public conduct of the ideal gentleman, only later associated with the historical Confucius (for example, *Analects of Confucius*, pp. 13, 1n, 55; also E. Bruce Brooks and A. Taeko Brooks, *The original analects: Sayings of Confucius and his successors*, pp. 59, 65, 67). Whichever the case, it certainly reflects a Confucian ideal of public deportment.
45. See Sima Qian 司馬遷, *Kongzi shijia di shiqi* 孔子世家第十七, p. 1915. There are several slightly differing versions of this story, five in *Kongzi jiayu shuzheng* 孔子家語疏證, pp. 2–4.

46. See Zheng, *XianQin youmo wenxue*, pp. 128–39.
47. For two slightly differing lists of types of admonition and remonstration, see Liu, *Xinxu Shuoyuan*, p. 72; and *Kongzi jiayu shuzheng* p. 27. Since *juejian* and *fengjian* are indirect admonitions, the two terms are often interchangeable (see *Maoshi zhushu*, pp. 12, 14).
48. For the lives of some historical court jesters, see Sima, *Shiji*, Vol. 10, *juan* 126, pp. 3179–203. For discussion of their performances and license, see Feng Yuanjun, "Guyou jie" 古優解, "Hanfu yu guyou" 漢賦與古優 and "Guyou jie buzheng" 古優解補正, in *Feng Yuanjun gudian wenxue wenji*, pp. 3–77, 78–94, 95–123; Beatrice K. Otto, *Fools are everywhere: The court jester around the world*, pp. 105–6.
49. *Erya zhushu*, p. 37.
50. See *Shijing quanyi*, p. 409; *Jinguwen Shangshu quanyi*, pp. 23, 33, 52; *Lunyu baihua jinyi*, 16.10; and *Liji*, p. 328.
51. Here, Confucius is described as gentle but strict (*wen er li* 溫而厲).
52. According to Waley, *ren* originally denoted "men of a tribe". He sees *ren* as "the display of human qualities at their highest" and gives an etymological relationship between it and gentleness (*Analects of Confucius*, pp. 27, 28).
53. Harbsmeier, "*Confucius ridens*", pp. 157, 158. Other important studies of Confucius's humour include Lin Yutang, "Lun Kongzi de youmo", pp. 22–7; and Zheng, *XianQin youmo wenxue*, pp. 114–27. See Chapters 9 and 10 of this volume, by Joseph Sample and Qian Suoqiao respectively, for Lin's views about humour.
54. Liu, *Xinyu Shuoyuan*, p. 160. Cf. *Kongzi jiayu*, p. 21. Given the length of this passage, I omit the parallel Chinese text.
55. Brooks and Brooks, *The original analects*, p. 158.
56. As does Harbsmeier, "*Confucius ridens*", p. 137.
57. *Kongzi shijia di shiqi*, pp. 1921–2. For an earlier version, see Han Ying, *Hanshi waizhuanjuan*, 9, pp. 9b–10b. Later versions appear for instance in Wang Chong "Guxiang di shiyi" 骨相第十一, in *Lun heng*, *juan* 3, p. 88; Ban, *Baihu tong*, Vol. 2, *juan* 3B, p. 217; and *Kongzi jiayu*, p. 61. Harsbmeier, "*Confucius ridens*", pp. 148–9, argues that *sangjia zhi gou* is a perfectly standard phrase meaning "a homeless (*sàngjia* 喪家) dog", but that Confucius jokingly misconstrues it as meaning "the dog in a house of mourning".
58. See Rod A. Martin et al., "Individual differences in uses of humor and their relation to psychological well-being: Development of the humor styles questionnaire".
59. Cf. Aristotle, *Nicomachean ethics*, Book 2, 1109a.
60. Harbsmeier, "*Confucius ridens*", p. 149.
61. For conjecture about this, see Brooks and Brooks, *The original analects*, p. 164.

62. See discussion above.
63. See, for instance, poems no. 30 and 254 in *Shijing quanyi*, pp. 38, 399; "Shigu di yi" 釋詁第一, and "Shixun di san" 釋訓第三, in *Erya zhushu*, pp. 8, 39; Xu Shen 許慎, *Shuowen jiezi* 說文解字, p. 35; and *WXDL*, p. 167.
64. Chen Gaomo 陳皐謨, "Ban'an xiaozheng" 半庵笑政, in *Zhongguo lidai xiaohua jicheng*, Vol. 3, p. 86. Interestingly, Shakespeare uses a similar metaphor for insidious treachery: "There's daggers in men's smiles" (*Macbeth* Act II).
65. Chapter 6 of this volume, by Lily Xiao Hong Lee, discusses one of these collections, the *Shishuo xinyu* 世說新語 (A new account of tales of the world).
66. In *Gudian xiqu meixue ziliao ji*, p. 35.
67. *Zhongguo lidai xiaohua jicheng*, Vol. 2, p. 453.
68. *Zhongguo lidai xiaohua jicheng*, Vol. 3, p. 87.
69. Li Yu, p. 306.
70. Li, *Xianqing ouji*, p. 308.
71. *Zhongguo lidai xiaohua jicheng*, Vol. 2, p. 453.
72. Li, *Xianqing ouji*, p. 306.
73. Wang Jide, *Wang Jide qulü*, pp. 148–9. See also Chapter 7 of this volume on comic style in Yuan drama, by Andy Shui-lung Fung and Zhan Hanglun. This quotation includes reference to Zhang Dayou 張打油 who, as tradition has it, lived during the Tang dynasty (618–907) and was so noted for his doggerel that the genre was named after him. Doggerel verses are discussed in Chapter 1 of this volume.
74. Yang Xiong, "Yangzi fayan wuzi", p. 1b.
75. Ge Hong, *Baopuzi*, pp. 239–45.
76. Wm Theodore de Bary et al., *Self and society in Ming thought*, p. 3.
77. See Pi-Ching Hsu, *Beyond eroticism: A historian's reading of humor in Feng Menglong's Child's folly*, pp. 143–54.
78. Although many were not dwarves, the two were closely associated in common perception — see, for example, Han Fei 非 (280–233 BCE), "Nan san", p. 168; Sima, *Shiji*, Vol. 10, *juan* 126, p. 3202; and Feng, *Feng Yuanjun gudian wenxue wenji*, pp. 44–6. Cf. Timoteus Pokora, "Ironical critics", p. 61. For connections with Yuan period stage comedy, see Chapter 7 of this volume.
79. Ban Gu, "Jia Zuo Mei Lu zhuan" 賈鄒枚路傳, in Ban Gu, *Han shu*, Vol. 8, *juan* 51.
80. Sima, *Shiji*, Vol. 10, pp. 3197–203. These *huaji* biographies are also discussed in Chapter 1 of this volume.
81. *Zhongguo lidai xiaohua ji*, Vol. 1, p. 388.
82. *Zhongguo lidai xiaohua ji*, Vol. 2, p. 2.
83. Li, *Xianqing ouji*, p. 307.
84. *Zhongguo lidai xiaohua ji*, Vol. 3, pp. 129–30.

85. *Zhongguo lidai xiaohua ji*, Vol. 3, p. 129.
86. Li, *Xianqing ouji*, pp. 305–6. Cf. Wang, *Wang Jide qulü*, p. 165.
87. *Zhongguo lidai xiaohua jicheng*, Vol. 4, p. 738.
88. *Zhongguo lidai xiaohua jicheng*, Vol. 1, p. 250.
89. See, for instance, Plato, *The republic*, Book 10.606; Aristotle, *Parts of animals*, Book 3, Ch. 10; also Mary A. Grant, *The ancient rhetorical theories of the laughable: The Greek rhetoricians and Cicero*, pp. 13–17.
90. Karl Jaspers, *The origin and goal of history*, pp. 1–21, 51–77.
91. See Chapter 1 of this volume for more on internet humour.

Chapter 5

1. Christoph Harbsmeier, "Humor in ancient Chinese philosophy".
2. See below and note 6 for a discussion of the meaning of *huaji.*
3. See Chapters 9 and 10 of this volume for detailed discussion.
4. Michelle C. Sun, "Humor literature as a lens to Chinese identity".
5. Cf. Chapter 1 of this volume.
6. For example, Lin Yutang distinguishes *youmo* from *huaji*, claiming that the former can be both serious and sobering, yet funny 亦莊亦諧, and also that its essence is "sympathy towards the happenings in the world" 悲天憫人. *Huaji*, on the other hand, is "low class ridicule or jest" 低級的笑談. See Chen Ninggui, *Lin Yutang youmo jinju*, p. 15.
7. It is probably for this reason that some Sinologists argue there was no need to borrow or create the term *youmo* because of the existence of the word *huaji* in Chinese tradition. See also Chao-chih Liao, "Humor versus *huaji*".
8. Sima Qian, "Huaji liezhuan", in *Shiji*, no. 66, *juan* 126.
9. Sima, *Huaji liezhuan*, no. 66, *juan* 4.
10. Also see Lionel Giles, trans., *Taoist teaching from the Book of Lieh-Tzü*, p. 13.
11. The *Shiji* mentions Zhuang Zhou (the proper name of Zhuangzi) as one who attacked Confucian social conventions by being a humorist 鄙儒小拘，如莊周等，又滑稽亂俗. See Sima Qian, *Mengzi Xun Jing liezhuan* 孟子荀卿列傳 (Collective biographies of Mengzi and Xunzi), in *Shiji*, Vol. 7, p. 2348.
12. Zhuangzi, *Basic writings/Chuang Tzu*, trans. Burton Watson, p. 1. On the other hand, Kirkland argues that there is no historic evidence for the existence of Zhuang Zhou at all: see Russell Kirkland, *Taoism: The enduring tradition*, pp. 33–4.
13. See Zhuangzi, "Xiaoyao you" 逍遙遊：夫列子禦風而行，冷然善也，旬有五日而後反，彼於致福者，未數數然也. For a discussion of Liezi appearing in the *Zhuangzi*, see Xiao Dengfu, *Liezi tanwei*, pp. 140–3.
14. Zhuangzi, *Basic writings*, p. 26.
15. A. C. Graham, *The Book of Lieh-tzu*, p. 1.
16. Graham, *Book of Lieh-tzu*, pp. 3–13.

17. For convenience, the term "recasting" is employed to refer to the literary device of putting a particular figure's ideas or characters into another figure's position.
18. Yang Bojun, *Liezi jishi*, *juan* 1, "Tianrui" pian 天瑞篇, pp. 15–16.
19. Graham, *Book of Lieh-tzu*, "Heaven's gifts", p. 26. Graham's translation is modified here, and throughout his translations are adopted with similar modifications, particularly where *pinyin* is used for proper names.
20. 子曰：汝奚不曰：其為人也，發憤忘食，樂以忘憂，不知老之將至。See "Shuer" pian 述而篇 in the *Lunyu* 論語 (Analects). It is also said that Confucius set his mind on learning from the age of fifteen (子曰：吾十有五而志于學): see "Weizheng" pian 為政篇 in the *Lunyu*.
21. Graham, *Book of Lieh-tzu*, "The Yellow Emperor", p. 52; Yang, *Liezi* jishi, *juan* 7, "Yang Zhu" pian 楊朱篇, pp. 49–50.
22. Graham, *Book of Lieh-tzu*, "Yang Zhu", pp. 148–9; Yang, *Liezi jishi*, *juan* 7, "Yang Zhu" pian, pp. 49–50.
23. Graham, *Book of Lieh-tzu*, "Yang Zhu", pp. 153–4.
24. *Lie Yukou* 列禦寇, in *Zhuangzi*, in Cao Chuji, *Zhuangzi qianzhu*, p. 489.
25. *Qiu shui* 秋水, in *Zhuangzi*, in Cao, *Zhuangzi qianzhu*, p. 231.
26. Yang Bojun, *Liezi jishi*, *juan* 2, "Huangdi" pian 黃帝篇, p. 24. See also Graham, *Book of Lieh-tzu*, "The Yellow Emperor", p. 33.
27. Graham, *Book of Lieh-tzu*, p. 35.
28. Graham, *Book of Lieh-tzu*, "Heaven's gifts", pp. 30–1; Yang, *Liezi jishi*, *juan* 1, "Tianrui" pian, pp. 21–2.
29. Graham, *Book of Lieh-tzu*, pp. 55–6; Yang, *Liezi jishi*, *juan* 2, "Huangdi" pian, pp. 52–3. See also Graham, *Book of Lieh-tzu*, "The Yellow Emperor", p. 33.
30. Graham, *Book of Lieh-tzu*, p. 38; Yang, *Liezi jishi*, *juan* 2, "Huangdi" pian, p. 52.
31. Graham, *Book of Lieh-tzu*, "The Yellow Emperor", pp. 39; Yang, *Liezi jishi*, *juan* 2, "Huangdi" pian, pp. 52–3.
32. Graham, *Book of Lieh-tzu*, "King Ming of Zhou", p. 68; Yang, *Liezi jishi*, *juan* 3, "Zhou Muwang" pian 周穆王篇, pp. 65–6.
33. Graham, *Book of Lieh-tzu*, pp. 38–9, 44; Yang, *Liezi jishi*, *juan* 2, "Huangdi" pian, p. 24.
34. While there is no systematic discussion of human emotions (*qing* 情) in the Confucian classic texts, recently discovered texts attributed to the Confucian school suggest that human emotions are human attributes that enable us to respond to external stimuli. Following that conceptualization, music and rituals need to be employed to cultivate proper human feelings. A detailed discussion can be found in Shirley Chan, "Human nature and moral cultivation in the Guodian 郭店 text of the *Xing Zi Ming Chu* 性自命出 (Nature derives from mandate)". See also Chapter 8 of this volume, by Weihe Xu, on Confucian thought and "proper emotions".

35. Graham, *Book of Lieh-tzu*, "King Mu of Zhou", p. 73; Yang, *Liezi jishi*, *juan* 3, "Zhou Muwang" pian, p. 70.
36. This can be seen in both the *Lunyu* and the *Mengzi*. Confucius's disciple Zengzi comments, "A scholar must be strong and resolute, for his burden is heavy, and his journey is long. His burden is humanity: is this not heavy? His journey ends only with death: is this not long?" (曾子曰：士不可以不弘毅，任重而道遠。仁以為己任，不亦重乎？死而後已，不亦遠乎?) See "Taibo" pian 泰伯篇 in the *Lunyu* (Confucius, *The* Analects *of Confucius*, p. 36). Also Mencius says that "to be above the power of riches and honours to make dissipated, of poverty and mean condition to make swerve from principle, and of power and force to make bend — these characteristics constitute the great man" (富貴不能淫，貧賤不能移，威武不能屈。此之謂大丈夫) (see Mengzi, "Tengwen Gong II", in James Legge, *The Chinese classics*, Vol. 1, p. 265).
37. Graham, *Book of Lieh-tzu*, "Explaining conjunctions", p. 161; note modified translation; Yang, *Liezi jishi*, *juan* 8, "Shuofu" pian 說符篇, p. 155.
38. In the General Theory of Verbal Humour (GTVH) developed by Victor Raskin and Salvatore Attardo, this is part of what is termed "knowledge resources" (KRs) — see, for example, Salvatore Attardo, *Linguistic theories of humor*, pp. 222–9.
39. Harbsmeier, "Humor in ancient Chinese philosophy", p. 308.
40. Lu Xun, *The true story of Ah Q*, trans. Yang Hsien-yi and Gladys Yang. Chinese studies of humor, wit and satire in the works of modern writers such as Lu Xun, Lao She and Qian Zhongshu are too numerous to list. The author is grateful to Christopher Rea for pointing out that studies and commentary on *Ah Q*, for instance, have been anthologized in a volume of nearly 700 pages: Peng Xiaoling and Han Aili, eds, *Ah Q qishi nian*.
41. Tsai, *Liezi shuo: yu feng er xing de zhesi.*
42. See Ben Davis, "Guy Smiley"; and the artist's own web-gallery at http://www.yueminjun.com/en/biography/bio09.html (accessed 11 February 2010).

Chapter 6

1. Quotations in this chapter are from Richard Mather's definitive English translation, *Shih-shuo hsin-yü: A new account of tales of the world*, in which he used Wade–Giles romanization, here changed to pinyin. In some cases, Mather's translation is changed slightly to highlight the humour and some passages not related to the humour have been omitted. Of the many versions of the Chinese text, references here are to the standard text: Yu Jiaxi, ed., *Shishuo xinyu jianshu*. The Chinese text is also available from Project Gutenberg at http://www.gutenberg.org/etext/24047 (accessed 10 January 2010).

2. *Hou Han shu*, 78.2513.
3. Shimizu Shigeru, "Kami no hatsumei to Kokan no gakufu".
4. *Han shu yiwenzhi* 漢書藝文志 (The bibliographic chapter of the history of Han), in *Han shu*, *juan* 30, p. 1745. The original reads 如或一言可采，此亦芻蕘狂夫之議也 "If there is one thing that is worth adopting, it would be like the words of a grass cutter and a madman." The implication is that if they were correct, a ruler should heed the words of even a grass cutter or a madman.
5. These ideas are shared by others, such as Yang Yong, Shishuo xinyu *jiaojian*, p. iii; Mather, *Shishuo*, p. xiv; and Zong Baihua, "Lun *Shishuo xinyu* he Jin ren de mei".
6. Fan Ziye, "Shishuo xinyu xin tan"; Mather, *Shishuo*, p. xxvii.
7. Lily Hsiao Hung Lee, "A study of *Shih-shuo hsin-yü*", pp. 47–51.
8. A copy dating to the Liu–Song dynasty is recorded in Wang Zao's *Shishuo xulu*, included in the Maeda edition. See version of complete text and commentaries published by Zhonghua shuju, Beijing, in 1962. Liu Jun's commentary is in all standard texts of *Shishuo*.
9. A discussion of the *Shishuo* text is in Yang Yong, "*Shishuo xinyu*: shuming, juanzhi, banben kao"; Mather, *Shishuo*, pp. xxvii–xxix; Lee, "A study of *Shih-shuo hsin-yü*", pp. 118–28.
10. Qian Nanxiu, "*Daitō seigo*: An alien analogue of the *Shih-shuo hsin-yü*".
11. Kim Jang-hwan and Lily Xiao Hong Lee, "The circulation and study of the *Shishuo xinyu* in Korea".
12. This nexus is explored by Shirley Chan in Chapter 5 of this volume, on identifying Daoist humour in the *Liezi*.
13. Lee, "A study of *Shih-shuo hsin-yü*", Ch. 1.
14. For a more detailed life of Liu Yiqing see Lee, "A study of *Shih-shuo hsin-yü*", pp. 8–16.
15. Lu Xun, *Zhongguo xiaoshuo shilüe*, p. 44.
16. Lee, "A study of *Shih-shuo hsin-yü*", n. 14.
17. The author is indebted to Jessica Milner Davis for information on this and other examples from Western cultures.
18. Jan Bremmer, "Jokes, jokers and jokebooks in Ancient Greek culture", in *A cultural history of humour*, ed. Jan Bremmer and Herman Roodenburg, pp. 16–18.
19. Derek Brewer, "Prose jest-books mainly in the sixteenth to eighteenth centuries in England", in *A cultural history of humour*, p. 97.
20. Brewer, "Prose jest-books", p. 90.
21. Lu Xun, *Gu xiaoshuo gouchen*, pp. 53–9.
22. For his biography and those of other characters cited in *Shishuo*, see "Biographical notes", in Mather, *Shishuo*, pp. 488–611 (names arranged alphabetically by Wade–Giles romanization). For convenience, square brackets provide Wade–Giles romanization here where it differs from *pinyin* romanization.

23. *Shishuo*, II, 56; Yu, Shishuo xinyu *jianshu*, p. 116; Mather, *Shishuo*, pp. 7–58.
24. This is a reworking of a quotation from Kong Anguo's commentary to the *Shijing* (dating from the second half of the second century BCE), which alludes to chaff being first winnowed before being tossed out. Here, Wang Tanzhi is comparing Fan Qi to the chaff to be tossed out first while Fan Qi is comparing Wang to sand and gravel, which are left behind.
25. *Shishuo*, XXV, 46; Yu, Shishuo xinyu *jianshu*, p. 811; Mather, *Shishuo*, p. 419.
26. *Shishuo,* II, 11; Yu, Shishuo xinyu *jianshu*, p. 71; Mather, *Shishuo*, p. 34.
27. *Shishuo*, XXV, 41; Yu, Shishuo xinyu *jianshu*, p. 809; Mather, *Shishuo*, p. 417.
28. *Book of songs* 詩經, 178; Xiaoya 小雅, Caiqi 采芑. Since there are very many editions of the classic *Book of songs*, no page reference is given here or in any subsequent endnote. Here, no. 178 refers to the number of the poem; it may also be identified by the section (in this case Xiaoya) and the title of the poem (Caiqi).
29. *Book of songs*, 177; Xiaoya, Liuyue 六月.
30. *Shishuo,* IV, 3; Yu, Shishuo xinyu *jianshu*, p. 193; Mather, *Shishuo*, p. 94.
31. *Book of songs*, 36; Weifeng 衛風, Shiwei 式微.
32. *Book of songs*, 26; Weifeng, Bozhou 柏舟.
33. *Shishuo,* XXVI, 26; Yu, Shishuo xinyu *jianshu*, p. 843; Mather, *Shishuo*, p. 439.
34. See J. Michael Farmer, "Jia Nan-feng, Empress of Emperor Hui of Jin", in Lily Xiao Hong Lee and A. D. Stefanowska, eds, *Biographical Dictionary of Chinese Women: Antiquity through Sui 1600 BCE–618 CE*, pp. 302–7.
35. *Shishuo,* II, 39; Yu, Shishuo xinyu *jianshu*, p. 100; Mather, *Shishuo*, p. 50.
36. For accounts of various countries' standing joke-types and groups, see Christie Davies, *Ethnic humour around the world: A comparative analysis*, and *The mirth of nations*.
37. *Shishuo*, XXXIV, 3; Yu, Shishuo xinyu *jianshu*, p. 911; Mather, *Shishuo*, p. 480.
38. The *Erya* 爾雅 is regarded as China's oldest dictionary, probably compiled in the third century BCE.
39. An example is Richard B. Mather, "Filial paragons and spoiled brats: A glimpse of medieval Chinese children in the *Shishuo xinyu*".
40. *Shishuo*, XII, 3; Yu, Shishuo xinyu *jianshu*, p. 90; Mather, *Shishuo*, p. 298.
41. *Lienü zhuan* 列女傳 is usually attributed to the Han dynasty scholar Liu Xiang 劉向 (79–8 BCE).
42. *Shishuo*, X, 9; Yu, Shishuo xinyu *jianshu*, pp. 557–8; Mather, *Shishuo*, p. 281.

43. Lady Guo's given name is not recorded. Some details about her can be found in *Jin shu*, *juan* 43, pp. 1237–9, *juan* 53, p. 1459. See also Lee and Stefanowska, eds, *Biographical dictionary of Chinese women*, pp. 293–5.
44. See *Jin shu*, *juan* 43, pp. 1235–9.
45. In the sense of "man of affairs" or "person of elevated social status".
46. *Shishuo*, XXVII, 10; Yu, Shishuo xinyu *jianshu*, p. 858; Mather, *Shishuo*, p. 446.
47. For example, *Shishuo*, XIX, 29, where a widow's brothers wish to bring her back to her natal home, but she refuses to go because of her love for her husband; *Shishuo*, XVII, 8 is even more surprising because a father readily agrees to his daughter-in-law's remarriage after his son dies.
48. For additional discussion, see Lily Xiao Hong Lee, *The virtue of yin: Studies on Chinese women*; and Dorothy Ko, JaHyun Kim Haboush and Joan Piggott, *Women and Confucian cultures in premodern China, Korea, and Japan*.
49. *Shishuo*, XIX, 6; Yu, Shishuo xinyu *jianshu*, pp. 671–2; Mather, *Shishuo*, p. 343.
50. Lily Xiao Hong Lee, "Language and self-estimation: The case of Wei–Jin women", 156.
51. *Shishuo*, XXXV, 6; Yu, Shishuo xinyu *jianshu*, p. 922; Mather, *Shishuo*, p. 488.
52. Wang Rong (234–305) in his youth was a junior member of the Seven Worthies of the Bamboo Grove 竹林七賢, who preferred philosophical debate to public service (see Liu Ling episode below); he later collaborated with the Jin regime and ultimately attained the position of grand mentor 太傅.
53. For example, Shimokawa Chieko, "*Sesetu shingo* ni mirareru joseikan"; Qian Nanxiu, *Spirit and self in medieval China: The Shih-shuo hsin-yü and its legacy*, 141; and Lee, "Language and self-estimation", 156 and 158.
54. *Shishuo*, XXV, 11; Yu, Shishuo xinyu *jianshu*, p. 791; Mather, *Shishuo*, p. 407.
55. *Shishuo*, XXIII, 6; Yu, Shishuo xinyu *jianshu*, p. 732; Mather, *Shishuo*, p. 374.
56. In *Zhuangzi*, Chapter 2, "Qiwu", the author repeatedly raises humans to the level of heaven and earth: see *Zhuangzi jishi*, "Qiwu" 齊物, pp. 13 and 16; Lao-tzu, Chuang-tzu and James Legge, *The Tao tê ching: The writings of Chuang-tzû. The Thâi-shang tractate of actions and their retributions*, pp. 236–7.
57. Ruan Ji, "Daren xiansheng zhuan", in Chen Bojun, ed., *Ruan Ji ji jiaozhu*, pp. 161–93, esp. 161–6; see also Donald Holzman, *Poetry and politics: The life and works of Juan Chi, A.D. 210–283*, pp. 185–266. Livia Kohn, *Early Chinese mysticism: philosophy and soteriology in the Daoist tradition*, p. 101, describes Master Great Man as an eternal and universal being, beyond the rules and patterns of the world.

58. See discussion in Chapter 5 of this volume, by Shirley Chan.
59. See Sergey A. Ivanov, *Holy fools in Byzantium and beyond*.
60. Mather translates this as "he provided no entertainment for him whatsoever".
61. *Shishuo,* XXIX, 6; Yu, Shishuo xinyu *jianshu*, pp. 874–5; Mather, *Shishuo*, pp. 456–7.
62. Zhuangzi, *Zhuangzi jishi*, pp. 217–18; Lao-tzu, Chuang-tzu and James Legge, *The Tao tê ching*, pp. 391–2.
63. *Shishuo,* XXV, 31; Yu, Shishuo xinyu *jianshu*, p. 803; Mather, *Shishuo*, p. 413.
64. *Shishuo*, XXXV, 7; Yu, Shishuo xinyu *jianshu*, p. 923; Mather, *Shishuo*, p. 488.
65. *Shishuo*, XXXI, 2; Yu, Shishuo xinyu *jianshu*, p. 886; Mather, *Shishuo*, p. 465.
66. For discussion of jesters and clowns, see Chapters 1, 7 and 8 of this volume, by Jocelyn Chey, Andy Shui-lung Fung and Zhan Hanglun, and Weihe Xu respectively.
67. *Shishuo*, XXV, 3; Yu, Shishuo xinyu *jianshu*, pp. 780–1; Mather, *Shishuo*, p. 401.
68. Original name Xu Wei 徐渭. These stories enjoyed a revival in the 1920s when they were introduced into popular culture by Zhou Zuoren. There are many collections, mainly concerned with Xu's wit and larrikinism. See Chang-tai Hung, *Going to the people: Chinese intellectuals and folk literature*, pp. 84–9.
69. Plato, *Philebus*, 49b.

Chapter 7

1. Yuan dramas available in English translation include Josephine Huang Hung, ed., *Classical Chinese plays*; Liu Jung-En, ed. and trans., *Six Yuan plays*; Adolphe Clarence Scott, ed., *Traditional Chinese plays*; William Dolby, ed. and trans., *Eight Chinese plays from the thirteenth century to the present*, and *Yuan dynasty variety plays: Yuan zaju yingyi xuanji*.
2. For further information, see William Dolby, "Yuan drama", pp. 32–59.
3. The authors are indebted to the editors of this volume, Jessica Milner Davis and Jocelyn Chey, for their expert advice, especially in referencing topics concerning the wider study of humour.
4. Shih Chung-wen, *The golden age of Chinese drama: Yuan tsa-chu*, pp. 1–5; Colin Mackerras, *Chinese drama: A historical survey*, p. 51.
5. The most popular selection today of Yuan drama is *Yuanqu xuan*, edited by Zang Maoxun in 1615 and 1616. The principal edition of the Yuan dramas used for referencing in this chapter is that edited by Zang Maoxun, and included in a new (1995) edition of the great Qing dynasty encyclopaedia published as *Xuxiu Siku quanshu*. Vols. 1760–1762 include

texts of 100 Yuan dramas. Another 60 texts are contained in a supplement to this: Sui Shusen, ed., *Yuanqu xuan waibian*. Unless otherwise stated, all English translations here are by the authors.

6. Rex Gibson, *Teaching Shakespeare*, p. 81.
7. See, for example, M. H. Abrams, *A glossary of literary terms*, p. 27: high comedy is that which elicits "thoughtful laughter from spectators who remain emotionally detached from the action at the spectacle of folly, pretentiousness, and incongruity in human behavior". Low comedy "makes little or no intellectual appeal, undertakes to arouse laughter by jokes, or 'gags' and by slapstick humor or boisterous or clownish physical activity".
8. See, for instance, Chen Fangying, "*Handan ji* de xiju qingdiao", and Wang Zhiyong, "*Handan ji* de xiju yishi duhou" (discussed throughout both articles).
9. Cited in L. J. Potts, *Comedy*, p. 79.
10. Potts, *Comedy*, p. 87.
11. For example, Potts, *Comedy*, p. 77.
12. For examples, see Abrams, *A glossary*, p. 89, where he also defines verbal irony as "a statement in which the implicit meaning intended by the speaker differs from that which he ostensibly asserts".
13. Act 3, Sc. 2, ll. 82, 87, 94, 99 and 125, 127, 151, 212, and 214. Citations are from Peter Alexander, ed., *The complete works of William Shakespeare*.
14. Many studies deal with aspects of Yingying, the leading comic character in *Xixiang ji* — for example, Yan Changke, "*Xixiang ji* de xiju tese", and Zhang Shuxiang, "*Xixiang ji* de xiju chengfen".
15. *Xixiang ji*, Vol. 3, Act 2, Song 3, in Sui Shusen, *Yuanqu xuan waibian*, p. 289.
16. *Xixiang ji*, Vol. 3, Act 2, Song 3, in Sui, *Yuanqu xuan waibian*, p. 290.
17. *Xixiang ji*, Vol. 3, Act 2, Song 3, in Sui, *Yuanqu xuan waibian*, p. 290.
18. Abrams, *A glossary*, p. 89; Gibson, *Teaching Shakespeare*, p. 78.
19. *Macbeth*, Act 1, Sc. 4, l. 13 (Alexander, *The complete works*, p. 1054).
20. *Jinqian ji*, Act 2, Song 7, in Zang, *Yuanqu xuan*, Vol. 1760, p. 301b.
21. Zang, *Yuanqu xuan*, Act 2, Song 7 *houbai* 後白, Vol. 1760, p. 302a.
22. The traditional literary theory of "inconsistency" (better known in humour studies as "incongruity theory") identifies one important source of the comic. For this and other established theories of comedy, see Allardyce Nicoll, *The theory of drama*, a classic work much relied on in China since its 1985 translation by Xu Shihu under the title *Xi'Ou xiju lilun*; pp. 252–4 deal with inconsistency theory.
23. Paul Lewis, *Comic effects: Interdisciplinary approaches to humor in literature*, pp. 72–3.
24. *Zhu wu ting qin*, Act 3, Song 4 *houbai*, in Zang, *Yuanqu xuan*, Vol. 1762, pp. 363a–b.

25. Henri Bergson, *Laughter: An essay on the meaning of the comic,* trans. Cloudesley Brereton and Fred Rothwell, pp. 22–4 and 47–8.
26. *Jinxian chi*, in Zang, *Yuanqu xuan*, Vol. 1762, pp. 177b–8b.
27. *Fengguang hao*, in Zang, *Yuanqu xuan*, Vol. 1761, pp. 123a–4a.
28. *Xie Tianxiang*, in Zang, *Yuanqu xuan*, Vol. 1760, pp. 420a, 421b, 422a, 423a.
29. For discussion of impromptu gags and examples of stage effects in Chinese comedy, see Xu Jinbang, *Yuan zaju gailun*, pp. 245–60.
30. Barrett H. Clark, *European theories of the drama*, p. 392.
31. The connotations of the term *huaji* are discussed in Chapter 4 of this volume, by Weihe Xu, and Chapter 1, by Jocelyn Chey. For discussion of the purposes of satire, see Charles A. Knight, *The literature of satire,* pp. 1–8.
32. Zhang Li in "*The good person of Sichuan* and the Chinese cultural tradition", pp. 133–56, claims this play provided the inspiration for Berthold Brecht's drama from 1940, *Der gute Mensch von Sezuan* (*The good person of Sichuan*).
33. Guan Hanqing, *Jiu fengchen*, Act 1, Song 9, in Zang, *Yuanqu xuan*, Vol. 1760, p. 472b.
34. Guan, *Jiu fengchen*, Act 2, Song 10, in Zang, *Yuanqu xuan*, Vol. 1760, p. 474b.
35. Cyril Birch notes the significance of food imagery in classical Chinese drama in "Tragedy and melodrama in early *ch'uan-ch'i* plays: 'Lute song' and 'Thorn hairpin' compared" (translated by Lai Ruihe as "Zaoqi quanqi zhong de beiju yu naoju: 'Pipa ji' yu 'Jingchai ji' bijiao), pp. 237–40 and throughout. In *Jiu fengchen*, food imagery serves at least two purposes: realist portrayal of the daily life of people of lower social classes; and comic effect by making fun of "the bad guys". More examples and discussion of imagery of dining and food are found in Wang Shouzhi, *Yuan zaju xiju yishu*, pp. 152–3.
36. Guan Hanqing, *Jiu fengchen,* Act 3, Song 1, in Zang, *Yuanqu xuan*, Vol. 1760, p. 475a.
37. Identified and discussed by Sigmund Freud in Chapter 5, "Slips of the tongue", in *The psychopathology of everyday life*, pp. 53–102. This influential 1901 book was translated into Chinese by Lin Keming 林克明 in 1987 as *Richang shenghuo de xinli fenxi*.
38. Gibson, *Teaching Shakespeare*, p. 71.
39. *Fu Jinding, Xiezi* 楔子 (Opening act), dialogue before Song 1, in Sui, *Yuanqu xuan waibian*, p. 996.
40. Gibson, *Teaching Shakespeare*, p. 71.
41. *Yu Jingtai,* Act 4, Song 11, in Zang, *Yuanqu xuan*, Vol. 1760, p. 375b.
42. *Hong li hua*, Act 2, poem following Song 5, in, Zang, *Yuanqu xuan*, Vol. 1762, p. 5a.

43. Among many other critics, Potts, *Comedy*, p. 81, regards the use of poetry as one of four leading characteristics of Shakespearean comedy.
44. Potts, *Comedy*; Gibson, *Teaching Shakespeare*, p. 81; see also more recent criticism such as Penny Gay, *The Cambridge introduction to Shakespeare's comedies*, pp. 63–66, 97, amongst others.
45. Wang Shifu, *Xixiang ji*, Book 4, Act 3, Song 6, in Sui, *Yuanqu xuan waibian*, p. 317.
46. Various terms were applied to these highly trained entertainers, such as *ge jì* 歌妓 (singing female entertainer or singing courtesan), *ge ji* 歌姬 (singing beauty) and *ou zhe* 謳者 (singer). The role of sing-song girls developed a particular social significance in the late Qing period, as attested by the 1892 fictional masterpiece by Han Bangqing 漢邦卿 (1856–1894), *Haishang hua liezhuan* 海上花列傳 (Sing-song girls of Shanghai, also known as *Flowers of Shanghai*), translated by Eileen Chang under the title *The sing-song girls of Shanghai*.
47. *Xie Tianxiang*, in Zang, *Yuanqu xuan*, Vol. 1760, pp. 425b–6b.
48. Abrams, *A glossary*, p. 149, defines pun (homophonic pun) as "a play on words that are either identical in sound (homonyms) or similar in sound, but are sharply diverse in meaning".
49. For more on puns in Chinese drama, see Wang Jisi, "Yuan zaju zhong de xieyin shuangguanyu", and on puns in Chinese language generally Chapter 1 in this volume by Jocelyn Chey.
50. *Jiu Fengchen,* Act 1, dialogue after Song 7, in Zang, *Yuanqu xuan*, Vol. 1760, p. 472b.
51. *Jiu Fengchen*, dialogue after Song 13, in Zang, *Yuanqu xuan*, Vol. 1760, p. 473b.
52. This point is discussed by K. C. Leung, "*Chiu feng-chen* 《救風塵》: Anatomy of a thirteenth-century Chinese comedy", pp. 80–5.
53. *Zhu wu ting qin,* Act 2, dialogue after Song 9, in Zang, *Yuanqu xuan*, Vol. 1762, p. 361a. Bao Zheng (999–1062) was a much-praised official who served during the reign of Emperor Renzong of the Northern Song dynasty and is still invoked today as the symbol of justice. Both the English word pagoda and the Chinese word *futu* are probably derived from the Persian *butkada* (shrine for an idol).
54. *Zhu wu ting qin,* Act 2, Song 5, in Zang, *Yuanqu xuan*, Vol. 1762, pp. 360a–b.
55. See Abrams, *A glossary*, p. 28.
56. The text of *Han gong qiu* can be found under its full title, *Po you meng gu yan Han gong qiu zaju* 破幽夢孤雁漢宮秋雜劇 (*Zaju* drama "The solitary wild goose breaks the secluded dreams of autumn in the Han palace"), in Zang, *Yuanqu xuan*, Vol. 1760, pp. 282–93.
57. See Timoteus Pokora, "Ironical critics at ancient Chinese courts (*Shih chi*, 126)", pp. 49–64, discussing the licence granted to witty jesters at

imperial courts in ancient China to "speak the truth" and Chapter 4 in this volume, by Weihe Xu. The earliest records from the first century CE almost certainly predate comparable Western examples (e.g. from Byzantine and early mediaeval courts): see Beatrice K. Otto, *Fools are everywhere: The court jester around the world*, pp. 105–6, 280.

58. Ashley Thorpe, *The role of the* chou *("clown") in traditional Chinese drama: Comedy, criticism and cosmology on the Chinese stage*, focuses on the role of the jester in ritual admonition (especially pp. 15–24). Taking an anthropological perspective, it compares China with several other cultures.
59. For the Daoist approach to the use of humour in teaching, see Chapter 5 in this volume, by Shirley Chan.
60. For a discussion of these themes, see Andy Shui-lung Fung, *Yuandai aiqing xiju zhuti fenxi* (a summary version is in *Yuanqu baike dacidian*).
61. The online blurb for the 2004 production, directed by Yueh Feng 岳楓, starring Ivy Ling Po and Li Ching, reads: "a beloved on-screen couple even though both are female — Ling Po is renowned for playing male Cantonese opera roles. While visiting a temple, a young scholar is enchanted by the daughter of an important family. When rebels threaten to abduct the girl, the scholar with the assistance of a clever maid, try [sic] to save her. In addition, the young maid help [sic] bring together the young couple in spite of her family's objections." Available at http://www.56.com/u22/v_MjQzNDYxNzk.html (accessed 12 February 2010).

Chapter 8

1. This analysis is based on these editions of the novel: Cao Xueqin, *Honglou meng bashi hui jiaoben* 紅樓夢八十回校本 (ed. Yu Pingbo 愈平伯, hereafter *HLMBS*); Cao Xueqin, *The Story of the stone*, Vols 1, 2 and 3, trans. David Hawkes and John Minford; and Cao Xueqin, *The Story of the stone*, Vols 4 and 5, trans. John Minford (both hereafter *SS*). When necessary, the author uses his own translation, particularly when these others privilege the flavour of the original over precision.
2. Tradition has it that Gao E authored the novel's last 40 chapters, but this view has recently been challenged: see Du Zhijun 杜志軍, "Xin shiqi Hongxue sanshinian: 1978–2008" 新時期紅學三十年: 1978–2008 (Thirty years of Redology in the new era: 1978–2008).
3. Only recently have students of *Honglou meng* seemed to rediscover its humour. For two of the latest studies, see He Xinmin, "Yishu hua za lüye chou — *Honglou meng* de xiju tese yu xiju jingshen"; and Dong Yaping, "Qianxi Lin Daiyu de youmo".
4. Zhu Yixuan, Honglou meng *ziliao huibian*, pp. 703, 723. *Xiangyuan* refers to people whom Confucius had condemned as thieves of virtue (*de zhi zei* 德之賊) because, as Mencius later explained, they pretended to be

virtuous in order to please the public, just as eunuchs played up to their lord. But by appearing to be what they were not (*si er fei* 似而非), they confounded the semblance of virtue with virtue itself. See *Lunyu baihua jinyi*, 17.13, p. 178; and *Mengzi baihua jinyi*, 7B.37, p. 15. For more examples of vilification of Baochai, see Yisu, Honglou meng *juan*, pp. 51, 193, 195, 211, 234, 228, 229, 232, 304, 423, 476 and 778; Zhu, Honglou meng *ziliao huibian*, pp. 639, 703, 723, 778, 789 and 792; Sun Ailing, "Daguanyuan zhong wenrou de 'li' jian"; and Zou Zizhen, "*Honglou meng* de si dui yishu bianzhengfa".

5. C. T. Hsia, *The classical Chinese novel*, p. 289; Jing Wang, *The story of stone: Intertextuality, ancient Chinese stone lore, and the stone symbolism of* Dream of the red chamber, Water margin, *and* The Journey to the West, p. 126; and Cao Xueqin and Gao E, *Honglou meng*, Vol. 1, p. 465, Vol. 2, p. 895.
6. Yang Luosheng, "Manshuo Xue Baochai de leng".
7. Zhang Wenzhen, "Lun Xue Baochai de 'su'".
8. Li Xifan, "*Honglou meng* yu Ming Qing renwen sixiang"; and Li Xifan and Li Meng, "Ketan tingjide' — Xue Baochai lun". Interestingly, Li Xifan used to be the most famous of modern Baochai haters. See Li Xifan and Lan Ling, "*Honglou meng* zhong liangge duili de dianxing — Lin Daiyu he Xue Baochai", pp. 218–27.
9. For a discussion of this trend, see Sun Weike, "Hongxue zhong renwu pingjia de fangfalun pingxi".
10. Henry W. Wells, *Traditional Chinese humor: A study in art and literature*, p. 168.
11. Wang, *The story of stone*, p. 126.
12. Wang, *The story of stone*, p. 126. Ironically, Jing Wang's discussion shows she is not completely blind to Baochai's wit.
13. For a discussion of this belief, see Chapter 4 in this volume, on the classical Confucian concepts of emotion and proper humour.
14. For detailed discussion of the nature and significance of *qi* in human character and behaviour, including the use of humour, Chapter 3 in this volume, by Rey Tiquia.
15. For their Chinese definitions, see also *Hanyu da cidian*, pp. 4315, 4316.
16. Neo-Confucianism is a late, enriched, but puritanical school of Confucianism which arose in the eleventh century and dominated the next 800 years of Chinese thought.
17. See, for instance, *SS* 56: 68; and *HLMBS* 56: 610, where she cites an essay by Zhu Xi from his collected writings published in the Qing dynasty. Although his authorship of this piece is now generally discredited, its mention evinces Baochai's familiarity with this collection.
18. See Chen Zhao, *Honglou meng xiaokao*, pp. 101–2.
19. This phrase is used in the novel to describe another girl, Xing Xiuyan 邢岫煙, see *HLMBS* 57: 632; cf. *SS* 57: 106.

20. Here, and for other aspects of this discussion, see Chapter 4 in this volume.
21. See *SS* 37: 235; 42: 333 and *HLMBS* 37: 396; 42: 448.
22. Bai Lingjie, "Guanyu Baochai de cang yu lou"; and Wang Yuchun, "Xue Baochai de shuangchong xingge yu duzhe de shuangchong pingjia chidu".
23. In quoting from published translations, some orthographical details such as hyphenations in characters' names have been standardized for consistency.
24. Baochai's last name 薛 and "snow" 雪 are homophones with different tones, where *Xue* (family name) is first tone and *xue* (snow) third tone. Since homophones abound in Chinese, punning is a common form of Chinese humour.
25. See Zhu, Honglou meng *ziliao huibian*, p. 406. Zhiyanzhai is known for both his evidently close relationship with Cao Xueqin and his inside information about the conception of *Honglou meng*. Perhaps originally referring to one person, the name is commonly used to designate a group of such relatives/friends as commentators.
26. Zhu, Honglou meng *ziliao huibian*, p. 406.
27. *SS* 42: 35; *HLMBS* 42: 449. Xifeng is Wang Xifeng 王熙鳳, a maternal cousin of Baoyu's and the wife of Jia Lian 賈璉, his paternal cousin. She is noted for her lively sense of humour.
28. See Yisu, Honglou meng *juan*, p. 185; and Zhu, Honglou meng *ziliao huibian*, p. 575.
29. Ban Zhao 班昭 (c.40–c.120), "Women's precepts", pp. 99, 100.
30. *HLMBS* 64: 716, my translation.
31. See *Liji* 禮記, pp. 19, 20, 203 and 206; and *Mengzi baihua jinyi*, 3B.3, p. 130.
32. *Mengzi baihua jinyi*, 3B.3.
33. Aroma is Baoyu's primary maid, and as such has a sexual relationship with him.
34. See *Hanyu da cidian*, p. 4946.
35. Cai Yijiang, Honglou meng *shi ci qu fu pingzhu*, p. 212.
36. The Chinese believe that the cold nature of crabs can be harmful to health if consumed improperly.
37. Intentional abuse of Baochai would be the last thing on Baoyu's mind, since he is always gentle and considerate to the girls. But we cannot be so sure of Daiyu's intentions, considering her wit and craftiness.
38. Sun Xun, Honglou meng *jianshang cidian*, p. 182.
39. Ban, "Women's precepts", p. 98.
40. Baoyu is the heir of the clan. See Cai, Honglou meng *shi ci qu fu pingzhu*, pp. 298–300.

41. *SS* 5: 146; *HLMBS* 5: 57. For a discussion of the origin, humour and significance of the term *yiyin* (the lust of mind), see Weihe Xu, "Lun *Honglou meng* zhong 'yiyin' yici de chuchu jiqi youmo yu yiyi".
42. Maids such as Aroma make it clear they would happily be his concubine.
43. Baochai used to visit Baoyu without apparent concern. However, in Chapter 28 the narrator informs us that, having become aware of a possible match between them, Baochai is deliberately choosing decorum and beginning to distance herself, usually needing an excuse to visit. In Chapter 36, however, she violates this by simply wanting to have a chat with Baoyu and "help him to dispel the sleepiness of the early afternoon". This visit results in a "touching domestic scene" infused with romantic, even erotic insinuations (*SS* 36: 202–3; *HLMBS* 36: 378).
44. Hawkes' translation, *SS* 19: 391; *HLMBS* 19: 194.
45. See Huang Huaixin, ed., *Da Dai Liji huijiao jizhu*, Vol. 2, p. 1388; Liu Xiang, "Gu *Lienü zhuan*", *juan* 2, pp. 43–4; and [née] Zheng, *Nü xiao jing*, p. 14.
46. *Webster's new world dictionary of the American language*.
47. The other three vices are alcoholism (*jiu* 酒), lechery (*se* 色) and greed for wealth (*cai* 財).
48. See commentary by Wang Meng in Cao and Gao, *Honglou meng*, p. 453.
49. *SS* 42: 33–34; *HLMBS* 42: 448–9.
50. *SS* 45: 398; 57: 111–12; *HLMBS* 45: 482; 57: 635.
51. See Chapter 4 in this volume.
52. See E. M. Forster, "Flat and round characters".
53. See Sigmund Freud, *Jokes and their relation to the unconscious*, Chs 2, 3 and 6.

Chapter 9

1. Part I was published in the 16 January 1934 issue; Parts II and III in the 16 February 1934 issue. The source-text for this translation is *Lun youmo* 論幽默, in *Lun youmo – Lin Yutang youmo wenxuan* 論幽默－林語堂幽默文選 (On humour — The collection of Lin Yutang's humorous writings), vol. 1, pp. 1–14. Original complex Chinese text ©1994 Linking Publishing Company. Translated with permission. Variations from the 1934 text are noted. Annotations by Joseph C. Sample.
2. First published in April 1877 in *The New Quarterly Magazine* (published by Ward Lock and Tyler, London between 1873 and 1880). The London Institution, founded in 1806, was an early provider of scientific education for the general public.
3. Republished in 1963, available online from Project Gutenberg.
4. George Meredith, *An Essay on comedy and the uses of the Comic Spirit*, p. 88. Where Lin Yutang directly translates Meredith's text, the English passage quoted is inserted, using this roughly contemporaneous edition,

including Meredith's liberal use of capitalization and indicating any omissions with square brackets, as here. For comparison, the Chinese text reads: 我想一國文化的極好的衡量，是看他喜劇及俳調之發達，而真正的喜劇標準，是看他能否引起含蓄思想的笑。麥蒂烈斯《劇論》.

5. Omar Khayyam (1051?–1123?): Persian poet, astronomer, philosopher and mathematician.
6. From the *Shijing* 詩經 (Book of poetry), p. 69.
7. *Shijing*, p. 53.
8. The Grand Historian is Sima Qian 司馬遷 (c.145–80 BCE). Zhuangzi 莊子 and Laozi 老子 were leading Daoist philosophers; for more on Daoist attitudes to humour and laughter, see Chapter 5 in this volume by Shirley Chan.
9. Gui Guzi 鬼谷子 (fourth century BCE) was from the powerful state of Chu, which existed from 740 to 330 BCE. Chunyu Kun 淳于髡 (fourth century BCE) was reputedly very learned and a clever *huaji* wit. An idler and hanger-on at the house of his father-in-law, he became a favourite of King Wei of Qi (357–320 BCE) and even a member of a famous academic academy. See David R. Knechtges, "Wit, humor, and satire in early Chinese literature (to A.D. 220)".
10. Yang Zhu 楊朱 (fourth century BCE) was a philosopher from the state of Wei who expounded egoism as opposed to the philosophy of universal love of Mozi 墨子 (or 墨翟) (468–376 BCE).
11. The mid-ancient or medieval period generally refers to the Qin 秦 (221–207 BCE) and Han 汉 (206 BCE–220 CE) dynasties.
12. "Laozi Hanfeizi zhuan" 老子韓非列傳 (Biographies of Laozi and Han Fei Zi), in Sima Qian, *Shiji* 史記 (Records of the Grand Historian), no. 3, *juan* 63.
13. Qu Yuan 屈原 (343–290? BCE) was a patriotic scholar and minister in the southern Chu kingdom. Jia Yi 賈誼 (200–168 BCE) was a writer and political commentator of the Han dynasty.
14. *Yuti* is a transliteration that Lin uses for "wit".
15. Confucius was opposed to murder; however, when he served as a minister of justice in 496 BCE, another minister, Shao Zhengmao 少正卯, caused the government to plunge into disorder and was therefore executed on Confucius's order. See Sima Qian's account of Confucius's family history (*Kongzi shijia di shiqi* 孔子世家) in *Shiji*, no. 7, *juan* 47. A story from the *Xianjin* 先進 section of *Lunyu* 論語 (The analects, *juan* 26) reports Confucius asking his disciples their aspirations. When Zeng Dian 曾點 shared his ideal life (bathing in the river with his friends, then singing while walking home after drying himself on the grass on the hills), Confucius commented, "I agree with Dian".
16. This is from *Mengzi* (The book of Mencius), p. 338.

17. Given another reference later to the parable, here is a brief explanation. In this story, a proud man tells his wife and his concubine that he spends all day with his wealthy and well-known friends, eating and drinking heartily. One day the wife and the concubine secretly follow him and discover that he goes to a nearby cemetery and begs for scraps from other people's sacrificial food offerings. When the man returns home that evening as complacent as ever, his wife and his concubine are sitting outside crying. The term *qiren* 齊人 (person from Qi) is now used to refer to a beggar. See the memoirs of Zhu Xi, *Zhuzi quanshu*, vol. 12, p. 301.
18. Han Fei 韓非 (c. 280–233 BCE) was one of the philosophers who founded the Legalist School.
19. Mei Gao 枚皋 (b. 153 BCE) and Dongfang Shuo 東方朔 (c.161–87 BCE) A well-known story about Dongfang says that he once secretly drank the emperor's wine that was thought to make one immortal. When he was discovered, very drunk, the emperor ordered his execution. Dongfang Shuo quickly pointed out that if he were executed, this would prove that the wine was fake, causing great embarrassment for the emperor. The emperor spared Dongfang's life. See William H. Nienhauser, *The Indiana companion to traditional Chinese literature*, pp. 618–19.
20. The witticisms and jests of Wang Bi 王弼 (226–249) and He Yan 何晏 (190–249) were collected in the Han-dynasty compilation *Shishuo xinyu* 世說新語 (A new account of tales of the world). See Chapter 6 in this volume, by Lily Xiao Hong Lee, for detailed discussion.
21. Refers to the feudal state of Qin (879–221 BCE) in the Zhou dynasty (c. 1100–256 BCE), which later unified the whole country under the Qin dynasty (221–207 BCE).
22. Tao Qian 陶潛 (365–427), also known as Tao Yuanming 陶淵明, briefly held several government positions but resigned them when he realized it was merely for economic reasons: this he considered equivalent to enslaving himself to his mouth and stomach. Ashamed at having compromised his principles, he died poor but apparently content. See Nienhauser, *The Indiana companion*, pp. 766–8.
23. Neo-Confucianism generally refers to a school of reason during the Song dynasty (900–1200), devoted to a rational study of the natural sciences and of the Chinese classics. See Chapter 4 in this volume, by Weihe Xu, for a discussion of the implications of these attitudes for humour.
24. Jie 桀 (personal name Gui 紂) was the last king of the Xia dynasty, which collapsed c.1600 BCE. Fan Ning 范寧 (339–401) was a magistrate who attached great weight to Confucianism and was opposed to the Spiritualism of Wang Bi and He Yan.
25. The emperors Tang 湯 and Wu 武 were founders of the Shang 商 (1783–1123 BCE) and Zhou 周 (1100–256 BCE) dynasties, respectively. Yao 堯 (2357–2255 BCE) and Shun 舜 (around 2200 BCE) were two of the most

celebrated sage kings in ancient China. Their reigns were known for peace and order.

26. The Duke of Zhou (d. 1204 BCE) was credited by Confucians with establishing a number of rituals. Xunzi 荀子 (312?–230? BCE), a contemporary and rival of Mencius, represented another important development of Confucius' teaching with emphasis on scholarship and rituals.
27. This story is from "The man from the State of Qi, his wife, and his concubine". See also note 18.
28. Han Yu (768–824), *Han Yu quanji*; Li Yu (1610–1680), *Li Yu quanji*.
29. Lin writes about the School of Self-Expression (*xingling pai* 性靈派) in his *The importance of living*, pp. 389–92. The members of this school demanded that writers express only their own thoughts and feelings. Thus they opposed imitation of the ancients and the moderns and any literary technique with strict rules. The writers Ding An 定盦 (1792–1841), Yuan Zhonglang 袁中郎 (1568–1610) and Zi Cai 子才 (1716–1798) are better known by the names Gong Zizhen 龔自珍, Yuan Hongdao 袁宏道 and Yuan Mei 袁枚, respectively. Yuan Hongdao was one of the founding brothers of the School of Self-Expression. See Diran J. Sohigian, "The life and times of Lin Yutang", for a discussion of these writers and their influence on Lin's writings.
30. By Zhou Mi 周密 (1232–98).
31. Leading characters in the novel by Shi Nai'an 施耐庵 (1296–1372).
32. By Wu Cheng'en 吳承恩 (1505–80).
33. By Wu Jingzi 吳敬梓 (1701–54).
34. By Li Ruzhen 李汝珍 (1763–1830).
35. By Liu E 劉鶚 (1857–1909).
36. Inferior studies and employment were known as *xiaodao* 小道 and included such occupations as husbandry, divining and medicine.
37. Excerpted from the entry on Zhao Pu 趙普 (922–992) in "Ba chao mingchen yanxing lu" 八朝名臣言行錄 (The words and deeds of famous ministers of eight dynasties), in Zhu Xi, *Zhuzi quanshu*, Vol. 12. Zhao helped the king of Han to recruit and enlist soldiers. The king of Han was a posthumous title; Taizu 太祖 is a title given to a dynasty's founding emperor.
38. Emperor Shi Zong 世宗 was the ruler from whom Taizu wrested power. He served during the Jin dynasty (1115–1234) from 1161 to 1189.
39. The Chai clan 柴氏 was the previous dynasty's ruling family.
40. George Bernard Shaw, The man of destiny*: and* How he lied to her husband*: Two plays*, p. 75. Actually, a lieutenant made this remark.
41. Given the difficulties confronting Lin in translating this piece of rather purple prose, his Chinese text is appended. It is, as Lin acknowledged, necessarily somewhat sketchy, but captures the essence of Meredith's original:

假使你相信文化是基於明理，你就在靜觀人類之時，窺見在上有一種神靈，耿耿的鑒察的一切…他有聖賢的頭額，嘴唇從容不緊不鬆的半開著，兩個唇邊，藏著林神的諧謔。那像弓形的稱心享樂的微笑，在古時是林神響亮的狂笑，撲地叫眉毛倒豎起來。那個笑聲會再來的，但是這回已屬於莞爾微笑一類的，是和緩恰當的，所表示的是心靈的光輝與智慧的豐富，而不是胡盧笑鬧。常時的態度，是一種閒逸的觀察，好像飽觀一場，等著擇肥而噬，而心裡卻不著急。人類之將來，不是他所注意的;他所注意是人類目前之老實與形樣之整齊。無論何時人類失了體態，誇張，矯揉，自大，放誕，虛偽，炫飾，纖弱過甚；無論何時何地他看見人類懵懂自欺，淫侈奢欲，崇拜偶像，作出荒謬事情，眼光如豆的經營，如癡如狂的計較，無論何時人類言行不符，或倨傲不遜，屈人揚己，或執迷不悟，強詞奪理，或夜郎自大惺惺作態，無論是個人或是團體；這在上之神就出溫柔的謔意，斜覷他們，跟著是一陣如明珠落玉盤的笑聲。這就是俳調之神 (The Comic Spirit)。

42. This phrase, "volleys of silvery laughter", offers a good example of Lin's success in meeting the translational challenge: he pleasingly renders it as "a laugh like pearls falling into a jade platter".
43. Meredith, *An essay on comedy*, pp. 88–90.
44. Meredith, *An essay on comedy*, pp. 78–80.
45. "Wisecracking satire" (俏皮諷刺) is a combination of *qiaopi* 俏皮 (a wisecrack; a jibe; a clever remark) and *fengci* 諷刺 (to mock; to satirize; sarcasm; irony).
46. Lin implies here that those who supported only writing socially critical commentaries were motivated by desires similar to those of orthodox Confucian scholars. Traditionally, scholars were critical in commenting on current events in relation to the metaphysical Way. Such commentaries became essays, but their inherent personal involvement, as with the leftist writers, prevented them from being detached or introspective.
47. Immanuel Kant, *Kant's Critique of judgement*, p. 223.
48. Sigmund Freud, *Wit and its relation to the unconscious*, p. 61.
49. To earn salaries by reviewing old things (*wen gu er zhi xin* 溫故而支薪) is a clever play on words. It is taken from the phrase "to learn new things by reviewing old things" (*wen gu er zhi xin* 溫故而知新). The phrases "to learn new things" (*zhi xin* 知新) and "to earn a salary" (*zhi xin* 支薪) sound the same in Chinese.
50. Wang Jingwei 汪精衛 (1883–1944) was a prominent politician who established a pro-Japan government in Nanjing during the Sino-Japanese War (1937–45). Wu Zhihui 吳稚暉 (1865–1953) was a former anarchist, elder statesman and founding member of the Nationalist (KMT) Party. In 1938, Wang Jingwei went into hiding in Hanoi, Vietnam, where he composed a poem called "Luoye ci" 落葉辭 (Poem about the fallen leaves), in which he expressed pessimism about the war. He sent the poem to high-ranking KMT officials in Chongqing, and Wu Zhihui also

received a copy. Wu wrote a poem in reply using the same rhyme schemes vehemently denouncing Wang's pessimistic views. This evoked strong repercussions in literary circles and was referred to as the "poem that swept away the fallen leaves of Wang". Wang died before the Japanese were defeated, and consequently avoided the ignominy of being tried and convicted as a traitor and war criminal. Despite many worthwhile achievements before his defection, Wang is generally regarded as a traitor and held in contempt by most Chinese. The sentence referring to the Wang–Wu debate appears in the 1934 version of Lin's essay but is omitted from some published versions including the source-text.

51. Gongsun 公孫 was the family name of a legendary woman who performed a dance called the *jianqi* 劍器; it is perhaps best known because of a poem by Du Fu 杜甫 (712–770) titled "The ballad on seeing a pupil of the Lady Gongsun dance the sword mime". The dance combined flowing rhythms with vigorous attacking movements.
52. Lloyd George (1863–1945), British Prime Minister from 1916 to 1922.
53. King Xuan 齊宣王 (d. 301 BCE) ruled the State of Qi (?–320 BCE) during the Warring States period. Wu Yan 無鹽 was the place where an unattractive but moralistic woman confronted the king, telling him he was wasteful and corrupt. The king was so moved by her honesty that he made her his wife. The term *wu yan* 無鹽 is now synonymous with one who is unattractive.
54. King Wei 齊威王 was known for leading an indolent and dissipated life. This story is found in *Huaji liezhuan* 滑稽列傳 (Collective biographies of the *huaji*-ists), in Sima Qian, *Shiji*, Vol. 10, *juan* 126, or *Liezhuan* 列傳 (Biographies), *juan* 66.
55. Zhang Chang 張敞 (d. 48 BCE) was an official of the Han dynasty who was known chiefly for painting his wife's eyebrows. The phrase "Zhang Chang paints his wife's eyebrows" is now a phrase used to refer to marital bliss.
56. Hermann, Graf von Keyserling (1880–1946) arranged and edited *The book of marriage* in German (1925) and in English (1926). Keyserling reports (p. iii) that Shaw continued, "Unless, that is, he hates her, like Strindberg, and I don't. I shall read the volume with interest knowing that it will chiefly consist of evasion; but I will not contribute to it."
57. Will Rogers (1879–1935) was one of the last of the so-called cracker-barrel philosophers, a tradition of American humour that includes Ben Franklin, Abraham Lincoln and Mark Twain.
58. George Bernard Shaw (1856–1950) caused a stir on a trip to Hong Kong when he told a group of students, "Should you not be a Red revolutionary before the age of twenty, you will end up a hopeless fossil by fifty, but should you be a Red revolutionary by twenty, you may be all right by forty." Lu Xun criticized Shaw, noting that "Becoming famous by

'promoting "isms" is the trend among today's scholars", and adding that Shaw "promoted Communism by sitting in an easy chair with smiling complacency. Gaining fame by isms is like displaying a sheep's head yet selling dog meat to cheat buyers. What a deception!" See Florence Chien, "Lu Xun's six essays in defense of Bernard Shaw", p. 63.

59. Wasp's waists (*feng yao* 蜂腰) and crane's knees (*he xi* 鶴膝) are errors in versification, two of the eight standard faults in writing Chinese poetry.
60. This final sentence appears in the 1934 text of Lin's essay but is omitted from some published versions, including the source-text.

Chapter 10

1. Lu Xun, "Yi si er xing" (Think before you do), in *Lu Xun quanji*, Vol. 5, p. 499. Translations from Chinese to English in this chapter are the author's, unless otherwise noted.
2. For a more theoretical discussion of the humour phenomenon in modern Chinese literature and culture, see Diran John Sohigian, "Contagion of laughter: The rise of the humor phenomenon in Shanghai in the 1930s"; and Qian Suoqiao, "Translating 'humor' Into Chinese culture". This chapter builds upon available biographical sources on Lin Yutang, such as Sohigian's 1991 dissertation "The life and times of Lin Yutang" (the first biographical study on the life and times of Lin Yutang); Lin Taiyi, *Lin Yutang zhuan*; and Wan Pingjin, *Lin Yutang pingzhuan*. It also utilizes new source materials hitherto neglected, particularly Lin's bilingual and English essays written during his Shanghai years.
3. As the author has noted elsewhere (Qian, "Translating 'humor'", 293, n. 4), Lin Yutang was not the first to attempt to translate the word humour into Chinese, but was the first to translate it as *youmo* 幽默, which became the current usage and a cross-cultural event. Wang Guowei, for instance, translated humour as *oumuya* 歐穆亞 in 1906. See also Christopher G. Rea, "A history of laughter: Comic culture in early twentieth-century China".
4. Lin Yutang, *Memoirs of an octogenarian*, pp. 64–5.
5. Lin Yutang, preface to *Letters of a Chinese Amazon and war-time essays*, pp. v–vi.
6. Lin Yutang, "The little critic", *The China Critic*, 11 September 1930, 874.
7. The issue of the collaboration between Lu Xun and the Chinese Communist Party still awaits serious critical reflection, as it is little touched upon even in more recent biographical studies on Lu Xun — see, for instance, Wang Xiaoming, *Lu Xun zhuan*.
8. Lin Yutang, "Lusin [Lu Xun]", *The China Critic* (6 December 1928), 548.
9. Lin, "The little critic", *The China Critic*, 11 September 1930, 874.
10. Lin, "The Little critic", *The China Critic*, 11 September 1930, 874.
11. Lin Yutang, *xu* (preface) to *Dahuang ji*, p. 2.

12. See Benedetto Croce, *The essence of aesthetic*. Lin Yutang introduced the Crocean aesthetic theory by way of American interpreters such as J. E. Spingarn. Sohigian ("The life and times", pp. 240–8) outlines Lin's translation of Spingarn's essay on criticism and its importance in the development of Lin's literary theory. In *Liberal cosmopolitan: Lin Yutang and alternative Chinese modernity* (forthcoming), the author discusses in detail Lin's cross-cultural aesthetics of integrating the Crocean theory and Chinese *xingling* 性靈 school of thought.
13. For a detailed account of the case, see Zhang Kebiao, "Lin Yutang zai Shanghai".
14. Tang Xiguang 唐錫光, *Wo yu Kaiming* 我與開明 (Kaiming Bookstore and me), quoted in Wan Pingjin, *Lin Yutang pingzhuan*, p. 116.
15. Lin Yutang, *Xinde wenping*.
16. Durham S. F. Chen, "Dr. Lin as I know him: Some random recollections".
17. Chen, "Dr. Lin as I know him", 256.
18. Lin Yutang, "The little critic", *The China Critic* (3 July 1930), 636.
19. Lin, "The little critic", *The China Critic* (3 July 1930), 636.
20. Lin, "The little critic", *The China Critic* (3 July 1930), 636.
21. Lin Yutang, preface to *The little critic: Essays, satires and sketches on China (First series: 1930–1932)*, p. iv.
22. Lin, *Memoirs*, p. 69.
23. Little is known about Lin's year-long sojourn in Europe, mostly in England. According to his elder daughter, he was working on his invention of a Chinese typewriter, but without success. See Lin Taiyi, *Lin Yutang zhuan*, pp. 64–6.
24. One of the romantic aspects of Shao's lifestyle was his well-known affair with the American writer Emily Hahn, who lived openly in Shao's house together with his family. For a more detailed study, see Leo Ou-fan Lee, *Shanghai modern: The flowering of a new urban culture in China, 1930–1945*.
25. Lin Yutang, *Bianji houji*.
26. Lin Yutang, "Lunyu she tongren jietiao". Compare the author's translation with that in George Kao, ed. *Chinese wit and humor*, p. 268.
27. Lin, *Memoirs*, p. 58.
28. Lin, "Lun youmo", 522. For a complete English version of this three-part essay, see the translation by Joseph C. Sample in Chapter 9 of this volume.
29. Lin, "Lun youmo", 434. For detailed discussion of Lin's appropriation of Meredith's notion, see Qian Suoqiao, *Liberal cosmopolitan: Lin Yutang and middling Chinese modernity*, pp. 127–159.
30. Lin, "Lun youmo", 436. The author's translation differs slightly from that given by Sample: "the humour of arguing and debating" and "the humour of poeticizing self-satisfaction", in order to highlight the "socio-cultural" vs. "self" differentiation.

31. Lin Yutang, "The Danish crown prince incident and official publicity", *The China Critic* (27 March 1930), 293.
32. Lin, *Memoirs*, p. 70.
33. Kao, *Chinese wit and humor*, p. 267.
34. Lin Yutang, "For a Civic Liberty Union", *The China Critic* (3 November 1932), 1157.
35. Harold R. Isaacs, *Re-encounters in China: Notes of a journey in a time capsule*, p. 4.
36. Agnes Smedley, *Battle hymn of China*, p. 111.
37. For membership of the League, see Sohigian, "The life and times", pp. 414–15.
38. Lin Yutang, "On freedom of speech", *The China Critic* (9 March 1933), 164.
39. Lin, "On freedom of speech", *The China Critic* (9 March 1933), 164–5.
40. Lin, "On freedom of speech", *The China Critic* (9 March 1933), 165.
41. See Helen Foster Snow, *My China years*, p. 137.
42. Lin Yutang, "The little critic", *The China Critic* (23 October 1930), 1020–1. This piece was later titled "More prisons for politicians" when included in his *The little critic* book.
43. Lin, "The little critic", *The China Critic* (23 October 1930), 1021.
44. Lin Yutang, "On political sickness", *The China Critic* (16 June 1932).
45. Lin, "On political sickness", *The China Critic* (16 June 1932), 601.
46. Lin, "On political sickness", *The China Critic* (16 June 1932), 601.
47. Snow, *My China years*, p. 65.
48. Lin Yutang, "An open letter to an American friend", *The China critic* IV (26 February 1931), 203.
49. Lin, "An open letter to an American friend", *The China Critic* IV (26 February 1931), 204.
50. Under Mao Zedong, the figures of Lin Yutang and Harold Isaacs were airbrushed out. Sohigian's doctoral dissertation reproduces this remarkable pair of images ("The life and times", p. 676).
51. See Archibald Henderson, *Contemporary immortals*; and Frank Harris, *Frank Harris on Bernard Shaw: An unauthorized biography based on firsthand information, with a postscript by Mr. Shaw*.
52. Lin Yutang, *Shui hu shui hu yangyang ying hu*.
53. Bernardine Szold Fritz, "Lin Yutang". Lin Yutang acknowledged Bernardine Szold Fritz as one of his friends who "nagged" him into writing *My country and my people* (p. xiv).
54. Lin Yutang, "I moved into a flat", *The China Critic* (22 September 1932).
55. Lin, "I moved into a flat", *The China Critic* (22 September 1932), 992.
56. Lin Yutang, "The necessity of summer resorts", *The China Critic* (3 August 1933).
57. Lin Yutang, "Spring in my garden", *The China Critic* (10 May 1934).

58. Lin Yutang, "How I became respectable", in *The little critic*, p. 295.
59. Lin, "How I became respectable", in *The little critic*, p. 295. Chiang's conversion to Christianity was a political move to gain support from the Western-educated class in China.
60. Lin Yutang, "On Mickey Mouse", *The China Critic* (19 September 1935), 278.
61. Lin, "On Mickey Mouse", *The China Critic* (19 September 1935), 279.
62. Lin Yutang, "On crying at movies", *The China Critic* (14 November 1935), 158.
63. Lin, "On crying at movies", *The China Critic* (14 November 1935), 159.
64. Fritz, "Lin Yutang".
65. Lin Yutang, "On shaking hands", *The China Critic* (22 August 1935), 181.
66. Lin Yutang, "On the calisthenic value of kowtowing", *The China Critic* (12 December 1935), 254.
67. Lin Yutang, "The lost mandarin", in *The little critic*, p. 288.
68. Lin, "The lost mandarin", in *The little critic*, p. 290. A *makua* or *magua* 馬褂 is a Mandarin-style jacket worn over a gown.
69. Lin, "The lost mandarin", in *The little critic*, p. 290.
70. Fritz, "Lin Yutang".
71. Fritz, "Lin Yutang".