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Ts'ai Falls for a Trick and Invites His Own Humiliation -- CHAPTER 70. Hsi-men Ch'ing's Successful Efforts Procure Him a Promotion; Assembled Officials Report before Defender-in-chief Chu Mien -- CHAPTER 71. Li P'ing-erh Appears in a Dream in Battalion Commander Ho's House; The Judicial Commissioners Present Their Memorials at the Audience -- CHAPTER 72. Wang the Third Kowtows to Hsi-men Ch'ing as His Adopted Father; Ying Po-chüeh Intercedes to Alleviate the Grievance of Li Ming -- CHAPTER 73. P'an Chin-lien Is Irked by the Song "I Remember Her Flute-playing"; Big Sister Yü Sings "Getting through the Five Watches of the Night" -- CHAPTER 74. Censor Sung Ch'iao-nien Solicits the Eight Immortals Tripod; Wu Yüeh-niang Listens to the Precious Scroll on Woman Huang -- CHAPTER 75. Ch'un-mei Vilely Abuses Second Sister Shen; Yü-hsiao Spills the Beans to P'an Chin-lien -- CHAPTER 76. Meng Yü-lou Assuages Yüeh-niang's Wrath; Hsi-men Ch'ing Repudiates Licentiate Wen -- CHAPTER 77. Hsi-men Ch'ing Slogs through the Snow to Visit Cheng Ai-yüeh; Pen the Fourth's Wife Sits by the Window Waiting for a Tryst -- CHAPTER 78. Hsi-men Ch'ing Ventures upon a Second Engagement with Lady Lin; Wu Yüeh-niang Invites Ho Yung-shou's Wife to View the Lanterns -- CHAPTER 79. Hsi-men Ch'ing in His Sexual Indulgence Incurs an Illness; Wu Yüeh-niang Bears a Child upon the Death of Her Husband -- CHAPTER 80. Ch'en Ching-chi Resorts to Pilfering Jade and Purloining Perfume; Li Chiao-erh Makes Off with the Silver and Returns to the Brothel -- NOTES -- BIBLIOGRAPHY -- INDEX

Sommario/riassunto

This is the fourth and penultimate volume in David Roy's celebrated translation of one of the most famous and important novels in Chinese literature. The Plum in the Golden Vase or, Chin P'ing Mei is an anonymous sixteenth-century work that focuses on the domestic life of Hsi-men Ch'ing, a corrupt, upwardly mobile merchant in a provincial town, who maintains a harem of six wives and concubines. The novel, known primarily for its erotic realism, is also a landmark in the development of the narrative art form-not only from a specifically Chinese perspective but in a world-historical context. This complete and annotated translation aims to faithfully represent and elucidate all the rhetorical features of the original in its most authentic form and thereby enable the Western reader to appreciate this Chinese masterpiece at its true worth.
