INDEX

abduction of women, 40, 152, 179
adulterous women, 40, 124
agency: imagined, 69, 84, 132; intellectual, 22; military, 192, 195, 196, 198–99, 203; of minor characters, 39; moral, 2, 63, 135, 156, 206; religious, 105; social and political, 16, 24, 32, 35, 38, 107, 209–11; of women as writers, 182, 227
aiqing (tragic love), 226
analogy of family and the nation, 26, 28, 205
Anita, 8
antou tanci (written tanci), 228
Armstrong, Nancy, 9–11, 38, 55
authorial desire of narration for autonomy and self-fulfillment, 14, 23, 30, 42, 82–83, 129, 142–43, 178, 180
authorial narrator in tanci: on characters, 127, 146; and contradictions with characters’ perspectives, 168; on friends, 157; gendered consciousness of, 160; and implied readership, 12, 13; interiority of, 15; literary transvestism of, 224; reflexivity of, 187, 188; speaking power of, 227; on writing purposes, 130
authorship: anonymous, 4, 227; artistic co-authorship, 42; female literary, 9, 19, 34, 49, 112, 157, 174, 193, 224
Ban Jieyu, 53
Ban Zhao, 166, 213
bangzi (rhythmic wooden-block opera), 5
Bao Linghui, 213
Bao Zhenpei: on Affinities of the Golden Fish, 156, 157, 159; bibliography of tanci, 4, 112; on Linked Rings of Jade, 41, 46; on political themes in tanci, 29, 31; on Pomegranate Flowers, 78
baojuan, 48, 176, 227
Barlow, Tani E., ix, 16
Barthes, Roland, 69
beauty: burden of, 150–53; of disguised scholars, 82–83, 91, 92; exceptional, 127, 134, 137; and fate, 111, 113, 116, 145,
beauty (continued)
150–53; of fictional heroines, 61–62; legendary, 45, 52, 68; and virtue, 118
beauty self-portrait convention, 171, 184, 186, 208
Bender, Mark, 4, 8
Berg, Daria, 143, 151, 223
biao (speech and action on display), 176–77
bibing (flee the troops), 121
Bicheng xianguan niu dizi (Female Disciples of the Bicheng Hall), 201
biluan (flee the fighting), 121
Bishenghua (Blossoms from the Brush):
commenting poems on, 115; Daoist themes in, 13; and domestic authority, 57; and feminine jealousy, 142; filial passions in, 156; homoeroticism in, 77; literary achievement of, 8; live-in son-in-law in, 22; poems dedicated to author of, 215; and refeminization, 23, 25, 224; rivalry between heterosexual love and female friendship in, 54
blood as a metaphor, 88–89, 91, 194, 210–11.
See also blood-spitting
blood writing, 34, 128, 173–77
blood-spitting, 23, 140–41
boming (transitory fate), 140–41, 145–51
boqing (having little feelings), 90
brotherhood: blood-oath ritual and, 89; between disguised heroines as vehicle for feminine homoeroticism, 33, 65, 66–68, 70–81, 97, 105, 107; and jinlan xiongdi (golden orchid brothers), 83, 84
Cai Yan, 149
“Caibaiyin ciyun tianci bing fulu Xuanqiu xuan jiu cao erzhang” (“To the Tune of Caibaiyin with Matching Rhymes, and Two Old Manuscripts Composed in the Studio of Radiant Autumn”), 115–16
caiming xiangfang (women’s talent is harmful for their health), 168
Cao Dagu, 214, 227
Cao’E, 128, 160
Cao Gong, 77, 227
Cao Xiangpu, 159
celibacy: to conceal identity, 80; in female-female marriage, 54; as practice to display virtue, 125–27, 154; and qing, 34
Chai Jingyi, 102
Chang, Kang-i Sun, 103
chastity, 119, 123, 124. See also cult of the faithful maidens; Qizhenzhuan (A Tale of Exceptional Chastity)
Chen Chousong, 28, 78, 79, 227
Chen Duansheng: authorial statements of, 169; Destiny of Rebirth and personal life of, 14, 23, 25, 120; feminine utopia, vision of, 107; Hou Zhi and, 104; Marina Hsiu-wen Sung on, 8; refeminization resistance and, 224; on tanci genre, 72; writing process of, 117, 159
Chen Hongmou, 164, 167, 227
Chen Jingmai, 116, 227
Chen Miaochang, 44, 45, 227
Chen Suxin nushi, 214, 227
Chen Wenshu, 201, 227
Chen Xiong, 176, 227
Chen Yunliang, 121, 227
Chen Zhaolun, 147
Cheng Huiying, 29, 77, 214, 227
Cheng Zhanlu, 8, 227
chess, 34, 110, 156, 185
Chi yulanhua (A Scarlet Jade Lotus), 224
“Chinese national subject,” 31–32
Chiping sou, 6
Chipozi zhuan (Biography of a Foolish Woman), 55
chivalry, 33, 76, 209, 217
chou (clown), 43–46
Chu Renhuo, 19, 227
Cihu lou (Pavilion of the Ivory Scepter), 225
concubines: disguised heroines taking, 204; disobedient, 57; domestic rivalry and, 24, 94; as minor characters, 156,
INDEX

179–80, 195; royal, 127; suppression of, 58; wives finding for their husbands, 27, 37, 55
Confucian family order: disturbance of, 65, 66; heroines’ appropriation of, 205–6; *tanci* authors’ refashioning of, 32, 54–63
Confucian gender norms, 20, 21, 92, 96–97, 145, 221
Confucian kinship roles: women’s negotiations of, 27; marriage and, 50; gender and, 71, 76, 80; reconfigurations of, 85; virtue and, 111, 126
Confucian ruler-subordinate relationship, 26, 28, 127, 131, 140, 142
Cross-dressing: and chastity, 130; and domestic authority, 59, 71–72; disclosure of, 87–88, 134; male, 152; to resist marriage, 123, 126; multiple mechanisms of, 98, 105; revealed to “wives” in mock unions, 78, 80, 82, 110; theatrical, 45; to travel safely, 50; of women as a narrative convention, 21–39, 140, 151–52, 163, 171, 189, 192, 196, 202, 207, 212, 221

*cuan shizi* (ten-character compositions), 109
cult of the faithful maidens, 124–27

“Daowang shi” (“Elegiac Poems”), 120
death, 115
*Dengcao heshang* (The Candlewick Monk), 55
desire: circulation of, 85–87, 90–92, 94–108; multiple forms of, 2, 32, 33, 66; physical, 128, 138, 222; of readers, 169; for social participation, 168; triangulated between women and their husbands, 33, 66, 76, 85, 94–100; unconventional, 7; women as objects of, 66. See also authorial desire of narration for autonomy and self-fulfillment; *qing* (feelings or emotions); women as desiring subjects
Diao Chan, 44, 45, 228
Ding Hanxiang, 218
Ding Yaokang, 77
distance (ironic) between audience’s point of view and characters’ perception, 67
Divination, 170
Dong Bai, 19, 228
*Dong shiyuan* (Ten Ladies of the Dong Family), 102, 228
“Dongxiange” (“Song of the Cave Immortals”), 77, 228
dowry, 21, 22, 39, 58, 60
Du Liniang, 45, 139, 228
Du Mingtong, 226, 228
*du wei niuren de* (jealousy is an evil aspect of feminine virtue), 142
Duanmu Wanlan, 226
dafu (jealous wives), 56–58, 80–81, 99, 179. See also shrewish characters: female
dui shi (“paired eating”), 77
*Dujuan xue* (Blood of the Cuckoo Bird), 226
duoqing (profuse affections), 87
duplicity of the character/performer’s body, 69
E’Hu Yishi, 33, 109, 115, 228
Eagleton, Terry, 69
clear modern queer, 108
Egan, Ronald, 216
Epstein, Maram, ix, 13, 60, 113, 153, 194, 195
*Ernü yingxiongzhuang* (The Story of Sons and Daughters as Heroes), 88, 228
*Ershi shiji nüjie wenmingdeng tanci* (Twentieth-Century *Tanci*: Light of Civilization in the Women’s World), 8
*Eryan mu* (dramatic form two-character chapter titles), 46, 228
exile: during Anti-Japanese War, 192; Wai-yee Li on, 125; of women authors during Taiping Rebellion, 2, 3, 18, 33–34, 193, 201–2, 207, 216–23, 226; writing in, 112–22, 153
INDEX

Faguo niuyingxiong tanci (Tale of a French Woman Hero), 8

family order. See Confucian family order

Fan Ye, 149

fanbang (barbarian states), 29, 228

Fangguan, 94, 228

fanjian ji (let the enemy’s own spy sow discord in the enemy camp), 208

fate: boming (transitory fate), 140–41, 145–51; of male characters, 199; reflection on personal, 14, 117–18; talent and, 168–69, 178; of tanci heroines, 106, 109–11, 131–32

female chastity, contesting: 123–35

female exemplarity: chastity and, 123–24, 134–36, 145; narratives, reclaiming emotions in, 133–45; talent and, 150; women’s redefinition of, 18–21, 33, 109, 111–12, 153, 216, 222

female friendship: and heroines, 65, 70, 76, 96, 101–2, 105, 107, 110, 172; and same-sex desire, 33, 88–89; and tanci authors, 42

female homoeroticism: expanding qing through, 81–93; in heterosexual structures, 54; late imperial, 77–81; in Pomegranate Flowers, 75–108; textual ambivalence of, 67, 71. See also female same-sex love

female homosociality, 76, 100–107

female martyrdom, 135

female military agency, 203

female performance: in performed tanci tales, 186; in tanci fiction, 6; textualized tanci for, 40–48

female same-sex love: in Pomegranate Flowers, 23, 35, 76–101, 105, 107–8, 12, 124, 128, 221–22, 228; Tze-lan Sang on, 77, 85, 87. See also female homoeroticism

female talent and literati selfhood, 162–73

feminine consciousness: political consciousness and, 50, 121–22; tanci text articulation of, 14, 34, 155, 160, 165, 169, 223; Wei Shuyun’s scholarship on, 9

feminine utopia: as alternative vision, 3, 93, 132; female homosociality and, 100–107; literary, 184; religious, 2, 106

Feng Menglong, 203

“Feng Sanniang,” 77

Feng Xiaoping, 77, 151

Fengshenbang (Investiture of the Gods), 105

Fenghuangfei (Phoenixes Flying Together), 25, 77

fengzixiu (feudalism, capitalism, and revisionism), 218

filial piety: blood writing on, 173–77; in drinking games, 184; and female homoeroticism, 76; male characters’ lack of, 115; as orthodox virtue, 13, 26, 33–34, 56, 126–30, 136, 139, 161–63, 203, 206, 222; as reason to delay or decline marriage, 2

Fong, Grace S., ix, 16, 104, 215, 223

foreign language skills, 131, 186

foreign princesses, 225–26

four arts of traditional scholars, 185

fox spirit, 85, 95

fu zhi dao (the way of a couple), 142

fuzhi (feminine duties), 175

ganshi (moved by events), 121

Ganze yao, 93, 228

gao (original manuscript), 192

Gaotang fu (Rhapsody of Gaotang), 51, 52, 228

gaze, gendered, 61, 81, 87, 117, 125, 223

gegu (cutting off one’s flesh as medicine to heal ill parents or an elder person), 89, 128, 129

gender, reversal of roles, 55, 70

gender norms. See Confucian gender norms

gender politics: and the nation-state, 193–96, 217, 227; sexual politics, 29

gender valences, 63–72

gendered gaze, 61, 81, 87, 117, 125, 223
INDEX

Gengzi guobian tanci (Tanci On the National Crisis in the Year of Gengzi), 214
ghosts, 40, 57, 95
Goddess of Yinyun, 50
Grant, Beata, 4, 8, 46, 85, 121
guaqing (lacking in qing), 90
guci (drum songs), 176
Gui Youguang, 125
guifu (reform the husband), 49
guishi, female mentor, 110
“Guo Lingding Yang” (“Passing A Lonely Ocean”), 130
Guo Zimei, 118
huojia (nation-family), 26
Han, Patrick, 15, 203
hanfu (fierce and dominating women), 56
Hanhuang, 106
Hanshan Deqing, 175
Hanwu gushi (Precedents of Emperor Wu of the Han), 77
He Peizhu, 77
He Shuangqing, 169
Hegel, Robert E., 47
Heng’e, 105
heroism, female: historical examples of, 160; and martyrdom, 122–23, 207; pro-feminist ideals of, 2, 18
heroism, male, 199, 202
Hesha, 119
Hessney, Richard C., 145
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huang, Martin W., , 55, 83, 92, 94, 138, 151
Huang Dozhou, 176
Huang Jurui, 30, 31
Huang Xiaozhong, 159, 224
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huanhua shishe (Huanhua Poetry Club), 102
Huanhua shishe (Huanhua Poetry Club), 102
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huanhua shishe (Huanhua Poetry Club), 102
Huanhua shishe (Huanhua Poetry Club), 102
Hua Mulan, 26, 160, 207, 211
Hu Siao-chun: doctoral thesis of, 8; on Hou Zhi, 104; on Linked Rings of Jade, 39, 40, 42–43, 46, 48; on nujiao, 103, 166; on Pavilion of the Four Clouds, 209; on Pomegranate Flowers, 88–89, 193, 207; on Sun Deying, 158, 162; on tanci genre, 169
Hua Mulan, 26, 160, 207, 211
Huang Caixian, 186
Huang Daozhou, 176
Huang Xiaozhong, 159, 224
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huanhua shishe (Huanhua Poetry Club), 102
Huanhua shishe (Huanhua Poetry Club), 102
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huanhua shishe (Huanhua Poetry Club), 102
Huanhua shishe (Huanhua Poetry Club), 102
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huanhua shishe (Huanhua Poetry Club), 102
Huanhua shishe (Huanhua Poetry Club), 102
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huanhua shishe (Huanhua Poetry Club), 102
Huanhua shishe (Huanhua Poetry Club), 102
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huanhua shishe (Huanhua Poetry Club), 102
Huanhua shishe (Huanhua Poetry Club), 102
Hua Mulan, 26, 160, 207, 211
Huang Caixian, 186
Huang Daozhou, 176
Huang Xiaozhong, 159, 224
Huang, Martin W., 55, 83, 92, 94, 138, 151
Huanhua shishe (Huanhua Poetry Club), 102
Huanhua shishe (Traces of Flowers and the Moon), 183
Huizhenji (Illustration of an Immortal), 41
Idema, Wilt: and Grant, 4, 8, 42, 46, 48, 77, 85, 121, 168, 190; on Hanan’s discussion of “formal realism,” 203
ideology, 18, 31, 114, 212, 218
illness: of authors, 117, 159; blood-spitting, 140–41; death of characters from, 7, 86–90, 106, 115, 127, 168, 212; faked, 174; of heroines in tanci, 25, 50, 55, 61; of women during wartime, 118, 157
imaginary voyages, 12, 24
immortality: and fame, 18, 133, 161; religion and, 2, 11, 23–24, 90–93, 105–6, 142–44; writing as a practice to achieve, 111, 223
inner chambers: female authority and, 32, 38; as gendered space, 119–20, 148–49, 160, 179; readers in, 76, 82–84, 90, 110, 146, 151, 157, 158, 184–85; as place of departure and site of return, 21, 46; as site for feminine writing, 49, 155, 170; as space for female performances, 43; transcendence of, 131, 133, 144, 153, 163, 168, 172, 205–6; women’s transformation of, 71–73
INDEX

inter racial marriage, 193, 225, 226
interstitiality of homoeroticism and heteronormative structures, 33, 76

Japanese igo, 185
Ji Kang, 84
Jia Yi, 146
Jiang Dehua, 13, 22, 25, 136, 161, 203
Jiang Yingqing, 18, 226
jiang'ershui, 43
jiangshilei tanci (tanci that orally tell historical accounts), 4
jianqiang, 43
Jianyuan shiwen gao (Album of Poems of the Silk Cocoon Garden), 197
“Jiaoda zuima” (“The drunk servant Jiao Da curses others”), 183
Jiaonü yigui (Repository of Rules for Education of Women), 164
jiaose (characters), 156
Jiaoyuan shishe (Banana Garden Poetry Club), 102
Jiaqing, 6, 201
jiazhu shiqing (family and social mores), 212
jie (moral or political integrity): and female chastity, 123–30, 134; of historical women, 119; of women in tanci, 18, 33, 109–10, 136, 141, 144, 153, 167, 176, 179, 193
jiedao sharen (killing with a borrowed sword), 208
jiefu (chaste widows), 12.4
jiegufengjin (borrowing from the past to satirize the present), 223
jijiangfa (good somebody into action), 208
Jin Buyun, 42, 43
Jin Fanguan: female emotional experiences, depictions of, 135–45; as leading female tanci author, 2, 3, 5, 9, 14, 33; and writing in exile, 109–22; Zheng Zhenwei’s discussion of, 9, 112, 115–16, 146, 168
Jin Xiaowei, 116
Jin Yingdi, 116
jingbiao (imperial awards), 125
Jingguo Faren (The Lady Who Pacifies the Nation), 25
Jinghuayuan (Flowers in the Mirror), 104, 106, 183, 184
jingqiang (capital melodies), 5
Jinguijie (Heroines in the Golden Chambers), 1, 166
jinguo (women), 25, 227
jinguo yinxiong ("hero in a head kerchief"), 26
Jingweishi (Pebbles of the Jingwei Bird), 7–8, 30, 44–46, 120
Jingzhongzhuan (Story of a Devoted Son), 103, 193
jinlan (golden orchid), 83, 84, 93, 95, 96
jinlan xiongdi (golden orchid brothers), 83, 84
jinlong chuan (Gold Dragon Bracelet), 139
jinqiangua (Golden Coin Diagrams), 170
Jinsbanghua (Flowers on the Brocade), 1, 225
Jinshi ruxin tangpu
Jinyuyuan (Affinity of the Golden Fish): in context of women’s written tanci, 9, 34; female talent in, 155–90
jiuling (drinking games), 180–85, 189
Joan of Arc, 8
jokes, 11, 81, 180, 182, 183, 184
Judaoren, 103
junfu (emperor-father), 178
karmic bonds, 169
kinship roles. See Confucian kinship roles
Ko, Dorothy Y., ix, 83, 166, 180
kongcheng ji (the empty fort strategy), 208
Kristeva, Julia, 11–12
“Ku Juannü” (“To My Late Daughter”), 116
Lan Dingyuan, 164
Lanser, Susan S., 75–76, 88, 190
Lansheng shichao, 116
laodan (old lady), 43
leisure, 4, 44, 48, 68, 170, 187
li (reason or principle), 139
li (rules of propriety), 135

Kinship roles. See Confucian kinship roles
Ko, Dorothy Y., ix, 83, 166, 180
kongcheng ji (the empty fort strategy), 208
Kristeva, Julia, 11–12
“Ku Juannü” (“To My Late Daughter”), 116
Li Boyuan, 214
Li Guiyu: feminine homoeroticism, depictions of, 75–107; on heroine’s political ambitions, 29; on national crisis, 28; and women’s written tanci tradition, 4, 23
Li Qingzhao, 216
Li Ruzhen, 104, 106, 184
Li Sao (An Elegy on Encountering Sorrows), 119–20
Li Shangyin, 146
Li, Wai-yee, ix, 19, 120, 125, 193, 201
Li Wanfang, 164
Li Yin, 120
Li Yu (playwright), 88
Liang Desheng, 159
Liang Hongyu, 211
Liang Qichao, 7
Lianxiangban (The Fragrant Companion), 77, 88
lianyong (composing linked verse), 68
Liao du yuan (The Cure for Jealousy), 56
Liaozhai zhiyi (Strange Tales from a Chinese Studio), 77, 88
lie (loyalty), 128
lienü (exemplary women), 51, 123, 128, 149
Lienü zhuanchi (Biographies of Exemplary Women), 149
Li huameng (The Dream of Pear Blossoms), 77, 225
Liji (The Book of Rites), 29, 50, 164
Lin Jingren, 176
Lin Lanxiang (The Fragrant Companion of Forest and Orchid), 77, 151
Lin Xianyu, 208
Lin Yining, 102
Ling Mengchu, 203
Lisao (Encountering Sorrows), 120, 180
literati selfhood and female talent, 162–73
literary transvestism, 34, 203, 223, 224
Liu Lanqing, 118
“Liu Liefu xing” (On the Chaste Lady Liu”), 118
Liu Yiqing, 19, 84, 149
Liu, Lydia H., 19
Li huameng (Dream of the Pomegranate Flowers): female homoeroticism, depictions of, 77–93; female homosociality, portrayals of, 100–107; triangulated love relations, illustrations of, 94–100
live-in son-in-law, 22–23, 39, 70, 177
Lixiang jianzi (Nine Women of Lixiang in Jian’An, Fujian), 102
love relations, triangulated, 94–100
lovesickness, 51, 61, 114, 136
Lu Dongbin, 115, 131, 139, 181
Lu Xinwu, 165
Lu, Weijing, 12.4–25
luanli, chaos and exile, 112–13
luanshi (opera songs), 176
Luo Linxiang, 161, 178
Luo Qilan, 143
Luofu meng (Dream of Luo Fu), 133
“Luomei shi” (“To the Fallen Plum Flowers”), 132
Ma Jiefu, 57
Ma Zhide, 125
Madam Roland, 8
Magu, 105
Maichou nüshi, 226
maids, 60–61, 65, 179, 190
male chivalry, 33, 76, 209, 217
mandate: as plot device, 131, 179; of ruler, 171; of state, 170; and talent, 146–48, 168, 222; of tanci heroines, 11, 12, 14, 109, 129
mangi (plucking rhymes by blind performers), 42
“Manjianghong,” 217
Mann, Susan: on female chastity, 126; on marriage discourses, 160, 166; on women’s responses to war and political crisis, 16, 17, 121, 122, 193; on women’s writings and the Taiping Rebellion, 197; on Zhang Xuecheng, 165
Mao Qiling, 125
Mao Xiang, 19

marriage: arranged, 2, 30, 97; as desired for women, 50; mock unions between women, 27, 50, 54–55, 54, 66, 71, 76, 78, 85, 92, 107, 110, 140, 153, 161, 182, 187, 212; as plot convention, 37, 40, 154, 186–88; polygamy in, 16, 32–33, 51, 54, 58–59, 63, 71–72, 76, 80–81, 88, 94–95, 115; polygamous harmony and, 24, 32, 63, 66, 70–71; predestined, 11; transcendence of, 4, 27; and women's domestic authority, 22–24; and women's upward mobility, 10

masculine traditions of the novel, 10

masculinity: borrowed, 105; effeminate, 81, 149; failure of, 10; and social roles, 7, 80, 217

matriarchy, 23, 40, 44

McLaren, Anne Elizabeth, 4, 47–48

McMahon, Keith, 56–57, 71, 94, 126, 152

melancholia: as epochal sentiment, 226; as feminine experience, 198; and lovesickness, 49, 64, 137, 138, 145; and political sentiments, 200–201; and war, 117–18, 154

melodrama, 39, 106–7, 228

Meng Lijun: as canonical character in tanci, 7, 23–25, 27, 89, 110, 140, 152, 161, 187; love for Shaohua, 92; refusal of refeminization, 136, 204–5; and sworn sisterhood, 85

Mengyingyuan (Dream, Image, Destiny), 7, 23, 72, 92, 103, 106, 166, 197, 208, 209

Mengzi (Mencius), 50, 81

militant women, 9, 26; and martial talent, 172–73, 195–96, 206, 211–12, 214

military romance convention, 35, 209, 211, 212

Ming loyalism, 193, 223

Ming Qing fiction, realism in, 2, 3, 103, 112, 113, 122, 202

Ming Qing literary women’s networks, 101–4, 172

Ming-Qing transition, 202

Ming Qing women's increased social visibility, 156, 165, 185, 223

Mingzhai xiaoshi (Short Notes from a Bright Studio), 77

mise en abyme, 185

mobility of women: as physical travel, 17–18, 30, 179, 222, 225; social, 6, 10–13, 23, 112, 120–21, 152, 209; to transform norms, 76, 203; to wield power, 18

monsters, 40, 56

Mount Jiuhua, 105

Mount Tiantai, 105

Mu Guiying, 211

Mu Suhui, 44–45

Mudan ting (The Peony Pavilion), 44–45, 92, 133, 139

mujiao (mother's instructions), 103, 157, 165–67, 184

Musical performances by heroines: on flute, 61, 62, 63, 132, 178; on qin (zither), 14, 64, 89, 90, 154, 157, 178, 179, 185; on sheng, 64; on xiao, 52, 64

Mythical narrative frame, 11, 31, 105, 131

Nan Mengmu jiaohai sanqian (A Male Mencius's Mother Educates His Son and Moves House Three Times), 81

narcissism, 2, 111, 151

narrative closure, delay or diversion from, 202

nei-wai, 26

Nelson, Eric S., 135–36

Nü'erjing (The Classics for Girls), 165

Nü'erjing (The Classics for Girls), 165
nüjiang (women general), 211
nüjiao (women’s education), 164–65
Nüjiao jingzhuan tongzuan (Compilation of Classics and Histories for the Instruction of Girls and Women), 164
Nüjie (Instruction for Women), 166
nüshi (women’s exam), 188
nüxi (women-performed opera), 186
nüxia (female knights-errant), 202
nüxing zhanluan jishi shi (women’s wartime recording poetry), 122
Nüxue (Women’s Learning), 164
Nüxue yanxing lu (Record of Words and Deeds on Women’s Learning), 164
Nüying, 51
nüzhong zhishi (an ingenious scholar among women), 171
nüzong (female master), 213
Opium War, 121
paratexts, 192–93, 215–16
patriotism: of Qu Yuan, 120; as traditional moral tenet, 2, 7–8, 226; women’s strategic alliance with, 30–31, 196, 202–3, 206–7, 217
Peixiang nüshi, 78
Peng Jingjuan, 18, 196
Penglai Island, 105, 106
Perofskaya, Sophia, 8
pinghua (plain tales), 6
plum flower imagery, 133
poetic transvestism, 182
pofu (violent or aggressive women), 56
polygamy. See marriage
power: empowerment of women, 2, 3, 10, 13, 18, 21, 22, 29, 99, 120, 122, 217; magical, 195, 209, 212, 225; regulatory power of rites and rituals, 133; in relationship between men and women, 10, 56, 104, 105; social and political, 25–28, 31, 34, 62, 171, 180, 187, 205–7; speaking, 227; of transgression, 20, 111; women’s military, 35, 202–5, 211–12; women as agents of, 223, 226
printing, 5, 101, 182
private and public spheres, 16, 21, 32, 158
psychic dimension of the novel, 14–15
Pu Songling, 77, 88, 126
publishing, 3, 46
Qian Fenglun, 102
Qian, Nanxiu, 149
Quanying (Image in Disguise), 180
qilie (chastity and martyrdom), 119
Qin Liangyu, 211
qing (feelings or emotions), 60, 89, 92, 96, 102, 110, 135–45, 165, 183, 222; duoqing (profuse affections), 87; guaqing (lacking in qing), 90; guiqing (women’s friendship), 110; heteronormative expressions of, 102; se (lust), dynamics with, 33, 76, 83, 85, 100; siqing (private love), 83. See also female hom eroticism; female same-sex love
Qing guixiu yiwen lue, 116
Qingloumeng (The Dream in the Green Bower), 183
qingmo (snare of qing), 90
Qingnü, 105
Qingxi shishe (Clear Creek Poetry Club), 102
Qiu Jin: and Pebbles of the Jingwei Bird, 7–8, 30, 44–46, 120; political activism in writings of, 30–32
Qiu Xinru: on tanci genre, 20, 56; authorial insertions in tanci, 28; filial passions, depictions of, 150; private and public spheres, depictions of, 172–75; on tanci for entertaining authors’ mothers, 180; on refeminization and domestic authority, 224
Qiufang yin (Poems of the Autumn Boat), 197
“Qixialing Yue Wumuwang” (“The Tomb of Yue the Military and August King at the Mount of Rosy Clouds”), 202
**Qizhengzhuan (A Tale of Exceptional Chastity):** authorial experience of, 109–23; on beauty, 150–53; and contestation of female chastity, 123–35; and gendered syncretism, 145–50; and reclamation of emotions in tales of female exemplarity, 135–45

Qu Yuan, 119–20

*Quanqing cichao (Song Lyrics of the Qing Dynasty)*, 116, 146

*Quanshan shu* (morality books), 165

*Qunyingzhuan (Legend of The Heroes)*, 198, 218

**racialized femininity**, 193, 225–26

Raphals, Lisa, 128

realism in Ming Qing fiction, 2, 3, 112, 113, 122, 202, 103

refeminization, heroines’ resistance of, 7, 27, 212, 224


**religious agency of women**, 105

**religious communities of women**, 101

**religious practices of women**, 2, 23, 54, 78, 100, 101, 115, 143, 159, 175

**religious utopias**, 106

Renzhi Mei, ix, 4, 41, 156

Shengjia (a life and death oath), 64

Shi jinchai (A Golden Hairpin), 186

Shiji (Records of the Grant Historian), 146

Shijie fanhua bao (World Vanity Fair), 214

Shijing (Book of Odes), 28

Shili jindan (Ten Grains of the Golden Elixir), 225

Shisuo xinyu (A New Account of the Tales of the World), 19, 149

shiziju (ten-character lines), 156

shrewish characters: female, 32, 40, 56–58, 62, 65, 71–72, 177; *shanshu* (fierce and dominating women), 56; male, 32, 38, 65; *pofu* (violent or aggressive women), 56

shrew-taming plot, 38, 57–58, 62, 72

shuangmei yifu (two beauties serving one husband), 88

Shuangxianhui (Meeting of Two Immortals), 186

Shuanyupai (Double Fish Pendant), 159

shuchang (story houses), 6, 228

shuchang tanci (tanci performance), 228

shuyu nü tanci (story hall female tanci performers), 6

si de (the Four Attributes), 167

Sibau, Maria Franca, ix, 63, 123

sijian (remonstration by death), 128
Sima Xiangru, 213
siiqing (private love), 83
siiqing sizhi (private emotions and ideals), 158
sisterhood: and death, 77; jinlan xiongdi (golden orchid brothers) as allusion of, 84, 99; in mock unions, 59, 65, 70; transformation of through “brotherhood,” 76, 96, 105, 107. See also jinlan (golden orchid)
Siyunting (Pavilion of the Four Clouds), 209
social mobility, 6, 10–13, 23, 112, 120–21, 152, 209
Song Yu, 24
son-in-law, live-in, 22–23, 39, 70, 177
space, women’s reconfiguration of inner sphere as their own, 158
spatialization as method, 11–15
statecraft, 24–25, 27, 35, 121, 192–94, 211
Stowe, Harriet Beecher, 8
subject-in-process, 12–18, 31, 144, 227–28
Sui Tang yanyi (Historical Romance of Sui and Tang), 19
suicide: forsaking for a political course, 226; to honor one’s parents, 160, 204; and Ming loyalty, 194; as plot device, 106, 144; to protect chastity, 79, 110, 113, 115–19, 122–32, 135, 152, 170; to resist marriage, 25, 62, 139–41, 212; for sisterhood, 77, 86, 91–92; of Zheng Danruo, 2, 7, 193, 197
Suiyuan quanji (Complete Records of the Suiyuan Garden), 168
Suiyuan, the Sui Garden, 102
Sun Deying: feminine consciousness, expressions of, 223; female talent in Affinities of the Golden Fish, illustrations of, 155–90; as influential tanci author, 30, 34, 72
Sun Quan, 204
syncretism: and gender syncretism in A Tale of Exceptional Chastity, 109–54; as narrative strategy for women’s empowerment, 10, 21, 33–34
talent: exceptionality in, 110, 111, 114, 127; of ill-fated female, 146–50, 155–90, 191–201, 213, 215, 217, 222–25; managerial, 71; of minor heroines, 177–85; women’s artistic, 61, 63, 185–89
talented beauty convention, 48–54, 114
talented nun, 45
talented women, 3, 4, 6, 12, 16, 18–21, 24–34, 38
tanci yuanshi ti (the original style of performed tanci), 46
Tang Xianzu, 92
Tanhua Guan Yinyue Shanren, 116
Tao Gu, 56
Tao Zhenhuai, 6, 193
Taoliu zhengchun (Spring of Peach Blossoms and Willow Trees), 225
textuality, 13, 69, 227–28
theatrical characterization and role types, 69, 70, 72
theatrical role types in tanci, 11, 32, 43–46
theatricality, 67, 69
Thirteenth Sister, 211
“Ti Wuzhong Duan Chouwu Maocai daowang shicao” (“Poem Draft Lamenting the Passing of Scholar Duan Chouwu in the Wu Region”), 119
Ti Ying, 175
“Ti Yingyuelou shisheng” (“On The Remnant Poems of Moon Impression Pagoda”), 147
Tian Rucheng, 6
Tianyubua (Heaven Rains Flowers): as early tanci work, 6, 209, 214; live-in son-in-law in, 22; paratextual contents in, 215, 223; patriarchal power in, 204; women’s valor in, 25, 127, 194
INDEX

**tibi shi (poems on the walls), 199–202**

**Tong Lijun, ix, 9, 212, 226**

**Tongcheng, 197**

**Tongxinzhi (Heartlocked Cape Jasmine), 8**

**Traub, Valerie, 108**

trauma: caused by personal loss, 158; and faithful maiden cult, 124; as related to war, 11, 112–13, 117, 153, 192–93, 217, 222; Wai-yee Li on, 120, 201

travel (physical mobility), 17–18, 30, 179, 222, 225

triangulated love relations, 94–100

typicality, 145

ventriloquism, 182, 190

vernacular literacy: in *Linked Rings of Jade*, 32, 37, 43–48, 72; and *tanci* genre, 227–28

vertical axis, 12–15

virginal chastity, 13, 97, 106, 123, 127

virtue: feminine inscription of, 3, 106, 110–54, 155–80; gendered economy of, 58–60, 63–64; immortality because of, 18, 223; intellectual, 221; orthodox, 2, 7, 13, 26–34, 56, 66, 95, 99, 208; paradox between talent and feminine virtue, 54, 222; political, 26, 29; ruler’s lack of, 142; wifely, 20, 70. See also chastity; jie (moral or political integrity)

voice: and feminine subject, 10–11, 13, 97, 102, 137–38, 148, 172, 184, 189–90, 201, 216; male narrative, 19; didactic, 50, 51, 110, 150; sympathetic, 131; *tanci* mediating feminine authorial, 9, 15, 18, 30, 119–20, 222; ventriloquism and, 182, 190; women’s emulation of masculine, 202. See also literary transvestism; Robertson, Maureen

Volpp, Sophie, 83

voyeurism, 52, 57, 76

_wai yinyuan_ (misfit love), 64

_waibang_ (foreign states), 29

Wang Duan, 201

Wang Genjing, 197

_Wang Mengtang taishou shichao_ (Collected Poems by Governor Wang Mengtang), 197


Wang Pei, 147

Wang Xiangying, 114

Wang Xianxia, 38, 50, 64–67

Wang Xiyuan, 213

Wang Yunren, 197

Wang Zhong, 125

Wang Zumao, 197

Wang Zushou, 214

Wang Zuxin, 213

war: and female heroism, 26, 29, 31, 35; fictional depictions of, 172, 186, 195, 199, 203, 204; women as refugees of, 112–14, 118–25, 153–54; and women warriors, 99, 191, 192, 202, 205–12. See also exile; militant women; Taiping Rebellion; trauma

warfare, women authors’ depictions of historical, 2–3, 18, 217–26

Wei Shuyun, ix, 9, 22, 24–25

weiwei jiuzhao (besiege Wei to rescue Zhao), 208

Wen Tianxiang, 130, 198, 202–3, 207

wenci (*tanci* for reading), 5

Weng Qiqian, 77

Widmer, Ellen, ix, 93, 104, 193

womanly becoming, 16–18, 150

womanly mobility to wield power, 18

women as Confucian scholar-official, 12, 126, 145, 205, 217, 224

women as desiring subjects, 55, 68, 72, 76–77, 85

women warriors, 99, 191, 192, 202, 205–12
women's domestic authority: Maram Epstein on, 60; and maternal authority in the domestic sphere, 103; matriarchy and, 23, 40, 44; parents’ grooming of daughters and, 167; in tanci fiction, 9–10, 20–24, 32, 37, 40, 54–57, 62–63, 65, 70, 72–73, 177, 221, 224

women’s literacy: agency of women writers and, 227–28; and domestic authority, 46, 52–53; Ming Qing literary women’s networks and, 101–4, 172; Ming Qing reconfiguration of discourses on marriage and, 160; poetry exchanges and, 78, 102, 105, 106, 184; and promotion of learning through tanci, 32, 166. See also talent entries

women’s political sentiments: on feminine authority as political authority, 55; on gender politics, 192–219, 221–28; on political intelligence, 12; political themes in writing, engagement with, 10, 117–25, 135–36, 153, 170, 171, 173, 187–90; on tanci heroines’ political participation, 24–40, 45; on women’s political awakening, 8

Woyun nüshi, 156
writing in exile, 112–22, 153
Wu Guichen, 201
Wu Qi, 165
Wu Zao, 77
Wu, Qingyun, 106
Wanü yuan (Affinity of Five Heroines), 77
wuzhong shengyou (creating something out of nothing), 208

Xiang Jin, 41–43
Xianü qunying shi (A History of Woman Warriors), 201
“Xianyuan” (“Virtuous and Talented Ladies”), 84
Xiao Liru, 218
Xiao Rongzhang, 192
xiaodan (secondary young female), 66
xiaodiao (little tune), 5, 43

Xiaojing (The Classic of Filiality), 176
xiaolie (filial and chaste), 128
Xiaolin guangji (Extensive Gleanings from the Forests of Laughter), 81
xiaoyi zhongzhen (filiality, integrity, loyalty, and chastity), 128
xibie (bidding farewell), 172
Xici zhuang (Commentary on the Appended Judgements), 84
Xie Daoyun, 53, 147, 213
Xie Xucai, 180
Xilou ji (The West Pagoda), 45
xing, human nature, 135
Xinchou pian (A Tanci to Awaken Myself from Sorrows), 224
“xingling xiangtou” (two people’s nature and soul as one), 93
Xingshi yinyuan zhuannian (Marriage Destinies to Awaken the World), 57
Xingshiyuan tanci (A Tanci to Awaken the Society), 214
Xiuqian meng (Oath of Arrows in the Sleeves), 115
Xixiang ji, Romance of the West Chamber, 60, 179
Xu Can, 102
Xu Jinpingmei (Sequel to the Jinpingmei), 77
Xu Quan, 148
“Xu ying” (“In the Shadow of Willow Catkin”), 146
Xuanqiu ge shici gao, 117
Xunqin ji (Searching for a Parent), 45
Xunzi, 138
xushiti tanci (narrative tanci), 156
Xuyi, 191

Yang Meijun, 77
Yang Sheng’An, 213
Yanzhixue (Rouge Blood), 8
Yaoyuelou zhuren, 41
yazhi (elegant aspirations), 132
Ye Shaoyuan, 147
Ye Wanwan, 101
Ye Xiaoluan, 101
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ye Xiaowan, 101</td>
<td></td>
</tr>
<tr>
<td>“Yezhong huaigu” (“Reminiscing on Ancient Times by Yezhong”), 148</td>
<td></td>
</tr>
<tr>
<td>Yezhou puyan (Humble Words of a Rustic Elder), 138</td>
<td></td>
</tr>
<tr>
<td>Yi Yin, 188</td>
<td></td>
</tr>
<tr>
<td>yi, righteousness, 135</td>
<td></td>
</tr>
<tr>
<td>Yijing (Book of Changes), 92</td>
<td></td>
</tr>
<tr>
<td>Yinghuan suoji (Jade Splinters from the Entire Universe), 116</td>
<td></td>
</tr>
<tr>
<td>Yingmei an yiyu (Reminiscences of the Plum Shadows Convent), 19</td>
<td></td>
</tr>
<tr>
<td>Yingqi zhuan (A Story of the Heroic and Extraordinary), 188</td>
<td></td>
</tr>
<tr>
<td>yingxiong zhuanqi (romance of heroic characters), 212</td>
<td></td>
</tr>
<tr>
<td>Yinjiu dusao tu (Drinking Wine and Reading Li Sao), 120</td>
<td></td>
</tr>
<tr>
<td>yin-yang, 26</td>
<td></td>
</tr>
<tr>
<td>youxian (roaming immortals), 144</td>
<td></td>
</tr>
<tr>
<td>Yu Chenglai, 8</td>
<td></td>
</tr>
<tr>
<td>Yu Shuye, 44–45</td>
<td></td>
</tr>
<tr>
<td>Yu Xuanji, 77</td>
<td></td>
</tr>
<tr>
<td>Yu Zhengxie, 124</td>
<td></td>
</tr>
<tr>
<td>Yu, Anthony, 138</td>
<td></td>
</tr>
<tr>
<td>Yuan Dexiu, 175</td>
<td></td>
</tr>
<tr>
<td>Yuan Jia, 147</td>
<td></td>
</tr>
<tr>
<td>Yuan Jiao, 93</td>
<td></td>
</tr>
<tr>
<td>Yuan Mei, 168</td>
<td></td>
</tr>
<tr>
<td>Yuan Shou, 169</td>
<td></td>
</tr>
<tr>
<td>Yuchuanyuan (Jade Bracelets): anonymous authorship of, 103, 166;</td>
<td></td>
</tr>
<tr>
<td>as early tanci work, 1, 4, 5, 45, 51, 75; foreign princesses,</td>
<td></td>
</tr>
<tr>
<td>depiction of, 29, 225; militant women, depiction of, 195, 209, 211;</td>
<td></td>
</tr>
<tr>
<td>refeminization, depiction of, 25</td>
<td></td>
</tr>
<tr>
<td>Yue Fei: fictional illustrations of legacy, 199–203, 207, 217,</td>
<td></td>
</tr>
<tr>
<td>224; tanci authors’ reconfigurations of, 35, 193</td>
<td></td>
</tr>
<tr>
<td>Yulanbuan (Linked Rings of Jade): cross-dressing and gender</td>
<td></td>
</tr>
<tr>
<td>valences, depictions of, 63–72; and reconfiguration of</td>
<td></td>
</tr>
<tr>
<td>Confucian family order, 54–63; talent-beauty convention, depictions</td>
<td></td>
</tr>
<tr>
<td>of, 48–54; as textualized tanci for female performance, 40–48</td>
<td></td>
</tr>
<tr>
<td>Yun Luhua, 226</td>
<td></td>
</tr>
<tr>
<td>Yunchang, 198, 199</td>
<td></td>
</tr>
<tr>
<td>Yunjian nushi, 40, 41</td>
<td></td>
</tr>
<tr>
<td>Yuting zhuren, 40–43, 48</td>
<td></td>
</tr>
<tr>
<td>Yuxuancao tanci (A Tanci to Please My Mother-in-Law), 103, 166</td>
<td></td>
</tr>
<tr>
<td>Yuzan ji (Tale of Jade Hairpin), 45</td>
<td></td>
</tr>
<tr>
<td>Zaibengyuan (Destiny of Rebirth): authorial self-fashioning, 117,</td>
<td></td>
</tr>
<tr>
<td>120, 214; and beauty self-portrait convention, 171; criticism of,</td>
<td></td>
</tr>
<tr>
<td>104, 110; death of heroine in, 25, 27; female homoeroticism in,</td>
<td></td>
</tr>
<tr>
<td>77, 82, 179; female literacy, illustration of, 45, 187; female</td>
<td></td>
</tr>
<tr>
<td>suicide in, 127; as important tanci work, 7, 8, 47, 75; love,</td>
<td></td>
</tr>
<tr>
<td>depictions of, 221; and non-closure, 14, 23, 89, 156, 152, 224</td>
<td></td>
</tr>
<tr>
<td>Zaizaoqian (Remaking Heaven), 104, 195</td>
<td></td>
</tr>
<tr>
<td>Zalperini, Paola, 86, 119, 131</td>
<td></td>
</tr>
<tr>
<td>“Zaoxixing” (“Reeling Silk”), 148</td>
<td></td>
</tr>
<tr>
<td>zengren yiyun (“Reeling Silk”), 148</td>
<td></td>
</tr>
<tr>
<td>Zhan Laisun, 226</td>
<td></td>
</tr>
<tr>
<td>Zhang Xiang, 201</td>
<td></td>
</tr>
<tr>
<td>Zhao Shixiong, 133</td>
<td></td>
</tr>
<tr>
<td>zhen (chastity), 123</td>
<td></td>
</tr>
<tr>
<td>Zheng Danruo: illustrations of femininity in Dream, Image, Destiny,</td>
<td></td>
</tr>
<tr>
<td>7, 92, 106; as influential tanci author, 2–3, 6, 103, 169, 222;</td>
<td></td>
</tr>
<tr>
<td>and mother-daughter legacy, 166; suicide of, 119, 193; on tanci</td>
<td></td>
</tr>
<tr>
<td>genre, 42, 72; wartime experience of, 112, 122, 197</td>
<td></td>
</tr>
<tr>
<td>Zheng Zhenwei, 112</td>
<td></td>
</tr>
<tr>
<td>zhennü (faithful maidens), 124</td>
<td></td>
</tr>
<tr>
<td>Zhenzhu qi (The Pearl Flag), 225</td>
<td></td>
</tr>
<tr>
<td>zhi (ambitions): religious, 142; of women for fame and</td>
<td></td>
</tr>
<tr>
<td>achievement, 162–63; yazhi (elegant aspirations), 132, 134</td>
<td></td>
</tr>
<tr>
<td>Zhong Xingqin, 8</td>
<td></td>
</tr>
<tr>
<td>zhonglie (loyalty and integrity), 128</td>
<td></td>
</tr>
<tr>
<td>Zhou Shoujuan, 8</td>
<td></td>
</tr>
</tbody>
</table>
Zhou Yingfang, 103, 166, 193, 207
*Zhoujingtang ji* (Tale of the Daylight Hall), 159
Zhu Huixiang, 77
Zhu Rouze, 102
Zhu Suxian: as leading female *tanci* author, 20, 24, 32, 109, 117, 169, 221; *Linked Rings of Jade*, 37–74; Niu Ruyuan and, 103; widowhood and, 159
Zhu Yizun, 125
Zhuge Kongming, 208
*Zhulin qixian* (Seven Literati of the Bamboo Grove), 149
*zidishu* (bannerman tales), 48
*zimin* (child civilian), 178
*Zixuji* (A Tale of Vacuity): gender politics and performances of the nation-state and, 193–209; literati femininity and, 213–16; manuscript preservation in author’s family, 191; women warriors and, 209–13
Zuijin Tanhua Yinguan Nüshi Jin Wanyun, 116
Zuili Wanyun Nüshi, 115
Zuo Fen, 213
Zuo Weiming, 193
Zuo Yizhen, 25, 127, 193
*zuodan* (a young and boyish female), 66