

# On Interaction Between the Geisha from “He Gu” and Lyricists of Scholar-official in the Southern Song Dynasty

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**Abstract:** With the decline of the Music Bureau, the performance spaces of “He Gu” geisha were no longer confined to traditional public places of entertainment (Goulan Wasi), such as the city streets and alleys. Instead, they increasingly appeared at banquets and social occasions attended by scholars and officials. There was an increase in interaction between scholars and officials and “He Gu” geisha, with scholars and officials providing various lyrics for the “He Gu” geisha to sing based on their needs, and the latter also seeking lyrics from the former for various reasons, which generally prospered the overall performance of lyrics. “He Gu” geisha’s performance field was expanded from the marketplace to the scholar-official world, and inadvertently gained a relatively higher level of taste into their performance. The works produced by the interaction between scholar-officials and “He Gu” geisha also constituted a source of the latter’s performance content. The two-way interaction played a unique role in the creation and style of lyrics, and was a significant force in the development of the history of southern Song dynasty lyric poetry.

**Keywords:** “He Gu” Geisha; Scholarly Lyricists; Interaction

“He Gu” was an economic activity that emerged during the Tang Dynasty, where the government paid for the procurement of human services and entered the cultural domain during the Song Dynasty. During the period of the Southern Song Dynasty, “He Gu” became popular in the entertainment because of the prosperity of folk music. “He Gu” geisha became the main provider of entertainment singing and dancing services for the palace, government and scholar-officials.

As a literary creation group with high literary literacy and a bridge between the officialdom and the common people in literary creation, scholar-officials and lyricists frequently interact with “He Gu” geisha, becoming a link between different social classes’ performance activities. On the one hand, the scholar-officials provided lyrics to “He Gu” geisha, which increased their frequency of entry into the scholar-officials communication circle, and enhanced their activity, gradually becoming an important singing force within them. On the other hand, the “He Gu” geisha solicited lyrics from scholar-officials, expanding their communication channels, increasing the quantity and quality of their individual performances, enriching their performance content, and enhancing their performance taste and stimulating their abilities. Additionally, the interaction between scholar-official lyricists and geisha were based on creation and performance, expanding the space for their activities and performances, promoting a rich source of lyrics, and also promoting the prosperity of lyrics singing, becoming a powerful driving force for the development of lyrics. The process of interaction between “He Gu” geisha and scholar-official lyricists has also serving as a window for us to examine lyrics performance activities, with special significance in the history of Chinese lyrics.

## 1. The Scholar-officials Bestowed Lyrics on “He Gu” Geisha Which Enhanced the Latter’s Activity

The scholar-officials gave lyrics to geisha to sing, involving three main types of geisha: official prostitutes, family prostitutes, and “He Gu” street prostitutes. In the post music bureau era after the Southern Song Dynasty, the proportion of “He Gu” street prostitutes gradually increased, and their activity gradually intensified. As for the scholar-officials, the proportion of lyrics creation also gradually grew.

The poet Zhao Yanduan is known as the “show of the imperial family” of the Zhao Song dynasties, and his lyrics to the poem “Visiting the Golden Gate” of the West Lake even received praise from Emperor Xiaozong:

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Zhao Jie an (Yanduan), the clan of the show, good at writing. Fugue West Lake “visit the Golden Gate”: “the bottom of the wave sunset red crepe.” Fuling asked who the words, replied: “Yan Duan made.” “My family can also make such words.” Fuling was delighted.<sup>1</sup>

Zhao Yanduan arrived in Guangzhou and was amazed that the quality of the romantic retreats’ geisha was significantly higher than that of other cities. He wrote ten “Partridge Sky” poems, and in the preface of these ten “Partridge Sky” poems, he said:

Sheep City, the world’s most numbered metropolis, the romantic retreats, beautiful women and skilled courtesans, twice as many as others, people to the group of fairy eyes, because of the assignment of ten sections of the “Partridge Sky”.<sup>2</sup>

Zhao Yanduan’s meticulous individual descriptions of the looks, talents, and performances of the ten of them, Xiao Xiu, Xiao Ying, Ou Yi, Sang Ya, Liu Ya, Ou Qian, Wen Xiu, Wang Wan, Yang Lan, and Wu Yu,<sup>2</sup> of which about the first nine were written at one time, and the tenth was created and gifted to Sun Zhongyi at a Ghosts’ festival banquet in a second rhyme:

Rhymes of Yu Nu presented by Zhong Yi Shangshu last time Sun Changfu Langzhong was seated in the Lantern Festival I<sup>2</sup>

Zhao Yanduan’s gift lyrics include individual introductions and even group recommendations, and he concludes with a “General Chant,” which sketches a group portrait of these geishas’ performances:

A group of immortals gather in an extraordinary sight, Praising the beauty of Su Xiaoxiao and Xi Shi so bright. They admire the delicate moon as a singing fan, And rejoice in the cloud-like dance attire they don. The clacking of clapper, harmonious voices fill the air, Geese fly low against the sunset with grace so rare. Witnessing each pair’s romantic and elegant embrace, they look back and take the old path riding on a phoenix’s trace.<sup>2</sup>

With Zhao Yanduan’s royal status and fame, it can be imagined that this behavior has expanded the influence of these ten people and the entire Guangzhou geisha. Guangzhou was an important trade center and bustling city in the Southern Song Dynasty, with a developed music and dance entertainment industry. These ten geishas who attracted Zhao Yanduan’s attention, came from pleasure quarters, were undoubtedly typical “He Gu” geisha. As a member of royal family, Zhao Yanduan composed lyrics for them at banquets with officials, which also belonged to the typical model of scholar-officials and poets writing lyrics for “He Gu” geisha. The first nine of these seem to be separate specialized lyrics given as gifts, while the tenth was composed as a response during the banquet singing with scholar-officials, showcasing the richness of this pattern.

The communication between scholar-officials and “He Gu” geishas during performance activities is similar to that between official prostitutes and family prostitutes, such as the banter and jesting in a joyful atmosphere, as well as exchanging singing and dancing skills during drinking. Additionally, some common techniques, such as embedding geisha characters in lyrics, are shared. Zhao Shixia, another imperial lyricist who is equally famous as Zhao Yanduan, also likes to write lyrics for geisha and is accustomed to using their names for lyrics. Ye Shenxiang’s “Benshi Ci” discusses Zhao Shixia’s creation and specifically points out this point, listing three of his lyrics as examples:

Zhao Shixia (Tan’an), was a prominent figure within the Southern Taoism sect, proficient in poetry and literature, and often bestowed his poems and lyrics to singing prostitutes as gifts. His gift to Miaohui “Partridge Sky”: “wonderful song clear sound pressure Chu City. Cymbidium heart and orchid attitude to see the tenderness. The superimposed wave is steadily called the golden lotus step, dipped in the armor from the teaching of the jade shoots pouring. The song is slow and smiling. I’m sorry to hear that, but I’m sorry to hear that, but I’m sorry to hear that. Fortunately, there is a place to hide spring in the source of immortality, so what is the need to ride the wind and drive away the dust of the world.” On the Tengwang Pavilion, he presented Duan Yunqing with the poem “Raccoon Brook Sand”, which reads, “The setting sun is falling into Cuiwei, and the broken clouds are lightly chasing the evening breeze back. Broken clouds lightly chase the evening wind back. The western mountains and the southern ports are surrounded by a painted screen. A glance at the waves is bright and ready to slip away, and the color of the mountains is always low. I must know that the people and the scenery are suitable for each other.” And with Zeng Wu Sully to watch You Sainiang game of chess, “Rouged Lips”: “Curling gracefully, can be human You Sai Niang rhyme. The flowers are delicate and moist. A twist of spring is near. Occupying the road to hide the opportunity, has been to the chess into. Don’t ask. Wine flag flower array. The sooner the better, the better.” The three sections all conceal small words.<sup>3</sup>

Interestingly, due to Zhao Shixia’s lack of clear explanation, it is even difficult to determine whether the geisha in these three poems is official or “He Gu” geisha. From the perspective of the poet, they possess the common attributes of two types of geisha. This also reveals from another perspective the common essence

of geisha in the concept of scholar-officials and poets.

But sometimes it's not the case. For example, Wang Zhiwang's "Immortals Near the River: Gift to a geisha" describes the singing techniques of geisha, starting from the singing effect and entering into the singer herself, The ending of the song, which focuses on the reaction of the master and the madman, who "has no wavy words" and "is most in love", is a tribute to the singing style that is sentimental but not excessive, and the resulting respect for the singers.<sup>2</sup>

Xin Qiji "Nien Nu Jiao- gift prostitutes good ink plum" for a good ink plum courtesan lyric, written throughout the high purity of the plum blossom, the courtesan's superb painting skills, and ultimately the flowers, the people into one, to complete the courtesan temperament, the painting of the facsimile of the quality of the courtesan.<sup>2</sup>

In Wang Zhiwang's and Xin Qiji's works, there exists a faint sense of distance between the poet and the object of their writing, with the former exhibiting a respectful attitude towards the latter, hinting at the employment status of the geisha. This attitude differs subtly from the poet's perception of official prostitutes and family prostitutes. The former gives the author a vague sense of superiority complex because of their subordination to the government, while the latter is somewhat amiable and intimate because of their personal attachment.

It can be seen that due to differences in identity, the interactions between scholar-officials and geisha in the martial arts world during banquets, singing, and dancing, even when the wine is intoxicating and the ears are hot. The psychological distance and sense of alienation between them are still clear and obvious. Here, due to various encounters, "empathy" occurs between lyricists and geisha, leading to spiritual communication and resonance in their writing and performance. This situation is relatively rare. Therefore, compared to the folk writers, it is a gift of "He Gu" geisha works from scholar-officials.

In the post-music bureau era, "He Gu" geisha more frequently entered the world of official and scholarly communication, gradually becoming an important singing force among them. During gatherings and banquets of scholar-officials, they wrote lyrics to express their emotions on site and immediately handed them over to geisha for singing. In this situation, scholar-officials were the main creators of lyrics while geisha were the tools for singing, "He Gu" geisha also appeared more and more frequently, which can be considered an indirect gift of lyrics. During the reign of Emperor Lizong, the poet Feng Qvqia ascended to a high position to gather for a drink, and when he was in high spirits, he handed over the lyrics to the accompanying geisha, He Cong, who was also a man, to urge him to sing:

Three days after the party, all the young people were invited to climb to the top of the North Mountain, to drink wine and enjoy the scenery, and to have fun together, so what's wrong with that? I wrote this lyric to He Cong to sing to urge him to get drunk.

Snow has stopped and spring is coming, it is noon time and the dew has increased. With bamboo poles in hand, I climb a mountain, and suddenly my eyes widen. Pointing to the pavilion in front of me, I enjoy the flowers and willows in the village, green water and blue smoke forming a whole. enjoying the mountains and caves around me, the sun and breeze make me brighter. Bees are busy, butterflies are flying, cauliflower is blooming. Young people have fun, who cares if their hair goes grey. With this beautiful scenery, who needs lively singing and dancing, loud music spread across the sky. You can go home late, just in time to see the rising moon.

(Feng Quqia. "The First Chapter of The Water Tune")<sup>2</sup>

In addition to on-site creation, scholar-officials need to create and prepare their own lyrics for various activities, and deliver "He Gu" geisha on-site for performance. "He Gu" geisha are also able to perform these content that should have been the responsibility of government and family prostitutes in this field. Of course, they can also incorporate these scholar-officials prepared lyrics into their future performance repertoire. This is also an important achievement of the frequent entry of "He Gu" geisha into the world of scholar-officials.

Singing ready-made lyrics for scholar-officials is the basic responsibility of "He Gu" geisha. There are two types of self-prepared lyrics, one is prepared by the geisha themselves, and the other is prepared by the host in advance according to the situation during the banquet. The former goes without saying, and the latter can also be included in the geisha's own program after the performance. Li Chuquan, the poet, wrote his own poems on chrysanthemums before the Double Ninth Festival to prepare for a gathering of friends for singing. This is the latter case. After the performance, the new track enriched the geisha playlist, which actually functions as a gift word and belongs to the category of invisible gift words:

I have composed a lyrics to the chrysanthemum, which you may sing to accompany your drinking during the occasion.

The chrysanthemum blooms early this year. I think of the Chrysanthemum in its full bloom. The jade is cold and the gold is chilly. It is just like the dew on the east fence. With dignity in both color and fragrance, they are indeed comparable to the plum blossom. When I call for Yu Qi, the three friends will come together to admire them.

(Li Chuquan, "The Magnolia Flower in Reduced Characters")<sup>2</sup>

Feng Qvqia, the lyricist mentioned above, is a friend of the editor of "Selected Poems of Hua An", Huang Sheng. Huang Sheng likes to play freely in Samadhi and reside in Yuefu. Therefore, Feng Qvqia also sings harmoniously and asks the child to copy and send it to Huang Sheng for the singer to perform. For scholar-officials with ample leisure time, preparing lyrics for geisha to sing has become a conscious and habitual practice.<sup>2</sup>

## 2. The "He Gu" Geisha Solicited Lyrics from Officials and Scholar-officials Which Enrich Potential Performance Content

Seeking lyrics from scholar-officials during banquet performances is a necessary part of the performance and a part of the social activities of geisha. For "He Gu" geisha, seeking lyrics also serves the dual purpose of expanding their social circle and enriching their personal performance repertoire.

The new building had been completed, and Zhao Changqing, a member of the imperial family and a lyricist, and his friends were intoxicated and admiring the Nanshan Mountains. As they drank, they composed lyrics and wrote them on the walls. At the peak of their enjoyment, several geisha took the opportunity to beg for lyrics on site and sing to encourage drinking, which should be a common model for geisha to solicit lyrics from scholar-officials:

Zeng Duanxing, I went back and forth with him. One day made building in Nanshan, Xianyuan's drunken appreciation, wine in the rhyme, write on the wall. Several prostitutes in front of the seat begged for words and sang to urge to drink. Because of some feelings, I again used the previous rhyme.

Willow forest power twilight smoke slanting. Autumn water shallow flat sand. Outside the building, the blue sky is boundless, and the purple mountain is broken by the cross-haze. The stars are sparse, and the moon is hidden in the eastern eaves, cooling the window screen. How many sad memori of the past, across the stream lights home.<sup>2</sup>

Zhao Changqing did not specify the attributes of a geisha, but observed that he waited until his master was drunk enough to write lyrics and inscribe walls before several people joined together, "begging for lyrics and singing to persuade drinking." This cautious attitude was closest to a temporary He Gu street geisha.

Zhao Changqing met someone in the east courtyard begging for lyrics, and was drunk while writing on his skirt. By observing the appropriate timing of the other party's request for lyrics, cherishing the lyrics, and incorporating the floral flavor of the lyrics, the person begging for lyrics, the owner of the dress, and the most likely "He Gu" geisha:

Three Songs Written by a Drunken Man in His Skirt in the East Courtyard.

People go with the social festival in a hurry. This bitterness is not enough. The balcony is lonely, the witch mountain is miserable, and the clouds and rain have become empty. Under the window of the dense banana, the old scent is cold and fallen. The dusk is quiet, the sound of grasshoppers fills the courtyard, the moon and the wind are clear.

The oriole is chirping in the shade of the locust tree. The afternoon is long. I had a rain, green lotus pool face, cold dip glaze. The red dust is not in the Hall of China, the delicate Chu to the moth-eyebrows. I'm sure you'll be able to find a new word for it, but I'm sure you'll be able to find a new word for it.

When I was a horseback rider in Qiantang. The path was small and peaceful. The red-colored and white-colored flowers of the warblers and swallows were calling for my Adonis. But now I'm here again in the east wind, it's not like the usual. I only worry that after we parted, the moonlit room and the cloudy cave would be a place where I would cry and lose my red makeup.

(Zhao Changqing, "The Beauty of the Eyes")<sup>2</sup>

Although the lyrics requested by geisha from scholar-officials are mostly situational and lack personalization, compared to the generally low-quality lyrics sung by "He Gu" geisha, the works of these scholar-officials are much higher in quality, and to varying degrees, they contain the author's personality. Most of the lyrics requested by scholar-officials of geisha are still game works that cater to the situation, and the personalization is generally not strong. However, compared to the generally low level of lyrics sung

by the “He Gu” geisha, the level of their works is still much higher, and to varying degrees, they contain the author’s personality.

In the fourth year of the Emperor Xiaozong’s reign in the Chunxi era of the Song Dynasty, Wu Jing was transferred from being the governor of Guangxi to being a pensioned official. In his book “Bamboo Island”, he described his ideal life after becoming an official. The lyrics of scholar-officials in response to the scene, in which the temperament of the chant is roughly the same:

Wine and other delicacies were often offered to the elderly. When the elderly encounters those whom they have always liked, he linger among them and return only when night falls or wind or rain arrives. Although the old man does not drink, seeing others drink deeply, he would clap his hands and laugh with joy to enhance their enjoyment. In between, he would say a few words about the meaning of idleness and the scenery, and he would make the children sing songs to enhance the enjoyment.<sup>4</sup>

The high level of education and writing skills of scholar-officials ensured the temperament and skill level of these lyrics. And these lyrics, which pervade the temperament of scholar-officials, objectively enhance the singing taste of geisha. The geisha Shen Hui asked Zhu Dunru for lyrics, and the latter tailored the poem “Nan Ge Zi” specifically for him. This song “Nan Ge Zi” can be regarded as a model for scholar-officials to write lyrics in response to the “He Gu” geisha. The opening of the lyrics introduces one’s hometown and residence - living near Chenxiangpu, with fragrant grasses at the doorstep in spring. Then he described his proficiency in plucking a fan and dancing on the grass, capable of singing and dancing. The conclusion promotes the temperament - not liking the wind and dust, “disliking the urge to dance”, suitable for becoming a Buddhist scattered flower person, which is crucial for the future development of performance arts activities for this young geisha who “sees the green plum blossom blooming”:

Shen Hui Begging Lyrics

I live near Chen Xiangpu, with fragrant grasses at the doorstep in spring. The mandarin ducks are flying down the new branches of the cudgel. When I see the green plums in their first dresses, I am afraid to call for a fan to sing with. I’m afraid to call for a fan, but I’m afraid to urge you to go to the dance floor. When will you be able to take a few steps without getting dusty? I will come to be the abbot of Vimalaya and scatter flowers.

(Zhu Dunru, “Nan Ge Zi”)<sup>2</sup>

The geisha often hopes to beg Chen for words at the banquet held by the county magistrate of Baoying (now Baoying County, Yangzhou, Jiangsu), which also shows the emotional intelligence of knowledgeable geisha. The poet Chen Zao is skilled in the meaning of the scriptures and is known as the “Huainan Master”. Chang Pan did not ask for it directly, but instead pointed to the plum blossom painting of the plum blossom to give a hint, subtly testing the level of cultivation level of this master. Chen Zao understood this immediately, and his lyrics centered around praising the noble character and fearlessness of the plum blossom. The conclusion was that “wandering but idle”, which praised the plum blossom and also encouraged this geisha.<sup>2</sup>

There is a significant difference in the status of “He Gu” geisha in seeking lyrics, and there are generally fewer officials seeking lyrics. However, when lyricists write lyrics for them, they are generally not as clearly identified as official or family prostitutes, and most of them indicate their names. Some lyricists may not necessarily indicate their names, so the quantity is not large. However, it is different for “He Gu” geisha to ask for words from scholars seeking official positions and these “quasi officials and scholar-officials”. The target audience of the “He Gu” geisha is more towards scholars seeking official positions, such as “quasi officials and scholar-officials” compared to geisha, their status is not so significant. These scholars can further become officials, and their works have a popular space. Taking a step back, they may fall into the realm of wandering scholars and poets, and become wandering scholars and poets with less distance in communication with them.

In the fifteenth year of Shaoxing, three of Hong Mai’s companions took the examination for the Bo Xue Hong Ci Ke Exam (examination for Scholars with Extensive Learning and Exceptional Writing Skills) in Lin’an, and two of them took the provincial examination. These five people drank at the famous prostitute Sun Xiaojiu’s house on Baojian Street. During the banquet, two candles burned brightly. Sun associated this with the examination and thought it was a good omen for several people to succeed in their exams. He suggested that the five people write lyrics as a memento. Three of the five people could not refuse, while the other two people wrote the poem “Raccoon Sand” one by one. The lyrics passed but the ending was not impressive enough, Wei Hongmai’s “Immortals Near the River” is full of joy and vitality, which is most relevant to the occasion:

The banquet is full of joy and happiness, and the high-rise building is full of good air. The small seal of the hairpin and the candle are red. I must report the happy event to the master. Halfway through spring, when the moon is full of laurel, the Palace of Guang Han is full of green. Hou Yi is opposite to the east of the curved fence. I know the ladder is not far away, so I'll take a step to greet the east wind.<sup>5</sup>

In the final exam result, Hong Mai ranked third and was appointed as an official in the transportation department of Zhejiang in April. He was only 23 years old that year.<sup>6</sup>

It can be imagined that for a long time after the release of the list, the residence of the Sun family, as the location for the writing of the poem “Hong Mai, a newly-awarded scholar”, will definitely be highly desirable, and Sun’s singing of the lyrics that predicted ranking highly in the imperial examination will also become popular.

The geisha seized the opportunity of banquets to ask for lyrics from scholars, meeting the need for both immediate banqueting communication and the preservation of lyrics for future singing. After all, current scholars may also be later officials. Among the five candidates in Hong Mai’s group, one was rewarded the position of palace graduate, indicating a rather high proportion of success in the exam. Under such conditions, the performance space and content of the “He Gu” geisha will obviously become more related to that of the world of scholar-officials.

The interaction between “He Gu” geisha and quasi scholar-officials has the utilitarian purpose of expanding performance spaces and enriching performance music, but both parties often have hidden emotional premises of talent and beauty, which should be more natural than interacting with pure officials and scholar-officials. However, even so, when geisha seek lyrics, their attitude is humble and their wording is carefully crafted and carefully considered. These situations are vividly reflected in the storybooks of the Song Dynasty. According to the “*The New Drunkard’s Record*”, the famous prostitute Zhang Saisai was temporarily He Gu to accompany a student of the Imperial Academy to attend a dormitory Cui Mu and Wang Mianzhong went on a spring outing in the suburbs, drunk to the point of drunkenness. Wang Mianzhong created an opportunity for Zhang Saisai to ask Cui Mu for lyrics, and his words fully reflected the relationship between geisha and scholars in the context of that time, as well as the communication foundation:

One day, Wang Mianzhong (Shangshe), invited Cui Mu tour spring out of the countryside, special call famous prostitute Zhang SaiSai to accompany them. Wine has been several lines, Cui Mu sound drunk. Wang Shangshe said to Sai Sai: “Cui Shangshe, a person of great repute nowadays, and you are a famous prostitute in the capital. The encounter between the two of you can truly be considered a momentous encounter. Suitable for this time, is in the middle of spring, the sun is warm and windy, flowers and willows, the scenery is so, can not have a word to sing it? You can ask Cui Shangshe to create a poem and sing it in front of us to fully appreciate today’s atmosphere.”<sup>7</sup>

Wang Mianzhong sidesteps the nature of the courtesan’s need for this service. Zhang Saisai’s behavior and words after taking over Wang Zhongmian’s words, on the other hand, distinctly reveal the courtesan’s need for the works of the scholar, a back-up official, as well as her desire for praise from public opinion:

Sai Sai said, “Since I have been ordered to do so, I would like to ask for something.” So she straightened her lapel and paced slowly, walked to Cui Mu, charmed with her beauty and sweetened her voice, said to Cui Mu: “I heard that the sun and do not choose the ground and living things, this day of the time; articles such as ten thousand dendrobiums of springs, do not choose the ground and out of the talent of this person. Now the wind and the sun is warm, the scenery is beautiful, How can talented scholars fail to compose excellent poetry to celebrate this joyful moment? The master has just sent me to ask for gold and jade to sing about the beautiful scenery, so that I can sing a song on the board to help the pleasure. If you don’t despise my meanness, you can give me a wave of your hand, so that I won’t be heavily punished, and I will try to repay you generously.”<sup>7</sup>

So, Cui Mu composed the lyrics of “The Highest Building” and handed them over to Sai Sai, who sang them on the spot, with no loss of cadence, and the guests and hosts enjoyed themselves, and were rewarded handsomely:

Sai Sai held a sandalwood board and sang in front of the banquet. Sai Sai’s voice was clear and bright, and the accent was well-preserved. Wang Shangshe was very happy, and led a huge cup full of wine, to the joy of both the host and the guest, so the reward for Sai Sai was very substantial.<sup>7</sup>

Although the *“The Drunkard’s Record”* records that this incident occurred during the reign of Emperor Zhezong Yuanfu and was still far from the prosperous Southern Song Dynasty, the geisha Zhang Saisai was also a “official” geisha with a happy reputation, not a strictly defined street prostitute. This appearance was also a temporary acceptance of employment. However, the process, psychology, and essence of seeking words in the “He Gu” geisha demonstrated by this incident are common to all types of geisha, and there are few exceptions. Moreover, the legendary stories collected in *“The New Drunkard’s Record”* are from the Song and Yuan dynasties, and the editor Luo Ye is from the Southern Song Dynasty. The narrative language of this story should also reflect the ideas of the Southern Song people.

### 3. The “He Gu” Geisha Interact with Scholarly Lyricists Which Broaden Performance Space

The scholar-officials bestowed lyrics for the singing of “He Gu” geisha, and the geisha solicited lyrics from the scholar-officials in response to the song. Overall, the entire performance of the lyrics flourished, and it became a common practice for the scholar-officials to invite “He Gu” geisha in social gatherings. As a result, the performance field of “He Gu” geisha was expanded. The gathering places for scholar-officials are numerous, diverse in type, and diverse in participants. “He Gu” geisha gradually entered the gathering places, bringing a market atmosphere of Goulan Wa Si. As a result, the gathering places for scholar-officials became more open and dynamic, and the scale was also larger.

The internal attendant Jiang Yuanshi, who lives in front of the Department of Cattle and Sheep in Xinkaimen, has set up pavilions and jade fences in his own courtyard, decorated with colorful lantern beads and curtains, invited musicians to have fun, and paid for singing and playing:

Newly opened the door in front of the Department of Cattle and Sheep, there is a chamberlain, Jiang Yuanshi, although it is said to be a small mansion, decorated pavilions, hanging jade fences, different kinds of Chinese lamps, bead curtains low, music and songs, tourists play and enjoy, do not want to leave!<sup>8</sup>

Situations like this are common in Lin’an Prefecture, and Jiang Yueshi’s family in Qinghefang often holds banquets and gatherings. During the banquet, performances are played with strings and drums, attracting passersby to stop and listen and watch:

In the mansion, there are children playing family music, and they also play with their own instruments. The clear and melodious sound is most pleasing to listen to. They block the streets and play, but they don’t sleep at night. Moreover, it combines household lights and orchestral instruments everywhere, like Jiang Yueshi’s home in Qinghe Square, offering unique teas and soups that follow his footsteps. It lights up the moonlight bubble lamp, shining brightly throughout the house, and those who pass by stop to watch.<sup>8</sup>

Scholar-officials gathered for drinks and “He Gu” geisha to perform, and their singing and poetry often spread and became popular lyrics. In the early Southern Song Dynasty, Zhang Yi often set up banquets and arranged for geisha to perform the lyrics written by scholar-officials on the spot. The lyrics were sung among scholar-officials, and then spread to the local people:

The soldiers crossing the river rested for a long time, and famous scholar-officials gradually restored the story of Chengping Pavilion, while following the example of Zhang Gongfu, the grandson of the king, he spread the word of hospitality to the world. When it is the right time, when encountering good wind and sun, and when flowers bloom on the moon’s eve, the successful father will open the Jade Zhao Hall and entertain guests with wine. His disciples, including Yang Tingxiu from Luling, Shanyin Luwu Temple, and Jiang Yaozhang from Fuliang, numbered in the tens. To drink and sing with joy, to forget the days and nights of poverty. Tomorrow, while intoxicated, I will sing tribute poems or Yuefu ci, which will be passed down to many people. They will all go to the door to copy and recite, thinking it’s a grand event. However, if you don’t answer in half a ten day period, then all the lords will be amazed and ask about the book of the past.<sup>9</sup>

Local officials also love making friends and gatherings, and whenever there are elegant events, they invite guests, hold banquets and play music, compose poems and lyrics while drinking, and arrange for geisha to sing on site:

Zhang Yuhu (Xiaoxiang) governed Jingkou. Wang xuanzhi replaced him. Multi-view building was completed, Zhang Yuhu was commissioned to write the inscription for the large building, and was given two hundred ounces of wine from the public treasury as compensation. However, The public treasury sent two

hundred ounces of wine as a writing incentive, but Zhang Yuhu refused it and requested only two hundred pi of red silk satin instead. Thereupon, they held a grand banquet with music and entertainment, and the wine was paid for. Zhang Yuhu composed a poem and ordered the geisha to sing it together in a chorus. They were very happy, and as a reward, they were given 100 pi red silk satin.<sup>10</sup>

Zhang Xiaoxiang was generous and gave all his author's remuneration to the geisha who sang his lyrics. Zhou Mi's "Hao Ran Zhai elegant talk" even recorded the full text of the lyrics in detail:

Chunyou, Danyang governor to rebuild the multi-view building, after the completion of a grand banquet, a moment to come to the banquet are all the prominent figures in the martial arts world. After drinking, the master ordered the prostitute to hold the red paper to ask the guests words. Qiutian Li Yan Guangweng's words were completed first, and the crowd was so impressed that they stopped writing for it. The content of this song:

The flute calls out to the east wind, and in front of the flute, there is a small fan of poplar flowers, and the hair of the swallow is purple at the beginning. Outside the peaks, the slanting sun is like a beautiful silk. It is also a springtime feeling. The songs and dances are accompanied by the sorrows, the long waves are rolled up, and the world is washed away. I'm so hot, I'm drunk. Green barren cold leaves Guazhou City, the most compassionate, the sound of the flute is over, leaning alone on the appendices. A corner of the wall in the southeast, who protects the mountains and rivers for thousands of miles. Asked the person in, Yu Guan return yet. Older than the green hills and lights of the guest, to stroke the good times, sprinkle the tears of the new pavilion. The song is choking, things are like water.<sup>11</sup>

Gathering and drinking together, singing while intoxicated, emphasizing the expression of strong singing beauty and artistic conception, which is in line with the aesthetic characteristics of singing and dancing for banquets. The gathering and drinking of scholar-officials and officials has gradually become an important venue for lyrics performance. Filling in lyrics and improvising during banquets made the interaction between "He Gu" geisha and scholar-officials and poets a common practice, which to some extent promoted the prosperity of lyrics performance.

Scholar-officials and geisha sometimes form a mutually beneficial relationship, which is one of the reasons why the former does not exclude communication. New palace graduate Wu Deyuan, who was in his youth and admired the eldest daughter Peng Xian of the singing prostitute Yang Denu, who was "spiritually indifferent and seemingly immortal", but did not know about the extravagance of the whorehouse. Yang Denu, on the other hand, treated the banquet with "everything ready" for Chen and used candles as foreign tributes distributed by the royal palace. Until the banquet is over:

The candle is gray, but the aroma did not fade away. Tomorrow when I travel, I will be amazed by my extraordinary fragrance of my body. I know that the Jinghua brothel is as prosperous and prosperous as it is. To this day, there are people who sing the phrase "Passing through Pingkang alleys and Qiluo cong, winning beautiful women's beautiful dances and beautiful songs, competing for the golden bell", which is a line inscribed on the immortal wall by De Yuan at that time.<sup>12</sup>

So the newly appointed officials, scholar-officials Wu Deyuan, and the famous geisha Yang Denu in the capital helped each other, and the latter, of course, gained a better reputation and content for performing with the lyrics of the new palace graduate than before. The former is also known for the luxurious treatment enjoyed in the playground.

The performance activities of "He Gu" geisha are constantly thriving with the assistance of officials and scholars in this complex relationship.

#### 4. Conclusion

The scholar-officials who associate with the "He Gu" geisha usually have high literary literacy, and their high education and writing skills are reflected in the temperament and skills in the lyrics. The temperament of these scholar-officials and the lyrics that permeate them objectively enhance the singing taste of geisha. Similarly, the involvement of these works in the lyrics performance space of scholar-officials banquets has contributed to the improvement of lyrics taste, the prosperity of quantity, and the diversification of types.

For the "He Gu" geisha, there is a dual improvement of expanding their social network and enriching their personal performance repertoire. The strong demand for "He Gu" geisha and the active interaction between "He Gu" geisha and the officials' geisha at banquets led to the active period of "He Gu" geisha. They promoted a larger number and higher quality of lyrics to be sung in different regions, classes, and



even time dimensions, and formed a certain integration and connection. This is a driving force for the development of lyrics performance and a factor in the prosperity of lyrics singing. It plays an undeniable role in the history of Southern Song poetry.

As a group and individual with less concentrated and prominent image, the “He Gu” geisha have a profound influence, but they are difficult to manifest as an invisible force. This is also one of the reasons why they are difficult to impress in the literature of lyrics performance and appear as well-known lyricists, celebrities, or popular lyrics among women and children. During the Southern Song Dynasty, the music department declined, and after entering the post music department era, the prosperity of Song Ci singing was not weaker than before, which was inevitably related to it. The “He Gu” geisha, based on their interaction with scholar-officials and lyricists, expanded their performance content and field to the banquet space of scholar-officials, forming a cross class performance force, and playing a unique role in the singing and creative style of lyrics.

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