

Collection, Classification and Conception of *Xiaoshuo* in the *Taiping Guangji*¹⁾

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Introducing Remarks

This paper aims to investigate the classificatory system of a genre of classical Chinese literature known as “*xiaoshuo*” 小說 (petty talk) in the *Taiping guangji* 太平廣記 (Extensive Records of the Era of Supreme Peace, hereafter as TPGJ) in 500 *juan* 卷 (scroll). This multi-volume *xiaoshuo* anthology was compiled during a period bearing the title “Supreme Peace and Nation Restored” (*Taiping xingguo* 太平興國, 976–983) under the reign of Emperor Taizong 太宗 (r. 976–998) of the Northern Song dynasty 北宋 (960–1127).²⁾ I will start with a brief review of the historical background for the compilation of TPGJ and its textual history. I will then make an investigation into the organization and structure of TPGJ and analyze the rationale behind the establishment and arrangement of *xiaoshuo* categories in it. And finally I will draw a conclusion on the early Song conception of *xiaoshuo* as revealed through the *xiaoshuo* collection and classification in TPGJ.

The earliest attempt at a systematic classification of *xiaoshuo* as a genre of literature independent from historical and philosophical writings was made by the Ming 明 bibliophile Hu Yinglin 胡應麟 (1551–1602),³⁾ who divided *xiaoshuo* into six categories, although he admitted that there existed overlapping areas in his hex-classificatory scheme, especially with regard to the generic relations between *zhiguai* 志怪 (records of the strange) and *chuanqi* 傳奇 (transmissions of the marvellous).⁴⁾ “In case of this,” he suggested, “classification should be based on what is most emphasized” [*gu ju qi zhong er yi* 姑舉其重而已].⁵⁾ Some twentieth century scholars also state this principle, implicitly or explicitly, in their studies of traditional Chinese literature,⁶⁾ as shown in Y. W. Ma’s categorisation of *biji* 筆記 [note-form literature] which is “mainly based on proportion.”⁷⁾ What is said of the *xiaoshuo* classification by Hu Yinglin is even more true of TPGJ, which, with nearly 7,000 entries included in 500 *juan*, boasts the largest collection of classical Chinese fiction ever seen. Any attempt at a classification of this book will inevitably run the risk of overgeneralizing or oversimplifying due to its huge size and great variety of sources, styles and subject matters. In the light of this, I will follow the principle as adopted by Hu and Ma of classifying according to what is most prominent and dominant.

Chinese Renaissance under the Song

The collapse of the Tang 唐 dynasty in 907 was immediately followed by a transitional period of internal division and civil strife conventionally designated as “the Five

Dynasties and Ten Kingdoms” 五代十國 until China was reunited under the Song in 960. The Song dynasty endured frequent military clashes with nomadic peoples on its northern frontiers ever since it was established, but this did not prevent notable progress in cultural spheres, which “found no match in the preceding Han 漢 (206 BCE–220 CE) and Tang (618–907) dynasties nor in the ensuing Yuan 元 (1206–1368) and Ming (1368–1644) dynasties.”⁸⁾ “Having gone through several thousand years of evolution,” as observed by Chen Yinke 陳寅恪 (1890–1969), “Chinese culture reached its apex under the ruling House of Zhao in the Song dynasty,”⁹⁾ which witnessed the “Chinese Renaissance” characterized by “the return to the classical tradition, the diffusion of knowledge, the upsurge of science and technology (printing, explosives, advance in seafaring techniques, the clock with escapement, and so on), a new philosophy, and a new view of the world.”¹⁰⁾

In Chinese literary history, the Song dynasty is best known for the golden age of the *ci* 詞 poetry¹¹⁾ and *huaben* 話本 fiction.¹²⁾ The *xiaoshuo* 小說 tradition, which had its origin mainly in Pre-Qin 秦 (221–206 BCE) philosophical, historical and miscellaneous writings, did not become a lost art under the Song.¹³⁾ Rather, after the Tang, this genre of literature continued to be written and read and collected into anthologies and encyclopaedia.¹⁴⁾ Having suffered a short period of recession during the Five Dynasties and Ten Kingdoms, the Tang Ancient-style Prose [*guwen* 古文] Movement led by Han Yu 韓愈 (768–824) and Liu Zongyuan 柳宗元 (773–819), gained momentum during the Song dynasty,¹⁵⁾ and developed into an even more mellow prose style for students and scholars of later dynasties to imitate.¹⁶⁾ The development of ancient-style prose writing, together with the rise of *ci* poetry, and *huaben* fiction, is the most distinctive literary achievement of the Song.

However, the cultural prosperity and intellectual ferment of the Song express themselves not only in the wide practice among scholars and story-tellers of classical-style prose, *ci* poetry, *xiaoshuo* and *huaben* fiction, but also in the establishment and expansion by the founders of Song of imperial libraries and institutes of learning. Most significant of them was the restoration on the old sites in the second year of the Taiping era (977) of the Three Institutes (*San guan* 三館),¹⁷⁾ and the latter addition to the San guan of the Privy Gallery (*Bi ge* 秘閣), which was built as a private library for Emperor Taizong.¹⁸⁾ Almost at the same time, the Directorate of Education (*Guozhi jian* 國子監) was also restored to train aristocratic students through Confucian classics and prepare them for taking up appointments in the central and provincial government. The *Guozhi jian* served not merely as the Imperial College to train high officials but also as the highest supervisory institute responsible for selecting, examining and printing books for the court and college.¹⁹⁾

The Song dynasty also witnessed “the transition from the manuscript age to the age of print.”²⁰⁾ The woodblock printing technology (*diaoban yinshua shu* 雕版印刷術), which made its first appearance in the Tang dynasty, had come into common use by Song times.²¹⁾ Running parallel to the development of printing technology was the great passion of the founding emperors of the Song for book collection, compilation and publication.²²⁾ In no more than 20 years, the imperial holdings of books rose significantly from 12,000 *juan* in the first year of the reign of Emperor Taizu 太祖 (r. 960–975) to 46,000 *juan* as a result of the transmission of a total of 33,000 *juan* from

the royal libraries of newly conquered states Jingnan 荆南 (963) and the Southern Tang 南唐 (976) and of the donation of 1,000 *juan* from court officials.²³⁾ Meanwhile, the number of engraved woodblocks kept by the Directorate of Education also enjoyed a sharp increase from no more than 4,000 during the reign of Emperor Taizu to as many as 100,000 plus in the second year of the Jingde 景德 era (1005) under the reign of Emperor Zhenzong 真宗 (r. 998–1022).²⁴⁾ The advancement in printing technology, the restoration and expansion of imperial libraries and institutes of learning, and most importantly, the political need “to allay discontent among the literati scholars from the newly conquered southern states”²⁵⁾ and “to make manifest the position of Taizong as the legal successor to the Tang heritage,”²⁶⁾ all made a grand-scale compilation of multi-volume *leishu* 類書 (categorized books) possible and necessary.

In the *Songshi yiwenzhi* 宋史藝文志 (Bibliographical Section of *History of the Song Dynasty*),²⁷⁾ three hundred and seven titles are given as *leishu*, and the majority of them were compiled in Song times with no more than fifty dating from the Sui and Tang or earlier times.²⁸⁾ Among numerous *leishu* produced in the Song dynasty, some were relatively short and on restricted groups of topics, others longer than any which had previously appeared. The most influential of them are the TPGJ, the *Taiping yulan* 太平御覽 (hereafter as TPYL), the *Wenyuan yinghua* 文苑英華 (hereafter as WYH), and the *Cefu yuangui* 冊府元龜 (The Grand Tortoise of the Libraries and Archives, hereafter as CFYG), which add up to a total of 3,500 *juan* and are collectively known as “the Four Great Books of the Song” (*Song si da shu* 宋四大書).

Textual History and Current Editions of TPGJ

The TPGJ in 500 *juan* was compiled under the supervision of Li Fang 李昉 (925–996) mostly from unofficial historical, anecdotal, miscellaneous, and fictional writings.²⁹⁾ As recorded in the “TPGJ *biao*” 太平廣記表 (Memorial Submitted to the Throne on TPGJ) (dated in 981),³⁰⁾ this project got started in the third month of the second year of the Taiping era, and took thirteen distinguished scholars eighteen months to bring it to completion, but it was not until the sixth year of the Taiping era (981) that TPGJ was carved onto wooden blocks. The engraved blocks of this edition, however, was “kept in the Tower of Supreme Purity (*Taiqing lou* 太清樓) due to the lack of any pressing academic need for it to be printed.”³¹⁾

Before long, however, this woodblock edition of TPGJ found its way out of the ivory tower into the hands of people who either read it for fun or drew on it for inspiration, as vividly recorded by the Northern Song scholars Chao Jiong 晁迥 (951–1034) in *juan* 5 and 9 of his *Fazang sui jin lu* 法藏碎金錄 (Collected Splintered Gold of Buddhist Canon) (prefaced in 1027), Wang Pizhi 王闢之 (*Jinshi* 進士 in 1067) in *juan* 9 of his *Shengshui yantan lu* 澗水燕談錄 (Records of Casual Talk on the Shengshui River) (prefaced in 1095), and Zhang Bangji 張邦基 in *juan* 2 of his *Mozhuang manlu* 墨莊漫錄 (Casual Notes from the Ink Village),³²⁾ and the Southern Song story-teller/compiler Luo Ye 羅燁 in the preface to his *Zuiweng tanlu* 醉翁談錄 (Collected Talks of a Drunkard).³³⁾

The earliest bibliographical record of TPGJ is found in the *leishu* section of the *Chongwen zongmu* 崇文總目 (General Catalogue of the Imperial Library in Honor of Literature, hereafter as CWZM) compiled by Wang Yaochen 王堯臣 (1002–1058).³⁴⁾

This book was also listed in the two most influential Southern Song annotated bibliographies of private holdings, Chen Zhensun's 陳振孫 (ca. 1183–ca. 1262) *Zhizhai shulu jieti* 直齋書錄解題 (Annotated Catalogue of Books in the Zhizhai Studio),³⁵ and Chao Gongwu's 晁公武 (1105–1180) *Junzhai dushuzhi* 郡齋讀書志 (Annotated Catalogue of Books at the Prefectural Abode, hereafter as JZDSZ). Both of them categorizes TPGJ as a *xiaoshuo* work, which is further referred to in JZDSZ as the source for two tale collections—the *Luge shilei* 鹿革事類 (Collected Accounts of Historical Figures and Events) in 30 *juan*, and the *Luge wenlei* 鹿革文類 (Collected Literary Writings) in 30 *juan*, which were compiled by Cai Fan 蔡蕃 towards the end of the Northern Song dynasty.³⁶ All this seems to suggest that TPGJ enjoyed some circulation among scholar officials and professional story-tellers in Song times after the reign of Emperor Renzong 仁宗 (r. 1023–1063).

As is often the case with earlier Chinese *xiaoshuo* works, no Song copies of TPGJ survive to date. Extant are about ten Ming-Qing 清 (1644–1911) texts, the most authentic and influential of which is the 1566 woodblock edition known as the Tan keben 談刻本 (The Tan Woodblock Text), printed by the Ming bibliophile Tan Kai 談愷 (1503–1568), who, based on a Song hand-copied text, made a close collation of all the transcripts of TPGJ available to him.³⁷ This carved woodblock text serves as a master copy for almost all the editions of TPGJ in current circulation,³⁸ including the modern punctuated *Zhonghua shuju* 中華書局 1961 edition, which will be referred to in the sections that follow in this paper.

***Xiaoshuo* Collection and Classification in TPGJ**

TPGJ has long been held in high regard for its preservation of non-official and unorthodox materials, which may otherwise have been lost. However, this book is first and foremost a *xiaoshuo* anthology, although most of the cited works were conventionally classified as “anecdotes and miscellaneous records” (*yiwēn suoshi* 逸聞瑣事).³⁹ They were treated with contempt and carelessness, and hardly any of them survived in the original. Works cited in TPGJ date from pre-Han up to early Song times and amount to four hundred and more.⁴⁰

The importance of TPGJ in Chinese literature lies not only in the preservation, but also in the classification of ancient *xiaoshuo* writings. With selections made from a great variety of sources of different periods of time and covering an extremely wide range of subject matter, it is a big challenge to the compilers of TPGJ to sort them into proper categories. Rather than mechanically follow classificatory schemes adopted in earlier *leishu* and *xiaoshuo* collections, they develop a more measurable and operable way of classifying the *xiaoshuo* genre. In this system, it is not schools of thought or stylistic features, nor authorship or dating, but subject matter alone that counts as criteria for entry selection and classification.

Accordingly, TPGJ is first divided into ninety-two major types by subject matter, and under them, entries are further divided into more than one hundred and fifty sections with subheadings attached to each section, denoting their specific theme and content, which shows strong influence from earlier *leishu*, particularly the *Fayuan zhulin* 法苑珠林 (A Grove of Pearls in the Dharma Garden, hereafter as FYZL).⁴¹ But different from FYZL, TPGJ is essentially a collection of tales rather than a general assem-

blage of writings of various genres with the subject matter confined to Buddhism. In this sense, TPGJ has more in common with earlier *xiaoshu* collections, such as Liu Xiang’s 劉向 (79–8 BCE) *Xinxu* 新序 (New Accounts) and *Shuoyuan* 說苑 (Florilegia of Accounts),⁴² Gan Bao’s 干寶 (?–336 CE) *Soushen ji* 搜神記 (In Search of Spirits),⁴³ and Duan Chenshi’s 段城式 (ca. 800–863) *Youyang zazu* 酉陽雜俎 (Miscellaneous Morsels from Youyang), in particular.⁴⁴ Of all the five hundred *juan* in TPGJ, more than four hundred and twenty *juan* are devoted to accounts of the strange and supernatural, which reflects the dominant position of *zhiguai* over other genres of *xiaoshu*.⁴⁵ The *zhiguai* entries included in TPGJ cover an extensive range of subject matter, and are roughly arranged into four major groups: *dao* 道 (Daoism), *shi* 釋 (Buddhism), *wu* 巫 (shamanism), and *guai* 怪 (animism and antimism).

Daoism as a religion aims at “obtaining the Way and attaining immortality” (*de dao cheng tian* 得道成仙). Immortals are held high in regard and credited with various supernatural powers. To a Daoist practitioner, nothing is more appealing than to live as long as possible a healthy life in this world and eventually to become an immortal free of worldly cares. The Daoist way of life, especially their search for longevity and immortality, had helped it find favor with Chinese emperors ever since the Qin 秦 dynasty (221–206 BCE). With the support of the royal family of the Tang dynasty, who claimed to be descendants of Li Er 李耳, better known as Laozi 老子 the author of the *Daode jing* 道德經 (Classic of the Way and Virtue) and the founding father of Daoism, Daoism was firmly established as the official religion of the imperial court. Under the patronage of Emperor Xuanzong 玄宗 (r. 713–756) of the Tang, Daoism even obtained a superior position over Buddhism, and had since then functioned as one of the three pillars of state ideology/religion alongside with Confucianism and Buddhism in imperial China.

Due to the great influence and popularity of Daoist hagiographies, TPGJ devotes the first eighty-six *juan*, as shown below in **Table 1**,⁴⁶ to accounts of Daoist masters, priests, immortals, and practitioners with focus on their making and taking elixirs of life, exercising breath control and magic arts, going on a special diet for longevity and immortality, or retreating from the madding crowd into remote mountains or deep valleys to live as a hermit on dew and herbs.

A check of the items included in the first 55 *juan* of TPGJ against the source books from which they are cited shows that this part is to a great extent a re-assemblage of accounts of Daoist immortals from such earlier hagiographies as Liu Xiang’s *Liexian zhaun* 列仙傳 (Arrayed Biographies of Immortals),⁴⁷ and the *Shenxian zhaun* 神仙傳 (Biographies of Divine Immortals).⁴⁸

Confucianism sees much of value in maintaining a hierarchical social/family system, which requires deference and obedience of the younger for the elder, of the junior for the superior, of the ruled for the ruling, and of the female for the male. “Whereas Confucianism often seems sternly masculine,” as Ebrey observes, “Daoism was more accepting

Table 1: Daoist Tales in TPGJ

<i>Juan</i> No.	Tale Category	No. of <i>Juan</i>
1–55	Immortals [<i>shenxian</i> 神仙]	55
56–70	Female immortals [<i>nüxian</i> 女仙]	15
71–75	Daoist magic arts [<i>daoshu</i> 道術]	5
76–80	Masters of esoteric techniques [<i>fangshi</i> 方士]	5
81–86	Extraordinary people [<i>yiren</i> 異人]	6
Total Number of <i>Juan</i>		86

of feminine principles (yin of the yin-yang pair)...”⁴⁹⁾ Accordingly, women are treated as, if not superior to, equal and complementary to men in line with “a (Daoist) cosmological model that emphasizes the alternation and complementarity of yin and yang.”⁵⁰⁾

Daoism also distinguishes itself from Buddhism and Confucianism in that it does not favor a suppression of human sensual passion and sexual desire.⁵¹⁾ Rather, in Daoist traditions, particularly the early Tianshi 天師 (Celestial Masters) and the later Shangqing 上清 (Highest Clarity), sexual intercourse is considered to be a natural means of striking and maintaining a balance between yin and yang energies and forming an immortal embryo. Sexual union is not only a union of female and male bodies but a union of their minds and souls as well. It comes as no surprise that women are often portrayed in Daoist literature as tender-hearted, pure-minded, beautiful celestial beings coming down from Heaven for a romantic encounter and union with men, which constitutes a most fascinating theme recurring throughout traditional Chinese *zhiguai* fiction.

Tales promoting Buddhism are mostly found in *juan* 87–163, 356–357, and 375–388, as shown in **Table 2**.

In contrast to Daoism, Buddhists believe that life is nothing but suffering and the suffering is caused by desires. The only way out of this suffering world is to follow and practice in this life the Buddhist teachings, or Dharma, so as to enter the realm of nirvana, an absolute spiritual state free from incarnation and reincarnation. Reading and chanting Buddhist sutras is thus part of daily life for Buddhist monks, nuns and practitioners, as shown in numerous entries grouped under the subcategory of “Responses as Retribution,” or “the Law of Karma” in *juan* 102–134 of TPGJ.

The central message of karma is that one will get rewarded for doing good and get

Table 2: Buddhist Tales in TPGJ

<i>Juan</i> No.	Tale Category	No. of <i>Juan</i>
87–98	Extraordinary Buddhist monks [<i>Yiseng</i> 異僧]	12
99–101	Testimony for Shakya [<i>shizheng</i> 釋證]	3
102–134	Responses as retribution [<i>baoying</i> 報應]	33
135–145	Responses as manifestations [<i>zhengying</i> 徵應]	11
146–160	Predetermined lot [<i>dingshu</i> 定數]	15
161–162	Divine responses [<i>ganying</i> 感應]	2
163	Prognosticated responses [<i>chenying</i> 讖應]	1
356–357	<i>Yaksha</i> [<i>yecha</i> 夜叉]	2
375–386	Rebirth [<i>zaisheng</i> 再生]	12
387–388	Awareness of previous life [<i>wu qiansheng</i> 悟前生]	2
Total Number of <i>Juan</i>		93

punished for doing evil, and that the reward or retribution may occur in this life as a result of one’s behavior in his/her previous life. The karmic effect may be extended to other family members, and even continue to be felt in one’s afterlife. The karmic law of reward and retribution, as the most commanding Buddhist message, has been deeply rooted in Chinese mind, and makes its power felt ever more through anomaly accounts of various omens predicting the rise and fall of people of all social strata from kings and dukes down to street peddlers and prostitutes, as shown in entries arranged under the subcategory of “Responses as Manifestations” in *juan* 135–145.

In addition to Daoism and Buddhism, folk beliefs in *wu* and *guai* were also widespread in ancient China. During

the Six Dynasties (220–618), there appeared dozens of collections of tales about gods, ghosts, and spirits, as represented by the *Soushen ji*, the *Lieyi ji* 列異記 (Arrayed Records of the Strange), and the *Soushen houji* 搜神後記 (A Sequel to *In Search of Spirits*).⁵²⁾

As shown in **Table 3**, entries dealing with shamanistic belief and practice account for 112 *juan* in TPGJ and are divided into thirty-one categories ranging from “ghosts and demons,” “souls and spirits,” “gods and deities,” and “demons and monsters,” to “dreams,” “witchcraft,” and “miracles and mysteries.” Apart from *juan* 216–217, and 276–374, most items in *juan* 218–224 and 389–392 of TPGJ may also be classified as belonging to this category.

Animism and animatism also feature prominently in TPGJ, with a total of eighty-six *juan* given to anomaly accounts of a wide range of natural and supernatural beings and happenings from dragons, birds, beasts, and flowers to thunder, rain, and water, as shown in **Table 4**.

As seen from the tables above, *zhiguai* entries make up the bulk of TPGJ with a total of 376 *juan* given to accounts of the strange and supernatural, accounting for 75% of the 500-*juan* text of this *xiaoshuo* anthology. In contrast, entries recognised as *zhiren* 志人 (tales about men and the world) and *bowu* 博物 (knowledge-broadening accounts) add up to 115 *juan*, which, together with nine *juan* of “miscellaneous and anecdotal biographies” [*Za zhuanji* 雜傳記], constitute the remaining part of the whole text, as shown in **Table 5** and **Table 6**.

The last but not least is a group of stories arranged into *juan* 484–492 under the heading of *za zhuangji* as shown in Table 6.

Although this group accounts for the smallest number of *juan* as compared with items of other categories, there are some best written and most influential classical Chinese stories from Tang China in it. Items categorized as “*za zhuan*”

Table 3: Shamanistic Tales in TPGJ

<i>Juan</i> No.	Tale Category	No. of <i>Juan</i>
216–217	Scapulimancy and rhabdomancy [<i>bushi</i> 卜筮]	2
218–220	Healing [<i>yi</i> 醫]	3
221–224	Physiognomy [<i>xiang</i> 相]	4
276–282	Dreams [<i>meng</i> 夢]	7
283	Shamans [<i>wu</i> 巫]	1
284–287	Magic arts [<i>huanshu</i> 幻術]	4
288–290	Uncanny tricks [<i>yaowang</i> 妖妄]	3
291–315	Spirits and deities [<i>shen</i> 神]	25
316–355	Ghosts [<i>gui</i> 鬼]	40
358	Souls and spirits [<i>shenhun</i> 神魂]	1
359–367	Uncanny grotesques [<i>yaoguai</i> 妖怪]	9
368–373	Uncanny spirits [<i>jingguai</i> 精怪]	6
374	Spiritual anomalies [<i>lingyi</i> 靈異]	1
389–390	Barrows and graves [<i>zhongmu</i> 塚墓]	2
391–392	Tomb inscriptions [<i>mingji</i> 銘記]	2
Total Number of <i>Juan</i>		110

Table 4: Animistic and Animatistic Tales in TPGJ

<i>Juan</i> No.	Tale Category	No. of <i>Juan</i>
393–395	Thunder [<i>lei</i> 雷]	3
396	Rain [<i>yu</i> 雨]	1
397	Mountains [<i>shan</i> 山]	1
398	Stones [<i>shi</i> 石]	1
399	Water [<i>shui</i> 水]	1
400–405	Treasures [<i>bao</i> 寶]	6
406–417	Herbaceous and woody plants [<i>caomu</i> 草木]	12
418–425	Dragons [<i>long</i> 龍]	8
426–433	Tigers [<i>hu</i> 虎]	8
434–446	Domestic and wild animals [<i>chushou</i> 畜獸]	13
447–455	Foxes [<i>hu</i> 狐]	9
456–459	Snakes [<i>she</i> 蛇]	4
460–463	Poultry and birds [<i>qin niao</i> 禽鳥]	4
464–472	Aquatic animals [<i>shuizu</i> 水族]	9
473–479	Insects [<i>kunchong</i> 昆蟲]	7
Total Number of <i>Juan</i>		87

Table 5: Tales about Men and the World

Juan No.	Tale Category	No. of Juan	Juan No.	Tale Category	No. of Juan
164	Celebrities [<i>ming xian</i> 名賢]	1	215	Arts of reckoning [<i>suanshu</i> 算術]	1
165	Incorruptibility and frugality [<i>lianjian</i> 廉儉]	1	225–227	Handicraft and technology [<i>jiqiao</i> 伎巧]	3
166–168	Spirited in responsibility [<i>qiyi</i> 氣義]	3	228	Gambling and games [<i>boxi</i> 博戲]	1
169–170	Understanding men [<i>zhiren</i> 知人]	2	229–232	Rare treasures [<i>qiwan</i> 器玩]	4
171–172	Subtle scrutinising [<i>jingcha</i> 精察]	2	233	Alcohol drink [<i>jiu</i> 酒]	1
173–174	Paragons of eloquence [<i>junbian</i> 俊辯]	2	234	Food [<i>shi</i> 食]	1
			235	Making friends [<i>jiayou</i> 交友]	1
175	Youthful wit [<i>yumin</i> 幼敏]	1	236–237	Prodigality and extravagance [<i>shechi</i> 奢侈]	2
176–177	Utility and capacity [<i>qiliang</i> 氣量]	2			
178–184	Civil service examinations [<i>gongju</i> 貢舉]	7	238	Cunning and scheming [<i>guizha</i> 詭詐]	1
185–186	Assessment and appointment [<i>quanxuan</i> 銓選]	2	239–241	Flattering and fawning [<i>yaoning</i> 諛佞]	3
187	Duties and officials [<i>zhiguan</i> 職官]	1	242	Fallacies and errors [<i>miuwu</i> 謬誤]	1
188	Sycophants authority [<i>quanxing</i> 權倖]	1	243	Making a living [<i>zhisheng</i> 治生]	1
			244	Mean and brusque [<i>bianji</i> 褻急]	1
189–190	Commanders and marshals [<i>jiangshuai</i> 將帥]	2	245–252	Jocularly [<i>huixie</i> 恢諧]	8
			253–257	Derision [<i>chaoqiao</i> 嘲諷]	5
191–192	Bravery [<i>xiaoyong</i> 驍勇]	2	258–262	Contempt for rudeness [<i>chibi</i> 嗤鄙]	5
193–196	Chivalry [<i>haoxia</i> 豪俠]	4	263–264	Rascals [<i>wulai</i> 無賴]	2
197	Encyclopaedic knowledge [<i>bowu</i> 博物]	1	265–266	Arrogance and frivolity [<i>qingbo</i> 輕薄]	2
198–200	Literary compositions [<i>wenzhang</i> 文章]	3	267–269	Cruelty and violence [<i>canbao</i> 殘暴]	3
			270–273	Women [<i>furen</i> 婦人]	4
201	Fame for talent [<i>caiming</i> 才名]	1	274	Feelings and emotions [<i>qinggan</i> 情感]	1
202	Behavior of Confucian scholars [<i>ruxing</i> 儒行]	1	275	Child servants [<i>tongpu</i> 童僕]	1
203–205	Music [<i>yue</i> 樂]	3	480–483	Barbarian peoples [<i>manyi</i> 蠻夷]	4
206–209	Writing [<i>shu</i> 書]	4	493–500	Miscellaneous jottings [<i>zaji</i> 雜記]	8
210–214	Delineation [<i>hua</i> 畫]	5	Total Number of Juan		115

vary from one to one in style and subject matter. Included in it are not only tales dealing with grotesque spirits and divine responses such as “A Nightly Encounter with Uncanny Spirits in Dongyang,” “Music from the Nether World,” and “Story of Divine Responses” which, as a whole, hardly display any difference in theme and content from *zhiguai* entries, but also such *chuanqi* stories as “Story of Li Wa,” “Story of Feiyan,” and “Story of Yingying,” which contain no supernatural elements. The arrangement of thematically and stylistically different items into the same group categorized as “miscellaneous and anecdotal biographies” shows that there is lack in TPGJ of consistency and uniformity in *xiaoshuo* classification, and also ignorance on the part of its compilers of the rise in the Tang dynasty of a new genre of fictional narrative which is now comfortably referred to as *chuanqi* for its flamboyant tone, sensuous language, elaborate narrative, rich descriptions, ornate style, and fundamental interest in human character.

Table 6: Miscellaneous and Anecdotes Biographies

Juan No.	Tale Category	No. of Juan
484	<i>Li Wa zhuan</i> 李娃傳 [Story of Li Wa]	1
485	<i>Dongcheng laofu zhuan</i> 東城老父傳 [Story of An Old Man in Dongcheng] <i>Liushi zhuan</i> 柳氏傳 [Story of Lady Liu]	1
486	<i>Changhen zhuan</i> 長恨傳 [Song of Everlasting Sorrow] <i>Wushuan zhuan</i> 無雙傳 [Wushuang the Peerless]	1
487	<i>Huo Xiaoyu zhuan</i> 霍小玉傳 [Prince Huo's Daughter]	1
488	<i>Yingying zhuan</i> 鶯鶯傳 [Story of Yingying]	1
489	<i>Zhou qin xingji</i> 周秦行記 [A Journey through Zhou and Qin Times] <i>Mingyin lu</i> 冥音錄 [Music from the Nether World]	1
490	<i>Dongyang yiguai lu</i> 東陽夜怪錄 [A Nightly Encounter with Uncanny Spirits in Dongyang]	1
491	<i>Xie Xiao'e zhuan</i> 謝小娥傳 [Story of Xie Xiao'e] <i>Yangchang zhuan</i> 楊娼傳 [Story of Yang the Prostitute] <i>Feiyan zhuan</i> 飛煙傳 [Story of Feiyan]	1
492	<i>Lingying zhuan</i> 靈應傳 [Story of Divine Responses]	1
Total Number of <i>Juan</i>		9

***Xiaoshuo* Culture and Conception**

“A careful study of what is included and excluded,” as observed by Haeger in his study of the origins of TPYL, “could reveal a lot about the contemporary state of Chinese culture, about the priorities and values of tenth century scholars, and even about the structure of medieval knowledge.”⁵³⁾ The same can be safely said of TPGJ, as *xiaoshuo* classification in it reflects the social-cultural background of the time against which *xiaoshuo* was conceived and received.

In respect of state ideologies and religions, Confucianism, Buddhism and Daoism had co-existed with each other since the Han dynasty. As a native religion, Daoism had never been short of believers and followers in imperial China. Confucianism, after a decline during the Six Dynasties, revived and regained its dominant position over other schools of thought in most of Tang and Song times. Buddhism, although originally a foreign religion from India, had by the end of the Six Dynasties successfully integrated with Chinese culture and been assimilated and eventually accepted as a domestic religion. Adherents of the three religions or teachings used the tale as a tool to promote their own claims and to expose the pretensions of their rivals in their struggle for support and survival, which gave rise to a persistent prosperity of religious literature in early and early medieval China.

The Six Dynasties was a time when China underwent frequent dynastic changes. With the fall of the Han dynasty, the dominant position Confucianism had enjoyed over any other school of thought or religion since Emperor Wu (r. 140–87 BCE) of the Han 漢武帝 was challenged by Daoist and Buddhist doctrines, and undermined by various Daoist-related shamanistic and superstitious beliefs and practices. It is by no accident that there appeared dozens of *zhigui* works during this period of time. Accounts of the strange and supernatural were first circulated orally, and then recorded and read as real happenings by people from various walks of life ranging from royalty and aristocrats to literati scholars and commoners. Towards the end of the seventh century, however, “some fundamental changes take place in the way *xiaoshuo* is told

and written” and “there evolved a receptivity to genuine fictional creation,”⁵⁴⁾ as illustrated in the more fleshed *chuanqi* stories of the Tang. With the focus shifted from the spirit world to the world of men, factual accounts of anomalies gave way to fictional narratives about human life and love, the significance of which, unfortunately, was completely ignored, let alone properly acknowledged, by the compilers of TPGJ, as evidenced by the fact that stories of this type are mostly placed in the last category of *xiaoshuo* but one in TPGJ.

As the largest collection of tales from ancient China, TPGJ has been acclaimed as “a deep see of *xiaoshuo*” (*xiaoshuo zhi yuanhai* 小說之淵海).⁵⁵⁾ The collection of such a large number of items dating from pre-Qin to early Song times and the classification of them first into ninety-two general categories and further into more than 150 sub-categories greatly extend the scope of *xiaoshuo* to include “all petty tales or talks, fictional or factual, narrative or expository, which are meant for entertainment, edification, and explanation of social, natural or supernatural beings and happenings.”⁵⁶⁾ This conception of *xiaoshuo* remained largely unchanged until towards the end of the nineteenth century when Western theories of fiction and fictional works were introduced in China.

There is no denying the unique contribution TPGJ has made to Chinese literature. Equally undeniable, however, are some problems with the compilation and classification of this anthology. For example, there are quite a few entries quoted without any mention of their sources, some source information provided is inaccurate, ambiguous and even misleading, and there are occasionally arbitrary alterations to the wording of entry titles and text.⁵⁷⁾ However, “one flaw cannot mar the jade,” as the Chinese saying goes. In terms of the classificatory scheme developed to categorize such a great number of *xiaoshuo* items on such a wide range of subject matter, TPGJ is second to none in the history of Chinese and world literature.

Notes

- 1) This study was graciously supported by the University of Otago Research Grant (UORG) 2007. My thanks first go to Professor Brian Moloughney of the University of Victoria at Wellington for his comments on a very early version of this article, which, after being revised, was presented at the 34th AULLA Congress, February 4–7, 2007, in Sydney, and at the 12th Asian Studies Conference Japan, June 21–23, 2008, in Tokyo. I have benefited greatly from the feedback received at these two conferences from the audience, to whom I am also very thankful. I am particularly grateful to Professor Hidemi Tokura of Tokyo University for her insightful suggestions, which have been incorporated in this much enlarged and revised version. Needless to say, all errors that remain are my alone.
- 2) The Song dynasty is conventionally divided into the Northern Song 北宋 (960–1127) and the Southern Song 南宋 (1127–1279) with the former having its capital in Kaifeng 開封 and the latter in Lin’an 臨安, present-day Hanzhou.
- 3) An earlier attempt at *xiaoshuo* classification was made from a historiographical point of view by Liu Zhiji 劉知幾 (661–721), who categorised *xiaoshuo* as belonging to *zashi* 雜史 (anecdotal history) in distinction from *zhengshi* 正史 (official dynastic history) and divided *xiaoshuo* into ten schools. See Liu Zhiji, *Shitong tongshi* 史通通釋, Pu Qilong 浦起龍 annot., (1978, Shanghai: Shanghai guji chubanshe, 1982), 10.273–281.
- 4) The term *chuanqi*, which literarily means stories transmitting the marvellous, was first used by the Tang writer Pei Xing 裴綱 (825–880) as a title for a collection of his tales, and later was employed to denote the Song-Jin 金 (1115–1234) *zhugongdiao* 諸宮調 (potpourri), the Yuan *zaju* 雜居 (variety plays), and the Ming *nanxi* 南戲 (southern drama). It was not until Hu Yinglin categorized *chuanqi* as one of

- the six subtypes of *xiaoshuo* that the word was first firmly established as a generic term for a form of literary narrative, as contrasted with the short and scanty *zhiguai*.
- 5) Hu Yinglin, *Shaoshi shanfang bicon* 少室山房筆叢, (1958, Shanghai: Zhonghua shuju, 1964), 29.374.
 - 6) Carrie E. Reed, "Motivation and Meaning of a "Hodge-podge": Duan Chenshi's 'Youyang zazu,'" *Journal of the American Oriental Society* 123:1 (January–March 2003), 121–145, at 121.
 - 7) Y. W. Ma, "Pi-chi," in William H. Nienhauser, Jr. et al. eds. & comps., *The Indiana Companion to Traditional Chinese Literature*, (Bloomington, IN: Indiana University Press, 1986), 651.
 - 8) Wang Guowei 王國維 (1877–1927), *Wang Guowei yishu* 王國維遺書, in *Jingan wenji xubian* 靜安文集續編, (Shanghai: Shanghai shudian, 1983), 5:70.
 - 9) Chen Yinke, "Deng Guangming Songshi zhiguan kaozheng xu" 鄧廣銘宋史職官考證序, in *Jinming guan congkao erbian* 金明館叢稿二編, (Shanghai: Shanghai guji chubanshe, 1980), 245.
 - 10) Jacques Gernet, *A History of Chinese Civilization* (second edition), J. R. Forster and Charles Hartman trans., (Cambridge: Cambridge University Press, 1999), 297–298.
 - 11) The *ci* poetry is a form of lyrics written to certain tunes with strict tonal patterns and rhyme schemes and in fixed number of lines and words, originating under the Tang and maturing during the Song, which, as evidenced by the Zhonghua shuju 1965 edition of the *Quan Song ci* 全宋詞, produced nearly 20,000 *ci* poems by over 1,300 writers, almost seven times as many as those included in the Zhonghua shuju 1999 edition of the *Quan Tang Wudai ci* 全唐五代詞. Even in the composition of the *shi* 詩 poetry, for which the Tang Dynasty is best known, the Tang is greatly outnumbered by the Song, which produced more than 200,000 *shi* poems by nearly 10,000 writers over a span of 319 years of dynastic history, as shown in the 72-volume modern edition of *Quan Song shi* 全宋詩 published by Beijing daxue chubanshe in 1998.
 - 12) The word "huaben," which literarily means "story-telling basis," refers to a literary genre of narrative written in the vernacular in Song and Yuan times. For an annotated list of *huaben* fictional works of the Song, see Hu Shiying 胡士瑩, *Huaben xiaoshuo gailun* 話本小說概論, (Beijing: Zhonghua shuju, 1980), 235–266.
 - 13) For a bibliographical study of *xiaoshuo*, see Xiaohuan Zhao, "Xiaoshuo as a Cataloguing Term in Traditional Chinese Bibliography," *Sungkyun Journal of East Asian Studies* 5:2 (October 2005), 157–181.
 - 14) The Tang dynasty was a time when the genre of *xiaoshuo* writing matured as marked by the appearance of *chuanqi* stories, but Song writers produced more, if not better, *xiaoshuo* works than their Tang counterparts, as noted by Li Jian'guo 李劍國 in the preface to his *Songdai zhiguai chuanqi xulu* 宋代志怪傳奇敘錄, (Tianjin: Nankai daxue chubanshe, 2000), 2. In the *Zhongguo wenyan xiaoshuo zongmu tiyao* 中國文言小說提要, (Jinan: Qilu shushe, 1996), Ning Jiayu 寧稼雨 gives a total of 337 titles of *xiaoshuo* which are ascribable to Song writers, as compared with 291 to Tang writers.
 - 15) Zhou Zhenfu 周振甫, *Zhongguo wenzhangxue shi* 中國文章學史, (Nanjing: Jiangsu jiaoyu chubanshe, 2006), 214–215.
 - 16) A good example of this is that among the Tang-Song eight great ancient-style prose masters listed by the Ming scholar Mao Kun 茅坤 (1512–1601) in his influential *Tang-Song ba da jia wenchao* 唐宋八大家文鈔, all except Han Yu and Liu Zongyuan are Song writers; they are Ouyang Xiu 歐陽修 (1007–1072), Wang Anshi 王安石 (1021–1086), Zeng Gong 曾鞏 (1019–1083), and the famous "Three Sus" (San Su 三蘇)—Su Xun 蘇洵 (1009–1066) and his two sons, Su Shi 蘇軾 (1037–1101) and Su Che 蘇轍 (1039–1112).
 - 17) The San guan, which refers to the Institute of the Glorification of Literature (*zhaowen guan* 昭文館), the Institute of Historiography (*shiguan* 史館), and the Assembly of Scholars (*jixian guan* 集賢館), were first set up under the Tang dynasty to collect, compile and publish Confucian classics, Buddhist and Taoist scriptures and other works of academic and didactic value.
 - 18) The San guan were relocated and reorganized in the third year of the Taiping era (978) into the newly established Institute in Honor of Literature (*Chongwen yuan* 崇文院) under the imperial edict of Emperor Taizong. In the first year of the era of Duangong 端拱 (988) of Emperor Taizong's reign, the Institute in Honor of Literature was further expanded to include the Privy Gallery, hence the so-called imperial library system of the Song known as "the Three Institutes and One Gallery" (*Sanguan yige* 三館一閣). For a general introduction of the *Guan ge* system under the Song, see Fu Xuanzong 傅璇琮 and Xie Zhuohua 謝灼華 eds., "Songdai guojia tushuguan—guan ge" 宋代國家圖書館—館閣,

- in *Zhongguo cangshu tongshi* 中國藏書通史 (Ningbo: Ningbo chubanshe, 2001), 303–309. For a detailed historical record, see Chen Ju 程俱 (1078–1144), *Lintai gushi jiaozheng* 麟臺故事校證, Zhang Fuxiang 張富祥 ed. & annot., (Beijing: Zhonghua shuju, 2000), 1.1–40. For a detailed study of the role of this *Guan ge* system in book collection, collation, compilation and publication during the Song, see Li Gen 李更, *Songdai guange jiaokan yanjiu* 宋代館閣校勘研究, (Nanjing: Jiangsu guji chubanshe, 2006). For a monographic study of this system in relation to the intellectual and literary activities of the Song, see Chen Yuanfeng 陳元鋒, *Bei Song guan ge hanyuan yu shitan yanjiu* 北宋館閣翰苑與詩壇研究, (Beijing: Zhonghua shuju, 2005).
- 19) The *Guozhi jian*, as the most prestigious institute of learning in imperial China, originated from the Taixue 太學 (Grand School) in Han times, and was known variously as “Guaozi xue” 國子學 (Directorate of Education for National Youth) during the Jin 晉 dynasty (265–367) and as “Guozhi si” 國子寺 (Temple of Education for National Youth) under the Northern Qi 北齊 (550–577) of the Southern and Northern Dynasties 南北朝 (420–589) before being changed to this name when China was reunited by the Sui 隋 dynasty (581–618). For more about the *Guozhi jian*, see Thomas H. C. Lee, *Education in Traditional China: A History*, (Leiden: Brill, 2000), 41–104.
 - 20) Glen Dudbridge, *The Panizzi Lectures 1999: Lost Books of Medieval China*, (London: The British Library, 2000), 1. For a monographic study of publishing history of the Song dynasty, see Zhou Baorong 周寶榮, *Songdai chubanshi yanjiu* 宋代出版史研究, (Zhengzhou: Zhongzhou guji chubanshe, 2003).
 - 21) For a general account of the development of woodblock printing technology during the Song dynasty, see Ozaki Yasushi 尾崎康, “Songdai diaoban yinshua de fazhan” 宋代雕版印刷的發展, *Gugong xueshu jikan* 故宮學術集刊, 20:4 (Summer 2003), 167–190. For an insightful analysis of the relations between printing and prosperity in culture during the Song, see L. Carrington Goodrich, “The Development of Printing in China and Its Effect of the Renaissance under the Song Dynasty (960–1279),” *Journal of Royal Asiatic Society*, (Hong Kong Branch), 3 (1963), 36–43.
 - 22) For a comprehensive study of book circulation, collation and compilation in Song times, see Susan Cherniack, “Book Culture and Textual Transmission in Sung China,” *Harvard Journal of Asiatic Studies*, 54:1 (June 1994), 5–125.
 - 23) Dudbridge, *op. cit.*, 2.
 - 24) Xu Song 徐松 (1781–1848) comp., *Song hui yao jigao* 宋會要輯稿, (Beijing: Zhonghua shuju, 1957), 75:28.2972.
 - 25) Wang Mingqing 王明清 (1127–ca. 1215), *Huizhu houlu* 揮塵後錄, in *Songyuan biji xiaoshuo daguan* 宋元筆記小說大觀, (Shanghai: Shanghai guji chubanshe, 2007), 1.3616.
 - 26) Johannes L. Kurz, “The Politics of Collecting Knowledge: Song Taizong’s Compilations Project,” *T’oung Pao*, 87:4/5 (2001), 289–316, at 291.
 - 27) It is worth mentioning here, however, that the bibliographic section of the *Songshi*, as indicated in the preface, was primarily based on the dynastic histories of the Song known as the *Guoshi* 國史, which have come down to us in four successive parts entitled “Sanchao guoshi” 三朝國史, “Liangchao guoshi” 兩朝國史, “Sichao guoshi” 四朝國史, and “Zhongxing sichao guoshi” 中興四朝國史, respectively. Many of the titles in the bibliographical sections of the first three *Guoshi* were duplicated in that of the *Zongxing sichao guoshi*, which was largely incorporated into the bibliographic section of the *Songshi* due to the carelessness of its editors. For a critical review of the bibliographical sections of the four *Guoshi* and the *Songshi*, see Piet van der Loon, *Taoist Books in the Libraries of the Sung Period: A Critical Study and Index*, (London: Ithaca Press, 1984), 4–6, 10–15, 18–23.
 - 28) A total of forty-eight titles are listed as *leishu* in the bibliographical monograph of the *Tangshu* 唐書, and according to the Southern Song scholar Wang Yinglin 王應麟 (1223–1296), during the Tang dynasty, there came out only “twenty-four *leishu* in a total of 7,288 *juan* from seventeen schools.” For this note, see Wang Yinglin, *Yu hai* 玉海, (Taipei: Hualian chubanshe, 1964), 54.1071.
 - 29) TPGJ shows substantial differences from TPYL in terms of source materials, but the influential Northern Song scholar Zheng Qiao 鄭樵 (1104–1162) mistakenly refers to TPGJ in the *Jiaochou* 校讎略 section of his *Tongzhi* 通志 as a book derived from TPYL, as noted in Ji Yun 紀昀 (1724–1805) et al. comps., the *Qinding Siku quanshu zhongmu* 欽定四庫全書總目, (1789, Beijing: Zhonghua shuju, 1997 revised ed.), 142.1882. Based on a close evidential study of the textual quality of three entries in TPGJ about “the Four Gentlemen of Liang” taken from the *Liang si gong ji* 梁四公記 against that of

- eight items in TPYL which also lists the *Liang si gong ji* as the source book, Glen Dudbridge comes to the conclusion that “TPYL compilers did their work independently of TPGJ.” For this note, see Dudbridge, *op. cit.*, 55.
- 30) Li Fang, “*Taiping guangji biao*” 太平廣記表, TPGJ, (981; 1566; Zhonghua shuju, 1961), 1–2.
 - 31) The Tower of Supreme Purity was built in the fourth year of the era of Taiping (979) to house handwritten copies of books transferred to Kaifeng under the imperial decree of Emperors Taizu and Taizong from the libraries of the recently annexed southern states, especially from the palace library of the Southern Tang. For this note, see Wang Yinglin, *op. cit.*, 54.1076.
 - 32) Little is known to us about Zhang Bangji’s life except that during his sojourn in Yangzhou in the first year of the Jianyan 建炎 era (1127), he lived a life of leisure reading TPGJ for fun, as recorded in his *Mozhuang manlu*, (Beijing: Zhonghua shuju, 2002), 2.56.
 - 33) See Luo Ye, “Shegeng xuyu” 舌耕敘語, in Ding Xigen 丁錫根 ed., *Zhongguo gudai xiaoshuo xu ba ji* 中國古代小說序跋集, (Beijing: Renmin wenxue chubanshe, 1996), 586.
 - 34) Wang Yaocyhen, CWZM, (Taipei: Shangwu yinshuguan, 1968), 3.174. Forty-six titles in total of 4,650 *juan* are listed in CWZM as *leishu* with TPGJ being one of them.
 - 35) Chen Zhensun, ZZSLJT, (Taipei: Guangwen shuju, 1968), 11.705.
 - 36) Nothing is known about Can Fan except that he is recorded in JZDSZ as the compiler of the two collections of tales. For this record, see Chao Gongwu, JZDSZ, (Taipei: Guangwen shuju, 1967), 13.770–771.
 - 37) For this note, see Tan Kai, preface, TPGJ, in Li Fang et al. comps., *op. cit.*, 1.
 - 38) For more about the circulation and textual history of TPGJ, see Zhang Guofeng 張國風, *Taiping guangji banben kaoshu* 太平廣記版本考述, (Beijing: Zhonghua shuju, 2004), 6–10, 14–39.
 - 39) Ji Yun et al. comps., *op. cit.*, 142.1883.
 - 40) For a detailed evidential study of the works cited in TPGJ, see Lu Jintang 盧錦堂, *Taiping guangji yinshu kao* 太平廣記引書考, (Taipei: Huamulan wenhua chubanshe, 2006).
 - 41) FYZL, which was compiled by Monk Daoshi 道世 (ca. 600–683) of the Tang dynasty, is the largest and most important Buddhist *leishu* that has come down to us in entirety. The whole text is divided into 100 *pian* 篇 (chapters), which are further divided into 680 plus *bu* 部 (sections). For each section, there is a heading to indicate the central message of the quotations and commentaries by the compiler. Chapters vary in size and stratification, and in general, the more complex and central the topic is to Buddhism, the more sections and subsections there will be, and vice versa.
 - 42) The *Xinxu* and the *Shuoyuan* are conventionally catalogued as Confucian works in traditional Chinese bibliography, as in the *Hanshu yiwenzhi* 漢書藝文志 (hereafter as HSYWZ) and the *Suishu jingjizhi* 隋書經籍志 (hereafter as SSJZ), due to their overtly expressed Confucian values and attitudes towards moral and political issues. Not until the Tang dynasty were they recognized as *xiaoshuo* for their “extensive fictionalization and excessive fabrication” (*guang cheng xu shi duo gou wei ci* 廣陳虛事多構偽辭). For the above-quoted comment, see Liu Zhiji, *op. cit.*, 18.516.
 - 43) Although the *Soushen ji* failed to survive in entirety beyond the Song dynasty, it is still inferable from its fragments preserved in *leishu* such as FYZL that *xiaoshuo* items in the original text were thematically organized into distinctive sections with headings like *Shenhua* 神化 (deification), *Bianhua* 變化 (transfiguration), *Ganying* 感應 (divine responses), and *Yaoguai* 妖怪 (uncanny grotesques) and that there was also a brief summary at the beginning of each section of the contents of the tales included in it. For this note, see Li Jianguo, *Tang qian zhiguai xiaoshuo shi* 唐前志怪小說史, (Tianjian: Tianjin jiaoyu chubanshe, 2005 revised ed.), 299–300. For more about the supposed remnant topical headings and discursive introductions, see Morino Shigeo 森野繁夫, “Sōshinki no henmoku” 搜神記の篇目, *Hiroshima Daigaku bungaku-bu kiyō* 廣島大學文學部紀要, 24:3 (1965), 161–172.
 - 44) The *Youyang zazhi* is most known for its extremely great variety of subject matter and the mixing of styles. The most complete text that is available to us is the modern punctuated Zhonghua shuju 1981 edition, which contains 1,288 items, more than half of which are found quoted “in more than one hundred and fifty-two” of the 500 *juan* text of TPGJ, “far more than selections from *Soushen ji* or any other work.” For this observation, see Carrie E. Reed, *op. cit.*, 124–125.
 - 45) In TPGJ, only *juan* 164–202 and *juan* 235–275 contain narrative items about men and the world, which are generally categorized as *zhiren* tales.

- 46) In translating the section and subsection titles of TPGJ, I consult Edward H. Schafer, “The Table of Contents of the *T'ai-p'ing kuang chi*,” *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, 2:2 (July 1980), 258–263.
- 47) There is no mention of this title in HSYWZ. The earliest bibliographical record of the *Liexian zhuan* appears in the *Za zhuan* 雜傳 section of the *Shibu* 史部 Division in SSJJZ with Liu Xiang given as the author. Records of it are also found in bibliographical sections of later dynastic histories such as the *Jiu Tang shu* 舊唐書, the *Tang shu* 唐書 and the *Song shi* 宋史, and in Song catalogue books of imperial and private holdings such as the CWZM and JZDSZ. It is worth noting that since the influential northern Song calligrapher Huang Bosi 黃伯思 (1079–1118) dated the text later than the Western Han dynasty, Liu Xiang’s authorship has been called into question, but as noted by Robert Campany, contemporary scholars as represented by Kaltenmark and Li Jianguo have cogently argued for the traditional attribution of the authorship to Liu Xiang. See Robert Campany, *Strange Writing: Anomaly Accounts in Early Medieval China*, (New York: State University of New York Press, 1996), 40–41. For more discussions about the authorship and textual history of the *Liexian zhuan*, see Li Jianguo (2005), 167–173.
- 48) The *Shenxian zhuan* is a collection of 84 immortals with the text traditionally attributed to the Daoist master Ge Hong 葛洪 (283–343), who is better known as the author of the *Baopu zi* 抱朴子. For a most comprehensive study of the *Shenxian zhuan* in English, see Robert Ford Campany, *To Live as Long as Heaven and Earth: A Translation and Study of Ge Hong's Traditions of Divine Transcendents*, (Berkeley: University of California Press, 2002).
- 49) Patricia Buckley Ebrey, *China: A Cultural, Social, and Political History*, (Boston: Houghton Mifflin Company, 2006), 35.
- 50) Catherine Despeux, “Women in Daoism,” Livia Kohn trans., in Livia Kohn ed., *Daoism Handbook*, (Leiden: Brill, 2000), 401.
- 51) Xiao Dengfu 蕭登福, *Daojia daojiao yu zhongtu fojiao chuqi jingyi fazhan* 道家道教與中土佛教初期經義發展, (Shanghai: Shanghai guji chubanshe, 2003), 127–144.
- 52) The *Lieyi ji*, alternatively known as the *Liyi zhuan* 列異傳, is the first important *zhigua* work in the history of Chinese literature, which is conventionally attributed to Cao Pi 曹丕 (187–226), Emperor Wen of the Wei 魏文帝 (r. 220–226). The *Soushen houji* is recorded in SSJJZ which credits Tao Qian 陶潛 (365–427) with the authorship. For a brief textual and thematic study of these two *zhiguai* works, see Xiaohuan Zhao, *Classical Chinese Supernatural Fiction: A Morphological History*, (Lewiston, NY: Edwin Mellen Press, 2005), 48–56.
- 53) John Winthrop Haeger, “The Significance of Confusion: The Origins of the *T'ai-p'ing Yü-lan*,” *Journal of the American Oriental Society*, 88:3 (July–September 1968), 401–410, at 401.
- 54) Victor H. Mair, “The Narrative Revolution in Chinese Literature: Ontological Presuppositions,” *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, 5:1–2 (July 1983), 1–27, at 25, 27.
- 55) Ji Yun et al. comps., *op. cit.*, 142.1882.
- 56) Xiaohuan Zhao, (October, 2005), 172.
- 57) For a more detailed discussion of the editorial problems with TPGJ, see Ye Qingbing 葉慶炳, “Youguan TPGJ de jige wenti” 有關太平廣記的幾個問題, in Ke Qingming 柯慶明 and Lin Mingde 林明德 eds., *Zhongguo gudian wenxue congkan: Xiaoshuo zhibu er* 中國古典文學叢刊：小說之部二, (Taipei: Juliu tushu gongsi, 1977), 11–44.