

Two Salvation Stories: “Xi Wangmu” and “Yunhua Furen” in *The Extensive Records of the Taiping Period*

Yin-ping Grace Lau

Introduction

“Xi Wangmu” 西王母 (in *Record of the Immortals Gathered in the Walled City, Jixian lu* [Yongcheng Jixian lu 壩城集仙錄], *The Extensive Records of the Taiping Period* [*Taiping guangji* 太平廣記], vol. 56) and “Yunhua Furen” 雲華夫人 (in *Jixian lu, The Extensive Records of the Taiping Period*, vol. 56) are two salvation tales in *The Extensive Records of the Taiping Period*.¹ Both stories fall into the category of massive salvation (See Appendix 1). Xi Wangmu and Yunhua Furen act as “saviors” who redeem the nation from the war of Huangdi 黃帝 and Chiyou 蚩尤, as well as the battle against the great floods faced by Yu 禹. Supernatural forces intervene at critical moments to reverse these calamities. These two stories in *Jixian lu*² convey a strong message of goddess worship and also contain amazing metamorphoses that merit attention.

Among the eighty-six examples of female-immortal fiction (vols. 56–70) in *The Extensive Records of the Taiping Period*, there are eight massive salvation stories (Appendix 1) in which immortals act as auxiliary forces to raise a siege or play the role of wizard doctors to cure patients. Salvation is a common motif in human-immortal tales. In the Korean story “Kim Yusin” 金庾信, the hero is saved three times by the mountain goddess from the hand of the spy who plans to murder him (*Samguk yusa* 三國遺事, vol. 1).³ Salvation can be viewed as a kind of tradition in human-immortal tales of classical Chinese fiction. In “Liuchen Ruanzhao” (劉晨阮肇, of the Southern Dynasty, in *Youminglu* 幽明錄, *The Extensive Records of the Taiping Period*, vol. 61), the immortal beauties revive the protagonists by providing them with delicious, nutritious food.⁴ In “Ma Shiliang” 馬士良 (in *Yishi* 逸史, *The Extensive Records of the Taiping Period*, vol. 69), of the Tang Dynasty, the daughter of the Valley God rescues Ma Shiliang from a death warrant. The Sea-Goddess Tianhou 天后 of the Song Dynasty acts as a supreme deliverer for desperate travellers (Appendix 2). In the two stories in *Yijian zhi* 夷堅志, “The Temple of Madame Lam” 林夫人廟 (in *Yijian zhizhi jing* 夷堅志景, vol. 9) and “The Sea-Goddess Worship of Fuxi” 浮曦妃祠 (in *Yijian zhizhi wu* 夷堅志戊, vol. 1), helpless travellers pray for the mercy and protection of the Sea-Goddess to overcome risk at sea and tidal waves, as well as violent attack from pirates.⁵ In addition, the famous Guanyin Buddha 觀音 in *Xiyouji* 西遊記 *Journey to the West* (Appendix 3), of the Ming Dynasty, saves the Monkey King (Sun Wukong 孫悟空) from time to time from dangerous attacks, such as the Child-God (Hong Haier 紅孩兒, chaps. 41–42) and the Bear-Monster (Xiongpiquai 熊羆怪, chap. 17).⁶ Furthermore, in *Liaozhai zhiyi* 聊齋誌異, of the Qing Dynasty, Pianpian 翩翩, the immortal lady, saves the protagonist from

the suffering of severe boil disease with infected swellings of pus, and eventually leads him toward the path of self-emancipation (chap. 3, “Pianpian”).⁷⁾ Immortals in “Xi Wangmu” and “Yunhua Furen” also act as sources of salvation by relieving protagonists from circumstances in which they are almost overwhelmed by enemies and superior forces.

I. Moments of Despair and a Cry for Help

In “Xi Wangmu” and “Yunhua Furen,” the two national and cultural heroes Huangdi and Yu face tremendous distress in their lives.⁸⁾ Huangdi does not call for help from heaven, but Yu cries out for rescue, requesting help from Yunhua Furen.

1. A Critical Moment in the Han Clan 漢族

Huangdi is the first emperor of the clan of Han. The battle with Chiyou affects the fate of the Han clan. Losing this battle would mean the defeat and extermination of this clan. In the Huangdi–Chiyou battle in “Xi Wangmu,” Huangdi is on the leeward side, in an inferior position. On the one hand, Huangdi is facing a hostile and powerful enemy, Chiyou; on the other hand, Huangdi is portrayed as a human clan leader who does not possess any magical powers. Chiyou is indeed a violent, mighty, and threatening enemy. His animal-like appearance and the ability to practice amazing magic helps him to gain the upper hand on the battlefield. Chiyou is described as “capable of different types of metamorphoses” in “Xi Wangmu.” In *Longyu hetu* 龍魚河圖, he possesses the distorted outlook of “a beast capable of human speech.”⁹⁾ This grotesque appearance echoes the animality in Chiyou. Animality contributes to his mighty power and enormous strength in fighting battles.

In addition, Chiyou has the ability to practice fascinating magic like a Taoist priest in order to mislead Huangdi and his army on the battlefield. In “Xi Wangmu,” Chiyou conjures up “strong wind and heavy rain.” In *Shanhai jing* 山海經, Chiyou invites the Gods of Wind 風伯 and Rain 雨師 as allies to create powerful storms (vol. 17) (Appendix 4).¹⁰⁾ Besides wind and rain, Chiyou is capable of creating out smoke, mist, and fog in “Xi Wangmu.” In *Yunji qiqian* 雲笈七籤, Chiyou manipulates his magic arts to cause foggy weather for three days, which bewilders Huangdi’s soldiers (vol. 100).¹¹⁾ Such cunning tactics obscure the battlefield, deluding Huangdi’s troops and causing them to go astray.

Chiyou is indeed skillful in military affairs and strategies. In *Shiben* 世本 and *Liuzi* 劉子, he is honored as the founder and creator of weapons. In *Shiji* 史記, Chiyou is one of eight gods worshipped by Qin Shi Huang 秦始皇 as the God of Weapons and Arms (兵主) (vol. 28).¹²⁾ In *Zhou li* 周禮, military officers worship Chiyou and ask him for strength and morale in fighting (vol. 19). Chiyou can thus be viewed as the God of War.¹³⁾

Huangdi’s confrontation with Chiyou causes him great despair. In “Xi Wangmu” Huangdi seems to be helpless when facing such a powerful enemy as Chiyou. In contrast to Huangdi’s image in *Shanhai jing*, in “Xi Wangmu” he is simply a clan leader of the human world who does not possess any supernatural powers. However, in *Shanhai jing* Huangdi is a deity with his palace situated at “the Heights of Kunlun 崑崙山” (vols. 2 and 11).¹⁴⁾ He has the ability to command Yinglong 應龍 (Appendix 5) and

the sacred goddess Ba 魃 to help in fighting against Chiyou (Appendix 6).¹⁵⁾ The demotion of Huangdi from a deity in *Shanhai jing* to a human hero in “Xi Wangmu” deprives him of an equal standing in his fight with Chiyou, which explains the stagnant situation before the intervention of Xi Wangmu. Huangdi is described as going to sleep in distress at Tai Shan 太山.¹⁶⁾ Even at the critical moment of life or death, or facing the extermination of the Han clan at the hands of his enemy, Huangdi does not cry out for help. The intervention of supernatural power is not the result of prayer or invitation, but comes from the initiative of the goddess.

2. Great Floods and a Yearning for Help

Huangdi does not call for help in “Xi Wangmu,” but when facing the great floods of nature in “Yunhua Furen” Yu calls for assistance from Yunhua Furen. The great floods represent a kind of inevitability: who can win the battle when facing such a strong rival? In *Shanhai jing* the great floods are described as “overwhelming torrents of water pouring from the sky” (vol. 18),¹⁷⁾ a catastrophe to mankind. These great floods are caused by the evil Water God Gonggong 共工, as stated in *Huainan zi* 淮南子 (vol. 8).¹⁸⁾ In order to save the nation, Yu has to regulate the flooding across the country.

In “Yunhua Furen,” Yu’s footprints have been left in the Yangtze River 長江 and Wushan 巫山. *Huainan zi* also records Yu’s flood-regulation journey to Yangtze River (vol. 7).¹⁹⁾ *Shanhai jing* describes Yu’s journey to the Mountain of Cloud and Rain 雲雨山, which is another name of Wushan (vol. 15).²⁰⁾ Yu experiences several risks in his journey to control the floods in “Yunhua Furen.” Yu encounters sudden, strong, and mighty winds that greatly hinder his sacred job. In *Wu Yue Chunqiu* 吳越春秋, Yu is attacked by the Yellow Dragon 黃龍 on his Yangtze River trip (vol. 6).²¹⁾ In “Yunhua Furen,” Yu is placed in a helpless and risky situation when he faces the powerful wind that he cannot overcome. He cries out for help, revealing his despair and distress when facing the power of nature. Yunhua Furen intervenes at this critical moment to reverse the situation. When facing these overwhelming forces, both Huangdi and Yu gather assistance from the supernatural, which saves them from the turmoil of their miseries.

II. Goddess-saviors

Huangdi and Yu’s despairing situations are reversed by the three indispensable immortal ladies, the Goddess of the Empyrean (Jiu Tian Xuannu 九天玄女), Yunhua Furen, and Xi Wangmu.

1. The Goddess of the Empyrean as the War Goddess

In “Xi Wangmu” the Goddess of the Empyrean is commanded by Xi Wangmu as an envoy or apostle to teach Huangdi battle tactics in fighting. She is indeed the Goddess of War. Here the Goddess adopts the original and traditional bird’s shape instead of having a woman’s figure with a nine-colored dress and riding on a bird as in “Goddess of the Empyrean” (in *Jixian lu*).²²⁾ In “Xi Wangmu” the Goddess of the Empyrean appears in a distorted form, possessing “a woman’s head with a bird’s body.” The Goddess of the Empyrean first appeared in *Longyu hetu* as a goddess sent by the great

heaven, yet there is no specific description of her appearance.²³⁾ In “Huangdi Enquires About the Military Tactics from Goddess of the Empyrean” 黃帝問玄女兵法, the Goddess of the Empyrean first appeared in “a bird’s form with a woman’s head.”²⁴⁾ The bird form is the original shape of this goddess and a more powerful shape.²⁵⁾ This appearance reflects the primitive yet amazing ability of this supernatural lady, who is capable of flying. As a bird she can break the boundary of space and fly from heaven to earth and back again (Appendix 7). Feather-men (羽人) of the Han tombs perform a similar function as flying messengers conducting newly dead souls to heaven (Appendix 8).

The Goddess of the Empyrean not only maintains her primitive yet fantastic lady-bird shape. She is also the great teacher of Huangdi in “Xi Wangmu,” guiding the protagonist to win the battle against Chiyou. In this story she takes up and performs her famous and unique role as the Goddess of War. In “Xi Wangmu” the Goddess of the Empyrean does not directly participate in the actual battle fighting; her function is to act as a mentor in educating Huangdi in different Taoist magic arts in order to win the great battle. In *Longyu hetu*, Huangdi even honors the Goddess of the Empyrean with the title of the chief commander of his troops.²⁶⁾

The Goddess of the Empyrean is indeed an idol adored and worshipped by heroes. She is the mentor as well as protector of war heroes.²⁷⁾ In *Xuanhe yishi* 宣和遺事, this War Goddess hands Song Jiang 宋江 the Holy Book of fighting; in *Shuihu zhuan* 水滸傳 the Goddess of the Empyrean not only gives the protagonist the Holy Book via a dream (chap. 42), she also teaches Song Jiang battle strategies to break the siege in a dream (chap. 88).²⁸⁾ The status of the Goddess of the Empyrean seems to have deteriorated in “Xi Wangmu.” In *Longyu hetu* she is the goddess sent by the great heaven, whereas in “Xi Wangmu” she is merely a messenger of Xi Wangmu.²⁹⁾ Despite this lowering of her status, the Goddess of the Empyrean still plays her special role as a war goddess. She is the crucial figure in governing the critical reversal of the Huangdi-Chiyou battle.

2. Mountain Goddess: Yunhua Furen

Yunhua Furen is the Mountain Goddess of Wu Shan. She has the sacred duty and power to oversee matters of the mountain. Helping Yu in regulating flooding is one issue within her scope of dealing. As stated in “Yunhua Furen,” this mountain goddess’s original name is Yaoji 瑤姬. The myth of Yaoji comes from *Shanhai jing*; Yaoji is a princess who dies at a young age. She has undergone metamorphosis and is transformed into a type of grass (薺草) that can serve as an aphrodisiac drug that could arouse flirtation (vol. 5).³⁰⁾

Yunhua Furen is a mountain goddess as well as the “twenty-third daughter of Xi Wangmu” (“Yuhua Furen”). In *Sanjiao soushen daquan* 三教搜神大全 Yaoji (Yunhua Furen) is one of the five daughters of Xi Wangmu.³¹⁾ Xi Wangmu is looked upon as a kind of mother image that will adopt, bring up, nourish, and protect girls who die young, such as Du Lanxiang 杜蘭香. Yaoji is one such girl who is taken care of by Xi Wangmu.³²⁾ The fact that Yunhua Furen is the Mountain Goddess of Wu Shan means that she is capable of offering a great help to Yu since she is familiar with the geography of the mountain and the Yangtze River. Yunhua Furen’s status as the Mountain

Goddess is demonstrated in the series of fantastic metamorphoses that she undergoes in front of Yu. Yunhua Furen is transformed into clouds, rain, and even a dragon (in “Yunhua Furen”) within a few seconds (the changing weather of clouds, mist, and rain reflect the actual geographical situation of Wu Shan; Appendix 9).³³⁾ This amazing series of metamorphoses is astonishing to Yu. Yu cannot help but question whether she is a true immortal lady since these transformations seem “deceitful and tricky” to him. Yunhua Furen’s transformations into clouds and rain (as Yaoji also does in “Gaotang fu 高唐賦”) is indeed the role of the mountain goddess. One of the important functions of mountain deities concerns the rainfall of the region, as stated in *Mountain and the Mountain God* 山與山神.³⁴⁾ As the Mountain Goddess of Wu Shan, Yunhua Furen offers specific help to Yu regarding the flood control of the domain she administers. This mountain goddess in “Yunhua Furen” undergoes a drastic change as compared with her image of a woman of peerless beauty falling in love with the emperors in “Gao Tang Fu.” In “Yunhua Furen” this Mountain Goddess becomes a saviorlike deity to help Yu in saving the nation from the great floods.

3. “Great Mother”: Xi Wangmu

Xi Wangmu is an essential and indispensable savior goddess in “Xi Wangmu” and “Yunhua Furen.” She takes an active role as the coordinator of the rescue in the former, while playing a concealed role as the mother of Yunhua Furen in the latter.

Xi Wangmu’s important function as the Mother Goddess is remarkable in these two salvation stories. According to Carl Jung, the mother archetype is one of the various types of mother goddesses that appear in different religions, all of which bring out the concept of the “Great Mother.”³⁵⁾ In *Jixian lu* (“Xi Wangmu” and “Yunhua Furen” come from *Jixian lu*), the status of Xi Wangmu as the Great Mother has reached its maturity and been confirmed. She is the head of the deity family with her spouse, Dong Wanggong 東王公 (Appendix 10), and a group of daughter-goddesses including Yunhua Furen, with their palace situated at “the heights of Kun-lun” (“Xi Wangmu”).³⁶⁾ Xi Wangmu’s image as the Great Mother in “Xi Wangmu” is drastically different from her original image in *Shanhai jing*. In *Shanhai jing*, Xi Wangmu is a goddess of ill omen, possessing a distorted, half-human and half-animal figure “with the teeth of a tiger and the tail of a leopard, dwelling in a cave” (*Shanhai jing*, vols. 2, 12, 16) (Appendix 11). Xi Wangmu has indeed undergone great changes to become a princess in *Mutianzi zhuan* 穆天子傳 and the fairest of the fair in *Han Wu neizhuan* 漢武內傳. Xi Wangmu even becomes a lucky angel (instead of an ill-omened goddess), an auspicious goddess, possessing drugs that lead to immortality in *Huainan zi* (vol. 6).³⁷⁾ In the two salvation stories of “Xi Wangmu” and “Yunhua Furen,” Xi Wangmu acts as the savior who redeems the protagonists from desperation.³⁸⁾

As the Great Mother Xi Wangmu is associated with maternal solicitude and compassion, her primary role in “Xi Wangmu” and “Yunhua Furen” is to assist the protagonists in their paths of actualizing their careers.³⁹⁾ In “Xi Wangmu,” Xi Wangmu is the focal point of salvation. She takes an active role and initiative in helping Huangdi. The Great Mother sends envoys twice at critical moments of the Huangdi–Chiyou battle in order to reverse the dangerous situation, saving Huangdi from defeat. Of the two messengers, the Goddess of the Empyrean is most important since she is the men-

tor of Huangdi in practicing battle tactics. Another messenger is the envoy in black fox fur. This apostle brings the Taoist magic figures (符) that help Huangdi in acquiring assistance and support from deities to fight against Chiyou. Although Xi Wangmu neither appears before Huangdi nor participates in the actual battle fighting, she is the main force and the principal character in helping Huangdi to gain an upper hand in the war, reviving the Han clan from the subjugated state.

In “Yunhua Furen,” instead of directly assisting Yu in controlling the Great Floods, Xi Wangmu’s involvement is an indirect one via her daughter, Yunhua Furen. The classification of Mother–Daughter–Goddess is unique in the Taoist female-immortal hierarchy. Xi Wangmu is “the source and origin of yin 陰” (in “Xi Wangmu”), while Yunhua Furen is also derived from the source of yin (in “Yunhua Furen”), which is a valid proof of their blood bond relationship that ties them to a family line. In “Yunhua Furen” the goddess-daughter of Xi Wangmu helps Yu in a similar way as Xi Wangmu helps Huangdi. Yunhua Furen also hands Yu the Taoist magic figures that help invoke aid from deities, as well as sending messengers to assist Yu in regulating the water.

Xi Wangmu possesses the soothing image of the Great Mother for people in distress; desperate worshippers would pray to this Mother-Goddess. General Zhang Xiang 張祥 also pleaded for mercy and help from Xi Wangmu when confronting his enemy (*Suishu* 隋書, vol. 71).⁴⁰ In “Xi Wangmu” and “Yunhua Furen,” Xi Wangmu acts as the Great Mother to save the protagonists in time of despair.

One significant and interesting issue regarding the three goddess-saviors is the process of purification. “Purification” refers to the careful handling by Du Guangting 杜光庭, the author of *Jixian lu*, to elevate the immortals by purifying their appearance and outlook as well as their flirtatious behavior. Of the three immortals in “Xi Wangmu” and “Yunhua Furen,” the Goddess of the Empyrean still maintains her traditional image as a war goddess without any drastic changes. However, both Xi Wangmu and Yunhua Furen have undergone great transformations and been purified to become goddess-saviors. Xi Wangmu’s appearance has been beautified. In “Xi Wangmu” she manages to cast off her original animal shape with “tiger teeth” and “leopard tail” (in *Shanghai jing*) to become the Great Mother of the immortals. Xi Wangmu’s original animal shape has been transferred to her apostle, the God of the White-Tiger (in “Xi Wangmu”).⁴¹

Xi Wangmu has been cleansed by abandoning her grotesque and distorted original appearance and Yunhua Furen has been uplifted spiritually by discharging her flirtatious behavior (in “Yunhua Furen”). Yunhua Furen has been transformed from a human princess into a kind of aphrodisiac drug after death in *Shanghai jing*. She is described as having love affairs with the emperors of Chu 楚 in “Gao Tang Fu.” Zhang Jun 張軍 refers to Yaoji (Yunhua Furen) as the Virgin Goddess as well as the Goddess of Lust.⁴² In “Yunhua Furen” this goddess is “clarified” from her image of lewd passion and sensual pleasure to become a goddess that helps Yu in controlling the flood. Du Guangting even protests against Song Yu 宋玉, the author of “Gao Tang Fu,” for treating Yaoji as a lustful woman. Xi Wangmu and Yunhua Furen are not the only two examples of purified immortals. Nu ji 女兒 (this immortal’s original name is Nu wan 女丸 in *Lixian zhuan* 列仙傳), a woman who manipulates sexual intercourse (to-

gether with Taoist ascetic practices) to achieve immortality in *Liexian zhuan*, becomes a woman of ascetic practices in *Jixian lu*.⁴³⁾ Du Guangting belongs to the Shangqing branch (上清派) of Taoism. This branch believes in the uses of ascetic practices rather than sexual intercourse to achieve immortality.⁴⁴⁾ This may explain the purification of the female immortals in *Jixian lu*. Xi Wangmu and Yunhua Furen are not only cleansed but also elevated to the savior level in order to rescue Huangdi and Yu from dangerous situations, saving the Han clan and even the whole nation from disastrous defeat and detrimental calamity.⁴⁵⁾

III. Tactics of Rescue

In “Xi Wangmu” and “Yunhua Furen,” the immortals save Huangdi and Yu mainly by Taoist magic practices and the Holy Book. To be rescued by the immortals brings out another question: will these external helping forces weaken or even cripple the heroism of the two protagonists?

1. *Mentor and Apprenticeship: Taoist Magic*

In “Xi Wangmu” the Goddess of the Empyrean is sent by Xi Wangmu to save the protagonist. There is something fascinating regarding this rescue: the goddess is not physically involved in the battle or salvation. Instead, Huangdi has to learn from her the Taoist magic that will enable him to achieve a victory in the battle. Huangdi is the pupil while the Goddess can be viewed as the teacher, instructor, or mentor.

What the Goddess of the Empyrean teaches Huangdi is the important Taoist message of yin-yang 陰陽 regarding changes and magic practices. One important magic practice is the magic walk (步斗), which enables Huangdi to possess the magic power to win. The magic walk follows the pattern of the Big Dipper, which consists of seven steps (Appendix 12). A detailed description of the magic-walk pattern appears in *Baopo zi* 抱朴子 (vol. 11).⁴⁶⁾

The Big Dipper is not only the “superintendent-general” of the planetary system, it is also the constellation that is the origin and source of magical strength and power. In dancing the magic walk Huangdi can also invoke magical strength that helps him to gain the upper hand in the Huangdi–Chiyou Battle.⁴⁷⁾

2. *Highly-prized articles: the Holy Book and magic figures*

In “Yunhua Furen” and “Xi Wangmu,” the protagonists are given highly prized articles or treasures, such as the Taoist Holy Book and magic figures, to overcome danger and attack.

Yunhua Furen gives Yu the Taoist Holy Book of *Ling bao zhenwen* 靈寶真文 in “Yunhua Furen.” The Holy Book contains the sacred power to help Yu overcome hardships in regulating the floods. It enables Yu to tame animals, such as tigers, leopards, and flood-dragons. The fierce animals or monsters are great enemies in Yu’s flood-control journey. This Holy Book endows Yu with the power of an animal tamer or even animal trainer, which allows him to escape when meeting these dangerous and wicked natural enemies.⁴⁸⁾ The Holy Book also acts as an amulet for Yu to survive or even overcome privations, such as going through flooded areas or burning fire or even the underworld of darkness, as well as tribulations such as risks at sea, muddy

slopes, and sandstorms, which present hardships to Yu's mission.⁴⁹⁾ Yunhua Furen can be looked on as a goddess savior to protect and save Yu from distressful circumstances. Both *Ru Shu ji* 入蜀記 and *Wu chuan lu* 吳船錄 record that the temple of Yunhua Furen in Wu Shan overlooks the strait there. Yunhua Furen's temple and her sacred crows are well known as providing protection and blessing for ships and sailors who pass by the strait.⁵⁰⁾ In "Yunhua Furen," armed with the treasure—the Holy Book given by the Goddess—Yu manages to overcome terrible trials and tribulations in his journey to control the great floods.

In "Xi Wangmu" Huangdi also obtains a highly-prized treasure from Xi Wangmu to help him win the battle. Huangdi is given the Taoist magic figures by the Great Mother. Owners of the Taoist magic figures have the power to invoke help from various immortals. Fei Zhangfang 費長房 possesses the Taoist magic figures that enable him to "command and order ghosts and gods on earth" (*Hou Hanshu* 後漢書, vol. 82).⁵¹⁾ The Taoist magic figures given to Huangdi can invoke help from Tai Yi 太一 and Tian Yi 天一. These two stars are protectors who take care of emperors, especially new emperors to the thrones (*Shiji, Tianquan shu*).⁵²⁾ The magic figures in "Xi Wangmu" serve at least two purposes. On one hand, they are an indication that Huangdi will become emperor since the magic figures are given by the "Great Mother," representative of the supernatural world. On the other hand, they can summon help from the other world that helps Huangdi in fighting.

One interesting issue is that this piece of magic figure is given by Xi Wangmu with her own consent, not as a result of Huangdi's request or prayer. There is a strong implication that Huangdi's fate to be on the throne is assigned and determined by the great heaven. Huangdi's sovereignty and throne are granted and conferred by heaven; he is chosen and appointed by supernatural power. The idea that emperors' authority and sovereignty come directly from heaven was a popular belief in the Han Dynasty.⁵³⁾ Heaven only chooses and appoints those who are kind, charitable, and benevolent to be emperors. In "Xi Wangmu," Chiyou is portrayed as a violent and hostile enemy. In contrast, as in *Longyu hetu*, Huangdi is a benevolent leader.⁵⁴⁾ The Taoist magic figures conferred to Huangdi are a signal and symbol from the other world that this charitable leader is the beloved and chosen one. The magic figures enable Huangdi to gather help from the supernatural forces, to reverse the threatening battlefield situation and become the sacred king of the Han clan. The highly prized treasures such as the Holy Book and Taoist magic figures are articles that immortals used to rescue the two cultural heroes from imminent danger.

3. *Crippling of Heroism?*

The immortals use different tactics to rescue Huangdi and Yu from the battle and the great floods. Intervention by the supernatural ladies produces the question of whether aid from the other world weakens the strong impact of human efforts and heroism, as represented by the two national and cultural heroes.

To a certain extent the indispensable supporting forces of the immortals affects the traditional heroic images of Yu and Huangdi. In "Xi Wangmu," Huangdi declines from a deity to a clan leader. In *Shanghai jing* Huangdi has the power to order Yinglong; even the Goddess Ba is under his command (vol. 17).⁵⁵⁾ One should not over-

look the status of Ba as the sacred goddess. The fact that Huangdi can order the sacred goddess to fight in the battle demonstrates that he is the supreme deity endowed with the sovereignty to govern supernatural beings. In “Xi Wangmu,” Huangdi is no longer a deity, he is just a helpless clan leader filled with worries and anxiety. To say that Huangdi is simply a clan leader does not mean that he is entirely unheroic in fighting against Chiyou. The fact that the supernatural aids come without a request from Huangdi, and that the protagonist confronts his enemy and wins the battle after learning war tactics from the Goddess of the Empyrean conveys the message that Huangdi wins the battle on his own even though he has summoned help from the supernatural beings.

In comparison with Huangdi, Yu’s heroism in “Yunhua Furen” is seriously crippled by the intervention of Yunhua Furen. First, it is Yu who takes the initiative to plead for assistance. Yu “bows and asks for help” from the immortal lady. The gestures of bowing and worshipping put Yu in a humble and inferior position that makes Yunhua Furen stand out as the supreme, noble, and sacred goddess. In addition, Yu becomes the disciple of Yunhua Furen.⁵⁶⁾ The protagonist “bows his head to the ground” and listens to the preaching of Yunhua Furen on the Taoist doctrines of “the phenomenon of changes.”

Yunhua Furen acts as a Taoist nun guiding Yu in discarding and renouncing his old self and becoming a man of great piety. This is the Taoist way of preaching as described in *Suishu*: “to preach the secret doctrine sparing someone from disaster as well as to cast someone off entirely from the old self.”⁵⁷⁾ Yu is enlightened by Yunhua Furen and becomes one of the Taoist immortals (紫庭真人). Yu’s gesture of bowing his head to the ground when he encounters Yunhua Furen, as well as his entire reliance on the immortal’s help in controlling the great floods cripple his traditional image as a hero. In *Wu Yue Chungiu and Shiyiji* 拾遺記, Yu heroically bores through the hill Long Men 龍門, draining off the great flood waters to save numerous lives as well as many agricultural farms.⁵⁸⁾ In “Yunhua Furen” Yu’s yearning for help and becoming a humble disciple of the immortal weaken his ability to stand up with courage when confronting the fierce enemy of the great floods. To a certain extent external helping forces do cripple the heroism of Huangdi and Yu, especially the latter as a great cultural hero.

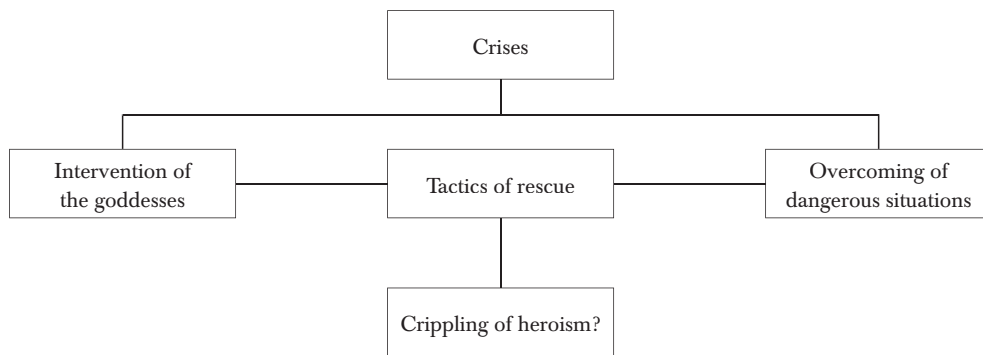
Conclusion

Of the two major salvation stories in *Jixian lu*, “Xi Wangmu” and “Yunhua Furen,” the latter is a more creative piece of work as compared with the former. Du Guangting based it on the traditional story of Yaoji and transformed the goddess from the Virgin Goddess to the salvation goddess. In “Yunhua Furen,” Yunhua Furen takes up her new role of rescuing Yu from his dangerous situation. Yunhua Furen not only saves Yu, she also saves the entire country from the calamity of the great floods, which is indeed a virtuous deed and a meritorious achievement.

Both Yunhua Furen and Xi Wangmu undergo a process of purification to be beautified in their outlook as well as spiritually elevated. Du Guangting’s treatment of the immortals in *Jixian lu* exalts the image and status of the goddesses, in which Xi Wangmu’s position as the head of the female immortals is established and then

confirmed. This trend of uplifting the status of the female immortals in *Jixian lu* contrasts with the immortal–human love fiction of the same period (Tang dynasty). For example, Zhinu 織女 in the Tang fiction “Guo Han” 郭翰 deteriorates from a goddess with the sacred mission of helping the protagonist, as described in *Soushenji* 搜神記 (chap. 1), to becoming the mistress in “Guo Han” (*The Extensive Records of the Taiping Period*, vol. 68). In the Ming fiction “Tang Wen” 唐文 Zhinu even becomes a concubine, a secondary wife (in *Gao Po yizuan* 高坡異纂).⁵⁹ In the immortal–human love fiction immortals gradually become sex objects that represent lust and sexual desire. In contrast to these mainstream developments, Du Guangting’s treatment that exalts the status of the immortals supports the preaching doctrines of the Shangqing branch of Taoism, to which he belonged. The moralistic message of this Taoist preaching is emphasized in “Xi Wangmu” and “Yunhua Furen,” in which the goddesses act as saviors to rescue and redeem mankind.

In “Xi Wangmu” and “Yunhua Furen” it is the immortals’ intervention that alters the plot of the stories. The relationships of the different elements are as follows:



In “Xi Wangmu” and “Yunhua Furen,” the two protagonists are not only saved by the supernatural forces, they also receive the doctrines of Taoism. Yu even becomes a Taoist apostle and immortal. To a certain extent this strong moralistic doctrinal preaching weakens the status and image of Huangdi and Yu, the two traditional national and cultural heroes.

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Notes

- 1) Li Fang 李昉 et al. ed., *The Extensive Records of the Taiping Period* 太平廣記, (Beijing: Zhonghua shuju, 1961), vol. 56, 344–349. This article mainly discusses Huangdi–Chiyou’s battle in “Xi Wangmu.” Xi Wangmu’s relationships with Mu tianzi 穆天子 and Han Wudi 漢武帝 are not dealt with here since they do not belong to the category of salvation stories. Quotations in this article are based on this edition. *The Extensive Records of the Taiping Period* consists of more than one thousand pieces of Tang fiction. It also has the value of preserving scattered pieces and literary work. See Long Ganghua 龍鋼華, “Literary Sketches and Mini Stories—Take Strange Tales from *Make Do Studio, Records of the Taiping Era, Literary Sketches from Yuewei Cottage*, for example 筆記小說與微篇小說—以太平廣記·聊齋誌異和閱微草堂筆記為例,” *Journal of Shaoyang University* (Social Science Edition) 4:1 (2005), 100;

- Zhao Weiguo 趙維國, "Cultural Factors of the Compiling of Taiping quangji 論太平廣記纂修的文化因素," *Journal of Henan University* (Social Science Edition) 41:3 (2001), 60. *The Extensive Records of the Taiping Period* is an essential textbook of fiction narrators; see Luo Ye 羅燁, *Xinbian zuoweng tanlu* 新編醉翁談錄, vol. 1, in *Xuxiu siku quanshu* 續修四庫全書, (Shanghai: Shanghai quji chubanshe, 1995), 408.
- 2) There are two versions of *Jixian Lu*; one is *Yunji qiqian* 雲笈七籤, the other is *Daozang* 道藏. See *Jixian Lu*, in Zhang Junfang 張君房 ed., *Yunji qiqian*, (Beijing: Zhonghua shuju, 2003), 2524–2570; *Siku quanshu cunmu congshu* 四庫全書存目叢書, (Tainan: Zhuangyan wenhuashiye youxian gongsi, 1995), 258–329 to 258–383. For differences between these two editions, see Luo Zhengming 羅爭鳴, "An Analysis of the *Yongcheng jixian lu* extracted from *Yunji qiqian* 雲笈七籤本壩城集仙錄探蹟," *Journal of Ancient Books Collation and Studies* 4 (2006), 43–45. For Du Guangting's life, see Wang Ying 王瑛, "Du Guangting ehiji kaobian 杜光庭事跡考辨," in *Qianhou Shu de lishi yu wenhua: Qianhou Shu lishi yu wenhua xueshu taolunhui lunwenji* 前後蜀的歷史與文化—前後蜀歷史與文化學術討論會論文集, (Chengdu: Bashushu she, 1994), 84–93.
 - 3) For the tale of "Kim Yusin," see Iryōn 一然, Yi Minsu 李民樹 trans., *Samguk yusa* 三國遺事, (Seoul: Ŭryu munhwasa, 1983), vol. 1, 94–96.
 - 4) "Liuchen Ruanzhao" should be in *Youminglu* instead of *Soushen ji* 搜神記. This story is recorded as a fiction belongs to *Soushen ji* in *The Extensive Records of the Taiping Period*, See Zhongguo gudai xiaoshuo baike quanshu bianji weiyuanhui ed., *Zhongguo gudai xiaoshuo baike quanshu* 中國古代小說百科全書, (Beijing: Zhongguo dabaik quanshu chubanshe, 1993), 700–701. "Liuchen ruanzhao" is a story of human-immortal love tale as well as a salvation story.
 - 5) Hong Mai 洪邁, *Yijian zhi* 夷堅志, (Beijing: Zhonghua shuju, 1981), *Yijian zhizhi jing* 夷堅支志景, vol. 9, 950–951; *Yijian zhizhi wu* 夷堅支志戊, vol. 1, 1058.
 - 6) For Guanyin Buddha helping the Monkey King, see "Huayangdongtianzhuren 華陽洞天主人," *Xiyouji: Shidatang ben* 西遊記：世德堂本, *Guben xiaoshuo jicheng* 古本小說集成, (Shanghai: Shanghai guji chubanshe, 1994), chaps. 41–42, 1021–1076; chap. 17, 390–414. For the importance of Guanyin Buddha in taming the Monkey King, see Whalen Lai, "From Protean Ape to Handsome Saint: The Monkey King," *Asian Folklore Studies* 53:1 (1994), 40–41; Lu Tiantian 劉田田, "Kindly Mother and Worldly Women: Guanyin Buddha in Monkey King 慈愛的母親世俗的女性—西遊記中的觀音形象分析," *Sichuan University of Arts and Science Journal* (Social Science Edition) 17:3 (2007), 47.
 - 7) Pu Songling 蒲松齡, *Liaozhai zhiyi* 聊齋誌異, (Shanghai: Shanghai guji chubanshe, 1986) *Sanhui*ben, chap. 3, 432–436. Quotations in this article are based on this edition. For an English translation, see John Minford trans. and ed., *Pu Songling Strange Tales from a Chinese Studies*, (London: Penguin Books Ltd, 2006) and Lu Yunzhong, Chen Tifang, Yang Liyi, Yang Zhihong trans., *Strange Tales of Liaozhai* 聊齋誌異選, (Hong Kong: Commercial Press, 1988).
 - 8) For Huangdi and Yandi 炎帝 belonging to the same family line, see Zuo Qiuming 左丘明, *Guoyu* 國語, (Shanghai: Shanghai guji chubanshe, 1978), chap. 10, "Jinyu 晉語," 4, 356. For the Huangdi–Yandi Battle and Chiyou as the descendant of Yandi, and Chiyou rebelling against Huangdi, see Wang Qiangmu 王強模, *Liezi quanyi* 列子全譯, (Guiyang: Guizhou renmin chubanshe, 1993), chap. 2, 62; Luo Mi 羅泌, *Lushi* 路史 in *Yingyin wenyuange siku quanshu* 景印文淵閣四庫全書, (Taipei: Taiwan shangwu yinshuguan, 1984), *Houji* 後紀 4, "Chiyou zhuan 蚩尤傳," 383–109 to 383–111.
 - 9) For the distorted appearance of Chiyou, see Zhang Shoujie 張守節, *Zhengyi* 正義 quoted *Longyu hetu*, see Sima Qian 司馬遷, *Shiji* 史記, (Beijing: Zhonghua shuju; Shanghai: Xinhua shudian, 1959), vols. 1 and 4.
 - 10) For Chiyou calling Gods of Wind and Rain to help, see Yuan Ke 袁珂, *Shanhai jing quanyi* 山海經全譯, (Guiyang: Guizhou renmin chubanshe, 1991), vol. 17, "Dahuang bei jing 大荒北經," 319. For the destructive power of the Wind God, see He Ning 何寧, *Huainan zi jishi* 淮南子集釋, (Beijing: Zhonghua shuju, 1998), vol. 8, 577.
 - 11) *Yunji qiqian*, vol. 100, "Huangdi," 2170.
 - 12) For Chiyou as the founder and god of weapons, see Song Zhong zhu 宋衷注, Qin Jiamo dengji 秦嘉謨等輯, *Shiben bazhong* 世本八種, (Shanghai: Shangwu yinshuwuan, 1957), 359; Liu Zhou 劉晝, Fu Yashu zhuan 傅亞庶撰, *Liuzi jiaoshi* 劉子校釋, (Beijing: Zhonghua shuju, 1998), vol. 8, 384; *Shiji*, vol. 1, 1367.

- 13) For Chiyou worship, see *Zhouli zhushu* 周禮注疏, in *Shisan jing zhushu* 十三經注疏, (Beijing: Zhonghua shuju, 1957), vol. 19, 506. For discussion of Chiyou using a metal weapon to fight as a war god, see Guan Shan 關山, “Huangdi shenhua di wenhua jingshen xintan 黃帝神話的文化精神新探,” *Journal of Wuzhou Teachers College of Guangxi* 16:4 (2000), 35.
- 14) *Shanhajing Quanyi*, vol. 2, “Xishan jing 西山經,” 38; *Shanhajing Quanyi*, vol. 11, “Haineixi jing 海內西經,” 244.
- 15) *Ibid.*, vol. 17, 319.
- 16) Huangdi has a difficult time when confronting Chiyou. In “Lishan lao 驪山姥,” it is stated that Huangdi has fought one hundred battles within three years. See *The Extensive Records of the Taiping Period*, vol. 63, 394–396.
- 17) For descriptions of the great floods, see *Shanhai jing quan yi*, vol. 18, “Hainei jing 海內經,” 336; Zhou Chunsheng 周春生, *Wu Yue Chunqiu jijiaohui kao* 吳越春秋輯校彙考, (Shanghai: Shanghai guji chubanshe, 1997), vol. 6, 101.
- 18) *Huainan zi jishi*, vol. 8, 578.
- 19) *Ibid.*, vol. 7, 533.
- 20) *Shanhajing Quanyi*, vol. 15, “Dahuang nan jing 大荒南經,” 285, 290.
- 21) Yu attacked by the Yellow Dragon, see *Wu Yue Chunqiu jijiaohui kao*, vol. 6, 106. Shapes of dragons represent shapes of the rivers. Attacks by the dragon reflect the great floods in the ancient time. See He Genhai 何根海, “Dayu’s regulating rivers and the myth of dragons and snakes 大禹治水與龍蛇神話,” *Journal of Anhui University* (Philosophy and Social Sciences) 27:6 (2003), 8–14.
- 22) For the image of the Goddess of the Empyrean, see “Goddess of the Empyrean,” *Jixian Lu*, in *Yunji qiqian*, vol. 114, 2538–2540. For bird-goddesses falling in love with human beings, see Gan Bao 干寶, *Soushen ji* 搜神記, (Beijing, Zhonghua shuju, 1979), vol. 14, “Maoyi nu 毛衣女,” 175; Gou dao xing 句道興 *Soushen ji*, vol. 23, “Tian Kunlun 田昆侖,” in *Soushen ji, Soushen houji yizhu* 搜神記·搜神後記譯注, (Zhangchun: Jilin wenshi chubanshe, 1997), 965–969. Pu Songling 蒲松齡, “Zhu Qing 竹青,” in *Liaozhai zhiyi*, vol. 11, 1516–1520.
- 23) In *Longyu hetu* there is no specific description of the Goddess of the Empyrean’s appearance. See *Longyu hetu*, in *Wei shu jicheng* 緯書集成, (Shanghai: Shanghai guji chubanshe, 1994), 1150; Li Fang 李昉 et al. ed., *Taiping yulan* 太平御覽, (Beijing: Zhonghua shuju, 1960), vol. 79 “Huangdi,” 368; Sun Jue 孫穀, *Guwei shu* 古微書, vol. 34, in *Yingyin wenyuange siku quanshu* 景印文淵閣四庫全書, (Taipei: Taiwan shangwu yinshuguan, 1983), 194–1053 to 194–1054.
- 24) For the Goddess of the Empyrean as a bird-goddess, see “Huangdi Equires the Military Tactics from Goddess of the Empyrean,” in “Quan shanggu sandai wen 全上古三代文,” vol. 16, in Yan Kejun jiao ji 嚴可均校輯, *Quan shanggu sandai Qin Han Sanguo Liuchao wen* 全上古三代秦漢三國六朝文, (Beijing: Zhonghua shuju, 1958), 114. According to Yuan Ke 袁珂, origin of this goddess comes from Xuanniao 玄鳥; see Yuan Ke, *Zhongguo shenhua shi* 中國神話史, (Shanghai: Shanghai wenyi chubanshe, 1988), 101.
- 25) For the bird as the symbol of fertility worship, see Liu Dalin 劉達臨, *The Sex Culture of Ancient China* 古代性文化, (Yinchuan: Ningxia renmin chubanshe, 1993), 31. For the bird as also a kind of totem to the Zhuang clan, see Qiu Zhensheng 丘振聲, *Zhuangzu tu teng kao* 壯族圖騰考, (Nanning: Guangxi jiaoyu chubanshe, 1996), 206–219. For descriptions of Feather-men, see *Shanhai jing quanyi*, vol. 6, “Haiwai nan jing 海外南經,” 191; Zhang Hua zhuan 張華撰, Fan Ning jiaozheng 范寧校證, *Bowu zhi jiaozheng* 博物志校證, (Beijing: Zhonghua shuju, 1980), vol. 2, 22.
- 26) For the Goddess of the Empyrean as a war goddess, see *Zhengyi* quoted in *Longyu hetu*, in *Shiji*, vol. 1, 4. This goddess also takes up the role of teaching Huangdi to achieve immortality via sexual intercourse; see *Yunji qiqian*, vol. 100, “Huangdi,” 2183.
- 27) For the Goddess of the Empyrean as the great teacher of Huangdi, see Mori Masako 森雅子 *Seiōbo no genzō: Hikaku shinwagaku shiron* 西王母の原像—比較神話学試論, (Tokyo: Keiō gijuku daigaku shuppankai, 2005), 45; Liu Xiangyu 劉相雨, “On the Images of the Goddess of the Empyrean in Classical Novels 論古代白話小說中的九天玄女形像,” *Qilu Journal* 3 (2004), 117.
- 28) For the role of the Goddess of the Empyrean in *Xuanhe Yi Shi* and *Shui Hu Zhuan*, see Die Ming 佚名, *Xuanhe yishi* 宣和遺事, part 1, in *Xuanhe yishi · Jingkang chuanxin lu* 宣和遺事·靖康傳信錄, (Taipei: Taiwan zhonghua shuju, 1979), 23–24; *Li Zhuowu xiansheng piping zhongyi shuihu zhuan* 李卓吾先生批

- 評忠義水滸傳, in *Xuxiu siku quanshu* 續修四庫全書, chap. 42, 600–601; chap. 88, 296–298. For the Goddess of the Empyrean and the heroes in classical Chinese novels, see Du Guichen 杜貴晨, “Empyrean Profound Woman and All Men are Brothers 九天玄女與水滸傳,” *Journal of Jining Teacher’s College* 27:5 (2006), 13–17; Li Jingmei 李景梅, “Gudai xiaoshuo zhong di Jiu Tian Xuannu kaolun 古代小說中的九天玄女考論,” *The Research on Ming and Qing Dynasties Novels* 2 (2006), 59–72.
- 29) For the Goddess of the Empyrean as the sacred goddess sent by heaven, see Zhengyi quoted in *Longyu hetu*, in *Shiji*, vol. 1, 4. For this goddess as the messenger of Xi Wangmu, see *Guang Bowu zhi* 廣博物志, vol. 9, in Dong Sizhang 董斯張, *Guang bowu zhi in Yingyin wenyuange siku quanshu* 景印文淵閣四庫全書, 180–192.
- 30) For the myth of Yaoji, see *Shanhaijing Quan Yi*, vol. 5, “Zhongshan jing 中山經,” 142. For Yaoji as the origin of the Mountain Goddess of Wushan, see quotation of *Xiangyang qijiu zhuan* 襄陽耆舊傳, in “Gaotang fu 高唐賦,” in Xiao Tong bian xuan 蕭統編選; Li Shan zhu 李善注, *Wen xuan* 文選, (Hong Kong: Hong Kong Commercial Press, 1936), vol. 18, 393. For development of this goddess, see Lian Zhenbiao 連鎮標, “Wushan Shennu gushi di qiyuan ji qi yanbian 巫山神女故事的起源及其演變,” *Studies in World Religions* 4 (2001), 106–116. For this goddess as the Goddess of Match-Making, see Wen Yiduo 聞一多, “Gaotang Shennu chuanshuo zhi fenxi 高唐神女傳說之分析,” in Sun Dangbo 孫黨伯, Yuan Jianzheng 袁善正 ed., *Wen Yiduo quanji* 聞一多全集, *Shenhua pian* 神話篇, (Wuhan: Hubei renmin chubanshe, 1993), vol. 3, 3–34.
- 31) *Huitu sanjiao yuanliu soushen daquan (Wai erzhong)* 繪圖三教源流搜神大全 (外二種), (Shanghai: Shanghai guji chubanshe, 1990), “Xi Wangmu,” 367.
- 32) For the relationship of Xi Wangmu and her daughters, see Li Fengmao 李豐琳, “Xi Wangmu Wunu Chuanshuo di Xingcheng ji qi Yanbian: Xi Wangmu Yanjiu zhi yi 西王母五女傳說的形成及其演變——西王母研究之一,” in *Wuru yu zhejiang: Liuchao Sui Tang daojiao wenxue lunji* 誤入與謫降：六朝隋唐道教文學論集, (Taipei: Taiwan xuesheng shuju, 1996), 215–340; Yang Li 楊莉, “Yongcheng zhong di Xi Wangmu: Yi Yongcheng Jixian Lu wei jichu di kaocha, xu 墉城中的西王母：以墉城集仙錄為基礎的考察·續,” in *Religious Studies* 宗教學研究 4 (2000), 9–11. Du Lanxiang, see *Taiping yulan* 太平御覽, vol. 396, Renshibu 人事部 37, 1829.
- 33) For Yaoji’s metamorphosis, see “Gao Tang fu,” 393. For Yunhua Furen as the goddess that helps Yu in the great floods’ regulation as a kind of Water-Goddess, see Zhang Jun 張軍, “Gao Tang Shennu di yuanxing yu leixing 高唐神女的原型與類型,” in *Chuguo shenhua yuanxing yanjiu* 楚國神話原型研究, (Taipei: Wenjin chubanshe, 1994), 41–43.
- 34) For the association of mountain god/goddess and rainfall, see Xu Hualong 徐華龍, Wang Youjun 王有鈞, *Mountain and the Mountain God* 山與山神, (Beijing: Xueyuan chubanshe, 1994), 150–151. For clouds and rain as symbols for sex, see Ye Shuxian 葉舒憲, *Gaotang Shennu yu weinasi: Zhongxi wenhua zhong di ai yu mei zhuti* 高唐神女與維納斯——中西文化中的愛與美主題, (Beijing: Zhongguo shehui kexue chubanshe, 1997), 330–337.
- 35) C. G. Jung, “Psychological Aspects of the Mother Archetype,” in *The Archetypes And The Collective Unconscious*, (New York: Bollingen Foundation Inc., 1959), 75.
- 36) Dong Wangong first appeared in “Zhonghuang jing 中荒經,” in Dongfang Shuo 東方朔, *Shenyi jing* 神異經, (Beijing: Zhonghua Shuju, 1991), 27–28. For Xi Wangmu’s spouse and image, see Wei Xiaohong 魏曉虹, “Development of the West Queen Images in Chinese Myth 試論西王母形象的演變,” *Journal of Taiyuan University* 7:4 (2006), 1–3, 11.
- 37) For changes in the image of Xi Wangmu, see *Shanhai jing quanyi*, chap. 2, “Xishan jing 西山經,” 38–39; chap. 12, “Hainei bei jing 海內北經,” 253; chap. 16, 300; *Mutianzi zhuan* 穆天子傳, vol. 3, in *Sibu congkan chubian* 四部叢刊初編, Zibu 子部, (Shanghai: Commercial Press, 1929), 8; *Han Wu neizhuan* 漢武內傳, in *Yingyin wenyuange siku quanshu* 景印文淵閣四庫全書, 1042–290; *Huainan zi jishi*, vol. 6, 501. For changes in the image of Xi Wangmu, see Michael Loewe, *Ways to Paradise*, (London: George Allen & Unwin, 1979), 88–96.
- 38) In the Tang dynasty, Xi Wangmu becomes the leader of the immortals, leading to an uplifting in status. See Wu Wen 武文, “De Li Jianrong di shehui moxing: Jianlun Xi Wangmu di zhengzhi lixiang ji dui houshi di yingxiang 德力兼容的社會模型——簡論西王母的政治理想及對後世的影響,” *Qinghai shehui kexue* 青海社會科學 5 (1994), 62; Li Yongping 李永平, “Xi Wangmu liubian di wenhua chanshi 西王母流變史的文化闡釋,” *Journal of Xi’an Petroleum Institute* (Social Science Edition) 西安石油學院學報

- 4 (2000), 86. Regarding what type of goddess Xi Wangmu belongs to, Ding Shan 丁山 refers to Xi Wangmu as the Moon-Goddess. See Ding Shan, *Zhongguo guddai zongjiao yu shenhua kao* 中國古代宗教與神話考, (Shanghai: Shanghai wenyi chubanshe, 1988), 71–73. Xi Wangmu may be considered as a kind of totem to the Qiang clan 羌族; see Pu Zhen 普珍, “Fuxi, Xi Wangmu Tongshu ximo 伏羲·西王母同屬西膜,” *Journal of Chuxiong Teachers’ College* 15:2 (2000), 8; Cui Yonghong 崔永紅, “Xi Wangmu kao 西王母考,” *Journal of Qinghai Nationalities Institute* 29:4 (2003), 67–69.
- 39) For goddesses viewed as providing protection for human beings, see Maria Reis-Habits, “The Bodhisattva Guanyin and the Virgin Mary,” *Buddhist-Christian Studies* 13 (1993), 66. For the essential role of female-immortals as assisting the protagonists, see Guo Haiwen and Yu Bingmao 郭海文·余炳毛, “On the Female Immortal Images in Taiping Extensive Notes 太平廣記女仙形象分析,” *Journal of Xi’an University of Architecture & Technology* (Social Science Edition) 22:3 (2003), 40.
- 40) For Zhang Xiang’s example, see Wei Zheng 魏徵, Linghu Defen 令狐德棻 and others, *Suishu* 隋書, (Beijing: Zhonghua shuju, 1973), vol. 71 “Zhang Jixun 張季珣,” 1657. For the widespread worship of Xi Wangmu, see Ban Gu zhuan 班固撰, Yan Shigu zhu 顏師古注, *Hanshu* 漢書, (Beijing: Zhonghua shuju, 1962), vol. 27, *Wuxing zhi* 五行志, 1476.
- 41) For purification of the immortal ladies in *Jixian Lu*, see Liu Zifang 劉子芳, “Daojiao yu wenxue: Cong Yongcheng Jixian Lu zhi Nuxian xingxiang ji Nuxian chongbai tanqi 道教與文學：從壩城集仙錄之女仙形象及女仙崇拜談起,” *Vicissitudes* 6 (2007), 229; Hou Wenxue 侯文學, “Evolution of Yaoji in Taoism Literature,” *Journal of Harbin Institute of Technology* (Social Sciences Edition) 6:5 (2004), 122.
- 42) Zhang Jun, op. cit., 31.
- 43) For “Nu Wan,” see *Lixian zhuan* 列仙傳, in *Yingyin wenyuenge siku quanshu* 景印文淵閣四庫全書, 1058–505; *Jixian Lu*, in *Siku quanshu canmu congshu*, 258–377 to 258–378.
- 44) For the Shingqing branch of Taoism’s emphasis on the ascetic practices, see Hu Wei 胡蔚, “The Conception of Cultivating Oneself According to the Religious Doctrine of Abstinency in Daoism and the Daydream of the Literati: the reason of the difference between the figural fairies in Taoist books and literati’s works 道教的清修觀與文人的白日夢—唐五代道書與文人創作中女仙形象之差異及原因,” *Journal of Sichuan University* (Social Science Edition) 5 (2006), 113–115; Luo Zengming 羅爭鳴, “Discussion and Analysis on Pieces Adapted from *Lieh Hsien Chuan* in *Yungcheng Jixian Lu* 壩城集仙錄採自列仙傳篇目探析—兼論杜光庭對房中術之態度,” *Journal of Ancient Books Collation and Studies* 3 (2003), 41.
- 45) In *Jixian Lu* female-immortals use their supernatural power to perform virtuous deeds, leading to a kind of female-immortal worship. See Li Li 李莉, “Du Guangting bixia di Nuxian shijie: Cong Yongcheng Jixian Lu tanxi daojiao Nuxian chongbai di tedian 杜光庭筆下的女仙世界—從壩城集仙錄探析道教女仙崇拜的特點,” *China Taoism* 中國道教 5 (2002), 8–9.
- 46) For the magic walk, see Ge Hong zhu 葛洪著, Gu Jiu yizhu 顧久譯注, *Baopu zi epian quan yi* 抱朴子內篇全譯, (Guiyang: Guiyang Renmin Chubanshe, 1995), vol. 11 “Xian yao 仙藥,” 294. The magic walk is a kind of crippled walk that sorcerers and Taoist priests adopt to conjure magic power; see Hu Xinsheng 胡新生, “Yu bu tanyuan 禹步探源,” *Journal of Literature, History, and Philosophy* 文史哲 1 (1996), 75.
- 47) The magic walk helps to establish communication with the supernatural world; see Liu Xiaoming 劉曉明, *Zhongguo fuzhou wenhua daguan* 中國符咒文化大觀, (Nanchang: Baihua zhou wenyi, 1995), 44.
- 48) The tactic of animal taming comes from the Western region 西域; see Wang Qing 王青, “Lun Xiyi wenhua dui Wei Jin Nanbei chao daojiao di yingxiang 論西域文化對魏晉南北朝道教的影響,” *Studies in World Religions* 世界宗教研究 2 (1999), 37. “Fan Furen 樊夫人,” in *Nuxian zhuan* 女仙傳 also possesses the ability of animal-taming; see *The Extensive Records of the Taiping Period*, vol. 60, 372–373.
- 49) In the process of regulating the floods, Yu has been given highly prized articles by Fu Xi 伏羲 and He Bo 河伯 to overcome difficulties. See Wang Jia 王嘉 *Shiyiji* 拾遺記, vol. 2; *Shizi* 尸子 “Cun Yi 存疑,” in *Congshu jicheng chubian* 叢書集成初編, (Beijing: Zhonghua shuju, 1991), 39, 66.
- 50) For the temple of the Wu Shan goddess and the sacred crows, see Li Daoyuan 酈道元 *Shui jing zhu* 水經注, (Beijing: Zhonghua shuju, 1991), vol. 34, 1747; Fan Chengda 范成大 *Wu chuan lu* 吳船錄, in *Congshu jicheng chubian*, (Beijing: Zhonghua shuju, 1985), 21–22; Lu You 陸游, *Ru Shu ji* 入蜀記, in *Congshu jicheng chubian*, 57; Feng Menglong 馮夢龍, *Xing shi hengyan* 醒世恆言, (Shanghai: Shanghai guji chubanshe, 1993), vol. 25 “Du Gusheng guitu naomeng 獨孤生歸途鬧夢,” 502.
- 51) Fan Ye 范曄, *Hou Hanshu* 後漢書, (Beijing: Zhonghua shuju, 1965), vol. 82, *Fangshu lezhuan* 方術列傳,

- 2743–2745.
- 52) *Shiji* 史記, *Tianguan shu* 天官書, *Zhengyi* 正義 quoted in *Xing jing* 星經, 1291.
 - 53) Wang Gaoxin 汪高鑫, “Dong Zhongshu Tianren ganying lun shuping 董仲舒天人感應論述評,” *Journal of Anhui Institute of Education*, 19:4 (2001), 4.
 - 54) *Longyu hetu* 龍魚河圖, in *Wuqiu bei zhai Yi jing jicheng* 無求備齋易經集成, (Taipei: Chengwen chubanshe, 1976), 10.
 - 55) *Shanghai jing quanyi*, vol. 17, “Dahuang bei jing 大荒北經,” 319.
 - 56) Female immortals in *Jixian Lu* always act as mentors to lead the protagonist on their path of self-emancipation. It is quite a contrast to the mainstream development in which females, before becoming immortals, are often guided by male immortals toward the direction of immortality. See “Xiaoshi 蕭史,” in *The Extensive Records of the Taiping Period*, vol. 4, 25–26; “Maonu 毛女,” in *The Extensive Records of the Taiping Period*, vol. 59, 365.
 - 57) *Suishu* 隋書, vol. 35, *Jingji* 經籍志 4, “Dao jing 道經,” 1091.
 - 58) For Yu boring through the hill Long Men, see *Wu Yue Chunqiu*, vol. 6, 107; *Shiyiji* 拾遺記, vol. 2, 38–39.
 - 59) For tales of Zhinu, see *Soushenji* 搜神記, vol. 1, “Dong Yong 董永,” 14–15; “Guo Han,” in *The Extensive Records of the Taiping Period*, vol. 68, 420–421; Yang Yi 楊儀, *Gao Po yizuan* 高坡異纂, in *Biji xiaoshuo daquan* 筆記小說大觀, (Taipei: Xinxing shuju, 1977), 2629–2632.

Appendix 1: Tales of Massive Salvation and Individual Rescue in The Extensive Records of the Taiping Period

| | Tale | Immortal(s) | Crisis | Rescue |
|-----|---|---|---|---|
| 1. | “Xi Wangmu” 西王母, in <i>Jixian lu</i> 集仙錄, <i>The Extensive Records of the Taiping Period</i> , vol. 56. | Xi Wangmu and Goddess of the Emyrean 九天玄女 | Battle of Huangdi 黃帝 and Chiyou 蚩尤 | Immortals help Huangdi to win the battle against Chiyou |
| 2. | “Yunhua Furen” 雲華夫人, in <i>Jixian lu</i> , <i>The Extensive Records of the Taiping Period</i> , vol. 56. | Yunhua Furen | Yu’s “battle” against the great floods | Yunhua Furen helps Yu to control the great floods |
| 3. | “Fan Furen” 樊夫人, in <i>Nuxian zhuan</i> 女仙傳, <i>The Extensive Records of the Taiping Period</i> , vol. 60. | Fan Furen | The turtle-monster jails and plans to kill more than one hundred people on the island | Fan Furen kills the turtle-monster and saves people from the dangerous situation |
| 4. | “Taixuan Nu” 太玄女, in <i>Nuxian zhuan</i> , <i>The Extensive Records of the Taiping Period</i> , vol. 59. | Taixuan Nu | | Uses the practice of Taoist magic to rescue people |
| 5. | “Magu” 麻姑, in <i>Shenxian zhuan</i> 神仙傳, <i>The Extensive Records of the Taiping Period</i> , vol. 60. | Magu | | Magu teaches Chen Wei 陳尉 the use of the Taoist magic figures (道符) to rescue lives |
| 6. | “Wife of Xuansu” 玄俗妻, in <i>Nuxian zhuan</i> , <i>The Extensive Records of the Taiping Period</i> , vol. 60. | Xuansu | | Xuansu acts as a wizard doctor to cure patients |
| 7. | “Sacred Goddess of Dongling” 東陵聖母, in <i>Nuxian zhuan</i> , <i>The Extensive Records of the Taiping Period</i> , vol. 62. | Sacred Goddess of Dongling | | Sacred Goddess of Dongling acts as a wizard doctor to save patients |
| 8. | “Yumu” 卍母, in <i>Jixian lu</i> , <i>The Extensive Records of the Taiping Period</i> , vol. 62. | Xuxun 許遜 | | Xuxun makes use of the Taoist magic figures to save people |
| 9. | “Taizhen Furen” 太真夫人, in <i>Shenxian zhuan</i> , <i>The Extensive Records of the Taiping Period</i> , vol. 57. | Taizhen Furen | The protagonist He Junxian 和君賢 is seriously wounded | Taizhen Furen saves the protagonist and leads him toward self-emancipation |
| 10. | “Zhang Yunrong” 張雲容, in <i>Zhuanqi</i> 傳奇, <i>The Extensive Records of the Taiping Period</i> , vol. 69. | Zhang Yunrong | The protagonist Xuezhao 薛昭 tries to escape from criminal charges | Zhang Yunrong helps the protagonist in a narrow escape |
| 11. | “Ma Shiliang” 馬士良, in <i>Yishi</i> 逸史, <i>The Extensive Records of the Taiping Period</i> , vol. 69. | Daughter of the Valley God | Ma Shiliang tries to escape from a death warrant | Daughter of the Valley God saves Ma Shiliang |
| 12. | “Gi Xuanfu” 威玄符, in <i>Jixian lu</i> , <i>The Extensive Records of the Taiping Period</i> , vol. 70. | Northern Mountain God | Xuanfu dies at the age of three | Northern Mountain God uses the Taoist magic figures to raise Xuanfu from death |
| 13. | “Zhang Jianzhang” 張建章, in <i>Beimeng suoyan</i> 北夢瑣言, <i>The Extensive Records of the Taiping Period</i> , vol. 70. | Female immortal | The protagonist comes across the turbulent sea | Female immortal guides the protagonist to safety in the sea journey |

Note: Refer to 1–8 for tales of massive salvation and to 9–13 for individual rescue.

Appendix 2: The Sea-Goddess



Lu Zongli 呂宗力, Luan Baoqun 樂保群 ed., *Zhongguo minjian zhushen* 中國民間諸神, (Taipei: Taiwan xue-sheng shuju, 1991), 452.

Appendix 3: Guanyin Buddha



Ye Shuxian 葉舒憲, *The Goddess With A Thousand Faces* 千面女神：性別神話的象徵史, (Shanghai: Shanghai shehui kexue yuan, 2004), 23.

Appendix 4: Gods of Wind and Rain



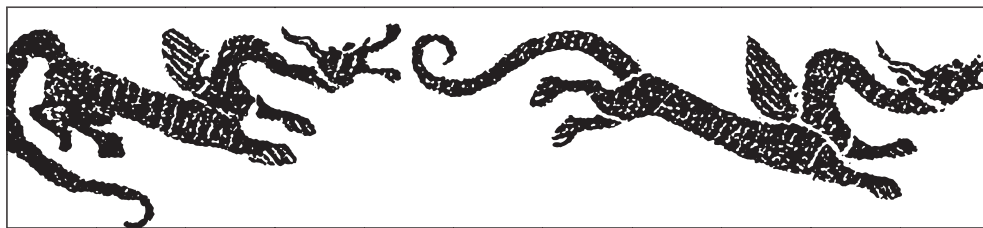
God of Wind



God of Rain

Zhongguo minjian zhushen, 205, 211.

Appendix 5: Dragon, Yinglong 應龍



Nanyang hanhua guan 南陽漢畫館 ed., *Nanyang Handai huaxiang shike* 南陽漢代画像石刻, (Shanghai: Shanghai renmin meishu chubanshe, 1988), 29.

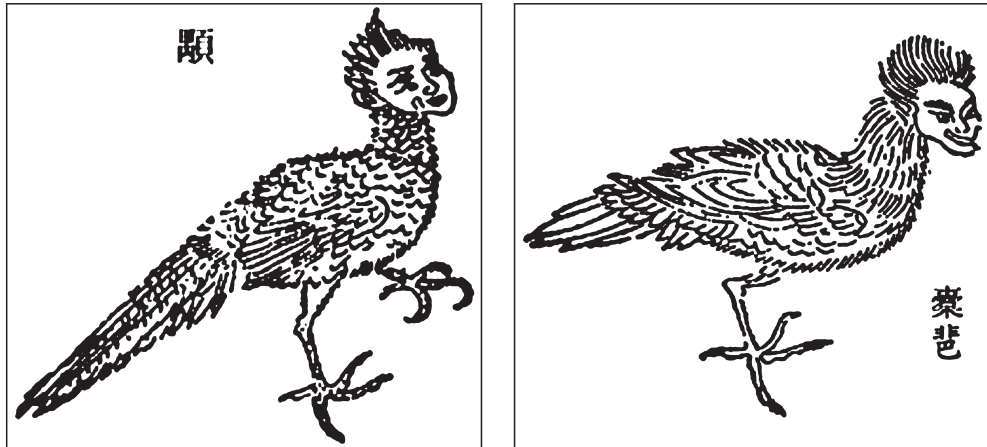
Appendix 6: Huangdi and Chiyou



The Battle of Huangdi and Chiyou

Nanyang Handai huaxiang shike, 122.

Appendix 7: Distorted Figures: Creatures with Human Faces and Bird Bodies
in *Shanhai jing*



Yuan Ke 袁珂, *Shanhai jing jiaozhu* 山海經校注, (Shanghai: Shanghai guji chubanshe, 1980), vol. 1, *Nanshan jing* 南山經, 18, 19.

Appendix 8: Feather-Men 羽人



Feather-men with feathers and wings

Feng Ji 馮沂 and others, *Linji Han huaxiang shi* 臨沂漢畫像石, (Jinan: Shandong meishu, 2002), figures 127, 169.

Appendix 9: Wu Shan



Zhu Yanling 朱延齡 ed., *Perpetual Three Gorges* 永遠的三峽, (Shanghai: Shanghai huabao, 1994), 25.

Appendix 10: Xi Wangmu 西王母 and Dong Wanggong 東王公



Xi Wangmu sitting on the mountain



Dong Wanggong sitting on the mountain



Xi Wangmu sitting in the central



Dong Wanggong sitting in the central

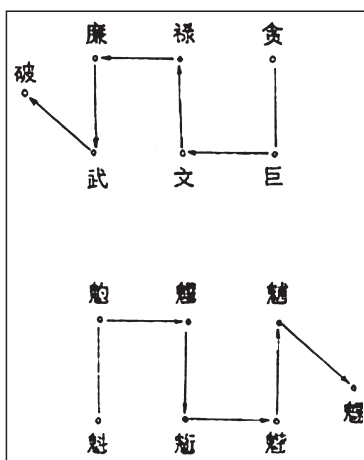
Linyi-shi bowuguan 臨沂市博物館 ed., *Linyi Han huaxiang shi* 臨沂漢畫像石, (Jinan: Shandong meishu chubanshe, 2002), 17, 76.

Appendix 11: Xi Wangmu in Shanhai jing



Shanhai jing jiaozhu, vol. 2, “Xishan jing 西山經,” 60.

Appendix 12: Magic-Walk pattern 步斗



Liu Xiaoming 劉曉明, *Zhongguo fuzhou weihua daguan* 中國符咒文化大觀, (Nanchang: Baihua zhouwenyi chubanshe, 1995), 45.