

### 3 The *Xiyang ji* and Other Novels

#### 3.1 The *Xiyang ji* Compared to Other Chinese Novels: Surveys

Most notably, *Xiyang ji* is compared to both *Xiyou ji* 西遊記 and *Fengshen yanyi* 封神演義 for its supernatural structure, and to *Sanguo yanyi* 三國演義 for its use of historical sources. However, comparisons of episodes in different novels are also frequently made.

- 3.1.1 Cai, Jiehua. “*Xiyang ji* und *Tianfei niangma zhuan*: Ein Vergleich”. In: *Studien zum Roman “Sanbao taijian Xiyang ji tongsu yanyi” 《三寶太監西洋記通俗演義》之研究*, vol. 1, ed. by Shi Ping and Roderich Ptak [Maritime Asia, 23. Wiesbaden: Harrassowitz, 2011], 139-154.

This article compares some basic features of *Xiyang ji* and *Tianfei niangma zhuan* 天妃娘媽傳, especially their macro-structure, the role of Tianfei 天妃, the position of different religious strata within the overall construction and the implicit political messages behind each story. Several differences in the structure of both novels as linked to the idea of *san jiao gui yi* 三教歸一 are also explored.

For a Chinese language abstract, see: “*Xiyang ji* yu *Tianfei niangma zhuan*: yizhong bijiao de shijiao” 《西洋記》與《天妃娘媽傳》：一種比較的視角. *Zheng He yanjiu dongtai* 鄭和研究動態 25 (2012), 10.

- 3.1.2 Chen Meixia 陳美霞. “Lun Mingdai shenmo xiaoshuo zhong Haiyang qingjie de xushi tezhen” 論明代神魔小說中海洋情結的敘事特徵. *Neijiang shifan xueyuan xuebao* 內江師範學院學報 25.3 (2010), 22-25.

This is a discussion of the narrative features of the Ming dynasty novels *Xiyou ji* 西遊記, *Dongyou ji* 東遊記, *Fengshen yanyi* 封神演義, *Tianfei niangma zhuan* 天妃娘媽傳, and *Xiyang ji*. Chen Meixia argues that there is a “marine complex” (Haiyang qingjie 海洋情結) – a special attention to the sea – evident in these novels.

- 3.1.3 Chen Simin: “*Jinghua yuan* yu *Xiyang ji* yiguo zhi lu yanjiu”. See 1.2.1.

In this thesis, Chen Simin compares *Xiyang ji* and *Jinghua yuan* to diverse records of oversea travels.

- 3.1.4 Chen Xiao. “Shide tang ben *Xiyou ji* yu *Xiyang ji* ‘yu-tu’ huwen yanjiu”. See 8.2.2.

This is a comparison between the Shide tang editions of *Xiyou ji* and *Xiyang ji*.

- 3.1.5 Fu Chengzhou 傅承洲. “Zhongguo gudai lixianji xiaoshuo lunwang: yi *Xiyou ji* wei zhongxin” 中國古代歷險記小說論綱——以《西遊記》為中心. *Hubei daxue xuebao (Zhhexue shehui kexue ban)* 湖北大學學報 (哲學社會科學版) 33.3 (2006), 305-308.

This article is about the genre of “adventure novels” in China, which, as Fu thinks, started with *Da Tang Sanzang qujing shihua* 大唐三藏取經詩話, and evolved through *Xiyou ji* and *Xiyang ji* to *Jinghua yuan*. Novels belonging to this genre describe foreign lands, and blend fictitious and factual elements.

- 3.1.6 Gregory, Scott W. “Daydreaming Dynasty: *The Eunuch Sanbao’s Journeys in the Western Seas* and ‘Present-Dynasty’ Fiction of the Ming”. *Ming Studies* 70 (2014), 10-28.

This article identifies *Xiyang ji* as representative of “present-dynasty novels” (*benchao xiaoshuo* 本朝小說), novels set in the same dynasty during which it was written. Gregory argues that the novel’s use of the lost imperial seal of state as the journey’s impetus reflects general anxieties about the legitimacy of the ruling dynasty. He further demonstrates how the novel makes self-conscious reference to other well-known works of fiction, especially *Sanguo yanyi* and *Xiyou ji*, in an endeavor to highlight its own status as a piece of fiction.

- 3.1.7 Guida, Donatella: *Nei Mari del Sud*. See 5.2.4.

This book includes a discussion of literary representations of “Nanyang” countries in novels including *Xiyang ji*.

- 3.1.8 Liu Honglin 劉紅林. “Shenmo hua de lishi yanyi : santan *Sanbao taijian Xiyang ji tongshu yanyi*” 神魔化的歷史演義——三談《三寶太監西洋記通俗演義》. *Ming Qing xiaoshuo yanjiu* 明清小說研究, 85 (2007.3), 255-260.

This article looks at *Xiyang ji* as a cross between “historical novels” like *Sanguo yanyi* and “fantasy novels” like *Xiyou ji* and *Fengshen yanyi*. Confirmation for this hypothesis is sought in comparing the novel to its historical predecessor, *Mingshi* 明史, and its geographical sources, *Yingya shenglan* and *Xingcha shenglan*.

- 3.1.9 Mao Rui 毛睿. “Zheng He xia Xiyang su wenxue zonghe yanjiu” 《鄭和下西洋》俗文學綜合研究. M.A. Thesis. Nanjing: Nanjing shifan daxue, 2012. [112 pp.]

Mao’s thesis investigates Zheng He’s travels in popular literature, namely in the Ming drama *Feng tianming Sanbao xia Xiyang*, Luo’s novel *Xiyang ji* and Peng Heling’s 彭鶴齡 late Qing novel *Sanbao taijian xia Xiyang* 三保太監下西洋. The main body of this thesis is devoted to a comparison between the “xia Xiyang” 下西洋 theme and Zheng He in these literary works.

- 3.1.10 Ptak, Roderich. “Hsi-yang chi – An Interpretation and a Comparison with Hsi-yu chi”. *Chinese Literature: Essays, Articles, Reviews* 8 (1985), 117-141.

Similar to Ptak’s monograph, this essay seeks to uncover essential patterns, the macro-structure and character constellation of *Xiyang ji*. This relies partly on an extensive comparison to *Xiyou ji*. The structures of the quest in *Xiyang ji* are revealed by a minute segmentation of the voyage according to the places visited and the challenges that needed to be overcome.

- 3.1.11 Ptak, Roderich: *Cheng Hos Abenteuer im Drama und Roman der Ming-Zeit*. See 1.1.2.

Ptak’s work introduces the Ming *zaju* *Feng tianming Sanbao xia Xiyang* and the novel *Xiyang ji* against the backdrop of the historic voyages. Similarities to the *Xiyou ji* are repeatedly pointed out.

- 3.1.12 Shen Wenfan and Wang Yunxin. “*Jinghua yuan* ‘haiwai yiguo’ kaolun”. See 5.2.8.

Section four of this article juxtaposes *Xiyang ji* and *Jinghua yuan*.

- 3.1.13 Tang Yan 唐琰. “Haiyang misi: *Sanbao taijian Xiyang ji tongshu yanyi* yu *Jinghua yuan* Haiyang guannian de bijiao yanjiu” 海洋迷思——《三寶太監西洋記通俗演義》與《鏡花緣》海洋觀念的比較研究. *Ming Qing xiaoshuo yanjiu* 明清小說研究 79 (2006.1), 170-179; 235).

This article explores the “ocean lore” featured in *Xiyang ji* and *Jinghua yuan*. The author links both novels to the political landscape of the time, in particular to the so-called *haijin* 海禁 (sea ban) through which China became partially isolated from the maritime ocean in certain periods.

- 3.1.14 Xiang Da. “Guanyu Sanbao taijian xia Xiyang de ji zhong ziliao”. See 1.3.4.

This article compares *Xiyang ji* to its historical and ethno-geographical sources, as well as *Xiyou ji*.

- 3.1.15 Xiang da. “Lun Luo Maodeng zhu *Sanbao taijian Xiyang ji tongshu yanyi*”. See 1.3.5.

Part of the article above. (See 1.3.4)

- 3.1.16 Ying Na 英娜. “*Xiyang ji* chuanguo fangshi chutan” 《西洋記》創作方式出探. *Heilongjiang keji xinxi* 黑龍江科技信息 2011.1, 224-225.

The author compares the content of *Xiyang ji* to other “historical novels”, especially to *Sanguo yanyi*. The structure of *Xiyang ji* is seen against the background of “fantasy novels” such as *Xiyou ji* and *Fengshen yanyi*. With the use of various quotes, Ying Na points out how these sources were imitated in *Xiyang ji*.

- 3.1.17 Zhang Zhuping 張祝平. “Zheng He xia Xiyang yu Mingdai Haiyang wenxue” 鄭和下西洋與明代海洋文學. *Nantong daxue xuebao (Shehui kexue ban)* 南通大學學報 (社會科學版) 24.3 (2008), 40-44.

This article introduces the category *haiyang wenxue* 海洋文學 (“ocean literature”) inspired by Zheng He’s travels. Next to *Xiyou ji* and *Xiyang ji* this genre includes such novels as *Tianfei jishi chushen zhuan* 天妃濟世出身傳, *Ba xian chuchu dongyou ji* 八仙出處東遊記, *Nanhai Guanyin pusa chushen xiuxing zhuan* 南海觀音菩薩出身修行傳 and the dramas *Feng tianming Sanbao xia*

*Xiyang* 奉天命三保下西洋, *Zheng yuban Ba xian guohai* 爭玉板八仙過海 and *He wansui wu long chaosheng* 賀萬歲五龍朝聖.

3.1.18 Zhao Jingshen: “*Sanbao taijian Xiyang ji*”. See 1.3.10.

Parts of this article deal with the supernatural material borrowed from *Xiyang ji* and *Fengshen yanyi*, *Sanguo yanyi* references and episodes taken from *Bao Gong'an* and other literary sources.

3.1.19 Zhao Junxiao 趙君曉. “Zheng He xia Xiyang yu Mingdai Haiyang wenxue” 鄭和下西洋與明代文學. *Zheng He yanjiu* 鄭和研究 76 (2009), 23-30.

This article looks at the Ming dynasty “Ocean literature” that was inspired by Zheng He’s travels. Firstly, the voyages expanded the literary horizon of the time. Secondly, they were featured across a variety of genres: novels, songs, drama and inscriptions. Lastly, they introduced a range of maritime topics to Chinese literature. As a work directly linked to Zheng He’s travels, Zhao Junxiao’s discussion refers repeatedly to *Xiyang ji*.

### 3.2 The *Xiyang ji* Compared to Other Chinese Novels: Individual Episodes, Characters and Special Themes

*Xiyang ji* is notorious for borrowing heavily from other literary works. The studies below all explore different episodes which are featured in *Xiyang ji*, even though the relevant articles frequently focus on other works.

- 3.2.1 Feng Hanyong 馮漢鏞. “*Xiyang ji fawei*” 《西洋記》發微. (1) *Ming Qing xiaoshuo yanjiu* 明清小說研究 1988.1, 121-134. (2) *Zheng He yanjiu dongtai* 鄭和研究動態 26 (2010), 24-28.

Feng’s article explores texts and anecdotes, both contemporary and prior to the Ming, that might have influenced some episodes of *Xiyang ji*. Special attention is given to the origin of the protagonist Jin Bifeng and “Tianfei’s Red Lanterns” (St Elmo’s fire). Furthermore, the “dramatic” nature of *Xiyang ji* is explored in a comparison with its contemporary play *Mudan ting* 牡丹亭.

- 3.2.2 Feng Hanyong 馮漢鏞. “*Xiyang ji yuanyu xiju*” 《西洋記》源於戲劇. *Wenshi zazhi* 文史雜誌 2005.4, 52-54.

This article was written for the commemoration of the 600<sup>th</sup> anniversary of Zheng He’s first voyage and returns to those aspects of Feng’s earlier article (see above) related to the “dramatic” nature of the *Xiyang ji*. This includes the dialogue employing aria lyrics, the use of rhyming proverbs, the description of characters in terms of “masks” (*lianpu* 臉譜), and finally a comparison of the “Infernal Judgement” in *Mudan ting* to Ma Huan’s dream journey in chapter 93.

- 3.2.3 Goode, Walter. “On the *Sanbao taijian xia xiyang-ji* and Some of Its Sources”. Canberra: Australian National University, 1976, unpublished dissertation. [241 pp.]

Goode’s dissertation focuses on seven episodes which Luo Maodeng borrowed from Buddhist, Daoist and popular literature. Through detailed comparisons with their original form, Goode shows how these episodes were adapted to suit the author’s purpose. This includes the following themes: chapters 82-84 (black ox), chapter 95 (makara 摩伽 as giant fish), chapter 92 (Honglian 紅蓮 seduces Yutong 玉通), chapter 93 (prophetic dream), chapter 91 (Xue Tao 薛濤), and chapters 56-58 (Zhang Sanfeng 張三峰). The Introduction to the thesis fea-

tures some information on Luo Maodeng and a discussion of the main characters and refers to Luo's major sources. Comparisons to similar episodes in the *Xiyangji* and other contemporary novels are also made.

- 3.2.4 Lévy, André. "Le motif d'amphitryon en Chine : 'Les cinq rats jouent de mauvais tour à la capitale orientale'". In : *Études sur le carte et le roman chinois*, ed. by André Lévy [Paris : École française d'Extrême-Orient, 1971], 115-146.

Lévy looks into the story called "The Five Rats Play a Mean Trick in the Eastern Capital" (Wu shu nao dongjing 五鼠鬧東京) as a variation of the "Amphitryon motif" (involving supernatural doppelgangers) in Chinese literature. He compares the versions of the story featured in *Laoshu nao dongjing* 老鼠鬧東京, *Bao Gong an* 包公案 and chapter 95 of *Xiyangji*. The article includes an appendix with a comparison of the three versions (pp. 133-138) and a French translation of the relevant passage in *Xiyangji* (pp. 139-146).

- 3.2.5 Liu Honglin. "*Xiyangji* zhujiao tan". See 4.2.5.

This article includes frequent comparisons of *Xiyangji* protagonists and those of *Xiyouji*.

- 3.2.6 Maeno Naoaki. "Meikai yūkō". See 6.2.3.

This article looks at descriptions of the underworld in Chinese literature from the Six Dynasties to *Xiyangji*.

- 3.2.7 Mao Rui 毛睿. "Lun Ming Qing Haiyang xiaoshuo zhong de qubao zhuti" 論明清海洋小說中的取寶主題. *Wenjiao ziliao* 文教資料 36 (2011), 40-42.

This article explores the theme of *qubao* 取寶 (treasure quest) in oversea areas as a literary topic.

- 3.2.8 Messing, Kathrin. "Das Spiel mit dem Feuer: Ludische Anlehnungen an die Chibi-Schlacht der Drei Reiche im Roman *Xiyangji*". In: *Studien zum Roman "Sanbao taijian Xiyangji tongsu yanyi"* 《三寶太監西洋記

通俗演義》之研究, vol. 1, ed. by Shi Ping and Roderich Ptak [Maritime Asia, 23. Wiesbaden: Harrassowitz, 2011], 155-169.

The article begins with a few general remarks on the role of the famous Chibi battle in the dynastic annals of the Sanguo period. It then turns to the *Sanguo yanyi* and other accounts in which the Chibi theme is of central importance. Special attention is paid to chapters 33 and 66 of *Xiyang ji* and the complex narrative structure in which this motif is embedded.

For a Chinese language abstract, see: “Chibi zhanzheng yu *Xiyang ji*” 赤壁戰爭與《西洋記》. *Zheng He yanjiu dongtai* 鄭和研究動態 26 (2012), 19.

3.2.9 Pan Jianguo 潘建國. “Hainei guben Ming kan *Xinke quanxiang Wu shu nao dongjing* xiaoshuo kao: jianlun Mingdai yijiang ‘Wu shu nao dongjing’ gushi de lishi liubian” 海內孤本明刊《新刻全像五鼠鬧東京》小說考—兼論明代以降“五鼠鬧東京”故事的歷史流變. *Wenxue yichan* 文學遺產 2008.5, 90-102.

This article explores different versions of the “The Five Rats Play a Mean Trick in the Eastern Capital” (*Wu shu nao dongjing* 五鼠鬧東京) story. The fourth section highlights the development of the “Five Rats” theme from the Ming period onwards and includes a discussion of the story in *Xiyang ji* (chapter 95).

3.2.10 Shao Yingtao. “Ming Qing xunyou mingjie tcai xiaoshuo”. See 6.2.6.

This article compares Tang Taizong’s tour of the Underworld in *Xiyou ji* and *Xiyang ji*.

3.2.11 Su Zhongxiang. “Sha dao Yanluo dian de Mingdai xiaoshuo *Xiyang ji*”. See 6.2.7.

This article compares the role of Yama in *Xiyou ji* and *Xiyang ji*.

3.2.12 Weigold, Katrin. “Guan Yus Gastrolle im *Sanbao taijian Xiyang ji tongshu yanyi*”, in: *Studien zum Roman “Sanbao taijian Xiyang ji tongshu yanyi”* 《三寶太監西洋記通俗演義》之研究, vol. 1, ed. by Shi Ping and Roderich Ptak [Maritime Asia, 23. Wiesbaden: Harrassowitz, 2011], 171-189.

Weigold explores the role of Guan Yu 關羽 (one of the heroes of *Sanguo yanyi*) in chapters 75 and 76 of *Xiyang ji* (the Mogadishu segment). The article shows how Luo Maodeng manipulates a set of familiar elements – Guan Yu’s sense of loyalty and righteousness, but also his arrogance – to achieve a humorous effect.

For a Chinese language abstract, see: “Guan Yu yu *Xiyang ji*” 關羽與《西洋記》. *Zheng He yanjiu dongtai* 鄭和研究動態 26 (2012), 19.

3.2.13 Witt, Barbara. “General unter Jiang Ziya, göttlicher Beistand für Jin Bifeng: Der Himmelskönig Li im *Fengshen yanyi* und *Xiyang ji*”, in: *Studien zum Roman “Sanbao taijian Xiyang ji tongsu yanyi” 《三寶太監西洋記通俗演義》之研究*, vol. 2, ed. by Shi Ping and Roderich Ptak [Maritime Asia, 24. Wiesbaden: Harrassowitz, 2013], 141-163.

The paper outlines the historical roots of the “Heavenly King Li” (Li Tianwang) before turning to his role in the novels *Xiyang ji* and *Fengshen yanyi*, with reference made to *Xiyou ji*. It explores how the character of Li and his son Nezha are “adjusted” to the specific conditions of the narrative by examining individual scenes and the functional dimensions of the major characters (Jin Bifeng and Jiang Ziya respectively) in these works.

3.2.14 Xu Wenying 徐文滢. “Guanyu *Sanbao taijian xia Xiyang ji*” 關於《三寶太監下西洋記》. *Wanxiang* 萬象 2.5 (1942), 176-182.

This article seeks to give an overview of *Xiyang ji*, introducing in turn: the historical voyages of the Sanbao eunuch, the supernatural sections headed by Jin Bifeng and Zhang Tianshi, historical and literary sources of the novel, and the stock of folk stories incorporated in the narrative. The author particularly dwells on the last point, citing various examples from within the novel.

3.2.15 Zhang Bing 張兵 and Zhang Yuzhou 張毓洲. “Zhong Kui gushi de chuanbo fangshi yu yanbian guocheng” 鍾馗故事的傳播方式與演變過程. *Ningxia shehui kexue* 寧夏社會科學 146 (2008.1), 128-131.

This article looks at stories associated with the demon queller Zhong Kui 鍾馗, one of which, *Wu gui naopan* 五鬼鬧判, also appears in chapter 19 of *Xiyang ji*.

- 3.2.16 Zheng Hongcui. “Youming gushi yu Zhongguo gudai xiaoshuo datuan yuan jieju fangshi”. See 6.2.9.

This article looks at the themes of “Underworld tours” and happy endings in Chinese literature.

- 3.2.17 Zhou Ruyan 周茹燕. “*Xiyang ji zhong de Zheng He xingxiang*” 《西洋記》中的鄭和形象. (1) In: *Studien zum Roman “Sanbao taijian Xiyang ji tongshu yanyi”* 《三寶太監西洋記通俗演義》之研究, vol. 1, ed. by Shi Ping and Roderich Ptak [Maritime Asia. 23. Wiesbaden: Harrassowitz, 2011], 71-92. (2) *Zheng He yanjiu dongtai* 鄭和研究動態 23 (2012.3), 15-27.

This article looks at how Zheng He is described in Luo Maodeng’s book. Its focus is on the following issues: (1) the contemporary background of *Xiyang ji* and the author’s intentions; (2) on Zheng He’s life and his promotion to chief admiral; (3) on his military leadership, (4) diplomatic skills (5) and religious views.

- 3.2.18 Zhou Ruyan 周茹燕. “*Xiyang ji zhong de Wang Jinghong xingxiang*” 《西洋記》中的王景弘形象. (1) In: *Studien zum Roman “Sanbao taijian Xiyang ji tongshu yanyi”* 《三寶太監西洋記通俗演義》之研究, vol. 2, ed. by Shi Ping and Roderich Ptak [Maritime Asia, 24. Wiesbaden: Harrassowitz, 2013], 73-89. (2) *Zheng He yanjiu dongtai* 鄭和研究動態 30 (2014.2), 24-33.

Zhou Ruyan’s second article explores differences between the image of Wang Jinghong in *Xiyang ji* and the “real” man, namely native place, responsibilities and the number of voyages he joined. She further looks into Luo Maodeng’s characterization of Wang Jinghong as an educated, loyal, benevolent, righteous, patient, wise and courageous character, who also boasts military talents and navigational expertise.

For an extended abstract, see: *Zheng He yanjiu dongtai* 鄭和研究動態 26 (2012), 20-21.

### 3.3 Comparisons of *Xiyang ji* to non-Chinese Literature

The subject-matter of comparison in these articles are mostly *Xiyang ji* and European works of literature with the Portuguese *Os Lusíads* and the Italian *Divinia Commedia* featured in more than one article. But among these works is also a Malay epic (in Lombard's article) and North American novels. (The articles including the *Divinia Commedia* are only included as cross-references and are discussed in detail in the subsection on the Underworld Journey in Chapter 6.2)

- 3.3.1 Chen Xiao'e 陳孝娥. "Shijiu shiji qian Zhong-Xi youli xiaoshuo sanlun" 十九世紀前中西遊歷小說散論. *Ankang xueyuan xuebao* 安康學院學報 21.2 (2009), 50-52.

In this article Chen Xiao'e discusses the differences between Chinese and Western travel novels in terms of setting, the social status and motivation of the protagonists and the narrative point of view. Chinese examples range from *Soushen ji* 搜神記 (4<sup>th</sup> cent.) to *Lao Can youji* 老殘遊記 (1903) and include *Xiyang ji*. The Western novels begin chronologically with *Satyricon* (1<sup>st</sup> cent.) by Petronius and *The Golden Ass* (2<sup>nd</sup> cent.) by Apuleius and then span from Thomas More's *Utopia* (1516) to Voltaire's *L'Ingénu* (1767).

- 3.3.2 Duyvendak, J. J. L. "A Chinese *Divinia Commedia*". See 6.2.2.

This article compares the underworld journey in *Xiyang ji* to Dante's *Divine Comedy* and the *Mi'rāj*.

- 3.3.3 Finlay, Robert. "Portuguese and Chinese Maritime Imperialism: Camões' *Lusiads* and Luo Maodeng's *Voyage of the San Bao Eunuch*". *Comparative Studies in Society and History* 34.2 (1992), 225-241.

Finlay compares the famous Portuguese epic *Os Lusíadas* (*The Lusíads*) by Luís Vaz de Camões, which glorifies the Portuguese presence in Asia, to *Xiyang ji*, suggesting that both novels narrate historical events packaged into quest themes. According to Finlay, the authors of both works share similar views and inspirations, the central characters are flat and the narrative is driven by divinities. He also shows how both works mirror their respective heroes' relations to maritime imperialism.

- 3.3.4 Hou Jian 侯健. “*Sanbao taijian Xiyang ji tongshu yanyi: yi ge fangfa de shiyan*” 《三寶太監西洋記通俗演義》——一個方法的實驗. *Zhongwai wenxue* 中外文學 1973.6, 8-26.

In this article Hou Jian attempts a new reading of *Xiyang ji*. He disagrees with the criticism brought forth by Hu Shi 胡適 (1891–1962), Lu Xun and others and sees it based on a definition of the novel genre that is too narrow and would exclude such Western classics as *Tristram Shandy* (1759–1767) and *Finnegan’s Wake* (1939). Instead, the author seeks to reveal the sophistication of the underlying structures of *Xiyang ji* and to show the universality of its themes. In this he heavily relies on works by Western theorists, namely James George Frazer, Joseph Campbell, René Wellek, Carl Jung, Maud Bodkin, Northrop Frye and Herbert Weisinger. He also makes extensive comparisons of certain episodes to corresponding narratives in Western and Chinese literature, principally with the Old Testament of the Bible and the Arthurian legends, for example in Alfred Tennyson’s *Idylls of the King* (1859–1885).

- 3.3.5 Lombard, Denys. “Les Lusiades compares a deux autres ‘vision’ de la fin du XVIe siècle : le Xi Yang Ji et le roman malaise d’Alexandre”. In : *Relações entre a Índia portuguesa, a Ásia do Sueste e o Extremo Oriente. Actas do VI Seminário Internacional de História Indo-Portuguesa*, ed. by Artur Teodoro de Matos and Luís Filipe F. R. Thomaz. [Macao and Lisbon: Comissão Nacional para as Comemorações dos Descobrimentos Portugueses and others, 1993], 173-185.

Lombard compares three works of the 16<sup>th</sup> c: the Portuguese epic *Os Lusíadas* (*The Lusíads*) by Luís Vaz de Camões, glorifying the Portuguese presence in Asia, to both *Xiyang ji* and the Malay epic *Hikayat Iskandar Zulkarnain* (about the campaign of Alexander the Great [Iskandar Zulkarnain] in Eurasia). Attention is paid to how much knowledge about the regions they describe the various authors’ actually had and to the religious overtones in all works, that is the dimensions of Buddhism, Daoism (*Xiyang ji*), Islam (*Hikayat*), Christianity and the Greco-Roman pantheon (*Lusíads*).

- 3.3.6 Ru, Yi-ling. “The Role of the Guide in Catabatic Journeys” See 6.2.4.

This article explores the role of the guide during the underworld journeys in *Xiyang ji*, the *Aeneid* and the *Divine Comedy*.

3.3.7 Ru, Yi-ling. “The Parallel Structure in Underworld Journeys”. See 6.2.5.

This article compares the underworld journeys in *Xiyang ji* and the *Aeneid* against Claude Lévi-Strauss’ (1908–2009) theory of myth patterns.

3.3.8 Wu, Qingyun: *Transformations of Female Rule*. See 6.1.6.

This thesis compares *Xiyang ji* to Edmund Spenser’s *Faerie Queene* (1596).

3.3.9 Wu, Qingyun: *Female Rule in Chinese and English Literary Utopias*. See 6.1.7.

This book is based on Wu’s PhD thesis described above. (See 6.1.6)

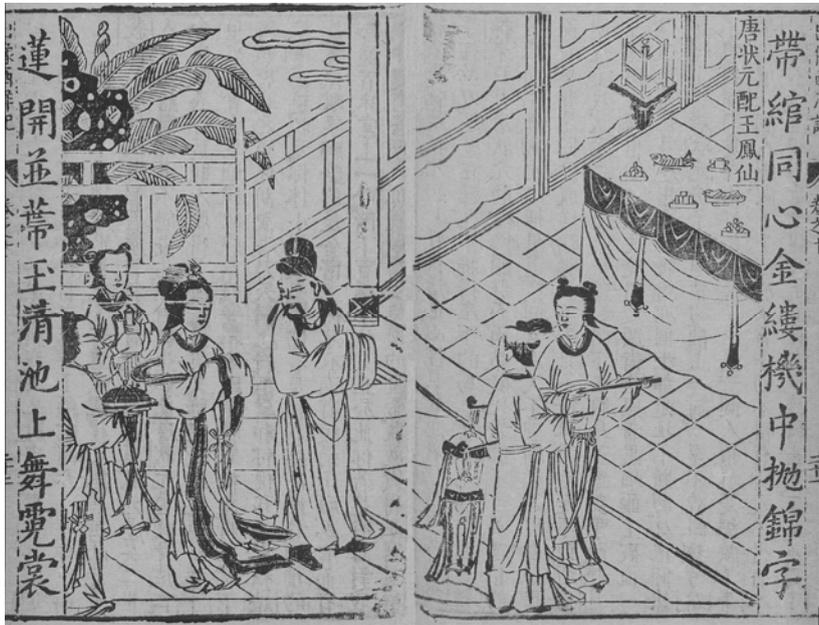


Fig 6 *Xiyang ji*, Chapter 47 (10.21b-22a, 1259f):  
“Most Talented Tang [Ying] Marries Huang Feixian.”