

2 Chapters and Long Notes on *Xiyangji*

2.1 Early Evaluations of *Xiyangji*

The following works were reprinted multiple times by different publishers. Not all available editions are included in this bibliography.

- 2.1.1 Lu Xun 魯迅. *Zhongguo xiaoshuo shilüe* 中國小說史略. (1) Beijing: Beixin shuju, 1927. [327 pp.] (2) variously reprinted. (3) *A Brief History of Chinese Fiction*, English translation by Gladys Yang and Yang Hsien-yi. Beijing: Foreign Language Press, 1959. [462 pp.] (4) Lu Hsün. *Kurze Geschichte der chinesischen Romandichtung*, German translation, Beijing: Verlag für Fremdsprachige Literatur, 1981. [462 pp.] (5) *Chūgoku shōsetsu shiryaku* 中國小說史略, Japanese translation by Osafumi Nakajima 中島長文. Tōkyō: Heibonsha, 1997. [2 vols. 416 and 424 pp.]

Lu Xun classifies *Xiyangji* as a “novel about gods and demons” (*shenmo xiaoshuo* 神魔小說) rather than a “historical novel” (*jiangshi xiaoshuo* 講史小說) and discusses the novel as part of chapter 18, “Ming dai shenmo xiaoshuo, xia” 明代神魔小說, 下 on pages 191-194 in the 1927 edition. In evaluating *Xiyangji*'s fight scenes, Lu Xun felt that the novel incorporated many of the elements in *Xiyouji* and *Fengshen yanyi*, but did not reach their stylistic standard. This statement proved to be very influential on subsequent scholarly appraisal of the novel and may have laid the foundation for frequent comparisons to *Xiyouji*. As with all entries in the book, the introduction and appraisal of the novel is followed by a lengthy quotation from the text itself, in this case from an episode dealing with the Five Rat Spirits (*Wu shu jing* 五鼠精) in chapter 19. This episode subsequently received a lot of scholarly attention, and is featured in a number of articles introduced in chapters 4 and 5 below.

- 2.1.2 Lu Xun 魯迅. *Xiaoshuo jiuwen chao* 小說舊聞鈔. In: *Lu Xun quanji* 魯迅全集, vol. 10 [Shanghai: Lu Xun quanji chubanshe, 1938], 11-186. Various reprinted.

This book is a collection of “old anecdotes” about Chinese novels. On pages 87-90 Lu Xun collects statements about Zheng He's travels and *Xiyangji* from Late Imperial literati. The novel is mentioned in *Chunzai tang suibi* 春

在堂隨筆, *Chaxiang shi congchao* 茶香室叢鈔, and *Chaxiangshi xuchao* 茶香室續鈔, all by Yu Yue 余樾 (1821–1906).

2.1.3 Sun Kaidi. *Zhongguo tongsu xiaoshuo shumu*. See 8.2.6.

This is a catalogue of Chinese popular literature.

2.1.4 Zheng Zhenduo 鄭振鐸. *Wenxue dagang* 文學大綱. (1) Shanghai: Shangwu yinshu guan, 1927. [4 vols.] (2) *Minguo congshu* 民國叢書, 53–54. Shanghai: Shanghai shudian, 1992. [2 vols.] Various reprinted.

Pages 1138–1139 give a brief summary of *Xiyang ji*. It is introduced alongside *Fengshen yanyi* as a novel that “came after *Xiyou ji*” (chuxian yu *Xiyou ji* zhihou 出現於西遊記之後).



Fig. 4 *Xiyang ji*, Chapter 95 (19.51b–52a, 2510f):
“The Five Rat Spirits Come Forward to Welcome [a Guest].”

2.2 *Xiyangji* Discussed Within General Surveys of Chinese Literature

Because of the sheer number of works on the history and development of Chinese literature, this list can by no means be complete. I therefore tried to identify works that have been rather influential in their appraisal of *Xiyangji*. Sadly, to this day, *Xiyangji* is only included in the discussions of three Western language works on Chinese literature.

2.2.1 Kong Lingjing 孔另境. *Zhongguo xiaoshuo shiliao* 中國小說史料. Shanghai: Gudian wenxue chubanshe, 1957. [309 pp.]

This book uses a similar approach as Lu Xun's *Xiaoshuo jiuwen chao* (above), collecting anecdotes about Chinese novels from Late Imperial literati. Again, the novel is found to be mentioned in *Chunzai tang suibi* 春在堂隨筆, *Chaxiang shi congchao* 茶香室叢鈔, and *Chaxiangshi xuchao* 茶香室續鈔, all by Yu Yue 余樾 (1821–1906).

2.2.2 Lin Chen 林辰. “Zhongguo xiaoshuo de hunlei xianxiang he fazhan de guiji” 中國小說的混類現象和發展的軌跡. *Chuban gongzuo* 出版工作 10 (1990), 74–80.

In this article, Lin Chen talks about the arbitrariness of Chinese novel categories. He takes his cue from *Xiyangji*, which Lu Xun denominated as a “fantasy novel” (*shenmo xiaoshuo* 神魔小說) while his contemporary Sun Kaidi categorized it as a “history novel” (*jiangshi* 講史).

2.2.3 Lin Chen 林辰. *Shenguai xiaoshuo shi* 神怪小說史. Hangzhou: Zhejiang guji chubanshe, 1998. [428 pp.]

Pages 311–313 of this study on fantasy novels give a brief overview of *Xiyangji* in the context of “fantasy-history” (*shenguai shihua* 神怪史話). Lin Chen also points out similarities with *Xiyouji*.

2.2.4 Liu Dajie 劉大杰. (1) *Zhongguo wenxue fada shi* 中國文學發達史. Taipei: Zhonghua shuju, 1968. [1099 pp.] (2) *Zhongguo wenxue fazhan shi*

中國文學發展史. Shanghai: Shanghai guji chubanshe, 1982. [3 vols. 1355 pp.]

This book discusses *Xiyangji* as a Ming dynasty novel similar to *Xiyouji*. Attention is given to *Xiyangji*'s historical sources on pages 1057-1058 of the Shanghai edition.

- 2.2.5 Lu, Tina. "The Literary Culture of the Late Ming (1573–1644)". In: *The Cambridge History of Chinese Literature*, ed. by Kang-I Sun Chang and Stephen Owen [Cambridge: Cambridge University Press, 2010], vol. 2: *From 1375*, 63-151.

Tina Lu briefly mentions *Xiyangji* on page 102 of her discussion of Late Ming literature, as a novel that "combines the historical interest of the eunuch Zheng He's fifteenth-century voyages with the excitement of a supernatural quest".

- 2.2.6 Ou Itai. *Le Roman Chinois*. Paris: Édition Vêga, 1933. [192 pp.] Excerpt and free PDF download: www.chineancienne.fr/d%C3%A9but-20e-s/ou-ita%C3%AF-le-roman-chinois/ (access: September 2015). [203 pp.]

In this book on the Chinese novel, Ou Itai introduces *Xiyangji* (Romanized as *Si-yang ki*) alongside *Xiyouji* (*Si-yeou-ki*) and *Fengshen yanyi* (*Fong-chen-tchouan*) in his chapter on "Romans de magie" (pp. 27-48). Pages 42-48 deal exclusively with *Xiyangji*, introducing the novel, the historical Zheng He, and the story of the Five Rats with a French translation of their dialogue with Pan Guan. (chapter 19)

- 2.2.7 Ouyang Jian 歐陽健 et al. (eds.). *Zhongguo tongsu xiaoshuo zongmu tiyao* 中國通俗小說總目提要. Beijing: Zhongguo wenlian chuban gongsi, 1990. [1419 pp.]

Pages 116-118 give a brief overview of *Xiyangji* editions, and the content of the novel. A complete list of chapter titles is given.

- 2.2.8 Wang Meng 王猛. "Shenmo xiaoshuo' zhengming: dui Ouyang Jian xiansheng xiaoshuo leiming bianzheng de butong renshi" "神魔小說"正名—對歐陽健先生小說類名辯正的不同認識. *Shenyang daxue xuebao* 瀋陽大學學報 21.1 (2009), 69-72.

Xiyang ji is frequently mentioned in this discussion of whether Ouyang Jian was justified in renaming the genre of “*shenmo*” 神魔 novels to “*shenguai*” 神怪 novels.

2.2.9 Xue Liang 薛亮. *Ming Qing xijian xiaoshuo huikao* 明清稀見小說匯考. Beijing: Shehui kexue wenxian chubanshe, 1999. [259 pp.]

Pages 24-26 of this book give basic information about *Xiyang ji*. The chapter provides further remarks on the novel’s satirical qualities and its frequent borrowing from other novels, especially from *Xiyou ji*.

2.2.10 Zimmer, Thomas. *Der chinesische Roman der ausgehenden Kaiserzeit. Geschichte der chinesischen Literatur*, 2 (Series editor: Wolfgang Kubin). Munich: Saur, 2002. [976 pp.]

In his introduction to the Late Imperial Chinese novel, Zimmer devotes a chapter to the *Xiyang ji*: “Der Seeweg nach Westen und die Mythologisierung der Ferne” (pp. 338-353). The chapter introduces Zheng He and his travels before turning to the novel, its obvious similarities to *Xiyou ji* and its ethno-geographical sources. A detailed summary of the storyline is aided by frequent quotes from the text in German translation. The chapter closes with a discussion of another novel involving oversea travels: Tu Shen’s 屠紳 *Yinshi* 蟬史 (1800).

2.3 *Xiyang ji* discussed in Articles on Late Imperial Chinese Novels

The articles in this section are general studies of Chinese literature that base their arguments on a variety of texts. *Xiyang ji* is always among those but often only used peripherally to support an argument based on another text (often *Xiyou ji* 西遊記).

- 2.3.1 Deng Baiyi 鄧百意. “Wan Ming shenmo xiaoshuo chuanguo ‘huan’ yi ‘zhen’ nan de kunjing yu moshenghua xushi” 晚明神魔小說創作“幻”易“真”難的困境與陌生化敘事. *Lanzhou xuekan* 蘭州學刊 150 (2006), 67-69.

This article discusses the use of fictional elements in Late Ming dynasty novels based on historical events, such as *Xiyang ji* and *Fengshen yanyi*. This “search for the strange” (*qiu qi* 求奇) has a profound alienating effect on the narrative of “fantasy” novels.

- 2.3.2 Liu Heyong 柳和勇. “Zhongguo Haiyang wenxue lishi fazhan jianlun” 中國海洋文學歷史發展簡論. *Zhejiang Haiyang xueyuan xuebao (Renwen kexue ban)* 浙江海洋學院學報 (人文科學版) 27.2 (2010), 1-7.

This article is a brief history of the “sea” (*Haiyang* 海洋) in Chinese literature from antiquity to the 20th century. *Xiyang ji* is examined in the section discussing the thriving nature of the genre during late imperial times (fourth section).

- 2.3.3 Liu Weiyong 劉衛英. “Dou bao guize: Ming Qing xiaoshuo baowu gongneng de fanwei yu jinji biaoqian” 鬥寶規則: 明清小說寶物功能的範圍與禁忌表現. *Shehui kexue jikan* 社會科學輯刊 182 (2009.3), 180-182.

This article looks at the “treasure items” (*baowu* 寶物), magical items that can be used to subjugate demons or enemies, in Ming and Qing dynasty novels. Liu Weiyong looks into the limitations of those items, and taboos against their usage. She discusses the principles of Yin-Yang 陰陽 and the Five Elements (*wuxing* 五行) that guide the function of the *baowu*. Among the examples are Huang Fengxian’s 黃鳳仙 treasure items in chapters 48 and 69 of *Xiyang ji*.

- 2.3.4 Liu Weiyong 劉衛英. “Ming Qing xiaoshuo baowu gongneng de fanwei yu jinji biaoqian” 明清小說寶物功能的範圍與禁忌表現. *Guangdong Peizheng xueyuan xuebao* 廣東培正學院學報 9.4 (2009), 38-43.

This article is an expanded version of Liu Weiyong’s article discussed above; it includes more elaborate quotes and a greater number of examples. The instances taken from *Xiyangji* are the same.

- 2.3.5 Liu Xiaojun 劉曉軍. “Shikong, qingjie yu jiaose: lun Mingdai shenmo xiaoshuo de ushi moshi” 時空、情節與角色：論明代神魔小說的敘事模式. *Qiushi xuekan* 求是學刊 37.6 (2010), 113-118.

Liu Xiaojun looks at the narrative features of Chinese “fantasy” novels (including *Xiyangji*), mainly their historical context, and their setting on different plains. The author also compares the plot structures and character typologies in these novels to the patterns identified by the folklorist Vladimir Propp.

- 2.3.6 Ruan Yi 阮憶 and Mei Xinlin 梅新林. “‘Haiyang muti’ yu Zhongguo wenxue” “海洋母題”與中國文學. *Zhejiang shifan daxue xuebao (Shehui kexue ban)* 浙江師範大學學報(社會科學版) 1989.2, 62-68.

This article traces the “Ocean Motive” (*Haiyang muti* 海洋母題) in Chinese literature from antiquity to the 20th century. *Xiyangji* is briefly discussed in the section on the Ming dynasty.

- 2.3.7 Wang Qing 王青. “Lun Haiyang wenhua dui Zhongguo gudai xiaoshuo chuanguo de yingxiang” 論海洋文化對中國古代小說創作的影響. *Jianghai xuekan* 江海學刊 2014.2, 195-200.

This article discusses the influence of “maritime culture” (*Haiyang wenhua* 海洋文化) on Chinese novels. *Xiyangji* is mentioned.

2.4 *Xiyang ji* in Articles on Representations of Zheng He's Voyages

- 2.4.1 Ptak, Roderich and Claudine Salmon. "Zheng He: Geschichte und Fiktion". In: *Zheng He: Images & Perceptions/ Bilder & Wahrnehmungen*, ed. by Roderich Ptak and Claudine Salmon [South China and Maritime Asia, 15. Wiesbaden: Harrassowitz, 2005], 9-35.

Embedded in an overview of known facts, available sources and major trends in the reception of Zheng He's voyages, part 3 of this article describes literary renditions and early legends surrounding these. *Xiyang ji* is among those mentioned. (p. 19.)

This book has been reviewed in: *Aséanie* 17 (2006), 195-199; *Archipel* 71 (2006), 244-248; *Das Logbuch* 46 (2010.3), 137; *Etudes chinoises* 24 (2005), 387-389; *International Journal of Maritime History* 17.2 (2006), 420-421; *Oriente* 17 (2007), 120-123; *Zheng He yanjiu* 58 (2005.2), 32-33; *Zheng He yanjiu yu huodong jianxun* 22 (2005), 5-8.

- 2.4.2 Ptak, Roderich. (1) "Percepção das viagens de Zheng He através dos tempos/ Perceptions of Zheng He's Voyages through the Ages". *Oriente* 14 (2005), 3-33. (2) "Perceptions of Zheng He's Voyages through the Ages". In: *Chinese Diaspora Since Admiral Zheng He: With Special Reference to Maritime Asia*, ed. by Leo Suryadinata [Singapore: Chinese Heritage Center and HuayiNet, 2007], 25-49.

Part of this article on the development of representations of Zheng He and his voyages deals directly with *Xiyang ji*. The discussion summarizes the state of the research on the novel while pointing out similarities to *Xiyou ji* and drawing attention to remarkable episodes and themes.

- 2.4.3 Wan, Ming. "Zheng He's Voyages to the Western Ocean: 3 Books, 1 Map, 1 Novel, 1 Play, and 7 Steles". *Ming Studies* 51 (2005), 31-42.

Wan briefly describes historical sources for Zheng He's voyages as well as *Xiyang ji* (pp. 35-37) and the *zaju*-play *Feng tianming Sanbao xia Xiyang* (pp. 37-38). The section on *Xiyang ji* includes the historical background of its creation, late Qing reception, early scholarship and the illustrations by Sanshan daoren 三山道人.

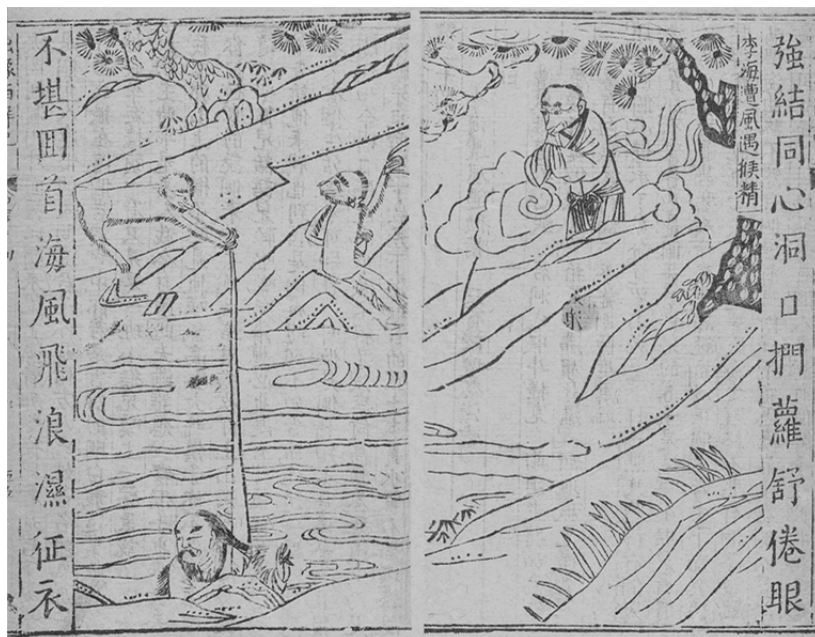


Fig. 5 *Xiyangji*, Chapter 20 (4.54b-55a, 520f):
“Because of Misfortunes with the Wind, Li Hai Meets the Monkey Spirit.”