THE ART OF
LIU TSUNG-YÜAN'S FABLES

A Thesis

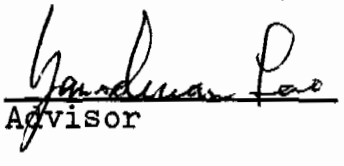
Presented in Partial Fulfillment of the Requirements
for the Degree Master of Art

by

Mei-rong Lee Chang, B. A.

The Ohio State University
1984

Approved by



Advisor

Department of East Asian
Languages and Literatures

ACKNOWLEDGEMENTS

The author wishes to thank Dr. Yan-shuan Lao and Dr. David Ch'en for their encouragement at the beginning and their final guidance and valuable assistance in this study. She is grateful to Pat Friese for reading this article in draft and for helpful illustration from Western literature.

The author also wishes to thank her parents Mr. and Mrs. Yüeh-t'ing Li for their constant encouragement. She sincerely thanks her husband for his consideration in spiritual support during this Master's studies. Finally, she is grateful to him for most of the typing.

TABLE OF CONTENTS

LIST OF FABLES

CHAPTER I

INTRODUCTION

Lloyd Neighbors' study of liu Tsung-yüan's fables[1] has inspired me to do further research on the subject. Neighbors uses six basic traits of Western fables to construct an edifice of criticism surrounding Liu's fables. Those are:

> 1) Fables are stories in prose or verse told to convey a moral. This moral is usually implicit in the story itself, but often a didactic commentary is appended.
> 2) Fables are frequently beast tales, although they can also be about people or even inanimate objects.
> 3) Fables are almost always of folk origin.
> 4) Fables can be used in an allegorical sense to imply criticism of the government and its leaders.
> 5) Although they may be presented in the context of a "framing tale," fables are most often related as unconnected anecdotes.
> 6) Fables, based on plot outlines taken from folk sources, may be developed as a personal expression of the author's sentiments.[2]

The similarities of the Chinese and Western fables, each of which developed within its own tradition in the early stages, is a very interesting subject. After analyzing Liu's fables, I shall present a comparison between the basic characteristics of Liu's fables and those of the West in my conclusion.

The development of Chinese fables is not a continuous literary activity. In the history of Chinese literature, it was a highly persuasive conversational skill which formed part of the contents of literature of the fifth to third centuries B.C.. During the periods from the Han dynasty to the Southern

and Northern dynasties (202 B.C.-A.D. 588), fables developed more slowly in comparison with the prior period in both quality and quantity. Liu Tsung-yüan (773-819) of the T'ang dynasty, who "made the fables an independent voice of his own thought,"[3] brought the achievement of satire in fable to a higher level.

What was Liu's main reason for using the fable as a method of expression? Was he inspired by the Indian Buddhist work Pai-yü ching 百喻經 (Sutra of One Hundred Parables), or other Indian collection of fables which had been translated into Chinese since the Southern Ch'i 齊 dynasty? There does not seem to be any clear connection between the Indian works and Liu's fables.[4] It is clear, however, that sources of Liu's works can be traced from the ancient Chinese tradition. A passage in Liu's letter, "Ta Wei Chung-li lun shih-tao shu"答韋中立論師道書 ("A Reply to Wei Chung-li's Letter on the Teacher") says:

> I get the tao (way) from the following sources: From Shu ching 書 (The Classic of History), I obtain the tao of simplicity; from Shih ching 詩 (The Classic of Poetry), the tao of eternity; from Li ching 禮 (The Classic of Rites), the tao of moderation; from Chun chiu 春秋 (The Spring and Autumn annual), the tao of precision; from I ching 易 (The Classic of Change), the tao of change. I consult the following works for my composition: I consult Ku-liang's 穀梁 commentary to sharpen the ch'i 氣; Mencius 孟子, Hsün Tzu 荀子 to smooth the branches; Chuang Tzu 莊子, Lao Tzu 老子 to elaborate the the beginning; Kuo yü 國語 (Discourses of the State) to broden the interest; "Li sao" 離騷 ("Encountering Sorrow") to convey profoundity; Shih chi 史記 (Records of the Historian) to retain the terseness.[5]

The Chinese Classics, the Pre-Ch'in philosophical works, the historical compilations, and the Southern poetry of Ch'ü Yüan

屈原 were obviously the important sources of Liu Tsung-yüan's works. It was to this ancient style that the scholars of the Ku-wen Movement (古文運動) returned as a central point.

Liu Tsung-yüan, a follower of Ch'ü Yüan, experienced the same destiny as Ch'u Yüan--that of his being exiled by the emperor tothe remote South. Here we can see in his collection the response of Ch'ü Yüan's "Tien wen" 天問 ("The Heavenly questions").[6] Unlike Ch'ü Yüan, Liu was not so dismayed by his exile. He kept his mind clear to analyze the phenomena of the world which had been questioned by Ch'ü Yüan one thousand years before. Liu Tsung-yüan wrote other philosophical treatises, such as "Fei Kuo yü" 非國語 ("Criticism of Kuo yü")[7] and "Shih-ling lun" 時令論("On Seasons").[8] He also composed political essays, such as "Feng-chien lun" 封建論 ("Treatise on Feudalism")[9] and "Chin wen" 晉問 ("Questioning Chin");[10] theories of literature, such as "Pao Tsui An hsiu-ts'ai lun wei-wen shu" 報崔黯秀才論為文書 ("A letter to Hsiu-ts'ai Tsui An on Writing")[11] and "Ta Wei Chung-li lun shih-tao shu"; biographies of common people, such as "Sung Ch'ing chuan" 宋清傳 "Biography of Sung Ch'ing")[12] and "Chung-shu Kuo To-to chuan" 種樹郭橐駝傳 ("Biography of Camel Kuo, the Gardener");[13] and records of excursions, such as his famous "Yung-chou pa chi" 永州八記 ("Eight Records of Excursion in Yung-chou").[14] In addition to these, Liu used the most powerful weapon, fables, to attack his society which was the opposite of his ideal. We can see in the fables how he criticized the evil nature of man, the wicked customs of his time, and the

corruption of the ruling classes.

This thesis will begin with the origin and tradition of Chinese fables, then give a summary of Liu Tsung-yüan's life. I shall focus upon the analysis of Liu's fables, and their implication as well as Liu's writing skill. The influence of Liu's fables to later times will also be touched upon briefly.

Because the fables are scattered throughout his works in different styles, it is very hard to separate them from other works and to organize them. Departing from Neighbors' classification based on themes and Wu's two groups on contents,[15] I shall try to group the similar works in some cases according to the nature of the characters appearing in the stories, and in some cases according to the similarity of style, etc., for the convenience of my study.

NOTES

[1] See William H. Nienhauser, Jr., et al, Liu Tsung-yüan. (New York: Twayne Publisher, Inc., 1973), ch. 5, pp. 80-90.

[2] Ibid., pp. 80-81.

[3] Ibid., p. 81.

[4] Shimizu Shigeru 清水茂 says: "Liu Tsung-yüan's fables are influenced by Indian fables. For instance, his famous fable, 'The Donkey of Kuei-chou,' can be found a similar source in Indian collection of fables: Wu-chüan shu 五卷書 (Book of Five chapters), Yü-yen chi 寓言集 (Collection of Fables), Li-yi shih-chiao 利益示教 (The Beneficial Teaching), and Pen-sheng ching 本生經 (The Jataka Sutras) in Pali.' " See shimizu's "Liu Tsung-yüan te sheng-ho t'i-yen chi ch'i chang suei chi"柳宗元的生活體驗及其山水記 ("Liu Tsung-yüan's Life Experiences and His Landscape Essay") in Chou Kang-hsieh ed., Liu Tsung-yüan yen chiu lun chi (Hong Kong: Ts'ung-wen shu-tien, 1973), p. 59.

[5] Liu Tsung-yüan, Liu Ho-tung chi 柳河東集 (Shang-hai : Chung-hua shu-chü, 1969), p. 540. Translation is mine.

[6] See Liu Tsung-yüan, "Tien tuei" 天對 ("Response to the Heavenly Questions"), in his Liu Ho-tung chi, p. 227.

[7] Ibid., chs. 44, 45, pp. 746-768.

[8] Ibid., p. 52.

[9] Ibid., p. 43.

[10] Ibid., p. 268.

[11] Ibid., p. 550.

[12] Ibid., p. 304.

[13] Ibid., p. 305.

[14] These eight pieces are: 1) "Shih te Hsi-san yen yu chi" 始得西山宴遊記 ("Record of an Excursion Immediately after I Discovered the West Mountain,") 2) "Ku-mu-tang chi" 鈷鉧潭記 ("Record of the Box-iron Pool,") 3) "Ku-mu-tan hsi hsiao-chiu chi"鈷鉧潭西小丘記 ("Record of the little Hillock West of the Box-iron Pool,") 4) "Chih hsiao-chiu hsi hsiao-shih-tan chi 至小丘西小石潭記 ("Record of Reaching the Small Rock Pool West of the Little Hillock,") 5) " Yüan chia ho chi" 袁家渴記 ("Record of the Yüan Family Slough,") 6) "Yüan

ch'ü chi"石渠記("Record of the Rocky Though ,") 7) "Shih chien chi"石澗記("Record of the Rocky Gorge,") 8) "Hsiao shih ch'eng san chi"小石城山記("Record of the Mountain of Little Stone City-walls.") See Liu Ho-tung chi pp. 470-477.

[15] See Wu Wen-chih 吳文治, Liu Tsung-yüan chien-lun 柳宗元簡論 (Pei-ching: Chung-hua shu-chü, 1979), p. 66.

CHAPTER II

THE TRADITION OF CHINESE FABLES

The origin of Chinese fables

The term yü-yen 寓言 (conveniently translated as fable) was first recorded in the Chuang Tzu 莊子. Chapter Twenty-Seven was entitled yü-yen. It states in the beginning:

> Of language put into other people's mouth, nine tenths will succeed. Of language based upon weighty authority, seven tenths. But language which flows constantly over, as from a full goblet, is in accord with God.[1]

It is more clear if we compare the above with another translation:

> Of my sentences nine in ten are metaphorical; of my illustration seven in ten are from valued writers. The rest of my words are like the water that daily fills the cup, tempered and harmonished by the Heavenly element in our nature.[2]

Yu-yen here refers to a metaphorical language borrowed from other people. This kind of speech occupies most of the chapters of Chuang Tzu. Ssu-ma Ch'ien 司馬遷 said in "Lao Tzu Han Fei lieh-chuan" 老子韓非列傳 ("Biographies of Lao Tzu and Han Fei") in the Shih-Chi: "He (Chuang Tzu) has composed books of more than one hundred thousand words, most of them are yü-yen."[3] Among yü-yen, language based upon important authority (chung-yen 重言) is most reliable and persuasive. Chuang Tzu used chung-yen in a large proportion of yü-yen to reach the goal of his speech--to express the tao, and to persuade others. Who were those important authorities? Most

of them were the former rulers and scholars, such as Yao 堯, Shun 舜, Confucius, and Lao Tzu. In addition to these important authorities, Chuang Tzu also hid the tao in fictitious, mystic personages or in animals and plants in his yü-yen. Why did Chuang Tzu like to use yü-yen to express the tao? There is another paragraph in the chapter "Tien-hsia"天下 ("The World") of the Chuang Tzu:

> Chuang Tzu became an enthusiastic follower of tao. In strange terms, in bold words, in far-reaching language, he gave free play to his thoughts, without following any particular line. He looked on the world as so sunk in corruption that it was impossible to speak gravely. Therefore he employed "goblet words" which apply in various directions; he based his statements upon weighty authority in order to inspire confidence; and he put words in other people's mouths in order to secure breadth. In accord with the spirit of the universe, he was at peace with all creation. He judged not the rights and wrongs of mankind, and thus lived quietly in his generation.[4]

The spirit if Chuang Tzu's yü-yen can be seen from the above description. Representative of Taoism, Chuang Tzu scorned his time as shallow and dirty, he wanted to transcend time and space, and unite with the tao. With richness of imagination and freedom of spirit, he attempted to explain the tao that he perceived by using many means of expression which he named, as the whole, chih-yen 卮言 ("goblet words").

Using historical personages or stories as the main theme is characteristic of ancient Chinese yü-yen, and such uses are not limited to the Chuang Tzu. This is generally related to the realism of Chinese thought which gives high respect to historical fact.[5] The yü-yen in the Chuang Tzu was mainly an

expression of his thought through historical personages. For instance, Confucius was often chosen to be the main character through whom the philosophy of Chuang Tzu is expounded. But this Confucius is not the ideal image of the Confucian school. It is rather a moralist of a type who was laughed at by the Taoist. One story in the chapter "Te ch'ung fu" 德充符 ("The Sign of Virtue Complete") of the Chuang Tzu states:

> In Lu there was a man named Shu-shun No-Toes who had had his foot cut off. Stumping along, he went to see Confucius. "You weren't careful enough!" said Confucius. "Since you've already broken the law and gotten yourself into trouble like this, what do you expect to gain by coming to me now?" No-Toes said, "I just didn't understand my duty and was too careless of my body, and so I lost a foot. But I've come now because I still have something that is worthy more than a foot and I want to try to hold on to it. There is nothing that heaven doesn't cover, nothing that earth doesn't bear up. I supposed, Master, that you would be like heaven and earth. How did I know you would act like this?" "It was stupid of me," said Confucius. "Please, Sir, won't you come in? I'd like to describe to you what I have learned." But No-Toes went out. Confucius said, "Be diligent, my disciples! Here is No-Toes, a man who has had his foot cut off, and still he's striving to learn so he can make up for the evil of his former conduct. How much more, then, should men whose virtue is still unimpaired!"
> No-Toes told the story to Lao Tan. "Confucius certainly hasn't reached the stage of a Perfect Man, has he? What does he mean coming around so obsequiously to study with you? He is after the sham illusion of fame and reputation and doesn't know that the Perfect Man looks on these as so many handcuffs and fetters!" Lao Tan said, "Why don't you just make him see that life and death are the same story, that acceptable and unacceptable are on a single string? Wouldn't it be well to free him from his handcuffs and fetters?" No-Toes said, "When Heaven has punished him, how can you set him free?"[6]

Chuang Tzu portrayed Confucius as a man running about busily

for the purpose of acquiring reputation as a sage. So the Confucius in the Chuang Tzu was very different from his conventional image. Under such circumstances, the effect of yü-yen is preserved, and the stories are full of interest. The Chuang Tzu and the Lieh Tzu 列子 are two books in which this kind of ancient Chinese yü-yen is exploited fully.

Another group of yü-yen is represented in the Chan-kuo ts'e 戰國策(Intrignes of the Warring-states), a collection about polices and activities from the fifth through the third centuries B.C., which reports interesting stories about political tricks, rivalries and conpetitions between clever ministers and their adversaries. Philosophical works such as the Han Fei Tzu 韓非子, Mo Tzu 墨子 , and Mencius belong to this group and share the same characteristics. Those works were used in practical, political occasions by persons who wished to persuade the sovereign, the prime minister or other powerful persons with their own political ideas. To make these persons understand, agree with them, or persuade them to believe, required great eloquence. In such situations, it was actually as Chuang Tzu emphasized in his yü-yen: it is better to imply something through past events or real situations than attempting to force others to accept one's own opinion. Therefore, it is especially effective to use the method of chung-yen, citing the authority of historical personages or events. Yü-yen and chung-yen had long been considered powerful weapon in political argument. In this respect the methods of the two groups are identical. However, as in the prior description, chung-yen in the Chuang Tzu and

Lieh Tzu of the first group were written using some imaginery events, rather than historical reality. The second group (Chan-ko ts'e, Han Fei Tzu, Mo Tzu and Mencius), from another point of view, was transfered from yü-yen to historical stories. Generally, the second group could not be compared with the first one in interest or appeal.[7] However, we may say that both groups together represent the golden age of Chinese fables.

The characteristics of Chinese fables

The use of historical events or personages as the main theme to demonstrate one's ability in argumentation, to elucidate one's philosophy and political ideas, and to refute the opinion of the opponent is the fundamental characteristic of ancient Chinese fables. In addition, there are some other characteristics which should be explained here.

Fable is a literary genre in which allegory is used to express an idea. Most are of simple structure, impressive figure, exaggerated imagery and artistic expression, for the purpose of conveying one's opinion or satirizing some social phenomena.[8]

The feature of the fable is that the topic has metaphorical meaning. The story allows the reader to infer the profound from the simple, the far from the near, the large from the small, and the present from the ancient. Thus, a complex meaning is implied in a very simple story.[9] For example, the well-known story "Awaiting a hare by the tree" from the chapter "Wu tu" 五蠹 ("Five Vermin") of the Han Fei Tzu, is by no means to show how to catch a hare. It is rather to compare a ruler who

expects to govern his people by applying the ineffective way with a man who waits by the tree for another hare to turn up. In some of the ironic stories the implication can not be found merely on the surface.

Although fables sometimes have personages or anthropomorphized animals or plants, these figures need not be sculpted in great detail; although they have the nature of a story, they do not require complex plot; they may have exaggerated imagenation, but they do not deviate from social actuality. Because of these traits, fable is differenciated from other literary genres, such as myth or legend, children stories, anecdotes and tales of the supernatural.[10]

Fable must have the form of a story in addition to the metaphorical meaning. It can be a fable, although there are only a few words, if it is a complete story.[11]

Fables had in the beginning unknown authorship, and circulated among the people. Identical events may appear in some of the ancient Chinese works, although the main characters may differ.[12] For example, the story "P'ao-ting chieh niu"庖丁解牛 ("A Cook Cuts up a Bullock")[13] can be found, not only in Chuang Tzu but also in a similar record in the Kuan Tzu 管子, Lü-shih ch'un-ch'iu 呂氏春秋, and Huai-nan Tzu 淮南子, The character may be named P'ao ting 庖丁, or T'u-niu T'an 屠牛坦. The authors of these books incorporated popular stories into their works and used them to illustrate a moral principle or a philosophical point.

According to the content, Chinese fables can be grouped

into three catogries: philosophical fables, didactic fables and ironic fables. The first type offers us wisdom. For instance, the story "Frog in a Well" (坩井之蛙) in the chapter "Ch'iu shui" 秋水("The Autumn Floods") of the Chuang Tzu explains that the world is very broad, and man because of his narrow knowledge should not be self-important.

> Kung-sun Lung said to Prince Mou of Wei, "When I was young I studied the Way of the former kings, and when I grew older I came to understand the conduct of benevolence and righteousness. I reconciled difference and sameness, distinguished hardness and witeness, and proved that not so was so, that the unacceptable was acceptable. I confounded the wisdom of the hundred schools and demolished the argument of a host of speakers. I believed that I had attained the highest degree of accomplishment. But now I have heard the words of Chuang Tzu and I am bewildered by their strangeness. I don't know whether my arguments are not as good as his, or whether I am no match for him in understanding. I find now that I can't even open my beak. May I ask what you advise?"
> Prince Mou leaned on his armrest and gave a great sigh, and then he looked up at the sky and laughed, saying,"Haven't you ever heard about the frog in the caved-in well? He said to the great turtle of the Eastern Sea, 'What fun I have! I come out and hop around the railing of the well, or I go back in and take a rest in the wall where a tile has fallen out. When I dive into the water, I let it hold me up under the armpits and support my chin, and when I slip about in the mud, I bury my feet in it and let it come up over my ankles. I look around at the mosquito larvae and the crabs and polliwogs and I see that none of them can match me. To have complete command of the water of one whole valley and to monopolize all the joys of a caved-in well--this is the best there is! Why don't you come some time and see for yourself?'
> "But before the great turtle of the Eastern Sea had even gotten his left foot in the well his right knee was already wedged fast. He backed out and withdrew a little, and then began to describe the sea. 'A distance of a thousand li cannot indicate its greatness; a depth of a thousand fathoms cannot express how deep it is.

> In time of Yü there were floods for nine years out of ten, and yet its waters never rose. In the time of T'ang there were droughts for seven years out of eight, and yet its shores never receded. Never to alter or shift, whether for an instant or an eternity; never to advance or recede, whether the quantity of water flowing in is great or small--this is the great delight of the Eastern Sea!'
> "When the frog in the caved-in well heard this, he was dumfounded with surprise, crestfallen, and completely at a loss. Now your knowledge cannot even define the borders of right and wrong and still you try to use it to see through the words of Chuang Tzu--this is like trying to make a mosquito carry a mountain on its back or a pill bug race across the Yellow River. You will never be up to the task!
> "He whose understanding cannot grasp these minute and subtle words, but is only fit to win some temporary gain--is he not like the frog in the caved-in well? Chuang Tzu, now--at this very moment he is treading the Yellow Springs or leaping up to the vast blue. To him there is no north or south--in utter freedom he dissolves himself in the four directions and drowns himself in the unfathomable. To him there is no east or west--he begins in the Dark Obscurity and returns to the Great Thoroughfare. Now you come niggling along and try to spy him out or fix some name to him, but this is like using a tube to scan the sky or an awl to measure the depth of the earth--the instrument is too small, is it not?[14]

The second one gives us a moral admonition, as in the story "Ho tai lai nien" 何待來年 ("Why Wait until the Next Year"):

> Tai Ying-chih said, "It is not possible at the present time to keep taxes down to a tenth and to abolish the market-levies altogether, but could I not simply lessen taxes and await a more propitious time in the future?" Mencius replied, "What would you think of a man who robs his neighbour's henhouse every day and when being told that this was ungentlemanly says, 'Well let me rob his henhouse only once a month and await a more propitious time to reform in the future.' If you know a thing to be unjust, then stop it at once. Why wait for a more propitious time in the future?"[15]

in which Mencius admonishes people not to make excuses for

things that are wrong. One should rectify himself immediately when he is wrong. The third exposes hidden evil, as in the story, "Ch'iang ch'ü jen yi" 強取人衣 ("Taking Another man's Garment by Force"), in Lü-shih ch'un-ch'iu 呂氏春秋 (The Spring and Autumn of Lü Pu-wei):

> There was a man named Ch'eng Tzu from the state of Sung. Once he lost a black garment, so he ran out to the street to find it. When he saw a woman in black, he ran toward her, and caught her. He wanted to take her colthes off, and said: "I lost my black garment." The woman said: "Though you lost your clothes, this clothing which I wear I made myself." Ch'eng Tzu said: "You'd better hurry and give me this clothing. But the garment I lost was lined, now what you wear is only an unlined garment. You take advantage of me by returning a dress without lining instead of a lined one.[16]

The story depicts a man of stupidity and singleness of mind, who robs others by hook or by crook. This is one of the stories contained in the topic of "Li-wei" 離謂 ("Words Departing from one's Meaning) in the Lü-shih chun-chiu. The main idea is to explain the danger of practising the opposite of what one preaches.

Chinese fables have their own specific art style. The anthromorphism gives living things or inanimate objects thought, emotion, activities and the language of human beings. The metaphors used in Chinese fables are very subtle and proper. They represent the donkey as strong but stupid, the rat as crafty and greedy, the dragon and the tiger as cruel and violent, and the monkey and the fox as quick-witted and cunning. These depict the nature of the animals.

Chinese fables differ from those of Aesop: in the latter,

animals are the primary actors, while in Chinese fables, which are more like historical tales, interactions between people are the main theme, as I have discussed above. There are, of course numerous fables in which animals are mentioned, but in most cases, the animal is only mentioned and plays a minor role. My observation that the animals in Chinese fables rarely talk or interact with one another is in agreement with the research results of scholars who have studied Chinese fables. For instance, the studies done by Wolfram Eberhard. After a study of five hundred Chinese fables and parables, an interesting statistics in Eberhard's introduction to his Chinese Fables and Parables illustrates the frequency that animals mentioned in these fables:

> Mammals clearly predominate over birds, fish and insects. The most common domesticated animals are the horse and to a lesser degree the dog. Oxen, donkeys, sheep, pigs and rarely, cats are mentioned, while such animals as mules and camels are absent. Among the wild animals, the tiger is the most important. The domesticated birds often mentioned are chickens and rarely, ducks or geese. No parrots, canaries of other domesticated birds are mentioned, nor do we find goldfish or crickets in our tales, although all these and other birds, fish and insects were domesticated early in Chinese history. The general conclusion is that the animal fable is not very popular in China.[17]

He also concludes that:

> The lessons of the fables seem to deal with the problems of interaction among unrelated persons, especially the relationships of persons who are different status but in the same organization, i.e., ruler/subject, boss/employee, or master/pupil.[18]

Among the people, "the craftmen and merchants are most important and many different types of such people are found in the fables,

even prostitutes and thieves..."[19] Disfigured persons, and the blind are also often mentioned. Monks and holy men of other religions are described: "...not always as pious as they are supposed to be, sometimes stupid, but also sometimes performing miracles and helping the believers."[20]

We can see in a good number of anthologies of Chinese fables that the compiler has either added the moral lesson, introduced a proverb which indicates the meaning, or given the story a title that shows, in the mind of the collector, what moral lesson the fable teaches. We should note that in the original texts the fables do not have titles, but occur in the context.[21] Now these fables which are alluded to in proverbs, sayings, or the hsieh-hou-yü[22] 歇後語 are known to a large portion of the Chinese, because some of them are retold in textbooks or storybooks, or used in daily life.

The early Chinese fables have a lasting influence on the development of literary creations and language patterns. Some of the famous fables have already become well-known parables or sayings, and some works of fiction and drama are adapted directly from the earlier fables.[23]

NOTES

[1] Herbert A. Giles, LL. D. (Aber.), Chuang Tzu: Mystic, Moralist, and Social Reformer (Shang-hai: Kelly and Walsh Limited, 1926), p. 363.

[2] James Legge, The Texts of Taoism (New York: The Julian Press, Inc., 1959), p. 582.

[3] See Ssu-ma Ch'ien 司馬遷, shih chi 史記, VII (T'ai-pei: Chung-hua shu-chü, 1962), 2143.

[4] Giles, p. 449.

[5] See Te-hua pien-chi-pu 德華編輯部, ed. Chung-kuo ku-tai te yü-yen 中國古代的寓言 (T'ai-nan: Te-hua ch'u-pan-she 1979), p. 375.

[6] Burton Watson, Chuang Tzu (New York: Columbia University Press, 1968), pp. 71-72.

[7] See Chung-kuo ku-tai te yü-yen, p. 377.

[8] See Pei-ching ta-hsüeh chung-wen hsi, ku-tien wen-hsien chuan-yen 北京大學中文系.古典文學專業, ed., Chung-kuo ku-tai yü-yen hsüan 中國古代寓言選 (Pei-ching: Jen-min wen-hsüeh ch'u-pan-she, 1981), p. 1.

[9] Ibid., p. 1.

[10] Ibid., p.2.

[11] See Chung-kuo ku-tai yü-yen hsüan, p.2.

[12] Ibid., p. 4.

[13] See Huang Chin-hung 黃錦鋐, Hsin-yi Chuang Tzu tu-pen 新譯莊子讀本 (T'ai-pei: San-min shu-chü, 1974), pp. 77-78.

[14] Watson, pp. 185-187.

[15] Dobson, W. A. C. H. Mencius (University of Toronto Press, 1963), p. 42.

[16] See Yin Chung-jung 尹仲容, Lü-shih chun-chiu chiao-shih 呂氏春秋校釋(T'ai-pei: Chung-hua ts'ung-shu wei-yüan-huei, 1958), p. 79. Translation is mine.

[17] Wolfram Eberhard, Chinese Fables and Parables (T'ai-pei: The Orient Cultural Service, 1971), p. iii.

[18] Ibid., p. xv.

[19] Ibid., p. xiii.

[20] Ibid., p. xiii.

[21] Ibid., p. xi.

[22] Sayings in which the last part is omitted--the hearer having to complete the saying on the basis of his knowledge of the situation alluded to.

[23] See Chung-kuo li-tai yü-yen hsüan. p. 13.

CHAPTER III

A STUDY OF LIU TSUNG-YÜAN'S FABLES

A chronology of the life of Liu Tsung-yüan

Personal experiences have a great influence on the writer's works. The life of Liu Tsung-yüan can be divided into three stages: youth and education, his career as an official in or near the capital, and the life of exile. His fables were all composed in the third stage. Following is a brief account of his life, along with that of important literary achievements.[1]

During the reign of Tai-tsung 代宗, in the eighth year of Tai-li 大曆 (773), Liu Tsung-yüan was born (in Ch'ang-an?). At the age of four he memorized fourteen fu 賦 (rhyme-prose) under the guidance of his mother.

In 785, when he was thirteen, Liu Tsung-yüan visited Chang-sha 長沙, then followed his father to Chiang-hsi 江西.

In 789, he first became a candidate for the chin-shih 進士 examination. In the same year, his father, Liu Chen 柳鎮, was banished to K'uei-chou 夔州 (in eastern Ssu-chun 四川) where he served as a ssu-ma 司馬 (vice-prefect).

Three years later, Liu Chen was recalled to the capital. Liu Tsung-yüan passed the chin-shih examination in early 793 when he was twenty-one. In the fifth moon, Liu Chen died in Ch'ang-an.

In 794 (22 sui), Liu Tsung-yüan stayed in the home of his

uncle at Pin-chou 邠州 (one hundred miles northwest of Ch'ang-an) during the mourning period for his father. Two years later (796, 24 sui), he returned to the capital and married Miss Yang.

In 798 (26 sui), he passed the po-hsüeh-hung-tz'u 博學宏詞 examination (after two failures in 796 and 797), and was appointed Chi-hsien-tien shu-yüan cheng-tzu 集賢殿書院正字 (Ractifier of Characters in the Library of the Hall of Sages).[2]

By this time he had became more widely known. His relations with H'an T'ai 韓泰, Lü Wen 呂溫 (772-811), Ling Chun 凌準, Han Yeh 韓曄 and Liu Yü-hsi 劉禹錫 (772-842) et al had become fairly close. Aside from these friends, most of whom were later members of the Wang Su-wen 王叔文 faction, Liu Tsung-yüan was also acquainted with Han yü 韓愈 (768-842) at this time. His wife died in the eighth moon in the same year.

In 801 (29 sui), Liu was made Lan-t'ien wei 藍田尉 (Director of Employees at Lan-t'ien).[3] Lan-t'ien is about twenty-five miles east of Ch'ang-an.

In 803 (31 sui), Liu was called back to the capital and appointed chien-ts'a yü-shih li-hsing 監察御史裏行 (Attaché in the Court of Examining Censors).[4]

In 805, Emperor Te-tsung died, Shun-tsung 順宗 ascended the throne in the second moon. The faction headed by Wang Shu-wen gained control of the government and Liu Tsung-yüan became shang-shu li-pu yüan-wai-lang 尚書禮部員外郎 (Auxiliary Secretary in the Ministry of Rites).[5] His duties were primarily literary, which included drafting memorials,

petitions, etc.

In the eighth moon,[6] Shung-tsung was forced to abdicate in favor of Hsien-tsung 憲宗. The entire Wang Shu-wen faction went into exile. Liu Tsung-yuan was sent to Shao-chou 邵州[7] as tz'u-shih 刺史 (prefect). On the way he was further demoted to ssu-ma and reassigned to Yung-chou 永州 (in modern Hu-nan 湖南 Province).

In 806, during the reign of Hsien-tsung, Wang Shu-wen was ordered by the emperor to commit suicide.

In 809, when he was thirty-seven, Liu Tsung-yüan wrote a letter to Hsü Meng-jung 許孟容,[8] hoping that Hsü could help him to move to a less remote place.

While Liu lived in the distant Yung-chou, he was sick both physically and psychologically. As an escape from this frustration he returned not only to literature, but also to wandering throughout Yung-chou, with his friends or followers. It was at this time that Liu's writing skill matured. His compositions such as "Pu-she -che shuo" 捕蛇者說 ("On the Snake Trapper"), "San chieh" 三戒 ("Three Admonitions") which stylistically were derived from the literature of the Chou 周 and Ch'in 秦 dynasties. Then criticize the social customs of that time, and are full of vigor. His landscape sketches of Yung-chou were especially praised by the public. His exile to Yung-chou was a failure in his political life, but it was a boon to his writing.

Between 808 and 815, Liu Tsung-yüan produced virtually all

of his important prose works, including most of his philosophical treatises and scholarly writings, as well as the major portion of his poetry. He won himself a great literary reputation during these years. It was because in the Yung-chou period he had almost no official duties. Indeed, discussion and literary correspondence with his followers and friends from different places stimulated and inspired him.

In addition to the records of his excursion, poetry, philosophical treatises, and other scholarly writings, he wrote memorials and epitaphs and a large volume of correspondences to friends and officials soliciting their aids in recalling him from exile, he also wrote letters discussing philosophy, historiography, politics and his own writings as well as literary theories. He developed a didactic approach to literature which became a method of illuminating the tao. Most of his fables were composed in this period, when he was residing in Yung-chou.

In early 815, Liu Tsung-yüan was recalled to Ch'ang-an. Then in the third moon, he was promoted to the rank of prefect and assigned to Liu-chou 柳州 (in modern Kuang-hsi 廣西 Province), a prefecture even more distant than his former post.

During the four years when he was in Liu-chou, Liu Tsung-yüan felt freer to communicate with his collegues in the South. Finally able to accept being cut off from the court and Ch'ang-an, he put his strength into sinicizing the local population, repairing the local Confucian temple and reinstituting a Buddihist temple. Yet perhaps his most famous act as the prefect

was his campaign against the child-slavery organization, then operating throughout Southern China.[9]

Now the many responsibilities of his position, and his poor health limited his travel. He devoted his spare time to calligraphy, pharmacy and gardening.

His compositions during this period included several memorials, funeral inscriptions, letters and poetic replies to friends.

During this time the literary master Han Yü was also banished to the South because of his protest concerning the imperial reception of Buddha's finger bones. Liu Tsung-yüan went to Chao-chou 潮州 (in modern Kuang-tung 廣東 Province) to visit Han Yü after he visited Liu Yü-hsi in Lien-chou 連州 (in modern southern Hu-nan Province).

Liu Tsung-yüan died in the twelfth moon of the fourteenth year of Yüan-ho (819, 47 sui). Before he died, he sent a letter to Liu Yü-hsi asking the latter to take care of his literary lagacy; and he entrusted Han Yü with his family.

Less than a year later, after the death of Emperor Hsien-tsung and the ascension of a new emperor, Mu-tsung 穆宗 (ruled 820-824), the remaining members of Wang Shu-wen's clique returned to political favor.

Study of Liu Tsung-yüan's fables

Of the "Eight Masters of the T'ang-Sung Period," two are from the T'ang dynasty. They are Han Yü and Liu Tsung-yüan, both led the Ku-wen Movement of their time. Han Yü led this

movement with his systematical theory of literature, Liu, on the other hand, led it by his creative performance. Checking the collected works of Liu Tsung-yüan, we find a surprising variety of styles that he used. Among the fourty-five chapters in the collection, only two chapters are poems in the old and new styles, other chapters are mostly prose writings. These include philosophical and intellectual works, landscape sketches, fables and biographies. Liu's works are closely related to the experiences of his life, especially after the twenty-first year of Chen-yüan 貞元 (805) when he was exiled to Yung-chou 永州. In this thesis, I shall concentrate on the study of Liu's fables.

Liu Tsung-yüan's fable inherits the tradition of the Pre-Ch'in philosophers, further developing their fable literary tradition. He raises it from a subordinate position to a creatively independent literary style. As Lloyd Neighbors states: "[In the history of Chinese literature], Liu was probably the first writer to consider the fable as a separate, viable literary genre rather than a mere illustrative part of a greater philosophical, historical or literary whole."[10] The fables are spread throughout his collected works, included under a number of different generic titles, such as Shuo 說(discussion and persuasion), chuan 傳(biographies), tiao, tsan, chen, chieh 弔. 贊. 箴. 戒. (elegies, eulogies, exhortations, and admonitions), sao 騷 style, and Liu's letters. It was Liu who elevated the satirical and allegorical functions of literature much further.

From the extant collection of Liu Tsung-yüan's works, Liu

Ho-tung chi 柳河東集, some twenty pieces are fables, all of which are composed during his Yung-chou period. In his Liu Tsung-yüan chien-lun 柳宗元簡論, Wu Wen-chih 吳文治 divided these fables into two groups according to the contents:[11] one group satirizes undesirable traits and certain customs of the sick society of that time; the other group criticizes the old and powerful bureaucracy and expresses Liu's discontent of his political persecution. Among the first group are "San-chieh" 三戒 ("Three Admonitions"),[12] "P'i shuo" 羆說 ("On the Bear"), "Pien ku" 鞭賈 ("The Whip Seller"), "Fu-pan chuan" 蝜蝂傳 ("Life of the Carrier-bug"), "Ai-ni wen" 哀溺文 ("Mouring for the Drowned"), and "Chao hai-ku wen" 招海賈文 ("To Call Home the Soul of the Sea Merchant"). These works use humorous and interesting language in their social criticism. Some among them, such as "San-chieh", and "Fu-pan chuan", are rather famous and are frequently recited by readers.

Among the works of the second group are "Tseng wan-sun wen" 憎王孫文 ("The Hateful Baboons"), "Ma shih-ch'ung wen" 罵尸蟲文 ("A Curse on the Body Worms"), "Chan ch'ü-chi wen" 斬曲几文 ("To Destroy the Warped Table"), "yu fu-she wen" 宥蝮蛇文 ("Forgiveness for the Viper"), "Ku shuo" 鶻說 ("On the Hawk"), "Che-lung shuo" 謫龍說 ("On the Banished Dragon"), "Tung-hai-jo" 東海若 ("The God of the Eastern Sea"), "Niu fu" 牛賦 ("Fu on the Cow"), "P'ing fu" 瓶賦 ("Fu on the Pitcher"), and "Yü-ch'i tuei" 愚溪對 ("A Dialogue with the Foolish Stream"). Attacking the powerful officials of that time, Liu Tsung-yüan expressed

his bitterness and indignation in his exile. It was when Liu began to understand the effectiveness of literature that he adopted this form to express his anger and, at the same time, to conceal it in order to avoid continued persecusion.

My classification of Liu's fables is different from that of Wu as his is too politically oriented. I group them into the following categories: a) short animal fables, which are the best known works, these are: "Three admonitions," "Fu pan chuan," b) fables about persons: "Pien ku," and "Ai ni wen," and "Chao hai-ku wen," c) fables grouped according to style: "Ma shih-ch'ung wen," "Yu fu-she wen," "Tseng Wang-sun wen," "Ku shuo," " P'i shuo," and "Pu-she-che shuo," d) fables representing the author: "Che lung shuo," "Yü-ch'i tuei," "P'ing fu," and "Niu fu," and e) fable about Buddhist philosophy: "Tung-hai-jo." Among them, I have included "Pu-she-che shuo" 捕蛇者說("The Snake-Catcher") following some other critics. The "Chan ch'ü-chi wen" in the second group is so similar to the "Ma shih-ch'ung wen" but inferior in style, so I have excluded it from my discussion. My purpose in putting these works together is mainly to facilitate comparison in this study. What follows is my analysis of these works.

1) "Ch'ien chih lu" 黔之驢(The Donkey of Kuei-chou)

> There was no donkey in Kuei-chou. A busy-body shipped one in. After it arrived, there was no use of it, so it was put at the foot of the mountain. Seeing this shaggy-haired monster, a tiger thought he must be a god. The tiger hid himself among the trees and watched the donkey,

> then went a little closer. It seemed that they were both rather careful enough in getting to know each other. One day when the donkey brayed, the tiger, being so frightened thinking that the donkey would kill him, fled far away, going back and forth to watch the donkey, the tiger could see nothing special about it. When the tiger got used of the donkey's sound, he approached a little closer, but dared not attack the donkey. As it got closer and closer, it flippantly teased the donkey by shaking, closing in, thrusting, and chasing. The donkey then lost its temper that it kicked the tiger. The tiger, realizing that the donkey's skill was no greater than this, was elated. On swift feet it moved to attack the donkey: tearing its throat, devouring it, then walked away. Alas! The shaggy-haired shape seems to have power, the loud sound seems to show ability. Before the donkey showed his skill, the tiger, although very fierce, was still suspicious and afraid, so he dared not attack the donkey. But the result is this. How sad![13]

The subject of this story is the donkey, but it takes just a little ink to describe the donkey himself. The author says only that this "shaggy-haired monster" made a sound before the tiger, and then, in a later description, he kicked once. The figure of the donkey is still impressively given. The reader can have a good picture of the donkey through the actions of the tiger. He describes the tiger as quick-witted and brave to provide a contrast to the stupidity and uselessness of the donkey. In this brief story, the author also put much vitality into the development of the plot. He describes how the tiger close in on the donkey: how he "hid himself among the trees to watch," "went a little closer," "going back and forth," and "got closer and closer." Step by step, from the tiger's first view of the donkey to his gradual understanding and closing in for the kill, the story is well developed. At the same time,

as the activity builds up in the description, the picture of these two animals grows clearer in our minds.

Through the actions of the animals, this story implies a deeper lesson: appearance is very dangerous without substance.

This story uses short, simple sentences in the ancient style, mostly from two to five characters, to produce frequent pauses and give the sentences more impact.

In his article, Hartman states that: "Tuan [Hsing-ming]段醒民 understands this most famous of Liu's allegories as a satire on Tou Ch'un 竇群 (765-814), a long-time political opponent of Liu and of the Wang Shu-wen party."[14]

2) "Lin-chiang chih mi" 臨江之麋 ("The Deer of Lin-chiang")

> A man from Lin-chiang[15] captured a fawn while he was hunting, and took it home with him. As he arrived home, his pack of dogs ran up, with drooling mouths and wagging tails. The man was very angry with the dogs, and worried about his small deer. From then on he carried the deer among the dogs to let them become familiar with it, and warned them not to touch it.
> Gradually, he let the dogs play with the deer. For a period of time, the dogs did everything to please their master. The small deer gradually grew up. It forgot that it was a deer, and regarded that the dogs as its real friends. Sometimes it butted them playfully with its horns. They played more and more intimately. The dogs, for fear of their master, rolled about with the deer only in appearance, and seemed very intimate with it, but they always licked their chops and thought of eating the deer.
> Three years had passed, the deer went out one day from his master's house. It saw many strange dogs on the way, and walked over wishing to play with them. These dogs, when seeing it, were glad but fierce. They came up together to kill the deer, and ate it. The poor deer's flesh and bones were scattered all over the ground. The deer died

without knowing why.[16]

This fable also uses a series of short sentences to describe a complete story: a deer relied on his master's power to invade another group, the dogs, and was finally killed by the dogs without knowing the reason. The duration in the story is over three years. Unlike the donkey story, it condenses both the time and space. There are only a few sentences describing the deer: "He forgot that he was a deer, and thought that the dogs were his real friends... They played more and more intimately." As in the donkey story, many words are devoted to the dogs to bring out the main character, the deer. Hence, the consequences to the kind of person who relies on a powerful associate rather then his own resources are implied in this story. On the other hand, the pack of dogs are, of course, a symbol of evil. Like the dogs, the powers of evil always band together to destroy the weak.

Neighbors considers that this work is a good illustration of the fables used as an allegory to criticize the government and its leaders. The deer could probably refer to those naive' scholar-officials', or Liu's own inability to distinguish friends from enimies. He further explains that:

> The image at the close of the fable, with the deer's body strewn all over the road, tells the reader frankly what happens to those who work against the system. They get scattered over the distant roads of the empire like men who supported the the Wang Shu-wen faction.[17]

3) "Yung mo shih chih shu" 永某氏之鼠 ("The Rats of a Certain Person in Yung-chou")

> There was a man of Yung-chou, who believed in divination and took it seriously. He knew that he was born in the year of tzu 子. The rat is the god of tzu, so he loved the rat in particular. He raised neither a cat nor a dog in his house, nor did he permit his servants to kill the rats. The grain in his barn, food in his kitchen could be taken by the rats at will without a word from him.
> From then on the rats told one another to come to this man's house. Not only they eat their fill but there was no penalty. The man's house had no utensil undamaged, nor were there any clothes untorn on the rack. What the man ate and drank were the leftovers of the rats. In the daytime the rats fought with each other, making every kind of noise. The noise kept other men from falling asleep, but this man was not troubled at all.
> Several years later, this man moved to some other prefecture. When his successor moved into the house, the rats were still unrestrained as before. This man said: "These are stealthy, ugly creatures. But how could they be so bold in stealing and fighting as this?" He borrowed five or six cats, closed the door, took the tiles off the roof, poured water in the holes, and hired servants to search and catch the rats around the house. Dead rats were piled up like a mound. The corpses were thrown into the wild. Their bad odor lasted for several months.
> Alas! Those rats thought they could eat their fill without penalty forever?[18]

From the above story, Liu's deep hatred for the superstitious custom and his determination to get rid of the evil power can be seen. Similar to the prior two stories, Liu gives a very vivid portrayal of the appearance of these animals, even their shadows and sounds.

Hartmam relates the yin quality of the rats to the yin nature of eunuchs, and concludes that "the text is a general satire on eunuchs." "Mr. X stands for Hsien-tsung, and the

first half of the text describes his present indulgence of the eunuches. The second half describes Liu's hopes for what will happen under a future emperor."[19]

The three different animals, the deer, the donkey, and the rates, all come to a tragic end--death--without being aware of the cause. As Liu Tsung-yüan says in the preface:

> I despise the common people, who, without knowing their true status, rely on something to do what they want or they take advantage of their powerful supporters to offend other groups, or make a show of skill to anger the strong, or steal the opportunity to act without restraint. Such behaviors eventually lead to misfortune. A guest told me about three animals, a deer, a donkey, and a rat. I think they are very similar to what I just mentioned. So I have composed "Three Admonitions."[20]

The description, "they take advantage of their powerful supporters to offend other groups, or make a show of skill to anger the strong, or steal the opportunity to act without restraint" indicates the deer, the donkey, and the rates respectively. "Such behaviors lead to misfortune" concludes with their similar, tragic ends.

Liu Tsung-yüan's statement at the beginning of the preface: "I despise the common people, who, without knowing their true status." reflects his hatred toward his own situation as well as toward the common people. After Liu Tsung-yüan was exiled to the South, he became aware of his former behavior. He thought over and over. The cause of his detriment was the ignorance of himself and his unfavorable surroundings, like those of three animals in the above stories. Here we notice the surroundings in those stories: only when the animals assume a

position that does not belong to them, or when the situation is changed, does conflict occur.

These three stories are very consistent in every respect. They are all short, complete stories. The sentences contain mostly from two to seven characters, which sometimes combine with longer sentences to vary the rhythm. The extremely short sentences, with one, two or three characters, and the pauses caused by them especially show one of the characteristics of ku-wen (ancient prose) style. The skill of refinement of words and sentences also arrives at a very high standard of writing. The figures that Liu Tsung-yüan describes are rather distinct and corresponding to real characteristics in the animals. On the surface, all three stories are very humorous and make the reader burst out laughing. Their true implications are, however, behind the laughter. They are worthy of the reader's serious thought.

A note under the title of "Three Admonitions" by a master of the Sung dynasty, Su Shih (1036-1101), says: "When I read Liu Tsung-yüan's "Three Admonitions' I loved them very much, so I have imitated them to compose two pieces, "Ho-t'un-yü' 河豚魚 ("The Globefish") and "Wu-tsei-yü' 烏賊魚 ("The Cuttlefish"). I also make a preface to admonish myself."

This note exemplifies the influence of Liu Tsung-yüan's fables on slightly later times.

4) "Fu-pan chuan" 蝜蝂傳 ("Life of the Carrier-bug")

Carrier-bug is a kind of small insect which is

very good at carrying things on its back. When it sees things as it is walking, it always picks them up, then carries them on its back with its head held high. It carries more and more, and makes its back heavier and heavier. Although it works extremely hard, it does not want to stop (its back is very rough, so the things that piled on will not fall) until it is so tired that it falls down on the ground, and cannot get up. Someone may be kind enough to take off the things it is carrying. Nevertheless, if it can walk, it does the same thing as before. It also likes to climb to a high place, until it falls to the ground and dies.

Nowadays people love to take home everything they find, no matter what it is, to enrich their houses. Yet they don't realize that what they have taken is just a burden to them. They only worry that what they have accumulated is not enough. Then when they are tired, and circumstances are not good for them, what they have gained must be given up or transferred to others. It is already a great problem for them. If one day they can get up, again, they will not change. Every day they think of the advancement of their position, and the increase of their wealth. They are more greedy than before, and closer to the danger of falling.

Though one sees the failure and fall of the previous example, yet one does not recognize the warning. In this kind of person, although his body is large, and his name "man," his wisdom is but that of the small insect, carrier-bug. How sad it is![21]

Because of the comparison between a small insect and a man, the meaning of this story is rather easy to understand. As noted under the title: "What Liu says refers to the extremely greedy officeholders of that time."[22] This story, unlike the "Three Admonitions," directly compares men with animals. If we say that this story is a fable of simile, the "Three Admonitions" may be said to be another type of fable: a fable of metaphor.

The first group of fables begins with a story, followed by a paragraph explaining the implication of the story, or expressing the feeling of the author. This type is found in an early story entitled "Yü pang hsiang-cheng" 鷸蚌相爭 ("A Fight between the Heron and the Mussel") from Chan-kuo ts'e:

> Chao was about to attack Yen. Su Tai spoke to King Hui on Yen's behalf:
> 'Today as I came here I crossed over the Yi River and a large mussel had just opened its shell to sun itself. Along came a heron to peak its flesh and the mussel closed up on the bird's beak. "If it does not rain today or tomorrow there will be a dead mussel here," said the heron. "If he does not leave today or tomorrow there will be a dead heron here," replied the mussel. Neither was willing to relax his grip, so along came a fisherman and bagged them both.
> 'Now if Chao attacks Yen, Yen and Chao will be able to hold each other off for a long while and exhaust their citizenry. I fear then that Ch'in will play the fisherman. Please give this your most mature consideration, your majesty.'
> 'Good,' said the king, and desisted.[23]

Su Tai used this story to persuade King Hui. What is first described is that when Su Tai passed by the Yi River, he saw a fight between a heron and a mussel, with both ending up as captive of a fisherman. Another passage follows to explain that if the state of Chao attacked the state of Yen, the result would binefit only the third state, the strong state of Ch'in. With this as the background information, we can come back to the "Fu-pan chuan." It also start with a story: the carrier-bug's penchant of carrying too many things on its back results in its death. Then another passage is given to explain that the inclination of the greedy people of the world

is just like that of the small insect. This is the fable of simile.

The second group, fables of metaphor, simply implies the author's idea through an allegorical story. The author does not state his point but lets the reader understand it for himself. For example, the stary "Yü-kung yi shan" 愚公移山 ("How the Fool Moved Mountains") from the Lieh Tzu tells how a determined old man leads his son and grandson in trying to move the mountains to improve the traffic in front of their house:

> They dug up stones and earth, and carried them in baskets to the sea. A neighbor of theirs named Ching was a widow with a son of seven or eight, and this boy went with them to help them. It took them several months to make one trip.

Such efforts are laughed at by the wise man who does his best to stop them:

> "Enough of this folly!" he cried. "How stupid this is! Old and weak as you are, you won't be able to remove even a fraction of the mountains. How can you dispose of so much earth and stones?"

Having made up his mind, the Fool replies:

> How dull and dense you are! You haven't even the sense of the widow's young son. Though I shall die, I shall leave behine me my son, and my son's sons, and so on from generation to generation. Since these mountains can't grow any larger, why should't we be able to level them?"[24]

Moved by the man's spirit, the Lord on High orders two sons of Kua-o 夸蛾 to move the mountains. At the end of this story, there is no added passage to explain the implication. Liu Tsung-yüan's "Three Admonitions" all belong to this group.

His method is the use of metaphor, and his purpose is to edify the comon people.

5) "Pien ku"鞭賈 ("The Whip Seller")

This story can be divided into two parts. The first part, from the opening sentence, "there is a merchant selling whips in the market" to "the inside of the whip is not solid, and the pattern is like crumbled dirt, which could not be dependent on," describes the whip merchant and his whip:

> The whip merchant sells his whip by raising the priee a thousandfold. His whips are worth only fifty cash. If someone offers this price, the merchant bows his head and laughs. At the offer of five hundred, he becomes a little angry. at five thousand, he becomes very angry. He wants to sell his whip for no less than fifty thousand."[25]

The son of a rich man offers this price to buy a whip, and shows the whip to the story teller. The whip is obviously not worth a fraction of the price. This man bought it only for "the bright yellow color and because of the merchant's glowing words." The story teller "summons his servant to heat the water to wash the whip. The dye and the wax which made the whip colored and bright are both washed off. The whip is now pale and dry." "The man becomes unhappy, but he still keeps it for three years." One day, the man is riding the horse. To make the horse charge ahead of the other horses, the man beats his horse with the whip. The whip breaks because it is hollow. The man falls from his horse and is injured.

The second part begins with the statement, "nowadays people disguise their appearance..." Liu compares this with the

incompetent officials serving in the court. "In normal times, they stay for three years without any problems. But if something comes up and they are put to use, what can they do without any inner capability?..."

A note under the title says:

> This work was composed for the purpose of satirizing the kind of men who sell their skill to the court, and ask for a high position in excess of their worth. Actually, there is nothing in them that can be relied on.[26]

The worthless nature of the ambitious but incompetent officials, when compared with the greedy merchant and the useless whip, is hence exposed.

The use of the first person narrative in the story makes it more convincing, like the report of an eyewitness.

6) "Ai-ni wen" 哀溺文 ("Mourning for the Drowned")

7) "Chao hai-ku wen" 招海賈文 ("To Call Home the Soul of the Sea Merchant")

They are both written in the form of sao. Basically, they are composed for mourning the drowned. The author's judgment of these drowned people can be seen in the last several sentences. They were drowned because of their ignorance (yü 愚) and greed (t'an 貪), and "they were not worthy of mourning." Liu Tsung-yüan uses these two stories to satirize and criticize greedy and ignorant people. His real purpose is to tell people not to rely on their swimming skill, or to pursue wealth overseas

lest they take the risk of drowning.

"Ai-ni wen" begins in prose to tell the story of the good swimmer who drowned, then in the second part Liu imitates the Ch'u tz'u 楚辭 to compose the prose poem. There are two sentences of ten-character and one of eleven (longer than the normal sentence) in the prose part. Combining with the short sentences from one to four syllables, the staggered sequence shows the flux of author's emotion. The lines composed in the second part are basically from four to six syllables in length. Most of the lines ending with a particle hsi 兮 are a typical pattern of the Ch'u tz'u. From the notes in the work we may see the way in which Liu Tsung-yüan digested ancient Chinese works and used them as a component of his work.

The sao form of "Chao hai-ku wen" which begins directly with verse is different from that of the "Ai-ni wen" with its alternative form of prose to verse. Based on a seven-character line, with an occasional four or five-character line, the sentence structure of "Chao hai-ku wen" differs from "Ai-ni wen" only in the sentences with the particle hsi 兮. The latter, as I mentioned above, always is with a hsi at the end of a line; the former has a repetitive line "Chün pu fan hsi..." 君 不 返 兮("You will not come back...") with a particle hsi in the middle of the line throughout the verse. There is no doubt that this piece has adapted the form of "Ta chao" 大招 ("The Great Summons") and "Chao hun" 招魂 ("The Summons of the Soul") in the Ch'u tz'z in its repetition of "Chün pu fan hsi."

In the "Chao hun," it has "hun hsi kuei lai" 魂兮歸來(O soul, come back), and in "Ta chao" it has "hun hu kuei lai" 魂乎歸徠 (O soul, come back). "Chün pu fan hsi" is an adaptation of both. The idea in the "Ta chao," calling back the wondering soul, that no place is better than the home town is revised in the "Chao hai-ku wen," calling back the soul of the dead, to satirize the stupidity and greed of the merchant who takes the risk of drawning rather than staying easily in one place.

8) "Ma shih-ch'ung wen" 罵尸蟲文 ("A Curse on the Body Worms")

Like the works "Ai-ni wen" and "Chao hai-ku wen" discussed above, these four works, "Ma shih-chung wen", "Chan chü-chi wen", "yu fu-she wen", and "Tseng Wang-sun wen" are in the sao category. Except for the second work, "Chan chü-chi wen", all have the same form; i.e., with a preface in the beginning passage to summarize a story, then using a four-syllable line verse to recapitulate with the preface. This kind of form had long been influenced by the pien-wen 變文.[27]

There is an annotation under the title of "Ma shih-ch'ung wen": "This work of Liu Tsung-yüan has some implication in it. During the period of Yung-chen, Liu was exiled to be vice-prefect of Yung-chou because of his connection with the Wang Shu-wen faction. The prime minister hoped to promote him because he admired Liu's ability. Liu was to be made the prefect of Yüan-chou 袁州. The appointment was prevented by the imperial censor. During that time, many persons defamed Liu. Liu wrote this work to express his hatred for this evil. This

work must have been composed after he was exiled to Yung-chou."[28]

The main theme of three worms is adopted from Yu-yang tsa-tsu 酉陽雜俎 by Tuan Ch'eng-shih 段成式 of the T'ang dynasty.[29] The story begins:

> A Taoist priest says that every one has three worms living in his belly. When a man makes mistakes, the worms will record them. When the day of keng shen 庚申 comes, after the man falls asleep, the worms go to the Lord on High telling Him the mistakes of the man and asking for food.

Liu Tsung-yüan disliked this lengend, arguing that a wise and righteous Lord would never listen to the mean worms. He would, instead, kill them and throw them to the ground. Liu's argument shows that he still believed that the emperor was sacred and could not be like the Lord in the legend, and that he would made an impartial judgment in the end.

9) "Yu fu-she wen" 宥蝮蛇文("Forgiveness for the Viper")

The comparison of the dragon, or the phoenix to a gentleman, bad fowl, or ugly things to an obsequious person can be traced back to Ch'u tz'u. The flattering worms in the last story, the viper in this story, and the monkeys in next story belong to the second group of metaphors, i.e., these three kinds of animals are a symbol of evil persons. The use of three different verbs: curse (ma 罵), forgive (yu 宥), and hate (tseng 憎) in connection with the three animals shows three dimensions of Liu Tsung-yüan's attitudes toward such evil persons: He hates them, he curses them, but finally he forgives them. The first and second dimensions can be understood. The

third one, to forgive that one hates and curses, comes from both Confusionism and Taoism. To draw close to the superior man and to keep away from mean person is one of the basic views of Confucian philosophy. This story states that after Liu's servant killed the viper, Liu told him that it had not been necessary to kill the viper. The only thing that the servant should have done was "to seal his house, to clear the ground of weeds and roots, and not go to the out-of-way and dark places," so that the viper could not hurt him. On the other hand, the viper hurts men not because it wants to do it out of malice, it simply cannot help it. Because "the creator gives a shape to what he creates by combining the ch'i of yin 陰 and yang 陽,"[30] nothing, being created, can change. The terrible viper can not do anything about its appearance or its nature. Liu wanted to teach his servant to have pity on this helpless viper, so he wrote the verse of forgiveness. In the verse, Liu blamed the creator instead of the viper. Nevertheless, the viper could not avoid its final destiny of being killed by others. What could he say? Liu concluded. Liu Tsung-yüan could do nothing to his political enemy, but he believed that they could not avoid their destiny--to be destroyed by others. This sentiment is at once both gentlemanly and wishful.

10) "Tseng wang-sun wen" 憎王孫文("The Hateful Baboons")

This work is one of Liu's sao poems with a prose introduction. In the prose portion, the baboons are depicted as vile, careless, destructive creatures in direct contrast with

the peaceful monkeys who manage to take good care of their side of the mountain. Liu states:

> The monkeys and the baboons live in different mountains and have different virtues. They are not able to tolerate each other. The monkeys are always quiet, they are kind, conceding, filial and charitable. When living together, they love each other; when eating, they yield to each other; when walking, they keep in line; when drinking, they keep in order. If someone dies, their sounds are sad. In danger, they keep the weak inside. They will never trample the farmland. When the fruit is not ripe, they look at it carefully. Once it is mature, they call each other together as a group, then eat gracefully. They detour around the small tree to let it grow, so the mountain on which they live is always luxuriant.
> The baboons are impatient and noisy. Although they live together, they do not live peacefully with each other. When they eat, they bite each other; when they walk, they do not keep in line; when they drink, they do not keep in order. If someone dies, they do not miss him. In danger, they push the weak outside to avoid injury to themselvies. They like to abuse the farmlands. Everywhere they pass is in total disorder. When the fruit is still green, they bite into it; when stealing people's food, they stuff their cheeks. They break down small tree until the forest fades, so the mountain on which they live is always withered.31

With such a contrast, when the two groups meet, the larger group will chase the smaller, but the monkeys will never fight against the baboons. Liu concludes in the prose that the baboons are the most hateful of all creatures.

Liu has been banished to the mountain area for a long time, and he knows the interesting ways of the monkeys, so he composes this work.

In the verse part, Liu repeats the sentences: "Yi! Shan

chih ling shi, hu ..." 噫! 山之靈兮,胡... (Alas! Spirit of the mountain, why don't you [care]?) The allegorical implications of such an expression are obvious "when we realize the unwillingness or the impotence of the weak T'ang emperor to prevent the good officials from being persecuted by the wicked."[32]

The form of sao, the contrast of the noble man and the mean person and the appearance of the water, Hsiang-shui 湘水 (The River Hsiang), all reflect the sentiment of Liu that his situation corresponds to that of Ch'ü Yüan, as he laments their identical destiny of exile.

The form of alternating sections of prose and verse in the sao section of Liu's works can be found in some cases, for example, "Ai-ni wen" and "Yu fu-she wen." which are two pieces included in my previous study. "Generally, the introduction to the prose poem is done in prose and the main body in verse. In 'The Hateful Wang-sun' (and in other examples of sao in Liu's collection), however, the prose section tells the entire story ..., which is then repeated in verse. This form is more reminiscent of the Buddhist pien-wen than of the sao form."[33]

11) "Ku shuo" 鶻說 ("On the Hawk")

A hawk, bird of prey, nested on the Chien-fu 薦福 temple in Ch'ang-an for several years. In a winter night, this hawk would hold a bird to warm its claws. The next morning, it would fly up to the top of the temple holding the bird, let it

go and watch, as far as it could see, where the bird went. If the bird flew to the east, the hawk would never go to the east that day. It would be the same, if the bird goes to the west, south or north. Liu Tsung-yüan then exclaims: "Who says that the birds with claws and feather are not kind?" He praises the hawk for forgetting his hunger and letting the bird go as the hawk's kindness. Such a nature is hard to find in the human world. Liu then compares hypocritical persons to the owl and the rat because of their actions in the dark. Liu concludes: "If there is one who resembles the hawk, I would like to follow him. Why doesn't that feathered cteature grant me some small favor?"[34] It is quite possible that Liu had helped someone who later became influential yet did not lend Liu a helping hand. Therefore, he uses the hawk as an example to lament about the ungratefulness of human beings.

12) "P'i shuo"羆說("On the Bear")

> The deer is afraid of the jackal, the jackal is afraid of the tiger, the tiger is afraid of the bear. The appearance of the bear is that of a hairy man standing upright. It is full of strength and very dangerous to men. In the South of Ch'u楚, there lived a hunter, who could blow the bamboo pipe to make the sound of every kind of beast. One story about him was that one day he went to the mountain with his bow and arrow, and an earthen jar of fire. He first made the sound of a deer to attract its mate. If the deer came, he would shoot with his burning arrow. Hearing the sound of the deer, the jackal ran up. The man was frightened, so he made the sound of a tiger to scare the jackal. After the jackal went away, the tiger came. The man was then very frightened, so he made the sound of a bear. The tiger also left, but the bear heard the sound and came to look for its kind. When it

> arrived, it saw nothing but a man. So the bear caught the man's hair, tore him apart, and ate him.[35]

The meaning of this story is similar to that of the "Donkey of Kuei-chou." The writer's main purpose is to warn the common people not to rely on outside assistance. The outside help might be effective on some occasions, but it is dangerous to rely on it all the time.

In the beginning, Liu uses four three-syllable sentences,[36] followed by a four-syllable sentence and an eight-syllable sentence. The language rhythm resulting from the graduated sentence lengths provides a strong and drastic beginning. The particle yen 焉 ending the sixth sentence then completes the above sentence group properly.

The description in the last part, the jackal went and tiger came, tiger went and bear came echoes that of the beginning: the deer is afraid of the jackal, the jackal is afraid of the tiger, and the tiger is afraid of the bear. The focus of the narration aimed at the different animals as well as the man, from far to near, obscure to clear, back and forth. The beam of fire from the jar serves as a backdrop as the story progresses in a compact and orderly way, finally reaches the climax. In the last sentences: "Now those who have no inner strength but rely solely on the power of others must someday end up in a bear's belly."[37] Liu thus explains his allegorical meaning. That he hated braggarts and incompetents can be wittnessed here as in other tales.

13) "Pu-she-che shuo" 捕蛇者說 ("On the Snake-catcher")

The work can be divided into five paragraphs. It begins with a statement explaining why the people of Yung-chou like to catch snakes. Liu narrates:

> It can cure leprosy, deformities of the limbs, neck scrofula and malignant boils, remove purlent ulcers and kill the three worms afflicting the body. To start with, the Imperial Physician collected the snakes by order of the Emperor, and twice a year they were submitted to the court as tribute. Now anyone catching them is allowed to present them in lieu of tax payment. And so the people of Yung-chou vie with one another in hunting the snakes.[38]

Then a resident, Chiang 蔣, talked about the dangers of this business. Chiang said:

> 'My grandfather died of this work, and so did my father. I took over from them twelve years ago and almost lost my life a number of times.'

Liu felt sorry for him, so he wanted to help Chiang to change his job and make his tas payment in cash. Chiang described his unwillingness to change his job because paying taxes in cash was more oppressive than snake catching. The appearance of the tax collector is vividly depicted in Chiang's dialogue: "'Cruel court messengers come to my native town, shouting loudly from east to west and causing disturbances from north to south. Even dogs and chickens, frightened by the row, are denied peace and quiet.'" The story results in a demonstration of Confucius' words "Oppressive rule is fiercer than a tiger." Liu then points out his purpose in writing this essay in the conclusion.

Obviously, there is a close filiation between this story

and the story of "Oppressive rule is fiercer than a tiger," which is found in the chapter "Tan-kung" 檀弓 of the Li chi 禮記 (Record of Rites) the story is as follows:

> In passing by the side of mount T'ai, Confucius came on a woman who was wailing bitterly by a grave. The Master bowed forward to the cross-bar, and hastened to her; and then sent Tzu Lu to question her. "Your wailing," said he, is altogether like that of one who has suffered sorrow upon sorrow." She replied, "It is so. Formerly, my husband's father was killed here by a tiger. My husband was also killed (by another), and now my son has died in the same way." The Master said, "Why do you not leave the place?" The answer was, "There is no oppressive government here." The Master then said (to the disciples), "Remember this, my little children. Oppressive government is more terrible than tigers."[39]

Liu's story, "The Snake-catcher," is similar in plot to that in the chapter "T'an-kung" of the Li chi in its form of dialogue and the mention of three generations. The difference is that the fierce tiger is changed to the poisonous snake. Further, the victims in the former are killed by their passiveness in escaping from the tax and service, and the victims in the latter are killed as a result of actively choosing snake-catching as a way of paying tax. The conversation of those directly involved in "The Snake-catcher" is in much greater detail, and the description is more impressive than in the story from Li chi. Preserving the record of an event in first person narration specifically shows Liu's talent for his adaptation.

In general, this story reflects the heavy taxation of Liu's time. In the concluding sentences: "Alas, who knows but

that the poison of onerous taxation is worse than that of these snakes? Accordingly, I have written this essay for the reference of those whose duty it is to observe the people's way of life." Liu's allegorical meaning is obvious.

The pattern of parallel lines of three or five syllables, such as "tan ch'i ti chih ch'u, chieh ch'i lu chih ju, hao hu erh chuan hsi, chi k'e erh tun po, ch'u fung yü, fan han shu," 殫其地之出，竭其廬之入，呼號而轉徙，飢渴而頓踣，觸風雨，犯寒暑，(They have used up the produce of their land and the income from their houses, appealed for help and finally had to move elsewhere. They suffered hunger and thirst in their wanderings, weathered storms, endured heat and cold,"[40] increases the dramatic force of the description of their hardships.

14) "Che-lung shuo" 謫龍說("On the Banished Dragon")

Ma Ju-tzu馬孺子 told an event which he had witnessed to Liu:

> A group of us were enjoying ourselves at the pavilion on the outskirts of Tse-chou. Suddenly, a marvelous maiden descended to earth, surrounded by a dazzling light. She wore a dark purplish coat with white striped linings and on her head a hat that swayed as she walked. At the sight of her, the young gallants there were pleasnatly surprised, then approached her with familiarity. The marvelous maiden said indignantly, "No! I once resided among the starts and constellations; I breathed the essence of yin and yang ... But the emperor, considering my heart extravagant, was displeased, and banished me ..." Then she changed into a white dragon and soared into the sky and no one knew where she had disappeared. This is indeed strange. Alas! How improper it is for people who are not her kind to take liberties with her because of her exile.[41]

Liu expects at this time that his exile will not be too long, and he warns the local people to leave him alone because they are not his kind. Liu's anguish in his exile is directly reflected in this supernatural allegory. With all his anger, this work was probably done not long after his exile, and Liu saw himself as a lofty banished dragon, which could not be approached by the people whom he considered to be inferior.

As is well-known the dragon is an imperial symbol of Chinese tradition, and Liu uses it to refer to himself. In addition to the above implication, Hartman concludes in his article: 1) The detailed description of the girl's attire may somehow correlate to the strict sumptuary laws governing T'ang officials. 2) This passage describes Liu's activities during Shun-tsung's period in power. The "Heavenly Emperor" is Shun-tsung, "starry asterisms" and the "K'un-lun" are metaphors for political opponents. 3) The emperor in this passage refers to Hsien-tsung. The monastery in question is the Lung-hsing 龍興 temple to which Liu repaired upon his arrival in Yung-chou and where he apparently resided for some time. ... The key to this piece is "fei ch'i lei erh hsia ch'i che pu k'o tsai" 非其類而狎其謫不可哉 which means it is not proper for one to criticize or mock another because he is in exile when one is not of the same class category.[42]

In Liu wen chih-yao 柳文指要, Chang Shih-chao 章士釗 identifies the banished dragon in this work with the offspring of Liu's relative Ts'ui Chien 崔簡.[43]

15) "Yü-ch'i tui" 愚溪對 ("A Dialogue with the Foolish Stream")

While he was in Yung-chou, Liu Tsung-yüan named the stream near his house Yü-ch'i (the Foolish Stream). The stream did not think it deserved the name of "foolish," so it asked Liu why he gave it this name. The dialogue thus began. Liu in other stories criticizes the stupidity of the people or the officials. Here, he mocks himself, as in the case of the butterfly dream in Chuang Tzu,[44] he probably does not recognize who the foolish one really is!

Liu composes this work to reflect, on the one hand, his resentment of the world, and to exclaim, on the other, that the words of his time are far from the truth.

Chang Shih-chao quotes Lin Ch'in-nan's 林琴南 criticism on this work: ... He [Liu] describes the infested stream, the weak water, the polluted river, the black water, all of which are inferior to the quality of the Foolish Stream. It shows that the class of the Foolish Stream is superior to that of these four waters. Liu includes the stream in his dream to represent himself. The stream is clean and beautiful in watering the field, its strength can support a boat and so benefits the passenger. It demonstrates the ability of the stream, and at the same time, it manifests Liu's own ability ... Liu ends with his answer to the Foolish Stream. He depicts his punishment as caused by his stupidity, and he regrets it and accuses himself. In the mean time, he reveals all of his endless discontent and indignation.[45]

16) "P'ing fu" 瓶賦 ("Fu on the Pitcher")

17) "Niu fu" 牛賦 ("Fu on the Cow")

"P'ing fu" and the following "Niu fu" are composed in the form of fu (rhyme-prose). Four-syllable lines are the only pattern used. In the former piece, the last word of every second line is rhymed.

Yang Hsiung 揚雄 (53 B.C.-A.D. 18), one of the master of fu of the Han dynasty, wrote a work "Chiu chen" 酒箴 ("Exhortation of the Wine"). Liu Tsung-yüan, to reverse Yang's praise of wine, wrote the "P'ing fu." The pitcher which is used to hold water, and the leather bag to hold wine are described by Yang Hsiung. Liu Tsung-yüan adopts both vessels, along with their contents, to express his opinion. Yang Hsiung compared the tasty wine to a mean person, and water to a gentleman. Because it contains wine, the leather bag has the opportunity to be close to the palace. Staying on the well, the pitcher runs the risk of being broken. Yang Hsiung said there was nothing wrong with the wine. Liu Tsung-yüan argued that he would rather be a pitcher keeping himself clean all his life, than being a leather bag containing tasty wine to be close to the nobility or to deceive others.

Under the title "Niu fu," the notes are: "Liu's fu pieces on the pitcher and the cow both have an implication. This was composed after Liu was exiled to Yung-chou. He compared himself to a cow by saying that the hard work of the cow is very beneficial to man, but it cannot avoid the fate of being killed.

The worn-out mule and horse make a living by reluctantly obeying men. As Liu said in conclusion: 'Fate, good or bad, does not depend on your ability. You might as well not complain about your luck.' These are the words of indignation. Later, Su Tung-p'o said: 'In the South, people like to kill cows, especially in Hai-nan 海南. I have copied Liu Tzu-hou [Liu Tsung-yüan's] "Fu on Cow" so that the monk Tao Pin 道賓 can bring it to show the people of the South its lesson.' "[46]

18) "Tung-hai-jo" 東海若 ("The God of the Eastern Sea")[47]

The story relates that once the god of the Eastern Sea obtained two gourds. He filled them with sea water, the dirt of men, and worms from men's bellies, then sealed them with stone and threw them into the sea. After a period of time, when this god passed by the place that he had thrown the gourds, The first did not care what it contained. It thought that there was nothing that could make it dirty, because of its own clean and bright nature. The water in the other gourd eagerly asked that the god remove the dirt from it. The god took pity on it, so he threw a stone to break the gourd, and cast it into a far away place. He removed the dirt from the water, and allowed the water to return at last to the sea. As a result, the first was never free from the dirt, and the second returned to his clean nature. Liu Tsung-yüan begins with this story to express his opinion on a very deep Buddhist thought. Is man's nature only nothing? Does man's evil nature have to be clean by the sage? so that he can arrive at the state of a sage.

The distance between these two groups of men of good or evil nature is so great that it is like the water in the gourds. "Which do you choose?" Liu seems to ask us.

The idea that the tao is in man's filth can be found in the Chuang Tzu.[48] Liu adopts it and combines it with a profound Buddist theory to express his hatred of the evil nature of human beings. Obviously, he is not a scholar of laissez-faire, a man transcending the world. He is rather a scholar of this world--with his ideal of bettering the world by removing all the evil things.

Chang Shih-chao expounds on this: "This is because Liu was exiled for a long time, and he was very frustrated. Without outside help, and not inclined to ask help from others, he described his willingness to be content in the uncomfortable place. He further contrasts himself with those who ask others for help."[49]

NOTES

[1] According to Shih Tzu-yü 施子愉, Liu Tsung-yüan nien-p'u 柳宗元年譜, in Chou Kang-hsieh 周康燮, ed., Liu Tsung-yüan yen-chiu lun-chi 柳宗元研究論集 (T'ai-pei: Ts'ung-wen shu-tien, 1973).

[2] Translation see William H. Nienhauser, Jr., et al, Liu Tsung-yüan (New York: Twayne Publisher, Inc., 1973), p. 28.

[3] Ibid., p. 28.

[4] Ibid., p. 29.

[5] Ibid., p. 29.

[6] Chen-yüan 貞元 was changed to Yung-chen 永貞 after the eighth lunar month. See Shih Tzu-yü, Liu Tsung-yüan nien p'u, p. 33.

[7] About one hundred miles southwest of Ch'ang-an in Hunan near modern Shao-yang.

[8] See Liu Tsung-yüan, Liu Ho-tung chi (Shang-hai: Chung-hua shu-chü, 1969), pp. 480-484.

[9] See Han Yü 韓愈, "Liu Tzu-hou mu-chih-ming" 柳子厚墓誌銘.

[10] William H. Nienhauser, Jr., et al, Liu Tsung-yüan, p. 81.

[11] See Wu, Wen-chih 吳文治, Liu Tsung-yüan chien-lun 柳宗元簡論 (Pei-ching: Chung-hua shu-chü, 1979), p. 66.

[12] There are: "Lin-chiang chih mi" 臨江之麋 ("The deer of Lin-chiang"), "Ch'ien chih lü" 黔之驢 (The Donkey of Kuei-chou"), "Yung mo shih chih shu" 永某氏之鼠 ("The Rats of a Certain Person in Yung-chou"). See Liu Ho-tung chi, pp. 342-344.

[13] Ibid., p. 343. Translation is mine.

[14] Charles Hartman, "Alieniloquium: Liu Tsung-yüan's other Voice" in Chinese Literature: Essays, Articles, Reviews, 4, no. 1, (1982), p. 67.

[15] In modern Chiang-hsi Province

[16] Liu Ho-tung chi, p. 343. Translation is mine.

[17] William H. Nienhauser, Jr., et al, Liu Tsung-yüan, p. 85.

[18] Liu Ho-tung chi, p. 344. Translation is mine.

[19] Hartman's article, p. 70.

[20] Liu Ho-tung chi, p. 342.

[21] Ibid., p. 312. Translation is mine.

[22] Notes of five hundred scholars. Liu Ho-tung chi, p. 312.

[23] Crump J. I., Jr., Chan-kuo ts'e (London: Oxford University Press, 1970), p. 543.

[24] Yang Hsien-yi and Gladys, tra., Ancient Chinese Fables (Pei-ching: Foreign Languages Press, 1957), pp. 17-18.

[25] Liu Ho-tung chi, p. 361. Translation is mine.

[26] Notes of five hundred scholars, Liu Ho-tung chi, p. 360.

[27] The alternation of prose and verse is a technique found in most pien-wen, the form is generally in three arrangements: 1) the prose narrates first, then the verse repeats what the prose has described; 2) the prose merely serve as a prefect, the verse is the main part of narration; and 3) the prose and the verse combine with each other and work together. See Liu Ta-chieh 劉大杰, Chung-kuo wen-hsüeh fa-chan shih 中國文學發展史, (T'ai-pei: Hua-cheng shu-chu, 1977), p. 389.

[28] Notes of five hundred scholars, Liu Ho-tung chi, p. 317.

[29] See Tuan Ch'eng-shih 段成式, T'ang Tuan Shao-ch'ing Yu-yang tsa-tsu (SPTK ed.), ch. II.

[30] Liu Ho-tung chi, p. 321.

[31] Ibid., pp. 322-323.

[32] Nienhauser, p. 86.

[33] Ibid., p. 86.

[34] Liu Ho-tung chi, p. 293. Translation is mine.

[35] Ibid., p. 302. Translation is mine.

[36] This parallel sequence of three-character sentences, the...is afraid of..., can be found in the "Chiu-shui" chapter of the Chuang Tzu: "The k'uei envies the millepede, the millepede envies the snake, the snake envies the wind..." Burton Watson, tra., Chuang Tzu (New York: Columbia University Press, 1968), p. 183.

[37] Neighbors' translation in Nienhauser, p. 87.

[38] Shih-shun Liu, Chinese Classical Prose: The Eight Masters of the T'ang-Sung Periods (Hong Kong: The Chinese University Press, 1979), p. 109.

[39] James Legge, tra., Li chi (Oxford: At the Clarendon Press, 1885), pp. 190-191.

[40] Liu Ho-tung chi, p. 295. Shih-shun Liu's translation, p. 109.

[41] Nienhauser, pp. 82-83.

[42] See Charles Hartman, "Alieniloquium: Liu Tsung-yüan's other Voice," p. 64.

[43] See Chang Shih-chao 章士釗 Liu-wen chih-yao 柳文指要. pp. 529-530.

[44] Watson's translation, p. 49.

[45] See Chang Shih-chao, Liu-wen chih-yao, p. 474.

[46] Notes of five hundred scholars. See Liu Ho-tung chi, p. 30. Su Shih, Su Tung-p'o chi, Vol. II (Shang-hai: Shang-wu yin-shu-kuan, 1985), pp. 25-26.

[47] "Jo" relating to the god of sea is a tradition in Chinese literature. In the chapter "Chiu-shui" of the Chuang Tzu, "Jo" was named the god of the Northern Sea.

[48] In the chapter "Chih pei yu" 知北遊 ("Knowledge Wandered North") of the Chuang Tzu. Watson's translation, pp. 240-241.

[49] Chang Shih-chao, Liu-wen chih-yao, p. 641.

CHAPTER IV

CONCLUSION

Developing a subordinate literary element into an independent literary form, Liu Tsung-yüan shows his versatility in writing fables. Instead of utilizing the important authorities found in many ancient Chinese fables, Liu uses anthropomorphized animals as the main characters in his fables. The persons appearing in Liu's fables, such as the whip seller, the sea-merchant, reflecthis time. Some other things include: the personified inanimate objects, like the water in "Tung-hai-jo", or the foolish stream in "Yü-ch'i tui". Although some of the stories are invented, the characters in those fables are taken mostly from real society, especially from events in the South during Liu's time.

The bitterness in Liu Tsung-yüan's heart is amply expressed in these fables, which reflect the social conditions of that time. The irony is presented with high artistic skill. Liu uses fables to satirize society and to reconcile with his own life; to criticize the greedy, foolish people, and to attack hypocrites and incompetents. Of these, the themes of opposing hypocrisy are used most often. Although Liu's fables also deal with evil or foolish customs and superstition, the fact remains that Liu's focus is on man rather than on morality.

In composing his fables, Liu Tsung-yüan has used a variety of styles, among them fu, tuei, shuo, chuan, sao, tiao, tsan,

tsen, chieh, and ming tsa t'i 銘雜題(miscellaneous). Of these, the sao style is most favored by Liu. It is because of the interesting alternation of prose and verse that the talented master practices this style over and over. On the other hand, Liu wants to tailor the style to the subject matter. The sentence length that Liu uses goes with the flow of his emotion. There is even one sentence in "Yü-ch'i tui" that contains as many as twenty-two syllables. Sentences in some other pieces are relatively longer than normal. For examples, those in "Chao hai-ku wen" or "Ai-ni wen" have a few longer sentences owing to the effect of mourning. It seems that Liu could not help letting his emotion carry him into a long sentence.

Liu applies his literary skill in every aspect: sometimes he is the narrator in the story, sometimes the recorder of a story, and sometimes just an objective describer. The methods he uses vary from narration to dialogue, from simile to metaphor to hyperbole.

With different characters, different plots, different approaches, and different styles, Liu Tsung-yüan subtly uses his pen and his imagination to repeat his lament on the evil nature of man: greedy, foolish, corrupt, and hypocritical. His literary talent is reflected by his close observation of animals and capturing their characteristics, by his experience and understanding of human beings, by his skill in expression, along with his rich knowledge of the Chinese literary tradition. Needless to say he is using the language skillfully as a medium for his thoughts. All of these elements have enabled Liu's

fables to reach a high and unique level of literary art.

In the world of Liu Tsung-yuan's fables, evil almost always overcomes the forces of good, however, it does not mean that Liu was a pessimist. At the same time, he also present a number of biographical sketches to express his ideals, such as "Sung Ch'ing chuan" 宋清傳("Biography of Sung Ch'ing"),[1] and "Chung-shu Kuo t'o-t'o chuan". In the former story, Sung Ch'ing was depicted as an unusual businessman. People appreciated his kindness, and flocked to him. In the second one, a picture of the Taoist laissez-faire government is presented. In Liu's ideal, a good government (or official) has little to do except acting as an example for the people. It does not bother the people with heavy taxes or other bureaucratic tortures, instead, it exercises a sort of benign neglect. On the other hand, Liu Tsung-yüan, the fabulist, has a definite moralistic philosophy underlying all his fables.

In the two biographies mentioned above, Liu exhibited the Confucian ideal in the first, and the Taoist ideal in the second. As a matter of fact, Liu's spirit is basically that of a Confucian who wants more than anything else to be of great use of his country.[2]

By and large, the basic elements of Liu Tsung-yüan's fables match those of the Western fables. I have listed Neighbor's six traits of the Western fables in the beginning. As a philosopher, a literary leader, a statesman, an educator and a scholar, Liu filled his works with flourishes instead of a single narrative line. In addition to local events that Liu

used as a main theme in his fables, he adopted some material from the early Chinese literature to express his sentiment; he also included philosophical argument of his time to convey his feeling. The meaning of such fables is not always explicit in the story itself, nor is a didactic comment appended. This element can not be given as a rule of the fable, but it is simply a trait of Liu's writings based on his own cultural background.

Liu Tsung-yüan has let his fables scatter among his works. When we read the Liu Ho-tung chi, we can see clearly that the Sung master Su Shih was influenced by Liu's works. Su's comments in Liu Ho-tung chi can be seen everywhere. As I have mentioned at the end of "Three Admonotions," Su frankly acknowledges his imitation of Liu's fables, indicating the direct influence of Liu's fables on the literary giant of a slightly later time. The book Ai Tzu tsa shuo 艾子雜說(Miscellaneous Notes of Ai Tzu), a collection containing many fables, is attributed to Su.

During the Yüan, Ming, and Ch'ing periods, the genre fable was further developed with large number of works and a greater variety of contents. The book Yü Li Tzu 郁離子 by Liu Chi 劉基 (1311-1375) of the Ming dynasty is an example. The famous fable, "Chung-shan-lang chuan" 中山狼傳 ("The Wolf of Chung-shan") by Ma Chung-hsi 馬中錫(? - 1512) which also compiled in the Ming dynasty, is another specimen. During the Ming and Ch'ing periods, collections of jokes gradually became more popular and predominant over fables. Imitating the classical

tales, the two novels, Liao-chai chih-yi 聊齋誌異 (Strange Tales of Liao-chai) by P'u Sung-ling 蒲松齡 (1640-1715) and Yüeh-wei-ts'ao-t'ang pi chi 閱微草堂筆記 (Notes of the Yüeh-wei Hermitage) by Chi Yün 紀昀 (1724-1805), have included elements of fables in their supernatural stories.

NOTES

[1] See Liu Ho-tung chi, p. 304.

[2] See William Nienhauser, Jr., et al, Liu Tsung-yüan, p. 89.

BIBLIOGRAPHY

Chang, Shih-chao 章士釗. Liu wen chih-yao 柳文指要. Pei-ching: Chung-hua shu-chu, 1971

Ch'en, ch'i-yu 陳奇猷. Han Fei Tzu chi-shih 韓非子集釋. T'ai-pei: Chung-hua shu-chu, 1959.

Ch'en, Ku-ying 陳鼓應. Chuang Tzu chin-chu chin-i 莊子今註今譯. T'ai-pei: Shang-wu yin-shu-kuan, 1977.

Chou, Kang-hsieh 周康燮, ed. Han Liu wen yen-chiu ts'ung-k'an 韓柳文研究叢刊. Hong Kong: Lung-men shu-tien, 1969.

----------, ed. Han Liu wen yen-chiu lun-chi 韓柳文研究論集. Hong Kong: Ts'ung-wen shu-tien, 1973.

----------, ed. Liu Tsung-yüan yen-chiu lun-chi 柳宗元研究論集. Hong Kong: Ts'ung-wen shu-tien, 1973.

Chu, Hsi 朱熹, ed. Ssu-shu chi-chu 四書集註. T'ai-pei: Shih-chieh shu-chu, 1969.

Ch'ü, Yi 瞿毅. Chih-huei te yü-yen 智慧的寓言. T'ai-pei: Ta-lin ch'u pan she, 1978.

Crump, J. I. Jr. Intrigues: Studies of the Chan-kuo Ts'e. Ann Abor: The University of Michigan Press, 1964.

----------. Chan-kuo ts'e. London: Oxford University Press, 1970.

Daly, Lloyd W. Aesop Without Morals. New York: Thomas Yoseloff, Publisher, 1961.

Dobson, W. A. C. H. Mencius. Toronto: University of Torento Press, 1963.

Eberhard, Wolfram. Chinese Fables and Parables. T'ai-pei: The Orient Culture Service, 1971.

Fang, T'ien-li 方天立, and yü, shou-kuei 于首奎. Chung-kuo ku-tai chu-ming che-hsüeh-chia p'ing-chuan. 中國古代著名哲學家評傳. Shan-tung: Ch'i Lu shu-she, 1980.

Feng, yu-lan 馮友蘭. Chung-kuo che-hsüeh shih 中國哲學史. Hong Kong: T'ai-p'ing-yang tu-shu kung ssu, 1961.

Giles, Herbert A. Chuang Tzu: Mystic, Moralist, and Social Reformer. Shang-hai: Kelly and Walsh, Limited, 1926.

Hartman, Charles. "Alieniloquium: Liu Tsung-yüan's Other Voice." Chinese Literature: Essays, Articles, Reviews, 4, no.1, pp. 23-73, 1982.

Hawkes, David. Ch'u Tz'u: The Songs of the South. Boston: Beacon Press, 1962.

Huang, Chin-hung 黃錦鋐 tra. Hsin-i Chuang Tzu tu-pen 新譯莊子讀本. T'ai-pei: San-min shu-chü, 1974.

Huang, Pen-chi 黃本驥. Li-tai chih kuan piao 歷代職官表. Shang-hai: Chung-hua shu ch'ü, 1966.

Kuo, Ch'ing-fan 郭慶藩. Chuang Tzu chi-shih 莊子集釋. Pei-ching: Chung-hua shu-chü, 1961.

Legge, James. The Texts of Taoism. New York: The Julian Press, Inc., 1959.

Li, I-ting 李奕定, ed. Chung-kuo li-tai yü-yen hsüan-chi 中國歷代寓言選集. T'ai-pei: Shang-wu yin-shu-kuan, 1961.

Liang, Jung-jo 梁容若, ed. Fen-lei pi-chiao li-tai wen-hsüan 分類比較歷代文選. T'ai-pei: Kuo-yü-jih-pao ch'u-pan-she, 1961.

----------, ed. P'ing-tien hsiang-chieh Han Liu wen-hsüan 評點詳解韓柳文選. T'ai-pei: Kuo-yü-jih-pao ch'u-pan she, 1965.

Liao, W. K., tra. The Complete Work of Han Fei Tzu. London: Arthur Probsthain, 1959.

Lieh Tzu 列子 Lieh Tzu. SPPY ed. T'ai-pei: Chung-hua shu-chü, 1965.

Liu Chi 劉基. Ch'eng-yi-po Liu Wen-ch'eng-kung wen-chi 誠意伯劉文成公文集. SPTK ed.

Liu sheng shih-yi yüan-hsiao, 六省十一院校, eds. Chung-kuo wen-hsüeh chien-shih 中國文學簡史. China: Hei-lung-chiang jen-min ch'u-pan-she, 1980.

Liu, Shih-shun. Chinese Classical Prose: The Eight Masters of the T'ang-Sung Period. Hong Kong: The Chinese University Press, 1979.

Liu, Ta-chieh 劉大杰. Chung-kuo wen-hsüeh fa-chan shih 中國文學發展史. T'ai-pei: Hua-cheng shu-chü, 1977.

Liu, Tsung-yüan 柳宗元. Wu-pai-chia chu Liu-hsien-sheng chi 五百家註柳先生集. SKCSCP ed., 1959.

----------. Liu Ho-tung chi 柳河東集. Shang-hai: Chung-hua shu-chü, 1969.

Liu, Wu-chi 柳無忌. An Introduction to Chinese Literature. Bloomington: Indiana University Press, 1973.

Lu, Hsün 魯迅. A Brief History of Chinese Fiction. Pei-ching: Froeign Languages Press. 1976.

Morgan, Evan. Tao, The Great Luminent: Essay from Huai Nan Tzu. Shang-hai: Kelly and Walsh Limited, 1933.

Nienhauser, William H., Jr., Charles Harles Hartman, William Bruce Crawford, Jan W. Walls, and Lloyd Neighbors. Liu Tsung-yüan. New York: Twayne Publishers, Inc., 1973.

Noel, Thomas. Theories of the Fable in the Eighteenth Century. New York: Columbia University Press, 1975.

Pei-ching ta-hsüeh Chung-wen-hsi, ku-tien wen-hsien chuan-yeh 北京大學中文系古典文學專業, ed. Chung-kuo ku-tai yü-yen hsüan 中國古代寓言選. Pei-ching: Jen-min wen-hsüeh ch'u-pan-she, 1981.

Pien, Hsiao-hsüan 卞孝萱, and Wu, Ju-yü 吳汝煜. Liu yü-hsi 劉禹錫. Shang-hai: Ku-shi ch'u-pan-she, 1980.

Sanghasena. Pai-yü-ching 百喻經. Pei-ching: Wen-hsüeh ku-chi kan-hsing-she, 1958.

Shieh, Ping-ying 謝冰瑩, Lin, Ming-po 林明波, Ch'in, Hsieh-yu 邱燮友, Tso, Sung-ch'ao 左松超, eds. Hsin-i ku-wen kuan-chih 新譯古文觀止 3rd ed. T'ai-pei: San-min shu-chü, 1977.

Ssu-ma, Chien 司馬遷. Shih chi 史記. T'ai-pei: Chung-hua shu-chü, 1962.

Su, Shih 蘇軾. Su Tung-p'o chi 蘇東坡集 Vol. II. Shang-hai: Shang-wu yin-shu-kuan, 1958.

Te-hua pien-chi-pu 德華編輯部, ed. Chung-kuo ku-tai te yü-yen 中國古代的寓言. T'ai-nan: Te-hua ch'u-pan-she, 1979.

Tuang, Ch'eng-shih 段成式 T'ang Tuang Shao-ch'ing yu yang tsa tsu 唐段少卿酉陽雜俎, SPTK ed.

Wang, Li-ch'i 王利器. Li-tai hsiao-hua chi 歷代笑話集. Shang-hai: Ku-chi ch'u-pan-she, 1981.

Wang, Meng-o 王夢鷗, tra. Li-chi chin-chu chin-i 禮記今註今譯. T'ai-pei: Shang-wu yin-shu-kuan, 1974.

Watson, Burton, tra. Mo Tzu: Basic Writings. New York: Columbia University Press, 1963.

----------, tra. Chuang Tzu. New York: Columbia University Press, 1968.

Wu, Wen-chih 吳文治. Liu Tsung-yüan p'ing-chuan 柳宗元評傳. Pei-ching: Chung-hua shu-chu, 1962.

----------. Liu Tsung-yüan chien-lun 柳宗元簡論. Pei-ching: Chung-hua shu-chü, 1979.

Yang, Hsien-yi and Gladys Yang, tras. Ancient Chinese Fables. Pei-ching: Foreign Languages Press, 1957.

Yen, Pei-ming 嚴北溟. Chung-kuo ku-tai che-hsüeh yü-yen ku-shih. hsüan 中國古代哲學寓言故事選. Shang-hai: Jen min ch'u-pan she, 1980.

Yin, Chung-jung 尹仲容. Lü-shih chun-chiu chiao-shih 呂氏春秋校釋. T'ai-pei: chung-hua ts'ung-shu wei-yüan huei, 1958.