

T'u Lung 屠隆 (*tzu*, Chang-ch'ing 長卿 or Wei-chen 緯真, hao, Ch'ih-shui 赤水 or in his late years, Hung-pao Chü-shih 鴻苞居士, with various fancy names such as Yu-ch'üan Shan-jen 由拳山人, I-na Tao-jen 一衲道人, P'eng-lai Hsien-k'o 蓬萊仙客, and So-lo Chu-jen 婁羅主人, 1542-1605), was a native of Yin-hsien 鄞縣 (modern Ningpo, Chekiang). In 1577, he attained the *chin-shih* degree and became the Magistrate of the district of Ying-shang 潁上 (modern Anhwei). In 1578, he was transferred to Ch'ing-p'u 青浦 (east of Soochow), where he made friends with the eminent literary men of the region, such as Shen Ming-ch'en 沈明臣 and Feng Meng-chen 馮夢禎. They enjoyed one another's company drinking wine and composing poems. At the same time T'u managed to direct public affairs very well. In 1582, he was promoted to the position of secretary in the Ministry of Rites. Before long, he became a close friend of Sung Shih-en 宋世恩, the Marquis of Hsining 西寧. Yü Hsien-ch'ing 俞顯卿, a secretary in the Ministry of Justice, who held a personal grudge against T'u, accused him of improper relations with Sung Shih-en's wife. T'u lost his post, and from then on could barely eke out a living by selling his writing for money. He abandoned himself to the carefree enjoyment of wine and poetry and led the life of a Taoist immortal, among the mountains and rivers.

T'u Lung was a prolific writer. His collected works of verse and prose include the *Yu-ch'üan chi* 由拳集, the *Ch'i-chen-kuan chi* 棲真館集, the *Pai-yü chi* 白榆集, and the *Hung-pao chi* 鴻苞集. He wrote three *ch'uan-ch'i*\* dramas, *T'an-hua chi* 曇花記 (The Night-blooming Cereus), *Ts'ai-hao chi* 綵毫記 (The Colorful Brush), and *Hsiu-wen chi* 修文記 (Finely Crafted Writings), which are collectively known as the *Feng-i-ko yüeh-fu* 鳳閣樂府 (Musical Dramas of the Mansion of Phoenix Pomp). His other miscellaneous works include the *Ts'ai-chen chi* 采真集, the *Nan-yü chi* 南遊記, the *Heng-t'ang chi* 橫塘集, the *Chiang-hsüeh-lou chi* 絳雪樓集, the *Ming-liao-tzu chi-yü* 冥寥子記遊, the *So-lo-kuan ch'ing-yen* 婁羅館清言, and the *So-lo-kuan i-kao* 婁羅館逸稿. Other works that have been attributed to him are the *Huang-cheng k'ao*

荒政考 and the *K'ao-p'an yü-shih* 考槃餘事. All are extant.

T'u wrote with great spontaneity; there are anecdotes that describe the swiftness and ease with which he wrote verse. While this may have been a blessing, perhaps because of this, his works contain little of enduring interest. However, his writings are not without their peculiar attractions. Wang Shih-chen\* (1526-1590) says that his poetry is strangely beautiful, with a leisurely loftiness.

T'u was not only a writer of *ch'uan-ch'i* plays but also an accomplished performer. We are informed that whenever he went to the theater, he mingled with the actors and joined in the performance. On one occasion, he demonstrated his virtuosity on the drum.

T'u's dramas are as spontaneous as his verse and prose but are crudely structured. The *T'an-hua chi* is a long piece about Mu Ch'ing-t'ai 木清泰 of the T'ang. Mu had won military merit and had been awarded the title Prince of Hsing-ting 興定. A Buddhist monk and a Taoist priest persuade him to embark on a journey seeking the Way, on which he passes through various kinds of temptation before finally attaining enlightenment. This drama, written in T'u's late years, bears witness to his inclination toward Taoist speculation. The drama contains too many episodes. Lü T'ien-ch'eng's 呂天成 *Ch'ü-p'in* 曲品, while praising the drama for the fluency and beauty of its diction, points out the structural defects. The *T'an-hua chi* has another peculiarity (noted by Tsang Chin-shu 臧晉叔 in his preface to the *Yüan ch'ü hsüan* 元曲選): on occasion not a single song can be found within an act. The drama attempts to present more of the story than the genre can accommodate. The result is an overdependence on dialogue, a paucity of songs, and a badly marred play. T'u's other two dramas are the *Ts'ai-hao chi*, which relates the events surrounding Li Po's sojourn at Emperor Hsüan-tsung's 玄宗 court (T'u probably intends here to compare himself to Li Po) and the *Hsiu-wen chi*, which focuses on the T'ang poet Li Ho.\*

T'u's dramas represent the culmination of a trend to lay emphasis on flowery dic-

tion, which had its origin in Shao Ts'an's 邵燦 *Hsiang-nang chi* 香囊記. Hsü Lin 徐麟, in his preface to Hung Sheng's 洪昇 *Ch'ang-sheng tien* 長生殿, remarks of Tu's *Ts'ai-hao chi* that its diction is laden with "emeralds and gold, and that not a single phrase in simple and plain language can be found in the entire work."

EDITIONS:

*Hsiu-wen chi*. (1) *Ch'uan-ch'i san-chung* 傳奇三種. Shanghai, 1932; a photolithographic reprint of the Wan-li 萬曆 edition. (2) *Ku-pen*, I, no. 73; a photolithographic reprint of the Wan-li edition.

*T'an-hua chi*. (1) Mao Chin, *hai chi* 亥集. (2) *Ku-pen*, I, no. 72; a photolithographic reprint of the T'ien-hui lou 天繪樓 edition printed during the Wan-li period.

*Ts'ao-hao chi*. (1) Mao Chin, *ch'en chi* 辰集. (2) *Ku-pen*, I, no. 71; a photolithographic reprint of Mao Chin's edition.

STUDIES:

Aoki, *Gikyokushi*, pp. 177-182.

Araki, Kengo 荒木見悟. "To Ryō to Kan Shidō" 屠隆と管志道, *Nihon Chūgoku Gakkai-hō*, 28 (1976), 187-199.

Chao, Ching-shen 趙景深. "T'u Lung te ch'uan-ch'i" 屠隆的傳奇, in his *Hsiao-shuo hsi-ch'ü hsink'ao* 小說戲曲新考, Shanghai, 1939, pp. 199-208.

—SSK

**Tun-huang wen-hsieh** 敦煌文學 is a general term used to refer to manuscripts discovered at Tun-huang (modern Kansu) early in this century by the Taoist caretaker of the Mo-kao k'u 莫高窟 (None Higher Caves, also called Caves of the Thousand Buddhas). Tun-huang lies near the western extremity of the Great Wall and, during the T'ang and Five Dynasties periods, was situated at the confluence of Chinese civilization with Tibetan, Uighur, Sogdian, Khotanese, and other strongly Buddhized cultures. This mixing of cultures is reflected in the languages of the manuscripts that were sealed up in a side-room of cave sixteen sometime around the year 1035. Successive expeditions from various nations visited Tun-huang and recovered an enormous number of manuscripts. In chronological order, these were led by Au-

rel Stein (England and India), Paul Pelliot (France), representatives of the Ch'ing government, Ōtani Kōzui (Japan), and Sergei F. Oldenburg (Russia). Some manuscripts also found their way to collections in the United States, Denmark, Taiwan, and elsewhere. Altogether, the Chinese manuscripts alone total over 30,000 and constitute a rich resource for the study of Chinese society, history, thought, religion, language, and literature. Fortunately, nearly all of this material has now been made available to scholars, either in the form of microfilm copies or as photographic reproductions and published texts.

Although the bulk of the Chinese materials are copies of canonical Buddhist texts written for members of the religious establishment, there are also a significant number of writings intended for laymen. These are particularly important for students of popular literature, for among them are the earliest examples of extended prosimetrical (*chantefable*) narrative and the forerunners of *tz'u*,\* all of which are unprecedentedly written in a colloquial language.

Perhaps the single most noteworthy genre to emerge from the study of the Tun-huang manuscripts has been *pien-wen* 變文. This designation may be rendered in English as "transformation text" and is intimately related to pictures that were known as *pien-hsiang* 變相 (transformation tableaux). Indeed, it may be demonstrated that *pien-wen* was a type of storytelling with pictures and that its origins can be traced through Central Asia to India.

The subjects of *pien-wen* may be either secular or religious. There are *pien-wen* about the Han generals Wang Ling 王陵 and Li Ling 李陵, about the Han heroine Wang Chao-chün 王昭君, and about the local Tun-huang heroes, Chang I-ch'ao 張義潮 and Chang Huai-shen 張淮深. Among the most celebrated religious stories are the *Ta Mu-ch'ien-lien ming-chien chiu mu pien-wen* 大目乾連冥間救母變文, which tells of Mahāmaudgalyāyana's search for his mother in hell, and the *Hsiang mo pien-wen* 降魔變文, which describes Śāriputra's exciting magic contest with the six heretics. There