Uncovering Editorial Voices: *An Analysis of the Dog Stories in the Taiping guangji*

by

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Abstract

Extensive Records of the Taiping Era (*Taiping guangji* 太平廣記) is an important sourcebook within Chinese medieval literature dating from the 10th century that contains over 500 volumes and thousands of examples of *zhiguai*, or stories of strange events and anomalies. This study examines thirty-six dog stories within one chapter of *Extensive Records of the Taiping Era*, "Domesticated and Wild Beasts" (*Chu Shou* 畜獸), that are split into two sections "Dogs, Part One" (*Quan shang* 犬上) and "Dogs, Part Two" (*Quan xia* 犬下). I trace the history of collecting *zhiguai*, I evaluate the significance of the content of the dog stories, and I reveal a possible reason for the selection and appearance of the specific dog stories. Using literary and folkloric methods of analysis I uncover what I consider to be an editorial voice of the literati that compiled *Extensive Records of the Taiping Era*, during the late Tang/early Song dynasty. This voice reveals political and philosophical changes introduced in the stories—a desire for knowledge of expanded people and territories, a new presence of scholar-officials, the resurgence of Confucianism, and a promotion of male-dominance—and the sentiments of these changes held by the literati who collected and edited the dog stories.

Preface

This thesis is the original, unpublished and an independent work by the author Samantha Meade. The stories within the text were translated in collaboration with Professor Catherine Swatek.

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List of Abbreviations

DTQS: *Datang qishi* 大唐奇事

FST: *Fengsu tong* 風俗通

GGJWXJ: *Guanggu jinwu xingji* 廣古今五行記

GYJ: *Guangyi ji* 廣異記

HEZ: *Huang'er zhong* 黃耳塚

JW: *Ji wen* 記聞

JYJ: *Jiyi ji* 集異記

SF: *Shuo fu* 說郛

SSHJ: *Soushen hou ji* 搜神後記

SSJ: *Soushen ji* 搜神記

SYJ: *Shuyi ji* 述異記

TPGJ: *Taiping guangji* 太平廣記

XSSJ: *Xu shoushen ji* 續搜神記

XSZ: *Xuanshi zhi* 宣室志

XXJ: *Xiangxiang ji* 瀟湘記

YHJ: *Yuanhua ji* 原化記

YML: *Youming lu* 幽明錄

YTXH: *Yutang xian hua* 玉堂閑話

YY: *Yi yuan* 異苑

ZYJ: *Zhiyi ji* 摭異記

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Lastly, I offer my gratitude to my husband who stood beside me and helped me endure all the twists and turns of navigating through the long road of this thesis.

Dedication

For my family and friends

1 Introduction

Scholars have studied animal stories not only because they reveal ways in which a culture views and treats certain animals, but also because those animals can represent certain beliefs and traditions for a given society. Animal folklore within classical Chinese literature has been studied extensively, but one animal in particular, although prevalent since earliest times, has not received thorough examination—the dog. Dogs have shared a close connection with humans for centuries, and this longstanding bond is reflected in most cultures. In China, both ancient and present, the dog has played a myriad of roles, as protector, hunter, companion, and source of food. Yet, the dog is also seen by humans as a wild animal which can potentially be dangerous and deadly. The positive roles that dogs have in human society, coupled with the potential bestial threat they pose, has led to different cultural representations, and I am interested in how the dog is represented in folk narratives within ancient Chinese culture.[1] Therefore, to address this concern and uncover editorial and authorial representations of the dog, I have chosen to use one of the largest collections of folk narratives ever assembled, *Extensive Records of the Taiping Era* (*Taiping guangji* 太平廣記), a work in 500 chapters that contains several thousands of narratives on the strange and fantastical. I have chosen a sub-category about dog stories that is split into two parts—"Dogs, Part 1" (*Quan Shang* 犬上) and "Dogs, Part 2" (*Quan Xia* 犬下)—within a larger section labeled "Domesticated and Wild Beasts*"* (*Chu Shou* 畜獸). In analyzing this text, I address the following questions in my thesis: why is animal folk literature recorded, why are narratives pertaining to dogs different from those about other animals, and why are certain dog

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[1]I use the term folk narrative to describe premodern Chinese narratives with subject matter pertaining to the fantastical or relating to the lives of commoners. Although the authorship of the narratives is not known, they were recorded and compiled into anthologies by highly educated men, and this group of people would also fit into the category of "folk group" (See below).

stories favored?[2] Specifically, what is this history behind collecting animal folk literature within the classical Chinese literary tradition, and how do dogs fit into this tradition? How are these roles dogs play within the human-canine relationship represented in written narrative, and is there an ambiguity or blurring of them when dogs interact with humans? Furthermore how do they reflect a set of cultural beliefs and traditions editors and authors seek to regulate? In reviewing classical Chinese narratives, I hope to uncover editorial perceptions of the dog, thus reflecting beliefs held by the editors, collectors, and those who commissioned the work. This editorial process, I argue, can be extracted when analyzing a folk narrative to reveal a new level and *voice* of the editors of the respective narratives. This process need not be limited to the study of dogs, but can be applicable to any form of folk narrative embedded within a larger written collection, in which the voice of the author, due to the anonymity of folk narrative and the process of anthologization, is missing.

When using the term *folk* narratives, I treat the editors of anthologies, responsible for recording and compiling the text, as a folk group. Previous classifications of the *folk* were limited to illiterates and the peasant class, yet Alan Dundes provides a new definition to encompass a larger group from which we can analyze.[3] He explains that the folk, and those that constitute a folk group, are "any group of people who share at least one common factor," and have traditions based on the shared item.[4] Dundes adds that people may share occupations, race, gender, language, religion and so forth, which can be considered part of certain folk groups, and part of more than one folk group.[5] Using Dundes' understanding of folk group, we can apply this

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[2] I use the term narratives and stories, rather than delving into the classification system proposed by William Bascom of myth, legend or folktale, as it is difficult to determine how the stories would have been intended to be perceived by the reader. For more information on the classification of folk narratives, see William Bascom, "The Forms of Folklore: Prose Narratives," *The Journal of American Folklore*, 78. 307 (1965): 3-20.
[3] Alan Dundes, "Who Are the Folk," *Interpreting Folklore* (Indiana: Indiana University Press, 1980), 4.
[4] Dundes, "Who Are the Folk," 6-7.
[5] Dundes, "Who Are the Folk," 6.

to those of higher, more educated classes who would not have been traditionally considered as *folk*. Indeed, the literati in Chinese antiquity shared occupation, class, and most often gender, so that they would have engaged in traditions particular to their group.[6] I use Dundes' understanding of folk group to apply it to the editors and compilers of *Extensive Records of the Taiping Era* (*Taiping guangji* 太平廣記) in order to find their voices and determine how the literati as a folk group, who transmitted these stories, may possibly have understood the stories.

Scholars from various fields have worked to untangle the mysteries of the past to reveal a better understanding of ancient culture, and turn to different media to do so—artifacts for archeologists, artwork for art historians, language for linguists. Two other fields of study that yield new perspectives in cultural history are literary studies and folklore studies. These fields go beyond reading texts and explore deeper issues, such as context, authorial voice, allegorical and subversive intentions or implications, and reception by readers. Taking a literary-historical and folkloristic approach this literature, we can read the text, content and context to reveal aspects of ancient Chinese culture that may have been overlooked in other areas of research.

1.1 Literary Debate on *Zhiguai* as Fiction versus History

In the historical and literary analysis of premodern Chinese narratives, most scholars have posed the question of 'fictionality' or historicity concerning the genre of *zhiguai* (narratives of the strange, 志怪,).[7] Two scholars in particular have presented differing opinions on the

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[6]Literati in premodern China, and particularly those scholars in the Song Dynasty, would have shared common knowledge on literary classics, warfare, and cultural traditions. Furthermore the scholars would have been male, and from a relatively similar economic background.

[7]In Chinese language and literary history, there is no direct translation of the term "fiction". This relates to larger debate on what defines the Western term of fiction, and whether that is transferable to the Chinese tradition, or even *should* in fact be transferred to the Chinese tradition at all. For more on this debate, see Sheldon Hsiao-peng Lu, *From Historicity to Fictionality: The Chinese Poetics of Narrative* (Stanford: Stanford University Press, 2004), 38.

context and development of *zhiguai*. Sheldon Lu argues that *zhiguai* and the *chuanqi* (fictional short stories, 传奇,) narratives that evolved from them, are the beginnings of fictional writing, while Robert F. Campany maintains that *zhiguai* are the continuation of historical writings. These two opinions represent a divide amongst scholars on the definition of 'fiction' in the Chinese tradition and whether *zhiguai* are fictional or historical narratives.

Sheldon Lu's work *From Historicity to Fictionality: The Chinese Poetics of Narrative*, gives a detailed account of the notion of fiction and how full-blown fiction emerged through dynastic history and up to modern times. Although there is no exact term in the Chinese language that directly corresponds with the Western notion of fiction, Lu believes 'history,' *shi* 史, to be the closest term for the Western concept of 'narrative.'[8] Historical writings in the Chinese tradition—broadly conceived to include both official and unofficial history—differ in that they are not simply based on factual events, but rather encompasses writings about events that may not be true, in a factual sense. Lu describes how Chinese notions of fiction do not imply that the author fabricated the events, and further explains how the narratives interweave fact and fantasy to present an ambiguity of the truth.[9] Moreover, Lu suggests that literary works were created and recorded for moral or didactic purposes.[10] This impulse, in turn, led to the beginnings of what could be considered fictional writing, in that the *zhiguai* narratives can be understood as creations by an author with a purpose. Therefore Sheldon Lu perceives *zhiguai* and other writings of the strange to be the start of fiction—a kind of 'leftover' history—rather than simply recordings of historical events.

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[8]Lu, *From Historicity to Fictionality,* 38.
[9]Lu, *From Historicity to Fictionality,* 42; 114-115.
[10]Lu, *From Historicity to Fictionality,* 4.

Robert F. Campany, on the other hand, sees *zhiguai* as a continuation of a tradition of recording history. In his book, *Strange Writing: Anomaly Accounts in Early Medieval China*, Campany seeks to explain why attention was given to lower, unofficial reports on the supernatural by educated literati.[11] Campany gives a detailed chronological development of *zhiguai* narratives and explains the historical context surrounding their emergence. Rather than the origins of fiction, Campany argues that *zhiguai* are linked to the practice of collecting anomalies by early cosmographers—who were advisers to the rulers responsible for interpreting omens, understanding the heavens, and having knowledge on subjects of the strange and unusual—and *zhiguai* follow a tradition of collecting knowledge for the expansionary purposes of rulers.[12] Moreover, the *zhiguai* mirror the traditional style of recording history, and a standardization of the genre was created in order to preserve the appearance of a reflection of reality.[13] Thus Campany's account of the development of *zhiguai* sees it as following from the tradition of historical documentation, rather than marking the start of fictional writers.

I do not imply that either Lu or Campany's perspective is better than the other, as both sides bring up plausible arguments relating to the historical development of *zhiguai*. Since it is difficult to determine the exact authors or creators of the *zhiguai* narratives, I propose an alternative to Lu and Campany's theories. I perceive that *zhiguai*, originally recorded from oral accounts that circulated widely, may have been altered and embellished by the courtly literati, who wrote them down, such that they are a form of both historical writing and of fictional writing. Kenneth Dewoskin notes that many *zhiguai* collectors were re-located to the Southern regions of China when the North was conquered by foreign 'barbarian' dynasties after the fall of

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[11]Robert Ford Campany, *Strange Writing: Anomaly Accounts in Early Medieval China* (Albany: State University of New York Press, 1996), x.
[12]Campany, *Strange Writing,* 4-6; 10-14.
[13]Campany, *Strange Writing,* 16.

the Han Dynasty (206 BC-220 CE). The scholars who served the Southern dynasties became familiar with the local cultures, which resulted in their mediation between the high cultures whose origins were in the North and indigenous cultures.[14] Having gained access to the narratives of the indigenous people, these scholars could add their own literary embellishments to the tales they collected. The blurred boundary between history and fiction in the narratives allows for ambiguity in the level of truthfulness conveyed in these writings, and also in how the stories can be interpreted. This thesis will investigate how these literati edited the narratives they received or recorded, and suggests that this editing reflects certain cultural beliefs—e.g. of Confucianism, male-dominance, and Imperial expansion—that were echoed in during the Song Dynasty in the Chinese literary tradition.

1.2 Folkloric Theories on Narrative Studies

The development of folklore as an academic field began in the nineteenth century with radical adjustments following the modernization of technology. Folklore studies yield insight on culture from the perspective of those who produced, repeated, or engaged in it. Alan Dundes explains the value and importance of folklore:

> Folklore as a mirror of culture frequently reveals the areas of special concern. It is for this reason that analyses of collections of folklore can provide the individual who takes advantage of the opportunities afforded by the study of folklore a way of seeing another culture from the inside out instead of from the outside in, the usual position of a social scientist or teacher.[15]

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[14]Kenneth J. DeWoskin, "The Six Dynasties *Chih-kuai* and the Birth of Fiction" in *Chinese Narrative: Critical and Theoretical Essays,* ed. Andrew H. Plaks (Princeton: Princeton University Press, 1977), 36.
[15]Alan Dundes, "Folklore as a Mirror of Culture" in *The Meaning of Folklore: The Analytical Essays of Alan Dundes,* ed., Simon J. Bronner (Utah: Utah State University Press, 2007), 55.

In other words, folkloric analysis is a lens through which one can interpret and study subject matter from the perspective of the 'insider,' so as not to impose an interpretation from an 'outsider.' Apart from the collecting and classification of folk narratives, there are several key theories and methods used to interpret narratives, and one way to combine them involves an eclectic style of analysis known as the "toolbox method."

The toolbox method was a term coined by Wendy O'Flaherty, but utilized by Alan L. Miller in the field of folklore studies as a means of examining a folktale from multiple angles.[16] The toolbox method refers to the use of a multitude of analytic tactics and theories in order to gain a better understanding of an item—in our case, folk narratives—rather than approaching it from only one school of thought. Miller describes the toolbox method as allowing us to read "text and subtext" and uncover "surface meaning and profound intent."[17] To illustrate how this works, he chooses a specific text—a folktale titled "The Woman Who Married a Horse"—and selects the appropriate 'tools' or methods in order to gain a deeper understanding of the tale. In the essay, Miller uses five analytical angles from which to approach the tale: text and context, structuralism, myth and ritual practices, symbolism, and Freudian analysis.[18] By using these five 'tools,' he presents a thorough and detailed interpretation of the tale, revealing its historical significance as well as the symbolic representations within premodern East Asian culture.

This thesis follows the toolbox model in drawing on several theories and methods prevalent in two fields—literary studies and folklore studies—to uncover the process of editorial selection involved in the dog tales within *Extensive Records of the Taiping Era* and to interpret their cultural meaning. I believe this two-faceted approach allows for a more diverse outlook. It

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[16]Alan L. Miller, "The Woman Who Married a Horse: Five Ways of Looking at a Chinese Folktale," *Asian Folklore Studies*, 54. 2 (1995): 276.
[17]Miller, "The Woman Who Married a Horse," 276.
[18]Miller. "The Woman Who Married a Horse," 279-298.

is true that Miller's toolbox method needs more explanation and attention, as he fails to elaborate on *how* each theory or 'tool' feeds off the other, and *why* those specific 'tools' were selected over others. While there are improvements to be made in the toolbox method, I will use it in drawing from two theories that I deem useful in uncovering the editorial process: narrative frame theory, and theories used in the field of Subaltern Studies. Both of these theories have been used to 'read-between-the-lines,' or find angles from which to interpret a narrative, apart from simply reading the text, by extracting important clues from the literary context or content of the tales.

A useful theory for interpreting folk narrative, used by Stuart Blackburn, is the narrative context, or narrative frame theory. Blackburn proposes that the story or frame that surrounds a narrative is of equal importance, and the frame within the historical context is needed to understand the meaning of a story rather than simply looking at the story itself.[19] Moreover, he argues that the frame connects narratives that may have otherwise seemed disconnected or chaotic, conveying an overarching message.[20] To illustrate this idea, Blackburn uses "The Brahmin and the Mongoose"—also known under Aarne-Thompson's tale type index as AT178A "Llewellyn and his Dog"—to look at the various stories used to frame this tale. Depending on the frame story used, the interpretation of the tale alters slightly. For example, under the frame of the *Panchatantra*—an Indian text of the third century written in Sanskrit—we see that "The Brahmin and the Mongoose" was told as an allegorical message with moralistic tones, by a sage to "dim-witted" princes, and therefore without that frame the pedagogical nature of the tale would have been lost.[21] As Blackburn notes, the frame story is "part of a larger narrative," and one cannot grasp the full meaning of the story it frames if it is separated from the frame

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[19]Stuart Blackburn, "The Brahmin and the Mongoose: The Narrative Context of a Well-Travelled Tale," *Bulletin of the School of Oriental and African Studies,* 59. 3 (1996): 494.
[20]Blackburn, "The Brahmin and the Mongoose," 494-501.
[21]Blackburn, "The Brahmin and the Mongoose," 496.

altogether.[22] Blackburn's methods of analyzing the narrative frame permit the study of written tales to include the narrative context in a mode that is familiar to the context-driven study of oral tales.

I hope to add onto Blackburn's study that a narrative context need not be limited to a frame story or authorial comment before or after the story, but can extend to an editorial categorization or ordering of the tales. In other words, a story that does not contain a direct narrative context may indirectly have a frame, through structuring or placement within a work. I argue that the dog stories in *Extensive Records of the Taiping Era* were categorized in such a way as to indicate an editorial comment on the individual story, as well as the dog stories as a collection.

When faced with the challenge of extracting the perspectives of those that are marginalized, or those that are thought to have no voice—like that of the editors and compilers who were ordered to record the narratives—theories implemented in the field of Subaltern Studies permits us new ways of unpacking the text. The field of Subaltern Studies offers a critique of how folklore has been collected, studied, and interpreted. In the 1970's the political unrest and struggles relating to the British occupation in India empowered many scholars to reevaluate the ways in which folklore and literary studies was being conducted—namely, calling to question the dominance of the Colonial, Marxist and Nationalistic approaches to Indian history and folklore.[23] Subaltern theorists proposed a means of advocating for the 'other,' or minorities and the marginalized, taking into consideration "class, caste, gender, race, language and culture."[24] This new concept of analysis through the perspective of the marginalized can be

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[22]Blackburn, "The Brahmin and the Mongoose," 505-506.

[23] Gyan Prakash, "Subaltern Studies as Postcolonial Criticism," *The American Historical Review,* 99. 5 (1994): 1476-1477.

[24] Prakash, "Subaltern Studies as Postcolonial Criticism," 1478.

applied many different ways in order to study folk narratives—notably through an examination

of the content of a narrative. In Sabra J. Webber's approach to Middle Eastern folk narratives

using Subaltern theories, she notes that once the voice of the marginalized is "recognized" within

a text, then it can be "recovered."[25] The recovery and recognition of the 'other' enables the

scholar to gain a better understanding of those that created, narrated or used the narratives.

Furthermore, Webber maintains that through the usage of Subaltern theories a seemingly

disconnected and fragmented anonymous work could reveal connections that may otherwise

have been overlooked.[26]

Although the elite class of male literati is not typically associated with the 'other' or the

marginalized, in my research I believe that under the confines of regulations and traditions

pertaining to the production and collection of narratives of the strange, we can uncover a missing

voice that would have been suppressed. That voice, or editorial comment, may reflect the rigid

moralistic culture of the ruling class, it may reflect the superstitions of lower classes, or perhaps

it may reflect the frustrations of the collectors themselves. Inspired by the Subaltern theorists

before me, I hope to recover the subliminal messages and comments put forth by the collectors

and editors of the dog stories in *Extensive Records of the Taiping Era* based on analysis of

context and content, bringing forth a new perspective in an area of study within classical Chinese

narratives which may have been overlooked and dismissed.

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[25] Sabra J. Webber, "Middle East Studies & Subaltern Studies," *Middle East Studies Association Bulletin*, 31. 1 (1997): 12.
[26] Sabra J. Webber, "Middle East Studies & Subaltern Studies," *Middle East Studies Association Bulletin*, 31. 1 (1997): 15.

1.3 Research on the Dog

The dog has been extensively studied from an anthropological perspective, tracing the evolution from the troglodyte's first companion to the spoiled house pet of today. With such a longstanding relationship between man and dog, there has also been research on the sociological and cultural significance of the dog. Two notable scholars offer research on the dog; Patricia Dale-Green traces the origins and development of the dog, and David Gordon White follows the narratives of the dog-man. These scholars' research contains overarching views on the development of the dog extending beyond the biological to encompass social context—especially pertaining to Chinese culture.

Patricia Dale-Green's *Dog* presents an anthropological and social study of dogs. Starting from origins of the wolf and jackal, the dog has been bred over time to suit the needs of humans—whether as hunting dogs, guard dogs, guide dogs, or companion dogs.[27] Dale-Green believes the dog's popularity with humans attests to their loyalty to a pack leader, coupled with their trainability or willingness to cooperate with humans.[28] The more certain traits were coveted and bred forward, the more new breeds appeared—especially in China. Dale-Green gives the example of the Pekinese, a breed that originated due to the arrival of the Tibetan myth of the Buddha's dog companion transforming into a lion. The Chinese sought to emulate lion-like features in a dog breed, thus resulting in the Pekinese.[29] As dogs became more domesticated, myths, legends and folktales evolved to capture their interactions with men. Dale-Green gives examples of dogs in Chinese folklore and of how superstitions, worship, medicine, and other customs both reflected and shaped the treatment of dogs. Her study is important for evaluating

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[27]Patricia Dale-Green, *Dog* (London: Rupert Hart-Davis Ltd. London, 1966), 17-44.
[28]Dale-Green, *Dog*, 17.
[29]Dale-Green, *Dog*, 117-118.

the dog's role both anthropologically and culturally, and shows how humans influenced the dog, just as the dog influenced humans.

David Gordon White offers a more narrowed focus on dogs, concentrating his area of study on myths and legends that surround dog-men, defining them as cynanthropic figures that contain both a bestial nature as well as a civilized and cultured nature.[30] Cynanthropic figures are present in many belief systems and narratives worldwide, and White traces these myths predominantly in Northern, Eastern, Southern and Southeastern Asia. White also uses the opportunity to explore etiological myths of various tribes originating in and around China where several cults have arisen that supposedly derive from celestial dogs.[31] White's analysis is significant for illustrating how dog narratives in the Han Chinese tradition are allegorical representations for the 'barbarian' tribes.

To gain access to the editorial comments, I will use the dog stories in *Extensive Records of the Taiping Era* and structure my research into three sections. I will review how the practice of collecting *zhiguai* evolved, so as to contextualize the dog stories within the Chinese literary tradition. Then, following Blackburn's concept of the narrative frame, I will discuss how the structuring of the dog stories leads to an editorial comment on how the stories might have been understood. Lastly, I will read the text of the tales, focusing on the content and the comments embedded, adapting a tactic used by Subaltern theorists, in order to expose the editorial process of selection and altering texts. In this way, we can see the folk group of the compilers and editors indeed were creating their own narratives so as to make sense the dog stories, or at least presenting the stories in a structured way so as to shape how their readers understood them.

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[30]David Gordon White, *Myths of the Dog-Man* (Chicago: University of Chicago Press, 1991), 15.
[31]White, *Myths of the Dog-Man,* 136-145.

<h1 style="text-align:center">2 Collecting the Strange</h1>

<h2 style="text-align:center">2.1 *Extensive Records of the Taiping Era*</h2>

To begin understanding the context of the dog stories, we must first delve into the medium through which the stories are contained—*Extensive Records of the Taiping Era* (*Taiping guangji* 太平廣記; henceforth *Extensive Records*). *Extensive Records* is a famous anthology within premodern Chinese history, with a large array of narratives. It contains 500 chapters and several thousands of stories, and was commissioned under the imperial court during the *Taiping xingguo* reign of the Song Dynasty (976-983 CE).[32] Li Fang, in charge of the project and with the assistance of numerous scholars and editors, presented the work to the imperial court in 978 CE.[33] The content varies, though one genre that flourishes in *Extensive Records* is *zhiguai* (志怪), stories that contain strange and supernatural occurrences. Many of these *zhiguai* stories originate from the Tang (618-907 CE) or early Song (960-1279 CE), yet some can be traced as far back as the Han Dynasty (206 BC-220 CE).[34] *Extensive Records* is revered not only for its sheer magnitude, but also because it is a vital source for literary historians, as many of the cited anthologies within this work are lost or destroyed and are only preserved, in partial form, in *Extensive Records*.

The stories within *Extensive Records* were collected from anthologies that were produced both officially through imperial commissioning and unofficially through private collections. Many of the anthologies that were written privately by scholars followed the tradition of writing outside of official history or official recording. Unfortunately, aside from being preserved in *Extensive Records*, few other anthologies have survived, and in fact most have been lost or

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[32] Lu, *From Historicity to Fictionality,* 131.

[33] Glen Dudbridge, *The Tale of Li Wa: study and critical edition of a Chinese story from the ninth century* (London: Ithaca Press, 1983), 2.

[34] This label was placed later on during the Ming dynasty (1368–1644 C.E). Pre-Ming this genre would have been considered a sub-category of 'history.'

destroyed. *Extensive Records* not only contains the stories from these various lost anthologies, but references each of the thousands of stories with the original source anthology. This renders *Extensive Records* as a valuable primary resource for literary historians, as it grants access to works that would have previously been inaccessible, and gives a reference for each story. Yet we must not be hasty to assume that modern copies of *Extensive Records* are the same as the original Song manuscript edition, as the textual history of *Extensive Records* is convoluted. There are numerous editions and reprints, starting from the earliest printed 1566 Ming edition by Tan Kai 談愷 and continuing on to the most commonly used Wang Shaoying 王紹楹 edition, which was printed in 1956 and then reprinted in 1961.[35] There are several other modern versions of *Extensive Records*, but those primarily used by scholars derive from editions based on either that of Tan Kai or Wang Shaoying.[36] In this thesis, I have referred to the Wang edition, as it is widely used by scholars and has the commonly accepted punctuation and wording. I have also consulted various online editions dating from 2006, as well as a printed 1926 edition to compare punctuation and character choice.[37]

2.2 Collecting *Zhiguai*

Although *Extensive Records* is monumental in scope, it is not entirely unique in that this anthology was created in the context of a larger history of collecting the strange centered on the writing of unofficial history. Collecting unofficial, strange events and narratives dates as far back

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[35]Ulrich Theobald, "Chinese Literature: *Taiping guangji* 太平廣記 'Extensive Records of the *Taiping* Reign,'" *ChinaKnowledge*, last modified 2010, http://www.chinaknowledge.de/Literature/Novels/taipingguangji.html.

[36]For more information on Chinese textual history, refer to Zhao Hankun, *Zhongguo leishu* 中國類書 (Shijiazhuang: Hebei renmin chubanshe, 2005). For a more detailed history of *Taiping guangji*, refer to Cheng Yizhong, *Taiping guangji* (Beijing: Zhongguo da baike quanshu chubanshe, 1992).

[37]The 1926 edition is based on an abridged version produced by Feng Menglong during the Ming Dynasty. For Feng Menglong's *Taiping guangji chao* see Patrick Hanan, *The Chinese Vernacular Story* (Cambridge, MA: Harvard UP, 1981), 84-85.

as the Warring States Period (475-221 BCE), and according to Richard E. Strassberg, *The Guideways* (*Shanhai jing* 山海經) was one of the first major compilations that contained narratives that extended beyond biographies or tangible historical events, and encompassed content such as fantastical creatures, foreign peoples or inexplicable events.[38] Before the practice of recording a broader array of historical events took hold, the works that were recorded and collected were ones that dealt with philosophical morals and pieces that reflected positively towards the ruling establishment, which were considered *legitimate* and *official* forms of literature—particularly Biographies, Poetry, Documents, and so forth.[39] A progression of more unstable and militaristic dynasties led to a thirst for knowledge that extended outside the realms of traditionally accepted forms of writing.

During the Warring States Period (475 BCE-221 BCE), militaristic expansion led to surveying projects of the surrounding land and people, which in turn led to encountering more strange creatures and foreign communities.[40] Previously only shamanistic rulers or cosmographers would have held knowledge on the subject of anomalies or aspects that were beyond official history, yet as the expanding of territories increased and the practice of recording steadily grew, more scholars had access to the knowledge of the strange.[41] This was fueled by the fact scholars had more time to indulge in private literary development and were not bound by the rigid confines of recording only official history. In this context we can see how more projects being commissioned to collect and distribute information on unofficial, strange events, coupled with the new freedom to expand outside the confines of recording only official forms of history, would lead more scholars beginning to produce their own anthologies of strange events.

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[38]Richard E. Strassberg, *A Chinese Bestiary: Strange Creatures from the* Guideways Through Mountains and Seas, (California: University of California Press, 2002), 9.
[39]Lu, *From Historicity to Fictionality*, 4-5.
[40]Strassberg, *A Chinese Bestiary*, 10.
[41]Strassberg, *A Chinese Bestiary*, 3.

By the end of the Han Dynasty, collecting the strange became more institutionalized and a wide array of knowledge about strange places and peoples was not only produced for militaristic and expansionary benefits, but also for intellectual and moralistic pursuits. After the tumultuous Warring States period, scholars had some freedom to develop their literary talents, which allowed them to pursue different genres, specifically *zhiguai*. Many of the scholars and officials who had been banished to the Southlands were able to write outside the confines of official recording, and wrote about strange events of the world and people around them.[42]

As scholars began writing on the subject of the strange, a pattern began to emerge in the writing style. Robert Campany describes the characteristics of *zhiguai* as being a short, list-like story written in plain narrative, involving a "systematic collection" and "arrangement of material" similar to that of historical writings in the Chinese tradition.[43] Sheldon Lu defines *zhiguai* as a recording of the strange through anecdotes relating to the supernatural, and pertaining mostly to Southern barbarian customs where there are distinct differences between other forms of historical documentation and the later genres of fictional writing. The anomalies were not simply the idle writing of scholars, but slowly became an unofficial institutional form of history that offered knowledge on subjects outside of official biographies or the Classics.[44] This eventually led to scholars seeking to become more 'sagely' and knowledgeable about a wide array of subjects, including the strange, this being an asset to the court.[45] As the genre of *zhiguai* steadily grew, more literati began collection projects of their own, producing anthologies of strange stories relating to the supernatural, the strange people, and particularly to strange animals.

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[42]DeWoskin, "The Six Dynasties *Chih-kuai* and the Birth of Fiction," 34-35.
[43]Campany, *Strange Writing,* 25.
[44]Lu, *From Historicity to Fictionality*, 38; 46.
[45]Strassberg, *A Chinese Bestiary*, 14.

It was not long before those in power or ruling positions realized that the significance of the collecting of information about foreign beasts and people extended beyond expansionist purposes or literary development. According to Campany, surveying collections of strange accounts, also known as "cosmographies," allowed the ruler to redefine and manage new areas and new people, mold a set of beliefs to conform to dominant ideology, or attack a belief system while promoting another.[46] This means that collecting anomalies, especially in regards to animals and foreign peoples, enabled the most powerful ruling culture to *know* and even *construct* the 'other', where knowledge is not only important for militaristic dominance, but also for cultural dominance.

Zhiguai became a medium through which relations between elites and indigenous peoples could be mediated through an extension of the court—scholars collecting local material.[47] In other words, this means that the literati, or 'insiders' could understand and have access to the sayings, beliefs and frustrations of the masses, or 'outsiders.' Once a foreign tribe's information was collected, it would be categorized, and as Strassberg puts it, "domesticated through discourse."[48] Campany adds that the "center" sought to *domesticate* or control the "peripheries," where the center represents the Capital, the city, or the literati, and the peripheries represent the strange or foreign.[49] For both Strassberg and Campany, during the Warring States Period and onwards there was a desire from the prevailing and dominant ruling system to know and control the 'other' or foreign through the collection of lore and literature. In writing about contemporary ethnography, Vincent Crapanzano stresses the need of the ethnographer to "make sense of the foreign" and to do so he or she must use a variety of literary tools to "render the

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[46]Campany, *Strange Writing*, 5.
[47]DeWoskin, "The Six Dynasties *Chih-kuai* and the Birth of Fiction," 36.
[48]Strassberg, *A Chinese Bestiary*, 9.
[49]Campany, *Strange Writing*, 9.

foreign familiar and preserve its very foreignness at one and the same time."[50] If we venture to think of classical Chinese editors as engaging in a similarly ethnographic enterprise, these editors not only needed to convey the 'otherness' of the phenomena documented in *zhiguai*, but at the same time, as Campany explains, to *domesticate* it. This developed into a practice of rulers collecting official records of events including strange people, places and animals, which led to official collections of *zhiguai*. This is the context which would eventually lead to the imperial sponsorship of collection projects, such as the one that produced *Extensive Records*.

It should be noted that by the term 'collecting' and 'collection', I do not imply that the compilers of *Extensive Records* went into the field and indiscriminately recorded all stories, anecdotes or gossip they came upon. Nor does it mean that the literati followed the modern folkloristic collection practice of recording as faithfully as possible the original cultural item or narrative. Instead, they sought to record stories that epitomized some aspect—whether political, military or religious—they wanted to promote either for themselves or for those that commissioned the collection project. Sheldon Lu proposes that literary works were social institutions that recorded and reported events for moral or didactic purposes.[51] He adds that historical writings were thought to mirror human affairs, and as *zhiguai* in its early form was considered a sub-category of history, they could reflect the beliefs or customs of foreign peoples. While Lu proposes that collecting had a didactic purpose, and could reflect certain cultural aspects, yet I maintain that the reflection is somewhat distorted. Campany notes that *zhiguai* stories were valued for their striking manner of narrative events and for how the stories reflected a wild and uncivilized manner when taken out of their original context.[52] This distortion

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[50]Vincent Crapanzano, "Hermes Dilemma: The Masking of Subversion in Ethnographic Description," *Writing Culture: The Poetics and Politics of Ethnography* (California: University of California, 1986), 52.
[51]Lu, *From Historicity to Fictionality*, 4.
[52]Campany, *Strange Writing*, 11.

resembles a concept in contemporary folklore studies called folklorism, or folklorismus, which Venetia Newall defines as the "invention and creation of folklore for different purposes outside any known tradition."[53] In the case of a written narrative, the item is interpreted, paraphrased or edited apart from the original context.[54] As for *zhiguai*, Campany notes that narratives were used to contrast the barbaric or wild *other* or *periphery*, to the civilized and tamed city or *center*, where the collector further selects *zhiguai* based on his notion of what defines the peripheries and what defines the center.[55] For example if a collector wants to emphasize filial piety, he or she may select *zhiguai* that are perceived to exemplify filial piety in those closer to the center, and expose the lack of such sentiment in those located in the periphery. In the corpus of the material examined in this essay, this concept is illustrated in the story 李義 "Li Yi" where a son is prevented from fulfilling his filial duties to his mother by a shape-shifting dog.[56] The story highlights the civility of the filial son, representing the center, and the incivility of the dog, representing the periphery. Such narratives reveal how items were not collected indiscriminately, but with a purpose or goal in mind—to serve as a pedagogical item to highlight the civility of those in power as contrasted with foreigners and others.

As mentioned earlier, *Extensive Records* was commissioned during the Song Dynasty and contains *zhiguai* whose subject encompasses a hierarchy extending from the gods, to supernatural objects, to foreign tribes, and to strange encounters of humans with animals. The dog stories in *Extensive Records* that are the center of my research are taken from fifteen

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[53]Venetia J. Newall, "The Adaptation of Folklore and Tradition (Folklorismus)," *Folklore*, 98. 2 (1987): 131-151,
[54]An example of folkorismus would be if the narratives of the *Extensive Records* were merely studied for their content alone, without considering the historical context, the importance of the *Extensive Records*, the tradition of collection projects, or the significance *zhiguai*.
[55]Campany, *Strange Writing*, 9-10.
[56]In the story, Li Yi's mother passes away, but before he is able to bury the body, her form appears at his house. He is tormented throughout the story by his mother, who appears in his dreams and orders him to bury her, and by the false mother in his house who orders him not to bury the body. In the end, he discovers the false mother is actually a shape-shifting dog that he eventually kills. He is able to bury his mother and become a filial son. To read the full story, refer to the appendix.

anthologies, which vary in date, length and content (Table 1.1). This makes *Extensive Records* a vital source for accessing *zhiguai* of the past, and also for understanding the significance of the dog stories' placement within the anthology. Furthermore, since *Extensive Records* contains a plethora of *zhiguai* relating to animals, many scholars have turned to this text as an important primary resource.

2.3 Animal *Zhiguai*

Literary historians have studied the *zhiguai* because they straddle the ambiguous boundary between Chinese historical writing and fiction, and they are also valuable amongst folklorists interested in analyzing the producers and collectors of *zhiguai*. Animal *zhiguai* narratives include tales with animals as the main characters—commonly called fables—and also contain stories of human interactions with animals. These latter stories have been the subject of numerous studies, although there are a myriad of animals found in the literature, two of the most notable and well-studied animals are the fox and the tiger in both the *zhiguai* and *chuanqi* traditions.[57]

Fox-literature has been studied throughout Chinese scholastic history, and such 'fox-lore' extends from early forms of *zhiguai* to late imperial fictional writing. Many sinologists outside of China have taken fox-lore as their area of expertise, notably: Rania Huntington, Hans-Jörg Uther, and Xiaofei Kang. Huntington discusses how the fox as 'other' could be an allegorical representation of women—particularly women from the "outside" who move "inside" a family.[58] Uther not only works with fox-literature from Asia but also throughout the world, focusing on

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[57]While *chuanqi* is a different category of literature, being later and more elaborately developed than *zhiguai*, I group the two together only to stress the magnitude of literature done on foxes and tigers.

[58]Rania Huntington, *Alien Kind: Foxes in Late Imperial Narratives* (Cambridge, MA: Harvard University Asia Center, 2004).

the differences between fox-lore in China and Japan compared to fox-lore in Western Europe.[59]

Xiaofei Kang greatly adds to the discourse on fox-lore as she traces the evolution of fox

literature in the classical tradition until late imperial and modern writings. She further explores

the 'cult' of the fox where the fox, usually deemed a trickster in literary discourse, is considered

a patron to *others*, or those on the fringes of society.[60]

Apart from foxes, another animal that has been analyzed in the *zhiguai* tradition is the

tiger. Charles E. Hammond has published several articles about the allegorical meaning of tigers

in Chinese lore in which he concludes that tigers represent a corrupted or oppressive government

or an official.[61] On the other hand, tigers can also be agents of natural order and justice, as their

behavior can be considered governed by karma, whereby Heaven's punishment comes in the

form of tiger attacks.[62] Hammond argues that tiger-lore can also be read as authorial commentary

on the current government—including the ruler and his officials; or, it can be read as cautionary

tales about how to avoid disturbances. In this way, Hammond has used the medium of tiger

zhiguai to gain access to an aspect of Chinese society—government and politics—that might

have been overlooked in official historical recordings.

2.4 Dog *Zhiguai*

There is a surprising lack of research on *zhiguai* narratives about dogs. Dog stories are

present in many of the *zhiguai* collections and there are two sections devoted to dog stories in

Extensive Records, yet there is not the same scholarly attention given to these *zhiguai*. The

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[59]Hans-Jörg Uther, "The Fox in World Literature: Reflections on a 'Fictional Animal,'" *Asian Folklore Studies,* 65. 2 (2006): 133-160.

[60]Xiaofei Kang, *The Cult of the Fox: Power, Gender and Popular Religion in Late Imperial and Modern China* (New York: Columbia University Press, 2006).

[61]Charles E. Hammond, "An Excursion on Tiger Lore," *Asia Major Third Series*, 4. 1 (1991): 87-100.

[62]Charles E. Hammond, "The Righteous Tiger and the Grateful Lion," *Monumenta Serica,* 44 (1996): 191-211.

majority of the work done on dog-lore relates to etiological myths about development of certain Northern and Southern 'barbarian' tribes by David Gordon White. His research pursues the mythological significance of the narratives for the various tribes, and also focuses on 'barbarian' oral literature. Northern tribes refer to the *Jung* tribes consisting of: *Xiong-nu*, *Xian-yu* and *Hun yu*, where the *Jung* tribe was thought to be descended from a pair of white dogs.[63] There are also several works surrounding the *Jung* tribe's myths, relating to lore on mysterious lands where women and dogs reign, and their offspring yield male dog-like animals and female humans.[64] White's work also traces the Southern tribes and the "P'an Hu" myths of the *Man* and *Yao* people. The "P'an Hu" myth has been translated by several different scholars, and it tells how a dog kills a troublesome general in exchange for the Emperor's daughter, and how the dog and daughter's offspring are the descendants of the *Man* and *Yao* tribes.[65] Although White's work on 'barbarian' tribe lore is substantial and thorough, it only focuses on specific mythological works, and does not touch upon the *zhiguai* written tradition.

Other works relating to dog *zhiguai* are translation projects, such as that of *In Search of the Supernatural* (*Soushen ji* 搜神記), by Kenneth DeWoskin and James Crump.[66] Furthermore, Wolfram Eberhard has produced many translations of indigenous Chinese folktales.[67] There are several dog stories in *In Search of the Supernatural*, which also appear in *Extensive Records,* yet the analysis of them falls short, as the stories are not discussed outside of the larger frame of the work. As with DeWoskin and Crump, the translations of Eberhard also lack any analysis of the narratives, and merely record them.

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[63]White, *Myths of the Dog-Man*, 126-137.
[64]White, *Myths of the Dog-Man*, 132.
[65]White, *Myths of the Dog-Man*, 140-147.
[66]Kan Pao, *In Search of the Supernatural: The Written Record*, trans. Kenneth DeWoskin and James I. Crump, Jr. (Stanford: Stanford University Press, 1996).
[67]Wolfram Eberhard, ed. *Folktales of China* (Chicago: University of Chicago Press, 1965).

Although an analysis of the meaning of the dog within Chinese culture, for the common people and literati alike would be another means of gaining insight, it is beyond the scope of this thesis and instead I focus my attention on analyzing the editorial process and significance of the dog stories within *Extensive Records*. I wish to extend my research to encompass a new theory concerning the editing and collection process done by the literati so as to attain a new perspective not only on the dog *zhiguai* within *Extensive Records*, but also to gain insight on an editorial or authorial commentary, despite an apparent lack of a narrative or contextual framework to the stories.

3 Categorizing the Strange

To see how the editors selected and groomed the dogs stories found in *Extensive Records*, we must explore the framework of the stories that extends outside of the narrative. Stuart Blackburn has argued that the narrative frame or editorial commentaries in written story collections give a heightened understanding of the external context of the story, but in the absence of such a frame in *Extensive Records*, we must use other angles to gain more insight, such as examining the altered titling or the altered structuring of the stories.[68] Classification, including the labeling of dog stories and their placement within the chapter, reveal how editors made sense of them. The dog stories in *Extensive Records* were each given a title according to the name of the male protagonist and specifically divided into two sections in order to distinguish stories about heroic dogs from those relating to evil dogs. These modes of classification allowed the editors and the readers to regain control of the *wild* and *strange* content of the stories, as well as providing a specific angle from which literati and scholars may understand and read them.

Before beginning my discussion we need to identify some concerns with regard to the textual history of the anthologies. There are numerous source anthologies that were used in the compilation and creation of *Extensive Records*, and of the fifteen texts listed as original sources for the thirty-six dog stories, most are no longer extant. They have been partially reconstructed through the piecing together of items from various anthologies—primarily from *Extensive Records* itself. As a result, many of the dog stories listed cannot be located in their original source. Furthermore, it is unclear whether the versions of the stories within *Extensive Records* are based on an earlier edition, or on another anthology's version of the story. In other words, it

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[68] Stuart Blackburn, "The Brahmin and the Mongoose: The Narrative Context of a Well-Travelled Tale," *Bulletin of the School of Oriental and African Studies,* 59. 3 (1996).

is difficult to determine whether a fragmented anthology was recreated using the *Extensive Records'* version of the dog story, or whether it used an earlier or later edition. In this context, alternate titles and variation of texts that I have discovered—even if cited from the same source anthology listed in *Extensive Records*—will be treated as variants and not as the 'original' versions. The presence of variation in the titling of the texts—whether those anthologies date before or after the compilation of *Extensive Records* —indicates there was indeed an editing process, and I will be concerned with the possible reasoning behind such editing and textual manipulation.

Although there are limitations because of the gaps in textual history, we can examine the stories to which we have access. Of the variant titles and texts from source anthologies that are available, we see the dog stories differ in their level of organization from those in *Extensive Records*. Categorization, such as the ordering of the stories, structuring of the chapters, and titling of the stories are inconsistent and sometimes lacking in the variations found in other anthologies (Table 3.1). This may indicate that the dog stories within *Extensive Records* were given more attention than other animals in the chapter "Domesticated and Wild Bests", which leads to the discussion of *how* and *why* the stories were organized, and what information we as scholars can gain from the editorial process.

3.1 What's in a Name?

When first glancing at the *Extensive Records'* dog stories we notice they are all given titles, yet when compared to other anthologies, this is not always the case. Furthermore, when compared to the titles that other 'source' anthologies give to the same stories, there are distinct alterations. By examining how the variant titles differ from those in *Extensive Records*, we see

an editorial selection process entailed in how to define or label the story. Of the thirty-six stories, seventeen have titles that differ from those given in the source anthologies, either by giving titles to previously untitled stories, or by changing them. Moreover, we notice that in *Extensive Records* all of the stories are given titles, and that these titles consist of the name of a male first mentioned in the story, even if the main character is female or a dog (Table 3.2; Table 3.3).

Many of the earlier anthologies lack chapter divisions and story titles, which can and has posed problems for scholars hoping to work with the stories. Modern scholars, such as Kenneth DeWoskin and James Irving Crump, in their translation of *In Search of the Supernatural*, were confronted with a fragmented text that they pieced together, having no indication of the original order or titles of the stories.[69] Premodern scholars, such as Feng Menglong—a notable Ming Dynasty (1368-1644 AD) scholar that produced many works of literature and poetry—recompiled *Extensive Records* under the title *Taiping guangji chao* (太平廣記鈔), excluding stories that he felt to be unimportant in order to create an abridged version. In a similar light, I believe the editors of *Extensive Records*, when confronted with numerous stories from a variety of anthologies, used titles and divided the stories into specific sections as a means of creating organization on the material. This enabled chapters to be more cohesive and provided convenient reference markers to the stories themselves.

It is curious that in several stories the male plays a minor role, yet the editors of *Extensive Records* titled all of them after the seemingly scholar-gentleman (*shi* 士), who appeared in them regardless of their content. This could indicate that the editors hoped either to emulate historical literature and biographies, or to promote a more Confucian male-dominated ideology.

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[69] Kan Pao, *In Search of the Supernatural*.

Considering that ten variant dog stories in other anthologies do not include titles, their presence in *Extensive Records* and the use of a title may indicate that the editors were seeking to structure the stories, and also to centralize the theme epitomized in the title: the scholar-gentleman. Such a theme is unexpressed and left to the reader in the untitled variants.[70] For example, in the story "Shi Xuandu," the focus is on a decision by the servants that results in a mother dog losing her puppy, causing her extreme anguish:

> 宋元徽中。有石玄度者。畜一黃犬。生一子而色白。犬母愛之異常。每銜食飼之。及長成。玄度每出獵未歸。犬母輒門外望之。後玄度患氣嗽。漸就危篤。醫為處方。須白狗肺焉。市索卒不得。乃殺所畜白狗取肺以供湯用。既而犬母跳躍嗥叫。累日不息。其家人煮狗與客食之。投骨於地。犬母輒銜置屋中。食畢乃移入後園中一桑樹下。掘土埋之。日夕向樹嗥吠。月餘方止。而玄度所疾不瘳。以至於卒。終謂左右曰湯不救我疾。實枉殺此狗。其弟法度。自此不食犬肉焉。

> During the reign of Yuan Hui in the Song dynasty there was a man named Shi Xuandu. He had a yellow dog that bore a puppy with white fur. She loved her puppy exceptionally, and would often feed her puppy from her own mouth. In time, the puppy was fully grown. Whenever Xuandu went out hunting and had not yet returned, the mother dog would watch for him outside the door. Afterwards Xuandu contracted a respiratory illness, which gradually reached a critical point. The doctor gave him a medical prescription, calling for a white dog's lung.[71] His family searched in the market place, but in the end they could not find it, so they decided to kill Xuandu's white dog and used its lung in a medicinal soup. At this the dog's mother leapt about and howled, ceaselessly for several days. The family boiled the white dog and sustained Xuandu with it, throwing the bones on the ground. The mother dog took the bones in her mouth, and deposited them in the house. After eating, the mother dog moved the bones into the back garden under a mulberry tree, where she dug a hole, and buried the bones. Every evening, for over a month, she howled in the direction of the tree. And yet, Xuandu did not recover from his illness and died. At the end, he said to his attendants. "That soup did not save me from this illness. The truth is that you killed that white dog in vain." Xuandu's brother was named Fandu, and from that time on Fandu did not eat dog meat.

In this tale, the theme concerns the angst of the mother dog, who is bereft of her offspring. The title plays a significant role in how the story could be read, as it changes the way in which a

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[70]There are five variant stories from other anthologies that contain no titles, and when included with the variant stories from the anthologies listed in *Extensive Records*, it brings the total to fifteen stories without titles.

[71]According to Patricia Dale-White's research on the use of dogs in Chinese folk medicine, a white dog's blood was used in Taoist exorcisms to cure ailments received from ghosts. For more information on dogs in Chinese folk medicine, refer to Patricia Dale-Green, *Dog* (London: Rupert Hart-Davis Ltd., 1966), 137-156.

reader could understand the story. With the title "Shi Xuandu" our attention shifts to Shi

Xuandu's dying words in which he articulates the moral of the story—that the ultimately useless

efforts of the family yielded heavy consequences. Yet without the inclusion of a title the

protagonist is open to interpretation. For example, in the case that the mother dog was interpreted

as the central character, even if Shi Xuandu had recovered from the medicine, the outcome

would still result in her suffering, rending a new perceived moral of the story. The notion that the

Extensive Records' editors created new titles in order to shift focus to the male character—and

possibly to render a new interpretation—may apply beyond the dog stories to all untitled

narratives incorporated in *Extensive Records*.

       The seven dog stories in *Extensive Records* that have variant titles in other anthologies

focus either on the dog or a human protagonist other than the scholar-gentleman—including

women and servants. These stories contain protagonists other than the scholar-gentleman,

including dogs, women, and the hired help. The presence of variant titles suggests that it is not

always the case that *zhiguai* stories focus on the scholar-gentleman. Five of these stories have a

dog as the central figure, from which we can gather that the stories' importance centers on these

dogs. For example, the story "Du Xiuji" first introduces us to Du Xiuji, but the tale focuses on

the relationship between the adulterous wife, her dog-lover and their child:

    杜修己者。越人也。著醫術。其妻即趙州富人薛贇之女也。性滛逸。修己家養一
白犬。甚愛之。每與珍饌。食後，修己出。其犬突入室內。欲齧修己妻薛氏。仍似有
奸私之心。薛因怪而問之曰 爾欲私我耶。若然則勿齧我。犬即搖尾登其牀。薛氏懼
而私焉。其犬畧不異於人。爾後每修己出。必奸滛無度。忽一日方在室內同寢。修己
自外入見之。因欲殺犬。犬走出。修己怒。出其妻。薛氏歸薛贇。後半年。其犬忽突
入薛贇家。口銜薛氏髻而背負走出。家人趂奔之不及。不知所之。犬負薛氏。直入恒
山內潛之。每至夜即下山。竊所食之物。晝即守薛氏。經一年。薛氏有孕。生一男。
雖形貌如人。而遍身有白毛。薛氏只於山中撫養之。又一年其犬忽死。薛乃抱此子。
迤邐出入冀州乞食。有知此事。遂詣薛贇以告。薛贇乃令家人取至家。後其所生子年
七歲。形貌醜陋。性復凶惡。每私走出。去作盜賊。或旬餘。或數月。即復還。薛贇

患之。欲殺焉。薛氏乃泣。戒其子曰 爾是一白犬之子也。幼時我不忍殺爾。今日在薛家。豈合更不謹。若更私走。出外為賊。薛家人必殺爾。恐爾以累我。當改之 。其子大號。哭而言曰。 我稟犬之氣而生也。無人心。好殺為賊自然耳。何以我為過。薛贇能容我。即容之。不能容我。 當與我一言。何殺我也。果不容我。我其遁矣。不復來 。薛氏堅留之不得。乃謂曰 去即可。又何不時來一省我也。我是爾之母。爭忍永不相見 。其子又號哭而言曰 後三年。我復一來矣 。遂自攜劍。拜母而去。及三年。其子果領羣盜千餘人。 自稱白將軍。既入拜母後。令羣盜盡殺薛贇之家。唯留其母。 仍焚其宅。攜母而去。

Du Xiuji was a man from Yue, who was a noted doctor. His wife was the daughter of Xue Bin, a wealthy man from Chao Zhou. She had a very licentious nature. In Ji's home he raised a white dog, which he deeply loved. He would always give the dog rare and fine foods. After he fed the dog, Xiuji would leave. His dog suddenly came inside and was pawing at Xiuji's wife. The dog seemed to have the intention of rape. Miss Xue thought this strange, and asked, "Are you planning to rape me, if so, do not paw at me." The dog suddenly wagged its tale and jumped onto the bed. Miss Xue became afraid, but engaged in the sexual encounter. As for the dog, it could not be distinguished from another man. Subsequently every time Xiuji left it was always the case that the two would enjoy sex.

Suddenly, one day, just as they were sleeping together, Xiu entered from outside and saw the dog. He wanted to kill the dog, but it suddenly ran away. Xiuji was furious, and sent his wife away. Miss Xue returned to her father's house, and after half a year's time, the dog suddenly entered the Xue family house. The dog grabbed Miss Xue's hair in its mouth and carried her away on its back. Her family servants quickly chased after her, but could not reach them. They did not know where she was. The dog, carrying Miss Xue on its back, went straight towards Hengshan, and hid her.[72] Every night the dog would go down from the mountains, stealing various foods. During the day the dog would give the food to Miss Xue.

After a year, Miss Xue was pregnant, and bore a son. Although the boy was a human, all over the child's body was white hair. All Miss Xue could do was raise the boy in the mountains. After another year the dog suddenly died. Miss Xue then took her son and meandered down the path to Jizhou to beg for food. Thereupon Miss Xue begged for food from everyone. There were those who knew of this ordeal and reported this to Xue Bin. He ordered them to bring her back home. After the boy was seven years old, his appearance was hideous and he was violent. He would secretly go and steal things. He would be away for a little over ten days, or for several months, and then would return. Xiuji worried about the boy and wanted to kill him. Miss Xue wept and warned her son, "You are the son of a white dog. In your infancy I could not bear to kill you. Now you are part of the Xue family, how could you be disrespectful? If you sneak out again and play the thief, the Xue family certainly will kill you. This scares me because you cause harm to others. You must change your ways."

Her son let out a big cry. "I was endowed with a dog's nature and was born without the heart of a human. I like killing and stealing, it's my nature. Why are you considering me at fault? If Xue Bin can tolerate me, then he should do so; if not, then he should say so; why

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[72]Hengshan is located in the Shanxi province and is considered one of the Five Great Mountains.

kill me? If indeed he cannot tolerate me, I should escape from them and never come back again," he said through tears. His mother firmly detained him, but unable to do so, she responded to him. "Go, then. Why not come back from time to time to visit me? I am your mother, how can I endure not seeing you again." Her son cried out again. "After three years, I will return again." Thereupon he took his double-edged sword, bowed to her, and left. Come the time when three years had passed, indeed her son had become a leader of a group with over one thousand thieves. He called himself the White General. After he had people bow to his mother, he then commanded the bandits to completely wipe out the Xue family, sparing only his mother. He continued burning homes, then took his mother and left.

This story is hardly represented by the title "Du Xiuji," and in fact, an alternate title of the tale is "The Strange Dog," meaning that the emphasis is on the dog rather than the man.[73] With a shift in the focus from the scholar-gentleman to the dog the theme of the story creates a differing position from which to interpret the story. This shift of titling from the dog to the man dilutes the heroism of the dogs and instead focuses on the scholar-gentlemen. The title of "The Strange Dog" appears to more naturally capture the central character of the story, either interpreted as the dog, which provides food and shelter for its family, or the son, who embodies a balance of protective, loyal and bestial qualities. The title "Du Xuiji," on the other hand, forces the reader to sympathize with the cuckolded male. The manipulation of the title by the *Extensive Records'* editors thereby subtly and intentionally shifts the readers' attention to the scholar-gentleman, away from the redeemable qualities of the lesser figures of the dog, woman, and child.

Another example of this dilution is the story titled "Zhang Ran" in *Extensive Records*, which follows the actions of a beloved pet coming to the aid of its master:

> 會稽張然滯後，有少婦無子， 惟與一奴守舍，奴遂與婦通。然素養一犬，名烏龍，常以自隨。後歸，奴欲謀殺然。盛作飯食。 婦語然: 與君當大別離。君可彊啖。 奴已張弓拔矢，須然食畢。然涕泣不能食，以肉及飯擲狗，祝曰 養汝經年，吾當將死。汝能救我否。 狗得食不噉，惟注晴視奴。然拍膝喚犬喚曰烏龍。 狗應聲傷奴，奴失刀，遂倒。狗咋其陰，然因取刀殺奴。以妻付縣，殺之。

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[73]Li Yin, *Xiaoxiang lu* 瀟湘錄, (Taibei: singxing, shuju 59: 1970).

Zhang Ran, a man from Huiji, held a post.[74] He had a young wife without any children, where only she and the servant guarded the house, so therefore the servant and the wife had an affair. Ran raised a dog named Black Dragon, who would often follow him around. One day, after he had returned, the servant secretly wanted to kill Ran. The servant prepared a magnificent meal. The wife spoke with Ran.

"I must soon be separated from you for a long time. Can you not eat something?" The servant already had fitted an arrow to the bow, and waited for Ran to finish his meal. Ran began weeping and could not eat, so he took the meat and tossed it to Black Dragon. He expressed his concern to the dog.

"I raised you through the years and I am about to die. Can't you save me?" The dog took the food but did not eat it, and only stared fixedly at the servant. Ran patted his knee and called out: "Black Dragon!" The dog answered with a bark and then attacked the servant. The servant dropped his knife and fell. The dog then bit his genitals, while Ran took the knife and killed him. He then took his wife and gave her over to the district authorities, who killed her.

A variant of this story has the title "Black Dragon," showing that other editors felt the memorable aspect of this story to be the loyalty and devotion of the dog, rather than the actions of the man.[75] The variation in title indicates a possible disagreement on the message or moral lesson, and who really is the true hero of the story. The titling after the male protagonist in *Extensive Records* focuses on Zhang Ran and could yield a possible interpretation of a cautionary tale in which men should be wary of leaving their wives unattended, resulting in an affair and possible assassination. This interpretation would render the actions of the dog more insignificant to the larger 'theme' of cuckolding.

As we have seen, the titles of the dog stories vary between *Extensive Records* and other anthologies, but why would editors manipulate the title? One possible explanation would be the editors sought to recreate a form of historical writing. As mentioned in the previous chapter, the category of *zhiguai* literature has been on the borderline of what was deemed legitimate literature by the literati, being considered an aspect of historical documentation, yet also seen as marginal

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[74]Huiji is the name of a mountain in the eastern province of Zhejiang. The capital is Hangzhou.

[75] "Shoushen hou ji 搜神後記," Xuejin taoyuan (Jin song zhiguai xiaoshuo ji: 2006) < http://open-lit.com/listbook.php?cid=9&gbid=99&bid=3918&start=0>

literature. DeWoskin and Crump discuss how important literature "positions itself within a tradition, or is so positioned by later commentators and critics, or both." [76] In other words, literature deemed important would be categorized or edited in order to be situated amongst other genres so as to seem legitimate. Similar to the historical biographies presented in *Records of the Grand Historian* (*Shiji* 史記) by Sima Qian (145-85 BCE), the dog stories follow a structure using titles, historical dates, key places and famous people so as to mimic the biographies and simulate the historical truth.[77] Moreover, Richard Strassberg notes that Confucius declared that writing on animals and the strange was *wild*, and not understood, and therefore was not deemed appropriate.[78] Furthermore, this wild nature of the stories could also pertain to their setting, as most are situated in the Southern regions, which were thought to be untamed and dangerous.[79] This *wildness* is reflected in the titling of the chapter that contains the dog stories in *Extensive Records*, "Domesticated and Wild Beasts," perhaps suggesting that although *wild*, there is at least some level of control or domestication of either the animals or the literature itself. It would appear that by emulating the truthfulness of biographies and historical writing, the editors hoped to bring more legitimacy to the *zhiguai* stories. Therefore, the dog stories needed to be edited and given titles in order to achieve the appearance of historical truth and literary legitimacy in the eyes of the court as well as the scholars.

Another reason for the altered titling may be the result of the ideology that prevailed in a primarily male-dominated Confucian society. During the Song Dynasty (960-1279 CE), and particularly the Northern Song (960-1127 CE), the political unrest of warring feudal lords gave

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[76]Kenneth DeWoskin and James I. Crump, Jr., introduction to *In Search of the Supernatural: The Written Record* by Kan Pao (California: Stanford University Press, 1996), xxviii.
[77]Joseph Roe Allen, III, "An Introductory Study of Narrative Structure in *Shi ji*," *Chinese Literature: Essays, Articles, Reviews* 3. 1 (1981): 34.
[78]Strassberg, *A Chinese Bestiary,* 2.
[79]DeWoskin, "The Six Dynasties *Chih-kuai* and the Birth of Fiction," 36.

rise to a debate amongst literati on government reform, leading to a shift from the Buddhist and

Taoist thought of the previous Tang dynasty (618-907 CE) to a Confucian ideology of the

Song.[80] Confucianism promoted a series of moral and ethical rules which were accompanied by a

rigid hierarchy. Women, in Confucian thought, were considered weak and inferior—save for the

instance of bearing a son and becoming a widow—and were considered to be in need of mental

and physical dominance.[81] The status of women was placed amongst 'others,' including

minorities, children, and even animals, which Confucius regarded as subjects not important for

study.[82] Touching on this notion, Charles E. Hammond has written on the representation of

women and minorities as weretigers in *zhiguai* literature and the need for dominance of them by

elitist men and scholars based on fear.[83] In another form of dominance of others, the evidence

suggests that by titling the stories after the scholar-gentlemen rather than the supernatural dog, a

Confucian morality tone was imparted from which to evaluate the story. Perhaps, under this

Confucian and male-dominated societal context, it would have been more suitable to study a

story titled after a human and male protagonist rather than that of a strange dog, woman, or

servant.[84]

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[80]Jaeyoon Song, "Redefined Good Government: Shifting Paradigms in Song Dynasty Discourse on 'Fengjian,'" *T'oung Pao* 97 (2011): 302-304.

[81]Gao, Xiongya "Women Existing for Men: Confucianism and Social Injustice against Women in China,".*Race, Gender & Class,* 10. 3 (2003): 116-117.

[82]Gao, "Women Existing for Men," 115.

[83]Charles E. Hammond, "The Demonization of the Other: Women and Minorities as Weretigers," *Journal of Chinese Religions,* 23 (Fall 1995): 59-80.

[84]Stories titled after dogs: "Yang Sheng's Dog", "Black Dragon", "The Dog's Song", "The Old Yellow Dog" Story titled after a woman/dog: "Collecting the Dark-clothed Person's Bones". Story titled after a servant: "Hun Zhe".

3.2 Categorizing into Two Sections

Apart from changing the titles of the stories, there is further evidence that the ordering

was manipulated, as the stories within the two sections on dogs in *Extensive Records* have been

strategically organized based on content. The dog stories are divided into two sections—"Dogs,

Part One" (犬上 *Quan shang*), "Dogs, Part Two" (犬下 *Quan xia)*. No other animal subchapters

within "Domesticated and Wild Beasts" are divided into two sections. Even other chapters that

do have subsections lack the same level of thematic division as the dog stories. I argue that the

dog stories are deliberately placed into sections based on whether the stories revolve around

good dogs or *bad* dogs.[85] This scheme of organizing the stories becomes a means through which

the *Extensive Records'* editors make an authorial comment on the meaning of the dog stories.

The theme of "Dogs, Part One," upon closer examination, revolves around dogs that aid

their masters, or other men (Table 3.4). We see the dogs saving their master's lives from

impeding threats of death, treachery or deceit. For example, in the story "Yang Bao," the dog

protects its master from his treacherous wife:

> 楊褒者。盧江人也。褒旅遊至親知舍。其家貧。無備舍。惟養一犬。欲烹而飼之。其犬乃跪前足。以目視褒。異而止之。不令殺。乃求之親如。褒因將犬歸舍。經月餘。常隨出入。褒妻乃異志褒。褒莫知之。經歲餘。後褒妻與外密契。欲殺褒。褒是夕醉歸。妻乃伺其外來。殺褒既至。方欲入室。其犬乃齧折其足。乃咬褒妻。二人俱傷甚矣。鄰里俱至救之。褒醒見而搜之。果獲其刀。鄰里聞之。送縣推鞫。妻以實告。褒妻及懷刀者。並處極法。

> There was a man named Yang Bao from Lu Jiang. Bao traveled to the home of a relative. They were quite poor and the house was ill-provisioned. All they had was a dog, which they wanted to cook and serve to Bao. The dog then kneeled before Bao's feet, and looked him in the eye. Bao thought this strange and put a stop to the plan. He ordered for the dog to be spared. The family made a gift of the dog, and he returned home with it. More than a month had passed and he would frequently bring the dog in his comings and goings.

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[85] The terms of "good" and "bad" are my own interpretation, but later in the chapter I will discuss how the language used in the stories shapes my interpretation of what constitutes a "good" or "bad" dog.

Bao's wife had become distant with her husband, unknown to him. A little over a year had passed and Bao's wife had become secretly intimate with another, and wanted to murder Bao. That evening Bao returned home, drunk. His wife and her lover came from outside to kill him. Just when they were about to enter the room, his dog then attacked the man's feet, and bit Bao's wife. Both the man and Bao's wife were severely wounded. Neighbors came to rescue them. When Bao woke up, seeing what had transpired, he searched them and found a knife. When the neighbors heard or this, they sent Bao's wife and the man to the county court to question them. His wife eventually confessed the truth, and she along with the man that carried a knife were condemned to suffer the capital punishment of death.

In this story, we see that the heroic actions of the dog saved Yang Bao from impeding death, and lead to the capture and punishment of the adulterous wife and her lover. In all twenty stories of "Dogs, Part One," in fact, the dogs show true qualities of heroism through their loyalty, devotion, bravery and sacrifice.

"Dogs, Part Two," however, concerns evil dogs that harm men where the dogs are deceitful, murderous, bestial and lecherous, targeting men and women alike. One recurring theme that appears in this section, as well as in numerous animal *zhiguai* stories, is transformation. Transformation is believed to be used by animals—the culprit in most cases of *zhiguai* narratives being the fox—in order to obtain energy (*qi* 氣) for Taoist purposes of rejuvenation or immortality.[86] Unfortunately for humans, the animals that transform often have malicious intent and seek to steal energy from humans as a means of collecting enough for self-cultivation. There are many stories, in particular fox narratives, which are concerned with the deceitful temporary transformation of the animal into human form for either the gaining of energy or other licentious reasons.[87] In "Dogs, Part Two" there are nine stories revolving around the transformation of a dog into a human form for either the gain of food and comfort, or for

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[86]Charles E. Hammond, "Vulpine Alchemy," *T'oung Pao Second Series,* 82.4/5 (1996): 366-367.
[87]For more information on the fox narratives, see Rania Huntington, *Alien Kind: Foxes in Late Imperial Narratives* (Cambridge, MA: Harvard University Asia Center, 2004).

sexual pleasure.[88] The story "Han Sheng" illustrates the transformation theme where a household

dog uses the guise of a human to collect the family names of the household, for unknown

malicious reasons:

唐貞元中。有大理評事韓生者。僑居西河郡南。有一馬甚豪駿。常一月
清忽委首于櫪。汗而且喘。若涉遠而殆者。圉人怪之。具白于韓生。韓生怒。
若盜馬夜出。使吾馬力殆誰之罪。乃令仆焉。圉人無以辭。遂受朴。至明日。
其馬又汗而喘。圉人竊異之。莫可測。是夕圉人臥於廄舍。闔扉。乃於隙中窺
之。忽見韓生所畜黑犬至廄中。且嗥且躍。俄化為一丈夫。衣冠盡黑。既挾鞍
致馬上。駕而去。行至門。門垣甚高。其黑衣人以鞭擊馬。躍而過。黑衣者乘
馬而去。過來既下馬解鞍。其黑衣人又嗥躍。還化為犬。圉人驚異。不敢洩于
人。後一夕黑犬又駕馬而去。逮曉方歸。圉人因尋馬蹤。以天雨新霽。歷歷可
辨。直至南十余里。一古墓前。馬跡方絕。圉人乃結茅齋於墓側。來夕先止於
齋中以伺之。夜將分。黑衣人果駕馬而來。下馬繫于野樹。其人入墓。與數輩
笑言極歡。圉人在茅齋中俯而聽之。不敢動。近日頃。黑衣人告去。數輩送出
墓空。於野有一褐衣者。顧謂黑衣人曰 韓氏名籍今安在。黑衣人曰 吾已收在擣
練石下。 吾子無以為憂。 褐衣者曰慎毋泄泄。則吾屬不全矣 。黑衣人曰 謹受
教 。褐衣者曰 韓氏稚兒有字乎。曰 未也。吾伺有字。即編于名籍不敢忘。 褐
衣者曰 明夕再來。當得以笑語。而黑衣徑去。及曉。圉者歸。遂以其事密告於
韓生。生即命肉誘其犬。犬既至。因以繩系。乃次所聞。遂窮擣練石下。 果得
一軸書。具載韓氏兄弟妻子家僮名氏。紀莫不具。蓋所謂韓氏名籍也。有子生
一月矣。獨此子不書。所謂稚兒未字也。韓生大異。命致犬于庭。鞭而殺之。
熟其肉。以食家僮。已而率鄰居士子千餘輩。執弧矢兵仗至郡南古墓前發其墓。
墓中有數犬。毛狀皆異。盡殺之以歸。

During the Zhenyuan reign of the Tang dynasty (785-805 AD) there was a case
reviewer from Dali named Han Sheng. He lived abroad from his home in the Xi He
commandary in the South. There was a horse that was brave and a noble steed. In the first
month, at dawn he went out to overlook the stables. He found that his horse was drenched
in sweat and was panting. It was as if the horse had traveled from far away and was
exhausted. The groom was bewildered at this. He drew up a report to Han Sheng. Han
Sheng was furious.
"It seems as if someone stole the horse during the middle of the night and went
out and caused my horse's strength to be exhausted. Who did this crime?" Then he
ordered someone to beat the groom. The groom could not offer any explanation and
thereupon took the punishment. The next day the horse was again sweating and panting.
The groom kept this strange event secret. There was no way he could figure it out. That
evening the groom was lying down in the stable with the door closed. Then, in the crack

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[88] In fact none of the dog stories in "Dogs, Part One" contain the motif of transformation, supporting the claim that
the transformation of the dogs into human would have been seen as a negative quality.

in the door the groomsman peeped in on the horse. He suddenly saw a black dog from Han Sheng's place in the stable. It was howling and jumping about when suddenly it changed into the figure of a man whose clothes and cap were completely black. When he had clasped the saddle in hand and mounted the horse, he began to ride off. When he had reached the very tall gates at the wall, the man in black used a whip to strike the horse, which jumped and crossed over the wall. He remounted the horse and left. The man in black began to ride off on the horse, but when he had crossed the wall, he loosened the saddle, let out another howl and changed back into a dog. The groom was startled by this, but didn't dare tell others. The next evening the black dog again rode off on the horse until he returned at dawn. The groom thereupon tracked the horses' hoof prints. He had to wait for the day's rain to clear up. He could just barely make out the tracks. He continued straight, due south for more than ten *li*, the horse's hoof prints stopped in front of an old tomb. The groom tied some reeds together in a knot and leaned them against the tomb. Evening was approaching and he waited there in order to await the arrival of the man in black. At midnight the man in black indeed came riding on the horse. The man in black got off the horse and tied it to a tree. The man in black then entered the tomb. There were several other voices of joyous laugher and talking. The groom was in the reed hut looking down, listening to them, but didn't dare move. After about the time it takes to eat a meal, the man in black announced his departure. Several others went to see him out of the tomb. In the field there was one dressed in dark brown clothing. The one in dark brown clothing attended to and spoke to the man in black.

"Where is the record of names of the Han clan from today?"

"I have already collected and stowed them under the fulling stone.[89] My son, you needn't worry about it," said the man in black.

"Be careful not to leak the secret out, or else our kind will be jeopardized," said the one in dark brown clothing.

"I will be attentive to receive your instruction."

"Does Mr. Han's infant son have a name?"

"Not yet. We're waiting on getting the name until we organize the record of names. I wouldn't dare overlook it."

"Tomorrow evening come back again. At that time we can laugh and talk," said the one in dark brown. With that, the man in black left. With the coming of dawn, the groom returned home. He then secretly reported these past events to Han Sheng. Sheng promptly ordered meat to entice the dog to come. When the dog had come, Sheng used a rope to tie it up. As for what happened next, the groom heard that Sheng thereupon lifted up and looked under the fulling stone, and indeed they found the document. It recorded all of Mr. Han's elder and younger brothers, his wife and children's names. There was nothing that the document did not cover. It must have been the previously mentioned list. There was a son that had been born a month ago, and this child alone was not in the list. This was the infant son without a name of which they had previously spoken. Han Sheng thought this very strange. He took the dog to the courtyard to be flogged and then killed. He cooked its meat and used it to feed the servants. When it was over, he requested the help from his numerous neighboring men and boys. He brought with him bows, arrows, staffs and other swords and arrived at the ancient tomb in the southern part of the district.

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[89] A tool used to beat clothing to make them dry.

> Upon opening the tomb there were several dogs whose fur and appearance were all different. They killed them and returned home.

The implication of this story is that the dogs' transformations are evidence of their malevolent or evil nature. All sixteen stories of "Dogs, Part Two" involve the negative qualities of deceit, trickery, and malice. In six stories, dogs influence and harm humans, while ten involve transformations.

Apart from the content revealing the nature of the dogs, the language used indicates the intended perception of the dog, in either a positive or a negative light. This language may have aided the editors in their decision to divide the stories into the *good* and *bad* sections, or perhaps the language was even manipulated to fit the classification of this division. In "Dogs, Part One," terms such as "docile and obedient" (*xun fu* 馴附),[90] "intelligent and cunning" (*xia hui* 黠慧),[91] and "attentive and filial" (*qin xiao* 勤效)[92] are used to build the dogs' character. These descriptions of the dogs are attributes that are taught in Confucian morals, and would have been understood by the literati as positive reflections.[93] Similarly, negative phrases used to describe the dogs in "Dogs, Part Two," would have been understood to reflect poorly on the dogs; terms such as "evil" (*e* 惡),[94] "demon" (*mei* 魅),[95] or "strange" (*guai* 怪).[96] The language used by the *Extensive Records'* editors in the stories themselves thus further reinforces their division of the dog stories based on the good or evil nature of the dogs.

It is not surprising that the dog stories in *Extensive Records* would receive such division—heroic and evil—as the closeness between human and canine, as well as the co-

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[90]Taken from the story "Liu Julin."
[91]Taken from the story "Lu Ji."
[92]Taken from the story "Qi Qiong."
[93]The five relationships, known as the five pillars in Confucianism—ruler to subject, parent to child, husband to wife, elder sibling to younger sibling, and friend to friend—are considered the cornerstones of filial piety and morality.
[94]Taken from story "Wang Zhongwen."
[95]Taken from story "Chen Ba."
[96]Taken from story "Cui Huitong."

dependency, results in a complex relationship in which the feelings humans have towards dogs is ambiguous. On the one hand, dogs are used for hunting, guarding, fighting, and companionship, and are welcomed inside the home. Yet, on the other hand, dogs can be fierce, deadly, and are considered bestial. Roel Sterckx explains that in early China dogs "embodied familiarity and proximity between the human and animal world," and that they "lived on the threshold."[97] The editors of *Extensive Records*, through the division the dog stories into two sections, thereby gain control over this ambiguous feeling towards dogs through defining their moral qualities. As a result, the editors and readers are made aware of what constitutes heroic or evil and that no dogs—or dog stories—are left undefined. In this way, the editors eradicated the *wildness* of dogs by organizing them in such a way as to define their goodness and evil.

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[97]Roel Sterckx, *The Animal and the Daemon in Early China* (New York: State University of New York Press, 2002), 231.

4 Analyzing the Strange

Folklorists and literary historians analyze texts to gain a better understanding of the world in which they were produced. In the case of the *Extensive Records'* dog stories, we may see them as a lens through which to understand the larger picture of the cultural context of the time and place in which they were compiled. Context and text reinforce each other, so by analyzing the historical context of the Song Dynasty (960-1279 CE) one can better understand the text, and by analyzing the text one can better understand the late Tang and early Song period. Two notable themes involved within the *Extensive Records'* dog stories mirror the concerns of the historical context of the Song period: the political emergence of scholar-officials and the promotion of Confucianism on an imperial scale. If we examine a text, devoid of historical or cultural frames, we run the risk of following the footsteps of many late 19th century Folklorists who only valued the words of the text. *Extensive Records* was compiled during a dynamic period, when a new political structure, changes in the religious order, and social mobility were taking place.

4.1 Historical Context of the Song

The Song Dynasty was unified under Emperor Taizu in 960 CE, who usurped the throne as the commander-in-chief of the imperial army, displacing Emperor Chai Rong, who at the time was only six years old.[98] Emperor Taizu faced many dangers to his newly established dynasty, as there were constant threats to his borders, especially from the Northern Khitan tribes. To maintain control, Emperor Taizu imposed several changes that would shake the political and social order. The taxation system, which previously had exempted the rich aristocratic land-holders, no longer protected them from taxation, and replaced the old feudal-like order with a

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[98]Dieter Kuhn, *The Age of Confucian Rule: The Song Transformation of China* (Cambridge, MA: Belknap Press of Harvard University Press, 2009), 19.

system of tenant and landlords.[99] This resulted in the aristocrats having less influence and power, and gave more authority to the Emperor.[100] Moreover, the civil service examination was updated, with knowledge of statecraft trumping literary finesse and family lineage, with the result that more commoners entered official positions.[101] It was under such conditions that *Extensive Records* was compiled.

4.2 Reflecting the Changes of the Song

Collection projects on a large scale were used to survey the surrounding lands and people. During times of war the information collected could be used to locate material resources, to identify tribal cultures, or even to gain access to the sentiment and frustrations of the subjects.[102] One reason for why Emperor Taizu sponsored *Extensive Records* —as well as several other collection projects including "Ascended Nation in Grand Tranquility" (*Taiping xingguo* 太平興國) and "Imperially Reviewed Encyclopedia of the Grand Tranquility Reign" (*Taiping yulan* 太平御覽)[103]—was to gain an understanding of the political and social climate within the new Song Dynasty. Through anthological projects, a newly-established dynasty like the Song could trace itself back to, and make connections with, previous dynasties and legitimize the new emperor's reign. Another reason for commissioning anthologies was to curry the favor of the scholar-officials who held allegiance to the previous rulers.[104] The dog stories of *Extensive Records* feature quite a few such gentlemen with high titles and seats in the government but who

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[99]Reischauer O. Edwin and John. K. Fairbank "China's Early Modern Society," in *Change in Sung China: Innovation or Renovation,* James T.C Liu and Peter J. Golas (Lexington, MA: Raytheon Education Company, 1969), 2.
[100]Reischauer and Fairbank, "China's Early Modern Society," 2.
[101]Kuhn, *The Age of Confucian Rule,* 41.
[102]Campany. *Strange Writing*, 5.
[103]Kuhn, *The Age of Confucian Rule,* 41.
[104]Kuhn, *The Age of Confucian Rule,* 40.

appear to lack lineage or follow the custom of primogeniture, indicating perhaps the importance and self-promotion of the newly established class of scholar-officials. Furthermore, the concept of filial piety highlighted in several of the stories shows the growth of Confucianism's prestige within the upper, educated classes.

How might we read these dog stories for what these scholar-officials were themselves trying to say? Subaltern theories in regards to literary analysis offer some strategies that I find useful for gaining access to the voice of the otherwise silent author, or in the case of *Extensive Records*, the editors. I have expanded the concept of content analysis to also include an analysis of the treatment of the content—through the embellishment and alteration of text and language— when it comes to indicating the editorial comment or editorial manipulation of a text. *Extensive Records* was compiled and edited by numerous government officials, whom Emperor Taizu commissioned to work on it as a means to curry favor with them. Therefore it is no surprise that many of the dog stories have protagonists who serve as scholar-officials. As a relatively new class, these scholar-officials most likely would have been concerned with self-promotion and establishing legitimacy when facing a culture that was previously obsessed with lineage and family connections.[105] As a result, I believe the editors selected—or even edited—dog stories that presented the scholar-officials, though lacking any note-worthy lineage, as intelligent and humane people, for whom the reader would focus on their actions, rather than family background.

Although the dating of the stories take place and most were originally recorded in previous dynasties, the stress on the occupation of the male protagonist, lacking hereditary assignments, reveals these stories were most likely selected, or edited, to reflect and promote the scholar-official class. While the appearance of the scholar-official class began in the Tang

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[105]Saeki Tomi, "The New Sung Culture," in *Change in Sung China: Innovation or Renovation,* eds. James T.C Liu and Peter J. Golas (Lexington, MA: Raytheon Education Company, 1969), 95.

Dynasty, as previously mentioned, the reformed taxation system of the Song Dynasty diminished the importance of the aristocracy while the reformed examination system promoted the importance of the intellectuals.[106] This led to the increase of scholars in government positions who had earned their title, rather than inheriting it. This is reflected in the *Extensive Records'* dog stories by the fact that many of the protagonists hold government positions with little to no indication of family inheritance. For example, in the story "Yuan Jiqian" the male protagonist holds a position of power:

> 少將袁繼謙郎中, 常說頃居青社, 假一第而處之, 素多凶怪, 昏曛即不敢出戶庭。合門敬懼, 莫遂安寢。忽一夕, 聞吼聲, 若有呼於甕中者。聲至濁, 舉家怖懼, 謂其必怪之尤者, 遂如窻隙中窺之, 見一物蒼黑色來往庭中。是夕月晦, 觀之既久, 似黃狗身而首不能舉。遂以鐵撾擊其腦。忽轟然一聲, 家犬驚叫而去。蓋其日莊上輸油至, 犬以首入油器中, 不能出故也。舉家大笑而安寢。

> A man from Shaojiang, serving as Gentleman of the Interior Yuan Jiqian,[107] often spoke of how, when he had lived for a short time at Qingshe,[108] he had rented a house and stayed there. There had been a lot of strange things going on, and he did not dare go out to the courtyard gate after dark. He closed the doors and kept vigilant, and could not sleep easily. Suddenly, one evening, he heard a howling sound, as if calling from a wine vessel. The voice was very muffled. The whole family was terrified, saying that this sound must be from some exceedingly strange creature. Thereupon, Yuan went to peep at it through a crack in the wall. He saw a creature of a bluish-black coloration coming and going in the courtyard. It was a dark moon that night. When he had looked at it for a long time, it seemed to be a dog, but it could not lift its head. Taking an iron-handled whip, Yuan struck its head. Suddenly, with a cracking sound the family dog ran off, barking loudly. Probably it was because that day, when a shipment of oil had been made to the farm, it had stuck its head in the oil jug and couldn't get it out. The whole family laughed and then slept peacefully.

Here, the protagonist is a senior secretary, yet there is no indication that he inherited the position from family, nor is there any stress on his background leading up to his position. Rather, the story quickly mentions his position and focuses on the event relating to the dog. This differs

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[106]Reischauer and Fairbank, "China's Early Modern Society," 2.

[107]For this official title see Charles O. Hucker, *A Dictionary of Official Titles in Imperial China* (Stanford: Stanford University Press: 1985), 301.

[108]Another name for Qingzhou, in modern Shandong province.

from previous biographical information seen in historical documentation, such as *Records of the Grand Historian* (*Shiji* 史記), which provides details into the family lineage and upbringing of the historical figure. Apart from "Yuan Jiquian," there are thirteen other stories that mention the protagonists holding government positions, yet there is little to no mention of their lineage.[109] This may indicate that the scholar-officials collecting and possibly editing the stories sought to include stories that promote officials that rose to power not from tradition of primogeniture, but from study and self-promotion.

Another aspect of the changing climate of the Song Dynasty was the revival of Confucianism, replacing the Buddhism that had been prevalent during the Tang Dynasty. Confucianism became the preferred philosophy amongst the literati for rhetoric, influence by the implementation of the new imperial examination system.[110] One of the reasons to commission a collection project, as Dieter Kuhn explains, was to "promote a Confucian message" through the texts.[111] Although Neo-Confucian beliefs would soon be refined and redefined from traditional Confucian beliefs, they would not be fully systematized until the end of the Song Dynasty. Yet because of the beginnings of philosophical reform, during the ninth century, certain key Confucian principles were upheld, such as the Mandate of Heaven,[112] the importance of relationships, and filial piety.[113] In the dog stories, we see that filial piety plays a role in the protagonists' interactions with dogs. In the following story, "Li Yi," a son is torn between the

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[109]These thirteen stories include: "Zhang Ran," "Zheng Shao," "Liu Julin," "Fan Yi," "Guo Zhao," "Pei Du," "Li Shujian," "Wang Hu," "Li De," "Wen Jinglin," "Wang Zhongwen," "Hu Zhizong," and "Han Sheng." For the entire version of these stories, refer to the appendix.

[110]I stress that Confucianism was used in the upper class and court, as amongst commoners, a blend of Confucian, Taoist and Buddhist traditions were carried out.

[111]Kuhn, *The Age of Confucian Rule,* 43.

[112]The Mandate of Heaven (天命 *tian ming*) is the idea that the reign of a ruler is ordained by Heaven, and once decay or corruption sets in, the Mandate is transferred to another ruler.

[113]E.A Kraeke, Jr., "Sung Government: Theory and Practice," in *Change in Sung China: Innovation or Renovation* James T.C Liu and Peter J. Golas (Lexington, MA: Raytheon Education Company, 1969), 64.

appearance of his mother in two forms; unable to ascertain the true form, he is prevented from

being a filial son.

唐李義者。淮陰人也。少亡其父。養母甚孝。雖泣筍臥冰。未之過也。及母卒。義號泣至於殯絕者數四。經月餘乃葬之。及回至家。見其母如生存家內。起把義手。泣而言曰我如今復生。爾葬我之後。潛自來。爾不見我。義喜躍不勝。遂侍養如故。仍謂義曰 慎勿發所葬之柩。若發之。我即復死。義從之。後三年。義夜夢其母。號泣踵門而言曰 我與爾為母。寧無劬勞襁褓之恩。況爾少失父。我寡居育爾。豈可我死之後。三年殊不祭饗。我累來及門。即以一老犬守門。不令我入。我是爾母。爾是我子。上天豈不知。爾若便不祭享。必上訴於天。言訖號泣而去。義亦起逐之不及。至曙憂疑。愴然無以決其義。所養老母乃言。我子今日何顏色不樂於我。必以我久不去世。致爾色養有倦也。義乃泣言。實以我夜夢一不祥事。於母難言。幸勿見罪。遂再猶豫數日。復夢其母。及門號叫。撫膺而言曰 李義爾是我子否。何得如此。不孝之極。 自葬我後。略不及我塚墓。但侍養一犬。然我終上訴於天。爾當坐是獲譴。我以母子情重。故再告爾。言訖又去。義亦逐之不及。至曙潛詣所葬之塚祝奠。曰 義是母之生。是母之育。方成人在世。豈無母之恩也。豈無子之情也。至於母存日。冬溫夏凊。昏定晨省。色難之養。未嘗敢怠也。不幸違慈顏。已有終天之痛。苟存殘喘。本欲奉祭祀也。及葬母之日。母又還家再生。今侍養不缺。且兩端不測之事。剗裁無計。遲回終日。何路明之。近累夢母。悲言相責。即夢中之母是耶。在家之母是耶。從夢中母言。又恐傷在家之母。從在家之母言。又慮夢中之事實。哀哉。此為子之難。非不孝也。上天察之。言訖大哭。再奠而回。其在家母已知之矣。迎義而謂之曰 我與爾為母。死而復生。再與爾且同生路。 奈何忽然迷忘。却於空塚前破其妖夢。是知我復死也。乃仆地而絕。義終不測之。 哀號數日。復謀葬之。既開其冢。乃其亡母。在是棺中。驚走而歸。其新亡之母。乃化一極老黑犬。躍出不知所之。

There was one, Li Yi, from Huaiyin in the Tang Dynasty. When he was young he was very filial and took care of his mother, even those who wept till the ground was wet and sprung bamboo shoots, and those who lay down and waited till the frost came, were not as filial as him. He had not yet passed any exam when his mother passed away. Yi wept bitterly when making several attempts to embalm her. More than a month had passed after burring her when he saw his mother inside the home as if she were alive. She rose up and took Yi's hand.

"Now I'm as if I was alive again. After you buried me, I secretly came here and you did not see me," she cried. Yi could not contain himself and jumped for joy. He went along, attending and taking care of his mother as before. She continued speaking with Yi. "Be careful not to open the coffin that was buried. It seems that you are ordering them to do so. If you open it, I will immediately perish again," she said. Yi obeyed her.

Three years had already passed, and one night Yi dreamed of his mother. She wept bitterly as she approached the door to call on him, and said, "I am your mother, how couldn't I spare the loving protection and bestow kindness towards my child. Furthermore, when you were little you lost your father. I have lived as a widow while

raising you. How could it be that after I have been dead for three years and you have not offered any sacrifice? Several times I've come to the gate, but immediately an old dog came to guard the gate and wouldn't let me in. I cannot enter. I am your mother, and you are my son. How could Heaven not know this? If you do not offer any sacrifice, then I will bring this matter up with Heaven." When she finished, she cried and left. He rose and went after her. Next morning he was worried and could not discern her intent in the dream.

"How is it that today my son is disheartened with me? It's been a long time and I am not dead. Are you at the point where you are tired of taking care of me?"

"Truly it is because at night I dream of an inauspicious matter," Yi cried. "It is difficult to speak of it with you, mother. I would be fortunate if you don't blame me." He thereupon hesitated to act for several days. He once again dreamed of his mother. When she reached the gate, called out and scolded him. Beating her breast, and spoke to him.

"Li Yi, are you or aren't you my son? How are you able to be so unfilial as this? Since you buried me after I died, you haven't even in the least attended to my tomb. You have merely been serving and taking care of a dog. This being so, I will finally appeal to Heaven. You will be scolded for your crime. I take this relationship between mother and son very seriously. Therefore I came to inform you," she said. Her speech finished and then she left. Afterwards, Yi wanted to obey her. The sun rose and he went to her tomb secretly, where she had been buried, prayed and made an offering.

"You gave birth to me, and you raised me till I grew up. How could this not been because of your kindness? How is it I was acting without the sentiments of a filial son," Yi said. "When you were still alive, in winter I kept you warm, in summer I kept you cool and at night I put you to bed. In the morning I woke you up. Unfortunately I went against your love and I already feel eternal pain. If there is one breath, I wish to offer sacrifice. When I buried you, you returned to the house again as if you were alive. I attended and took care of you without lack. Moreover the matter of these two 'mothers' I have no way of deciding between them. It was late when I returned at the end of the day. I wonder by which means I should take to understand this matter. Lately, when falling asleep I repeatedly dream of you, mother. You spoke heavy-hearted and reproached me. Is this the mother from my dreams or the mother from my house? If I obey what the mother from my dreams spoke, I am concerned whether harm would befall the mother from the house. If I obey what the mother from the house spoke, I am concerned whether the mother from the dreams is real. Alas. This made it hard to be a filial son. Let Heaven decide." At the end of the speech, he let out a great cry. He again made his decision and returned. His mother from home already knew it, and she welcomed him home.

"I am your mother. I died and came back to life. We travelled together on the same path. How could you suddenly become bewitched and forget this, all kneeling before this empty tomb. You divulged in these wicked dreams," said the mother from the house. "As for this, you know I will die again," and with that she fell to the ground and died.

In the end, Yi could not figure it out. He cried piteously for several days. He again planned to bury her and already opened her burial mound. Then he saw that his departed mother was in the coffin. He was startled and ran back home. As for his newly dead mother at home, she suddenly changed into an old black dog. It leapt up and Yi didn't know to where it left.

Here we see that the presence of the shape-shifting dog prevents Li Yi from properly attending to his mother's burial, causing anger and resentment from his mother that leads to Li Yi's anguish. As obedience and adhering to proper funerary rituals is expected of filial sons, this story highlights the bestial and uncivilized quality of the dog in the interference of a son adhering to the Confucian customs of burial, mourning, and giving respect to the mother. In the second story, "Tian Yan," a similar theme continues where the protagonist is observing proper Confucian mourning rituals when a dog demon takes his form and sleeps with his wife:

> 北平田琰。母喪。恒處廬。向一暮夜忽入婦室。密怪之。曰 君在毀滅之地。幸可不甘 。琰不聽而合。後琰暫入不與婦語。婦怪無言。病以前事責之。琰知魅。臨暮竟未眠。衰服挂廬。須臾見一白狗。攫廬銜衰服。因變為人。著而入。琰隨後逐之。 見犬將升婦牀。便打殺之。 婦羞愧病死。

> Tian Yan was from Beijing. His mother had passed away and he often stayed in a local hut near her grave. One night he suddenly entered his wife's bedroom. She thought this strange of him, and said: "You are observing the mourning ritual. Your good fortune could be compromised by such behavior." Yan did not respond to her and closed the door.
> Later on Yan entered the bedroom, without speaking to his wife. She was astonished by his silence and used his past indiscretion to reproach him. Yan knew that a demon must have come to her. At nightfall, he did not sleep, and hung his hempen clothes on the hut. Shortly after he saw a white dog had snatched the clothing and changed into a human. It put on the clothes and entered Yan's house. Yan followed in pursuit and saw that changed form was about to climb on his wife's bed. He then struck and killed it. The woman was so ashamed she became ill and died.

The disruption by the dogs of the protagonists' ability to be a filial son would certainly be understood as a negative reflection of the dogs by the readers. These stories could possibly have been considered cautionary tales about the consequences of failing to adhere to the Confucian codes of filial piety, but also failing to recognize a false, malicious dog in the shape of a family member. The presence of Confucian ideals within the dog stories suggests that the scholars who compiled *Extensive Records* were trying to promote a Confucian message, as Dieter Kuhn mentioned, or were selecting stories that reflected the prevailing ideology of the literati during the time *Extensive Records* was commissioned. Here we see that the historical and political

context of the changing Song Dynasty is reflected in the text where the presentation of legitimacy of scholar-officials, and the promotion of Confucianism take precedence in the dog stories.

4.3 Textual Variation

Apart from examining the content of the *Extensive Records'* dog stories to ascertain the selection process used by the editors, we can analyze textual variation, the standard folkloristic technique to interpret a story, trace its historical development, and its meaning within cultural contexts.[114] Comparing the *Extensive Records'* dog stories to its variants in other anthologies gives us an indication of how and why these stories were selected and possibly adapted. As previously mentioned, because of the convoluted textual history of *Extensive Records* and similar anthologies, it is difficult to determine the dating and origin of the stories. Yet if we compare the presence or absence of motifs in the *Extensive Records'* dog stories and its variants in other anthologies, without necessarily insisting the variants as being original sources, we can see how the *Extensive Records'* editors adapted them to speak to the historical context of the Song Dynasty. In other words, based on our knowledge of the political climate of the Song Dynasty, the appearance of scholar-officials and the revival of Confucianism amongst the literati, we can see how the *Extensive Records'* editors have adapted the content of the dog stories to reflect these changes.

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[114]Variation is also used to trace the evolution of an item of folklore and determine the origins of the item. If the item only appears within one folk group or geographical area, it is considered an oicotype. For more information on the Comparative Method, refer to Richard M. Dorson, "Current Folklore Theories," *Current Anthropology,* 4. 1(1963): 93-112.

We know that in the early Song Dynasty, Confucianism was revived within the upper

educated class. Buddhist and Taoist traditions, while still observed by the common people, were

beginning to be cast out as the official court philosophy. As a result, rhetoric and literature

focused more on the concerns of Confucian conduct and less on Taoist and Buddhist mysticism.

The editor scholars may have selected or edited stories to promote Confucianism while

downplaying Buddhist and Taoist themes. Compare, for example, the *Extensive Records'* version

of "Hua Long" with a version from the *Youming lu*, which has more Taoist implications:[115]

> 晉太興二年，吳氏華隆好獵，養一快犬，名曰的尾，常將自隨，隆後至江邊
> 伐荻，犬暫出渚次。隆為大蛇所圍，繞週身。犬還，便 咋蛇，蛇死。隆僵仆無所
> 知，犬彷彿涕泣。走還船，復反草中。其伴怪其所以，隨往，見隆悶絕委地。將歸
> 家二日，犬為不食。隆復甦，乃始進飯。隆愈愛惜，同於 親戚。後忽失之，二年
> 尋求，見在顯山。[116]

> In the second year of the Taixing reign in the Jin Dynasty, there was a man from
> the State of Wu, Hua Long, who was proficient at hunting. He raised a speedy dog that he
> called De Wei, and the dog would frequently follow him around. Sometime later Long
> arrived at a river bank and cut down some reeds. When the dog temporarily left to go to a
> neighboring sandbank, Long suddenly was surrounded by a large snake and it coiled
> itself around his entire body. The dog returned and bit the snake, killing it. Long lay stiff
> and unconscious, and the dog did not know what to do. The dog seemed to be in tears. It
> went back to the boat, then returned to the grass. Long's traveling companion thought the
> actions of the dog strange, and followed it. He saw Long laying motionless on the ground.
> He took Long back to his home and for two days the dog would not eat. Long revived,
> and only then would the dog start taking food. Long all the more adored the dog, and
> considered the dog a family member. Afterwards, he suddenly lost the dog and Long
> searched for two years, and finally saw him appear in the mountains.

By having the dog take refuge in the mountains, the variant from the *Youming lu* invokes a

Taoist concept where mountains are typically associated with Taoist deities in which the essence

and energy of the mountain is used to cultivate individual energy, making it an ideal place for

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[115]While *Extensive Records* cites the *Youming lu* as the source anthology for "Hua Long," due to the literary and textual history, we cannot say without doubt that the version we have today is the same the *Extensive Records'* editors would have viewed.
[116]"Youming lu 幽明錄," Xuejin taoyuan (Jin song zhiguai xiaoshuo ji:2006) <http://open-lit.com/listbook.php?cid=1&gbid=393&bid=16514&start= >

Taoist refuge.[117] In this version, the reader may infer that the heroic actions of the dog were from

the immortal-like nature of the dog, or perhaps the dog was a reincarnation of a deity. In this case,

the story has much more of a mystic theme. In comparison, the version in *Extensive Records*

lacks any mention of the mountain.

> 晉泰興二年。吳人華隆好弋獵。畜一犬號曰的尾。每將自隨。隆後至江邊。被一大虵圍繞周身。 犬逐咋虵死焉。而華隆僵仆。無所知矣。犬彷徨嗥吠。往復路間。家人怪其如此。因隨犬往。隆悶絕委地。載歸家二日乃蘇。隆未蘇之間犬終不食。自此愛惜如同於親戚焉。

> In the second year of the Taixing reign in the Jin Dynasty,[118] there was a man from the State of Wu, Hua Long, who was proficient at hunting with a bow. He had a dog named De Wei.[119] Every time he would go out by himself the dog would accompany him. Sometime later Long arrived at a river bank. Suddenly he was surrounded by a large snake, which coiled itself around his whole body. The dog chased and bit the snake to death, but Hua Long lay stiff and unconscious. There was nothing the dog knew about this matter, so the dog, irresolute, howled and barked. The dog paced back and forth in the middle of the path in front of Long's home. Long's family thought it strange the dog was acting in this way, thereupon they followed the dog. They found Hua Long was unconscious on the ground. They carried him back to his home, and two days later he was revived. During the time when Long was still unconscious the dog would not eat. Since then, Long cherished the dog as if the dog was a family member.

In the *Extensive Records'* version there is no mention of the dog appearing in the mountains, and

the heroic actions of the dog do not seem to stem from any possible link to deities. Although the

story centers on a dog, the theme of the *Extensive Records'* version is much more grounded

within the human realm.

When comparing the two versions of "Hua Long" we see that the *Extensive Records'*

version deals with the human world, whereas the *Youming lu*'s version alludes to immortals. The

Youming lu was compiled around the early fifth century and Robert Campany argues it presented

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[117]Sing-chen Lydia Chen, "Daoist Transcendence and Tang Literati Identities in *Records of Mysterious Anomalies* by Niu Sengru," *Chinese Literature: Essays, Articles, Reviews,* 29 (2007): 2.
[118]Although there is no specification of the dates of the Jin, since the story takes place near Jiankang, the capitol of the Eastern Jin dynasty, so I speculate that this is in reference to the Eastern Jin Dynasty (317-420 CE)
[119]的尾 De Wei could be translated as "Waggy", but I have chosen to keep it in the original romanization.

a "naturalist" theme amongst the many ghost, demon and afterlife stories.[120] Furthermore, the *Youming lu* was still extant when *Extensive Records* was compiled and was not lost until the late Northern Song.[121] I have two theories for why this version of "Hua Long," lacking any mention of mountains, may have been included in *Extensive Records'* compilation of dog stories. One possibility is that the editors, when presented with a version of "Hua Long" that contained the mysticism of mountain deities, altered the text to exclude any mention of the dog returning to the mountain, thereby diminishing the mystic theme. Another possibility is that the *Extensive Records'* version is indeed an exact copy of the original *Youming lu* version—implying the *Youming lu* version we have today is based on a later edition—perhaps the editors selected "Hua Long," and not the other dog stories, because of its lack of Taoist theme. In either case, keeping in mind that there was a resurgence of Confucianism when *Extensive Records* was compiled, we can see that this political event of the Song Dynasty is perhaps mirrored through the *Extensive Records'* version of "Hua Long" when compared to an alternate version written in another time.

Considering that *Extensive Records* was imperially sponsored, it is reasonable to assume that the scholars had access to other anthologies with alternate versions of the stories. The scholars would have had multiple dog stories from which to choose the ones they included in *Extensive Records*. To support this claim, I have traced back the listed source anthologies provided by *Extensive Records* and have read through to see if there are any other dog stories that were not used found in *Extensive Records*. In several anthologies—including *Guangyi ji*, *Youming lu*, *Xuanshi zhi*, *Xu Soushen ji*, *Soushen ji*, *Shuyi ji*—I found that there were several dog stories present in the source anthologies, yet were not used in *Extensive Records* (Table 4.1). Furthermore, we know that in the case of the *Youming lu*, *Fengsu tong*, *Xu Soushen ji*, Jiyi ji, and

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[120]Campany, *Strange Writing*, 76-77.
[121]Campany, *Strange Writing*, 76.

Shuyi ji that the original text was still extant during the time *Extensive Records* was collected, so it is possible that the scholars had access to the original dog stories of other texts.[122] This seems to indicate that either the dog stories in *Extensive Records* were directly copied from an anthology that is now lost, or that the editors reviewed the dog stories and specifically selected the items they wished to use.

If we examine the *Extensive Records'* version of the dog stories, when compared to alternate versions, we can see how the *Extensive Records'* version reinforces political changes that took place in the Song Dynasty. We have seen how tax reforms played a part in the construction of a class of scholar-officials, and that they were given the task of compiling *zhiguai* narratives that represented the surrounding beliefs, political views and traditions. It is possible—especially if we assume that the editors collected from the surrounding common people—that the stories did not always present the ruling class, or even the scholar-officials, in a positive light. These alternative perspectives emerge through a comparison of *Extensive Records'* dog stories with variants. In the *Extensive Records'* version of "Wang Zhongwen," for example, the scholar is brave and clever:

> 宋王仲文。為河南郡主簿。居緱氏縣北。得休。因晚行澤中。見車後有白狗。仲文甚愛之欲取之。忽變形如人狀。似方相。目赤如火。差牙吐舌。甚可憎惡。仲文與仲文奴並擊之。不勝而走。未到家伏地俱死。

> Wang Zhongwen, of the Song Dynasty, served as a recorder in Henan. He resided to the north of the Gou Family District. When he finished work it was getting late in the evening, and when he got to a marsh he saw that behind his cart there was a white dog. Zhongwen took a liking to it wanted to take it. Suddenly it resembled a shaman. Its eyes were red, like fire. Its teeth were jagged, and it spit out its tongue. It was truly hateful in appearance. Zhongwen and his servant together attacked it. Unable to defeat it, they left. They had not yet reached home when they both fell to the ground and died.

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[122]Campany, *Strange Writing*, 46; 70; 76; 80; 83.

Here Wang Zhongwen confronts the demonic dog and attempts to kill it, which results in his

own death. In an alternate version in the *Youming lu*, Wang Zhongwen is not presented as heroic.

王仲文為河南主簿，居繳氏縣。夜歸，道經大澤中。顧車後有一白狗，甚可愛，便欲呼取。忽變為人形，長五六尺，狀似方相，或前或卻，如欲上車。仲文大怖，走至捨，捉火來視，便失所在。月餘日，仲文將奴共在路，忽復見，與奴並頓伏，俱死。[123]

Wang Zhongwen served as recorder in Henan, where he resided in the Gou Family District. Night approached when he passed a marsh, and he saw that behind his cart there was a white dog. He thought it very adorable, and wanted to keep it. Suddenly it changed into a shaman that was five of six *chi* tall. [124] He and the dog-man faced each other where it neither advanced nor retreated, looking like it wanted to ride the cart. Zhongwen was very frightened and ran back home. He grabbed a burning stick and came back to look for the shaman, but it was nowhere to be found. Over a month had passed, Zhongwen was with his servant on the road and suddenly they saw the dog-man again. He and his servant stumbled to the ground and suddenly died.

In contrast to the version in *Extensive Records*, the *Youming lu* version presents Wang

Zhongwen as quite cowardly where he is frightened and runs away. Based on this variation the

Extensive Records' editors most likely selected this portrayal of Wang Zhongwen as it supported

a more positive representation of the scholar-official.

Text can be used to reinforce what we know about the social and historical context.

Similarly, the historical frame can be used to gain insight on the text. The Song Dynasty was a

period of change, and the greatest changes of the presence of scholar-officials and the resurgence

of Confucianism can be found within the themes of the dog stories. Furthermore when we

examine textual variation between the *Extensive Records'* dog stories and those found in other

anthologies, this deepens our understanding of the context, as we can see slight changes that

reflects the prevailing ideals. We can more clearly see the selection process used by editors and

gain a new angle from which understanding why certain stories were selected, and how certain

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[123]"Youming lu 幽明錄."

[124]One *chi* is equivalent to one-third of a meter, making the dog in human form around two meters tall, or around six feet six inches tall

stories were selected over others to promote legitimacy to a new social class, or to assert

Confucian morality.

Conclusion

The aim of my research has been to analyze the dog stories within *Extensive Records* based on both content and context. *Extensive Records* is the canonical work for studying *zhiguai*, and by analyzing this anthology within its historical context has enabled us to arrive at a better understanding of the dog stories within it. As we have seen, *Extensive Records* fits into an expansive history of collecting the *strange* in which stories of anomalies were considered noteworthy for scholars in Chinese antiquity to collect and analyze. These anomalies on the one hand were part of historical documentation, yet on the other hand were a reflection of the surrounding cultures, people and beliefs. Therefore this made imperially sponsored encyclopedic works like that of *Extensive Records* useful for the ruling class, yet the stories themselves also reflect the authorial and editorial perspectives of the scholar-officials who composed *Extensive Records*.

To begin exposing an editorial voice of these stories, I turned to Stuart Blackburn's usage of the narrative frame theory. Adapting his method to include organizational structures and story titling, we found that the editors of *Extensive Records* had used such techniques to contextualize the dog stories that they presented. The editors' alterations reveal what they understood the dog stories to mean, and how these stories became for them a medium through which to promote certain political or philosophical messages.

Through a comparative study and usage the Subaltern theory of analysis of the content of the dog stories, we see how these political and philosophical messages reflect cultural changes during the Song Dynasty. Using concepts of content analysis implemented in the field of Subaltern Studies and uncovering the voice of the marginalized, we have seen how the subject matter of the stories reveals the sentiment of the editors. The dog stories, we found, provided legitimacy to the newly-established class of scholar-officials, in the context of a culture that was

heavy focused on lineage. Furthermore, the dog stories contained a Confucian undertone, matching the resurgence of Confucian thought and philosophy amongst the literati at the time the collection was being assembled. A comparative analysis of textual variation between the *Extensive Records'* stories and those from different times further validated these observations.

By utilizing such tactics and forms of analysis, I hope to have uncovered how the dog stories in *Extensive Records* were not simply transferred and blindly copied by its editors, but were selected and possibly edited for a specific purpose. That purpose, as we have seen, was to give voice to and promote a subtle editorial comment on the stories themselves as well as the society of the time when the stories were collected. Although this thesis has analyzed one subsection on dogs, *Extensive Records* is a work on such a grand scale that there is still much left to be studied. My research has made only a small dent in this literary work, and I am hopeful that other scholars may utilize similar theories and approaches that I have used, not only to understand the narrative content of *Extensive Records*, but to evaluate the cultural, historical, political and religious context within and surrounding *Extensive Records* itself.

Table 1.1: Anthologies Cited in *Extensive Records*

Anthology	Story Title
幽明錄 (2) YML	華隆，溫敬林 Hua Long; Wen Jingwen
記聞 (1) JW	楊生 Yang Sheng
廣古今五行記 (1) GGJWX	催仲文 Cui Zhongwen
集異記 (10) JYJ	楊褒，鄭韶，柳超，范翊，盧言，齊瓊，田招，裴度，朱休之，胡志忠 Yang Bao; Zheng Shao; Liu Chao; Fan Yi; Lu Yan; Qi Qiong; Tian Zhao; Pei Du; Zhu Xiuzhi; Hu Zhizong
廣異記 (3) GYJ	姚甲，劉巨麟，崔惠童 Yao Jia; Liu Julin; Cui Huitong
原化記 (1) YHJ	章華 Zhang Hua
宣室志 (3) XSZ	郭釗，趙叟，韓生 Guo Zhao; Old Zhao; Han Sheng
述異記 (3) SYJ	陸機，石玄度，李道豫 Lu Ji; Shi Xuandu; Li Daoyu
玉堂閑話 (2) YTXH	石從義，袁繼謙 Shi Congyi; Yuan Jiqian
風俗通 (1) FST	李叔堅 Li Shujian
搜神記 (4) SSJ	王瑚，李德，田琰，王仲文 Wang Hu; Li De; Tian Yan; Wang Zhongwen
異菀 (1) YY	沈霸 Chen Ba
大唐奇事 (1) DTQS	李義 Li Yi
瀟湘記 (1) XXJ	杜修己 Du Xiuji

Table 3.1: Organization in Source Anthologies

Anthology	Number of Dog Stories	Organization
廣異記 **GYJ**	12	Chapters; Titles; Dog stories spread out throughout seven chapters
幽明錄 **YML**	9	No chapters; No titles; Dog stories spread out throughout anthology
宣室志 **XSZ**	10	Chapters; Titles; Dog stories spread out throughout six chapters
續搜神記 **XSSJ**	6	Chapters; Titles; Dog stories grouped together
搜神記 **SSJ**	32	Chapters; No titles; Dog stories grouped together in section with transforming animals
述異記 **SYJ**	2	Three sections (上,中,下); Some titled; Dog stories in 中 section, not grouped together
瀟湘錄 (說郛) **XXL (SF)**	1	Chapters; Titles; only one dog story present

Table 3.2: Titles of the Dog Stories (English)

Title in *Extensive Records*[125]	Source Anthology	Variant Titles—Anthology
"Hua Long"	YML	(No title given) – YML (No title given) – SSJ
"Yang Sheng"	JW	**"Yang Sheng's Dog"** – XSSJ
"Zhang Ran"	XSSJ	**"Black Dragon"** – XSSJ (No title given) - SSJ
"Yao Jia"	GYJ	**"Yao Jia"** – GYJ
"Liu Julin"	GYJ	(No title given) – ZYJ
"Guo Zhao"	XSZ	**"Doorkeeper"** – XSZ
"Old Zhao"	XSZ	**"Old Zhao"** – XSZ
"Lu Ji"	SYJ	(No title given) – SYJ (No title given) – HEZ
"Shi Xuandu"	SYJ	(No title given) – SYJ
"Shi Congyi"	YTXH	**"Shi Congyi"** – YTXH
"Zhu Xiuzhi"	JYJ	**"The Dog's Song"** – SYJ
"Li Shujian"	FST	(No title given) – FST (No title given) – SSJ
"Wang Hu"	SSJ	(No title given) – SSJ
"Li De"	SSJ	(No title given) – SSJ (No title given) – FST
"Wen Jinglin"	YML	(No title given) –YML
"Mister Yu"	XSSJ	**"The Old Yellow Dog"** – XSSJ
"Chen Ba"	YY	**"Collecting the Dark-Clothed Person's Bones"** – YY
"Tian Yan"	SSJ	(No title given) – SSJ
"Wang Zhongwen"	SSJ	(No title given) –YML
"Cui Huitong"	GYJ	**"Cui Huitong"** – GYJ
"Han Sheng"	XSZ	**"Han Sheng"** – XSZ
"Du Xiuji"	XXL	**"The Strange Dog"** – XXL in SF
"Yuan Jiqian"	YTXH	**"Yuan Jiqian"** - YTXH

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[125]I have included the stories in which I had access to the source anthologies. I could not find several source anthologies, or did not have access to them, so these dog stories were not included in this chart.

Table 3.3: Titles of the Dog Stories (Chinese)

Title in *Extensive Records*	Source Anthology	Variant Titles—Anthology
"華隆"	幽明錄	(No title given) – 幽明錄 (No title given) – 搜神記
"楊生"	記聞	"楊生狗" – 續搜神記
"張然"	續搜神記	"烏龍" – 續搜神記 (No title given) - 搜神記
"姚甲"	廣異記	"姚甲" – 廣異記
"劉巨麟"	廣異記	(No title given) –摭異記
"郭釗"	宣室志	"閽者" –宣室志
"趙叟"	宣室志	"趙叟" –宣室志
"陸機"	述異記	(No title given) – 述異記 (No title given) – 黃耳塚
"石玄度"	述異記	(No title given) – 述異記
"石從義"	玉堂閑話	"石從義" – 玉堂閑話
"朱休之"	集異記	"犬歌" – 述異記
"李叔堅"	風俗通	(No title given) – 風俗通 (No title given) – 搜神記
"王瑚"	搜神記	(No title given) – 搜神記
"李德"	搜神記	(No title given) – 搜神記 (No title given) –風俗通
"溫敬林"	幽明錄	(No title given) – 幽明錄
"庾氏"	續搜神記	"老黃狗" – 續搜神記
"沈霸"	異苑	"青衣人索骨" – 異苑
"田琰"	搜神記	(No title given) – 搜神記
"王仲文"	搜神記	(No title given) – 幽明錄
"崔惠童"	廣異記	"崔惠童" – 廣異記
"韓生"	宣室志	"韓生" – 宣室志
"杜修己"	瀟湘錄	"犬妖" – 瀟湘錄 in 說郛
"袁繼謙"	玉堂閑話	"袁繼謙" - 玉堂閑話

Table 3.4: Thematic Organization of Dog Stories

Title in *Extensive Records* in order of appearance	Chapter Division	Actions of the dog
華隆 **"Hua Long"**	犬上/ Part 1	Saves master from snake
楊生 **"Yang Sheng"**	犬上/ Part 1	Saves master from fire
催仲文 **"Cui Zhongwen"**	犬上/ Part 1	Good at hunting, coveted by master's friend
張然 **"Zhang Ran"**	犬上/ Part 1	Saves master from woman/servant
楊褒 **"Yang Bao"**	犬上/ Part 1	Saves master from wife
鄭韶 **"Zheng Shao"**	犬上/ Part 1	Saves master from rival/friend
柳超 **"Liu Chao"**	犬上/ Part 1	Dog saves master from servants
姚甲 **"Yao Jia"**	犬上/ Part 1	Dog saves master from wife/servants
劉巨麟 **"Liu Julin"**	犬上/ Part 1	Dog saves master from servant
章華 **"Zhang Hua"**	犬上/ Part 1	Dog saves master from tiger
范翊 **"Fan Yi"**	犬上/ Part 1	Protects master's honor and reputation
郭釗 **"Guo Zhao"**	犬上/ Part 1	Protects devote man from punishment
盧言 **"Lu Yan"**	犬上/ Part 1	Saves master from fire
趙叟 **"Old Zhao"**	犬上/ Part 1	Protects devote man from the cold
陸機 **"Lu Ji"**	犬上/ Part 1	Sacrifices life to deliver message
石玄度 **"Shi Xuandu"**	犬上/ Part 1	Devotion of mother dog to her puppy
齊瓊 **"Qi Qiong"**	犬上/ Part 1	Protects mother dog
石從義 **"Shi Congyi"**	犬上/ Part 1	Feeds mother dog
田招 **"Tian Zhao"**	犬上/ Part 1	Reveals the criminal in a stranger
裴度 **"Pei Du"**	犬上/ Part 1	Protects master's honor
李道豫 **"Li Daoyu"**	犬下/ Part 2	Predicts/causes master's death
朱休之 **"Zhu Xiuzhi"**	犬下/ Part 2	Predicts family's downfall
李叔堅 **"Li Shujian"**	犬下/ Part 2	Has strange behavior, imitates man
王瑚 **"Wang Hu"**	犬下/ Part 2	Transforms into man
李德 **"Li De"**	犬下/ Part 2	Transforms into master, eats and drinks
溫敬林 **"Wen Jinglin"**	犬下/ Part 2	Transforms into master, sleeps with wife
庾氏 **"Mister Yu"**	犬下/ Part 2	Transforms into master, sleeps with wife
沈霸 **"Chen Ba"**	犬下/ Part 2	Transforms into woman, sleeps with master
田琰 **"Tian Yan"**	犬下/ Part 2	Transforms into master, sleeps with wife
王仲文 **"Wang Zhongwen"**	犬下/ Part 2	Transforms into man, kills men
崔惠童 **"Cui Huitong"**	犬下/ Part 2	Wrongfully killed, attacks a man as a spirit
李義 **"Li Yi"**	犬下/ Part 2	Transforms into master's mother
胡志忠 **"Hu Zhizong"**	犬下/ Part 2	Imitates demon
韓生 **"Han Sheng"**	犬下/ Part 2	Transforms into man, steals names
杜修己 **"Du Xiuji"**	犬下/ Part 2	Sleeps with wife of master
袁繼謙 **"Yuan Jiqian"**	犬下/ Part 2	Wrongfully thought to be a monster

Table 4.1: Alternate Dog Stories in Source Anthologies

Anthology	Number of dog stories in *Extensive Records*[126]	Number of alternative dog stories not listed in *Extensive Records*
廣異記 **GYJ**	3	11
幽明錄 **YML**	2	7
宣室志 **XSZ**	5	5
續搜神記 **XSSJ**	3	3
搜神記 **SSJ**	4	28
述異記 **SYJ**	2	3

[126]The numbers include other versions of stories present in the TPGJ but were listed as originating from a different source anthology. I have included all the stories which are found in the TPGJ so as to compare them to alternate dog stories that are entirely not found in the TPGJ dog section.

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Appendix

Dog Stories in Order of Appearance in the *Extensive Records*

華隆

晉泰興二年。吳人華隆好弋獵。畜一犬號曰的尾。每將自隨。隆後至江邊。被一大虵圍繞周身。 犬逐咋虵死焉。而華隆僵仆。無所知矣。犬彷徨嘷吠。往復路間。家人怪其如此。因隨犬往。隆悶絕委地。載歸家二日乃蘇。隆未蘇之間犬終不食。自此愛惜如同於親戚焉。（出《幽明錄》）[127]

楊生

晉大和中。廣陵人楊生者。畜一犬。憐惜甚至。常以自隨。後生飲醉。臥於芄草之中。時方冬燎原風勢極盛。犬乃周匝嘷吠。生都不覺。犬乃就水自濡。還即臥於草上。如此數四。周旋跬步.草皆沾濕火至免焚。爾後生因暗行隨井。犬又嘷吠。至曉有人經過。路人怪其如是.因就視之。見生在焉。遂求出已。許以厚報。其人欲請此犬為酬。生曰此狗曾活我於已死。即不依命。 餘可任君所須。路人遲疑未答。犬乃引領視井。生知其意。乃許焉。既而出之。繫之去却後五日。犬夜走還。（出《記聞》）[128]

催仲文

安帝義熙年。譙縣催仲文。與會稽石和。俱為劉府君撫使。仲文養一犬。以獵麋鹿。無不得也。和甚愛之。乃以丁奴易之仲文不與。和及仲文入山獵。至草中。殺仲文。欲取其犬。（出《廣古今五行記》）[129]

張然

會稽張然滯後，有少婦無子， 惟與一奴守舍，奴遂與婦通。然素養一犬，名烏龍，常以自隨。後歸，奴欲謀殺然。盛作飯食。 婦語然與君當大別離。君可彊啖。奴已張弓拔矢，須然食畢。然涕泣不能食，以肉及飯擲狗，祝曰養汝經年，吾當將死。汝能救我否。狗得食不噉，惟注睛視奴。然拍膝喚犬喚曰烏龍。 狗應聲傷奴，奴失刀，遂倒。狗咋其陰，然因取刀殺奴。以妻付縣，殺之。（出《續搜神記》）[130]

楊褒

楊褒者。盧江人也。褒旅遊至親知舍。其家貧。無備舍。惟養一犬。欲烹而飼之。其犬乃跪前足。以目視褒。異而止之。不令殺。乃求之親如。 褒因將犬歸舍。經月餘。常隨出入。 褒妻乃異志褒。 褒莫知之。經歲餘。後褒妻與外密契。欲殺褒。褒是夕醉歸。妻乃伺其外來。殺褒既至。方欲入室。其犬乃齕折其足。乃咬褒妻。二人俱傷甚矣。鄰里俱至

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[127] Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3552.

[128] Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3553.

[129] Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3553.

[130] Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3553-3554.

救之。褒醒見而搜之。果獲其刀。鄰里聞之。送縣推鞫。妻以實告。褒妻及懷刀者。並處極法。（出《集異記》）[131]

鄭韶
鄭韶者。隨煬帝時。左散騎常侍。大業中。授閩中太守。韶養一犬。憐愛過子。韶有從者數十人。內有薛元周者。韶未達之日已事之。韶遷太守。畧無恩恤。元周忿恨。以刀夕伺其便無得焉。時在閩中。隨煬帝有使到。韶排馬。造迎之。其犬乃銜拽衣襟。不令出宅。館吏馳告云。使入郭。韶將欲出。為犬拽衣不放。韶怒。令人縛之於柱。韶出使宅大門。其犬乃掣斷繩而走。依前拽韶衣不令去。韶撫犬曰汝知吾有不測之事乎。犬乃嘷吠。跳身於元周隊內。咬殺薛元周。韶差人搜元周衣下。果藏短劍衣耳。（出《集異記》）[132]

柳超
柳超者唐中宗朝。為諫議大夫。因得罪.黜於嶺外。超以清儉自守。凡所經州郡。不干撓廉牧以自給。而領二奴掌閣掌書。並一犬。至江州。超以鬱憤成疾。二奴欲圖其資裝。乃共謀曰可奉毒藥於諫議。我等取財而為良人。豈不好乎。掌書曰。善.。掌閣乃啟超曰。人言有密詔到。不全諫議命。諫議家族將為奈何。超曰然。汝等當修饌。伺吾食畢。可進毒於吾。吾甘死矣。掌閣等聞言。乃備珍饌。掌閣在廚修辦。掌書進之於超。超食次.忽見其犬。乃分與食之。涕泣撫犬曰。我今日死矣。汝託於何人耶。犬聞之不食。走入廚。乃咬掌閣喉。復至堂前。嚙掌書。二奴俱為犬所殺。超未曉其事。.後經數日。敕詔還京。而復雪免。方知其犬之靈矣。（出《集異記》）[133]

姚甲
吳興姚氏者,開元中被流南裔,其人素養二犬,在南亦將隨行。家奴附子及子小奴悉皆勇壯,謀害其主,然後舉家北歸。姚所居偏僻,鄰裡不接,附子忽謂主云。郎君家本北人,今竄南荒,流離萬里,忽有不祥,奴當扶持喪事北歸。頃者以來,已覺衰憊,恐溘然之後,其餘小弱,則郎君骸骨,不歸故鄉,伏願圖之。姚氏曉其意,云。汝欲令我死耶。奴曰。正爾慮之。姚請至明晨。及期,奴父子具膳,勸姚飽食。奉觴哽咽。心既蒼黃,初不能食,但以物飼二犬。值奴入持,因撫二犬云。吾養汝多年,今奴等殺我,汝知之乎。二犬自爾不食,顧主悲號。須臾,附子至,一犬咋其喉,斷而斃。一犬遽入廚,又咋其少奴喉,亦斷。又咋附子之婦,殺之。姚氏自爾獲免。（出《廣異記》）[134]

劉巨麟
劉巨麟。開元末為廣府都督。在州怛養一犬。雄勁多力。犬至馴附。有異於他巨麟常夜迎使。犬忽遮護。不欲令出。巨麟亦悟曰 犬不使我行耶。徘徊良久。人至白使近。巨麟叱曰 我行部從如雲。寧有非意之事 。使家人關犬而出。上馬之際。犬亦隨之。忽咋一從者

[131]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3554.

[132]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3554-3555.

[133]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3555.

[134]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3555-3556.

喉中。頃之死。巨麟驚愕。搜死者懷中。得利匕首。初巨麟常鞭笞此僕。故修其怨。私欲報復。而犬逆知之。是以免難。（出《廣異記》）[135]

章華

饒州樂平百姓章華。元和初常養一犬。每樵採入山。必隨之。比舍有王華者。往來犬輒吠逐。三年冬。王華同上山林採樵。犬亦隨之。忽有一虎榛中跳出。搏王華。盤踞於地。然猶未傷。乃踞而坐。章華叫喝且走。虎又捨王華。來趁章華。既獲復坐之。時犬潛在深草。見華被擒。突出跳上虎頭。咋虎之鼻。虎不意其來。驚懼而走。二人皆僵仆在地。如沉醉者。其犬以鼻襲其主口取氣。即吐出涎水。如此數四。其主稍蘇。犬乃復以口襲王華之口。亦如前狀。良久王華能行。相引而起。犬伏作醉狀。一夕而斃矣。（出《原化記》）[136]

范翊

范翊者。河東人也。以武藝授裨將。養一犬。甚異人性。翊有親知陳福。亦署裨將。翊差往淮南充使。收市綿綺。時福充副焉。翊因酒席恃氣而蔑福。因成讎恨。乃暗搆翊罪。潛收申主帥。主帥不曉其由。謂其摭實。乃停翊職。翊飲恨而歸。福乃大獲補署。其犬見翊沉廢。乃往福舍。伺其睡。咋斷其首。銜歸示翊。翊驚懼。將福首級領犬詣主帥請罪。主帥詰之。翊以前事聞。主帥察之。却歸翊本職。其犬主帥留在使宅。（出《集異記》）[137]

郭釗

郭司空釗。大和中。自梓潼移鎮西涼府。時有閽者甚謹朴。釗念之。多委以事。常一日釗命市紋繒絲帛百餘段。其價倍。且以為欺我。即囚於獄。用致其罪。獄既具。釗命笞於庭。忽有十餘犬。爭擁其背。吏卒莫能制。釗大異之。且訊其事。閽者曰某好閱佛氏《金剛經》。自孩稚常以食飼群犬。不知其他。釗嘆曰 犬尚能感其惠。吾安何以不施恩。遂釋放閽者。（出《宣室志》）[138]

盧言

盧言者。上黨人也。常旅泊他邑。路行忽見一犬。羸瘦將死矣。言憫之。乃收養之。旬日其犬甚肥腯。自爾凡所歷郡邑。悉領之。後將抵亳。忽於市肆遇友人。邀飲大醉而歸。乃入房就寢。俄而鄰店火發。犬忙迫。乃上牀於言首噪吠。又銜衣拽之。言忽驚起。乃見火已其屋拄。透走而出。方免斯難。（出《集異記》）[139]

趙叟

扶風縣西有天和寺。在高岡之上。其下有龕豁若堂。中有貧者趙叟家焉。叟無妻兒。病足傴僂。常策杖行乞里中。人哀其老病。且窮無所歸。率給以食。叟既得食。常先聚群犬以食之。後歲餘。叟病寒。臥於龕中。時大雪。叟無衣裸形俯地。且戰且呻。其群犬俱集於

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[135]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3556.

[136]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3556-3557.

[137]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3557.

[138]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3557.

[139]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3558.

叟前。搖尾而嗥。已而環其衽席。競以足擁叟體。由是寒少解。後旬餘。竟以寒死其龕犬俱哀鳴。晝夜不歇。數日方去。（出《宣室志》）[140]

陸機
晉陸機。少時頗好獵。在吳。有家客獻快犬。曰黃耳。機在洛。常將自隨。此犬黠慧。能解人語。又常借人三百里外。犬職路自隨。機羈官京師。久無家問。機戲語犬曰 我家絕無書信。汝能齎書馳取消息否。犬喜。搖尾作聲應之。機試為書。盛以竹筒。繫犬頸。犬出馹路走向吳。 飢則入草噬肉。每經大水。輒依渡者。弭毛掉尾向之。因得載渡。到機家。口銜筒。作聲示之。機家開筒。取書看畢。犬又向人作聲。如有所求。其家作答書。內筒復繫犬頸。犬復馳還洛。計人行五旬。犬往還纔半。後犬死。還葬機家村南二百步。聚土為墳。村人呼之為黃耳塚。（出《述異記》）[141]

石玄度
宋元徽中。有石玄度者。畜一黃犬。生一子而色白。犬母愛之異常。每銜食飼之。及長成。玄度每出獵未歸。犬母輒門外望之。後玄度患氣嗽。漸就危篤。醫為處方。須白狗肺焉。市索卒不得。乃殺所畜白狗取肺以供湯用。既而犬母跳躍嗥叫。累日不息。其家人煮狗與客食之。投骨於地。犬母輒銜置屋中。食畢乃移入後園中一桑樹下。掘土埋之。日夕向樹嗥吠。月餘方止。而玄度所疾不瘳。以至於卒。終謂左右曰湯不救我疾。實枉殺此狗。其弟法度。自此不食犬肉焉。（出《述異記》）[142]

齊瓊
唐禁軍大校齊瓊者。始以馳騁大承恩寵。以是假御中銜。至於劇憲。家畜良犬四。常畋迴廣圈。輒飼以粱肉。 其一獨填茹咽喉齒牙間以出。如隱叢薄然後食。食已則復至。齊竊異之。一日 令僕伺其所往。 則北垣枯竇。 有母存焉。老瘠疥穢吐哺以飼。齊亦義者。奇嘆久之。乃命篋牝犬歸。以敗茵席之。餘餅餌飽之。犬則搖尾俯首。若懷知感。爾後擒奸逐狡。指顧如飛。將扈獵駕前。必獲豐賞。逾年牝死。犬加勤效。又更律琯。齊亦殂落。犬嗥吠終夕。呱呱不輟。越月將有事於邱隴。則留斃以御奸盜。及懸窆之夕。犬獨來。足踣土成。坳首叩棺見血。掩土未畢。犬亦致斃。（出《集異記》）[143]

石從義
秦州都押衙石從義家。有犬生數子。其一獻戎帥琅琊公。自小至長。與母相隔。及節使率犬。將與諸校會獵於郊原。其犬忽子母相遇於田中。忻喜之貌。不可狀名。獵罷各逐主歸。自是其子逐日於使廚內竊肉。歸飼其母。至有銜其頭肚肩脅。盈於衙將之家。衙中人無有知者。（出《玉堂閑話》）[144]

[140]Li Fang, et al., comps., *Taiping guangji 太平廣記*(Beijing: Zhonghua shuju, 1961), vol. 9, 3558.

[141]Li Fang, et al., comps., *Taiping guangji 太平廣記*(Beijing: Zhonghua shuju, 1961), vol. 9, 3558-3559.

[142]Li Fang, et al., comps., *Taiping guangji 太平廣記*(Beijing: Zhonghua shuju, 1961), 9, 3559.

[143]Li Fang, et al., comps., *Taiping guangji 太平廣記*(Beijing: Zhonghua shuju, 1961), vol. 9, 3559-3560.

[144]Li Fang, et al., comps., *Taiping guangji 太平廣記*(Beijing: Zhonghua shuju, 1961), 9, 3560.

田招

田招者。廣陵人也。貞元初。招以他事至於宛陵。時招有表弟薛襲在彼。襲見招至。主禮極厚。 因一日招謂襲曰我思犬肉食之 。襲乃諸處覓之。了不可得。招曰 汝家內犬何用。可殺而食之。襲曰此犬養來多時。誰忍下手。招曰 吾與汝殺之 。言訖。招欲取犬。忽乃失之。莫可求覓。後經旬日。招告襲將歸廣陵。襲以親表之分。遂重禮而遣之。招出郭至竹室步歇次。忽見襲犬在道側。招認而呼之。 其犬乃搖尾隨之。招夜至旅店。將宿。其犬亦隨而宿之。伺招睡。乃咋其首。銜歸焉。襲懼。遂以茲事白於州縣。太守遣人覆驗。異而釋之。（出《集異記》）[145]

裴度

裴令公度。性好養犬。凡所宿。設燕會處。悉領之。所食物餘者。便和椀與犬食。時子婿李甲見之。數諫裴令曰 人與犬類。何惡之甚。犬正食。見李諫乃棄食。以目視李而去。裴令曰 此犬人性。必讐於子。竊慮之 。李以為戲言。將欲午寢。其犬乃蹲而向李。李見之。乃疑犬讐之。犬見未寢。又出其戶。李見犬去後。乃以巾櫛安枕。多排衣服。以被覆之。其狀如人寢。李乃 藏於異處視之。逡巡犬入其戶。將謂李已睡。乃跳上寢牀。當喉而囓訖知謬。犬乃下牀。憤跳號吠而死。（出《集異記》）[146]

李道豫

安國李道豫。 宋元嘉中。 其家犬臥於當路。豫蹴之。犬曰汝即死何以踏我。豫未幾而卒。（出《述異記》）[147]

朱休之

有朱休之者。元嘉中。與兄弟對坐之際。其家犬忽蹲視二人而笑。因搖首而言曰。言我不能歌。聽我歌梅花。今年故復可。那汝明年何。其家靳犬不殺。 至梅花時。兄弟相鬭。弟奮戟傷兄。收繫經年。至夜舉家疫死。（出《集異記》）[148]

李叔堅

漢汝南李叔堅。少時從事。其家犬忽人立而行。家人咸請殺之。叔堅曰犬馬喻君子。見人行而效之。何傷也。後叔堅解冠楀上。犬戴之以走。家人大驚。叔堅亦無所怪。犬尋又放竈前畜火。家人益驚愕。叔堅曰 兒婢皆在田中。犬助畜火。幸可不煩鄰里。亦何惡也死竟無纖芥之災。而叔堅終享太位。（出《風俗通》）[149]

王瑚

山陽王瑚字孟璉。為東海蘭陵人。夜半時。有黑幘白單衣吏。詣縣扣閤迎之。忽然不見。如是數年。後伺之。見一老狗。黑頭白軀。猶故至閤。使人以白。 孟璉殺之乃絕。（出《搜神記》）[150]

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[145]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3560-3561.

[146]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3561.

[147]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3562.

[148]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3562-3563.

[149]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3563.

[150]Li Fang, et al., comps., *Taiping guangji 太平廣記* (Beijing: Zhonghua shuju, 1961), vol. 9, 3563.

李德

司空東萊李德。停喪在殯。忽然見形。坐祭牀上。顏色服飾真德也。見兒婦孫子。次戒家事。亦有條貫。鞭朴奴婢。皆得其過。飲食既飽。辭訣而去。家人大小。哀割斷絕。如是四五年。其後飲酒多醉而形露。但見老狗。便共打殺。因推問之。則里中沽酒家狗也。（出《搜神記》）[151]

溫敬林

晉祕書監太原溫敬林。亡一年。婦栢氏。忽見林還。共寢處。不肯見子弟。兄子來見林。林小開窗。出面見之。後酒醉形露。是隣家老黃狗。乃打死之。（出《幽明錄》）[152]

庾氏

太叔王氏。後娶庾氏女。年少美色。王年六十。常宿外。婦深無忏。後忽一夕見王還。燕婉兼常。晝坐因共食。奴從外來。見之大驚。以白王。王遽入。偽者亦出。二人交會中庭。俱著白帢衣服。形貌如一。真王便先舉杖打偽者。偽者亦報打之。二人各敕子弟令與手。王兒乃突前痛打。遂成黃狗。王時為會稽府佐。門士云。恒見一老黃狗。自東而來。其婦大恥。發病死。（出《續搜神記》）[153]

沈霸

吳興沈霸。太元中。夢女子來就寢。同伴密察。唯見牝狗。每待霸眠。輒來依牀。疑為魅。因殺而食之。霸復夢青衣人責之曰 我本以女與君共事。若不合懷。自可見語。何忽乃加恥歠。可以骨見還 。明日收骨葬岡上。 從是乃平復。（出《異苑》）[154]

田琰

北平田琰。母喪。恒處廬。向一暮夜忽入婦室。密怪之。曰 君在毀滅之地。幸可不甘 。琰不聽而合。後琰暫入不與婦語。婦怪無言。病以前事責之。琰知魅。臨暮竟未眠。衰服挂廬。須臾見一白狗。攫廬銜衰服。因變為人。著而入。琰隨後逐之。 見犬將升婦牀。便打殺之。 婦羞愧病死。（出《搜神記》）[155]

王仲文

宋王仲文。為河南郡主簿。居緱氏縣北。得休。因晚行澤中。見車後有白狗。仲文甚愛之欲取之。忽變形如人狀。似方相。目赤如火。差牙吐舌。甚可憎惡。仲文與仲文奴並擊之。不勝而走。未到家伏地俱死。（出《搜神記》）[156]

崔惠童

唐開元中。高都主婿崔惠童。其家奴萬敵者。性至暴。忍於殺害。主家牝犬名黃女。 失之數日。適主召萬敵。將有所使。黃女忽於主前進退咋萬敵。他人呵叱不能禁。良久方退

[151]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3563.

[152]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3564.

[153]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3564.

[154]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3564.

[155]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3565.

[156]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3565.

呼之則隱。主家怪焉。萬敵首云。前數日實烹此狗。不知何以至是 。初不信。萬敵云。見埋其首所在 。取以為信。由是知其冤魂。（出《廣異記》）[157]

李義
唐李義者。淮陰人也。少亡其父。養母甚孝。雖泣笋臥冰。未之過也。及母卒。義號泣至於殯絕者數四。經月餘乃葬之。及回至家。見其母如生存家內。起把義手。泣而言曰我如今復生。爾葬我之後。潛自來。爾不見我 。義喜躍不勝。遂侍養如故。仍謂義曰 慎勿發所葬之柩。若發之。我即復死 。義從之。後三年。義夜夢其母。號泣踵門而言曰 我與爾為母。寧無劬勞襁褓之恩。況爾少失父。我寡居育爾。豈可我死之後。三年殊不祭饗。我累來及門。即以一老犬守門。不令我入。我是爾母。爾是我子。上天豈不知。爾若便不祭享。必上訴於天 。言訖號泣而去。義亦起逐之不及。至曙憂疑。愴然無以決其義。所養老母乃言。我子今日何顏色不樂於我。必以我久不去世。致爾色養有倦也。義乃泣言。實以我夜夢一不祥事。於母難言。幸勿見罪。遂再猶豫數日。復夢其母。及門號叫。撫膺而言曰 李義爾是我子否。何得如此。不孝之極。 自葬我後。略不及我塚墓。但侍養一犬。然我終上訴於天。爾當坐是獲譴。我以母子情重。故再告爾。言訖又去。義亦逐之不及。至曙潛詣所葬之塚祝奠。曰 義是母之生。是母之育。方成人在世。豈無母之恩也。豈無子之情也。至於母存日。冬溫夏清。昏定晨省。色難之養。未嘗敢怠也。不幸違慈顏。已有終天之痛。苟存殘喘。本欲奉祭祀也。及葬母之日。母又還家再生。今侍養不缺。且兩端不測之事。剸裁無計。遲回終日。何路明之。近累夢母。悲言相責。即夢中之母是耶。在家之母是耶。從夢中母言。又恐傷在家之母。從在家之母言。又慮夢中之事實。哀哉。此為子之難。非不孝也。上天察之。言訖大哭。再奠而回。其在家母已知之矣。迎義而謂之曰 我與爾為母。死而復生。再與爾且同生路。 奈何忽然迷忘。却於空塚前破其妖夢。是知我復死也。乃仆地而絕。義終不測之。 哀號數日。復謀葬之。既開其冢。乃其亡母。在是棺中。驚走而歸。其新亡之母。乃化一極老黑犬。躍出不知所之。（出《大唐奇事》）[158]

胡志忠
處州小將胡志忠。奉使之越。夜夢一物。犬首人質。告忠曰某不食歲餘。聞公有會稽之役。必當止吾館矣。能減所食見沾乎。忠夢中不諾。明早遂行。夜止山館。館吏曰 此廳常有妖物。或能為祟。不待寢食。請止東序。忠曰 吾正直可以御鬼怪。勇力可以排奸邪。何妖物之有。促令進膳。方下箸次。有異物其狀甚偉。當盤而立。侍者懾退。不敢傍顧。志忠徹炙。乃起而擊之。異物連有傷痛之聲。聲如犬。語甚分明。曰 請止請止。若不止。未知誰死。忠運臂愈疾。異物又疾呼曰 斑兒何在。續有一物自屏外來。閃然而進。忠又擊之。然冠屨帶解。力若不勝。僕夫無計能救。乃以僕羅。曳入於東閣。顛仆之。聲如壞牆。然未久志忠冠帶儼然而出。復就盤命膳。卒無一言。唯顧其閣。時時咨嗟而已。明旦將行。封署其門。囑館吏曰俟吾回駕而後啟之。爾若潛開。禍必及爾。言訖遂行。旬餘乃還。止於館。索筆硯。泣題其戶曰 恃勇禍必嬰。恃強勢必傾。胡為萬金子。而與惡物爭。休將逝魄趨府庭。止於此館歸冥冥。題訖。以筆擲地而失所在。執筆者甚怖。覺微風觸面

[157]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3565-3566.

[158]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3566-3567.

而散。吏具狀申刺史。乃遣吏啟其戶。而志忠與斑黑二犬。俱仆於西北隅矣。（出《集異記》）[159]

韓生
唐貞元中。有大理評事韓生者。僑居西河郡南。有一馬甚豪駿。常一月清忽委首于櫪。汗而且喘。若涉遠而殆者。圉人怪之。具白于韓生。韓生怒。若盜馬夜出。使吾馬力殆誰之罪。乃令仆焉。圉人無以辭。遂受朴。至明日。其馬又汗而喘。圉人竊異之。莫可測。是夕圉人臥於廄舍。闔扉。乃於隙中窺之。忽見韓生所畜黑犬至廄中。且嗥且躍。俄化為一丈夫。衣冠盡黑。既挾鞍致馬上。駕而去。行至門。門垣甚高。其黑衣人以鞭擊馬。躍而過。黑衣者乘馬而去。過來既下馬解鞍。其黑衣人又嗥躍。還化為犬。圉人驚異。不敢洩于人。後一夕黑犬又駕馬而去。逮曉方歸。圉人因尋馬蹤。以天雨新霽。歷歷可辨。直至南十余里。一古墓前。馬跡方絕。圉人乃結茅齋於墓側。來夕先止於齋中以伺之。夜將分。黑衣人果駕馬而來。下馬繫于野樹。其人入墓。與數輩笑言極歡。圉人在茅齋中俯而聽之。不敢動。近日頃。黑衣人告去。數輩送出墓空。於野有一褐衣者。顧謂黑衣人曰 韓氏名籍今安在。黑衣人曰 吾已收在擣練石下。 吾子無以為憂。 褐衣者曰慎毋泄泄。則吾屬不全矣 。黑衣人曰 謹受教 。褐衣者曰 韓氏稚兒有字乎。曰 未也。吾伺有字。即編于名籍不敢忘。 褐衣者曰 明夕再來。當得以笑語。而黑衣徑去。及曉。圉者歸。遂以其事密告於韓生。生即命肉誘其犬。犬既至。因以繩系。乃次所聞。遂窮擣練石下。 果得一軸書。具載韓氏兄弟妻子家僮名氏。紀莫不具。蓋所謂韓氏名籍也。有子生一月矣。獨此子不書。所謂稚兒未字也。韓生大異。命致犬于庭。鞭而殺之。熟其肉。以食家僮。已而率鄰居士子千餘輩。執弧矢兵仗至郡南古墓前發其墓。墓中有數犬。毛狀皆異。盡殺之以歸。（出《宣室志》）[160]

杜修己
杜修己者。越人也。著醫術。其妻即趙州富人薛贇之女也。性滛逸。修己家養一白犬。甚愛之。每與珍饌。食後，修己出。其犬突入室內。欲囓修己妻薛氏。仍似有奸私之心。薛因怪而問之曰 爾欲私我耶。若然則勿囓我。犬即搖尾登其牀。薛氏懼而私焉。其犬畧不異於人。爾後每修己出。必奸滛無度。忽一日方在室內同寢。修己自外入見之。因欲殺犬。犬走出。修己怒。出其妻。薛氏歸薛贇。後半年。其犬忽突入薛贇家。口銜薛氏髻而背負走出。家人趁奔之不及。不知所之。犬負薛氏。直入恒山內潛之。每至夜即下山。竊所食之物。晝即守薛氏。經一年。薛氏有孕。生一男。雖形貌如人。而遍身有白毛。薛氏只於山中撫養之。又一年其犬忽死。薛乃抱此子。迤邐出入冀州乞食。有知此事。遂詣薛贇以告。薛贇乃令家人取至家。後其所生子年七歲。形貌醜陋。性復凶惡。每私走出。去作盜賊。或旬餘。或數月。即復還。薛贇患之。欲殺焉。薛氏乃泣。戒其子曰 爾是一白犬之子也。幼時我不忍殺爾。今日在薛家。豈合更不謹。若更私走。出外為賊。薛家人必殺爾。恐爾以累我。當改之 。其子大號。哭而言曰 我稟犬之氣而生也。無人心。好殺為賊自然耳。何以我為過。薛贇能容我。即容之。不能容我。 當與我一言。何殺我也。果不容我。我其遁矣。不復來 。薛氏堅留之不得。乃謂曰 去即可。又何不時來一省我也。我是爾之母。爭忍永不相見 。其子又號哭而言曰 後三年。我復一來矣 。遂自攜劍。拜母而去。及

[159]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3567-3568.

[160]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3568-3569.

三年。其子果領羣盜千餘人。自稱白將軍。既入拜母後。令羣盜盡殺薛贇之家。唯留其母。仍焚其宅。攜母而去。（出《瀟湘錄》）[161]

袁繼謙
少將袁繼謙郎中, 常說頃居青社, 假一第而處之, 素多凶怪, 昏曛即不敢出戶庭。合門敬懼, 莫遂安寢。忽一夕, 聞吼聲, 若有呼於甕中者。聲至濁, 舉家怖懼, 謂其必怪之尤者, 遂如窻隙中窺之, 見一物蒼黑色來往庭中。是夕月晦, 觀之既久, 似黃狗身而首不能舉。遂以鐵撾擊其腦。忽轟然一聲, 家犬驚叫而去。蓋其日莊上輸油至, 犬以首入油器中, 不能出故也。舉家大笑而安寢。（出《玉堂閑話》）[162]

[161]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3569-3570.
[162]Li Fang, et al., comps., *Taiping guangji* 太平廣記 (Beijing: Zhonghua shuju, 1961), vol. 9, 3570.