The Benefit of Broad Horizons

Intellectual and Institutional Preconditions for a Global Social Science

Festschrift for Björn Wittrock on the Occasion of his 65th Birthday

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Björn Wittrock.
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AUTOCHTHONOUS CHINESE CONCEPTUAL HISTORY
IN A JOCULAR NARRATIVE KEY:
THE EMOTIONAL ENGAGEMENT QÍNG

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Understandably, conceptual history in Germany and indeed in Europe at large as well as in the USA has predominantly been a matter of words: the use of words, the definition of words and the function of words as factors creating spaces for action in history. Everyone knew, of course, that terminological history is not the same as conceptual history, but in practice it has been most convenient to identify the terminological repertory connected with a concept and then go on to study the uses and functions of that terminology in discourse.

Chén Chūn (1159–1223) Bēiqī zi yì《北溪字義》"Bēiqī’s Meanings of Characters" shows that conceptual history of such a traditional kind has its deep roots in China. For Chén Chūn does discuss the keywords of what in the West has come to be called school of Neo-Confucianism for a sufficiently long time for this misleading term to have become endemic and acceptable. The Chinese did not really have a standard term for this complex movement, though lì xué 理學 "Study of Principles" and dào xué 道學 “Study of Principles” were used for whatever the essence of the movement was. Not “school” in any case, but “study”.

Chén Chūn’s perspective on conceptual history is pervasively serious, albeit defiantly colloquial in style. Also, his discourse is definitarily conceptual. It concentrates on the analysis of key concepts in key philosophical texts. Chén Chūn distills from this the essence of the semantic force of these “buzzwords” and their characteristic role in Chinese intellectual history.

Such concentration on high-flown discourse at the pinnacles of the pyramidal hierarchy of philosophical analysis and spirituality seemed natural enough at Chén Chūn’s time. But it provoked in China a reaction by China’s greatest folklorist of folk narrative, China’s first great joculogra-
Feng Menglong did think that we were all a bit of a joke, and that one can only take intellectually seriously those who recognise the unserious nature of the exercise that is the conduct of human life in this bizarrely contingent world.

Various forms of emotional and especially amorous infatuation, serious as they are for the infatuated, serious as they are also for defining the ends of human life, are naturally the subject of much light-hearted and jocular narrative banter. They are ludicrously contingent in all too many manifest ways. It is the ludicrous contingency of what is so crucial to human life that captured the romantic imagination of Heinrich Heine: Ein Jangling liebte ein Maedchen, das hatte einen andern erwahlt ... Feng Menglong was, in the end, less romantically inclined than Heinrich Heine, as we shall see. And his scientific interest in emotions and amorous entanglements certainly did not pass over in silence those varieties of homophile experience where Ein Jangling liebte nen Jangling, der hatte einen andern erwahlt. More on this below.

Feng Menglong's sensibilities are perhaps nowhere more intimately intimated than in the Preface to his anthology of the peculiar genre erotic
folk poetry, the genre of Shān gē 山歌. This Preface – really a postface, but US editors tend to insist that this word does not exist so we must thank the lord if this parenthesis slips through editorial scrutiny of a European press, for the time being – this Postface, I say, is too long to be presented in full, but the following extract from its autobiographic beginning will give a fair idea of the way in which Feng Menglong's literary mind was carved. At points one is indeed at a loss with Feng Menglong, just as he was with some of his sources. At times one sympathises with him when he merrily complains on the occasion of some ditties in his Preface: 不知何義，其詞類然。“I don't really know what it means, but the wording is fascinating.” This seems to me to be a very fine way of speaking of delicate lyrical poetry. Here, in any case, is the general part of his introduction, translated as best I can:

Writing a Postface for the Mountain Songs
Since there have been written records in every period of time there have been folk songs.
As the Grand Historian (Simǎ Qiān) has pointed out, this includes both the fēng songs and the yā songs, and these are the most important (in the Book of Songs). Since the Lìsāo from Chū and the regulated verse from Táng dynasty there has been competition regarding beauty and its displays, but as for the echos from the emotions among the people these did not get to be ranked on altar of lyrical poetry.
For this reason single such poems out and call them Mountain songs.

the less pretentious the attitude of the singers.

And those songs that are en vogue at present are all just scores for illicit love.
This may be so, but the (risqué) Sāng jiān on the River Po is being taken up in the Guō fēng section of the Songs, our father-figure Confucius has made the record about them and on the basis of these songs count as genuine and must not be dismissed.
The Mountain Songs may be very vulgar but are they not the relics of the states of Zhèng and Wèi (famous for their lewd love songs)?
But if in this degenerate age there are only fake shī-lyrics (notorious for their conventionalism) and never any fake Mountain Songs this is because the Mountain Songs do not compete for fame with the texts of lyrics, therefore one is unwilling to fake these. If they really have not been prepared to fake these then for me to avail myself of these and to preserve the genuine articles is not inappropriate?

Now the present generation imagine that antiquity as presented by the historian Simǎ Qiān is as presented in the songs from the states of Zhèng and Wèi.

and that what remains of it among the people is like the Mountain Songs, then presumably the Mountain Songs must be judged to belong to the Parnassus of our age.

If I can borrow the true feelings between men and women to deploy this as an antidote against the false pretences of conventionalism, their merit will be as great as that of the guā zī ér erotic songs.
Therefore I record these guā zī ér erotic songs …
Respectable scholarly life, to Fēng Mènglóng was not just boring. It was factitious, mendacious, presumptuous, pretentious, emotionally anaemic, and intellectually desiccated. Above all, scholarly life appeared to him disastrously devoid of that lifeline of any honest and true aesthetic as well as philosophical spirit, that indispensable catalyst of authenticity which he called qìng 情, and which one might try to gloss preliminarily as "emotional engagement" in English until one finds a better rendering. Fēng's interest in qìng 情, it becomes very clear in his writings, was almost pathological: nothing whatsoever seemed to matter to him without an inner glow of qìng 情 in it. Nothing was likeable or dislikeable without this element of qìng 情, of course! But really, nothing whatsoever deserved any serious attention anyway insofar as it was without qìng 情. For without qìng 情 he found there was none of that crucial quality zhèn 真 "authenticity".

Instead of expatiating now on how far this is romanticism or Sturm und Drang à la chinoise, that is, instead of merely subsuming what I feel I ought to try to understand, instead of that, I say, I shall look at the characteristically autobiographic way in which Fēng Mènglóng introduces the major encyclopaedic work he has devoted to this all-important matter of qìng 情. Fēng's ideal was indeed to be, in this sense, a zhèn rén 真人 "an authentic person".

As it happens, Fēng Mènglóng proves pretty indifferent in the definition of this qìng 情 that mattered so much to him. He did not discourse extensively upon the subject the concept of qìng 情. His passion was for the very thing: 天下無真於情，其殆於財。"Nothing is more important under Heaven than qìng 情, nothing is less important than material wealth!" he expostulates in the final short general comment on volume 18 of his encyclopaedia qìng shì lèi lǜè 情史類略 "Classified Summary of the Records on qìng 情".

Fēng Mènglóng thought he could best get an intellectual handle on this thing qìng 情 by writing a comprehensive encyclopaedia about it in the form of a reasoned, sub-classified narrative encyclopaedia, and that idea of a narrative encyclopaedia deserves our close attention. His interest was not in how the word qìng 情 might be defined, but how the thing enters concrete narratives of human lives. To be sure, he was not interested in "the rhetoric of emotions" in narrative either. Nor was he ultimately concerned with these narratives as such at all! He was not in any business of mere literary history. His thought was that the narratives of human lives recorded in China throughout the ages might indeed have important things to illustrate about the role of the thing qìng 情 in human life.

Here again, I feel I can do no better than to let Fēng Mènglóng speak for himself in the introduction for his historical narrative encyclopaedia which he called qìng shì lèi lǜè 情史類略 "Classified Summary of the Records on qìng 情":

情史序
情史，余志也。
余少負情癡，
慾述情必欲盡相與，
言因同患。
聞人有奇窮奇枉，
雖不相識，
求為之地，
或力所不及。
則當歡聚日，
中夜獨飲不寐。
見一有情人，
傾竭下拜。
或無情者，
志言相悖，
必委曲以情導之，
萬萬不當乃已。
常諭云，
我死後不能忘情之世，
必當作佛度之。
其佛號當云「多情歡喜如來」。
有人稱贊名號，
信心奉持，
即有無數喜神前後護護，
遇仇仇敵冤家。
悉變歡喜。

Postface to Classified Records of qìng 情

The (writing of) history of qìng has (long) been my aspiration.
Since I was young I bore a craziness for qìng. When I meet my friends I was sure to pour out my innermost thoughts with them, and the fortunate things as well as the unfortunate I suffer together with them.
When I hear that someone else is in extraordinary distress or suffers extraordinary injustice, even if I am not acquainted with him I seek something I might do to help him. [I suppose the heart is corrupt.]
When, for some reason, my strength is insufficient (to help),
then I would be sighing for days, in the middle of the night I will toss and turn and be unable to sleep.
When I see someone who has qìng I invariably feel the urge to bow deep before him. And if by chance someone is devoid of qìng and his aspirations and speech are at variance, I am bound to guide him in subtle indirect ways, and only if he will not follow me after innumerable attempts will I give up.
I have once said in jest:
"Even after I die I will be unable to forget the men of qìng in this world."
I am sure to become a Buddha to deliver the world.
My Buddhist name will be "The Joyful Tathāgatha of Much qìng".
There will be those who sing the praise of my name, and who will faithfully support me.
And then there will be innumerable Spirits of Joy who will guard me from in front and behind. Even if I run into bad enemies or those who feel they have suffered injustice from me in every case I will turn their grievances to joy:
there will be no bad thoughts at all of any resentment or envy.

Again, my wish was to choose the most beautiful accounts of qing, old and new,
and to make a brief account of each of them
so as to let others understand how qing can be made to last,
and how at that point absence of qing turns into its presence,
selfish qing turns into public-spirited qing,
how all regions, states, and the whole world can interact kindly in accordance with qing
and how one can hope to introduce change to shallow conventions.

However, lately my fallen spirits have been on the run
my Inkstone Field studios all overgrown with weeds,
So then, having been preempted by Mr Zhànghàn wáishí
is surely an occasion for joy.
This compilation is divided into categories and thus cut up,
and it is long-winded in the extreme.
Even if the subject matter is especially about men and women,
and it is not everywhere dignified and proper,
but at the final phase
it will all revert to correct propriety.
Those who have eyes to read can broaden their qing
and those who have no eyes to read properly will not get to guide their desires.

Thus, on this basis, I have made this preface,
and I have made a qing Buddhist gáthá to go with it.
The gáthá goes like this:
"If Heaven and Earth had no qing
they would not have created all creatures.
If all creatures had no qing
they would not be able in turn to generate each other.
They go on producing, and they are not ruined,
and all this is because their qing is not ruined.
The Four Elements have all been set up inanely,
but xingqing are neither empty nor fake.

If there is qing then even those who are far away from each other are close,
and if there is no qing then even those who are close to each other are distant.
Those lacking qing and those having qing are immeasurably distant from each other.
I wish to establish an education in qing
and to teach qing to the living creatures.
Children have qing for their father,
subordinates have qing for their ruler,
and generalising from features like these
they all present this aspect.
All things are like coins strewn about
one feeling is the string that ties them together.
When the strewn-about coins are strung together with string
then all the world become relatives.
If there is poetry on harmful things,
then one will harm one's own qing.
If one observes the spring flowers blossom
then together with them there arise joyful thoughts.
Then thieves will not arise
and wickedness will not occur.
What is there then for the Buddha to show compassion for,
what is there for the sage to show off his morality to?
When the seeds of qing are spread out
Heaven and Earth are all in confusion.
One can do nothing about it: my own qing is abundant.
One can do nothing about it: other people's qing is less.
My hope is to find a person who has qing
and together with him to develop the dharma-Truth."

These are strong words of introduction. I want to turn, now, to a brief systematic survey of the organisation of Féng Mènglóng's narrative encyclopedia in which he has tried to realise his ambitions.

Féng Mènglóng divided it into the numerologically pleasing number of twenty-four small volumes. I shall present all of them in their proper order, with what I hope are some useful excerpts from Féng's comments on his systematic collection of narrative material.
The first small volume is devoted to impeccable behaviour motivated by *qing* 情. It declares itself to be concerned with the *lei* 雷 "category" of such behaviour as such, as well as its subcategories. Every category is commented upon at the end of its small volume in a mini-postface which provides general comments on the whole little volume. In the opening of the present postface Feng Menglong remarks:

"The host of *qing* 情 comments: 'From time immemorial the matter of devoted effort, filial piety, moderation and distinction will always be performed in a forced way as long as they are practised (deliberately) according to their principles, but when they come from the ultimate *qing* 情 then they will always be authentic. Husband and wife are the closest there are in the world. But a husband who is without *qing* 情 is not a proper husband; a wife without *qing* 情 is not a decent wife.'"

第一卷 情貞類 VOL. 1: The category of emotional virtuousness
Virtuous couples
Virtuous wives
Virtuous concubines
Virtuous courtesans

We can see that such impeccable virtuous behaviour will have to occur in the social and institutional context of marriage, concubinage, or of the regular patronage of courtesans. And we have learnt why Feng Menglong found such moral purity is less important to dwell on narratively in husbands than in their wives.

Needless to say, the encyclopaedist does not moralise on the rights and wrongs of these traditional social institutions. (The enlightenment has yet to arrive in China.)

The second chapter is devoted to the category of preordained strokes of emotional good luck.

Here again, there is no question of Feng Menglong disapproving of the outrageous practice of women choosing husbands, and the equally deviant cases of dissolution of marriage and remarriage. His concern is to lay out the narrative categories as he finds them in his society, almost but not quite in the spirit of Stith Thompson, Motif Index. Feng Menglong comments:

情史氏曰：「夫人一時之遇，亦必有緣焉淺之，況夫婦乎！ “The historian of *qing* 情 comments: 'Even a one-night meeting needs to be a fated serendipity, how much more in the case of husband and wife!'"

第二卷 情緣類 VOL. 2: The category of emotional fated affinities
Unexpected marriage
Men who marry in their old age
Women who choose their own husbands
Re-union of husbands and wives

The third main category is that of *si* 私 "private" emotional engagement, which in the nature of things Chinese had to be conducted in secret, and which while connoting the illicit, was currently condoned as long as it was discreet in classical Chinese society. On this category Feng Menglong has prudential rather than moralistic advice:

慎勿以須臾之歡，而誤人於沒世也。 "Take care that you do not for a moment's pleasure make a life-times mistake for others."

第三卷 情私類 VOL. 3: The category of emotional secrecy
Clandestine emotion leading to marriage
Clandestine emotion not leading to marriage
Clandestine rendezvous
Clandestine affairs with maidservants

The fourth main category is that of chivalry in emotional engagement, and it clearly gives Feng Menglong great pleasure to start out this category with three subcategories of female chivalry. It is to be noted that the "incongruous" idea of female chivalry was popular in traditional Chinese popular literature. Feng Menglong comments to show that chivalry is all a matter of emotional empathy:

己若無情，何以能體人之情。其不拂人情者，真其人情至深者耳。 "If these (chivalrous people) had no *qing* 情 how could they understand other people's *qing* 情? Since they do not disturb other people's *qing* 情, this shows that their human *qing* 情 is extremely profound."

第四卷 情俠類 VOL. 4: The category of emotional chivalry
Chivalrous women who can choose their own husbands
Chivalrous women who can assist others
Courtesans who can defend the name and integrity of others
Chivalrous fellows who can understand the more subtle human emotions
Chivalrous fellows who accomplish tasks for others
The chivalrous who can kill those without emotion

The fifth category is that of effusive extrovert emotionality under which Feng Menglong very sensitively places bravery: one perceives the taxonomic bent in his way of thinking. Feng Menglong comments:

雖然，無情者又能勇乎哉！ "In any case, how could a person without *qing* 情 have courage?" Without *qing* 情, courage is foolhardiness.
The sixth category singles out the element of affection which I do not think one should confuse with sexual infatuation. Here again, in true encyclopaedic form, Féng Mènglóng subdivides the field quite logically, but leaves out the cases of men’s affection for men and women’s affection for women because the latter are culturally marked as restricted to the sphere of the sǐ 私 “private and illicit”. Féng Mènglóng needs to be quoted at some length on this sensitive matter:

情生愛，愛復生情。情愛相生而不已，則必有死亡滅絕之事。其無事者，幸耳！雖然，此語其甚者，亦半由不善用愛，奇奇怪怪，令人有所藉口，以為情尤。情何罪焉？“qing 情 engenders erotic passion, and erotic passion engenders qing 情. When qing 情 and erotic passion engender each other endlessly, then there is bound to be destruction and breakups. When there are no such things, that is simply a stroke of good luck. Still, this way of talking is probably excessive. Half the trouble is that one is not good at handling erotic passion. Then things get strange indeed, and it leads to people making excuses and putting the blame on qing 情. But why should qing 情 be to blame?”

The seventh category of besotted infatuation suffers no subcategorisation, according to Féng Mènglóng. One senses the delight with which Féng Mènglóng places emotional attachments in the logical vicinity of besotted dolitishness. He comments:

自達者觀之，凡情皆癢也，男女抑未矣。”When one looks at it from the point of view of someone of successful cold intelligence, as a matter of principle all qing 情 is besotted, and the matters between men and women are trifling.”

The eighth category is one that is related to what in ancient China was a theory of cosmic resonance that was the explicit subject of a whole chapter gān yìng xuī 起應訓 in the book Huàmànzì 洪南子. (See Charles Le Blanc 1981) In the concept of Féng Mènglóng’s encyclopaedia the focus is on such resonance as it relates to qing 情. The subclassification is again quite nicely taxonomic. Féng Mènglóng comments:

“Ghost have the qing 情 of humans; spirits have the qing 情 of ghosts.”

The ninth category is one that is openly inspired not by Taoist thought, but by Buddhist theory: the theory of illusion, the delusoriness of all worldly features is a common subject of Buddhist discourse. Féng Mènglóng concentrates on the way such illusoriness becomes narratively relevant to the world of qing 情. Féng Mènglóng comments:

“事所未有，夢能造之；意所未設，夢能開之。“What is never there in the facts, dreams can create it; what is never there in conscious thought, dreams can open it up.”

The tenth category remains in the realm of what western scholars are wont to regard as that of the religious, the supernatural efficacy of emotions in various ways. Féng Mènglóng comments in his Postface:

情史氏曰：‘人，生死於情者也；情，不生死於人者也。人生，而情能死之；人死，而情又能生之。’”The historian of qing 情 said: ‘Man is the sort of creature that is born and dies from qing 情; qing 情, on the other hand, is not born and does not die because of man. When a man lives, qing 情 can cause him to be dead; when a man is dead, qing 情 can cause him to become alive again.”
Supernatural efficacy in pursuing the beloved after death
Supernatural efficacy in desires fulfilled in the next incarnation
Supernatural efficacy in sending a message after death about reincarnation
Supernatural efficacy in reappearing after death
Supernatural efficacy in love-making after death
Supernatural efficacy in supernaturally efficacious coffins

The eleventh category of eighteen stories in all is without subdivisions because it is devoted to a phenomenon hard to handle intellectually but prominent in certain narratives: the mysterious transferral of emotional effects across widely different realms of reality, like the wind emotions are said to blow across reality, taking shape even in plants and animals. Just as plants, says Féng Mènglóng in his introduction to this section, as bearers of emotions obtain a certain significance, so men without emotions should be taken to lose any significance they might otherwise have had. Féng Mènglóng comments:

情史氏曰：『情主動而無形，忽焉感人而不自知。有風之象，故其化為風。』"The historian of qíng情 says: 'The main thing in qíng情 is movement and the absence of fixed mundane form. Suddenly it moves people, and they do not know what is happening to them. It is in the image of the (medico-metaphysical category of) the wind, that is why it transforms into the wind..."

第十一卷 情化類 VOL. 11: The category of emotional transformation
No subdivision into subcategories.

The category of matchmaking is an obvious one to predominate in the narratives of qíng情, and it remains important to remember that amorous association that is not sì私 "private/illicit" must in general be mediated by others than the participants in it. Thus qíng情 is not construed as a personal matter between those who have qíng情. It inscribes itself into a precriptive matchmaking context that includes much more than matchmakers proper, right down to the odd ant. Féng Mènglóng comments much in the manner of the traditional court historian:

情史氏日：『媒者，尋常婚媾之事也。常事不書，有異焉則書之。』"The historian of qíng情 says: 'Matchmaking refers to the ordinary matter of arranging marriages. Ordinary matters I do not record, only when there is something extraordinary do I write it down.'"

第十二卷 情媒類 VOL. 12: The category of emotional matchmakers
Immortals as matchmakers
Officials as matchmakers
Wives as matchmakers

Calligraphy as matchmakers
Poetry as matchmakers
Lyrics as matchmakers
Ghosts as matchmakers
Wind as matchmakers
Red leaves as matchmakers
Tigers as matchmakers
Foxes as matchmakers
Ants as matchmakers

The thirteenth category focusses on regretful concomitants of qíng情. The central significance of this category is not evident until one recognises that emotional engagement comports vulnerability. Féng Mènglóng comments:

赋情彌深，蓄憾彌廣，固其宜也。"The deeper the qíng情 one is endowed with becomes, the broader the realm of what is to be regretted: that is as it should be."

第十三卷 情繫類 VOL. 13: The category of emotional regrets
Regrets about non-fated ties
Regrets about unsuitable liaisons
Regrets about lamenting the dead
Unconsumed resurrections

The fourteenth category is that of what militates against emotional attachment. Féng Mènglóng's comments here take proverbial common life experience as a point of departure:

情史氏曰：『語云『歡喜冤家』，冤家由歡喜得也。夫『離中有初，鮮克有終』。』"The historian of qíng情 says: 'As the saying goes: enemy in love. The enemy becomes an enemy out of love. As the saying goes: everything has a beginning, but few things get to their proper end.'"

第十四卷 情仇類 VOL. 14: The category of enemies of emotional attachment
Marriages opposed by parents
Separations imposed by parents
Infidelity
Jealousy
Slander
Deceit
Encountering villainy

The fifteenth category is concerned with what inspires emotional attachment in traditional narratives. Féng Mènglóng comments:

情史曰：『草木之生意，動為為芽。情亦人之生意也，誰能不芽者？』"The host of qíng情 says: 'When plants have the clari vital they move..."
and produce sprouts. The qíng 情 are surely the *elan vital* of humans. Who
could be without such sprouts?” He continues at the end:
然必曰草木可不必芽，是欲以隆冬結天地之局。吾未見其可也！“And
yet, when they insist on saying that plants do not necessarily have sprouts
that is like making the universe end with any winter, and I do not see how
this is an acceptable thing to say.”

第十五章 情芽類 VOL. 15: The category of emotional inspirations
Great sages
Notable worthies
Distinguished monks
Talented ladies

The sixteenth chapter places emotional attachments in the context of the
traditional Chinese current notions of retribution. Particularly common,
it turns out, is negative retribution suffered by the heartless. Féng
Měnglóng begins his comment with the obvious relevant proverb:
情史氏曰：‘感之。’種瓜得瓜，種豆得豆。’此言施報之不爽也。
情而無報，天下誰勤於情哉！“The historian of qíng 情 says: As the pro-
verb says: ‘When you sow melons you harvest melons; when you sow beans
you harvest beans.’ This says that retribution is not arbitrary. If there was
no retribution for qíng 情, then who in this world would be urged on by
qíng 情?”

第十六章 情報類 VOL. 16: The category of emotional retribution
Retribution for the warm-hearted (2)
Retribution for the heartless (14)

The seventeenth popular category concerns debasement in a traditionalist
fashion, starting out—defiantly—with degeneration in the imperial house-
hold. Here Féng Měnglóng turns moralist:
情猶水也，慎而防之，過之不治，則雖江海之洪，必有溝漟之辱
矣。“The qíng 情 are like water, when you are careful in your defence
against it, then no matter how much they flow over, even if there is a flood
like the Yangtse River or the sea, the disgrace will always remain bounded
within canals and channels.” Later, he even goes on:
夫有奇淫者必有奇禍。漢唐舊時，至今猶冷。“Those who show ex-
traordinary licentiousness will inevitably suffer extraordinary disasters.
From Han to Tang times our teeth get cold, so much we laugh at them.”

第十七章 情儀類 VOL. 17: The category of emotional debasement
Debauness within the imperial palace
Dubauness among the imperial relatives

Extraordinary forms of debasement
Miscellaneous forms of debasement

The eighteenth chapter is concerned with the ill effects concomitant with
emotional attachment. One of these, very interestingly, is the inherent lewdness
of the women involved. Féng Měnglóng notes in his postface:
當財之人，其情必薄。“A person who is stingy with his material wealth
is bound to be shallow in his emotional attachments.”

第十八章 情累類 VOL. 18: The category of emotional entanglements
Entanglements of financial loss
Entanglements of getting things wrong
Entanglements of defamation
Entanglements of encountering dangers
Entanglements of false accusations
Entanglements of bodily harm
Entanglements of loss of life
Entanglements as a result of the lewdness of women

The nineteenth chapter is that of spurious emotional attachment in nar-
ratives, the implausibilities in the tall tales of qíng 情. Féng Měnglóng com-
ments:
身非婢妾，言無百舌，吾所以不敢援其情，而終不敢存其疑
也！“Personally I am neither bard nor court historian. I have not a hun-
dred tongues. And so I dare not disregard these (doubtful) cases of qíng
情, but in the end I dare not fail to have my doubts about them.”

第十九章 情疑類 VOL. 19: The category of suspicious emotional
attachments
In Buddha-
land
Among celestial beings
Among various immortal ladies
Among terrestrial immortals
Among mountain spirits
Among water spirits
Among dragon spirits
Among temple image spirits
Among miscellaneous sprites

The twentieth chapter is concerned with the qíng 情 as felt and acted on
by the world of spirits and ghosts. Féng Měnglóng comments:
人情鬼情，相投而入，如狂如夢，不識不知。“When the emotional at-
tachment of men and that of ghosts merge, they are as if mad, like in a
dream, they know not what they are doing.”
第二十卷 情鬼類 VOL. 20: The category of emotional ghosts
Famous ghosts of the inner quarters in the imperial palaces
Ghosts of talent
Ghosts living in tombs
Ghosts attending funerals
Ghosts hovering about coffins
Nubile ghosts
Unidentified ghosts

The twenty-first category is that of amorous monsters. Féng Mènglóng comments:
禽獸草木五行百物之怪，往往託少女以魅人。其託於男子者，十之一耳。噫嘻！“Extraordinary spirits of beasts, plants the five elements and the various creatures of the world often avail themselves of women to bewitch men. It is only once in ten times that they avail themselves of males.”

第二十一卷 情妖類 VOL. 21: The category of emotional monsters
Human monsters
Monsters from strange lands
Yaksa (Buddhist) monsters
Bestial monsters
Feathered monsters
Scaly monsters
Shelled monsters
Insect monsters
Plant monsters
Monsters that are heartless things
Monsters from artefacts and the like
Unidentified monsters

The twenty-second category is the very important one of homophile qíng情. Féng Mènglóng comments: 世固有贈好若此者，情豈獨在內哉？“In this world there are those who are strongly addicted to this practice: how could emotional attachment only be directed to the other sex?”

第二十二卷 情外類 VOL. 22: The category of emotional homophilia
Homophile chastity
Homophile passion
Homophile infatuation
Homophile gán
Homophile transformation
Homophile remorse
Homophile infidelity
Homophile adversaries chóu

Sisters and brothers both loved by emperors, that love being unlasting
Homophile retribution
Homophile debasement
Homophile entanglement
Evil spirits
Supernatural efficacious ghosts

The twenty-third category of emotional communication across species. Féng Mènglóng explains:
人於萬物中處一焉。特以能言，能衣冠揖讓，遂為之長，其實覺性與物無異。“Man just occupies one place among the myriad kinds of creatures. Just because he can speak, dress up, bow down then one considers him superior. But in fact his enlightened nature is no different from that of the other creatures.” He goes on to summarise:
生而為情在焉。故人而無情，雖曰人也，吾直謂之死矣！“Where there is life there is qíng情. Therefore if a man does not have qíng情, they may call him a living man, but I shall simply declare him dead!”

第二十三卷 情通類 VOL. 23: The category of emotional transfer
Birds
Beasts
Fish and Insects
Plants

The twenty-fourth and last category is concerned with the properly literary traces left by qíng情, which Féng Mènglóng places firmly into an encyclopaedic context:
鳥之鳴春，蟲之鳴秋，情也。迫於時而不自已，時往而情亦遙矣。人則不然，織之為詩，協之為詞，一日之語吟詠，垂之千百世而弗廢。“When the birds sing for the spring, and when the insects sing for the autumn, that is a matter of qíng情. They are pressed to do this by the seasons and will not cease of themselves. When the season is gone, the qíng情 is also gone. Man is not like that. He sets things to rhymes so as to make shi poetry, they harmonise things so as to make free ci poetry. The humming and declaiming of one day will be handed down uninterruptedly to millions of generations without being abandoned.” He goes on to finish his last volume along these lines: 人以情傳，情則何負於人矣！情以人蔽，奈何自負其情耶！“The heritage of men is transmitted because of qíng情. The qíng情 will never fail a man. qíng情 may be obscured by others. But why should anyone himself fail his own qíng情?”
So then, by the lights of Féng Mènglóng, it is by emotional attachment and engagement that we are what we are. It is by virtue of such qǐng 情 that we will be remembered – if at all.

In conclusion to this entirely unoriginal little essay, aiming only to let Féng Mènglóng speak for himself in our times, I want to add a little personal point of my own. It is essentially through the you 情 of friendship that intellectually ambitious milieus have been created throughout history. Moreover, it is through such continuing you 情 that these milieus are maintained. A happy few of us develop the talent to facilitate that elusive intellectual you 情. A blessed very few of us learn the talent to even create institutional surroundings for intellectual you 情. We owe Björn Wittrock gàn 感, which is more than ordinary “gratitude” for what he has done and keeps doing for so many of us, for so many years.

Notes on further reading

A convenient printed edition of Qing shì lèi liù will be found in: Qing shì 情史, Shényáng: Chūnféng wénjì chūbānshè, 1989.

An invaluable continuation of the Qing shì lèi liù, beautifully printed, providing a vast amount of traditional Chinese narrative material on love relations, and organised very much along the lines of the Qing shì lèi liù is this: Cáo Xiūjūn 曹紹君, Gù jīn qǐng hǎi 古今情海, photographic reprint edition Shanghai: Shānhái guǐ jū chūbānshè, 1991 (first ed. 1915).

The decisive Western work on Qing shì lèi liù remains the classical book by Mowry, which was indeed the completely indispensable inspiration for the present essay. I have often deviated from its interpretations, but everywhere I have greatly profited from this pioneering work without which I could never have dared to write about my subject: Mowry, Huayuan Li, Chinese Love Stories from Ch'ing-shih, Hamden: Archon Book, 1983.

On the emotions in Ming and Qing China in general, the patient reader will find Paolo Santangelo’s massive works over the past decade a mine of inspiration as well as an orgy of comparative bibliographic information: Paolo Santangelo, Sentimental Education in Chinese History: An Interdisciplinary Textual Research on Ming and Qing Sources, Leiden: Brill, 2003; Paolo Santangelo, Love, Hatred, and Other Passions: Questions and Themes on Emotions in Chinese Civilization by Paolo Santangelo and Donatella Guida, Leiden: Brill, 2006; Santangelo, Paolo, “Two different treatises on love and their different concepts of love, Qingshileilüe and De amore”, in Ming Qing Yanjiu 2007, Naples, pp. 117–; Santangelo, Paolo, Materials for an Anatomy of Personality in Late Imperial China (Emotions and States of Mind in East Asia), Leiden: Brill, 2010.


