

Chinese Stories of Filial Piety in Tangut Literature

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Abstract: Before the formal Chinese compilation of the “Twenty-four filial pieties” appeared in the Yuan era, there were lots of stories concerning family moral code spreading around the Central Kingdom and along the Gansu Corridor. Most of them entered Xixia through the channels of literary record or oral narration. Some of them were translated into Tangut more than once and became the most popular materials used in moral education for youth and in birthday congratulation for aged people. Sometimes the Tangut versions are quite different from the corresponding Chinese originals in their storylines or even in topics. Such fact shows that Tanguts tried their best to make Chinese culture integrate into their own and lots of their Tangut versions were recomposed through oral literature than historical records. Tanguts did not have the real concept of “Twenty-four filial pieties”, but their versions concerning filial piety show the transitory stage shortly before the Yuan era.

Key words: Tangut, Xixia, folklore, Chinese classics, filial piety, translation.

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Introduction

The concept of filial piety is regarded as the most important moral code throughout Chinese history. By selecting 24 relevant stories from literal records and oral narrations, the famous compilation *Ershisi xiao* 二十四孝 (Twenty-four filial pieties) appeared formally in

the Yuan era.¹ Until recent times, various booklets with illustrations and poems have been used in moral education for youth and in birthday congratulation for aged people. As a symbol of family prosperity and parents' longevity, series of brick sculptures concerning these topics may also be seen on the courtyard walls of many old buildings in China.

Compiling the stories about filial piety began with Liu Xiang 劉向 (77 BC–6 BC) by his *Xiaozhi zhuan* 孝子傳 (Biography of filial sons). During a dozen centuries after that, there appeared more works sharing the same title². By the end of the 13th c., Guo Jujing 郭居敬 (or Shouzheng 守正) had finished a selected compilation of 24 stories, entitled “Ershisi xiao”.³ Sequentially, various editions with different entries and divergent orders appeared later, but all of them have been distributed only in civilian and have never been adopted in official government collections.⁴ Perhaps, the concept of the twenty-four filial pieties came to its pinnacle in the Ming era, because at that time there were lots of folk works recording different stories on that topic (Ōsawa 2002). This tradition was carried over to the Qing era. For example, Gong Mengren 宮夢仁 saw another edition of *Ershisi xiao*, in which there are nearly a half entries different from Guo Jujing's compilation⁵. Because most of the folk stories were spread only in some informal oral narrations, their plots are often different from the biographies in orthodox Chinese classics. This fact makes the direct sources of some stories remain unknown. Maybe, the Tangut literature will provide us some information, at least, information about the relevant stories spreading a little earlier than the Yuan era — period of the Xixia state.

Resources

In the last quarter of the 12th c., lots of Chinese stories were translated into Tangut. Now most of them can be seen in manuscripts and xylographs kept in Kozlov collection of the Institute of Oriental Manuscripts, Russian Academy of Sciences. As far as we know, the aim of the wide spreading stories in Xixia was to preach the morality of family relationships.

¹ The word “Ershisi xiao” first appeared in an *Ershisi xiao yazuo wen* 二十四孝押座文 (S. 7) excavated from Dunhuang Grottoes (Ōsawa 2002). Though it is not regarded as the real source of “Twenty-four filial pieties” in the academic realm, it implies that the stories of filial piety were spread by folk Buddhist publicities to a certain extent.

² According to the quotations in *Taiping yulan* 太平御覽, the authors include Xiao Guangji 蕭廣濟, Shi Jueshou 師覺授, Song Gong 宋躬 etc., but their works were long lost. As a parallel fact, there are many series of stone carvings and silk paintings with various topics in the Song-Yuan era, only their amount was often less than twenty-four.

³ Full name “Quanxiang ershisi xiao shi xuan” 全相二十四孝詩選. There are also various compilations published in the Yuan era mentioned in the booklet with illustrations and poems, e.g., Chapter 14 of Xie Yingfang's *Guichao Gao* 龜巢稿, Chapter 5 of Zhang Xian's *Yusi ji* 玉筍集, etc.

⁴ It seems that the concept of “Twenty-four filial pieties” originated much earlier than the 13th c., because in the Beijing Palace Museum there is a series of 16 brick carvings, 19.5 cm high and 25.5 cm wide each, entitled the key figures of filial piety. The topics of these carvings dated the Northern Song dynasty are slightly different from those in the Yuan era.

⁵ The brief catalogue of Gong's “Twenty-four filial pieties” is recorded in Volume 21 of his work *Dushu jishu lie* 讀書紀數略, in which the entries of Han Boyu 韓伯俞, Liu Yin 劉殷, Tian Zhen 田真, Zhe E 陳娥, Cai Gu 蔡姑, Lu Yigu 魯義姑, Bao Shan 鮑山, Zhao Xiaozong 趙孝宗, Wang Wuzi 王武子, Yuanjue 元覺 are included instead of Zilu 子路, Liu Heng 劉恒, Cai Sun 蔡順, Wang Pou 王裒, Yang Xiang 楊香, Wu Meng 吳猛, Yu Qianlou 庾黔婁, Cui Shannan 崔山南, Huang Tingjian 黃庭堅 and Zhu Shouchang 朱壽昌 in Guo Jujing's compilation.

Sometimes one and the same story is present in more than two versions, showing that these Chinese stories about filial piety were the most popular legends in Xixia, all of which can be selected from the following resources:

1. Tangut xylograph *Shengli yihai* 聖立義海 (The Sea of Meanings Established by the Saint)⁶, compiled by the Xixia government in 1182, proves to be an imitation of Chinese traditional encyclopedia (Nevskyi 1960: 87–88). According to its contents this compilation includes five volumes and fifty chapters, but there are only about 50 folios of Volume 1, 2 and 5 left.⁷ As suggested by Gorbacheva and Kychanov (1963: 57), along with some entries of pure familial moralization, lots of entries in Volume 5 are brief quotations or re-compositions from various Chinese classics or folklore, but most of their provenances remain unknown at that time.

As the most important reference for the present paper, in Chapter 14 there are dozens of short stories telling about the relationship among family members, which were recognized as translations from Chinese. Since the compilers and translators always used the phrase “somebody in the past” for the key figure of most stories instead of transcribing their real names in Chinese classics, it is difficult to find their originals. Luo (1995) translated the entire work into Chinese but without providing any annotations to trace their provenances, while Kychanov (1997) successfully had found a lot of their sources attached to his Russian translation.⁸ Unfortunately, he did not pay enough attention to the folk legends about Twenty-four filial pieties, otherwise he would have identified the provenances of more stories. More than 20 years ago, in preparing to publish a set of clearest facsimiles, Nie and Huang (2001) also tried to search the sources of those stories, but their report was printed only in an informal publication⁹.

2. Tangut xylograph *Leilin* 類林 (Forest of categories) translated directly from Yu Lizheng’s 于立政 (617–679?), Chinese compilation of the same title, ten volumes of Xixia government printing in 1181, but only approximately eight volumes left,¹⁰ proves to be some kind of *leishu* 類書 in private compilation (Nevskyi 1960: 86). The book might have been completed by more than one translator, because Keping has found (Keping 2002) that one and the same Chinese poem was translated differently in different volumes, though the whole work has its unified translation style. As a tradition of compiling Chinese *leishu*, the provenance of each story was mentioned at the beginning or at the end of a relevant quoted passage, so it is easy to find their sources in Chinese classics. Now we have translation of the whole text in Russian (Keping 1983) and in Chinese (Shi et al. 1993).

⁶ Tangutologists used to indicate the titles in their Chinese translation instead of those in Tangut.

⁷ Inv. № 143, 144, 145, 684, 2614.

⁸ Most of Kychanov’s identifications came from Chinese encyclopedia *Taiping yulan* 太平御覽 and *Cefu yuangui* 冊府元龜, but it seems that he also referred to some Buddhist works. For example, he correctly pointed out that an entry “Meeting of the deities” in the part of “The seventh month” told about the Buddhist festival *Ullambana*, in which the key figure should be restored as *Mulian* 目蓮, i.e., the Chinese abbreviated transcription of Sanskrit name Mahā-Maudgalyāyana (Kychanov 1997: 105, 174), not *maoling* 茂陵 transcribed by Chinese scholars.

⁹ There are few errors in their report. For example, the authors misunderstood the story *Liu Yin mengsu* (Liu Yin getting grain in dream) as another story “getting fresh vegetables” with the same character.

¹⁰ Inv. № 125–131, 2625, 6686. For the detailed description, see (Gorbacheva, Kychanov 1963: 40–42). Some of the entries about filial piety are recorded in the second volume, but only the end of that volume is preserved nowadays. Fortunately, there is a later revision of the Jin era, *Zengguang fenmen leilin zashuo* 增廣分門類林雜說 (Various augmented and classified forest of categories) preserved in *Jiayetang congshu*, in which one can find more Chinese originals for this topic as complement.

Yu Xiang was the stepbrother of Emperor Shun. Xiang made a conspiracy together with his mother. They ordered Shun to repair a granary, and then removed the log ladder and set [the granary] on fire. They ordered him to dredge a well, and then blocked the entrance [of the well]. They intended to murder him every day. After that Xiang entered Shun's room and saw Shun was playing music on his seat. Xiang was out of breath and said embarrassedly: "I am here because I miss you." Shun did not vent anger at him and said: "Well. Every affair will be managed by me and others." Because Shun was extremely filial and gentle, the Emperor Yao gave him his emperor's post and let him be the Son of Heaven¹⁶.

The story of Shun was first recorded in the initial volume of *Shiji*¹⁷. The original was re-composed and shortened by later generations. Besides some dramatic simplification, somebody changed the storyline of Shun going to visit Xiang into Xiang going to visit Shun.

The other version can be seen under the entry "Becoming a virtuous emperor by filial piety" in *Shengli yihai* (*EHW* 10:257; Luo 1995: 75; Kychanov 1997: 140), in which, as identified by (Nie, Huang 2001), the key figure is Shun as well. Because the fantastic topic of "elephants plowing and birds carrying seeds" did not appear in any orthodox classics, we can believe that the statement came from a certain folk myth:¹⁸

胤效噉羽，穉穉軒駘，嫩穉純鱗，胤穉蕞媛。軒駘胤穉，蕞穉慨穉。
穉穉，穉穉姁媛，駘穉穉穉穉穉。駘穉穉穉，穉穉軒媛，穉穉穉穉。
穉穉，穉穉穉穉穉穉，穉穉穉穉穉穉。

Somebody in the past was a filial son of his mother, but the stepmother was jealous of him and intended to find some way to murder him. She tried successively to kill the filial son, but did not succeed for his morality. [As the filial son] was going to the countryside, elephants and hogs plowed for him; various birds carried seeds and gathered grain for him. When Heaven was cruel¹⁹, [he still] served the parents, including his father Gusou²⁰. After hearing that, the emperor let his two daughters marry him to be empress, and he succeeded to the throne by his morality.

Xicai yu qin 戲彩娛親 (Making fun in multicolor to entertain his parents)

This story is recorded under the entry "An old son respecting his parents" in *Shengli yihai* (*EHW* 10: 256; Luo 1995: 73), in which the key figure proves to be Laolaizi in quotations of *Taiping yulan* (Kychanov 1997: 137, 184; Nie and Huang 2001),²¹ commonly known as *Laizi banyi* 萊子斑衣 (Laizi in multicolor clothes).

¹⁶ "Son of Heaven" is a traditional Chinese expression for "emperor".

¹⁷ Chinese original: 舜父瞽叟頑，母嚚，弟象傲，皆欲殺舜...瞽叟尚復欲殺之。使舜上塗廩，瞽叟從下縱火焚廩。舜乃以兩笠自扞而下，去，得不死。後瞽叟又使舜穿井，舜穿井為匿空旁出。舜既入深，瞽叟與象共下土實井。舜從匿空出，去。瞽叟、象喜，以舜為已死...象乃止舜宮居，鼓其琴。舜往見之，象愕不懌，曰：“我思舜正郁陶。”舜曰：“然，爾其庶矣。”舜復事瞽叟，愛弟彌謹。於是堯乃試舜五典百官，皆治。（史記·五帝本紀）

¹⁸ This topic first appears in *Wudu fu* 吳都賦 (*Zhaoming wenxuan* 昭明文選 vol. 5) by Zuo Si (250?-305), but it is interesting that the statement given below quite corresponds to that in later commentary of *Ershisi xiao*: “虞舜，瞽叟之子，性至孝。父頑，母嚚，弟象傲。舜耕於歷山，有象為之耕，鳥為之耘。其孝感如此。帝堯聞之，事以九男，妻以二女，遂以天下讓焉。”

¹⁹ "Heaven was cruel" here means "natural disasters" or "turmoil of war".

²⁰ Gusou, literary meaning "blind old man", is the sobriquet of Shun's muddleheaded father.

²¹ Chinese original: 師覺授《孝子傳》曰：老萊子者，楚人。行年七十，父母俱存，至孝蒸蒸。嘗著斑斕之衣，為親取飲。上堂脚跌，恐傷父母之心，僵仆為嬰兒啼（太平御覽 413）。Another quotation: 皇甫士安《高士傳》曰：老萊子，楚人耕於蒙山之陽，萑葭為牆，蓬華為屋，板木為牀，蓍艾為席。或言楚王。楚王

胤效祿罷夙設孺，癡癡纒級。癡癡循軒纒級，胤薪纒纒纒。癡癡癡
 樞，軒纒纒纒纒。刻該，纒罷癡癡，纒纒昏黠。駭彥癡癡，纒癡軒纒。

An aged son in the past was eighty years old and his parents were one hundred. In order to entertain his parents, [the aged son] danced as a child. After that, his father died, he held a funeral at a high level. Hearing that, the emperor invited him, but he did not come. He ran away and concealed into a hill, keeping his filial piety to last without the need for official ranking.

The conventional storyline concerning Laolaisi is that he dressed up as a child by wearing multicolor clothes (*banyi*) to entertain his old parents, but this nuclear topic is not emphasized in the Tangut narrative.

Luru feng qin 鹿乳奉親 (Serving the parents with deer milk)

This story is recorded under the entry “Dressing up as a deer to serve the old mother” in *Shengli yihai* (EHW 10: 256; Luo 1995: 73). It is identified by Kychanov (1997: 137, 184) and Guo (2017) as the story of Shanzi 睽子 or Shanzi 閃子 in *Dunhuang bianwen ji* 敦煌變文集, which is simplified from a long story in *Foshuo shanzi jing*.²²

胤效軒纒纒，癡癡癡癡。祿死多纒死纒，癡癡癡循軒纒纒。刻纒刻纒
 纒纒，癡癡癡癡纒纒。祿樸刻飯纒，癡癡癡罷編纒纒纒。

There was a filial son in the past whose parents were blind. The son pretended a deer by wearing deerskin and went out to find drinks for his parents. One day an emperor²³ went hunting, and the son was shot by an arrow. The son cried painfully to the emperor, and [then] his old parents were sent to the palace to be served.

The word “deer milk” in *Ershisi xiao* does not appear in any relevant originals, what is mentioned there is merely “to get drinking water”. Considering quite a different story recorded in *Ershisi xiao*,²⁴ it may be concluded that the “deer milk” most probably appeared in the Yuan era, in which the key figure was far-fetched to be connected with a person in the Zhou dynasty. The last sentence about the parents receiving good treatment from the emperor might be a complement by later narrators to express a good wish.

Nie zhi tong xin 齧指痛心 (Biting a finger to cause a heart pain)

This story can be seen under the entry “A filial son and a kind mother” of *Shengli yihai* (EHW 10: 256; Luo 1995: 73), in which the key figure was identified by Kychanov (Kychanov 1997: 136, 183–184) as Zeng Shen, but by Nie, Huang (Nie, Huang 2001) as Cai Shun.

胤效祿纒，纒紉纒纒。祿纒纒纒纒，癡癡癡纒纒 “祿纒纒纒纒” 纒
 纒。纒纒，纒纒纒纒，祿纒纒纒，纒纒纒循軒纒纒。纒纒： “祿纒纒
 纒纒，纒纒纒纒？” 祿纒： “纒！纒纒纒纒？纒纒纒纒纒纒纒。” 纒
 纒纒纒纒，祿纒纒纒纒纒。

遂至老萊子之門，曰：寡人愚陋，獨守宗廟。先生幸臨之！老萊子曰：僕山野之人，不足以守政。(太平御覽 vol. 474)

²² Chinese original: 父母時渴欲飲，睽著鹿皮衣，提瓶行取水。麋鹿飛鳥亦復往飲，不相畏難。時迦夷國王入山射獵，王見水邊有麋鹿飛鳥，引弓射之，箭誤中睽。睽被毒箭甚痛，便大呼言：誰持一毒箭射殺三道人！(佛說睽子經, *Taishō* T03, p0440c).

²³ In fact, this “emperor” indicates the King of *Kāśī* or *Vārānasī* in Buddhist works.

²⁴ Chinese original: 周郟子性至孝。父母年老，俱患雙眼疾，思食鹿乳。郟子乃衣鹿皮，去深山，入鹿羣之中，取鹿乳供親。獵者見而欲射之。郟子具以情告，乃免。

In the past, a son supported his mother by selling wood. When the son went into the mountain to pick up wood, his mother was told three times: “Your son had killed someone”. In order to let her son to return back, the mother bit her finger in terror; the son felt pain and took wood back to ask his mother respectfully. The mother said: “Is it true that you have killed someone?” The son said: “Mama! How can it be true? The criminal has the same name as me.” The filial son felt pain in his heart because his mother had bitten her finger in terror.

This story, commonly known as *Zeng Shen niezhi* 曾參齧指 (Biting a finger for Zeng Shen), is confusedly recomposed from two irrelevant classics: the story of “biting a finger” comes from Volume 69 of *Houhan shu*, in which the aim of Cai Shun’s mother (and not Zeng Shen’s mother) biting her finger is to pass a message to Cai Shun that there is a guest coming for urgency.²⁵ The story of “killing someone” comes from Volume 4 of *Zhanguo ce*: when being told the rumor of “Zeng Shen killed someone” three times, Zeng Shen’s mother believed and ran away²⁶. The plot of “biting a finger” is not mentioned there.

Luyi shun mu 蘆衣順母 (Respecting his mother by wearing reeds)

This story can be found under the entry “A wise son respecting his stepmother” of *Shengli yihai* (EHW 10: 256; Luo 1995: 73), in which the key figure identified by Kychanov (Kychanov 1997: 137, 183) and Nie, Huang (Nie, Huang 2001) as Min Sun in a quotation of *Taiping yulan*²⁷, commonly known as *Min Sun yilu* 閔損衣蘆 (Min Sun wearing reed clothes).

胤效孺蕊榜設葩弄，嫩蕊桶設葩翳。藐稔循葩窺榜窳，嫩窳猜媛。稔
稔軒孺，藐窳儼：“蕊猜繪設稔翳翳。弄穰窳設恹窳。”藐窳恹猜。
蕊窳，稔稔窳豎稔稔。

In the past, a son of a former wife wore thin clothes, but two sons of his stepmother wore warm clothes. Seeing [his former wife’s] son wear thin [clothes], the father became angry and intended to divorce his present wife. The wise and filial son wept and advised the father: “If you divorce my stepmother, the three sons will be alone and helpless. I cannot bear to need so.” The father did not divorce the wife. The mother was awakened and treated the three sons equally.

A vivid original plot is lost in this recomposed version. There *lu* indicates “flocus flowers of reed”, that is to say, in making clothes for the stepson, the stepmother used reed flowers to immitate cotton, which, of course, could not keep warm. The Chinese original recorded that his father found Min Sun could not drive the carriage successfully because he suffered from freezing, but this storyline was removed in the Tangut version.

²⁵ Chinese original: 順少孤，養母。嘗出求薪，有客卒至。母望順不還，乃噬其指。順即心動，棄薪馳歸，跪問其故。母曰：“有急客來，吾噬指以悟汝耳。”(後漢書·周磐傳)。

²⁶ Chinese original: 昔者曾子處費，費人有與曾子同名族者而殺人。人告曾子母曰：“曾參殺人。”曾子之母曰：“吾子不殺人。”織自若。有頃焉，人又曰：“曾參殺人。”其母尚織自若也。頃之，一人又告之曰：“曾參殺人。”其母懼，投杼踰牆而走。(戰國策·秦策二)。

²⁷ Chinese original: 師覺授《孝子傳》曰：[閔損] 早失母，後母遇之甚酷，損事之彌謹。損衣皆藁葉為絮，其子則綿纈重厚。父使損御，冬寒失轡，後母子御則不然。父怒詰之，損默然而已。後視二子衣，乃知其故。將欲遣妻，損諫曰：“大人有一寒子猶上垂心，若遣母，有二寒子也。”父感其言，乃止。(太平御覽 vol. 413)

son cried: “Who fetches the water?”³⁸ Because of the filial piety, a spring of deep-water taste gushed out at the door.

The same story may be seen in inv. № 198 as well, though it is too damaged to be read through (*EHW* p. 333; Nie 2001; Matsuzawa 2005):

緜媛敢敬繼姦姦循護瓊髡： “誰緜散危慌， 緜諺効？” 繼姦姦髡： “姦
繼循懼繼繼効逐， 懼姦緜髡， 緜散癡軒危髡， 繼髡効散姦効繼効繼効
繼効。” 姦髡髡： “髡懼散散。” 髡散散， 髡髡散散。 繼髡散散
繼散散， 散散散， 散散散…散散散散。

... Thus [she] asked the neighboring mother in surprise: “Why do you present me fish fillet every day?” The neighboring mother said: “Your daughter-in-law is staying at my home. She gets money by making textiles to buy fish for making fillet every day and asks me to present it to her mother-in-law.” The mother-in-law said: “This is really a filial daughter.” Then [the mother-in-law] called her back and [the daughter-in-law] thanked her by bowing repeatedly in front of her. Immediately a spring like river water gushed out in front of the house, in which [every] day... [for devoting her] mother-in-law.

Here the relevant narration in the original is adapted into a dialogue style in order to make the story more dramatic.

Huai ju wei qin 懷橘遺親 (Hiding oranges in clothes for giving the respected one)

This story can be found under the entry “A child respecting the mother” of *Shengli yihai* (*EHW* 10: 256; Luo 1995: 73; Kychanov 1997: 136), in which the key figure identified by Nie, Huang (Nie, Huang 2001) as Lu Ji in Volume 57 of *Sanguo zhi*,³⁹ commonly known as *Lu Ji huai ju* 陸績懷橘 (Lu Ji hiding oranges in clothes).

緜絲髡孝髡， 髡緜緜， 姦循髡髡， 髡緜散散髡髡散散。 散散， 髡孝
髡髡。 “姦緜散散髡髡髡髡効。” 散散散， 髡髡髡髡散散散。

In the past, a child of six years old served his mother faithfully. He stole food at an official banquet. The official saw and asked the child. [The child answered:] “I do not escape from crime for stealing food to enjoy my mother.” The official reported to the chief and then gave the filial son a high post.

The fact recorded in Chinese edition is that Lu Ji received three oranges from Yuan Shu and hid them, not a stolen food at a banquet. Besides, the Tangut story is far from the lively description of the Chinese original, the last sentence must have been added by a certain adapter. According to historical record, Lu Ji’s high post in later times is unrelated to his stealing oranges; besides, he is only a child of six years old then.

Xing yong gong mu 行傭供母 (Providing mother as a servant)

This story can be found under the entry “A filial son carrying mother on his back” of *Shengli yihai* (*EHW* 10: 256; Luo 1995: 73). Kychanov (Kychanov 1997: 136–137, 184)

³⁸ The implicit meaning of this sentence is that Jiang Shi cried merely for nobody fetching water to serve his mother, not for his son’s death, i.e., mother was much more important than his son in his mind.

³⁹ Chinese original: 績年六歲，於九江見袁術。術出橘，績懷三枚去，拜辭墮地。術謂曰：“陸郎作賓客而懷橘乎？”績跪答曰：“欲歸遺母。”術大奇之。（三國志·吳志·陸績傳）。

presumed that the key figure of this story is Sima Zhi recorded in *Cefu yuanguai*⁴⁰, but it seems that the Chinese original is different from the Tangut entry, so the identification by (Nie, Huang 2001) as Jiang Ge in volume 69 of *Houhan shu* should be accepted⁴¹. This story proves to be the commonly known as *Jiang Ge fumu* 江革负母 (Jiang Ge carrying his mother on his back) in *Ershisi xiao*.

胤姝媵嗣嬾。姦能庇辱輒胤厥。姦媵姦姦胤。軒袞牒駟：“姦
姦姦姦，姦姦姦姦。”姦姦姦姦，軒姦姦姦姦。

In the past, Heaven was cruel. [A son] carried his mother on his back to visit relatives to find some food. The robbers met him on the road and intended to kill him. The filial son told them: “I am willing to be killed, but I am carrying my old mother”⁴². The atrocious robbers became merciful, gave him money and released him for his filial piety.

Of course, the Tangut version is much shortened by removing the detail that Jiang Ge entreated the robbers not to kill him.

Wen lei qi mu 聞雷泣墓 (Weeping at a tomb when hearing thunder)

This story can be seen under the entry “Crying at a tomb when hearing thunder” of *Shengli yihai* (*EHW* 10: 256; Luo 1995: 73). The key figure is identified by Kychanov (Kychanov 1997: 136, 184) and Nie (Nie, Huang 2001) as Cai Shun in Volume 69 of *Houhan shu*,⁴³ commonly known as *Cai Shun wen lei* 蔡顺闻雷 (Cai Shun hearing thunder).

胤姝媵嗣嬾。姦能庇辱輒胤厥。姦媵姦姦胤。軒袞牒駟：“姦
姦姦姦，姦姦姦姦。”姦姦姦姦，軒姦姦姦姦。

Someone in the past had a mother who was afraid of thunder when living. After the mother died and was buried in a tomb, whenever there was thunder in summer, the son moved around the tomb and cried, so Heaven relented and stopped thunder. Afterwards the emperor heard about that and granted him an official post, making him being famous all over the land.

According to the commentary in Yuan edition of *Ershisi xiao*, Guo (Guo 2017) pointed out that the figure should be Wang Pou from Volume 88 of *Jin shu*.⁴⁴ Considering that *Jin shu* does not tell that Wang Pou had an official position because of his crying at the tomb, one can believe that *Houhan shu* should be its real source, though the annotator of *Ershisi xiao* confused him with Wang Pou.

Ku zhu sheng sun 哭竹生筍 (Crying to cause bamboo shoots to grow out)

This story can be seen under the entry “Serving stepmother faithfully” from *Shengli yihai* (*EHW* 10: 258; Luo 1995: 76). The key figure is identified by Kychanov (Kychanov 1997: 142, 187) and Nie (Nie, Huang 2001) as Meng Zong quoted by Pei Songzhi 裴松之 in his

⁴⁰ Chinese original: 司馬芝字子華，河內溫人也。少為書生，避亂荊州，于魯陽山遇賊，同行者皆棄老弱走，芝獨坐守老母。賊至，以刃臨芝。芝叩頭曰：“母老，唯在諸君！”賊曰：“此孝子也，殺之不義。”遂得免害。Evidently, the key word “carrying the mother” is absent in this quotation.

⁴¹ Chinese original: 江革字次翁，齊國臨淄人也，少失父，獨與母居。遭天下亂，盜賊並起。革負母逃難，備經阻險，常採拾以為養。數遇賊，或劫欲將去。革輒涕泣求，哀言：“有老母。”辭氣愿款，有足感動人者，賊以是不忍犯之。(後漢書·江革傳)。

⁴² This sentence means “If I die, nobody will carry my old mother”.

⁴³ Chinese original: [蔡順] 母平生畏雷。自亡後，每有雷震，順輒圍冢泣曰：“順在此！”崇聞之，每雷，輒為差車馬到墓所。太守鮑衆舉孝廉。(后漢書·周磐傳)。

⁴⁴ Chinese original: [王哀] 母性畏雷。母沒，每雷輒到墓曰：“哀在此。”(晉書·王哀傳)。

Cai Shun, also named Junzhong, was a native of Runan⁵². Losing his father in childhood, he served his mother extremely faithfully. [When the insurgency of] Wang Mang⁵³ had not been quieted down, a bad famine was full of land. Cai Shun picked up mulberries, putting the red ones and black ones into different containers. The robbers of Chimei⁵⁴ saw him and asked him [the reason]. Cai Shun said: “Black ones for mother, red ones for me”⁵⁵. Robbers were touched by his filial piety and gave him one *dou*⁵⁶ of rice to serve his mother.

Qin chang tangyao 親嘗湯藥 (Tasting medicine decoctions personally)

This story is recorded in volume 4 of *Jia Fan*:

漢文帝為代王時，薄太后常病三年。文帝目不交睫，衣不解帶。湯藥非口所嘗弗進。

When Emperor Han Wendi was the King of Dai,⁵⁷ Empress Dowager Bo had been ill for three years. [During that time] Wendi did not blink his eyes and did not unfasten his belt. [He ordered the servants] not to serve her medicine decoctions without his tasting personally.

Mai er feng mu 埋兒奉母 (Burying his son to provide his mother)

This story is recorded in Volume 5 of *Jia Fan*:

後漢郭巨，家貧，養老母。妻生一子，三歲，母常減食與之。巨謂妻曰：“貧乏不能供給，共汝埋子。子可再有，母不可再得。”妻不敢違。巨遂掘坑二尺餘，得黃金一釜。

Guo Ju in the Late Han era served his old mother in a poor family. His wife gave birth to a son. When the son was three years old, [Guo Ju's] mother often saved [her own] food to feed him. Guo Ju said to his wife: “because we are too poor to provide [the whole family], I shall bury the son with you together. We may have sons later, but never have a mother again.” The wife dared not to disobey him. Then Guo Ju dug a pit of two *chi*⁵⁸ deep, he suddenly found one *fu*⁵⁹ of gold.

Shan zhen wen qin 扇枕溫衾 (Cooling pillow and warming quilt)

This story is recorded in Volume 4 of *Jia Fan*:

晉西河人王延，事親色養。夏則扇枕席，冬則以身溫被。

Wang Yan, a native of Xihe,⁶⁰ served his parents amiably. He cooled their sleeping mat with a fan in summer and warmed the quilt with his body in winter.

⁵² Runan is an ancient prefecture located at present-day Zhumadian City.

⁵³ Wang Mang (45 BC–23AD) was the founder of Xin dynasty in 9 AD and failed in 23. Traditional Chinese historians regard this short period as usurping the legitimate Han emperor's authority.

⁵⁴ Chimei, literal meaning “Red eyebrow”, was the name of a famous peasant rebel force in Shandong in 18 AD and failed in 27.

⁵⁵ A mulberry turns black from red when it is ripe.

⁵⁶ *Dou* is a traditional Chinese unit of measurement, less than two kilograms in Han dynasty.

⁵⁷ Dai is an ancient prefecture located approximately at present day Yuxian County, Hebei Province. Emperor Han Wendi (reign 180–157 DC) was a king there before he came to the post of emperor.

⁵⁸ *Chi* is a traditional Chinese unit of measurement, ≈ 22cm.

⁵⁹ *Fu* is a traditional Chinese unit of measurement, ≈ 20.5kg.

⁶⁰ Xihe is an ancient prefecture located at present-day Fenyang City, Shanxi Province.

***Chang fen youxin* 嘗糞憂心 (Tasting excrements worriedly)**

This story is recorded in Volume 4 of *Jia Fan*:

南齊庾黔婁為孱陵令。到縣未旬，父易在家遘疾。黔婁忽心驚，舉身流汗，即日棄官歸家。家人悉驚其忽至。時易病始二日，醫云：“欲知差劇，但嘗糞甜苦。”易泄利，黔婁輒取嘗之，味轉甜滑，心愈憂苦。

In Southern Qi⁶¹, Yu Qianlou got a magistrate post in Chanling⁶². Less than ten days after his arrival in the county, his father, Yi, got sick at home. Qianlou suddenly felt panic with sweat all over his body, so he gave up his job and went back home that very day. His family members were surprised at his sudden arrival. Two days after Yi got sick, the doctor said: “To know whether he is seriously ill, merely taste his excrements being sweet or bitter”⁶³. Yi had diarrhea, Qianlou took his excrements and tasted, [finding] their taste turning sweet and soapy, so feeling worried and painful.

As for the last three stories, according to the commentaries of *Ershisi xiao* in Yuan times: a story *Rugu budai* 乳姑不怠 (Lactating the mother-in-law never slackly) tells about the wife of Cui Shannan 崔山南 (active in the second quarter of the 9th c.),⁶⁴ *Di qin niqi* 滌親溺器 (Washing his parent's toilet bowl) tells about Huang Tingjian 黃庭堅 (1045–1105), *Qiguan xun mu* 棄官尋母 (Giving up official job to seek his mother) tells about Zhu Shouchang 朱壽昌 (active in the last half of the 11th c.). It is evident that the stories might not be known to Tanguts, because the key figures' living time is too late to be recorded timely in the Tangut literature, although Zhu Shouchang might have been a famous filial son at that time.⁶⁵

All the other stories occurred no later than the 6th c. (Southern Dynasties, 420–589 AD), in which the only exception is *Baili fu mi* 百里負米 (Carrying rice a hundred *li* away). The key figure of this story is Zhongyou 仲由 (i.e. Zilu 子路), one of the most famous students of Confucius, recorded in the second volume of *Kongzi jiaoyu*. Accordingly, in the past when Zhongyou served his parents, he often had food of roughage but carried rice a hundred *li* away for his parents. After his parents died, he traveled south to Chu.⁶⁶ Then he had one hundred accompany carriages and ten thousand *zhong*⁶⁷ of accumulated grain, sat on multiple blankets and ate from cauldron series. Even though he wanted to have food of roughage and to carry rice for his parents again, he would not have [the opportunity].⁶⁸

In all of the historical records, *Baili fu mi* was merely an idiom in the quote that Confucius told his students, without any storylines presented. Maybe this is just the reason why “Carrying rice a hundred *li* away” was not regarded by later generations as a story of filial piety. Actually, all the four entries above were substituted by others which spread more widely beyond Guo Jujing's *Ershisi xiao*.

⁶¹ Southern Qi was a dynasty from 479 to 502 AD in South China.

⁶² Chanling is an ancient county located at present-day Gong'an County, Hubei Province.

⁶³ This sentence means “If his feces taste sweet, he will be ill seriously”.

⁶⁴ It is noticeable that the stories of Zui Shannan (Cui Guan 崔瑄) was first recorded in *Jiu Tangshu* compiled as late as the year 945. One cannot believe the stories spreading widely in folklore during the next century.

⁶⁵ As for the admiring to Zhu Shouchang by his contemporaries, see Ōsawa (2002).

⁶⁶ The state Chu (?–223 BC.) located at the surrounding area of present-day Hubei and Hunan province.

⁶⁷ *Zhong* is an ancient Chinese unit of measurement, ≈ 45 kilograms.

⁶⁸ Chinese original: 昔者由也事二親之時，常食藜藿之實，為親負米百里之外。親歿之後，南遊於楚。從車百乘，積粟萬鍾，累茵而坐，列鼎而食。願欲食藜藿，為親負米，不可復得也。(孔子家語·致思)。

the first two stories, “An old mother beating her son with a rod” and “Getting grain in dream for filial piety” are qualified to be complements of *Ershisi xiao*.

Conclusion

Chinese stories entered Xixia through two channels: one is the literary channel as shown in *Leilin* and *Xinji cixiao zhuan*, presenting direct translations from Chinese monuments, the other is the oral channel as shown in *Shengli yihai*, presenting translations from Chinese folk legends spreading in Xixia. Stories in the latter were greatly recomposed in their original plots or even topics, though we do not know who did that, i.e., Tanguts or Chinese? Or both? What may be concluded is that the compilers of *Shengli yihai* concealed the key figure's name of every story, in order to tell the readers an illusion that these stories occurred in the Tangut history, and not in Chinese. It is beyond doubt that such an illusion would make Tanguts feel gracious in their native culture, though the Tangut titles they gave to the stories were not as appropriate as the common titles in Chinese. The decade of composing the Tangut works mentioned above is the most prosperous period of culture education in Xixia. It was the time when Xixia Emperor Renzong (reigned 1139–1193) showed great enthusiasm to develop Chinese values and to accelerate the cultural combination between Tangut and Chinese. By the same consideration, officials of the Xixia government translated many Chinese classics into Tangut for school teaching and popular reading. The concept of filial piety proves to be one of the most important topics in various textbooks for Royal School and primary readers for folk education.

The spreading of the stories concerning filial sons went through a long period of history, in which most illiterate narrators might, according to their personal preferences, add and delete the storylines, or even modify the topics of the originals. This fact often results in various versions of one and the same story, presenting different contexts more and more inconceivable or even absurd, so that it is difficult for contemporary scholars to trace their provenances one by one. Tangut translations, together with relevant materials in other languages, constitute a complicated appearance of the stories of filial piety spreading in north China, which is an interesting task for the future.

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Китайские истории о сыновней почтительности в тангутской литературе

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Аннотация: Большое количество рассказов о семейных морально-этических правилах были распространены в Срединной империи и вдоль коридора Ганьсу задолго до официального появления «Двадцати четырех историй о сыновней почтительности» при династии Юань. Большинство из них проникли в государство Сися как литературные записи или устные рассказы. Некоторые из них неоднократно переводились на тангутский язык и использовались как популярный материал для обучения молодежи моральным устоям или как поздравления с днем

рождения пожилых людей. Довольно часто тангутские версии значительно отличаются от китайских оригиналов, как по сюжету, так и по тематике. Это указывает на то, что тангуты старательно адаптировали китайскую культуру к своей, пересказывая тангутские версии на основе устных рассказов, а не исторических фактов. У тангутов не существовало устойчивого текста подобно «Двадцати четырем историям о сыновней почтительности», однако их версии о сыновней почтительности являются переходным этапом пост-Юаньского периода.

Ключевые слова: тангуты, Сися, фольклор, китайские классики, сыновняя почтительность, переводы на тангутский язык.

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