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# *Tan hu*: A New Tiger Lore Anthology in the Qing Dynasty

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**Abstract:** Tigers have long fascinated Chinese minds. People gathered, exchanged, compiled, and took delight in tiger lore from at least the Song Dynasty. This paper draws attention to *Tan hu* (*Talks About Tigers*), the last anthology of tiger stories in this long tradition compiled in the early Qing Dynasty. It is based on the long-lasting Chinese literati light literature and sheds new light on the lesser-known author Zhao Biao Zhao. It argues that the *Tan hu* anthology is notably new in four aspects: its inclusion of only new stories; its critical view toward collected stories; its vernacular features; its great sense of humor and satire.

**Keywords:** tiger story; light literature; literary anthology

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## 1. Introduction

Real tigers might not be prevalent in China throughout history, but stories about them certainly are. In fact, an astonishingly impressive amount of these stories have been produced, shared, and accumulated over time. Moreover, the panorama of tiger lore is even much broader than what Edward Schafer had briefly surmised in his book about fascinating Chinese fauna and flora: “Chinese literature from the earliest times is full of tigers – man-eating tigers, symbolic tigers, anti-tiger spells, tiger hunts – tigers in China are like mice in a cheese factory” (Schafer 1967: 228).

However, while tiger lore abounds, little of it is collected into anthologies, which unfortunately fared poorly in the hands of modern critics. It is more likely to be categorized as sensational, inferior, and superstitious pulp literature rather than a “treasure house” that stocks a distinctive narrative genre that is culturally and socially situated and merits serious analysis. This is especially true in the case of *Tan hu* (*Talks about Tigers*), which was compiled by a lesser-known early Qing literatus Zhao Biao Zhao (1687–1770). Outstanding in quality and unique

in various other aspects among tiger lore anthologies, TH, short for *Tan hu*, does not have a modern annotated and punctuated edition and seems to be almost non-existent in modern discourses about Chinese animal literature, even neglected by research on tiger lore in Chinese literature.

A preliminary study it is, this paper intends to attract attention to TH and shed light on one of its notable features, i. e. , its “freshness”. The first part is a short introduction. The second part briefly surveys the preceding tiger lore anthologies leading to TH. Given the lack of information on TH, the third part elucidates the essential but significant matter: Who is the author Zhao Biao Zhao? The fourth part is the core of this paper. It demonstrates that TH is notably new in four different aspects: its inclusion of only new stories, its critical view toward stories, its vernacular features, and finally, its great sense of humor and satire. The last part is the conclusion, which summarizes and reconfirms the main findings of this paper.

## 2. Tiger Lore Anthologies from the Song Dynasty to the Qing Dynasty

Gao Ming contends that there are four tiger lore anthologies extant. However, that is not true. So far as the author of this article can ascertain, there are at least seven that we still get hold of. Their basic information can be summarized in the chart below.

Anthology	List of Abbreviations	English Name	Compiler	Dynasty	Volume/Quantity
太平廣記	TPGJ	<i>Extensive Records of the Taiping Era</i>	李昉 (925–996) et al.	Song 宋	8 volumes; approx. 20,000 words
太平御覽	TPYL	<i>Imperial Readings of the Taiping Era</i>	李昉 (925–996) et al.	Song 宋	2 volumes; approx. 5000 words
虎苑	HY	<i>A Garden of Tiger Lore</i>	王穉登 (1535–1612)	Ming 明	2 volumes; approx. 10,000 words
虎薈	HH	<i>A Tiger Lore Anthology</i>	陳繼儒 (1558–1639)	Ming 明	6 volumes; approx. 50,000 words
虎寄	HJ	<i>Tiger Lore Deposits</i>	趙吉士 (1628–1706)	Qing 清	19 volumes; approx. 4000 words
古今圖書集成	GJTSJC	<i>Complete Collections of Illustrations and Writings from Ancient to Contemporary</i>	陳夢雷 (1650–1741) et al.	Qing 清	5 volumes; approx. 20,000 words
談虎	TH	<i>Talks about Tigers</i>	趙彪詔 (1687–1770)	Qing 清	1 volumes; approx. 14,000 words

Viewed from their compilers, these anthologies can be divided into official ones and non-official ones. It is not surprising that tiger stories find their way into the official encyclopedia-like collections. After all, it is their very job to be all-inclusive, including even as trivial as animal literature. Though tiger stories have gone back to the very earliest period of human-tiger co-existence and have scattered in all genres of literature ever since, the first anthologies of them did not appear as late as the early Song dynasty, in official collections *Taiping guangji* (*Extensive Records of the Taiping Era*) and *Taiping yulan* (*Imperial Readings of the Taiping Era*), which were compiled around the same period and by roughly the same group of compilers. It is reasonable to fathom that ear-

lier anthologies might have once been produced by individual hands and then lost along with many other “trivial writings”. At the same time, the official status of TPGJ and TPYL secures a better circulation against the turmoil of the time. The section on tiger lore collected in TPGJ contains 8 volumes (Juan) in about twenty thousand words. Those in the TPYL are smaller in scale, including two Juan in about five thousand words. Both provide sources for their included stories. Their sources are solely written ones, which feature a vast span of time and genre of writing, from philosophical works from pre-Qin to the chuanqi (Legends) in the Tang dynasty. From the view of sources and organization principles, much like them is the *Gujin tushu Jicheng* (*Complete Collections of Illustrations and Writings from Ancient to Contemporary*), which was compiled by Chen Menglei (1650–1741) in the early Qing dynasty. One distinctive feature of the GJTSJC is that besides tiger stories, it has a section on yiwen (literature), harboring literary works that feature tigers. This indicates that the compiler has in his mind the idea of “tiger in literature” vis-à-vis “tiger as literature” and an ambitious aim to include more tiger-related literature.

More to the focus of this essay is the tiger lore anthologies compiled by non-official literati. In contrast with the official encyclopedia, it has evident reason and abundant resources to include all literature pertinent to their task. Individual literati’s compiling these tiger stories reflect a fascinating culture among the educated elite and a surprising voracious appetite for tiger stories.

*Hu yuan* (*A Garden of Tiger Lore*), the first anthology of this kind that we know of, appeared in late Ming by a famous share (“mountain man”) Wang Zhideng (1558–1639, courtesy name baidu). Some researchers assert that anthology is lost, but it is not. HY contains 145 stories in two Juan in around ten thousand words. What is special about the layout of HY is that Wang divides it into 14 sections according to its motif. From the preface, there are two things worth noting. First, the compiler is very much a tiger-maniac who shows great enthusiasm for anything related to tigers. Particularly worth noting is the following description recorded in the preface for HY:

又數月,聞擒虎過陸丈門外,人皆擁門觀。王子稍出后,虎已去。從觀者問,虎文甚奇,王子歎恨不見虎。他日遊山間,尋擒虎處,又觀虎磨牙檜,檜皮如削,心異之。山人競來談虎,王子憶及古書及人間所聞虎事,往往酬答之。客好事者,命牘箋記,又趣王子梓。(Wang 1993: 205)

Months later, I heard the [parade of the] captured tiger pass the gate of my father-in-law’s house. People flooded in to watch. I went out late, only to find that the tiger was long gone. I inquired the people who had seen. [They told me] the tiger’s skin pattern was strange, and I only regretted that I had not seen the tiger. Later I toured the mountains to find where the tiger was captured and watched a tiger grind its teeth against a GUI tree. The skin of the tree fell like being peeled. This surprised me. Mountain men all came to me to talk about tigers. I recalled stories from ancient books and those I have heard and replied to them with these stories. Some enthusiastic guests urged me to write down these stories and publish them. (Translated by the author of this article)

This description shows that the sources of HY are “stories from ancient books and those that I have heard”. A survey of the stories in HY confirms that most of them are from ancient written sources, not much unlike those in TPGJ and TPYL. It also depicts Wang Zhideng as a massive fan of tigers, who shows great enthusiasm for anything related to tigers. After missing a chance to witness the captured tiger, he would venture into the mountains only to see by his own eyes the place where it had been captured. More importantly, it also communicates the presence of a popular tiger culture among the literati group, who have great fun talking and exchanging tiger



lore.

The compiler of *Hu hui* (*A Tiger Anthology*) Chen Jiru (1558–1639, style name Meigong) is a friend of Wang Zhidong, and HH is, in essence, an enlargement of HY, as is clearly shown in HH's preface:

百穀王丈訪于寶顏堂,授以虎苑,可以辟瘡。讀之而魔鬼如故。然其書所徵不及百事。余乃搜諸逸籍,及山林湖海之故聞,蒼撮成卷,題曰虎蒼。(Chen 1936: 6)

[Before the cure of my malaria] Wang Baigu visited me at the Hall of Bright Colours and gave me his Huyuan, saying that it could cure [my] malaria. [I] read it, but the demon was still there. However, his book collected less than one hundred stories. So I searched the rarely seen books and collected tales about mountains, forests, lakes, and seas. I gathered and compiled them into many Juan and named it A Tiger Anthology. (Translated by the author of this article)

Wang Baidu was convinced that reading tiger stories itself could cure his friend's malaria. It certainly did not. However, Chen Jiru fell in love with these tales despite their medical failure and decided to expand them. The sources are much like HY's, drawing primarily from ancient written materials (including existing tiger anthologies in TPGJ and TPYL), only that HH's expanded scale is much larger, amassing 370 tales in six Juan in around fifth thousand words.

The collection of tiger lore in the section *Hu Ji* (*Tiger Lore Deposits*) in by Zhao Jishi (1628–1706, courtesy name Tianyu) was the last major tiger lore anthology before TH. This is a small but exquisite one, amassing 19 stories around four thousand words, selected from ancient written sources.

To sum up, we find that talking about the tigers is a popular entertainment among literati groups, especially in the late Ming and early Qing dynasties. The timing of its prosperity corresponds with that of the mushrooming of other **zhiguai and biji** (notes) writings, reflecting the exciting zeitgeist of this period. As for sources, these tiger lore anthologies tend to include written records indiscriminately, amassing stories from different periods with a preference for older stories.

### 3. Zhao Biaozhao: The Author Behind *Tan hu*

We would know very little about Zhao Biaozhao (1687–1770, courtesy name Baosan, style name Qiupu), the author of *Tan hu* (*Talks about Tigers*), if not that the local gazetteer has preserved a succinct biography of him:

趙彪詔字豹三。雍正五年,詔守令各舉一人,彪詔與焉。七年詔舉有猷、有為、有守之士。學正復以彪詔應。辭不獲。以縣丞試用四川,補遂寧丞。八署縣事,所至多惠政。謝歸,年六十。彪詔喜撰述,當簿書冗沓,未嘗輟學。至是益擁書自娛,尤留意桑梓故實。凡儒先事狀,鄉邦氏族,官府文移,閭里謠諺可備稽考者,罔不搜討。錄為巨編,共數百冊。每冊厚二寸許,摺疊粘補,纖悉不遺。乾隆三十年分纂武進陽湖二縣志皆取徵焉。(Dong 1968: 2363)

Zhao Biaozhao's courtesy name is Baosan. In the fifth year of the reign of Yongzheng [1727 CE], [the imperial court] ordered each magistrate to recommend a candidate, and Biaozhao was recommended. In the seventh year [of the reign of Yongzheng], [the imperial court] ordered recommendations for savvy, capable, and well-behaved people. The Provincial Education Commissioner recommended Biaozhao again. He refused, but the refusal was denied. [He was] the District Magistrate in Sichuan to fill [the vacancy of the position] of the District

Magistrate. [He] governed a Xian (county) for eight times and brought beneficial policies wherever he went. He resigned at the age of 60. Biao Zhao enjoys writing. He did not stop learning even when the bureaucratic burdens were heavy. At that stage, he enjoyed entertaining himself more with books. He paid special attention to past events in his hometown. [In doing this] he collected materials about everything that could be used to verify facts, like past scholars' undertakings, local clans, official documents, folklore, and proverbs. He compiled them into an enormous scale in hundreds of volumes. Each volume is more than two cun thick. By cutting and supplementing [materials], he left nothing unwritten. When the magistrate gazetteers of Wujin and Yanghu were compiled in the 30th year of the reign of Qianlong [1765], both made use of his books. (Translated by the author of this article)

Zhao Biao Zhao was born in an influential family. His father Zhao Shenji had a degree of jinshi (presented scholar, 1697) and was later a magistrate in Guangxi. His uncle Zhao Shenqiao was also a jinshi (1670) and had an even more successful official career, making it to the minister of the Ministry of Revenue. In contrast, Zhao Biao Zhao only had a degree of shengyuan (student member), and his fame came more from his literary works than his political career. He is a most prolific writer. The biography records of his output consist of “hundreds of volumes” and “each volume is more than two cun thick,” but unfortunately, none of these works is extant. The one Juan TH will also most likely be lost with his other works, if not included in *Zhaodai Cong shu wuji* (*The Fifth Collection of the Collectanea for This Glorious Age*, published in 1794) by Yang Fuji (1747–1820).

#### 4. *Tan hu*: A New Anthology

TH contains 116 tiger stories in 14,185 words, divided into three parts: zhi hu (subduing the tigers, 16 stories), hu shi (tiger stories, 51 stories), and zaji (miscellaneous records, 49 in number). Among many features of TH, it is first and foremost a new tiger lore anthology. It is new in the sense that unlike all other preceding anthologies, its sources are new, including tales very close to his time. In another sense, the compiler's critical attitude towards many of his tales is new, displaying disbelief for many pure fantasies. It is also stylistically new, showcasing features of vernacular influences from the orality of storytelling. Moreover, it is now in its abundant use of humorous satire.

First, it is new in its choices of sources. This feature must have amazed Yang Fuji, who, when commenting, singled it out in his colophon after the main text in *Zhaodai Congshu wuji*: “Stories on tigers abound. The best of them are Wang Baigu's *Hu yuan* and Zhao Tianyu's *Hu ji*. As for this collection, it amasses [tiger] stories that are new. Not a single story is told.” (Yang 1990: 667)

Since previous anthologies almost all start with stories dating as far back in time as those from the pre-Qin era, it is little wonder that Yang Fuji would be surprised by TH's insistence on only new stories. A survey on TH's sources indeed proves that Yang is right and insightful. Like other tiger lore compilers before him, Zhao Biao Zhao culled stories from written sources, mostly from biji writings produced in the Ming and early Qing. The chart below shows the dates of its borrowed written sources.

Book/Collection	Author/Compiler	Dynasty
<i>Yinglansheng</i> ( <i>Grasping Beautiful Scenes Around the World</i> )	Ma Huan 馬歡 (1380–1460)	Ming

续表

Book/Collection	Author/Compiler	Dynasty
<i>Huayi human niaoshou zhenwan kao (Study on the Fauna, Flora and Antiques of China and Abroad )</i>	Shen Maoguan 慎懋官	Ming
Not Known	Wu Kanghou 吳康侯	Qing
<i>Bianzhouwenjian lu (Collection of What Has Been Heard and Seen Along Borders)</i>	Chen Nieheng 陳聶恒	Qing
<i>Jian Wenlu 見聞錄 (Collection of What Has Been Seen and Heard)</i>	Song Qifeng 宋起凤	Qing
<i>Dianxing jicheng (Records of Adventures in Yunnan)</i>	Xu Zuanzeng 許纘曾	Qing
Not Known	Li Guangdi 李光地(1642–1718)	Qing
<i>Juyi lu (Records of Living at Ease)</i>	Wang Shizhen 王士禛	Qing
<i>Luofu waishi (Miscellaneous History of Luofu)</i>	Qian Yikai 錢以壇	Qing
<i>Taiyuanzashi (Miscellaneous Records from the Garden of Zai )</i>	Liu Tingji 刘廷璣	Qing

It is clear from this chart that except for two sources dated back to Ming, the rest are all from early Qing. So his inclusion of new sources and his exclusion of familiar sources used in previous anthologies seem to be pre-planned rather than casual. His use can also see modifiers, which specify that individual stories happened not long ago and are indeed new. For example, he often inserts clauses like “In the 16th year of the reign of Shunzhi” [1659]; “In the eighth month of the 38th year of the reign of Kangxi [1699]” and “In recent years”. These are all clear signs of emphasis on the recentness of his stories, a feature the readers are being kept reminded of when going through lines.

This naturally leads to the question of why he would reject older sources and emphasize his stories are new ones? Zhao Biaozhao does not provide his justifications. But one very possible reason, and indeed a simple one, is that readers can be easily bored of repeating and retold stories and expect to hear something new. Also, this fact reflects the literati group’s ongoing thirst for new sources of entertainment. Yuan Zongdao (1560–1600), a famous late Ming literatus, recorded that he once in a drinking game demanded his fellow friends to tell new rather than cliché stories, and the result was hilarious:

余出一令,每人說一鬼一虎,須一二年間新事。不得引古書中所載,不能者罰巨觥。一客談虎,旋撰說不成章,滿座皆絕倒。(Yuan 2016: 271)

I set a rule [requiring that] each person tell a story of ghosts and tigers [and it] has to happen within one or two years recently. There can be no reference to stories recorded in old books. Otherwise, he will be punished for drinking up a giant cup of wine. One of the guests started telling a story about tigers, and before long, he stumbled and could not continue [without using stories he was familiar with from old books]. The audience burst into laughter. (Translated by the author of this article)

Literati (who may have never seen a real tiger) mostly read and exchange tiger stories as thrillers. The need from readers for new thrilling stories, among other reasons, might well inspire Zhao Biaozhao to make a brand new collection of tiger lore.

Second, TH is also new in Zhao Biaozhao’s critical attitude towards stories that seem too fantastic to be true. This trait is rarely seen in other tiger lore compilers, who value stunning effects more than common scientific sense. Zhao Biaozhao often expresses doubt when he needs to remind his readers. In his preface, he asked:

“I hear that the demons of malaria fear tiger the most. Talking about tigers with patients cures malaria. Is that so?” (Zhao 1990: 671) This probably refers to the famous anecdote of Wang Baidu and Chen Jiru. Zhao has rightly challenged the fantasy of “tiger frightening away malaria demons” since Chen Jiru was not cured of his malaria in this way. In story No. 5, he records a tale in which a statue of a mountain god in a local temple falls and kills a tiger. The local magistrate believes that this signifies that strange political affairs are known to the gods. However, Zhao does not seem convinced. He comments: “[The statue] of god falls and kills a tiger. That is not enough to claim that the strange political affairs have reached the gods.” (Zhao 1990: 672) Story No. 28 recounts a tale of an older man metamorphosed into a tiger because the tiger skin had covered him for too long. At the end of this story, Zhao Biao Zhao commented with suspicion, also with a sense of humor, that: “If sleeping under the tiger skin for ten years [makes one] turn into a tiger, how come after dozens of years of eating beef, mutton, dog meat and chicken, [people] do not change shape accordingly?” (Zhao 1990: 673)

However meanwhile, Zhao’s critical mind should not be exaggerated. Roel Sterckx observed that ancient Chinese never really showed interest in the scientifically zoological study of animals. And by this standard, Zhao Biao Zhao is not an exception. When quoting from *juyi lu* and *yingzhou lansheng*, he seems sincerely convinced of their accounts of “feihu (flying tigers)” which “feed on human brains”. After all, this is a literary collection of tiger stories rather than scientific facts about tigers. This simple fact is worth pointing out because some contemporary researchers are reading these tales as historical truths. For example, one modern historian quoted a “historical fact”, story No. 57 from TH, to support his claim that in late Ming marauding tigers decimated many populations of Sichuan, the second wave of damage after the first wave brought by Zhang Xianzhong (1606–1647): “At that time the grassroots and tree skin could be used to sustain lives, and [people] regard the flesh of the weak as a delicacy. This situation was made so [by its circumstances]. Then [we] suffered from tigers, which came in tens and hundreds. Some of them would lift tiles from house roofs at midnight and climb down to devour the old and the infants in the house. It is fate indeed!” (Zhao 1990: 679)

Tigers might attack people, but being solitary animals in nature, they certainly would not come in “tens and hundreds”, let alone lift roof tiles! So it is essential to keep in mind that what Zhao Biao Zhao has compiled, after all, are stories rather than facts.

Third, TH has displayed features of orality of storytelling, which adds vernacular characteristics into TH’s overall classical style in language. As mentioned above, TH has culled from written sources from Ming to Qing. However, many of TH’s stories result from oral reports or discussions.

This feature is more evident in some stories than others. In story No. 25, he emphasized that “Provincial governor Wang Weiqing told me the story himself” (Zhao 1990: 673). It is like a vivid scene depicting the storyteller Zhao Biao Zhao stressing his credibility and urging his audience to trust him. Story No. 42 is a similar case, in which he stressed that the source was natural, just like storytellers would react when challenged: “His grandson told this story in person. Mr Zhu Yudong from Susong told [me] that.” (Zhao 1990: 676) These examples all indicate that unlike previous anthologies’ almost entire reliance on ancient written sources in the classical language, Zhao Biao Zhao’s TH is very keen to include and even stress the omnipresence of its vernacular features.

Fourth, TH is new in its love for humorous stories and the author’s satirical comments. The humor factor is not perceptible in previous anthologies, mainly because compilers primarily intend their stories to be thrillers, a-

bove anything else. Even when they do contain humorous bits, they are mostly skipped distractions. By comparison, TH shows tremendous enthusiasm for humorous tiger stories. A fascinating example is story No. 12:

黃州僧專念“阿彌陀佛”，晝夜不絕，隨其所見，皆稱“阿彌陀佛”；如見姓張人，則曰“張阿彌陀佛”；姓李亦然；見雞，則曰“尖嘴阿彌陀佛”；見虎，則曰大嘴；見人吹籬，則曰“長阿彌陀佛”；打鼓，則曰響。凡其所遇，無不然者。(Zhao 1990: 669)

In Huangzhou, a monk always chants Amitābha for days and nights on ends. Whatever he sees, he calls [them] Amitābha. For example, when he meets people with the surname of Zhang, he calls them “Amitābha Zhang”. This is also true when he meets people with the surname of Li. [When he] sees chickens, he calls them “Sharp Mouth Amitābha”. Seeing tigers, [he] calls them “Big Mouth [Amitābha]”. Seeing people play the crude bamboo mat, [he] calls them “Long Amitābha”. [Seeing people play] the drum, he calls them “Loud [Amitābha]”. Whatever he sees, he calls them like this. (Translated by the author of this article)

The use of satire also pervades in TH. Zhao Biaozhao adeptly used tiger stories as ironies, and the vehicle of his criticism of the ugliness of society and human nature, without lapsing into didacticism. His reprimand is probably due to the influence of his political career as an orthodox Confucian official, who had served as the magistrate in eight districts before he retired and lived as long as 84 years to witness enough unpleasant human wickedness. His voice of condemnation appears in the text in the form of his comment “yiming yue” (So the recluse man says). At the end of story No. 20, he castigates that men are not so virtuous compared to tigers: “The tiger knew shame, and ended up a [honorable] death from the broken backbone. It is much superior to those people who betray their benefactors!” (Zhao 1990: 672)

In story No. 62, his satire is acute. Tiger stories are preoccupied with the ferocious man-eating tigers, but tigers in reality, on the contrary to numerous marauding tiger records, are more likely to be prey in the hands of crafty humans than predators of them: “Records of tigers very often record ways to kill them. It can be seen that people all have a desire to kill tigers. Then tigers are also in danger.” (Zhao 1990: 680)

In story No. 28, he again uses tigers to express his discontent on deplorable human behavior: “Evan, the tiger, can tell the difference between strangers and acquaintance. Today the tiger [behaving people] devour specifically their acquaintance!” (Zhao 1990: 673)

Humour and satire produce some of TH’s best and most intriguing stories. Like in story No. 17, Zhao Biaozhao shows sympathy for tigers, while in story No. 18, he masterfully compared the “penis biting men” to real-life bootlickers:

山中多虎，獵戶取之甚艱，然有三事可資談笑：其一，山童早出，往村頭易鹽米，戲以藤斗覆首，虎卒搏之，奮斗而去，童得免。數日，山中有自死虎，蓋鬥入虎口既深，隨口開闔，虎不得食而餓死也；其一，銜豬跳牆，虎牙深入而牆高難越，豕與虎夾牆而掛，明日俱死其處；其一，山中酒家，一虎夜入其室，見酒竊飲，以醉甚不得去，次日遂為所擒。逸民曰：“三虎等斃，醉者差勝，然虎不啖醉人，而人擒醉虎乎？”(Zhao 1990: 671)

There are many tigers in the mountains. It is quite difficult for hunters to hunt them. However, three stories can be used to facilitate fun talks. The first one is that a mountain boy went out early one morning to the village’s entrance to trade rice and salt. He jokingly wore a vine hat on his head. A tiger suddenly attacked [the boy]. It left with the hat in its mouth, and thus the boy was spared. Days later, a tiger was found died itself in the mountain. It was because the hat entered deep into the tiger’s mouth. As the mouth opened and closed [with the hat stuck there], the tiger could not eat and was starved to death. The second one is that [a tiger tried to] jump over

the wall with a pig in its mouth. As the tiger's teeth went deep [into the flesh of the pig] and the wall was too high to jump over, the tiger and the pig ended up hanging there. The next day they both died there. The last one goes that one tiger entered a liquor shop in the mountain one night. It found the liquor, drank secretly, and was too drunk to leave. So the next day, it was caught. The recluse people say [referring to Zhao himself], three tigers are found waiting to die, the drunken one is slightly better. Nevertheless, tigers will not eat drunken people; how can people catch drunken tigers then? (Translated by the author of this article)

近歲有壯士守水碓，為虎攫而坐之，碓輪如飛，虎視良久，士且甦，手足皆被壓，不可動，適見虎勢翹然近口，因極力齧之。虎驚，大吼躍走。其人遂得脫。馮猶龍曰：“昔人料虎□，今人乃吮虎腎乎？”逸民曰：“猶不若嚼虎脬也！”(Zhao 1990: 671)

In recent years, a stout man has been guarding a water mill. He was attacked by a tiger and was sat on by it. The wheel of the mill [turned] like flying [as it grabbed the tiger's attention], the tiger stared at it for a long time. The man gradually resuscitated, [only to find that] his hands and feet were sat on by the tiger and could not make a move. By chance, he found the penis of the tiger near his mouth, so he bit it with great force. The tiger was surprised and jumped away, roaring. Then this man was spared. Feng Youlong said, the ancients cooked tigers' bristles, now do people eat their kidneys? The recluse said that was nothing compared with blowing air to the tiger's penis! (Translated by the author of this article)

## 5. Conclusion

Zhao Biaozhao's TH straddles a rich tradition of tiger lore anthologies and new literary taste for tiger stories and publishing conventions of his own time. Being the last major anthology of tiger stories, TH displays features of deviance from previous works and executes a lovely collection of new stories. We see connections between previous anthologies and TH, especially the unofficial ones like HY and HH. In this sense, TH is a response and a supplement to the long-lasting tiger lore craze. Four different aspects of TH being new are examined with examples, which undoubtedly demonstrates that TH is an adorable and idiosyncratically new conglomeration of tiger lore anthology in the early Qing.

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