

## A Bibliography of the Criticism of Chinese Poetic Drama

*Chi-fang Lee*

The purpose of this paper is to prepare an extensive bibliography of criticism on the traditional Chinese *ch'ü* 曲 since the Ming dynasty (1368-1644) down to the present. The appellation *ch'ü* normally refers to a large corpus of dramatic arias composed in narrative sequence. As a branch of Chinese poetry, the aria parts of all traditional Chinese dramas are written in poetic form; they tell stories of human life which are enhanced through the singing of the characters. A play consists of two components, alternating sung lyrics and spoken prose; the singing part of a play is what has been conventionally called *hsi-ch'ü* 戲曲 (theatrical songs) by the Chinese. These dramas, in fact, can be appreciated as written literature not just as a play performed on stage.

The Chinese *hsi-ch'ü* flourished in two major traditions, the northern *ch'ü* and southern *ch'ü* with their separate musical conventions. Each *ch'ü* is written according to different metrical and melodic patterns, which bear the name of a musical air, and to one of various modes. The singing of the arias on the stage functions to enhance and prolong the dramatic moment rather than to advance the plot, which is mainly developed in the prose dialogue. The aria is elaborative, descriptive, and highly emotive. The northern *ch'ü* is also called *tsa-chü* 雜劇 or *yüan-ch'ü* 元曲. Each *tsa-chü* usually consists of four acts; sometimes one additional short scene (*hsieh-tzu* 楔子) is added. The *ch'ü* composed in southern style is also called *ch'uan-ch'i* 傳奇; it refers to a corpus of several hundred southern style plays of the Ming and Ch'ing (1644-1911) periods. In comparison with the northern style *tsa-chü*, the music of *ch'uan-ch'i* seems to have been softer and more languorous, and the musical conventions are much less restrictive. There are usually thirty to forty scenes in a play; the complete performance of a

*ch'uan-ch'i* requires two to three days.

Along side the dramatic arias written for performance on the stage, dramatists also wrote lyric verses named *san-ch'ü* 散曲, which can be rendered as free arias. The *san-ch'ü* is a general term for many varieties of lyric verse-forms, from the simplest single-stanza form to the the combined cluster verses in the same mode. The *san-ch'ü* lyric verses are also sung, in a manner referred to as "clear singing" (*ch'ing-ch'ang* 清唱), a style suitable for the enjoyment in private-parties, in tea houses, or for singing girls at banquets, or simply to satisfy the poet's own particular desire for expression. It is not designed for the stage with orchestra accompaniment and the trappings of the theatre, but to be sung with a flute or the *san-hsien* 三弦 and to the beat of the clapper (*ban* 板).

Since Chinese dramatic verse is a branch of poetry, a Chinese playwright is perforce a poet. At the same time, since the purpose of composing a *ch'ü* is to fit the verse into the scheme of a musical score, the playwright also needs to be a musician.

In the early decades of the thirteenth century, the northern *ch'ü* corpus consisted of five hundred and sixteen *ch'ü-p'ai* 曲牌 or tunes. After revitalization of the southern *ch'ü* in the Ming times, the southern *ch'ü-p'ai* corpus was expanded in great dimension. Up to the early Ch'ing dynasty, there were over one thousand and five hundred *ch'ü-p'ai* for the southern drama alone. In order to regulate the pitch of the singing, these southern *ch'ü-p'ai* were grouped into thirteen musical keynotes. In regard to the rhyme of the *ch'ü*, an independent rhyme system was worked out and completed in the early Ming times, and these rhymes were classified into twenty or twenty-one categories. This system is much more specific than the rhyme system used for Chinese *shih* 詩 and the *tz'u* 詞 poetry.

After the splendid flourishing of Chinese drama in the Yüan dynasty (1260-1368), a field of related studies consequently developed, which focused on the literary arts of play making, the composing of verses in definite metrical and melodic patterns, and the techniques of singing and of theatrical performance. Thereafter, from the Ming period onwards, Chinese literary writers produced a considerable amount of works in the field of criticism which we were unaware of until very recent years.

There are various kinds of songs and various ways of singing in traditional Chinese theatre. This paper, however, is limited to the works criticizing or studying the composition of poetic dramas. According to this criterion, folklore, modern songs, plays of dialogues (*hua-chü* 話劇), and regional

operas are not included. As for the *san-ch'ü*, most writers did not make a clear distinction between *san-ch'ü* and the dramatic arias, they extended their criticism to cover both. In some of those books, they are inseparable, so no meticulous exclusion of *san-ch'ü* has been made in this paper, though its inclusion is not my primary purpose. Furthermore, Peking opera has been considered an entertainment achieving national eminence, but its melodic patterns, ways of singing, and the level of literary taste are different, so it deserves independent treatment and is not included in this paper.

It should be remarked here that the study of dramatic criticism is a newly developed field since Wang Kuo-wei 王國維 (1877-1929) in China; it has not been fully explored. So the task of collecting works in this field is made difficult by the fact that Chinese dramatic critics of the past seldom expounded their theories of criticism in a very systematic manner, but were content to let their views be scattered among "Drama Talks" (*ch'ü-hua* 曲話), notes, letters, reported conversations, and prefaces to their own or other people's works on the subject. Moreover, most of the critics did not bother to define their terms clearly, not even the key words of their theories. Although I have on the whole refrained from making any criticism of these criticisms, I could not help expressing several words in the ensuing passage which reveal where my predilections and sympathies lie.

It seems that early critics in the mid-fourteenth century were mainly concerned with the language of drama, the metrical requirements, or the style of verse composition. Among them Chu Ch'üan 朱權 (1378-1448) stands out as an example; he gives, in his *T'ai-ho cheng-yin p'u* 太和正音譜, brief critiques of the styles of numerous authors of dramatic and free arias preceding his time. Hsü Wei 徐渭 (1521-1593), also a Ming critic, discusses in his book entitled *Nan-tz'u hsü-lu* 南詞敘錄 the literary and musical sides of the southern *ch'ü*. The later *Ch'ü-lü* 曲律, written by Wang Chi-te 王驥德 (d. 1623), is a systematic and general introduction to the arias and lyric verses; and the *Ch'ü-p'in* 曲品, by Lü T'ien-ch'eng 呂天成 (1573-1619), provides fairly exhaustive criticism of all southern arias and free verses. Yet both of them do not make a clear distinction between dramatic and free arias. P'an Chih-heng 潘之恒, (1536-1621), an obscure critic and a contemporary with Lü T'ien-ch'eng, took a new approach in his *Luan-hsiao hsiao-p'in* 鸞嘯小品 and *Hsüan-shih-ch'ao* 亘史抄; divested his aria discussions from the literary sense entirely, he criticized dramatic writings from the viewpoint of singing and theatrical performance. His idea rendered a great deal of new inspirations to the later critics after his time.

The best systematic study of the *ch'ü* works began with Li Yü 李漁 (1611-1680), who considered theatre as an art comprising both literature and theatre. He paid attention not only to the lyrics and prose passages of drama, but also to the ways that dancing, singing, and acting performed on stage. Up to the early Republican period in the present century, Professor Wu Mei 吳梅 (1884-1939) produced the best written works on the subject of *ch'ü*. An excellent *ch'ü* singer as well as an excellent verse-writer, he wrote four books ranging broadly from theories of composition of dramatic verses to rhythmic studies of singing. In any event, we can find that, in the past four decades, a growing number of eminent Chinese writers, in Mainland and Taiwan alike, have explored more widely and deeply this subject and have contributed several valuable works.

The books listed in this paper are divided into three sections according to the time the works were written: the Ming, the Ch'ing, and the Republican period. Within each section, entries are alphabetically arranged by the names of the authors or compilers. If there are any misrepresentations or shortcomings in this paper, the writer could but beg the forgiveness of the original authors and the forbearance of the reader!

### List of Abbreviations

- Aoki* Aoki Masaru 青木正兒. *Shina kinsei gikyokushi* 支那近世戲曲史. Tokyo: n.p., 1937. Trans. Wang Ku-lu 王古魯 as *Chung-kuo chin-shih hsi-ch'ü shih* 中國近世戲曲史. 2 vols. Peking: n.p., 1958.
- CC* Chung-kuo hsi-ch'ü yen-chiu yüan, comp. *Chung-kuo ku-tien hsi-ch'ü lun-chu chi-cheng* 中國古典戲曲論著集成. 10 vols. Peking: Chung-kuo hsi-chu ch'u-pan she, 1960.
- Ch'en* Ch'en Nai-ch'ien 陳乃乾, 1) *Ch'ü-yüan* 曲苑. Haining: Ch'en Nai-ch'ien, 1921; 2) *Tseng-pu ch'ü-yüan* 增補曲苑. Shanghai: Liu-i shu-chu, 1922; 3) *Hsiu-ting ch'ü-yüan* 修訂曲苑. Haining: Ch'en Nai-ch'ien, 1925.
- Chiang* Chiang Liang-fu 姜亮夫. *Li-tai jen-wu nien-li pai-chuan tsung-piao* 歷代人物年里碑傳綜表. Hong Kong: Chung-hua shu-chu, 1961.
- Fu* Fu Hsi-hua 傅惜華, 1) *Ku-tien hsi-ch'ü sheng-yüeh lun-chu ts'ung-pien* 古典戲曲聲樂論著叢編. Peking: n.p., 1957. 2) *Ming-tai ch'uan-ch'i ch'üan-mu* 明代傳奇全目. Peking: n.p., 1959.

- Jen* Jen Na 任訥. *Hsin ch'ü-yüan* 新曲苑. Shanghai: Chung-hua shu-chu, 1940.
- Lo* Lo Chin-t'ang 羅錦堂. *Chung-kuo hsi-ch'ü tsung-mu hui-pien* 中國戲曲總目彙編. Hong Kong: Wan-yu Press, 1966.
- Mj* Chung-yang t'u-shu-kuan, comp. *Ming-jen chuan-chi tzu-liao so-yin* 明人傳記資料索引. Taipei: Chung-yang t'u-shu-kuan, 1965.
- T'an* T'an Cheng-pi 譚正璧. *Chung-kuo wen-hsüeh-chia ta tz'u-tien* 中國文學家大辭典. Hong Kong: Shanghai Printing Press, 1961.
- TL* Shang-hai t'u-shu-kuan, comp. *Chung-kuo ts'ung-shu tsung-lu* 中國叢書綜錄. 3 vols. Shanghai: Chung-hua shu chu, 1959.

### Works Written in the Ming Dynasty

- Chang Ch'ü-shu 張楚叔 or Sao-yin chü-shih 騷隱居士. *Heng-ch'ü chu-t'an* 衡曲塵談. In *Ch'en*, series 10. Reference: *TL* 1: 955.
- Chang Yüan-ch'ang 張元長. *Mei-hua-ts'ao-t'ang ch'ü-t'an* 梅花草堂曲談. In *Jen*, series 11, 1 *chüan*. Reference: *TL* 1: 956; *Lo* 233.
- . *Mei-hua ts'ao-t'ang pi-t'an* 梅花草堂筆談. Shanghai: Shang-hai tsa chih company, 1935. In *Chung-kuo wen-hsüeh chen-pen wen-k'ü* 中國文學珍本文庫. Series 1, 14 *chüan*. Reference: *Fu* 546.
- Ch'eng Yü-wen 程羽文. *Ch'eng-shih ch'ü-tsao* 程氏曲藻. In *Jen*, series 13, 1 *chüan*. Reference: *TL* 1: 956.
- Ch'i Piao-chia 祁彪佳. *Yüan-shan-t'ang ch'ü-p'in* 遠山堂曲品. In *CC* collection. Reference: *Mj* 1: 281; *Lo* 310.
- Chiang I-k'uei 蔣一葵. *Yao-shan-t'ang ch'ü-chi* 堯山堂曲紀. In *Jen*, series 9. Reference: *TL* 956.
- Ch'ien Hsi-yen 錢希言. *Hsi-hsia* 戲瑕. Shanghai: Commercial Press, n. d. In the collection of *Ts'ung-shu chi-ch'eng* 叢書集成. 3 *chüan*.
- Chou Hui 周暉. *Chou-shih ch'ü-p'in* 周氏曲品. In *Jen*, series 10. Reference: *TL* 956.
- Chu Ch'üan 朱權. *Tan-ch'ü hsien-sheng ch'ü-lun* 丹邱先生曲論. In *Jen*, series 3, 1 *chüan*. Reference: *Mj* 1: 152; *TL* 956.
- . *Han-hsü-tzu ts'u-p'in* 涵虛子詞品. 1 *chüan*. Reference: *Aoki* 733. (This is a summary of the Preface of Chu Ch'üan's *T'ai-ho cheng-yin p'u* 太和正音譜 and published in the collection of *Shuo fu* 說郛.)
- . *Ku-chin ch'ün-ying yüeh-fu ke-shih* 古今羣英樂府格勢. In *CC* series, 1 *chüan*. Reference: *Lo* 352.
- Chu Yun-ming 祝允明. *Wei-t'an* 猥談, in Tao T'ing 陶珽, *Hsü shuo fu*

- 續說郛 . Taipei: Hsin-hsin shu-chü, 1964 reprint of a Ch'ing edition. Reference: *Aoki* 169; *Mj* 2: 401.
- Feng Meng-lung 馮夢龍. *T'ai-hsia ch'ü-yü* 太霞曲語. Title varies: *T'ai-hsia hsin-tsou* 太霞新奏. In *Jen*, series 15, 1 *chüan*. Reference: *TL* 956; *Mj* 2: 625.
- Ho Liang-ch'un 何良俊. *Ssu-yu-chai ch'ü-shuo* 四友齋曲說. In *Jen*, series 5, 1 *chüan*. Reference: *Lo* 239; *Mj* 1: 270; *TL* 956. (This is a summary of the *chüan* 37 of the *Ssu-yu-chai ts'ung-shuo* 四友齋叢說 and the title is changed to *Ch'ü-lun* 曲論 in the *CC* series.)
- Hsü Fu-tso 徐復祚. *San-chia-ts'un-lao ch'ü-t'an* 三家村老曲談. Title varies: *San-chia-ts'un-lao wei-t'an* 三家村老委談. In *Jen*, series 7, 1 *chüan*. Reference: *TL* 956; *Lo* 233; 239; 248.
- Hsü Wei 徐渭. *Nan-tz'u hsü-lu* 南詞敘錄. In *Ch'en*, series 7, 1 *chüan*. Reference: *Chiang* 456; *Mj* 465; *TL* 955.
- Hu Ying-lin 胡應麟. *Shao-shih-shan-fang ch'ü-k'ao* 少室山房曲考. In *Jen*, series 8, 1 *chüan*. Reference: *Mj* 354; *TL* 956.
- Ku Ch'i-yüan 顧起元. *Ke-t'ao ch'ü-yü* 客座曲語. Title varies: *Ke-tso chui-yü* 客座贅語. In *Jen*, series 12, 1 *chüan*. Reference: *Mj* 954; *TL* 956.
- Li K'ai-hsien 李開先. *Tz'u-nüeh* 詞諼. N. P.: n.p., n.d. 1 *chüan*. Reference: *Lo* 239; *Mj* 213.
- Li Jih-hua 李日華. *Tzu-t'ao-hsüan tsa-chui* 紫桃軒雜綴. 4 *chüan*; *Yu-chui* 又綴. 2 *chüan*. Shanghai: Chung-yang book company, 1935. Reference: *Chiang* 470; *Mj* 190.
- Ling Meng-ch'u 凌濛初. 1) *Ch'ü-lü* 曲律. 1 *chüan*. 2) *Nan-yin san-lai* 南音三籟. 4 *chüan*. 3) *T'an-ch'ü tsa-cha* 譚曲雜齋. 1 *chüan*. Peking: Chung-kuo hsi-chü ch'u-pan she, 1960. Reference: *Chiang* 551; *Lo* 239.
- Lü T'ien-ch'eng 呂天成. *Ch'ü-p'in* 曲品. In *Ch'en*, series 4, based on Nuan-hung-shih edition 暖紅室刊本, 3 *chüan*. Reference: *T'an* 1233; *TL* 955; *Aoki* 730.
- P'an Chih-heng 潘之恒. *Luan-hsiao hsiao-p'in* 鸞嘯小品. A rare copy of a Ming edition in Shanghai Municipal Library. Reference: Lu Kung 路工, "P'an Chih-heng - Ming-tai hsi-ch'ü piao-yen p'ing-lun-chia" 潘之恒 - 明代戲曲表演評論家, in *Hsi-chü-pao* 戲劇報 Peking: n.p., 1961. Series 14: 28-30.
- . *Hsüan-shih-chao* 亘史抄. In *Ssu-k'u t'i-yao* 四庫提要 collection, *chüan* 138.

- Shen Ch'ung-sui 沈寵綏 . *Tu-ch'ü hsiü-chih* 度曲須知 . In Ch'en's *Hsiu-ting ch'ü-yüan*, series 10, 2 *chüan*. Reference: *TL* 955; *Lo* 239-40.
- \_\_\_\_\_. *Hsien-so pien-o* 絃索辨訛 . In *CC* series, based on a Ch'ing edition, 1649. 3 *chüan*. Reference: *Lo* 239-40.
- Shen Ching 沈璟 . 1) *Ch'ang-ch'ü tang-chih* 唱曲當知 . 2) *Cheng-wu-pien* 正吳編 . Reference: *Aoki* 214.
- Shen Te-fu 沈德符 . *Ku-ch'ü tsa-yen* 顧曲雜言 . In *Ch'en*, series 12, 1 *chüan*. Reference: *Chiang* 477; *TL* 955-56.
- T'ang Hsien-tsu 湯顯祖 . 1) *I-huang-hsien hsi-shen Ch'ing-yüan-shih miao-chi* 宜黃縣戲神清源師廟記, in *Yü-ming-t'ang chuan chi* 玉茗堂全集, *chüan* 7. 2) *Ta Sun Ssu-chu shu* 答孫俟居書, in *Yü-ming-t'ang ch'ih-tu* 玉茗堂尺牘, 3rd. *chüan*. Reference: *Aoki* 167.
- Wang Chi-te 王驥德 . *Ch'ü-lü* 曲律 . Title varies: *Fang-chu-kuan ch'ü-lü* 方諸館曲律 . In Ch'en's *Tseng-pu ch'ü-yüan*, series 13, 4 *chüan*. Reference: *Lo* 230; *TL* 955-56.
- Wang Shih-chen 王世貞 . *Wang-shih ch'ü-tsao* 王氏曲藻 . Title varies: *I-yüan chih-yen* 藝苑卮言, appendix I. In *Jen*, series 6, 1 *chüan*. Reference: *Aoki* 733; *Lo* 239; 248; *Mj* 25-6; *TL* 956.
- Wei Liang-fu 魏良輔 . *Wei Liang-fu ch'ü-lü* 魏良輔曲律 . In *Ch'en*, series 11, 1 *chüan*. Reference: *TL* 955-56.
- \_\_\_\_\_. *Nan-tz'u yin-cheng* 南詞引正, in Chang Ch'ou 張丑, *Chen-chi jih-lu* 眞跡日錄, calligraphic edition of Wen Cheng-ming 文徵明 in the Ming period, 2nd collection. Reference: Ch'ien, Nan-yang 錢南揚. "Nan-tzu yin-cheng chiao-cheng" 南詞引正校正. Lu Kung. "Wei Liang-fu ho ta-te chu-tso 'Nan-tz'u yin-cheng'" 魏良輔和他的著作 '南詞引正'. In *Hsi-chü-pao*. Peking: n.p., 7-8 (Apr. 3, 1961): 58-64; 65-66. (This is the complete and authentic edition of Wei Liang-fu's *Ch'ü-lü*).
- Wu-min-shih 無名氏 . *Tso-chia ou-p'ing* 作家偶評 . Published for the first time in 1637 in the book entitled *Wu-sao ho-pien* 吳騷合編 . Comp. Chang Hsü-ch'ü 張旭初 . Included in the *Ssu-pu ts'ung-k'an hsiü-pien* 四部叢刊續編 published by Chung-hua Book Company. Reference: *Lo* 55.
- Yen-nan chih-an 燕南之菴 . *Ch'ang-lun* 唱論 . (It is a short work on the art of singing *ch'ü*.) First published as an appendix to *Yang-chün pai-hsüeh* 陽春白雪 . Ed. Yang Ch'ao-ying 楊朝英 and published in 1324. Also found in T'ao Tsung-i 陶宗儀, *Cho-keng-lu* 輟耕錄 published in the Ming times.

## Works Written in the Ch'ing Dynasty

- Ch'a Chi-tso 查繼佐. *Chiu-kung pu ting tsung-lun* 九官譜定總論. In *Jen*, series 14, 1 *chüan*. Reference: *Chiang* 492; *TL* 956.
- Ch'en Tung 陳棟. *Pei-ching-ts'ao-t'ang ch'ü-lun* 北涇草堂曲論. In *Jen*, series 27, 1 *chüan*. Reference: *T'an* 1632; *TL* 956.
- Chiao Hsun 焦循. *Chü-shao* 劇說. In *Ch'en*, series 2, 6 *chüan*. Reference: *TL* 955.
- . *Ch'ü-k'ao* 曲考. This short essay was only printed with Li Tou's 李斗, *Yang-chou hua-fang-lu* 揚州畫舫錄, 18 *chüan*, which was published for the first time, judging from the preface written by Juan Yüan 阮元, in 1797.
- Chin Jen-jui 金人瑞. "P'ing Wang Shih-fu Hsi-hsiang-chi" 評王實甫西廂記. Reference: Aoki Masaru. *Ch'ing-tai wen-hsüeh p'ing-lun-shih* 清代文學評論史. Tokyo: Iwanami shoin, 1950. 29-34.
- Chou Hsiang-yü 周祥鉅. *Ta-cheng ch'ü-p'u lun-li* 大成曲譜論例. In *Jen*, series 20, 1 *chüan*. Reference: *TL* 956.
- Fang Ch'en-p'ei 方成培. *Tz'u-chu* 詞塵. T'ung-ch'uan 桐川: Ku-shih edition 顧氏刊本, 1799. Also by Hsiu-yang 秀陽: Hsieh-yüeh-hsing-hua-wu 斜月杏花屋 ed., 1829. 5 *chüan*. Reference: *T'an* 1634.
- Hsieh Chia-yü 謝嘉玉. *Ku-ch'ü-lu* 顧曲錄. In *Yung-ching-t'ang ts'ung-shu* 詠經堂叢書, n. d. Reference: *TL* 1727.
- Hsü Ta-ch'un 徐大椿. *Yüeh-fu ch'uan-sheng* 樂府傳聲. In *Jen*, series 22, 1 *chüan*. Also in *CC* series. Reference: *Aoki* 733; *Chiang* 585; *TL* 956.
- Huang Chou-hsing 黃周星. *Chih-ch'ü chih-yü* 製曲枝語. In *Jen*, series 16, 1 *chüan*. Also in *Chao-tai ts'ung-shu* 昭代叢書. Reference: *Chiang* 502; *Lo* 234; *TL* 956.
- Huang Tsung-hsi 黃宗羲. *Yeh Hsien-tsu mu-chih-ming* 葉憲祖墓誌銘 *Aoki* 225; *Chiang* 500. (This piece is included in Huang's collection of *Nan-lei wen-yüeh* 南雷文約.)
- Huang T'u-pi 黃圖珌. *K'an-shan-ko-chi hsien-pi* 看山閣集閒筆. Printed in *K'an-shan-ko ch'uan-chi* 看山閣全集, 1745. 16 *chüan*. Reference: *Lo* 239.
- Kao I 高奕. *Hsin ch'uan-ch'i-p'in* 新傳奇品, 1 *chüan*; *Hsü* 續, 1 *chüan*. In *Ch'en's hsiu-ting ch'ü-yüan*, series 12. Reference: *Fu* 579; *T'an* 1336; *TL* 955-56. (The original title of this book was *Ch'uan-ch'i-p'in*. It was Ch'en Nai-ch'ien who incorporated the later part of Lü T'ien-cheng's *Hsin ch'uan-ch'i-p'in* with it, and used Lü's book title for both writings)



- in the *Hsiu-ting ch'ü-yüan* series.)
- \_\_\_\_\_. *Hsü ch'ü-p'in* 續曲品. Contained in the author's work entitled *Tz'u-yen-t'ang ts'ung-shu wei-ke-kao* 賜硯堂叢書未刻稿. Reference: *TL* 1722.
- Li Yü 李漁. *Li-weng chü-lun* 笠翁劇論. Title varies: *Li-weng chü-hua* 笠翁劇話; *Hsien-ch'ing ou-chi* 閒情偶寄. In *Jen*, series 17, 2 *chüan*. Reference: *T'an* 1295; *TL* 956.
- Li-ko-yü-weng 笠閣漁翁. *Li-ko p'i-p'ing chiu-hsi-mu* 笠閣批評舊戲目. Rpt. in the *CC* series. Reference: *Lo* 239; 317.
- Li T'iao-yüan 李調元. *Yü-ts'un ch'ü-hua* 雨村曲話. Title varies: *Chü-hua* 劇話. In *Jen*, series 23, 2 *chüan*. Reference: Hummel, Arthur W., *Eminent Chinese of the Ch'ing Period (1644-1912)*. Washington: U.S. Government Printing Office, 1943. 1: 487-88. Reference: *TL* 956.
- Liang Shao-jen 梁詔壬. *Liang-pan-ch'ü-yü-an ch'ü-t'an* 兩般秋雨盦曲談. In *Jen*, series 26, 1 *chüan*. Reference: *T'an* 1673; *TL* 956.
- Liang Ting-nan 梁廷楠. *Teng-hua-ting ch'ü-hua* 簾花亭曲話. Title varies: *Ch'ü-hua* 曲話; *Teng-hua-chu-shih ch'ü-hua* 簾花居士曲話. In *Ch'en's Tseng-pu ch'ü-yüan*, series 16, 5 *chüan*. Reference: *Chiang* 680; *Lo* 232-33; *TL* 956.
- Liu Hsi-tsai 劉熙載. *Ch'ü-kai* 曲概. In *Jen*, series 19, 1 *chüan*. Reference: *Ch'en* 320; *TL* 956.
- Liu Hsi-yen 劉禧延. *Chung-chou ch'ieh-yin-p'u chui-lun* 中州切音譜贅論. In *Jen*, series 30, 1 *chüan*. Reference: *Lo* 234; *TL* 956.
- Liu Ting-chi 劉廷璣. *Tsai-yüan ch'ü-chih* 在園曲志. In *Jen*, series 19, 1 *chüan*. Reference: *Lo* 956; *T'an* 1395.
- Mao Hsieh-shu 毛先舒. *Nan-ch'ü ju-sheng k'e-wen* 南曲入聲客問. In *Jen*, series 18, 1 *chüan*. Reference: *Lo* 234; 239; *T'an* 1325-006; *TL* 956.
- Mao Sheng-shan 毛聲山. *P'ing P'i-p'a-chi* 評琵琶記. Reference: Aoki Masaru. *Ch'ing-tai wen-hsüeh p'ing-lun-shih*. Tokyo: Iwanami sho ten, 1950. 299-300.
- P'ing-p'u-ch'ing 平步青. *Hsiao-lou hsia-pai* 小樓霞裨. In *CC* series. Reference: *Lo* 239.
- Wang Te-hui 王德暉 and Hsü Yüan-cheng 徐沅激. *Ku-wu-lu* 顧誤錄. In *CC* series. Reference: *Lo* 239.
- Wu Jen 吳人. Comp. *San-fu p'ing Mu-tan-ting tsa-chi* 三婦評牡丹亭雜記. In *Chao-tai ts'ung-shu p'ieh-chi* 昭代叢書別集, 1 *chüan*. Reference: *TL* 1723.
- Yang Mou-chien 楊懋建. *Ching-chu chü-t'an* 京塵劇談. In *Jen*, series 28,

- 1 *chüan*. Reference: *Lo* 234; *TL* 956.
- Yang En-shou 楊恩壽. *Tz'u-yü ts'ung-hua* 詞餘叢話. In Ch'en's *Tseng-pu ch'ü-yüan*, series 17, 3 *chüan*. Reference: *Aoki* 734; *Lo* 240; *T'an* 1710; *TL* 956.
- . *Hsü-tz'u-yü ts'ung-hua* 續詞餘叢話. In *CC* series, 3 *chüan*. Reference: *Lo* 240.
- Yao Hsieh 姚燮. *Chin-yüeh k'ao-cheng* 今樂考證. In *CC* series. Reference: *T'an* 1688.
- Yüan Tung 袁棟. *Shu-yin ch'ü-shao* 書隱曲說. In *Jen*, series 25, 1 *chüan*. Reference: *TL* 956.

### Works Written Since 1912

- Chao Ching-shen 趙景深. *Ch'ü-lun ch'u-t'an* 曲論初探. Shanghai: 1980.
- . *Hsi-ch'ü pi-t'an* 戲曲筆談. Peking: n.p., 1962.
- . *Ming Ch'ing ch'ü-t'an* 明清曲談. Shanghai: n.p., 1959.
- . *Tu-ch'ü hsiao-chi* 讀曲小記. Peking: n.p., 1959. Reference: *Lo* 294.
- Ch'en An-na 陳安娜. "T'ao-hua-shan ch'üan-chi chih yen-chiu" 桃花扇傳奇之研究, in *Ch'ü-hsüeh chi-k'an* 曲學季刊. Taipei: n.p., 1964. 220-89.
- Ch'en Hsü 陳栩 or T'ien-hsü wo-sheng 天虛我生. *Hsüeh-ch'ü li-yen* 學曲例言. Shanghai: Chu-i-t'ang, 1919. Reference: *Lo*. 245. It was published in Wang Ssu-shun's 王思順, *En-yün-ko ch'ü-p'u* 恩韻閣曲譜 as an appendix.
- Ch'en Wan-nai 陳萬籟. *Chung-kuo ku-chü yin-yüeh yen-chiu* 中國古劇樂曲之研究. Taipei: Shih-hsüeh ch'u-pan she, 1974.
- Cheng Yin-pai 鄭因百. *Ching-wu ts'ung-pien* 景午叢編. 2 vols. Taipei: Chung-hua shu-chu, 1972. (Only a minor part of it is devoted to the criticism of drama.)
- Chou I-pai 周貽白. *Hsi-ch'ü yen-ch'ang lun-chu chi-shih* 戲曲演唱論著輯釋. Peking: n.p., 1962.
- Chung-kuo ta pai-k'o ch'üan-shu* 中國大百科叢書, *Hsi-ch'ü ch'ü-i* 戲曲曲藝. Peking and Shanghai: n.p., 1983.
- Fu Hsi-hua 傅惜華. *Ch'ü-i lun-ts'ung* 曲藝論叢. Shanghai: n.p., 1953.
- . *Ku-tien hsi-ch'ü sheng-yüeh lun-chu ts'ung-pien* 古典戲曲聲樂論著叢編. Peking: n.p., 1957.
- Han Fei-mu 韓非木. *Ch'ü-hsüeh ju-men* 曲學入門. Shanghai: Chung-hua

- shu-chu, n. d. Reference: *Lo*. 294.
- Hsi-chü-pao* 戲劇報. Editorial board, ed. *Hsi-ch'ü yen-chiu* 戲曲研究. Shanghai: n.p., 1980.
- Hsia Yeh 夏野. Comp. *Hsi-ch'ü yin-yüeh yen-chiu* 戲曲音樂研究. Shanghai: Wen-i ch'u-pan she, 1962. Reference: *Lo* 294.
- Hsü Ch'i 徐琦. *Ch'ü-pai* 曲稗. In *Jen*, series 32, 1 *chüan*. Reference: *TL* 956.
- Hsü Chih-heng 許之衡. *Ch'ü-lü i-chih* 曲律易知. Shanghai: Hsü-shih edition, 1922. 2 *chüan*. Reference: *Lo* 58; 241.
- Hua Lien-p'u 華連圃. *Hsi-ch'ü ts'ung-t'an* 戲曲叢談. In *Kuo-hsüeh hsiao ts'ung-shu* 國學小叢書 series, Shanghai: Commercial Press. Reference: *Lo* 246-47.
- Iwaki Hideo 岩城秀夫. *Chugoku gikyoku engeki kenkyü* 中國戲曲演劇研究. Tokyo: n.p., 1973.
- Jen Na 任訥. *Ch'ü-hai yang-po* 曲海揚波. In *Jen*, series 35, 6 *chüan*. Reference: *Lo* 234.
- Kuan Te-tung 關德棟. *Ch'ü-i lun-chi* 曲藝論集. Shanghai: Chung-hua shu-chu, 1958. Reference: *Lo* 58.
- Lo Chin-t'ang 羅錦堂. *Chin-t'ang lun-ch'ü* 錦堂論曲. Taipei: Lien-ching ch'u-pan kung-ssu, 1977.
- Lu Ch'ien 盧前. *Ch'ü-yün chu-yü* 曲韻舉隅. Shanghai: Chung-hua shu-chu, 1937. Reference: *Lo* 55.
- . *Lu Chi-yeh lun-ch'ü chüeh-chu* 盧冀野論曲絕句. Hong Kong: Ho-lo ch'u-pan she, 1964, published in Lo Chin-t'ang's *Nan-ch'ü hsiao ling-p'u* 南曲小令譜. Reference: *Lo* 55.
- . *T'u-ch'ü hsiao-shih* 讀曲小識. Shanghai: Commercial Press, 1937. Reference: *Lo* 55.
- . *Tz'u-ch'ü yen-chiu* 詞曲研究. Taipei: Chung-hua shu-chu, 1961 reprint. Reference: *Lo* 55.
- . *Yin-hung ch'ü-hua* 飲虹曲話. Shanghai: Yin-hung-i, 1937.
- Lu Yüan-chün 盧元駿. *Ch'ü-hsüeh* 曲學; appendix: *Ch'ü-lun* 曲論. Taipei: Li-ming ch'u-pan kung-ssu, 1981.
- Meng Sen 孟森. *Hsi-lou-chi ch'uan-ch'i k'ao* 西樓記傳奇考. Published in the author's work entitled *Hsin-shih ts'ung-k'an* 心史叢刊. Second series. Reference: *TL* 1723.
- Tseng Yung-i 曾永義. *Chung-kuo ku-tien hsi-chü lun-chi* 中國古典戲劇論集. Taipei: n.p., 1975.
- . Comp. *Chung-kuo ku-tien wen-hsüeh lun-wen ching-hsüan*

- ts'ung-k'an* – *hsi-chü-lei* 中國古典文學論文精選叢刊 – 戲劇類 . 2 vols. Taipei: Yu-shih wen-hua shih-yeh kung-ssu, 1981.
- \_\_\_\_\_. “Ch'ü-hsüeh ch'ien-shou” 曲學淺說 in *Shou su-wen-hsüeh* 說俗文學. Taipei: Lien-chin, 1980.
- \_\_\_\_\_. *Ming tsa-chü kai-lun* 明雜劇概論 . Taipei: Hsüeh-hai, 1979.
- \_\_\_\_\_. *Shou hsi-ch'ü* 說戲曲 . Taipei: Lien-chin, 1976.
- Wang Chi-lieh 王季烈 . *Ch'ü-t'an* 曲談 . Title varies: *Yin-lu ch'ü-t'an* 蟪廬曲談 . In Ch'en's *Tseng-pu ch'ü-yüan*, series 18. Reference: *Lo* 246.
- \_\_\_\_\_. *Tu-ch'ü yao-chih* 度曲要旨 . Shanghai: Commercial Press, 1947. Reference: *Lo* 247.
- Wang Kuo-wei 王國維 . *Lu-ch'ü yü-t'an* 錄曲餘談 . Shanghai: Liu-i shu chü, 1922. Also in Ch'en's *Tseng-pu ch'ü-yüan*, series 24, 1 *chüan*. Reference: *Lo* 233.
- Wu Mei 吳梅 . *Ch'ü-hsüeh t'ung-lun* 曲學通論 . Title varies: *Tz'u-yü Chiang-i* 詞餘講義 . Shanghai: Commercial Press, 1935. Reference: *Lo* 241.
- \_\_\_\_\_. *Ku-ch'ü chu-t'an* 顧曲塵談 . Shanghai: Commercial Press, 1935. Rpt. Taipei: n.p., 1969.
- \_\_\_\_\_. *Shuang-yai ch'ü-hua* 霜厓曲話 . Manuscript preserved in the National Peiping Library. 16 *chüan*.
- \_\_\_\_\_. *Shuang-yai ch'ü-pa* 霜厓曲跋 . In *Jen*, series 34, 3 *chüan*.
- Wu Tseng-ch'i 吳曾祺 . *T'an-ch'ü li-yen* 談曲例言 . Title varies: *Tu-ch'ü li-yen* 度曲例言 . Wu-hsi: T'ien-yün-she, 1921. 1 *chüan*. Reference: *Lo* 244-45.
- Yao Hua 姚華 . *Ch'ü-hai i-shao* 曲海一勺 . In *Jen*, series 31, 1 *chüan*. Reference: *TL* 956.
- \_\_\_\_\_. *Liu-i-shih ch'ü-hua* 蓁猗室曲話 . In *Jen*, series 33, 4 *chüan*. Reference: *Lo* 234.
- Yoshikawa Kojiro 吉川幸次郎 . *Gen zatsugeki kenkyu* 元雜劇研究 . Tokyo: 1948. Trans. into Chinese by Cheng Ch'ing-mao 鄭清茂 . Under the same title. Taipei: n.p., 1954.
- Yü Ch'ung-yao 余重耀 . *Tu-ch'ü hsiao-shih* 讀曲小識 , published in *Tun-lu ts'ung-shu* 遜廬叢書 , n. d. Reference: *TL* 1724.
- Yü Yu-jen 于右任 . *Yü Yu-jen lun-ch'ü chüeh-chü* 于右任論曲絕句 . 7 pieces, published as an appendix to Lo Chin-t'ang's *Nan-ch'ü hsiao-ling-p'u*. 48-51.
- Yüan Ming Ch'ing hsi-ch'ü yen-chiu lun-wen-chi* 元明清戲曲研究論文集 . Peking: n.p., v. 1, 1957; v. 2, 1959.