



HAL
open science

Ghost-Like Beggars in Chinese Painting: The Case of Zhou Chen

Alice Bianchi

► **To cite this version:**

Alice Bianchi. Ghost-Like Beggars in Chinese Painting: The Case of Zhou Chen. Vincent Durand-Dastès; Marie Laureillard. Fantômes dans l'Extrême-Orient d'hier et d'aujourd'hui, Presses de l'Inalco, p. 225-248, 2017. hal-01644979

HAL Id: hal-01644979

<https://hal.science/hal-01644979v1>

Submitted on 23 Nov 2017

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

GHOST-LIKE BEGGARS IN CHINESE PAINTING: THE CASE OF ZHOU CHEN

Alice Bianchi 白麗思
Université Paris-Diderot

Off-print of your contribution:

BIANCHI Alice, 2017, "Ghost-Like Beggars in Chinese Painting: The Case of Zhou Chen" in Marie LAUREILLARD, Vincent DURAND-DASTÈS (ed.), *Fantômes dans l'Extrême-Orient d'hier et d'aujourd'hui*, tome 1
Paris: Presses de l'Inalco, pp. 223-248.

Les **Presses de l'Inalco** publient des ouvrages scientifiques et des revues qui associent aires culturelles et champs disciplinaires. Elles diffusent les bonnes pratiques éditoriales définies par BSN.

EXIGENCE DE QUALITÉ avec des évaluations en double aveugle ;

OPEN ACCESS : diffusion internationale et ouvrages toujours disponibles ;

LICENCES D'ÉDITION SOUS CREATIVE COMMONS pour protéger les auteurs et leurs droits ;

PUBLICATIONS MULTISUPPORTS ET ENRICHISSEMENTS sémantiques et audio-visuels ;

MÉTADONNÉES MULTILINGUES : titres, résumés, mots-clés.

L'offre éditoriale s'organise autour de collections aires géographiques (AsieS, EuropeS, AfriqueS, MéditerranéeS, TransAireS, AmériqueS, OcéanieS) et de séries correspondant à des regroupements disciplinaires (langues et linguistique, sciences humaines et sociales, arts et lettres, sciences politiques, économiques et juridiques, oralité, traduction).

Les **Presses de l'Inalco** éditent de nombreuses revues : *Cahiers balkaniques*, *Cahiers de littérature orale*, *Cipango*, *Cipango - Japanese studies*, *Études océan Indien*, *Études finno-ougriennes*, *Mandenkan*, *Slovo*, *Sociétés Plurielles*, *Yod*.

**FANTÔMES
DANS L'EXTRÊME-ORIENT
D'HIER ET D'AUJOURD'HUI**

TOME 1

Marie Laureillard
Vincent Durand-Dastès (dir.)

ASIE(S)

sciences humaines
et sociales

Démons et fantômes, *gui* 鬼, comptent parmi les figures les plus marquantes de la culture chinoise, et continuent de hanter encore de nos jours la société de la Chine et de ses voisins.

En faisant appel aux taxinomies bouddhiques médiévales, aux livres de morale pré-modernes, aux débats philosophiques chinois ou japonais, comme aux œuvres littéraires ou aux enquêtes de terrain, ce premier volume de *Fantômes dans l'Extrême-Orient d'hier et d'aujourd'hui* essaye de préciser les contours des êtres qui, en Asie orientale, se rapprochent le plus de nos « fantômes » et autres « ghosts ».

Vincent Durand-Dastès a commencé son apprentissage de la Chine dans les années 1980 à Taiwan, puis à Tianjin et Pékin. Il a ensuite été conservateur de bibliothèques (École française d'Extrême-Orient) avant de devenir enseignant-chercheur à l'Inalco, où il est aujourd'hui professeur de langue et littérature chinoises classiques. Amateur de longue date du théâtre traditionnel chinois, son intérêt pour le répertoire dramatique l'a conduit à se spécialiser dans l'étude de la littérature narrative prémoderne sous toutes ses facettes. Ses recherches portent plus précisément sur le rapport entre littérature et surnaturel.

Marie Laureillard est maître de conférences de langue et civilisation chinoises à l'université Lumière-Lyon 2 et membre de l'Institut d'Asie Orientale, docteur en histoire de l'art de l'université Paris IV et diplômée de l'Institut National des Langues Orientales. Traductrice littéraire, elle mène des recherches sur l'esthétique, la sémiotique de l'écriture et de l'image, ainsi que sur l'histoire culturelle du monde chinois moderne. Parmi ses publications, on compte *Au fil du pinceau : Feng Zikai, un caricaturiste lyrique* (2017) et *Images écrites de la Chine d'aujourd'hui*.

Presses de l'Inalco
2, rue de Lille
75007 Paris
www.pressess-inalco.fr

inalco
PRESSES

inalco
PRESSES

FANTÔMES DANS L'EXTRÊME-ORIENT D'HIER ET
D'AUJOURD'HUI - TOME 1

Marie Laureillard
Vincent Durand-Dastès (dir.)



ASIE(S)

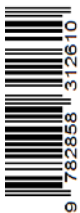
sciences humaines
et sociales

**FANTÔMES
DANS L'EXTRÊME-ORIENT
D'HIER ET D'AUJOURD'HUI**

TOME 1

Marie Laureillard
Vincent Durand-Dastès (dir.)

inalco
PRESSES



Prix : 45 €

Collection

AsieS

Directeur.trices de collection

Catherine Capdeville-Zeng, Matteo De Chiara et Mathieu Guérin

Expertise

Cet ouvrage a été évalué en double aveugle

Correction et préparation de copie

François Fièvre

Enrichissements sémantiques

Huguette Rigot

Fabrication

Nathalie Bretzner

Maquette intérieure

Nathalie Bretzner

Maquette couverture

Nathalie Bretzner

Illustration couverture

Image extraite de l'album *Guiqu tu* 鬼趣圖 (Plaisirs spectraux) par Pu Xinyu 溥心畬, 1896-1963. Collection privée, tous droits réservés.

Licence

CC-BY-NC-SA 4.0

Diffusion électronique

<https://pressesinalco.fr>

Cet ouvrage a été réalisé par les Presses de l'Inalco sur Indesign avec Métopes, méthodes et outils pour l'édition structurée XML-TEI développés par le pôle Document numérique de la MRSH de Caen.

CC-BY-NC-SA 4.0

2017, Presses de l'Inalco

2, rue de Lille – 75343 Paris Cedex 07 – France

ISBN : 978-2-858312-610

FANTÔMES
DANS L'EXTRÊME-ORIENT
D'HIER ET D'AUJOURD'HUI

TOME I

Sous la direction de

Marie LAUREILLARD

Vincent DURAND-DASTÈS

inalco

PRESSES

TABLE DES MATIÈRES (Tome 1)

AVANT-PROPOS	5
Marie Laureillard - Vincent Durand-Dastès	
QUI SONT LES <i>GUI</i> ? VISIONS ET DÉFINITIONS	23
DÉBATS ET DÉFINITIONS	25
DE L'ORIGINE DES FANTÔMES (<i>YUAN GUI</i> 原鬼)	27
Han Yu 韓愈 (768–824)	
UNE THÉOLOGIE CHINOISE DE L'AU-DELÀ. VISIONS DES MORTS DANS LE <i>YULI BAOCHAO</i> (XIX^e SIÈCLE)	31
Vincent Goossaert	
THE THIRTY-SIX CATEGORIES OF “HUNGRY GHOSTS” DESCRIBED IN THE <i>SŪTRA OF THE FOUNDATIONS OF MINDFULNESS OF THE TRUE LAW</i>	43
Costantino Moretti (牟和諦)	
CIRCULEZ, IL N'Y A RIEN À VOIR. LES FANTÔMES JAPONAIS AUX PRISES DE L'ESPRIT CRITIQUE	73
François Macé	
LES DIEUX CATHOLIQUES À LA RENCONTRE DES FANTÔMES CHINOIS. LA QUESTION DE L'INCULTURATION DU CATHOLICISME VIS-À-VIS DES ESPRITS-<i>GUI</i> À TAÏWAN	113
Michel Chambon	
VISIONS ET CONTOURS	125
THE OTHER CHILD: SYMBOLS OF LIFE AND DEATH IN MEDIEVAL CHINA	129
Annika Pissin	

MALADIE, POSSESSION ET EXORCISME. LE PHÉNOMÈNE DE LA VOYANCE DES ESPRITS (JIANGUI 見鬼) DANS LE HAUT MOYEN ÂGE CHINOIS	149
Pan Junliang	
RÊVES DES MORTS : CAS TIRÉS DES ANNALES DE LA FAMILLE YU DE DEQING	171
Rania Huntington	
THE GHOSTS OF THINGS	205
Judith T. Zeitlin (蔡九迪)	
GHOST-LIKE BEGGARS IN CHINESE PAINTING: THE CASE OF ZHOU CHEN	225
Alice Bianchi	
EN QUOI L'IMAGE DU RENARD EST-ELLE PROCHE DE CELLE DU FANTÔME DANS LES RÉCITS FANTASTIQUES CHINOIS ?	251
Solange Cruveillé	
UNE ESTHÉTIQUE DE LA FANTASMAGORIE	277
LA VOIX DES FANTÔMES : FANTÔMES DANS LA LITTÉRATURE ET LE THÉÂTRE CLASSIQUES	279
L'UNIVERS FANTASMAGORIQUE DANS LE <i>GEUMO SINHWA</i> (NOUVEAUX CONTES DU MONT DE LA TORTUE D'OR) DE KIM SI-SEUP (1435-1493)	283
Min Sook Wang-Le et Frédéric Wang	
EERIE PARTIES: GHOSTS AND SHAMAN IN LI HE'S 李賀 (790–816) "SONGS ON MAGIC STRINGS" (神絃曲, 神絃, 別曲)	307
Frank Kraushaar	
POÈMES DE FEMMES, POÈMES DE REVENANTS SOUS LA DYNASTIE QING (1644-1911)	331
Sandrine Marchand 德琳	

**« SAISI VIVANT » OU LA VISITE FATALE DU FANTÔME DANS LE
THÉÂTRE CHANTÉ CHINOIS : AUTOUR DE LA PIÈCE « SANLANG
SAISI VIVANT » (*HUOZHUO SANLANG* 活捉三郎) DANS SON
DÉVELOPPEMENT HISTORIQUE** 357

Vincent Durand-Dastès 戴文琛

**THE RESURRECTION OF FEMALE GHOSTS FROM CLASSICAL
CHINESE OPERA AND THE HOLLYWOOD TRADITION IN
CANTONESE CINEMA** 423

Kenny K. K. Ng 吳國坤

BIBLIOGRAPHIE GÉNÉRALE 445

INDEX 507

Presses de l'Inalco

TABLE DES MATIÈRES (Tome 2)

AVANT-PROPOS	5
Marie Laureillard et Vincent Durand-Dastès	
UNE ESTHÉTIQUE DE LA FANTASMAGORIE	23
AUTEURS HANTÉS DE LA LITTÉRATURE MODERNE	25
ZHOU ZUOREN ET LES FANTÔMES	29
Georges Bê Duc	
FANTÔMES DE L'ÂME ET SPECTRE DU CORPS DANS « L'OIE SAUVAGE SOLITAIRE » (1926) DE WANG YIREN	57
Victor Vuilleumier	
HISTOIRES DE RÊVES ET DE FANTÔMES CHEZ YAN ZONGLIN (1905-1978)	73
Colette Girard	
ILLUSION AND DISILLUSIONMENT IN THE NAME OF THE "GHOST": A STUDY OF XU XU'S "GHOST LOVE"	85
Chen Qin	
IMPRESSIONS D'OUTRE-TOMBE ET OMBRES ÉLECTRIQUES	107
COMMENT PEINDRE UN FANTÔME À L'ÉPOQUE DE FENG ZIKAI ?	109
Marie Laureillard	
PEINDRE LES FANTÔMES	133
Feng Zikai	
DES FANTÔMES CHINOIS AUX XX^e ET XXI^e SIÈCLES	143
Christophe Comentale	

WU GUOQUAN OU HEI GUI, LE « DIABLE NOIR » : LE PEINTRE ET SES FANTÔMES	157
Emmanuel Lincot	
SOUS LE SIGNE DU MASQUE : DE QUOI LES FANTÔMES SONT-ILS LE SIGNE DANS LE CINÉMA DE TESHIGAHARA HIROSHI ?	177
Jacline Moriceau	
TSAI MING-LIANG: FROM CINEMA OF GHOSTS TO THE GHOST OF CINEMA	201
Corrado Neri	
AMOUR, VENGEANCE, MORT : LES FANTÔMES DANS LA LITTÉRATURE ET LE CINÉMA CONTEMPORAINS THAÏLANDAIS	213
Theeraphong Inthano	
HAUNTED SITES: WHERE TO VISIT GHOSTS ACCORDING TO WRITTEN OR FILMED COLLECTIONS OF PERSONAL EXPERIENCES	233
Mary Picone	
FANTÔMES ROMANESQUES D'AUJOURD'HUI	245
FIGURES DU FANTÔME DANS LE ROMAN SUR INTERNET : L'IMPÉRATRICE PHÉNIX (DI HUANG) DE TIANXIA GUIYUAN	247
Xu Shuang	
LA LITTÉRATURE FÉMININE AU JAPON OU COMMENT APPRIVOISER LES FANTÔMES	269
Cécile Sakai	
LE FANTOMATIQUE ET LE RÉALISME : LES FANTÔMES DANS BAILUYUAN (AU PAYS DU CERF BLANC) DE CHEN ZHONGSHI	279
Baoqing Shao	
THE PRESENCE OF FANTASTIC ELEMENTS IN SU TONG'S SHORT STORIES	299
Rosa Lombardi	
L'ÉVEIL DES ESPRITS CHEZ LE ROMANCIER HONGKONGAIS LEUNG PING-KWAN	309
Annie Bergeret Curien	

LES DÉMONS DE L'UTOPIE DANS L'ŒUVRE DE MO YAN Yinde Zhang	321
BIBLIOGRAPHIE GÉNÉRALE	341
INDEX	405

Presses de l'Inalco

Abstract: In China, beggars and other marginal and displaced figures with no clear social place or identity have long been associated with ghosts and demons. Both were considered marginal beings, dangerous and capable of harm and disruption if ignored. In order to expel or cope with ghosts and malevolent spirits, local communities staged a wide range of apotropaic or prophylactic ritual performances, which often involved street beggars or beggar households (*gaihu*) in the Suzhou area. In particular, at the end of the lunar year, beggars and the local poor dressed up like ghosts and demons and executed exorcism dances to drive out threatening malevolent forces and start the new year afresh. Zhou Chen's now famous *Beggars and Street Characters*, painted in Suzhou in 1516, might have been informed by contemporary practices surrounding ritual expulsions of this kind. Providing an inventory of wretchedness, degradation and physical affliction, his figures are indeed often shown with a combination of human and demonic visual features. Through a closer examination of some of the characters, it is the aim of this article to consider the reasons for their fiendish aspect and to explore how their iconographical features shaped audiences' understanding of their overlapping identities.

Keywords: beggars, ghosts, demons, hungry ghosts, *preta*, exorcism, ritual performances, painting, Ming Dynasty

Les mendiants représentés comme des fantômes dans la peinture chinoise: l'exemple de Zhou Chen

Résumé : En Chine, les mendiants et autres figures déclassées et marginales ont longtemps été associés aux fantômes et aux démons. Les uns et les autres étaient considérés comme des êtres à la marge et dangereux, susceptibles de faire du mal si on les ignorait. Les communautés locales organisaient ainsi des rituels d'exorcisme des esprits malfaisants, auxquels prenaient part des mendiants ou des familles de mendiants (*gaihu*) dans la région de Suzhou. Ceux-ci se déguisaient en fantômes et démons pour exécuter des danses rituelles d'expulsion liées aux célébrations du Nouvel An. Il est fort probable que Zhou Chen, auteur du célèbre rouleau *Mendiants et personnages de rue*, réalisé en 1516 à Suzhou, se soit inspiré de tels chemineaux vus à l'occasion de ces processions rituelles dans sa ville natale. Ces figures aux corps abîmés, malades, loqueteux, présentent souvent une combinaison de traits humains et démoniaques. L'analyse de quelques-uns de ces personnages s'attachera à mettre en évidence la signification de ces motifs iconographiques et les raisons possibles de leur appropriation par le peintre. Il s'agira également d'explorer de quelle manière ces choix

iconographiques ont façonné le regard du public sur les identités multiples de ces gueux.

Mots-clés : mendiants, fantômes, démons, fantômes affamés, preta, exorcisme, jeux rituels, représentations rituelles, processions, dynastie des Ming

中國繪畫中鬼神化的乞丐形象，以周臣《流民圖》為例

摘要：在中國，乞丐和其他沒有明確社會身份的邊緣人士，長久以來都與鬼怪妖魔相聯系。以上兩類都被認為是邊緣且危險的存在，如果一不小心就可能造成傷害。為了驅逐或應對鬼怪惡靈，當地會舉行大型的驅邪避災的儀式表演，在蘇州地區，這種表演往往涉及到街頭的流丐或丐戶。特別是農曆年底，乞丐和當地貧困戶會打扮得如同鬼和惡靈，執行驅邪的舞蹈，以驅除邪祟，開啟新的一年。周臣1516年繪於蘇州的著名《流民圖》，可能也受到了當地這類驅逐儀式的影響。作為一份集合了不幸，墮落和殘疾的圖畫清單，周臣畫中的人物的確經常展現為人類和鬼怪的視覺特征的組合體。本文的主要目的是通過對一些人物的深入研究，思索構成人物鬼怪特征的原因，並探討其人物形象特點如何塑造了受眾對這些流民雙重身份的理解。

關鍵詞：乞丐，鬼，鬼怪，妖魔，驅邪，儀式表演，餓鬼，明朝

GHOST-LIKE BEGGARS IN CHINESE PAINTING: THE CASE OF ZHOU CHEN

Alice Bianchi 白麗思

Université Paris-Diderot

In 1329, Zhang Yanghao 張養浩 (1269-1329), a famous *sanqu* 散曲 poet and official, was put in charge of relief works for the drought-stricken central Yellow River basin in Shanxi province where, according to his biography, he died from exhaustion a few months later.¹ Empathizing with the distress and the harsh conditions of the refugees and beggars he saw and heard about during this final posting of his troubled career, he wrote a “Lamentation for the *Liumin*”² (*Ai liumin cao* 哀流民操). Its opening verses read:

Alas, the *liumin*!

哀哉流民

They are ghosts, they are not; they are human beings, they are not.³

為鬼非鬼，為人非人

For centuries, the gaunt appearance of beggars and destitute people has recalled the world of bony and emaciated hungry ghosts (*egui* 餓鬼), with their skeleton-thin limbs and swollen bellies, to Chinese poets and prose writers. Yet the physical similarities between the two figures brought other connections. Arthur P. Wolf convincingly argues that ghosts, demons and other dissatisfied spirits “are the supernatural equivalent of bandits, beggars, and other dangerous strangers”;⁴ they

1. See Zhang Yanghao’s biography in SONG Lian 宋濂, 1976, *Yuanshi* 元史 (Yuan history), Beijing: Zhonghua shuju, p. 4092.

2. Several Chinese terms translate as “beggar”: *qigai* 乞丐, *taofan* 討飯, *jiaohuazi* 叫化子/叫花子 and *huazi* 化子/花子 are the most common and semantically correct, but beggars are also associated with or referred to as *liumin* 流民 (crisis refugees) or *yumin* 遊民 (vagrants).

3. ZHANG Yanghao 張養浩, *Guitian leigao* 歸田類稿 (Assorted writings from retirement), in *Siku quanshu*, vol. 1192, p. 604.

4. WOLF Arthur P., 1978, “Gods, Ghosts and Ancestors”, in Arthur P. Wolf, ed., *Studies in Chinese Society*, Stanford: Stanford University Press, p. 134.

are “despised like beggars”.⁵ Lacking kin and community ties, they were both considered marginal beings by society, dangerous and capable of causing harm and disruption if ignored. In official and semi-official records, beggars and other marginal and displaced figures with no clear social place or identity were, in fact, commonly treated with scorn and suspicion as idlers feigning poverty and disability; sturdy beggars were suspected of deforming, drugging and kidnapping children, among other misdeeds.⁶ At weddings and funerals, beggars were particularly feared as a potential cause of “ritual sabotage”.⁷ Labeled as “mean” people (*jianmin* 賤民) during the Ming and Qing dynasties, in opposition to ordinary commoners (*liangmin* 良民, literally “good people”),⁸ beggars were therefore viewed as outsiders, always potentially dangerous, and sometimes challenging to social systems and political orders. Not surprisingly, ghosts were regarded as the supernatural analogues of those with marginal socioeconomic status. Both categories were victims of fear and stigmatization; society attributed a great variety of human misery to them. Hence, people staged a wide range of apotropaic or prophylactic ritual performances to expel or cope with ghosts and malevolent spirits.

5. WOLF Arthur P., 1978, “Gods, Ghosts and Ancestors”, in Arthur P. Wolf, ed., *Studies in Chinese Society*, Stanford: Stanford University Press, p. 169.

6. For some examples of Ming dynasty cases in which outside beggars were accused of these crimes, see HAAR Barend J. ter, 2006, *Telling Stories: Witchcraft and Scapegoating in Chinese History*, Leiden and Boston: Brill, pp. 123–125.

7. On this subject, see in particular KUHN Philip A., 1990, *Soulstealers: The Chinese Sorcery Scare of 1768*, Cambridge, MA and London: Harvard University Press, pp. 115–116.

8. There were several categories of people defined in legal terms or regarded as debased or mean people (*jianmin*), including hereditary beggars (called *gaihu* 丐戶, beggar households, or *duomin* 墮民/惰, fallen/lazy people), households of musicians (*yuehu* 樂戶), bondservants (*nupu* 奴僕), etc. These people suffered from restrictions and discriminations, such as the exclusion from state examinations, prohibitions against marrying commoners, and so forth. Their status was hereditary. For a general introduction to the “mean” categories, see HANSSON Anders, 1996, *Chinese Outcasts: Discrimination and Emancipation in Late Imperial China*, Leiden: Brill. Even though there are no precise legal restrictions against non-hereditary beggars in official documents, there was probably almost no chance of upward social mobility for them. Hereditary and non-hereditary beggars were indeed involved in the same despised activities, and, at least in social practices, the boundaries between the two groups were not clearly delineated: non-hereditary beggars were, in all probability, treated as members of the same mean categories, distinct from ordinary commoners. As many scholars have pointed out, by the mid Ming dynasty, the so-called mean people were no longer distinguished simply by their hereditary status. Instead, their occupations and conduct—which were considered immoral—distinguished them from the respectable *liang* people (*liang* carrying the double connotation of “commoner” in legal terms and of “good,” in moral ones). On this issue, see, for instance, LIANG Qizi 梁其姿, 1993, “‘Pinqiong’ yu ‘qiongren’ guannian zai Zhongguo su she shehui zhong de lishi yanbian” 「貧窮」與「窮人」觀念在中國俗世社會中的歷史演變 (The evolutions of the concepts of “poverty” and “the poor” in Chinese secular society), in YINGGUI Huang 黃應貴, ed., *Renguan yiyi yu shehui* 人觀意義與社會, Taipei: Zhongyang yanjiuyuan minzuxue yanjiusuo, pp. 129–162.

Interestingly, beggars themselves performed in some of these rituals, including exorcism dances staged at the year's end to expel ghosts and demons. At least from the Song dynasty (960–1279) onwards, beggars executed ritual dances and exorcistic performances on New Year's Eve, dressing themselves in masks and costumes to play the roles of the legendary demon-queller Zhong Kui 鍾馗, his sister, judges (*panguan* 判官), and demons. They marched through the market streets beating gongs and drums, and went from house to house to beg for money.⁹

In this regard, the now famous and hitherto admired *Beggars and Street Characters* (*Liumin tu* 流民圖), produced in 1516 by the Suzhou painter Zhou Chen 周臣 (c.1455–after 1536), might have been informed by contemporary practices surrounding year-end ritual expulsions, which often involved street beggars or beggar households (*gaihu* 丐戶) in the Suzhou area. The painting comprises twelve double-page album leaves, followed by the painter's inscription on a separate page opening.¹⁰ The figures, placed at the center of each page against a blank background, face the characters on the opposite page. Apart from the first four characters appearing on the Honolulu scroll, the remaining figures, lined up with a great variety of poses, guises and facial expressions, provide an inventory of wretchedness, degradation and physical affliction. A comprehensive discussion of Zhou Chen's work is beyond the scope of this paper; the

9. For a description of such performances, see Wu Zimu 吳自牧, 1984, *Mengliang lu* 夢梁錄 (A record of dreams of happiness), Hangzhou: Zhejiang renmin chubanshe, p. 50. For the English translation, see LEE Sherman E., 1993, "Yan Hui, Zhong Kui, Demons and the New Year", *Artibus Asiae*, 53/1–2, p. 211. An earlier source, *Dongjing menghua lu* 東京夢華錄, describes a very similar custom for expelling evil demons at the year's end, a ritual known as "beating the *yehu*" (nightly barbarian) (*da yehu* 打夜胡), in which poor people (*pinzhe* 貧者) dressed as women, deities and ghosts, and beating gongs and drums, went from house to house demanding alms. See MENG Yuanlao 孟元老, 1982, *Dongjing menghua lu* 東京夢華錄 (*Records of a dream of past splendor in the Eastern capital*), Beijing: Zhonghua shuju, p. 249. For a translation and a discussion of this passage, see HAAR Barend J. ter, 2006, *Telling Stories*, p. 48.

10. The work was mounted as a handscroll in later times. It is now divided into two handscroll paintings in the collections of the Honolulu Academy of Arts and the Cleveland Museum of Art. The Honolulu scroll (ink and colors on paper, 31.4 x 245.3 cm, accession number 2239.1: 1956) is reproduced in ECKE Gustav, *Chinese Painting in Hawaii in the Honolulu Academy of Arts and in Private Collections*, 2 vols., Honolulu: University of Hawaii Press, 1965, II, pl. xxxvi; the Cleveland scroll (ink and colors on paper, 31.9 x 244.5 cm, accession number 64.94) is reproduced in HO Wai-kam, ed., 1980, *Eight Dynasties of Chinese Painting: The Collection of the Nelson Gallery-Atkins Museum, Kansas City, and the Cleveland Museum of Art*, Cleveland: Cleveland Museum of Art, p. 196. For a general discussion of the painting, see LEE Sherman E., 1965, "Beggars and Street Characters" by Chou Ch'en", *The Burlington Magazine*, 107/744, pp. 159–167; YANG Xin 楊新, 1985, "Zhou Chen de Qishi tu" 周臣的乞食圖 (Zhou Chen's *Beggars*), *Meishu yanjiu* 美術研究, 2, pp. 85–88; STIGSTEDT Mette, 1983, *Zhou Chen, the Life and Painting of a Ming Professional Artist*, Kungsbacka: Elanders Boktryckeri Aktiebolag, pp. 97–102; CAHILL James, 1978, *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty*, Tokyo: Weatherhill, pp. 191–193.

following is a closer examination of some of the figures, focusing on Zhou Chen's strategies to make them ghostlike, and considering the reasons for their demonic visual features.¹¹ Informative of contemporary practices as it is, Zhou Chen's painting should not be considered a straightforward depiction of real-world situations, nor should its consistency with social reality be seen as potentially enough to explain the specifics of the figures' iconography. There is, in Zhou Chen's work, an awareness of the extremely negative and disturbing social attitude towards beggars. Therefore, it is not surprising that the artist would capitalize on the similarities between ghosts and beggars to emphasize the "otherness" of the socially marginalized who inhabit the borders of the civilized world.

Consider, for example, the last double leaf of the Honolulu scroll, which depicts two beggars who present demonic attributes and may be simultaneously understood in a ritual context (Fig. 1).



Figure 1 : Zhou Chen (ca. 1455-after 1536), detail of *Beggars and Street Characters* (*Liumin tu*), 1516. Album leaves mounted in handscroll, ink and colors on paper, overall 31.4 x 245.3 cm, Honolulu Academy of Arts (2239.1: 1956). © Honolulu Academy of Arts

11. As Judith Zeitlin and other scholars have observed, the Chinese generic term *gui* 鬼 refers to a wide range of spirits, demons and monsters, as well as the souls of the dead (suicide, murder victims, etc.). See ZEITLIN Judith T., *The Phantom Heroine: Ghosts and Gender in Seventeenth-Century Chinese Literature*, Honolulu: University of Hawaii Press, p. 4. My analysis also includes low-level functionaries associated with deities: demons whom they have subdued or victims of violent death. As Shahar and Weller point out: "Many gods share the kind of premature and violent deaths, often by suicide, that typify malevolent ghosts, and draw upon the power of the margins, of death and of the outside." See SHAHAR Meir and WELLER Robert P., ed., *Unruly Gods: Divinity and Society in China*, Honolulu: University of Hawaii Press, p. 11.

The figure on the right, whose fierce expression is emphasized by a feline mouth displaying pointed threatening teeth, brandishes a paddle that bears an image of Zhong Kui, the demon-catcher. Hence, as James Cahill has suggested, the figure may be impersonating a demon exorcist.¹² Descriptions found in late Ming local gazetteers confirm these practices and provide interesting parallels with some of the characters depicted in the Zhou Chen series. For instance, the gazetteer of Jiading's Waigang of the Chongzhen period (1627–1644), reads:

On the twenty-fourth day of the twelfth lunar month ... on the market streets beggars carry out exorcism, two persons costumed as the figures of the Stove God and the Stove Goddess, carrying bamboo leaves and ilex, run and dance all over, this is called “the Stove God dance”. There is also another couple of people: one is dressed up as Zhong Kui carrying a sword, the other as a small demon, they dance one in front of the other from household to household begging for money.¹³

十二月二十四日 ... 丐者儼於市，二人扮男女為竈公竈姥，持竹葉冬青，奔舞東西，謂之跳竈王。又有一人扮鍾馗持劍，一人扮小鬼對舞，沿門而乞。

Evil demons were therefore driven out by beggars, who took on the role of protectors of the household—the Stove God and his wife¹⁴—or were costumed as the exorcist general Zhong Kui and a “small demon”. It seems likely that the beggar carrying a paddle with the image of Zhong Kui is involved in roughly the same, or the same kind of, ritual action. Similar year-end activities involving beggars and aiming to drive

12. CAHILL James, 1978, *Parting at the Shore*, p. 193.

13. *Waigang zhi* 外岡志 (Gazetteer of Waigang), 2004, Chongzhen reign, rpt., Shanghai: Shanghai shehui kexueyuan chubanshe, p. 12.

14. On the subject of beggars enacting the Stove God and his wife on this occasion, the gazetteer of Songjiang prefecture of 1630 reads: “One beggar applies make-up all over his face to impersonate the Stove God, another dresses up as his wife. Holding bamboo branches they dance and beat gongs to perform exorcism on the market streets” (丐者粉墨塗面飾為竈神一丐裝婦女共揭竹枝跳舞鳴鑼儼於街市). See *Songjiang fuzhi*, 松江府志 (Gazetteer of Songjiang Prefecture), 1991 [1630], rpt., Vol. 1, Beijing: Shumu wenxian chubanshe, p. 179. A similar performance is described in the 1579 gazetteer of Hangzhou prefecture and in the 1609 gazetteer of Qiantang county of Hangzhou. According to those sources, in addition to the beggars costumed as the Stove God and Goddess, poor people (*pinmin* 貧民) would also take part in the performances: they would beat jars to catch ghosts and handle chimonanthus branches to beg for money. See *Hangzhou fuzhi*, 黃巖縣志 (Gazetteer of Huangyan County), 1983 [1579], Wanli reign, rpt., Shanghai: Shanghai guji shudian, 19.19a; *Qiantang xianzhi*, *jishi* 錢塘縣志 (Gazetteer of Qiantang County), 1893, Hangzhou: Qiantang Dingshi Jiahui tang, 13b.

out evil and start the New Year afresh are indeed well documented in various sources covering the Jiangnan area, dating from the mid Ming to the late Ming dynasty.¹⁵

A figure with a similar demonic grin stands on the exorcist's left, his broom pointing downward. With disheveled hair and wild eyes, his open mouth displays sharp, animal-like teeth. He is probably cleansing as part of an exorcism. An anonymous Southern Song painting (*Danuo tu* 大儺圖), depicts village elders wearing masks and holding ritual instruments as they perform an exorcist dance to stave off disease and ghosts.¹⁶ As Shih-shan Susan Huang points out, their gestures mimic fighting with demons.¹⁷ Interestingly, one figure in the upper right of the painting carries a broom, confirming that this instrument was a prop for exorcists.¹⁸ A later visual source seems to provide further evidence of the broom's exorcist function. A late Ming anthology of dramatic scenes

15. For instance, the Jiajing period (1521–1567) gazetteer of Jiangyin county describes an exorcist ritual (*nuo*) performed on the market streets by two beggars with painted faces (*huamian* 花面) on the twenty-fourth day of the twelfth lunar month. See *Jiangyin xianzhi* 江陰縣志 (Gazetteer of Jiangyin County), 1981, Jiajing reign, rpt., Shanghai: Shanghai guji shudian, 4.4a. The 1575 gazetteer of Kuaiji county mentions a ritual to drive off epidemics (*zhuyi* 逐疫) performed at the year's end by beggar household members dressed as demons and holding weapons in a way that is compared to that in the ritual known as "Beating the *yehu*" (*da yehu* 打夜胡). See *Kuaiji xianzhi* 會稽縣志 (Gazetteer of Kuaiji County), 1983 [1575], rpt., Taipei: Chengwen chubanshe, 3.3a. In addition to the data discussed below, a stele dated 1733 defines the role of beggar households during the New Year's rituals. According to it, professional drama actors (*liyuan* 梨園) had received the order to perform exorcistic rituals on the New Year from the Suzhou yamen, and were therefore extremely offended because such a degrading and polluting job was customarily the responsibility of beggar households. For the text of the stele, see JIANGSU SHENG BOWUGUAN, 江蘇省博物館, ed., 1959, *Jiangsu sheng Ming Qing yilai beike ziliao xuanji* 江蘇省明清以來碑刻資料選集 (Selected epigraphic materials since the Ming and Qing from Jiangsu province), Beijing: Sanlian shudian, pp. 276–278. In his memorial on the beggar households and the fallen people dated 11 August 11 1723, the salt commissioner Geertai 鄂爾泰 (1677–1745) stated that these people were traditionally allowed to perform only certain occupations, among which was "exorcising ghosts" (*zhugui* 逐鬼). See *Shizong Xian huangdi zhupi yuzhi* 世宗憲皇帝硃批諭旨 (The Yongzheng Emperor's vermilion rescripts to official memorials), in *Siku quanshu*, Vol. 422, p. 832.

16. For a reproduction, see FU Xinian 傅熹年, ed., 1993, *Zhongguo meishu quanji: Huibhua bian, Liang Song huibhua* 中國美術全集: 繪畫編, 兩宋繪畫 (Compendium of the arts of China: Painting section: The Two Song dynasties), Hong Kong: Jinxu chubanshe, p. 87.

17. HUANG Susan Shih-Shan, 2001, "Summoning the Gods: Paintings of Three Officials of Heaven, Earth and Water and Their Association with Daoist Ritual Performance in the Southern Song Period", *Artibus Asiae*, 61/1, p. 44.

18. For an account of processions for the expulsion of demons of disease during the late Qing dynasty in Fujian province, which were headed by broom-bearers cleansing the road to remove the plague and the demons which caused it, see GROOT J. J. M. de, 1892, *The Religious System of China, Its Ancient Forms, Evolution, History and Present Aspect, Manners, Customs and Social Institutions Connected Therewith*, 5 vols., Leiden: Brill, v, p. 986.

entitled *Yaotian yue* 堯天樂 includes a wood-block print of the *chuanqi* drama *Xiangshan ji* 香山記¹⁹.



231

Figure 2 : *Guanyin sweeps the [Buddha] hall (Guanyin saodian)*. Wood-block illustration from *Xiangshan ji*, Wanli period

Source: Yin Qisheng, *Yaotian yue*, p. 36

It illustrates a scene entitled “Guanyin sweeps the [Buddha] hall” (*Guanyin saodian* 觀音掃殿), in which Miaoshan 妙善/Guanyin 觀音 sweeps the Buddha hall in a nunnery called Qingxiu an 清秀庵, with the assistance of two ghosts, under the command of the local Earth God

19. The work, compiled by Yin Qisheng 殷啟聖 (dates unknown), survives in a Wanli edition issued by the publishing house of Xiong Renhuang 熊稔寰. According to Glen Dudbridge, despite some changes, this fragmentary play consisting of only two scenes presents similarities in plot and scene construction to another Ming play bearing the same title, issued by the Nanjing publishing firm Fuchun tang 富春堂. Even though the two texts are quite different, he considered them the product of a common tradition, and more importantly, as ritual plays. See DUDBRIDGE Glen, 2004, *The Legend of Miao-shan*, Oxford: Oxford University Press, pp. 77–79.

(*tudi gong* 土地公).²⁰ In the illustration, Miaoshan, along with one ghost, is depicted holding a broom, while another demon sweeps the ground. As Glen Dudbridge observes, in recent times this scene appears as an independent ritual action at the end of Mulian operas (*Mulian xi* 目連戲) in Fujian province and Singapore.²¹ Miaoshan sweeps the stage clean in the presence of the monastery protector (*qielan* 伽藍), a judge (*panguan* 判官) and a small demon (*xiaogui* 小鬼), for the purposes of exorcism, i.e. to clear the area of malevolent spirits, impurity and death.²² Even though I do not know the exact parallels with this ritual action in Ming dynasty Mulian plays, Zhou Chen might have borrowed such a visual motif from illustrations in play scripts or from ritual theatrical performances he may have attended in Suzhou. It is also possible, as a much later visual source seems to suggest, that beggars were hired to sweep the doorways of wealthy families during the New Year period. An illustration in the *Dianshizhai huabao* 點石齋畫報, depicting beggars' activities on the second day of the new year, includes a beggar in the foreground, sweeping the doorway of a house.²³ It was, in fact, customary in the Wu area to sweep the house and the doorway on the twenty-fourth or the twenty-seventh day of the twelfth lunar month. This was called "getting rid of malevolent forces" (*chucan* 除殘), an act that should be viewed as ritualistic.²⁴ Notably, sweeping away evil influences and demons was a prominent feature of the New Year period.²⁵

Visually, the roots of this pair of beggar-exorcists seem to belong to a particular category: demons or rehabilitated deities of demonic

20. This scene is reproduced in YIN Qisheng 殷啟聖, 1984, *Yaotian yue* 堯天樂 (Music for the pole of heaven), in QIUGUI Wang 王秋桂, ed., *Shanben xiqu congkan* 善本戲曲叢刊, Taipei: Taiwan xuesheng shuju, p. 36.

21. DUDBRIDGE Glen, 2004, *Legend of Miao-shan*, p. 79.

22. On ritual cleansing of the stage (*jingtai* 淨臺 or *saotai* 掃臺), see VAN DER LOON Piet, 1977, « Les origines rituelles du théâtre chinois », *Journal Asiatique*, 265/ 3–4, p. 162–163.

23. For plate, see LU Hanchao, 2005, *Street Criers: A Cultural History of Chinese Beggars*, Stanford: Stanford University Press, p. 141.

24. On this practice on the twenty-fourth day, see, for instance, the aforementioned gazetteer of the Jiangyin county, 4.4a, and Huangyan xianzhi 黃巖縣志, 1.36b. It seems that this ritual creasing was held in Suzhou on the twenty-seventh day of the month 臘月 (i.e. the last month of the year). See, for example, the 1506 Suzhou gazetteer *Gusu zhi* 姑蘇志 (Gazetteer of Gusu [Suzhou]), 1986, preface dated 1506, in *Wenyuange Siku quanshu* 文淵閣四庫全書, Taipei: Taiwan Shangwu yinshuguan, vol. 493, 13.6a. See also YUAN Hongdao 袁宏道, 2008, *Yuan Hongdao ji jianjiao* 袁宏道集箋校 (The works of Yuan Hongdao, annotated and collated), Shanghai: Shanghai guji chubanshe, p. 183.

25. On this subject, see, for instance, AIJMER Göran, 2004, *New Year Celebrations in Central China in Late Imperial Times*, Hong Kong: The Chinese University Press, pp. 39–42.

origin.²⁶ The figure on the left (Fig. 3) may be compared to one of the fearsome demons appearing in one version of “Searching [for Demons] in the Mountains” (*Soushan tu* 搜山圖), which dates to around the mid fifteenth century (Fig. 4).²⁷



Figure 3 : Detail of fig. 1: Beggar brandishing a paddle

26. Various deities of the Daoist pantheon, especially those with a martial background—which have been rehabilitated and converted into proper gods by local cults, particularly during the liturgical renouveau of the Southern Song—have human origins and often share the same fate: they are heroes or soldiers who died by violent death (murder, unjust execution, and so forth), or else died away from home and were forgotten. Their dreadful fate is the cause of their demonic appearance. On this subject, see, for example, GYSS-VERMANDE Caroline, 1991, « Les Messagers divins et leur iconographie », *Arts Asiatiques*, 46/1, p. 105. A similar phenomenon is found in Buddhist demons transformed into deities. See GYSS-VERMANDE Caroline, 1988, « Démons et merveilles : vision de la nature dans une peinture liturgique du XV^e siècle », *Arts Asiatiques*, 43, p. 111. These deities of demonic origin are often demon-catchers themselves.

27. CH'EN Pao-chen, 1984, “Searching for Demons on Mount Kuan-k'ou”, in Wen Fong, ed., *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Painting and Calligraphy at The Art Museum, Princeton*: Princeton University Press, pp. 322–325. For a complete reproduction of this scroll, now held by the Princeton University Art Museum, see CH'EN Pao-chen, 1984, “Searching for Demons”, pp. 326–329.



Figure 4 : *Anonymus*, detail from *Searching [for Demons] on Mount Guankou* (*Guankou soushan tu*), ca. 1500. Hand-scroll, ink on silk, 48.4 x 935.9 cm, Princeton University Art Museum
Source: Ch'en, "Searching for Demons", p. 328

The facial and corporeal features of the demon soldier holding a hunting bow and those of the beggar raising a paddle are similar: their protruding eyes, bared sharp teeth and angry roars suggest that they are both producing battle cries. Equally, the posture of the ghost-soldier is akin to that of the beggar-exorcist: both bodies are tense and straining with the effort of brandishing their weapon of demonifuge.²⁸ These similarities may have their *raison d'être* in the fact that the beggars here have similar roles: expelling demonic and threatening malevolent forces.²⁹

28. A very similar demon soldier appears in at least another version of *Soushan tu*, dating from the fourteenth century and now held in the Palace Museum, Beijing. For reproductions, see Fu Xinian 傅熹年, ed., 1993, *Zhongguo meishu quanji : Huibua bian, Yuandai huibua* 中國美術全集: 繪畫編, 元代繪畫 (Compendium of the arts of China: Painting section: Yuan dynasty painting), Hong Kong: Jinxu chubanshe, pl. 72, pp. 103–107.

29. *Soushan tu* consist of narrative scenes illustrating the theme of clearing out the mountains by a water deity generally identified as Erlang 二郎, which is quelling and killing—with the assistance of his ghost soldiers (all kinds of demonic creatures living in the mountains, forests and seas). On the identity of the deity presiding over the mountain search, see in particular HINTON Carmina, 2001, "In Search of Erlang", *East Asian History*, 21, pp. 1–32.

As for the demonic street sweeper (Fig. 5), his distorted face resembles that of one of the ghosts who died a violent death depicted in a late Yuan dynasty (1271–1368) mural on the northern wall of Qinglong temple 青龍寺 in Shanxi (Fig. 6). Standing next to a skeleton in chains and shown in three-quarter view, the ghost's physiognomy is comparable to that of our street sweeper: a snubbed nose with flared nostrils, a gaping mouth displaying upper and lower fangs, and a protruding chin.³⁰



Figure 5 : Detail of fig. 1
Demonic street sweeper



Figure 6 : Detail from *Ghosts of Those Who Died Violent Deaths*, late Yuan dynasty. Wall painting, Qinglong temple, Shanxi
Source: Zeitlin, “Luo Ping’s Early Ghost Amusement Scroll”, p. 56

Similarly, another pair of male characters, displaying black-and white painted faces, might have enacted some kind of ritual performance (Fig. 7). One is carrying a flag; the other is waving a yellow rag. The style of facial make-up, gestures and costumes, as well as the spatial arrangement of the two figures, recall actors on a stage. Their basic make-up, which leaves their eyes, nose and mouth uncovered, is characterized by the contrast

30. For plates, see ZEITLIN Judith T., 2009, “Luo Ping’s Early Ghost Amusement Scroll: Literary and Theatrical Perspectives”, in Kim KARLSSON, Michele MATTEINI and Alfreda MURCK, eds., *Eccentric Visions: The Worlds of Luo Ping (1733–1799)*, Zurich: Rietberg Museum, p. 56; ZHONGGUO SIGUAN BIHUA QUANJI BIANJI WEIYUANHUI, 2011, *Yuandai siguan shuilu fabui tu* 元代寺觀水陸法會圖 (Yuan dynasty water-and-land ritual temple paintings), in *Zhongguo siguan bihua quanji* 中國寺觀壁畫全集, Guangzhou: Guangdong jiaoyu chubanshe, pp. 72–74.

between black and white. One might thus be tempted to speculate that the two are playing the roles of the paired Demons of Impermanence (*Wuchang* 無常 or *Wuchang gui* 鬼).³¹ An emissary from hell, *Wuchang* escorts dead souls down to the netherworld for judgment. Depending on the context, he may be alone, with his family, or in a pair with his alter ego, the Black *Wuchang*.³² Paired *Wuchang* characters are known as the Black and White *Wuchang* (*heibai Wuchang gui* 黑白無常鬼). Unfortunately, both literary records and visual sources regarding this couple are scarce prior to the late Ming (1368-1644) or the early Qing (1644-1911) dynasties, making it difficult to assess which roles these



Figure 7 : Zhou Chen, detail of *Beggars and Street Characters*
© Honolulu Academy of Arts

31. *Wuchang* 無常 renders the Sanskrit *anitya* (impermanence). In ancient texts, the term was used as a synonym for “death”, and in later times also refers to an envoy from the underworld.

32. On this subject, see, in particular, SUTTON Donald S., 2003, *Steps of Perfection: Exorcistic Performers and Chinese Religion in Twentieth-Century Taiwan*, Cambridge, MA: Harvard University Press, pp. 112–119 and pp. 224–229. In fiction and drama, when alone, *Wuchang* is often described as dressed in white mourning dress (*jiaoyi* 教衣) and wearing a tall white hat. His paraphernalia include a broken umbrella held in his left hand and a palm-leaf fan in his right hand. His face can be bloody, with his long tongue hanging out. His alter ego, the Black *Wuchang*, is short and squat; he has a black face and wears a square black hat and a black dress.

two beggars are enacting.³³ Similarly, apart from their make-up, neither is wearing a hat or a stage costume comparable to those found in later representations of Wuchang.

Notwithstanding the paucity of sources relating to this demonic duo, the presence of envoys from the underworld (such as Zhong Kui and some ghosts of his retinue) in ritual dances carried out by beggars might imply the inclusion of Demons of Impermanence in these performances. Despite the fact that no records supporting this conjecture appear in coeval texts, later sources seem to confirm this hypothesis. Writing in the mid nineteenth century, Justus Doolittle notes that in Fuzhou (Northern Fujian), beggars enacted the Black and White Wuchang during the procession of the City God anniversary:

33. For visual records of Wuchang, according to Judith Zeitlin, Luo Ping's 羅聘 (1733–1799) *Ghost Amusement Scroll* (*Guiqu tu* 鬼趣圖) might be the earliest extant painting of the white demon of impermanence. See ZEITLIN Judith T., 2009, "Luo Ping's Early Ghost Amusement Scroll", p. 59. No Wuchang *gui* is, for instance, depicted in the illustrations of the 1582 edition of *Mulian jiumu quanshan xiwen* 目連救母勸善戲文 by Zheng Zhizhen 鄭之珍 (1518–1595). However, as Zeitlin points out, a woodblock print from a late Ming collection of drama entitled *Xuanxue pu* 玄雪譜, illustrating a scene from *Fengxiang ji* 焚香記, depicts a white Wuchang standing next to another ghost holding a placard with a warrant for the arrest of the protagonist's husband. See ZEITLIN Judith T., 2009, "Luo Ping's Early Ghost Amusement Scroll", p. 63. In this illustration, the Demon of Impermanence is recognizable by his typical tall white hat and white mourning dress. He is not holding the fan and umbrella seen, for instance, in the Luo Ping painting. For plate, see CHULAN RENREN 鋤蘭忍人 (pseud.), 1987, *Xuanxue pu* 玄雪譜 (Dark snow formulary), in WANG Qiugui 王秋桂 ed., *Shanben xiqu congkan* 善本戲曲叢刊, Vol. 50, Taipei: Xuesheng shuju, p. 271. Paired Wuchang characters seem to appear in visual arts not earlier than the late Qing, for instance in illustrations of Jade Registers (*juli* 玉歷). See SUTTON Donald S., 2003, *Steps of Perfection*, pp. 227–228. For a discussion of the illustrations of these popular religious texts, see in particular BROOK Timothy, BOURGON Jérôme and BLUE Gregory, eds., *Death by a Thousand Cuts*, Cambridge, MA and London: Harvard University Press, pp. 128–151. As for the written records, according to Meir SHAHAR (*The Record of Linji*, trans. Ruth Fuller Sasaki, Honolulu: University of Hawaii Press, p. 159), the earliest mention of Wuchang (*Wuchang shagui* 無常煞鬼) appears in the treatise *Mohe zhiguan* 摩訶止觀, dating from the sixth century. For the Chinese text, see ZHIYI 智顛, 1996, *Mohe zhiguan* 摩訶止觀 (The great calming and contemplation), in *Xuxiu Siku quanshu* 續修四庫全書, Vol. 1279, Shanghai: Shanghai guji chubanshe, p. 542. Early references to the Demon of Impermanence also appear in texts from Dunhuang dating from the Tang dynasty. For example, Wang Fanzhi 王梵志 (?–c.670) mentions a "Wuchang shagui" 無常煞鬼 in one of his poems. See CHEN 陳尚君, ed., *Quan Tangshi bubian* 全唐詩補編 (Supplement to the complete collection of Tang poetry), Vol. 2, Beijing: Zhonghua shuju, p. 709. The death-dealing Demon of Impermanence also appears in an anonymous Chan poem dating from the same period. See ZENG Zhaomin 曾昭岷, ed., 1999, *Quan Tang Wudai ci* 全唐五代詞 (Complete Ci poetry of the Tang and Five Dynasties), Beijing: Zhonghua shuju, p. 1108. However, the earliest mentions of paired Wuchang I have found date from the Song dynasty: for example, Ni Junshi 倪君奭 (Song dynasty, dates unknown) mentions two Wuchang (*Wuchang ergui* 無常二鬼) in a poem written before death (*linzhong ci* 臨終詞), entitled "Sailing a Boat at Night" (*Ye xing chuan* 夜行船). See TANG 唐圭璋, ed., 1965, *Quan Song ci* 全宋詞 (Complete Ci poetry of the Song dynasty), Vol. 5, Beijing, Hong Kong: Zhonghua shuju, p. 3320. Unfortunately, none of these earlier records describe Wuchang's physical appearance.

Another performance is that of spirits passing over a bridge. ... At a signal, several persons, with their faces painted, dressed as the Chinese imagine spirits to dress—in greenish or striped clothing—make their appearance from some place where they have been concealed from view, and, having received from a priest standing not far from one end of the bridge a paper document, pass on over the bridge. *These sometimes represent a tall white devil and a short black devil, or sometimes a beggar or a female. They are usually real beggars or very poor persons, who, for a small sum of money, are willing to personate imps from the lower regions running over the bridge on such occasions.*³⁴ (Italics mine.)

Despite its comparatively recent date, this relevant source may show the persistence of old customs and practices.³⁵ If so, Zhou Chen is not depicting Wuchang the demon(s), but rather two beggars enacting roles; therefore, it is possible that the basic black-and-white make-up of the two characters would have been sufficient for contemporary audiences to identify them with the Demons of Impermanence. However, this can be considered only a tentative hypothesis, pending the discovery of further evidence.³⁶ A safer assumption would be that this couple of beggars is playing an unidentified role in a ritual performance in the last month of the year. Despite the fact that these practices are well documented in contemporary written sources, description of beggars' facial make-up, dress and paraphernalia are often too vague to match

34. DOOLITTLE Justus, 1876, *Social Life of the Chinese, with Some Accounts of Their Religious, Governmental, Educational and Business Customs and Opinions, with Special but not Exclusive Reference to Fuhchau*, 2 vols., New York: Harper & Brothers, I, p. 105.

35. For a further discussion of similar, later sources on this subject, see SUTTON Donald S., 2003, *Steps of Perfection*, pp. 228–229. The aforementioned account by Groot on ritual expulsions of demons in Fujian province mentions that in such processions, the broom-bearers were followed by three men costumed as the figure of Zhong Kui and two demons “in the service of the God of Walls and Moats, charged with haling criminal souls before his tribunal One of the pair is tall and lean, the other short and broad.” GROOT J. J. M. de, 1892, *Religious System of China*, p. 987. It is hence possible that these two demons were the two Wuchang.

36. Another important mean of transmitting Wuchang imagery was the theatrical tradition, and especially the Mulian operas. However, this character does not appear in Ming dynasty Mulian plays (see ZEITLIN Judith T., 2009, “Luo Ping’s Early Ghost Amusement Scroll”, pp. 59–60), even though we know that beggars sometimes performed in ritual operas, such as the Mulian performances. A court case dating from the Qianlong period (1749) concerns a hereditary beggar performing in a Mulian opera at a temple in Cixi 慈溪, near the city of Ningbo. Unfortunately, the role played by this beggar, called Zheng Shide 鄭世德, is unknown. See TONG De 同德, 1755, *Cheng’an Xubian* 成案續編 (Sequel compilation of leading cases), Tianjin, edition held by Tōkyō Daigaku Tōyō Bunka Kenkyūjo, 4.79a–80b. On this case, see also TANAKA Issei 田仲一成, 1968, *Shindai chihōgeki shiryōshū* 清代地方劇資料集 (A collection of materials on regional operas in the Qing), Tokyo: Tōkyō Daigaku Tōyō Bunka Kenkyūjo, pp. 60–62.

this painted duo closely and thus to determine their exact role.³⁷ To be sure, Zhou Chen's painting may not be taken as an exact representation of social realities; as such, it must be treated with caution. What is important in this case is to call attention to the multi-levelled relationship between ghosts and beggars, epitomized by the active role beggars played in ritual ghost expulsions. Beggars and the local poor dressed up like demons, not only because it was considered "a dangerous and polluting job that nobody else would willingly assume",³⁸ but also—and more importantly—because, as B. J. ter Haar has pointed out, being marginalized outcasts, they "were, in many ways, the real life equivalents of the demonic beings they enacted".³⁹



Figure 8 : Zhou Chen, detail of *Beggars and Street Characters*
© Honolulu Academy of Arts

The next double leaf pairs a snake charmer with a half-naked masculine figure holding a stick in his left hand. The latter displays sinewy muscles; his tattered clothing reveals a nude torso and protruding shoulder bones (Fig. 8), giving him the appearance of suffering from

37. Additional records to those cited before include a description found in *Xihu youlan zhiyu* 西湖遊覽志餘 (Supplement to the guide to the West Lake), by the Ming scholar-official Tian Rucheng 田汝成 (*jinsbi* 1526), who wrote that on the twenty-fourth day of the twelve month, beggars painted their faces (*tumo* 塗抹) and dressed up as officials from the underworlds (*guipan* 鬼判) to perform exorcist dances in exchange for money. See TIAN Rucheng 田汝成, 1980, *Xihu youlan zhiyu* 西湖遊覽志餘 (Supplement to the guide to the West Lake), Shanghai: Shanghai guji chubanshe, p. 363. A Chongzhen-period gazetteer of Wucheng county in northern Zhejiang includes an almost identical passage. See *Wucheng xianzhi* 烏程縣志 (Gazetteer of Wucheng County), Chongzhen reign, rpt., Beijing: Shumu wenxian chubanshe, 4.19a. According to the 1600 gazetteer of Jiaxing prefecture, during the Lunar New Year, beggars used to smear their faces with red ink and perform ritual dances in the streets to expel demons. See *Jiaxing fuzhi* 嘉興府志 (Gazetteer of Jiaxing Prefecture), 1983 [1600], rpt., Taipei: Chengwen chubanshe, 1.18a.

38. KATZ Paul, 1995, *Demon Hordes and Burning Boats: The Cult of Marshal Wen in Late Imperial China*, Albany: State University of New York Press, p. 180.

39. HAAR Barend J. ter, 2006, *Telling Stories*, p. 49.



Figure 9 : Anonymous, *Star of root destiny*, ca. 1500. Section of a wall painting, Pilu temple, Hebei. Source: Sun, *Pilu si bihua*, p. 17

a congenital elevation of the scapula known as “Sprengel’s deformity”. Moreover, his mouth appears to be affected by a facial nerve paralysis, conferring a bestial quality upon him. Pictorially, the treatment of his visage recalls some baleful stars (*xiongshen* 凶神, “cruel divinities”, or *shaxing* 煞星, “murderous stars”)—with their fierce and disturbing appearances and grimacing faces—found, for example, in Water and Land ritual murals in Pilu temple 毘盧寺 in Hebei, dating to the late fifteenth century. For instance, one of the twelve stars of root destiny (*Shi’er Yuanchen* 十二元辰) (Fig. 9) has similar facial features: seen in three-quarter view, his twisted face with its protruding eyes, disheveled hair, and wild open mouth showing rows of menacing teeth evokes the beggar’s terrifying visual details.

The next pair in the series shows a relatively healthy-looking beggar, about to eat a root vegetable, facing a firewood carrier. The latter, barefoot and wearing only a tattered loincloth, shows signs of extreme emaciation (Fig. 10).

His lower garment fails to cover a skeletal body: his bones stick out so much from his skin that they can be easily counted. He presents exaggerated joints; his ribcage protrudes to the point that it seems to rip through his parchment-like flesh. His figure displays bulging eyes, prominent cheekbones and tousled hair, with loose locks spread over his right shoulder. No doubt, Zhou Chen based his work on close observations of the bodily signs of advanced starvation among the rags and poor people of Suzhou’s markets and streets. However, iconographically, the appearance of the firewood carrier also recalls the racked physiques of semi-naked victims of karma retribution in hell paintings. The sinners’ partial or total nudity not only exposes their bodies to punishment, but nakedness also defines the otherness of those who are socially or morally deviant, thus indicating their moral status in the hierarchy of rebirth.



Figure 10 : Zhou Chen, detail
of *Beggars and Street Characters*
© Honolulu Academy of Arts

Through precise iconographic tools, illustrations from tenth-century versions of the “Scripture on the Ten Kings” (*Shiwang jing* 十王經), from Dunhuang, indeed show two possible paths for the deceased: while “good” people (those whose families have sent offerings) are well dressed and serene, “evil” people (sinners who lack support from their families) are confined in cangues and scantily clad in loincloths that reveal their bare chests, arms and legs.⁴⁰ Later sets of paintings depicting the ten kings of hell, such as those produced during the twelfth and thirteenth centuries by workshops of Ningbo, include scenes of torture and punishment in the lower register of each scroll. Relegated to the bottom of the paintings, penitents are emaciated and semi-naked, blood running over their bodies.⁴¹

Similarly, the bare-bodied hungry ghosts depicted in some Water and Land ritual paintings (*shuilu hua* 水陸畫) offer other comparative examples. One of the 139 ritual scrolls from the set of Baoning temple 寶寧寺 in Shanxi province features, according to the cartouche, an “assembly of ghosts with large stomach, dirty hair, needle-thin throat, torch-like mouth, starving to death” (*Dafu choumao zhenxi jukou jihuo chiran guihun zhong* 大腹臭毛針咽巨[炬]口飢火熾然鬼魂眾) (Fig. 11). Undoubtedly, these are hungry ghosts, often described, in Indian as well as in Chinese sources, as having stomachs as large as mountains and throats as thin as needles.⁴²

40. TEISER Stephen F., 1988, *The Ghost Festival in Medieval China*, Princeton: Princeton University Press, p. 32; TEISER Stephen F., 1999, “Picturing Purtagory: Illustrated Versions of the Scripture on the Ten Kings”, in Jean-Pierre DRÈGE, ed., *Images de Dunhuang. Dessins et peintures sur papier des fonds Pelliot et Stein*, Paris : E. F. E. O., p. 172. For plates, see MONNET Natalie, 2004, *Chine : l’Empire du Trait, Calligraphies et dessins du v^e au xix^e siècle*, Paris : Éditions de la Bibliothèque Nationale de France, pp. 124–127.

41. On these paintings, see LEDDEROSE Lothar, *Ten Thousand Things: Module and Mass Production in Chinese Art*, Princeton: Princeton University Press, pp. 163–185.

42. Hungry ghosts appear in particular in legends associated with Mulian, whose spiritual powers permit him to see these creatures. On this topic, TEISER Stephen F., 1988, *Ghost Festival in Medieval China*, pp. 124–130.



Aside from their large bellies,⁴³ these creatures visually recall the firewood carrier depicted by Zhou Chen, who was doubtless familiar with these kind of images, given the popularity of Water and Land rituals during the Ming and Qing dynasties. Thus, Water and Land rite paintings were arguably visual precedents for this figure.

Another category of paintings in which we can find ghost images are those representing Zhong Kui and his grotesque-looking demon attendants in procession, catching and warding off ghosts and devil spirits. The handscroll of Yan Geng 颜庚 (active c.1300), “Zhong Kui Giving Off His Sister to Marriage” (*Zhong Kui jiamei tu* 鍾馗嫁妹圖), shows a motley crew of demons in ragged attire leading the nuptial procession of the demon-catcher’s sister.⁴⁴ Zhong Kui himself, heavily intoxicated, is sitting on a donkey with three imps supporting him. One of these retainers, shown in frontal view and displaying eyebrows distorted into a frown, has a flat and snout-like nose sitting atop a closed mouth, forming a

Figure 11 : See end of volume picture’s table for full caption. Source: Shanxi Sheng Bowuguan, *Baoning si Mingdai shuilu hua*, pl. 126

43. Hungry ghost do not always have swollen bellies. For instance, those appearing in the upper register of the Ming Buddhist murals on the south wall of Gongzhu temple 公主寺 in Shanxi do not have large stomachs. The mural paintings can be dated to c.1503. This detail is reproduced in JIN Weinuo 金維諾, ed., 2007, *Shanxi fanzhi gongzhu si bihua* 山西繁峙公主寺壁畫 (Mural paintings of Gongzhu monastery in Fanzhi county, Shanxi), Shijiazhuang: Hebei meishu chubanshe, p. 5; ZHONGGUO SIGUAN BIHUA QUANJI BIANJI WEIYUANHUI, ed., 2011, 中國寺觀壁畫全集編輯委員會, *Ming Qing siguan shuilu fabui tu* 明清寺觀水陸法會圖 (Ming and Qing dynasties water-and-land ritual temple paintings), vol. 3, in *Zhongguo siguan bihua quanji* 中國寺觀壁畫全集, Guanzhou: Guandong jiaoyu chubanshe, pl. 36, p. 77. Equally depicted as lacking prominent bellies are the hungry ghosts surrounding the face-flaming king of ghosts (*mianran guiwang* 面然鬼王) on the upper left of the south-west wall of Pilu temple. See KANG Dianfeng 康殿, ed., 1998, *Pilu si bihua* 毗盧寺壁畫 (Mural paintings of the Pilu temple), Shijiazhuang: Hebei meishu chubanshe, pl. 144–145.

44. For plates, see LEE Sherman E., 1993, “Yan Hui, Zhong Kui, Demons and the New Year”, *Artibus Asiae*, 53/1–2, pp. 222–223; FONG Wen C., 1992, *Beyond Representation: Chinese Painting and Calligraphy, 8th–14th Century*, New York: The Metropolitan Museum of Art, pp. 368–372.



Figure 12 : Yan Geng (active ca. 1300), detail from *Zhong Kui Giving off His Sister to Marriage* (*Zhong Kui jiamei tu*). Handscroll, ink on silk, 24.4 x 253.4 cm, Metropolitan Museum of Arts (1990.134)

© Metropolitan Museum of Arts

large arc of a circle (Fig. 12). The retainer closely resembles the cripple standing next to the large-bellied beggar, supporting himself with two crutches in the Zhou Chen series (Fig. 13). Seen with his left foot firmly planted on the ground and a turned-out right foot, he is probably suffering from foot and hand deformities.⁴⁵

Taking an almost frontal stance, the beggar has turned slightly to meet the viewer with a direct gaze. He seems to show



Figure 13 : Zhou Chen, detail of *Beggars and Street Characters*. See end of volume picture's table for full caption

© Cleveland Museum of Art

45. Interestingly, Jusepe de Ribera's painting, known as *The Clubfoot*, housed in the Louvre (dated 1642), depicts a young beggar who seems to show analogous foot and hand deformities. Specialists have recently tried to identify his condition: according to a French orthopedic surgeon, the diagnosis is hemiplegic cerebral palsy (see FITOUSSI Franck and MESLAY Olivier, "Le Pied-Bot de Jusepe de Ribera (1591-1652). Un regard médical sur le modèle, en collaboration avec l'hôpital Robert-Debré à Paris", Paris : Musée du Louvre, http://cartelfr.louvre.fr/pub/fr/pdf/31924_mois120.pdf (accessed 03/04/2012), while M. Ramachandran argues that arthrogyriosis is worth considering as well. See RAMACHANDRAN Manoj, 2006, "The Diagnosis of Art: Arthrogyriosis and Ribera's *The Clubfoot*", *Journal of the Royal Society of Medicine*, 99/6, pp. 321-322. Be that as it may, the boy's turned-out right foot and flexed right wrist resemble the disabilities depicted here. Although we do not clearly see the right hand of Zhou Chen's figure—which is holding a staff—his wrist seems distorted as well; thus, he might be affected by the same condition.

off his handicap clearly in order to arouse some pity, and eventually some coins, from people passing by.

His facial features, which include a wrinkled forehead, frowning eyebrows, a flat nose, protruding ears, and lips pressed together and turned down, are also reminiscent of one of the fiends appearing in a scroll attributed to Yan Hui 顏輝 (active before 1298–after 1324?), depicting a Zhong Kui night excursion.⁴⁶ Intriguingly, the hunting demon, accompanied by a greyhound, looks more pitiable than frightening, making one wonder whether he was modeled after a real beggar (Fig. 14).

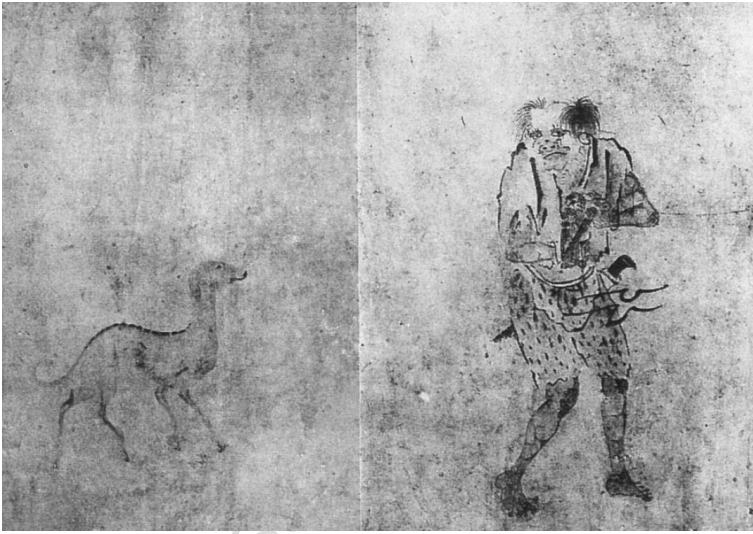


Figure 14 : Yan Hui (active ca. 1298-1324) (claimed to be by), detail from *The Hunting Excursion of Zhong Kui*, 14th century (?). Handscroll, ink on paper, dimensions and location unknown

Source: Lee, “Yan Hui, Zhong Kui, Demons and the New Year”, p. 225

On this point, I have already argued that some of Zhou Chen characters were probably inspired by beggars performing during New Year's ritual expulsions. Equally, it is worth noting that, as Sherman Lee has convincingly shown, the Yuan dynasty paintings of Zhong Kui and his demon entourage depict New Year's exorcising practices as recorded, for instance, in the aforementioned *Mengliang lu*.⁴⁷ In such processions, which actually occurred during and after the Song period, real beggars dressed themselves as Zhong Kui and his company of demons, marching

46. For plates, see LEE Sherman E., 1993, “Yan Hui”, pp. 224–225. According to Sherman Lee, the painting (present location unknown), although traditionally attributed to Yan Hui, is probably a work dating from almost a century later. See LEE Sherman E., 1993, “Yan Hui”, p. 215.

47. LEE Sherman E., 1993, Zhong Kui.



Figure 15 : Zhou Chen, detail
of *Beggars and Street Characters*
© Cleveland Museum of Art

through the street of the capital, striking drums and beating gongs in order to expel evil forces. Zhong Kui's night excursions remained a popular subject throughout the Ming dynasty, and Zhou Chen was no doubt familiar with some of these past models (he himself painted a handscroll of Zhong Kui and his sister riding an ox and a horse, escorted by a procession of demons⁴⁸), arguably borrowing some visual conventions from earlier paintings on the theme of the demon-queller.⁴⁹

Amid the gallery of sick and crippled is a figure whose features seem to aim to instill fear in the viewer (Fig. 15). Although the dark lines across his chest evoke the bony ribs of hungry ghosts, his upper chest, arms and legs are powerfully muscular. He is holding a rock in his right hand, which recalls the *vajra* (Chinese: *jingang* 金剛), the tool that is the scepter of peaceful deities and the weapon of wrathful ones. When held in the raised right hand, this ritual tool is hence understood to be a weapon. Interestingly, the beggar raising a rock with his right hand is probably

48. The scroll and the colophon appended to it, written by Tang Yin 唐寅 (1470–1524), are analysed by SIGGSTEDT Mette, 1983, *Zhou Chen*, pp. 112–113. For plate of the painting (ink on paper, 27.9 x 77.9 cm, present location unknown), see SIGGSTEDT Mette, 1983, *Zhou Chen*, p. 227, and WANG Shijie, NA Zhiliang and ZHANG Wanli, eds., 1967, *A Garland of Chinese Paintings*, 3 vols., Hong Kong: Cafa Company Limited, III, pl. 13.

49. During the sixteenth century, two of these Yuan dynasty scrolls on the theme of Zhong Kui night excursions—one produced by Gong Kai 龔開 (1222–c.1304) (*Zhongshan chuyou tu* 中山出遊圖), now in the Freer Gallery of Art, and a very similar scroll by Yan Hui in the collection of the Cleveland Museum of Art—were owned by An Guo 安國 (1481–1534), a famous editor and art collector from Wuxi, in the Changzhou prefecture in Jiangsu. See LITTLE Stephen, 1985, “The Demon Queller and the Art of Qiu Ying”, *Artibus Asiae*, 46/1–2, p. 35. Moreover, the fact that one of the twenty-one colophons appended to the Gong Kai painting was composed by the famous calligrapher Feng Fang 豐坊 (1492–1563) in 1527 attests that these kind of paintings were circulating in collecting circles in the Wu area during the sixteenth century. For a transcription and translation of Feng Fang's colophon, see the technical data sheet “Gong Kai, Zhongshan Going on Excursion”, 2007, Washington: Freer Gallery of Art, pp. 19–20, <http://www.asia.si.edu/SongYuan/F1938.4/F1938-4.Documentation.pdf> (accessed 01/11/2010).



Figure 16 : Anonymous, *Guardian Figure*, 15th century. Section of a wall painting, Fahai Temple, Beijing
Source: Zhou, Huashen yuyun, p. 46.
© Cleveland Museum of Art

employing it as a “weapon” too, since the rock can be identified as a coercive tool beggars used to elicit alms from potential donors. If refused, the beggars would start to hit themselves with rocks, inducing people to give a few coins to get rid of them. The powerful body of this beggar, virtually unprecedented in the history of Chinese secular art, evokes a *Vajrapani* (Chinese: *Jingang lishi* 金剛力士), a protector deity usually depicted with bare chest and bulging muscles. Often shown with non-Chinese facial features (round and protruding eyes, prominent nose and eyebrows, wild hair and beard) and skin tone, *Vajrapani* is primarily a *yakṣa*.⁵⁰ Understood to protect the Buddha and control demons, he shares some of the physical attributes of ghosts and monsters. His terrifying form is therefore suitable for representing a demonic defender supposed to frighten away the forces of evil.⁵¹ The figure of one such protector deity from a Ming dynasty mural in Fahai temple 法海寺 near Beijing (Fig. 16) was arguably a visual precedent for the muscular beggar, as Richard Barnhart has

50. WANG-TOUTAIN Françoise, 2007, « Le sutra qui sauve des maladies. Un aspect peu connu de Vajrapani, Protecteur de la Loi », in Jean-Pierre DRÈGE, ed., *Études de Dunhuang et Turfan*, Geneva : Droz, p. 118.

51. On this point, it is interesting to note that a Liang dynasty (502–557) book about the customs and festivals throughout the year in the southern region of Jing and Chu (modern Hubei and Hunan) describes an expulsion rite held on the *la* day 臘日 (i.e. the eighth day of the twelfth lunar month), in which village people would disguise themselves as *Jingang lishi* to drive off epidemics (zhuyi 逐疫). See ZONG Lin 宗懌, 1987, *Jing Chu suishi ji* 荆楚歲時記 (A record of seasonal festivals in the Jing and Chu regions), Taiyuan: Shanxi renmin chubanshe, p. 64.

pointed out.⁵² The eyes of the dark-skinned *vajrapani* are as round, protruding and wild as those of the beggar raising a rock; the positions of their muscled bodies are also comparable.



Figure 17 : Zhou Chen, detail of *Beggars and Street Characters*
© Cleveland Museum of Art

52. BARNHART Richard, 1993, *Painters of the Great Ming: The Imperial Court and the Zhe School*, Dallas: Dallas Museum of Art, p. 289.

Both overly muscular and markedly bony, barely clothed, with exaggerated, almost bestial facial features (protruding eyes, gaping mouths, unruly hair), Zhou Chen's beggars share certain physical attributes with ghosts and demons without being reducible to them. Rather than portraying them in a negative light, as explicitly evil, the artist combines stock and unique features, through an acute observation and a convincing depiction of his subjects' afflictions. Consider, for instance, the animal trainer carrying a squirrel, seen in the opening section of the Cleveland scroll (Fig. 17). If, on the one hand, his hair is reminiscent of that of the hungry ghosts (two tufts rise from behind the ears on either side of a bald pate), on the other hand, he presents individual, if excruciating facial details; he is suffering from a unilateral cleft palate. There is something almost clinical in the exactitude of his facial anomalies, suggesting that the artist has modeled his figure on a person presenting such a deformity.⁵³ Therefore, Zhou Chen's figures are also portrayals of individual distress, degradation and suffering that force the viewer to feel the dehumanizing effect of starvation, illness and physical deformities; these are highly detailed, anatomically correct renderings of powerful though undernourished anatomies that exert a strong physical presence, and as such are virtually unprecedented in the history of Chinese secular painting. This combination of human identities and ghostly features, highlighting the ambiguity of the boundaries between the living and the dead, is one of the sources of the uncanny and disturbing power the characters hold over the viewer. Unlike ghosts and demons, Zhou Chen's beggars do not occupy spaces on the periphery of the urban and civilized center, nor have they been expelled to a peripheral zone. Through the mixture of fiendish and more familiar physical features, Zhou Chen seems to suggest that his beggars and street characters are the inner demons: the different, ugly and terrifying in the world of those living within the bounds of the ordinary. The point might not be the assimilation of anomalies under a taxonomic scheme of order ("the collection", as Robert Campamy designates it⁵⁴), but rather the exposure of these anomalous beings to the viewer, making him aware of their harsh realities.

53. As Carlos Hugo Espinel points out, the nasolabial sulcus of this character starts high above the left nasal ala, angles laterally, and ends down near the jaw. His philtrum is missing, and a thick cleft cuts through the skin and the muscles that encircle the left upper lip, extending up toward the left nostril. The upper incisors show deviation, suggesting a lack of support due to a cleft palate. The lower lip protrudes to compensate for the failure of the upper lip. Finally, the square and protruding lower jaw indicates pseudoprognathism. See ESPINEL Carlos Hugo, 1996, "Chou Ch'en's Street Character: Facial Deformity in the Art of the Ming Dynasty", *Lancet*, 348, pp. 1714-1716.

54. CAMPANY Robert Ford, 1996, *Strange Writing: Anomaly Accounts in Early Medieval China*, Albany: State University of New York Press, p. 9.

BIBLIOGRAPHIE GÉNÉRALE

A Beautiful Corpse Comes to Life [Yanshi huanhun ji 艷屍還魂記], 1956, dir. Li Chenfeng [Lee Sun-fung] 李晨風.

A CHENG [阿城], 1995, *le Roman et la Vie* [Xianhua xianshuo 閒話聞說], La Tour d'Aigues : L'Aube, trad. Noël Dutrait.

ADKINS Curtis, 1976, *The Supernatural in T'ang Chu'an-ch'i Tales: An Archetypal View*, Ph. D. dissertation, Columbus : Ohio State University.

AGAMBEN Giorgio, 2012, *Nudités*, Paris : Payot & Rivages, trad. fr. Martin Rueff.

AHERN Emily Martin, GATES Hill, 1981, *The Anthropology of Taiwanese Society*, Stanford (Calif.) : Stanford University Press.

AIJMER Göran, 2003, *New Year Celebrations in Central China in Late Imperial Times*, Hong Kong : The Chinese University Press.

AKIYAMA Terukazu, 1977, *la Peinture japonaise*, Genève : Skira.

AKPHAYSAN Chatchay, 2002, *Chok Lang lae Khwam Cheua Boran* [Chances, présages et croyances des Anciens], Bangkok : Phailin.

ALLEN Sarah M., 2014, *Shifting Stories: History, Gossip, and Lore in Narratives from Tang Dynasty China*, Cambridge (Mass.) : Harvard University Asia Center.

ALTENBURGER Roland, 2001/02, "Chains of ghost talk: highlighting of language, distancing, and irony in *He Dian*", *Asiatica Venetiana*, no. 6, p. 23-46.

ALTENBURGER Roland, 2009, „Weises Kind und frecher Bengel: Zur volksliterarischen Ausgestaltung der Begegnung von Konfuzius und Xiang Tuo“, in Roland ALTENBURGER, Martin LEHNERT, Andrea RIEMENSCHNITZER (ed.), *Dem Text ein Freund. Erkundungen des chinesischen Altertums*, Bern : Peter Lang, p. 255-282.

AMFREVILLE Marc, 2009, *Écrits en souffrance*, Paris : Michel Houdiard.

ANDERS Günther, 2006 (1981), *la Menace nucléaire*, Paris : Le Serpent à plumes – Éditions du Rocher, trad. Christophe David.

ANGLES Jeffrey, 2008, "Seeking the strange: *Ryōki* and the navigation of normality in interwar Japan", *Monumenta Nipponica*, vol. 62 (1).

ANSART Olivier, 2014, *Une modernité indigène. Ruptures et innovations dans les théories politiques japonaises du xviii^e siècle*, Paris : Les Belles Lettres.

APPADURAI Arjun (ed.), 1987, *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge : Cambridge University Press.

ARAI Hakuseki [新井白石], 1906, *Koshitsū* 古史通 [Compréhension de l'histoire de l'Antiquité], in *Arai Hakuseki zenshū*, Tōkyō : Kokusho kankōkai, vol. 3.

ARAI Hakuseki [新井白石], 1975, *Kishinron* 鬼神論, in *Arai Hakuseki* 新井白石, Tōkyō : Iwanami shoten – Nishon shisō taikai.

ARAY Siwitt, 1973, *les Cent Fleurs : Chine, 1956-1957*, Paris : Flammarion.

ARNAUD Diane, 2010, « L'attraction fantôme dans le cinéma d'horreur japonais contemporain », *Cinémas. Revue d'études cinématographiques*, vol. 20, n^{os} 2-3 : *l'Horreur au cinéma*.

ARNON Poj, 2007, *Haunting Me [Hor Taew Tak]*, Thaïlande, 2007, 88 min.

ATKINS Robert, 1990, *Petit lexique de l'art contemporain*, Paris : Abbeville.

AUMONT Jacques, 2013, *Que reste-t-il du cinéma ?*, Paris : Vrin.

BAI Juyi [白居易], 1999, *Bai Juyi quan ji* 白居易全集 [Œuvres complètes de Bai Juyi], Shanghai : Shanghai guji.

Bai Wei [白薇], 1985, *Dachu youling ta* 打出幽靈塔 [Fight Out of the Ghost Tower], Changsha : Hunan renmin chubanshe.

BAI Wei [白薇], 1936, *Beiju Shengya* 悲劇生涯 [My Tragic Life], Shanghai : Shenghuo shudian.

BAI Wei [白薇], YANG Sao [楊騷], 1999, *Zuo Ye* 昨夜 [Last night], Shijiazhuang : Hebei jiaoyu chubanshe.

Bailuyuan pinglun ji 《白鹿原》評論集 [Recueil de critiques sur *Bailuyuan*], 2000, Beijing : Renmin Wenxue.

BALÁZS Étienne, 1988, *la Bureaucratie céleste. Recherches sur l'économie et la société de la Chine traditionnelle*, Paris : Gallimard, « Tel ».

BALDRIAN-HUSSEIN Farzeen, 1984, *Procédés secrets du joyau magique. Traité d'alchimie taoïste du XI^e siècle*, Paris : Les Deux Océans.

BALDRIAN-HUSSEIN Farzeen, SEIDEL Anna, 1988, "Max Kaltenmark: a bibliography", *Cahiers d'Extrême-Asie*, 4.4, p. 8-17.

BANERJEA Jitendra Nath, 1956, *The Development of Hindu Iconography*, Calcutta : University of Calcutta.

BAOCHANG 寶唱, *Jinglü yixiang* 經律異相 [Aspects divers des Sutras et Vinayas], T. 2121, LIII.

Baopuzi neipian jiaoshi 抱樸子內篇校釋 [Le Maître qui embrasse la simplicité, chapitres intérieurs, collationnés et traduits en langue moderne], 1996, Beijing : Zhonghua shuju.

BAPTANDIER Brigitte (éd.), 2001, *De la malemort en quelques pays d'Asie*, Paris : Karthala.

BARNHART Richard, 1993, *Painters of the Great Ming: The Imperial Court and the Zhe School*, Dallas : Dallas Museum of Art.

BARNHART Richard M. , 2003, « Les cinq dynasties (907-960) et la dynastie des Song (960-1279) », in YANG Xin, Richard M. BAMHART,

NIE Chongzheng *et al.*, *Trois Mille Ans de peinture chinoise*, Arles : Philippe Picquier, trad. Nadine Perront.

BARMÉ Geremie R., 2002, *An Artistic Exile: A Life of Feng Zikai (1898-1975)*, Berkeley (Calif.) : University of California Press.

BARTH Fredrik, 1993, *Balinese Worlds*, Chicago – London : The University of Chicago Press.

BARTHOLOMEW Terese Tse, 2002, “One hundred children. From boys at play to icons of good fortune”, in Ann B. WICKS (ed.), *Children in Chinese Art*, Hawai’i : University of Hawai’i Press, p. 57-83.

BARYOSHER-CHEMOUNY Muriel, 1996, *la Quête de l’immortalité en Chine. Alchimie et paysage intérieur sous les Song*, Paris : Dervy.

BAUDELAIRE, Charles 1976, *Œuvres complètes. II*, Paris : Gallimard, « Bibliothèque de la Pléiade ».

BAZIN André, 1958-1962, *Qu’est-ce que le cinéma ?*, Paris : Éditions du Cerf, « Septième Art ».

BIASI Pierre-Marc de, JAKOBI Marianne, LE MEN Ségolène (éd.), 2012, *la Fabrique du titre, nommer les œuvres d’art*, Paris : CNRS.

BÊ DUC Georges, 2010, *Zhou Zuoren et l’essai chinois moderne*, Paris : L’Harmattan.

Beishi 北史 [Histoire des Dynasties du Nord], 1974, Beijing : Zhonghua shuju.

BELLOUR Raymond, 2013, *la Querelle des dispositifs : cinéma, installations, expositions*, Paris : POL.

BENN James A., 2008, “Another look at the Pseudo-Śūramgama sutra”, *Harvard Journal of Asiatic Studies*, 68:1, p. 57-87.

BERDIAEFF Nicolas, 1975 (1935), *Christianisme, Marxisme. Conception chrétienne et conception marxiste de l’histoire*, Paris : Le Centurion, trad. Laurent Gagnebin.

BERGÈRE Marie-Claire, 1994, *Sun Yat-Sen*, Paris : Fayard.

BERLINER Nancy, 1992, “The ‘Eight Broken’: Chinese trompe-l’oeil painting”, *Orientalism*, vol. 23, no. 2, p. 61-70.

BERNSTEIN Alan E., KATZ Paul R., 2010, “The rise of postmortem retribution in China and the West”, *The Medieval History Journal*, 13 (2), p. 199-257.

BIRRELL Anne (éd. et trad.), 1982, *New Songs From a Jade Terrace*, London : Allen and Unwin.

BOLITHO Harold, 1990, “Travelers’ Tales: three 18th-century travel journals”, *Harvard Journal of Asiatic Studies*, 50: 2.

BOOF-VERMESE Isabelle, 2011, « L’histoire comme crime : apophénie et révision, le modèle du roman policier dans la littérature postmoderne américaine », *Études anglaises*, vol. 64, n° 4, p. 477-490.

BORDELEAU Erik, 2012, “The care for opacity. On Tsai Ming-Liang’s conservative filmic gesture”, *Necus. European Journal of Media Studies*,

automne 2012 : *Tangibility*. <http://www.necsus-ejms.org/the-care-for-opacity-on-tsai-ming-liangs-conservative-filmic-gesture/> [consulté le 16 juin 2013].

BOUQUILLARD Jocelyn, MARQUET Christophe, 2007, *Hokusai : Manga*, Paris : Seuil – Bibliothèque nationale de France.

BOURDIEU Pierre, 1998, *la Domination masculine*, Paris : Seuil.

BOYD James W., 1971, "Symbols of Evil in Buddhism", *The Journal of Asian Studies*, vol. 31, no. 1, p. 63-75.

BRAESTER Yomi, 2000, "Revolution and revulsion: Ideology, monstrosity, and phantasmagoria in Ma-Xu Weibang's film *Song at Midnight*", *Modern Chinese Literature and Culture*, no. 12 (1), p. 81-114.

BRAUDY Leo, 1999a (5^e éd.), "Ideological effects of the basic cinematographic apparatus", in Leo BRAUDY, Marshall COHEN (ed.), *Film Theory and Criticism: Introductory Readings*, New York : Oxford University Press, p. 345-355

BRAUDY Leo, 1999b (5^e éd.), "The apparatus: metapsychological approaches to the impression of reality in cinema", in Leo BRAUDY, Marshall COHEN (ed.), *Film Theory and Criticism: Introductory Readings*, New York : Oxford University Press, p. 760-777.

BRETELLE-ESTABLET Florence, CHEMLA Karine (dir.), 2007, *Extrême-Orient, Extrême Occident*, 2007, n° hors-série : *Qu'était-ce qu'écrire une encyclopédie en Chine ?*

BROOK Timothy, BOURGON Jérôme, BLUE Gregory (dir.), 2008, *Death by a Thousand Cuts*, Cambridge (Mass.) – London : Harvard University Press.

BUCI-GLUCKSMANN Christine, 1996, *l'Œil cartographique de l'art*, Paris : Galilée.

CAHILL James, 1978, *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty*, Tôkyô : Weatherhill.

CALVET Yves, 2013, « L'âge d'or du fantastique », *Positif*, n° 623, « Dossier Universal », p. 96-99.

CALVINO Italo, 1983, *Racconti fantastici dell'ottocento*, 2 vols., Milan: Oscar Mondadori.

CAMPANY Robert Ford, 1991, "Ghosts matter: The culture of ghosts in six dynasties *Zhiguai*", *Chinese Literature: Essays, Articles, Reviews*, vol. 13, 1991, p. 15-34.

CAMPANY Robert Ford, 1995, "To Hell and back: Death, near-death, and other worldly journeys in early medieval China" in John J. COLLINS, Michael A. FISHBANE (ed.), *Death, Ecstasy, and Other Worldly Journeys*, Albany: State University of New York Press, p. 343-360.

CAMPANY Robert Ford, 1996, *Strange Writing: Anomaly Accounts in Early Medieval China*, Albany : State University of New York Press.

CAMPANY Robert Ford, 2009, *Making Transcendents: Ascetics and Social Memory in Early Medieval China*, Honolulu : University of Hawai'i Press.

CAMPANY, Robert Ford (ed. and transl.), 2012, *Signs from the Unseen Realm: Buddhist Miracle Tales from Early Medieval China*, Honolulu : University of Hawai'i Press.

CAO Phraya Phraklang Hon- Chao Phraya Phra Khleng (Hon) [Le poème de la tiare ornée de diamants], 1964, Bangkok : Khleng Witthaya.

CAO Quchang [曹去晶], *Guwang yan* 姑妄言, *Chinese text project*. <http://ctext.org/wiki.pl?if=en&res=190138> [consulté le 17 février 2016].

CAO Quchang [曹去晶], 1997, « Guwang yan 姑妄言 », in CHAN Hing-ho 陳慶浩, WANG Qiugui 王秋桂 (ed.), *Siwuxie huibao* 思無邪匯寶, Taipei : Daying baike – Encyclopædia Britannica Books, 10 volumes.

CAO Quchang [曹去晶], 1999, *Guwang yan* 姑妄言 [Propos sans queue ni tête], Beijing : Zhongguo wenlian chuban gongsi.

CAO Xueqin [曹雪芹], 1962, *Hongloumeng* 紅樓夢, Beijing : Renmin wenxue, 1962. Trad. fr. : 1981, *le Rêve dans le pavillon rouge*, Paris : Gallimard.

CARPENTIER Alejo [Kapengtier 卡彭鐵爾], 1985, « Renjian wangguo 人間王國 » [*le Royaume de ce monde*], *Shijie wenxue*, vol. 181.

CHAN Leo Tak-Hung, 1998, *The Discourse on Foxes and Ghosts: Ji Yun and Eighteenth-Century Literati Storytelling*, Honolulu : University of Hawai'i Press.

CHANG Han-liang, 1980, "Towards a structural generic theory of T'ang *Ch'uan-chi*", in John J. DEENEY (ed.), *Chinese-Western Comparative Literature: Theory and Strategy*, Hong Kong : The Chinese University Press, 1980.

CHANG Johan, 2005, *le Tao de l'art d'aimer*, Paris : Presses Pocket, « Pocket Evolution », trad. Marie-France de Paloméra.

CHANG Kang-i Sun, 2009, "The circulation of literary knowledge between Ming China and other countries in East Asia: The case of Qu You's *Jiandeng xinhua*" in Lena RYDHOLM (ed.), *On Chinese Culture and Globalization*, Stockholm : University of Stockholm Press, p. 159-170.

CHE Baoren [車寶仁], 2004, « *Bailuyuan xiugai ban yu yuanban shangai bijiao yanjiu* 白鹿原修订版与原版删改比较研究 » [Comparative studies on the revised and the original edition of *Bai Lu Yuan*], *Tangdu Journal* 唐都學報, vol. 20, n° 5, p. 11-17.

CHEN Boxi [陳伯熙], 1999 (1924), *Shanghai yishi daguan* 上海軼事大觀 [The Grandview of Anecdotes in Shanghai], Shanghai : Shanghai shudian chubanshe.

CHEN Caihua [陈才华], 2009, « Su Tong duanpian xiaoshuo zhong 'wu' de xushi gongneng 苏童短篇小说中'物'的叙事功能 » [The narrative function of 'objects' in Su Tong's short stories], *Zuojia yu zuopin – Dangdai wentan* 作家与作品—当代文坛, n° 2, p. 96-98.

CHEN Hsiu-fen [陳秀芬], 2010, « Zai mengmei zhijian Zhongguo gudian yixue duiyu mengyuguijiao yu nüxing qingyu de gouxiang 在夢寐之間中國古典醫學對於「夢與鬼交」與女性情欲的構想 » [En rêve : les conceptions de la médecine chinoise ancienne concernant

l'accouplement onirique avec les démons et ses rapports avec le désir féminin], *Bulletin of the Institute of History and Philology Academia Sinica* 中央研究院歷史語言研究所集刊, n° 81, p. 701-736.

CHEN Hsiu-fen [陳秀芬], 2011, « Dang bingren jiandao gui shilun mingqing yizhe duiyu xiesui de taidu 當病人見到鬼：試論明清醫者對於「邪祟」的態度 » [Quand le malade voit des esprits: essai sur l'attitude des médecins Ming et Qing face aux cas de maladies démoniaques], in LIN Fu-shih (dir.), *Zongjiao yu yilaio* 宗教與醫療, Taipei : Linking (Lianjing chubanshe), p. 77-108.

CHEN Jianguo, 2009, *The Aesthetics of the "Beyond": Phantasm, Nostalgia, and the Literary Practice in Contemporary China*, Newark : University of Delaward Press.

CHEN Kuilong [陳夔龍], 2002 (1911), *Songshoutang shichao* 松壽堂詩鈔 [Notes poétiques de la Salle de la Longévitité du pin], in *Xuxiu sikuquanshu* 續修四庫全書, Shanghai : Shanghai guji chubanshe, vol. 1577.

CHEN Lang, 1957, « Jiecha he Huozhuo shi zenyang de xi 借茶和活捉是怎樣的戲 » [Quelles pièces sont au juste la *Demande de thé* et *Saisi vivant* ?], *Xiju bao* 戲劇報, p. 15-18.

CHEN Menglei [陳夢雷], 1972, *Gujin tushu jicheng* 古今圖書集成 [Grande collection des œuvres d'hier et d'aujourd'hui], Taibei : Dingwen shuju.

CHEN Mingshu [陳鳴樹] (dir.), 1996, *Ersi shiji Zhongguo wenxue dadian* 二十世紀中國文學大典 [Grand Dictionnaire de la littérature chinoise du XX^e siècle], Shanghai : Shanghai jiaoyu chubanshe, vol. 1.

CHEN Naixin [陳乃欣] (dir.), 1980, *Xu Xu ersan shi* 徐訐二三事 [A few things about Xu Xu], Taibei : Erya chubanshe.

CH'EN Pao-chen, 1984, "Searching for demons on mount Kuan-k'ou", in FONG Wen (ed.), *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Painting and Calligraphy at The Art Museum*, Princeton : Princeton University Press, p. 322-329.

CHEN Pingyuan [陳平原] (dir.), 2004, *Shen shen gui gui* 神神鬼鬼 [Esprits et Fantômes], Beijing : Renmin wenxue chubanshe.

CHEN Qinghao [陳庆浩], 2004, « Guwang yan ershi hui 姑妄言二十四回 » [Les Propos sans queue ni tête, version en 24 chapitres], in SHI Changyu [石昌渝] (dir.), *Zhongguo gudai xiaoshuo zongmu: baihua juan* 中国古代小说总目：白话卷 [Répertoire général du roman ancien : volume sur le roman en langue vulgaire], Taiyuan : Shanxi jiaoyu chubanshe, p. 82-85.

CHEN Shangjun [陳尚君] (dir.), 1992, *Quan Tangshi bubian* 全唐詩補編 [Supplement to the Complete Collection of Tang Poetry], Beijing : Zhonghua shuju.

CHEN Sen [陳森], 1994, *Pinhua baojian* 品花寶鑑 [Le précieux miroir de l'appréciation des fleurs], Shijiazhuang : Huashan wenyi, 2 vol.

CHEN Sen [陳森], *Pinhua baojian* 品花寶鑑. <http://open-lit.com/listbook.php?cid=30&gbid=391&start=0> [consulté le 17 février 2016].

CHEN Sihe [陈思和], 2010, « Suipian zhong de shijie he suipian zhong de lishi 碎片中的世界赫碎片中的历史 » [A world in pieces and a history in pieces], *Dangdai wenxue yu wenhua piping shuxi* 当代文学与文化批评书系, Beijing : Beijing shifan daxue chubanshe, p. 79-94.

CHEN Zhongshi [陳忠實], 1993, *Bailuyuan* 白鹿原 [La plaine du cerf blanc], Beijing : Renmin wenxue.

CHEN Zhongshi [陳忠實], 2012, *Au pays du cerf blanc*, Paris : Seuil, trad. Solange Cruveillé, Shao Baoqing.

CHEN Zhongshi [陳忠實], 2011, *Xunzhao shuyu ziji de juzi* 尋找屬於自己的句子 [À la recherche de son expression propre], Beijing : Beijing daxue.

CHEN Zhongshi [陳忠實], 2006, « Jiezu juren de jianbang 藉助巨人的肩膀 » [Sur les épaules des géants] in FENG Xizhe, ZHAO Runmin (dir.), *Shuobujin de Bailuyuan* 說不盡的《白鹿原》 [On n'aura jamais tout dit sur *Bailuyuan*], Xi'an : Shaanxi renmin wenxue.

CHENG Anne, 1997 (1985), *Histoire de la pensée chinoise*, Paris : Seuil.

CHENG Yu, 1989, "Under a spell", in *Phantoms of the Hong Kong Cinema*, Hong Kong : Hong Kong Urban Council, p. 20-23.

CHENNAULT Cynthia L., 2003, "Odes on objects and patronage in the early Qi", in Paul W. KROLL and David R. KNECHTGES (éd.), *Studies in Early Medieval Chinese Literature and Cultural History, in Honor of Donald Holzman and Richard B. Mather*, Provo (Utah) : Tang Studies Society.

China Art in the 20th Century, 2000, cat. expo., Nanning : Guangxi meishu chubanshe, 2000.

CHIT PHUMISAK 2004, *Ongkan Cheng Nam Lae Kho Sannitthan Mai Kiewkap Prawattisat Thai Nai Lum Maenam Chaophraya* [le Poème de l'imprécation par l'eau, et nouvelles hypothèses sur l'histoire siamoise dans le bas bassin du Ménam Chao Phraya], Bangkok : Fa Diao Kan.

CHO Dong-il, BOUCHEZ Daniel, 2002, *Histoire de la littérature coréenne. Des origines à 1919*, Paris : Fayard.

CHOE Yong-cheo, 2003, *Geumo sinhwa-ui panbon* 金鰲新話의版本 [les Versions du *Geumo sinhwa*], Séoul : Gukhak jaryo-won.

CHOU Chao-ming, 1986, *Hsieh T'iao and the Transformation of Five-Character Poetry*, Ph. D. dissertation, Princeton (N.J.) : Princeton University.

Chuanju jumu cidian 川劇劇目辭典 [Dictionnaire des pièces d'opéra sichuanais], 1999, Chengdu : Sichuan cishu chubanshe.

CHULAN RENREN [鋤蘭忍人] (pseud.), 1987, *Xuanxue pu* 玄雪譜 [Registre de la neige obscure] in WANG Qiugui [王秋桂] (dir.), *Shanben xiqu congkan* 善本戲曲叢刊 [Compendium des éditions rares des pièces anciennes], Taipei : Xuesheng shuju, vol. 50.

CHUNG Stephanie Po-yin, 2004, "Reconfiguring the Southern tradition: Lee Sun-fung and his times", in Sam HO, Agnes LAM (dir.), *The Cinema of Lee Sun-fung*, Hong Kong : Hong Kong Film Archive, p. 16-25.

Chunqiu Zuozhuan 春秋左傳 [Les printemps et automnes commentés par Maître Zuo], 1981, Beijing : Zhonghua shuju, 4 vol.

Chunqiu zuozhuan zhu 春秋左傳注 [Les printemps et automnes commentés par Maître Zuo, édition annotée], 1995, Beijing : Zhonghua shuju.

CIXOUS Hélène, 1975, *le Rire de la Méduse*, Paris : L'Arc.

CLART Philip, JONES Charles B. (ed.), 2003, *Religion in Modern Taiwan. Tradition and Innovation in a Changing Society*, Honolulu : University of Hawai'i Press.

CLARK John, 2012, "Modern and contemporary Chinese Art: Main issues" in HOPFENER Birgit, KOCH Franziska, LEE-KALISCH Jeong-Hee et al., *Negotiating Difference: Contemporary Chinese Art in the Global Context*, Weimar : Verlag und Datenbank für Geisteswissenschaften, p. 33-47.

COHEN Myron L., 1988, "Souls and Salvation: Conflicting themes in Chinese popular religion", in James L. WATSON, Evelyn S. RAWSKI (ed.), *Death Ritual in Late Imperial and Modern China*, Berkeley : University of California Press, p. 180-202.

COMENTALE Christophe, 1986, *Lavis et gravures de Chen Chao-pao*, cat. expo. Musée de l'estampe et du dessin original en l'Arsenal de Gravelines, Gravelines : Musée de Gravelines.

COMENTALE Christophe, 1991, *Chen Chao-pao : Œuvres : Zuopin*, textes de Christophe COMENTALE et CHEN Caikun, Taipei : Capital Art Gallery.

COMENTALE Christophe, 2010, « Le livre d'artiste d'Est en Ouest », *Art et métiers du livre*, juillet-août, n° 279, p. 42-53.

COMENTALE Christophe, LI Xinjian, 2013-2014, *Svastikas*, Pékin – Paris : chez les auteurs.

COMPAGNON Antoine, 1998, *le Démon de la théorie*, Paris : Seuil.

CONFUCIUS, 1981, *Entretiens de Confucius*, Paris : Seuil, trad. Anne Cheng.

CONFUCIUS, 1994, *les Entretiens de Confucius avec ses disciples*, Paris : Flammarion, trad. André Lévy.

Contes de la montagne sereine, 1987, éd. Jacques DARS, Paris : Gallimard, trad. Jeannine Kohn-Étiemble.

COOMARASWAMY Ananda K., 1928, *Yakṣas*, Washington : The Smithsonian Institution, part I & II.

COULIANO Ioan, 1984, *Éros et magie à la Renaissance : 1484*, préf. Mircea ELIADE, Paris : Flammarion.

COUVREUR Séraphin (éd. et trad.), 1951, *la Chronique de la principauté de Lou*, Paris : Cathasia.

COUVREUR Séraphin (éd. et trad.), 1972, *les Quatre Livres*, Taiwan : Kuangchi Press.

Creating a World of Compassion. Imperishable Affection: The Art of Feng Zikai, 2012, Hong Kong : The Hong Kong Museum of Art.

CRUVEILLÉ Solange, 2008, “Kang Xiaofei, *The Cult of the Fox*”, *Études chinoises*, janvier, n° XXVI, p. 375-379.

CRUVEILLÉ Solange, 2009, *le Renard dans les textes chinois de l'époque pré-impériale à la dynastie des Qing : de la légende à la fiction, de la démonisation à l'humanisation*, thèse de doctorat, Aix-en-Provence : Université de Provence.

CRUVEILLÉ Solange, 2011, « Études et traductions occidentales sur le *Taiping Guangji* 太平廣記 (*Vaste recueil de l'ère de la Grande Paix*) », *Impressions d'Extrême-Orient*, n° 2 : *Littératures d'Asie : traduction et réception*. <http://ideo.revues.org/216> [consulté le 17 février 2016].

CULLEN Christopher, 2000, “The threatening stranger. *Kewu* in pre-modern Chinese paediatrics”, in Lawrence CONRAD, Dominik WUJASTYK (ed.), *Contagion. Perspectives from Pre-Modern Societies*, Aldershot : Ashgate, p. 39-52.

CURIEN Annie, JIN Siyan (dir.), 2001, *Littérature chinoise. Le passé et l'écriture contemporaine*, Paris : Éditions de la Maison des sciences de l'homme.

CURIEN Annie (dir.), 2004, *Écrire au présent. Débats littéraires franco-chinois*, Paris : Éditions de la Maison des sciences de l'homme.

CYRULNIK Boris, 1999, *Un merveilleux malheur*, Paris : Odile Jacob.

CYRULNIK Boris, 2003, *le Murmure des fantômes*, Paris : Odile Jacob.

DACHY Marc, 2002, *Dada au Japon*, Paris : PUF.

DAI Ping [戴平], 2008, « Qing chou Liu Yilong 丑刘异龙 », *Dongfang pinglun* 东方评论. <http://pinglun.eastday.com/p/20080127/u1a3375861.html> [consulté le 17 février 2016].

DAOSHI [道世], 1924-1929, *Fayuan zhulin* 法苑珠林 [A Grove of Pearls in the Dharma Garden], in TAKAKUSU Junjiro [高楠順次郎], KAIGYOKU Watanabe [林度邊海旭] (ed.), *Taishō Shinshū Daizōkyō* 大正新修大藏經 [The New Taisho edition of the Daoist Canon], Tōkyō : Taishō Issaikyō Kankōkai.

DAOXUAN [道宣], *Xu Gaoseng zhuan* 續高僧傳, T. 2060, L.

Daozang 道藏 [Le Canon taoïste], 1987, Beijing – Shanghai – Tianjin : Wenwu chubanshe – Shanghai shudian – Tianjin guji chubanshe.

DARROBERS Roger, 2000, « Kang Youwei, du confucianisme réformé à l'utopie universelle », *Études chinoises*, vol. XIX, n°s 1-2, p. 15-66.

DARUVALA Susan, 2000, *Zhou Zuoren and an Alternative Response to Modernity*, Cambridge (Mass.) – London : Harvard University Asia Center.

DAVIS Edward, 2001, *Society and the Supernatural in Song China*, Honolulu : University of Hawai'i Press.

DE ANTONI Andrea, 2011, "Ghost in translation: Non-human actors, relationality and haunted places in contemporary Kyoto", *Japanese Society of Cultural Anthropology*, no. 12, p. 27-49.

DELAPLACE Grégory, 2009, *l'Invention des morts. Sépultures, fantômes et photographie en Mongolie contemporaine*, Paris : Centre d'études mongoles et sibériennes – École pratique des hautes études.

DELAPLACE Grégory, 2010, "Chinese ghosts in Mongolia", *Inner Asia*, 12-1, p. 127-141.

DELEUZE Gilles, 1983, *Cinéma 1. L'Image-mouvement*, Paris : Minuit.

DELMAS Marie-Charlotte (éd.), 2006, *Fantômes et Revenants : le monde de l'au-delà, le grand légendaire de France*, Paris : Omnibus.

DELOUCHE Gilles, 2000, « La datation du *Lilit Phra Lo* et l'âge d'or de la littérature classique siamoise », *Moussons* n° 2, p. 57-71.

DEMIÉVILLE Paul, 1952, *le Concile de Lhasa : une controverse sur le quietisme entre bouddhistes de l'Inde et de la Chine au VIII^e siècle de l'ère chrétienne*, Paris : Imprimerie nationale – Presses universitaires de France.

DEMIÉVILLE Paul, 1976, « Une descente aux enfers sous les Tang : la biographie de Houang Che-K'iang », in *Études d'histoire et de littérature chinoise offerte au professeur Jaroslav Prusek*, Paris, IHEC, p. 71-81.

DENTON Kirk A., 1996, *Modern Chinese Literary Thought. Writings on Literature, 1893-1945*, Stanford (Calif.) : Stanford University Press.

DESPEUX Catherine, 1990, *Immortelles de la Chine ancienne, taoïsme et alchimie féminine*, Grèz-sur-Loing : Pardès.

DESPEUX Catherine, 2005, "Visual representations of the body in Chinese medical and Daoist texts from the Song to the Qing (tenth to nineteenth century)", *Asian Medicine*, no. 1(1), p. 9-52, trad. Penelope Barrett.

DÉTRIE Muriel, s. d., *La Bible dans la littérature chinoise*, inédit, à paraître.

DEVILLE Claire, 2009, *le Pavillon aux fleurs de prunus : Étude gestuelle technique des rôles de femmes-fantômes dans l'opéra chinois*, mémoire de master 2, université de Paris VII.

DEWOSKIN Kenneth, 1974, *The Sou-shen chi and the chih kuai Tradition*, Ph. D dissertation, New York : Columbia University.

Dictionnaire de la civilisation chinoise, 1998, préf. Jacques GERNET, Paris : Albin Michel – Encyclopaedia Universalis.

DOOLITTLE Justus, 1876, *Social Life of the Chinese, with Some Accounts of Their Religious, Governmental, Educational and Business Customs and Opinions, with Special but not Exclusive Reference to Fuhchau*, New York : Harper & Brothers, 2 vol.

DORE Ashton, 1997, *The Delicate Thread. Teshigahara's Life in Art*, Tôkyô : Kodansha International.

DORÉ Henri, 1926, *Manuel des superstitions chinoises, ou Petit indicateur des superstitions les plus communes en Chine*, Shanghai : Imprimerie de la Mission catholique à l'orphelinat de T'ou-sè-wè.

DUARA Prasenjit, 2003, *Sovereignty and Authenticity. Manchukuo and the East Asian Modern*, Lanham : Rowman & Littlefield.

DUARA Prasenjit, 1988, "Superscribing symbols: the myth of Guandi, Chinese god of war", *The Journal of Asian Studies*, vol. 47-4, p. 778-795.

DUBOIS Jacques, 2000, *les Romanciers du réel. De Balzac à Simenon*, Paris : Seuil.

DUDBRIDGE Glen, 1995, *Religious Experience and Lay Society in T'ang China. A Reading of Tai Fu's Kuang-i chi*, Cambridge : Cambridge University Press.

DUDBRIDGE Glen, 2004, *The Legend of Miao-shan*, Oxford : Oxford University Press.

Dunhuang bianwen ji [Collection des "Textes de transformation" de Dunhuang], 1957, WANG Zhongmin (ed.), Beijing : Renmin wuxue chubanshe.

DURAND-DASTÈS Vincent, 2008, *la Conversion de l'Orient : un périple didactique de Bodhidharma dans un roman chinois en langue vulgaire du XVII^e siècle*. Bruxelles : Institut belge des hautes études chinoises.

DURAND-DASTÈS Vincent, 2012, « Le foulard rouge et l'inquiétant panier : de quelques femmes fantômes de la tradition chinoise », in Bernard DUPAIGNE (dir.), *Histoires de fantômes et de revenants*, Paris : L'Harmattan, « Eurasie », p. 161-182.

DURAND-DASTÈS Vincent, RIBOUD Pénélope, 2015, « La collection de peintures liturgiques taoïstes du professeur Li Yuanguo à Chengdu », *Carnets d'Asies. Le carnet de l'équipe ASIÉS*. <http://asies.hypotheses.org/481> [consulté le 17 février 2016].

EBERHARD Wolfram, 1983, *Dictionnaire des symboles : symboles secrets dans l'art, la littérature, la vie et la pensée des Chinois*, Paris : Seghers, trad. Hélène Belletto.

EBREY Patricia Buckley, 1985, "T'ang guides to verbal etiquette", *Harvard Journal of Asiatic Studies*, vol. 45, no. 2, p. 581-613.

EBREY Patricia Buckley, 1991, *Confucianism and Family Rituals in Imperial China. A Social History of Writing About Rites*, Princeton : Princeton University Press.

ECKE Gustav, 1965, *Chinese Painting in Hawaii in the Honolulu Academy of Arts and in Private Collections*, Honolulu : University of Hawai'i Press, 1965, 2 vol.

EGGERT Marion, 1993, *Rede Vom Traum: Traumauffassungen der Literatenschicht im späten kaiserlichen China*, Stuttgart : Steiner.

ELIADE Mircea, 1959, *Initiation, rites, sociétés secrètes. Naissances mystiques. Essai sur quelques types d'initiation*, Paris : Gallimard.

Eliade Mircea, 1983 (1951), *le Chamanisme et les Techniques archaïques de l'extase*, Paris: Payot.

ÉLIASBERG Danielle (éd.), 1976, *le Roman du pourfendeur de démons : traduction annotée et commentaires*, Paris : Institut des hautes études chinoises.

ELISSEFF Danielle, 2011, *Hybrides chinois : la quête de tous les possibles*, Paris: Hazan – Musée du Louvre.

ESCANDE Yolaine, 2001, *l'Art en Chine : La résonance intérieure*, Paris : Hermann.

ESPESSET Grégoire, 2002, *Cosmologie et trifonctionnalité dans l'idéologie du Livre de la Grande paix*, thèse de doctorat, université Paris-VII.

ESPINEL Carlos Hugo, 1996, "Chou Ch'en's street character: Facial deformity in the art of the Ming dynasty", *The Lancet*, no. 348, p. 1714-1716.

"Exploring ruins", 2009, *Saya in Underworld*, billet du 18 mars 2009. <http://sayainunderworld.blogspot.fr/2009/03/exploring-ruins.html> [consulté le 17 février 2016].

Fa Zidu 伐子都, « L'attaque contre Zidu », *Xikao* 戲考. <http://scripts.xikao.com/play/01009010> [consulté le 17 février 2016].

FANG Yixin [方一新], GAO Lieguo [高列過], 2003, « 'Fenbie gongde lun' fanyi niandai chutan 《分別功德論》翻譯年代初探 » » [Premières observations sur la date de traduction du *Fenbie gongde lun*], *Zhejiang daxue xuebao* 浙江大學學報, n° 33, p. 92-99.

FAURE Bernard, 1998, *The Red Thread: Buddhist Approaches to Sexuality*, Princeton : Princeton University Press.

Fayuan zhubin 法苑珠林, T. 2122, LIII.

FEI Zhangfang [費長房], *Lidai sanbao ji* 歷代三寶紀 [Chronicle of the Three Jewels], T. 2034, XLIV.

FELS Jacqueline de, 1993, *Promotion de la littérature en Thaïlande : vers les prix littéraires (1882-1982)*, Paris : Inalco.

Fenbie gongde lun 分別功德論 [Treatise on Discerning Virtue], T. 1507, XXV.

FENG Xizhe [馮希哲], ZHAO Runmin [趙潤民] (dir.), 2006, *Shuobujin de Bailuyuan* 說不盡的《白鹿原》 [On n'aura jamais tout dit sur *Bailuyuan*], Xi'an : Shaanxi Renmin wenxue.

FENG Zikai [豐子愷], 2010, *Couleur de nuage*, Paris : Gallimard, « Bleu de Chine », trad. Marie Laureillard.

FENG Zikai [豐子愷], 1990, *Feng Zikai wenji* 豐子愷文集 [Recueil des écrits de Feng Zikai], Hangzhou : Zhejiang wenyi chubanshe, 1990, 7 vol.

FEBVRE Lucien, 1968 (1942), *le Problème de l'incroyance au XVI^e siècle. La religion de Rabelais*, Paris : Albin Michel.

FIGAL Gerald, 1999, *Civilisation and Monsters: Spirits of Modernity in Meiji Japan*, Durham : Duke University Press.

FILLIOZAT Jean, 1937, *Étude de démonologie indienne : le Kumaratantra de Ravana et les textes parallèles indiens, tibétains, chinois, cambodgiens et arabes*, Paris : Imprimerie Nationale.

FILIPPI G. Giuseppe, 1996, *Mrtyu: concept of Death in Indian Traditions*, New Delhi : D. K. Printworld.

FILIPPI G. Giuseppe, 2010, *Il mistero della morte nell'India tradizionale*, Bassano del Grappa : Itinera Progetti.

FITOUSSI Franck, MESLAY Olivier, s. d., « Le Pied-Bot de Jusepe de Ribera (1591-1652). Un regard médical sur le modèle, en collaboration avec l'hôpital Robert-Debré à Paris », Paris : Musée du Louvre. http://cartelfr.louvre.fr/pub/fr/pdf/31924_mois120.pdf [consulté le 3 avril 2012].

FLEMMING William, 2013, "Fantasies of the real in early modern Japan", *Dissertation Reviews*, review of Robert Dale GOREE's thesis, *Fantasies of the Real: Illustrated Gazetteers in Early Modern Japan*. <http://dissertationreviews.org/archives/2710> [consulté le 17 février 2016].

FLOWER Michael Attyah, 2008, *The Seer in Ancient Greece*, Berkeley – Los Angeles – London : University of California Press.

Foming jing 佛名經 [Sūtra of Buddha's Names], T. 441, XIV.

FONG Wen C., 1992, *Beyond Representation: Chinese Painting and Calligraphy, 8th-14th century*, New York : The Metropolitan Museum of Art.

FONOROFF Paul, 1997, *Silver Light: A Pictorial History of Hong Kong Cinema, 1920-1970*, Hong Kong : Joint Publishing.

FOSTER Michael D., 2009, *Pandemonium and Parade: Japanese Monsters and the Cultures of Yokai*, Berkeley : University of California Press.

FOUCAULT Michel, 2009, *le Corps utopique*, suivi de *les Hétérotopies*, Paris : Nouvelles Éditions Lignes.

FOUQUET Gérard, 1988, *le Cinéma thaï contemporain (1970-1988)*, thèse de doctorat, université Denis-Diderot Paris-VII, 1988.

FRANK Bernard, 2011, *Démons et Jardins. Aspects de la civilisation du Japon ancien*, Paris : Bibliothèque de l'Institut des hautes études japonaises.

FRANKE Herbert, 1974, "Literary parody in traditional Chinese literature: Descriptive pseudo-biographies", *Oriental Extremus*, vol. 21, no. 1, p. 23-31.

FREER GALLERY OF ART, 2007, « Gong Kai, *Zhongshan Going on Excursion* », [Washington] : Freer Gallery of Art, p. 1-37. <http://www.asia.si.edu/SongYuan/F1938.4/F1938-4.Documentation.pdf> [consulté le 1^{er} novembre 2010].

FREUD Sigmund, 1921, *The Interpretation of Dreams*, New York : Macmillan, trad. A. A. Brill.

FREUD Sigmund, 1961 (1900), *Die Traumdeutung*, Frankfurt am Main – Hamburg : Fischer.

FREUD Sigmund, 2005, « L'inquiétante étrangeté », in *L'inquiétante étrangeté et autres essais*, Paris : Gallimard, trad. Bertrand Féron, p. 213-263.

FRODSHAM, J. D., LI He, 1970, *The Poems of Li Ho (791-817)*, Oxford : Clarendon Press.

FU Xihua [傅惜華] (éd.), 1985, *Shuibu xiqu ji* 水滸戲曲集 [Anthologie du théâtre des *Bords de l'eau*], Shanghai : Shanghai guji.

FU Xinian [傅熹年] (dir.), 1993, *Zhongguo meishu quanji: Huihua bian, Liang Song huihua* 中國美術全集 : 繪畫編, 兩宋繪畫 [Compendium of the arts of China, painting section, the two Song Dynasties], Hong Kong : Jinxiu chubanshe, 1993.

FUKUZAWA Yukichi, 2007, *la Vie du vieux Fukuzawa racontée par lui-même*, Paris : Albin-Michel, trad. Marie-Françoise Tellier.

FUJIYA HOTEL, 1934-1949, *We Japanese*, Miyanoshta : Fujia Hotel, 3 vol.

GALT Rosalind, SCHOONOVER Karl, 2010, *Global Art Cinema*, New York : Oxford University Press.

GAN Bao [干寶], 1985, *Soushen ji* 搜神記 [À la recherche des esprits], Beijing : Zhonghua shudian, « Zhongguo gudian wenxue jiben congshu ».

GAN Bao [干寶], 1991, *Soushenji quanyi* 搜神記全譯 [À la recherche des esprits et sa traduction intégrale], Guiyang : Guizhou Renmin, trad. Diming Huang 黃滌明.

GAN Bao [干寶], 1992, *À la recherche des esprits*, éd. Rémi MATHIEU, Paris : Gallimard.

GAN Jianfeng [甘險峰], 2008, *Zhongguo manhua shi* 中國漫畫史 [Histoire des *manhua* chinois], Jinan : Shandong Huabao chubanshe.

GAO Minglu, 2000, *Er shiyi shiji zhongguo yi shujia* 二十一世紀中國藝術家 [Artistes chinois du XXI^e siècle], Wuhan : Hubei meishu chubanshe.

GAO Yilong [高義龍], 2005, « Shuibu ji chuanqi 水滸記傳奇 » [La pièce de style *chuanqi* "Au bord de l'eau"], in XU Peijun 徐培均, FAN Minsheng 范民生 (dir.), *Sanbai zhong gudian mingju xinshang* 三百種古典名劇欣賞 [Trois cent chefs d'œuvre du théâtre ancien présentés pour l'amateur], Shanghai : Shanghai cishu.

GARCIA MARQUEZ Gabriel [馬爾克斯], 1984, *Bainian gudu* 百年孤獨 [Cent Ans de solitude], Beijing : Shiyue wenyi, trad. Gao Changrong [高長榮].

GARCIA MARQUEZ Gabriel [馬爾克斯], 1987, *Huoluan shiqi de aiqing* 霍亂時期的愛情 [l'Amour au temps du choléra], Haerbin : Heilongjiang renmin, trad. Jiang Zongcao [蔣宗曹], Jiang Fengguang [姜風光].

GARLAND Caroline, 2001, *Comprendre le traumatisme. Une approche psychanalytique*, Larmor : Éditions du Hublot.

GE Hong [葛洪], 1986, *Baopu zi* 抱朴子 [Livre du maître qui embrasse la simplicité], Shanghai : Shanghai shudian.

GE Hong [葛洪], 1966, *Alchemy, Medicine, Religion in the China of A.D. 320: the nei-p'ian of Ko Hung (Pao-p'u tzu)*, Cambridge (Mass.) : M.I.T. Press, trad. James R. Ware.

GE Hong [葛洪], 1999, *la Voie des divins immortels. Les chapitres discursifs du Baopu zi neipian*, Paris : Gallimard, trad. Philippe Che.

GE Hongbing [葛红兵], 2003, « Su Tong de yixiangzhuyi xiezuo 苏童的意象主义写作 » [Su Tong' s imagistic creation], *Shehui kexue*, n° 2, p. 107-113.

Genben shuo yiqie you bu pinaiye zashi 根本說一切有部毘奈耶雜事 [Mūlasarvāstivāda-vinaya-kṣudraka-vastu], transl. ascr. to YIJING 義淨 (635-713), T. 1451, XXIV.

GENETTE Gérard, 1987, *Seuils*, Paris : Seuil.

GERNET Jacques, 1991, *Chine et christianisme*, Paris : Gallimard.

Ghost videos: Selection of a random collection of amateur ghost videos appearing in sequence: http://www.dailymotion.com/video/x2oon8_心霊動画2-4-10コンビニにいる幽霊_news [consulté le 15 juillet 2016].

GIRA Dennis, 1998, *Comprendre le bouddhisme*, Paris : Librairie générale française, « Le livre de poche ».

GIRARD Colette, 2013, *les Étudiants chinois à l'université de Fribourg*, mémoire de master, université de Fribourg.

GIRARDOT N. J., 1983, *Myth and Meaning in Early Taoism. The Theme of Chaos (hun-tun)*. Berkeley : University of California Press.

GJERTSON Donald, 1975, *Miraculous Retribution. A study and translation of Tang Lin's Ming-pao chi*, Berkeley : University of California Press.

GOLDMAN Andrea S., 2001, "The nun who wouldn't be: Representations of female desire in two performance genres of 'Si Fan'", *Late Imperial China*, vol. 22, no. 1, p. 71-138.

GOLDMAN Andrea S., 2012, *Opera and the City: the Politics of Culture in Beijing, 1770-1900*, Stanford (Calif.) : Stanford University press.

GOOSSAERT Vincent (éd.), 2012, *Livres de morale révélés par les dieux*, Paris : Les Belles Lettres.

GOOSSAERT Vincent, PALMER David, 2012, *la Question religieuse en Chine*, Paris : CNRS.

GRAHAM Angus C., 1986, *Yin/Yang and the Nature of Correlative Thinking*, Singapour : Institute of East Asian Philosophies.

GRANET Marcel, 1999 (1968), *la Pensée chinoise*, Paris : Albin Michel.

GREEN Frederik Hermann, 2009, *A Chinese Romantic's Journey through Time and Space: Cosmopolitanism, Nationalism and Nostalgia in the Work of Xu Xu (1908-1980)*, Ph. D. dissertation, Yale University.

GREENE Maggie, 2012, "A ghostly Bodhisattva and the price of

vengeance: Meng Chao, *Li Huiniang*, and the politics of drama, 1959-1979", *Modern Chinese Literature and Culture*, no. 24-1, p. 149-199.

GROOT J. J. M. de, 1892-1919, *The Religious System of China. Its Ancient Forms, Evolution, History and Present Aspect, Manners, Customs and Social Institutions Connected Therewith*, Leiden : Brill, 6 vol.

GU Tinglong [顧廷龍], 1965, *Wu Kezhai xiansheng nianpu* 吳憲齋先生年譜 (Biographie chronologique de Wu Kezhai), Taipei : Wenhai chubanshe.

Gu xiaoshuo goucheng 古小說鉤沉 [Fragments repêchés de romans anciens], 1947, Beijing : Luxun quanji chubanshe.

GU Xuejie [顧學頡] (éd.), 1998, *Yuanren zaju xuan* 元人雜劇選 [Anthologie du théâtre des Yuan], Beijing : Renmin wenzue chubanshe.

GUAN Hanqing [關漢卿], 2013, « Dou E yuan 竇娥冤 » [Le Ressentiment de Dou E], *Gudianwenxuewang* 古典文學網. <http://www.gudianwenxue.com/article/17040.html> [consulté le 6 juin 2015].

Guanzi 管子 [Le livre de maître Guan], 1985, Beijing : Shangwu yinshuguan.

Gudai Hanyu cidian 古代汉语词典 [Dictionnaire de chinois ancien], 2000, Beijing : Shangwu yinshuguan.

GULIK Robert van, 2001 (1971), *la Vie sexuelle dans la Chine ancienne*, Paris : Gallimard, trad. Louis Evrard.

GUNN Edward M., 1980, *Unwelcome Muse: Chinese Literature in Shanghai and Peking 1937-1945*, New York : Columbia University.

GUO Moruo [郭沫若], 1985, *Guo Moruo quanji. Wenzue bian* 郭沫若全集文學編 [Œuvres complètes de Guo Moruo, textes littéraires], Beijing : Renmin wenzue chubanshe, vol. 9.

GUO Moruo [郭沫若], 2006, *Fenghuang niepan* 鳳凰涅槃 [La renaissance du phénix], Beijing : Jiaoshiyueduwang. http://reading.cersp.com/WeekReading/Classical/200604/1264_2.html [consulté le 6 juin 2015].

GUO Zeyun [郭則澐], 2010, *Dongling xiaozhi xuzhi houzhi* 洞靈小志 續志 後志 [Petites annales des Esprits de la caverne ; Secondes annales des Esprits de la caverne ; Suite aux annales des Esprits de la caverne], Beijing : Dongfang chubanshe.

Gusu zhi 姑蘇志 [Gazetteer of Gusu [Suzhou]], 1986 (préf. 1506), in *Wenyuange Siku quanshu* 文淵閣四庫全書, Taipei : Taiwan Shangwu yinshuguan, vol. 493.

GYSS-VERMANDE Caroline, 1988, « Démons et merveilles : vision de la nature dans une peinture liturgique du xv^e siècle », *Arts asiatiques*, vol. 43, n° 1, p. 106-122.

GYSS-VERMANDE Caroline, 1991, « Les messagers divins et leur iconographie », *Arts asiatiques*, vol. 46, n° 1, p. 96-110.

HAAR Barend J. ter, 1999, "The rise of the Guan Yu cult: The Daoist connection", in Jan A. M. DE MEYER, Peter M. ENGELFRIET (ed.), *Linked Faiths: Essays on Chinese Religions and Traditional Culture in Honour of Kristofer Schipper*, Leiden : Brill, p. 183-204.

HAAR Barend J. ter, Barend J., 2006, *Telling Stories: Witchcraft and Scapegoating in Chinese History*, Leiden – Boston : Brill.

HAGGERTY George E., 1989, *Gothic Fiction/Gothic Form*, University Park : The Pennsylvania State University Press.

HALDAR J. R., 1977, *Early Buddhist Mythology*, New Delhi : Manohar.

Hanshu 漢書 [Le Livre des Han], 1962, Beijing : Zhonghua shuju.

Han Wei Liu Chao biji xiaoshuo daguan 汉魏六朝笔记小说大观 [Inventaire des notes au fil du pinceau d'époques Han, Wei et Six Dynasties], 1999, Shanghai : Shanghai guji.

HAN Yu [韓愈], 1987, *Han Changli wenji jiaozhu* 韓昌黎文集校注 [A Collated and Annotated Edition of Han Yu's Collected Works], ed. MA Qichang [馬其昶], Shanghai : Shanghai guji chubanshe.

HANAN Patrick, 1973, *The Chinese Short Story: Studies in Dating, Authorship and Composition*, Cambridge (Mass.) : Harvard University Press.

Handian 漢典 [Dictionnaire canonique des caractères chinois], 2004. <http://www.zdic.net/c/3/e0/222092.htm> [consulté le 6 juin 2015].

Hangzhou fuzhi 杭州府志 [Gazetteer of Hangzhou Prefecture], 1983 (1579), Taipei : Chengwen chubanshe.

HANSEN Wilburn, 2008, *When Tengu Talk: Hirata Atsutane's Ethnography of the Other World*, Honolulu : University of Hawai'i Press.

HANSSON Anders, *Chinese Outcasts: Discrimination and Emancipation in Late Imperial China*, Leiden : Brill, 1996.

HARDOUIN Charles, 2000, « Thaïlande : spectres, revenants et fantômes », in Dominique BESANÇON (dir.), *Morts, fantômes et revenants*, Paris : Terre de Brume, « Contes du monde entier ».

HARPER Donald, 1996, "Spellbinding", in Donald S. LOPEZ (ed.), *Religions of China in Practice*, Princeton : Princeton University Press, p. 241-250.

HARPER Donald, 1985, "A Chinese demonography of the third century B. C.", *Harvard Journal of Asiatic Studies*, vol. 45, no. 2, p. 459-498.

HAWKES David, 1998, « Qu Yuan », in *Dictionnaire de la civilisation chinoise*, préf. Jacques GERNET, Paris : Albin Michel – Encyclopaedia Universalis, p. 593.

HE Lulu [和璐璐], 2013, « Jingju Xi'Jiao chongxin jiedu *Shuihu zhuan* Yan Xijiao mingyun 京劇《惜·姣》重新解读《水浒传》阎惜娇命运 » [L'opéra de Pékin Xi'Qiao renouvelle la lecture du destin de Yan Xijiao dans le *Shuihu zhuan*], *Beijing chenbao* 日北京晨报. <http://www.chinaneews.com/cul/2013/11-12/5489879.shtml> [consulté le 18 février 2016].

HE Qizhi [何啓治], 2006, « *Bailuyuan* dang'an 《白鹿原》檔案 » [Archives sur *Bailuyuan*], in FENG Xizhe, ZHAO Runmin (dir.), *Shuobujin de Bailuyuan* 說不盡的《白鹿原》 [On n'aura jamais tout dit sur *Bailuyuan*], Xi'an : Shaanxi Renmin wenxue, p. 13-27.

HEARN Lafcadio, 2007, *Fantômes du Japon*, Paris – Monaco : Motifs, trad. Marc Logé.

HÉRAIL Francine, 1993, « Arai Hakuseki, interprète des récits de l'âge des divinités. Traduction de l'introduction du *Koshitsū* », *Cipango. Cahiers d'études japonaises*, n° 2, p. 165-189.

HERVOUET Yves, 1998, « *Su Dongpo* », in *Dictionnaire de la civilisation chinoise*, préf. Jacques GERNET, Paris : Albin Michel – Encyclopaedia Universalis, p. 666.

HINTON Carmina, 2001, "In search of Erlang", *East Asian History*, no. 21, p. 1-32.

HIRANO Imao [平野 威馬雄], 1976, *Nihon kaiki meissho annai* 日本怪奇名所案内 [Guide to Famous Eerie Places of Japan], Tōkyō : Futami shobo 二見書房.

HIRATA Atsutane [平田篤胤], 1976a, *Senkyō ibun* 仙境異聞 [Où-dire extraordinaires sur les contrées des immortels] in *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集 [Œuvres complètes d'Hirata Atsutane, nouvelle édition], Tōkyō : Meicho shuppan, vol. 9.

HIRATA Atsutane [平田篤胤], 1976b, *Kokon yōmi kō* 古今妖魅考 [Des fantômes d'hier et d'aujourd'hui] in *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集, Tōkyō : Meicho shuppan, vol. 9.

HIRATA Atsutane [平田篤胤], 1976c, *Yūkai shingo* 幽境眞語 [Récits véridiques sur les mondes mystérieux] in *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集, Tōkyō : Meicho shuppan, vol. 9.

HIRATA Atsutane [平田篤胤], 2001, *Kishin shinron* 鬼神新論 [Nouveaux propos sur les dieux et les esprits], in *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集 [Œuvres complètes d'Hirata Atsutane, nouvelle édition], Tōkyō : Meichō shuppan, vol. 9.

HIRANO Imao, 1976 (1981), *Nihon kaiki meissho annai* [Guide des lieux hantés célèbres du Japon], Tōkyō : Futami shobo.

HO Wai-kam (dir.), 1980, *Eight Dynasties of Chinese Painting: The Collection of the Nelson Gallery-Atkins Museum, Kansas City, and the Cleveland Museum of Art*, Cleveland (Ohio) : Cleveland Museum of Art.

HOCKX Michel, 2015, *Internet Literature in China*, New York : Columbia University Press.

HOLT John C., 1981, "Assisting the dead by venerating the living: Merit transfer in the early Buddhist tradition", *Numen*, vol. 28, no. 1, p. 1-28.

HONG Bian [洪梗], 1957 (1987), *Qingping shan tang huaben* 清平山堂話本 [Récits de la salle de la Montagne sereine], ed. par TAN Zhengbi 譚正壁, Shanghai : Shanghai guji chubanshe.

HONG Ruizhao [洪瑞釗], 1928, *Geming yu Lian'ai* 革命與戀愛 [Revolution plus love], Shanghai : Minzhi shuju.

HONG Sheng, 1955, *The Palace of Eternal Youth*, Peking : Foreign Language Press, trad. Gladys Yang.

HONG Sheng, *Changshengdian* 長生殿 [le Palais de la vie éternelle]. <http://ctext.org/wiki.pl?if=gb&res=314096> [consulté le 6 juin 2015].

HONG Sheng [洪升], 2007, *Changshengdian* 長生殿 [le Palais de la vie éternelle], Beijing : Renmin wenzue chubanshe.

HONG Weizhu [洪惟助] (éd.), 2002, *Kunqu cidian* 崑曲辭典, Yilan xian Wujie xiang : Chuanyi zhongxin, 2 vol.

HONG Xingzu [洪興祖] (éd.), 2006, *Chuci buzhu* 楚辭補注 [*Chants de Chu* commentés], Beijing : Zhonghua shuju.

HOSHINO Yoshihiro [星野義], 2004, *Chō kowai hanashi A: yami no karasu* 超怖い話 A:闇の烏 [Extremely Frightening Story A: The Crow of Darkness].

HOSKINS Janet, 2006, “Agency, biography, and objects”, in Christopher TILLEY *et al.* (ed), *Handbook of Material Culture*, London : SAGE, p. 74-84.

HOTORI Risho [阿理生], 2002, « Gaki (peta; preta) no gogi ni tsuite 餓鬼 (peta; preta) の語義について » [Au sujet des significations du terme *preta*], *Indogaku bukkyōgaku kenkyū* 印度學佛教學研究, 51:1, p. 420-425.

HOU Ching-lang, 1975, *Monnaies d'offrande et la notion de trésorerie dans la religion chinoise*, Paris : Collège de France, Institut des hautes études chinoises.

HOU Ching-lang, “The Chinese belief in baleful stars”, in Holmes WELCH, Anna K. SEIDEL (ed.), *Facets of Taoism: Essays in Chinese Religion*, New Haven : Yale University Press, 1979, p. 193-228.

HSIA C. T., 1999 (3rd ed.), *A History of Modern Chinese Fiction*, Bloomington – Indianapolis : Indiana University Press.

HSIA Tsi-an, 1968, *The Gate of Darkness: Studies on the Leftist Literary Movement*, Seattle : University of Washington Press, “Aspects of the power of darkness in Lu Xun”, p. 146-162.

HSIUNG Ping-chen, 2005, *A Tender Voyage. Children and Childhood in Late Imperial China*. Stanford (Calif.) : Stanford University Press.

HU Feng [胡风], 1987, *Hu Feng zawen ji* 胡风杂文集 (Recueil de zawen de Hu Feng), Beijing : Sanlian shudian chubanshe.

HU Jincheng [胡金城], 1999, « *Huozhuo Sanlang* : gaibian chuantong jumu 活捉三郎 改編传统劇目 » [*Sanlang saisi vivant* : version révisée d'un opéra traditionnel], *Sichuan xiju* 四川戲劇, 1999 n° 1, p. 71-74.

HU Shi [胡適], 1986, « Zhengli guogu yu dagui 整理國故與“打鬼” » [Sino-logical learning and “subduing the ghosts”], in HU Shi, *Zhixue de fangfa yu cailiao* 治學的方法與材料 [The Method and Materials of Learning], Taipei : Yuanliu chuban shiye gufen youxian gongsi.

HUANG Susan Shih-Shan, 2001, “Summoning the Gods: Paintings of three officials of Heaven, Earth and Water and their association with

Daoist ritual performance in the Southern Song period”, *Artibus Asiae*, vol. 61, no. 1, p. 5-52.

Huangdi neijing jijie 黃帝內經集解, 2004, Tianjin : Tianjin kexue jishu chubanshe.

Huangyan xianzhi 黃巖縣志 [Gazetteer or Huangyan County], 1981 (Wanli reign), Shanghai : Shanghai guji shudian.

HUIZINGA Johan, 1988, *Homo ludens : essai sur la fonction sociale du jeu*, Paris : Gallimard.

HUNG Chang-Tai, 1994, *War and Popular Culture: Resistance in Modern China, 1937-1945*, Berkeley : University of California Press.

HUNTINGTON Rania, 2003, *Alien Kind: Foxes and Late Imperial Chinese Narrative*, Cambridge : Harvard University Asia Center.

« Huozhuo 活捉 », 2004, in *Su wenxue congkan* 俗文学叢刊, Taibei : Xin Wenfeng, vol. 319, p. 141-158.

« Huozhuo 活捉 – Zidishu 子弟書 », 2001, in *Qing chewangfu quben* 清車王府藏曲本, Beijing : Xueyuan chubanshe, vol. 53, p. 103-107. (Également reproduit dans *Su wenxue congkan*, Taibei : Xin Wenfeng, vol. 390, p. 233 et suiv.)

Huozhuo Sanlang 活捉三郎, Shanghai Kunqu tuan, Liang Guyin, Liu Yilong, DVD, Shanghai shengxiang chubanshe, s.d. (*Zhongguo Kunqu yinxiang ku* 中国昆曲音像库). Également en ligne à l'adresse : https://www.youtube.com/watch?v=sqcrXxn_Zek.

Huozhuo Sanlang 活捉三郎, Kunqu, représentation donnée par le Beifang Kunqu juyuan, avril 1987 [Yan Xijiao 阎惜姣 : Hong Xuefei 洪雪飞 ; Zhang Wenyuan 张文远 : Han Jiancheng 韩建成], VCD, renmin yinyue chubanshe, s.d. (*Zhongguo difang xiqu jingdian daguan* 中国地方戏曲大观).

Huozhuo Sanlang 活捉三郎, *jingju* 京剧, 24'00'' représentation donnée par les élèves de l'école de théâtre de Pékin, s.d. (Li Jing 李静 (14 ans) : Yan Xijiao 阎惜姣 ; Xu Yang 许扬 (12 ans) : Zhang Wenyuan 张文远.....) VCD, *Zhongguo changpian Shanghai gongsi*, s.d. (*Zhongguo xiqu jingdian zhenzangban* 中国戏曲经典珍藏版, *Jupu xin miao* 菊圃新苗).

« Huozhuo Zhang Sanlang 活捉張三郎 – Paizi 牌子曲 », 2001, in *Qing chewangfu cang quben* 清車王府藏曲本, Beijing : Xueyuan chubanshe, vol. 56, p. 241-249.

« Huozhuo Zhang Sanlang 活捉張三郎 – Jingyun dagu 京韻大鼓 », 2004, in *Su wenxue congkan*, Taibei : Xin Wenfeng, vol. 345, p. 42-44.

IDEMA Wilt L., 2003, “‘What eyes may light upon my sleeping form?’ Tang Xianzu’s transformation of his sources, with a translation of ‘Du Liniang craves sex and returns to life’”, *Asia Major*, no. 16-1, p. 111-145.

INSTITUTE OF EASTERN STUDIES [大東文化研究院], UNIVERSITÉ DE SUNGKYUNKWAN, 1973, *Maewoldang jeongip* 梅月堂全集 [Œuvres complètes de Maewoldang], réimpression, Séoul.

INSTITUTE OF EASTERN STUDIES [大東文化研究院], UNIVERSITÉ DE SUNGKYUNKWAN, 1979, « Maewoldang-ui sasang-gwa munhak 梅月堂의 思想과 文學 » [La pensée et la littérature de Maewoldang], dossier thématique, *Daedong munhwa yeongu* 大東文化研究 [The Journal of Eastern Studies], n° 13, p. 69-101.

INTHANO Theeraphong, 2013, « Juntree Siriboonrod (1917-1968), le père de la science-fiction siamoise », in Pilar TRESACO, Javier VICENTE, Lourdes CADENA (ed.), *De Julio Verne a la actualidad: la palebra y la tierra*, Zaragoza : Prensas de la Universidad de Zaragoza.

ISEKI Daisuke [井関大介], 2007, « Ueda Akinari no shinreikan – mongatari juyō no kantenkara 上田秋成の神霊観—物語受容の観点から » [Les idées d'Ueda Akinari sur les fantômes et les esprits: à propos de la vision du monde des *monogatari*], *Tōkyō daigaku Shūkyōgaku nenpō* 宗教学年報, n° XXIV, p. 67-92.

ITABASHI Sakumi [板橋作美], 2003, « *Zokushin ni okeru kiai ni tsuite* 俗信における怪異について » [À propos des phénomènes étranges dans les croyances populaires], in KOMATSU Kazuhiko 小松和彦 (ed.), *Nihon yōkaigaku taizen* 日本妖怪学大全 [L'encyclopédie de la science de l'étrange au Japon], Tōkyō : Shōgakukan.

ITŌ Jinsai [伊藤仁斎], 1971, *Gomō jigi* 語孟字義 [Le sens des mots dans les *Entretiens* et le *Mencius*], in *Itō Jinsai*, Tōkyō : Iwanami shoten – *Nihon shisō taikai*, livre 2, chap. « Kishin 鬼神 [Des esprits] ».

JACKSON Rosemary, 1981, *Fantasy: The Literature of Subversion*, London : Routledge.

JANICOT Éric, 2007, *l'Esthétique moderne chinoise: l'épreuve de l'Occident*, Paris : You-Feng.

Ji Yun, 1998a, *Passe-temps d'un été à Luanyang*, Paris : Gallimard, « Connaissance de l'Orient », trad. Jacques Dars.

Ji Yun [紀昀], 1980, *Yuewei caotang biji* 閱微草堂筆記 [Notes de la chaumière des observations subtiles], Shanghai : Shanghai guji chubanshe.

Ji Yun [紀昀], 1994, *Yuewei caotang biji zhushi* 閱微草堂筆記注释 [Notes de la chaumière des observations subtiles, annotées et traduites en langue moderne], Beijing : Huaqiao, « Gudian biji mingzhu congshu ».

Ji Yun [紀昀], 1998b, « Humains à cuisiner » [« Cairen 菜人 »], in *Passe-temps d'un été à Luanyang*, Paris : Gallimard, « Connaissance de l'Orient », p. 135-136, Paris : Gallimard, « Connaissance de l'Orient », trad. Jacques Dars.

JIANG Shiquan 蔣士銓, 1993, *Zhongya tang jiaojian* 忠雅堂校箋 [Recueil annoté de poèmes de la salle de la fidélité distinguée], Shanghai : Shanghai guji chubanshe.

JIANGSU SHENG BOWUGUAN 江蘇省博物館 (ed.), 1959, *Jiangsu sheng Ming Qing yilai beike ziliao xuanji* 江蘇省明清以來碑刻資料選集 [Selected epigraphic materials since the Ming and Qing from Jiangsu Province], Beijing : Sanlian shudian.

Jiangyin xianzhi 江陰縣志 [Gazetteer of Jiangyin County], 1981 (Jiajing reign), Shanghai : Shanghai guji shudian.

Jiaoshi Yilin 焦氏易林, 1979, in *Sibu congkan* 四部丛刊, Taipei : Shangwu yinshu guan.

Jiaxing fuzhi 嘉興府志 [Gazetteer of Jiaxing Prefecture], 1983 (1600), Taipei : Chengwen chubanshe.

Jinshu 晉書 [Le livre des Jin], 1974, Beijing : Zhonghua shuju.

JIN Weinuo 金維諾 (ed.), 2007, *Shanxi fanzhi gongzhu si bihua* 山西繁峙公主寺壁畫 [Mural paintings of Gongzhu monastery in Fanzhi county, Shanxi], Shijiazhuang : Hebei meishu chubanshe.

JONES J. J., 1949, *The Mahāvastu*, London : Luzac & Co., vol. I.

JORDAN David K., 1985 (2nd ed.), *Gods, Ghosts, and Ancestors. Folk Religion in a Taiwanese Village*, Taipei : Caves Books.

JORDAN David K., *The Jade Guidebook : A Visitor's Guide to Hell*. <http://weber.ucsd.edu/~dkjordan/chin/yuhlih/yuhlih-intro.html>, [consulté le 14 mai 2012].

JOST Jean-Pierre, JOST Yan-Chim, 2005, *le Renard : aspect, comportement, urbanisation*, Yens-sur-Morges : Cabédita, « Regard et connaissance ».

JULLIEN François, 1993a, *Zhong Yong. La Régulation à l'usage ordinaire*, Paris : Imprimerie nationale.

JULLIEN François, 1993b, *Figures de l'immanence. Pour une lecture philosophique du Yi Jing*, Paris : Grasset.

JUMSAI NA AYUTTHAYA Sumet, 1986, *Nam Borkert Watthanatham Thai* [Eau, origine de la culture siamoise], Bangkok : Thai Wattana Phanit.

JUNG Carl Gustav, 1990, *Dialectique du moi et de l'inconscient*, Paris : Gallimard, trad. Roland Cahen.

KALTENMARK Maxime (éd. et trad.), 1953, *le Lie-sien tchouan. Biographies légendaires des immortels taoïstes de l'Antiquité*, Beijing : Centre d'études sinologiques de Pékin. (Réédité en 1987 par le Collège de France.)

KALTENMARK Maxime, SOYMIÉ, Michel, 1998, "Symbolisme traditionnel et religions populaires", in *Dictionnaire de la civilisation chinoise*, préf. Jacques GERNET, Paris : Albin Michel – Encyclopaedia Universalis.

KANG Dianfeng [康殿峰] (ed.), 1998, *Pilu si bihua* 毗盧寺壁畫 [Mural paintings of the Pilu Temple], Shijiazhuang : Hebei meishu chubanshe.

KANG Xiaofei, 2006, *The Cult of the Fox. Power, Gender, and Popular Religion in Late Imperial and Modern China*, New York : Columbia University Press.

KANG Xiaofen [康小芬], 2011, « Qing gong 'Shuihu xi' de chuanbo: yi Zhongyi xuantu wei hexin 清宮水滸戲的傳播以“忠義璇圖”為核

心 » [La diffusion des pièces de théâtre palatiales sur le thème des *Bords de l'eau*], *Ming Qing xiaoshuo yanjiu* 明清小说研究, n° 1, p. 58-65.

Kansai onnen chizu 関西怨念地図 [Kansai Map of Malice], 2004, GHM kenkyushō GHM研究所.

KARLSSON Kim, 2004, *Luo Ping: The Life, Career, and Art of an Eighteenth-Century Chinese Painter*, Bern : Peter Lang.

KARLSSON Kim, MURCK Alfreda, MATTEINI Michele, 2009, *Eccentric Visions: The Worlds of Luo Ping (1733-1799)*, London : Paul Holberton Publishing.

KASHA [か舎], MASAHARU Kikuchi [菊池 昌治], 1999, *Kyōto no makai ni yuku: Etoki annai* 京都の魔界をゆく—絵解き案内, Tōkyō : Shōgakukan.

KATZ Paul, 1995, *Demon Hordes and Burning Boats: The Cult of Marshal Wen in Late Imperial China*, Albany : State University of New York Press.

KATZ Paul, 2009a, “His soul will be imprisoned and his doings in life questioned.’ Taoism and the development of the Chinese punitive underworld” 「精魂拘閉, 誰之過乎?」道教與中國法律文化的建構初探 », in H. TILLMAN [田浩] (ed.), *Wenhua yu lishi de zuisuo Yu Yingshi jiaoshou bazhi shouqing lunwen ji* 文化與歷史的追索: 余英時教授八秩壽慶論文集 [Explorations culturelles et historiques: Mélanges offerts au professeur Yu Yingshi en célébration de son quatre-vingtième anniversaire], Taipei : Linking 聯經出版事業股份有限公司, p. 559-582.

KATZ Paul, 2009b, *Divine Justice, Religion and the Development of Chinese Legal Culture*, London – New York : Routledge – Taylor & Francis Group, “Academia Sinica on East Asia”.

KATZ Paul, 2014, *Religion in China and its Modern Fate*, Lebanon (N.H.) : University Press of New England.

KAWAKAMI Hiromi [川上弘美], 1994, « Kamisama » (Dieu), *GQ*, juillet 1994.

KAWAKAMI Hiromi [川上弘美], 1997 (1996), « Le pied sur un serpent » [« Hebi o fumu 蛇を踏む »], *Littérature japonaise d'aujourd'hui*, *Japan Pen Club*, no. 22, trad. V. Perrin.

KAWAKAMI Hiromi [川上弘美], 2000, *Itoshii* (Adorable), Tōkyō : Tōgensha bunko.

KAWAKAMI Hiromi [川上弘美], 2006, *Manazuru*, Tōkyō, Bungeishunjūsha.

KAWAKAMI Hiromi [川上弘美], 2011, « Kamisama 2011 », *Gunzō*, juin.

Kawakami Hiromi Tokuhon 川上弘美読本, 2003, *Yuriika* ユリイカ, n° septembre, Tōkyō : Seidosha.

KERN Martin, 1994, *Zum Topos „Zimtbaum” in der chinesischen*

Literatur; Rhetorische Funktion und poetischer Eigenwert des Naturbildes kuei, Stuttgart : Franz Steiner.

KIMURA Saeko [木村朗子], 2013, *Shinsaigo bungaku-ron* 震災後文学論 [Théorie de la littérature post-catastrophe], Tōkyō : Seidosha.

KIM Gi-dong [金起東], 1976, « Yijo jeongi soseol-ui yeongu » 李朝前期小説의 研究 [Étude sur les romans du début de la dynastie de Joseon], *Hangukhak yeongu* 韓國學研究, n° 1, Séoul : Presses de l'université de Donguk, p. 31-57.

KIM Si-seup *et al.*, 1998, *Geumo sinhwa* 金鰲新話 [Nouveaux Contes du mont de la Tortue d'or] ; comprend aussi : NAM Hyo-on [南孝溫], *Yuk sin jeon* 六臣傳 [Biographies des six serviteurs (exécutés)] ; IM Je [林悌], *Yeonsaeng mongyu rok* 元生夢游錄 [Le voyage onirique du lettré Yeon], ed. par Yi Jae-ho, Séoul : Sol.

KIM Si-seup [金時習], 1583, *Maewoldang gip* 梅月堂集 [Œuvres de Maewoldang ou Œuvres de Kim Si-seup], Bureau de Révision des Livres [Gyoseogwan 校書館], *DB of Korean classics*. http://db.itkc.or.kr/index.jsp?bizName=MM&url=/itkcdb/text/bookListIframe.jsp%3FbizName=MM%26seojiId=kc_mm_a069 [consulté le 6 juin 2016].

KINNEY Anne, 1995, “The theme of the precocious child in early Chinese literature”, *T'oung Pao*, no. 81, p. 1-24.

KINKLEY Jeffrey C., 2005, “Modernity and apocalypse in Chinese novel from the end of the twentieth century”, in Charles A. LAUGHLIN (ed.), *Contested Modernities in Chinese Literature*, New York : Palgrave Macmillan, p. 101-120.

KIRKLAND Russell, 1993, “A world in balance. Holistic synthesis in the *T'ai-p'ing kuang-chi*”, *Journal of Sung-Yuan Studies*, no. 23, p. 43-70.

KNEIB André, 1992, « Su Shi : esthétique », in *Encyclopédie philosophique universelle*, t. III : *les Œuvres philosophiques* (2), Paris : Presses universitaires de France, p. 40-47.

KNECHTGES David R., 2002, “‘Have you not seen the beauty of the large?’: An inquiry into early Imperial aesthetics”, in *Wenxue, wenhua yu shibian. Proceedings of the Third International Sinology Conference* 文學、文化與世變, 第三屆國際難學會議論文集文學組, Taipei : Academia Sinica, p. 41-66.

KO Dorothy, 1994, “The Enchantment of Love in *The Peony Pavilion*”, *Teachers of the Inner Chambers: Women and Culture in Seventeenth-Century China*, Stanford (Calif.) : Stanford University Press, p. 68-112.

KOMATSU Kazuhiko [小松和彦], 2001, *Kyōkai* 境界, Tōkyō : Kawade Shobō, « Ikai no misukogaku 異界の民俗学, vol. 8 ».

KONG Xurong, 2005, *Fu Xuan's (217-278) Rhapsodies on Objects*, Ph. D. dissertation, University of Wisconsin-Madison.

KOPTYFF Ivan, 1987, “The cultural biography of things: Commoditization as process”, in Arjun APPADURAI (ed.), *The Social*

Life of Things: Commodities in Cultural Perspective, Cambridge (Eng.) : Cambridge University Press, p. 64-91.

KOSAMBI D. D., 1960, "At the crossroads: Mother Goddess cult-sites in ancient India", *Journal of the Royal Asiatic Society* (New Series), no. 92, p. 17-31, 135-144.

KOUO Mo-jo, 1970, *Autobiographie*, Paris : Gallimard, trad. Pierre Ryckmans.

KOYASU Nobukuni [中安宣邦], 2002, *Kishinron – Kami to saishi no disukūru* 鬼神論 – 神と祭祀のディスクール (Traité sur les esprits – discours sur les dieux et les célébrations), nouvelle édition <Shinpan 新版>, Tōkyō: Hakutakusha 白澤社.

KRAUSHAAR Frank, 2007, „Li He (791-819): ‘Poem auf das Lichte Tal’“, in Wolfgang KUBIN (ed.), *Die Fahrt zur Roten Wand. Dichtung der Tang-Zeit und ihre Deutung*, Munich : Edition Global.

KROM SILPAKORN ; [DÉPARTEMENT DES BEAUX-ARTS], 1953, *Botlakhon Khun Chang Khun Phaen Ton Phlay Phet Phay Bua Pai Rop* [Adaptation théâtrale de l’Histoire de Khun Chang et Khun Phaen : épisode Phlay Phet et Phlay Bua partent en guerre], Bangkok : Prachan.

KROM SILPAKORN ; DÉPARTEMENT DES BEAUX-ARTS], 1974 (15^e éd.), *Lilit Phralor* [le Poème du prince Lo], Bangkok : Khlangwittaya.

KSIAZENICER-MATHERON Carole, 2006, *les Temps de la fin. Roth, Singer, Boulgakov*, Paris : Honoré Champion.

Kuaiji xianzhi 會稽縣志 [Gazetteer of Kuaiji County], 1983 (1575), Taipei : Chengwen chubanshe.

KUBIN Wolfgang, 2005, *Die chinesische Literatur im 20. Jahrhundert*, München : Sauer.

KUHN Philip A., 1990, *Soulstealers: The Chinese Sorcery Scare of 1768*, Cambridge (Mass.) – London : Harvard University Press.

KULBAK Moïshe, 1995, *le Messie fils d’Ephraïm*, Paris : Imprimerie Nationale, trad. Carole Ksiazenicier-Matheron.

KUO Liying, 1995, « La récitation des noms de *Buddha* en Chine et au Japon », *T’oung Pao*, n° 81, p. 230-268.

KURIHARA Tōru [栗原亨], 2002-2003, *Haikyo no aruki kata : tanbōhen* 廢墟の歩き方 : 探訪編, Tōkyō : Isuto Puresu [East Press].

KUZE Teruhiko [久世光彦], 2003, « Hiyu to shite no Kawakami Hiromi 比喩としての川上弘美 » [Kawakami Hiromi comme métaphore], *Yuriika* ユリイカ, septembre : *Kawakami Hiromi tokuhon* 川上弘美読本, p. 32-34.

KYN J. B. Yn Yu (éd. et trad.), 1929, *Anthologie des conteurs chinois modernes*, [Paris] : Rieder.

LA VALLÉE POUSSIN Louis de, 1914-1918, *Troisième chapitre de l’Abhidharmakośa : Kārikā, Bhāṣya et Vyākhyā. Avec une analyse de la Lokaprajñāpti et de la Kāraṇaprajñāpti de Maudgalyāyana. Versions et*

textes établis d'après les sources sanscrites et tibétaines, London : K. Paul, Trench, Trubner.

LACHAUD François *et al.*, 2005, *Yōkai : bestiaire du fantastique japonais*, Paris : Maison de la culture du Japon.

LAFONT Pierre-Bernard, 1971, « Génies, anges et démons en Asie du Sud-Est », in *Génies, anges et démons*, Paris : Seuil, « Sources orientales », p. 345-382.

LAGERWEY John, 1981, *Wu-shang pi-yao : somme taoïste du VI^e siècle*, Paris : EFEO.

LAGERWEY John, 1994, "Notes on the symbolic life of a Hakka village", in *Minjian xinyang yu Zhongguo wenhua guoji yantao hui lunwen ji*, actes du colloque international sur la religion populaire et la culture chinoise, Taipei : Hanxue yanjiu zhongxin, p. 733-762. Notice HAL : <https://halshs.archives-ouvertes.fr/halshs-00165599>.

LAGERWEY John, 2010a, "Introduction", in John LAGERWEY, PENGZHI Lü (ed.), *Early Chinese Religion. Part Two: the Period of Division (220-589 AD)*, Leiden : Brill, p. 1-50.

LAGERWEY John, 2010b, *China: A Religious State*, Hong Kong : Hong Kong University Press.

LAGERWEY John, 2011, "The origins of Daoist exorcism", in Florian C. Reiter (ed.), *Exorcism in Religious Daoism: A Berlin Symposium*, Wiesbaden : Harrassowitz Verlag, p. 1-10.

LAGIRARDE François, 1986, « D'un corps l'autre », *les Cahiers de l'Asie du Sud-Est*, n° 20, p. 139-145.

LAGIRARDE François, 1989, « Note sur le tatouage en pays thaï », *Journal of the Siam Society*, no. 77-2, p. 28-39.

LAI Guolong, 2005, "Death and the otherworldly journey in early China as seen through tomb texts, travel paraphernalia, and road rituals", *Asia Major*, vol. 18, part 1, p. 1-44.

LAI Guolong, 2015, *Excavating the Afterlife: The Archaeology of Early Chinese Religion*, Seattle : University of Washington Press.

LAM Michael, 1989, "Earthly Delights", in *Phantoms of the Hong Kong Cinema*, Hong Kong : Hong Kong Urban Council.

LAM Michael, 2004, "Remembrance of things past: Lee Sun-fung's costume films", in WONG Ain-ling (ed.), *The Cinema of Lee Sun-fung*, Hong Kong : Hong Kong Film Archive.

LAMOTTE Étienne, 1949, *le Traité de la grande vertu de sagesse de Nāgārjuna (Mahāprajñāpāramitāsāstra)*, Louvain : Muséon, vol. 2.

LANSSELLE Rainier, 2012, « La Marque du père. Sur une notation de Pu Songling à propos de sa naissance », *Extrême-Orient, Extrême-Occident*, hors série : *le Père comme nom et comme fonction*, p. 83-112.

LAOYUAN [老渊], 1993/12, « Manhua shijie xi 漫话时节戏 », *Zhongguo jingju* 中国京剧, 1993-6, p. 57. <http://www.dongdongqiang.com/xiquEwen/2003-04-08/51833.html> [consulté le 25 juin 2016].

Laozi jiaoshi 老子校釋, 2000, Beijing : Zhonghua shuju.

LAU D. C. (transl.), 1992, *The Analects*, Hong Kong: Chinese University Press.

LAUGHLIN Charles A., 2008, *The Literature of Leisure and Chinese Modernity*, Honolulu: University of Hawai'i Press.

LAUREILLARD Marie, 2015, « La perception sensible du peintre et théoricien chinois Feng Zikai à l'époque républicaine », in Véronique ALEXANDRE JOURNEAU, Christine VIAL KAYSER (dir.), *Notions esthétiques. II: la perception sensible organisée*, Paris: L'Harmattan, « L'univers esthétique », p. 399-415.

LAW Bimala Charan, 1923, *The Buddhist Conception of Spirits*, Calcutta: Simla, Thacker, Spink & Co.

LE BON Gustave, 1995, *Psychologie des foules*, Paris: Presses universitaires de France.

LECOUTEUX Claude (éd.), 2006, *Elle mangeait son linceul: fantômes, revenants, vampires et esprits frappeurs, une anthologie*, Paris: José Corti, « Merveilleux ».

LEDDEROSE Lothar, 2001a, *Ten Thousand Things: Module and Mass Production in Chinese Art*, Princeton: Princeton University Press.

LEDDEROSE Lothar, 2001b, « Aesthetic appropriation of ancient calligraphy in modern China », in Maxwell K. HEARN, Judith G. SMITH (ed.), *Chinese Art. Modern Expressions*, New York: The Metropolitan Museum of Art, p. 212-245.

LEE Fong-mao [李豐楙], 2010, *Shenhua yu bianyi* 神化與變異 [Divinisation et métamorphoses], Beijing: Zhonghua shuju.

LEE Leo Ou-fan, 1990, "In search of modernity: Some reflections on a new mode of consciousness in twentieth-century Chinese history and literature", in Paul A. COHEN, Merle GOLDMAN (ed.), *Ideas Across cultures: Essays on Chinese Thought in Honor of Benjamin I. Schwartz*, Cambridge (Mass.): Council on East Asian Studies, Harvard University, p.109-135.

LEE Leo Ou-fan, 1999, *Shanghai Modern, The Flowering of a New Urban Culture in China 1930-1945*, Cambridge: Harvard University Press.

LEE Leo Ou-fan, 1973, *The Romantic Generation of Modern Chinese Writers*, Cambridge: Harvard University Press.

LEE Leo Ou-fan, 2001, *Shanghai modeng: yizhong xin dushi wenhua zai zhongguo 1930-1945* 上海摩登: 一種新都市文化在中國 1930-1945 [*Shanghai Modern: The Flowering of A New Urban Culture in China, 1930-1945*], Beijing: Beijing daxue chubanshe, trad. Mao Jian [毛尖].

LEE Sherman E., 1965, "Beggars and Street Characters' by Chou Ch'en", *The Burlington Magazine*, vol. 107, no. 744, p. 159-167.

LEE Sherman E., 1993, "Yan Hui, Zhong Kui, Demons and the New Year", *Artibus Asiae*, vol. 53, nos. 1-2, p. 211-227.

LEUNG Angela, 1983, « L'amour en Chine, relations et pratiques sociales aux XIII^e et XIV^e siècles », *Archives de sciences sociales des religions*, n° 56-1, p. 59-76.

LEUNG Angela, voir aussi : LIANG Qizi 梁其姿

LEUNG Ping-kwan, 2001, *Îles et continents et autres nouvelles*, Paris : Gallimard, trad. Annie Curien.

LEUNG Ping-kwan, 2006, *De-ci de-là des choses*, édition bilingue chinois-français, Paris : You-Feng, trad. Annie Curien.

LEUNG Ping-kwan, 2010, *Amblings – 游诗*, Macau : Association of Stories in Macao, édition bilingue chinoise et anglaise.

LEUNG Ping-kwan, 2012, « Les esprits chinois et les bons vins de la Loire » [*Zhongguo guihun yu luoyahé de meijiu 中国鬼魂与罗亚河的美酒*] in *De l'autre côté du vin*, Saint-Nazaire : Meet, trad. Annie Bergeret Curien.

LEUNG Ping-kwan, 2012, *Puluo wangsi de hanshi 普罗旺斯的汉诗 [Poèmes han de Provence]*, Hong-Kong: Oxford University Press.

LEVI Jean, 1985, « Le renard, la morte et la courtisane dans la Chine classique », *Études mongoles et sibériennes*, n° 15, p. 111-139.

LEVI Jean, 1989a, *les Fonctionnaires divins : politique, despotisme et mystique en Chine ancienne*. Paris : Seuil.

LEVI Jean, 1989b, "The body: The Daoists' coat of arms", in Michel FEHER, Ramona NADDAFF, Nadia TAZI (ed.), *Fragments for a History of the Human Body, I.*, New York : Zone, p. 104-125.

LEVI Jean, 1995, *la Chine romanesque. Fictions d'Orient et d'Occident*, Paris : Seuil.

LÉVY André et al. *Inventaire analytique et critique du conte chinois en langue vulgaire*, 1979, vol. VIII-2, Paris : Collège de France, Institut des hautes études chinoises.

LÉVY André et al., *Inventaire analytique et critique du conte chinois en langue vulgaire*, 1981, vol. VIII-3, Paris : Collège de France, Institut des hautes études chinoises.

LÉVY André (trad.), 1998, *Histoires extraordinaires et récits fantastiques de la Chine ancienne*, Paris : Flammarion.

LÉVY André, (ed.), 2000, *Dictionnaire de littérature chinoise*, Paris : Presses universitaires de France.

LÉVY Christine (dir.), 2014, *Genre et modernité au Japon. La revue Seitō et la femme nouvelle*, Rennes : Presses universitaires de Rennes.

LÉVY Sylvain, 1915, « Le catalogue géographique des *Yakṣa* dans la *Mahāmāyūri* », *Journal asiatique*, n° 4, p. 19-138.

LEWIS Ioan, 1975, *Ecstatic Religion: An Anthropological Study of Spirit Possession and Shamanism*, Aylesbury : Bucks.

LI Chaotao [LI Cheuk-to], 1989, "Introduction", in *Phantoms of the Hong Kong Cinema*, Hong Kong : Hong Kong Urban Council.

LI Chunxiang [李春香], 2009, « Shilun Su Tong xiaoshuo yuyan zhong de yinyu shoufa 试论苏童小说语言中 隐喻手法 » [On metaphors in Su Tong's narrative language], *Zhongguo xiandangdai wenxue yanjiu* 中国现当代文学研究, n° 8, p. 112-113.

LI Fang [李昉] (10^e siècle) *et al.* (ed.), 1985, *Taiping yulan* 太平御覽 [Compendium des lectures impériales de l'ère Taiping], Beijing : Zhonghua shuju.

LI Fang [李昉] (10^e siècle) *et al.* (ed.), 1986 (1961), *Taiping guangji* 太平廣記 [Wide-gleanings from the Taiping Era], Beijing : Zhonghua shuju, 10 vol. .

LI Fuyan [李復言], 1995, « Xu Youguai lu 續幽怪錄 » [A sequel to records of anomalies], in *Siku quanshu cunmu congshu* 四庫全書存目叢書. Ji'nan : Qilu shushe, series 3, vol. 245.

LI He [李賀], 1994, « Li He shi zhu 李賀詩注 » [Li He's poems and commentary], ed. CENG Yi 曾益, Taipei : Shijie shuju.

LI He [李賀], *Li He shiquanji* 李賀詩全集 [Recueil intégral des poèmes de Li He]. <http://www.chinapage.com/big5/poetry/lh.htm> [consulté le 6 juin 2015].

LI He, 1970, *The Poems of Li Ho (791-817)*, Oxford : Clarendon Press, trad. J. D. Frodscham

LI Hongchun [李洪春], 1982, *Jingju changtan* 京剧长谈 [Longue Causerie sur l'opéra de Pékin], éd. LIU Songyan [劉松岩], Beijing : Zhongguo xiju chubanshe.

LI Jiahua [李甲花], 2005, « Xunzhao Dengsheng de Su Tong 寻找灯绳的苏童 » [Su Tong in search of the lamp cord], *Dangdai wentan*, n° 5, p. 24-26.

LI Jianguo [李剑国], 2001, *Zhongguo hu wenhua* 中国狐文化 [La Culture vulpine en Chine], Beijing : Zhonghua shuju.

LI Jianguo [李劍國], 1993, *Tang Wudai chuanqi xulu* 唐五代志怪傳奇敘錄 [An evaluative catalogue of accounts of the strange and tales of the marvelous from the Tang and Five Dynasties], Tianjin : Nankai University Press.

LI Jianmin [李建民], 1997, « Zhongguo gudai jinfang kaolun 中國古代「禁方」考論 » [Recherches sur les “méthodes d”interdiction” [exorcistes] en Chine ancienne], *Bulletin of the Institute of History and Philology Academia Sinica* 中央研究院歷史語言研究所集刊, n° 68, p. 117-166.

LI Jianmin [李建民], 2011, « Suibing yu changsuo chuantong yixue dui suibing de yizhong jieshi 崇病與「場所」：傳統醫學對崇病的一種解釋 » [Maladies démoniaques et “lieux d’opérations” : une explication des maladies démoniaques par la médecine chinoise ancienne], in LIN Fu-shih (ed.), *Jibing de lishi* 疾病的歷史, Taipei : Linking, p. 23-76.

LI Mingxiao [李明曉], 2003, « 'Egui' kaoyuan '餓鬼'考源 », *Cishu yanjiu* 辭書研究, 2003-6, p. 135-136.

LI Pengfei [李鵬飛], 2004, *Tangdai feixieshi xiaoshuo zhi leixing yanjiu* 唐代非寫實小說之類型研究 [Research on the categories and forms of realistic stories from the Tang Dynasty], Beijing: Peking University Press.

LI Shouju [李壽菊], 1995, *Huxian xinyang yu hulijing gushi* 狐仙信仰與狐狸精故事 [Croyance en l'immortel renard et histoires de *hulijing*], Taibei: Taiwan xuesheng shuju.

LI Xianglin [李祥林], 2015, « Ba Shu diqu de chenghuang xinyang yu minsu xiju 巴蜀地區的城隍信仰與民俗戲劇 » [Théâtre folklorique et croyance au dieu des murs et des fossés dans la région de Ba et Shu (Sichuan central)], *Zongjiao xue yanjiu* 宗教學研究, 2015 n° 1, p. 263-271.

LI Xiusheng [李修生], 1997, *Guben xiqu jumu tiyao* 古本戲曲劇目提要 [Répertoire analytique des pièces chinoises anciennes], Beijing: Wenhua yishu chubanshe.

LI Xueqin [李學勤], LÜ Wenyu [呂文鬱], 1996, *Siku da cidian* 四庫大辭典, Changchun: Jilin daxue chubanshe.

LI Yanshou (ed.), 1983, *Nan shi* 南史 [History of the southern dynasties], Beijing: Zhonghua shuju.

LI Yuping, 2011, *Wangluo chuanyue xiaoshuo gailun* 網絡穿越小说概論 [Précis sur le genre Chuanyue de la littérature sur Internet], Tianjin: Nankai daxue chubanshe.

LIANG Bingjun [LEUNG Ping-kwan], HUANG Shuxian [Mary WONG] (ed.), 2005, *Xianggang wenxue dianying pianmu* [Hong Kong film and literature filmography], Hong Kong: Centre for Humanities Research, Lingnan University.

LIANG Guyin [梁谷音], 1987, « Wo yan Jiecha Huozhuo 我演借茶活捉 » [Comment je joue la demande de thé et Saisi vivant], *Xiju bao* 戏剧报, 1987 n° 10, p. 52-53.

LIANG Qizi [梁其姿], 1993, « 'Pinqiong' yu 'qiongren' guannian zai Zhongguo su she shehui zhong de lishi yanbian 「貧窮」與「窮人」觀念在中國俗世社會中的歷史演變 » [The evolutions of the concepts of "poverty" and "the poor" in Chinese secular society], in HUANG Yinggui 黃應貴 (ed.), *Renguan yiyi yu shehui* 人觀意義與社會 [Société et point de vue humaniste], Taipei: Zhongyang yanjiuyuan minzuxue yanjiusuo, p. 129-162.

LIENHARD Siegfried, 1984, *A History of Classical Poetry: Sanskrit-Pali-Prakrit*, Wiesbaden: Otto Harrassowitz.

LIN Fu-shih [林富士], 1994, *Chinese Shamans and Shamanism in the Chiang-nan Area During the Six Dynasties Period (3rd-6th Century A.D.)*, Ph. D. Dissertation, Princeton University.

LIN Li-kouang, 1949, *l'Aide-mémoire de la Vraie Loi (Saddharma-smrtyupastana-sutra): recherches sur un sutra développé du Petit Véhicule*,

Paris : Adrien-Maisonneuve.

LIN Niantong, 1979, "Some Trends in the Development of the Post-War Hong Kong Cinema", in *Hong Kong Cinema Survey, 1946-1968*, Hong Kong : Hong Kong Urban Council, p. 15-25.

LIN Wei-cheng, 2014, *Building a Sacred Mountain: The Buddhist Architecture of China's Mount Wutai*, Seattle : University of Washington Press.

LINCOT Emmanuel (dir.), 1995, *Avant-garde chinoise [Zhongguo xianfeng yishu 中國先鋒藝術]*, n° 1 : « Revue trilingue d'art contemporain chinois ».

LING Mengchu [凌蒙初], 2002, *Erke pai'an jingqi 二刻拍案驚奇*, Beijing : Zhongguo wenshi, « Zhongguo gudian wenxue mingzhu jingpin ji ».

LING Mong-tch'ou [Ling Mengchu], 1988 (1970), *l'Amour de la renarde. Marchands et lettrés de la vieille Chine, Douze contes du XVII^e siècle*, Paris : Gallimard, trad. André Lévy.

LINHARTOVÁ Věra, 1987, *Dada et le surréalisme au Japon*, Paris : Publications orientalistes de France.

LINK Perry, 1981, *Mandarin Ducks and Butterflies: Popular Fiction in Early Twentieth-Century Chinese Cities*, Berkeley : University of California Press.

LING T.O., 1962, *Buddhism and the Mythology of Evil. A Study in Theravada Buddhism*, London : George Allen & Unwin.

LITHAI Phaya, 2001, *Trai Phum Pra Ruang [Les trois mondes]*, Bangkok : Académie royale de Thaïlande.

LITTLE Stephen, 1985, "The demon queller and the art of Qiu Ying", *Artibus Asiae*, vol. 46, nos. 1-2, p. 5-128.

LIU An [劉安] (éd.), 1978, *Huainan zi zhu 淮南子注 [Le Huainan zi annoté]*, Taïpei : Shijie shuju.

LIU Chuhua [劉楚華], 2002, « Ming Qing chuanqi zhong de hundan 明清傳奇中的魂旦 », in ZHANG Hongsheng (ed.), *Ming Qing wenxue yu xingbie yanjiu*, Nanjing : Nanjing guji chubanshe, p. 71-90.

LIU Dalin [刘达临], 1991, *Zhongguo gudai xingwenhua 中国古代性文化 [Le sexe dans la Chine ancienne]*, Beijing : Ningxia renmin.

LIU Damu, 2003, "Observations on 'The Headless Queen' Series", in *Cantonese Opera Film Retrospective*, Hong Kong : Hong Kong Film Archive, p. 32-34.

LIU Kairong [刘开荣], 1948, *Tangdai xiaoshuo yanjiu 唐代小说研究 [Recherches sur le xiaoshuo d'époque Tang]*, Shanghai : Shangwu yinshuguan.

LIU Jianmei, 2003, *Revolution Plus Love: Literary History, Women's Bodies, and Thematic Reception in Twentieth-Century Chinese Fiction*, Honolulu : University of Hawai'i Press.

LIU Lexian [劉樂賢], 1994, *Shuibudi Qinjian rishu yanjiu 睡虎地秦簡日書研究 [Recherches sur le "Livre des jours" d'époque Qin sur fiches*

de bois provenant du site de Shuihudi], Taibei : Wenchin.

LIU Lydia, 1995, *Translingual Practice, Literature, National Culture, and Translated Modernity, China, 1900-1937*, Stanford : Stanford University Press.

LIU Siyuan, 2009, "Theatre reform as censorship: censoring traditional theatre in China in the early 1950s", *Theatre Journal*, vol. 61-3, p. 387-406.

LIU Xie [劉勰], 1983, *The Literary Mind and the Carving of Dragons*, Hong Kong : Chinese University Press, trad. Victor Yu-cheng Shih.

LIU Xun, 2009, *Daoist Modern, Innovation, Lay Practice, and the Community of Inner Alchemy in Republican China*, Cambridge : Harvard University Press.

LIU Zhaorui [劉昭瑞], 2007, *Kaogu faxian yu zaoqi Daojiao yanjiu* 考古發現與早期道教研究 [Découvertes archéologiques et recherches sur le taoïsme ancien], Beijing : Wenwu chubanshe.

LIU Zhaoyun [劉兆雲], 1991, « *Soushen houji* 搜神後記 » [Suite à la Recherche des esprits], in MA Liangchun [馬良春], LI Futian [李福田] (ed.), *Zhongguo wenxue da cidian* 中國文學大辭典 [Grand dictionnaire de littérature chinoise], Tianjin : Tianjin renmin chubanshe, vol. 8, p. 5698.

LLOYD Geoffrey, SIVIN Nathan, 2002, *The Way and the Word. Science and Medicine in Early China and Ancient Greece*, New Haven (Conn.) : Yale University Press.

Lo Shih-Lung, 2013, « Contrepoint à la notion "神 shén" ? Le "俗 su" du théâtre moderne chinois », in Véronique ALEXANDRE JOURNEAU, Muriel DETRIE, KURODA Akinobu et al. (dir.), *Notions esthétiques : résonances entre les arts et les cultures*, Paris : L'Harmattan, p. 79-93.

LOEB Edwin Meyer, 1929, "Shaman and seer", *American Anthropologist*, vol. 31, no. 1, p. 60-84.

LOEHR Max, 1980, *The Great Painters of China*, Cambridge - London : Harper and Row, p. 54.

LOON Piet van der, 1977, « Les origines rituelles du théâtre chinois », *Journal asiatique*, vol. 265, n^{os} 3-4, p. 141-168.

LOUIE Kam, 1999, "Sexuality, masculinity and politics in Chinese culture: the case of the 'Sanguo' hero Guan Yu", *Modern Asian Studies*, no. 33-4, p. 835-859.

LÖWITH Karl, 2002, *Histoire et Salut. Les présupposés théologiques de la philosophie de l'histoire*, Paris : Gallimard, trad. Marie-Christine Chaillot-Gillet, Sylvie Hurstel et Jean-François Kervégan.

LU Eting [陸萼庭], 1991, « Tan Kunju de ya he su 談昆劇的雅和俗 » [Sur le "vulgaire" et le "raffiné" dans le Kunju], *Xiqu yanjiu* 戏曲研究, n^o 38, p. 19-33.

LU Eting [陸萼庭], 1980, *Kunju yanchu shigao* 崑劇演出史稿 [Histoire de la représentation du théâtre Kun], Shanghai : Shanghai wenyi.

LU Hanchao, 2005, *Street Criers. A Cultural History of Chinese Beggars*, Stanford : Stanford University Press.

LU Haiyang [路海洋], 2008/2, « Kunqu ‘Changshang’ dui ‘antou’ de chuangzao xing pianyan : yi Sukun Yixia ji yu Beikun Shuibu ji wei li 昆曲场上对案头的创造性偏延 : 以苏昆《义侠记·游街》与北昆《水滸记·活捉》为例 », *Sichuan xiju* 四川戏剧, p. 70-72.

LU Tina, 2001, *Persons, Roles, and Minds: Identity in Peony Pavilion and Peach Blossom Fan*, Stanford (Calif.) : Stanford University Press.

LU Wen [卢雯], 2014, *Jingju Wulong yuan, Huozhuo Sanlang Xiong Mingxia, Yan Qinggu* « 京剧《乌龙院 活捉三郎》熊明霞, 严庆谷 » in *Shanghai Lu Wen de boke* 上海卢雯的博客. http://blog.sina.com.cn/s/blog_4892368f0102vko7.html. [consulté le 2/7/2016].

LU Xun [魯迅], 1973, « Weile wangque de jinian 為了忘卻的紀念 » [In memory of the forgotten], *Lu Xun quanji* 魯迅全集 [The Complete Works of Lu Xun], Beijing : Renmin wenxue chubanshe, vol. 5, p. 72-85. LU Xun [魯迅], 1976, « Zhi Yan Limin 致顏黎民 » [A letter to Yan Limin], *Lu Xun shuxin ji* 魯迅書信集 [The Collected Correspondence of Lu Xun], Beijing : Renmin wenxue chubanshe, vol. 2, p. 982-983.

LU Xun [魯迅], 2006, *Yecao* 野草 [la Mauvaise Herbe], Beijing : Renmin wenxue chubanshe.

LU Xun [魯迅], 2003, *les Herbes sauvages* [Yecao 野草], Beijing : Waiwen chubanshe – Editions en langues étrangères.

LU Xun, 2004, *Errances*, Paris : Rue d’Ulm, trad. Sebastian Veg.

LÜ Buwei [呂不韋], 1979, *Lüshi chunqiu* 呂氏春秋 [Annales du pays de Lü], Taibei : Zhonghua shuju, « Sibei bei yao ».

LÜ Buwei, 1998, *Printemps et Automnes de Lü Buwei*, Paris : Cerf, « Patrimoine confucianisme », trad. Ivan P. Kameranović.

LÜ Peng [呂鵬], 2001, *Er shiyi shiji zhongguo yishujia* 二十一世紀中國藝術家 [Artistes chinois du XXI^e siècle], Wuhan : Hubei meishu chubanshe.

LÜ Pengzhi [呂鵬志], 2008, *Tangqian daoqiao yishi shigang* 唐前道教儀式史綱, Beijing : Zhonghua shuju.

LUCKEN Michael, 2001, *l’Art du Japon au vingtième siècle : pensées, formes, résistances*, Paris : Hermann.

LUCKEN Mickael, 2004, « Les montres brisées : réflexions sur le temps d’après-guerre », *Ebisu*, n° 32, p. 125-153. http://www.persee.fr/doc/ebisu_1340-3656_2004_num_32_1_1383 [consulté le 18 mars 2017].

LUCKEN Mickael, 2008, *Hiroshima. Les images-sources*. Paris : Hermann.

Lunheng jiaoshi 論衡校釋, 1990, Beijing : Zhonghua shuju.

Lunyu yizhu 論語譯注, 1980 (2e éd.), ed. YANG Bojun 楊伯峻, Beijing : Zhonghua shuju.

Luomona shuo jiuliao xiao'er jibing jing 囉囉拏說治療小兒疾病經, T. 1330, XXI.

LUO Kouan-Tchong, 2009, *les Trois Royaumes*, Paris : Flammarion, trad. Jean Levi, Angélique Levi, Toàn Nghiêm et al.

LUO Zheng [骆正], 2005, « Shi 'gouwei xu diao 'ma ?' 是狗尾续貂吗 ? » [Est-ce une queue de chien accrochée à une pelisse de zibeline ?], *Zhongguo jingju* 中国京剧, n° 7, p. 19.

LUYYPHONG Kamchon, HINWIMAN Somsuk, 2005, « Khwan Luklam Khong Sunthreeya Lae Lakkathat Nai Nang Nam Nao Korrani Suksa Nang Phi Nai Yuk 2520-2547 » [Le mystère esthétique et visuel dans les films de série B : Étude des films de fantômes thaïlandais (1978-1998)], *Revue Langue et Livres*, vol. 36 : *Waiyakorn Nang Phi Wannakhadi Kham Chat* [Grammaire des films de revenants. Littérature internationale], p. 100-185.

MA Changyi [馬昌儀], 2002, *Guben Shanhaijing tushuo* 古本山海經圖說 [Anciennes Éditions illustrées commentées du *Classique des Eaux et des Monts*]. Jinan : Shandong huabao chubanshe.

MA Jixing [马继兴], 1992, *Mawangdui gu yishu kaoshi* 马王堆古医术考释 [Étude philologique de l'art médical chinois de Mawangdui], Changsha : Hunan kexue jishu.

MA Ruifang [馬瑞芳], 1993, *Pu Songling pingzhuan* 蒲松齡評傳 [Biographie critique de Pu Songling], Taibei : Zhi shufang.

MA Ruifang [馬瑞芳], 2001, *Shengui huyao de shijie, Liaozhai renwu lun* 神鬼狐妖的世界, 聊斋人物论 [Le monde des esprits-renards et autres fantômes, personnages des *Chroniques de l'étrange*], Beijing : Zhonghua shuju.

MA Shaobo [马少波] et al., 1999, *Zhongguo jingju shi* 中国京剧史 [Histoire de l'opéra de Pékin], Beijing : Zhongguo xiju chubanshe, 4 vol.

MACDONALD Keiko I., 2000, *From Book to Screen. Modern Japanese Literature in Film*, Armonk – London : M. E. Sharpe.

MACDONELL Arthur Anthony, 1897, *Vedic Mythology*, Strassburg : K. J. Trübner.

MACÉ François, 2006, « Le shintō et le christianisme, une rencontre improbable », in Sakaé MURAKAMI GIROUX (dir.), *la Rencontre du Japon et de l'Europe, image d'une découverte. Actes du troisième colloque d'études japonaises de l'université Marc-Bloch*, [Aurillac] : Publications orientalistes de France, p. 173-180.

MACÉ François, 2012, « L'écriture des dieux, Hirata Atsutane et l'écriture coréenne, ou de la nécessité d'une écriture autochtone de haute qualité à l'aube de la modernité », *Cipango*, n° 17, p. 107-149. <https://cipango.revues.org/1125> [consulté le 7 avril 2017].

MAE Wan, 1942, *Khwan Phayabat* [la Vengeance], Bangkok : Thay Khasem.

Maijing 脈經, 1999, Beijing, Zhongyi gujichubanshe.

MAIR Victor H., 1983, *Tun-huang Popular Narratives*, Cambridge – London – New York : Cambridge University Press.

MAJROUH Sayd Bahodine, 1994, *le Suicide et le Chant. Poésie*

populaire des femmes pashtounes, Paris : Gallimard.

MARTIN Éléonore, 2012, « La signification et l'esthétique des “跷 qiao” ou chaussures imitant les pieds bandés sur la scène contemporaine 当代舞台上跷的美学含义 », in *Réflexion sur la construction pratique et théorique du Jingju (ou Opéra de Pékin)* : actes du colloque de mai 2011, Beijing (non paginé).

MARUO Tsuneki [丸尾常喜], 2006, *Ren yu guide jiage: Lu Xun xiaoshuode lunxi* “人”与“鬼”的纠葛 : 鲁迅小说论析 [Imbroglie entre hommes et fantômes : analyses des nouvelles de Lu Xun], Beijing : Renmin wenzue chubanshe, trad. Qin.

MARUO Tsuneki [丸尾常喜], 2010, « Ren » yu « gui » de jiage – *Lu Xun xiaoshuo lunxi* “人”與“鬼”的糾葛—魯迅小說論析, Beijing : Renmin wenzue chubanshe.

MASPERO, Henri « Les procédés de “nourrir le principe vital” », in *Le Taoïsme et les religions chinoises*, Paris : Gallimard, 1971, p. 481-589.

MASPERO Henri, 1971 (1990), *le Taoïsme et les religions chinoises*, Paris : Gallimard.

MASSON Joseph, 1942, *la Religion populaire dans le canon bouddhique pâli*, Louvain : Bureaux du Muséon.

MATHER Richard, 1995, “Filial paragons and spoiled brats. A glimpse of medieval Chinese children in the *Shishuo xinyu*”, in Anne KINNEY (ed.), *Chinese Views of Childhood*, Honolulu : University of Hawai'i Press, p. 111-126.

MATHIEU Rémi, 1985, « Aux origines de la femme-renarde en Chine », *Études mongoles et sibériennes*, n° 15, p. 83-109.

MATHIEU Rémi (éd.), 1989, *Anthologie des mythes et légendes de la Chine ancienne*, Paris : Gallimard.

MATHIEU Rémi, 2000, *Démons et merveilles dans la littérature chinoise des Six Dynasties : le fantastique et l'anecdotique dans le Sousben ji de Gan Bao*, Paris : You-Feng.

MATHIEU Rémi, LE BLANC Charles (éd. et trad.), 2003, *Philosophes taoïstes, II. Huainan zi*, Paris : Gallimard, « Bibliothèque de la Pléiade ».

MATHIEU-CASTELLANI Gisèle, 1998, *la Quenouille et la Lyre*, Paris : José Corti.

MAUSS Marcel, 1910, « La démonologie et la magie en Chine », *Année sociologique*, n° 11, 1910, p. 227-233.

MAUSS Marcel, 1969, *Œuvres, 2. Représentations collectives et diversité des civilisations*, Paris : Minuit.

MCCORRISTINE Shane, 2010, *Spectres of the Self. Thinking about ghosts and ghost-seeing in England, 1750-1920*, Cambridge – New York : Cambridge University Press.

MEIA Jean-Steve, 2003, *le Renard : description, comportement, vie sociale, mythologie, observation*, Paris : Delachaux et Niestlé.

MELLEN Joan, 1975, *Voices from the Japanese Cinema*, New York : Liveright.

MELLIER Denis, 2001, *Textes fantômes. Fantastique et autoréférence*, Paris : Kimé.

MENG Jun [孟君], 2005, « Huayu quan, dianying benti, guanyu piping de piping: 'yingxing dianying' yu 'ruanxing dianying' lunzheng de qishi 話語權·電影本體: 關於批評的批評—“硬性電影”與“軟性電影”論爭的啟示 » [The right to discourse, the essence of film: a criticism on criticism—the apocalypse of the controversy between the “hard films” and the “soft films”], *Dangdai dianying* 當代電影 [Contemporary cinema], n° 2, p. 79-82.

MENG Yuanlao [孟元老], 1982, *Dongjing menghua lu* 東京夢華錄 [*Records of a Dream of Past Splendor in the Eastern Capital*], Beijing : Zhonghua shuju.

MENG Yue [孟悅], 1993, « Baimao nü yanbian de qishi: jianlun Yan'an wenyi de lishi duozhixing 《白毛女》演變的啟示: 兼論延安文藝的歷史多質性 » [The transformation of *White-haired Girl* and its significance: on the polyphony of history in Yan'an literature], in TANG Xiaobing [唐小兵] (ed.), *Zai jiedu: dazhong wenyi yu yishi xingtai* 再解讀: 大眾文藝與意識形態 [Rereading: Mass Literature and Ideology], Hong Kong : Oxford University Press, p. 68-69.

MENGUY Dominique, 2007, *le Mythe de Khun Burôm. Les origines du Laos d'après un manuscrit ancien*, Paris : SevenOrient.

MENGZI, 2008, *le Livre de Mencius*, Paris : Payot & Rivages, trad. André Lévy.

MESNILDOT Stéphane du, 2011, *Fantômes du cinéma japonais*, Paris : Rouge profond.

MENŠIKOV L. N., 1980, « Les paraboles bouddhiques dans la littérature chinoise », *Bulletin de l'École française d'Extrême-Orient*, vol. 67, n° 67, p. 303-336.

MERLEAU-PONTY Maurice, 2003, *Phenomenology of Perception*, New York : Routledge.

METZ Christian, 1982, *The Imaginary Signifier: Psychoanalysis and the Cinema*, Bloomington : Indiana University Press, trad. Celia Britton et al.

MIZUNO Kogen [水野弘元], 1964, « Shōbō nenjo kyō ni tsuiite 正法念処經について », *Indogaku bukkyōgaku kenkyū* 印度学仏教学研究, n° 12-1, p. 38-47.

Mo Yan [莫言], 2006 (1993), « Haotan guiguai shenmo 好談鬼怪神魔 » [Démons, monstres et esprits, ce sont mes sujets de prédilection], in KONG Fanjin, LU Xiaobing (ed.), *Mo Yan yanjiu ziliao* 莫言研究資料 [Documents de recherche sur Mo Yan], Jinan : Shandong wenyi chubanshe, p. 28-29.

Mo Yan [莫言], 1999, *Yingxiang wo de shibu duanpian xiaoshuo* 影響我的十部短篇小說 [Les dix nouvelles qui m'ont influencé], Beijing : Xinshijie chubanshe.

Mo Yan [莫言], 2003, « Xie gei fuqin de xin 寫給父親的信 (代

序) » [Lettre au père. Préface], *Xie gei fuqin de xin* 寫給父親的信 [Lettre au père], Changchun: Chunfeng wenyi chubanshe, p. 1-3.

Mo Yan [莫言], 2004a, *Xiaoshuo de qiwei* 小說的氣味 [Odeurs du roman], Beijing : Dangdai shijie chubanshe.

Mo Yan [莫言], 2004b, *Fengru feitun* 丰乳肥臀 [Beaux seins, belles fesses], Beijing : Dangdai shijie chubanshe.

Mo Yan [莫言], 2005a, *Beaux seins, belles fesses* [*Fengru feitun* 丰乳肥臀], Paris : Seuil, trad. Noël Dutrait, Liliane Dutrait.

Mo Yan [莫言], 2005b, *Big Breasts and Wide Hips* [*Fengru feitun* 丰乳肥臀], London : Methuen, trad. Howard Goldblatt.

Mo Yan [莫言], 2011b, *la Belle à dos d'âne dans l'avenue de Chang'an* [*Chang'an dao shang de qilü meiren* 長安道上的騎驢美人], Arles : Philippe Picquier, « La belle à dos d'âne dans l'avenue de Chang'an [Chang'an dao shang de qilü meiren 長安道上的騎驢美人] », p. 7-31, « La Femme au bouquet de fleurs [Huaibao xianhua de nüren 懷抱鮮花的女人] », p. 35-95, trad. Marie Laureillard.

Mo Yan [莫言], 2011a, *Xuexi Pu Songling* 學習蒲松齡 [À l'école de Pu Songling], Beijing : Zhongguo qingnian chubanshe.

Mo Yan [莫言], 2012, « Zhanyou chongfeng 戰友重逢 » [Retrouvailles de deux compagnons d'armes], *Huaibao xianhua de nüren* 懷抱鮮花的女人 [La femme au bouquet de fleurs], Beijing : Zuoja chubanshe, p. 280-389.

Mozi xianqu 墨子閒話, 2001, Beijing : Zhonghua shuju.

MOLINIÉ Georges, 1992, *Dictionnaire de rhétorique*, Paris : Librairie générale française, « Le Livre de poche ».

MONDZAIN Marie-José, 1999, *Transparence, opacité ?*, Paris : Cercle d'art, « Diagonales ».

MONNET Natalie, 2004, *Chine : l'empire du trait. Calligraphies et dessins du v^e au xix^e siècle*, Paris : Bibliothèque nationale de France.

MORICEAU Jaeline, 2008, « La disparition d'une femme : femme et pouvoir dans *La Femme des sables* », *Cinémaction*, n° 129 : *Femmes et pouvoir* (dir. Penny Starfield), p. 186-193.

MOSÈS Stéphane, 1992, *l'Ange de l'histoire. Rosenzweig, Benjamin, Scholem*, Paris : Seuil.

MOTOORI Norinaga, 1972, *Kakaika* 呵刈葭 [Ah, le roseau que l'on coupe], in *Motoori Norinaga zenshū*, Tōkyō : Chikuma shobō, vol. VIII, p. 377-413.

Mu Xinxin [穆欣欣], 2003, « Se ji shi kong : kan xiao juchang jingju Yan Xijiao 色即是空看小剧场京剧阎惜娇 » [Apparences qui sont illusions : en voyant l'opéra de Pékin de poche *Yan Xijiao*], *Zhongguo Jingju* 中国京剧, 2003 n° 4, p. 26-27.

MURRAY Julia K., 1891-1892, "Representations of Hārītī, the mother of demons, and the theme of 'Raising the alms-bowl' in Chinese painting", *Artibus Asiae*, 1981-1982, vol. 43, no. 4, p. 253-284.

MUS Paul, 1939, *la Lumière sur les Six Voies. Tableau de la*

transmigration bouddhique d'après les sources sanskrites, pâli, tibétaines et chinoises en majeure partie inédites, Paris : Institut d'Ethnologie, Musée de l'Homme.

NĀGĀRJUNA [龍樹] (attr.), *Da zhidu lun* 大智度論 [Treatise on the great virtue of Wisdom], T. 1509, XXV, trad. attr. à Kumārajīva [鳩摩羅什].

NAKAMURA Masao [中村正雄], 1988, *Yama no yūrei, umi no yūrei* 山の幽霊海の幽霊 [Ghost stories from the sea, ghost stories from the mountains], Tōkyō : Futami shobo.

Nanshi 南史, 1975, Beijing : Zhonghua shuju.

NEEDHAM Joseph, 1954, *Science and Civilization in China*, vol. 1 : *Introductory Orientations*, Cambridge : Cambridge University Press.

NENZI Laura, 2008, *Excursions in Identity: Travel and the Intersection of Place, Gender and Status in Edo*, Honolulu : University of Hawai'i Press.

NERI Corrado, 2008, "Tsai Ming-liang and the lost emotions of the flesh", *Positions. East Asia Culture Critique*, vol. 16, no. 2, p. 389-407.

NG Ho, 2003, "Some primitive reminiscences: Myth, sorcery, and the opera film", in *Cantonese Opera Film Retrospective*, Hong Kong : Hong Kong Film Archive, p. 252-258.

NG May, 2011, "A garden of rare fragrance: Cantonese opera pictures by Union Film", *One for All: The Union Film Spirit*, Hong Kong : Hong Kong Film Archive, p. 75-77.

NIENHAUSER William H., Jr.'s (trans.), 1994, "A Biography of Fur Point", in Victor MAIR (ed.), *The Columbia Anthology of Traditional Chinese Literature*, New York : Columbia University Press, p. 746-751.

Nihon kaiki monogatari 日本怪奇物語, 1981, Tōkyō : Nihon bungeisha.

Nihon no yōkai 日本の妖怪, 2009, Tōkyō : Natsume shuppan kikaku.

NIMITBUTR Nonzee, 1999, *Nang Nak*, 100 min.

NO. MO. SO [pseudonyme du prince Phithayalongkorn], 1969, *Nithan Waetan* [Les contes du vampire], Bangkok : Khlang Witthaya.

NOVALIS, *Werke*, 2. *Das philosophische-theoretische Werk*, ed. Hans-Joachim MÄHL, Richard SAMUEL, München – Wien : C. Hanser, 1978.

Nuages et pluie au palais des Han, 1996 (1990), Arles : Picquier, « Picquier poche », trad. Christine Barbier-Kontler.

OBLOCK John (trans.), 1994, *Xunzi: A Translation and Study*, Stanford (Calif.) : Stanford University Press, vol. 3.

OBRINGER Frédéric, DESPEUX, Catherine, 1997, *la Maladie dans la Chine médiévale : la toux*, Paris : L'Harmattan.

OÉ Kenzaburo, 1996 (1965), *Notes de Hiroshima*, Paris : Gallimard, trad. Dominique Palmé.

Onnen chizu 怨念地図 [Map of Malice], 2005, GHM kenkyushō GHM 研究所.

*Onryō supotto*199 怨霊スポット199 [199 Modern Spirit Spots], 2005, Tōkyō : Nihon bungeisha.

ORIKUCHI Shinobu [折口信夫], 1976 (1943), « Hirata kokugaku no dentō 平田國學の傳統 » [La tradition des études japonaises de Hirata], *Orikuchi Shinobu zenshū* 折口信夫全集, Tōkyō : Chūōkōron, vol. 20, p. 320-350.

OUYANG Xun [歐陽詢] (ed.), 1985 (reprint), *Yiwen leiju* 藝文類聚 [Classified compendium of literary writing], Shanghai : Shanghai guji chubanshe.

OWEN Stephen, 1996, *The End of the Chinese 'Middle Ages'. Essays in Mid-Tang Literary Culture*, Stanford (Calif.) : Stanford University Press.

OWEN Stephen, 2009, *The Late Tang. Chinese Poetry of the Mid-Ninth Century (827-860)*, Cambridge (Mass.) : Harvard University Asia center.

PAN Junliang, 2013, *À la recherche de l'unité : religion, société et politique du Haut Moyen-âge chinois (III^e-VI^e siècle de notre ère) au prisme du phénomène de la possession*, thèse de doctorat, École pratique des hautes études, Section des sciences religieuses.

PANDEY Raj Bali, 1969, *Hindu Saṃskāras: Socio-Religious Study of the Hindu Sacraments*, Delhi – Benares – Patna : Motilal Banarsidass.

PANG Laikwan, 2002, *Building a New China in Cinema: The Chinese Left-wing Cinema Movement, 1932-1937*, Lanham : Rowman & Littlefield.

PAPINEAU Élisabeth, 2000, *le Jeu dans la Chine contemporaine : mah-jong, jeu de go et autres loisirs*, Paris : L'Harmattan.

PAQUET Marcel, 1993, *Dubuffet*, Paris : Nouvelles éditions françaises.

PARRY Jonathan, 1985, "Death and digestion: The symbolism of food and eating in North Indian mortuary rites", *Man*, vol. 20, no. 4, p. 612-630.

PASTOUREAU Michel, 1993, *Traité d'héraldique*, Paris : Picard.

PAULHAN Jean, 1990, *la Peinture cubiste*, Paris : Gallimard.

PERI Noël, 1917, « Hārītī, la Mère-de-démons », *Bulletin de l'École française d'Extrême-Orient*, vol. 17, n° 17, p. 1-102.

Personnages et choses presque vues : Œuvres récentes de Chen Chao-pao, c. 2007, cat. expo. (Paris, galerie Dragon, décembre 2007-janvier 2008), textes d'Éric LEFEBVRE et Christophe COMENTALE, Paris : Nouvelles Coïncidences.

Petit Robert, 1993, Paris : Dictionnaire le Robert.

PHUMISAK Chit, 2004, *Ongkanchengnam Sannitthan Mai Kiewkap Prawattisat Thai Nai Lum Maenam Caophraya* [le Poème de l'imprécation par l'eau et nouvelles hypothèses sur l'Histoire siamoise dans le bas bassin du Ménam Chao Phraya], Bangkok : Fa Diao Kan.

PHRA PHUTTHA LĀET LA NAPHALAY; SA MAJESTÉ LE ROI], *et al.*, s.d., *Khun Chang Khin Phaen* [Histoire de Khun Chang et de Khun

Phaen], Département des Beaux Arts, Bangkok.

PICONE Mary, 1991, « Ombres japonaises : l'illusion dans les contes de revenants (1685-1989) », *l'Homme*, vol. 117, n° 31, p. 122-150.

PICONE Mary, 2012, « Fantômes du Japon au fil de la vie. Représentations, faits divers et croyances », in Bernard DUPAIGNE (dir.) *Histoires de fantômes et de revenants*, Paris : L'Harmattan, p. 229-248.

PIMPANEAU Jacques, 1989, *Histoire de la littérature chinoise*, Arles : Philippe Picquier.

PIMPANEAU Jacques, 1999, *Chine. Mythes et dieux*, Arles : Philippe Picquier.

PIMPANEAU Jacques, PIMPANEAU Sylvie, LE BRIS Michel (dir.), 2006, *Visages des dieux, visages des hommes. Masques d'Asie*, Paris : Hoëbeke.

PISSIN Annika, 2009, *Elites and their Children. A Study in the Historical Anthropology of Medieval China, 500-1000 A.D.*, doctoral dissertation, Leiden University. <https://openaccess.leidenuniv.nl/handle/1887/13968> [consulté le 18 février 2016].

PLUTSCHOW Herbert, 2006, *A Reader in Edo Period Travel*, Folkstone : Global Oriental.

Poème de l'imprécation par l'eau, le (*Ongkan Cheng Nam*), in CHIT PHUMISAK, 2004, *Ongkan Cheng Nam Lae Kho Sannitthan Mai Kiewkap Prawattisat Thai Nai Lum Maenam Chaophraya* [Le poème de l'imprécation par l'eau, et nouvelles hypothèses sur l'histoire siamoise dans le bas bassin du Ménam Chao Phraya], Bangkok : Fa Diao Kan.

POLLARD David E., 1973, *A Chinese Look at Literature: the Literary Values of Chou Tso-jen in Relation to the Tradition*, Berkeley – Los Angeles : University of California Press.

POO Mu-chou, 1997, "The completion of an ideal world : the human ghost in early medieval China", *Asia Major*, 3rd series, vol. X, 1-2, p. 69-94.

POO Mu-chou, 1998, *In Search of Personal Welfare: A View of Ancient Chinese Religion*, Albany : State University of New York.

POO Mu-chou, 2000, "Ghost literature: Exorcistic ritual texts or daily entertainment?", *Asia Major*, 3rd series, vol. XIII, 1, p. 43-64.

POO Mu-chou, 2004, "The concept of ghost in ancient Chinese religion", in John LAGERWEY (ed.), *Religion and Chinese Society*, Hong Kong : The Chinese University Press.

POO Mu-chou, 2005, "Afterlife: Chinese concepts", in Lindsay JONES (ed.), *The Encyclopedia of Religion*, New York : Macmillan Co., vol. 1, p. 169-172.

POOPUT Wancee, 1983, *Littérature enfantine en Thaïlande : berceuses et comptines*, thèse de doctorat, Université de la Sorbonne-Nouvelle Paris-III.

PU Songling, 2005, *Chroniques de l'étrange* [*Liaozhai zhi yi* 聊齋誌異], Arles : Philippe Picquier, 2 vol., trad. André Lévy.

PRZYLUKI Jean, 1914, « L'or, son origine et ses pouvoirs magiques. Étude de folklore annamite », *Bulletin de l'École française d'Extrême-Orient*, n° 14-1, p. 1-17.

QIAN Liqun [錢理群], 1990, *Zhou Zuoren zhuan* 周作人傳 [Biographie de Zhou Zuoren], Beijing : Beijing shiyue wenyi chubanshe.

QIAN Qianyi [錢謙益], 2003, *Qian Muzhai quanji* 錢牧齋全集 [Œuvres complètes de Qian Muzhai], Shanghai : Shanghai guji chubanshe.

QIAN Zhonglian [錢仲聯], 1987b, *Qing shi jishi* 清詩紀事 [Anthologie de la poésie Qing], Nanjing : Jiangsu guji chubanshe.

QIAN Zhonglian [錢仲聯], 1987a, *Qing shi jinghua lu* 清詩精華錄 [Recueil d'excellence de la poésie Qing], Jinan : Qilu shushe chuban.

QIAN Zhonglian [錢仲聯], 1986, *Qing shi sanbai shou* 清詩三百首 [Trois cents poèmes des Qing], Changsha : Qiulu shushe chuban.

QIAN Zhongshu [錢鍾書], 1999 [1948], *Tan yi lu* 談藝錄 [Discourses of the art of literature], Beijing : Zhonghua shuju.

Qiantang xianzhi 錢塘縣志 [Gazetteer of Qiantang County], 1893, Hangzhou : Qiantang Dingshi Jiahui tang.

QIAO Zongyu [乔宗玉], 2012, « Xiao pai *Wulongyuan* : liangdian zai *Huozhuo* 筱派乌龙院 : 亮点在“活捉” » [Dans la production de *l'Auberge du dragon noir* dans le style Xiao, le moment révélateur est *Huozhuo*], *Beijing ribao*, 3 mai. <http://news.163.com/12/0503/05/80IAHO0700014AED.html>.

Qing chewangfu quben 清車王府藏曲本, 2001, Beijing : Xueyuan chubanshe.

QU Liuyi [曲六乙], 1957, « Mantan guixi 漫談鬼戲 » [Propos décousus sur les pièces à fantômes], *Xiju bao* 戲劇報, 1957 n° 7, p. 4-7.

QU You [瞿佑], 1986, *En mouchant la chandelle. Nouvelles chinoises des Ming* [*Jiandeng xinhua* 剪燈新話 (trad. partielle)], Paris : Gallimard, trad. Jacques Dars.

QU Yuan, 2004, *Elégies de Chu*, Paris : Gallimard, trad. Rémi Mathieu.

Qubai zongmu tiyao 曲海總目提要, 1967, Hong-Kong : Hanxue tushu gongying she.

Quan shanggu sandai Qin Han Sanguo Liuchao wen 全上古三代秦漢三國六朝文, 1985, Beijing : Zhonghua shuju.

RABUT Isabelle, PINO Angel (éd.), 1996, *le Fox-trot de Shanghai et autres nouvelles chinoises*, Paris : Albin Michel.

RABUT Isabelle, PINO Angel (dir.), 2000, *Pékin-Shanghai : tradition et modernité dans la littérature chinoise des années trente*, Paris : Bleu de Chine.

RAHULA Walpola, 1978, *l'Enseignement du Bouddha d'après les textes les plus anciens*, Paris : Seuil, « Points. Sagesse ».

RAMACHANDRAN Manoj, 2006, "The diagnosis of art: arthrogyposis

and Ribera's *The Clubfoot*”, *Journal of the Royal Society of Medicine*, vol. 99, no. 6, p. 321-322.

RANK Otto, 2001, *Don Juan et le double*, Paris : Payot & Rivages, trad. S. Lautman.

RATCHABANDITTAYASAPHA ACADÉMIE ROYALE DE THAÏLANDE, 1999, *Photcananukrom Thai* [Dictionnaire de la langue siamoise], Bangkok : Nanmi Books Publications.

RENOU Louis, FILLIOZAT Jean, 1947, *l'Inde classique : manuel des études indiennes*, Paris : Payot, vol. I.

RESTANY Pierre, 1999, *Gilbert Perlein, Éric Troncy, Mimmo Rotella*, Milan : Skira.

ROBERT Marthe, 1972, *Roman des origines et origines du roman*, Paris : Gallimard.

ROBIN Françoise (éd. et trad.), 2006, *les Contes facétieux du cadavre*, Paris : L'Asiathèque.

ROBINET Isabelle, 1984, *la Révélation du Shangqing dans l'histoire du taoïsme*, Paris : École française d'Extrême-Orient – Adrien-Maisonneuve.

ROBINET Isabelle, 1991, *Histoire du taoïsme des origines au XIV^e siècle*, Paris : Éditions du Cerf.

ROLLET Sylvie, 2011, *Une éthique du regard. Le Cinéma face à la catastrophe, d'Alain Resnais à Rithy Panh*, Paris : Hermann.

Roman Cieslewicz, 2001, cat. expo. musée de Grenoble, Paris : Réunion des musées nationaux.

ROMBANELLI Fabio, 2007, *Buddhist Materiality: A Cultural History of Objects in Japanese Buddhism*, Stanford (Calif.) : Stanford University Press.

ROSSET Clément, 2006, *Fantasmagories*, suivi de *le Réel, l'imaginaire et l'illusoire*, Paris : Minuit.

ROTERMUND Hartmut O. (dir.), 2000, *Religions, croyances et traditions populaires japonaises*. Paris : Maisonneuve et Larose.

ROTOURS Robert des (trad.), 1932, *le Traité des Examens. Traduit de la Nouvelle Histoire des T'ang (chap. XLIV, XLV)*, Paris : Ernest Leroux.

ROUGET Gilbert, 1980, *la Musique et la Transe : Esquisse d'une théorie générale des relations de la musique et de la possession*, Paris : Gallimard.

SADOUL Georges, 1964, « Autour d'une indépendance. Conversation avec quatre jeunes cinéastes » *Cahiers du Cinéma* numéro 166-167, p. 35-40.

SALOTTO Eleanor, 2006, “She is not there: *Vertigo* and the ghostly feminine”, *Gothic Returns in Collins, Dickens, Zola, and Hitchcock*, New York : Palgrave Macmillan, p. 101-117.

SAMGHASENA [僧伽斯那], *Baiyu jing* 百喻經 [Sūtra of the hundred apologues], trad. attr. à Guṇavṛddhi [求那毘地], T. 209, IV.

« Samsip Pi Khong Kan Cak Pai Khong Hem Vechakorn » [Trentième anniversaire de la disparition de Hem Wechakon], 1999, *Sakun Thay*, mai.

- Sanguo yanyi* 三國演義, 1989, Shanghai : Shanghai guji chubanshe.
Sanguo zhi 三國志, 1971, Beijing : Zhonghua shuju.
- SANGSUE Daniel, 2011, *Fantômes, esprits et autres morts-vivants. Essai de pneumatologie littéraire*, Paris : Minuit.
- SASAKI Ruth Fuller (trans.), 2009, *The Record of Linji*, Honolulu : University of Hawai'i Press.
- SATHIENKOSET, 1969, *Phut Phi Thevada* [Fantômes, spectres et divinités], Bangkok : Prae Phitthaya.
- SCHAEFFER Jean-Marie, 1999, *Pourquoi la fiction ?*, Paris : Seuil.
- SCHAFER Edward, 1977 (1982), *Pacing the Void*, Berkeley : University of California Press.
- SCHIPPER Kristofer, 1971, « Démonologie chinoise » in *Génies, anges et démons*, Paris : Seuil, « Sources orientales , vol 8 », p. 405-429.
- SCHIPPER Kristofer, 1994, « Laozi zhongjing chutan 老子中經初探 », *Daojia wenhua yanjiu* 道家文化研究, vol. 16, p. 204-216.
- SCHIPPER Christopher, 1997, *le Corps taoïste, corps physique – corps social*, Paris : Fayard.
- SCHIPPER Kristofer, 2005, “The true form: Reflections on the liturgical basis of Taoist art” *Sanjiao wenxian, Matériaux pour l'étude de la religion chinoise*, vol. 4, p. 91-113
- SCHIPPER Kristofer, VERELLEN Franciscus (ed.), 2005, *The Taoist Canon*, Chicago : University of Chicago Press.
- SCHMITT Jean-Claude, 1990, *la Raison des gestes dans l'Occident médiéval*, Paris : Gallimard.
- SCHMITT Jean-Claude, 1999, *les Revenants : les vivants et les morts dans la société médiévale*, Paris : Gallimard.
- SCHYNS Joseph [善秉仁] et al. (ed.), 1948, *1500 Modern Chinese Novels and Plays*, Beijing : Catholic University Press. (Reprint 1966, Hong Kong : Lung Men Bookstore.)
- SCHOPEN Gregory, 2005, *Figments and Fragments of Mahāyāna Buddhism in India: More Collected Papers*, Honolulu : University of Hawai'i Press.
- SCOTT John (trad.), 1973, “The merchant and the fox”, *The Lecherous Academician*, London : Rapp and Whiting.
- SEGALEN Victor, 1995, *Chine, la grande statuaire suivi de les Origines de la statuaire en Chine*, Paris : Robert Laffont, « Bouquins ».
- SEIDEL Anna K., 1983, “Imperial treasures and Taoist sacraments. Taoist roots in the Apocrypha”, in Michel STRICKMANN (ed.), *Tantric and Taoist Studies in Honour of R.A. Stein*, Bruxelles : Institut belge des hautes études chinoises, vol. 2, p. 291-371.
- Selected Paintings of Shi Hu*, 1989, Tianjin : Tianjin chubanshe.
- SENANAN Wipha, 1975, *The Genesis of the Novel in Thailand*, Bangkok : Thai Watthana Phanit
- SENGYOU [僧祐], *Chu Sanzang jiji* 出三藏記集 [A compilation of notes on the Translation of the Tripiṭaka], T. 2145, LV.

SHAHAR Meir, WELLER Robert P. (dir.), 1996, *Unruly Gods: Divinity and Society in China*, Honolulu : University of Hawai'i Press.

Shanghan lun jiaozhu yuyi 傷寒論校注語譯, 1996, Tianjin : Tianjin kexue jishu chubanshe.

Shanghai bowuguan cang Zhanguo Chu zhushu 上海博物館藏戰國楚竹書 [Bamboo-slip books from Warring States Chu in the collection of the Shanghai Museum], 2011, Shanghai : Shanghai guji chubanshe, vol. 8.

SHANXI SHENG BOWUGUAN [山西省博物館] (ed.), 1988, *Baoning si Mingdai shuili hua* 寶寧寺明代水陸畫 [Ming Dynasty Water and Land Paintings from Baoning Temple], Beijing : Wenwu chubanshe.

SHAO Xiaohong [邵綉紅], 2005, *Wode baba Shao Xunmei* 我的爸爸邵洵美 [My Father Sinmay Zao], Shanghai : Shanghai shudian.

SHAO Yong [邵雍], 1997, *Zhongguo huidaomen* 中國會道門 [Les sociétés secrètes Huidongmen en Chine], Shanghai : Shanghai renmin chubanshe.

SHAO Zengqi [邵曾祺], 1983, « Quhai zongmu tiyao 曲海總目提要 », in *Zhongguo dabaiké quanshu : xiqu quyī*, Beijing : Zhongguo dabaiké quanshu chubanshe.

SHI Huaichi [石懷池], 1945, *Shi Huaichi wenxue lunwenji* 石懷池文學論文集 [Shi Huaichi's Anthology on Literature], Shanghai : Gengyun chubanshe.

SHI Nai'an, 1997, *Au bord de l'eau*, Paris : Gallimard, trad. Jacques Dars.

SHI Zhecun [施蟄存], 2011, *le Goût de la pluie*, Paris : Gallimard, trad. Marie Laureillard, Gilles Cabrero.

SHI Zhecun [施蟄存], 2012, « Crépuscule à la saison des pluies [Meiyu zhi xi 梅雨之夕] », *le Goût de la pluie*, Paris : Gallimard, trad. Marie Laureillard, p. 233-249.

Shidai manhua 時代漫畫, n° 9, 20 septembre 1934.

Shiji 史記, 1963, Beijing : Zhonghua shuju.

SHIMIZU Yoshinori [清水良典], 2003, « 'Ishu' e no kesō 異種への懸想 » [Réflexion sur "un ordre différent"], *Yuriika* ユリイカ, n° special, septembre : *Kawakami Hiromi tokuhon* 川上弘美読本, p. 72-79.

Shizong Xian huangdi zhupi yuzhi 世宗憲皇帝硃批諭旨 [The Yongzheng Emperor's Vermillion Rescripts to Official Memorials], in *Siku quanshu*, vol. 422.

Shoulengyan jing 首楞嚴經 [Śūraṅgama Sūtra], T. 945, XIX.

SHOWALTER Elaine, 1986, *The New Feminist Criticism: Essays on Women, Literature, and Theory*, London : Virago.

SHU Wei [舒位], 2009, *Pingshui qishi ji* 瓶水齋詩集 [Recueil de poèmes de la bouteille d'eau pure], Shanghai : Shanghai guji chubanshe.

Si tianwang jing 四天王經 [Sūtra of the Four Heavenly-Kings], transl. ascr. to ZHIYAN [智嚴] and BAoyun [寶雲], T. 590, XV.

SIEBERT Martina, 2012, « Making technology history », in Dagmar SCHAFER (ed.), *Cultures of Knowledge: Technology in Chinese History*, Leiden : Brill, p. 253-281.

SIGSTEDT Mette, 1983, *Zhou Chen, the Life and Painting of a Ming Professional Artist*, Kungsbacka : Elanders Boktryckeri Aktiebolag.

SIMA Changfeng [司馬長風], 1978, *Zhongguo xinwenxue shi* 中國新文學史 [A history of chinese new literature], Hong Kong : Zhaoming chubanshe, 3 vol.

SIMA Zhongyuan [司馬中原], 2010, *Guiling Jing* 鬼靈經 [Canon des *gui* et des esprits], Taipei : Chiuko.

SIPPAPAK Yuthlert, *Buppah Rahtree* [la Vengeance de Ratri], avec L. Boonyasak et K. Sripoomseth, Thaïlande, thriller, 2003, 109 min.

SIRIWIPHAK Phani, 2002, *Kan Suksa Pliapthiap Wannakam Raeung Nang Nak Phra Khanong* [Étude comparatiste des œuvres littéraires à propos de la légende de Nang Nak], mémoire de master, université Silpakorn, Bangkok.

Songjiang fuzhi 松江府志 [Gazetteer of Songjiang Prefecture], 1991 (1630), Beijing : Shumu wenxian chubanshe.

SONG Lian [宋濂], 1976, *Yuanshi* 元史 [Yuan History], Beijing : Zhonghua shuju.

Songshu 宋書, 1974, Beijing : Zhonghua shuju.

SONG Shugong [宋书功], 1991, *Zhongguo gudai fangwu yangsheng ji yao* 中国古代房屋养生集要 [L'art de cultiver son énergie yang en chambre dans la Chine ancienne], Beijing : Zhongguo yiyao keji.

SONTAG Susan, 1993, *la Maladie comme métaphore. Le Sida et ses métaphores*, Paris : Christian Bourgois, trad. Marie-France de Paloméra, Brice Matthieussent.

SØRENSEN Henrik H., 1995, "Divine scrutiny of human morals in an early Chinese Buddhist Sūtra: A study of the *Si tianwang jing* (T. 590)", *Studies in Central & East Asian Religions*, no. 8, p. 44-83.

Soushen houji 搜神後記, 1935, Beijing : Shangwu yinshuguan.

Soushen houji, 1990, Rochetaillée : le Chêne-Voyelle. Ill. de 18 xylographies originales de Jean-François Ferraton, Chen Chao-pao ; 18 calligraphies de Li Kuang Lang ; trad. de Christophe Comentale, revue par Li Tche Houa.

Soushen ji 搜神記, 1981, Beijing : Shangwu yinshuguan.

SOYMIÉ Michel, 1977, « Les dix jours de jeûne du taoïsme », in *Yoshioka bakase kanrekikinen dōkyō kenkyū ronshū* 吉岡博士還暦記念道教研究論集, Tōkyō : Kokusho kankōkai, p. 1-21.

SOYMIÉ Michel, 1959, « les Songes et leur interprétation en Chine », in *les Songes et leur Interprétation*, Paris : Seuil, « Sources orientales, vol 2 », p. 275-307.

SRIBUNRUANG Jit-Kasem, 1986, *la Femme, le Héros et le Vilain*, Paris : Presses universitaires de France.

STEIN Rolf, 1990, *The World in Miniature: Container Gardens and Dwellings in Far Eastern Religious Thought*. Stanford (Calif.) : Stanford University Press, trad. Phyllis Brooks.

STEINER Christopher, 2001, "Rights of passage: On the liminal identity of art in the border zone", in Fred MYERS (ed.), *The Empire of Things: Regimes of Value and Material Culture*, Santa Fe (N. M.) : School of American Research Press, p. 207-231.

STRICKMANN Michel, 1979, "On the alchemy of T'ao Hung-ching", in Holmes WELCH, Anna K. SEIDEL (ed.), *Facets of Taoism: Essays in Chinese Religion*, New Haven - London : Yale University Press, p. 123-192.

STRICKMANN Michel, 1996, *Mantras et mandarins. Le bouddhisme tantrique en Chine*, Paris : Gallimard.

STRICKMANN Michel, FAURE Bernard (dir.), 2002, *Chinese Magical Medicine*. Stanford : Stanford University Press.

STUART Daniel M., 2012, *A Less Traveled Path: Meditation and Textual Practice in the Saddharmasmṛtyupasthāna (sūtra)*, Ph. D dissertation, Berkeley, University of California.

SU Tong [苏童], 1997, *Suiwa* 碎瓦, Nanjing : Jiangsu wenyi chubanshe.

SU Tong [苏童], 2004a, « Yishi de wancheng 仪式的完成 », in *Shennüfeng* 神女峰, Shanghai : Shanghai wenyi chubanshe.

SU Tong [苏童], 2004a, « Juying 巨婴 », in *Shennüfeng* 神女峰, Shanghai : Shanghai wenyi chubanshe, p. 14-24.

SU Tong [苏童], 2004a, « Tianshi de liangshi 天使的粮食 », in *Shennüfeng* 神女峰, Shanghai : Shanghai Wenyi chubanshe, p. 107-116.

SU Tong [苏童], 2004b, « Hudie yu qi 蝴蝶与棋 », in *Xiangrikui* 向日葵, Shanghai wenyi chubanshe.

SU Tong [苏童], 2004c, « Shuigui 水鬼 », in *Qibing* 骑兵, Shanghai : Shanghai wenyi chubanshe, p. 43-51.

SU Tong [苏童], 2004d, *Yingsu zhi jia* 罌粟之家, Shanghai : Shanghai wenyi chubanshe.

SU Tong [苏童], ZHANG Xuexin [张学昕], 2005, « Huiyi, xiangxiang xushu - xiezuo de fasheng 回忆想象叙述 - 写作的发生 » [Memory, imagination, narration - the genesis of creation], *Dangdai zuojia pinglun* 当代作家评论, n° 6, p. 46-58.

Su wenxue congkan 俗文学叢刊, 2004, Taipei : Xin Wenfeng.

Suishu 隋書, 1973, Beijing : Zhonghua shuju.

Suite d'À la recherche des esprits [Soushen houji 搜神後記], 1993, Paris : chez les auteurs, trad. Christophe Comentale, ill. Yin Xin.

SUN Qixiang [孫啟祥], 2007, *Pilu si bihua* 毘盧寺壁畫 [Mural paintings of pilu temple], Shijiazhuang : Hebei meishu chubanshe.

SUN Simiao [孫思邈], 1999, *Qianjin yifang jiaozhu* 千金翼方校註, ed. ZHU Bangjia [朱邦賢], DENG Wenguo 陈文国, Shanghai : Shanghai guji.

SUN Yinggang [孫英剛], 2011, « Youming zhijian: jianguren yu zhonggu shehui 幽明之間：見鬼人與中古社會 », *Zhonghua wenshi luncong* 中華文史論叢, n° 102, p. 221-254.

SUN Yirang [孫詒讓], 1960, *Zhou li zheng yi* 周禮正義, Taipei : Yiwen yinshuguan.

SUTTON Donald S., 2003, *Steps of Perfection. Exorcistic Performers and Chinese Religion in Twentieth-Century Taiwan*, Cambridge (Mass.) : Harvard University Press.

SWATEK Catherine C., 2002, *Peony Pavilion Onstage: Four Centuries in the Career of a Chinese Drama*, Ann Arbor : Center for Chinese Studies, University of Michigan.

SWEARER Donald K., 1973, "Control and freedom: The structure of Buddhist meditation in the Pāli Suttas", *Philosophy East and West*, vol. 23, no. 4, p. 435-455.

TADIÉ Jean-Yves, 1994, *le Récit poétique*, Paris : Gallimard.

Taiping jing he jiao 太平經合校, 1979, Beijing : Zhonghua shuju.

Taishin Arts Award 10th edition catalog 第十屆台新藝術獎 *Dishi jie Taixin yishu jiang*, 2012, Taipei : MOCA.

Taisho shinshu daizokyo 大正藏新脩大藏經, 1987, Taipei : Shin Wen Feng.

TANAKA Issei [田仲一成], 1968, *Shindai chihōgeki shiryōshū* 清代地方劇資料集 [A collection of materials on regional operas in the Qing], Tōkyō : Tōkyō Daigaku Tōyō Bunka Kenkyūjo.

TANAKA Issei [田仲一成], 2002, *Zhongguo xiju shi* 中国戏剧史 [Histoire du théâtre chinois], Beijing : Beijing guangbo xueyuan chubanshe.

TANG Guizhang [唐圭璋] (ed.), 1965, *Quan Song ci* 全宋词 [Complete Ci Poetry of the Song Dynasty], Beijing – Hong Kong : Zhonghua shuju.

TANG Xianzu, 2002 (2^e éd.), *The Peony Pavilion: Mudan ting*, Bloomington : Indiana University Press, trad. Cyril Birch.

TAO Hongjing [陶弘景], 1987, « Zhengao 真誥 », in *Daozang* 道藏, vol. 20, p. 491-610.

TAO Mingzhi [陶明誌], 1987 (1934), *Zhou Zuoren lun* 周作人論 [Sur Zhou Zuoren], Shanghai : Shanghai shudian. (Fac-similé de l'édition Shanghai Beijing shuju, 1934.)

TAROCCO Francesca, 2007, *The Cultural Practices of Modern Chinese Buddhism: Attuning the Dharma*, London – New York : Routledge.

TEISER Stephen F., 1986, "Ghosts and ancestors in medieval Chinese religion: The Yü-lan-p'ên festival as mortuary ritual", *History of Religions*, vol. 26, no. 1, p. 47-67.

TEISER Stephen F., 1988, *The Ghost Festival In Medieval China*, Princeton : Princeton University Press.

TEISER Stephen F., 1994, *The Scripture on the Ten Kings and the Making of Purgatory in Medieval Chinese Buddhism*, Honolulu : University of Hawai'i Press.

TEISER Stephen F., 1999, "Picturing Purtagory. Illustrated Versions of the Scripture on the ten Kings », in Jean-Pierre DRÈGE (dir.), *Images de Dunhuang. Dessins et peintures sur papier des fonds Pelliot et Stein*, Paris : École française d'Extrême-Orient, p. 169-197.

TEO Stephen, 2011, "The Hong Kong Cantonese cinema: Emergence, development and decline", in SONG Hwee Lim, Julian WARD (dir.), *The Chinese Cinema Book*, London : British Film Institute, p. 107.

Teshigahara Hiroshi, 1927-2001, 2007, cat. expo. Museum of Modern Art (Saitama), Saitama : Museum of Modern Art.

TIAN Chao [田超], 2013, « Xijiao jingju hui dao xiao juchang, Yan Xijiao gaidong da yi re yi » 《惜·娇》京剧回到小剧场 阎惜娇改动大引热议 » [L'opéra de Pékin *Xi'jiao* joué sur une scène de poche : les changements apportés au personnage de Yan Xijiao suscitent des débats enflames], *Jinghua shibao* 京华时报, 18 novembre. <http://yule.sohu.com/20131118/n390303078.shtml> [consulté le 19 février 2016].

TIAN Rucheng [田汝成], 1980, *Xihu youlan zhiyu* 西湖遊覽志餘 [Supplement to the Guide to the West Lake], Shanghai : Shanghai guji chubanshe.

TIAN Xiaofei, 2007, *Beacon Fire and Shooting Star: the Literary Culture of the Liang (502-557)*, Cambridge (Mass.) – London : Harvard University Asia Center.

TIANXIA Guiyuan, 2011, *Di Huang (shang, zhong, xia)* 帝凰 (上、中、下) [L'Impératrice Phénix, tomes 1, 2 et 3], Nanjing : Jiangsu wenyichubanshe.

TIANXIA Guiyuan, 2009, *Di Huang* 帝凰 [L'Impératrice Phénix], Jiangsu : Xiaoxiang shuyuan. <http://www.xxsy.net/books/181561/default.html> [consulté le 6 juin 2015].

TIANXIA Guiyuan, *Fuyao huanghou (shang, xia)* 扶搖皇后(上、下) [L'impératrice Fuyao, tomes 1 et 2], *Fuyao huanghou zhongjie pian (shang, xia)* 扶搖皇后終結篇(上、下) [L'impératrice Fuyao, partie finale, tomes 1 et 2], Nanjing : Jiangsu wenyi chubanshe, 2011, 1548 pages.

TIFFANY Daniel, 2009, *Infidel Poetics: Riddles, Nightlife, Substance*, Chicago : University of Chicago Press.

TIFFANY Daniel, 2004, "Lyric substance: On riddles, materialism, and poetic obscurity", in Bill BROWN (ed.), *Things*, Chicago : University of Chicago Press, p. 72-98.

TILLEY Christopher *et al.* (ed.), 2006a, *Handbook of Material Culture*, London : SAGE publications.

TILLEY Christopher, 2006b, "Objectification", in Christopher TILLEY *et al.* (ed.), *Handbook of Material Culture*, London : SAGE publications, p. 60-73.

TING Guo, 2011, "Dickens on the Chinese Screen", *Literature Compass*, vol. 8, no. 10, p. 795-810.

TODOROV Tzvetan, 1975, *The Fantastic: A Structural Approach to a Literary Genre*, Ithaca (N.Y.) : Cornell University Press.

TONG De [同徳], 1755, *Cheng'an xubian 成案續編* [*Sequel Compilation of Leading Cases*], Tianjin : (édition conservée au Tōkyō Daigaku Tōyō Bunka Kenkyūjo).

TRAGANOU Jilly, 2004, *The Tōkaidō Road: Travelling and Representation in Edo and Meiji Japan*, London : Routledge – Curzon.

TSAI Ming-liang, 2011, “On the uses and misuses of cinema”, *Senses of cinema*, March. <http://sensesofcinema.com/2011/feature-articles/on-the-uses-and-misuses-of-cinema/> [consulté le 17 juin 2013].

TSU Jing, 2005, *Failure, Nationalism, and Literature*, Stanford (Calif.) : Stanford University Press.

TSURUTA Norio [鶴田法男] *et al.*, 1999-2009, *Hontō ni atta kowai banashi* ほんとはあった怖い話し, Fuji Tv.

UEDA Akinari, 1959, *Contes de pluie et de lune*, Paris : Gallimard – Unesco, trad. René Sieffert.

UEDA Akinari [上田秋成], 1969, *Tandai shōshin roku 胆大小心録*, in *Ueda Akinari shū*, Tōkyō : Iwanami shoten, « Nihon koten bungaku taikai ».

VECHAKON Hem, 2003a, « Sanya Rak » [Souvenir d’amour], in *Roy Pi Hem Vechakorn Winyan Raeron* [Centenaire de Hem Wechakon, l’âme errante], Bangkok : Wiriya, p. 103-110.

VECHAKON Hem, 1992, « Sanya » [Promesse], in *Peat Kru Phi Thai Maeung Nag Wanthong* [Découverte de la crypte aux fantômes thaïs : la ville de Wanthong], Bangkok : Dokya, p. 85-102.

VECHAKON Hem, 2003b, « Kru: Arun » [Maître Aroon], in *Roy Pi Hem Vechakorn Winyan Raeron* [Centenaire de Hem Wechakon, l’âme errante], Bangkok : Wiriya, p. 151-170.

VECHAKON Hem, 2003c, « Mao Thot » [Transfert de faute], in *Roy Pi Hem Vechakorn Winyan Raeron* [Centenaire de Hem Wechakon, l’âme errante], Bangkok : Wiriya, p. 207-218.

VUILLEUMIER Victor, 2012, “The decaying and dynamic scenery in some texts of Lu Xun, Xiao Hong, and Dai Wangshu: Modern experience and rewritten classical landscape”, in *Issues of Far Eastern Literatures. Book of Papers of 5th International Scientific Conference*, Saint-Petersburg : Saint Petersburg State University Publishing House, vol. 2, p. 79-86.

VUILLEUMIER Victor, 2010, « La Crucifixion et l’écriture du corps déchiré dans la nouvelle littérature chinoise », *Études chinoises*, n° 29, p. 321-339.

Waigang zhi 外岡志 [Gazetteer of Waigang], 2004 (Chongzhen reign), Shanghai : Shanghai shehui kexueyuan chubanshe.

WALEY Arthur, 1960, *Ballads and Stories from Tun-Huang. An Anthology*, London : Ruskin House, George Allen & Unwin.

WANG Chong [王充], 1974, *Lunheng* 论衡, Shanghai : Shanghai renmin.

WANG Chong [王充], 2011, *Balance des discours : destin, providence et divination*, Paris : Les Belles Lettres, éd. et trad. Marc Kalinowski.

WANG Chuansong [王傳淞], 1987, *Chou zhong mei : Wang Chuansong tanyilu* 丑中美 : 王傳淞談藝錄 [Beauté dans la laideur : Wang Chuansong parle de son art], Shanghai : Shanghai wenyi.

WANG David Der-wei, 2004, *The Monster that is History: History, Violence, and Fiction Writing in Twentieth-Century China*, Berkeley – Los Angeles : University of California Press.

WANG David Der-wei, 2005, "Second haunting", in David Der-wei WANG, SHANG Wei, *Dynastic Crisis and Evolution*, Cambridge (Mass.) – London : Harvard University Asia Center, p. 549-594.

WANG David Der-wei, 2015, *The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists Through the 1949 Crisis*, New York : Columbia University Press.

WANG, David Der-wei : voir aussi à Wang Dewei.

WANG Dewei [王德威], 2003a, *Xiandai Zhongguo xiaoshuo shi jiang* 現代中國小說十講 [Dix Leçons sur le roman chinois moderne], Shanghai : Fudan daxue chubanshe.

WANG Dewei [王德威], 2003b, « Hun xi gui lai 魂兮歸來 » [Las, les ombres reviennent], in *Zhongguo xiandai xiaoshuo shi jiang* 現代中國小說十講, Shanghai : Fudan daxue chubanshe, p. 349-393.

WANG Dewei [王德威], *Lishi yu Guaishou : Lishi, Baoli, Xushi* 歷史與怪獸 : 歷史, 暴力, 敘事 [The Monster, that is Histor : History, Violence, Narrative], Taibei : Maitian, 2011. WANG Li [王立], 2003, « Zhongguo gudai mingyou muti ji zhong leixing jiqi yanbian guocheng-jiantan mingjian shijie duiyu yangshi guanchang fubai de jielu 中國古代冥遊母題几种類型及演變過程-兼談冥間世界对于阳世官场腐败的揭露 » [Types de motifs du voyage aux enfers en Chine ancienne et leur transformation – en traitant également du dévoilement de la corruption de l'administration humaine par les sphères infernales], *Dongnan daxue xuebao* 東南大學學寶, vol. 5- n° 3, p. 101-106.

WANG Liqi [王利器], 1981a, *Fengsu tongyi jiaozhu*, Beijing : Zhonghua shuju, 2 vol.

WANG Liqi [王利器], 1981b, *Yuan Ming Qing sandai jinhui xiaoshuo xiqu shiliao* 元明清三代禁毀小說戲曲史料 [Matériaux historiques sur les interdictions de pièces de théâtre et de romans sous les dynasties des Yuan, Ming et Qing], Shanghai : Shanghai guji.

WANG Meng [王蒙], 1987, *Huodong bian renxing* 活動變人形, Beijing : Renmin wenxue.

WANG Meng'ou [王夢鷗] (ed.), 1983-1985, *Tangren xiaoshuo jiaoshi* 唐人小說校釋 [Collated and Annotated Edition of Tang Tales], Taipei : Zhongzhen shuju.

WANG Pu, 2011, “Poetics, politics, and Ursprung/yuan: On Lu Xun’s conception of Mara poetry”, *Modern Chinese Literature and Culture*, vol. 23, no. 2, p. 34-63.

WANG Senran [王森然], 1997, *Zhongguo jumu cidian* 中國劇目辭典 [Dictionnaire des pièces chinoises], Shijiazhuang : Hebei jiaoyu.

WANG Shijie, NA Zhiliang, ZHANG Wanli (ed.), 1967, *A Garland of Chinese Paintings*, Hong Kong : Cafa Company Limited, 3 vol.

WANG-TOUTAIN Françoise, 2007, « Le sutra qui sauve des maladies. Un aspect peu connu de Vajrapani, Protecteur de la Loi », in Jean-Pierre DRÈGE (dir.), *Études de Dunhuang et Turfan*, Genève : Droz, p. 99-128.

WANG Xijie [王希杰], 1998, *Dongwu wenhua xiaopin ji* 动物文化小品集 [Recueil d’essais sur la culture animale], Wuhan : Hubei jiaoyu.

WANG Yingzhi [王英志], 2010, *Qing shi sanbai shou* 清詩三百首 [Trois Cents Poèmes des Qing], Taipei : Sanmin shuju.

WANG Yiren [王以仁], 1984, *Wang Yiren xuanji* 王以仁選集 [Œuvres complètes de Wang Yiren], Hangzhou : Zhejiang wenyi chubanshe.

WANG Yousan [王友三] (ed.), 1982 (2^e éd.), *Zhongguo wushenlun shigang* 中国無神論史綱, Shanghai : Shanghai renmin.

WANG Zheng [汪政], XIAO Hua [晓华], 2008, « Su Tong de yiyi – yi Zhongguo xiandai xiaoshuo wei beijing 苏童的意义 – 以中国现代小说为背景 » [The significance in Su Tong—Taking as background Chinese contemporary novels], *Dangdai zuojia pinglun* 当代作家评论, n° 6, p. 81-88.

WANG Zhengpin [王正屏], s. d., « Zhou Xinfang yan Lü Meng 周信芳演吕蒙 ». http://www.china001.com/show_hdr.php?xname=PPDDMV0&dname=E5Hnk41&xpos=0 [consulté le 19 février 2016].

WATTERS T., 1874, “Chinese fox-myths”, *Journal of the North China Branch of the Royal Asiatic Society of Great Britain and Ireland*, no. 8, p. 45-65.

WAYMAN Alex, 1959, “Studies in Yama and Māra”, *Indo-Iranian Journal*, vol. 3, no. 1, p. 44-73.

WEBER Max, 1971, *Économie et société*, Paris : Plon.

WEDELL-WEDELLSBORG Anne, 2005, “Haunted fiction: Modern Chinese literature and the supernatural”, *The International Fiction Review*, vol. 32, nos 1-2. <http://journals.hil.unb.ca/index.php/IFR/article/view/7797/8854> 32, n. 1-2, 2005 [consulté le 19 février 2016].

WEI Fengjuan [韦凤娟], 2004, « Pinhua baojian », in SHI Changyu (ed.), *Zhongguo gudai xiaoshuo zongmu, baihua juan*, Taiyuan : Shanxi jiaoyu, p. 255-256.

Weishu 魏書, 1974, Beijing : Zhonghua shuju.

WEI Shu-chu, 2011, “Reading *The Peony Pavilion* with Todorov’s ‘Fantastic’”, *Chinese Literature: Essays, Articles, Reviews*, no. 33, p. 75-97.

WELLER Robert P., 1987, *Unities and Diversities in Chinese Religion*, Seattle : University of Washington Press.

WELLER Robert P., 1994, *Resistance, Chaos and Control in China. Taiping Rebels, Taiwanese Ghosts and Tiananmen*, Seattle : University of Washington Press.

Wenhua bu guanyu zhizhi shangyan “jinxi” de tongzhi 文化部关于制止上演“禁戏”的通知 [Annonce du ministre de la Culture concernant la défense de représenter les « pièces interdites »], 1980. <http://law1.law-star.com/law?fn=chl217s078.txt&truetag=1&titles=&contents=&dbt=chl> [consulté le 19 février 2016].

Wenzhong [文鐘], 1988 « Wentan heima Liu Xiaobo 文壇黑馬劉曉波 » [Liu Xiaobo, critique surprenant], *Jiefang yuebao* 解放月報 [Mensuel Libération], 1988 n° 12. http://www.open.com.hk/old_version/1011p68.html [consulté le 13 août 2016].

WEOHONG Songyot, 1999, « Nang Nank Tamnan Phi Tau Sutthai Khong Thai [Nang Nak, dernière légende thaïe de fantômes ?], *Sinlapa Watthanatham* [Art et Culture], n° 21, p. 64-71.

WHITE David Gordon, 1986, “Dakkhina’ and ‘Agnicayana’: An Extended Application of Paul Mus’s Typology”, *History of Religions*, vol. 26, no. 2, p. 188-121.

WICKS Ann B., AVRIL Ellen, 2002, “Introduction”, in Ann B. WICKS (ed.), *Children in Chinese Art*, Honolulu : University of Hawai’i Press, p. 1-30.

WILLIAMSON Craig, 1982, *A Feast of Creatures: Anglo-Saxon Riddle Songs*, Philadelphia : University of Pennsylvania Press.

WIND Edgar, 1976, *Cœuvres complètes, II*, Paris, Flammarion.

WIND Edgar, 1988, *Art et anarchie*, Paris : Gallimard, trad. Pierre-Emmanuel Dauzat.

WOLF Arthur, 1978, “Gods, ghosts, and ancestors”, in Arthur WOLF (ed.), *Religion and Ritual in Chinese Society*, Stanford (Calif.) : Stanford University Press, p. 131-182.

WONG Mary Shuk-han, 2011, “Personal weakness, personal choice: *Eternal Love* and transcultural adaptations of 1950s Hong Kong literature”, in *One for All: The Union Film Spirit*, Hong Kong : Hong Kong Film Archive, p. 98-108.

WONG Wang-chi, 1991, *Politics and Literature in Shanghai: the Chinese League of Left-wing Writers, 1930-1936*, Manchester – New York : Manchester University Press.

WOOLF Virginia, 1929, *A Room of One’s Own*, London : The Hogarth Press.

WOOLF Virginia, 2011, *Une pièce bien à soi*, Paris : Payot & Rivages, trad. Élise Argaud.

WRAY T. J., PRICE Ann Back, 2005, *Grief Dreams: How They Help*

Heal Us After the Death of a Loved One, San Francisco : Jossey-Bass.

WU Cheng'en, 1991, *la Pérégrination vers l'ouest*, Paris : Gallimard, trad. André Lévy, 2 vol.

WU Hung, 1994, "Beyond the great boundary: Funerary narrative in the Cangshan tomb", in John HAY (ed.), *Boundaries in China*, Oxford : Reaktion books, p. 81-105.

WU Hung, 2012, *A Story of Ruins: Presence and Absence in Chinese Art and Visual Culture*, London : Reaktion Books.

WU Zimu [吳自牧], 1984, *Mengliang lu 夢梁錄* [A Record of Dreams of Happiness], Hangzhou : Zhejiang renmin chubanshe.

Wucheng xianzhi 烏程縣志 [Gazetteer of Wucheng County], 1991 (Chongzhen reign), Beijing : Shumu wenxian chubanshe.

« Wulong yuan zongjiang 烏龍院總講 » [La Maison du Dragon noir, livret intégral], 2004, in *Su wenxue congkan*, vol. 319, p. 63-120.

WU Shuyin [吳書蔭], 1990, « Xu Zichang he 'Shuihu ji 許自昌和' 水滸記' » [Xu Zichang et sa pièce "Au bord de l'eau"], *Guji zhengli yu yanjiu* 古籍整理與研究, n° 6.

WU Shuyin [吳書蔭], GOU Renmin [苟人民], 1997, « Shuihu ji 水滸記 » [La pièce "Au bord de l'eau"], in LI Xiusheng [李修生] (ed.), *Guben xiqu jumu tiyao 古本戏曲剧目提要* [Répertoire analytique des pièces chinoises anciennes], Beijing : Wenhua yishu chubanshe, p. 315.

WU Xinlei [吳新雷] (ed.), 2002, *Zhongguo kunju dacidian 中国昆剧大辞典* [Grand dictionnaire du théâtre Kunju], Nanjing : Nanjing daxue chubanshe.

WU Xinlei [吳新雷], 1996, « Wutai yanchu xuanben xuanji Zhui bai qiu de lailong qumai 舞台演出本選集綴白裘的來龍去脉 » [Tenants et aboutissants de la composition du *Zhui bai qiu*, une anthologie de pièces pour la représentation scénique], in *Zhongguo xiqu shilun 中國戲曲史論* [Propos sur l'histoire du théâtre chanté chinois], Nanjing: Jiangsu jiaoyu.

Xikao da quan 西考大全, 2009-2016, *Wuyu xiao cidian 吴语小词典*. <http://wu-chinese.com/minidict/index.php?searchlang=ng> [consulté le 25 avril 2014].

Xikao da quan 西考大全, 1990 (reproduction de l'édition de 1915-1925), Shanghai : Shanghai shudian, 4 vol.). (voir aussi *Zhongguo jingju xikao 中国京剧希考*.)

XIA Tingguang [夏庭光], 1991, « Huozhuo Zidu de jishu buju 活捉子都的技术布局 » [Les dispositions techniques pour la représentation de *Zidu saisi vivant*], *Sichuan xiju 四川戏剧*, n° 4, p. 20-21.

XIAO Cuihua [小翠花], 1962, *Jingju huadan biao'yan yishu 京剧花旦表演艺术* [L'art d'interpréter le rôle de *huadan* dans l'opéra de Pékin], Beijing : Beijing chubanshe.

XIAO Xiangming [肖向明], YANG Linxi [杨林夕], 2007/2, « Gudai wenxue "gui" wenhua zhi liubian 古代文学“鬼”文化之流变 »

[Développement de la culture « spectrale » dans la littérature chinoise ancienne], *Xueshu jie* 学术界 [*Academics in China*], n° 123, mars, Beijing : Renda fuyin ziliao.

XIAO Zhiwei, 1999, «Constructing a new national culture: Film censorship and the issues of Cantonese dialect, superstition, and sex in the Nanjing decade», in ZHANG Yingjin (dir.), *Cinema and Urban Culture in Shanghai, 1922-1943*, Stanford (Calif.) : Stanford University Press, p. 183-199.

XIE Zhaozhe [谢肇浙], 1975, « Wu zazu 无杂俎 », *Biji xiaoshuo daguan babian diliuce* 笔记小说大观八编第六册, Taibei : Xinxing shuju.

XIONG Quan [熊權], 2007, « Lun Dageming yu zaoqi zuoyi wenxue de xingqi: yi dui 'geming jia lian'ai' chuanguo fasheng de kaocha weili 論大革命與早期左翼文學的興起——以對“革命加戀愛”創作發生的考察為例 » [The Great Revolution and the rising of the early leftist literature: taking the example of the writing of *Revolution Plus Love*], *Zhongguo wenxue yanjiu* 中國文學研究 [Research of chinese literature], n° 1, p. 97-101.

XU Dishan [許地山], 1998, *Xu Dishan wenji* 許地山文集 [Œuvres complètes de Xu Dishan], Beijing : Xinhua chubanshe, 2 vol.

XU Fuming [徐扶明], 1994, « *Shuihu ji* yu *Song shi hui* ‘水滸记’与‘宋十回’ » [La pièce *Au bord de l'eau* et les *Dix Scènes de Song Jiang*], *Yishu baijia* 艺术百家, n° 4, p. 70-77.

XU Ke [徐珂] (ed.), 1966, *Qingbai leichao* 清稗類鈔 [Encyclopédie thématique des anecdotes Qing], Taibei : Shangwu yinshuguan.

XU Shen [许慎], 1985, *Shuowen jiezi* 说文解字 [Dictionnaire analytique], Taibei : Liming wenhua.

XU Shuang, 2016, « L'écriture du fantastique chez Mo Yan », in ZHANG Yinde, XU Shuang, Noël DUTRAIT (dir.), *Mo Yan, au croisement du local et de l'universel*, Paris : Seuil.

XU Shuang, 2016 b, «Traveling through Time and Searching for Utopia: Utopian Imaginaries in Internet Time-Travel Fiction», in *Frontiers of Literary Studies in China*, Higher Education Press, Beijing, volume 10, Issue 1 “On Time and Temporality”, p. 113-132.

XU Xianglin, 1997, *Zhongguo guixi* 中國鬼戲 [le Théâtre de fantômes en Chine], Tianjin : Tianjin jiaoyuchubanshe.

XU Xishen [許禧身], 1912, *Tingqiuguan shici* 亭秋館詩詞 (édition originale conservée à la section de Beihai de la Bibliothèque nationale chinoise).

XU Xu [徐訏], 1937, « Gui lian 鬼戀 » [Ghost Love], *Yuzhoufeng* 宇宙風 [*Cosmic Wind*], n°s 32, 33, p. 444-448, 488-493.

XU Xu [徐訏], 2008 (2nd ed.), *Gui lian* 鬼戀 [Ghost Love], Beijing : Huaxia chubanshe.

XU Xu [徐訐], 1966, « Zibai 自白 » [Confession], *Xu Xu quanji* 徐訐全集 [The Complete Works of Xu Xu], Taibei : Zhengzhong shuju, vol. 12, p. 305-308.

XU Xu [徐訐], 1991, *Xiandai Zhongguo wenxue guoyan lu* 現代中國文學過眼錄 [A Transient Record of Modern Chinese Literature], Taibei : Shibao wenhua.

XUAN Ding [宣鼎], 1985 (1877), *Yeyu qiudenglu* 夜雨秋燈錄 [Notes prises sous une lampe d'automne pendant la pluie nocturne], Changsha : Yue Lu shushe.

XUANZANG [玄奘], *Da Tang Xiyu ji* 大唐西域記 [Record of the Western Countries at the time of the Great Tang Dynasty], T. 2087, LI.

XUNZI, 1994, *Xunzi: A Translation and Study*, Stanford (Calif.) : trans.by John OBLOCK Stanford University Press, vol. 3.

YAMAGATA Bantō [山片蟠桃], 1973, « Yume no shiro 夢ノ代 », *Tominaga Nakamoto Yamagata Bantō* 富永仲基・山片蟠桃, Tōkyō : Iwanami shoten, « Nishon shisō taiki ».

YAN Fu, 1977, *les Manifestes de Yan Fu*, Paris : Fayard, p. 47-138, trad. François Houang.

YAN Jiayan [嚴家炎], 1989, *Zhongguo xiandai xiaoshuo liupai* 中國現代小說流派 [A History of Schools in Modern Chinese Fiction], Beijing : Renmin wenxue chubanshe.

YAN Zhitui [Yen Chih-t'ui], 1968, *Family Instructions for the Yan Clan*, Leiden : Brill, trad. Teng Ssu-yü.

YAN Zonglin [閻宗臨], 1935a, « Mohun 墨魂 » [Fantômes d'encre] in *Xin Beichen* [Nouvelle étoile polaire], n° 10, p. 1076-1080.

YAN Zonglin [閻宗臨], 1935b, « Yi kumeng dai jinian 以苦夢代紀念 » [Rui Mei, souvenir d'un rêve triste], *Xin beichen* 新北辰 [Nouvelle Étoile polaire], s. l. : s. n., n°s 9-10, p. 1079-1080.

YAN Zonglin [閻宗臨], 1937a, « Ye yan 夜煙 » [Brumes nocturnes], *Xin beichen* 新北辰 [Nouvelle Étoile polaire], vol. 3, n°s 9-10, p. 893-905.

YAN Zonglin [閻宗臨], 1937b, « Kulou de weixiao 骷髏的微笑 » [Le sourire du squelette], *Xin beichen* 新北辰 [Nouvelle Étoile polaire], s. l. : s. n., n°s 9-10, p. 904.

YAN Zonglin [閻宗臨], 1937c, « Gucheng 古城 », [Cité ancienne], *Xin Beichen* 新北辰 [Nouvelle Étoile polaire], n°s 9-10, p. 900-901.

YAN Zonglin [閻宗臨], 1934, *Bodong* 波動 [Changements], s. l. : Gongji shuju.

YANG Ch'ing K'un, 1961, *Religion in Chinese Society*, Berkeley – Los Angeles : University of California Press.

YANG Fengjie [楊鳳杰] 2000, *Huozhuo Sanlang* 活捉三郎 *Jingyun dagu* 京韻大鼓, VCD, Tianjin wenhua yishu yinxiang chubanshe.

YANG Limin [楊立民], 1986, *Xi'an Beilin* 西安碑林, Shanghai : Shanghai meishu chubanshe.

YANG Qiuhong [楊秋紅], 2009, *Zhongguo gudai guixi yanjiu* 中國古

代鬼戏研究 [Recherches sur les pièces à fantômes chinoises anciennes], Beijing : Zhongguo chuanmei daxue.

YANG Xin [楊新], 1985, « Zhou Chen de Qishi tu 周臣的乞食圖 » [Zhou Chen's *Beggars*], *Meishu yanjiu* 美術研究, n° 2, p. 85-88.

YANG Xin, 2003, « La dynastie des Ming », in YANG Xin, Richard M. BARNHART, NIE Chongzheng *et al.* (ed.), *Trois Mille Ans de peinture chinoise*, Arles : Philippe Picquier.

YANG Yanmei [楊艷梅], 1995, « Zhongguo gudian wenxue zhong de hugui xianxiang toushi 中国古典文学中的鬼狐现象透视 », *Jilin shifan daxue xuebao* 吉林师范大学学报, Renmen shehui kexue ban, n° 1, p. 35-39.

YANG Zhihe [楊致和], 1984, *Xiyou ji zhuan* 西遊記傳, Beijing : Renmin wenxue.

YE Lingfeng [葉靈鳳], 2003, *Ye Lingfeng sanwen* 葉靈鳳散文 [Textes en prose de Ye Lingfeng], Hangzhou : Zhejiang wenyi chubanshe.

YE Niu [野牛], 1993, *Ye Niu zai Zhongguo yi jiu jiu er* 野牛在中國 [Jours d'hiver : Ye Niu dans la Chine de 1992], Wuhan : Hubei meishu chubanshe.

Yiyuan 異苑, 1996, Beijing : Zhonghua shuju.

YIAN Tsouan Lin, 1937, *Essai sur le père du Halde et sa description de la Chine*, thèse de lettres, université de Fribourg.

YIN Qisheng [殷啟聖], 1984, « Yaotian yue 堯天樂 » [Music for the Pole of Heaven], in WANG Qiugui [王秋桂] (dir.), *Shanben xiqu congkan* 善本戲曲叢刊, Taipei : Taiwan xuesheng shuju, vol. 8.

YOSHIMOTO Banana, 2001 (1999), *Dur, dur. Deux contes*, Paris : Rivages, trad. Dominique Palmé, Sato Kyoko.

YU Anthony, 1987, "Rest, Rest, Perturbed Spirit! Ghosts in traditional Chinese prose fiction", *Harvard Journal of Asiatic Studies*, no. 47-2, p. 397-434.

YU Biyun [俞陞雲], 1894, *Xuanhuashi shiji* 絢華室詩記 (édition conservée à la bibliothèque de Shanghai).

YU Biyun [俞陞雲], 1894, *Xuanhuashi shiyi* 絢華室詩憶 (édition conservée à la bibliothèque de Shanghai).

YU Dafu [郁達夫], 1996, *Yu Dafu xiaoshuo quanji* 郁達夫小說全集 [Nouvelles complètes de Yu Dafu], Changchun : Shidai wenyi chubanshe, 2 vol.

YU Mo-wan, 1989, « Xiangang guiguai pian zhetan » [Random talks on Hong Kong ghost movies], in *Phantoms of the Hong Kong Cinema*, Hong Kong : Hong Kong Urban Council, p. 76.

YU Runmin [俞潤民], CHEN Xun [陳煦], 1999, *Deqing Yushi: Yu Yue, Yu Biyun, Yu Pingbo* 德清俞氏：俞樾，俞陞雲，俞平伯, Beijing : Renmin daxue chubanshe.

YU Ying-shi, 1987, "Oh Soul come back! A study in the changing

perception of the soul and afterlife in pre-Buddhist China”, *Harvard Journal of Asiatic Studies*, no. 47-2, p. 363-395.

YU Yue [俞樾], 2010 (1899), *Chunzaitang quanshu* 春在堂全書 [Œuvres complètes de la Salle de la présence du printemps], Nanjing : Fenghuang chubanshe.

YU Zhi [余治], 1981, « Yihuatang tiaoyue 翼化堂條約 » [Règles de la salle Yihua], in WANG Liqi [王利器], *Yuan Ming Qing sandai jinhui xiaoshuo xiqu shiliao* 元明清三代禁毀小說戲曲史料 [Matériaux historiques sur les interdictions de pièces de théâtre et de romans sous les dynasties des Yuan, Ming et Qing], Shanghai : Shanghai guji, p. 196-200.

YUAN Hongdao 袁宏道, 2008, *Yuan Hongdao ji jianjiao* 袁宏道集箋校 [The Works of Yuan Hongdao, Annotated and Collated], Shanghai : Shanghai guji chubanshe.

« Yueyu pian jiang qu juejing » [Cantonese films soon to be extinct], 1948, *Qing Qing Dianying* 青青電影 [*Chin Chin Screen*], n° 32.

YŪMOTO Koichi [湯本豪一], 1999, *Meiji yōkai shinbun* 明治妖怪新聞, Tōkyō : Kashiwa shobō.

Za baozang jing 雜寶藏經, transl. ascr. to TANYAO 曇曜 and JIJIAYE 吉迦夜 (KIMKĀRYA? [act. 472]), T. 203, IV.

ZEITLIN Judith T., 1993, *Historian of the Strange: Pu Songling and the Chinese Classical Tale*, Stanford : Stanford University Press.

ZEITLIN Judith T., 1994, “Shared dreams: The story of the three wives’ commentary on *The Peony Pavilion*”, *Harvard Journal of Asiatic Studies*, no. 54-1, p. 127-179.

ZEITLIN Judith T., 1999, “The secret history of rocks: Objects and collecting in the Ming and Qing imagination”, *Orientalism*, mai, p. 40-47.

ZEITLIN Judith T., 2003, “Disappearing verses, writings on walls and anxieties of loss”, in Judith T. ZEITLIN, Lydia H. LIN, *Writing and Materiality in China*, Cambridge (Mass.) – London : Harvard University Press.

ZEITLIN Judith T., 2005, “The life and death of the image: Ghosts and portraits in Chinese literature”, in WU Hung, Katherine TSIANG (ed.), *Body and Face in Chinese Visual Culture*, Cambridge (Mass.) : Harvard University Asia Center, p. 229-256.

ZEITLIN Judith T., 2007, *The Phantom Heroine: Ghosts and Gender in Seventeenth-Century Chinese Literature*, Honolulu : University of Hawai’i Press.

ZEITLIN Judith T., 2009, “Luo Ping’s Early Ghost Amusement Scroll: Literary and Theatrical Perspectives”, in Kim KARLSSON, Michele MATTEINI, Alfreda MURCK (ed.), *Eccentric Visions: The Worlds of Luo Ping (1733-1799)*, Zurich : Rietberg Museum, p. 52-63.

ZEITLIN Judith T., 2010, “Operatic ghosts on screen: the case of *A test of love* (1958)”, *The Opera Quarterly*, vol. 26, nos. 2-3, p. 220-255.

ZENG Bairong [曾白融], 1989, *Jingju jumu cidian* 京剧剧目辞典 [Dictionnaire des pièces d'opéra de Pékin], Beijing : Zhongguo xiju chubanshe.

Zengyi ahan jing 增一阿含經 [Ekottarāgama], transl. ascr. to GAUTAMA SAMGHADĒVA 瞿曇僧伽提婆 [act. 383-398], T. 125, II.

ZENG Yu [曾煜] (ed.), 1996, *Liaokan gui yu shen* 聊侃鬼與神 [Random Notes on Ghosts and Gods], Changchun : Jilin renmin chubanshe.

ZENG Zhaomin [曾昭岷] (ed.), 1999, *Quan Tang Wudai ci* 全唐五代詞 [Complete Ci Poetry of the Tang and Five Dynasties], Beijing : Zhonghua shuju.

ZHAN Qianyu, 2004, *Pu Xinyu* 溥心畬, Taipei : Artist Publishing Co.

ZHANG Cixi [张次溪] (ed.), 1988, *Qingdai Yandu liyuan shiliao* 清代燕都梨园史料 [Documents historiques sur le théâtre et les comédiens à Pékin sous les Qing], Beijing : Zhongguo xiju chubanshe. ZHANG Jiande [张建德 Stephen Teo], 2009, « Liaozhai lingyi yu lengzhan dianying 聊齋靈異與冷戰電影 » [The Liaozhai-Fantastic and the cinema of the Cold War], in WONG Ain-ling [黃愛玲], LEE Pui-tak [李培德] (ed.), *Lengzhan yu Xianggang dianying* 冷戰與香港電影 [Cold War and Hong Kong Cinema], Hong Kong : Hong Kong Film Archive, p. 234-235.

ZHANG Jingyuan, 1992, *Psychoanalysis in China, Literary Transformations, 1919-1949*, Ithaca : Cornell University.

ZHANG Juxiang [張菊香], ZHANG Tierong [張鐵榮], 2000, *Zhou Zuoren nianpu 1885-1967* 周作人年譜 1885-1967 [Annales de Zhou Zuoren, 1885-1967], Tianjin : Tianjin renmin chubanshe.

ZHANG Qiyun [張其昀] (ed.), 1968, *Zhongwen da cidian* 中文大辭典 [Grand Dictionnaire du chinois], Taibei : Zhongguo wenhua daxue chubanshe.

ZHANG Qinghua [張清華], 1998, « Shinian xin lishizhuyi sichao huigu 十年新歷史主義文學思潮回顧 » [Regard rétrospectif sur les dix ans de *New Historicism*], *Zhongshan* 鐘山, n° 4. ZHANG Shuqiong [張淑瓊], 1989, *Tang shi xin shang*, 2唐詩新賞, 2, Taipei : Diqiu chubanshe 地球出版社.

ZHANG Wei [張煒], 1987, *Gu chuan* 古船 [le Vieux Bateau], Beijing : Renmin wenxue.

ZHANG Wei [張煒], 2014, *le Vieux Bateau*, Paris : Seuil, trad. Annie Bergeret Curien, Xu Shuang.

ZHANG Weizhong [张卫中], 2011, « Su Tong yu Bo'erhesi 苏童与博尔赫斯 » [Su Tong and Borges], *Hainan shifan daxue xuebao* 海南师范大学学报, vol. 24, n° 4, p. 102-106.

ZHANG Xuexin [张学昕], 2007, « Lun Su Tong xiaoshuo xiezuo

de lingqi 论苏童的灵气 » [On Su Tong's craftsmanship in creation], *Dangdai zuojia pinglun* 当代作家评论, n° 6, p. 45-54.

ZHANG Xuexin [张学昕], Su Tong [苏童], 2008, « Ganshou ziji zai xiaoshuo shijiel de muguang – Guanyu duanpian xiaoshuo de duihua 感受自己在小说里的目光 – 关于短篇小说的对话 » [Feeling his own vision in the narrative world – Conversation on short stories], *Dangdai zuojia pinglun* 当代作家评论, n° 6, p. 63-69.

ZHANG Xuexin [张学昕], 2008, « Su Tong yu Zhongguo dangdai duanpian xiaoshuo de fazhan 苏童与中国当代短篇小说的发展 » [Su Tong and the development of contemporary short stories], *Dangdai zuojia pinglun* 当代作家评论, n° 6, p. 69-80.

ZHANG Xuexin [张学昕], 2004, « Weimei de xushu 唯美的叙述 » [The aesthetic narration], *Dangdai zuojia pinglun* 当代作家评论, n° 3, p. 79-88.

ZHANG Xuexin [张学昕], 2005, « Xugou de reqing » [Fictional passion], *Dangdai zuojia pinglun* 当代作家评论, n° 6, p. 35-45.

ZHANG Yanghao [張養浩], *Guitian leigao* 歸田類稿 [Assorted Writings from Retirement], in *Siku quanshu*, vol. 1192.

ZHANG Yinde, 2010, « Le cas de Shao Xunmei », in Nicolas IDIER (dir.), *Shanghai : histoire, promenades, anthologie et dictionnaire*, Paris : Robert Laffont, p. 617-635.

ZHANG Yinde, 2008, *Littérature comparée et perspectives chinoises*, Paris : L'Harmattan.

ZHANG Youhe [张友鹤] (éd.), 1979, *Tang Song chuanqi xuan* 唐宋傳奇選 [Anthologie des nouvelles extraordinaires des Tang et Song], Beijing : Renmin wenzue chubanshe.

ZHANG Zhenhuai [張珍懷], 2009, *Qingdai nü ci ren xuanji* 清代女詞人選集 [Anthologie de ci féminins de la dynastie Qing], Hefei : Huangshan chuashushe.

ZHANG Zhen, 2005, *An Amorous History of the Silver Screen: Shanghai Cinema, 1896-1937*, Chicago : University of Chicago Press.

ZHANG Zhenguo [張振國], 2011, *Wan Qing Minguo zhiguai chuanqi xiaoshuoji yanjiu* 晚清民國志怪傳奇小說集研究 [Études sur les récits fantastiques et extraordinaires de la fin des Qing et de la République], Nanjing : Fenghuang chubanshe.

ZHANG Zhenjun [张振军], 1996, « Cong renshen lian dao renyao lian : gudai xiaoshuo zhong ren yu yilei lian'ai gushi tanzong 从人神恋到人妖恋：古代小说中人与异类恋爱故事探踪, 古代小说中人与异类恋爱故事探踪 » [De l'amour entre humain et divinité à l'amour entre humain et démon : sur les traces des histoires d'amour anciennes entre humains et créatures de l'étrange], in *Chuantong xiaoshuo yu Zhongguo wenhua* 传统小说与中国文化 [Fictions traditionnelles et culture chinoise], Guilin : Université normale du Guangxi, « Zhongxue congshu ».

ZHAO Bangyan [趙邦彥], 1931, « Jiuzi mu kao 九子母考 »,

Zhongyang yanjiuyuan lishi yuyan yanjiusuo jikan 中央研究院歷史語言研究所集刊, n° 2 et 3, p. 261-274.

ZHAO Ruqin [赵茹琴], 1996, « Nongzhuang danmo yu xiangyi : chaoju huazhuang gongzuo jishu 浓妆淡抹欲相宜 – 潮剧化妆工作记述 » [Notes sur le maquillage et les costumes de l'opéra de Chaozhou], originellement paru dans *Guangdong yishu* 广东艺术 1996-4. <http://www.chaoju.com/mingjijaxinxu/zhaoruqin/02.htm> [consulté le 8 décembre 2014].

Zhengfa nianchu jing 正法念處經 [Saddharmasmṛtyupasthānasūtra], transl. ascr. to GAUTAMA PRAJÑARUCI 瞿曇般若流支 (538-543), T. 721, XVII.

ZHENG Guangzu, 2001, *le Mal d'amour de Qiannü ou L'âme qui se sépara de son corps*, Trieste : Università degli Studi, trad. Isabella Falaschi.

ZHENG Xiaoxu [鄭孝胥], 2003, *Haizang lou shiji* 海藏樓詩集 [Recueil de poèmes du Pavillon de la mer cache], Shanghai : Shanghai guji chubanshe.

ZHENG Rongjian [郑荣健], 2013, « Zhuanjia yantao xiao juchang jingju Xi'Jiao, renwei gaibian bie rang Yan Xijiao koutu Du Liniang taice 专家研讨小剧场京剧《惜·娇》，认为 – 改编别让阎惜娇口吐杜丽娘台词 » [Des experts discutent la mise en scène de *Xi'Jiao* pour l'opéra de Pékin de poche ; ils jugent qu'on ne doit pas faire s'exprimer Yan Xijiao comme Du Liniang], *Zhongguo yishu bao* 中国艺术报, 25 novembre 2013. http://www.ccm.edu.com/bbs13_203914.html [consulté le 18 février 2016].

ZHIYI [智顛], 1996, « Mohe zhiguan 摩訶止觀 » [The great calming and contemplation], in *Xuxiu Siku quanshu* 續修四庫全書, Shanghai : Shanghai guji chubanshe, vol. 1279.

Zhongguo jingju xikao 中国京剧希考, 2000-. <http://scripts.xikao.com/> [consulté le 19 février 2016].

ZHONGGUO SIGUAN BIHUA QUANJI BIANJI WEIYUANHUI [中國寺觀壁畫全集編輯委員會] (ed.), 2011, *Ming Qing siguan shuilu fabui tu* 明清寺觀水陸法會圖 [Ming and Qing dynasties Water-and-Land Ritual Temple Paintings], in Guanzhou : Guandong jiaoyu chubanshe, « *Zhongguo siguan bihua quanji* 中國寺觀壁畫全集 ».

ZHONGGUO SIGUAN BIHUA QUANJI BIANJI WEIYUANHUI (ed.) *Yuandai siguan shuilu fabui tu* 元代寺觀水陸法會圖 [Yuan Dynasty Water-and-Land Ritual Temple Paintings], in Guanzhou : Guandong jiaoyu chubanshe, 2011, « *Zhongguo siguan bihua quanji* 中國寺觀壁畫全集 ».

ZHOU Chengren, 2011, “Glory be with Cantonese films: Ng Cho-fan and Union Film”, in Grace NG, *One for All: The Union Film Spirit*, Hong Kong : Hong Kong Film Archive, p. 9-18.

Zhouhou beiji fang 肘後備急方, 1999, Beijing : Zhongyi

gujichubanshe.

ZHOU Qingyuan [周清原著], LIU Yaolin [刘耀林], XU Yuan [徐元] (eds.), 1985, *Xihu er ji* 西湖二集 [Second recueil du Lac de l'Ouest], Hangzhou : Zhejiang wenyi.

« Zhou Xinfang yan Lü Meng 周信芳演吕蒙 » [Zhou Xinfang jouant Lü Meng], s. d. http://www.china001.com/show_hdr.php?xname=PPDDMV0&dname=E5H NK41&xpos=0 [consulté le 19 février 2016].

ZHOU Zhi [周志], 2004, *Huashen yuyun. Yuan Ming Qing siguan bibua* 畫聖餘韻 – 元明清寺觀壁畫 [The charm of master painters: temple mural paintings of the Yuan, Ming and Qing Dynasties], Beijing : Wenwu chubanshe.

ZHOU Zuoren [周作人], 1987a, *Ziji de yuandi* 自己的園地 [Mon jardin], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1987b, *Yutian de shu* 雨天的書 [Livre des jours de pluie], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1987c, *Tan hu ji* 談虎集 [Propos sur le tigre], Shanghai : Shanghai shudian, 2 vol. (2 vol., fac-similé de l'édition de 1936.)

ZHOU Zuoren [周作人], 1987d, *Kuzhu zaji* 苦竹雜記 [Notes du bambou amer], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1987e, *Zhitang xuba* 知堂序跋 [Zhitang : préfaces et postfaces], éd. ZHONG Shuhe [鐘叔河], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1988a, *Yongri ji* 永日集 [Jour sans fin], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1988b, *Kan yun ji* 看雲集 [En contemplant les nuages], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1988c, *Ye du chao* 夜讀抄 [Copies de lectures nocturnes], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1989a, *Ertong wenxue xiaolun* 兒童文學小論 [Précis sur la littérature enfantine], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1989b, *Yishu yu shenghuo* 藝術與生活 [L'art et la vie], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1989c, *Zhongguo xinwenxue de yuanliu* 中國新文學的源流 [Les origines de la nouvelle littérature chinoise], Changsha : Yuelu shushe chubanshe.

ZHOU Zuoren [周作人], 1995b, *Zhou Zuoren jiwaiwen* 周作人集外文 [Inédits de Zhou Zuoren], éd. CHEN Zishan [陳子善], ZHANG Tierong [張鐵榮], Haikou : Hainan guoji xinwen chuban zhongxin, 2 vol.

ZHOU Zuoren [周作人], 1995a, *Zhou Zuoren shi quanbian jianzhu* 周作人詩全編箋註 [Œuvre poétique complète de Zhou Zuoren,

annotée et commentée], éd. WANG Zhongsan [王仲山], Shanghai : Xuelin chubanshe.

ZHOU Zuoren [周作人], 2001, *Yaotang zawen* 藥堂雜文 [Zawen de Yaotang], Shijiazhuang : Hebei jiaoyu chubanshe.

ZHOU Zuoren [周作人], 2002, *Zhitang huixianglu* 知堂回想錄 [Mémoires de Zhitang], Shijiazhuang : Hebei jiaoyu chubanshe, 2 vol.

ZHU Chongzhi [朱崇志], 2004, *Zhongguo gudai xiqu xuanben yanjiu* 中国古代戏曲选本研究 [Recherches sur les anthologies théâtrales anciennes], Shanghai : Shanghai guji chubanshe.

ZHU Kai [朱凱], s. d., *Haotian ta Meng Liang dao gu* 昊天塔孟良盜骨 [Meng Liang vole les ossements à la Tour Haotian]. http://www.gushiwen.org/GuShiWen_e278235ce0.aspx. [consulté le 6 juin 2015].

ZHU Guangqian [朱光潛], 1993, *Zhu Guangqian xuanji* 朱光潛選集 [Textes choisis de Zhu Guangqian], éd. YANG Xin [楊新], ZHU Shirong [朱式容], Tianjin : Tianjin renmin chubanshe.

ZHU Guochen [朱國忱], ZHU Wei [朱威], 2006, « Guanyu Bohai shi dengchuang 關於渤海石燈幢 » [On the stone lantern *chuang* in Bohai], *Dongbai shidi* 東北史地, n° 2, p. 10-19.

ZHU Wei [朱威], 2006, « Shishi de kongdong 史詩的空洞 [Vacuité d'une épopée] », in FENG Xizhe, ZHAO Runmin (dir.), *Shuobujin de Bailuyuan* 說不盡的《白鹿原》 [On n'aura jamais tout dit sur *Bailuyuan*], Xi'an : Shaanxi Renmin wenzue, p. 190-195.

Zhuangzi jishi 莊子集釋, 1997, Beijing : Zhonghua shuju.

Zhubing yuanhou lun 諸病源候論, 1999, Beijing : Zhongyi gujichubanshe.

Zhui bai qiu 綴白裘, 2005, QIAN Decang [錢德蒼], WANG Xieru [汪協如], ed., Beijing : Zhonghua shuju.

ZONG Lin [宗懔], 1987, *Jing Chu suishi ji* 荆楚歲時記 [A Record of Seasonal Festivals in the Jing and Chu Regions], Taiyuan : Shanxi renmin chubanshe.

ZUFFEREY Nicolas, 1995, *Wang Chong (27-97 ?) : connaissance, politique et vérité en Chine ancienne*, Bern : Peter Lang, « Études asiatiques suisses ».

ZUO Hongying [左紅英], 2007, *Shi lun Yuewei caotang biji hu gui tical de miaoxie* 试论《阅微草堂笔记》狐鬼题材的描写 [Portrait de renards et de fantômes dans les *Notes de la chaumière des observations subtiles*], mémoire de master, Hebei daxue.