

# An Experimental Study of Wu Weiye's "Remote and Deep" in Chinese Opera

Yuyan Wang

Beijing Language and Culture University, Beijing 100083, China  
13114876097@qq.com

**Abstract:** During the transition period of the Ming and Qing dynasties when the going gets tough, many marginalized scholars in an awkward situation chose to create opera to comfort their mourning for the former dynasty. This essay takes Wu Weiye and his play *Mo Ling Chun* as an example, and discusses the emotional sadness in the work and the subtle view of the literati on opera, in an attempt to show the embrace of literature in the context of objective historical conditions.

**Keywords:** Ming and Qing dynasties; Chinese opera; Wu Weiye.

## 1. The world of Chinese opera in the late Ming and early Qing dynasties

Chinese opera, traditionally known as a "Xiao Dao", was hardly a classy genre. Its main style, the miscellaneous drama and legend, flourished in the Yuan and Ming dynasties and profoundly influenced the daily life and cultural fashions of ancient time nearest to the present. However, it was still rejected by the *Si Ku Quan Shu* compiled during the Qianlong period of the Qing Dynasty.<sup>1</sup> Since the day Chinese opera was born on folk land, it has been experiencing a constant battle about its character between elegance and vulgarity. By the end of the Ming Dynasty, Chinese opera had already been "elegancies" by the intellectual and religious scribes, and KunQu was a product of Wei Liangfu's efforts to "remove the bad sound of southern opera and open up a new hall"<sup>2</sup>. In the middle and late Ming dynasties, the number of the KunQu literati and opera librettist were constantly increasing, and the literati's view of opera was also changing. The Qing's iron hooves shattered the life of songs and dances of the Han and eventually seized the state power with military force. The turbulent times gave rise to many corresponding dramatic works. The creative output of the literati scholars cannot be underestimated, but they received mixed comments. According to Meng Sen, "At the time of dynastic changes, the style of advocating excellence often flourished. Those who pretended to be elegant, but also took advantage of the feeling of vicissitudes and the sadness of millet and wheat, to color it, in order to write their own swashbuckling habits. Several people advocated it, and at the same time several times and it became vulgar."<sup>3</sup> The author thinks otherwise. The literati put their feelings of vicissitude in the opera and their nostalgia for the ancient times in the artists, both of which are genuine, and cannot be equated with "vulgarity" or "the habit of being lascivious". As Zhang Yu argues, "the sadness and the hatred of the family and the country is a unique landscape in the works of the opera relics; the loneliness of the literati and the sorrowful anger of the reality are the sublimation of the traditional themes in the works of the relics."<sup>4</sup> At present, studies of Ming and Qing dynasty opera of adherents to the former dynasty are more concentrated on the writers and works full of realism, like Li Yu, limited on the "vicissitudes and sorrow" of other marginalized literati and scholars. Therefore, this essay analyzes the theatrical works and explores the life of Wu Weiye in the late Ming and early Qing to seek the value of the opera of the adherents to the former dynasty and to observe the mental outlook of the courtiers.

## 2. Wu Weiye's inner sustenance in opera

### 2.1 Wu Weiye's mentality as an adherent to the former dynasty

Wu Weiye, an important official in the late Qing dynasty, "suffered the turmoil and experienced the rise and fall" in the torrent of the times. His poetry style undergone a huge change. The former fanatical opera lovers also injected the sorrow of the separations and the chaos and his nation being subjugated into the creation of dramas and legends. In the early Qing Dynasty, the literati could be divided into two types, namely, those who maintained the moral integrity of adherents of the former dynasty and those who were placed in an awkward position. The former had a robust and melancholy style, while the latter had a subtle and sentimental one. Strictly speaking, Wu Weiye cannot be called a literatus adhering to the former dynasty. This is because in the ninth year of the reign of Shunzhi, the Qing government forcibly conscripted Wu Meicun in an attempt to break up the power of the scholars who adhered to the former dynasty in Jiangnan. Hou Fangwei, one of his close friends, wrote a letter to strongly discourage this, "The provenance of the bachelor will be divided from here, and so will the future generations of the world who will be watching the bachelor." 5 Making the poet an ally of the court was undoubtedly an important part of the Qing court's consolidation of power. However, Wu Meicun was weak in character and was even more concerned about the survival of his family. "Forced to continue in tears when his family met with misfortune"6 is a scene that is very similar to the one in which Meicun attempted to martyr himself for Si Zong in "When the Dashun army entered Beijing, it happened that Wu Meicun was in his old home, and when he heard about this, he immediately wanted to hang himself, but was later persuaded by his family after they found out about it, and his mother hugged him and cried, while telling him, 'After you die, how will we old people live.'"7 Meicun failed his martyrdom and then again chose to surrender to the Qing Dynasty for saving his family. In the tenth year of Shunzhi, Wu was called to the capital and lost his status as an adherent to the former dynasty and his political influence. History has brought Meicun an inescapable tragic fate, and many of his works also contain laments about the death of his country. In "I have endured death for more than twenty years, but how can I erase my sins now? I owe a debt of gratitude that should be filled, and I can't compare even with a feather", his questioning about himself is much greater than that of Qian and Gong, who had made the same choice. On the one hand, the emperor's kindness and patronage towards Meicun were far more than that of Qian and Gong. The Emperor Chongzhen had personally approved Meicun's papers, saying that he was "just and elegant, with wisdom", in order to quell the imperial examinations furore and protect the name of Meicun. Since then, Meicun has been entrusted with important responsibilities. However, Wu ended up working for two dynasties. Feeling guilty to the old one, he put all his remorse and bitterness into writing full of blood and tears. On the other hand, Qian and Gong were to make up for their regret by "making a mark" with their actual political talents, while Meicun lacked such talents. What else could he do but to 'establish his words' - to establish the only value of his life with his best and only literary creation? 8 It was also his remorse expressed at times in various literary forms that made him known to posterity, which in turn strengthened the understanding of him, bringing a better reputation than Qian and Gong. Zhao Yi once commented on Wu Weiye like this: "而自恨濡忍不死，局天踏地之意，没身不忘，则心与迹尚皆可谅。" 9 This is why the author would like to call him a literary figure with a strong adherence to the former dynasty.

### 2.2 The Remote and Deep of Mo Ling Chun

Wu Meicun's sorrowful feelings of mourning for his country are evident in his legendary play Mo Ling Chun. By drawing on the love story of Xu Shi and Huang Zhanniang, the play expressed the profound remembrance of the fall of the Southern Tang dynasty, which is also the reflection of Wu Meicun's mourning so for the previous dynasty. The play follows the absurdity of The Peony Pavilion and is followed by the rise and fall of The Peach Blossom Fan. Behind the love story, Wu

Weiye expresses his strong thoughts of his homeland, and also expresses his uncertainty and bitterness in the face of the reality of his predicament.

Xu Shi was historically the grandson of Xu Huiyin at the end of the Northern Song Dynasty, who was martyred in the struggle against the Jin (Song Shi, vol. 447), but Wu Weiye rewrites Xu Shi as the son of Xu Xuan of the Southern Tang Dynasty. Directly comparing the Jin invasion to the Qing invasion will bring huge political risk. One of the reasons why Wu Weiye dealt with the play like this lies in that the South Tang Xu Xuan was with Li Yu, king of the Southern Tang, into the new dynasty, which had lower political sensitivity. The author's choice of Xu Shi, who was martyred in the Northern Song Dynasty, is, however, a glimpse of Wu Weiye's innermost feelings about his failure in being martyred for the Ming. The historical Xu Shi represents an ideal self-image of Wu Weiye while the Xu Shi in the play is the product of the Wu's difficulties in reality.

In terms of plot content, the play is a romance, but it does not focus on the development of the hero and heroine's love for each other, as the romances usually do, but rather on the background of the rise and fall of the dynasty, and the sentimental atmosphere of the fall of the king. The hero, Xu Shi, sighs as soon as he appears, "Spring has gone and sorrow has come, and if I want to stay in spring, where can I hide from it?" There is no place in the world to dissipate Xu Shi's sorrow, for it is the bitter sorrow of the fall of his country, as "his family and country drifted apart and the city and dynasty moved away", and there is no family or country, and the land beneath his feet is a new dynasty, so how can the sorrow be dispersed? As soon as the play opens, it sets the emotional tone of sorrow and mourning for the whole play. In the tenth play, 'The Temple Market', the author's sorrow and sigh for his country are most strikingly expressed. When Xu Shi encounters the bustling market at the right time, all he can think of is the desolate temple where Li Yu, king of the Southern Tang Dynasty, "野鼠缘朱帐, 阴尘盖画衣" on his way to the market. Xu Shi, thinking that he and his father had received a great favour from the old country and had no way to repay it, could not help but shed tears, in stark contrast to the bustling marketplace around him. The frenzy is for the people, not for the fallen. As the frenzy subsides, Xu Shi notices the antique shops, which are also cold and quiet, matching his state of mind. The striking contrast between the chaos of the market and the coldness of the antique shop implies that prosperity will eventually come to an end and the farce will have to be ended, in keeping with Xu Shi's sense of sadness. Xu Shi receives a precious mirror from an old woman in the shop, and the tokens that Xu and Huang have used to communicate with each other throughout the play are now in their place, starting the rest of the play.

What is interwoven with a sense of sadness and sorrow in the play is not the rise and fall of Xu and Huang's love, but the external forces that brought the love to fruition - the spiritual union offset by the former ruler and the marriage granted by the new ruler in reality. The play is pervaded by strong thoughts of the old dynasty, interspersed with a sense of submission to the new dynasty at the end of the play. These subtle and complex emotional changes and dilemmas are an insidious expression of the contradictions and anxieties of the servant who has been favored by the old dynasty in the face of the interests of the new. 10 Thirty out of the first part of "Ci Yuan", Xu Shi is still unmoved by the rewards of the new dynasty. "What is the importance of a prize to me, even if my life is at stake?" After several attempts of dissuasion, Xu Shi's words slowly focus on the fact that he is going to find his wife and therefore refuses the prize. Here the animosity and estrangement towards the new dynasty dissipated little by little, intentionally or unintentionally. At this point Xu Shi began to hesitate, wandering, "我只为云雨散高唐, 因此上归思满潇湘。" "And the words seem to be like Zhao's urging, who will round up a lie for me in front of Emperor Li." When His Majesty decreed that Xu Shi could return after finding his wife, and that he would not be allowed to resign, the balance of Xu Shi's emotions finally shifted dramatically towards the new dynasty and the new emperor, "I am grateful to His Majesty for his generosity and brightness, and for surrendering a disobedient scholar." It is the dream of all aspirants in the world to meet a holy master, and Xu Shi was no exception. At the end of this play, Xu Shi finally accepts the Song

dynasty's 'great kindness'. The two conflicting emotions have thus reached a delicate balance in the author's mind. Later on, Li Houzhu, as the old ruler, does not object in any way to Xu Shi's service to the new dynasty, and the new emperor orders Xu Shi to build an 'immortal shrine' in honor of Li Houzhu. This makes for a harmonious, tranquil, and satisfying end to the play that was originally full of sadness and mourning. It is because of this peculiar relationship between the old and the new ruler that Xu Shi and the others are able to call Li Houzhu 'Jun' and at the same time sing the praises of the new ruler's 'holy grace'. The two seemingly contradictory emotions of nostalgia for the old country and service to the new dynasty, of feeling for the old lord and submitting to the new ruler, are naturally and seamlessly united in *Mo Ling Chun*, a situation that is unparalleled in any other classical work.<sup>10</sup> The moral and honorable favor that Xu Shi receives from the kings of both dynasties can be seen as an ideal world that Wu Weiye has constructed for himself, which is rather difficult to realize in reality. According to Liu Xianting's *Guang Yang Miscellany*, 'Wu Meicun was born on the day of the first lunar month. On New Year's Day, he dreamt that two green-clad men came and called out to him, saying, "The late Emperor has summoned you. Meicun thought he was the emperor and rushed there. He saw Emperor Lie. He cried and could not get up. Emperor Lie said: " Don't be sad, you were not the only one that day." <sup>12</sup> It is clear that this guilt constantly haunted Wu Weiye for the rest of his life, and he died with regret, unable to free himself from it.

Among the increasingly 'desk-based' literati operas, *The Mo Ling Chun*, which has a certain storytelling quality, is not merely an expression of the author's own feelings. The storytelling quality is mainly reflected in the plot that Xu Shi and Huang Zhanniang accidentally exchanged jade cups and precious mirrors, through which they see each other's images and fall in love with each other. However, the love between Xu and Huang is not driven by pursuit of 'love' and 'freedom' as Du Liniang in the case of 'love without knowing where it comes from', but rather the result of the matchmaking from the former emperor Li Houzhu and Huang Baoyi, which is closely related to the author's mentality as a adherence to the former dynasty and the situation he was faced with. Although it draws on the absurdity of *The Peony Pavilion*, it is ultimately inferior to it, as "love" is merely an excuse and a prop for expressing the "will" of the scholar. The happy ending of Xu Shi and Huang Zhanniang also fails to break the confines of the model of the reunion of the two characters. However, its way of expressing the rise and fall of countries through the characters on the stage has become a real inspiration for future generations. The 'Peach Blossom Fan' in the Kangxi period of the Qing Dynasty, which 'draws on the emotions of separation and reunion to write about the feelings of rise and fall', is similar to the 'melancholy rise and fall tied to Qi Luo' of 'Mo Ling Chun'. Aoki Masayoshi commented in his *History of Modern Chinese Opera*: "In short, Wu Weiye's works are good in terms of lyrics and music, but not successful in terms of drama. But when viewed against the backdrop of the times, they are overwhelmingly poignant and heartbreaking, and are certainly passable works." <sup>13</sup> Thus, on the basis of *Mo Ling Chun*, *The Peach Blossoms Fan* breaks through its limitations and "transcends the paradigm of the drama written by adherents of former dynasty to consider the social philosophies revealed by the transition of the Ming and Qing dynasties in a broad and deep perspective, allowing the cultural connotations of the literati saga to be dug into the depths." <sup>14</sup>

The earliest record of a performance of *Mo Ling Chun* dates back to the Cang Lang Ting Ya Ji in Nanchang in the 16th year of the Shunzhi era, and Wu Weiye's lyric "The Man Holds the Dew Pan - Watching the Performance of *Mo Ling Chun*" is also a record of a performance of this play at the Ya Ji. <sup>15</sup> It remains to be verified whether Wu's other miscellaneous plays were performed on the stage. The miscellaneous play *Linchunge* was written in the early years of the Shunzhi era, the exact year being unknown. The drama "Tongtiantai" also came out at the latest in the sixth year of Shunzhi, which is evidenced by Peng Bin's 'the crow cries on the Tongtian Terrace' in his Letter to Wu Jungong Gong Yin. <sup>16</sup> The scholarly hold different views about the date of the composition of 'Mo Ling Chun'. Some hold that it was written as late as the eighth year of Shunzhi, citing Yu Huai's poem 'When I went to Lou Dong, Wu Jun Gong Gong Yin stayed to drink at Lang Ran Hall, and drank with Zhou Zi Chuan', in which the fourth line of the poem reads 'Drunkenly killing 'Mo

Ling Chun'. Others say that the poem was written between the spring of the ninth and tenth years of Shunzhi. 17 However, it is basically certain that all of Meicun's miscellaneous plays and legends were written before his service to the Qing Dynasty, when he was forced by the Qing court to lose his integrity. The author says in The Preface to the Mo Ling Chun: "I was so disturbed by the fact that I was living without a lot of money that I was at a loss for words, and I felt as if I was going to encounter it, but I was going to follow it, and if it really happened, I sang three sighs, and so it was written." 18 An adherent to Ming, Chong Xiang commented on the play "Mo Ling Chun": "Every word is a pearl of the shark, and the gentleman's trust is remote and deep." (Tong Ren Ji, vol. 10)

### 2.3 Wu Weiye's view of opera

Chinese literati and scholars rarely identified themselves as opera writers, with a 'game mentality' in their minds. The majority of them adopt a casual attitude of either true or false towards opera, and Wu Weiye is no exception. If the "tomb of the poet Wu Weiye" that he instructed his son to carve for him before he died was "false", then the legendary miscellaneous works written by Wu Weiye were his "true". Although his identity as a playwright was somewhat skewed, Wu Weiye's view of opera was serious and earnest, which is shown in his biography, the "Bei Ci Guangzheng Pu", saying: "The legends of today are variations on the songs and dances of the ancients. However, it moves the hearts of people more than the songs and dances of the past. The unsuccessful scholars, who have accumulated their boredom and injustice in their chests, have nothing to express, so they borrow the songs of the ancients to write my depression and grievances; and my temperament, which I have borrowed from the ancients, hovers on the paper and turns on the spot." 18 Wu Weiye believed that opera was more powerful than songs and dances, and that the literati could express their grievances through the mouths of the ancients in the form of opera. Most of Wu's works are literate and deskbound, and his theatrical creations are only "touching" to the upper classes or to those who are in the same situation as he was. For the common people, his operas were undoubtedly a tribute too high to be popular, which cannot be seen as evidence of the literati's pretensions to elegance, but rather a result of the transformation of opera from vulgarity to elegance.

Wu Weiye fully acknowledges the literary status of the opera, saying in his Preface to Three Collections of Miscellaneous Plays: "Since the Han and Wei dynasties, the four-words have become five or seven-words, and the longer ones even have a hundred rhymes. The five or seven rhymes have become poetry, and the longer ones are even three or four queues. The longer the words, the better the meaning. Tang poetry and Song lyrics can be considered beautiful and ready, but the literati have not yet finished, and the poetic surplus has changed into a song." 18 Different from poetry, which is short and strictly metrical, opera, which is more freely and loosely structured, can more fully express the author's subtle thoughts, as the saying goes, "its words become longer, and its meaning is more fluent". Wu Weiye's mourning is thoroughly expressed in the form of opera.

Wu Weiye's operas also have a distinctly poetic tendency, focusing more on the self-analysis, but they are rarely performed. There are two reasons for this. The first reason is that under the oppressive policies of the Qing court, he was trying to be worldly wise and make himself safe. Li Yu's masterpiece, Qian Zhong Lu, has changed its title several times, but its popularity has not diminished, because Li Yu was determined never to serve the Qing. Wu Weiye, who served the new dynasty for two years, was naturally in a much more awkward and difficult position. The second reason is that his works tend to be literary and deskbound with a poor stage performance. The desk-based opera relies on the personal experience of the literati and scholars in society, focusing on the feelings of the self rather than the society, which makes it lack a broad base of people. But Wu Weiye was devoted to Li Yu's songs and wrote the preface to his books many times. Although he was not one of the citizen writers of the Suzhou Writers Group, he was very concerned with reality, but he was limited by his own circumstances and could not penetrate deeply into it.

## 2.4 The scholars sent "thoughts" to Kun Qu

In addition to the theatrical creation of the scholars, their pursuit of artists in the operatic circle can also be seen as a kind of "repository".

For the literati who did not forget the old dynasty and served the new one, the singing and dancing artists who were active in the previous dynasty were the best symbols and tools to recall the past. They lingered on the glory of the past golden age and lamented the lack of virtue in themselves, and their sadness and thoughts of their homeland were manifested in the pursuit of the artists of the past. Wu Weiye once composed 'Wang Lang Qu', a poem in praise of Wang Zijia, an actor who not only satisfied the vulgar taste of the literati in Jiangnan, but also connoted their memories of the Ming dynasty. History tells us that Wang Zijia went north to the capital on his own initiative with the intention of making it big, but eventually he returned with great disappointment. However, in Wu Weiye's Wang Lang Qu "梨园子弟爱缠头，请事王郎教弦索。耻向王门作伎儿，博徒酒伴贪欢谑。君不见，康昆仑，黄幡绰，承恩白首华清阁。古来绝艺当通都，盛名肯放优闲多！"， Wang Zijia returned to the south in order to uphold his national ethos, which shows the contradiction with reality. The figure Wang Zijia in the poem is in fact a condensed shaping of Wu Weiye's own emotions. "Wang Zijia is in some ways just his own parasite." 19 Therefore, I believe that Meng Sen's criticism of the scholar and the actor in Wang Zi Jia Kao is unfair. Apart from Wang Zijia, Su Kunsheng was also the subject of many literati's admiration and praise in the late Ming Dynasty. Wu Meicun wrote a poem for him, 'Chu Liang Sheng and Preface', and also recommended him to Mao Xiang: '大梁苏昆生兄，于声音一道，得其精妙，四声九宫，清浊抗坠，讲求贯穿于微妙之间.....水绘园中不可无此客.....' (Tong Ren Ji, vol. 4). 20 Many of the literati who entered the new dynasty, including Wu Weiye, were fond of Kun Qu and the artists in the operatic circle, for they carried with them the glorious years of song and dance of the late Ming Dynasty, and they attempted to use this following to appease their innermost thoughts of their homeland. The unchanging style of theatre-going inherits the customs of the former Ming Dynasty and holds on to the nostalgia of the remnants. Wu Weiye's creation of legends is not only in the words and sings, but also in the interpretation of the form and the performers in remembrance of the previous dynasty.

During the turbulent period of the Ming and Qing dynasties, the Han literati and scholars had a dark and dangerous future, amidst the conquest of other tribes and the struggle of the nation. Zhao Yi once said, "The poets were fortunate when the country was unfortunate, and their lines were well written when they reached the vicissitudes". The author believes that historical changes could not be stopped by one or two human beings, and that 'the vicissitudes of change in the Ming and Qing dynasties provided an opportunity for a significant number of literary scholars to create literary works'. 21 The objective conditions had unexpectedly created a complex social environment, and the literati and writers who set their hearts on their pens could not have been more fortunate. It can be seen that "the country is unfortunate, and the family is fortunate" is not objective, and everyone has their own hell, as well as life history. After the perish of Ming Dynasty, Li Yu decided not to serve the Qing court, losing stage that could display his talent, which cannot be said a good fortune for him. It is important for future generations to look at history from a parallel perspective instead of a downward one. In this way, we can gain a deeper understanding of the author's context and put ourselves in the author's point of view, so that the text can resonate with the audience beyond the limitation of time and space. A modern author, Jiang Ruizao, wrote in his "Notes on Hua Chao Sheng" that "Xia Wanchun's 'The Great Lamentation' was a tragedy for thousands of years. When Wu Meicun saw it, he cried for three days, and the legend of "Mo Ling Chun" was made." Another modern author, Wu Mei, said in his Gu Qu Jie: "Wu Meicun's compositions, such as 'Mo Ling Chun', 'Lin Chun Ge' and 'Tong Tian Tai', are purely about the thoughts of his homeland. The lyrics are so sorrowful and generous that they are unbearable to read. I love 'Mo Ling Spring' most of all, for its sorrow for the old palace is not forgotten for a moment." 22 He particularly cited the song [Weeping Yan Hui] from The Temple Market as an example, saying, "It is so melancholy and

emotional that one cries for several lines." Wu Mei was in a time of war and turmoil in modern China, which might allow him to share the same feelings of Wu Weiye, thus making him have a lot of emotions and high praise. This shows that opera, as a literary "Xiao Dao", is not as shallow as "pretentious elegance", but has a great power that can shock the heart.

### 3. Summary

For the literati of the early Qing dynasty, opera was a mirror of the changing times, a prop for them to express themselves and recall the past. Today, these texts can not only be empathized by readers but also provide a good example for today's inquiry into the mentality of the literati who experienced the dynasty changes. Therefore, they cannot be categorically described as 'the small way of the commonplace'.

### References

- [1] Du Guiping. *Studies on Miscellaneous Plays of the Early Qing Dynasty*. Beijing: People's Literature Publishing House, 2005, p. 170.
- [2] Shen Zongsui. Notes to music. *Integration of Chinese classical opera treatises* (No. 5). p. 202
- [3] Meng Sen. *Xin Shi Cong Kan - Wang Zi Jia Kao*. Beijing: China Book Bureau, 2006, p. 89.
- [4] Zhang Yu. *A Study of the Opera Literature of the Remnants of the Early Qing Dynasty*. *Studies in Culture and Art*. No. 3, 2010.
- [5] Hou Fangyu. *Zhuang Hui Tang Wenji - Volume 3 - Book with Wu Jungong*.
- [6] Zhou Wu. *Selected Chinese Legacy Books*. Shanghai: East China Normal University Press, 1994, p. 311.
- [7] Gu Mei. *The Deeds of Mr. Wu Meicun*. 1673.
- [8] Bai Yijin. *A History of the Mind in the Ming and Qing Dynasties: A Study of the Characters of Wu Meicun's Narrative Poems*. Tianjin: Tianjin People's Publishing House, 2008, p. 173.
- [9] Zhao Yi. *Oubei Poetic Discourse - Volume 9*. Nanjing: Phoenix Publishing House, 2009, p. 112.
- [10] Huang Guoquan. *Obsession and Indecision: The Double Complexity of the Ideological Connotation of the Legend of Mao Ling Chun*. *Journal of Henan Normal University (Philosophy and Social Sciences Edition)*. Vol. 26 (1999), No. 4.
- [11] Fan Xiujun, 'The similarity of the feelings of separation and coexistence, but the different feelings of rise and fall: the transmutation of the theme of the legend of the literati in the early Qing Dynasty', *Drama Literature*, vol. 26, no. 3, 2003.
- [12] Liu Xianting. *Guang Yang Miscellaneous Records*. Beijing: China Book Bureau, 1957, p. 11.
- [13] Zhou Weipei. *Despondent Rise and Fall Tied to Qiluo - A Test of Wu Weiye's Opera Composition*. *The Artist*. No. 1, 1988.
- [14] Guo Yingde. *A History of the Legends of the Ming and Qing Dynasties*. Nanjing: Jiangsu Guji Publishing House, 1999, p. 429.
- [15] Dai Jian. *On the Transmission and Reception of Wu Weiye's Mo Lin Chun Legend in the Qing Dynasty*. *Academic Forum*. No. 8, 2016.
- [16] Feng Qiyong, Ye Junyuan, et al. *The Annals of Wu Meicun*. Beijing: Culture and Arts Press, 2007, p. 155.
- [17] Huang Guoquan. *Wu Weiye's Legends and Miscellaneous Plays Writing Years*. *Journal of Henan Normal University (Philosophy and Social Sciences Edition)*. Vol. 27 (2000), No. 6.
- [18] Wu Weiye. *Review of the complete works of Wu Meicun by Li Xueying*. Shanghai: Shanghai Ancient Books Publishing House, 1990, p. 728, p. 1213-1214 and p. 1211.
- [19] Zhao Xinggen, Wang Guibao, et al. *Wang Zijia Kao Lun*. *Journal of the College of Literature of Nanjing Normal University*. No. 3, 2018.

- [20] Wang Yongjian. The Kun Qu Complex of a Great Poet - On Wu Weiye's Opera Composition. *Journal of Southeast University (Philosophy and Social Sciences Edition)*. Vol. 11 (2009), No. 4.
- [21] Hu Zhengwei. Never know the dream of floating life in the twinkling of an eye, the sorrowful wind in the shadow of the sun: Review of the Miscellaneous Opera Lin Chun Ge. *Masterpiece Appreciation*. Vol. 8 (2009), No. 1.
- [22] Yang Zeqin. Wu Weiye's Mindset on Opera Composition. *Social Science*. Vol. 21 (2006), No. 7.