

A Study on Feng Meng-lung's

Shange 山歌

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This paper deals with *Shange* 山歌 collected by Feng Meng-lung 馮夢龍. The essential character of *Shange* is a mountain song concerned with a dancing and singing party of young men and women. Nowadays these festivals and songs remain only in China's mountainous districts such as Gansu, Sichuan, Yunnan and Guizhou, but they were observed even on the middle and lower Yangtze till Tang and Song dynasties. They are the origins of *Shange* by Feng Meng-lung in Ming dynasty and of existing folksongs around Suzhou 蘇州 area. Studying a local drama in Shanghai—Huju 滬劇, we can see that short lines were transformed into long lines, lyricism into narrative and a duo into theatricals, while songs in a rural community were carried by way of a small town to a big city.

According to the mentioned view, we can group songs of Feng's *Shange* into seven classes ; (I) country songs, (II) songs of a contest in the cities, (III) songs in the streets, (IV) songs in the gay quarters, (V) amusements by the literati, (VI) complicated long lines, (VII) Tongchengge 桐城歌—songs in Anhui 安徽 province.

Feng made a collection of these rustic and erotic songs, because literati in Ming dynasty, since Li Meng-yang 李夢陽, had found a genuine worth among common people.