

Transformation Into Butterflies in the Legend of the Butterfly Lovers^{*}

WANG Li

Qufu Normal University, Qufu, China

The Legend of the Butterfly Lovers is a popular Chinese legend which has been listed as one of the Four Great Chinese Folktales, alongside Legend of White Snake, The Cowherd and the Weaver Girl, and Meng Jiangnü Bringing Down the Great Wall. The story tells of Liang Shanbo and Zhu Yingtai, two lovers whose devotion defied social conventions. After their tragic deaths, their spirits transform into a pair of butterflies. This study explores and traces the motif of transformation into a butterfly, intertwining philosophical reflection, the romantic aesthetics of butterflies in Chinese literary tradition, and their transformation as an enduring symbol of union and eternity.

Keywords: The Legend of the Butterfly Lovers, transformation, butterflies

Introduction

The Legend of the Butterfly Lovers is a popular Chinese legend which has been listed as one of the Four Great Chinese Folktales, alongside Legend of the White Snake, The Cowherd and the Weaver Girl, and Meng Jiangnü Bringing Down the Great Wall. Since the 1920s and 1930s, when scholars such as Qian Nanyang opened up a specialized field of study on the Legend of Liang-Zhu (butterfly lovers), nearly a century has passed, and research on Liang-Zhu culture has yielded abundant results. However, regarding the issue of when the Liang-Zhu legend originated, multiple interpretations still exist within the academic community. Scholars situate its origins in various historical eras. For instance, Qian Nanyang concludes that it originated in the Jin Dynasty (2006, p. 254). Luo Yonglin and others believe that the Liang-Zhu legend originated during the Six Dynasties period (2006, p. 13). Lu Gong and others concur in this view. In their *Collection of Storytelling on the Liang-Zhu Tale*, Lu Gong states: “Based on reliable and verifiable sources, the Liang-Zhu story was already recorded in the Tang Dynasty” (1985, pp. 4-6).

Besides differing views on the originating dynasty, scholars also propose multiple places of origin. In May 2006, with the official approval of the State Council, the legend of Liang Zhu was jointly submitted for recognition by four provinces and six regions (Yixing City in Jiangsu Province; Ningbo, Hangzhou, and Shaoxing Cities in Zhejiang Province; Jining City in Shandong Province; and Runan County in Henan Province) and was included in the first batch of National Intangible Cultural Heritage List. Moreover, it has inspired other forms of art, such as operas, plays, movies, and music.

^{*} **Funding:** 2023 International Chinese Language Education Research Program “Research on Multimodal English Translation and Influence of China’s Four Great Legends” (教育部中外语言合作交流中心2023年国际中文教育研究课题重点项目 “中国四大传说多模态英译与影响研究” 23YH30B).

WANG Li, Associate Professor, School of Foreign Languages, Qufu Normal University, Qufu, China.

One of the most intriguing aspects of the legend is the transformation of the lovers into butterflies. In 1996, the *Papilio bianor* (common peacock butterfly) representing Liang Shanbo, and the *Papilio Paris* (Paris peacock) Zhu Yingtai, were designated by the Butterfly Branch of the Entomological Society of China as the “Liang-Zhu Butterflies” (Xu, 2006, p. 316). This formally linked Liang Shanbo and Zhu Yingtai with real-life butterflies through a scientific organization. Undoubtedly, this represents a union between science and folk literature, and at the same time, it demonstrates the tremendous social influence of the story of Liang Shanbo and Zhu Yingtai.

The earliest scholar to focus on the theme of Liang Zhu transforming into butterflies was Qian Nanyang. In “A Narrative Study of the Story of Zhu Yingtai”, he stated, “In the local gazetteers of Ningbo from the Song, Yuan, and Ming Dynasties, there is not a single word about the transformation into butterflies. Therefore, I suspect that the butterfly transformation was added only after the story of Zhu Yingtai reached Yixing” (2006, p. 48). Qian traced the butterfly-transformation motif in the Liang-Zhu legend back to the story of Han Ping’s wife, the earliest literary manifestations of the “butterfly metamorphosis” motif in Chinese culture. Recorded in *Soushen Ji (Records of the Strange)* by Gan Bao during the Eastern Jin Dynasty, the tale tells of a devoted couple whose love endures beyond death, symbolized by their transformation into twin butterflies. It grows into legend mostly through the ancient art of oral storytelling. Subsequently, scholars such as Lu Gong and others have agreed with Qian Nanyang’s viewpoint. Up to now, extensive scholarly research has been conducted on this motif, spanning diverse disciplines such as philosophy, entomological studies, folklore, religious studies, psychology, socio-cultural studies, and aesthetics. Some believe Zhuangzi, with its dream of the butterfly, provides the philosophical backdrop that helps explain why butterflies could later become a powerful metaphor for love and metamorphosis in the Liang-Zhu narrative. Citing the study of Japanese entomologists’ findings on butterfly courtship behavior, Xu maintains that the butterfly motif uses natural animal instinct to express human love (Xu, 2006, p. 326). Since the butterfly ending emerged only in later variants, scholars suggest that it reflects the incorporation of local ritual traditions into the evolving legend.

This symbolic transformation raises several research questions:

1. Does the motif of transformation in the Liang-Zhu legend relate to Zhuangzi’s “Butterfly Dream”?
2. How did the butterfly motif inherit and transform from classical Chinese poetry and prose into the Liang Zhu legend?
3. How did the butterfly motif come into being?

Story of the Legend of the Butterfly Lovers

Despite the many versions of the legend, the story generally unfolds as follows. Zhu Yingtai is the only daughter of a wealthy family who yearns for an education traditionally reserved for men. She convinces her parents to let her study at a Confucian academy disguising as a boy. On her journey there, she meets Liang Shanbo. The two become sworn brothers and attend the academy together. At the school, they share a room and study side by side. However, Liang Shanbo remains unaware that Zhu Yingtai is actually a woman in disguise, as she takes great care to conceal her true identity. After three years of study, Zhu fears that her secret may be discovered and decides to return home. Reluctant to part ways, Liang accompanies her part of the way. During their farewell, Zhu drops several hints about her true identity, but Liang fails to grasp her meaning. Before they part, Zhu invites him to visit her home, suggesting that he might marry her “little sister”. When Liang eventually visits Zhu, he finally discovers that she is a woman. Overjoyed, he decides to propose marriage. Sadly, before he can do so, Zhu’s father has already betrothed her to the son of a rich local family, surnamed Ma, and refuses to

break the engagement. Heartbroken, Liang falls gravely ill and soon dies of sorrow. Upon hearing of his death, Zhu is devastated. On the way to her forced marriage, she stops by Liang's tomb to pay her respects. As she weeps before his grave, thunder shakes open the tomb, and Zhu throws herself into it. When the storm subsides, two butterflies emerge from the tomb and flutter away together—the transformed souls of Liang and Zhu, united at last in eternal love.¹

Controversy Over the Origin of the Butterfly Transformation

Although modern audiences are familiar with the transformation ending, it was only in the Ming Dynasty, in Xu Shupi's *Notes on Trivial Knowledge* (*Shixiaolu* 《识小录》), that the Liang-Zhu legend came to a conclusion with the lovers' transformation into butterflies. Extant records show that the legend started as the official story of Zhu Yingtai as a faithful/righteous wife in Song Dynasty (Idema, 2019, p. xiii; Cho, 2018, p. 17). As it is recorded in Zhang Jin (C.1130-C.1180)'s *Maps and Facts of Siming in the Qiandao Period* as follows,

The Grave of the Faithful Wife is the place where Liang Shanbo and Zhu Yingtai were buried together. It is found ten *li* to the west of the county capital, behind the Court of Reception. There is also a temple there. Old records tell that the two of them had studied together in their youth, and that for three years Shanbo did not realize Yingtai was a girl—such was his guileless simplicity! When the *Record of the Ten Circuits and the Four Barbarians* reads: “This is the common grave of the Faithful Wife Zhu Yingtai and Liang Shanbo,” it refers to this location. (Idema, 2010, p. xiii)

From this official record, we can see the story might have been popular in the Tang Dynasty and some basic elements have been passed down or added to Zhang Jin's time, including Zhu Yingtai's being honored as the righteous wife, the basic story line of their studying together, Liang's ignorance of Zhu's true identity, and their being buried together. Nevertheless, there is no mentioning of their romantic relationship, Zhu's marriage with another, and their transformation into butterflies after their death.

According to Cho, the legend might have gained popularity in the Tang Dynasty, as suggested by a poem titled *Butterflies* (蛱蝶 *jiadie*) by the Late Tang Poet Luo Ye (C. 900) which is included in *Poetry Anthology of the Three Hundred Poems by Thirty Famous Poets*, later annotated by the monk Chasan 子山 preserved in Korea (Cho, 2018, p. 33).

Butterflies

The little courtyard is bright with the brilliant colors of flowers, 草色花光小院明，
When they fly across the low wall they do so with a light grace. 短墙飞过势变轻。
The tender red branches are swaying as if without any strength, 红枝袅袅如无力，
The powdered wings, loftily rising, have a passion of their own. 粉翅高高别有情。
Legend tells us they are the transformed gown of a faithful wife, 俗说义妻衣化状，
Books claim their fame arose from a dream of an arrogant clerk. 书称傲吏梦彰名。
Through all four seasons I envy you as you search for fragrance: 四时羨而寻芳去，
You're always so close to lapel and sleeves of beautiful women. 长傍佳人襟袖行。

In the poem, the fifth line refers to the transformation of the skirts of a righteous wife into a flight of butterflies and the sixth line the famous butterfly dream of Zhuangzi. In Chasan's annotation, the legend of Liangzhu is inserted to the fifth line, providing the “archetypal basis of the popular modern Liang-Zhu narrative” (Cho, 2018, p. 33), including the butterfly transformation theme.

¹ There are cases of the two lovers transforming into birds, dragons, trees or even a series of transformations into stone lions, willow trees, then mandarin ducks and finally butterflies (H. Yang & G. Yang, 1956; Wei & Zhou, 2024).

Kneeling and bowing, Yingtai wails sadly, And respectfully pours wine [in offering] to his tomb. Her funeral address says, “Because of me, you are dead, Missing you so much, I, your wife, come to your tomb, If your spirit is not here, let me leave; If it is here, open the tomb.” The tomb tears apart as her words end. Yingtai jumps into the tomb and dies too. Startled, villagers run away. When family members try to grab her dress, Every piece of her dress becomes a butterfly. (Cho, 2018, p. 40)

According to Cho, the annotation here shows the first instance of butterfly transformation in the legend. However, Wang Ningbang takes issue with the interpretation claiming that the wife in the poem actually refers to the story of Han Ping’s wife turning into a butterfly (“the righteous wife” being Han Ping’s wife), rather than the later and more widely known tale of Liang Shanbo and Zhu Yingtai transforming into butterflies (2025, p. 242).

Citing Qian Nanyang’s comment on Li Shangyin’s poem which mentions also Han Ping’s wife turning into a butterfly, Wang debates that in the Tang Dynasty the butterfly-transformation legend was still associated with Han Ping rather than with Liang Shanbo and Zhu Yingtai (2025, p. 242). It remains undecided whether the butterfly transformation should be attributed to the Liang-Zhu legend or to the story of Han Ping and his wife.

Greenridge Terrace 青陵台

Here at the side of Greenridge Terrace in the slanting sunlight, 青陵台畔日光斜,

The chastest soul throughout the ages in the evening sky. 万古贞魂倚暮霞。

But don’t be shocked if Han Ping, turned into a butterfly, 莫许韩凭为蛺蝶,

Would easily fly off and settle on some other flower! 等闲飞上别枝花。 (Idema, 2019, p. 70)

It remains undecided whether the butterfly transformation should be attributed to the Liang-Zhu legend or to the story of Han Ping and his wife.

Zhuangzi’s Dream of the Butterfly

What merits our closer attention is the annotation for the sixth line of the poem *Butterflies*, an allusion to the butterfly dream of Zhuangzi, often regarded as one of the best-known stories in the *Zhuangzi*, which intertextually connects the poem to the Daoist philosophy. The dream anecdote is from “The Equality of Things and Opinions” of *Zhuangzi*.

Once Zhuang Zhou dreamt he was a butterfly, a butterfly happy as can be, and was himself fully aware how well this suited his disposition. But he was not aware that he was Zhuang Zhou. When he awoke suddenly, he was astonished to be Zhuang Zhou, but he did not know whether he was Zhuang Zhou who had dreamt that he was a butterfly or a butterfly which was dreaming that he was Zhuang Zhou. Between Zhuang Zhou and the butterfly there had to be a boundary. And this is known as the transformation of things [*wuhua*]. (Lynn, 2022, pp. 52-53)

The anecdote expresses the idea that the boundary between self and world, dream and reality, is uncertain, revealing the constant transformation of all things. As the concluding article in *Qi Wu Lun*, the idea of *qi* (equalization) constitutes the essence of the butterfly dream. The dissolution of distinctions reveals his vision of an undifferentiated unity where life and death, self and other, become one. Only by attaining such a state of unity and harmony can one achieve true spiritual freedoms or *xiaoyao* (transcendence). “This state of absolute individual freedom that is at one with nature and the universe is the earliest state of spiritual freedom in human history” (Liu, 2016, p. 4). In certain respects, Zhuangzi’s concept of the equalization of things parallels Ernst Cassirer’s notion of the “solidarity of life” in his analysis of the primitive mind.

But the primitive mind ignores and rejects them all. Its view of life is a synthetic, not an analytical one. Life is not divided into classes and subclasses. It is felt as an unbroken continuous whole which does not admit of any clean-cut and trenchant distinctions. The limits between the different spheres are not insurmountable barriers, they are fluent and fluctuating. There is no specific difference between the various realms of life. Nothing has a definite, invariable, static shape. By a sudden metamorphosis everything may be turned into everything. If there is any characteristic and outstanding feature of the mythical world, any law by which it is governed—it is this law of metamorphosis...Primitive man by no means lacks the ability to grasp the empirical differences of things. But in his conception of nature and life all these differences are obliterated by a stronger feeling: the deep conviction of a fundamental and indelible solidarity of life that bridges over the multiplicity and variety of its single forms. He does not ascribe to himself a unique and privileged place in the scale of nature. (2021, pp. 81-82)

Zhuangzi chooses to use butterfly as an image is not random. “As butterfly is the archetypal symbol of physical transformation, so the change in consciousness which Chuang Chou undergoes must stand for an archetypal symbol of mental transformation” (Allison, 1989, p. 77). The two lines in the poem *Butterflies* are juxtaposed to bring out a contrast and convergence using the same butterfly image. In Zhuangzi’s writing, the butterfly is no longer a mere object of nature, but a spiritual, animated being imbued with human qualities. While in Liang-zhu, the butterfly embodies steadfast love and virtue, a symbol of the soul’s purity transcending death.

Although Idema points out that the butterfly’s long-standing romantic associations may seem unexpected to readers who chiefly link the butterfly with Zhuangzi (2019, p. 70), Zhuangzi’s dream of the butterfly tends to be present in a subtle way whenever butterflies are mentioned in Chinese or Japanese poetry (Welsh, 2020, p. 92).

Romantic Aesthetics of Butterfly Poems

As a matter of fact, the image of the butterfly, specifically, couples of butterflies acquired a reputation as devoted friends and lovers (Idema, 2019, p. 69), providing an important source of inspiration for the shaping of the butterfly motif in the history of Chinese poetry, and formed the basic framework for the diverse themes of the butterfly image in classical Chinese literature (Wu & Xiang, 2015, p. 52). The earliest appearance of couples of butterflies can be found in Palace-Style poetry of the sixth century (Idema, 2019, p. 69).

Emperor Jianwen of the Liang, Xiao Gang

On Butterflies

An empty garden, dusk, a rising haze, 空园暮烟起,

I roam about and have not yet gone in. 逍遥独未归。

The turquoise wrynecks hide in highest willows, 翠鬣藏高柳,

Red lotus flowers brush the water’s gown. 红莲拂水衣。

Also, the butterflies borne by the wind, 复此从风蝶,

Flutter above the flowers: pairs and couples. 双双花上飞。

They send a message to their knowing friends, 寄与相知者,

Those one of heart should never separate. 同心终莫违。

Yet it was the Tang Dynasty that saw a remarkable proliferation of butterfly motifs in its poetry. According to *The Complete Tang Poems (Quan Tang Shi)*, there are more than 430 poems featuring the image of the butterfly, written by over 150 representative poets (Li & Jin, 2013, p. 44). The diversity and vibrancy of the image of butterfly indicate its notable prevalence and aesthetic appeal among poets of the period. Among Tang poets, Li Shangyin stands out as a key figure who uses butterfly motifs to express romantic desire and ephemeral beauty.

The cultural identification with butterflies has been passed down from generation to generation, which, to some extent, has solidified the aesthetic sensibilities of the nation. By taking the butterfly as a cultural archetype, literati express the collective unconscious long accumulated in people's minds. Across the vast flow of history, butterflies have quietly entered the emotional and aesthetic consciousness of the populace.

Butterfly Motif in the Yixing Line

The earliest record in Yixing literature concerning the legend of Zhu Yingtai's transformation into a butterfly is *Gazetteer for Piling [County] From the Xianchun Reign Era, 1265-1274* (*Xianchun Pilingzhi* 《咸淳毗陵志》) in Southern Song Dynasty. It states: "It is popularly told that Yingtai was originally a girl who studied with Liang Shanbo in her youth, and later transformed into a butterfly; this account is rather fanciful".

However, the legend of butterfly transformation did not emerge overnight; rather, it developed through a gradual process: first, Zhu Yingtai's clothes turning into butterflies, then her soul transforming into a butterfly, and finally the souls of Liang and Zhu becoming butterflies. In the prosimetric ballad of *The Legend of Liang Shanbo and Zhu Yingtai*, there appears the scene of Zhu Yingtai's clothing transforming into butterflies: "When the tomb chamber walls broke open, Yingtai's spirit passed through, and her body perished. The startled villagers scattered, while her family tried to gather her garments. The fragments turned into butterflies, and her body dissolved into dust—a sorrowful event indeed".

Around the ancient site of Zhu Yingtai in Yixing, discarded clothing often accumulated, and butterfly pupae within these garments would emerge as butterflies. Unaware of the natural cause, later people misinterpreted this as "garments turning into butterflies". After Zhu Yingtai was mistakenly regarded as a woman, the phenomenon was reimagined as the clothing of a female Zhu Yingtai transforming into butterflies, eventually developing into the belief that her spirit became a butterfly. Because butterflies often fly in pairs and because of the idea that Liang and Zhu were buried together, the story further evolved into the notion that both lovers transformed into butterflies. As the distorted legend spread widely, local gazetteers recorded it, gradually shifting from skepticism to acceptance. Additions such as Zhu Yingtai disguising herself as a man to study, falling in love with Liang Shanbo as classmates, the "Eighteen Farewells", and the "Terrace Meeting" were later embellishments. Over time, the tale continued to accumulate new elements, reshaping itself into one of the most captivating and distinctive stories in the garden of Chinese folklore.

Transformation as Enduring Symbol of Union

The transformation of Zhu Yingtai and Liang Shanbo into butterflies represents a peripeteia in the narrative: Their tragic deaths suddenly shift from human suffering to a transcendent, symbolic union, altering the story's emotional and thematic direction.

The popular expectation that Liang Shanbo and Zhu Yingtai would ultimately transform into butterflies reflects a deep emotional need within the community to transcend the tragedy of their story. "In premodern China, plays were often performed as part of a temple festival, and this ritual function required a happy ending of one sort or another" (Idema, 2010, p. xxi). For many people, the image of the lovers reborn as butterflies served as a symbolic restoration of the union denied to them in life. This yearning embodies a broader cultural impulse to seek spiritual consolation and moral completeness through metamorphosis, allowing the tragic couple to achieve a form of eternal togetherness that reality had withheld.

At the same time, this expectation aligns with a long-standing convention in classical Chinese literature: the preference for endings that resolve conflict and restore harmony. Ancient narratives often gravitated toward auspicious, reconciliatory conclusions that satisfied both moral sensibilities and aesthetic ideals. Such “reunion endings” were not merely narrative choices but cultural habits—devices that transformed sorrow into transcendence and disorder into cosmic balance (Zhou, 2006). Within this literary framework, the butterfly transformation provided a fitting resolution: It preserved the emotional truth of the tragedy while offering audiences the hope of a spiritually perfected ending.

Placing *The Butterfly Lovers* alongside the other three folktales as interconnected narratives of transformation, Fu argues that the butterflies’ wings symbolize the essential means through which human beings attain freedom. He also relates the similarity between *Romeo and Juliet*, “Yet with a butterfly ending, *Butterfly Lovers* expresses the immortal ideal of true love more thoroughly than *Romeo and Juliet*: Beautiful things will not really die; freedom is worth the price of life; death cannot separate lovers” (Fu, 2021, p. 146).

Conclusion

Transformation of Liang Shanbo and Zhu Yingtai into butterflies might be traced back to the philosophical idea of Zhuangzi, which stresses spiritual transformation. The concept has been passed down in Chinese culture, especially in Tang poetry to show butterflies as symbols of steadfast love which might have influenced the ending of the legend. With the popularity of the legend in Yixing, Zhejiang Province, and the cultural expectation of union for the ending of tragic stories, the transformation into butterflies has stabilized, embodying the yearning of the populace for eternal companionship without earthly constraints.

References

- Allison, R. E. (1989). *Chuang-tzu for spiritual transformation: An analysis of the inner chapters*. New York: State University of New York Press.
- Cassirer, E. (2021). *An essay on man: An introduction to a philosophy of human culture*. New Haven and London: Yale University Press.
- Cho, S. (2018). *Transforming gender and emotion: The Butterfly Lovers story in China and Korea*. Ann Arbor: University of Michigan Press.
- Fu, X. (2021). *Chinese narratologies*. (W. S. Tang, Trans.). Beijing and Singapore: Peking University Press and Springer.
- Idema, W. L. (2010). *The Butterfly Lovers: The legend of Liang Shanbo and Zhu Yingtai: Four versions with related texts*. Indianapolis: Hackett Publishing Company, Inc.
- Idema, W. L. (2019). *Insects in Chinese literature: A study and anthology*. Amherst, NY: Cambria Press.
- Jiao, J. (2002). The origin of the butterfly ending in ancient love stories. In N. Qian and W. Tao (Eds.), *Famous scholars discuss Liang Shanbo and Zhu Yingtai* (pp. 332-338). Beijing: Social Sciences Academic Press.
- Li, Z., & Jin, H. (2013). An analysis on images of the butterfly in the Tang poetry. *Journal of Xinjiang Vocational University*, 21(1), 44-47.
- Liu, J. (2016). *Zhuangzi and modern Chinese literature*. Oxford: Oxford University Press.
- Lu, G. (Ed.). (1985). *Collection of Liang-Zhu stories in folk ballads*. Shanghai: Shanghai Ancient Books Publishing House.
- Luo, Y. (2006). An analysis of the tale of Liang Shanbo and Zhu Yingtai. In N. Qian and W. Tao (Eds.), *Famous scholars discuss Liang Shanbo and Zhu Yingtai* (pp. 11-28). Beijing: Culture and Arts Press.
- Lynn, R. J. (Trans.). (2022). *Zhuangzi: A new translation of the sayings of master Zhuang as interpreted by Guo Xiang*. New York: Columbia University Press.
- Qian, N. (2006). A study on the story of Zhu Yingtai. In L. Yuan (Ed.), *Classics of 20th-century Chinese folklore: Legends and stories volume* (pp. 41-52). Beijing: Culture and Arts Press.
- Wang, N. (2025). *A study on the origins and development of the Liang-Zhu legend*. Beijing: Zhonghua Book Company.
- Wei, Q., & Zhou, D. (2024). *Butterfly Lovers: Stories of Liang Shanbo and Zhu Yingtai*. Sheridan, WY: American Classic Press.

- Welsh, A. (2020). *Roots of lyric: Primitive poetry and modern poetics* (reprint ed.). Princeton: Princeton University Press.
- Wu, G. (1999). *The origin and evolution of the story of Liang Zhu, comprehensive overview of Liang-Zhu culture: Academic studies*. J. Zhou, (Ed.). Beijing: Zhonghua Book Company.
- Wu, L., & Xiang, N. (2015). The image of “butterfly” in Li Shangyin’s poetry. *Journal of Huzhou University*, 37(1), 52-56.
- Xu, H. (2006). A reinterpretation of the butterfly cultural factor. In N. Qian and W. Tao (Eds.), *Famous scholars discuss Liang Shanbo and Zhu Yingtai* (pp. 313-331). Beijing: Culture and Arts Press.
- Yang, H., & Yang, G. (Trans.). (1956). *Love under the willows: Liang Shan-po and Chu Ying-tai (a Szechuan opera)*. Southwest Szechuan Opera Institute, (Ed.). Beijing: Foreign Languages Press.
- Zhou J. (2006). The causes of Liang Shanbo and Zhu Yingtai’s transformation into butterflies and its cultural significance. In N. Qian & W. Tao (Eds.), *Famous scholars discuss Liang Shanbo and Zhu Yingtai* (pp. 339-345). Beijing: Culture and Arts Press.
- Zishan, A. (2005). *Poetry anthology of the three hundred poems by thirty famous poets with interlinear annotations*. Shanghai: Shanghai Ancient Books Publishing House.