

*Domestic Rituals of the Atharvaveda in the Paippalāda Tradition of Orissa: Śrīdhara's Vivāhādikarmaṇjikā*, vol. 1: *Book One, Part One, General Prescriptions*. Edited with an introduction by ARLO GRIFFITHS and SHILPA SUMANT. Collection Indologie, vol. 135. Pondicherry: INSTITUT FRANÇAIS DE PONDICHÉRY, ÉCOLE FRANÇAISE D'EXTRÊME-ORIENT, 2018. Pp. cxxxiv + 172.

The *Vivāhādikarmaṇjikā* “exposition of the rituals starting with marriage,” *Karmaṇjikā* (KP) for short, is a paddhati-type manual of the domestic rituals, which has been transmitted in the Paippalāda school of the Atharvaveda (AV). According to the editors (pp. xxxv–xli), Śrīdhara, the author of this text, was a Paippalādin in Orissa who lived in the sixteenth century and is believed to have composed this manual in 1589. The editors do not identify the author of this text with Śrīdharasvāmin, the author of *Bhāvārthadīpikā* on the *Bhāgavatapurāna*, especially because of the difference in the usage of Sanskrit between the two.

The KP consists of two divisions. The first division comprises twenty-one chapters and contains the prescriptions of seven *jātasamsthās*, a technical term meaning “basic rituals for one who has been born” in the Paippalāda tradition, and the second division deals with funeral rites and *śrāddha* rituals. This volume contains the first nine chapters of the first division, which deal with the preparations for marriage and the introduction of the general performances that also work for the other rites. At the beginning of his book Śrīdhara declares that he composed it following the sūtra of Paiṭhīnasi, which has not been transmitted to us.

Arlo Griffiths and Shilpa Sumant, the editors of this text, who have studied the *Atharvaveda-Paippalādasamhitā* (AVP) and the ritual development in the Atharvavedic tradition, respectively, realized the significance of this text for the critical edition of the AVP and the study of the ritual tradition of the AV. Durgamohan Bhattacharyya had already referred to the existence of the KP in the 1960s, but the editors could not use the manuscript(s) he consulted. This edition is based on six manuscripts collected by the editors, although one of them (Dh/903) does not cover the part found in this volume.

The edited text is printed in nāgarī letters and has a detailed apparatus. It is very convenient for the reader that this apparatus is divided into three layers according to the nature of the information provided. The first layer shows the source of the mantra indicated by the pratīka in the text. In the second layer the parallels of the phrase referred to within the KP are quoted and commented on. In the third layer the editors in principle present the readings of all the manuscripts. However, it is noted that the collation of Gu<sub>3</sub>, which was taken from the village Guhiyāpālā along with two other manuscripts (Gu<sub>1</sub> and Gu<sub>2</sub>), is limited to chapter 1 of the edited text because Gu<sub>3</sub> is a copy of Gu<sub>1</sub>.

The editors have not summarized the interrelationships of the manuscripts. However, they provide this information in detail and give a general evaluation of them (pp. xvi–xxx). Among the four manuscripts (excluding Gu<sub>3</sub> as noted above), the best is Ni, which was acquired in the Nirmaḷā village of Orissa. Gu<sub>1</sub> is also highly regarded. Gu<sub>2</sub> has many corruptions, but there are cases where it may give readings that are judged to be correct compared to others. Readings from Ku from the village Kurumcaini are rarely adopted because the manuscript has many hypercorrections.

Apart from such a general evaluation of manuscripts, the editors give each reading an equal evaluation in determining the authentic reading. This is in accordance with the method adopted by Griffiths in editing the AVP Book 6 and Book 7, where, in adopting the most appropriate reading, all manuscripts were treated equally, not weighted on the grounds of the general quality of some manuscripts (*The Paippalādasamhitā of the Atharvaveda: Kāṇḍas 6 and 7* [2009]: xix).

The discussion around the relationship of the manuscripts presupposes the grammatical correctness of the original work. However, interestingly, the editors point out that common reading errors in all manuscripts can be traced back to the original text composed by Śrīdhara himself (p. cxxiv). This means that the original text did not avoid grammatical errors.

Besides the issues of authorship and manuscripts mentioned above, in the introduction, which accounts for nearly half of the book, the editors treat such themes as the features of Śrīdhara's grammatical usage and vocabulary as text critics generally do. It is noteworthy that the editors also illustrate the significance of this text for the history of religious literature in general and for Orissa's traditions

of ritual literature in particular by addressing four topics under the item “Glimpses from the text” (pp. xli–lxxiv).

Of these four topics, the first two (1. Śrīdhara’s *iṣṭadevatā*: Lakṣmī-Nṛsiṃha and 2. Mitādipūjā) belong to the medieval period, while the last two topics (3. “pacificatory water” and 4. *tantras*) concern the ancient Vedic tradition. Thus, the editors represent the multifaceted value of this text for the cultural history of India. According to them, there is no plan to publish a full translation of this text (p. xli). Therefore, in discussing each topic, they give the translation of relevant passages from the text with comments, which is very useful in giving the readers access to, and an appreciation of, the text itself. The rest of the review focuses on these topics.

The editors take the iconography of Nṛsiṃha as the first topic. This deity is Śrīdhara’s own *iṣṭadevatā* as well as the major deity or, possibly, *iṣṭadevatā* among the Orissa Paippalādins. Through research into the iconographical features of Nṛsiṃha depicted in the maṅgala verses of the text, they attempt to understand the place of Śrīdhara in the ritual tradition of the Paippalāda school and point out that the appearance of Śrīdhara’s Nṛsiṃha is different from that of the collective *iṣṭadevatā* accepted among Orissa Paippalādins. Śrīdhara’s deity is called Lakṣmī-Nṛsiṃha, which expresses his benevolent phase through the presence of Lakṣmī at his side, while the Nṛsiṃha of the Orissa Paippalādins represents his furious aspect, as is well known from the typical figure of Nṛsiṃha tearing Hiranyakaśipu open while on his knees. Śrīdhara’s Nṛsiṃha also has unique features, such as sitting in a particular posture of yoga (*sopāśrayāsana* or *utkuṭikāsana*) and holding a bow in his upper hand, instead of the conch usual for the Orissa Paippalādins. Taking these attributes into consideration, the editors point out that the figure of Śrīdhara’s Nṛsiṃha is rather similar to that found in the *Āṅgirasakaḷpa*, which earlier began to be compiled and shared with that depicted in the *Puruṣottamamāhātmya* of the *Skandapurāṇa*. In addition to this investigation the editors also presume that the main reason the Paippalādins were able to occupy an important position in the royal court was that they executed rituals to ward off and eliminate the king’s adversaries by employing this dangerous power of Nṛsiṃha, which led to the adoption of this deity as collective *iṣṭadevatā* among them.

As an aside, the image of Lakṣmī-Nṛsiṃha on the cover of this volume, which was beautifully drawn by Brahmananda Rout, a modern painter in Bhubaneswar, will help readers to comprehend the image of Nṛsiṃha apparently embraced by Śrīdhara in his maṅgala verses.

Mitādipūjā (the worship of deities beginning with Mita), which is still executed for several deities (fifty-seven, according to the text) in modern Orissa, is believed to have been prescribed for the first time in the KP. This rite is a component of the rituals for establishing the deity in an image or particular object, and it takes place at the beginning of the auspicious rite in order to overcome obstacles and obtain the expected result. In this newly introduced rite of the KP, however, the editors pay attention to the first four Mitādis (Mita, Pramita, Śālakaṭaṃkaṭa, and Kūṣmāṇḍararājaputra), who resemble the old representation of the Vināyakas (Śālakaṭaṅkaṭa, Kūṣmāṇḍararājaputra, Usmīta, and Devayajana) dating back to the domestic ritual described in the Gṛhyasūtras. While these Vināyakas of the Gṛhyasūtras are referred to as one deity, e.g., Vināyaka or Gaṇapati in later texts, the four Mitādidēvatās are listed as individuals, maintaining the old idea of their separate existence peculiar to the Atharvavedic tradition.

*Śāntiyudaka* “pacificatory water” has been used in several rituals in the tradition of Śaunaka school of the AV since the *Kauśikasūtra*. Its ritual function is to confer and eliminate magical power through behavior such as the sprinkling and sipping of this water. The editors point out—through investigation of the prescription of *śāntiyudaka* in the KP—that it corresponds to the Śaunaka tradition and is inherent in the ritual tradition of the AV as a whole.

The KP, like other ritual texts, treats the prescription of preparing this water in its general rules. After explaining the prescriptions of the KP on *śāntivṛkṣas* and *śāntyoṣadhis*, which are used as fuels in pacificatory rituals and as components of the *śāntiyudaka*, respectively, the editors highlight some problems in the preparation of the *śāntiyudaka*.

The editors consider incomprehensible the phrase *dhārāśeṣaṃ punaḥ kaṃsapātre pratyāsicya* (74:3), which means that the officiant pours the remaining water stream back into the brass pot. The editors rightly point out that *pratyāsicya* in that phrase includes the ritual behaviors of sprinkling (*prokṣaṇa-*), pouring (*āsecana-*), and sipping (*ācamana-*) (p. lxxv) based on the commentary of Keśava

on KauśS 9.5. In Vedic ritual texts, a sequence of actions (in this case, sprinkling, then pouring, then sipping) is not infrequently expressed with the instruction of the main or the first action (in this case, sprinkling). Another phrase that the editors assume to be problematic is Keśava's commentary on KauśS 9.3: *śāntiyudakaṃ śāntiyudakamadhye prakṣipet*. The editors consider this phrase as positioned before the preparation of the *śāntiyudaka*; therefore they wonder "how one can pour any *śāntiyudaka* before its preparation" (p. lxv). The annotated text of the KauśS is placed in a comprehensive list of the use of mantras, whereas the actual preparation of the *śāntiyudaka* is prescribed after this list. Keśava seems to have given his note considering the actual preparation in the account.

It is well known that in śrauta rituals there is a classification of ritual structure into *tantra* (framework) and *āvāpa* (insertion). A *tantra* is an *aṅga* (subsidiary rite) and does not bring about the ritual effect, while an *āvāpa* is a *pradhāna* (principal rite), which yields the result. The ritual of the AV is performed as an *āvāpa* within the *tantra* of the New and Full Moon rituals. The editors point out that the KP takes over the tradition of the Paippalāda school and classifies *tantras* into four categories; that is, *divya-*, *sāmpada-*, *prāyaścittīya-*, and *ābhicārika-tantra*. Their differences lie in their purposes (heaven, material gain, expiation of ritual failure, and destruction of adversaries, respectively) and their specific *homās*. The combined ritual of the former three rites is called *samuccayatantra*, which is still executed by the Paippalādins. The authors reasonably consider the elaboration of these *tantras* as unique in the Paippalāda school.

Ancillary ritual manuals such as paddhatis and prayogas have not received enough attention in Vedic and ritual studies so far, although they can be expected to provide us with materials presenting the detailed phases of the ritualistic transition from Brahmanism to Hinduism. As the editors summarize in the introduction (p. xiii), in recent years this field has been enhanced through the study of the Ṛgvedic tradition (Jog and Bühnemann) and the Sāmavedic tradition (Karttunen). As for the Śaunaka tradition of the AV, Keśava's paddhati and Dārila's commentary on the *Kauśikasūtra* of the Śaunaka school have been published, and studies around the Atharvavedaparīṣṭa have accumulated (e.g., Bahulkar, Bisschop, Griffiths, and Rotaru). This edition of the KP belonging to the Paippalāda tradition of the AV will make a substantial contribution to this field, which has evolved steadily.

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*Memory in Medieval China: Text, Ritual, and Community*. Edited by WENDY SWARTZ and ROBERT FORD CAMPANY. Sinica Leidensia, vol. 140. Leiden: BRILL, 2017. Pp. x + 270. €99, \$119.

This book on memory is composed of nine chapters written by a number of specialists of medieval China. Addressing the fact that remembrance is per se an active reconstruction of the past, it covers the whole medieval period, from the end of the third to the end of the ninth century. As a general virtue, all of the authors present high-quality contributions: their source texts, which generally have received little previous attention despite their significance, are well selected for the discussion and they are very nicely translated into English. The theoretical background is well presented and the bibliographies are well chosen. The introduction might be the weakest part of the book as it juxtaposes the state of the art in the field of memory studies in general and within Chinese studies with the content of the book without illuminating its true contribution. The introduction also lacks an explanation of the organization of the book as a whole. The chapters follow a chronological sequence, but in order to highlight the richness of this work, I shall approach it thematically.

Chapters 8 and 1 address the issue of the construction of public memory as embodied in historical discourse. Both chapters show how individual writers influence a community's representations of the past. Chapter 8, entitled "Fragments of Memory: 'Xu Yunfeng' and the Invention of a Historical Moment," explores the fate of an anecdote recorded in the *Ganze yao* 甘澤謠 by Yuan Jiao 袁郊 at the end of the ninth century, in which an encounter with Wei Yingwu turns into a pretext for the anecdote's