

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

main character, Xu Yunfeng, to recall two events at the beginning and at the end of Tang Xuanzong's reign. Sarah Allen shows how Yuan Jiao manipulated historical elements with embellishments of his own to produce vivid and magnificent scenes of Xuanzong's epoch. As she points out, this is not peculiar to Yuan Jiao: narrating the brutal fall of an ideal reign as a consequence of the An Lushan rebellion had become widely practiced at the end of the Tang. Although Yuan Jiao accumulates historical discrepancies and pleasing literary echoes, it was the anecdote that caught the attention of the literati world afterward and was incorporated in a long series of texts, of which the first was the *Xin Tang shu* 新唐書 compiled by Ouyang Xiu 歐陽修 (1007–1072). Hence, a literary variation on pleasures, music, and poetry under Xuanzong's reign became integrated into the historical realm, and literary inventions such as a junior division within the Pear Garden imperial institution were presented along with real historical facts—and are still taken into consideration by scholars to this day.

Chapter 1, entitled “Artful Remembrance: Reading, Writing, and Reconstructing the Fallen State in Lu Ji's ‘Bian wang’,” mainly focuses on an essay both explanatory of the fall of the State of Wu in 280 and commemorative of the belated State to which Lu Ji 陸機 (261–303) identifies. As Meow Hui Goh demonstrates with well-chosen quotations, Lu Ji's essay has its roots in previous essays and historical texts such as Jia Yi's 賈誼 (200–168 BCE) “Guo Qin” 過秦. A selection of juxtaposed sentences and paragraphs by Lu Ji and previous writers shows how minutely Lu Ji read and imitated his models: he did not simply produce a text in a specific genre by conforming to its general discursive methods but used precise rhetorical tools through critical imitation in order to insinuate parallels in history and to pair high-ranking Wu statesmen with models from the past. To complement this reconstructed history of Wu and of its defeat against the Jin in the tradition of previous historical writings, Lu Ji leans upon personal or family memory in order to commemorate his father's and grandfather's tribute to Wu. By doing so, not only does he renegotiate his ancestors' position and role, he also identifies himself as a proud descendant of a “fallen state” and creates a new model of reflection of the past that includes the author in the picture.

Chapters 4 and 6 shed light on the tools and structures through which a cultural heritage became essential to the definition of the group identity of the *shi* 士. Chapter 4, entitled “‘Making Friends with the Men of the Past’: Literati Identity and Literary Remembering in Early Medieval China,” contributes to set the Jian'an period as a turning point. Ping Wang argues that *shi* identity shifted from a military (powerful) status under the Shang and Zhou dynasties to that of an essential asset in the Han administration, frustrated because of imperial control and other challenges. An interesting reading of one of Cao Cao's 曹操 (155–220) poems shows how the founder of the Wei used the *shi*'s complex situation to gain their support by recognizing their talent, treating them as equals, and protecting them. The promotion of singular talents under this regime, that both Cao Pi 曹丕 (187–226) and Cao Zhi 曹植 (192–232) fostered, would produce the kernel of what would define *shi*: groups such as the famous Seven Masters, to be followed by the Sages of the Bamboo Grove. By associating each poem of a series to a figure of the Jian'an period, Xie Lingyun 謝靈運 (385–433) established them as a reference for himself and his peers—although the exclusion of Kong Rong is also very significant and would have deserved a word. Such commemoration of a group would contribute to strengthen a specific representation of the *shi* for individual scholars to identify with.

Chapter 6, “Structured Gaps: The *Qianzi wen* and Its Paratexts as Mnemotechnics,” underlines the formal peculiarity of the *Thousand Character Text*, composed at the beginning of the sixth century: evenly composed of rhyming couplets of four-character lines, it is easy to remember. Bibliographies and archeological finds attest to its wide use as a pedagogical tool. Christopher Nugent argues that its point was less to train young students in writing characters and practicing calligraphy than to serve as a mnemonic tool to store and recall basic cultural knowledge: students would learn it by heart along with the cultural references it embodies. To this end, Nugent convincingly analyzes a selection of couplets from the *Qianzi wen* 千字文 along with two sets of annotations—texts found in Dunhuang and commentaries attributed to a certain Li Xian 李暹 (sixth century) that survived in Japan. This allows Nugent to show that a later byproduct of the *Qianzi wen*, the *Liuzi qianwen* 六字千文 discovered in Dunhuang, which added two characters to each line of the original, plays a role similar to that of annotations: instead of juxtaposing explanatory elements, it inserts them within the text. Although the

result is a little clumsy and not as easy to memorize, it demonstrates that medieval China developed techniques to train the memory of literary and cultural heritage.

Chapters 2 and 5 explore the relationship to this heritage as mirrored by intertextuality; while it enables some to shape the image of previous authors for posterity, it is used by others to position themselves in contrast with the past. Chapter 2, entitled “Intertextuality and Cultural Memory in Early Medieval China: Jiang Yan’s Imitations of Nearly Lost and Lost Writers,” addresses the issue of the construction of literary memory by analyzing Jiang Yan’s 江淹 (444–505) choices in writing the “Thirty Poems in Various Forms” imitation series. It mainly focuses on the intellectual background and the complex intertextual fabric in poems by Sun Chuo 孫綽 (314–371), Xie Hun 謝混 (381?–412), and Xu Xun 許詢 (ca. 326–after 347). As it happens, because these authors’ work was mostly lost, Jiang Yan’s imitation pieces tend to epitomize the original. And, as Wendy Swartz shows, by making clear-cut selections in order to produce a very legible and homogenous picture of each author’s characteristics, Jiang Yan systematically flattens them. Swartz’ approach concentrates on the presence of allusions in the poems and could have been nicely completed with stylistic arguments; it is indeed striking to see that Jiang Yan chose pentasyllabic verse for authors whose tetrasyllabic poetry is attested. Gérard Genette, a most profitable reference for this issue, has shown not only how writers position themselves in relation to other previous or contemporary writers by means of reference, intertextuality, and imitation, but also how rewriting and distorting other writers’ work drives the construction of the literary realm. Swartz sheds light on the cannibalistic powers of imitations which, by simplifying the original and thanks to the hazards of history, might simply replace (and thus misrepresent) them.

In “Yu Xin’s ‘Memory Palace’: Writing Trauma and Violence in Early Medieval Chinese Aulic Poetry,” which constitutes chapter 5 of the volume, Xiaofei Tian deals with Yu Xin’s 庾信 (513–581) poetry, which, she argues, modifies Liang dynasty court poetry—here called aulic poetry—by intertwining a great number of echoes, citations, and references to authors such as Xiao Gang 蕭綱 (503–551), Xiao Yi 蕭繹 (508–555), and Shen Yue 沈約 (441–513). Her minute analysis of three poems from the (relatively) famous “Yonghuai” 詠懷 series throws light on the woven dimension of Yu Xin’s poetry: he digs into common heritage and into more personal literary experience. His work, as Xiaofei Tian most convincingly shows, plays very meticulously with rhyme schemes, rhyme words, associated words and elements, as well as citations or allusions. On the surface, it looks like an a posteriori accompanying composition in the tradition of *zhuihe* 追和 (a companion piece to an earlier poem). However, it produces utterly surprising if not shocking effects because of the juxtaposition of conventionally non-matching elements, for example, the coupling of erotic and military signifiers. Xiaofei Tian suggests that because of his traumatic experiences after the end of the dynasty, Yu Xin, as talented a poet as he had been under the Liang, found himself in a position where the tools he had at his disposal were insufficient to express such a personal and apparently irrational life story. Hence, his glance on the past needed a complex reappropriation of literary remembrances.

Finally, chapters 3, 7, and 9 center on the expression of grief and the commemoration of the dead in a largely public, funerary context. Chapter 3, entitled “On Mourning and Sincerity in the *Li ji* and the *Shishuo xinyu*,” explores the ways people reacted to the death of a relative. If ritual endorsed a series of functions, what is at stake, Jack Chen argues, is one’s capacity to commemorate the dead without putting oneself or the community in danger. He shows that anecdotes such as those recorded in the *Shishuo xinyu* 世說新語, composed under Liu Yiqing’s 劉義慶 (403–444) patronage, present complementary elements to those provided by the ritual classic *Li ji*. Whereas the *Li ji* underlines the necessity of authentic expression of the self—i.e., the correspondence between inner feelings and outer expressions—as well as the fundamental role of ritual in the domestication of strong, unbalancing emotions following the death of a loved one, the *Shishuo xinyu* sheds light on the crucial role played by society, by a community that judges and promotes people depending on its perception of the self, assuming that a person’s self or potential becomes visible through individual behavior. A new norm was born, not so much dependent on rituals as in the previous social framework, which the *Li ji* would mirror. Moreover, Jack Chen adds, these anecdotes contribute to the remembrance of the dead: along with ritual, they transform individual mourning into a public and shared experience, while also preserving the memory of the dead through time.

Chapter 7, entitled “Genre and the Construction of Memory: A Case Study of Quan Deyu’s (759–818) Funerary Writings for Zhang Jian (744–804),” compares two types of texts, namely entombed epitaphs (*muzhiming* 墓誌銘) and offerings (*jiwen* 祭文). By doing so, Alexei Ditter attempts to demonstrate that the choice of one specific genre from several that can be used to recall someone’s memory shapes the way the author and the object of the funerary writing are perceived and remembered. Paradoxically, after dismissing the formal dimension of genre, Ditter categorizes many of Quan Deyu’s characteristic features in his entombed epitaph and his offering to Zhang Jian to show how they comply to the received rules of each genre. However, what is at stake here is the effect of these rules. On the one hand, an author chooses one genre to stage the deceased, his relationship with him, and, hence, himself, in a particular manner. In return, the choice of genre will influence their representation in the eyes of contemporary and later readers. One has to be aware of the specificities of a genre when dealing with such material and to keep in mind the constructed dimension of memory in order to be able to reflect upon the people and events these funerary writings profess to record.

In chapter 9, “The Mastering Voice: Text and Aurality in the Ninth-Century Mediascape,” Robert Ashmore focuses on the cases of Linghu Chu 令狐楚 (766–837) and his disciple Li Shangyin 李商隱 (813–ca. 858) to show that Tang dynasty texts through which people were remembered are for a large part mediated texts: they were written by talented writers on behalf of others. Although manifest, this culture of proxy writing is generally kept out of sight in literary studies as it blurs our assumption of the singularity of the voice behind a text. However, Linghu Chu’s ascent is largely explained by his gift in composing texts; and Li Shangyin’s collection included hundreds of proxy writings. Ashmore sheds light on the fusion of voices by way of two examples. Li Shangyin supposedly enriched Linghu Chu’s deathbed memorial by adding elements to conform to genre conventions and by intensifying the emotional effect of the address. Although this function is rather convincing, it could be asked whether Linghu Chu’s declaration as it is recorded in the *Jiu Tang shu* 旧唐書 could have been inspired by Li Shangyin’s text—and not vice versa. More convincingly, both characters seem to merge in an a priori more personal piece such as Li Shangyin’s sacrificial script: by recalling his master, he stages the dizziness induced by his death and mixes both their voices.

As this brief overview shows, the book provides a great amount of material to think about and addresses a wide range of issues central to the understanding of medieval China. Of course, there are little shortcomings. But the questions the book raises are for the most part stimulating. As a whole, the contributions shed light on the fact that remembrance resembles organizing the past on a stage—visible for oneself and for a public—set within a décor that changes each time it is reenacted. Those who remember seem to alternately personify the author, the actor, and the character, and to project themselves into an experience, a relationship, and a position. This instability of voice, character, and environment confirms the constructed nature of memory. It also sheds light on the fact that remembrance, while contributing to the definition of a cultural heritage and thus building a stabilizing asset for individuals and groups, at the same time reveals the malleability of one’s identity. The very question of how human beings would conceive of themselves within a group is, for sure, a key question in medieval China. This book presents elements to reflect upon this question.

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Taoism and Self Knowledge: The Chart for the Cultivation of Perfection (Xiuzhen tu). By CATHERINE DESPEUX. Translated by JONATHAN PETTIT. Sinica Leidensia, vol. 142. Leiden: BRILL, 2018. Pp. xiv + 297. €125, \$150.

Taoism and Self Knowledge is a slightly revised and expanded English translation of Catherine Despeux’s original French publication titled *Taoïsme et connaissance de soi: La Carte de la culture de la perfection* (Xiuzhen tu) (Paris: Guy Trédaniel, 2012). The latter is, in turn, an updated version of