Chennault, Cynthia L., Keith N. Knapp, Alan J. Berkowitz, and Albert E. Dien, eds. *Early Medieval Chinese Texts: A Bibliographical Guide*. China Research Monograph, No. 71. Institute of East Asian Studies, University of California, Berkeley, 2015. ISBN-13: 9781557291714 (electronic). ISBN-13: 9781557291097 (paperback). xxiv + 546pp. $40 (paperback).
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Some sequels can be as good as the original, even if the latter has been a monumental success. This present offering may have been inspired by and to some extent modeled after the hugely influential *Early Chinese Texts: A Bibliographical Guide* (p. x),[1] it nevertheless packs its own punch. Just as the earlier work has made a lasting contribution to the study of early China, this "sequel," so to speak, should prove an equally invaluable resource for students of early medieval China.

"Early medieval China" roughly corresponds to the period of the "Six Dynasties" or that of "Wei-Jin Nanbeichao" (Wei, Jin, and Northern and Southern Dynasties) in Chinese historiography; that is, between the Han and the Tang, although few scholars would quibble if one were to shift the boundaries a little at either end. 93 entries have been selected for inclusion. The majority of these pertain to literature and history. These include the collected works (*ji* 集) of major literary figures such as Tao Yuanming 陶淵明 and Xie Lingyun 謝靈運; major anthologies such as the *Wen xuan* 文選 and the *Yuefu shiji* 樂府詩集, and works of literary criticism such as the *Wenxin diaolong* 文心雕龍 and the *Shi pin* 詩品. All of the standard or "dynastic" histories of the period have been included, as well as other historical works such as the *Jiankang shilu* 建康實錄 and the *Shiliuguo chunqiu* 十六國春秋. There are a good number of Buddhist works, such as the *Foguo ji* 佛國記, *Gaoseng zhuan* 高僧傳, *Hongming ji* 弘明集, and *Luoyang qielan ji* 洛陽伽藍記. There are also some "philosophical" and "religious" works, or more generally works that are important to understanding the world of thought in early medieval China, such as the *Baopuzi* 抱朴子, *Shenxian zhuan* 神仙傳 and *Shishuo xinyu* 世說新語. Several medical works are featured as well, such as

[1] *Early Chinese Texts: A Bibliographical Guide*, edited by Michael Loewe (Society for the Study of Early China and Institute of East Asian Studies, University of California, Berkeley 1993).

the *Shanghan lun* 傷寒論 and the *Shennong bencao jing* 神農本草經. Not all of these were written or compiled during the early medieval period, of course—for example, the *Yuefu shiji* was not put together until the 11th century—but they preserve earlier material and all provide important insight to understanding early medieval China. For this reason, later "encyclopedic" works (*leishu* 類書) and collected writings of multiple authors have also been included, such as the *Taiping yulan* 太平御覽 of the Song and the *Han Wei Liuchao baisanjia ji* 漢魏六朝百三家集 compiled during the Ming dynasty.

For a work of this nature, it is probably inevitable that some would question why certain works have not been included. For example, the shortage of Daoist works seems conspicuous. While the compilation "had hoped to represent the fullest spectrum possible of the important works and subjects of Six Dynasties texts," as Cynthia Chennault explains, for various reasons this proved not quite possible (p. x). In some cases, no suitable contributors could be found, while in others, the contributors were unable to complete their entries. For a large project, such complications can hardly be avoided. It would have been helpful, to be sure, if at least some of these "missing texts" were identified in the Introduction; nevertheless, I think we should be thankful for the significant number of entries that do get completed. If the coverage could be expanded "in a future supplement," as the possibility is mooted in the Introduction (p. x) and which I hope will be vigorously pursued, that would be cause for celebration indeed.

The entries are arranged alphabetically by their title in *hanyu pinyin*. Considerable attention has been given to ensuring consistency in presentation, though without being overly rigid. The structure of the entry on the *Bao Zhao ji* 鮑照集, the first in the book, is fairly typical: "Introduction"; "Contents"; "Authenticity and transmission of the text"; "Principal editions"; "Modern complete and partial editions"; "Selected studies"; and "Translations". For some entries, there are separate sections on authorship, composition, and the date and sources of the work. For example, the entry on the *Huayang guo zhi* 華陽國志 has eleven sections: "Introduction"; "Contents"; "Authorship"; "Composition"; "Dating"; "Transmission of the text"; "Principal editions" (including modern critical editions); "Studies of the text"; "Selected studies"; "Translations" (subdivided into translations in Chinese, European languages and Japanese); and "Index" (only one in this

instance).

Where applicable, some entries also discuss the "traditional assessments" of the work in question (e.g., *Chuxue ji* 初學記 and *Han Wei Liuchao baisanjia ji*), "early commentaries" (e.g., *Hou Han shu* 後漢書 and *Shishuo xinyu*), as well as "newly discovered manuscripts" (e.g., *Diaoyu ji* 琱玉集 and *Liang Jianwendi ji* 梁簡文帝集). Biographical notes of the authors are found either in the introduction or in the section on authorship, except for the article on the *Huanyuan ji* 還冤記, which does not provide any biographical information. This is because the compiler of the *Huanyuan ji*, Yan Zhitui 顏之推, is also the author of the *Yanshi jiaxun* 顏氏家訓, featured separately in the book, and presumably to avoid repetition, Yan is introduced under the latter entry instead. The 93 entries range in length from three to thirteen pages (*Guang hongming ji* 廣弘明集 and *Shi pin*, respectively—the latter includes a full list of the 123 poets assessed). While there may be slight variations, readers will be able to find the key information that will provide a basic understanding of the work and enable further research. The book also comes with a number of useful Appendixes, including a list of the "Common Literary Genres" (Appendix II) and a study of the "Textual Transmission of the Standard Histories" (Appendix IV). There is also a subject index.

Consistency in translation of the different literary genres makes the volume particularly useful for the classroom. A number of other common terms are also translated consistently throughout. For example, the catalogue or records (*zhi* 志) of literature—i.e., the classics and other writings—found in the standard histories are classified as forming a bibliographical "monograph," rather than a chapter or treatise, as the term *zhi* is often translated in this context. For works that are arranged according to subject categories, each *bu* 部 or textual unit is appropriately presented as a "topical section." Such editorial intervention not only enhances the "user-friendliness" of the volume but also contributes to the study of Chinese history and literature at large.

Other than the collected writings of individual scholars, the titles of the texts presented are always translated. This is another commendable feature of the book. The only exception may be the entry on the *Wenxin diaolong*, which discusses the general sense and various translations of the title but does not offer its own. Whereas the common translation, "The literary mind

and the carving of dragons," is given in the Introduction, it is rendered in the article on the *Shi pin* as "The essence of literature: Carved-dragon elaborations." Where appropriate, the discussion of the contents provides a listing and translation of the different sections of the work. The entries that provide a short explanation of the section titles (e. g., *Chuxue ji*, *Gaoseng zhuan*, and *Jinlou zi* 金樓子) are particularly helpful in this regard.

On a couple of occasions, the translation prompted further reflection. For example, should "Wei zhi" 微旨, one of the chapters in the *Baopuzi*, be rendered as "The meaning of subtlety" (or for that matter, "The Meaning of the 'Subtle'," as it appears in the study by James Ware[2])? As the phrase "*zhi wei zhi zhi*" 至微之旨 appears in the first paragraph of the text and forms a parallel with "[the truth] that lies outside the ways of the world" (*shi dao zhi wai* 世道之外), would it not be simpler to take *wei zhi* in the sense of elusive truth? Admittedly, however, this may be closer to paraphrase than translation. Another interesting example may be the chapter entitled "Zhang ju" 章句 in the *Wenxin diaolong*, which is translated as "Paragraph and period." One could readily appreciate the difficulty, for the text makes clear that *zhang ju* refer to semantic breaks rather than sentential units. Whereas a *zhang* is akin to a movement in a piece of music, *ju* denote shorter constituent units, which could be as short as two characters, as in some of the poems in the *Shi jing* 詩經. Might "sectional and shorter semantic frames" or "textual divisions" serve to illustrate the meaning of *zhang ju* in the *Wenxin diaolong* more clearly? However, these are awkward, to say the least, and in the end I found myself coming back to "section and sentence," "paragraph and period," and "paragraph and sentence."[3]

This is a carefully produced work, with very few typographical errors. The few detected are mainly incorrect Chinese characters, due no doubt to *pinyin* input, which often results in our "clicking" the wrong character. They are inconsequential, but since there is an electronic version of the book, which indeed may already have incorporated "minor corrections" (Front matter,

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[2] James Ware, *Alchemy, Medicine and Religion in the China of A. D. 320: The Nei P'ien of Ko Hung* (New York: Dover Publications, 1981; originally published by MIT Press, 1966).

[3] See Vincent Yu-chung Shih, trans., *The Literary Mind and the Carving of Dragons: A Study of Thought and Pattern in Chinese Literature* (Hong Kong: The Chinese University Press, 1983), 360–67. Shih translates *zhang ju* as "paragraph and sentence."

"Notes to this edition"), it may be helpful to identify them: p. 37, *nian pu* 年譜 is given as 年普; p. 68, "Daochang 道揚" should be 道場; p. 83, Ji Kang's 嵇康 work, 聖賢高士傳讚, appears as 聖仙高士傳讚; p. 207, "Du Weiyun 杜唯運" should be amended to 杜維運; p. 250, "Pei Songzhi 裴宋之," to 裴松之; p. 265, "Su Jing 穌敬" may be changed to 蘇敬; p. 279, Xie Lingyun 謝靈運 appears as 謝靈雲 (and also on p. 414); p. 313, the character 瑋 (*wei*) is missing from the name "Zhu Mouwei"; p. 338, "Ma Guohan 馬國函," to 馬國翰; p. 362, "Wang Can 王燦," to 王粲.

The editors should be congratulated for having assembled a stellar cast of contributors. In many instances, the entries provide much more than basic bibliographical information. For example, the article on the *Bowu zhi* comes with a fine discussion of the authenticity of the text. In the entry on the *Cao Zhi ji* 曹植集, there is an insightful discussion on the main interpretations of Cao Zhi's famous work, "Rhapsody on the Goddess of the Luo ('Luoshen fu' 洛神賦)," and why it may be "problematic" to apply a simplistic "biographical interpretation" (p. 41) to some of the poems attributed to Cao. The article on the *Yanshi jiaxun* contains a helpful introduction to the genre, and to cite but a couple of final examples, the studies on the *Jinlou zi* (with detailed descriptions of its contents) and the *Qimin yaoshu* 齊民要術 (with helpful explanation of the distinctive features of the work) are not only informative but also simply a pleasure to read.

With the arrival of this book, complementing several other recent reference works (introduced on p. x), especially *Ancient and Early Medieval Chinese Literature: A Reference Guide*, edited by David R. Knechtges and Taiping Chang, Parts I–IV (Leiden and Boston: Brill, 2010–14), there is reason for optimism that the pace of research on early medieval China will quicken. This is a significant contribution that testifies to the importance of collaborative research in the Humanities.

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