Using texts and inscriptions, Kuo plots the locations of *dhāraṇī* pillars in fourteen Chinese provinces. Dividing them by purpose and function, as well as reading their inscriptions, Kuo is able to date or redate relief sculpture and Mogao cave murals according to the representations of the pillars in them. This is yet another stand-alone, major contribution to Buddhist art with a border crossings theme.

John Rosenfield's essay is on the type of reliquary pagoda known as *Ratnakāranda*. Noting that the rituals associated with these "jewel casket" stupas originated in India, Rosenfield traces the devotional practice and structures and images of the sutra type through China and across Japan. The study is typical of the trans-Asian topics for which Rosenfield is known, and is, therefore, a fitting final essay, published a year after his death. The last essay similarly traces iconography across Asia. Henrik Sørensen studies Sudrsti, a relatively minor astral deity in India who rises in importance as the Daoist deity of the North Star of the Big Dipper in China to become the Esoteric god Myōken in Japan. Sørensen concludes by showing that in the Heian period a cult of Sudrsti, an aspect of a cult of Avalokiteśvara, conflated with a cult of the Hindu deity Laksmī. The merging of the gods of South Asia, China, and Japan, and of Buddhism, Daoism, and Hinduism, provides a strong conclusion to this impressive set of essays. The book ends with reflections by David Summers on the Silk Road.

Cultural crossings, thus, are through religion, time, and across vast distances, indeed beyond China, the medieval period, and along the extent of the Silk Roads in this book. Only rarely can or do twenty-one scholars write such high-level essays on such an expansive subject in such a coherent manor. *China and Beyond in the Mediaeval Period: Cultural Crossings and the Inter-Regional Connections* confirms not only that such a polished conference volume is possible, but that the final word on cultural crossings and the Silk Roads has not been written. Editors, authors, and others involved in this book are to be commended. Nancy Steinhardt <nssteinh@sas.upenn.edu>

Nancy Shatzman Steinhardt
University of Pennsylvania

The Art of Medicine in Early China. The Ancient and Medieval Origins of a Modern Archive. By Miranda Brown. pp. xv, 237. New York, Cambridge University Press, 2015.
doi:10.1017/S1356186316000122

If you are looking for an explanation of early Chinese medical skills and a historical account of medical writings, as the title and subtitle separately promise, you are in for a surprise. The aim of Miranda Brown's book is more fundamental: to show that what we think we know about the history of early medicine is largely erroneous–a figment of the assumptions of philologists and editors at many points over the past two thousand years. Her success makes it an indispensable study.

Brown combines striking intellectual dynamism with a broad command of her field. Her interpretations are reliably original. She tends to open up new topics by finding weaknesses in the conventional wisdom and reconstructing what was actually the case. Scholars of Han China tend to be preoccupied by institutional patterns, often ideal ones, but she has the learning and acuity to confront ideology with the actual conduct and thought patterns of individuals. Here she shows that the current historiography of both European and Chinese medicine has led consistently to the wrong questions with respect to China. The productive questions have to be uncovered by open-minded critical reading of Chinese sources with close attention to context.

Her scholarly revisions are a guide to how the research should be done. She begins by examining accounts of court physicians in two early historical compilations. The physician He (Yi He 醫和,

probably legendary), whom historians of medicine have often depicted as China's first naturalist healer, was instead extolled by authors before modern times for "his ability to discern the will of Heaven and to foretell the future". He was part of an episode involving the famous political advisor and diplomat Zichan 子產 (d. 521 BC). He was, in fact, a kind of rhetorical double of Zichan; together they explain the moral failings responsible for the fall of a state.

The biography of another famous physician in *Memoirs of the Grand Historian* is more complicated. Chunyu Yi 淳于意 (fl. ca. 180–154 BC), Director of the Great Granary in Qi, earlier had been trained in doctoring. When an edict demanded a count of experts on prognosis, Chunyu claimed that he was one of this group. Called upon to submit details of his skills, his training, and his practice, he summarised a number of cases that he had examined in Qi and elsewhere, explaining in each instance how he formed his judgment. Since the format of his biography's case records "mirrors the logic and structure of ... legal case summaries", they indicate that the author was an official. That and inconsistencies of date show, Brown suggests, that Sima Qian "fashioned the image of the figure by cobbling together" the biography from "sick logs and records of consultation kept by officials".[1] I will return to Chunyu below.

The second half of the book is devoted to a different question, namely how historical thinking about medicine began. Brown makes an excellent case that the imperial bibliographer Liu Xiang 劉向 (77–76 BC) took the first step when he compiled a list of exemplary healers (including the three mentioned above). By organising the imperial library and editing the books in it, he brought attention to seldom-read texts such as those from which he compiled the list. The result encouraged physicians "to imagine themselves as part of a continuous past, stretching back to the dawn of time", as seen in the chapter on Huangfu Mi 皇甫謐 (ca. AD 215–282).

The chapter on Zhang Ji 張機 (AD 150–219) demonstrates how the agendas of later interpreters down to the twentieth century shaped representations of him. The information about his life comes principally from Zhang's preface to his *Treatise on Cold Damage and Miscellaneous Disorders (Shanghan zabing lun* 傷寒雜病論). It explains that he worked out the therapies in the book after a series of epidemics wiped out most of his clan. In a *tour de force*, Brown shows convincingly that this view of the man did not appear in the preface until, in the eleventh century, an editorial bureau appointed by the Song government rescued the book from near-oblivion and republished it as part of the state's large-scale effort "to present the arts of healing as a pursuit worthy of gentlemen" and to rank the book with earlier medical classics.[2] Brown's book is a work of the highest scholarly quality in a field where the standard has generally been low. It is also witty, a rare amenity in Sinological writing.

I find only one instance in which the book overlooks important points. First, the twenty-five case records in Chunyu Yi's biography refer to him as "your minister Yi" (chen Yi 臣意), a form of the first person used in official documents. They thus cannot be the "records of consultation" in which, for his own use, he systematically registered his clinical encounters. We have no idea how drastically Chunyu revised some of the latter to produce the case reports (demanded by the government) that his biography includes. Second, Brown likens the records to logs of therapy in routine reports by officials, but Chunyu's records are what the biography says they are – accounts of prognoses elicited by an official inquiry. Ten of the twenty-five state that the disorder is mortal. Chunyu does not treat the patient, who duly dies. The other fifteen prognoses judge that the disease is treatable, and he treats it successfully.

Chunyu's biography is complicated and in places inconsistent. No one who has written about it (including myself) has treated it as successfully as Brown has done. Still, Chunyu's accounts so

[1] pp. 71, 83.
[2] . pp. 112–113.

https://doi.org/10.1017/S1356186316000122 Published online by Cambridge University Press

consistently answer the queries about prognosis put to him that, as Michael Loewe and others have proposed, he might well have been the author of many of the records.

The book is nicely printed and bound. Its price of 39 cents per page puts it above the average for scholarly books in its field. <nsivin@sas.upenn.edu>

Nathan Sivin
University of Pennsylvania

Picturing the True Form: Daoist Visual Culture in Traditional China. By Shih-shan Susan Huang. pp. 497. Harvard University Asia Center, Cambridge, MA, and London, 2012.
doi:10.1017/S1356186315000632

If Daoism is the most elusive of China's philosophical systems, Daoist art is more elusive still. It is therefore perhaps not surprising that the last scholarly study of Daoist art in English, as noted by the author in her introduction, was Stephen Little's pathbreaking exhibition and catalogue of 2000, *Taoism and the Arts of China*. The 150 objects in that exhibition have been central to the study of Daoist art since then. Shih-shan Susan Huang's expansive and erudite investigation of Daoist art presents the subject with a breadth and depth never before achieved under one cover. The book offers a true introduction to the subject and at the same time takes certain topics to the level of research scholars.

Picturing the True Form begins with an image those familiar with Daoism will recognise: paired deities on a stele dated to 527 in the National History Museum in Beijing. It is an excellent focus to frame some of the fundamental issues of Daoist visual culture: several identities for the pair have been proposed but none is universally accepted and the pair suggest immediate parallels with better known paired Buddhist deities whose identities are certain. The goal of understanding Daoist iconography as well as we understand Buddhist iconography is inherent in any study of Daoist art, but different from Buddhist iconography, Huang informs us, Daoist deities are not necessarily what they appear to be, what they seem to be by comparison with Buddhist precedents, or even what a scripture suggests them to be. Inherent to Daoist art is the concept of *zhenxing*, true form, the meaning of Daoist images that assumes meanings underlying or beyond the initial ones, and metamorphosis that gives way to additional understandings after the initial ones are revealed. This concept, a quest to picture the true form, is the source of Huang's title. It is a multifold challenge, for as the author has now explained, a certain amount of aniconism, immateriality, and invisibility also are implicit in Daoist art.

The first half of the book, three chapters, addresses art associated with meditation, visualisation, and breathing. Each of these subjects is interwoven into the specific topics of each chapter. First is a discussion of divinities associated with the human body and its organs. Heavenly bodies, the reader learns, are often recipients of the attention of Daoist deities who take the form of bureaucrats. Sometimes deities emanate from the heads of the Daoist bureaucratic pantheon. Through material presented here, a reader understands familiar images from the Dazu caves in Sichuan and Yongle Daoist Monastery in context. Specific stars, imaginary stars, and deities associated with star groups are discussed next. The book then turns to death-bringers, bizarre and horrific creatures, then to yet more grotesque parasites, and then to bodily control through alchemy. Anatomical bodies and body landscapes are the last subjects. Any reader will be intrigued by the illustrations. Their impact is all the greater because a text and sometimes a practice is behind or associated with each one. Body, cosmos, alchemy, miniaturisation, visualisation, disease, representation, and what is most fundamental about