

However, in the mid-fourteenth century, several popular uprisings weakened Mongol rule, and in 1368 the Ming dynasty was established by the forces led by Zhu Yuanzhang 朱元璋, who became Ming Taizu 明太祖, the founding emperor of the Ming. The new Ming government worked to restore Chinese control at all levels, established counties and magistrates, and constrained Daoists and Buddhists, particularly at the local level in villages and irrigation associations, where gentry families resumed their power. Eventually, many Buddhist and Daoist monasteries developed into village temples. Though the Mongols had been pushed out, they continued to raid in the north.

For me, the power of this book resides in its combination of textual study with fieldwork; indeed, it is through such work in local areas that Professor Wang discovered many of the steles that became his textual sources! Great stuff! The book includes photos and translations of many such stele texts and an excellent bibliography of all the sources consulted.

In sum, this is an excellent study that is a pleasure to read!

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Ink and Tears: Memory, Mourning, and Writing in the Yu Family. By Rania Huntington. Honolulu, HI: University of Hawai'i Press, 2018. Pp. xxv + 275. \$68.00.

In this deeply affecting book, Rania Huntington demonstrates how, over five generations, one prominent Chinese family recalled, recorded, and transmitted memories of deceased relatives. For the Yu 俞 family, ink served as a medium through which their dead could attain a time-sanctioned form of immortality, while tears evoked the evanescence of life and the transitory power of emotions. Through the publication and circulation of texts, the (mediated) voices of the dead might be magnified and preserved. Formal biographies recorded patrilineal relationships, ritual obligation, and honoured virtues. Poetry (whether by the deceased or by survivors), ghost stories, and dreams gave voice to otherwise inexpressible feelings of affection and loss and allowed the participation of those, like relations by marriage and matriline, excluded from orthodox lineages of ritual remembrance. The reach of words could be extended yet further by inclusion in larger collections. Texts survived through preservation in libraries, disappeared through acts of deliberate destruction, or mouldered

underground after symbolic, even prosthetic, acts of burial. *Ink and Tears* teaches us not only about the singular family anchored by a famous and long-lived patriarch, scholar, teacher, textual critic, and writer, Yu Yue 俞樾 (1821–1907), and his similarly learned, well-connected, and long-lived great-grandson, Yu Pingbo 俞平伯 (1900–1990), it also offers fresh insights about China's printed world in the late nineteenth and early twentieth centuries, and the sites and genres that structured remembrance and self-representation in the same period. Huntington's work, with its abundance of erudite translations and sympathetic analysis, celebrates the universality of family feeling and the desire to mourn those we have loved and lost. The book thus has both depth and unexpected breadth and resonance. It is a work of surprising power and unexpected relevance. It deserves to be widely read.

The book begins with two unconventional acts of burial carried out by an exceptional man. In 1881, Yu Yue built one of several tombs for his manuscripts in the scenic hills outside Hangzhou near the site of his wife's grave. Paper decomposes like flesh, but poems about buried paper acquire an afterlife. He treats his body of work as he would a beloved relative; he honours his manuscripts by burying them and perpetuates their memory through literary exchanges documented in his published writings. In 1882, Yu Yue created a tiny tomb by West Lake in Hangzhou for two teeth, one lost by his late wife more than a decade previously, and one of his own. He wrote a poem for the tooth grave; a Japanese reader of his poetry collection mailed him a poem in response. Yu Yue's act of remembrance was amplified by publication, resonated with readers, whose responses he recorded and transmitted. The two teeth become relics; a miniature tomb anticipates a shared grave and thus a conjugal future in the afterlife; poems create circuits reaching new audiences in distant lands. For Huntington, these unusual acts of burial and their literary effects inspire questions both particular and universal about the ongoing relationship between the living and their [our] beloved dead (p. xv). She describes her work as "a partial account, focusing on the questions of how memory was crafted, preserved, and transmitted as much as on what was remembered" (p. xviii). She evokes themes of permanence and ephemerality, shattering and wholeness, with reference to the poetic metaphors and practices used by her protagonists (p. xx). She invites readers to consider the applicability of these themes, metaphors, and practices to our own present-day and personal experiences of loss, grief, and remembrance.

Through subtle juxtaposition and careful translation and interpretation of a rich but neatly bounded family archive scattered across a large number of libraries in China and abroad, Huntington reveals acts of remembrance grounded in family connections, but performed before a much larger community of readers. She argues, subtly (the contentions in this book are always gentle and understated), that, in print, texts not only communicate meaning, but also when amplified and dispersed

in print, afford stronger assurance against forgetting, and promise a form of literary immortality for the dead and those who remember them. The two peculiar tombs and the other memorial gestures described in Huntington's book also serve as a reminder that memory not only lodges in text, but also in place. Indeed, Huntington shows that many of her protagonists framed representations of themselves in relation to personally significant architectural sites. They, as was typical of people of their education and class, gave literary names to their houses, rooms, and gardens and published books under those names; the books in general outlived the buildings, although some of the buildings recently have been restored or rebuilt. Huntington elegantly maps the sites significant to Yu Yue and his family in their lifetimes and reminds readers of the metonymic function of architecture among literarily inclined Chinese—a home or garden could stand for the inner self, recrafted for public presentation. In so doing, she also reiterates an important contrast articulated with reference to architecture, gender, and genre—between a formal self of ritual obligation (tomb, spirit tablets, tomb inscription, patrilineal) and the self of emotion (garden, inner quarters, matrilineal, affective). Huntington gives form to these abstractions through a vivid and nuanced recounting of family stories of grief, madness, affection, and emotional closeness.

Huntington's book sensitively illustrates continuity and change in family practice, publishing technologies, and educational institutions from the late Qing through the present. As Huntington points out, Yu Yue was “an advocate of traditional scholarship owing his fame to the radically new structures of publication in his era” (p. xvii). Yu Yue's great-grandson, Yu Pingbo, participated in the May Fourth / New Culture movement as a young man and later taught at Peking University and Tsinghua University both before and after the 1949 revolution. Well known in China especially for his study of the great eighteenth-century novel, *Dream of the Red Chamber*, he survived persecution in the Cultural Revolution and was rehabilitated in its aftermath. His son and daughter-in-law have compiled a multi-generational biography focused on his forebears. Others have rediscovered and reprinted Yu Yue's writings in punctuated and annotated editions. Yu Yue's descendants, like many Chinese, in the new millennium have resumed sweeping ancestral tombs at Qingming Festival after a long hiatus; books lost to the family during the Cultural Revolution have been returned or restored.

The book is structured chronologically and generationally in relation to Yu Yue. The prologue introduces his parents; subsequent chapters describe Yu Yue and his wife, his children, his grandson, his granddaughters, and his great grandchildren; he lived long enough to have met most of them and Huntington has named her chapters accordingly relative to him. Although Huntington structures the book around this line of descent and provides a family tree in each chapter to keep the reader oriented,

she does not give undue emphasis to formal, masculinist, elder-oriented, obligation-burdened mourning relationships. Instead, she privileges affective, emotionally laden ties between husband and wife, parent and child, grandparent and grandchild, cousins (including on the mother's side), in-laws, and friends. She does this by presenting formal funeral biographies, in many cases composed by Yu Yue himself, alongside mourning texts in less conventional genres. This results in a productive tension between the structuring descent-line of the chapter titles and the web of relationships that sustain their contents, perhaps indicated by allusive references to the names of buildings (which double as elegant style names) associated with each chapter's central protagonists embedded in the chapter titles.

It seems appropriate that Yu Yue anchors the book and descent through him provides it with a central narrative arc. In life, and beyond, he provided reputational, financial, and cultural resources that sustained his family. Prolific, durable, and extraordinarily well-connected, he cultivated a reputation that assured the survival not only of his own writings, but also the words of his descendants, even as they lived through a century marked by upheavals and dislocation and despite the birth of no more than one son able to maintain the patriline per generation. Yu Yue achieved high position but spent most of his life out of office moving between residences in Hangzhou, where he taught for thirty years as the director of the Gujing jingshe 誥經精舍, an academy founded in 1800 by the incomparably energetic scholar Ruan Yuan 阮元 (1764–1849), and Suzhou, where he had a home with a garden. Yu published in a wide range of genres on a host of topics, including philology, classical exegesis, poetry, and ghost stories. Yu had many prominent friends and admirers, including Zeng Guofan 曾國藩 (1811–1872) and Li Hongzhang 李鴻章 (1823–1901), the famous general-statesmen who led the Qing to victory in the Taiping Civil War and who dominated the politics of the period that followed. His is a familiar name in China due to his scholarly reputation, his prolific and wide-ranging literary output, and the broad transmission of his more accessible writings; he has virtually no name recognition, however, in the anglophone world, other than among a rather small number of literary scholars and historians charmed by Yu's evocative accounts of the Taiping Civil War and its aftermath—or enamoured of his ghost stories.

The book is filled with marvellous details. The first chapter, “From the Plum Raft to the Tea Fragrance Chamber: Husband and Wife,” for example, opens with a lovely description by Yu Yue of summertime moments seated knee to knee with his wife, Yao Wenyu 姚文玉, on a deck, just large enough for the two of them, called Plum Blossom Raft (Xiaofumei 小浮梅) overlooking the central pond in their garden. There, the couple, at what now would be considered middle age, conversed at leisure about fiction and drama. The description comes from the preface to a collection of short pieces titled “Idle Talk from Plum Blossom Raft” 小浮梅閒話, placed by Yu

Yue toward the back of a larger collection named for the garden's formal reception hall. The titles suggest the buildings and the distinctions they represent between public facing and formal, and domestic and thus more personal. After Yao's death, Huntington suggests, the collection of short pieces named for the deck overlooking the pond became a memento of their long and satisfying marriage, and the deck itself served as a favourite site for family celebrations (p. 11). And death did not interrupt the conversation between husband and wife. He wrote letters and sent them to her by burning them on birthdays and anniversaries (pp. 11, 24, 32). He also composed poems to her, written in direct address, about the objects she left behind and about her life framed by his mourning, accompanied by commentary, in anticipation of an audience of outside readers (pp. 13–14). His descendants also gathered poems and fragments and compiled written materials to honour their deceased wives, sisters, mothers, and cousins. His grandson, Yu Biyun 俞陞雲, for example, collected scraps of paper bearing the calligraphy of his wife, Peng Jianzhen 彭見貞, after her death and wrote prefaces and poems lovingly honouring each recovered fragment. The scraps themselves, including recipes, prescriptions, account slips, lists, and draft letters, no longer survive. The third chapter, "Remembering Patterned Splendor: The Grandson and His Wife," reproduces many of the assembled prefaces and poems in translation, capturing the elegiac mood and esoteric character of Biyun's commemorative project, and making this chapter by far the book's longest. Huntington knows of nine extant copies of the book held in at least six libraries, evidencing the efficacy of this medium for literary immortality.

The book is animated throughout by direct encounters with a bounded set of texts, a family of writers, and their imagined audiences. The second chapter, on Yu Yue's children, describes a future daughter-in-law who died before marriage and thus never entered the Yu household. Her death, indirectly connected to the Taiping Civil War, binds the chapter to its historical context. Afflicted by mental illness, Yu Yue's second son married and had children, but left very little writing of his own. And Yu Yue did not write much about him. Others in the family suffered similarly; depression and suicide and other ailments of the spirit reappeared across generations. Yu Yue wrote much about his youngest daughter, a talented girl who died not long after marriage. A community of relatives, led by Yu Yue, collected and published those of her poems that survived her effort to destroy them and titled the collection *Provident Grasses from the Hall of Brilliance and Good Fortune* 慧福樓幸草. Although she died after marriage, and thus her soul, in theory, resided in the home of her husband's family, her father placed a tablet in her honour on an altar in his house. In Chapter 4, "Embroidery and Ink: Granddaughters," Yu Yue's beloved granddaughter, Yu Qingzeng 俞慶曾, who committed suicide at the age of thirty-

three in the context of an abusive marriage, left a volume of poetry, which her family published, with paratexts provided by her grandfather, brother, cousins, nieces, and other relatives. Again, while the sites of ritual remembrance remained with her husband's family, her natal family kept her photograph for offerings in their home and mourned her in their garden (p. 142). Despite the rigid ritual imperatives of lineage in theory, we see how in (literary) practice, more flexible principles of inclusion prevailed: married daughters, never married prospective daughters-in-law, a mentally ill son, and a beloved granddaughter, dead by her own hand, all found a place under the symbolic roof of Yu Yue's literary collections.

Driven by vivid writing and sensitive close reading rather than by a theoretical agenda, Huntington invites her readers to share the emotions and experiences of those she studies, allowing her readers both to understand their world and era in their terms and to apprehend the feelings of connection that we and they have in common. The book provides an excellent (and appealing) introduction to topics including genre and publishing culture in nineteenth- and twentieth-century China and offers a window into prevailing ideas about poetry, death, womanhood, ritual, and feelings especially in the late nineteenth century. It sits comfortably alongside recent works in Chinese literary history that focus on the late Qing and early Republic and emphasize the social context and emotions of writers, thinkers, and readers, including women. Such works include Hu Ying's *Burying Autumn: Poetry, Friendship, and Loss*, Nanxiu Qian's *Politics, Poetics, and Gender in Late Qing China: Xue Shaohui (1866–1911) and the Era of Reform*, and Susan Mann's *Talented Women of the Zhang Family*.¹ The particularity of the title with its emphasis on people relatively unknown in the anglophone world may deprive this excellent book of the audience that it deserves. Accessible and thought-provoking, it should be broadly read and widely assigned.

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¹ Hu Ying, *Burying Autumn: Poetry, Friendship, and Loss* (Cambridge, MA: Harvard University Asia Center, 2016); Nanxiu Qian, *Politics, Poetics, and Gender in Late Qing China: Xue Shaohui (1866–1911) and the Era of Reform* (Stanford, CA: Stanford University Press, 2015); Susan Mann, *The Talented Women of the Zhang Family* (Berkeley and Los Angeles: University of California Press, 2007).