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ARTICLE ABSTRACTS

To examine the metaphor of illusion in Chinese Buddhism, NATASHA HELLER focuses on “Huanzhu jiaxun” 幻住家訓 (The family instructions of “Illusory Abiding”) by the Chan monk Zhongfeng Mingben 中峰明本 (1263-1323). Considering Mingben’s usage of the term “illusory” (*huan*) in relation to its history in non-Buddhist and Buddhist sources, she examines how he addressed the use of language, with special reference to the Chan concept of “observing the key phrase” (*kanhua*). Mingben remained within the established philosophical discourse on illusion but, Heller argues, shifted away from metaphors related to the concept; instead he emphasized the character *huan* to suggest an alternative to intellectual analysis of words. He thereby advanced the discussion of *kanhua* Chan while affirming the ultimate illusoriness of such practice.

Focusing on the Tang-dynasty tale “Du Zichun” and comparing it with foreign and Chinese analogues in which the protagonist takes an allegorical inner journey only to return to his own world and time, CARRIE REED explores treatments of the notion of illusory reality. She argues that the treatment of time as stretched in “Du Zichun” closely resembles that in certain Indian tales and may have derived not from written translations of Buddhist texts but from Indian stories that circulated orally in China. She further shows that “Du Zichun” differs significantly from most Chinese stories yet also reflects ontological concerns of the Tang dynasty: its multifaced and ambivalent message—which

simultaneously underscores the themes of illusory reality and attachment-- exemplifies the variety of ways that foreign stories were assimilated by Chinese writers into a new literary environment.

Historians have long ascribed the self-martyrdom of Huang Chunyao during the Manchu-Qing seizure of Jiading City in 1645 to his stringent cultivation of Confucian principles. Informed by findings from contemporary psychology, memory studies, and research on dreaming, LYNN A. STRUVE brings to light dimensions of Huang's fraught consciousness that traditional biographical sources tend to obscure. Using to advantage the diary that Huang kept in the spring of 1644 (little known until the twentieth century), she delves deeply into Huang's mental state—including his immersion in Chan Buddhism—during the Ming dynastic collapse. She thereby shows that individual temperament, no less than factors of creed, culture, and social status, illuminates why certain people respond more radically than others to conditions that impinge on all.

JUDITH ZEITLIN traces the history of a rare musical instrument to consider how the meanings of a thing change over time and are shaped by its representation in various media. Her narrative centers on two collectors who went to extraordinary lengths to document the importance of this "biographical object" in their life and work: the dramatist Kong Shanren (1648-1718) and the publisher Liu Shiheng (1875-1926). Focusing on the elaborate forms of literary, theatrical, visual, and printed display that the two men adopted to express the relationships of owner to thing and of thing to the cultural heritage at large, Zeitlin follows the instrument's transformation from "a left-

over thing” (*yiwu*) from the past that inspired feelings of regret and nostalgia to “a cultural relic” (*wenwu*) now under the protection of a state museum.