

Establishment of Zhifa 執法 in the Qin-Han Period and the Chapter “Dingfen 定分” of *Shangjunshu* 商君書 (*The Book of Lord Shang*)

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The establishment of judicial officer called zhifa in the Qin-Han period was based on the early Chinese Legalists' concept, “Officials are established for the enforcement of a law”, which was intensively reflected in the chapter “Dingfen” of *Shangjunshu*. This chapter, written in the period from the end of the Qin to the beginning of the Han, includes many thoughts of Han Fei 韓非 and Li Si 李斯. According to the Qin bamboo strips from the Yuelu 嶽麓 academy collection, zhifa was a judicial officer subordinated to yushi 御史 (imperial prosecutor), and divided into two types, that is, zhongzhifa and junzhifa. Zhongzhifa 中執法 (zhifa of the capital), corresponding to one of “three judicial officers of the Son of Heaven” in the chapter “Dingfen”, had jurisdiction over the prefectures belonging to the capital area. On the other hand, junzhifa 郡執法 (zhifa in the commandery) had jurisdiction over the prefectures in each commandery. They were responsible for proclaiming and interpreting the law, supervising its execution, and they discharged their duties mainly by annually reporting accounts and merits, and reviewing legal cases. There were only a zhifa and his deputy in each office of zhifa, so their practical work was carried out by zushi 卒史, the clerks of the governor of the capital area and the commanderies. The official rank of zhifa was located between six hundred and one thousand picul class. In the reign of Emperor Wu, the system of judicial officers underwent great changes.

Examining Oral and Written Communication Between Officials and the Joseon King

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The appointment of officials was among the most important tasks of the Joseon King. Thus, formal appointment procedures were rather complicated. This paper examines these various procedures, focusing on the oral and written communication between officials and the throne.

First, the department of personnel would make an appointment draft and submit a list of three candidates for each position to the throne. The King would then select and mark a candidate from the list. Second, the department of personnel would receive the marked list and make the second appointment draft before submitting it to the throne. Finally, the King would approve the draft and give the final decision in writing.

However, these procedures were sometimes skipped, and a more simplified process was adopted. First, the department of personnel would make a first appointment draft and report the name of a candidate to the throne through oral communication, to which the King would give approval orally. Next, the department of personnel would make the second appointment draft and submit it to the throne. Finally, the King would approve it and give the final decision in writing.

Although these simplified procedures were predominantly used in the appointment of lower officials, they were sometimes adopted in the urgent appointment of upper officials. Nevertheless, communication between officials and the throne was principally executed through documents, and the royal secretaries, eunuchs, and palace slaves oversaw the communication of the documents. Additionally, they managed the oral communication and facilitated officials' appointment procedures. Thus, it can be said that the secretaries, eunuchs, and slaves played a key role in the oral and written communication between officials and the throne.

Chemical Analysis and Archaeological Research on the Sengoku Collection of Bronzes in the Han and Six Dynasties Periods

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The Sengoku Collection of the Hyogo Prefectural Museum of Archaeology, which was assembled by Tadashi Sengoku, the president of Sengoku works. Ltd. consists of ancient Chinese bronze artifacts. This paper reports six kinds of bronzes from the Han to the Six Dynasties period along with the analysis of lead isotope ratio and metallic constituent in collaboration with Nippon Steel Technology Co., Ltd.

The inscription of TLV mirrors ① “The imperial mirror of the Imperial Manufactory (*shangfang*)” (尙方御竟) and ② “made by Mr. Wang” (王氏作) revealed that were ordered by Wang Mang 王莽, when he usurped the throne and founded the Xin dynasty. Both mirrors contain 69.34~69.91% Cu, 22.36~22.71% Sn, 5.70~5.79% Pb (Tables 4-6), the basic alloy compositions are very close, and the lead isotope ratios are also in close proximity to “Region a” (a small part of “Region A”) of Fig. 5 which was initially defined as a region of Japanese *Doutaku* (ceremonial bronze bells) of Kinki and San'en style in the late Yayoi period.

Bronze bowl was first produced in India, and then was introduced to China accompanied by Buddhist culture. A major feature of ③ bowl is the chisel carving of the Sogdian figures and the beasts. It consists of lead-free alloys, namely 77.64% Cu, 20.98% Sn, 0.01% Pb, and the lead isotope ratio fall in “Region B” which was initially defined as a region occupied by the Eastern to post-Han mirrors. According to the similar bowl carving Sogdian figure excavated in the “Pei Jing 裴經” tomb in Houma, Shanxi Province, it is probable that this ③ bowl was made in the Southern Dynasties in the early 6th century.

④ Spittoon and ⑤ incense burner with lid were parts of the miniature set as grave goods, which were probably made in the Northern Dynasties in the middle of the 6th century. Both consists of leaded high-tin alloys, namely 75.02-75.86% Cu, 15.09-15.37% Sn, 7.82-8.46% Pb, and the lead isotope ratios fall in “Region A” which was initially defined as a

region of the Western Han mirrors.

Bronze water bottle was also introduced from India to China accompanied by Buddhist culture. ⑥ bottle also consists of leaded high-tin alloys, namely 71.19% Cu, 12.31% Sn, 14.68% Pb, and the lead isotope ratio is on Line D, which was initially defined as a line drawn by bronze objects made in Korean peninsula in time parallel to the Yayoi period. Initially, we guessed this was made in China. However, a bottle of the same type was passed down in the treasures dedicated by Hōryūji temple, thus it is reasonable to think that it was manufactured in Silla in the 8th century.

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The Significance of the Anonymous *Cibei daochang chan fa* in Ten Fascicles

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This is a preliminary research into an anonymous work entitled *Cibei daochang chan fa* 慈悲道場懺法 “Confession Rituals Performed in the Enlightenment Hall for the Attainment of the Buddha’s Compassion” in ten fascicles (Taisho no. 1909), with a special focus on terms and diction observed therein. The text is formed by two components: a large number of core parts composed at the turn of the sixth century; and a small number of revisions. The cardinal parts are firmly connected with the religious activities of the Emperor Wu of the Liang dynasty 梁武帝 (r. 502-549). Special terms in the *Cibei daochang chan fa* are much in common with its contemporary seven texts listed in § 2 of this article. The eight texts altogether, including the *Cibei daochang chan fa*, lexically reveal two features: firstly, the words shared by the eight texts are typical to the early sixth century in South China; and secondly, some remarkable words have their origin in the Prince Xiao Ziliang’s 蕭子良 (460-494) lost work entitled *Jingzhu zi* 淨住子 “Heritors of Pure Observance” in twenty fascicles. The original words of the *Jingzhu zi* in twenty fascicles are confirmed by the abridged one-fascicle version, *Tonglü Jingzhu zi jingxing famen* 統略淨住子淨行法門 “Entrance Gate to Pure Practice for the Heritors of Pure

Observance,” compiled by Daoxuan 道宣 (596–667) in the early Tang 唐 period.

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From “scholar officials” to overseas Chinese :
Examples of contributions to temples in Tongan county
during the late Qing period

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This paper analyzes the contributions to the temples in Tongan 同安 county, in the area around Amoy, during the late Qing period. It reveals the kind of money that was used, the characteristics of such contributions, the group of contributors, and their changes over time.

As for the contributions around Amoy, a vast majority of them were denominated in silver dollars. Although this result is consistent with the conclusion of previous studies, the concentration of silver dollars denominated contributions was more predominant in Amoy than in the cases of Quanzhou and Zhangzhou. Amoy served as an international trading port since the 1680s and became one of the treaty ports following the Opium War, thereby becoming a route of silver inflow, and emerging a difference between the status of Amoy and its hinterland ; that is, Quanzhou and Zhangzhou.

As for the distribution of contributions, a considerable disparity existed within the contributor groups. Judging from the increase in the number of contributions that followed the establishment of treaty ports, the number of contributors also increased, suggesting that the growing contributors group represented a growing “middle class,” which expanded after the opening of the port.

Among merchants in the group of contributors, *yanghang* 洋行 and *shanghang* 商行 played a major role in the early 19th century, but have declined since then, and *jiao* 郊 were not conspicuous as a group of contributors. Conversely, there were many native contributors who bought eligibility of investiture up until the 1860s. In terms of the geographical reach of the contributors, contributions from coastal areas of China other than

Taiwan were minimal. However, contributions from Chinese in Southeast Asia were conspicuous, predating the opening of the treaty ports, and became quite substantial in the 1870s. Beginning in the 1870s, the group of contributors who bought eligibility decreased, whereas the weight of Southeast Asian Chinese contributions and the number of contributors from Southeast Asia increased. Some Southeast Asian Chinese contributed large amounts of money. Wealth disparities in donor groups appear to be the result of the unification of contributors in Southeast Asia and around Amoy.

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Visuality and Sexuality in Republican China : Experience, Method, and Photograph in the Periodical Press

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This paper explores three themes that are central to my monograph, *Republican Lens : Gender Visuality and Experience in the Early Chinese Periodical Press* (University of California Press, 2015) : experience, method, and the interrelationship between visuality and sexuality in the early Chinese women's periodical press. The prime source for the paper is China's first commercial women's journal, *Funü shibao* 婦女時報 (Women's Eastern Times, Shanghai), which was founded in the last year of the Qing dynasty and remained in print throughout the first six years of the Republic (1911-1917).

Funü shibao was published in the period when experience was increasingly valorized as an epistemological category and women were increasingly called upon to share their experience as knowing national subjects. The paper examines how these shifts unsettled the previous gendered hierarchy of experience, both opening and foreclosing new spaces for women's self-expression.

In examining this complex theme of experience, it is necessary to read various textual and visual components of the journal against each other : to see how women's experience is represented or critiqued in essays, cover art, or poetry, for example. This brings us to the second part of the essay on method. The paper introduces a methodology that can be

applied to the periodical press more broadly. It is based on three different modes of reading — 'horizontal,' 'integrated,' and 'situated' — which are all explicated in the paper.

The paper then uses this methodology to read what is one of the most profound textual silences in the early twentieth century women's periodical press: the silence surrounding the experience and meanings of female sexuality. This silence is particularly deafening because this period witnessed the most significant shift in China's sex-gender system in centuries: the emergence of respectable women into public space and public consciousness.