

The Formation and Establishment of the Concept of Yi-shu

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This paper discusses the occurrence, formation, and establishment of the concept of Yi-shu 義疏 in terms of history, the problem of how to define the writing style of Yi-shu, and said style's range of coverage. Section 1 inspects the problem points of previous research related to the origin of Yi-shu, indicates the complicated meaning of the word known as "Yi-shu," and shows the necessity of research toward the concept of Yi-shu in each time period. Section 2 studies the development of annotations in the Wei-Jin Period—which was before the word known as "Yi-shu" came in to popular use—and discusses the way in which the concept of Yi-shu occurred. Through the writings of the Emperor Wu of the Liang dynasty, Section 3 inspects the concept known as "Yi-ji 義記" of the Northern and Southern Dynasties and discusses the way in which the concept of Yi-shu was formed. Section 4 discusses the impact of the Tang Period's national Jing-Zhu-Shu 經注疏 commentary system on the concept of Yi-shu in Confucianism, Buddhism, and Taoism, and the way in which the concept of Yi-shu came to be established.

As a result, the following conclusion was obtained. Along with "Zhu 注" becoming a classical annotation form in the Wei-Jin Period, commentaries known as "Yi 義" and records of speech known as "Shu 疏" became popular; from this, the word known as "Yi-shu" appeared and the primitive concept of Yi-shu that covered the annotation form following "Zhu" occurred. Along with the development of annotations, the concept of Yi-shu lasted through the "Yi-ji" of the Northern and Southern Dynasties, and the "Zhang-shu 章疏" of the start of the Tang Period. It was finally established as an annotation form in the Tang Period's national Jing-Zhu-Shu commentary system.

Logical Investigation on Meaning and Structure of Chinese Characters :

From the Theory of Characters and of Character Signs

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Chinese characters are often taken as *morpheme-syllable signs*, in which each symbol represents a morpheme. Zhao, Yuanren (趙元任) said “they represents words (or rather morphemes) and do not directly represents meanings”. On the other hand, in the Chinese writing system there was the classification of six classes of characters (六書). Qiu, Xigui (裘錫圭) presented the *theory of character signs* (字符論) for understanding the structures of chinese characters.

E. Husserl (1859-1938) in *Logical investigations* (1900/01) established the formal theory of meaning, in which expressions refer to objects through their meanings. Then he presented the form-theory of pure logic in *Formal and Transcendental Logic* (1929), which elucidates linguistic expressions on categorical intensions and the distinction between syntactical forms and syntactical stuffs.

We try to study meaning and structure of Chinese characters following the *theory of Chinese characters* (文字論) and the *theory of characters signs* (字符論) by using Husserl's theory of meaning. In this paper, we take Chinese characters as parts of linguistic expressions, and present new judgements that Chinese characters are the core-stuffs in non-syntactical forms, and their character signs are the core-stuffs in chinese character forms.

Diffusion to the East of the Shen-shou Mirrors :

Movement of the Jiuzi School from the Viewpoint
of the Styles and Lead Isotope Ratios of the Mirrors

OKAMURA Hidenori

In the Sichuan Basin, there were two groups of mirror workshops in the 2nd century, the Guanghan 廣漢 school and the Jiuzi 九子 school. The Guanghan school created the motif of divinities and animals (Shen-shou 神獸), animal heads (Shou-shou 獸首) and eight-phoenix (Ba-feng 八鳳) mirrors by order from Shang-fang 尚方 of the Imperial Department, while Jiuzi school created the mirrors with figures of deities on three panels 三段式神仙鏡, which were distributed mainly in the local area. In the third quarter of the 2nd century, the Jiuzi school imitated the Shen-shou mirrors with ring-like nipples (環狀乳) of the Guanghan school, and after trial and error, created the contraposition styles (對置式) of Shen-shou mirrors. Since this type mirrors are mainly excavated from the middle reaches of the Changjiang River, it has been thought that Jiuzi's workshops were relocated from the Sichuan. But three specimens of Jiuzi's mirrors found to contain lead of anomalous isotope ratios called Mississippi Valley type (MVT) in isotope geology, and these mines are found in a border region between Sichuan and Yunnan Provinces. I propose that this type of Shen-shou mirrors were consistently made in the Sichuan and may have been transported to the eastern region.

The Formation of the Cosmological Buddha in the Sixth Century : A Study of the Statue at the Freer Gallery of Art

YI Danyun

This paper investigates the statue of the Cosmological Buddha (法界佛像) in the Freer Gallery of Art, which can be identified as Vairocana (盧舍那).

This study focuses on the process of how the statue was created, especially the formation of the Buddhist Cosmology Image that carved on the front of its monastic robe.

First, I re-examine some important motifs lining up vertically along the central part of the robe and suggest the palace-like architecture below the Mountain Sumeru should be identified as Kapilavastu, the symbol of the center of the terrestrial world. Moreover, the front-facing horse on the vertical axis of the robe can be interpreted as the motif that implies the Buddha is revealing his hidden male organ.

Next, I point out that the Buddhist Cosmology Image carved on the front of the statue has multiple iconographical and textual sources. Therefore, it is difficult to regard the Buddhist Cosmology Image as the representation of Buddhist Cosmology that derived from the Avatamsaka Sutra.

Finally, by reassessing the impact of the Avatamsaka Sutra on the formation of the statue, I propose that the practice/conduct of visualizing the Buddhist Cosmology on the surface of a Buddha statue originates from the Avatamsaka Sutra.