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The Yungang stone grottoes reconsidered

Hiroshi SOFUKAWA

In this paper an attempt is made to build on the enormous amount of research done by MIZUNO Seiichi 水野清一, NAGAIRO Toshio 長廣敏雄, as well as, slightly later, SU Bai 宿白 to reconsider what kind of conclusions have to be drawn as far as the methodology of style and iconography and to the and reconsider these issues as far as the period the grottoes at Yungang have been created and the identification of dedication of the grottoes.

For grottoes 1 – 20, the most important grottoes have been created on initiative of the ruling Northern Wei court, among which the five Tan Yao 曇曜 grottoes (No. 16 – 20) have been carved for the deceased emperor, and grottoe 5, 6, 3 on the one hand and the grottoes for the reigning emperor and dowager (No. 13 and 7 – 11) on the other are usually considered differently; the former as an imperial grave in which the deceased emperor is carved similarly to a big statue of Buddha Śakyamūni and the latter, in which emperor Wencheng 文成 and Xiaowen 孝文, as well as dowager Feng 馮 are resembling a crosslegged Buddha Maitreya. The pending question of the two grottoes with the ‘golden stele’ (No. 9 and 10) are not grouped to the Chongjiao 崇教 temple but rather identified to belong with grottoes 7 and 8 to the ‘two saints’ emperor Wencheng and dowager Feng and to have been carved on behalf of the Northern Wei court and to symbolize respectively as the main statue a standing Maitreya and a Maitreya seated on a chair. The grottoes No. 1 and 2 are considered to belong to the Chongjiao temple, which had been founded at the time of the eunuch Qianer Dingshi 鉗耳慶時. Finally grottoe 3 has to be seen as carved for the deceased dowager Feng with the still existing three statues of seated Buddhas, they have been created later during the Liao dynasty. To conclude, as a result of the reconsiderations as outlined above, the identification of which of the grottoes was dedicated to whom and the dating of the grottoes has been accomplished.

YANG Shoujing and KOJIMA Family

— Their Collections, Textual Criticisms and
Publications on Medical Classics —

Makoto MAYANAGI

YANG Shoujing 楊守敬, who had been to Japan from the 13th year to 17th year (1880 – 1884) in the Meiji era, purchased a large number of reliable books there, and also obtained MORI Tatsuyuki's 森立之 help. Since MORI was a scholar who criticized old medical texts between the end of the Edo period and the early Meiji era, YANG succeeded in gathering a large number of medical books. Then YANG compiled Guyi Congshu 古逸叢書 and published it in Japan. After returning to China, he had pursued a publishing business. However, until now there has been insufficient research to analyze the whole circumstance concerning medical books printed by YANG and to investigate its background. This paper shows: the medical books printed by him are mainly Isshudo Yixue Congshu 聿修堂醫學叢書 in 8 books (1884); the facsimile of the Song edition of Maijing 脈經 (1893); Wuchang Yiguan Congshu 武昌醫館叢書 in 8 books (1904 – 12). On the other hand, 451 books of the total 809 medical books in possession of the National Palace Museum in Taiwan are from the Yangshi Guanhaitang 楊氏觀海堂; the largest number of YANG's books are Kojima's 小島 old stock. Kojima, who was named Naotaka 尚質, was an official physician of the shogunate. He had two sons, named Naozane 尚眞 and Shoukei 尚綱. This triad had worked hard on text criticising and collected many reliable books. YANG visited Japan in 1890, when the last Kojima family member, Shoukei had passed away. Kojima's books therefore became his collection. That is to say that the old medical books, printed by him after returning to China, reflect the Japanese scholar's philological accomplishments at the end of Edo period, such as the Kojima family's work.

Report on the Research Seminar “Constructing Kanji (漢字) Informatics”

Kōichi YASUOKA

This is a report of the proceedings of the research seminar “Constructing Kanji (漢字) Informatics”, which was held from 2004 to 2008, coordinated by Yasuoka Koichi. The seminar started out with considering a hierarchical model for representing digital text using a model consisting of four layers as follows: image layer, text layer, syntax layer and semantic layer.

To better understand the relationship of the image and text layer, we spent some time analyzing and trying to understand the rules for vertical layout of complex text in Japanese and other East-Asian languages, including the handling of pronunciation guides (so-called ‘ruby’).

The next step was to invert the direction and try to identify characters on the image representation of a text, in the same way an optical character recognition program proceeded. This turned out to be not so easy, especially with stone-rubbings that exhibit an irregular layout of the characters, but worked reasonably well for characters in a regular grid.

In moving to the syntactic and semantic layer, the final topic for the seminar was to consider methods for adding punctuation marks (dots) to a Chinese text without any punctuation. After trying a number of different statistical approaches, like looking at characters that appear before or after punctuation dots in already punctuated texts, 2-grams, or even rhyme-patterns it became evident that a purely statistical approach would not give the desired results, but that it was necessary to also take grammatical relations into account. The most promising approach in this respect seemed to be use text with reading marks for kanbun, which do provide some basic grammatical annotation. It was therefore decided to devote a follow-up seminar to the development of a corpus of kanbun-annotated text that could be used as training and test material for morphological and syntactical parsers.

The distribution of the *Mingtang jing* (明堂經) during the Tang dynasty as seen from quotations in the works of Yang Xuancao (楊玄操) — using *Yixin fang* (醫心方) and *Waitai miyao fang* (外臺秘要方) as sources

Shuzhen YAN

In this paper, two sections in scroll 2 of the *Yixin fang* by Yang Xuancao and Yang Shangshan are analyzed by focusing the comparison on two points: (1) How the *Mingtang jing* as a work on acupuncture and moxibustion is seen by two professionals of the Tang Dynasty in this field and (2) How they view the standpoints of other schools as recorded in the *Yixin fang* towards the *Mingtang jing*. The viewpoints of the other schools are also recorded in the *Yixin fang*, demonstrating the variety of approaches to acupuncture and moxibustion, as well as the breakthrough over the *Mingtang jing*.

Through a careful study of the biography of Yang Xuancao and the relationship between *Yixin fang* and *Waitai miyao fang*, the fragment of an important treatise was identified, which has to be from the lost *Mingtang yinyi* by Yang Xuancao. This fragment was analyzed to reveal features of this lost work and to lead to the following proposition: Yang Xuancao seemed to be making far less effort annotating the *Mingtang jing* but rather concentrated on working on the *Mingtang yinyi* in which he took a completely different stance towards the taboo connected with moxibustion, which are in conflict with those put forward in the *Mingtang jing*. The reasons for this might be that he realized that the *Mingtang jing* had to be updated with respect to the social developments since the period of the Six Dynasties. So he integrated the viewpoints of the other schools into his *Mingtang yinyi* and attempted to expand the *Mingtang jing*. From this it is possible to gain some insights into the range of distribution the *Mingtang jing* enjoyed during the Tang dynasty.

The Development of Han Mirrors Period II in Western China

Hidenori OKAMURA

Han mirrors are highly appreciated by Chinese archaeologists, for they are particularly useful for chronological studies. Twenty-five years ago, I classified the Former Han mirrors into four periods, of which Han Mirrors Period II can be dated approximately to the latter half of the second century B. C.

Recently, there were two important discoveries of Han Mirrors belonging to Period II in China. One is that many Han mirrors were excavated from the Han tombs around the Chang'an capital-site at Xi'an. The other is that a lot of casting mold fragments of grass-leaf design mirrors were collected at the Linzi city-site in Shandong province. Based on these new discoveries, I once again attempted, using a typological method based on the analysis of attributes, a detailed classification of the following four types of Han Mirrors Period II: (1) grass-leaf design mirror; (2) inscription mirror with concave rim; (3) inscription mirror with the linked-arc rim; and (4) Chi dragon design mirror.

I also suppose a parallel relationship between the mirror types and establish a systematic chronology of this period. On the basis of this chronology, I classify Han Mirrors Period II roughly into two phases, the earlier phase probably dating from the 130 s B. C. to the 120 s B. C., and the latter phase may be identified with the 110 s B. C. It can be concluded that the four types of Han Mirrors Period II were produced consistently in the Chang'an capital, and then in the latter phase, some of the craftsmen migrated from the Chang'an capital to Linzi city to produce only the type of grass-leaf design mirror. Therefore, the mirror casting at Linzi city was in operation only a short time, merely for about ten years.