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## Han Burial Remains in the Huangho Basin\*

Cheng Te-k'un

It is customary for the Han people to regard their grave as living quarters. Besides *mu* 墓 tomb, it may be labelled as a *chü* 居 house, a *chia* 家 home, a *shih-che* 宅 private dwelling, a *ch'ien-wan-sui-shih* 千萬歲室, everlasting residence, or a *wan-nien lu-she* 萬年廬舍 everlasting cottage (Fig. 1). The burial architecture recounted in an earlier article (1 see Bibliography) shows clearly that a large number of these underground buildings are replicas of human residence. Halls and chambers are complemented with such units as *ch'e-k'u* 車庫 garage, *ts'ang-ke* 藏閣 store room (KX, 80, 2.239-262),<sup>†</sup> *mao-tz'u* 茅廁 lavatory and so forth. Consequently, a final resting place is usually equipped as fully as possible to meet the needs of the deceased in the other world.

The mortuary furniture of a Han tomb varies according to the means and status of the person involved. A poor peasant would be satisfied with a pot or two of food and grain while a rich man or high dignitary did not hesitate to provide himself not only with an enormous quantity of provisions and utensils, money and ornaments, and models of servants but also large collections of precious and luxurious goods which he had cherished and treasured in his life time. It was also common for a scholar-official to take with him his own library of books, maps and records. A well equipped Han tomb represents indeed a rich and luxurious household.

The investigation of Han tombs reveals that most of these abundantly furnished burials had been rifled in the past. Some are completely emptied of their contents, while others had been robbed of their precious goods leaving only a large quantity of mortuary articles. It was not unusual, however, for some of these to have escaped unscathed, yielding a wide variety of precious articles and furniture. Some of the more important Han burial remains in the Huangho Basin will be presented in the present article.

### Upper Huangho

#### Shensi

Most of the Ch'in-Han tombs in Shensi have been located and investigated in the capital region around Sian. The discovery of five kneeling pottery figures in the compound of Ch'in Shih-huang's mausoleum at Li-shan before 1970 is well-known (KG, 62.8.408-11; WW, 64.9.55-56; 73.5.56-67; 75.11.1-30; 78.5.1-19; 79.12.1-16). The excavation of three Annexes after 1974 has been mentioned in an earlier article (1, 202-208). They are wooden chambers each comprising a series of corridors with brick floors. The contents of the whole complex are estimated at more than six thousand pottery figures of warriors and horses equipped with real weapons and chariots.

\*Being a part of *Han China (Archaeology in China Vol. IV* which is under preparation.)

†All references in the text are placed in parentheses. The number or group of letters in bold face refers to the book or journal listed in the Bibliography which follows the text. In most cases the page reference is also given. Where the three numbers follow the bold face group of letters as in this case, the first refers to the year, the second the number and the last the pages of the journal.

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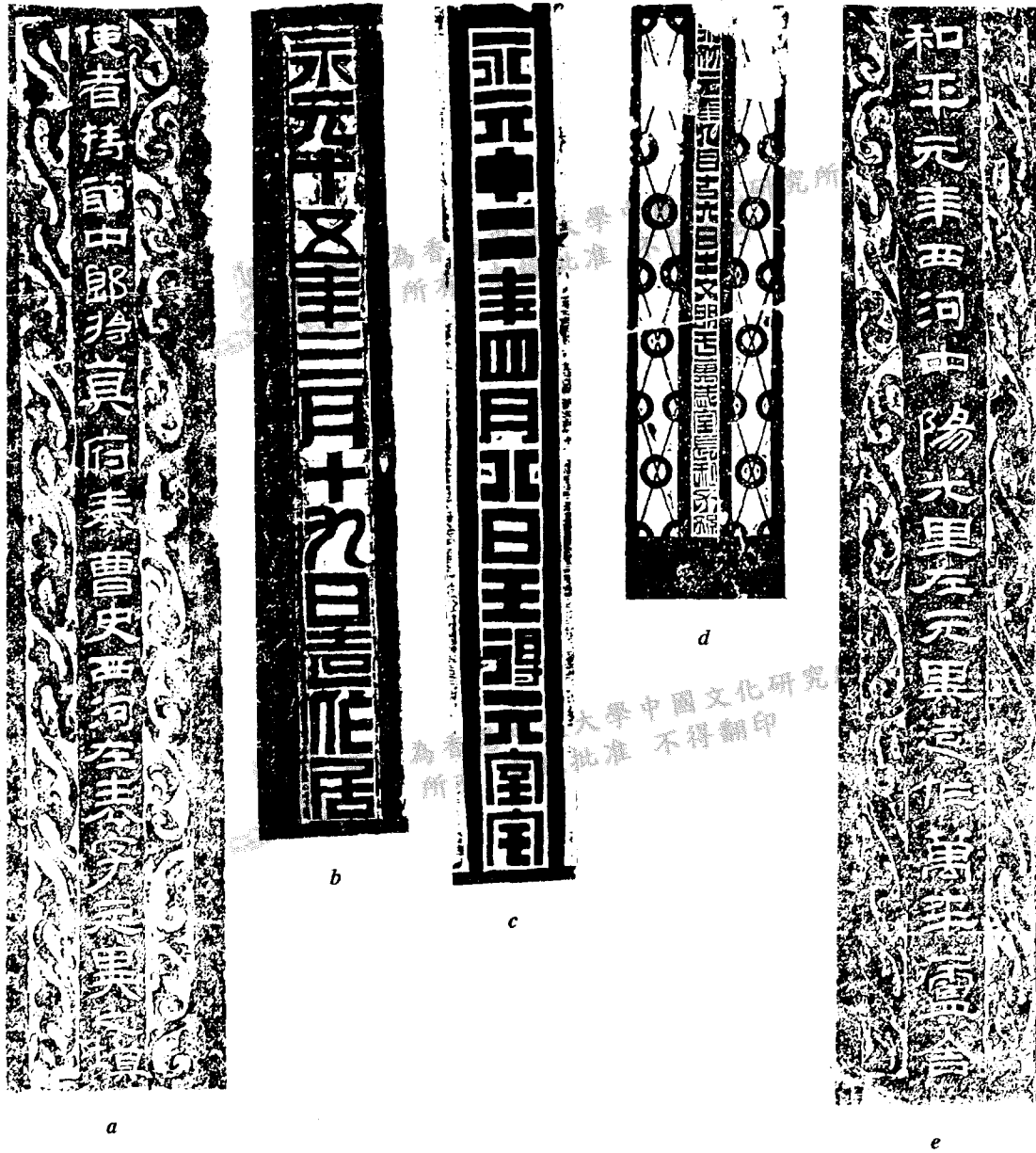


Fig. 1. Some tomb inscriptions, Shensi .

- a. *Mu* tomb—WW, 79.11.45.
- b. *Chü* tomb—16, 82.
- c. *Shih-che* tomb—16, 27.
- d. *Ch'ien-wan-sui shih* tomb—WW, 72.3.72.
- e. *Wan-nien lu-she* tomb—WW, 79.11.45.

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The Royal Tomb of Li-shan has yet to be investigated (4, 334-373).

**Shang-chiao-ts'un 上焦村 (KW, 80.2.42-50; 27)**

In the neighbourhood of the three Annexes some 350 metres to the east of the Ch'in mausoleum a series of 17 small tombs have been found. They are set in a straight line north to south, parallel to the mausoleum and 8 of them have been excavated in 1976-77. These are all pit and cave tombs, each comprising a passage way leading from the ground surface to the grave pit which is square or rectangular in shape. Two of the grave pits are provided with a side chamber or a niche on the wall, while the rest have each a niche on the wall and a cave at the back serving as a coffin chamber. The wooden *kuan* and *kuo* coffin which have been found either in the grave pit or in the cave chamber at the back are constructed of heavy planks in the Late Chou fashion.

The tombs of Shang-chiao-ts'un had all been robbed in the past and the precious articles and ornaments in gold, silver and jade recovered from the ruins are all in fragmentary condition. In the Late Chou tradition, the majority of the bronze and pottery remains are utensils of daily use and among the pottery models there are two types of *ts'ang* granaries which seem to have been introduced as mortuary furniture in China for the first time. Besides, most of these articles together with the inscriptions and seals are all conspicuously in the Ch'in tradition so it seems reasonable to conclude that these tombs were Ch'in in date and their construction might have some relations with the mausoleum of the emperor.

With the exception of Tomb M18, the seven excavated tombs have yielded the skeletons of 5 men and 2 women. They seem to indicate that the deceased belonged to the same family. It is well-known that the sudden death of Ch'in Shih-huang during his last tour abroad led to struggles for power and serious intrigues in the capital. As a result, the heir apparent Fu-su 扶蘇 was ordered to commit suicide and his younger brother, Hu Hai 胡亥, ascended the throne as the second emperor. This was followed by a wholesale persecution and destruction of the opposition party which involved some prominent ministers and members of the royal family. According to the *Shih-chi*, a number of the royal princes were liquidated and Prince Kao 公子高 felt obliged to offer himself and his family to follow the deceased emperor to his final resting place at Li-shan. This was in 208 B.C. Therefore, it seems possible that tombs of these unfortunate victims were placed here in systematic array in attendance on the departed emperor.

**Hung-ch'ing-ts'un 洪慶村 (KG, 59.12.662)**

Two Ch'in tombs have been investigated at Hung-ch'ing-ts'un to the east of Sian. They are small common burials consisting of a rectangular passage and a cave chamber for the coffin. The passage of the larger one measures 2.65 × 0.95 metres and the chamber 3.2 × 0.8 metres. The coffin had long disintegrated but a cord-marked pottery *fu* container and a ring-handled bronze knife were found. The burial chamber of the smaller grave contains a tall ovoid pottery jar and a basin-shaped cover, apparently the coffin of a child, but the body had decayed leaving a pair of shoes and a few fragments of hemp textile fabric in the pottery coffin. At the entrance of the burial chamber a basket-marked pottery cauldron with a cover was placed in a niche on the wall. Both the tomb construction and the mortuary objects are in the Chan-kuo tradition, but it is interesting to note that a small child, who was normally interred in the dwelling settlement since the prehistoric days has now been treated like an adult and buried properly in a grave. It seems evident that a number of the funerary customs was beginning to change at the transition between Chou and Ch'in-Han.

**The Han Royal tombs**

Following the Ch'in tradition, the royal mausoleums of the Western Han emperors were all

laid out around the capital, two on the south of the Wei river and the remaining nine to the north (*KW*, 80.1.29-33). Each of these covers a wide area with a large number of annexes and satellite tombs of the royal relations and favourite officials in its compound. Most of the surface structures have long been razed to the ground and some of the royal burials might have been visited by tomb robbers. In recent years a number of interesting relics have been collected in their respective compounds and some accompanying burials were scientifically investigated. These together with other Han burials excavated in Shensi which represent practically all the popular types of burial in this period (*KG*, 55.3.21-22) are reviewed below:

Ch'ang-ling, the mausoleum of Emperor Kao-tsu (206-195) with 73 annexes and satellite tombs has been noted in an earlier article (1, 208). Some of them are recognized as imitations of elaborate palace structures and the mortuary figurines are all detailed in full colour and arranged in systematic formations recalling the terracotta army of Emperor Ch'in Shih-huang.

**Yang-chia-wan 楊家灣 (*WW*, 66.3.1-5; 72.3.75; 77.10.10-26)**

Tombs 4 and 5 of Ch'ang-ling, excavated in 1970, deserves more than a passing notice. They are both of the large wooden chamber type and both had been rifled in the past. Apart from a burial chamber, Tomb 4 was provided with a sacrificial pit for ritual vessels and offerings; three pantries for daily utensils including 35 *ts'ang* granaries containing various types of grains and beans; four carriage parks, one of which yielded 187 pieces of horse and chariot fittings and military weapons. The burial chamber was badly damaged by fire, but a number of pottery figurines, iron artifacts, lacquer vessels and animal offerings were collected.

Tomb 5 is better preserved. The coffin chamber is flanked by two side-chambers. The northern compartment yielded some pottery vessels and jade objects while the southern one, some musical instruments. The remaining contents of the burial include 202 pieces of jade originally tailored with silver thread to make a jade suit, a *huang* ring-segment and 3 *pi* rings all in damaged condition. Among the musical instruments are bronze *pian-chung* 編鐘 bells and *ch'ing* 磬 sonorous stones. There are also various types of pottery vessels and animal figures, some copper coins, gilded articles and iron spades and knives. These are mostly damaged and scattered about in the burial.

To the west of Ch'ang-ling, stands Yang-ling 陽陵, the mausoleum of Emperor Ching-ti 景帝 (156-141). The tomb of his consort is located to the north-east nearby and the surrounding area of the royal cemetery is occupied by 33 satellite tombs in six rows ranging from north to south and numbering 3, 5, 9, 7, 6 and 3 tombs respectively. Apart from the remaining burial mounds and 29 burial pits of convict labourers and some structures of stamped earth and bricks, the Yang-ling compound is strewn with fragments of bricks and tiles. The geometric designs and inscriptions on these architectural material indicate that they belonged to the early and middle Western Han period (*KW*, 80.1.34-37).

The mausoleum of Emperor Wu-ti (140-87), Mau-ling 茂陵, is probably the best known among the Han royal tombs. It has the tallest burial mound, standing now 46.5 metres high which serves as a clear landmark to the west of Sian. Besides, there are a large number of satellite tombs in its compound, including those of Lady Li 李夫人, Prime Minister Huo Kuang 霍光 and Generals Wei Ch'ing 衛青 and Huo Ch'ü-ping 霍去病. The last has been frequented by historians and students of art in the past because there remain nine pieces of stone animals in its courtyard, which are excellent examples of Han sculpture. In the early 1950s, five more pieces have come to light making a total of fourteen. They are mostly adapted from large pieces of boulders, carved into the form of a horse standing over a Hsiung-nu 匈奴 warrior, a prostrating horse, a jumping horse, a human figure, a bear embracing a man, a crouching tiger, a reclining ox, a monster devouring a sheep, a sitting wild boar, a resting elephant, two frogs and two fish. Characterized by simple modelling and detailed with linear description, the style is realistic, strong and powerful, representing the art of

the Western Han period.

More recently, the Mau-ling cemetery has yielded a number of interesting works of art. They include bricks and tiles, pottery underground pipings and inscribed tile-ends. The decorative designs on the bricks were drawn from popular mythological themes, such as the deities of the four directions, namely the Green Dragon, the White Tiger, the Red Bird and the Black Warrior together with square and circular geometric patterns. The linear execution, fine and bold, represents a refined style, firm and graceful (Fig. 2). The inscriptions on the tile-ends carry a number of auspicious phrases in beautiful *chuan-shu* 篆書 script. The circular tile-end is usually partitioned into four equal sections, each with one character in it. A rare exception shows the decorated disc divided into eight sections, four smaller ones in the centre with four larger sections forming a ring around it. The outer ring carries eight characters reading: *Yu min shih-shih, tien-ti hsiang fang* 與民世世，天地相方 while the four characters in the centre reads *Yung an chung cheng* 永安中正. The inscription may be translated as "May my people enjoy the magnanimity of Heaven and Earth and live in peace and uprightness forever" (Fig. 3). Most of the early Western Han tile-ends are adorned with such auspicious phrases of royal wishes.

In the ruins of Mau-ling a jade *p'u-shou* 鋪首 mask, a glass *pi* ring and two bronze *chung* 鍾 vessels have also been recovered. Measuring 34.2 X 35.6 X 14.7 centimetres thick, the squarish mask weighs 10.6 kilograms, the jade is greenish in colour and fine in texture and the decoration includes a number of dragon and bird elements in high relief. The workmanship is superb, powerful in design and refined in carving and polishing. Broken into three pieces, the glass *pi* ring is bluish in colour and translucent in texture. It measures 23.4 centimetres in diameter and 1.8 centimetres thick, weighing 1.9 kilograms. The decoration is composed of spotted grain pattern. The two bronze *chung* measure 45.0 and 43.5 centimetres high respectively. They are decorated with two inlaid raised bands on the shoulder and around the belly, but the decorative designs had deteriorated beyond recognition. The long inscription incised on the shoulder band and the relieved characters cast at the base of the vessel indicate that it was cast in 103 B.C. by the *Chung-ssu* 中私 palace food steward. It weighs forty *chin* 斤 catties and has a capacity of ten *tou* 斗 measures. It is suggested that it was used by the food department of the Empress' palace (WW, 76.7.51-55; 87-89; 80.7.93-94).

Most of the Han royal cemeteries had been rifled in the past but some relics have been left in the ruins. Another example may be drawn from Wei-ling 渭陵, the mausoleum of Emperor Yuan ti (48-33). The mausoleum is accompanied by the tomb of the empress which is located to the northwest and a series of satellite burials mostly to the northeast on the mountain side. The cemetery is strewn with broken bricks and tiles and all sorts of architectural material. The tile-ends are usually decorated with geometric designs or auspicious phrases in the Western Han fashion. Between 1966 to 1976, a number of imperial mortuary relics have been unearthed in the area to the north of the two royal burial mounds. They include some bronze *ting* tripod and *pien-chung* bells with gilded decorative designs. The most spectacular find is a group of six jade carvings: a winged-figure on a galloping horse over a piece of cloud, a standing bear, a flying eagle, a walking *pi-hsieh* 辟邪 monster, a winged *pi-hsieh* ready to spring forward and the head of a figurine. They were carved in the same type of mutton-fat material, fine, delicate and translucent, and the technique is skilful and refined and superb in various types of openwork. With the exception of the human head and the horse and rider, some brown pebble surfaces are used to enhance the charm of the animals (KG, 73.3.169; WW, 79.2.60; 3.86; KW, 80.1.38-41).

Pa-ch'iao 壩橋 (WW, 57.7.78-81)

An early Western Han pit burial was accidentally discovered at Pa-ch'iao to the east of Sian. Orientated north and south, the coffin had disintegrated but a group of mortuary object was

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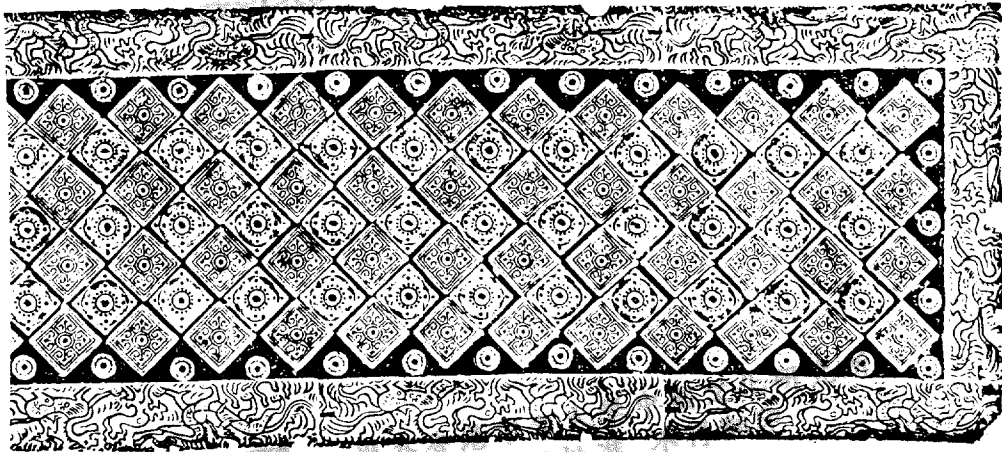
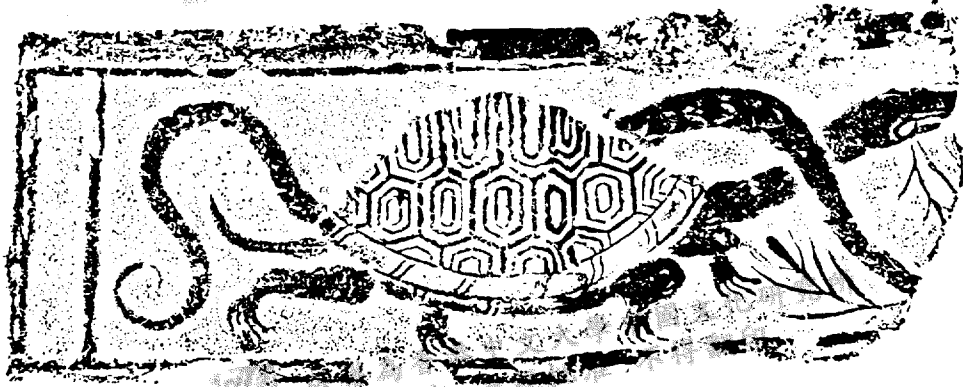


Fig. 2. Some decorated bricks with designs of the deities of the four directions and geometric pattern, Shensi—WW, 76.7.52-3.

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Fig. 3. An inscribed tile-end, Shensi—*WW*, 76.7.54.

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recovered, comprising 2 bronze swords and sheaths, 3 bronze mirrors with fragments of textile fabric and paper, 64 *pan-liang* coins, 2 damaged bronze *hsi* basins, a *lu-chi* cross-bow mechanism, some fragments of lead, a group of 4 stone tigers, all in the crouching position, each on a discoidal platform, a white stone *p'an* basin, a bar of white stone, 3 painted pottery *fang* vases, 3 painted pottery figurines, a *ting* tripod, 8 *kuan* jars, and an iron lamp, which is badly damaged. The paper was made of silk fibre showing that it was probably a by-product of silk industry and the date of its invention was earlier than what is recorded in history by several hundred years.

#### Ma-ch'uan 馬泉 (KG, 69.2.125-35)

In 1975, a later Western Han brick tomb has been investigated at Ma-ch'uan in Hsien-yang. It contained a *kuan* and *kuo* coffin. Being of wood the burial outfit had decayed and collapsed, but most of the mortuary objects are quite well-preserved. More than 200 pieces of furniture have been collected, arranging from household utensils in pottery, wood, lacquer and bronze, tools and weapons, horse and chariot fittings, coins and seals in bronze and iron to small articles and ornaments made of gold and silver, glass and jade and all sorts of semi-precious stones such as agate, crystal, turquoise, amber and mother-of-pearl. Some of the lacquer vessels are decorated with lively pictorial designs, all sorts of birds and animals chasing and hunting among the clouds which are depicted in linear movement. There are also a few scenes of circus performance, also among a background of linear clouds (Fig. 4). Besides, a herd of 70 sheep with a human figurine, all in wood, have been found inside the *kuo* coffin. They seem to suggest that the owner of the tomb was particularly fond of mutton in his life time. Most of these figures are in decay and in a broken condition.

#### Hung-ch'ing-tsun 洪慶村 (KG, 59.12.662-67)

In the Ch'in-Han cemetery at Hung-ch'ing-tsun to the east of Sian, 55 Han tombs have been investigated. They are mostly elongated pit burials in various shapes. Some are constructed of plain bricks, large and small in size. They are tombs of common people each provided with some mortuary objects, mostly daily utensils and figurines. In some cases, bronze, iron and stone and jade articles were also used. As a whole the 315 pottery vessels and figurines are of a fine grey ware, soft and brittle and some are decorated with painted design or yellow or greyish yellow glaze. They were made to order for funerary purposes. 31 tombs have yielded a total of 858 bronze objects comprising mostly household utensils, mirrors and coins, belt buckles and mechanical parts. 21 iron tools, weapons and cooking vessels came from 16 tombs, and 4 pieces of ink grinding stone and 3 pieces of jade sword fitting have also been recovered. The last are all decorated with spotted grain pattern. The entire collection of mortuary objects seems to indicate that these tombs may be dated from the middle of the Western Han to the early part of the Eastern Han.

#### Han-sen-chai 韓森寨 (WW, 60.5.72)

Another late Western Han tomb has been excavated at Han-sen-chai also to the east of Sian. It is a common rectangular brick chamber with a gable roof and a vaulted niche in the northern wall and orientated directly to the east. The coffin and its contents had completely decayed leaving 9 *wu-shu* coins, a small bronze ring, a bronze covered box and some nails among the ruins. The mortuary furniture were left in their original positions in the niche. The assemblage consists of 5 *t'an* jars, 5 *ts'ang* granaries, 1 *ting* tripod, 1 *lien* box and 1 *hu* vase in green-glazed pottery, a *p'en* basin, a *fu* cauldron and a *tseng* steamer in plain grey ware, an iron cauldron and 9 *wu-shu* coins. It is a representative assortment of mortuary objects for the common people around the capital during the Western Han period.



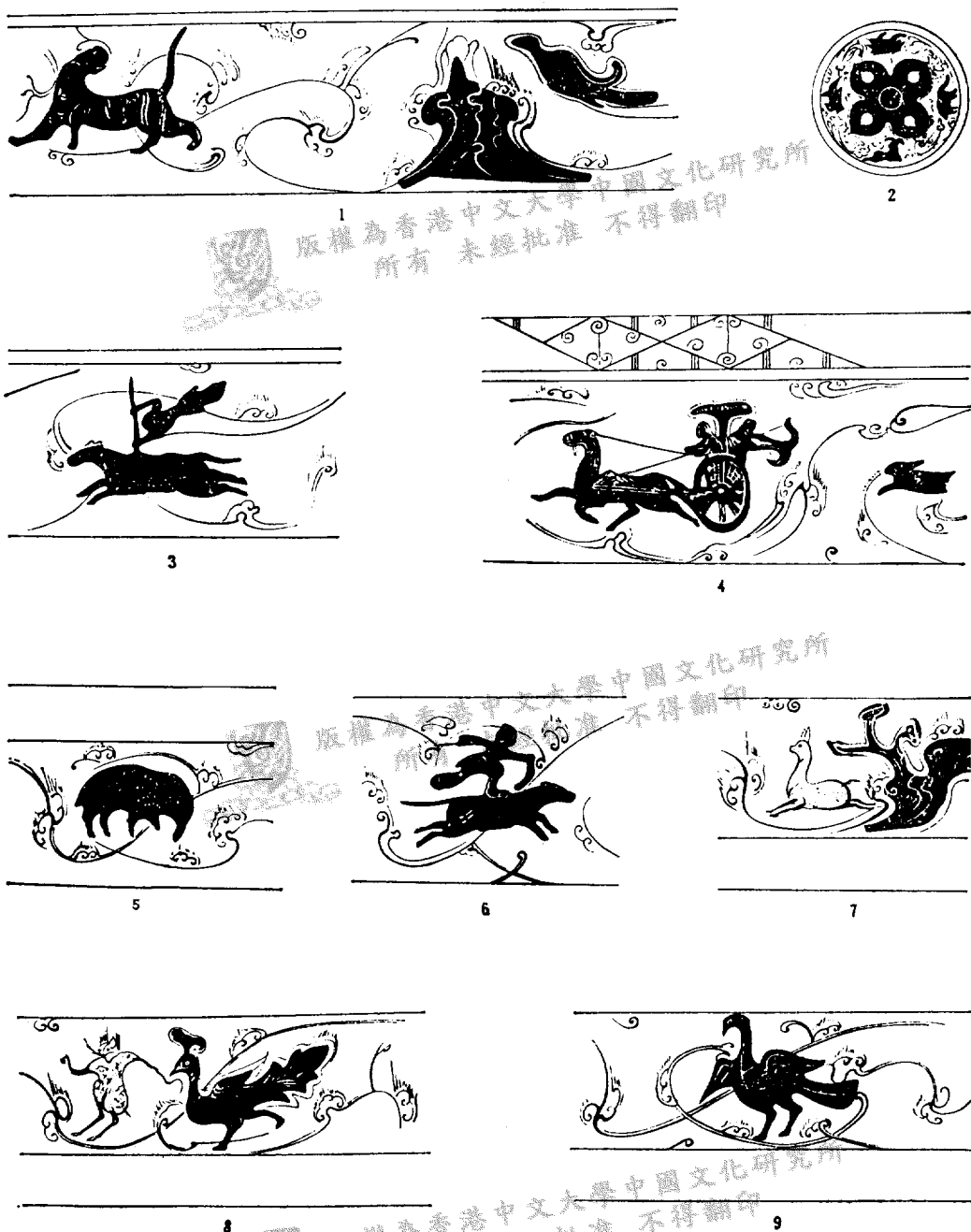


Fig. 4. Some lacquer paintings, Shensi—KG, 79.2.133.

## Ch'ien-yang 千陽 (KG, 76.2.85-88; 108)

The same custom was practised outside the capital area. At Ch'ien-yang to the north of Pao-chi 寶雞, a Han cemetery has been discovered containing hundreds of ancient tombs. One of these is a rectangular pit burial with a male and a female skeleton. The mortuary furniture includes 5 pottery *kuan* jars, 1 bronze bell, 1 bronze mirror, 2 *pan-liang* and 15 *wu-shu* coins. They may all be ascribed to the later Western Han period. The male skeleton has a bag of 31 bone counter-chips together with a *tai-kou* belt-buckle at his waist. The chips were round in shape carefully prepared and polished, ranging from 0.20 to 0.40 centimetre in diameter and 13.80 to 12.60 centimetres in length. The owner was probably a calculator or mathematician by profession.

## Ch'ien-yang (KG, 75.3.178-81; 177)

In the same region at Ch'ien-yang, a small brick tomb has been found containing also two coffins. The wooden containers and their contents had all disintegrated, leaving some grey ashes intermingled with the coffin nails. The brick walls were originally covered with painted designs, depicting various scenes in the sky. The pictures had been badly damaged but the sun and the moon and the constellation of the white tiger and other stars are still recognizable. The mortuary objects which are better preserved comprise bronze mirrors, a cross-bow mechanism, a belt buckle, *p'u-shuo* masks and coins, an iron sword and some pottery vessels of daily use. All these indicate that the tomb belonged to the Wang Mang period.

## Pai-lu-yuan 白鹿原 (KX, 56.3.33-45)

Pit-chamber burial of Eastern Han in the Sian region may be represented by a group of three tombs investigated at Pai-lu-yuan. They are all simple rectangular pit chambers orientated to the east with a slanting passage leading out from the entrance. One of them measures  $3.62-3.72 \times 2.17 \times$  about 1.40 metres high. The floor is paved with bricks and its opening blocked up also with bricks. The chamber seems to have been treated as two compartments, the inner one for the coffin which had long disintegrated and the outer one with a niche on the northern wall for the mortuary furniture. Apart from some bronze, iron and stone articles of daily use and coins, the pottery vessels appear in two sets, one of the ordinary grey earthen ware and the other in green-glazed red ware. Hence it is presumed that the tomb is a double burial and may be ascribed to the middle and late Eastern Han period.

## Ya-tien-ts'un 雅店村 (WW, 61.1.73-74)

For the Eastern Han period a brick tomb has been excavated at Ya-tien-ts'un in Pin-hsien 郿縣. Orientated to the east the main chamber measures  $5.60 \times 2.25 \times 2.40$  metres high. It has a small side chamber extending to the south with floor slightly lower than that of the main chamber. The remaining mortuary objects include a *kuei-chiu* 規矩 square and compass mirror, a cross-bow mechanism, a *huo-pu* and 7 *huo-ch'uan* coins, an iron nail, a pottery *tseng* steamer and a *kuan* vase. Unlike the ordinary brick chamber of the period, usually with the door blocked up with bricks, this tomb has a stone gate with the threshold and lintel posts and doors all made of the same material. The threshold and lintel are provided with pivots to hang the doors. The latter are decorated with a tiger in striding posture above an animal-masked ring-knocker, all in low relief and retouched with colour paints. The tiger has a white body with the stripes and mouth and ears in red. The animal mask is painted red around the edge, black for the face and whiskers and white for the eyes. On the two posts are two human figures dressed in leaf or animal skin costumes and holding a staff. They stand facing each other at attention by the door. On the lintel appear a green dragon on the right and a white tiger on the left both pacing in broad strides and full of lively spirit. The Ya-tien-ts'un burial chamber represents a mixture of the brick and the stone construction.

which began to come into fashion in early Eastern Han.

**San-li-ts'un 三里村 (WW, 58.7.62-65)**

Brick tombs were more popular in Shensi during the Eastern Han period than the pictorial stone burial. One of them has been excavated at **San-li-ts'un** east of Ch'ang-an-hsien 長安縣. It is composed of a passage leading into the burial chamber. Inside the gate entrance is the main hall roughly square in shape with an inner room at the **back** and two side compartments on the right and left. They are all rectangular in shape but vary **greatly** in size. On the right side of the passage, there is another square burial chamber, smaller than the main burial. According to the inscriptions on the *p'ing* vases, the original burial was built in **104 A.D.**, while the smaller one was attached to it 43 years later in 147 A.D. They belonged to the **members** of the *Chia* 加 family.

The remaining mortuary objects in these two burials are roughly similar to each other. The majority are pottery models of household furniture, tiles and utensils, human and animal figures. There are also a number of stone and jade artifacts, bronze and iron mirrors, silver rings and iron nails. The most interesting remains is a pair of flat **lead** figurines, 6.5 centimetres high cast in some details. They were found in a *p'ing* jar in the smaller burial and according to the inscription written in red on the vessel, the figurines were to represent the dead themselves who were able to do the pounding of grains and the preparation of food, as well as driving carriage and writing with a brush.

**Kuan-chuang-ts'un 官莊村 (WW, 72.3.69; KG, 72.1.34)**

A group of four tombs found at **Kuan-chuang-ts'un** in Mi-chih-hsien 米脂縣 may be taken to represent the pictorial stone burial in Shensi. They had been rifled in the past and apart from a few mortuary pottery vessels all the chambers are fully packed with mud. But being constructed of stone, the structures are all intact, showing three different types of ground plan and construction.

Tombs 1 and 2 are of the same type, both orientated to the north of west. The main chamber is square in shape, 2.75 × 2.75 × 3 metres high with a pointed roof. Apart from the door, the three other sides of the chamber are each connected with an annex measuring 3 metres long and 1.5 metres high, all with a flat roof. Tomb 3 facing south is composed of a main chamber and a post chamber, both rectangular in shape also with flat roofs. The former measures 1.8 metres wide and 1.95 metres high and the latter 1 × 1.25 metres, totalling 9.9 metres in length. Tomb 4 has two chambers of the same size, each with a dome-shaped roof. They are both 9 metres square and 3.2 metres high and connected to each other by two doors in a thick wall of 0.75 metre between them. Besides, as most of these chambers are large enough for double burial, they are recognized as family tombs.

The pictorial decorations in the **Kuan-chuang-ts'un** burial chambers are very well preserved. The stone is fine and rather hard so the carving as a whole shows a superb craftsmanship, delicate in execution and lively in spirit (Figs. 5 and 6). There are animal-mask ringed knockers on the doors and the representations of the deities of the four directions and a single-horned animal on the door frame. Inside the chamber, the walls are covered with scenes of human activities, feasting and acrobatic entertainment, hunting and military practice, ploughing and farming. The mythological and legendary themes include Hsi-wang-mu 西王母 and her retinue, Fu-hsi 伏羲 and Nü-kua 女媧 with the Sun and the Moon and all sorts of auspicious plants, winged dragons, strange animals and winged human figures. There are also a wide variety of geometric and floral designs and cloud scrolls.

On the pillar in the middle of the wall separating the two chambers of Tomb 4, there is an inscription which gives the record that the tomb was built in the first year of Yung-ch'u 永初 (107 A.D.) for the benefit of the sons and grandsons in the family forever (Fig. 1.d). It seems clear that this group of burials could have belonged to the same family.





Fig. 6. Some stone bas-relief, Shensi—WW, 72.3.72-3.

## Tiao-ch'iao 吊橋 (WW, 61.1. 56-66)

Another group of family tombs has been investigated at Tiao-ch'iao in Tung-kuan 潼關 east of Sian. The site was known throughout the ages as the cemetery of Yang Chen 楊震, the famous *T'ai-wei* 太尉 Minister of Defence during the reign of An-ti 安帝 in the middle of Eastern Han. For four generations his sons and grandsons served the government in the same capacity and were honoured by being buried by his side. The cemetery which covers an area of 167.1 × 106 metres in size used to contain seven large burial mounds, some sacrificial buildings and a series of decorative animals and inscribed tablets. But like most ancient architecture, the surface structures had disappeared leaving only two low mounds.

The excavation of the cemetery, conducted by the members of the Provincial Cultural Committee in 1959 unearthed seven burials side by side in one row only 15-27 metres apart from one another. They were built of ordinary bricks, either 36 × 18 × 0.7 or 36.5 × 17.5 × 0.6 metres in size. The ground plans of the structures are roughly the same consisting of a tomb passage, a central hall, an inner chamber at the back and two side chambers on the right and the left with some slight variations. Tomb 4 has the inner chamber greatly enlarged and partitioned into two compartments. The central hall of Tomb 2 is larger than all the others, but it has no side compartments. And for Tomb 7 the side compartment on the right is placed in front of the central hall. All the gates face south and the facade was constructed in imitation of a wooden gateway with bracketed roof-towers.

All the tombs in the Yang cemetery had been rifled in the past. The remaining contents seem to show that most of them were double burials with the inner chamber, which was paved with a layer of limy substance for the coffin. The mortuary objects were badly disturbed, mostly in fragmentary condition and since they are roughly of the same types, they may be classified as follows:

(a) Pottery objects—158 items in 29 varieties—consisting of sacrificial furniture, models of towered buildings, granaries, mill houses, pigsties, sheep-folds, cooking ranges, animal and human figures and household utensils in the forms of bowls and cups, jars and vases, dishes and basins. The majority were made of glazed red ware, while the rest ordinary red or grey vessels. There are also some glazed white pottery which were fired at a rather high temperature.

(b) Bronze objects—88 items in 24 varieties—including various types of chariot and animal fittings, mirrors and cooking pots, knives, swords and cross-bow mechanisms, animal masks and other ornamental fittings.

(c) Coins—mostly *wu-shu*—some were trimmed around the rim. Tomb 1 yielded 10 *chin* cattles in one pottery jar and those from Tomb 4 include some *huo-ch'üan* and *ta-ch'üan wu-shih* 大泉五十 varieties.

(d) Iron articles—no less than 20 pieces, such as spades, knives, swords, mirrors and nails.

(e) Stone objects—60 items—comprising inkstones, pigs, mortar-shaped bowls, ironing vessel, small pieces of stone and a fragment of inscribed tablet.

(f) Miscellaneous articles—an ivory object, a bone carving, a jade scabbard fitting, 2 lead chariot parts and 5 shells.

It remains to be noted that 9 *p'ing* vases have been found, 5 in Tomb 2 and 4 in Tomb 5 in their original positions inside the gate. They are all about 20 centimetres high containing *hsiung-huang* 雄黃 realgar. An inscription on the outside reads "*Chung-yang hsiung huang li tzu-sun an-t'u* 中央雄黃利子孫安土" which may be translated as "[with] *hsiung-huang* in the middle, [it would be] beneficial for the sons and grandsons to rest in peace". One of them has an additional inscription of 91 characters in 13 lines. Most of the characters had been obliterated but the first line reads "*Chien-ning yuan nien shih-i yueh*—建寧元年十一月" giving a date which is equivalent to 168 A.D.

History records that Yang Chen died in 124, his son Yang Ping 楊秉 in 166, his grandson Yang Tz'u 楊賜 in 185 and his great grandson Yang Piao 楊彪 in 266. They were all buried in their home cemetery. It is evident that the Yang family continued to use the cemetery for no less than a century. They furnish some standard examples of late Eastern Han burial in Shensi.

**Shih-li-p'u 十里舖 (KG, 57.4.38-42)**

The popularity of using a family tomb became a fashion towards the end of Eastern Han. A brick burial with a main hall, an inner room, two side chambers have been investigated at Shih-li-p'u, to the east of Sian. One of the side chambers which was probably a later addition, is an extension without any brick work. All the compartments were used as coffin chambers, 2 in the inner room, 2 in the northern chamber, 3 in the southern chamber and one in the main hall, totalling 8 members of the same family. Among the common mortuary objects there is a small bronze figurine, 3.2 centimetres high, 2.1 wide and 1.1 centimetres thick. It is naked with a pair of wings on its back, a string of beads around the neck and a pair of symbols in his hands. The grave could have been in use for a long time because some of the mirrors and *wu-shu* coins appear to be post Han in date.

**Chih-ch'üan-chen 芝川鎮 (KG, 61.8.442-43)**

As a whole most of the late Eastern Han tombs are provided with the same types of mortuary objects. The majority are pottery models of various kinds of furniture, utensils and figurines. Some do have a few extraordinary articles as those noted above. The brick burial of Chih-ch'üan-chen in Han-ch'eng 韓城 has not only a rather unusual ground plan, which is composed of a large rectangular hall and an inner room with six additional openings but also a group of fish, frogs and turtles showing that the dead was fond of such aquatic delicacies. Among the bronze articles, mirrors and coins are by far the most common.

**Han-chung 漢中 (WW, 76.3.77-78)**

Two early Eastern Han tombs uncovered at Han-chung yielded two pottery models of artificial pond and rice field. One of them is in the form of a roundish square enclosure 28 × 9 centimetres deep containing 3 frogs, 6 snails and two groups of domesticated water-chesnuts. It is a simple replica of an artificial fish pond which used to keep a village community supplied with additional protein food. The other pond is paired with a square rice field which is partitioned into four equal plots and the whole structure forms a rectangular construction 60 × 37 × 6.5-10 centimetres deep. The partition embankment in the middle is provided with a flood gate through which the rice field may be irrigated by the water from the pond. The pond itself exhibits 6 fish, 1 turtle, 3 frogs, 6 snails and 5 water-chesnut plants. A simple irrigation system operated with an artificial pond was very popular in the Han times. The collection of mortuary pottery from the Han-chung tombs include some grey ware wells, dogs and pigs and red and green glazed jars, incense burners and cooking ranges. They were found associated with some *huo-pu* and *wu-shu* coins indicating that these burials were of the Eastern Han period.

**Chu-chia-pao 朱家堡 (KW, 80.1.44-48)**

A small brick tomb at Chu-chia-pao in Hu-hsien 戶縣 to the west of Sian has been excavated in 1972. It belonged to ordinary folk in the village and the mortuary furniture comprises a moderate collection of pottery models of daily utensils, 3 bronze mirrors, one iron cauldron and some *wu-shu* coins. Among the pottery jars is one with a long inscription which is composed of 97 characters arranged in 11 columns and written in red (Fig. 7). It gives the record of a Taoist priest who performed a ceremony in 133 A.D. to implore blessings for the deceased, Ts'ao Po-lu 曹伯魯

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陽嘉二年六月  
巨神大日田度徐  
天高使者護身  
曹伯魚之家務  
其去者遠之子里  
若院七批及得留  
心及至之鬼所徐  
生人得九死  
得五生死異路相  
去萬里從今以長  
保孫子壽如金  
台終无凶何以爲信  
神藥廠填封策  
神聖章之而和律

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Fig. 7. Taoist inscriptions and charms, Shensi—KW, 80.1.47.

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and his family. This was done according to the prescribed rituals and the record was followed by two protective charms. The vessel served evidently as a protective amulet against any baleful influences and bears witness to the popularity of the Taoist religion in the Han times.

## Kansu

The Han burials in Kansu may be divided into two distinctive regions. In the east, along the Shensi border, pit burials are common and they are mostly Western Han remains. In the west along the corridor north of the Yellow River, a large number of rich Eastern Han tombs have been found. This indicates the westward expansion of the Han Chinese during Later Han times. Some of the more important discoveries may be mentioned as follows:

### Liang-yuan 梁原 Commune (KG, 79.2.122-24; 135)

In 1974-5, two Western Han pit burials have been investigated at Liang-yuan Commune in Ling-t'ai 靈台. The skeletons had almost completely disintegrated but the funerary furniture were quite well-preserved. Tomb 1 yielded 6 ritual vessels, 4 human figurines, one dagger—all in bronze, 62 *wu-shu* coins, one iron sword, one jade sword fitting and 3 bone tablets. Tomb 2 contains 19 pieces of bronze *hu* vase, military weapons and fittings, one jade ornament and 7 bone tablets. All these seem to indicate that the tombs are both Western Han in date.

### Ta-ho-chuang 大河莊 (KG, 61.3.172-74)

At Lin-hsia 臨夏, to the southwest of Lan-chou, a group of nine rectangular pit burials have been excavated at Ta-ho-chuang. With the exception of two, they are all single burials each with one or several pieces of pottery vessels. The largest contains two wooden coffins of a man and his wife. The mortuary furniture includes 3 bowls, one *lien* box, a cooking range, a steamer, a *ting* tripod, 2 *kuan* jars, a well and several pieces of cattle bones. The burial pit was probably lined with wooden planks, but nothing has survived of the material. Judging from the shapes of the pottery and the decorations on them and some of the *wu-shu* coins unearthed in the other tombs, they may all be ascribed to late Western Han in date.

### Tung-chia-t'ai 董家台 (WW, 55.7.88-95)

A group of five wooden chamber tombs has been investigated at Tung-chia-t'ai in Ku-lang 古浪, north of Lan-chou. They may be taken as examples of Western Han burials in the Kansu corridor. Tomb 1, for example, was constructed of square beams surrounded with a layer of white lime on the outside. The coffin inside the chamber had decayed leaving the skeleton orientated to the north. Most of the mortuary objects were found to the left of the coffin. They include a wooden human figurine, a large rectangular slab of stone with a discoidal grinder in the middle, a bronze belt-hook and some fragments of woodwork and textile fabrics. In the other tombs, there are pottery vessels, a wooden comb, some *wu-shu* coins, bronze mirrors and seals all in the Western Han style.

### Tung-kang-chen 東崗鎮 (WW, 58.12.59-60)

In 1958, a brick chamber tomb was excavated at Tung-kang-chen in Lan-chou. It is composed of two chambers connected to each other by a short passage way, the inner room being slightly higher than the main hall. The gate faces north. A human skeleton was found in the eastern part of the inner room associated with some 20 pieces of iron nails. In the northeastern corner of the main hall was a large potting jar containing the skeletons of a sheep and a chicken. The other mortuary

objects collected in the burial include 2 mirrors and a belt-hook in bronze, 2 jade ornaments, 2 lacquer vessels, 1 earring and 12 pottery vessels. Among the earthenwares are models of a cooking range and a well, common from Eastern Han tombs.

**Lan-kung-p'ing 蘭工坪 (KG, 56.5.47-8)**

A similar type of brick chamber tomb has also been found in Lan-chou at Lan-kung-p'ing, with a low platform in the northwestern corner of the main hall. The tomb had been looted in antiquity, leaving the three skeletons in a confused condition. The remaining mortuary objects include a piece of gold flower ornament, 5 *ta-ch'uan wu-shih*, 2 *wu-shu* coins, a carriage shaft, a bronze hairpin, a pottery jar and a fragment of a bone ruler. Calculating from the remaining 3 inches, the complete length of the ruler is equivalent to 23.81 centimetres. All these seem to show that the tomb was late Eastern Han in date.

**Mo-tsui-tzu 磨咀子 (WW, 58.11.68-71; 59.10.85; 59.12.66-67; 72.12.9-23; KG, 60.5.10-12; 60.9.15-30)**

A large number of Han tombs has been reported from Wu-wei, the capital of Wu-wei-chün, known as Ku-tsang 姑臧 in the Han times. History records that the region was originally Hsiung-nu territory but after the subjugation of the northern nomads, Han people began to move in and it was soon developed into a flourishing centre. Consequently it became one of the four *chiün* provinces established west of the Yellow River. The discovery of numerous Han tombs in the Kansu corridor is only to be expected. The Han cemeteries are concentrated at Mo-tsui-tzu, Tsao-t'an-p'o 旱灘坡, Lei-t'ai 雷台 and T'eng-chia-chuang 滕家莊.

Mo-tsui-tzu is a loess terrace on the western bank of Tsa-mu-ho 裸木河, stretching for 700 metres east to west and 600 north to south. In an area of 300 × 200 metres some 200 tombs have been located representing an important burial site of the Han period. Since 1957, 72 tombs have been systematically investigated by the Kansu Provincial Museum. They are all pit and cave tombs constructed roughly of the same plan, a long passage sloping down from the ground surface to the gate of the burial chamber. The latter is rectangular in shape and large enough to hold a wide variety of mortuary objects and one or more coffins at the inner section. In some cases, as in Tomb 22, a side chamber is added to provide more space for the funerary furniture. The roof is either vaulted or gabled and the gate usually blocked up with earth and large river pebbles. The only exception is Tomb 62, in which a stone gate with stone door frames and doors was provided. They are closed and sealed up with yellow earth. Some of the coffins are inscribed giving the name and address of the deceased. The readable examples testify that they were members of the Chang 張 and Hu 胡 families, natives of the various districts in Ku-tsang.

The repeated investigation of Mo-tsui-tzu reveals that the cemetery was in use for quite a long time. Judging from the mortuary equipments, three successive stages may be noted. The first stage may be represented by Tomb 48. It produced only *wu-shu* coins and *chao-ming* 昭明 mirrors and wooden models and other articles consistently of Western Han period. The absence of any Wang Mang coins indicates that this type of burials belonged to the later part of Western Han. Tomb 62 represents the second stage. Apart from some Western Han artifacts, most of the mortuary objects are of the Wang Mang period, including coins and mirrors with simplified *ch'ih* 螭 dragon design, costumes prescribed for dressing the dead and green-glazed pottery vessels and furniture. The third stage may be represented by Tomb 49 in which the mortuary objects are characterized by early Eastern Han coins, green-glazed pottery and other Eastern Han articles. Some of the tombs carry inscribed articles giving more precise datings.

Most of the large tombs at Mo-tsui-tzu had been rifled in the past leaving in them only a few damaged objects. But some are undisturbed or better preserved yielding large quantities of cultural

relics. As a whole the assemblage of the mortuary objects in each of the tombs follows a standard assortment in varying numbers, consisting of pottery vessels, wood carvings, lacquer wares, bronze objects and miscellaneous personal effects mostly of silk fabrics. There are two types of pottery. The common grey wares are prominently found in the earlier tombs but they are gradually being replaced by the glazed red ware in the later burials. They represent daily utensils as well as models of cooking ranges, household furniture, granaries, animal folds and lavatories. The wood carvings are mainly models of human and animal figures, carriages, chicken houses, tables and stools, ploughing implements and personal belongings such as combs, swords and seals. Most of the lacquers are in damaged condition showing that they were articles of daily use with the core made of either hemp cloth or wood. Some of them are decorated with gilt bronze fittings and painted with geometric and animal designs. The seven *yü-shang* 羽觴 cups from Tomb 62 are inscribed giving an account not only of the material used but also the weight, the officials in charge and the date of manufacture—*Sui-ho yuan nien* 綏和元年 8 B.C. The bird and animal designs and scenes of human activities are painted with fine and bold brush-strokes in swift, flowing rhythm, giving always a lively, moving composition. Some beautiful works have been noted in Tomb 48. Among the miscellaneous articles are bronze belt-hooks, mirrors, coins, fragments of grass mat and rope, fabrics of silk and hemp, jade and glass ornaments, writing brushes and ink slabs, bamboo hair-pins, stone lamps and iron knives. All these seem to show that most of the tombs are common middle class burials. Occasionally some special objects were interred with the dead which may indicate the status or profession of those who were buried at this cemetery.

Tomb 6, for instance, yielded a series of 480 bamboo and wooden slips. They are the manuscripts of three classical works and a miscellaneous record, namely

1. Seven chapters of *I-li* 儀禮—numbering 398 slips. They are made of poplar (*Piced Sp.*), each averaging  $55.5-56 \times 0.75 \times 0.28$  cm. thick. This is unusually long probably because the book was a classic. The work in its complete form had 422 slips, but 24 are missing. The remaining text is composed of 22,971 characters and a collation with the chapters in the existing classic shows that only 2343 characters, roughly less than 5% of the text are missing.

2. The chapter on *Fu-chuan* 服傳 in *I-li* complete in 37 wooden slips. They are rather damaged, but when properly restored, each slip measures 50.5 centimetres long and 0.5 wide, slightly smaller than those used in Book 1. This was probably due to the fact that the chapter was a commentary, not the text itself. The text is complete, but some 308 characters had been damaged beyond restoration. The readable parts amount to 3042 characters which form over 90% of the original text.

3. The chapter on *Sang-fu* 喪服, also from *I-li*, complete in 34 slips. Being made of bamboo, which is not as durable as the poplar, all the tablets had broken, curved or warped after long burial. After restoration they are each roughly  $56.5 \times 0.9$  centimetres in size, about the same dimension as Book 1. The original text is composed of 1535 characters but since 250 are missing only 1285 have been read, amounting to over 80% of the standard text.

4. Miscellaneous records of taboo and prophecy in 11 wooden slips. They are mostly in fragmentary condition, but 7 on daily taboos, totalling 129 characters and 4 on prophecies, totalling 49 have been deciphered. The first tablet starts by giving the date of the record, which was the period of Ho-p'ing 河平 in the reign of Ch'eng-ti 成帝, 28-25 B.C.

A detailed study of the three classical texts concludes that they were prepared and copied from some earlier manuscripts and used by a master of the classic in his life time who was buried in this tomb by the side of his wife. According to the taboo records the professor had a group of pupils studying under him in the twenties of the first century B.C. and since the tomb has yielded *ta-ch'üan wu-shih* coins, it is evident that he survived into the first century A.D. Therefore Tomb 6 of Mo-tsui-tzu may be dated to the period of Wang Mang.

The dating of the Mo-tsui-tzu cemetery to the Eastern Han period may be supported by another collection of written documents recovered from Tomb 18. It is composed of 10 inscribed wooden slips, measuring each 23.2-23.3 centimetres long and one centimetre wide. (Fig. 8) The inscriptions on these tablets, ranging from 6 to 37 characters, records the legal practice of honouring those who were advanced in age. It appears in four parts. Tablet 1 quotes the numbers of the official decrees proclaiming the law governing the reverence and protection of elderly people. It serves as an introduction to this group of documents. Tablets 2 and 3 give the actual wording of the law, which was made public in the second year of Chien-shih 建始 (31 B.C.). The regulation prescribes that a person reaching the age of 70 will be entitled to an award, a credential in the form of a royal staff with a pigeon handle. He is honoured thus as a venerable citizen with a number of legal rights and social privileges and anyone who violated these rights and privileges will be judged and sentenced to capital punishment. Tablets 4 to 9 take notes of another decree which was declared in the second year of Chien-p'ing 建平 (5 B.C.) to the same effect. It goes further to record that in the first year of Ho-p'ing 河平 (28 B.C.) Hsien 先, an honoured old man of Ju-nan 汝南 was attacked by a petty officer, Wu Shang 吳賞. The latter was found guilty of breaking the law and was sentenced to death and executed in public. Tablet 10, the last part of the inscription reads that Yu-po 幼伯 was born in the 5th year of Yuan-shih 元始 (5 A.D.) and he was awarded a royal staff in the 15th year of Yung-p'ing 永平 (63 A.D.). In this case, Yu-po was honoured in this fashion when he was only 68. There is no doubt that Tomb 18 was his grave but two pigeon-handled royal staffs have been found on his coffin. They were bundled together with these 10 tablets to accompany him. According to *Hou Han-shu*, a general award of royal staff to care and honour the aged was proclaimed in the first year of Chang-ho 章和 (87 A.D.). It seems possible that Yu-po was then still living and so he was honoured a second time when he was 83. This probably accounts for the fact that he took the two royal staffs to his grave. If so, his burial should have taken place shortly after 87 A.D. (10, 140-147).

Yu-po was apparently neither a high official nor a wealthy person. The mortuary furniture uncovered from his tomb was far from being costly and luxurious. They include only a group of pottery utensils and some wooden animal figures and miscellaneous objects common from the middle class tombs in this region. Among the wood carvings there is a rather fine piece of sculpture in the form of a painted unicorn. It was simply chiselled into shape in a charging posture, with a powerful head and body, a forward thrushing horn, a fully erected tail and four legs planted firmly in a broad stride.

A large variety of wooden sculptures have survived in the Han tombs at Mo-tsui-tzu. They were invariably carved briefly in the same manner, quite modernistic in style. Contrasted with the naturalistic modelling common in Han pottery figurines, it represents a characteristic treatment of wood practised by the Han artist. Its popularity might have been responsible for a wide variety of pottery animal and human figures briefly fashioned as mortuary objects in various parts of Han China.

Another interesting mortuary furniture has been unearthed in Tomb 62. It is an ancient diviner's apparatus, known as *shih-p'an* 式盤 which is composed of a round dish-shaped plaque, symbolizing heaven and a square one representing earth, both made of lacquer and inlaid with beads of bamboo (Fig. 9). The round heaven is set on the square earth with a bamboo pin in the centre so that it can be rotated on the square earth in the process of divining. The discoidal heaven is marked out with fine lines in four concentric rings. The central disc is occupied by the Plough, the seven stars of the Great Bear being represented by seven bamboo beads connected to one another with fine incised lines. The fifth star, which is larger than the rest sits in the centre. It is actually the head of the pin connecting the two plaques. The second ring is divided into 12 sections each being incised with a name of the gods of the 12 months—*Wei-ming* 微明, *K'uei* 魁,

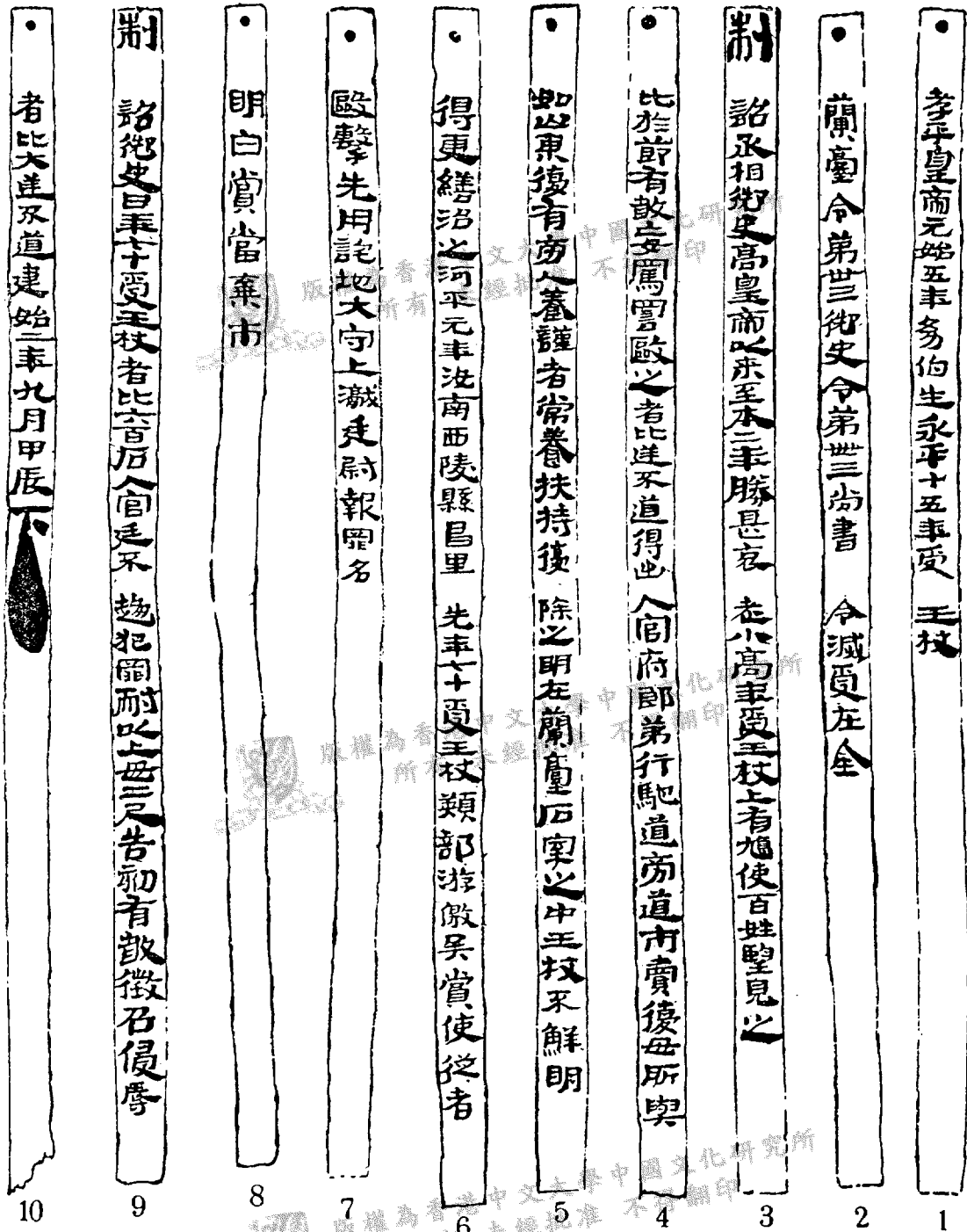


Fig. 8. Records of royal staff, Kansu—KX, 65.2.3.

*Ts'ung-k'uei* 從魁, *Ch'uan-ts'ung* 傳從, *Hsiao-chi* 小吉, *Sheng-hsien* 勝先, *T'ai-yi* 大一, *T'ien-kang* 天岡, *T'ai-ch'ung* 太冲, *Kung-ts'ao* 功曹, *Ta-chi* 大吉, *Shen-hou* 神后. They are arranged anti-clockwise with a character *wu* 戊 in between *Kung-ts'ao* and *Ta-chi*. The outer ring is divided into 28 sections, each being incised with a name of the 28 *hsiu* 宿 constellations arranged also in anti-clockwise, namely *Chieh* 角, *K'ang* 亢, *Ti* 氐, *Fang* 方, *Hsin* 心, *Wei* 尾, *Chi* 箕, *Tou* 斗, *Niu* 牛, *Nü* 女, *Hsu* 虛, *Wei* 危, *Shih* 室, *Pi* 璧, *K'uei* 奎, *Lou* 婁, *Wei* 胃, *Mao* 昴, *Pi* 畢, *Tsui* 觜, *Shen* 參, *Ching* 井, *Kuei* 鬼, *Liu* 柳, *Hsing* 星, *Chang* 張, *Yi* 翼, *Chen* 軫. The rim is marked with tiny dots representing the degrees of the celestial sphere, but owing to slight damage only 150 are counted. The square earth is marked out in 3 squares around the edge. The inner square is incised with the names of the 12 earthly branches and eight of the 10 celestial stems, which are arranged clockwise as follows—*Tzu* 子, *Kuei* 癸, *Ch'ou* 丑, *Yin* 寅, *Chia* 甲, *Mao* 卯, *Yi* 乙, *Ch'en* 辰, *Ssu* 巳, *Ping* 丙, *Wu* 午, *Ting* 丁, *Wei* 未, *Shen* 申, *Keng* 庚, *Yu* 酉, *Hsin* 辛, *Hsu* 戌, *Hai* 亥, *Jen* 壬. The two missing celestial stems are *wu* 戊 and *chi* 己. *Tzu* 子, *Mao* 卯, *Wu* 午 and *Yu* 酉 are placed in the centre of the four sides, each in an individual enclosure, and marked with an inlaid bamboo bead on the outside. From the centre of the plaque four rectangular passages radiate to the four corners and they are each decorated with a large and two small bamboo beads, the larger ones being placed at the corners. The outer square is occupied by the names of the 28 *hsiu* constellations, seven on each side, also anti-clockwise. The rim of the square is marked also with 182 tiny dots, covering the 365¼ degrees of the celestial sphere. It remains to be noted that all the names inscribed on the plaques have each a dot on top, signifying that the instrument had been properly spaced out before the inscriptions were made. So the divining apparatus was not an ordinary mortuary object. It may be assumed that the owner of Tomb 62 was a diviner by profession.

The male body in Tomb 49 wore a *Chin-hsien-kuan* 進賢冠, known in the Han times as a distinctive headdress of the scholar-official. The professional status of the deceased may further be testified by a writing brush, an ink slab and a seal which were included in his mortuary furniture. The headgear is made of a fine bamboo frame covered with thin silk in diamond pattern and bound with dangling tapes. The writing brush is made of wood and fine animal hair measuring 21.9 centimetres in length. It has an inscription reading *Pai Ma tso* 白馬作, meaning made by Pai Ma (Fig. 10). The stone ink slab was encased in a lacquer box. And one of the inscriptions on the wooden seal reads *Ch'en Sen X* 臣森, meaning "[Your] subordinate Sen X". All these may indicate that Sen X was a scholar-official and that the making of writing equipments was an established craft in the Han times.

#### Tsao-t'an-p'o 早灘坡 (WW, 73.12.18-31; CR, 74.2.19-20)

Mo-tsui-tzu is not the only Han cemetery in Wu-wei. Some 25 kilometres to the northwest another site has been discovered at Tsao-t'an-p'o where more than 40 tombs have been investigated since 1957. They are all pit and cave burials, comprising of a passage leading to the gate of the burial chamber. One of them has a gate 1 × 0.72 × 0.60 metres deep facing 60° north of east and a chamber 3.4 × 1.25 × 1.1 metres high, both being flat on top. The gate was sealed up with river pebbles and mud. The coffin, shaped like a rectangular box, was made of poplar. The list of mortuary objects includes a wooden staff headed with a seated dove which was found standing in front of the coffin, and a group of seven pottery vessels, 2 *hu* jars, a granary, a well, a cooking range with a pot and a *p'an* basin by its side and 5 *wu-shu* coins, 2 glass beads and a bundle of wooden slips in a hemp bag near the head inside the coffin. The latter is composed of 92 written slips and turns out to be records kept by a physician. They comprise more than 30 prescriptions for treating various diseases in the fields of internal medicine, surgery, gynecology and ailments of the ears, nose, throat, eyes, mouth and teeth. The prescription usually begins by stating the disease, its symptoms, nature and causes. Then it specifies the medicaments to be used, their

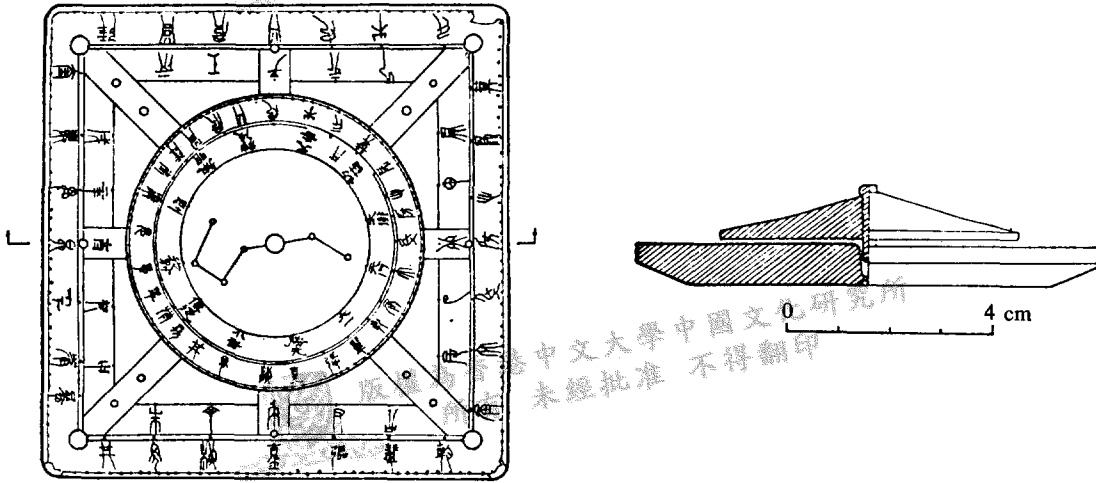


Fig. 9. A divining apparatus, Kansu—*WW*, 72.12.15.



Fig. 10. A writing brush, Kansu—*WW*, 72.12.16.

dosage, the ways to take them and contraindications to their use. And finally it tells how to prepare the drugs. These records and the royal staff show that the owner of the tomb was a doctor, who was honoured by the court after reaching the venerable age of 70. The contents of his prescriptions will be discussed in due course.

**Lei-t'ai 雷台 (WW, 72.2.16-24; KX, 74.2.87-109; KG, 79.6.525-31)**

The success and prosperity of Wu-wei in the Han times may yet be illustrated by a large brick tomb investigated at Lei-t'ai in 1969. The underground architecture has a rather complex ground plan which has been noted in the preceding chapter. The bricks are of two colours, blue or black and they are laid in various types of diamond pattern and enriched with red and black linear designs. The ceilings and the walls are painted with a wide variety of floral designs executed in broad, bold strokes. It represents an elaborate replica of a gorgeous palace.

The tomb had been rifled twice in the past, some of the chambers ransacked or emptied of their contents. But a wide variety of rich furnishing are still preserved. In the front hall there are 6 carriages and a number of horses, oxen and human figures and in its southern side chamber 8 carriages and 17 horses, some with rider, all in bronze. The central hall seems to have been reserved for household furniture of all sorts. On the raised platforms there are pottery models of towered building and cooking range; a pair of bronze inflorescenced lamp-trees in openwork, one on each platform; a large bronze *hu* jar with bones of sheep and chicken in it, a round and a square bronze table; and a collection of bronze eating and drinking vessels and other daily utensils; and in the southern side chamber a group of pottery vases and jars. The back hall was the coffin chamber with a raised platform where stands a bronze *tsun* container inlaid with gold and silver design. In the chamber itself there remain 4 tortoise-shaped coffin pedestals in stone, 4 silver seals, 2 jade ornaments, one jade belt-hook, one damaged inkstone and 7 amber tigers; various types of gilt bronze fittings, some inlaid with mother-of-pearl and iron mirrors; and fragments of coffin nails and a section of human leg bone. All these have been found in mixed and disturbed condition associated with a large quantity of bronze coins on the floor. More than 20,000 pieces of the latter have been collected. Apart from 14 *pan-liang* and 91 *huo-ch'üan* they are all *wu-shu* coins. Half of these had been trimmed around the rim, one around the central square and four being of the *Ssu-ch'u* 四出 spiked square type. These are all typical late Eastern Han currencies.

The most outstanding finds consists of a group of bronze sculpture, 39 horses, one ox, 7 carriages (Figs. 11 and 12), 6 carts, one ox-cart, 17 armed warriors on horseback with lances in hand and 20 male and female servants. Many of these bronzes are inscribed giving not only the name and official title of the owner but also the numbers of his attendants and male and female servants (Fig. 13). He was General Chang 張, the Commanding General of the garrison stationed at Chang-yeh 張掖 *chiün* province to the northwest of Wu-wei in the Kansu corridor. They were probably arranged in formal procession led by the carriages of the pompous military governor, followed by those of his wives and sons and surrounded by his armed warriors and attended by his servants. Besides two of the four silver seals, though badly damaged, give the title of the owner as *Chiang-chiün* 將軍 General.

These carriages are all finely modelled. An exquisite example measures 38 centimetres wide with a large circular canopy and its fully harnessed horse jauntily decorated. Another, more cart-like, has a rectangular box-like frame with a door at the back for the rider to get in and out. It measures 30 centimetres wide. These vehicles are all attended by servants.

The 39 horses are all handsome and prancing with vitality and strength. One of them is shown in vigorous gallop—three of its hoofs in the air while a back hoof landed on a flying bird. At this moment of contact, the horse neighs and the startled bird looks back as if to see what has happened. This bold composition is unique not only in using the bird and its stretching wings to



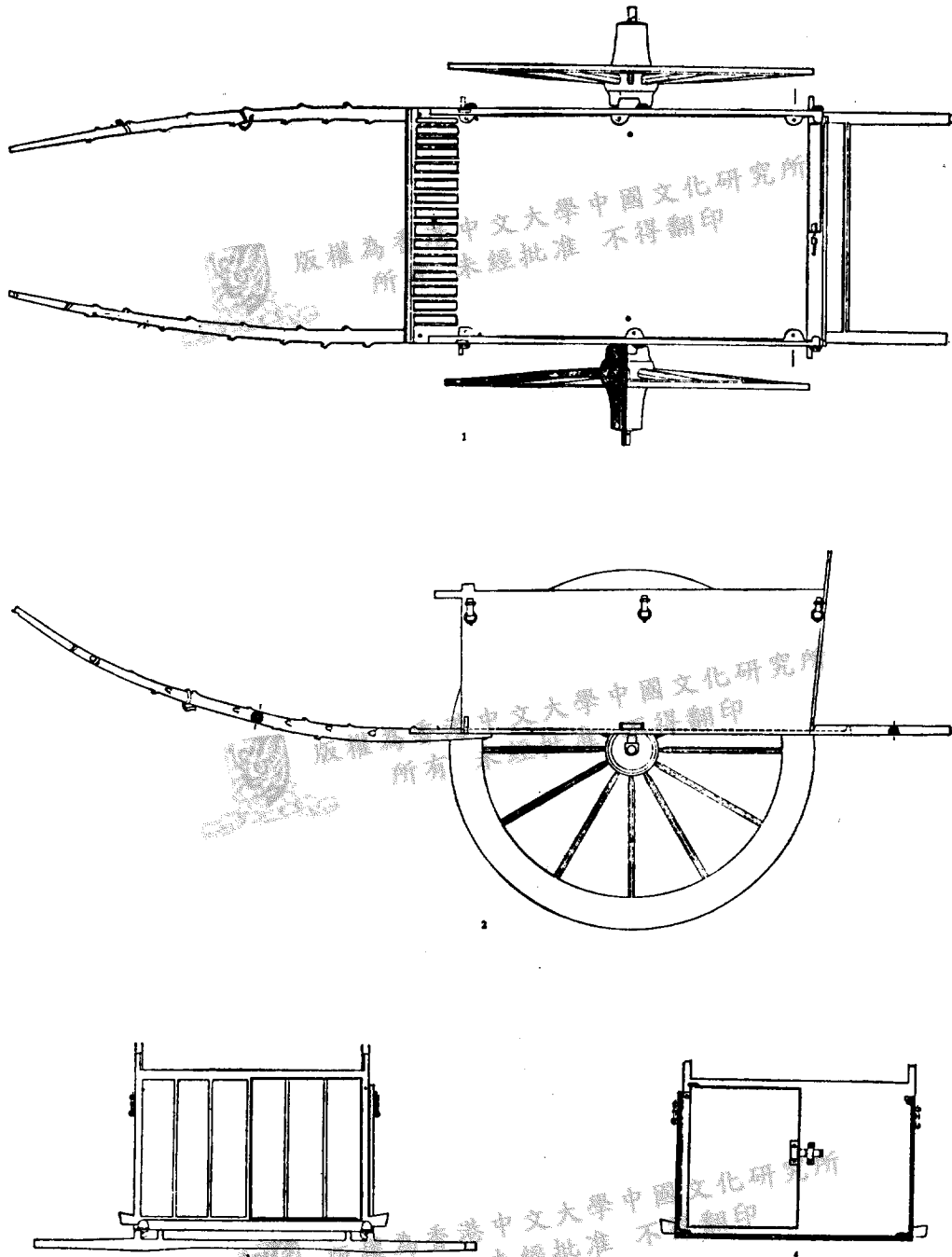


Fig. 11. Four views of a carriage, Kansu—KX, 74.2.96.

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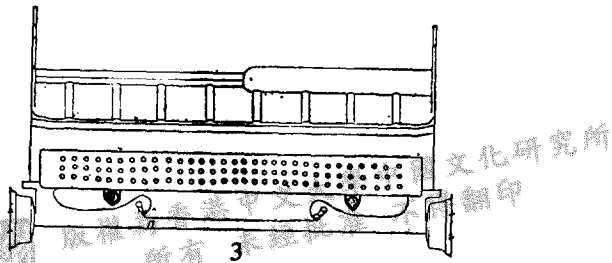
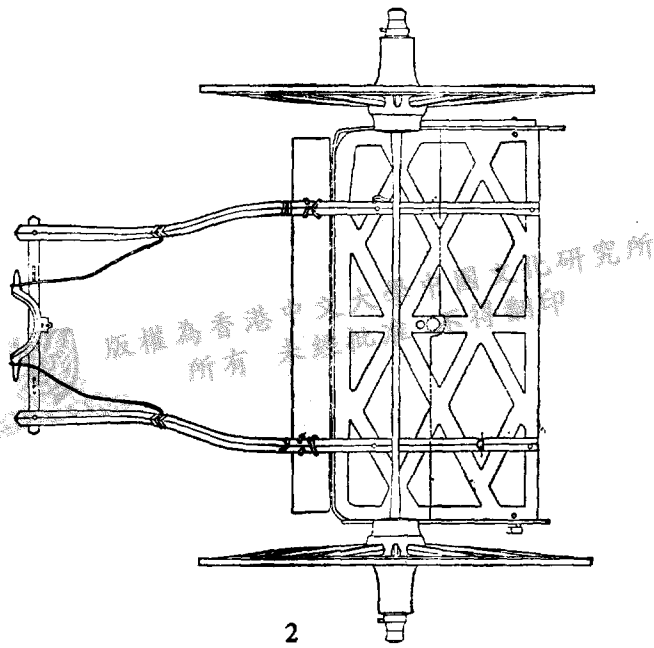
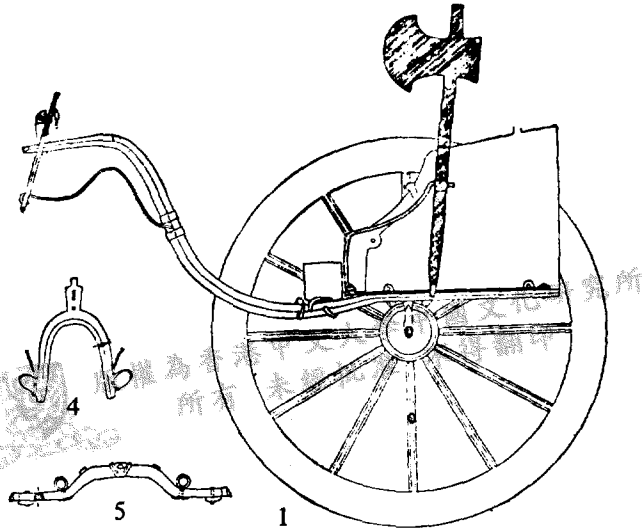


Fig. 12. Three views of a carriage with *O* 輓 (4) collar and *heng* 衡 (5) yoke, Kansu—KX, 74.2.92.

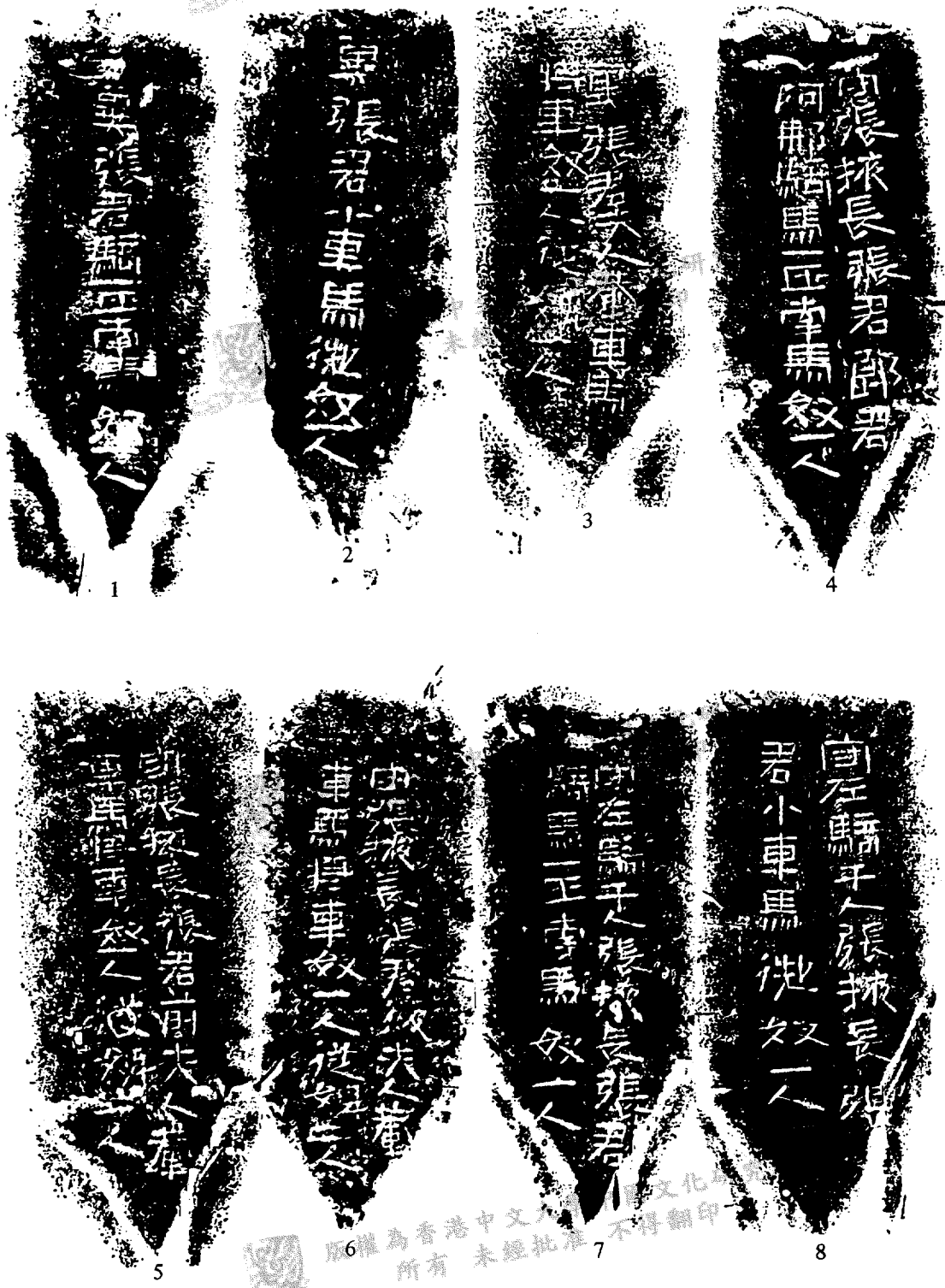


Fig. 13. Inscriptions on the bronze horses, Kansu—KX, 74.2.95.

support the full weight of the horse, but also in conveying the feeling that the horse gallops faster than the bird can fly. The artist's great imaginative powers are wonderfully realized through his technical ability.

#### T'eng-chia-chuang 滕家莊 (KG, 60.6.13-15)

Another elaborately constructed brick tomb has been investigated at T'eng-chia-chuang, also in Wu-wei. It is more or less a replica of a common dwelling house in the Han period. The burial had also been rifled in the past and the remaining contents occurred in a much disturbed condition. The mortuary objects collected are mostly pottery goods, numbering 3 *yung*, 56 *kuan* and 7 *chung* jars, 5 *tsao* cooking ranges, 5 *fu* pots, 2 *tseng* steamers, 9 *p'en* and 3 *hsi* basins, 15 *wan* and 5 *tou* bowls, 2 *p'an* plates, 3 wells, 3 granaries, 3 incense burners and a flanged cup on a three-legged vessel. Apart from a few green glazed red wares all the vessels are common grey pottery. There are also some bronze articles, including one sword, one scraper, one mirror, 4 crossbow mechanism and 132 coins. The majority of the latter are *wu-shu*, some of which had been trimmed around the rim, and *huo-ch'üan*. As most of the mortuary pottery and coins are of the late Eastern Han types the brick tomb of T'eng-chia-chuang may be dated to the beginning of the 3rd century.

#### Yung-ch'ang 永昌 (WW, 56.6.39-44)

At Yung-ch'ang further west of Wu-wei, a number of Eastern Han tombs have also been excavated, notably at Kuan-chia-p'o 管家坡, Ch'ü-chia-chuang 丘家莊 and Erh-shih-li-t'an 二十里灘. They are mainly pit and cave and brick structure, serving either as a single or family burials. Most of them had also been plundered in antiquity and the remaining relics are roughly similar to those reported at Mo-tsui-tzu, consisting of pottery utensils and bronze articles. Outstanding among the finds are a few fragments of bronze coin tree which was cast in elaborate open-work with winged figurines among the branches. This type of mortuary objects have been quite common in the Eastern Han tombs in Szechuan and Yunnan further south.

#### Kuo-chia-t'an 郭家灘 (WW, 57.8.60-61; 64)

Some Eastern Han brick tombs found at Kuo-chia-t'an in Chang-yeh suffered the same fate as those in Wu-wei and Yung-ch'ang mentioned above. The most well-preserved example, Tomb 1, consists of a gate, a hallway, a main hall and a back chamber. The latter contains three human skeletons, a man and two women while the mortuary objects have been in a rather confused state. The collection includes 50 pieces of pottery utensils, 13 pieces of bronze objects, 46 coins, a fragment of silver floral ornament, 7 resin heads and some fragments of lacquer. Among these is a bronze horse equipped with a saddle and an assortment of elaborate lead fittings.

#### Hsia-ho-ch'ing 下河清 (WW, 59.10.71-73; 60.2.55-58)

A Han cemetery at Hsia-ho-ch'ing in Chü-ch'üan 酒泉, at the western end of the Kansu corridor, was investigated in 1956. A total of 24 tombs have been excavated. Apart from one small pit burial and 2 urn-coffins for children, they are all built of bricks with one, two or three chambers inside the gate. Three of these are simply constructed with large elongated bricks in the form of a rectangular box, big enough to hold the body. There is hardly any mortuary objects in them.

A number of the brick burials are more elaborately constructed and better provided with mortuary furniture. Tomb 1, for instance, is a family burial, having three chambers connected to one another in a row. The walls are decorated with coloured painting, depicting scenes of hunting, farming and other activities with human, animal and mythological figures. The works had deteriorated and are mostly in very poor condition. The mortuary objects comprise a number of pottery vessels and bronze articles, 2 limestone pigs, 3 glass beads and a package of lumps of flour

and grains.

Tomb 18 is also a family burial with only 2 chambers. Among the mortuary objects are some interesting articles such as a small bronze unicorn in charging position, similar to the powerful figures carved in wood reported from Wu-wei; a pair of chopsticks and branches of coin-trees in open-work.

A group of children burials has also been investigated at Chiu-ch'üan (KG, 60.6.16-17). Unlike the ordinary urn-coffin, these children tombs are constructed with bricks forming rectangular pits large enough to hold the body and one or more pieces of pottery. One of these is larger than the rest, containing the body which is accompanied by 4 pottery *kuan* jars, 2 *p'an* dishes and 5 *wu-shu* coins.

#### Chia-yü-kuan 嘉峪關 (WW, 72.12.24-41)

Another type of Han tomb may be represented by a group of 5 painted brick burials located to the west of Chiu-ch'üan in the desert to the east of Chia-yü-kuan. The structural plan is basically similar to those found in this region, but they are distinguishable from those mentioned above by having a number of characteristic features. Tomb 1, for instance, has an unusually tall facade over the gate. The remaining structure, 2.2 × 5.2 metres high represents a brick work in no less than 10 architectural storeys, decorated with carved bricks in the forms of the god of thunder, dwarf figurines, crouching tigers and reclining pigs. The gate itself appears like a towered gateway decorated with birds and ox-headed figures in low relief. Inside the burial chamber the walls and ceilings are either built of decorated bricks with pictorial designs also in low relief or covered first with a layer of white plaster and then painted with scenes of human activities in many colours.

All the Chia-yü-kuan Han brick tombs had also been plundered in the past and the remaining contents, mostly broken and damaged, left in confusion. Apart from the common grey pottery vessels, wood, bronze and iron articles, one fragment of silk fabric, two bone rulers have been found. A complete ruler measures 1.8 × 23.8 centimetres long.

The most outstanding finds of Chia-yü-kuan are the wall paintings. Some 300 pictorial compositions have been recorded. They represent various types of human activities. Apart from scenes of cooking and feasting, farming and animal tending, pictures of hunting and military processions are by far the most conspicuous in the main hall, while those of mulberry tree cultivating and silkworm raising, spinning and weaving are found in the inner chamber. They are all rather small pictures executed in a simple and brief manner with lively brushstrokes constituting a style of its own. Some of the scenes of hunting and military procession are more elaborate, but the style of the brushwork is the same. They are always full of rhythmic vitality, gay and cheerful in spirit, recalling the paintings on lacquer that have been reported from Wu-wei (Figs. 14 and 15) and some wall paintings from the Han tombs of Ho-lin-ke-erh 和林格爾 and Liao-yang 遼陽 to be reviewed elsewhere. More recently some writers incline to ascribe the tomb to the immediate post Han period and regard these paintings as the beginning of a new style to be developed in the later dynasties.

## Chinghai

The development of the Kansu corridor in Eastern Han was responsible for the sinification of eastern Chinghai to the south. A large number of eastern Han brick tombs have been reported.

#### Hsi-ning 西寧 (WW, 59.2.74; 64.11.50; KK, 64.5.256-7)

All the brick tombs in the region around Hsi-ning, the provincial capital, are similar to those

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Fig. 14. Paintings of human figures, Kansu—14, 57 and 83.



Fig. 15. Paintings of a procession, Kansu — 14, 93.

in the Kansu corridor described above. As a whole they are simpler in structure and supplied with fewer mortuary objects. The pottery, bronze and wooden articles are generally quite similar as well. The tomb of P'eng An-shih 彭安世, for instance, yielded some 40 pieces of pottery daily utensils, bronze ritual vessels, *wu-shu* coins, ornaments and fittings, and a bronze seal with its container. The last gives the name of the owner. At Nan-t'an 南灘, a brick tomb has been found to contain some pottery vessels and a group of wooden objects including a winged cup, a horse and an ox-cart. The wood works are also similar to those found at Wu-wei.

#### Shang-sun-chia-chai 上孫家寨 (WW, 79.4.49-53)

The westward expansion of the Han Chinese into this region was also responsible for the sinification of some Hsiung-nu tribes who lived there during the Han period. One of the 127 tombs excavated in a Han cemetery at Shang-sun-chia-chai in Ta-t'ung 大通 yielded a bronze seal of a Hsiung-nu chieftain. He was so friendly with the Han authority that he was honoured and appointed a chieftain for the district. For the occasion he was awarded the token in seal-script which reads *Han Hsiung-nu kuei-yi ch'in-Han-chang* 漢匈奴歸義親漢長 and is decorated with a crouching camel as the handle befitting the special event (Fig. 16). The nomadic chieftain had become in fact so sinified that his tomb was built in the Han fashion and he took to his grave in the Han manner some daily utensils in pottery and bronze, a few weapons in iron, mirrors and *wu-shu* coins, and ornaments and fittings in jade and bronze together with the imperial award. With no exception, the entire collection is composed of Han materials representing the manufacture and style of the period.

## Lower Huangho

### Honan

Being a part of the Central Plain, Honan has always been a busy centre of activities for the Chinese. The provincial capital, Lo-yang, had been the capital of Eastern Chou and in the Eastern Han dynasty it was chosen again to replace Ch'ang-an in Shensi as the seat of the imperial government. Consequently, with the exception of the last, all the Eastern Han emperors were laid to rest around the capital. Although none of these royal mausoleums have yet been investigated thousands of Han tombs have been discovered and excavated in recent years. Let us begin with those found in and around Lo-yang.

#### Western outskirts of Lo-yang (KX, 64.2.1-8; 107-126)

Two large brick tombs located in the western suburb of the Old City of Lo-yang may be taken to represent the Western Han burials around the ancient capital. One of them was excavated in 1957. Built mainly of large hollow bricks and supplemented with small ordinary ones, it contains a joint burial of a man and his wife. Each of them have been provided with a set of tomb furniture, consisting of cooking utensils, containers, tools and weapons, horse and chariot fittings and coins, mirrors and other personal ornaments. Apart from a few, which are articles of daily use, most of them are mortuary objects in pottery common in the Western Han period.

The interior of the burial chamber is decorated with paintings, which are quite well-preserved. They appear on the ceiling, above the lintel of the gate, on the crossbeam at the centre and on the back wall of the main chamber. The arrangement of the hollow bricks intended for decoration has been carefully planned in advance and unlike the other parts of the brick work which bear impressed designs, the space reserved for the pictorial decoration is left plain. The pictures are executed first with line drawing in black on white ground and then coloured in red, green, blue,



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Han Burial Remains in the Huangho Basin

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Fig. 16. Seal of a Hsiung-nu chieftain, Chinghai—*WW*, 79.4.53.

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yellow and brown. Kuo Mo-jo 郭沫若, President of the Academy of Sciences in China, a leading archaeologist, describes the pictorial compositions as follows—

“The crossbeam at the centre of the tomb chamber is decorated with scenes depicting the story of ‘killing three warriors with the gift of two peaches’ related in the *Yen-tzu ch'un-chiu* 晏子春秋 (Fig. 17). All together, there are eleven people in the design which is divided into three groups. The group on the right shows three warriors representing from left to right T'ien K'ai-chiang 田開疆, Kung-sun Chieh 公孫接, and Ku Yeh-tzu 古冶子. On the table at the centre is a plate which holds two peaches. The central group shows five people, the large central figure representing Duke Ching of the State of Ch'i 齊景公 and the other four, representing his attendants. The group on the left shows three people, the shortest being Yen-ying 晏嬰 (The chief-minister of Ch'i).

“The back wall of the chamber is decorated with scenes depicting the story of ‘the Banquet at Hung-men 鴻門宴’. On the right side of the design a man is shown broiling a joint of beef on a stove with another holding a staff watching. On the wall behind the people is hung joints of beef and an ox head. To the left of the stove two men are shown seated on the floor, drinking. The one holding a drinking horn probably represents Hsiang Yü 項羽 while the other who is more elegant in appearance represents Liu Pang 劉邦. The man standing by the side of Liu Pang represents Hsiang Po 項伯. A huge seated tiger to the left of Liu Pang is actually a design painted on a door. Two men standing with folded arms to the left of the tiger design represent respectively Chang Liang 張良 and Fang Tseng 范增. A fierce looking man with a sword in the hand who is about to stab Liu Pang represents Hsiang Chuang 項莊.

“The space above the lintel on the inside of the tomb gate is dominated by the modelled figure of a ram's head, a symbol of good fortune. The painting to the left of the ram's head shows a peach tree with red blossoms and a flying swallow. Under the tree is a sad-looking woman with long loose hair which curls around the trunk of the tree. A winged tiger, its right fore paw landing on the head of the woman, is shown gnawing her left shoulder. The design is probably inspired by the story of ‘oppressive government being worse than a tiger’ 苛政猛於虎 related in the *T'an-kung* 檀弓 chapter of the *Li Chi* 禮記.

“Above the painted crossbeam at the centre of the chamber are three carved bricks bearing painted openwork decorations. The central brick, rectangular in shape, is decorated with symbols of the four cardinal points—green dragon, white tiger, red bird, serpent and tortoise—the bear, leopard and monkey. The central part of the design shows a man and a woman, each holding a *pi*-disc in the hand. The whole design is probably meant to represent the universe and this explains the presence of the symbols of the four cardinal points and of the cosmological forces of *yin* 陰 and *yang* 陽, as well as birds and beasts. Flanking the central brick is a pair of triangular bricks decorated from top to bottom with identical but confronting designs of winged deer, a bear and a wolf fighting for a *pi*-disc and a man chasing after a galloping horse. The reverse side of the same space is also occupied by three carved bricks with openwork decorations. The central one, which is rectangular in shape is decorated from bottom to top with a pair of doors bearing *t'ao-t'ieh* 饕餮 rings, a lattice-work window with horizontally placed diamond designs and five *pi*-discs. The pair of flanking triangular bricks are each decorated with the design of a man riding a winged dragon. The ceiling of the chamber, composed of twelve pieces of bricks, is painted with the sun, moon and stars. The fact that day and night are each represented by six of these bricks seems to suggest that the system of dividing the day into twelve time periods which was not known in the first half of the Western Han Dynasty had already been adopted.”

The use of historical themes in wall painting was probably due to the desire to draw some lessons from the past for contemporary conditions and the presentation of Taoist heavenly phenomena in pictorial composition seems to show the yearning to avoid the disasters of the troubled world by becoming immortals which began to inspire the common people. These two

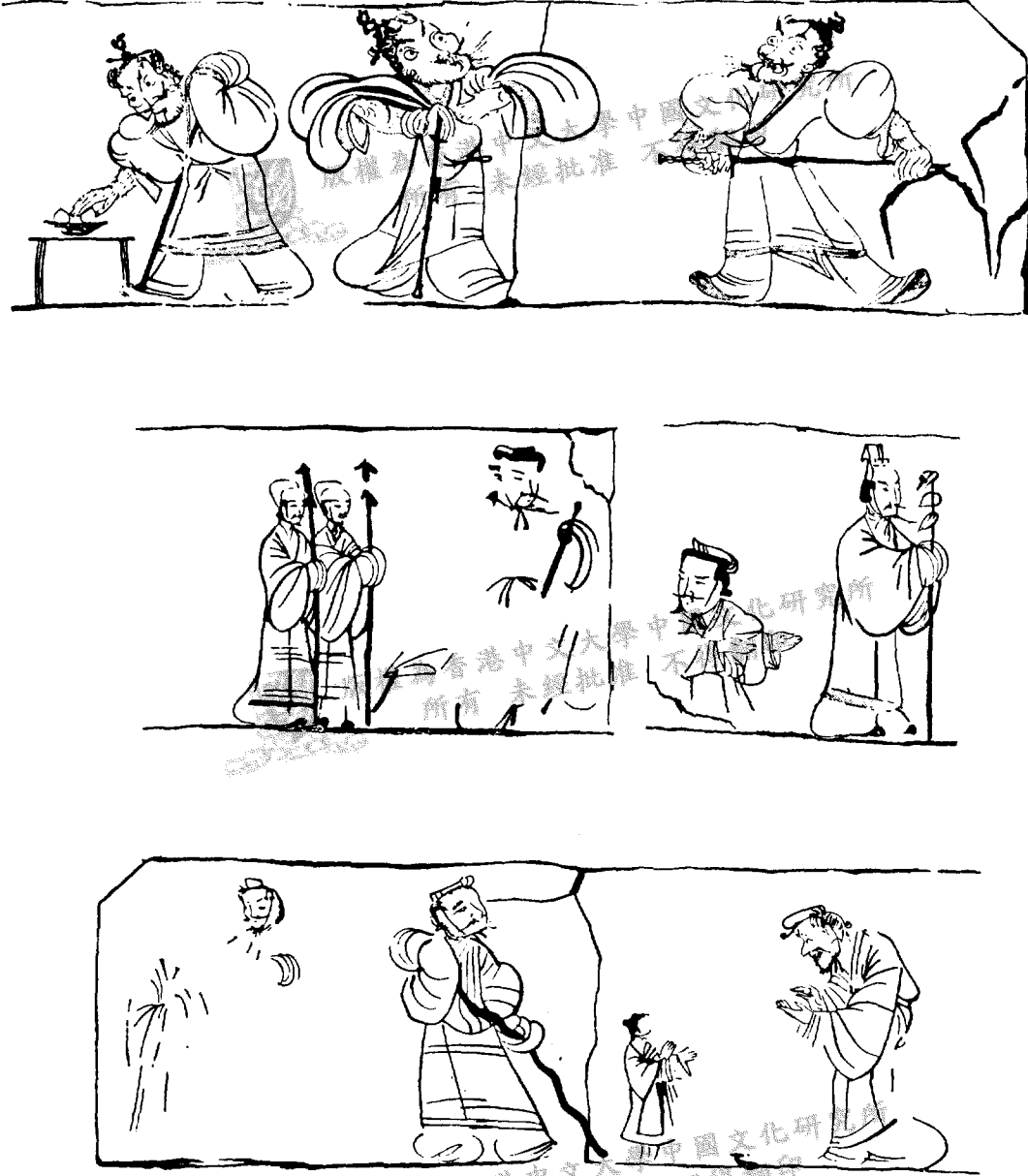


Fig. 17. Wall painting of a Han tomb, Lo-yang—KX, 64.2.115.

ways of expression were quite popular in the later half of the Western Han and the tradition persisted to the Eastern Han period. The present tomb has been dated to the late Western Han and the paintings serve as fine examples of art from this ancient period.

#### Tomb of Pu Ch'ien-ch'iu 卜千秋 (WW, 77.6.1-22; 29.11.84-5)

The second brick tomb, lying some 1500 metres to the west was found and excavated in 1976. The plan of construction which has been described elsewhere is more regular than that mentioned above. It is also a joint burial of a man and his wife, each being provided with a set of mortuary furniture, also quite similar to those unearthed in the former burial. Among the remains is a bronze square seal which read *Pu Ch'ien-ch'iu yin* 印, evidently a personal seal belonging to the owner of the tomb. The burial chamber is decorated with wall paintings which are done also in the same manner but the compositions are limited to the phenomena in heaven with all sorts of heavenly figures and immortals moving among the clouds (Fig. 18). Some of them may be recognized as Wang Tzu-ch'iao 王子喬, the famous immortal, Fu-hsi and Nü-kua, the mythological ancestors of man and Fang-hsiang shih 方相氏, the powerful guardian against any evil spirits and demons. The Pu Ch'ien-ch'iu tomb has been ascribed to the middle of the Western Han, dating around 86-49 B.C.

Another brick tomb of the same type has been excavated in the north-western suburb of Lo-yang (KG, 64.8.403-406). It yielded roughly the same types of mortuary pottery, bronze, iron, lacquer and stone objects, indicating that it may be dated to the end of the Western Han, around 33-6 B.C.

#### Tung-kuan 東關 (WW, 73.2.55-62)

In Tung-kuan, an Eastern Han tomb has been excavated to the east of Lo-yang. Being a multi-chamber brick and stone construction it presents a rather unusual feature in the burial custom and a number of interesting mortuary pottery. First of all, it contains three coffins, but the deterioration had been so advanced that there is no way of recognizing the relationship between the owners. They are associated with 10 sacrificial victims scattered in confusion in the burial. The skeletons are quite well preserved and it may be concluded that they represent 5 male and 5 female, consisting of 6 children, 5 to 15 years old, and 4 adults, aged 30-40. Besides, there is also a skeleton of a dog. The use of human sacrifice and dogs was a common practice in the pre-Han days, but the custom was quite rare in Han times.

Secondly, a large number of the bricks are stamped or inscribed in red, denoting the measurements of the size of the construction to be built. The inscriptions read: "6 *ch'ih* (feet)", "1 *chang* 丈 (10 feet)", "1 *chang* and 5 *ts'un* (inch)", "1 *chang* and 4 *ch'ih*", "2 *chang* and 1", "2 *chang* and 5", etc. They show that the underground architecture was well planned beforehand and the building materials prepared accordingly.

Thirdly, among the mortuary pottery mostly commonly found in the Eastern Han period, there are a square well fitted with a pulley frame together with an ovoid water bucket and a complete establishment for the hulling of grains including a pestle and mortar device and a wind-blowing apparatus (Fig. 19). A similar model has been unearthed at Chi-yüan 濟源 further north. It shows two men at work with the machines. They will be described in due course.

#### Shao-kou 燒溝 (7)

To the north of the two brick tombs just mentioned an ancient cemetery was found in the early 1950s at Shao-kou on the hillside of Mang-shan 芒山. It has been estimated to have contained no less than one thousand Han tombs 225 of which were excavated by the Lo-yang Archaeological Team, headed by Pei Wen-chung 裴文中, the discoverer of *Sinanthropus* from Peking. The work

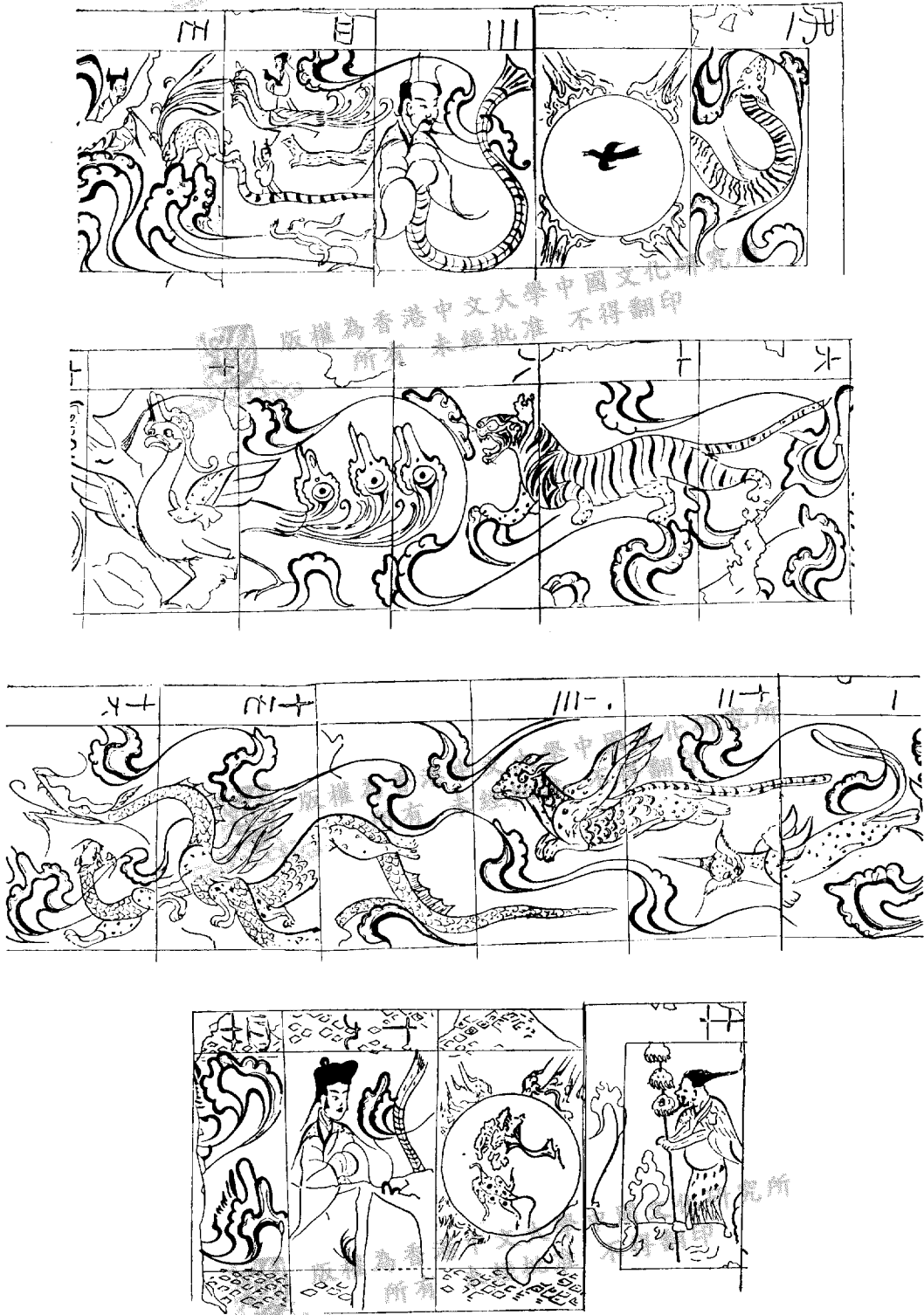


Fig. 18. Wall painting in the tomb of Po Ch'ien-ch'iu, Lo-yang—*WW*, 77.6.10-11.

was so carefully and thoroughly carried out that it is possible to classify the burials into six stages, three for the Western and three for the Eastern Han, the earlier ones being quite similar to the two Western Han Tombs described above. The series represents not only the development of the underground architecture but also the evolution of the various types of material remains, including the pottery vessels, bronze and iron objects and all sorts of articles in lead, silver and gold, lacquer and glass, jade, stone, bone and shell.

4713 pieces of pottery represent 36 types of objects, namely 1183 *hu* vases, 983 *ts'ang* granaries, 598 *kuan*, 369 small *hu*, 337 *yung* jars, 161 *lien* containers, 155 cooking ranges, 111 flanged cups, 113 *ting* tripods, 103 *tun* boxes, 97 water wells, 71 human figures, 51 square boxes, 52 *p'an* basins, 29 bowls, 46 tables, 47 chicken, 27 *hsi* cups, 26 dogs, 26 pigsties, 23 *p'en* basins, 17 ladles, 14 censers, 10 cauldrons, 10 scoops, 9 heads of figurines, 7 *tseng* steamers, 3 lamps, 3 *po-shan-lu* censers, 2 birds' heads, 2 spindle whorls and one small vase, one triangular vessels, one mill and one *p'u-man* 撲滿 piggy bank—all common Han mortuary objects. Some of the pottery vessels are decorated with painted floral designs, incised or stamped with geometric, bird or animal patterns, or ornamented with animal figures in low-relief or modelled in the round. Vessels are usually supported with crouching animals or seated bears and cooking ranges appropriately covered with fish, turtle and bird motifs. Six types of animal mask, some with rings, have been observed. They range from the elaborate to the simple in form representing six different varieties (Fig. 20). A number of the pottery are inscribed, the inscriptions being written in red, white or black, or by stamping while the paste was still soft or by incision after it was fired. Those appeared on the granaries or common containers are merely labels denoting the respective types of food or grain which were kept in them. Besides, two long inscriptions appear on two *kuan* jars numbering 106 and 103 characters respectively. They are both records of taoist benedictions, a popular funerary ritual practised in the later part of the Eastern Han. One of them is dated 170 and the other 190 A.D.

The metal objects recovered at Shao-kou were mostly articles of daily use. They include household utensils, notably basins, lamps and censers; military weapons such as axes and knives, swords and spearheads, crossbow mechanisms and arrows; tools and implements in the forms of hoes and ploughshares, adzes, spades and sickles and hammers and nails; personal belongings, namely belt-hooks, rings and bracelets, seals and mirrors, scissors and tweezers; all sorts of horse, chariot and other kinds of fittings and thousands of coins. Some of the lacquer vessels, which are generally painted in black and red lacquer, are enriched with gilt bronze fittings and beads of crystal and glass. And the stone and jade articles are carved as amulets for dressing the corpse or as mortuary objects such as mills and mortars, pigs and human figures. There are also a few articles in bone, shell, amber and glass (Fig. 21).

As a whole, the Han tombs of Shao-kou belong mainly to the common folk and the burial remains inside are mostly objects of common use. However, some of them, especially the lamps, mirrors and coins deserve more than a passing notice.

There are two lamps which have been unearthed in the burial chamber of Tomb 1035. They represent two types of lighting apparatus in Han times. The compound lamp is shaped like a tree with twelve branches on three levels pointing to the four directions in alternate order. They each support a small saucer for holding oil and wick. Being made of iron it had disintegrated beyond repair. This type of lamp was quite popular ever since the Late Chou period and many variations have been found in various parts of Han China. The second type looks like a lantern (Fig. 22), also made of iron. It is constructed in the form of a three-legged saucer, 12 centimetres in diameter, with three posts rising from the rim above the legs to support a dome-shaped lamp shade on top. The latter is decorated with three rings on the outside and a bird with outstretched wings on top and further provided with a chain and hook for suspension. The lantern measures 73 centimetres

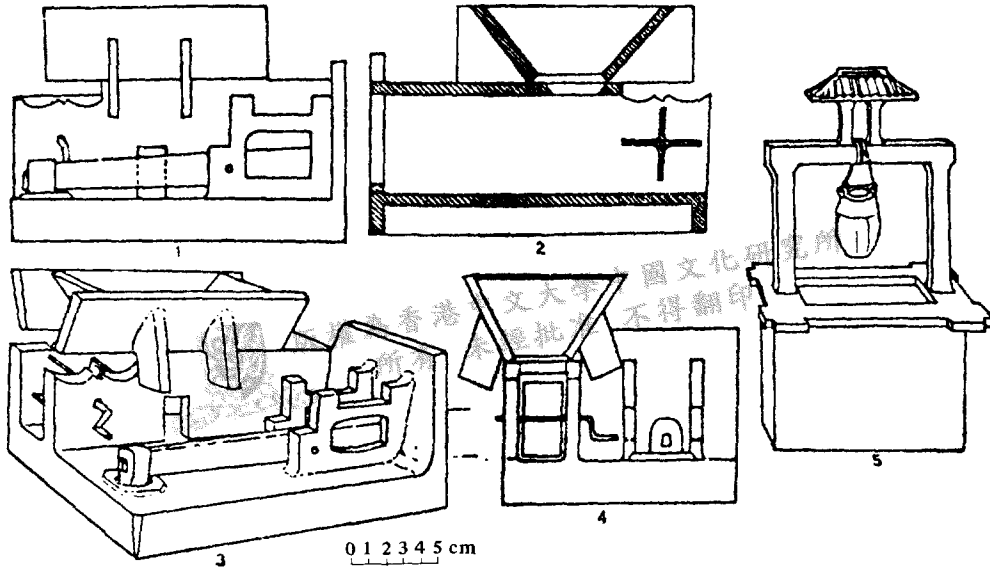


Fig. 19. Model of a grain-hulling apparatus (1-4) and a well (5), Lo-yang—*WW*, 73.2.59.



Fig. 20. Six types of *p'u-shou* animal mask, Shao-kou—7, 101.

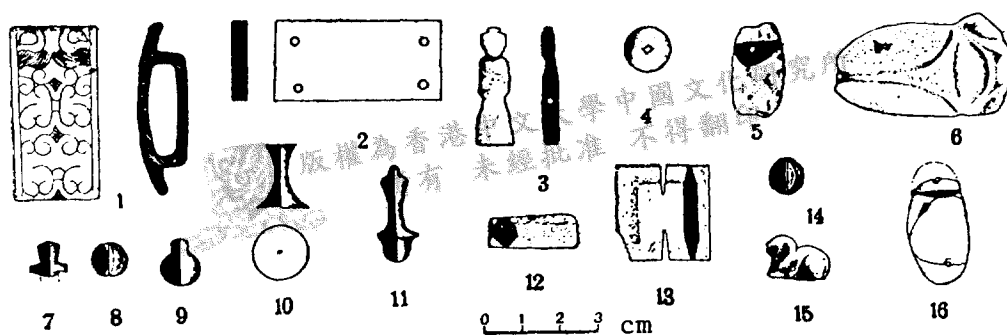


Fig. 21. Some jade, crystal, amber and glass ornaments, Shao-kou—7, 212.

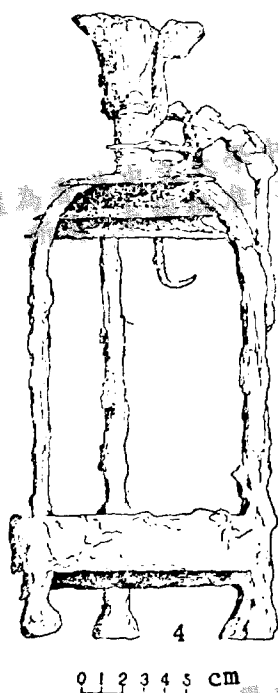


Fig. 22. Iron lantern, Shao-kou—7, 197.



high. This type of outfit, though not as common as the compound lamp has also been found in other parts of Han China.

A total of 127 mirrors have been recovered from the Shao-kou cemetery, 118 in bronze and 9 in iron. The bronze mirrors have been classified according to the decorative designs into 14 varieties (Figs. 23-25) and they may be dated as follows:

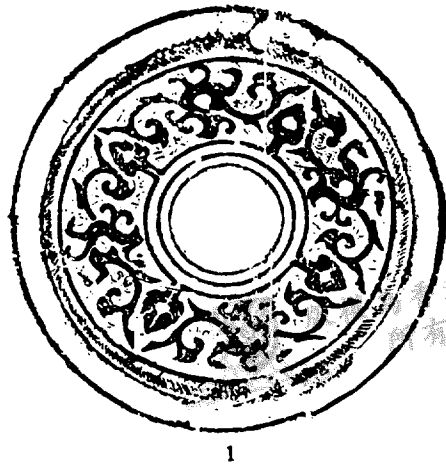
- I. 4 phoenix and 4 flower pedal mirror 四葉四鳳鏡 —2nd-1st century B.C.
- II. Leafy mirror 草葉鏡 —1st century B.C.
- III. Stars and cloud scroll mirror 星雲鏡 or multi-nippled mirror 百乳鏡 —1st century B.C.
- IV. Jih-kuang mirror 日光鏡 —ranging according to its inscription in 3 types—1st century B.C. to 1st century A.D.
- V. 4 irregular hornless dragon mirror 變形四螭鏡 —early 1st century A.D.
- VI. *Kuei-chü* mirror 規矩鏡 —the so-called T.L.V. mirror—ranging from simple to complex in 3 types—1st century B.C.-1st century A.D.
- VII. 4-nippled mirror 四乳鏡 —spaced among other decorative elements in 4 types—1st century A.D.
- VIII. *Lien-ku* mirror 連弧鏡 —linear design, combined with other decorative elements in 2 types—2nd century A.D.
- IX. *K'uei-feng* mirror 夔鳳鏡 —dragon and phoenix designs in 2 types—2nd century A.D.
- X. Irregular 4-leaf mirror 變形四葉鏡 —2nd century A.D.
- XI. Irregular 4-leaf and 4 phoenix mirror 變形四葉四鳳鏡 —2nd century A.D.
- XII. Pictorial mirror 人物畫像鏡 —Late 2nd century A.D.
- XIII. 3-animaled mirror 三獸鏡 —2nd century A.D.
- XIV. Buttoned small mirror 鈕鏡 —one of them is of a button shaped like a *po-shan-lu* cover—1st century B.C. to 2nd century A.D.

It remains to be noted that the 8 iron mirrors unearthed at Shao-kou are all badly corroded. But they are all cast in the same style, thick and heavy at the rim and with a large flat button. As one of them has been found in a tomb dated to the 3rd year of Chien-ning 建寧 (170 A.D.), this type of mirror may be ascribed to the later half of the 2nd century. It continued to be in vogue in the following period of the Three Kingdoms.

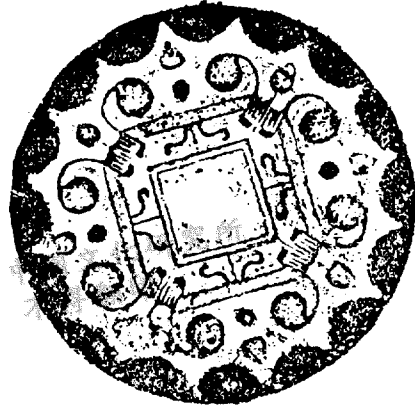
The most fruitful discovery at Shao-kou has been a large collection of coins. Apart from one iron and one lead coin, 11,265 items in copper are counted. The latter were all standard coins used as currency during the Han period, comprising four categories, namely, *pan-liang*, *wu-shu*, Wang Mang and other miscellaneous coins.

*Pan-liang* (Fig. 26) was first introduced by Ch'in-shih-huang on the unification of his empire. According to the historical records, this type of currency was issued again in the second year of Empress Lü (186 B.C.), and again in the fifth year of Emperor Wen-ti (175 B.C.) and they continued in circulation throughout the Han dynasty. The discovery of *Pan-liang* in Tomb 1037 (dated 170 A.D.) and Tomb 147 (dated 190 A.D.) substantiates these official accounts. Though they all bear the same inscription, denoting the weight of the medal, the Empress Lü *pan-liang* was slightly smaller than the Ch'in coin while the Wen-ti *pan-liang* was even smaller than that of Empress Lü. It is interesting to note that actually six types of *pan-liang* are represented in the present collection and they may be classified into three groups. Group I (Type 1) may be taken as the *pan-liang* of Wen-ti. Some in the last group might have been minted in the Eastern Han period.

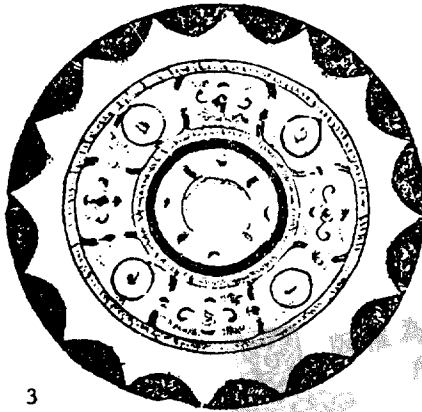
The *wu-shu* coin (Fig. 27) was first issued by Emperor Wu-ti in 116 B.C. According to the casting moulds discovered in the past, these coins were also minted in various periods throughout the dynasty. They followed the same standard in form, size, weight and casting, hence, the differences between them are less apparent and obvious than those among the *pan-liang*. However, they may be classified into 5 groups, which may further be distinguished from one another



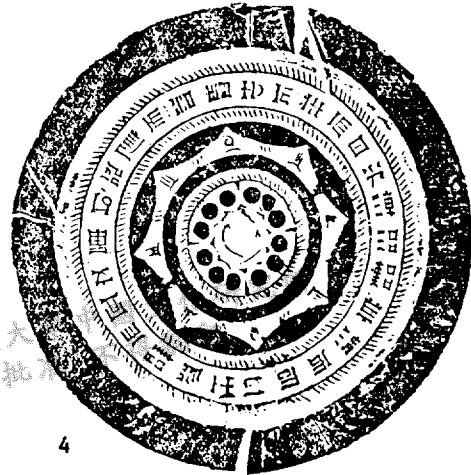
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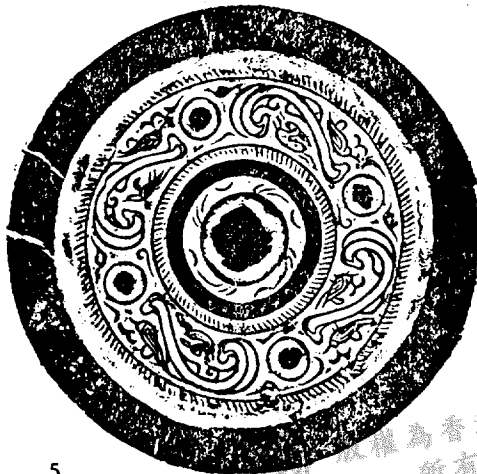
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6

Fig. 23. Han mirrors: Type I (1), II (2), III (3), IV (4), V (5), VII (6), Shao-kou—7, 161.

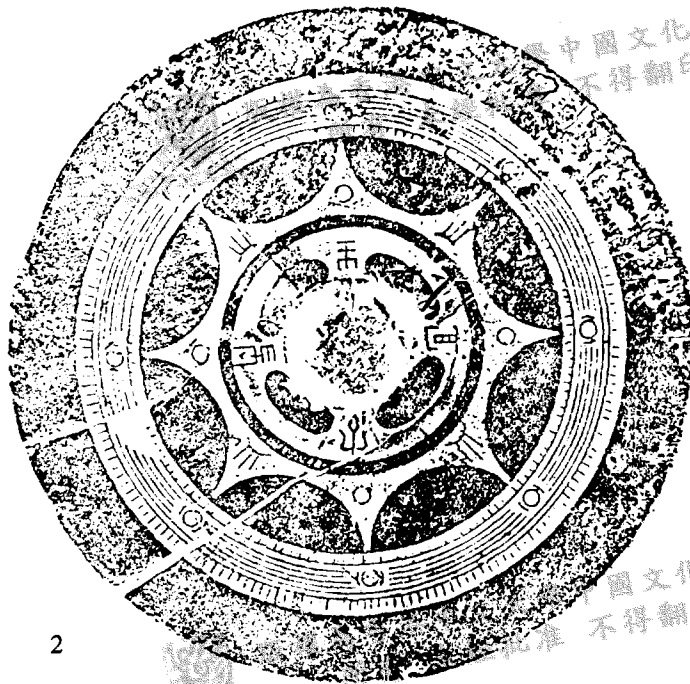
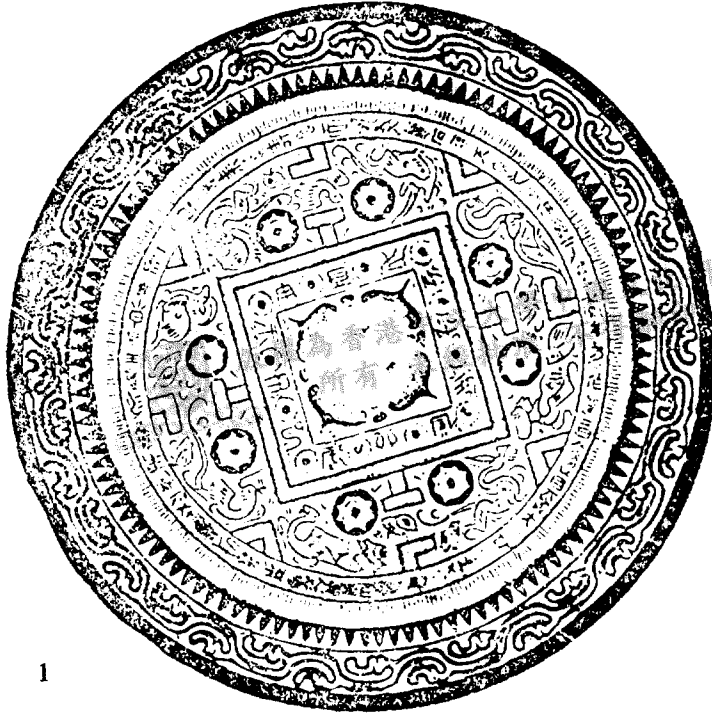


Fig. 24. Han mirrors, Type VI (1), Type VIII (2), Shao-kou—7, 6.

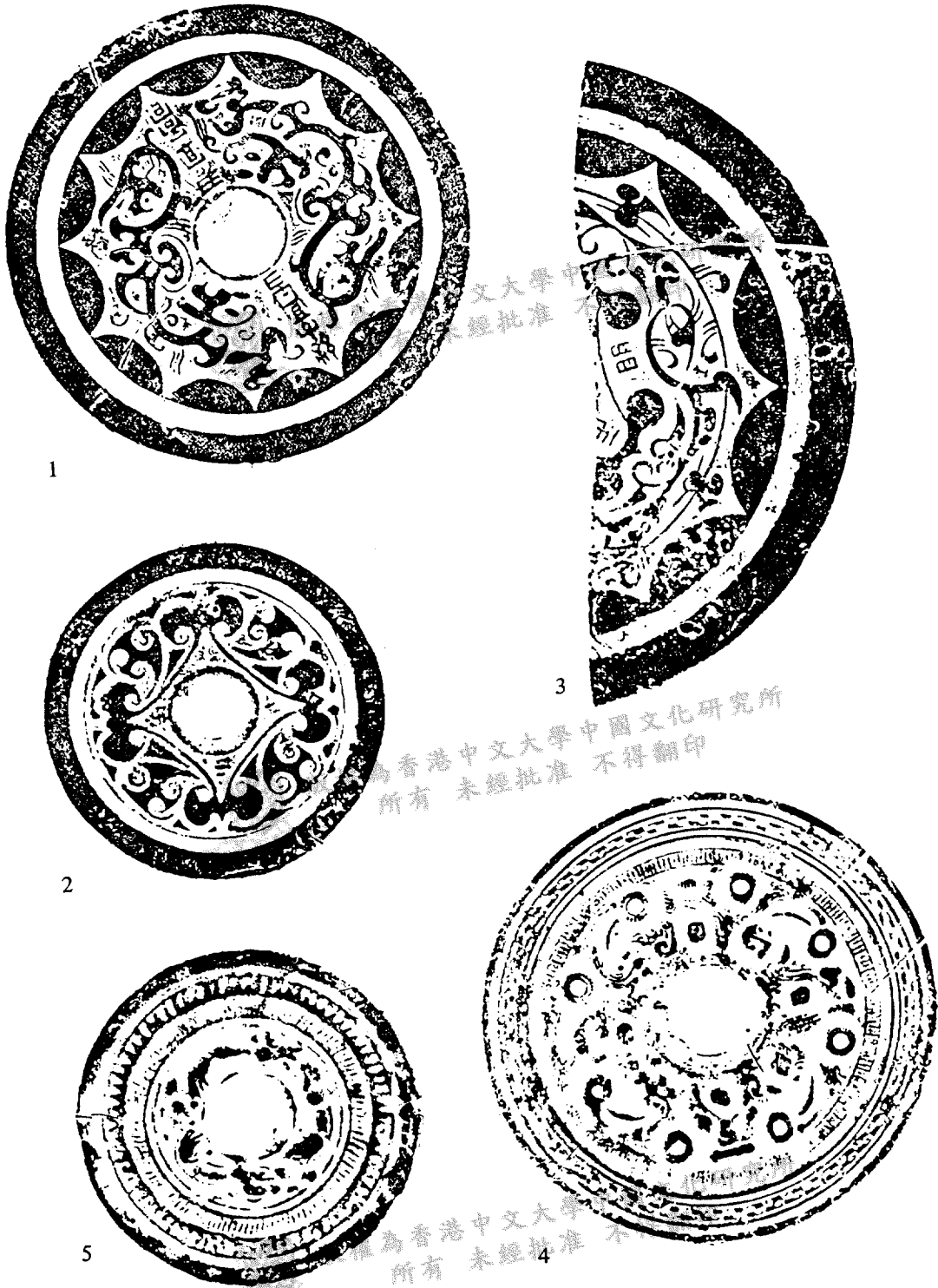


Fig. 25. Han mirrors, Type IX (1), X (2), XI (3), XII (4), XIII (5), Shao-kou—7, 171.

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Han Burial Remains in the Huangho Basin

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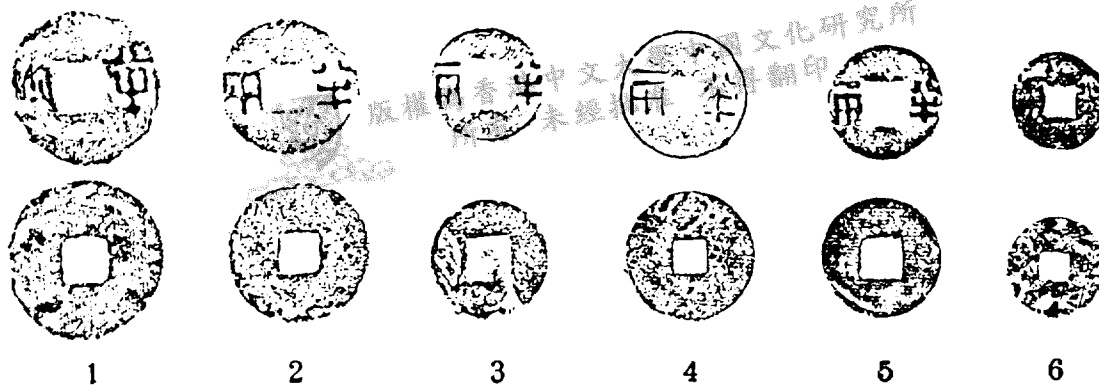


Fig. 26. Ch'in Han Pan-liang coins, Shao-kou—7, 115.

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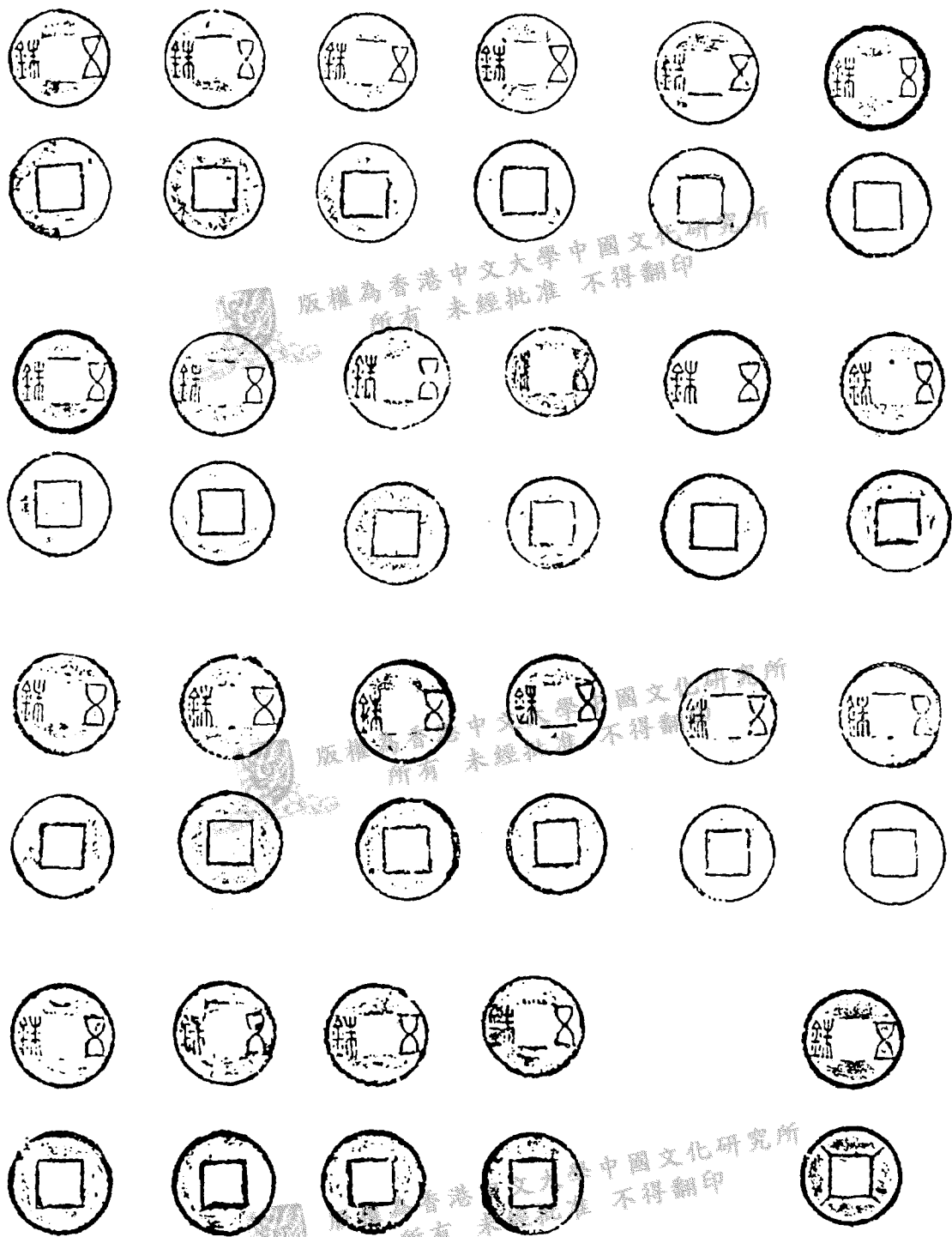


Fig. 27. Wu-shu coins, Shao-kou—7, 218-220.

according to the form, size, weight, style of inscription and technique of casting each into several types. The first two groups are roughly identical in size and weight. The third group is slightly reduced in weight, and Group IV, the lightest. Group V began to restore the original size and weight, but the casting was less precise resulting in the presence of tiny air bubbles in the finished product. Besides, owing probably to inflation or short of the raw material a large number of *wu-shu*, specially those of Group II had been trimmed (Fig. 28). It is not unusual that the coin had been artificially reduced to one-third of its original size and weight. This indicates that some serious inflation was in progress toward the end of the Western Han leading to the fall of the dynasty.

The rise of Wang Mang was responsible for a wide variety of reforms including the improvement of the monetary system. In the second year of his reign (10 A.D.) a series of new currencies were issued numbering 5 varieties in 28 denominations and four others. Among the 1183 Wang Mang coins recovered at Shao-kou, 7 types have been noted (Fig. 29). They are—

1. *Ta-ch'üan wu-shih* 大泉五十 coins
2. *Ch'i-tao* 犁刀 knife coins
3. *Hsiao-ch'üan chih-i* 小泉直一 coins
4. *Ta-pu-huang-ch'ien* 大布黃千 spade coins
5. *Huo-pu* 貨布 spade coins
6. *Huo-ch'üan* 貨泉 coins
7. *Pu-ch'üan* 布泉 coins

Wang Mang was a great champion of ancient traditions. For his new currency he adopted a number of classical forms and terminology and as a whole they were better designed and cast in superior alloy. Hence this category of Han coins are always better preserved.

Among the miscellaneous Han coins one is made of iron. It is badly corroded. The lead coin is marked *ta-ch'üan-wu-shih*. This may be taken as a mortuary object possibly cast at the end of the Han period.

In 1959, some more Han tombs were found at Shao-kou (WW, 59.9.85). One of these, a common hollow brick burial of the Western Han, yielded a group of pottery vessels, 3 of them with inscriptions in white. The labels read as follows—

- Niu-jou-chiang ch'ien-wan tan* 牛肉醬千萬石 Preserved beef in tens of thousand *tan* (measure);  
*Niu-jou-keng ch'ien-wan tan* 牛肉羹千萬石 Beef soup in tens of thousand *tan*;  
*Chiu wan tan* 酒萬石. Ten thousand *tan* of wine.

The dead was apparently well supplied with his favourite provisions.

#### Chung-chou-lu 中州路 (8)

In building the Chung-chou Highway which cuts through the Old City of Lo-yang, 24 Han tombs have been investigated. They appear in five different types, namely, pit burial, urn burial, tile burial, pottery-coffin burial and brick-coffin burial, apparently all graves of the common people. The mortuary furniture is meagre, consisting of some common objects in pottery and metal and coins. They may be dated roughly from the latter half of the Western Han to the end of the Eastern Han. One of the pottery jars bears a record of the Taoist benedictory ritual in red over a white slip on the body. The inscription is dated 191 A. D.

#### Chin-ku-yuan 金谷園 and Ch'i-li-ho 七里河 (KX, 63.2.1-58)

In the western suburb of Lo-yang another large Han cemetery has been found around the villages of Chin-ku-yuan and Ch'i-li-ho. 217 Han tombs have been excavated and studied. They are common hollow brick burials, pit burials or small brick burials and the composition of the mortuary furniture correspond roughly to those discovered at Shao-kou mentioned above. Tomb 3023 yielded some military equipment, a sword and a set of armour both of iron. The latter is

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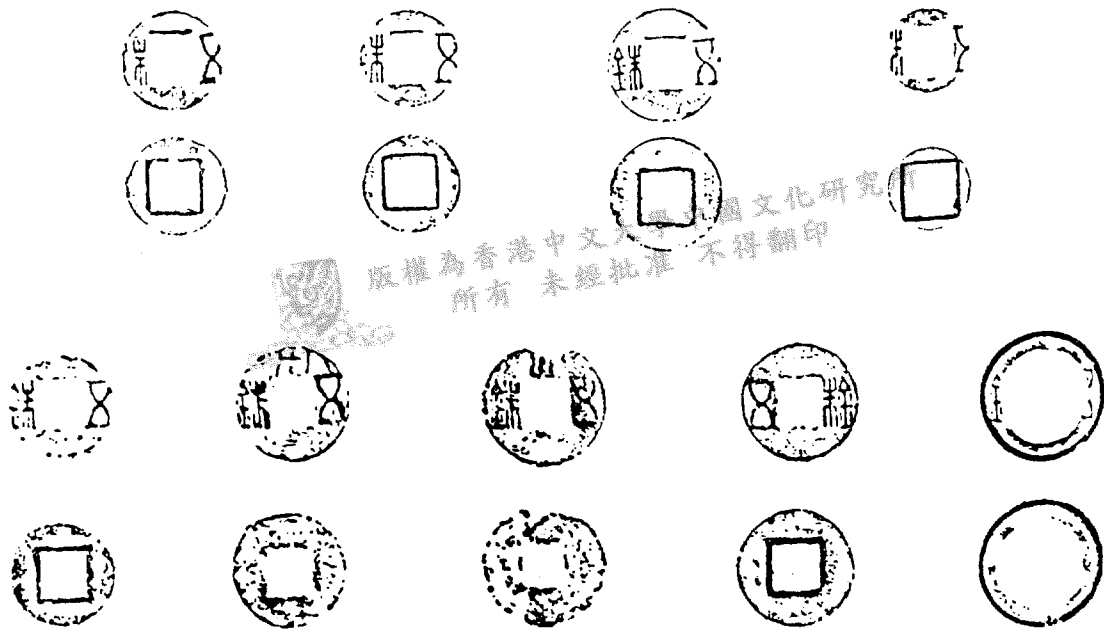


Fig. 28. Some trimmed *wu-shu* coins, Shao-kou—7, 218.

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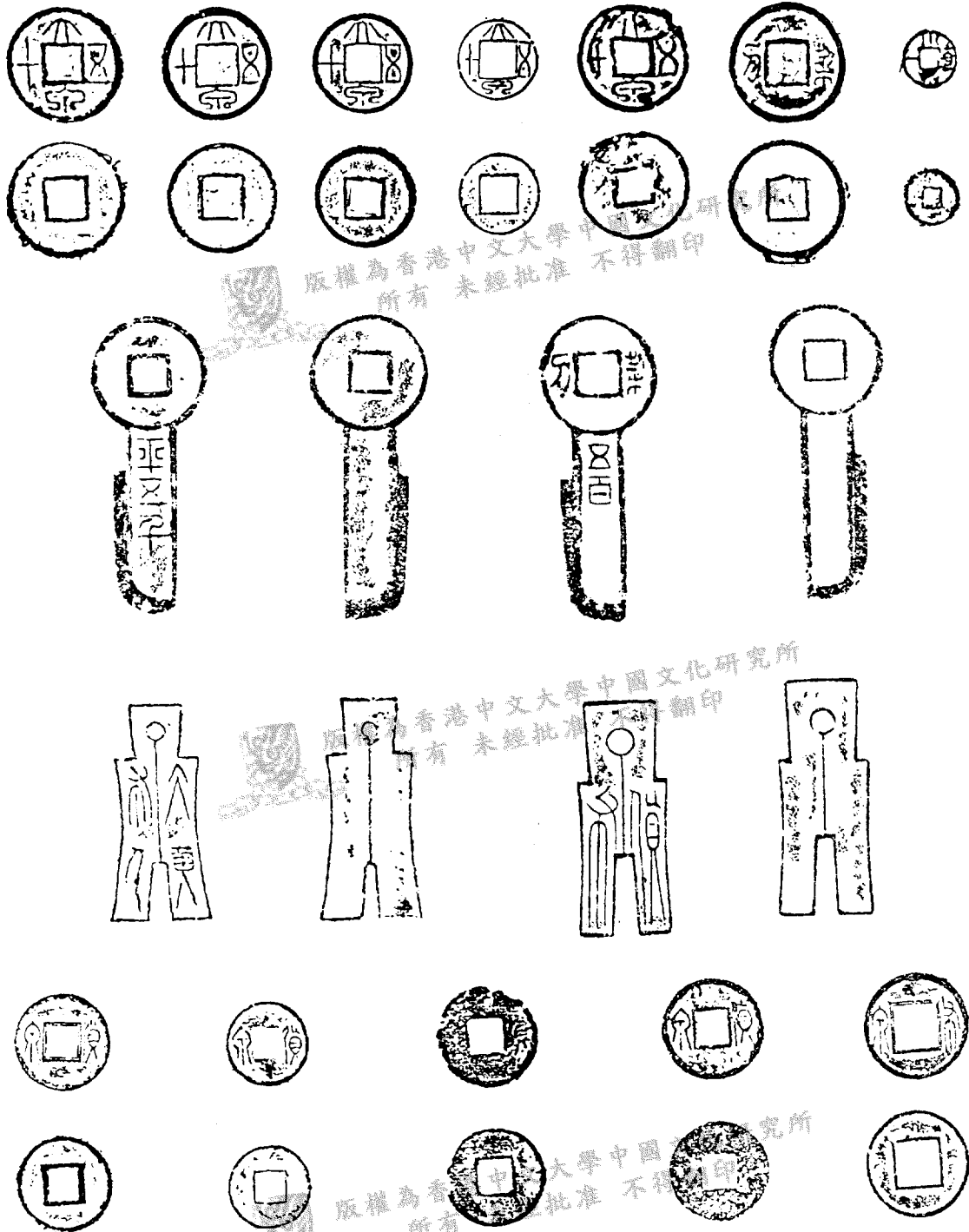


Fig. 29. Some Wang Mang coins, Lo-yang—7, 221-222; KX, 63.2.41.

made of 328 sheets which were strung together with cords of hemp in the Ch'in tradition. The remains have provided some valuable data for the reconstruction of Han armour (Fig. 30). These together with a wide variety of iron tools and implements, cauldrons and vessels, lamps and censers, weights and bells and some *ta-ch'üan wu-shih* coins also of iron seem to show that the use of the metal was common during the reign of Wang Mang.

In 1972, an ordinary tomb was excavated at Ch'i-li-ho (KG, 75.2.116-123; 134). Although it is rather small in size, the construction is complete with a passage way, a lobby inside the gate, a main hall, a coffin chamber and a side chamber and the funerary furniture left in their original positions. The main hall has a raised platform with a set of feasting utensils and a group of entertainers on it and the floor is filled with various kinds of household furniture and domestic animals. A number of iron military weapons, a lead knife, a bronze mirror and 300 *wu-shu* including 4 *huo-ch'üan* coins are found in the coffin chamber, while the side chamber is reserved for an iron cauldron together with a collection of pottery objects such as *hu* and *kuan* jars, house and cooking range and well and granary. All these represent the standard household equipment of the late Eastern Han period.

The pottery mortuary objects include a number of unusual household goods. A round *lien* 甌 container has a handle which is composed of two acrobatic figures standing up-side-down at the rim with their heads confronting each other on the inside and two of their feet joined together on top, and a third figure balancing itself also up-side-down over the two joined legs forming a pyramid. The troupe of entertainers comprises a clown, an acrobat, a ball-juggler, a plate-dancer with 7 plates and 2 drums and a band of 6 musicians. A compound lamp is shaped like a tree rising from the middle of a large basin. It has a heavy cylindrical trunk which supports a large saucer on top and 12 branches each holding a smaller saucer, making a total of 13 lamps. The branches are each decorated with a winged human figure balancing on it. Others appear like flying dragons each with a winged rider. The lighting apparatus stands on a hollow bell-shaped pedestal which has a funnel-shaped opening on top. The surface of the pedestal is crowded with all sorts of human and animal figures in lively movement on four levels. They are modelled either in high relief or in the round representing a group of fine ceramic sculpture of the Han period.

#### Chien-pin 閻濱 (KX, 56.1.19-28)

The 4 Han tombs excavated at Chien-pin in the northern suburb of Lo-yang are roughly of the same period as those mentioned above. According to the burial architecture and the composition of the funerary furniture they may be dated from the end of Western to Eastern Han period. Tomb 1 is a pit burial lined with large pottery planks which are marked according to their length as 8.5 or 8.0 *ch'ih* respectively. Besides some of the pottery coffins are also inscribed according to their sizes as 7, 6 or 5 *ch'ih*. The standard Han *ch'ih* for 81 A.D. has been determined as 23.5 centimetres in length, but the ruler used by the potters in this case was definitely shorter—measuring only 20.47-21.75 centimetres to one *ch'ih* foot.

#### Tomb of Wang Tang 王當 (WW, 80.6.52-55)

Another Han brick tomb has been encountered in Lo-yang in 1974. It is a common late Eastern Han burial provided with some ordinary pottery and metal mortuary furniture, including the deed of the purchase of the burial ground. The document is inscribed on a strip of lead, 40.5 × 4 × 0.2 centimetres thick, which was slightly damaged. The inscription is composed of more than 250 characters giving the name of the owner, Wang Tang 王當, the details of the agreement and the date of the burial, 2nd year of Kuang-ho 光和 (179 A.D.). The two small mirrors bear the auspicious phrase *Wei-chih san kung* 位至三公, meaning "[May you] rise to the position of the three dukes". This type of mirror may now be dated to the later part of Eastern Han.

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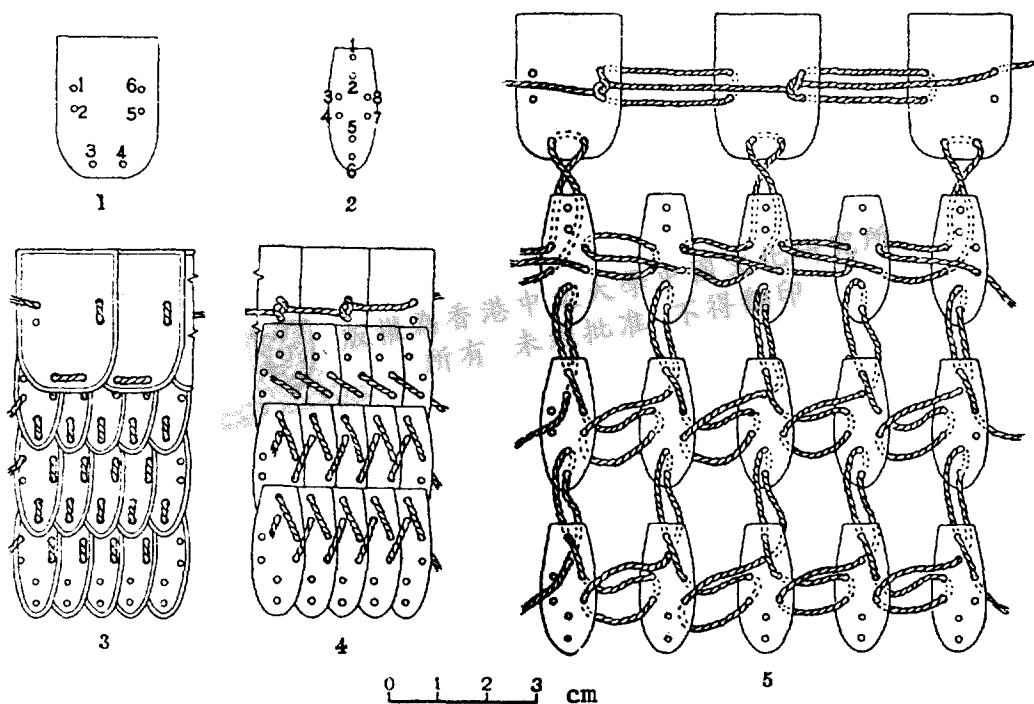


Fig. 30. Various types of stringing of a Han armour, Lo-yang—KX, 63.2.35.

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**T'ieh-men-chen 鐵門鎮 (KX, 59.2.57-73)**

In 1957, some Western Han tombs were excavated along the Lung-hai Railway west of Lo-yang, 32 at T'ieh-meng-chen, Hsin-an 新安 and 4 at Yao-li-t'ai 姚禮台, Mien-ch'ih 澗池. They are pit-cave, hollow brick and ordinary brick tombs with single, double or triple burial. They may be classified according to the structure and the mortuary contents into three periods—

(a) Early Western Han—represented by 11 pit and 9 hollow-brick burials all found at T'ieh-men-chen. The mortuary pottery, especially the *fu* cauldron, *tseng* steamer and human figures are still in the Late Chou tradition, finely modelled and detailed in red, white and black painting. The coins unearthed are limited to *p'an-liang* and *wu-shu*.

(b) Middle Western Han—represented by 8 tombs, 5 at T'ieh-men-chen and 3 at Yao-li-t'ai. They are all pit burials re-enforced with ordinary small bricks and with the exception of one, the gates are sealed either with blocks of stone or bricks. Among the mortuary pottery the *kuan* jar has been replaced by *ts'ang* granaries and some of them are labelled according to the contents such as millet, rice, wheat, sesamum, and others. The cauldron and steamer are being replaced by the cooking range. The coins which have been found are all early *wu-shu*, similar to those used in the earlier stage.

(c) Late Western Han—represented by 8 tombs, 7 at T'ieh-men-chen and 1 at Yao-li-t'ai. They are mostly small brick burials and the mortuary pottery is characterized by the *kuan* jar, granary and cooking range. The first appears in many varieties, the second usually with legs and the last decorated with additional designs. Besides, Tomb 8 at T'ieh-men-chen has yielded a green-glazed *hu*, while Tomb 13, also a *hu* of the same type and 108 *ta-ch'üan wu-shih* coins. They should be dated to the beginning of the Eastern Han.

**Hou-ch'uan 後川 and Liu-chia-ch'ü 劉家渠 (KG, 57.4.9-14; 58.11.77)**

Further west in Shen-hsien 陝縣, some Han cemeteries have also been investigated, 59 tombs at Hou-ch'uan and 47 at Liu-chia-ch'ü. The pit and cave burials, one of which contains an urn coffin for an infant child, may be ascribed to the Late Chou and Early Western Han periods, while the hollow brick, wooden *kuo* and small brick burials are later, ranging from Middle Western Han to Late Eastern Han.

The mortuary pottery of Early Western Han is characterized by the cord-marked grey ware. Some carry local potter's mark in the Late Chou tradition. Among the bronze articles Tomb 3003 of Hou-ch'uan yielded there is a group of four deer, which are set each with a large cowrie shell as the body. The style is natural and lively and the realism of the work has been enhanced by the speckled dorsal side of the cowrie which resembles the spotted appearance of the animal. The objects measure each 10 × 6 × 10 centimetres high.

Among the tombs of Liu-chia-ch'ü, one is dated 135 A.D. With this as a standard the 45 Eastern Han tombs have been classified into five stages. The entire group of mortuary pottery is characterized by the green-glazed ware which has usually been found in the small brick burial. This makes a marked contrast to those recovered in and around Lo-yang.

It is interesting to note that the funerary customs practised in the two capital regions during the Han dynasty was basically the same, but there remained some differences in their respective mortuary furniture. In Lo-yang, the *ch'ang* granary is shaped like a tall cylindrical container, while in Ch'ang-an it is further provided with a tiled roof. The Lo-yang cooking range is rectangular in shape, while that of Ch'ang-an rounded at one end. The cover of a pottery vessel in Lo-yang appears always like a simple semi-globular bowl, while in Ch'ang-an, it is modelled like a *po-shan-lu* cover, pointed on top. Some Lo-yang tombs are further provided with an establishment for hulling grain. All these together with the green-glazed ware seem to show that the ceramic industry in Western Honan followed the Shensi tradition more closely than that of Lo-yang.

**Shih-chia-chuang 石家莊 (KG, 63.2.72-77)**

Turning to the east of Lo-yang, the situation is quite different. In Kung-hsien 鞏縣, 2 Western Han and 9 Eastern Han tombs have been found at Shih-chia-chuang. The former group is represented by a hollow brick and a pit-cave burial, while the latter, 2 pit and seven small brick burials. They vary greatly in size as well as in mortuary furniture. Some of the pottery cooking ranges and wells are decorated with designs of human activities in low-relief. The pictorial compositions are simple but lively, depicting the tending of cattle, some circus horse-riders and a winged human being travelling on a flying dragon. They are all typical Later Eastern Han in style.

**Ho-wang Reservoir 河王水庫 (WW, 60.5.60-68)**

The 6 Han tombs excavated at the Ho-wang Reservoir in 1958 in Yung-yang 滎陽 yielded roughly the same types of mortuary objects in pottery and bronze. The pottery is characterized with the common grey ware with painted designs in white, black and red. The decoration is applied not only to household vessels but also to animal forms and architectural models. A pottery tower standing on four square pillars is complete with long veranda, square windows, and elaborate brackets at the eaves under the roof (WW, 58.10.16). There are some elaborate colour paintings on the walls. Some of the *po-shan-lu* censers appear in double form, one on top of another. The bronze mirrors and coins are mainly those of the Later Eastern Han period.

**Cheng-chou 鄭州**

The Han tombs investigated at Cheng-chou are mostly of the brick burial type. As a whole the large hollow brick chambers belong to Western Han while the small solid brick ones, Eastern Han. The former have been found at Erh-li-kang 二里崗 (WW, 54.6.57-61; KG, 63.11.590-94, 611), Nan-kuan 南關 (WW, 60.8/9.19-24), and Hsin-t'ung-ch'iao 新通橋 (WW, 72.10.41-48) and the latter at Erh-li-kang (KG, 64.4.176-79) and Nan-kuan-wai 南關外 (KG, 58.2.43-45). At Erh-li-kang there are a few transitional varieties. Some hollow brick chambers without any cover may be dated to Late Chou and Early Western Han, while a number of small brick ones which are covered with large hollow bricks, to the Early Eastern Han period.

Cheng-chou is well-known for its large hollow bricks in various sizes and shapes. Apart from the plain ones which were used to pave the floor or to seal the gate, the building materials are usually covered with pictorial designs. These were stamped on while the paste was still soft by using wooden blocks which were carved like seals with various types of decorative designs. The round and square stamps are usually small in size bearing geometric patterns and the oblong ones could be applied either horizontally or vertically. The pictorial units depict not only pictures of architectural elements, human and animal figures, birds and trees and carriages, but also human activities of all sorts, such as hunting and military training, musical, dancing and acrobatic performances as well as mythological and legendary illustrations (Figs. 31-32). All these were assembled to form various types of compositions covering the entire brick surface. They are arranged either horizontally (Fig. 33) or vertically (Fig. 34) according to the positions of the bricks in the structure. Setting the stamped type-forms in regular order, the composition appears schematic or static, but occasionally the type-forms are deliberately applied to create a pictorial landscape (Fig. 35) (WW, 60.8/9.22). As a whole, the style is always dense and elaborate, rich and lively.

The mortuary furniture of the Han burials in Cheng-chou comprises in general mainly of pottery models of household equipment and buildings in association occasionally with bronze, jade, glass and iron objects.

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Fig. 31. Some decorative units on hollow bricks, Cheng-chou—*WW*, 72.10.47



Fig. 32. Some decorative units on hollow bricks, Cheng-chou—WW, 72.10.48.

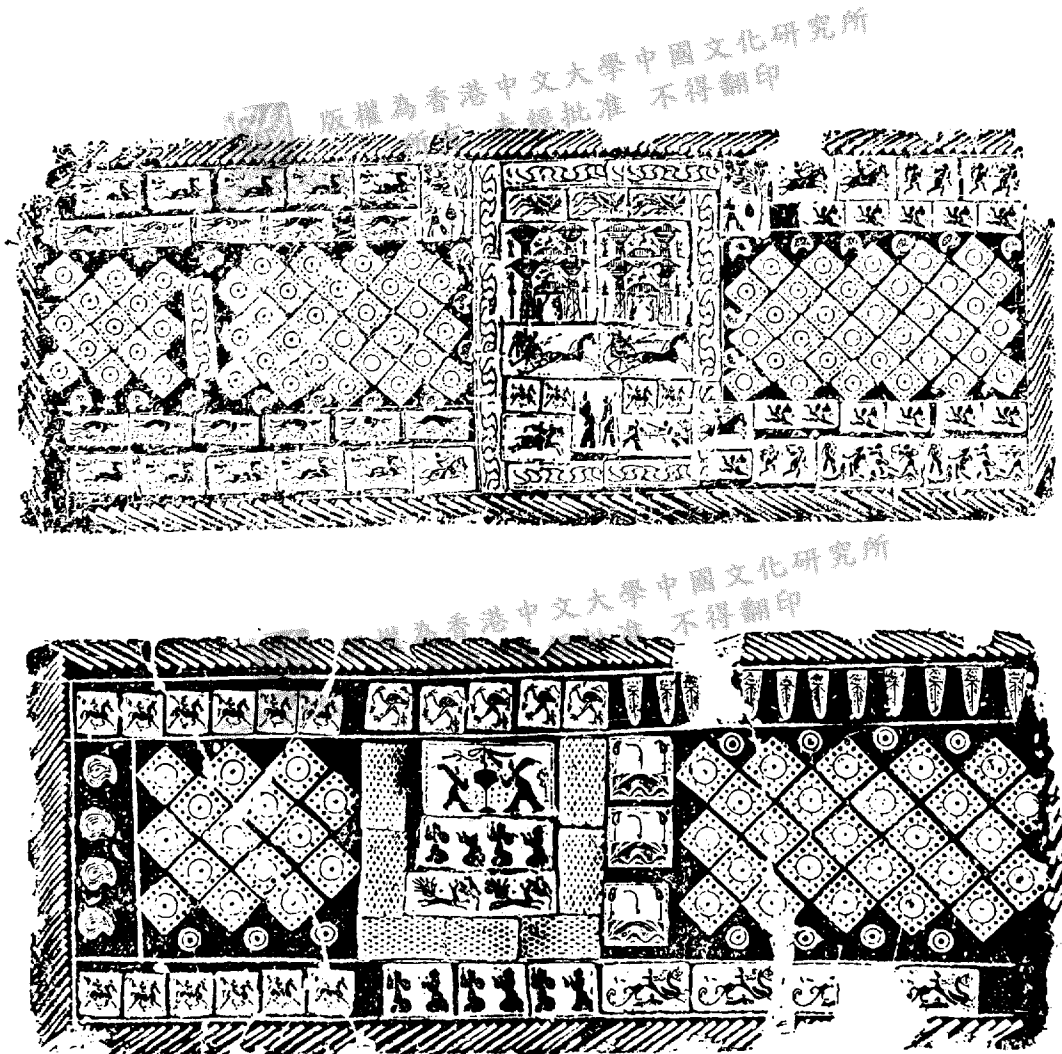
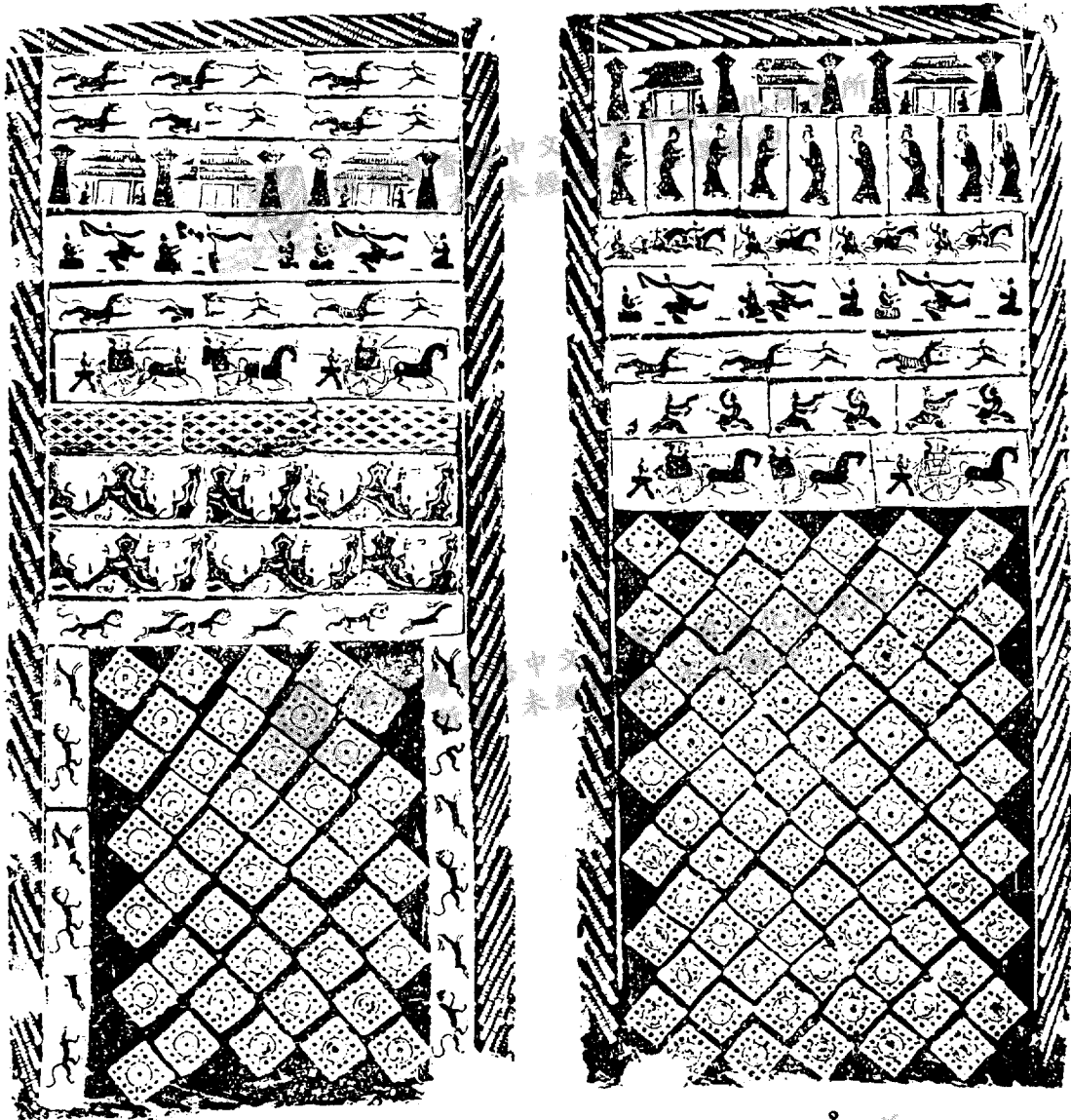


Fig. 33. Two decorated hollow bricks with geometric and pictorial patterns, Cheng-chou—  
WW, 72.10.43; KG, 63.11.594.





1

2

Fig. 34. Two decorated hollow bricks with pictorial and geometric patterns, Cheng-chou—  
KG, 63.11.592

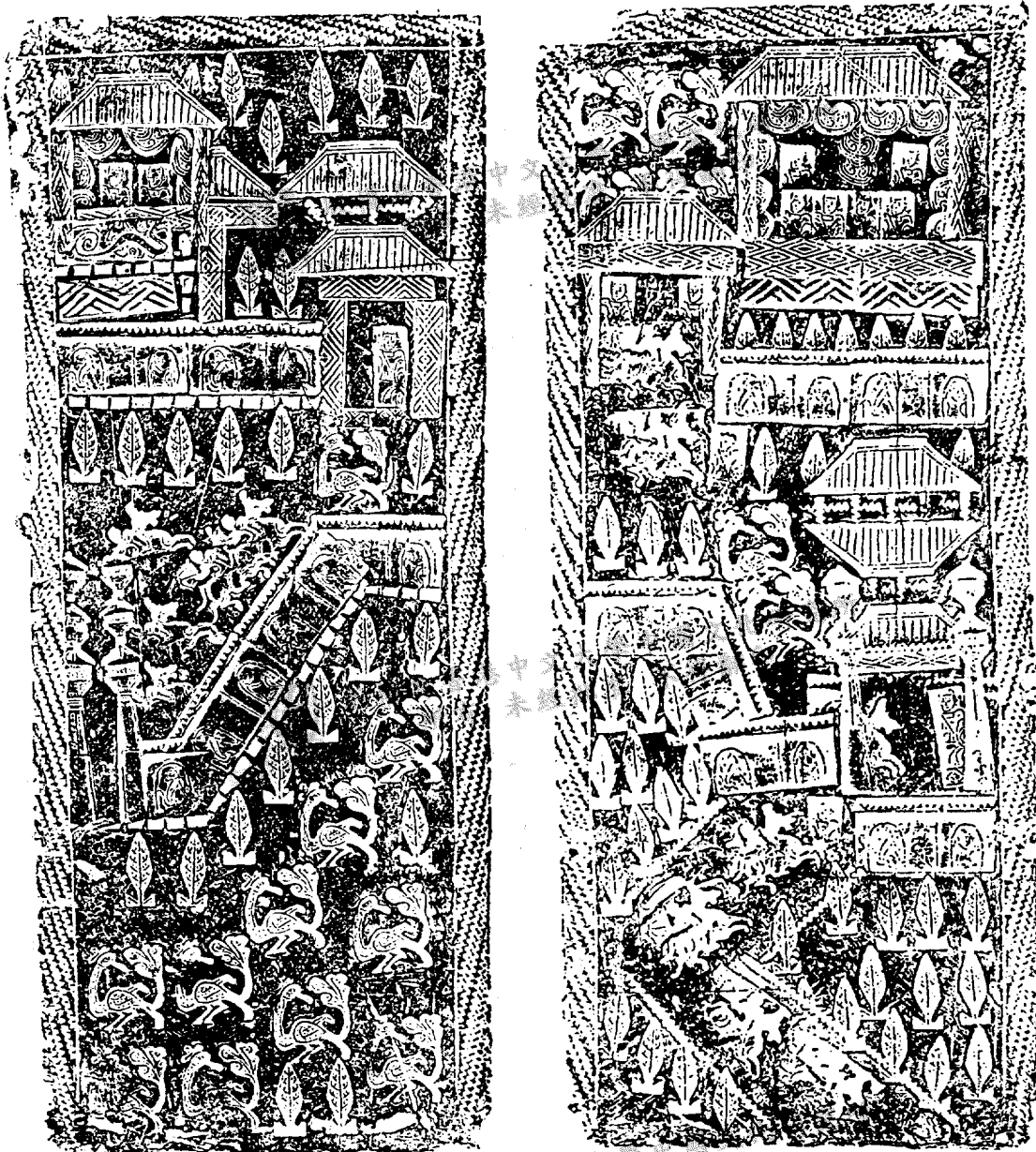


Fig. 35. Two decorated hollow bricks with landscape patterns, Cheng-chou—  
WW, 60.8/9.22.

**Ta-hu-t'ing 打虎亭 (WW, 60.4.49-52; 72.10.49-62)**

At Ta-hu-t'ing in Mi-hsien 密縣, there exist two large Han tombs which have been known ever since the Six Dynasties. The investigation in 1959-61 revealed that they are built of bricks and stone in the same fashion each with 8 rather large compartments leading into one another. It has been estimated that a total of more than a thousand cubic metres of stone and no less than 170,000 pieces of brick were used in the construction. The latter are generally 46 × 24 × 10 centimetres in size. The tombs had been emptied of their contents apart from some fragments of mortuary pottery, through having been robbed several times. However, the underground architecture was decorated with wall paintings and pictures in low-relief and they remain rather well preserved. The stone surface was first smoothed and polished and the decorative designs were made either by simple incision or by chiselling down the background to leave the pictures in low-relief, and these were then detailed by linear engraving. They are simply reproductions of line-drawings on the stone surface (Fig. 36). The bricks, on the other hand, was first prepared and smoothed with a thin layer of white plaster. The pictorial composition was painted directly on the wall by line drawing and then coloured in red, yellow, green, black and white. The decorative designs vary according to the parts or positions in the architecture. The gates and doors are covered with pictures of animal-masked door-knockers surrounded by birds and animals among the clouds. Scenes of human activities appear on the walls. They include pictures of musical, dancing and acrobatic performances, food preparation and feasting, outing processions and tax-collecting. The ceilings are adorned with lotus flower and square and diamond geometric patterns which are surrounded by birds and animals. The pictorial decoration covers a total of some 200 square metres of stone carving and 100 square metres of coloured painting. In its original splendour it must have been a rich and gorgeous sight.

**Pai-sha-chen 白沙鎮 (KX, 59.1.61-84)**

In an old cemetery at Pai-sha-chen in Yü-hsien 禹縣, hundreds of ancient tombs have been investigated in the early 1950s. They are mostly ordinary tombs of the common people and may be grouped into five types:

- I. Pit burial, with large hollow bricks for the floor and the door;
- II. Large hollow brick burial, only large hollow bricks are used;
- III. Large hollow brick burial, with a saddle-shaped roof constructed of small solid bricks;
- IV. Large solid square brick burial, also with the small brick saddle-shaped roof.

V. Small solid brick burial, built only of this type of bricks. As a whole, Types I and II are the earliest of them all. Types III and IV represent the transitional stage, while Type V the youngest. Besides, most of the small solid bricks of Type V are usually decorated with geometric and pictorial designs in low-relief. This is rather unusual for the Han tombs in Honan. The large hollow brick and some of the pit burials belong to the Early and Middle Western Han period. The small solid brick burials with large hollow brick doors are earlier than those of stone doors. They seem to illustrate that large slabs of stone were used to replace the large hollow bricks in the early Eastern Han times. This sequence may be verified with the mortuary furniture recovered from these burials respectively.

The mortuary pottery of Pai-sha-chen are mostly of a fine grey soft ware, a few being tempered with sand and fired at a higher temperature. The household vessels and containers are wheelmade while the models of utensils and equipment, domestic birds and animals, animal masks on jars and vases, fish, turtles and ladles on cooking ranges, railings on wells and buildings over pigsties, etc. are usually cast with moulds. Decorations on the pottery are rather meagre, comprising only of incised horizontal lines around the body, cord-mark impressions at the bottom of the cauldron and painted geometric designs in red and white on the cover, neck and shoulder of jars.

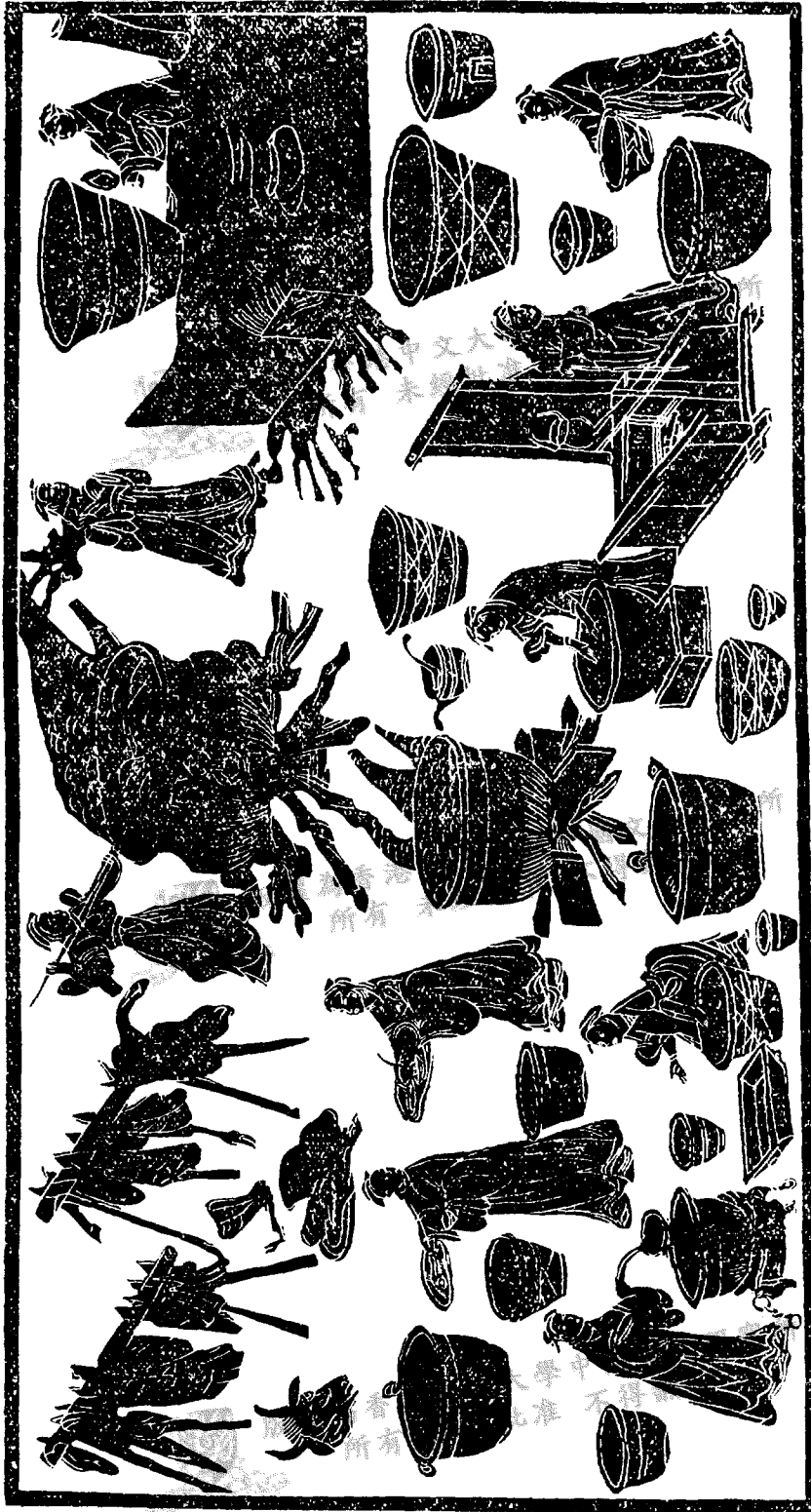


Fig. 36. Pictorial stone engraving in low-relief, Mi-hsien—WW, 72.10.61.

The bronze and iron and a small number of **glass** and jade articles are also common Han objects. The coins include those issued during the reign of Wang Mang. Apart from a few pieces of stone and jade of unknown use, most of the personal ornaments are made of glass.

#### Nan-yang 南陽 (WW, 73.6.16-25)

Nan-yang was one of the great centres of Han stone burials with pictorial bas-reliefs. The stone carving has attracted much attention ever since the 1930s and series of the ink-rubbings published (12; 13; 18). In the last thirty years, a large number of this type of tombs have been found and investigated. They are mainly of brick and stone structure, ranging from simple rectangular burials to some elaborate constructions with several side chambers. All of them had been rifled in the past leaving only fragments of mortuary pottery, bronze and miscellaneous objects and the pictorial carvings and some inscriptions on the walls.

#### Tomb of Hsü Ah-ch'ü 許阿瞿 (WW, 74.8.73-5, 41)

The simple rectangular brick and stone burial of Nan-yang may be represented by the tomb of Hsü Ah-ch'ü, located in the eastern suburb of the city. It carries a long inscription on the wall which is composed of 136 characters in six lines each with 23 characters. The text is actually an epitaph for Hsü Ah-ch'ü, by whose dead at the age of 5 his parents were deeply grieved. The text is illustrated by a picture on a wall depicting the boy's activities during his life time. Beside the inscription the surface of the stone is divided into two halves surrounded with vertical straight lines on the border like a frame. On the upper level, the boy, labelled with his own name on the right sits on a square mattress under a raised curtain. He is attended by an adult at the back with a fan in his left hand. In front of the mattress is spread a low table with several pieces of eating and drinking utensils. And further on is a group of three boys playing with their pet and wheeled toy. The lower level presents a group of entertainers, musicians, dancers and a juggler in lively movements. All these figures are detailed with incised lines. The inscription gives the date as the 3rd year of Chien-ning 建寧, i.e. 170 A.D. towards the end of Eastern Han. It is interesting to note that unlike most of the children whose simple burials have been discovered so far in China, Hsü Ah-ch'ü was interred in a regular grave properly constructed for him including an epitaph. In this respect, the report refers to the epitaph of Ma Chiang 馬姜, wife of Chia Wu-chung 賈武仲 which was unearthed in Lo-yang during the war against Japan. The latter is dated the first year of Yen-p'ing 延平 (106 A.D.), 64 years earlier than the Hsü tomb.

#### Yang-kuan-ssü 楊官寺 (KX, 63.1.111-139)

The more elaborate Han tomb with pictorial stone engraving in Nan-yang may be represented by the burial at Yang-kuan-ssü mentioned in an earlier article (1, 252). The tomb is built mainly of stone slabs in the same fashion as the large hollow brick burials in the regions of Lo-yang and Cheng-chou. It may be presumed that the structure followed the brick burial tradition. Apart from the remaining mortuary pottery, bronze and other objects, which are mostly in fragmentary conditions, 14 pieces of stone carvings have been found in their original positions. They are 5 pillars, 4 doors, 4 lintels and a wall, each with a pictorial composition of its own. In general the stone surface was prepared first by linear incision either in vertical or in slanting straight lines. They are usually rather coarse. Then the required designs were engraved to form a smooth, depressed geometric pattern or pictorial composition against the linear background. In the latter, the facial features and costumes of the human figures and various types of birds and animals were finally detailed or outlined with smooth, fine lines in clear contrast to the coarse linear background. Some of the trees, gateways and towered buildings were simply outlined with incised lines, rather sketchy or unfinished in appearance.

The pictorial art of Yang-kuan-ssü seems to stand unique among the works reported from Nan-yang. Apart from a scene of combat between man and animals, which occurs quite often in this region, most of the compositions are rather unusual. The presentation is crude and simple, yet they appear quite lively in spirit.

Some inscriptions which have been found scattered in various parts of the Yang burial deserve special attention. They are all short phrases, most of which being personal names, such as Sung Wen-chia 宋文甲, Sung Wei-chia 宋威甲 and Hu Fang 胡方. They are presumed to be the names of the builders. The longest one in four characters was carved on the ceiling of the front chamber, which faces the main gate to the east. As the phrase contains the character *tung* 東 meaning the east, it might have been an instruction for the construction of the grave. Besides, there are also a number of circular symbols, each a circle filled with one, two or three horizontal strokes or a cross. The meaning and purpose of these figures have yet to be unravalled.

Most of the common pictorial compositions discovered in the Han stone and brick burials at Nan-yang are pictures of animals (*WW*, 56.12.17-18). They are presented either individual galloping or jumping among the floating clouds or in groups engaged in combating. The latter takes place sometimes in the open with trees and other vegetation around. One of the pottery vessels (*WW*, 58.10.38-39) recovered from the same burial at Ch'i-li-yuan ts'un 七里園村 is painted with a similar composition.

Another group of pictorial compositions reported from Nan-yang consists of various heavenly phenomena. The celestial bodies, the sun, the moon and the constellations are generally presented in association with their respective birds and animals, namely the Golden Bird, the White Tiger, the Turtle-and-snake, the Green Dragon, the three-legged bird, the toad, the rabbit and others. Occasionally, flying clouds, scenes of animal combat, the legendary figures of Niu-lang 牛郎 and Chih-nü 織女, Fu-hsi and Nü-kua, and the union of the Sun and the moon are added to enrich the lively composition (*KG*, 75.1.58-61).

The stone and brick tomb with pictorial stone engravings has a wide distribution in the neighbourhood of Nan-yang. Prosperous in agriculture and busy in industry and commerce, the region was an important centre in Han times. Wealthy inhabitants here were ready to provide themselves with elaborate tombs and furnished them with fine interior decorations and rich mortuary equipment. As most of these ancient burials had been rifled and robbed of their expensive contents in the past, only beautiful stone carvings have been preserved. Some of these may be mentioned as follows.

#### Nan-kuan-wai 南關外 (*WW*, 73.6.26-40)

At Nan-kuan-wai in T'ang-ho 唐河, 74 pictorial stones have been investigated. Apart from two dozen pictures with geometric pattern, the rest are covered with human and animal compositions. They may be grouped into five categories:

1. Illustrations of historical tales—such as the stories of Fan Chü 范雎, Nieh Cheng 聶政, Yen-ying 晏嬰 and others;
2. Scenes of human activities—such as civil and military processions, buildings and interior arrangement with household servants;
3. Pictures of entertainments—such as musical, dancing and acrobatic performances, hunting and chess contests, etc;
4. Depictions of the heavens—such as the sun, the moon, constellations and rainbow;
5. Drawings of mythological figures—such as Nü-pa 女魃, Fu-hsi, Nü-kua and others.

These pictorial compositions are engraved in low-relief mostly on a plain background. The outline of the various units are inscribed in coarse, bold lines and they are detailed with fine incisions. These together with the ground plan of the tomb, the geometric patterns on the small

solid bricks and the groups of mortuary objects assembled in it seem to indicate that the tomb belonged to the early Eastern Han period.

#### Hsin-tien-ts'un 新店村 (KX, 80.2.239-62)

The pictorial stone tomb unearthed also in T'ang-ho, at Hsin-tien-ts'un in 1978 furnishes an earlier example. Apart from some mortuary pottery in damaged condition and a few metallic objects and coins, the main discovery is a collection of 35 pieces of stone with relieved decorations and eight rather long inscriptions. The latter denote that the occupant of the tomb was *Ta-yin* 大尹 Governor Feng 馮 of Yü-p'ing 鬱平. Each of these key stones indicates the position in which it was to occupy in the building, especially the main gate, the doors in the four directions and the names of some of the compartments, a side chamber for chariots and the winding corridor as a store-room. The longest inscription comprising 27 characters occupies the central pillar in the main chamber. It may be translated as follows:

"Here lies *Ta-yin* Governor Feng of Yü-p'ing on the 17th day of the 10th moon in the 5th year of T'ien-feng 天鳳. May he rest in peace forever." The date corresponds to 18 A.D. during the reign of Wang Mang and the style of writing, squarish in structure and regular and smooth in brush-stroke is characteristic of the period. As some of the inscriptions were filled with red pigment, traces of vermilion have been found in the writing.

Of the 35 pictorial stones recovered at Hsin-tien-ts'un, 34 are in bas-relief and only one in line incision. The subject matters, mostly common motifs popular in the Nan-yang region and elsewhere in Han China, include mythological creatures, architectural elements, human and animal figures in all sorts of movement and activities and phenomena in heaven. Characteristic of the Han beliefs and customs the pictures are permeated with the Taoist desire to achieve immortality and yearning for peace and happiness in the other world. This accounts for the fact that in most of the compositions, the key subjects remain prominent with hardly any secondary elements or background. Besides, from the technical point of view, the origin of the bas-relief sculpture of Nan-yang might have its origin in the middle of the Western Han and the transition from incising in intaglio to carving in low-relief was reaching its completion during the Wang Mang period.

#### Tung-kuan 東關 (WW, 80.3.69-72)

The brick and stone tombs investigated at Tung-kuan in Fang-ch'eng 方城, between Hsiang-ch'eng 襄城 and Nan-yang may also be mentioned. With the exception of the gate and doors, the entire structure is built of small solid bricks. As the tomb had been badly disturbed, only 13 pieces of pictorial stone have been found. The lintels are covered with scenes of animal combat and intertwining dragons while the doors decorated with animal-masked door-knockers and birds and animals, gate tower, human figures and scenes of musical performances, dancing and other entertainments. The sunken background is filled with slanting lines to give a clearer and better emphasis to the pictures. The tomb may be dated to the later half of the Eastern Han.

#### Tz'u-kou 茨溝 (KX, 64.1.111-131)

Another tomb of the same type, built of brick and stone has been investigated at Tz'u-kou in Hsiang-ch'eng to the northeast of Nan-yang. Most of the small solid bricks are decorated with geometric patterns on the interior surface, while 4 lintel and one circular stone appeared with relief designs. The latter include a pair of intertwining dragons, scenes of animal combat, inviolated dragons, tigers, bears, deer, and elephants and a winged man pulling the tail of an animal. The ceiling piece is engraved with the figure of a toad, symbolizing the moon.

Some inscriptions have been found under the white wash on the wall of the central chamber. They give not only the names of the brick-layer and mason who built the tomb, but also the date

of the building: 7th year of Yung-p'ing 永平, i.e. 132 A.D. It seems evident that the pictorial stone chamber burial was beginning to be replaced by small solid brick in the second half of the Eastern Han period. The builders of the Tz'u-kou tomb were ready to make full use of the various types of small bricks and show some ingenious strokes in the construction. They were so proud of their work that they considered it essential to affix their names to it.

#### Pai-li-hsi-ts'un 百里奚村 (KG, 57.6.42-43)

Some small brick burials have also been reported from Nan-yang. They are all tombs of the common people mostly equipped with ordinary mortuary pottery. (WW, 59.2.37-38). The Pai-li-hsi-ts'un tomb which was excavated in 1956 seems to be an exception. It is constructed of small solid bricks with stone doors on the east and south. The mortuary furniture includes no pottery objects. Only a mirror, a *hu* vase, a *hsün* censer, a lamp and a *hsi* basin, a knife, a lance head and a halberd in bronze and a knife and some armour fittings and fragments in iron have been found. It was most likely a tomb of a warrior, who died unexpectedly and buried with hardly any preparation or ceremony.

#### Wan-kang 萬崗 (KG, 64.8.385-402)

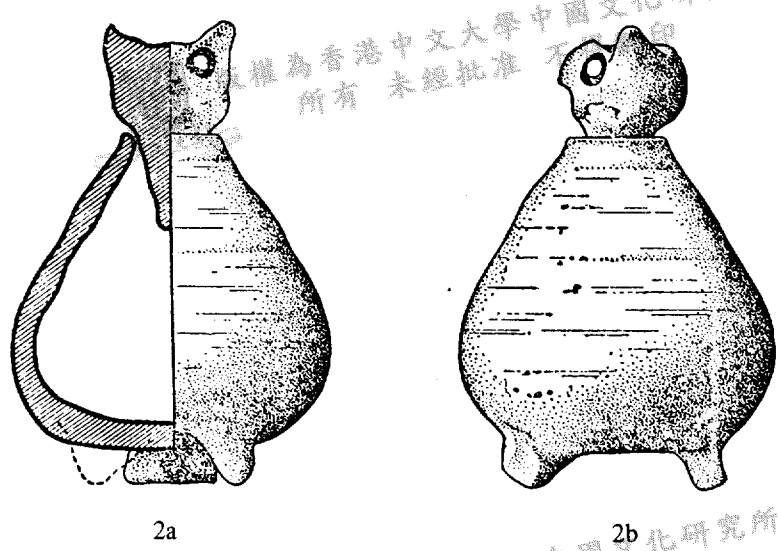
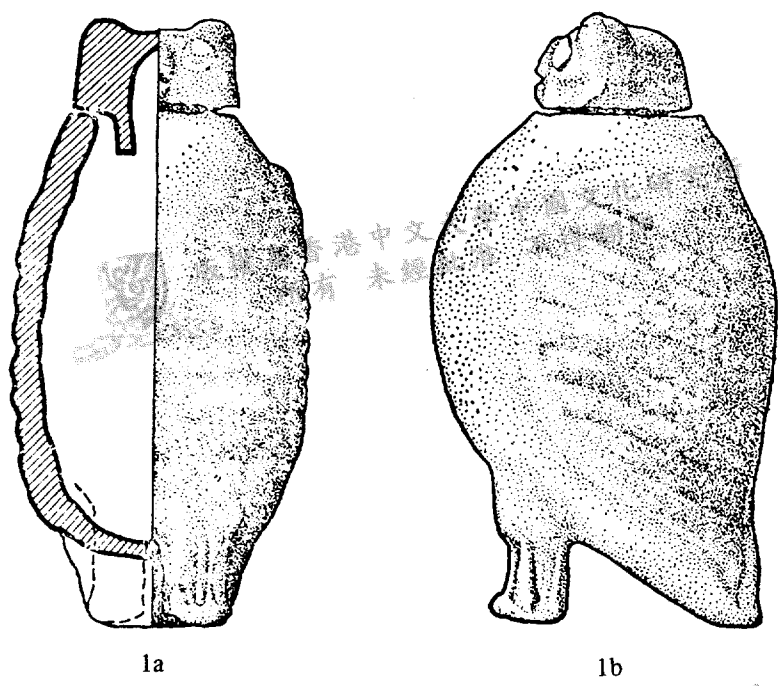
At Wan-kang in T'ung-po-hsien 桐柏縣, 9 Han tombs have been investigated in 1963. They are of three types, 4 rectangular pit burials and 2 small brick chamber burials with one and two coffins respectively. Judging from the types of mortuary pottery used in the burial, Type I should belong to early Western Han, Type II, later Western Han and Type III early Eastern Han. The latter is characterized by the saddle-shaped roof constructed of wedge-shaped bricks. This type of brick tomb became quite popular during the Eastern Han period. Examples have been found, at Chung-chang-ts'un 塚張村 in Wu-yang 舞陽 (KG, 58.9.61-66) in Hsi-hsia hsien 西峽縣 (KG, 56.2.48) and at Chuan-ssü-hsiang 磚寺鄉 in Tan-ch'eng-hsien 鄆城縣 (WW, 56.4.82-83). Some of the bricks are decorated with geometric designs on the exposed surface.

#### Liu-li-ke 琉璃閣 (6, 52-68)

A survey of the Han tombs in Northern Honan may begin with those located in Hui-hsien 輝縣. The excavation of Hui-hsien in the early 1950s brought to light a group of 17 tombs at Liu-li-ke, 9 at Ch'u-ch'ü 褚邱 and a large brick tomb at Po-ch'uan-ch'ü 百泉區. With the exception of 2, which had been badly damaged, all the others at Liu-li-ke are underground cave burials with one or two side niches or chambers. 4 of the cave floors are paved with bricks. As a whole, they belong to the same tradition but the diversity and quantity of the mortuary pottery allows a classification of its development in two stages. The use of mortuary pottery, especially models of household goods was introduced in the middle of the Western Han and continued to gain popularity throughout the Han period. It seemed to have started first with the *ts'ang* granaries and cooking-ranges, but soon houses, wells, pigsties and pigs and chickens were added, and finally all sorts of equipment and furniture, food and provisions, domestic animals and rare and unusual objects. The increase in number as well as in diversity is evident. The earlier examples may be ascribed to the reign of Emperor Wu-ti around 118 B.C. and the later ones flourished until the reign of Wang Mang, 8-23 A.D.

Among the Han mortuary pottery of Liu-li-ke, 22 owl-shaped flasks which have been recovered from 10 tombs are in two different forms (Fig. 37). The earlier type appears as a bird standing on its two legs and tail and the neck fitted with a cover in the shape of the bird's head. Detailed with wings and feathers, it is a realistic rendering of an owl. The later type is a pear-shaped flask, also standing on three legs, two pointed and one broad and flat, apparently the degenerated form of the bird-shaped flask. The cover with a pointed base serves as a stopper and it





0 5 cm

Fig. 37. Two types of pottery owl flask, Hui-hsien— 6, 60.

retains the shape of a sculptured head. It is interesting to note that the earlier type has been recovered from the earlier tombs while the later one from the later tombs.

#### Ch'u-ch'iu (6, 133-135)

The Han tombs excavated at Ch'u-ch'iu are all of the rectangular pit curial type. Unlike those of Liu-li-ke they are all of the rectangular pit type re-enforced with bricks and stone to form the burial chamber mostly with niches for the mortuary furniture. Yielding the same type of mortuary pottery and bronze and iron articles they are of the same period as the earlier tombs of Liu-li-ke.

#### Po-ch'uan-ch'ü (6, 136-143)

The large Han brick tomb of Po-ch'uan-ch'ü had been rifled in the past and badly damaged. The excavation employed 2270 men and worked for fully 58 days. The mortuary pottery and fragmentary metal objects scattered in the burial seem to show that painted grey pottery, mostly copies of lacquer sacrificial vessels and beautiful gilt bronze articles were placed in the main chamber; glazed pottery vessels, in the northern side chamber; and pottery models of all sorts of birds and animals, pigsties and others in the western side chamber. As a whole, the tomb may be ascribed to the very end of the Eastern Han period.

#### Ssu-chien-kou 泗澗溝 (WW, 73.2.46-53)

In the neighbourhood of Hui-hsien various types of Han tombs have been reported. There are one cave and 3 hollow brick burials in Meng-hsien 孟縣 (WW, 55.8.159-160; KG, 58.3.38-42), 3 brick burials in Chi-yüan 濟源 (WW, 73.2.46-53) and 3 others of the same type in Hsin-hsiang 新鄉. As the mortuary objects of these tombs are roughly similar to one another, they may all be dated to the Western Han, but those that are provided with a wall niche are usually earlier than the others.

The Ssu-chien-kou burials of Chi-yuan have produced some pottery specimens that are out of the ordinary and worth-noting.

1. Model of an establishment for grain hulling—Complete with mortar and pestle, a frame by which the pestle is supported, a worker is lifting the pestle by standing on its handle. It is accompanied by a wind-blowing machine which has a square hole on top for feeding in the pounded cereals and a man is working at the handle to bring in the wind. The group represents a lively scene depicting the entire operation.

2. Two groups of entertainment performers—One composed of 4 musicians, 1 acrobat, 2 dancers and a conductor and the other, 2 musicians, 2 dancers and 1 acrobat. They are all skilfully modelled in various sorts of movement and with the face painted white and parts of the costumes in green or red glaze they form a group of impressive sculpture.

3. Model of the T'ao-tu 桃都 tree (WW, 73.1.2-3)—The composition is based on a legend in Han mythology. The tree is reputed to be a dominant feature on the T'ao-tu Mountain in the southeast. It reaches to heaven above and covers an area of three thousand square li 里. It is the home of the rooster of heaven and when it crows at dawn all the earthly creatures cry in response. The model depicts the tree with a tall pillar-shaped trunk standing on a three legged pedestal, and carrying eight leaves around the column and a rooster on top. Some of the leaves are each occupied by a bird or an animal and the pedestal decorated with three devil-like creatures in low-relief (Fig. 38).

4. Models of four lamps made of green and reddish brown glazed ware—one of them has the handle shaped in the form of two embracing bears and stands on a three-legged pedestal which is decorated with a host of winged figures and animals in the forest on the hill (Fig. 39). The

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Fig. 38. Model of a T'ao-tu tree, pottery, Chi-yuan—WW. 72.2.51.

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second is fitted with a turtle pedestal and the third with that of a dog. The fourth has the lamp saucer itself in the form of a wing-stretched bird, the handle is decorated with hares and the three-legged pedestal with a toad among other creatures all in low-relief. As the bird symbolizes the sun while the hare toad represents the moon, and the union of the two heavenly figures ensures light on earth, this type of apparatus has been called *Ch'ang-ming-teng* 常明燈 "Lamp of everlasting light".

5. Model of a *po-shan-lu*—The perforated cover of the censer is decorated with all sorts of animals and insects among forest vegetations on the hills and an eagle attacking a hare on top. The handle has two human-like animals, one on each side, and the three-legged pedestal appears like a turtle with its head raised to the left (Fig. 40).

As a whole the mortuary pottery of Ssu-chien-kou, including all sorts of household vessels, architectural models, human figures and animals is altogether of very fine quality in art.

Tomb 16 of Ssu-chien-kou has yielded a pair of brown glazed owl-flasks in the realist style with wings and feathers in detail. Unlike those standing on its legs and tail, it has a flat base. The inclusion of such specimens in the tombs indicates that it may be dated to the end of the Western Han.

The Eastern Han tombs in the neighbourhood of Hui-hsien may be represented by those excavated at Lin-hsien (WW, 54.4.122), Chiao-tso 焦作 (WW, 74.2.70) and Pi-yang 泌陽 (KX, 58.4.51-69). They are all constructed of small solid bricks in various types of ground plan, but the roof is always saddle-shaped. Most of the building materials are decorated with geometric designs in low-relief on the exposed surface. As a whole the mortuary furniture, characterized by the presence of numerous models of birds and animals, milling stone and other furniture represents an Eastern Han style. The tomb at Chiao-tso has yielded a model of a rather unusual granary. It is a towered building standing at the back of a courtyard which has a large gate with a pair of watch towers one on each side. The main building is composed of four separate parts placed one on top the other to form a four-storey structure. The first floor has four square windows in front; the second, two rectangular ones in horizontal position; the third, also two rectangular but smaller windows in vertical position; and the top storey one square window in front and two triangular openings, one in each side under the roof. The third storey is covered with a tiled roof, complete with brackets but the top storey has only a simple roof. The entire structure measures 134 centimetres. In addition a man sits on the top floor and is looking down on the activities in his own compound below. At the entrance a man with a large sack of grain on his back is entering the gate while a ferocious dog crouches in the courtyard. The group has been interpreted as a representation of a scene in tax collecting. As parts of the building are decorated with all sorts of painted designs in red, green and yellow, it is indeed a rather impressive sight.

#### Ku-shang-ts'un 固上村 (HW, 80.1.37-41)

Before leaving Honan, two pictorial stone burials investigated in the eastern corner of the province may yet be mentioned. They are located at Ku-shang-ts'un in Yung-ch'eng 永城. Similar in construction the burial chambers are both rectangular in shape each with a passage way, which is built of ordinary bricks, leading from the gate to the ground surface. The tombs had both been rifled before, but most of the pictorial stones are left in their original positions. Similar to those noted above at Nan-kuan-wai, the pictures are all engraved in low-relief on a plain background and detailed with fine linear incision. A total of 27 pictorial stones, including 4 in fragmentary condition, have been recovered. The decorative themes or compositions are drawn from all sorts of subjects. There are human figures such as armed door-keepers in general and the Po-lo 伯樂 horse-master in particular. The doors at the gate are decorated with the Red Bird or White Tiger with the animal-masked door-knockers and the three-legged bird symbolizing the Sun and the toad and hare



Fig. 39. Decorated pedestal lamp, pottery, Chi-yuan—*WW*, 73.2.51.



Fig. 40. Decorated *po-shan-lu* on a turtle pedestal, pottery, Chi-yuan—*WW*, 73.2.51.

representing the moon. The lintels above the doors are pictured with two phoenixes wearing a *pi*-ring, or dragons interlocking with *pi*-rings and various assortments of birds and animals. There are also some geometric patterns above the lintels recalling the roof of the building and other designs by the doors representing the lattice work on the wall (Fig. 41). All these seems to reflect the dominant Taoist belief in immortality and the common practice of keeping the burial place free from any baleful influences. The background and style of these pictures together with the mortuary pottery support the assumption that the tombs belong to the early Eastern Han in date.

### Shansi

The Han tombs investigated in Shansi may be represented first by those found in the central region in and around T'ai-yuan 太原, the provincial capital.

#### Tung-t'ai-pao 東太堡 (WW, 62.4/5.65-72; 94)

In the south-eastern suburb of the city a rather large underground cave burial has been excavated at Tung-t'ai-pao. The cave is rectangular in shape with several side niches. The wooden lining of the interior had disintegrated and the contents scattered in confusion. Apart from a large amount of *pan-liang* coins weighing 42 *chin* 斤 catties in all, 3 jade *pi* discs and a piece of *fung-ni* 封泥 sealing clay, a collection of 47 bronze objects have been unearthed. The latter are composed of 4 *chung* and 2 *fang* containers, one *pian-hu* vase, 6 *ting* tripod, one *shao* ladle, 2 *p'en* and 5 *hsi* basins, 5 mirrors, one lamp, one *po-shan-lu*, 5 *huan* rings, 3 circular buttons, one sword and one tubular vessel containing 5 hoof-shaped gold bars. A few of the smaller objects are gilded and a number of the vessels and gold bars inscribed.

With the exception of a few with pairs of animal-masked ring-handles and some incised inscriptions, most of the bronze vessels are plain and slightly damaged. The mirrors which are decorated with patterns of nipples and floral units and designs of auspicious phrases are all in fragmentary condition. The only *po-shan-lu* is in the shape of a bar-handled *li* 鬲 tripod and a pointed conical cover. Being of iron it had been badly corroded.

The construction of the burial chamber, the presence of only *pan-liang* coins, the assemblage of mirrors, the data given by the inscriptions and the inclusion of iron vessels all contribute to support the assumption that the Tung-t'ai-pao tomb belonged to the middle Western Han period, dating possibly to 95-74 B.C.

#### Chin-sheng-ts'un 金勝村 (WW, 59.10.84)

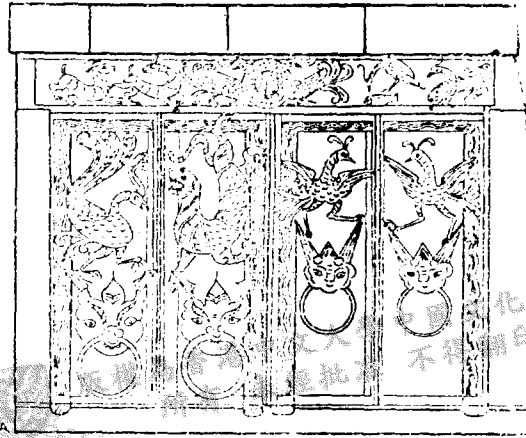
An Eastern Han brick burial investigated at Chin-sheng-ts'un in the southern suburb of T'ai-yuan has produced some textile fragments of hemp and among them is a piece of hemp paper. The other mortuary pottery and bronze are mostly of the early Eastern Han period.

#### Huang-p'o-ts'un 黃坡村 (KG, 63.5.264-67)

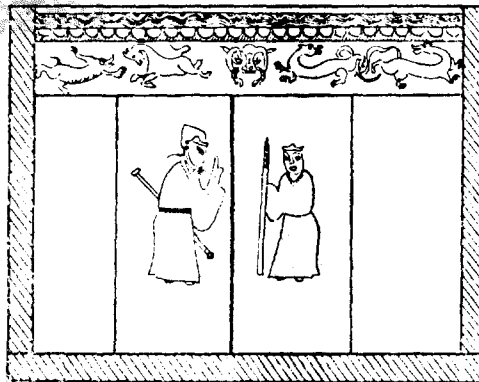
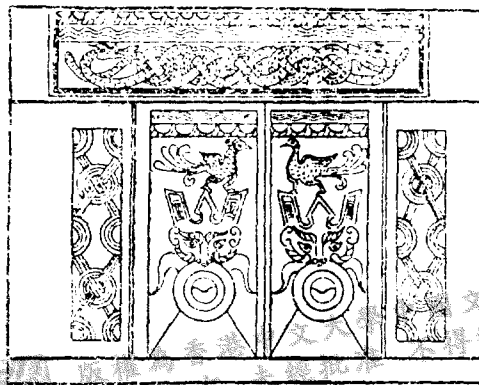
In the south-western suburb of T'ai-yuan 16 Han tombs have been investigated at Huang-p'o-ts'un. They comprise 7 underground cave and 2 small solid brick burials. The mortuary objects in the cave burials are mainly of pottery and a few pieces of bronze articles. They are common tombs of the late Western Han period. The brick burials are better constructed and the pottery funerary furniture and human and animal figures and a bronze mirror of the *kuei-chü* 規矩 type are all common for the late Eastern Han period.

#### Ma-mou-chuang 馬茂莊 (WW, 58.4.40)

The investigation of a pictorial stone burial at Ma-mou-chuang in Li-shih 離石 to the west of



1



2

Fig. 41. Pictures in low-relief on the doors of two pictorial stone tombs in Yung-ch'eng:

1. Tomb 1, front view

2. Tomb 2, front and back views

—HW, 80, 1.38-39.

T'ai-yuan, brought to light some 12 pieces of the pictorial building material. They are of fine grey sandstone with a polished surface. The decorative designs in low-relief stand on sunken background. Ten of these stones on display now in the Shansi Provincial Museum include one pillar, 3 horizontal and 6 vertical slabs. The decoration on the pillar appears in three sections one on top of the other. There is a stately figure with a royal headdress on top, a tree in the middle and a pair of standing figures with folded hands below. The pictorial design on the vertical stone slabs are also organized in three sections, inside a large broad rectangular frame of cloud-scrolls. The pictures, one on top of the other in three levels are mainly composed of all sorts of human activities involving various types of birds, animals and fish and horses and carriages. The horizontal stones are decorated with processions of galloping horses, camels or carriages each under a broad horizontal cloud-scroll. Most of the pictorial compositions are rather unusual.

Wang-hu-ling 王湖嶺 (WW, 74.12.63-73)

To the south of T'ai-yuan, a group of 7 Han burials have been excavated at Wang-hu-ling in Yü-tz'u 榆次. The chambers are of wooden construction, and most of the *kuan* and *kuo* coffins had long disintegrated. The mortuary bronze and pottery objects are rather common, together with a small quantity of iron, jade, stone, bone, wood and lacquer articles. Tomb 4 has yielded a stone seal of *An-kuo-chun* 安國君 who has yet to be identified and Tomb 5, a bronze mirror with a design of intertwined dragons on a sunken cloud-and-thunder background. A group of 21 rectangular bone tablets of unknown use and an inscribed wooden label written in black have also been collected. Most of the mortuary pottery vessels are decorated with painted geometric designs. All these seem to indicate that the cemetery was in use in the Ch'in and early Han times.

Chang-chia-chuang 張家莊 (KG, 60.7.40-52)

To the south of T'ai-yuan in Hsiao-yi 孝義, a group of 24 Han tombs have been excavated at Chang-chia-chuang. They are not of the same period. 17 rectangular pit and 3 underground cave burials may be ascribed to the early period; one square pit and a square cave burials, the middle period; and two small solid brick burials to the late period. Apart from the difference in tomb construction, the mortuary furniture of each period also varies from one another.

The construction of the earlier burials is usually in the Late Chou tradition characterized by the flat roof. It is in full agreement with the types of pottery and bronze objects collected there in. The bronze *hu* vases, *ting* tripods, flower pedalled and *kuei-chü* mirrors, *tai-kou* belt-hooks and *pan-liang* coins and the pottery vessels with stamped or incised inscriptions and human and animal figures are all definitely in the Ch'in and early Han style. Besides, some of the pottery vessels and figures are decorated with painted designs in several colours.

The two tombs of the middle period are of the underground cave type, square or oblong in shape, but the composition of the mortuary objects is quite different from those of the earlier period. There are some new furniture, such as bronze pulley and crossbow mechanism and pottery well and cooking range. Some of the pottery vessels are decorated with green soft glaze and the large square bricks with geometric design in low-relief. All these may be ascribed to the early Eastern Han period.

The two later tombs are both built of small solid bricks. Apart from the green-glazed *hu* vases and some painted utensils, the cooking range is covered with elaborate decorative designs and there are also a pottery ink-slab and a water well in the shape of a crouching ram, setting a tradition for the post-Han period.

Hsi-hsin-ch'êng 西新城 (KG, 59.5.227; WW, 59.6.48)

The Han tombs reported from Hsi-hsin-ch'êng in Hou-ma 侯馬 present the same picture. The earlier stage is represented by 2 underground cave burials, each with a set of mortuary pottery



consisting of a *ting* tripod, a *ho* 盒 box, a *hu* vase and others. They are mostly decorated with painted designs. The middle stage is also represented by 3 underground cave burials, which have yielded grey pottery *kuan* jars with cord-marked designs. The later stage is represented by another three rectangular cave burials. The mortuary pottery include cooking range, well and animal figures. Some of the painted designs had been obliterated in burial.

#### Hsi-kuan-chuang 西官莊 (KG, 55.4.46-48)

The Han hollow brick burial does not seem to have been very popular in Shansi. So far it is limited to the southern part of the province. The one investigated at Hsi-kuan-chuang in Wen-hsi 聞喜 may be taken as example. It is a twin burial for a man and his wife, built of 120 pieces of bricks in various sizes and shapes. They range from square and rectangular blocks to vertical pillars, horizon lintels and triangular pieces, serving their respective functions. The decorated surfaces are covered with stamped designs of geometric patterns, birds and trees. Those for the door are provided each with an animal-mask-and-ringed door-knocker in high-relief. A total of 102 pieces of mortuary objects have been collected in the Hsi-kuan-chuang tomb. They are mostly common household utensils and daily articles in pottery, bronze, iron, lead, stone, jade or lacquer. Among them is a pair of gilt bronze *chien* basins decorated with red and black lacquer, but owing to long burial in the ground the decoration has become rather obscure. There is also a complex warming apparatus which appears in three separate sections. It is composed of a bronze cooking pot over an iron brazier in the shape of a *ting* tripod which in turn stands in a three-legged plate at the bottom. All these may be ascribed to the transitional period between the Western and Eastern Han.

#### Tsao-yuan-ts'un 棗園村 (KG, 59.9.462-63; 468)

The Han tomb built of small solid bricks and decorated with wall paintings was also not popular in Shansi. The one investigated at Tsao-yuan-ts'un in P'ing-lu 平陸 seems to be the only example so far. The surface of brick wall was first smoothed over with a thin layer of fine clay tempered with grain husks and then white washed. The painting was first sketched with ink and then coloured in black, white, red, yellow, blue and green. The paintings on the lower part of the wall had flaked off, but those on the ceiling and on the upper part of the wall remain discernible. Most of the colours, however, had somewhat faded.

The ceiling and the upper parts of the walls are covered with pictures of the heavenly bodies including the sun, the moon and various constellations together with the Deities of the Four Directions. The background is filled with floating clouds. Below the four deities are some pictures of human activities, such as ploughing in the field, cart and carriage driving and carrying of goods on a pole over the shoulder. There are also trees and houses, birds and hills, which are enveloped among mists and clouds, serving somehow like a landscape.

The mortuary objects recovered from the Tsao-yuan-ts'un tombs total 38 items. They are mostly pottery utensils and models of granaries and a few pieces of bronze horse and chariot fittings, an iron sword and a *ta-ch'üan wu-shih* coin. One of the green glazed *hu* vases carries a band of hunting scene and animal-masked handles in low relief. All these may testify to the tomb having been built in early Eastern Han period.

#### Shih-men-ts'un 石門村 (KG, 63.9.522)

Another small brick tomb has been excavated at Shih-men-ts'un in Jui-ch'eng 芮城 in the southern tip of the province. The architecture has been quite well preserved, showing the use of bracket formations above the pillars to form the windows, which are detailed in white with red borders. The bronze mirrors and some trimmed *wu-shu* coins seem to indicate that the tomb belonged to the late Eastern Han period. The discovery of this type of brick burial has also been

reported in the same district yielding various kinds of pottery vessels and models of utensils and human figurines. (WW, 55.12.153)

**Pi-ts'un 畢村 (WW, 80.6.42-51)**

In northern Shansi, a group of Han tombs has been found at Pi-ts'un in Hun-yuan 渾源 and two of them have been investigated. They are both wooden chamber burials which had been rifled before yet a total of 193 items of mortuary furniture has been collected. They include not only household pottery and bronze utensils but also personal belongings of iron, lacquer, lead, agate, textile fabrics and pots of foodstuff, millets, beans and other grains.

Tomb M1 yielded some unusual mortuary furniture. There is a set of four bronze turtles each holding a spotted conch shell as its body. A pair of bronze braziers are each decorated with the figures of a dragon, a bird, a tiger and a turtle and snake in openwork. It has an inscribed flat handle which curves up on one side. The warming vessel stands on a square platform supported by four standing warriors below. By the side of the braziers two oval flanged cups and a spoon are found. As the cups and the braziers bear some identical symbols and the former fits perfectly with the latter, they should be taken as two complete sets of warming apparatus. A bronze barrel-shaped wine warming vessel has been found to contain ten small oval flanged cups. They constitute apparently another set of drinking vessels. A bronze *p'an* basin is decorated with painted designs. Around the rim is a string of conch shells at the edge and on the walls of the vessel on the inside and outside are bands of dragons, fish and turtles chasing each other among the waves. In the bottom is a medallion of a dragon playing in the water. 9 pottery *hu* jars are also elaborately decorated with pointed designs in black, white, green, red and blue. Apart from two strange animal-headed human figures, the patterns are composed of cloud scrolls and geometric elements. Most of the bronze vessels are plain and of the types common in the middle Western Han period. Besides there are an ink-slab with a pellet of ink, a group of counters for the game of *liu-po* 六博, some crossbow mechanisms and arrowheads, bronze brush handles in various shapes and all sorts of lacquer articles in damaged condition.

**Chao-k'ang Commune 趙康公社 (KG, 78.2.141-2)**

Before leaving Shansi, a group of Han iron objects may be mentioned. They were found under a layer of charcoal and fragments of tiles in association with 2 grey pottery jars and a pair of milling stones at Chao-k'ang Commune in Hsiang-fen 襄汾. One of the jars, almost spherical in shape, with wide mouth and short neck, is in good condition, and is covered with a flat square brick decorated with geometric patterns in low-relief.

It is interesting to note that a group of 31 iron articles was packed inside a large globular *ting* tripod also of iron. It is a typical Han tripod in shape, measuring 30 centimetres in diameter at the mouth-rim, but the lid is missing. Most of the articles had been badly corroded, yet some of them may be identified as agricultural implements such as spades, shovels, mattocks, hoes and sickles. There are also various types of fittings and a bronze *tai-kou* belt-hook.

The *ting* was similar to the one unearthed at Yu-yü-hsien 右玉縣 in shape and style, datable to 28-25 B.C. It was cast in one piece. The spades and shovels could be the products of the Han iron-works in Kung-hsien or Ho-pi in Honan. They may all be ascribed to the middle Western Han period.

**Hopei**

Peking covers now the ancient capital of the Kingdom of Yen 燕 during the Western Han period. The cemetery of the royal family has been found at Feng-t'ai 豐台 in the south-western

suburb of the present city.

**Ta-pao-t'ai 大葆台 (WW, 77.6.23-33; 78.4.28-30)**

In 1974-75, two of the royal tombs in the cemetery have been investigated at Ta-pao-t'ai. They are both large wooden chamber burials, which had been rifled in the past and robbed of their valuable contents. One of these had been almost completely destroyed by fire leaving only a few of the original mortuary furniture. They comprise a grey pottery *fang* vase, a green-glazed *hu* vase, a large red ware *pen* basin. The last has a short circular post projected from the bottom of the vessel and it is decorated with incised designs of 3 cranes, 3 fish and one dragon. There are also a bronze weight in the shape of a reclining tiger, a jade dancing figure, a tiger pendant, a phoenix *hsi* 觥 pointed instrument and a broken *pi* disc with dragon and phoenix design. All these jade ornaments are finely carved in openwork. Besides, a large quantity of *wu-shu* coins has been collected, weighing no less than 100 *chin* catties.

The other tomb is better preserved. It is an elaborately constructed wooden structure composed of a five-layered coffin inside a large *kuo* chamber. The remaining mortuary objects amount to no less than 400 items in pottery, bronze, iron, jade, agate, lacquer and textile fabrics, mostly in the Chan-kuo tradition.

The pottery vessels and figures are of the common grey ware, some with basket impressions or incised designs. Most of the vessels are covered with a thin layer of black lacquer on the outside, while a few also with a layer of red lacquer on the inside. The modelling of human figures, both male and female, are simple and painted all over in white. The costume is detailed with incised lines while the nose and the eyebrows featured in black.

Apart from a bronze mirror, which is decorated with a complex design of animals, flowers, nipples and other elements and a long inscription of auspicious phrases and a large quantity of *wu-shu* coins, the bronze articles are mostly in fragmentary condition. They include the animal-masked door-knocker, belt-hook, hairpin and other fittings in various animal forms, mostly gilded or inlaid with gold and silver. A gilded bronze pillow is fashioned in the shape of a dragon's head around a wooden core, which had disintegrated leaving some traces of lacquer. The dragon's mouth is wide-open, showing rows of teeth and a protruding tongue, all made of green jade. It is further set with balls of crystal as the eyes and a pair of horns also in green jade. Another unusual specimen is a bronze octagonal staff, 48.5 centimetres long, cast with an iron rod in the centre, wrapped in silver at both ends and decorated with gold and silver inlay. There are also a large number of iron tools and implements, mostly in an advanced stage of corrosion. An axe, 16 centimetres high and 7.2 centimetres wide, bears a character, reading *yü* 漁, which may be recognized as a mark for the official iron smithy at Yü-yang-chun 漁陽郡, a province in the neighbourhood.

The jade artifacts and lacquer furniture of this tomb are also worth noting. The former includes a dragon-and-phoenix *pi* disc, a crouching tiger and a plaque from a jade suit, all in very fine workmanship and some with delicate openwork design. The latter are mostly in decayed and broken condition, but some may be identified as cups and boxes, tables and couches as well as carriages. These have wooden and hemp fabric cores and are inlaid with gold and silver and other precious materials. There are also walking staffs of wood, *liu-po* 六博 counters of ivory, chess board of fine granite and fragments of silk fabrics.

The construction of the Ta-pao-t'ai burials, the materials used, and the assemblage of the mortuary furniture are all in agreement with the specifications in funerary practices prescribed for the royal family in the Western Han period. After checking with the historical records on the kingdom of Yen, it seems reasonable to conclude that the owners of these two tombs were most likely to be Prince Liu Tan 劉旦, the Prince of Yen and his consort, Lady Hua-jung 華容夫人. He

was on the throne for 37 years and died in 80 B.C. The skeletal remains indicate that the male is 45-55 years while the female 20-25 years old.

**Kao-pei-tien 高碑店, Ch'ing-ho 清河 and others (WW, 54.8.70-71; KG, 59.3.136-37)**

In the past few decades hundreds of Han tombs have been reported from almost every district in and around Peking. They are mostly tombs of the common people, ranging from the rectangular pit, to brick chamber burials, with stone or tile coffins. The mortuary objects are of the ordinary types in various periods. As a rule, the brick chamber burials contain more pottery models in the forms of houses, household furniture and human and animal figures. Some have included a small number of bronze or iron objects. Occasionally a few extraordinary examples have been recovered.

At Kao pei-tien a set of flat pottery figurines are made of grey ware and painted in white. They depict four dancers performing in a team, lively and cheerful in expression. At Ch'ing-ho, some of the chickens and ducks are magnificently modelled catching the gentle spirit of these domestic creatures. At the same site there remains an elaborate model of a towered building in four storeys, showing all sorts of architectural elements, front gate, verandahs, roof, brackets and ornamental plaques. It is made of grey pottery and decorated with painted colour designs, which had deteriorated in burial.

**Lin-ho-ts'un 臨河村 (KG, 27.6.376-81; WW, 78.4.30)**

At Lin-ho-ts'un in Shun-yi 順義 to the north-east of Peking, a large brick chamber burial of the Late Han period has been excavated in 1975. A total of 131 pieces of mortuary pottery, bronze and lacquer objects and 1050 bronze coins have been recorded. The pottery pieces are either of the soft green-glazed ware or decorated with painted designs in several colours. The former may be represented by two tall tower buildings, each in three storeys, complete with all sorts of architectural units and organized in two different ways. Towering 120 and 90 centimetres respectively, they are indeed magnificent and splendid, recalling the grand and stately architecture of the Han period. For the painted ware an elaborate lamp stand which is constructed in three storeys may be cited as an example. It is composed of two pedestalled lamps standing on top of one another, measuring 52 centimetres high. The smaller lamp on top is plain and the pedestal is adorned with four four-pedalled flower plaque one on each side. On the rim of the larger lamp project three dragon's heads, each with a flame-like halo plaque on its back. The large pedestal in the bottom carries a series of applied figures in relief on three horizontal bands. On the upper level are two musicians and two acrobats; in the middle, a pair of musicians and in the bottom a group of riders on horse-back (Fig. 42).

Among the bronzes is a pair of mirrors, both of the *ch'ang-yi tzu-sun* 長宜子孫 type. The design is composed of an elaborate quatrefoil around the knob in the centre and filled in between the petals with a degenerated animal mask which appears like a bat with outstretched wings. The circular rim is broad and the design is smooth and flat. It is evident that such a decorative design, though more popular in the Three Kingdoms was already in used in the Han.

There is also a bronze *hu-tzu* 虎子 chamber-pot which is shaped like a crouching tiger with the mouth wide-open to form a round hole and the tail curved back to join the head serving as the vessel's handle. It is also evident that such a useful apparatus had become an essential item in the Han mortuary furniture and continued to be reproduced in pottery in the later periods.

**Hsi-po-tien 西柏店 and T'ang-chuang-tzu 唐莊子 (KG, 62.5.240-245)**

Further east of Shun-yi, another group of 15 Late Eastern Han burials has been investigated at Hsi-po-tien and T'ang-chuang-tzu in P'ing-ko 平谷. Four of them are better preserved. They are

also common brick chamber burials with ordinary pottery furniture and a few bronze articles. The pottery are of three types, namely grey, green-glazed and fine red wares. The furniture include some cooking ranges, milling platforms and pounding establishment, which are accurately modelled and decorated with incised and discoidal applied designs. The art has a style of its own.

#### Shih-fan Hsüeh-hsiao 師範學校 (KG, 62.5.227-239)

The ancient cemetery located around the campus of the Normal College in Huai-jou 懷柔, north of Peking, yielded a total of 30 Han tombs in 1959. They are also burials of the common people, 21 of the Western Han and 9 of the Eastern Han. One of the tombs of the earlier period has two bronze personal seals, Wang Tsao 王操 and Yin Sui-ch'ang 尹遂昌, but their identity is unknown. A square floor brick in one of the later tombs carries an incised inscription of 19 characters, recording the benediction of a local official on his descendants. The identity of the owner is also obscure. However, it is of interest to note that the mortuary furniture unearthed in Huai-jou are roughly similar to those of the same periods in the neighbourhood, notably in Ch'ang-p'ing 昌平 (KG, 63.3.122-139), Cho-hsien 涿縣 (WW, 58.11.78) and Huai-an 懷安 (WW, 54.12.179). As a whole the characteristic contents of each period are noticeable.

The burial practice in the Western Han period followed roughly the Chan-kuo tradition. The mortuary pottery is featured by either a set of *ting* tripod, usually with loose handles, *tou* pedestalled cup (or *ho* box) and *hu* vase, or a group of 3 *kuan* jars, one low-necked and the other two high-necked. The cover of the tripod is usually low and flat, while that of the vase high and conical. The pedestal of the cup becomes gradually shortened and finally replaced by a box. All these vessels are decorated with black and red or black and blue designs over a white background. Among the metal objects iron and bronze tools and weapons are both used and usually found side by side with *tai-kou* belt hooks. And the coins, often in large numbers, are limited to *wu-shu* only.

The small brick chamber tomb with saddle-shaped roof became popular during the Wang Mang period. The combination of *ting*, *kuan* and *hu* constitutes the dominant furniture. The first two are rather crudely made and small in size, but the last usually larger appears in two shapes, one with a trumpet-shaped mouth and the other dish-shaped. The *hu* cover is conical like that of a *po-shan-lu* censor. Most of the vessels are painted white and the coins include those of *ta-ch'üan wu-shih* and *huo-ch'üan*.

By the middle of Eastern Han, the *ting* and *tou* are rare and the *hu* also less prominent and they are replaced by models of household equipment especially the cooking range, well, granary and square box. The *wu-shu* coins of Eastern Han are also common.

The typical late Eastern Han pottery comprises a wide variety of miscellaneous vessels such as the *pei* cup, *p'an* dish, *an* table and *lien* container. Models of architecture and figures of living creatures are also predominant. Besides a large number of trimmed *wu-shu* and *p'an-liang* prevail in the coin collection and the other objects include bronze articles and lacquer works of daily use.

#### Pang-chün-chen 邦均鎮 and Pieh-shan-chen 別山鎮 (WW, 56.9.70)

Most of the Han tombs investigated in and around T'ien-tsin 天津 are also of the common people. The ancient cemeteries of Pang-chün-chen and Pieh-shan-chen in Chi-hsien 薊縣 are estimated to harbour some 400-500 tombs and many others have been found in T'ang-shan 唐山 (KX, 53.6.65-66; 108-113; KG, 58.3.6-10) and in T'ien-tsin itself. Apart from a few pottery with brief incised inscriptions all the mortuary pottery are of the ordinary types common in the various periods.

#### Su-chia-fen 蘇家墳 (WW, 74.8.68-72)

In this connection the tombstone of Hsien-yü Huang 鮮于璜 uncovered at Su-chia-fen in

Wu-ch'ing hsien 武清縣 deserves special attention. It came to light in 1973 together with its pedestal. Shaped with a pointed head and a round hole on top, the rectangular tablet measures  $2.42 \times 0.81-0.83 \times 0.12$  metres thick. The pedestal, a heavy rectangular block  $1.22 \times 0.72 \times 0.24$  metres high, has a trough on top to receive the standing tablet. The groove measures  $0.9 \times 0.14$  metres wide.

The tablet is carved on both sides. Above the round perforation in the triangular head is a vertical label of seal script in front: *Han ku Yen-men t'ai-shou Hsien-yü chün pei* 漢故雁門太守鮮于君碑 meaning "Tablet of the late honourable Hsien-yü, Governor of Yen-men in the Han dynasty". The label is written in two sections, a small rectangular one with two characters on top and a larger one below with 8. They are carved in smooth, thin strokes in relief over a sunken background. It is further decorated with 6 curly cloud scrolls projecting from its six corners and flanked with a tiger on the right and a dragon on the left. They are all incised in fine lines. On the back of the head is a flapping bird carved in the same style (Fig. 43).

The inscription which covers both sides of the tablet is an epitaph of Governor Hsien-yü. Totalling 827 characters, it serves like an obituary relating the illustrious activities of the Governor during his life time and some of his prominent descendants. He died at a good old age of 81 in 125 A.D. but the tablet was erected by his grandson 40 years later in 165. The epigraph is written in squarish *li-shu* 隸書 script, formal and elegant in style.

The shape of the tablet, the literary style of the obituary and the calligraphy of the inscription contribute to establish one of the standard forms of the art in Han times.

**Man-ch'eng** 滿城 (WW, 72.1.70-72; 73.2.36-37; KG, 72.1.8-18, 28; 72.5.49-52; 73.3.174; 74.1.67-68; 79.4.359; 9; 11)

The two stone cave burials of Prince Liu Sheng of Chung-shan and his wife excavated at Man-ch'eng have been mentioned in an earlier article (1, 257). The Prince, an elder half-brother of Emperor Wu-ti, died in 113 B.C. and his wife before 104 B.C. and they were laid to rest here side by side. The tombs were richly furnished with various varieties of essential equipment, personal belongings and luxurious treasures (Fig. 44).

A large quantity of pottery vessels containing beverages and foodstuff are placed in the side chamber on the right and a group of 6 carriages (Fig. 45) and 16 horses and 11 dogs in the side chamber on the left. The funerary tent with its screens and curtains of silk fabric is set in the main hall, but the textile material had long disintegrated leaving only the frame structure of gilt bronze (Fig. 46). Around this is a large collection of bronze and lacquer vessels and stone mortuary figurines. In the back chamber the *kuan* and *kuo* coffins, being of wood had also disintegrated leaving a numerous variety of gilt bronze fittings together with a large consignment of gold and silver wares and jade and stone objects.

A total of over 2,800 items have been unearthed from these two tombs. They include all sorts of household utensils, military equipment, ornaments and fittings in jade, earthenware, bronze and lacquer. Many of them are beautiful in form, delicate and colourful in design and made with meticulous workmanship. Some of the more exciting specimens and important works of art are worth noting.

The jade suits of the two royalties may be mentioned first. It was an official practice for the emperors and the higher aristocracy of the Han ruling house to use such a special costume at burial. It was sewn with gold, silver or copper thread according to the rank of the deceased. The one of Princess Tou Wan, which has been sent abroad for exhibition, for example, was made of 2,160 pieces of jade sheets of various shapes and sizes tied together with fine gold thread through holes in the corners. The jade material were each trimmed with precision so that the suit fits the body perfectly. The total weight of the gold thread used is about 700 grammes. Besides six jade *pi*

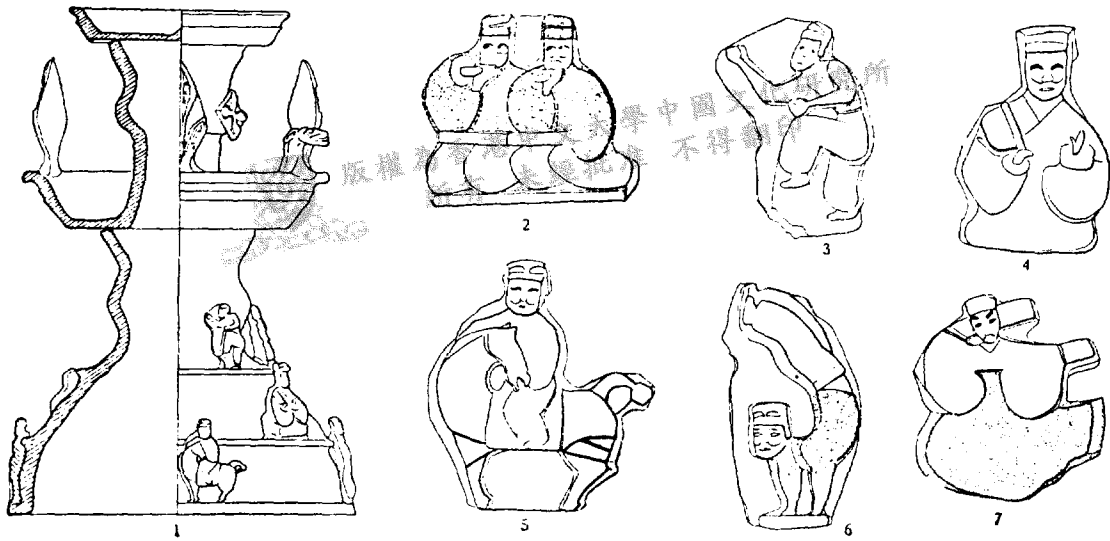


Fig. 42. Pottery lamp (1) and some of its applied human figure ornaments (2-7),  
Shun-yi—KG, 77.6.379.

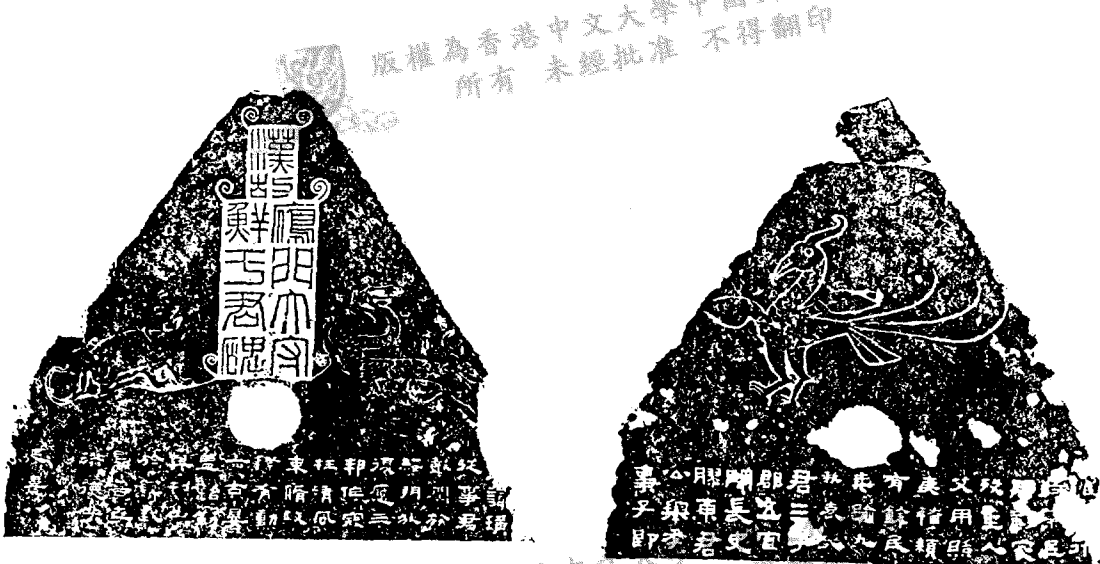


Fig. 43. Pointed head of the tombstone of Hsien-yü Huang, Wu-ch'ing—WW, 74.8.68.

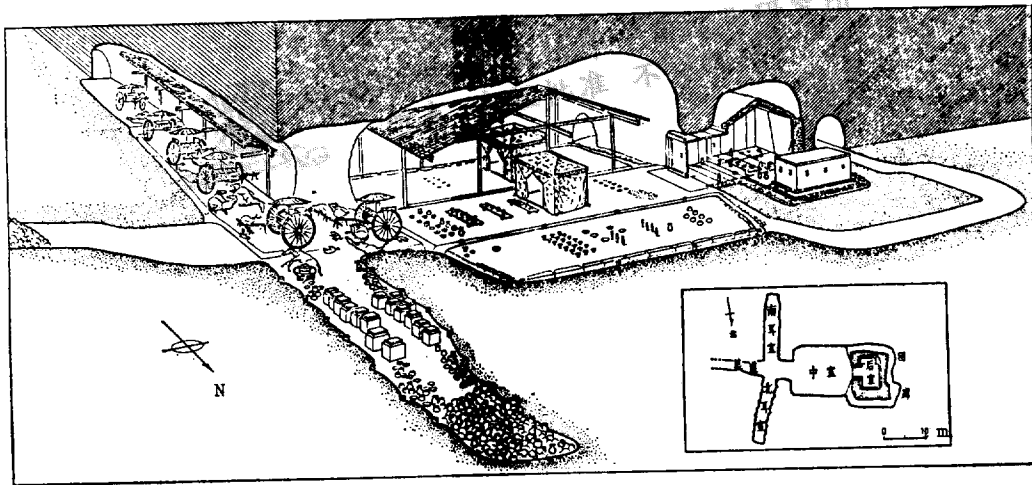


Fig. 44. Reconstruction of the tomb of Liu Sheng, Man-ch'eng—11, 15.

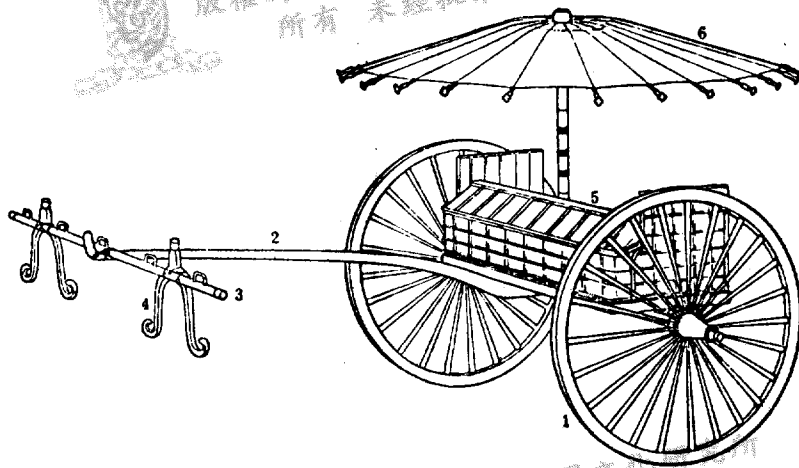


Fig. 45. Reconstruction of a carriage, Man-ch'eng—11, 29.



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Han Burial Remains in the Huangho Basin

• 225 •

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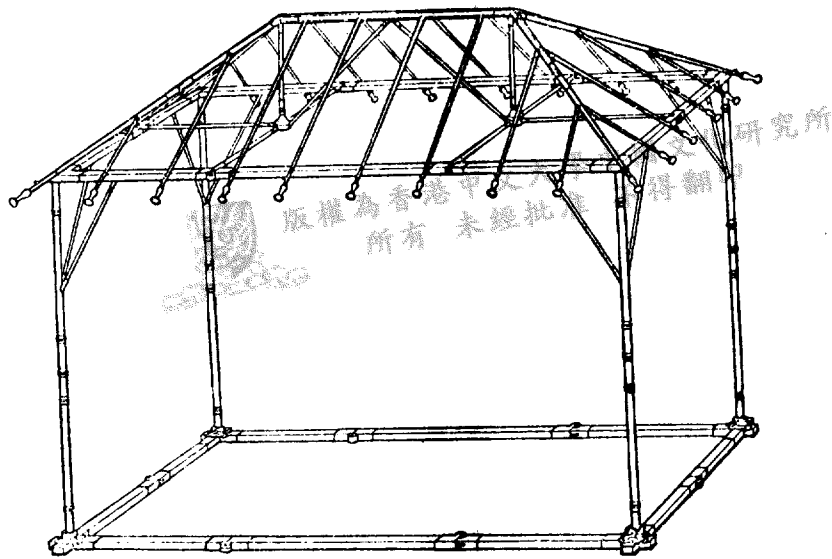


Fig. 46. Reconstruction of the funerary tent, Man-ch'eng—11, 33.

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rings have been found in association with the jade suit. The jade suit for the prince himself is made of 2690 pieces. He was apparently taller and heavier than his wife. When unearthed the corpses had already turned to dust. The two dead held jade *huang* crescents in their hands and each had a jade pillow with a gold dragon head at each end.

Among the standard types of ritual jades, such as the *kuei* sceptre, *pi*, *yuan* and *huan* rings and *huang* ring-segment, is a *pi* with an elaborate ornament projecting from its rim. The ornament, carved in openwork is composed of two dragons galloping among cloud scrolls in symmetrical balance. Together with the ring it measures 26 centimetres in height, the ring itself being only 13.3 centimetres in diameter. There is also a jade seated figurine, 5.2 centimetres high with an inscription of ten characters in the bottom reading *Wei ku yü jen wang kung yen shih-chiu nien* 維古玉人王公延十九年. It could have been used as an amulet. Besides, 3 male and 2 female stone kneeling human figures, ranging from 33 to 47 centimetres in height have been found associated with a large number of pottery figures. They represent the attendants and servants in the royal household.

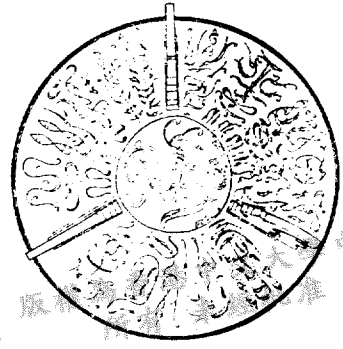
The mortuary pottery include all sorts of household utensils and equipment. They are all of the common grey ware some being decorated with painted designs. The decoration of a large *p'en* basin, measuring 5.65 centimetres in diameter, for instance, is composed of three consecutive rings one inside the other. The medallion in the centre depicts a white crane catching a fish and this is surrounded with a ring of cloud scrolls. The outer ring is occupied by four swimming fish chasing one after another. The lively design is apparently in the tradition of lacquer work.

The mortuary pottery vessels from Man-ch'eng include 33 large square jars, the largest being 73.3 centimetres high. They are all wine containers each carrying an inscription in red denoting the type and amount of its contents. These labels indicate that in Han times, each kind of wine was classified into three different grades according to its quality.

The bronze objects from Man-ch'eng are invariably perfect in form, excellent in workmanship and splendid in decorative design. A *hu* vase has coiled dragon and geometric pattern inlaid with gold all over its body. An inscription on the bottom says in brief: "Wine vessel belonging to the kitchen of the Prince of Ch'u 楚". Another vessel of the same type has a gold and silver pattern geometric in appearance and enriched with glass and garnet beads. Its inscription indicates that it belonged to the kitchen of the Ch'ang-lo 長樂宮 Palace in Ch'ang-an. These could have been gifts bestowed by the emperor on the Prince of Chung-shan to mark various occasions. A pair of *hu* are inlaid with gold and silver bird scripts. The inscription on one of them reads in brief: "Eat well and be merry, keep illness away and enjoy a long life." (Figs. 47 and 48). There is another *hu* wine vessel which is rather unusual in at least two respects. It is a cylindrical jar tapering at both ends like the shape of an olive and is provided with four loop handles on the cover in the four directions and another set at the lower part of the vessel. To these are attached each with a chain, shorter ones for the cover and longer ones for the body. They can be linked to one another respectively to form four long chains and a pair of them can be used to carry the vessel with one hand or slung over the shoulders for suspension on the back.

A pair of *ting* tripods is equipped with an ingenious device to close the vessel. The cover is ornamented with four small animals in the round standing in the four directions and the two handles have each a moveable peg in the form of an animal head on the inside. When the cover is on and a pair of the animals are turned to interlock with the animal heads the tripod is closed tightly, serving more or less like a modern pressure cooker. The legs of the vessel are each in the shape of a standing bear.

The other household utensils, mostly in the standard shapes of the early Han times were ordered by the royal household of Chung-shan, uniformly perfect and splendid in manufacture. They are all inscribed in the Han fashion in *li-shu* script denoting the weight and capacity of the vessel and the number in the set as well as the date and the craftsman who made it. Some of these



第一行：篆書銘文，共七字。

第二行：篆書銘文，共九字。

第三行：篆書銘文，共九字。

第四行：篆書銘文，共六字。

第五行：篆書銘文，共九字。

Fig. 47. Inscription of *hu* A, inlaid in gold and silver, Man-ch'eng—KG, 72.5.49-50.

were ordered from the factory in Lo-yang (Fig. 49).

The lighting apparatus of the Han times was the oil-lamp. It was basically a round saucer in which the oil is placed, a pointed projection in its centre to hold the wick or candle and a handle to facilitate its movement. The more elaborate ones were usually provided with a stand or pedestal in the bottom and a shade or cover on top. These were further elaborated into all sorts of fanciful shapes.

The collection of 19 lamps from Man-ch'eng includes some extraordinary examples. One of these is designed in a gilt bronze seated figure holding the lamp with his two hands, the left hand at the base and the right one the shade on top. The body and the right arm are hollow and when lighted the smoke is funnelled through the arm into the body which serves as a reservoir, keeping the air free of smoke. The lamp has a sliding screen which can be used for adjusting the direction and range of the light. The inscription denotes that the lamp was from the Chang-hsin 長信 Palace, residence of the empress dowagers in Ch'ang-an. Another is constructed in the same anti-pollution principle. The lamp stands on a globular *ting* tripod. They are connected by a long hollow handle with one end leading to the *ting* on its shoulder and the other leading to the bonnet of the shade on top, so that the smoke of the light can be channelled into the *ting*. The lamp carries also a sliding screen for the same purpose. A third is in the form of a kneeling ram. The back can be raised on a hinge to rest against the animal's head forming an oil reservoir. A fourth is constructed of a phoenix flapping its wings, standing on the back of a coiled dragon and holding a ringed oil reservoir with its beak. The latter is divided into 3 compartments so that 3 lights can be put in operation at the same time. A fifth has a human figure as its pedestal. He kneels on his right knee and supports the lamp with his right arm. While lifting up his head with eyes on the lamp above, he plants his left arm on his left knee as if to give additional support to the heavy weight of the lamp. The seriousness of a strong and attentive weight-lifter is vividly portrayed. Besides, in some cases the lamp saucer itself is supported with 3 legs and it may be placed inside a large 3-legged tray or on a tumbler of the same size below. They serve not only as support but also a receptacle for excessive lamp oil.

Some of the bronze incense burners recovered from Man-ch'eng are also exquisite and beautiful works of art. A *po-shan-lu* censer is shaped like a semi-globular bowl with irregular projections from the rim and inlaid all over with wavy pattern in gold. The cover is designed like a hilly landscape with perforations among the peaks together with its human and animal inhabitants. Partly inlaid with gold, it blends with the pattern on the vessel giving the impression that it rises out of the sea. The cylindrical pedestal is in the form of intertwined dragons in openwork and the widespread circular base of wavy pattern in gold, and they seem to suggest that the dragons are emerging from their habitat in the deep. Another is also in the shape of a *po-shan-lu*. The openwork cover is decorated in two levels, a mountain peak on top with scenes of men hunting wild animals and in the lower level three of the four deities of the four directions, the dragon, the tiger and the red bird, move around from right to left. The pedestal is in the shape of a weight-lifter who supports the censer with his upraised right palm. He is seated on a monster in the middle of a large tray in the bottom. A third type of censer is adopted from a *ting* tripod, the curve cover being perforated in a series of large round holes. The latter has a ringed handle on top and the vessel four handles of the same type on four sides. The body has also a series of perforations. The legs are each in the shape of a monster riding on a phoenix. The censer stands in a large spouted tray, which serves to collect the ashes from the burning incense. Such a censer is rather rare among the relics of the Han period.

The Chung-shan tombs of Man-ch'eng have produced also a number of independent animal sculptures in bronze. The most outstanding is a group of four resting leopards, which are probably used to weigh down the sleeves and edges of funeral palls. They are realistically modelled, inlaid



Fig. 48. Inscription of *hu* B, inlaid in gold and silver, Man-ch'eng—KG, 72.5.49-50.

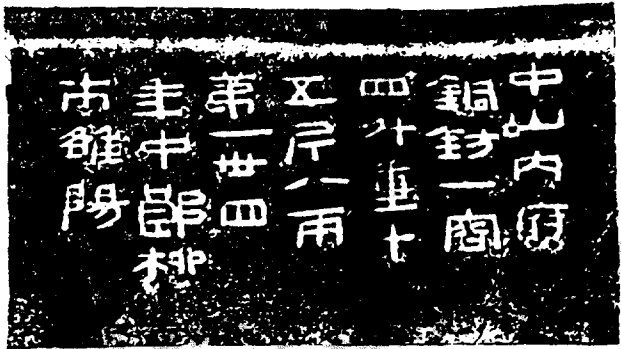


Fig. 49. Inscription of a bronze *fang*, Man-ch'eng—KG, 72.1.12.

with silver and gold and embellished with beads of garnets. Besides, the legs of a vessel are usually represented in animal forms. Those that are modelled with a standing bear riding on a roosting bird are particularly attractive. The sensitive modelling and exquisite workmanship of these pieces, independent or in group, have attracted much attention from students of Chinese art.

Among the relics of Chung-shan there are some unusual articles of scientific value. A *lou-hu* 漏壺 waterclock which measures 22.5 centimetres high, is worth noting (Fig. 50). It is a three-legged bronze cylindrical vessel with a tiny spout near the bottom and a cover with a tall rectangular handle on top. The handle has a small rectangular perforation in the middle, corresponding to another of the same size and shape in the centre of the cover. According to the *Chou li* 周禮, these holes are provided for inserting the measuring ruler, which is marked in 100 equal units, representing the span of a whole day. When the vessel is filled with water, the ruler is inserted to stand in a boat on its surface. As the water is allowed to drip out through the spout, time can be measured with the sinking of the ruler. Made of wood or bamboo, the ruler had disintegrated in burial but the discovery of the apparatus testifies that such a water-clock, invented in the Chou period, continued to be in use in Han times.

In connection with medical practice gold and silver needles have been found. Acupuncture has been a unique form of medical treatment in China and the discovery of these instruments in different sizes and shapes indicates that the art was quite highly developed and practised in Han times. There is also a large bronze *p'en* basin with an inscription showing that it belonged to members of the medical profession. It measures 27.6 centimetres in diameter at the rim and a couple of repaired marks indicate that the basin had been in service for a long time. Its function is yet unknown.

Among the miscellaneous articles there are a seal of Lady Tou Wan in bronze, and fragments of sealing clay, dozens of disc-shaped gold ingots and gold ornaments with patterns in repoussé, bronze mirrors (Fig. 51), *wu-shu* coins, dice and tokens for drinking parties (Fig. 52) and fragments of very fine silk in plain weave, embroidery and silk damask as well as military weapons, armour plates and agricultural implements. One of the beautiful lacquer *ts'un* 樽 containers in fragmentary condition has been successfully reconstructed (Fig. 53). All these together with an enormous number of inscriptions are standard records and works of art for the middle Western Han period.

#### Pa-chiao-lang-ts'un 八角郎村 (WW, 76.7.57-59)

In and around Ting-hsien 定縣 to the south of Man-ch'eng, three other royal tombs of Chung-shan have been investigated. The one at Pa-chiao-lang-ts'un is a wooden chamber tomb with a main hall and a back chamber. The hall is partitioned into 3 compartments containing 13 horses and 3 carriages, some military weapons and mortuary pottery. In the back chamber is a coffin, which is composed of five layers one inside the other, surrounded by other funerary furniture including bronze vessels, lacquerware, inscribed bamboo slips and other objects. The tomb had been rifled and damaged by fire in antiquity, but a large number of valuable treasures are left behind by the intruders. The collection includes a jade suit similar to those used by Prince Liu Sheng and Lady Tou Wan. It is made up of 1203 pieces of jade sewn together with gold thread which is estimated to weigh about 2580 grammes. The head rest is constructed of wood and inlaid with pieces of jade to form a rectangular block slightly concave on top. Associated with the collapsed jade suit are a set of funerary jades, including a pair of *pi* discs, bronze and iron swords, bronze mirrors, a stone ink slab, a crossbow mechanism, gold ingots, *wu-shu* coins and others.

The *pi* discs are carved on both sides in two circular patterns, separated from each other by a corded ring. The inner circle is covered with grain pattern and the outer circle has four symmetrical dragon masks.

The hilt of the sword is designed as two pillars supporting a coiled dragon ring at the tip. The

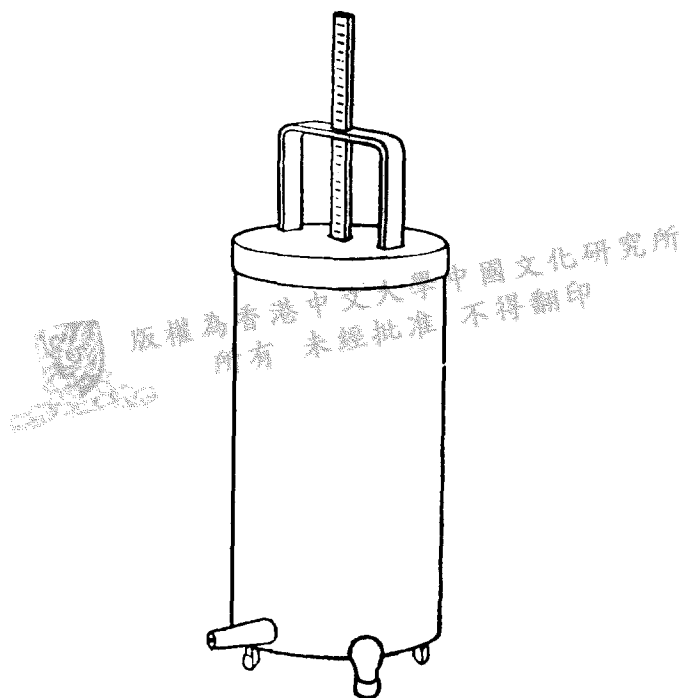


Fig. 50. Lou-tou waterlock, bronze, Man-ch'eng—11, 73.



Fig. 51. Linked arc mirror with floral designs and inscription, bronze, Man-ch'eng—  
KG, 72.1.17.

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Cheng Te-k'un



Fig. 52. Tokens for drinking parties, bronze, Man-ch'eng—11, 42.

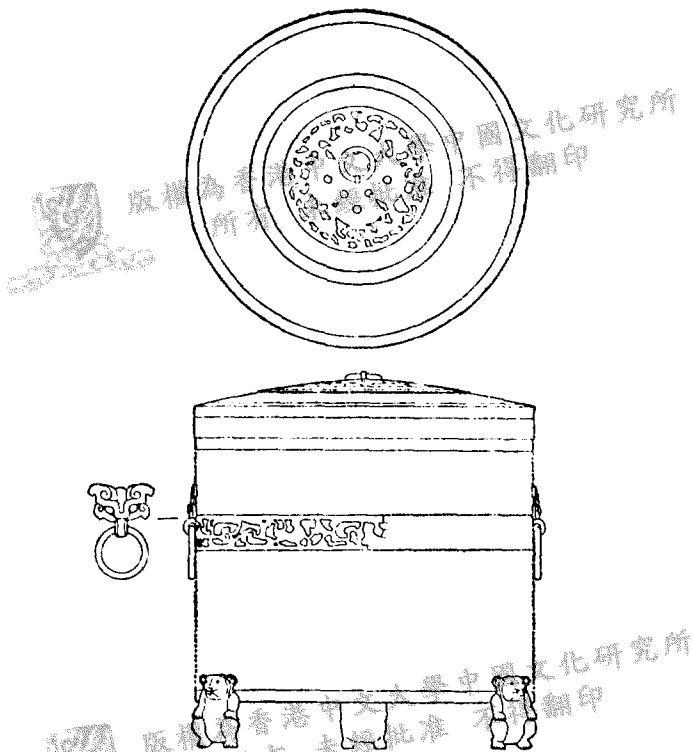


Fig. 53. Reconstruction of a lacquer lien box, Man-ch'eng—11, 38.



pillars themselves are also decorated each with a dragon coiling around it in relief and their mouth wide-open as if to devour the ring.

Inside a large *lien* box a bronze mirror with linked-arc design has been found. In the centre, the knob stands on a quatrefoil surrounded with 12 flat round beads. The linked arcs in relief prescribes a star pattern in the middle. This is further surrounded by a ring of inscription in 30 characters giving some moral maxims and instructions for the owner of the apparatus.

An extraordinary article is represented by a bronze tubular fitting in the shape of a piece of bamboo in four joints (Fig. 54). It is decorated with gold and silver inlay and studded with beads of turquoise. Each section has a background of misty mountains with all sorts of birds and animals, including winged human figures among the trees and flowers. The top picture has three men riding on the back of an elephant as the central theme; the second section shows a hunter on horse back turning round to take aim at a tiger; the third section depicts a man on a camel; while the bottom is dominated by a proud peacock with uplifted head and outstretched wings and tail, singing and walking in broad strides. Fine and delicate in design and meticulous and sensitive in workmanship it is indeed a splendid piece of art.

Among the damaged bamboo slips is a loose leaf from a memorial dated the second year of *Wu-feng* 五鳳. Therefore, the tomb should have been built after 56 B.C. and it seems evident that the owner of the tomb was Prince Liu Hsing 劉興 of Chung-shan who died in the first year of Sui-ho 綏和, i.e. 8 B.C. The remains of this tomb may represent the art and tradition of the late Western Han period.

#### Pei-chuang 北莊 (WW, 64.12.16-40; KX, 64.2.127-194)

The Chung-shan tomb investigated at Pei-chuang may be identified as the royal tomb of Prince Liu Yuan 劉淵 who was enfeoffed by Emperor Kuang-wu in 54 and died 36 years later in 90 A.D. It is a square brick structure partitioned into an entrance hall, front and main chambers and corridors on the three sides and housed in a large stone *kuo* chamber. There is also a small side chamber of brick by the tomb passage on the east.

The *kuo* chamber measure 20 × 20 × 8.40 metres high. The stone materials are all specially prepared each measuring roughly one metre in size and 0.25 thick and weighing about 300 kilogrammes. The walls of the *kuo* chamber are of one layer and the roof of three layers of stone and among the entire collection of more than 4000 pieces used in the construction, 174 are inscribed by incision or written in ink. The brief inscriptions give the names of the districts and workers who were responsible for these supplies. They came not only from the various districts in Chung-shan itself but also from neighbouring states. The bricks are also of special order being made of fine paste and baked hard in high temperature. They are in two shapes, oblong ones for the walls and fan-shaped ones for the roof. The latter are covered with mat-impressions in the bottom, inscriptions stamped on the side and in some cases written in vermilion on top. The stamped inscriptions denote simply the lengths and the size of the constructions, ranging from 7 to 20 *ch'ih* feet and the written ones, which are usually longer, give the position and the number of bricks used in the particular unit and sometimes also the name of the builder in charge. It is interesting to note that the biography of Prince Liu Yuan in the *Hou-Han-shu* mentions the fact that he spent enormous resources and mobilized thousands of labourers from 6 *chou* 州 districts and 18 *chun* 郡 prefectures to construct his grave. The archaeological relics have now substantiated the historical records.

In spite of the fact that the tomb had been rifled in the past, there remains enough material to testify to the richness of its mortuary goods. They include, as is usual for a royal member, a large quantity of pottery utensils, bronze and iron objects, stone and jade articles, gold and silver ornaments, coins and a few fragments of bone artifacts.

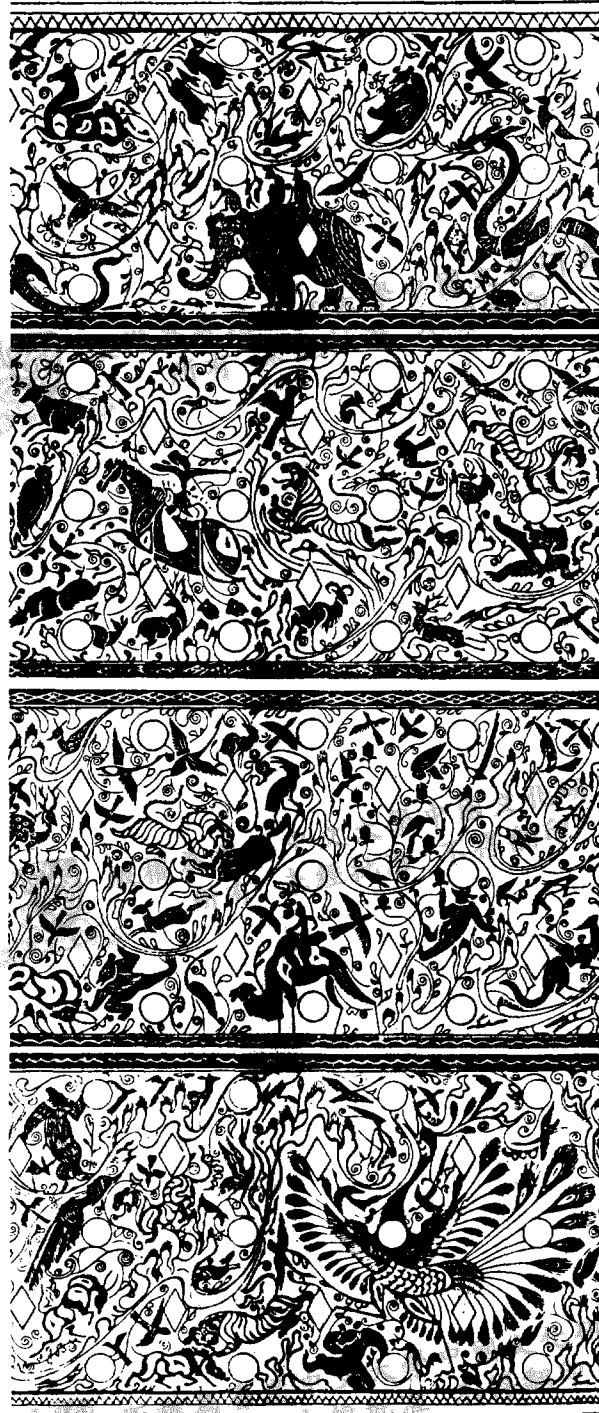


Fig. 54. Decorative designs of a bronze tubular fitting, inlaid in gold, silver, gold and turquoise, Ting-hsien—3, 62.

Among the 208 pieces of mortuary pottery of ordinary furniture, there are models of a two storeyed building, a granary, a well and a cooking range. The house is decorated with painted designs, and one of the cauldrons on the cooking range has an incised inscription reading *Ta-kuan fu* 大官釜, referring to the utensil used in the royal household.

The 124 pieces of bronze objects are mostly in fragmentary condition. They include 3 mirrors of the linked-arc type, a number of military weapons, a crossbow mechanism dated 26 A.D., 3 circular weights each in the shape of a resting tiger inlaid with silver and gold and all sorts of miscellaneous ornaments, some in beautiful openwork.

Apart from a collection comprising a jade suit made up of 5169 pieces of jade and a jade pillow for the prince, there remain 23 *pi*-discs and various types of jade fittings and ornaments, some in the shapes of the pig, cicada and tortoise. One of the *pi* discs is decorated with grain patterns on both sides and a large projected ornament with a pair of dragons galloping among the clouds in openwork at the edge (Fig. 55). The pillow has a circular depression on top and the surface is covered with a cloud pattern in fine lines. The *tai-kou* belt-hook is designed with the heads of a tiger and a dragon, one at each end and the body is covered with fine curly designs. Most of these ornaments are of splendid workmanship. They may be taken to represent the art of the early Eastern Han period.

#### Pei-ling-t'ou-tsun 北陵頭村 (WW, 73.11.8-20)

The Chung-shan tomb investigated at Pei-ling-t'ou-tsun to the south of the Ting-hsien City, has been identified as the tomb of Prince Liu Ch'ang 劉暢 who died in 174 A.D. Partitioned into a main hall, two back chambers and two side chambers the entire burial structure is constructed of bricks and each of the compartments has a saddled roof. It is a twin burial with the western back chamber for the prince and the eastern one for his wife. As the tomb had been rifled in antiquity and the roofs had collapsed, the remaining mortuary furniture has been found in total confusion and all the pottery in fragmentary condition.

In clearing the messy remains in the tomb more than 1,100 gold, silver, bronze, iron, jade, pottery and bone articles and no less than 1,000 pieces of jade and 400 pieces of white marble have been found. The latter were originally sewn together with silver or copper thread respectively as the jade or marble suits for the royal couple.

Among the 80 pieces of gold objects are 2 *pi-hsieh*, a dragon and a group of sheep, fabricated in gold wires and inlaid with semi-precious stone. The rest are mostly small ornaments and inlaid material in all sorts of animal forms, floral elements and geometric shapes. The 25 pieces of silver work include an oval silver box decorated with a quatrefoil design on the cover and various fittings and fragments of inlaid works. Apart from two ovoid vessels with chained handles, most of the bronze articles are fittings and some of them gilded. There is also a small discoidal plaque with a star-shaped design in relief, which is rather unusual. Iron objects are also very common. There are knives and swords, axe and chisel, spear and hook, pincers and cogwheel. Some of these are meticulously inlaid with gold. Among the 19 mirrors one of them is also decorated in this fashion, indicating that iron was widely used in jewelry work in the Later Han.

The jade collection includes some unusual pieces of carving. A small screen, 16.5 centimetres high and 15.3 centimetres wide, is made of 4 pieces of jade, two standing vertically to support two decorative plaques set horizontally one above the other. The two support pieces are each composed of two *Yü-sheng* 玉勝 on top of each other, which is a disc flanked by two angular projections like wings one on each side. In the centre of the disc is a rectangular perforation making a total of four holes in the two supports for the setting up of the two plaques. The discs are each decorated with a coiling dragon in openwork surrounding the perforation. The plaques, rectangular in shape with a rounded top, are also carved in openwork. The top panel represents a picture of Tung-wang-kung,

sitting on a low platform attended by pairs of **fairies**, phoenixes, birds, unicorns and other auspicious creatures. The lower one is occupied by Hsi-wang-mu sitting also on a low platform flanked by the Sun and the Moon and attended by pairs of **fairies**, tortoises and bears. The plaques have each a pair of perforated projections on both sides **which** may be inserted into the perforations of the supporting stands, making them a screen-like **ornament** or amulet.

Most of the other jade objects are also **meticulously** carved in openwork. A *pi* disc (Fig. 56) is decorated with four galloping dragons around the rim, two on the two sides and a pair holding a *huan* ring with their mouths on top. The **head** of the left dragon is portrayed in its side view while that of the right in its front view. The *pi* disc, covered with bean-sprout pattern, is itself designed with plain broad bands in the middle and around the rim. They overshadow the fine, spotted pattern in between them and this **seems** to be a definite departure from any of the earlier style in shaping the disc. There are also a **number** of small *pi* discs, *huang* disc segments, human figures and various types of fittings all in **splendid** workmanship. A group of small amber amulets in the forms of crouching animals are rather **cute** and attractive.

The pottery pieces from Pei-ling-t'ou-ts'un are either of the grey or red ware. The grey ones, sometimes baked in high temperature, are **covered** with a greenish hard glaze, while the red ones, a soft green glaze. The recognizable shapes are various types of household utensils and furniture, animal and human figures. Two riders, one on a camel and the other on a goat are worth noting. These animals seem to have been introduced as riding animals in the late Eastern Han.

Wang-tu 望都 (WW, 54.5.96-98; 54.10.55; 54.12.47-63; 56.2.58; 59.12.31-32; KG, 58.4.66-71; 59.4.197-200; 59.6.280-81; 59.11.639-40; 5)

In the early 1950s, two very elaborate brick tombs have been investigated at Wang-tu. The larger and more complex one has been mentioned in an earlier article (1, 242). Both of them have series of paintings on the walls of the chambers but owing to robbery in the past and intrusion of water and mud they are badly damaged and the remaining mortuary furniture also left in a confused and fragmentary condition.

Judging from the location of the tombs, the inscriptions and paintings on the wall, and a written contract for the purchase of the burial ground, Tomb I, which seems to have been constructed around 132 A.D., may be attributed to Sun Ch'eng 孫程, the Earl of Fu-Yang 浮陽侯. The *Hou Han shu* records that before he died, the Earl petitioned the Emperor to give permission for his brother, Sun Mei 孫美 to inherit his state, but he also split it into two halves and gave one to his adopted son Sun Shou 孫壽, who succeeded him as the Earl of Fu-yang. As Tomb II was built some 42 years later than Tomb I, in 174 A.D., it is therefore more likely that it was the tomb of Sun Shou. The underground architecture is in identical fashion and similar burial customs were practised, presenting typical examples of this type of burial in Lower Huang-ho in later Eastern Han times.

The most important relics uncovered from the Wang-tu tombs are the wall paintings. The surface of the brick walls are prepared with a thin layer of white plaster and divided into two horizontal sections. On the top level are a group of petty officials, probably the subordinates of the deceased. They stand or sit apart from each other without any background and each labelled with his own title. A few of them are accompanied by their attendants and some domestic utensils. The lower section, which is lower in height is devoted to a series of domestic and wild animals and birds, painted individually and labelled with their respective names. One of the pictures depicts a wine vessel with the name of its contents. The figures are first outlined with fine and bold brushstrokes in black and then painted in red, blue and yellow resulting in brightly coloured compositions. The ceiling of the passage way between the front and the main chamber of Tomb I is decorated with a scene of the immortal world where a large number of birds and animals, joyous

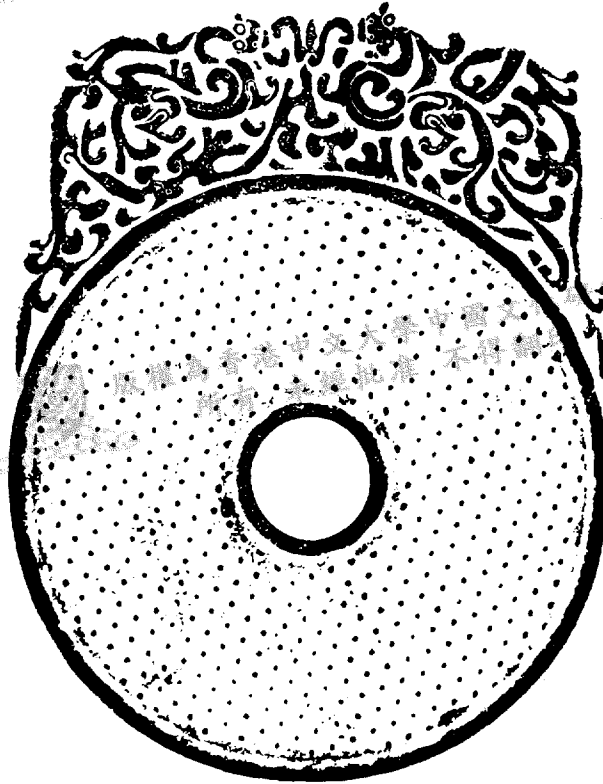


Fig. 55. Decorated pi disc, jade, Ting-hsien—KX, 64.2.145

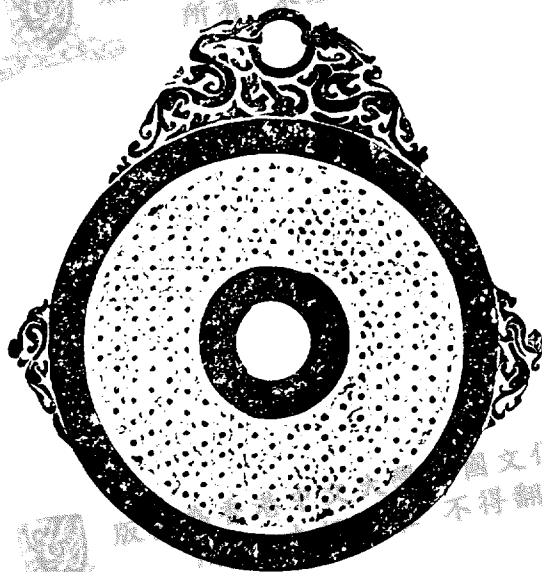


Fig. 56. Decorated pi disc, jade, Ting-hsien—WW, 73.11.11.

and carefree, flying in pursuit of one another among the clouds. Delicate and elaborate in composition the painting is executed in fine, lively brushstrokes.

These splendid works of art are matched with a pair of painted white stone pillows from Tomb II. Elongated in shape, each of them measures 35.3 × 11.6 × 11.2 centimetres high. It is made out of 7 horizontal bars held together with 3 hexagonal pieces one in the middle and two at the two ends. The latter are provided with mortises at the edges and the former with perforations also at the edges so that they can be assembled and nailed together to form the pillow. The two end pieces are decorated on the outside with a pair of phoenixes standing chest to chest and beak to beak, upholding an herbage of immortality in between them (Fig. 57a). On the inside are the Deities of the Four Directions with the White Tiger in the centre, surrounded by the Red Bird on top, the Black Warriors below and a pair of Green Dragons, one on each side. The protruding edges are covered with tooth-shaped geometric patterns. The hexagonal piece in the centre depicts the procession of Hsi-wang-mu and Tung-wang-kung. They appear each on one side, travelling among the clouds, attended by their respective entourage including a three-horsed cloud-chariot (Fig. 57b). The 10 horizontal bars on the pillows are also painted in similar fashion, with diamond-and-spot patterns on the sides, scenes of audiences in the heavenly court on the surface and some riders, birds and animals, galloping in the clouds on the back. The four horizontal bars at the base have each a scene of the heavenly audience on the surface and some combating dragons among the clouds on the bottom side. They are all fine pieces of work, intricate and delightful in execution.

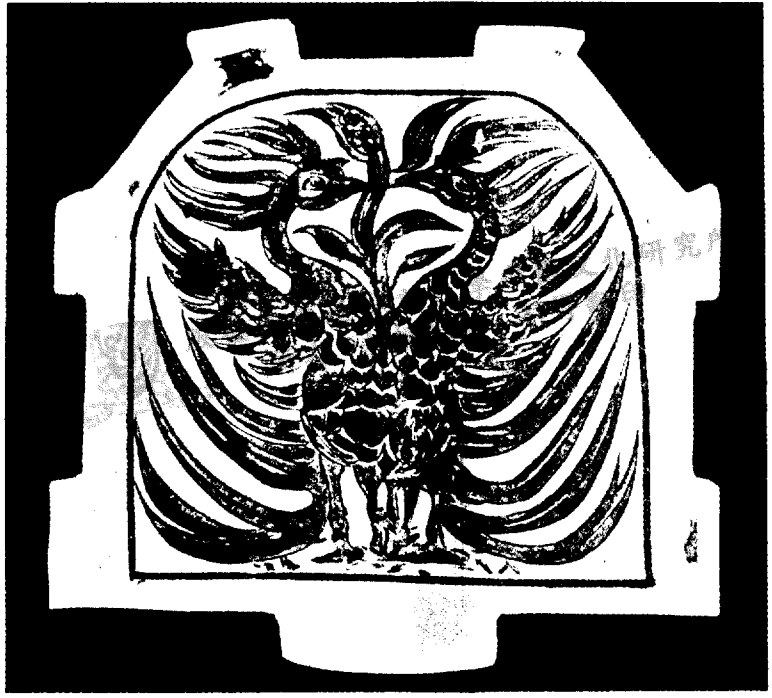
Among the remaining mortuary goods of the tombs of Wang-tu, some interesting objects may be mentioned. Tomb I has yielded a pottery well with an elaborately curved framework for the pulley over the well-head; a three storeyed tower, complete with roofs, brackets and verandahs (Fig. 58), and a low stone couch and a stone chess-board with 289 squares on the surface.

The popularity of stone mortuary furniture in this area may also be shown by a large number of stone objects found in Tomb II. There is a rider on horse-back who carries a pair of fish with his right hand. Standing on a rectangular platform, the sculpture measures 81 × 27.5 × 76.5 centimetres high. It is chiselled in one piece, simple and solid in workmanship and crude but forceful in expression. Some remaining patches of pigment on the surface indicate that the figure was originally detailed in colour.

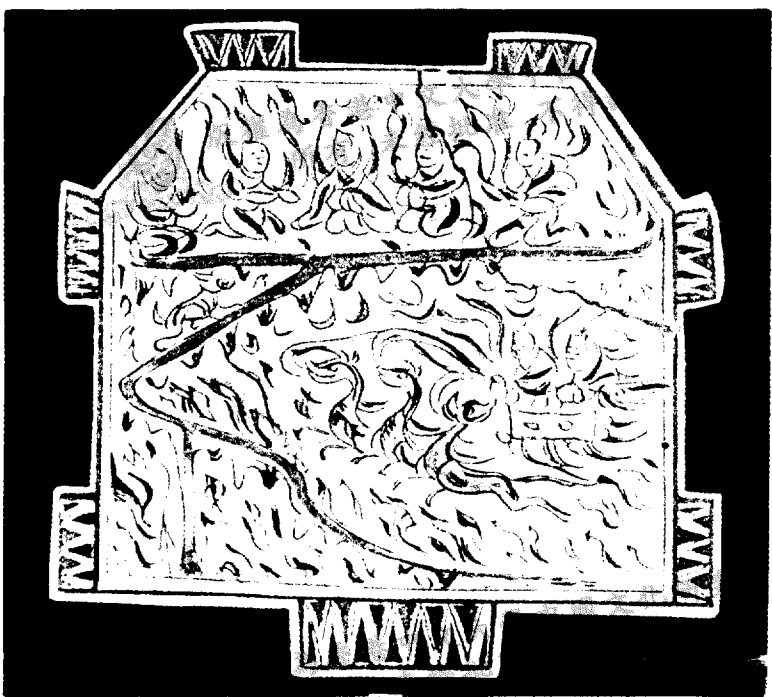
The other stone mortuary furniture include a rectangular couch, a low table also rectangular in shape, a round pedestalled lamp, two round, three rectangular and two square tablets which were probably used for grinding. All these are simply cut or trimmed without any elaboration. Besides, there are two circular covers with prominent animal ornaments. One of them has a lion in the round standing on it, also crude but powerful in expression while the other is carved into a low dome with seven dragons dancing in a circle around a pillar. Around the base is a band of curly pattern and the dragons rise from the edge and raise their heads together to join each other at the top of the pillar. The ornament depicts a graceful whorl in openwork (Fig. 59). The top of the pillar is decorated with an incised *wu-shu* coin.

Among the white marble mortuary ornaments is a set of amulets for dressing the corpse: a cicade for the tongue, pairs of plugs for the ears and nostrils, and a pair of oval shades to cover the eyes. These have been found in association with 452 marble plaques, square, oblong and triangular in shape which are remaining fragments of a jade suit. All the pieces are perforated at the edge for assemblage with copper thread. Besides there remain a pair of reclining pigs and three perforated beads.

Most of the pottery models and vessels recovered from Tomb II in Wang-tu are also decorated with painted designs. They are usually executed in the style of lacquer work. Apart from a wide variety of household utensils and human and animal figures, there are several types of multi-storeyed buildings, simple and complex lamps, incense burners, water wells and others. The grey,



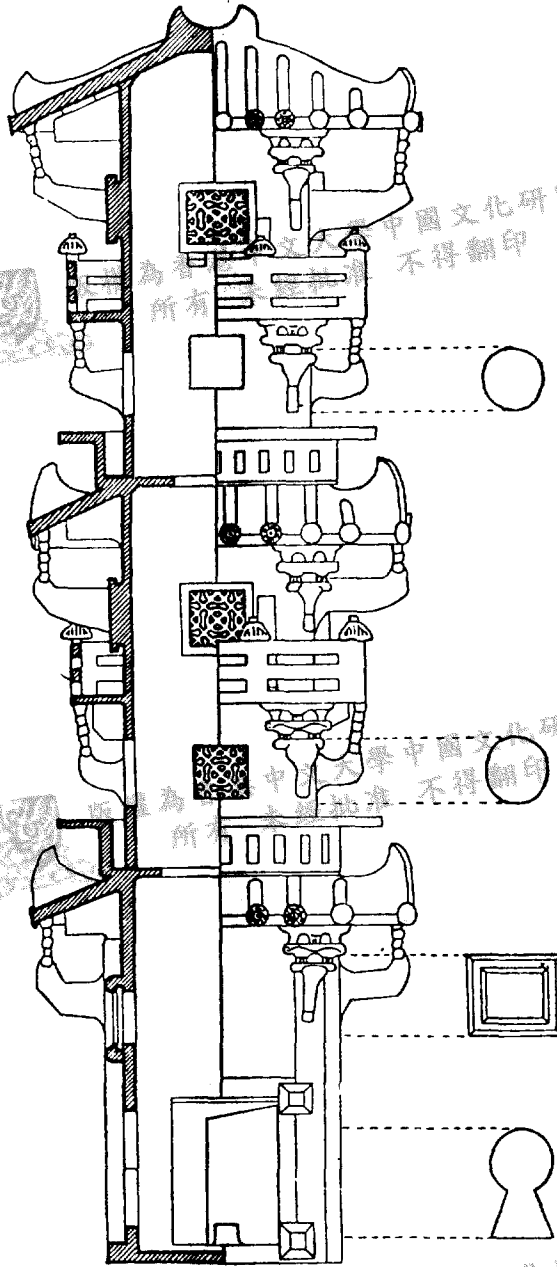
a



b

Fig. 57. Two painted designs of a white stone pillow, Wang-tu—5, 29.

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Fig. 58. Reconstruction of a pottery tower, Wang-tu—5, 44.



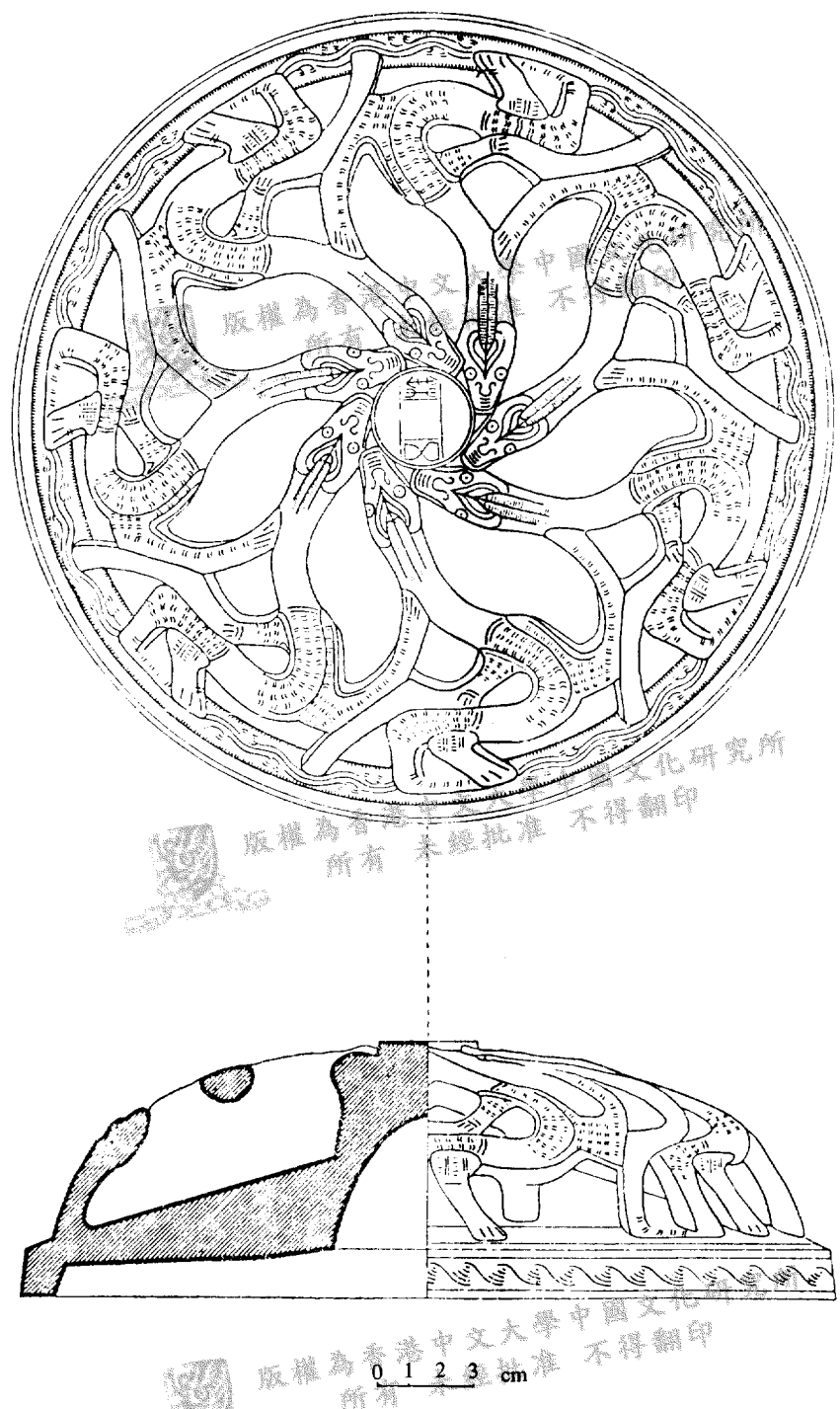


Fig. 59. Dancing dragons design in openwork of a stone cover, Wang-tu—5, 31.

red and white wares are all represented.

The metal objects and lacquer wares are mostly in fragmentary condition, but the collection of copper coins, mostly of the *wu-shu* denomination amounts to 597 pieces.

It remains to be noted that an inscribed agreement in the purchase of the burial ground has been found also in fragmentary condition. It is a rectangular pottery tablet 38 × 20 centimetres in size with a thin layer of white plaster on its surface. The document is composed of more than 300 characters in 10 lines written in red, but a quarter of the text had been rendered obscure. According to the excavators, the incomplete statement of the date may be attributed to the 5th year of Kuang-ho 光和五年, that corresponds to 182 A.D. It is evident that the incorporation of this type of document in ancient tombs was already quite popular towards the end of the Han dynasty.

**Hsiao-yen ts'un 小沿村 (KG, 80.1.52-55)**

In 1978, the tomb of Chang Erh 張耳 was found at Hsiao-yen-ts'un in Shih-chia-chuang 石家莊. He was one of the lieutenants of Liu Pang in his campaign against Ch'u and the establishment of the Han dynasty. As a result he was enfeoffed as the Prince of Chao 趙王 in the 4th year of the new dynasty. He died the next year in 202 B.C. The magnitude of the burial mound, the structure of the wooden chamber and the richness of its mortuary furniture indicate that it was a tomb of the royal rank. Besides, among the remains is a personal seal of the prince in bronze, reading *Chang Erh*. It appears in the Chan-kuo tradition (Fig. 60).

Like most of the important ancient tombs, the tomb of Chang Erh had been robbed and partly set on fire in the past. Apart from the prince's personal seal which has been found by the head on the left, the remaining mortuary furniture comprises fragments of bronze mirrors, bells, *ting* tripod and other utensils and belt-hook. Among these 85 *ling* 鈴 bells together with their racks have been collected and restored.

The bells are all of the small type, common ever since Shang times. It has an oval section, a curving and concave lower profile or mouth, pointed at both ends, a shoulder which seals the bell of the top, a clapper suspended from the middle of the roof and a loop on top for hanging. They are roughly of the same size, the largest being 6.5 centimetres high and 6.5 centimetres wide while the smallest, 5.3 × 5 centimetres. The bell racks are shaped like *huang* disc-segments, 15.6-16.8 × 1.8-2.2 centimetres in size, each with four perforations, one on the top edge in the middle while three in the bottom also along the edge. In some cases the perforations are shaped like loops projecting from the edge. Although the system in which these musical instruments were assembled has yet to be determined, the relics give enough evidence to show that a special type of musical performance was in fashion in Former Han times. The northern states of Yen and Chao in China was famous for their gallant and chivalrous spirit. What a jovial and energetic atmosphere must have been produced when hundreds of these bells were played at the same time.

The tomb of Chang Erh has also yielded a jade *pi* disc, 6 pieces of ivory *liu-po* chess pieces, a pottery *kuan* jar and a *hu* vase. There is also a skeleton of a dog on which was tied a small bell 4 × 4 centimetres in size. To decorate a pet with a bell was common practice ever since Shang times.

**Pei-sung-ts'un 北宋村 (WW, 55.9.145-6; 59.1.53-56; KG, 59.7.350)**

In and around Shih-chia-chuang a large number of Han tombs have been reported. They are all common rectangular pit or brick-chambered burials with mortuary pottery of the ordinary types and a few small pieces of bronze objects. Some elaborate ones have been found in Pei-sung-ts'un. One of these is built of large bricks and the mortuary pottery include models of house, human figure, chicken, dog, flanged cup, nine-branched lamp associated with some *wu-shu* coins. Two others have a number of side-chambers and the remaining mortuary objects represent not only pottery and bronze but also iron, bone and lacquer though mostly in damaged and fragmentary

conditions.

Tomb I has yielded a few pieces of bone fittings, which are meticulously carved in dragon design. They are probably parts of hairpins, adorned with gilt bronze and inlaid with vermilion showing that bone carving was also popular in Han times (Fig. 61).

The contents of another brick tomb investigated at Ch'iao-tung 橋東 near the Shih-chia-chuang railway station may also be noted (WW, 59.4.72). Among the common types of mortuary pottery, bronze and iron, there are some interesting objects. A wheel-made ovoid jar has an additional mouth-rim on the shoulder. In this way water may be filled in between the two rims to render the vessel into an air-tight pickle jar. Another four-eared jar with a cover is made of white paste, fired at high temperature and decorated with a thin layer of yellowish green glaze. It has been recognized as a *tz'u* 瓷 porcelain ware. A crossbow mechanism is decorated with fine geometric and bird patterns in silver inlay. And a bronze mirror carries a benediction: *wei-chih san-kung* 位至三公, meaning "[May you rise] to the rank of the three dukes".

All these together with the construction of the burial chambers seem to indicate that most of these Shih-chia-chuang tombs are late Eastern Han in date.

Before leaving Hopei, it remains to be mentioned that a large number of common Han tombs have also been reported in the south from Ching-hsing 井陘 (WW, 54.5.98), Chao-hsien 趙縣 (WW, 54.7.124), Hsing-t'ai 邢台 (WW, 59.9.66-67), Wu-an 武安 (KG, 59.7.343-345), Tsan-huang 贊皇 (WW, 57.1.78), Han-tan 邯鄲 (WW, 59.7.72) and Tz'u-hsien 磁縣 (KG, 59.1.24-25). As a whole Western Han is represented mostly by rectangular pit burials, while Eastern Han by brick chambers. At Wang-lang-ts'un 王郎村 in Han-tan some of the rectangular pits have been found to contain wooden or pottery coffins in the Chan-kuo fashion, with painted pottery vessels and figurines and hard stone carvings of beads, small frogs and human figures. In Hsing-t'ai, the mortuary pottery shows that yellow glaze has become more popular in late Eastern Han tombs. In the mountainous region of Tsan-huang burial chambers constructed of 6 or 8 large stone slabs are common but the mortuary furniture remains similar to those found in brick tombs.

### Shantung

Han tombs found in and around Tsi-nan, the capital of Shantung, may be classified into two periods. The rectangular pit burials belong mostly to the Western Han while a large number of the brick chambered burials belong to the Eastern Han.

#### Wu-ying-shan 無影山 (WW, 72.1.81-82; 72.5.19-24)

In the spring of 1969, a group of 14 rectangular pit burials was excavated at Wu-ying-shan in the northern suburb of the city. Seven of them are of the *erh-ts'eng-t'ai* 二層台 platformed type while the walls of two are reinforced on the two sides with simple brick structure. Most of these burials had been disturbed in the past, but the remaining mortuary pottery has been found associated with only *ssu-shu* 四銖 and *pan-liang* coins which were in circulation before the issue of *wu-shu* during the reign of Wu-ti in 118 B.C. They consist of *kuan* jars, *hu* vases, *p'an* basins and *ih* ewers common in the Chan-kuo and Ch'in-Han periods.

A number of outstanding examples have been collected from Tomb II, which is the largest in the group, measuring 3.76 × 1.65 metres in size. In the front part of the burial there is a pair of pigeons and in the middle a carriage and a feasting party who are being entertained by a troupe of musicians, dancers and acrobats. The scene is modelled on a rectangular tray, 67 centimetres long and 47.5 centimetres wide. The pigeons, one white and the other red are both standing with outstretched wings. They are detailed with feathers painted in ink. One of them carries a pair of

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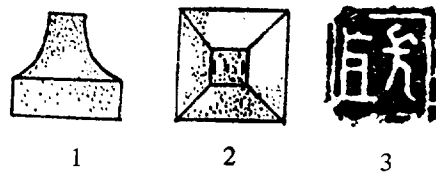


Fig. 60. Seal of Chang Erh, 3 views, bronze, Shih-chia-chuang—KG, 80.1.53.



Fig. 61. Some ornamental fittings, bone carving, Shih-chia-chuang—WW, 59.1.53.

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painted *hu* vases on its wings each with a three-knobbed cover and the other, a pair of painted *ting* tripods, each of which has the legs in the shape of human figures and mushroom-shaped knobs on the cover. Between the tripods are three human figures, two standing face to face in front and the third holding an umbrella behind. They are also painted in white, red and black. They are unique in mortuary pottery models.

The carriage has five horses, two red in front, followed by 3 white at the shaft. The cover and the wheels are all painted red.

Originally the feasting scene was composed of 22 human figures each dressed in oval ceremonial caps, standing in a row on the right. According to the rituals prescribed in the *I-li* 儀禮 they should have been provided with pots of refreshments, but such equipment is missing here. On the left there are four standing figures also in a row, each with his hair done in the same fashion as the musicians in a vertical ring on the head. They were probably members of the orchestra in reserve. Eight musicians, one of them is now missing, are located in the background with their respective instruments including drums, bells, *sheng* 笙 reed-pipe and *se* 瑟 string instrument. In the middle is the stage where a conductor, two dancers and four acrobats are giving their respective performances. Feasting scenes of this type had often been found on tomb bricks, stone bas-reliefs and wall paintings of the Eastern Han but the Tsi-nan group is the first of its kind reported from the Western Han. The bells which are suspended from a rectangular frame were modelled after the bronze originals, a large number of which have been recovered from the tomb of Chang Erh in Shih-chia-chuang, Hopei.

#### Ta-kuan-yuan 大觀園 (KG, 55.4.48-50)

The Eastern Han tombs of Tsi-nan may be represented by the brick and stone chambered burial discovered at Ta-kuan-yuan in a busy part of the city. It is composed of three chambers in a straight line, covering a length of about 7 metres. The front chamber is built of large stone slabs while the two others mainly of bricks. The stone doors are covered with standing human figures in low-relief; the lintel has a stylized head of a ram in high-relief, flanked on two sides each by a group of 6 kneeling figures; the ceiling is decorated with an eight-pedalled flower in the centre, surrounded by groups of human and animal figures; and the walls on the east and west are occupied by the pictures of the Green Dragon and the White Tiger also in low-relief. The bricks, 33 × 19 × 9 centimetres thick, are grey in colour and decorated with geometric and floral designs in relief but some of them had been rubbed down on one side in order to fit them with the others in construction.

The tomb seems to have been rifled several times in the past and the mortuary furniture is left in a confused and fragmentary condition. Apart from a few *wu-shu* coins, bronze mirror and carriage fittings, lead ornaments and iron rings, the pottery objects include household furniture: table, lamps and house roofs; daily utensils: *hu* vase, *tsun* pot, *tieh* saucers, *lien* containers, *hsi* basins, *pei* cups, *po* and *wan* bowls and models of dogs, chicken, goose and pig. They are mostly of the common grey ware, but some in red or white paste. Most of them are painted and the designs seem to suggest that they are imitations of lacquer works.

#### P'u-chi-chen 普集鎮 (KG, 55.6.33-39)

In clearing a group of more than ten badly damaged Han tombs at P'u-chi-chen in Chang-ch'iu 章邱 to the east of Tsi-nan, one of them has been found to be reasonably preserved compared to the rest. The tomb which is composed of two large and a small side-chamber was built of a combination of stone and bricks and the floor paved with large pebbles. Most of the stone slabs are decorated with pictures in low-relief. The lintels have each a ram's head in the middle, flanked on both sides with groups of fish, monkeys, dragons and eagles. The door-posts are covered with the

White-tiger on the right and the Green-dragon on the left each accompanied by a standing human figure. The leaves of the doors are featured each with a masked ring-knocker with a pair of fish inside the ring and four small birds in the four corners. The structure of the entrances presents a rather impressive sight.

The mortuary objects collected at P'u-chi-chen include all sorts of pottery and metal articles in fragmentary conditions. Pottery models of household goods are represented by the *yü-hsiang* cup, *hu* vase, *kuan* jar, *lien* box, *p'iao* ladle and *shao* spoon; lamp and cooking range, a cook with working board; well, pigsty and dog. They are made of red, grey or white paste, the red ware being usually covered with soft green glaze. In form and style most of them may be ascribed to the late Eastern Han period. There are also a large number of *wu-shu* coins, silver rings and iron nails.

#### Lüan-chen-ts'un 樂鎮村 (WW, 58.4.34-36)

In the investigation of the ruins of a stone chamber tomb at Lüan-chen-ts'un in *Fei-hsien* 肥縣 to the south of Tsi-nan, two magnificent stone carvings with splendid pictures have been recorded. The material is of fine green stone with a smooth surface, and the pictures are simply drawings translated with fine and bold lines and emphasized with dots on the stone surface. The incision is accurate and lively recalling paintings of the Eastern Han. (Figs. 62a and 62b)

The two pictures, measuring 152 X 70 centimetres high, are planned in the same fashion. They are bounded on top and on the two sides by a heavy border which is composed of two or three layers of geometric designs. One of them is enriched with a row of hanging curtain under the border on top. The main composition depicts a house in a large courtyard inside an open gateway, with a pair of gate-towers one at each side. The houses are of two storeys, one of them having been provided with stairways on the two sides to reach the upper floor and the other, an isolated rectangular platform at its right side. All sorts of human activities are portrayed in and around the building in the compound. These are arranged in five horizontal levels depicting scenes of processions of horse-riders and carriages and military practices, hunting and fishing and visiting, feasting and entertaining. Among the participants are such mythological figures as Fu-hsi and Nü-kua and others. There are also stylized trees, and various types of birds and animals, a horse hitched to a naturalistic tree and a carriage drawn by three fish. And above all, on one of the gate-towers is an inscription of 26 character in two lines, which records the fact that the tomb was built by Chang Wen-ssu 張文思 for his father in 83 A.D. In the typical style of Han *li-shu* 隸書, the carving of the calligraphy matches beautifully with the graceful and elegant style of the painting. (Fig. 62b)

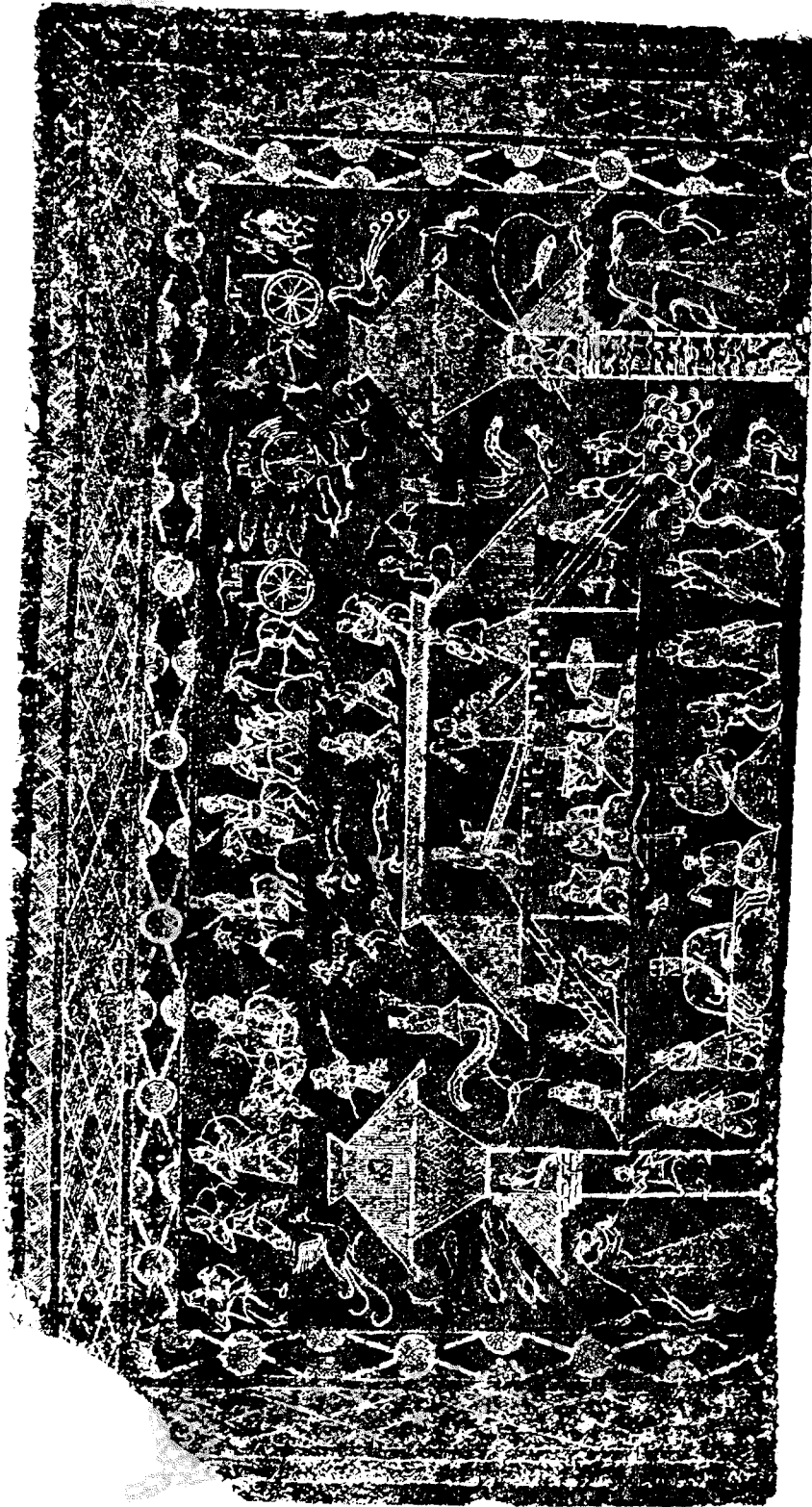
#### Yü-ch'eng 禹城 (WW, 55.6.77-89)

Among the ancient sites in Yü-ch'eng to the north of Tsi-nan, the most outstanding one is a large brick tomb located near the railway station. It has 13 burial chambers of all sizes with the main entrance constructed of common limestone. The lintel and door posts are decorated with carved designs of hanging curtains, hills and cloud scrolls while the doors with animal-masked ring-knocker. The carving is coarse and crude. The bricks are mostly decorated with moulded or incised geometric patterns and a few with inscriptions. The remaining pottery consists of various types of common household furniture and a number of small and fragmentary metal artifacts and fittings have also been found. The only unusual article is a complex standing lamp in the shape of 12 branched lamps on a conical pedestal and a *po-shan-lu* censer with a bird on its cover on top. The pedestal is decorated with a circular hole and a crescent perforation in open work representing probably the Sun and the Moon. Soft green glazed wares are also quite common. The construction of the tomb, the style of the inscriptions and the mortuary objects are all of the late Eastern Han period.



a

Fig. 62 a and b. Relief slabs of Fei-ch'eng, Shantung, Eastern Han—*WW*, 58.4.35-36.





**Niu-pao-t'un 牛堡屯 (WW, 57.10.80)**

Another badly damaged stone chambered **tomb** has also been cleared at Niu-pao-t'un in Hui-min 惠民, northern Shantung. In the operation **some** decorative carvings, especially those at the entrance have been recorded. The pictures are mostly **simple** in compositions, notably ring-knockers on the door and galloping dragons on the beams. **The** most elaborate one is a procession scene depicted on the lintel, the group being headed by a human figure on foot, followed by three riders and three carriages and ended with a figure standing at attention. The style of execution is reported to be similar to those of Hsiao-t'ang-shan 孝堂山 at Fei-ch'eng in the same province (WW, 61.4/5. 45. Fig. 63)

**Li-ts'un 李村 (WW, 55.10.123-24)**

Further north in Lo-ling 樂陵, several Han **brick** tombs have been salvaged at Li-ts'un. The remaining mortuary furniture are mainly of green-glazed red earthen ware representing household articles such as plates and cups, low-table and **vases**, lamp and censer, house and carriages, and human and animal figures. In one of the larger **tombs**, the building materials are decorated with moulded designs of horse riders, carriages and houses or coins and geometric patterns. The building was labelled as *ma-ts'ang* 馬倉 stable and the carriage *chun-ch'e* 君車 his excellency's carriage. All these were common in the burial practice of the Eastern Han period.

**Fang-pei-ts'un 坊北村 (WW, 56.12.34-38)**

In clearing the ruins of a brick chambered **tomb** at Fang-pei-ts'un in Yi-hsien 掖縣 which had been rifled and damaged in the past, a number of **interesting** relics have been salvaged. Among the metallic objects is a bronze foot ruler, 23.6 × 2.2 × 3 centimetres in size. It is divided into two equal parts, which are sub-divided into two and **five** units respectively. The larger ones measure 5.3 centimetres each and the smaller ones, 2.36 centimetres. The ruler is fully gilded and elaborately decorated with fine incised designs of human and **animal** figures, horse-drawn carriage and cloud scrolls. Other gilt bronze objects include a knob in the shape of a phoenix inlaid with 25 small bits of amber and turquoise and some decorative **fragments** which are remnants of lacquer vessels. The bronze objects comprise all sorts of household **utensils** such as *hu* vase, *lien* box, *hsi* basins, *hsien* steamer, chain-handled vase, mirror, censer, lamp, **iron**, crossbow mechanism, tablet, animal-mask and knob fittings, coins and corroded iron mirror. **There** are also a small group of pottery vessels of brown-glazed red ware and grey ware with **incised** geometric pattern and painted white. The building materials are invariably impressed with **human** and animal figures and all sorts of geometric designs in low-relief. (Fig. 64) One of them which **had** been broken into two has a long inscription loosely incised on the front and the left side. **The** damaged text reads like a funeral ode used in the sacrificial ceremony.

**Liu-kung-ts'un 留公村 (KG, 56.5.16-19)**

Among the Han tombs investigated at Liu-kung-ts'un in Fu-shan 福山, a small tomb deserves more than a passing notice. Structurally it is **composed** of two slightly oval chambers with rounded roofs. They are connected with a short passage **and** there is a rather long entrance passage in front which is sealed at the gate with bricks. **The** door way is constructed of decorated stone with pictures of human figures, lion and deer, horse **and** carriage in low-relief. The bricks are mostly impressed with geometric patterns also in low-relief and the walls and roofs are partly reinforced with slabs of stone. The tomb had also been rifled **in** the past and the remaining furniture includes a stone low table and a stone bed. All these **features** indicate that the burial was late Eastern Han in date.

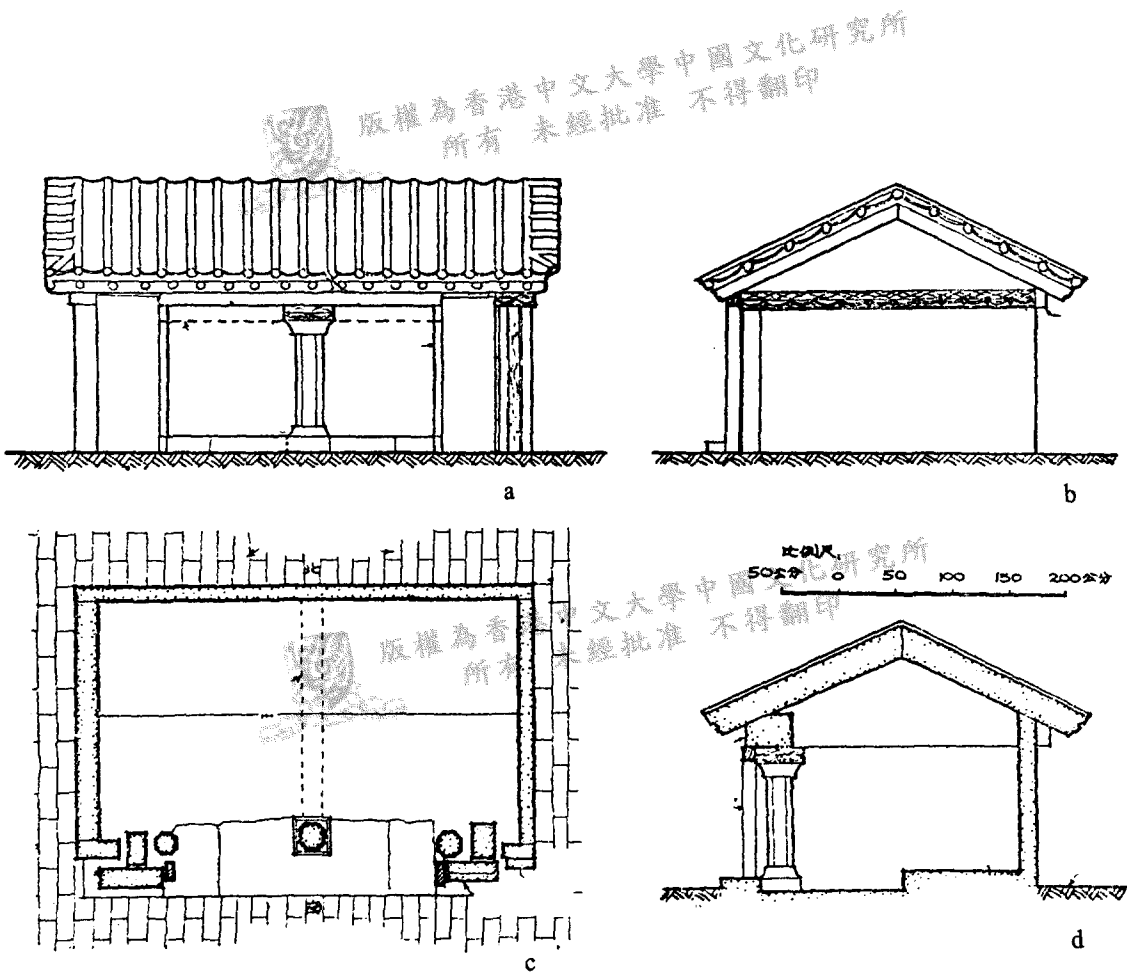


Fig. 63. Stone burial shrine of Hsiao-t'ang-shan, Shantung—*WW*, 61.4/5.45.

- a. Front view.
- b. View from the east.
- c. Ground plan.
- d. Cross-section from the middle.

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Fig. 64. Some brick designs of Yi-hsien, Shantung, Eastern Han—*WW*, 56.12.38.

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**Shih-yang-ts'un 石羊村 (KX, 57.1.127-131)**

Among the five rifled and damaged tombs located at Shih-yang-ts'un in Wen-teng 文登, two have been investigated. They are both wooden chambered burials and the mortuary objects unearthed are mainly of lacquer wares, which are mostly household utensils, bowls and cups, large and small basins, round and oval boxes, a tiger-shaped pot, and wooden comb and staff. Besides, there are a few bronze vessel, a tortoise shell hair pin, several bars of lead and a dozen painted pottery vases. The last types of furniture are each labelled with the names of their contents, namely *pai-chiu-ch'i* 白酒器, pot of white wine, *lao* 膠 undecanted wine and others. The excavation was made in 1955 and so far collections of lacquer wares and inscribed painted pottery vessels have been unearthed here in Shantung for the first time. The material may be attributed to the Western Han in date.

**Shui-kou-t'ou 水溝頭 (WW, 59.4.6)**

In Lai-hsi 萊西 some wooden chambered burials have been reported at Shui-kou-t'ou. The group of lacquer vessels recovered here are better preserved than those from the site just mentioned. They include a wide variety of boxes, large and small, round, oblong and horse-shoe in shape and a flanged oval cup. Some of them are fitted with bronze ringed handles, inlaid with silver and gold and painted with lively cloud-scrolls. There are also a bronze mirror, a *hsi* basin and several *wu-shu* coins. All these belonged to the Eastern Han.

**Tai-shu 岱墅 (WW, 80.12.7-16)**

The excavation of two more wooden chambered burials at Tai-shu in the same district has produced a richer variety of grave goods than those from the two preceding sites. In Tomb 1, a group of 76 lacquer vases, 3 bronze objects, 12 pottery vessels, a collection of jade carvings including 2 *pi* discs, 2 *p'ei* 佩 pendants and a set of corpse dressing units, 3 horn hairpins, 9 agate beads, four wooden combs, 2 lumps of sealing clay and 7 pieces of silk fabrics have been listed. The contents of Tomb 2 are even richer. The lacquer includes cups and bowls, plates and saucers, boxes and ladles, table, *se* musical instrument, *liu-po* chess boards and pieces, and an unusual tortoise shell box with hinged cover. The latter is in the shape of a crouching elephant with wide open mouth and the body painted in fanciful designs of black, red and yellow lacquer. (Fig. 65) There are also all sorts of household furniture and personal belongings, vessels, instruments, mirrors and belt hooks in bronze, tools and weapons in iron, *pi* discs in jade, jars and vases in pottery and human figures, combs, handles, and squares and rods in wood. Some of the wood works are treated with lacquer. The figurines, 11 males and 2 females, appear in various positions and gestures and they are detailed with lips in red, hair, eyebrows and eyes in black, and the face and body in red and yellow. The most interesting is the largest of them all, which is constructed of 13 individual parts with flexible joints, capable of doing all sorts of bodily movements, sitting, standing, kneeling, etc. It is quite an ingenious device. (Fig. 66) All these well-preserved material indicates that the eastern tip of the Shantung peninsula was a flourishing centre of arts and crafts in the Western Han period.

**Lao-shan 嶗山 (KG, 80.6.564-565)**

In 1978, a Han brick tomb has been investigated at Lao-shan near Ts'ing-tao on the southern coast of Shantung. As usual, the burial had been rifled in ancient times, but a number of interesting objects have been salvaged. Among the common mortuary goods in bronze and pottery, there are three rather well-preserved bronze mirrors. The largest one is a *chao-ming* 昭明 mirror with an inscription of propitious saying which is composed of four sentences each in 6 characters, several of them had become unintelligible owing to corrosion in burial. The semi-circular knob is

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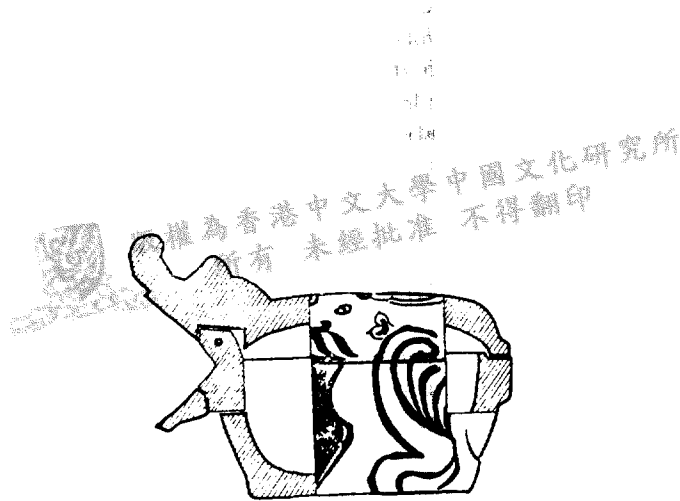


Fig. 65. Painted tortoise shell box of Lai-hsi, Shantung, Western Han—*WW*, 80.12.15.

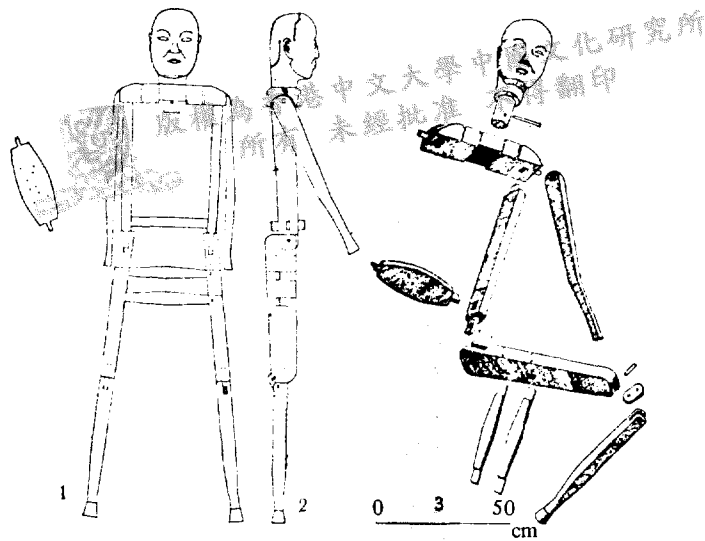


Fig. 66. A wooden human figure in 13 parts, **Lai-hsi**, Shantung, Western Han—*WW*, 80.12.15.

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surrounded by a string of 12 round beads. The second mirror is the *jih-kuang* 日光 type with an inscription of eight characters, reading *chien-jih chih kuang ch'ang pu hsiang wang*: 見日之光長不相忘, meaning: “[Let us] not forget each other [while] the light of the sun is on view.” The knob is surrounded by a linked-arc circle. The third is a small simple mirror which is decorated in the same style as the first with a string of beads in a circle around the knob.

Associated with these mirrors is a bronze seal which carries an auspicious phrase reading *ch'u ju ta chi* 出入大吉 meaning: “Best of luck at home and abroad”. Seals with words of self-exhortation was first used in the Late Chou period. They were worn as amulets to remind the owners of their duties, honour and integrity. But in the Western Han auspicious phrases and wishful thoughts were more common. This is the beginning of the use of *hsien-chang* 閒章 or “leisure” seals in China.

Besides, there are a pair of iron tweezers and a gilded bronze handle of a brush. They are personal equipment buried together with the owner by the left side of the body and are attached to each other by some corroded iron loops.

#### Han-chia-ts'un 韓家村 (WW, 55.3.171)

In 1953, a stone chambered burial was reported at Han-chia-ts'un in An-ch'iu 安邱. It has two chambers. In the back chamber where the coffin was kept some pottery vessels, gilt bronze ornaments and *wu-shu* coins all in fragmentary condition and 16 pieces of stone carving on the wall, which are better preserved have been reported. One of the large slabs depicts all sorts of human activities on three horizontal levels, one above the other. The top picture shows three carriages accompanied by two riders on horseback and two attendants on foot. They are in a procession on the street. In the middle is an indoor scene with two formally dressed figures each seated on a couch and entertained by a group of eight people. Appearing in various kinds of movement and gesture they scatter around the two central figures. In the corner on the left is a big tree with interlaced branches; on the wall a picture of an ox-head and at the edge on the right a label of the picture in the *li-shu* script. The lower picture is devoted to all sorts of entertainment apparently in the courtyard. They include dancing, acrobatic and juggling and accompanying musical performance. The juggler manipulates three daggers and seven balls at the same time. The pictures are engraved in fine, delicate lines representing a lively drawing which was translated from brushwork onto the smooth stone surface.

#### Tung-chia-chuang 董家莊 (WW, 60.5.59; 64.4.30-40)

The large stone chamber tomb located at Tung-chia-chuang in the same district has a total of six compartments. Among the 207 pieces of stone used in the construction 103 are decorated with pictures carved by line incision in low and high relief and in open work.

Apart from some geometric patterns, the pictorial compositions depict a wide variety of natural scenes, historical and mythological illustrations and human activities. There are fairies riding deer, the sun and the moon and Fu-hsi and Nü-kua among the clouds; high mountains and thick forests with herds of rare birds and beasts; and pictures of human groups, hunting with dogs, fishing with nets, dancing and wrestling, acrobatic and musical performances and processions of horses and carriages.

The carvings on the three pillars deserve closer scrutiny. The pillar in the front chamber is square in shape and it is covered with a closely packed group of 44 people each in a manner of exerting effort in supporting the heavy weight above. The composition in low- and high-relief and openwork expresses most vividly the function of the pillar. The one in the central chamber is round and decorated with a mass of intertwining and mixing animals and human heads in low-relief. The pillar in the back chamber is also square with decorative pictures only on the three sides

in high- and low-relief. The compositions illustrate again masses of human groups and interlocking dragons. The human figures include bearded elderly people, powerful and muscular men in their middle age, cheerful, lively children and mothers feeding their babies. They are portrayed in all sorts of individual manners and gestures, mostly smiling, some standing, sitting or kneeling, some holding hands with others and some showing their protruding tongues. They are simply piled on top of one another in a compact crowd. The carving of Tung-chia-chuang as a whole is simple and coarse but the entire atmosphere is one of hilarious gaiety reflecting the cheerful and optimistic behavior of the Han Chinese.

Pei-chai-ts'un 北寨村 (19; WW, 54.5.99; 54.8.35-68; KG, 55.2.12-20; 57.6.67-87; 58.5.46-50; 59.245-249)

The famous pictorial stone chambered tomb of Yi-nan has been mentioned in an earlier article on Ch'in-Han mortuary architecture (1, 253). Located at Pei-chai-ts'un in the district it had been pillaged in antiquity and the contents completely emptied leaving only some fragments of grey pottery objects. But the architecture and decoration are so well preserved that a fruitful excavation has been conducted and a detailed report published. The superior quality of the decorative art may be highly recommended.

The interior decoration of the tomb was probably fully enriched with coloured painting but most of the colourings had long been worn by the weather. Apart from those that are preserved on the ceilings and on a few fragments of pottery the decorative designs remain invariably bare in their original carving. They appear practically on every part of the building, the facade at the entrance, door and lintels, columns and brackets, walls in the chambers, roofs and ceilings. The method of execution varies from fine linear incision to reliefs of various heights and sculpture in the round. Basically they are all line drawings skilfully translated onto the stone surface. In every case the composition is highly conventional and formalized, fitting beautifully all the square, vertical and horizontal panels as well as some triangular, curved and round forms. There are a total of 73 pictures, constituting indeed a rich and splendid collection of stone engraving.

The decorative pictures of the Yi-nan tomb may be classified into 5 groups according to the positions they occupy in the tomb. Group One decorates the facade at the entrance, Group Two, Three and Four, the walls of the front, middle and rear chambers respectively and Group Five, the surfaces and columns, beams and ceilings.

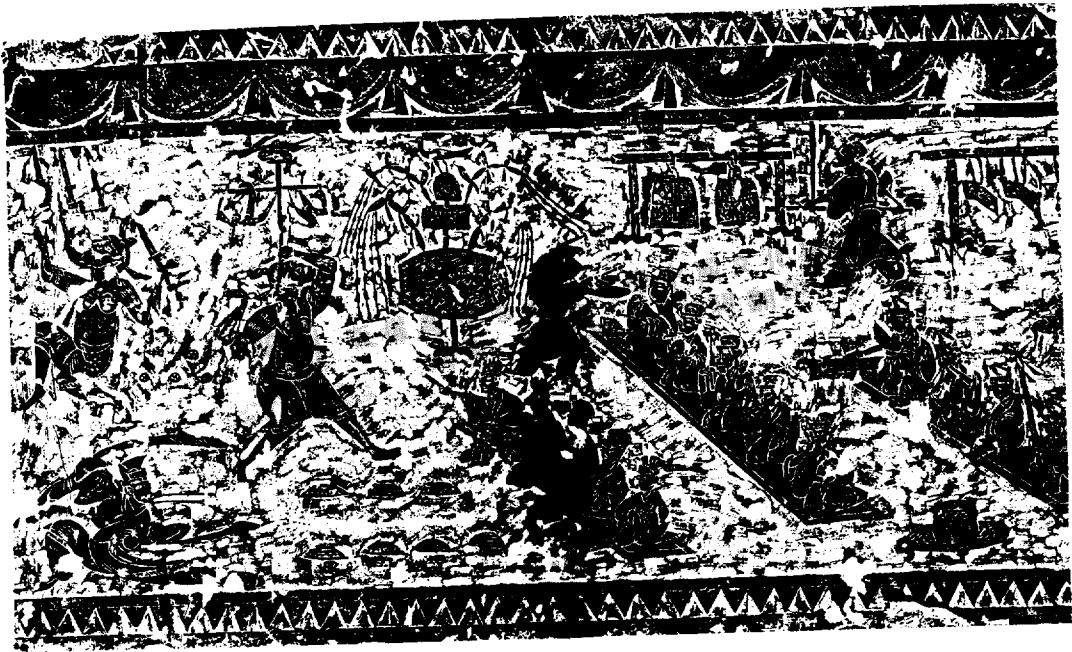
The central theme of Group One depicts probably one of the memorial events during the life time of the deceased. On the lintel above the gate a battle scene is set over a bridge with some fishing activities under the bridge and a mountain range on one side. This is matched by pictures on the three door-posts below: Fu-hsi and Nü-kua and Tung-wang-kung on the right, Hsi-wang-mu on the left and Ch'ih-yu 蚩尤 in the centre. They are all accompanied by some strange creatures and winged human figures probably to guard the grave against evil spirits.

The front chamber of the tomb was meant probably as a sacrificial hall where a final respect was paid to the deceased and sacrificial offerings presented to his spirit. It is decorated with scenes of ritual ceremonies, showing not only the furniture used but also the people present in the occasion. Apart from the display of various kinds of offerings, the pictures include a number of legendary personalities and auspicious birds and animals. The atmosphere as a whole is grave and reverent, sincere and dignified.

The pictures in the central chamber are illustrations of the owner's activities during his life time. (Figs. 67a, 67b, and 67c) The dominant theme which covers four panels is devoted to a magnificent procession of horse-riders, carriages and attendants, signifying his high and illustrious position. This is enriched by scenes of flourishing harvest and luxurious feasting and jovial entertainments. The recreation programmes are music and dancing and many kinds of acrobatic

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a

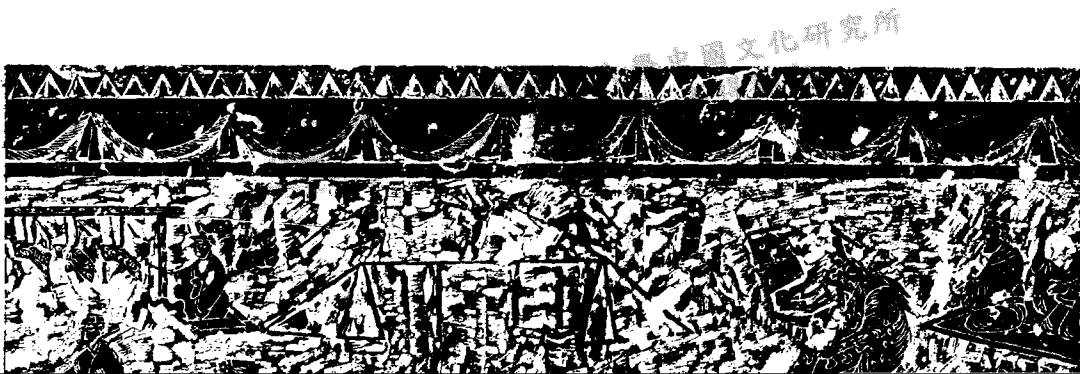
Fig. 67 a, b and c. Some pictorial decorative compositions of Yi-nan, Shantung, Late Eastern Han—19, 6; 8-9.

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b



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and circus performances with the artists in their lively and cheerful mood. On another panel is a stable for his horses. Other human activities include food preparation in the kitchen, daily routine in the house, receiving visitors at the gate, farming in the field, raising domestic animals and birds in the farm-yard. Some of these are set outdoors with mountains and trees in the background. There is also a series of historical figures whom the deceased might have admired and respected and he has the privilege of enjoying their company in his final resting place. Some of these portraits are labelled with their names written in a rather loose Han *li-shu* script. Most of these compositions are also accompanied by mythological figures and auspicious creatures but in contrast to the dignified decoration in the front chamber, the central chamber is filled with a gay, joyous and cheerful air.

The back chamber presents a different setting altogether. The decoration here depicts scenes in the inner household where servants are dusting the furniture, arranging the wardrobe and presenting food and drinks. Other pictures include a lady at her dressing table attended by three maids, a cat chasing after a mice, two chickens fighting with a hen and a rooster standing by and other scenes of domestic activities. Apart from a storage devoted to the display of various types of military weapons, the entire atmosphere in the inner chamber is quiet and peaceful.

Most of the pictorial compositions are depicted each within a rather heavy frame which is generally composed of patterns of cloud-scrolls, rows of hanging curtains and tooth-shaped designs. Besides, the four major complexes described above do not stand apart from one another by themselves. They constitute in fact a coherent theme in which the private life, public activity and social and religious background of the deceased are woven together into a continuous and complete whole. It is further enriched by a whole array of various fantastic creatures depicted upon the pillars, vertical panels and other architecture parts throughout the tomb. The centres of the ceiling which are square or oblong in shape are decorated in geometric formations: a square inside a square, a circle and two squares inside one another, a quatrefoil, a double quatrefoil, a diamond pattern, a diamond and ring lattice work within a square or oblong frame. (Fig. 68)

It remains to be noted that the relics of Yi-nan do not provide any information for exact dating. After examining the architectural structure of the tomb, the various subject matters and decorative elements of the pictorial representations, the calligraphic style of the inscriptions, the characteristic features of the remaining fragments of pottery and bronze and the historical background of the region, the investigators arrive at the conclusion that the tomb of Yi-nan may roughly be dated to the end of Eastern Han, probably before 193 A.D. Other scholars, notably An Chih-min 安志敏, Li Wen-hsin 李文信 and Shih Hsio-yen 時學顏 (17) incline to put it a century later in the Western Chin 晉 dynasty. However, judging from the construction of the tomb, the technique of engraving, the subject matters in the pictorial composition and the mortuary objects, there seems no doubt that they are all in the Han tradition. Without any positive evidence, it would be merely an academic exercise to place it after the Three Kingdoms.

Yin-ch'üeh-shan 銀雀山 (WW, 74.2.15-35; 3.40-55, 68; 12.11-24; 75.3.9-13; KG, 75.4.210-212; 6.363-372, 351; 2)

In the southern suburb of Lin-yi 臨沂, in south-eastern Shantung there lie two low hills which form a gateway to the city. The elevated hillsides served as a popular burial grounds in the Western Han period. On the western hill, known as Yin-ch'üeh-shan, six ancient tombs were excavated in 1972 and 1973. They are all large rectangular pits, some of them were chiselled into the solid rock and wooden chambers of various sizes used to receive the coffin. The burial pit of Tomb 6 is square in shape and it contains two coffins, evidently for a man and his wife. Tombs 3 and 5 were so close to each other that the latter intrudes into the former. It was also at this point that a shaft had been sunk by tomb robbers. As a whole, however, most of the mortuary furniture

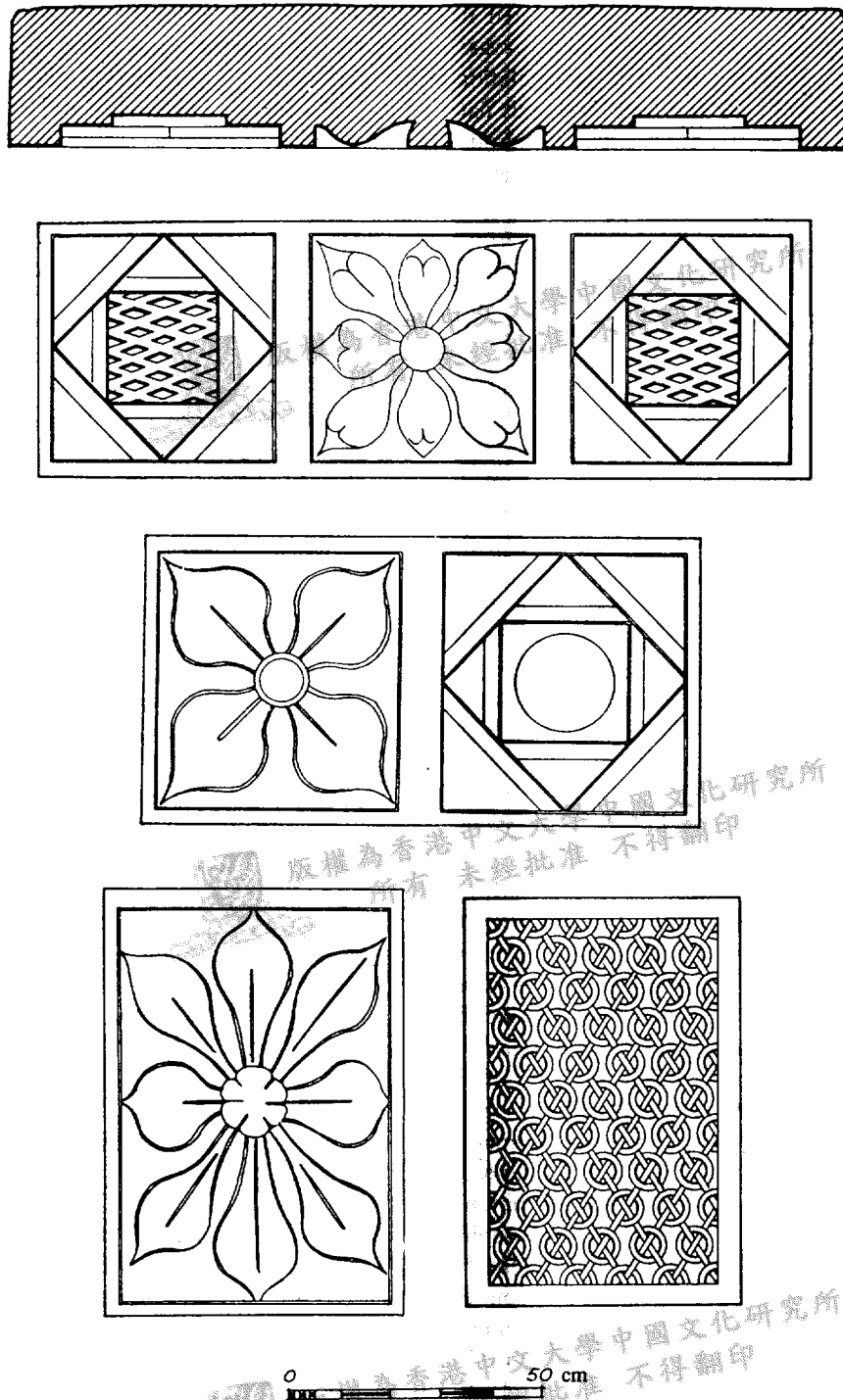


Fig. 68. Some ceiling decorative designs of Yi-nan, Shantung, Late Eastern Han—  
19, 6; 8-9.

have been left undisturbed.

Tombs 1 and 2 have been excavated first. Judging from the mortuary pottery which is characterized by the *ting* tripod, *ho* box, *hu* vase and *kuan* jar, the *pan-liang* and *san-shu* 三銖 coins, the latter having a limited period of circulation and a calendar for the year 134 B.C., these tombs may be ascribed to the few years after this date. A bronze *jih-kuang* and a sunken star over intertwined dragon ground mirror, a *fu* 釜 cauldron, some lacquer vessels and wooden articles were also popular in the early Western Han. There are more than 30 pieces of chestnuts which have been well preserved in Tomb 1.

The most spectacular discovery, however, is a large collection of inscribed bamboo slips, 4942 pieces from Tomb 1 and 32 from Tomb 2. The former measures each  $27.6 \times 0.5-0.9 \times 0.1-0.2$  centimetres thick while the latter,  $69 \times 1 \times 0.2$  centimetres. They are slips of ancient books with the text written in the *li-shu* script in black. The former group is composed of a number of military treatises and some famous works of Late Chou scholars and the latter group is a rather complete calendar for the first year of Yuan-kuang 元光 i.e. 134 B.C.

The sorting and editing of the slips from Tomb 1, which had been buried underground for over 1,700 years and have been brought to light in a damaged and confused condition constitutes a difficult and tedious task. So far two important military treatises have been restored and published together with commentaries on them by the Cultural Relics Publishing House. They are the *Sun-tzu ping fa* 孫子兵法 in 105 slips comprising some 1,000 characters and the *Sun Pin ping fa* 孫臏兵法 in 223 slips with some 6,000 characters. The former is the work of Sun Wu 孫武, the foremost strategist of ancient China who lived in the beginning of the 5th century B.C. and an ancestor of Sun Pin. The work of Sun Wu has come down to the present in a Sung edition with annotations by 11 scholars. It keeps the 13 chapters of the original text. As the work of Sun Pin had been lost, some scholars held the opinion that *Sun-tzu ping fa* might have been begun by Sun Wu and completed late by Sun Pin. The discovery of the two books together solves the puzzle once and for all.

The two authors lived in the Ch'un-ch'iu and Chan-kuo periods (770-221) when there were political upheaval and great social change throughout the land and struggles and wars were common. People were longing for order and peace and scholars were advocating their respective ways and means to restore peace and unification. The two Suns were of no exception. Being military strategists, Sun Wu started to sum up the experiences in warfare and expound his brilliant strategic thinking which conforms to the laws of military action. His work has been heralded throughout the ages as the classic of the art of war. With the discovery of Sun Pin's book, our sources of this school of thought has become greatly enriched and enhanced. His views on military affairs cover all the aspects of the art, notably the qualifications and functions of the general, the deployment of troops, the different ways of directing the fighting under varying conditions, the factors for victory and defeat. The basic objective is to show how a state should strengthen its position through military victories and dominate its adversaries. As it is impossible to avoid conflicts, unification can only be achieved and peace restored by means of war.

It remains to be mentioned that among the rest of the bamboo slips fragments of two military treatises and several ancient philosophical works have been noted. They include 53 pieces from *Liu-t'ao* 六韜, 32 from *Wei-liao-tzu* 尉繚子, 10 from *Kuan-tzu* 管子, 1 from *Mo-tzu* 墨子, 112 from *Yen-tzu ch'un-ch'iu* 晏子春秋, 11 from *Hsiang-kou-ching* 相狗經, and more than 200 from the writings of the *Yin-yang* 陰陽 school and records of various prophecies and divination.

The bamboo books unearthed at Yin-ch'üeh-shan provide some fresh material for the study of Chinese literature. Apart from the standard style of exposition, some of the military treatises are written in the form of questions and answers and some in the style of commentary or narrative. The writings themselves are also valuable for the study of Chinese palaeography and calligraphy in

general and the evolution of the *li-shu* script in particular.

The other 4 tombs investigated at Yin-ch'üeh-shan may also be ascribed to the Western Han period but they appear to belong to two different stages. The mortuary pottery of Tombs 3 and 4 are both characterized by the presence of the *ting-ho-hu* assemblage and small *pan-liang* coins in large numbers and the thin *p'an-ch'ih* 蟠螭 mirrors, indicating that they were of early Western Han date. Tomb 3 also yielded many *kuan* jars, a cooking range, 2 cauldrons, a stone pillow and a group of bronze military weapons.

The furnishing of Tomb 4 is more elaborate and richer. Among the pottery is a collection of 21 household utensils which are coated with a thin layer of reddish brown lacquer. They match well with the lacquer vessels decorated in splendid gorgeous designs. There are also some pottery models of household objects in the form of water-well, cooking range, mill, mortar as well as human figure and dog. They show that this type of grey pottery was already included in the early Western Han mortuary goods. Besides, a jade for filling the mouth of the corpse and some fruit stones, millets and sesamum seeds have also been recovered.

The mortuary objects of Tombs 5 and 6 present a different picture. The pottery vessels are invariably of the soft red paste covered with a green glaze in various shades. Much of the glaze had flaked off. Only *wu-shu* coins were used and the small mirror from Tomb 6 is of the 4 nipples and 4 degenerated dragons type. Besides, the construction of Tomb 5 had damaged a part of Tomb 3. All these indicate that Tomb 5 and 6 were of a later date possible at the end of the Western Han.

#### Chin-ch'üeh-shan 金雀山 (WW, 77.11.24-31)

To the east of Yin-ch'üeh-shan another Western Han tomb has been excavated on the hillside of Chin-ch'üeh-shan. It is a wood-chambered burial with a rather large side compartment for a quantity of mortuary objects. The coffin was wrapped up on the four sides in heavy hemp cloth, tied round from the two ends with hemp ropes in three circuits and covered on top with a rectangular silk banner painted in colour designs. It measures 200 centimetres long and 42 centimetres wide. The work was sketched first in faint black and red lines, then filled with colours in blue, red, white and black and finally accentuated with some bold brushstrokes. Although the painting had become rather blurred after long burial, the composition may still be recognized in three parts. The section on top is devoted to a picture of the sun and the moon above trees and mountain ranges in the sky surrounded by cloud scrolls. In the bottom a pair of dragons emerging from the sea are portrayed together with some obscure animals. The main theme in the middle depicts a series of human activities arranged in five levels under a large roof with hanging curtains. The first scene on top under the curtain is a seated lady, probably the owner of the tomb, attended by four girls, 3 standing and one kneeling in front of her. The second scene shows a group of musicians and dancers in performance; the third, four standing scholarly figures meeting an elderly gentleman who has a staff in his hands; the fourth, an old woman consulting a medical doctor on the one side and a scene of three men and a boy working in constructing a wheel on the other; and the last, two wrestlers getting ready for a contest in front of a referee. The painting seems to serve as a record of some of the owner's activities during his or her life time. (Fig. 69)

The furnishing of the Chin-ch'üeh-shan Han tomb was roughly similar to the tradition practised by those in the region. The mortuary pottery consists of an assemblage of *ting*, *ho*, *hu* and *kuan* and a pair of painted female figures. The rest includes a wooden pillow and a comb, a bronze mirror, two oval lacquer cups and a straw bundle of grains and dates which are mostly in badly deteriorated condition.

#### Hung-chia-tien 洪家店 (KG, 80.6.493-495; WW, 80.2.96)

In 1978, another early Western Han tomb was investigated at Hung-chia-tien to the north of

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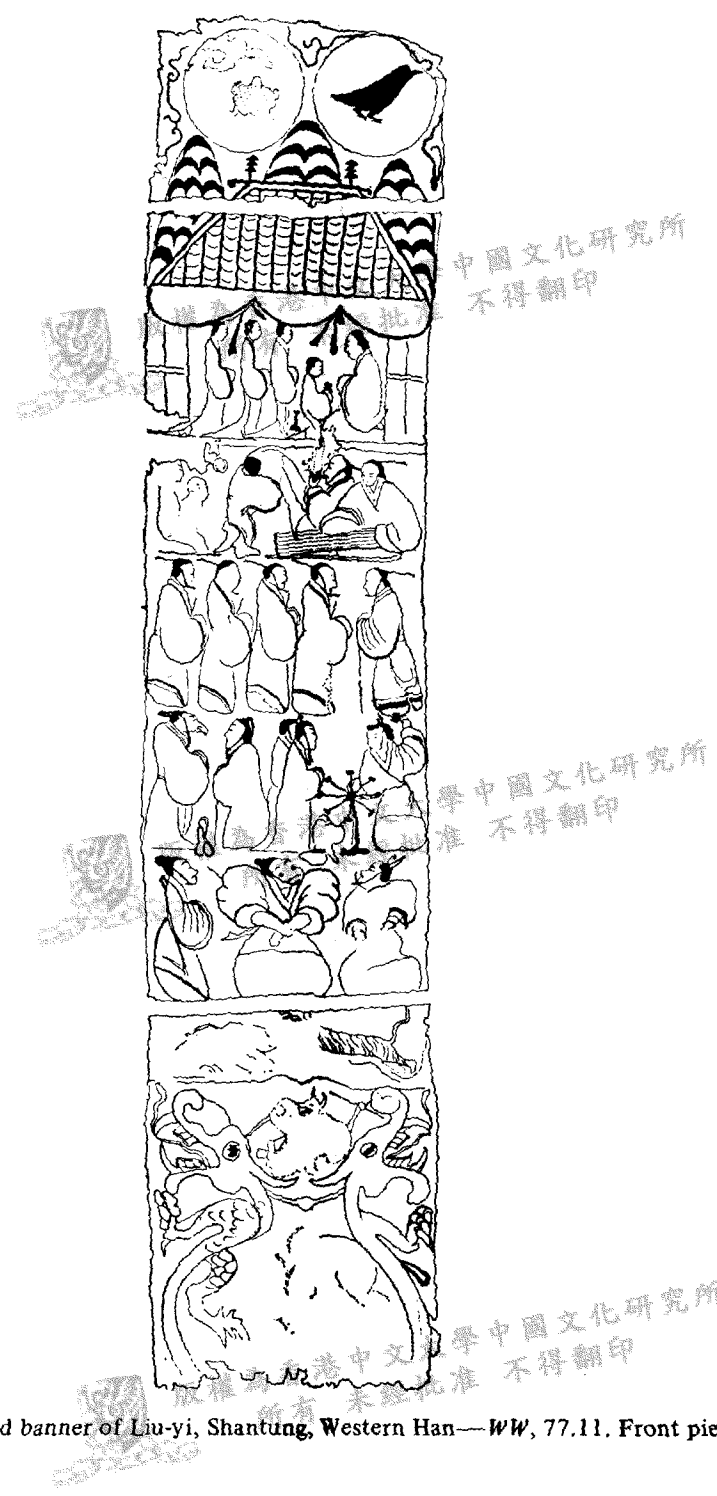


Fig. 69. Painted banner of Liu-yi, Shantung, Western Han—*WW*, 77.11. Front piece.

the city of Lin-yi. The burial chamber was built with irregular pieces of stone in the northern tradition. The roof had collapsed and most of the contents damaged. The wooden coffin had disintegrated leaving a layer of black lacquer fragments. The body had turned to dust leaving a jade suit, consisting of a case for the head, two gloves for the hands and a pair of stockings for the feet together with a jade *pi*-disc in fragmentary condition. As the materials are all of good quality and gold thread used in the tailoring, the deceased was evidently a member of the royal family. The remaining mortuary objects are dominated by some military weapons, a crossbow mechanism and three iron swords inlaid with beads of precious gems. So it may be presumed that the owner was a martial figure of high standing. Among the fragmentary objects recovered are pottery vessels, lacquer wares, *wu-shu* coins and most important of all a square agate seal of Liu T'zu 劉疵. Thus the owner of the tomb is known but his position has yet to be investigated.

#### Po-mu-shan 柏木山 (KG, 64.9.479-80)

The Eastern Han tomb excavated at Po-mu-shan in Liang-shan is a brick-chambered tomb with a stone side niche. The mortuary furniture includes 7 green-glazed pottery *hu* vases in the niche and a number of bronze, jade, stone, bone and wooden objects in the coffin chamber. Among the interesting specimens are a *kuei-chü* mirror with a long inscription and pictures of the four deities, a long handled circular brush with the head of a bird holding a pointed instrument at the end, a pointed artifact decorated with a bird sitting on a *yiieh* 鉞 halberd and a jade fitting for a sheath with a galloping dragon in high-relief. Together with the construction of the tomb and the rest of the remains they may all be ascribed to the early decades of the Eastern Han.

#### Hou-yin-shan 後銀山 (WW, 54.10.138; 55.5.43-50)

A pictorial brick chamber tomb with a stone doorway was investigated at Hou-yin-shan also in Liang-shan 梁山. The burial had been rifled several times in the past leaving five pieces of pottery vessels and a bronze mirror which has an inscription: *tzu-sun yi kuan* 子孫宜官, meaning "[May your] sons and grandsons be fit for officialdom".

The front chamber of the tomb is decorated with a series of wall paintings depicting activities which are most likely those of the owner and his immediate surrounding. The wall was plastered over with a layer of clay and the smooth surface white washed. The painting was done in red and black in several shades and coloured with yellow, green and blue, and most of the pictorial sections labelled in black.

The western wall of the chamber is divided into two horizontal levels. The lower one depicts the owner who goes on an outing in his carriage and the label reads *Shun-yü X-ch'ing goes on an outing* 淳于□卿出遊. He is accompanied by his subordinates or attendants, some also in carriages and others on horseback or on foot. Some of them are also labelled with their positions or professions. The upper level is devoted to a series of auspicious birds and legendary dignitaries, notably Fu-hsi, and ending with a scene of butchery showing a butcher holding the head of a cattle with his two hands. On the southern wall, human activities are centred around two towered buildings which are occupied by bearded figures in white and attended by a red capped porter, a black dressed servant and a well-armed warrior guard. The eastern wall is devoted to a big tree with a crow on the branch and this is followed by a series of nine personal names, *Tzu-yuan* 子元, *Tzu-li* 子禮, *Tzu-ten* 子任 and others. Besides, the lintel over the door is decorated with a dragon and geometric designs and the ceiling covered with the picture of the sun and moon surrounded by floating clouds.

Judging from the construction of the tomb, the mortuary remains and the wall paintings, the Hou-yin-shan tomb may be ascribed to the late Eastern Han. The pictorial design and compositions are similar in tradition, style and execution to those reported from Wan-tu in Hopei. But Shun-yü,

the owner of the tomb, has yet to be identified.

**Lu-ch'üan-t'un 盧泉屯 (WW, 55.12.160-161)**

A group of five stone chamber tombs have been investigated at Lu-ch'üan-t'un in Tung-p'ing 東平. Being rather elaborate in construction they were set in a row from north to south some 10 to 15 metres apart from each other. The layout seems to show that they belonged to the same family. The entire group had long since been rifled, and the original paintings in the front chambers had all disintegrated leaving some faint traces of black and red painted lines. Among the remaining furniture are an iron shovel, some bronze fittings, *wu-shu* coins, a small bell and various types of mortuary pottery, such as models of house, well, cooking range and dog and common household utensils, cups and saucers, bowls and plates and vases. Some of the latter are painted red on the inside. These family graves may be ascribed to the Eastern Han.

**Huang-mou-ts'un 黃茂村 (KG, 59.11.636)**

In digging a well at Huang-mou-ts'un in Ning-yang 寧陽, an ancient tomb and a chariot burial pit were encountered. Constructed of large rectangular and square bricks the pit measures roughly 4 X 3 metres in size. It had been ransacked in the past and the remnants consist of some chariot parts, horse teeth, horse-bits, bronze rings and wooden wheels. The most attractive article is a pair of lynch-pins for the axle ends. The tubular units are decorated with elaborate animal designs inlaid in silver and gold. The decorative composition is arranged in five consecutive circular bands. The smaller end of the tube is covered on the outside with a series of galloping animals chasing after each other among the waves or clouds. The other four bands appear on the tubular fitting itself. The first is composed of various kinds of birds; the second, winged human figures, strange animals and a tiger attacking a wolf; the third, a group of roebuck, deer, goat and long-tailed bird and the fourth, winged human figures and long-tailed birds. They are all portrayed in vigorous movements among the rolling clouds or waves. The elaborate inlay work is fine and delicate showing the art at its height.

**Chi-ning 濟寧 Normal School (KG, 57.1.58-60)**

The Han tomb excavated on the campus of the Chi-ning Normal School is a brick chamber with two stone coffins. It is apparently a double burial for a man and his wife, with two side chambers for the mortuary furniture. The one on the right contains mainly brown-glazed red pottery, and the other, plain grey pottery. Besides, models of bronze crossbow mechanism, lead chain and beads, stone cicada, fragments of lacquer vessels, iron knife and a large number of *wu-shu* coins have been collected. Judging from the assemblage of pottery *ting*, *ho*, *hu* and *kuan*, and the early *wu-shu* coins, the tomb may be ascribed to the Late Western Han period.

**Ta-ting-shan 大鼎山 (WW, 72.5.63-64)**

The stone tomb of Fan Shih 范式, Governor of Lu-chiang 嶺江太守 has been found at Ta-ting-shan in Chia-hsiang 嘉祥. It was constructed of green sandstone and the stone tomb tablet bearing the name of the Governor had been badly damaged. The mortuary objects collected include 6 *hu* vases, 2 bronze personal seal of Governor Fan, 4 mirrors, some bronze fittings and *wu-shu* coins, 5 jade artifacts, 1 iron dagger and 1 stone ink slab. All these especially the *kuei-ch'ü*, *ch'ang-yi-tzu-sun* 長宜子孫, four-animals and three-insects mirrors are common in the Eastern Han tallying with the date of the governor.

**Chiang-hai-ts'un 江海村 (WW, 55.12.158-159)**

The ancient tombs discovered at Chiang-hai ts'un in Ts'ao-hsien 曹縣 are mostly ordinary



brick chambered burials. They had all been **plundered** in the past and the remaining mortuary furniture is mainly pottery utensils, and animal **and** human figures. One of them yielded a group of pottery with painted designs. They may all be **ascribed** roughly to the Han period.

**Ch'ai-hu-tien 柴胡店 (KG, 63.8.423-431)**

In an ancient cemetery at Ch'ai-hu-tien in T'eng-hsien 滕縣, 66 common Han tombs have been investigated. They are all constructed of **stone** slabs, each containing one or two or three coffins. A few of them are provided with a front **chamber**. A total of 16 had been disturbed in the past, but as a whole the furnishing was of common **commodities** and rather scanty in number. The pottery are of three types, namely red, grey and **green** or brown glazed wares. The household utensils comprise *ting*, *kuan*, *hu*, *p'an*, *lien*, cups, ladles and models of houses, cooking ranges, pigsties, wells and mills. The bronze mirrors include those of the *ch'ang-yi tzu-sun*, linked arcs, 4 animals, 4 ringed nipples, with rings of inscriptions, teeth, rope, wavy lines and other designs. Some are rather small in size and simple in decoration. The coins range from *pan-liang* and *wu-shu* to *huo-ch'üan* and *ta-ch'üan wu-shih* and some of them are trimmed. There are also a few iron knives, scrapers, and sickles and occasionally **gold** or silver rings and pins, crystal beads, jade cicada, stone pig and bone articles have also been **encountered**. The cemetery is reported to be of the Eastern Han period.

**Hsiao-ma-chuang 小馬莊 (KG, 80.6.496-7, 561)**

In clearing two brick tombs one at Hsiao-ma-chuang and the other at Nan-sha-ho 南沙河 also in T'eng-hsien, a long iron sword, a pottery *kuan* jar, a bronze *tai-kou* belt hook, a bronze mirror and 6 bronze seals have been reported. It is rather unusual to have six official seals found so close together in one group. They are all square in shape with the inscription in depressed seal script. The two seals with the knob in the shape of a turtle from Hsiao-ma-chuang read *Yung-kuei t'ing-hou* 永貴亭侯 and *Feng-ch'e tu-wei* 奉車都尉 respectively. The four seals from Nan-sha-ho read: 1. *Kuan-nei-huo yin* 關內侯印, with a turtle knob; 2. *Feng-ch'e tu-wei*, also with a turtle knob; 3. *Feng-ch'e tu-wei*, also with a turtle knob and the characters are enclosed each within a square; and 4. *Sui-ch'ang-ling yin* 遂昌令印, with a bridge-shaped knob and the characters are also enclosed within a square. They furnish some **valuable** data for the reconstruction of the Han system in the issuing of official seals. Unlike the **rest** the first seal is gilded. These tombs may be dated to the last decades of the Eastern Han dynasty.

**Huang-chuang-ts'un 黃莊村 (WW, 56.5.76)**

At Huang-chuang-ts'un, also in T'eng-hsien, **two** stone chambered tombs were accidentally opened by local farmers. The mortuary pottery, **notably** a pigsty together with a group of pigs had been dispersed or destroyed. The stone walls **were** reported to have been decorated with all sorts of pictorial designs including horses and **carriages**, human figure, dragons, fish and floral motives. Unfortunately the pictures have been **obliterated** and the material used subsequently to build bridges. Only two pieces with some floral **patterns** have been preserved. Judging from the report, the two tombs may be ascribed to the late **Eastern Han** dynasty.

**Chiu-lung-shan 九龍山 (KG, 72.1.33; WW, 72.5.39-44, 54)**

Before leaving Shantung, the Han tombs **reported** from Ch'ü-fu 曲阜, the capital of the ancient Kingdom of Lu, have yet to be **mentioned**. On the hillside of Chiu-lung-shan, five elaborate cave tombs have been investigated. They were all cut into the mountain rock and extended at the inside in various types of **compartments**. The building construction is similar to the royal tombs of Chung-shan at Man-ch'eng in Hopei. They were undoubtedly some of the

royal tombs of Lu in the early Han dynasty. They had all been rifled in antiquity and most of the valuable contents removed. Four of them have been carefully investigated in 1970, recovering a number of mortuary articles left by the intruders.

Tomb 3 may be taken as an example. It is orientated to the south, bearing slightly to the southeast and measures 72.1 metres long, 24.3 metres wide and 18.4 metres to the highest point on the ceiling. The long tomb passage has two chariot parks, one on each side in front of the gate. The latter leads directly into the hall way and the front and the back chambers in a straight line. The hall way also branches out into two side chambers at the end; the front chamber has two additional units also one on each side, with a short passage way leading into two rooms respectively; and the back chamber has a niche on its northern wall. The tomb has a total floor space of 2,900 square metres. The gate was sealed with 19 blocks of stone, laid in four layers. The material is roughly 230 × 118 × 50 centimetres in size and 14 of them are inscribed giving the measurements of the stone or names of the masons employed. The inscription on the key stone reads: *Wang-ling se-shih kuang ssu-ch'ih* 上陵塞石廣四尺 meaning "Blocking stone of the royal tomb, four feet wide".

To keep the burial dry a drainage system was constructed under the floor. Underground drains were laid, leading from every side compartments into a main channel which passed through the front chamber and the hall way, out of the gate into the eastern carriage park and finally down a natural seam in the rock formation outside the tomb. (Fig. 70)

Among the messes of mortuary objects strewn on the floor, remnants of grains of cereal have been collected in the eastern side chamber; large plates with bones of chickens, pigs and fish in the western side chamber; 36 sonorous stones, some pottery ocarinas, fittings of bronze ornaments, and *pan-liang* and *wu-shu* coins in the front chamber; fragments of lacquer, lumps of silver, jade tubes, agate beads, silver and bronze ornaments and potsherds in the inner rooms on the two sides; miscellaneous flakes of gold, some jade suit tablets, *pi* disc, and pendant, agate and coral tubes, bronze seals, mirrors and various types of coins in the coffin chamber at the back.

In the entire cemetery, a total of 12 carriages and 50 horses have been unearthed. They are mostly four horses to a carriage. Tomb 2 for instance, has yielded 3 carriages, one in the tomb-passage and two in the two side chambers, each with a team of four horses. There is an extra team of four horses in the passage way, which were probably included as reserves. As the skeletons of the horses have appeared in confusion, it is presumed that the animals had been buried alive. Besides, in the western side chamber, there are 6 additional models of carriages which had disintegrated, leaving an assortment of gilt bronze fittings of horses and carriages.

The vehicles unearthed at Chiu-lung-shan may be classified into four types. The *an-ch'e* 安車 wagon might have been used for festive outings, the *feng-huang ch'e* 鳳凰車 carriage for ceremonial processions, the *hsiao-ch'e-ma* 小車馬, small cart for ordinary use and the *ling-la-ch'e* 輪獵車 chariot for hunting and excursion. They were invariably decorated with lacquer works, gilt bronze fittings and inlaid ornaments of gold, silver and precious stones. They represent some splendid examples of early Han arts and craft.

Apart from these beautiful horse and chariot fittings in bronze, iron and silver, three interesting articles are worth noting. There is an end section of a bronze ruler, which covers two *ts'un* inches, roughly 4.7 × 2.4 × 1.5 centimetres thick in size. One of them is marked in 10 sub-divisions and the back is decorated with incised human design.

One of the four bronze seals collected is rectangular in shape and small in size with a perforated bar as the knob. It measures 1.3 centimetres long, 0.6 wide and 0.8 high and the inscription reads: *Wang wei-yang* 王未央, meaning "[May] the king [live] without end". The first character appears in relieved and the other two in depressed strokes. This is one of the earliest examples where *yang-wen* 陽文 and *yin-wen* 陰文 characters are used side by side in the same seal.

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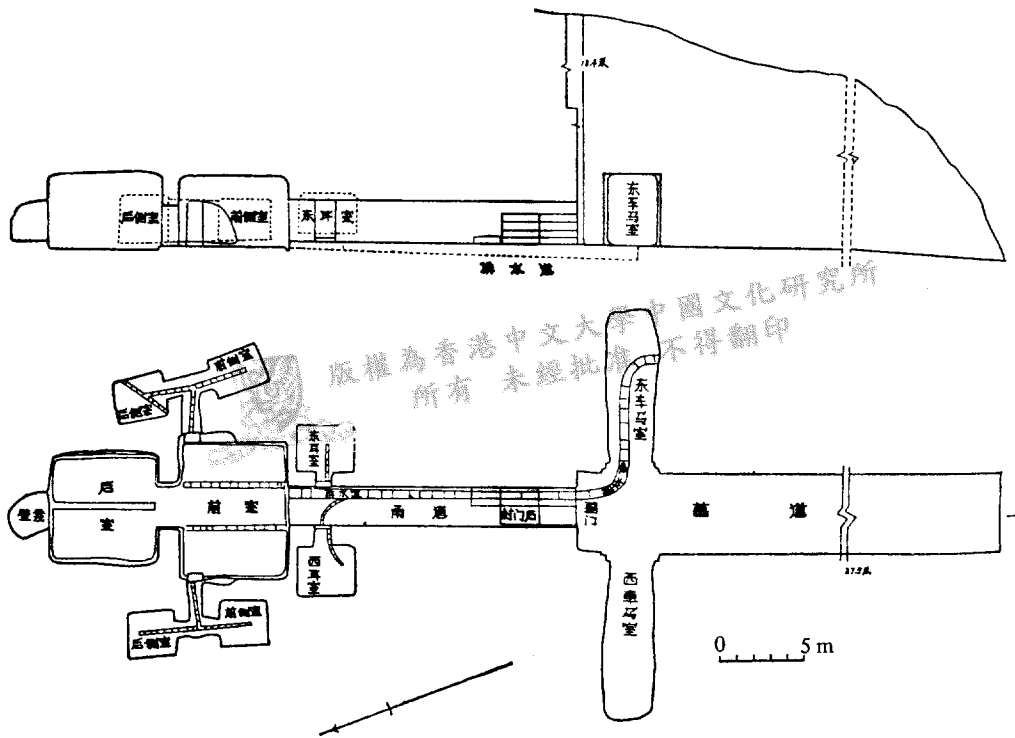


Fig. 70. Ground plan of Tomb 3, Chin-lung-shan, Ch'ü-fu, Shantung, Western Han—  
WW, 72.5.39.

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Among the coins are four tokens for drinking parties in the palace, similar to those found in the royal tombs at *Man-ch'eng* in Hopei. Three of them were case with square perforations in the centre and flat rimmed, 3.7-4.0 centimetres in diameter. The inscription reads: *ti-wu* 第五 No. 5, *ti shih-pa* 第十八 No. 18 and *ti nien-chiu* 第廿九 No. 29 respectively. This signifies that the nobilities in Chung-shan and Lu enjoyed the same practice in recreation and amusement.

**Chi-chuang 紀莊 (KG, 64.9.477)**

A hollow brick tomb has also been found at *Chi-chuang* in Ch'ü-fu. It was built in the Ch'an-kuo-Han fashion of 12 large bricks in two sizes, 1.15 × 0.42 × 0.2 and 1.0 × 0.4 × 0.2 metres thick respectively. The surface is decorated only with square or oblong geometric designs. The mortuary furniture, comprising some pottery *kuan* jars, bronze coins and iron sword have all been found in fragmentary condition.



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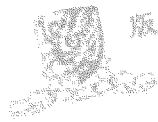
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## 黃河流域漢墓遺物

(中文摘要)

鄭 德 坤

本文是《中國考古學》第四卷《漢代考古學》的一篇，收集資料以黃河流域各地秦漢墓葬出土的遺物為對象。上游包括陝西、甘肅及青海三省。下游包括河南、山西、河北和山東四省。各地古墓陪葬的器物多寡因墓葬的大小繁簡而各異。

秦漢首都在陝南西安一帶，帝王和高貴人物的陵墓都在這裏。不過多數早被劫奪，遺留地面文物和墓內明器零星殘缺，很少保留原來的面目和豐富的內容。新近發現了驪山秦陵的附葬坑，出土的將兵車馬文物最負盛名。

甘肅河西走廊是漢代開發西域的通衢要道。這裏的富豪要員的墓葬因地處邊區，氣候乾燥，絲綢、木雕和簡牘一類的文物保留得相當完整。武威一帶出土的簡牘尤為學術界所注意。

青海是個邊區地帶，考古調查不甚廣泛，出土文物較為簡陋。

東漢都洛陽，故河南漢墓出土文物較為繁富。洛陽西郊卜千秋墓和密縣打虎亭的壁畫，燒溝和中州路一帶出土的明器，鄭州和南陽的畫象磚，和各地出土的文物，製作精巧，種類複雜，可以代表兩漢藝術的演進。

山西發現的漢墓不多，出土器物還沒有特別值得注意的標本。

河北是古燕、趙、中山地區，兩漢王侯墓葬頗多發現。蒲城西漢中山靖王劉勝和夫人竇綰的地下宮殿保留得相當完整。陪葬器物如金縷玉衣、鑲玉漆棺和豪華的車馬帷帳、弓弩鎧甲和飲食用具等等都很精美完備，是西漢巧妙工藝品的代表。他如豐台燕王劉旦及夫人，定縣中山諸王劉興、劉淵、劉暢，以至石家莊趙王張耳等等的墓葬，雖都早被盜劫，但遺留器物也很可觀。

山東是古齊魯文化區，發現的兩漢墓葬也不少。其中有沂南畫像石墓的雕刻，臨沂銀雀山出土的《孫子兵法》，《孫臏兵法》等等簡冊，金雀山的繪畫，曲阜九龍山石洞的兵馬等都是漢代重要的文物。

本文就各省漢墓出土文物分別報告，以供參攷。田野工作方興未艾，所錄遺物以1980年以前為限。