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Painted Portrait Bricks, Murals, and Pottery Figurine Art of the Southern Dynasty Tomb in Xuezhuang, Dengzhou

Gong Wanlin

Abstract

The Southern Dynasty's painted pictorial brick and mural tomb of Xuezhuang in Dengzhou was the first of its kind to be discovered in the history of Chinese archaeology. Although it was not looted, it was vandalized and the complete layout of the tomb chamber cannot be seen. Its artistic and archaeological value is greatly discounted. By 1992, the tomb was relocated to the Dengzhou Museum for restoration. The tomb chamber of this tomb has a unique architectural structure, with unearthed painted pictorial bricks with inscriptions, painted murals on the tomb door, ink-written running script inscriptions, and assembled painted pottery figurines with carved inscriptions. It is deeply influenced by the Central Plains Han culture and has distinct regional characteristics of the Southern Dynasties. It combines Buddhism, Taoism, and even traditional Chinese folk beliefs into one, and may also be influenced by the integration of the three religions and the concept of dual cultivation of Buddhism and Taoism advocated by the Southern Dynasty's royal family and aristocratic elites who migrated south during the Yuguang Nandu (永嘉南渡) movement.

Key Words

Dengzhou city, Southern Dynasty, painted pictorial bricks, painted murals, ink-written inscription, assembled pottery figurines

Dengzhou City (formerly Deng County) is in the southwest of Henan Province, adjacent to the two cities of Lanfeng and Daifengkou in Hubei Province. Xuezhuang village is located on the west bank of the Fuan River, 30 km northwest of the old county town. About 100 m south of the village was originally barren land, commonly known as a wasteland cemetery. In December 1957, during the peak of the construction of farm and water conservancy, local farmers dug for brick wells. After digging to a depth of 1 m they discovered a painted brick tomb. In January 1958, the cultural relics work team of the Henan Provincial Bureau of Culture heard the news and went to clean up. At this time, the top of the tomb chamber had been completely removed, and some of the painted bricks on the two walls had also been removed. The bottom of the tomb and the coffin bed were all destroyed, and only the top of the corridor arch and the sealing bricks were still preserved in their

original state (figure 1). There were fifty-five pottery figurines and one bone hairpin buried in the tomb, which were taken out by staff from the Deng County Cultural Center and local farmers. There are no registration or drawings, and the excavation location is unknown. The cultural relics work team could only take photos, make rubbings, and record measurements and drawings, and they found nine Wu Zhu (五銖) coins at the corners of the two walls. In March, the cultural relics work team made copies of the murals.

The Dengzhou Xuezhuang painted brick and mural tomb was the first discovery in the history of Chinese archaeology. Although it was not looted, it was vandalized, and the full view of the tomb chamber cannot be seen. Its artistic and archaeological value is greatly discounted. By 1992, the tomb was being relocated to the Dengzhou Museum for restoration.

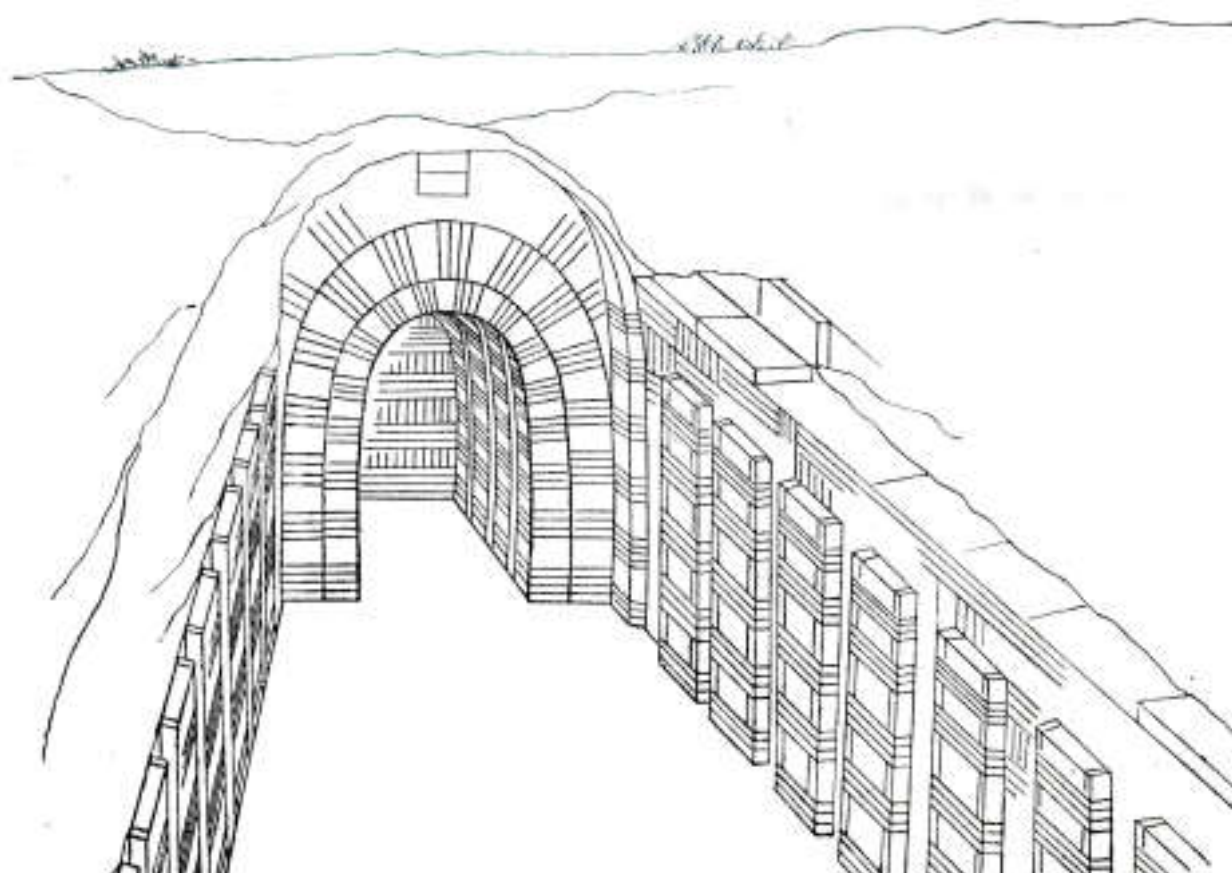


Figure 1. Perspective view of the top of the tomb entrance.

1. Unique Tomb Chamber Architectural Structure

The structure of the tomb is divided into three parts: the arched entrance, the tomb passage, and the tomb chamber. It is 9.8 m long from north to south, 3 m wide from east to west, and about 3.2 m high. The tomb walls are constructed of rectangular patterned bricks laid alternately in horizontal and vertical courses, with twelve protruding square columns on each side. The distance between the columns is only one horizontal brick. There are eight protruding columns on each of the east and west walls of the tomb chamber; each column is built with three bricks laid horizontally and two laid vertically, with a portrait brick embedded in the middle, forming a group. Each column consists of five groups, with two groups at the bottom, forming a character image. From Chen Dazhang's replica, the character's hair is tied up in a bun with a light green hairpin, black hair, pink face, thick eyebrows, long beard, yellow shawl, two wide sleeves in vermilion red, a light yellow shirt and skirt, black cloud shoes, cloud heads raised high on both sides, and hands pressed against a black staff (or possibly a sword), with bright and dazzling

colors. The funeral patterns on both sides of the character are symmetrical and used as decoration.

Three protruding columns extend upward in three tiers to the top of the arch; on the left and right walls of the tomb passage, there are four protruding pillars, each consisting of three groups. The two lower tiers also form a human figure, and the group above reaches the top of the arch. The portrait bricks embedded in the walls of the tomb chamber and passageway bear clear inscriptions and relief scenes. It can be seen that the first pillar of the east wall bears the inscription "Qilin (a mythical Chinese creature)" and depicts a war horse, the second pillar has warriors and four people playing music, the third pillar has grain transportation and offerings; the fifth pillar has ox carts, the sixth pillar has five people playing music; and the seventh pillar depicts Gao Ju (高居) and attendants delivering presenting goods. There is an ox cart on the fifth pillar of the west wall, Lao Laizi (老萊子) on the seventh pillar, and a portrait on the eighth pillar. There are two lions on the first pillar of the south tomb passage, one on the east and one on the west. The back wall masonry method is unique, with two protruding columns, each column

consisting of three groups. The first and second groups are human figures, while the third group is the northern-oriented divine Xuanwu with a snake coiled around a turtle, symmetrical on both sides. There are several square openings constructed above. It is difficult to determine whether these served as passages for the tomb occupants, or if they had other uses, as no similar cases of these openings have been found.

The masonry method for the arched ceiling of the passage is to tightly connect the joints, with three horizontal and one vertical joint, and use wedge-shaped bricks to build three parallel arches of different sizes. Male and female bricks were also found among the broken bricks. The door sealing bricks are made of leftover portrait bricks from the tomb chamber, arranged horizontally and vertically in two layers inside and outside the gate, without using lime mortar to bond them together. More than ten types of unpainted portrait bricks with different themes and motifs were selected from the door sealing bricks. The floor of the tomb chamber was paved with small lotus square bricks, but the paving method is unknown: the bricks had already been removed by farmers. The ground beneath the bricks is paved with lime, as solid as stone slabs. The floor of the tomb passage is also covered with a layer of lime, but the masonry method is unknown.

According to an estimate by a construction worker, the tomb required 80,000 to 90,000 bricks. There are sixty types of tomb bricks, including painted or unpainted relief pictorial bricks embedded in the tomb wall, wedge-shaped relief pattern bricks used on the arched ceiling, and relief pattern bricks around the walls or embedded with painted pictorial bricks, as well as rectangular double-lotus relief bricks and square single-lotus relief bricks used for flooring. They have been excavated, cleared, and collected. Tomb bricks are solid, durable, and of high quality. Combined with the mural paintings on the arched door, it creates a perfect visual effect of tomb art that integrates architecture, reliefs, and murals.

2. Painted Relief Pictorial Bricks with a Wide Range of Themes

The size of painted pictorial bricks is standardized. Each brick measures 19 cm high, 38 cm wide, and 6 cm in thickness with thirty-four different types, of which fifteen were removed from the east, west, and north (rear) walls of the tomb chamber. According to the arrangement of colored pictorial bricks on the tomb wall, it seems that there are still some missing ones. The

relief painting of pictorial bricks has a full and compact composition, realistic images, a simple and rustic style, smooth lines, and is full of dynamism. Painted with various mineral pigments, the colors remain vivid and striking. The pictorial bricks are classified and reviewed according to whether they bear an inscription and whether they are painted.

2.1 Painted and Unpainted Pictorial Bricks with an Inscription

2.1.1 Painted Pictorial Brick with an Inscription

"Guo Ju Burying His Son," a story of a filial son in the Han Dynasty (figure 2)—there are records of this story in Gan Bao's *Sou Shen Ji* (《搜神記》) of the Eastern Jin Dynasty and *Tai Ping Guang Ji* (《太平廣記》) of the Northern Song Dynasty. The story roughly tells of Guo Ju, a filial son from Lianzhou, in Henan, who supported his parents during the Eastern Han Dynasty. Due to poverty, he and his wife fled to Neiqiu, Hebei, and the couple made a living as domestic helpers. After having a son, life became even more difficult. Before bringing meals to his mother, Guo Ju would send his son outside to play so as not to disturb her. One day, his son accidentally fell into a pond and nearly drowned. In order not to disturb the old mother, the couple went to the forest behind the house to dig a pit to bury their child. Suddenly, a clap of thunder awakened the child, and a cauldron of gold appeared in the pit. In the relief painting, in the forest the wife on the right is holding a young child, and Guo Ju on the left is digging a pit with an iron shovel. A pot of gold is exposed in the middle, and there is an inscription in red characters that reads: "God grants Guo Ju, officials cannot take him away, and people cannot take him away (天賜郭君, 官不得取, 人不得取)." The relief image has some peeling colors. The character has black hair and a white face. Guo Ju's shirt is beige, his pants are blue, and his hat, cuffs, and iron shovel are vermilion; Guo's wife is dressed in green, with a skirt, sash, belt, gold kettle, and a light red tile on the leaderboard; children are wrapped in vermilion red clothing, and the trees are green. The epigraphs "Guo Ju," "Wife," and "One Cauldron of Gold (金一釜)" are all written in reverse script.

The Four Elders of Shangshan, who lived in seclusion in the mountains and forests of Shangshan (now southeast of Shangshan County, Shaanxi Province) during the late Qin and early Han dynasties, were four knowledgeable and prestigious elderly people, including Dongyuan Gong (東園公), Luli (陸處士), Qili Ji (綺里季), and Xia Huanggong (夏黃公). They were all over eighty years old, with white hair, and were known as the Four Elders of Shangshan. They were commis-



Figure 2. Framed pictorial brick depicting Illusion “Gua Ju Burying His Son,” with reverse carvings: “Guo Ju,” “One Cauldron of Gold,” and “Wife.”



Figure 3. Pictorial brick of the Four Elders of Shangshan in the Western Jin Dynasty.

stoned at the request of Zhang Liang (張良) to assist Crown Prince Liu Ying (劉盈). On the relief painting, the four old men are playing a qin (zither), playing a sheng, holding a handscroll, an elderly man is raising his left hand, and they are dressed respectively in a green robe, a purple robe, a yellow and purple jacket, and a green robe. The background is covered with lush mountains and verdant hills, with phoenix birds soaring high. The inscription reads the “Four Elders of Shang-

shan.” This brick was collected (figure 3).

In “For Eternity (Wansui and Qianqiu 萬歲千秋)” (figure 4), the relief painting depicts two mythical figures: one is beast-headed and bird-bodied, the other is human-headed and bird-bodied. They flap their wings and raise their tails, facing each other and singing with their heads held high. In the middle, there is a bouquet. The bodies, wings, and long tails of the two birds are red, while the animal’s head and the human’s head are



Figure 4. Painted portrait bricks, caption with the words “Wansui” and “Qianqiu”. 1983 scan, 6cm (2.4 in.).



Figure 5. Caption on the pictorial bricks with the ancestors Wang Zhenze and Xue Gong.

pink. The base of the wings and the underside of the tail are light green. The inscription reads “Wansui” and “Qianqiu.” The third volume of Ge Hong’s (葛洪) *Baopuzi* (《抱朴子》) in the *Dai Su Pian* (《益壽篇》) section states: “The Qianqiu bird and the Wansui fowls, both with human faces and bird bodies, and their longevity is just as their names are (千秋之鳥, 萬歲之禽, 皆人面鳥身, 壽如其名).” The artifacts correspond broadly with the

literary records. This brick was collected.

Other bricks included “Qilin,” a relief of a qilin in a galloping posture, entirely white, with the inside of its mouth painted red, captioned “Qilin,” and “Phoenix,” a relief depicting a phoenix flapping its wings and raising its tail as if to dance, the color has faded, with a trace of vermillion and pale green remaining on the wings, captioned “Phoenix.” This brick was collected.



Figure 6 Third pictorial brick, 19th cen, from the 4

2.1.2 Unpainted Pictorial Brick with an Inscription

Among the unpainted inscribed pictorial bricks are Wang Ziqiao (王 子 喬) and Fuqiu Gong (符 丘 公), legendary immortals in China (figure 5). Half seated on the left side is Wang Ziqiao, playing a sheng, under the tree, and under the tree on the right Fuqiu Gong stands, waving a fly-whisk, with a phoenix dancing in the middle upon hearing the sound; it is titled “Wang Ziqiao” and “Fuqiu Gong.” On Yugou Mountain in Yanshi, there is Wu Zetian’s “Imperial Edict” *Stele of Crown Prince Ascending to Immortality* (升 仙 人 公 之 碑), The crown prince ascending to immortality refers to Prince Jin, son of King Ling of Zhao, with the courtesy name Ziqiao. Li Shan’s annotation to the *Poems on Rooming with Immortals in the Selections of Refined Literature* (《文選·遊仙詩》) quotes the *Biographies of Immortals* (《神仙傳》): “Wang Ziciao was the prince Jin of King Zhao Ling. He was fond of playing the sheng and making the sound of phoenixes. During his travels to Yituo, the Taoist monk Fu Qugong ascended to the high mountain of Song. After more than thirty years, he sought help from the mountain and saw Huan Liang, saying, ‘Tell my family that on the seventh day of the seventh lunar month, he will be with me at the top of the Goushi Mountain.’...” This brick was extracted from the door sealing brick.

“Guo Ji. Burying His Son,” which is the same as the painted brick reliefs, and is made from the same template.

2.2 Painted and Unpainted Pictorial Bricks without

an Inscription

2.2.1 Painted Pictorial Brick

Lao Laizi, a story of filial piety in the Han Dynasty: Lao Laizi, a seventy-year-old man from Chu, dressed in colorful clothes outside the pavilion, played and acted like a child. His elderly parents sat on the ground inside the pavilion, applauding with joy. Recorded in Volume 413 of *Paiping Yulan* (《太平御覽》), which quotes Shi Jieshou’s *Biographies of Filial Sons* (《孝子傳》). *The Illustrated Stories of the Twenty-Four Filial Exemplars* (《二十四孝圖說》) refers to it as “Playing in Colorful Clothes to Amuse One’s Parents.” The old man’s clothes are light yellow; the old woman’s clothes are dark purple, and her belt is pink and green.

Warriors: four armed warriors, all wearing short robes and painted red.

Grain transport, or carrying goods: two people with one horse. The two men are in green clothes and trousers with vermilion belts; the horse is purplish red, and the cloth bag is white.

Offering: The colors are somewhat faded. The four people are dressed in white and yellow, with a black umbrella canopy.

Bard: four musicians playing wind and percussion instruments. The first two are playing wind instruments, with red and green streamers; the last two have vermilion waist drums, black hats, and their colorful clothes are peeling off (figure 6).

Dance: an old man with a tall hat and loose robes, dancing with a fly-whisk in hand, followed by four attendants. The old man’s robe is vermilion; the attend-



Figure 7 Pictorial uses of Xuanwu.



Figure 8 Pictorial bricks of noble women walking

ants' clothes are faded, with only white and yellow remaining. This brick was collected.

Oxcart: one person driving the cart, white ox, red shed, and yellow-green clothes for the driver.

Attendants: the four of them only have light yellow clothes left, and the clip-shaped object held by the last person is painted green.

War horses, two people leading two horses: the front horse is armored, with a black body and white armor. A trumpet-shaped ornament on its back is pale green; the rear horse is purple-red. The groom's face is red, and the color of his clothes has faded, only showing light yellow.

Flying Immortals: two immortals flying towards

each other, meeting at a stylized incense burner in the middle, one wearing a pink-green dress with a vermilion ribbon, one a purple-red dress with a green ribbon. The image of flying immortals originated from the Flying Apsaras stanes on Buddhist grotooes and steles in the Northern Wei Dynasty. This brick was collected.

Musical flying immortals, two flying immortals: the one on the left wears a pink-green dress with a vermilion ribbon; the one on the right wears a purplish-black dress with a purplish-red ribbon. This brick was collected.

Azure Dragon and White Tiger, on two directional-god bricks: the Azure Dragon is painted pink-green with a vermilion tongue and white beard; the White Tiger retains traces of white and yellow on its body, with a vermilion tongue and white teeth. Both bricks were collected.

Xuanwu, the directional god (figure 7): the back of the turtle is white, and the body is vermilion. Lotus flowers on both sides, with red flowers and green leaves.

There is also a pictorial brick with sedan-carrying scenes, with four people carrying a tent sedan chair, and one person holding a fan; there is no one inside the sedan chair. The original brick was removed from the tomb wall, and its location is unknown. Half of the piece was lost at the construction site, and the color has fallen off, leaving only a complete rubbing; there is also a group of ox cart pictorial bricks, located on the fifth pillar of the east wall of the tomb, which are now damaged. Cattle are black and white in color, and the carport is black and gray. There was also an intact rubbing made before its destruction.

2.2.2 Unpainted Pictorial Bricks

Musical dancer: one plays the sheng, another beats a long waist-drum; one seems to act as a conductor, another as a spectator, while two female dancers with double buns dance gracefully facing each other.

Phoenix dances to the sheng: the relief image is similar to the pictorial bricks titled "Wang Ziqiao" and "Tu Qugong." This brick was extracted from the door sealing brick.

Traveling: a nobleman riding a horse, an attendant following behind, carrying a long sword shoulder, with its long tassel fluttering from the hil.

Leading a cow: a fat ox is running, while the cowherd tightly grips the reins in pursuit.

Four warriors: two carry longbows on their shoulders, while the other two bear shields and swords, standing forward briskly.

Noblewoman traveling (figure 8): two noblewomen with ring-shaped high buns, draped shawls (pei), wide-sleeved long gowns, and cloud-toe shoes exposed. One

stands with an arm hanging down, the other holding a short-handled silk fan. Two female attendants with double buns, also draped with shawls and in wide-sleeved long skirts, wearing cloud-toe shoes; one appears to carry a folded mat under her arm.

Qilin: a female immortal riding a winged qilin, is ascending to the sky. The above unpainted pictorial bricks were all removed from the door sealing bricks.

Heavenly horse, with wings, roaming freely through the sky, solitary in its coming and going. This brick was collected.

The above-mentioned portrait bricks cover a wide range of themes, which can be summarized as Wang Ziqiao ascending immortal and flying immortal; there are stories of filial piety, such as Guo Ju burying his son and Lao Laizi entertaining his parents with colorful clothes; there are historical stories of the Four Elders of Shangshan; there are many categories from real life, such as ox carts, grain transport, war horses, warriors, travel, noble ladies' outings, singing and dancing, musicians, as well as strange birds and auspicious beasts such as the kylin, phoenix, and the Four Direction Deities (Azure Dragon, White Tiger, Vermilion Bird, Xuanwu), which can be described as rich and diverse, covering all aspects.

In addition, at the lower end of each pillar, there are two rectangular bricks (of the same size as other pictorial bricks) and three long bricks pieced together to form a complete figure, with both hands holding a staff. The image is similar to that of a gatekeeper, who should be a subordinate official guarding the tomb owner, equivalent to the evolution of the functions of Zhou and Han court officials. His full beard, attire, and high-upturned cloud-toe shoes resemble those of a sinicized Hua person. He has black hair with a light green hairpin, a pink face, a yellow shawl, vermilion sleeves, light yellow robes, and black shoes and staff, all painted in vivid colors.

3. Exquisite Arched Door Mural with Meticulous Polychrome Fresco

The mural in the tomb chamber was discovered only when the sealing bricks were removed during the reproduction of the pictorial bricks. The mural is painted on an arched door coated with about 0.5 cm of thick lime paste, using six pigments—vermilion, yellow, blue, purple, light red, and black—still bright as new.

The arched door, in an inverted U shape, is 3 m high and 2.7 m wide. Each side of the door is 60 cm wide, and a beast head (pu shou, a traditional door boss) is

painted in the middle above, with black eyes and white teeth, and a fierce image; there is also a horizontal rod-shaped object with a purple ribbon wrapped around it, symmetrical on both sides. From the perspective of the graphic symbols at both ends, it is similar in symbolism to the Western Queen Mother pattern on the pictorial stones of Anqiu in Shandong and Pengshan in Sichuan during the Eastern Han Dynasty, with the difference being that what was originally a horizontal arrangement has been rendered vertically. On both sides, black hair buns and red dresses are flying towards the tomb gate. On the left side, a flying immortal holds the incense burner, while on the right side, another raises her hand to scatter flowers. The dynamic image is similar to the Flying Apsaras in the Guyang Cave and Lotus Cave of the Northern Wei Dynasty in Longmen Grottoes. In the swirling clouds, blue-green silk and skirts flutter and dance. Below, two gatekeepers face each other, hands resting on their swords. They wear small crowns with tied hair, a vermilion shirt, white pants that are like a skirt, a red face, a long beard, and bright eyes.

As is known from the meticulous copying by Chen Dazhang (陈大章) of the National Museum of China (formerly the National Museum of Chinese History), the painting process of the mural is as follows: on the half-dried arched door that has been smoothed with white plaster, the outline and parts of the images were first gently drawn with a needle-like object, then outlined with thin light vermilion lines, followed by coloring, and finalized with ink lines. This on-site painted, meticulous, heavy-color wet fresco has a rigorous composition, accurate modeling, bright and magnificent coloring, and strong and forceful line drawing, making it a rare masterpiece of tomb murals. Looking at the wet murals in tombs of all dynasties, most of them adopted green and brown work, which was rough and sketchy with hasty coloring, and it is hard to find any comparable example to the Dengzhou pictorial brick tomb murals.

4. Ink Inscription on the Side of the Horse Pictorial Brick

On the side of the painted horse pictorial brick inlaid in the first pillar of the east wall of the tomb chamber, there are three lines of ink-written, running script on a surface 38 cm high and 6 cm wide, with up to twenty-eight characters per line (figure 9). The tentative interpretation of the full text is as follows:

In the third month, [they] took charge of the troop; in the ninth month, [they] directed the battle formations. The forces numbered one hundred thousand. Having



Figure 9. Ink-written text.

crossed the water, ...the horses. Considering only the march along the border, [they] ...The imperial army was absent. In the fourth month, [they] bade farewell to the Son of Heaven. With these twenty-five...cities, the troops had been on the road for a long time. The army remained in readiness, the imperial grants of grain, cattle, and wine were not insufficient. In the fifth month, there were beheadings...leading the troops to settle in Wujun. After that, ... (以三月擢, 以九月董, 大衆十方, 既水仁, 馬惠理, 程通, 還, 雲, 軍士, 以, 司, 辭, 天子, 用, 此, 廿五, 松, 城, 郵, 由, 在, 路, 日, 久, 王, 起, 給, 賜, 粟, 牛, 酒, 不, 少, 以, 五, 月, 有, 斬, 之, 卒, 衆, 家, 在, 更, 都, 自, 後, 也).

Due to the broken edges of the brick, six characters are missing. From the remaining text, it can be seen that it records experiences in several battles and the reception of imperial rewards such as grain, cattle, and wine, as well as the act of commanding the troops to



Figure 10. Pottery figurine, 30.3 cm high. Incisions are engraved on the back, head, and right foot.

settle in Wujun (present-day Suzhou, Jiangsu Province). In January 1992, the epitaph of Yan Ren, who served as the Wei (a low-ranking official) of Tongmen County in Jiangzhou during the first year of the Tianbao era (742) of the Tang Dynasty, was unearthed in Yanshi. The epitaph states that it was “composed by Zhang Wanjing from Wujun, former magistrate of Neixiang County in Dengzhou, and written by Zhang Xu from Wujun.” This shows that a large number of people from Wujun held official posts or served in the military in Dengzhou. The tomb owner is suspected to be a military general who resided in Wujun.

The significance of this ink-written inscription lies in its running script style, which continues the calligraphic traditions of the inscriptions on bricks² from the tombs of the Cao Cao clan in Bozhou during the mid to late Eastern Han Dynasty, as well as the running and cursive scripts of Wang Xizhi.

5. Painted Pottery Figurines with Separately Made Heads, Hands, and Bodies

A total of fifty-five painted standing pottery figurines were unearthed from this tomb (figures 10–12). As their heads, hands, and bodies were made separately and then assembled before being painted, most are incomplete, and their original burial positions and arrangement remain uncertain. Judging from the figurines’ appearances and attire, the female figurines, standing 19.4 cm tall, wear long robes in purplish-red. Their faces are painted white, with vermilion lips and black hair, and incised lines are found on their heads and backs. All male figurines are dressed in short clothes. One male figurine, wearing a red outer coat, and standing 30.5 cm tall, has a purple hat, with its face, clothes, trousers, and boots all in white; there are inscriptions carved on its head, back, and right foot. A singing figurine, 23.6 cm tall, holds its head high with an open mouth, appearing to sing while walking. The colors on its clothes and trousers have faded, leaving its face, neck, and hands in purplish-red, and its boots in purple; there are incised lines and inscriptions on its right arm and right foot.

A musician figurine wearing an upturned-brim hat, 30 cm tall, has most of its colors worn off, with only the remaining purple on the hat brim, white face and neck, and vermilion lips. There are incised lines on its head and back. This figurine resembles the drum-playing musicians depicted on the painted brick reliefs of musical ensembles.

The craftsmanship of these pottery figurines appears rough, lacking the exquisiteness and vividness of the

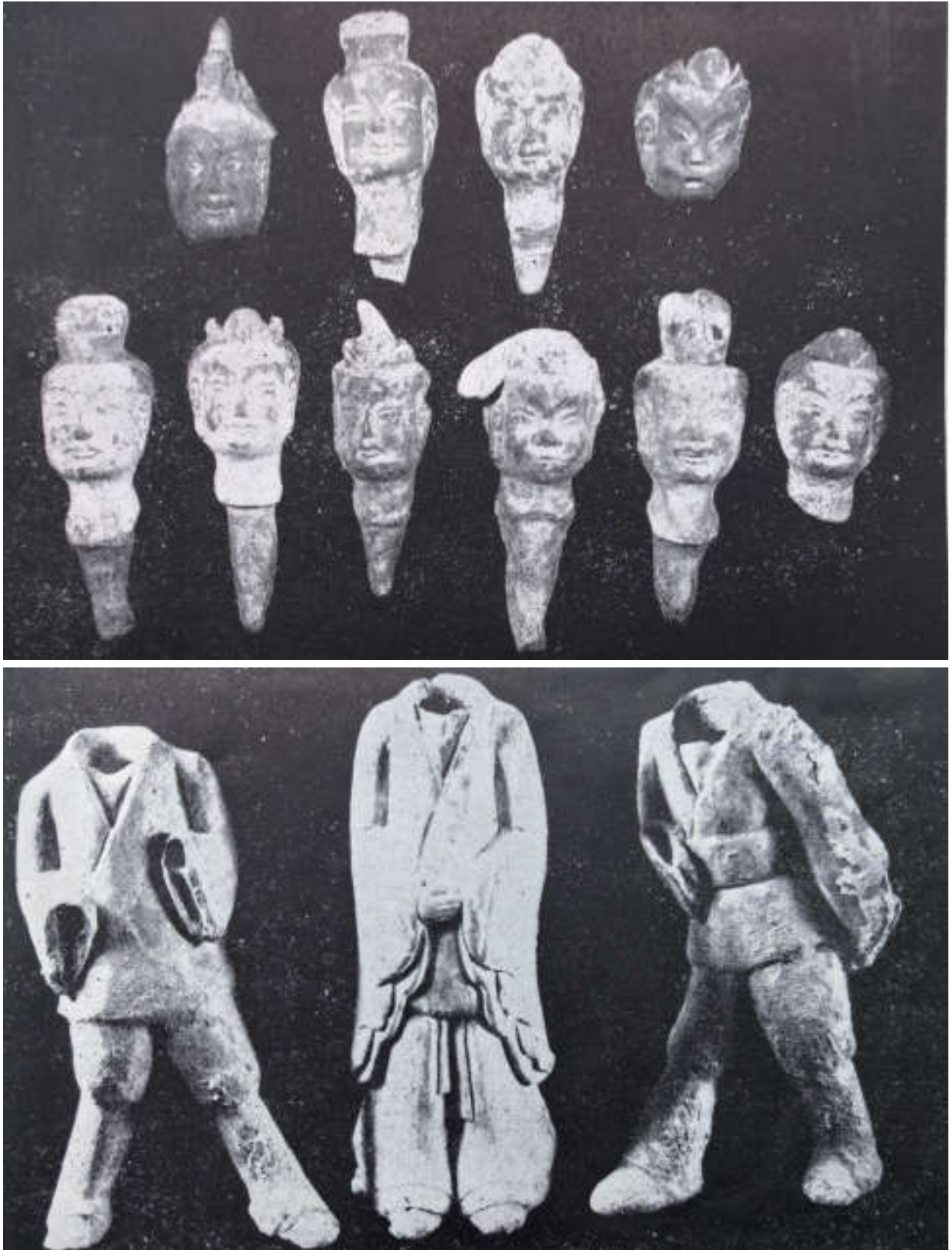


Figure 11. The heads of the pottery figurines.
Figure 12. The bodies of the pottery figurines.

human figures on the painted brick carvings. As for the incised lines and characters on the pottery figurines, they are presumably craftsmen's codes or assembly marks.

In the Northern Wei tomb of Yuan Zhao (元祚), Prince of Changshan, located in the Mangshan and Luoyang area, the figurine group of honor guards and musicians centered around an ox-cart was made by separately molding the bodies and heads before assembling them. However, the craftsmanship of separately molding the heads, feet, and bodies and then assembling them is still quite rare.

6. Tomb Dating from the Southern Dynasties

During the Eastern Jin Dynasty and Southern Dynasties, the boundary between the Southern Dynasties and the Northern Dynasties (including the Sixteen Kingdoms and Northern Wei) was marked by the Huai River. Dengzhou fell under the jurisdiction of the Eastern Jin and Southern Dynasties, so the Xuezhuang tomb with painted pictorial bricks should therefore be attributed to the Southern Dynasties. Judging from the tomb structure, the style and characteristics of the unearthed relief pictorial bricks and the murals on the tomb door, as well as the costumes depicted, it can undoubtedly be identified as a Southern Dynasties tomb. After the discovery of Southern Dynasties tombs with pictorial brick in Jiangsu and Hubei provinces, Hangzhou in Zhejiang Province has become another important region where such tombs are distributed. The Southern Dynasties tomb with pictorial bricks at Xiaohengshan in Yuhang District exhibits distinctive regional characteristics. First, the types of pictorial bricks in the Hangzhou area are relatively rich, including single motifs impressed on the sides of bricks, standalone compositions on the faces of small square bricks, medium-sized images formed by piecing together several bricks, and large-scale composite mural scenes covering entire tomb walls.

Second, the main subjects of the carvings, mostly found on small bricks, include lions, lotus flowers, longevity motifs such as the Eternal Life inscription, flying immortals holding objects, and the left and right generals flanking the tomb door. There are also numerous celestial musicians and flying deities decorating the tomb chambers. The expressive techniques include both shallow-line carving and high relief. Lotus patterns and double or single Daquan Wushi (a type of Han Dynasty coin) motifs are commonly used to decorate the tomb walls. From the tomb door to the chambers, this tomb integrates Buddhist, Taoist, and traditional Chinese folk

beliefs, which may have been influenced by the concept of the fusion of the three teachings (Confucianism, Buddhism, and Taoism) and the practice of both Buddhism and Taoism, advocated by the royal families and bureaucratic gentry of the Southern Dynasties.³

The architectural structure of the Southern Dynasties tomb with painted bricks at Xiaohengshan in Yuhang is less orderly and refined than that of the Dengzhou pictorial brick tomb. Neither its single-brick paintings nor its multi-brick compositions achieve the same level of craftsmanship, and its thematic range is comparatively limited. The superb craftsmanship of Dengzhou's pictorial bricks was obviously directly influenced by the essence of Han Dynasty pictorial brick art from the Central Plains' Heluo culture, represented by Luoyang and Zhengzhou. The southward migration of the literati and nobility, triggered by the War of the Eight Princes at the end of the Western Jin Dynasty and the Five Barbarians' chaos in China, led the Eastern Jin Dynasty and Southern Dynasties to move away from the fertile ground of the Central Plains' Heluo culture. It is therefore understandable that their artistic achievements in funeral culture were somewhat inferior to those of the Central Plains.

The costumes of the Wei, Jin, and Southern and Northern dynasties exhibited characteristics where the north and south each had their own distinct features, while also integrating. People in the Central Plains and those who had migrated south emphasized loose-fitting clothes with large sleeves, namely the wide-sleeved robes with broad sashes in the Han-style imperial robe tradition. The northern nomadic peoples, as horseback nations, had clothing styles and materials suitable for the climate of the northern grasslands. Their trousers were fitted with crotches, different from the ancient trousers of the Central Plains, making them convenient for horseback riding and archery. As early as the Warring States period, King Wuling of Zhao ordered all soldiers and civilians in the country to learn from the northern nomadic peoples by abandoning long robes with wide sleeves and changing to Hu clothes, discarding cumbersome and slow chariots and adopting the light and flexible Hu clothes and mounted archery. This kind of upper garment with lower trousers, namely the northern *ku zhe* (trouser-and-tunic attire), is characterized by a short robe on the upper body, long trousers on the lower body, and a leather belt around the waist. Meanwhile, waistcoats and vest-style *liangdang* (a sleeveless armor-like vest, with front and back panels connected at the shoulders) were prevalent.

With the integration of customs and cultures between northern and southern ethnic groups, *ku zhe* and

liangdang also aroused the interest of the Han people in the Central Plains and those who had migrated south. However, the Han people from the Central Plains who had moved south, who regarded the upper garment with a lower skirt as formal attire, considered wearing trousers on the lower body to be against ancient traditions. Therefore, they widened the trousers so that when the legs were together, they looked like long skirts, retaining the legacy of the Central Plains. The doormen in the murals of the Dengzhou pictorial brick tomb are dressed in this way. But the widened trousers were inconvenient for hurried walking, so people lifted the trouser legs and tied them with two-foot-long silk ribbons, forming a new style of clothing called fuku (tied trousers). This kind of clothing, matched with a thriftier upper garment and a full lower part, was caused by the specific situation of ethnic integration. The costumes

of warriors, drivers, attendants, sedan chair bearers, and musicians on the pictorial bricks of the Dengzhou pictorial brick tomb are depicted wearing the fuku (tied trousers) characteristic of the Southern Dynasties.

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鄧州學莊南司恭的彩繪畫像磚、壁畫及陶俑藝術

2017

摘要：鄧州早期南朝彩繪土墓正與唐墓、六朝墓葬史上的三次盛況。雖有左鄰右舍，亦受到人為破壞，為不至面目全非。其墓室考古信佳人所折，至今保存完好，該墓有文雅器重都江府博物館大復原。該墓墓室分築結碑奇罕，出土的漆器彩繪、青瓷、唐三彩繪時、青銅器等品以及銅器與彩繪附存，深受中原南朝文化影響，又具有鮮明的南朝地域特點，一將佛教、道教乃至三教傳統民俗信仰結合為一體，可能也受到“衣冠南渡”的南朝皇族官員士族沉疴的三教融合及生、死、葬、修、祭、祀的影響。

關鍵詞：鄉村、空間、彩繪、像似、彩繪牆、異托邦、鄉土情懷