

青瓷俑 三国 吴
南京市博物馆

Group of celadon figurines

Three Kingdoms period, Wu kingdom (222-280)

Glazed stoneware

Unearthed in 2006 from a Wu tomb at Shangfang
in Jiangning, Nanjing

Nanjing Municipal Museum (*zong* 4132-36, 4383-86, 5358)

This set of ten figurines was unearthed from a large Wu tomb. They are portrayed in varied poses surrounding a central figure of authority who is seated on a couch. Some are playing the zither, one is beating a drum, and one is playing a wind instrument. The tenth figurine is a foreigner (*huren*); he has deep-set eyes and a high-bridged nose, and from his stance appears to be actively engaged in the gathering.

青瓷釉下彩重沿盖罐 三国 吴
南京市博物馆

***Celadon double-rim, lidded jar
with underglaze decoration***

Three Kingdoms period, Wu kingdom (222-280)

Glazed stoneware

Unearthed in 2004 from the construction site
of Huangce Jiayuan on Xianhe Street in Nanjing

Nanjing Municipal Museum (*zong* 4129)

This jar was unearthed from the banks of the Qinhuai River in the southern part of Nanjing. There are four bird-shaped handles and animal-face appliques on the shoulder of the jar. The jar is richly decorated with brown underglaze designs: grass-scroll motifs, persimmon stem motifs, and zigzag lines decorate the lid and rim. The shoulders are painted with upward-pointing lotus petals; the body is painted with auspicious beasts, including rare birds, and zoysia grass motifs in medallions alternate with cross-shaped motifs. The lower section is decorated with grass-scroll motifs.

青瓷飞鸟人物魂瓶 三国 吴
南京博物院

***Celadon soul urn
with modeled birds and figures***

Three Kingdoms period, Wu kingdom (222-280)

Glazed stoneware

Unearthed from Zhaoshigang in Nanjing,
acquired in 1955

Nanjing Museum (10:12148)

This jar is typical of *mingqi*, or burial goods, in the middle and lower reaches of the Yangzi River area during the Wu-Jin period (222-420). It is believed that such vessels were used as memorials for the spirit of the deceased, offering protection to them on their ascension to the heavens. Therefore, they are sometimes referred to as “soul urns.” The figures, animals, and buildings all have symbolic meaning. Figures of the Buddha (among the earliest in China) and animals with Buddhist associations are intended to lead the deceased during the ascension.

青瓷堆塑人物楼阙魂瓶
三国 纪年墓吴凤凰元年
南京市博物馆

***Celadon soul-urn
with modeled figures and pavilion***

Three Kingdoms period,
Wu kingdom, first year of Fenghuang (272)

Glazed stoneware

Unearthed in 1993 from a tomb at Shangfang
in the Jiangning district, Nanjing

Nanjing Municipal Museum (*zhuan* 6160)

This is an example of a modeled vessel derived from the Han dynasty five-linked jar—a type of *mingqi*, or burial good. On the upper part of the urn sits a complex of towers, pavilions, figures, birds, and beasts. The sides have applied molded decorations: a non-Han person riding a beast, a bird, a bixie (also known as a chimera, or a two-headed lion and goat creature with a tail of a snake), a soft-shelled turtle, a catfish, a Buddha, and a crab. These representations are symbolic of the interactions between Chinese and non-Chinese cultures, the spread of Buddhism, and the thriving farm economy of the time.

青瓷飞鸟人物魂瓶 西晋
南京博物院

Celadon soul urn with birds and figures

Western Jin dynasty (265–316)

Glazed stoneware

Unearthed in 1974 from a tomb
at Xigang Orchard in Nanjing

Nanjing Museum (10:17510)

This urn was found at the southeast corner of a front tomb chamber. It is covered in a smooth and shiny greenish-yellow glaze. The top part of the urn features modeled pavilions, figures, flying birds, and beasts. On the shoulders and body are representations of a phoenix, a pigeon, and a *bixie* (chimera) in relief.

青瓷灶 纪年墓西晋元康七年
南京博物院

Celadon zao (stove)

Western Jin dynasty,
seventh year of Yuankang (297)

Glazed stoneware

Unearthed in 1982 from a tomb at Zhangjiashan
in Jiangning, Nanjing

Nanjing Museum (10:24070)

This stove has a gray body covered in a thin, yellowish glaze that did not quite reach the base. It is in the shape of a boat. One end is flat and has an opening to the fuel chamber. The other end is pointed and tipped upward; it is perforated with a hole for smoke to pass through. A cauldron and a steamer would have been placed separately on the two burners.

青瓷薰炉 西晋
南京博物院

Celadon incense burner

Western Jin dynasty (265–317)

Glazed stoneware

Unearthed from Dongfanghong Team
District of Dongjiang Commune in Wuxi

Nanjing Museum (10:17590)

This incense burner has a gray body covered with a pale green glaze on the inside and outside of the vessel. It has a rounded rim and straight mouth, a spherical belly with openwork, and three bear-shaped feet. The burner is placed on a holding plate that has a flat, outward-folded rim, a shallow belly, and a flat base also on bear-shaped feet.

青瓷香薰 东晋
南京市博物馆

Celadon incense burner

Eastern Jin dynasty (317-420)

Glazed stoneware

Unearthed in 2012 from M10 at Tianlong Temple
in the Yuhuatai district, Nanjing

Nanjing Municipal Museum (*zhuan* 13167)

Incense burners were used in everyday life in ancient China. This incense burner has a green-yellow glaze, and it consists of a cover, receptacle, supporting stem, and holding plate. The conical cover is mountain-shaped. On the top is a seated figure with his head broken off; his palms are pressed together before his chest. Openwork triangles are carved along the cover's rim; an interlocking decoration of modeled, finger-like shapes is applied to the top. There are nine round holes near the top of the cover for smoke to escape.

青瓷褐釉点彩薰炉 东晋
南京博物院

***Celadon incense burner
decorated with brown-glaze dots***

Eastern Jin dynasty (317-420)

Glazed stoneware

Unearthed in 1974 from a tomb at Ganjiaxiang
in Xixiashan, Nanjing

Nanjing Museum (10:18541)

This incense burner was unearthed from a Six Dynasties tomb at Ganjiaxiang on the northeastern outskirts of Nanjing. From the thirty-eight tombs that have been discovered in that area, combined with the extant stone sculptures and stone steles, it can be deduced that this was the family burial ground of the royal Xiao clan during the Liang period (502-57). Most of the tombs were looted and damaged, but a considerable number of grave goods were unearthed by archaeologists: mainly celadon ware such as pots, jars, and a tripod ink slab.

青瓷灯 纪年墓北齐天统三年
山西博物院

Celadon lamp

Northern Qi dynasty,
third year of Tiantong (567)

Stoneware

Unearthed in 1984 from the tomb of Shedi Ye
at Nanpingou village in Taiyuan, Shanxi

Shanxi Museum

Shedi Ye (?-567; Kudi Ye in modern Chinese), was an influential middle-ranking official in the Northern Qi dynasty. This yellow-green-glazed lamp is composed of three parts: *zhan*, or saucer, stem, and base. The base is in the shape of an overturned lotus blossom with petals and a pearl border around the lower edge. The upper part of the lamp stem is decorated with an upward-facing honeysuckle pattern, the middle part with raised rings and pearl borders, and the lower part with a downward-facing honeysuckle pattern. The saucer is decorated with a design of eight scrolling lotus blossoms and a ring of upward-pointing lotus petals at the bottom.

青瓷长方形果盘
纪年墓西晋元康七年
南京博物院

Celadon rectangular fruit tray

Western Jin dynasty,
seventh year of Yuankang (297)

Glazed stoneware

Unearthed in 1953 from tomb no. 2
at Zhoumudun in Yixing

Nanjing Museum (10:12178)

This tray was unearthed together with a number of other fine celadon pieces from a tomb in the family burial ground of Zhou Chu (242-297) in the Western Jin. Zhou Chu was the son of Zhou Fang, a renowned Wu general of the Three Kingdoms period who was mischievous in his youth, but worked hard and earned military merits later in life.

青瓷唾壺 东晋
南京博物院

Celadon spittoon

Eastern Jin dynasty (317-420)

Glazed stoneware

Unearthed from tomb no. 1 at Hebancun
outside of Zhongyang Gate in Nanjing

Nanjing Museum (10:11365)

This spittoon is covered in an even pale-green glaze with crackles. It has a dish-shaped mouth, constricted neck, sloping shoulders, flat belly, and a short solid foot. There are four marks on the base, which indicate that it was fired on supports in a kiln.

青瓷平沿唾壺 北魏
山西博物院

Celadon flat-rimmed spittoon

Northern Wei dynasty (386–534)

Stoneware

Unearthed in 1994 from Anliuzhuang village,
Datong, Shanxi

Shanxi Museum

This flat-rimmed, tall-necked spittoon has an impressed honeysuckle (*Lonicera japonica*) pattern. Honeysuckle was also called *jinyin hua*, “gold-silver flower,” and *jinyin teng*, “vines of gold-silver.” Because it does not wither in winter, it is also called *rendong*, or “tolerate the winter.” The honeysuckle design was introduced to China along with Buddhism at the end of the Eastern Han dynasty (27–220) and was popular during the Six Dynasties period.

青瓷鐏斗，火盆 西晋
南京博物院

Celadon wine-warmer and fire container

Western Jin dynasty (265–317)

Glazed stoneware

Unearthed in 1974 from a tomb
at Xigang Orchard in Nanjing

Nanjing Museum (10:17576)

This piece came from the burial tomb of a husband and wife. The three pieces in the set are stacked: on the bottom is the fire container with three supporting feet and two handles; inside is a handled tripod wine-warmer; and inside of the wine-warmer is a spoon. It is possible that the vessels may have been used by the tomb's occupants in their daily life.

青瓷樽 东晋
南京市博物馆

Celadon bowl with handles

Eastern Jin dynasty (317-420)

Glazed stoneware

Unearthed in 2001 from tomb no. 9,
belonging to Wen Qiao, at Guojiashan in Nanjing
Nanjing Municipal Museum (*zhuan* 7119)

The simple shape of this bowl was common in wine vessels during the Six Dynasties. According to an epitaph brick, the tomb that the bowl came from belonged to Wen Qiao (288-329), a native of Qi in Taiyuan (modern Shanxi) under the Jin. A famous general in the Eastern Jin dynasty, he achieved significant military merit after he helped quell the Wang Dun and Su Jun Rebellions.

青瓷耳杯盘 西晋
南京博物院

Celadon eared-cups and plate

Western Jin dynasty (265–317)

Glazed stoneware

Unearthed in 1974 from a tomb
at Xigang Orchard in Nanjing

Nanjing Museum (10:17571)

Used as a wine vessel, this plate has a gray body and is covered in a blue-gray glaze. Two sets of eared-cups—each containing a spoon—sit on top of the circular holding plate.

青瓷盞 紀年墓北齊武平元年
山西博物院

Celadon zhan (bowl)

Northern Qi dynasty, first year of Wuping (570)

Stoneware

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

Fifteen *zhan* (bowls) were unearthed from Lou Rui's tomb. All were similar in form but slightly different in size. This *zhan* has a thin, straight rim. The lower wall of the body forms a circular arc as it slopes inward at the base. Its solid base has an arched bottom. The body is covered with a yellow-green glaze that does not quite reach the base. The glaze is transparent and crackled; the body is thick and white.

青瓷盞托 紀年墓北齊武平元年
山西博物院

Celadon cup and stand

Northern Qi dynasty, first year of Wuping (570)

Stoneware

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

This cup and stand were made into one piece from separate parts: the upper part is a stemmed cup, and the lower part is the stand plate. The latter has a hole in the center that allows the cup to be inserted. These two pieces were joined and glazed together in the firing. The whole piece is covered in a thick, yellow-green glaze that is translucent and viscous with crackles.

青瓷扁壺 三国
纪年墓吴永安二年
南京市博物馆

Celadon flask

Three Kingdoms period, Wu kingdom,
second year of Yong'an (259)

Glazed stoneware

Unearthed in 1984 from a tomb at Guojiashan

Nanjing Municipal Museum (*zhuan* 5010)

This flask was unearthed from an Eastern Wu tomb at Guojiashan on the northern outskirts of Nanjing. Also unearthed from this tomb was a land-purchase certificate marked “the second year of the Yong’an period,” which provides an exact date for the tomb and its contents. In ancient times, flasks like this were often used as wine containers.

青瓷扁壺 西晉

南京博物院

Celadon flask

Western Jin dynasty (265–317)

Glazed stoneware

Unearthed from Dongfanghong Team District
of Dongjiang Commune in Wuxi

Nanjing Museum (10:17591)

A light jade-green glaze appears to drip over this flask, covering the body. It has a rounded rim, straight mouth, cylindrical neck, and square shoulders.

A half-ring-shaped, erect loop sits atop the shoulders on both sides. The body is flat and square shaped.

Along the shoulder is an incised pearl border.

A bowstring design is incised at the turn of the shoulder and on the lower body.

青瓷胡人戏狮扁壶 北齐
山西博物院

***Celadon flask with
foreigner (huren) and lions***

Northern Qi dynasty (550-577)

Stoneware

Unearthed in 1956 at Yumengou in Taiyuan, Shanxi

Shanxi Museum

At the center of this molded flask is a *huren*, or “foreigner” (i.e., a non-Han person, particularly from the north). On each side, to his right and left, squats a lion with an erect tail and raised head. A person who appears to be playing with a ball stands on the back of each lion. Judging from its shape, decoration, and manner of expression, the flask is clearly influenced by Central Asian culture.

酱釉鸡首壶 东晋
南京博物院

Brown-glazed chicken-head ewer

Eastern Jin dynasty (317-420)

Glazed stoneware

Unearthed in 1978 from a tomb inside of Dangxiao in the Fengqiao district, Wu county

Nanjing Museum (10:21774)

This vessel is covered in a brown glaze that extends over the body and stops at the foot. The vessel has a dish-shaped mouth, short neck, and round body. Two bridge-shaped lugs are attached on the shoulders. The spout is modeled in the shape of an upraised chicken head. Its comb and ears are finely rendered. The handle connects the rim and the body.

青瓷褐釉点彩鸡首壶 东晋
南京博物院

***Celadon chicken-head ewer
with brown-glaze dots***

Eastern Jin dynasty (317-420)

Glazed stoneware

Unearthed from the outskirts of Zhenjiang

Nanjing Museum (2:9056)

This ewer has a dish-shaped mouth, a short, constricted neck, and a round body that tapers toward the base. On one side of the shoulder is an upraised chicken head; on the opposite side is a long, arc-shaped handle that ends with a dragon head biting the rim of the dish-shaped mouth. A bridge-shaped, transverse lug is attached on each side of the shoulder. Green glaze covers the body; brown-glaze dots can be seen underneath the chicken head, on both ends of the dragon-head handle, on both sides of the bridge-shaped lugs, and along the rim.

黄瓷龙柄鸡首壶
纪年墓北齐武平二年
山西博物院

***Celadon ewer with chicken-head spout
and dragon handle***

Northern Qi dynasty,
second year of Wuping (571)

Stoneware

Unearthed in 2002 from the tomb of Xu Xianxiu
in Taiyuan, Shanxi

Shanxi Museum

The tomb of Xu Xianxu (502-571), from which this ewer was excavated, is one of the most important recent archaeological finds in the north; the ceramic burial objects alone number more than 200 pieces. This yellow-green chicken-head ewer with dragon handle has a slightly wide, dish-shaped rim; a tall, slender neck; round body; and flat base. It is covered in a yellow-green glaze with crackles. It is a *mingqi* (spirit object) made especially for burial.

青瓷狗圈 纪年墓西晋元康四年
南京博物院

Celadon dog kennel

Western Jin dynasty,
fourth year of Yuankang (294)

Glazed stoneware

Unearthed in 1966 from a tomb in Shishi, Jurong
Nanjing Museum (10:16257)

This dog kennel has a grayish-brown body with green glaze that does not quite reach the base. A dog lies within the circular kennel; it is strikingly depicted with its mouth open and tongue hanging out.

青瓷鸡笼 西晋
南京博物院

Celadon chicken coop

Western Jin dynasty (265–317)

Glazed stoneware

Unearthed in 1953 from tomb no. 2
at Zhoumudun in Yixing

Nanjing Museum (10:12182)

This chicken coop, a *mingqi* (spirit object), is covered in green glaze that did not quite reach the base. The chicken coop is constructed on stilts. A chicken sticks its head out from each entrance to the coop. The lifelike rendering provides a glimpse into rural daily life at the time.

青瓷虎首双系罐 六朝
南京博物院

Celadon tiger-head jar with pair of lugs

Six Dynasties period (222-589)

Glazed stoneware

Unearthed in 1955 from a tomb at Meijiashan
outside of Zhongyang Gate in Nanjing

Nanjing Museum (10:1365)

This tiger-head jar was unearthed from a tomb in the northern outskirts of Nanjing. It has a grayish-white body with a greenish-yellow glaze. It features a square rim, short-straight neck, sloping shoulders, and a pair of symmetrically placed lugs impressed with a leaf-vein pattern on the shoulders. The round body tapers toward the base, and the underside is recessed. The spout is shaped like a tiger's head with bulging eyes.

青瓷虎子 纪年墓西晋元康四年
南京博物院

Celadon huzi vessel

Western Jin dynasty,
fourth year of Yuankang (294)

Glazed stoneware

Unearthed in 1966 from a tomb in Shishi, Jurong
Nanjing Museum (10:16251)

This *huzi*, or urinal, has a grayish-white body covered in a smooth and shiny green glaze. It has a round mouth with flat rim, a round, bent neck, and a body shaped like a cocoon. There is a rope-twist loop handle on the back and four feet in the shape of paws. An intaglio design of wing-feathers had been lightly incised on both flanks.

青瓷虎子 南朝
南京市博物馆

Celadon huzi vessel

Southern Dynasties (420-589)

Glazed stoneware

Unearthed in 1959 from the Qinhuai River in Nanjing
Nanjing Municipal Museum (*ci* 10)

Unearthed from the Qinhuai River in Nanjing, this cocoon-shaped celadon *huzi* (urinal) looks like a crouching tiger with its mouth open. Applied to the tiger's head are eyes, ears, nose and whiskers, all vividly modeled. On its back is a rope-patterned, loop handle with a tail attached at the end.

青瓷獅形水注
紀年墓西晉元康四年
南京博物院

Celadon lion-shaped water container

Western Jin dynasty,
fourth year of Yuankang (294)

Glazed stoneware

Unearthed in 1966 from a tomb in Shishi, Jurong
Nanjing Museum (10:1626)

The vessel is covered in a clean and even green glaze. Its body is shaped like a crouching lion with a raised head and wide-open eyes. The nose is tilted up, and it bares its teeth. Its beard drapes before its chest. There was originally a male figure riding atop the lion, but the vessel was found damaged when unearthed. Only the rider's two legs in a striding pose have survived. This piece is comparable to the bronze vessel in the shape of a man riding a beast on display nearby.

青瓷蛤蟆形水注 西晋
南京博物院

Celadon toad-shaped water container

Western Jin dynasty (265-317)

Glazed stoneware

Unearthed from the site
of the Imperial Ancestral Temple
in the Ming Palace, Nanjing

Nanjing Museum (10:13667)

The grayish-white body of this vessel is covered in a clean, even green glaze. Shaped like a toad, the vessel has a cylindrical spout on its back and an incised design of water grass.

青瓷羊 东晋
南京市博物馆

Celadon sheep

Eastern Jin dynasty (317-420)

Glazed stoneware

Unearthed in 1970 from M7 at Xiangshan in Nanjing

Nanjing Municipal Museum (*zhuan* 1813)

During the Six Dynasties period, animal images, heads, and bodies became important elements of form and decoration in pottery and ceramic ware. Sheep-shaped vessels pertain to the worship of ancestors because according to ancient Chinese folk customs, the word for “sheep” (*yang* 羊) sounds like the word for “auspicious” (*xiang* 祥). For that reason, sheep often symbolize desires for prosperity and a good life. This piece is believed to be either a candle-holder or a water container.

青瓷三鳥鈕蓋盂 西晉
南京市博物館

Celadon yu (jar)
with triple-bird knob on the lid

Western Jin dynasty (265–317)

Glazed stoneware

Unearthed in 1979 from a tomb at Mufushan in Nanjing
Nanjing Municipal Museum (*zhuan* 2666)

This *yu* (jar) has a grayish-white body covered in a pale green glaze. The knob on top of the umbrella-shaped lid is a unique shape: three birds with outspread wings, intimately grouped beak to beak. The vessel has an oblate body, with four loop handles attached on the shoulders, which are decorated with a lozenge pattern.

青瓷莲瓣纹盖罐 南朝
南京市博物馆

Celadon lidded jar with lotus petal design

Southern Dynasties (420–589)

Glazed stoneware

Unearthed in 1965 from M2 at Xiangshan in Nanjing
Nanjing Municipal Museum (*zhuan* 1275)

Unearthed from the Wang family burial grounds at Xiangshan, on the northern outskirts of Nanjing, this celadon-lidded jar with a lotus petal design has a grayish-white body underneath a crackled green glaze. The lid and upper part of the body are decorated with lotus petal designs. The lotus, symbolizing enlightenment in Buddhism, was an important motif in the Southern Dynasties period.

青瓷莲花宝相纹尊
纪年墓北齐河清元年
山西博物院

***Celadon zun (vessel)
with lotus-emblem designs***

Northern Qi dynasty,
first year of Heqing era (562)

Stoneware

Unearthed in 1973 from the tomb of Shedi Huiluo
at Jiajiazhuang village in Shouyang county, Shanxi
Shanxi Museum

This *zun* (vessel) is decorated with a lotus design. The lid has a saw-tooth edge and a knob in the shape of a precious jewel (*chintamani*). Four molded chrysanthemum motifs are placed on the outer rim of the lid. On the body of the vessel, the upper part has alternating lotus petals and circular designs, together with an arrangement of alternating floral sacred emblems and circular designs. The lower part is decorated with two rings of lotus petals.

青瓷莲花尊 南朝
南京市博物馆

Celadon lotus-flower zun (vessel)

Southern Dynasties (420–589)

Glazed stoneware

Unearthed in 1972 from a tomb at Lingshan,
outside Qilin Gate in Nanjing

Nanjing Municipal Museum (*zhuan* 2671)

This lotus-flower *zun* (vessel) was unearthed with a matching vessel, and the two pieces are the largest and finest celadon vessels ever discovered from the Six Dynasties period. Both have grayish-white bodies under a green glaze with crackles. The round lid is shaped like a monk's hat. The top tier is decorated with flying apsaras, the middle tier with *lishi* (strong men), and the bottom tier contains roundels of twin dragons with pearl, honeysuckle and lotus-flower designs. The rest of the vessel is decorated with upward-pointing lotus, overturned lotus, and bodhi-leaf designs, all of which derive from Buddhist motifs.

石马 南梁
南京博物院

Horse

Southern Dynasties period,
Liang dynasty (502-557)

Stone

Unearthed in 1991 from Brick-tile Plant no. 2
at Xishanqiao in Nanjing

Nanjing Museum (10:25767)

Located southwest of Nanjing, the tomb containing this stone horse was in Xishanqiao, the area where the imperial mausoleum containing the impressed-brick mural of the *Seven Sages of the Bamboo Grove* was unearthed. The carving style is similar to that of stone sculptures found standing in front of large-scale Southern Dynasties tombs.

虎形石棺床 三国 吴
南京市博物馆

Tiger-shaped coffin platform

Three Kingdoms period, Wu kingdom (222-280)

Stone

Unearthed in 2006 from a tomb at Shangfang
in Jiangning, Nanjing

Nanjing Municipal Museum (*zong* 4131)

This stone coffin base came from a large-scale tomb on the southern outskirts of Nanjing. The tomb may have belonged to the royal family, and even possibly to a prince of the late Wu period. Although the tomb was heavily looted and damaged, it still yielded hundreds of cultural relics. The stone coffin platform is rectangular and resembles two joined, crouching tigers. At each end, a tiger's head is carved with bared teeth and pricked up ears. The wooden coffin that once rested on the base had long since decayed.

石獅 紀年墓北齊武平元年
山西博物院

Lion

Northern Qi dynasty, first year of Wuping (570)

Stone

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

Eighteen carved stones were unearthed from the tomb of Lou Rui, including eight stone lions. The stone lions vary in stance, but they all hold a square, bronze rod in their mouths. A bronze ring at the end of each rod would have been tied with a rope, which was then connected to a screen that was raised and supported on a stone pillar base; they thus served as weights securing screens or canopies. This stone lion was originally painted in red, white, and black, but over time, the pigments have fallen off.

双髻石女俑 南朝
南京市博物馆

Female figurine with double topknot

Southern Dynasties (420–589)

Limestone

Unearthed in 1972 from a tomb at Lingshan,
outside Qilin Gate in Nanjing

Nanjing Municipal Museum (*zhuan* 2685)

Five stone figurines (four male and one female) were unearthed from a Southern Dynasties tomb at Lingshan. This female figurine was carved from limestone. She wears a wide-sleeved tunic with crossed lapels, and a floor-length skirt that covers her feet. Her hair is combed into the double-topknot hairstyle, a common hairstyle in the Southern Dynasties for female attendants or unmarried young girls.

石男俑 南朝
南京市博物馆

Male figurine

Southern Dynasties (420–589)

Limestone

Unearthed in 1972 from a tomb at Lingshan,
outside Qilin Gate in Nanjing

Nanjing Municipal Museum (*zhuan* 2684)

Also unearthed from the large-scale tomb of the Southern Dynasties at Lingshan in Nanjing, this male figurine is carved from limestone. He wears a tall *guan* (Han-style headdress) incised on the top with cross (十) motifs. His eyes are slightly closed, and his long beard hangs down to his chest. He wears a wide-sleeved, long robe with crossed lapels. His hands are folded in front of his chest.

石镇墓兽 南朝
南京市博物馆

Tomb-guardian animal

Southern Dynasties (420–589)

Limestone

Unearthed in 1972 from a tomb at Lingshan,
outside Qilinmen in Nanjing

Nanjing Municipal Museum (*zhuan* 2688)

Stone tomb-guardian animals were a type of *mingqi* (burial good) found in large-scale tombs of the Southern Dynasties. This tomb-guardian animal may be a *qiongqi* 穷奇, a mythical animal that is described in ancient literature as part tiger and part ox, with a pair of wings and hedgehog hair. According to legend, it is one of the ancient “four fiends,” which were believed to repel venomous spells and harmful spirits. They were placed in tombs to ward off evil and protect the dead.

陶镇墓兽 南朝

南京市博物馆

Tomb-guardian animal

Southern Dynasties (420–589)

Earthenware

Unearthed in 1972 from a tomb at Lingshan,
outside Qilin Gate in Nanjing

Nanjing Municipal Museum (*zhuan* 2680)

Rhinoceros-shaped tomb-guardian animals were often found in mid-scale tombs of the Southern Dynasties. Tomb-guardian animals from this period tend to be fierce creatures with multiple horns, capable of warding off evil spirits and chasing away disturbances for the tomb occupants.

This one has a horn on its head, several horns on its back, and a horn on each side.

滑石雕像 南朝

南京博物院

Carved figure

Southern Dynasties period (420-589)

Soapstone

Unearthed in 1974 from a tomb at Ganjiaxiang
in Xixiashan, Nanjing

Nanjing Museum (10:18320)

This soapstone figure is rectangular in shape with holes at either end. It consists of a beast's head carved at the top end, and an adult human body carved below. It might have been intended as a hanging ornament or *bixie* (chimera) talisman.

人骑兽形青铜器 南朝
南京博物院

Vessel in the shape of a man astride a beast

Southern Dynasties period (420-589)

Bronze

Acquired from the Guan family in Tangzijie, Nanjing
Nanjing Museum (3.3943)

This beast is believed to be a *bixie* (chimera), with a tiger's head and lion's body. The man riding it has a long face with drooping ears, deep-set eyes, a high nose bridge and closed mouth. He wears a serious expression. The beast is depicted with an open mouth, glaring stare, and a strong physique. The man and the beast were cast separately in bronze at the same time and then joined together, possibly for use as a lamp base.

红陶牛车 南朝

南京博物院

Ox and cart

Southern Dynasties period (420-589)

Red earthenware

Unearthed in 1955 from tomb no. 1 at Shashishan
outside of Zhonghua Gate in Nanjing

Nanjing Museum (10:12324)

This figurine of an ox was unearthed from a large-scale, brick-chamber tomb located south of Nanjing. It has two short horns on its head, an outstretched neck, and a slightly open mouth. The ox's legs step firmly on the ground, and it strains against the traverse bar placed at the front of its back, as if it were strenuously pulling the cart forward.

陶牛车 纪年墓北魏太和元年
山西博物院

Ox and cart

Northern Wei dynasty, first year of Taihe (477)

Earthenware with pigments

Unearthed in 2000 from the tomb of Song Shaozu
at Caofulou village in Datong, Shanxi

Shanxi Museum

Many pottery figurines were unearthed from the tomb of Song Shaozu, including tomb-guardian beasts and warriors, an oxcart, attendants, musicians, and animals, as well as models of household vessels. This magnificent oxcart was the centerpiece in this entourage of pottery figurines. They illustrate the burial custom of interring funerary figurines with the dead that started in the Western Jin period.

灰陶狗 西晋

南京博物院

Dog

Western Jin dynasty (265–317)

Gray earthenware

Unearthed from a tomb at Xishanqiao in Nanjing

Nanjing Museum (10:10646)

The dog motif was commonly found in modeled animal *mingqi* (burial goods). Dogs often appeared together with other domestic animals such as chickens, pigs, and sheep. This kind of burial custom began during the Eastern Han period (27–220), and reflects the developing farming and animal husbandry practices of the time.

陶卧羊 纪年墓北齐武平元年
山西博物院

Recumbent sheep

Northern Qi dynasty, first year of Wuping (570)

Earthenware

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

Forty-two pottery animals were unearthed from the tomb of Lou Rui. They include horses, camels, oxen, pigs, sheep, dogs, and chickens. Six recumbent sheep were unearthed. This piece was produced in a mold.

陶卧狗 纪年墓北齐武平元年
山西博物院

Recumbent dog

Northern Qi dynasty, first year of Wuping (570)

Earthenware with black pigment

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

Five recumbent dogs were unearthed from the tomb of Lou Rui, all made in molds. This dog lies on its back limbs with its head lifted and front limbs folded. It gazes forward intensely, and its long tail lies to the left.

陶鸡 纪年墓北齐武平元年
山西博物院

Hen

Northern Qi dynasty, first year of Wuping (570)

Earthenware with pigments

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

Three pottery chickens were unearthed from the tomb of Lou Rui: one cock and two hens, all produced in molds. This pottery hen is in a sitting position. It has a red crest and its beak and tail are black.

陶猪 纪年墓北齐天保四年
山西博物院

Pig

Northern Qi dynasty,
fourth year of Tianbao (553)

Earthenware with black pigment

Unearthed in 1999 from the tomb of He Bachang
at Yijing village in Taiyuan, Shanxi

Shanxi Museum

He Bachang (511-553) was the eldest son of He Baren, Prince Anding of the Northern Qi dynasty, and held numerous high-ranking titles. Unearthed artifacts from his tomb include pottery figurines, gold rings, copper rings, and epitaphs. There were eighteen pottery figurines, and eight pottery animals, including a horse, a camel, a pig, a dog, a sheep, and a chicken. This fragmentary pig lies in a recumbent position. It was shaped into a relief sculpture from a thin sheet of clay pressed into a mold.

陶卧驼 纪年墓北齐武平元年
山西博物院

Crouching camel

Northern Qi dynasty, first year of Wuping (570)

Earthenware with pigments

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

Four molded pottery camels were unearthed from the tomb of Lou Rui: two standing and two crouching. This crouching camel is in a resting position with its head lifted and mouth open. On its back it carries items such as silk and tent frames. It appears to be taking a break in an oasis after a long and difficult trek.

陶女俑 东晋
南京市博物馆

Female figurine

Eastern Jin dynasty (317-420)

Earthenware

Unearthed in 2006 from a tomb at Xiaoxing
in the Yuhua district, Nanjing

Nanjing Municipal Museum (*zhuan* 12757)

This female figurine was unearthed from a tomb found on the southern outskirts of Nanjing. Her hair is combed into a high, double-loop, cross-shaped topknot on the top of the head. During the Eastern Jin period, female hair-styles shifted from short, level topknots to tall topknots, epitomizing nobility and elegance.

垂髻陶女俑 东晋
南京市博物馆

Female figurine with hanging side bun

Eastern Jin dynasty (317-420)

Earthenware

Unearthed in 2011 from tomb M1 at Xitiansi on Tiexinqiao Avenue, Yuhuatai district, Nanjing
Nanjing Municipal Museum (*zhuan* 12199)

This gray pottery female figurine wears a long belted garment with a V-shaped collar and narrow sleeves. Her hair is combed into a single bun that hangs down on the right. She folds her hands in front of her chest, and the tips of her feet are barely exposed as she stands dutifully with a smile on her face. During the Wei-Jin period, leaning or side buns were popular, such as the *woduoji* (short, hanging bun). However, a bun hanging down as low as on this figurine is uncommon.

陶女俑 东晋
南京市博物馆

Female figurine

Eastern Jin dynasty (317-420)

Earthenware

Unearthed in 1958 from a tomb
at Tongjiashan in Nanjing

Nanjing Municipal Museum (*zhuan* 808)

This gray pottery female figurine has a distinctive hairdo with a small, looped topknot, and loose hair hanging over her ears on either side. Her face is round, and except for the nose, the features are unclear. She wears a long garment with narrow sleeves and a wide hem. Her hands are overlapped.

灰陶女俑 东晋
南京博物院

Female figurine

Eastern Jin dynasty (317-420)

Gray earthenware

Unearthed in 1955 from tomb no. 1 at Shashishan
outside of Zhonghua Gate in Nanjing

Nanjing Museum (10:12327)

This gray earthenware female figurine wears a headscarf and has a round, smiling face. Her facial features are carefully depicted. She wears a short top garment and a skirt; her hands are folded in front of her chest.

灰陶女俑 东晋
南京博物院

Female figurine

Eastern Jin dynasty (317-420)

Gray earthenware

Unearthed from tomb no. 1 at Xishanqiao in Nanjing

Nanjing Museum (10:10815)

This gray earthenware female figurine wears her hair combed into a looped topknot. She wears a long skirt, and her hands are folded in front of her chest.

灰陶女俑 东晋
南京博物院

Female figurine

Eastern Jin dynasty (317-420)

Gray earthenware

Unearthed from tomb no. 1 at Hebancun
outside of Zhongyang Gate in Nanjing
Nanjing Museum (10:11370)

This female figurine stands with her hands overlapped. Her hair is combed into a big bun and she wears a smile on her face. She has a long garment with a lapel crossed over to the right.

陶女俑 南朝

南京博物院

Female figurine

Southern Dynasties period (420-589)

Earthenware

Unearthed from a tomb at the brick-tile factory
in Xishanqiao, Nanjing

Nanjing Museum (10:6197)

This figurine was found in the same large-scale, brick-chamber tomb from which the impressed-brick mural of the *Seven Sages of the Bamboo Grove* (also on display in this exhibition) was unearthed. The tomb yielded a rich array of burial goods, including celadon and jade ware, as well as soapstone, copper, and iron vessels. Additionally, there were various earthenware vessels intended for daily use, such as plates, bowls, *bo* (bowls), spittoons, pots, an armrest, and a candleholder. The tomb included six male and female figurines.

彩绘侍女陶俑
纪年墓北齐武平元年
山西博物院

Female attendant

Northern Qi dynasty, first year of Wuping (570)

Earthenware with pigments

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

Fifty-five female attendant figurines were unearthed from the tomb of Lou Rui. They are divided into attendants with single-coiled topknots, attendants with double-coiled topknots, and kneeling attendants. They stood beside their master to attend to his every need in the afterlife.

灰陶男俑 东晋
南京博物院

Male figurine

Eastern Jin dynasty (317-420)

Gray earthenware

Unearthed in 1955 from tomb no. 1 at Shashishan
outside of Zhonghua Gate in Nanjing

Nanjing Museum (10:12338)

This male figurine wears a *guan* (Han-style headdress). He has a long face, thin neck, deep-set eyes, and a high nose bridge. His arms are folded in front of his chest. He wears a short upper garment, a pair of trousers, and a pair of pointed boots.

灰陶男俑 南朝
南京博物院

Male figurine

Southern Dynasties period (420-589)

Gray earthenware

Unearthed in 1962 from a tomb at Tujiacun
outside of Zhongyang Gate in Nanjing

Nanjing Museum (10:8002)

This male figurine was unearthed from a mid-sized, rectangular brick-chamber tomb, at the junction between the front of the chamber and the corridor. Made from gray earthenware, he wears a *jinze* (head covering) and a long robe with open lapels.

灰陶武士俑 东晋
南京博物院

Warrior

Eastern Jin dynasty (317-420)

Gray earthenware

Unearthed from Shimenkan
outside of Guanghua Gate in Nanjing

Nanjing Museum (10:1324)

This figurine was unearthed from a mid- to small-sized brick tomb found south of Nanjing. Inside, archaeologists discovered traces of a red lacquer coffin. There were also six gray earthenware figurines representing warriors and officials, stationed to the right and left of the corridor's central section. This warrior's right hand holds a shield and his left hand is bent upward.

灰陶执盾武士俑 南朝
南京博物院

Warrior holding a shield

Southern Dynasties period (420–589)

Gray earthenware with pigments

Unearthed in 1964 from a tomb at Fuguishan in Nanjing
Nanjing Museum (10:15095)

This figurine was unearthed in the city of Nanjing at Fuguishan, which is recorded in literature as the location of the imperial mausoleums of the Eastern Jin. He is one of four gray earthenware warrior figurines that were found inside. This shield-bearing warrior wears a *guan* (Han-style headdress), trousers, a short garment with the lapel crossed over to the left, and a pair of round-toed boots.

彩绘三棱风帽武士陶俑
纪年墓北齐河清三年
山西博物院

Warrior with three-peaked hood

Northern Qi dynasty, third year of Heqing (564)

Earthenware with pigments

Unearthed in 2000 from the tomb of Di Zhan
at Wangjiafeng village in Taiyuan, Shanxi

Shanxi Museum

Di Zhan (500-564) was a native of Taiyuan in Shanxi. The fourth-generation ancestor of Di Renjie, a famous Prime Minister of the Tang dynasty, Di Zhan held the official posts of Vice-chief Commandant in Yuanqiu, Chief Commandant in Baima, Inspector of Jingzhou, and General of Chariots and Cavalry. Inside his tomb were thirty-eight pottery figurines. This warrior wears a black three-peak-style hat in which a string comes down from two of the peaks to be tied together under the chin.

彩绘双棱帽武士陶俑
纪年墓北齐河清三年
山西博物院

Warrior with two-peaked hood

Northern Qi dynasty, third year of Heqing (564)

Earthenware with pigments

Unearthed in 2000 from the tomb of Di Zhan
at Wangjiafeng village in Taiyuan, Shanxi

Shanxi Museum

This warrior figurine wears a two-peaked hood with a protective cloth around the neck, and a short red jacket with a belt fastened around the waist. He wears a pair of white trousers and round-toed shoes. He carries a long shield on his back. His right hand drops down to his side, and his left hand grasps the shield strap.

彩绘武士陶俑
纪年墓北齐河清三年
山西博物院

Warrior

Northern Qi dynasty, third year of Heqing (564)

Earthenware with pigments

Unearthed in 2000 from the tomb of Di Zhan
at Wangjiafeng village in Taiyuan, Shanxi

Shanxi Museum

This warrior figurine wears a dome-shaped helmet and a protective cloth around the neck. He is dressed in a short, dark red jacket with a black belt tied around the waist. A yellow cloak is draped over his shoulders, and he wears a pair of white trousers and round-toed shoes. Both his arms are slightly bent and lowered. A hole on the left side of his waist suggests the figurine once had a matching weapon.

彩绘甲衣武士陶俑
纪年墓北齐武平元年
山西博物院

Armored warrior

Northern Qi dynasty, first year of Wuping (570)

Earthenware with pigments

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

An army of 608 pottery *yong* (funerary figurines) was unearthed from the tomb of Lou Rui. They represent ceremonial figures, tomb-guardian warriors, and female attendants. The ceremonial figures are further divided into soldiers, honor guards, drummers, and *yubao* (feather-canopy) bearers. This warrior wears a black, dome-shaped helmet.

彩绘镇墓武士陶俑
纪年墓北齐武平元年
山西博物院

Tomb-guardian warrior

Northern Qi dynasty, first year of Wuping (570)

Earthenware with pigments

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

This pottery figurine was one of a pair of warriors unearthed from the tomb of Lou Rui. They were stationed at the southeast and southwest corners of the burial chamber to guard the tomb. Both warriors have frightening facial expressions; each wears a fish-scale patterned gold helmet and fish-scale patterned *mingguang* (bright-shining) armor. The left hand holds a long shield with a tiger-head design, while the right hand appears to have once held a weapon.

彩绘骑马武士陶俑
纪年墓北齐天统三年
山西博物院

Mounted warrior

Northern Qi dynasty,
third year of Tiantong (567)

Earthenware with pigments

Unearthed in 1973 from the tomb of Han Yi
at Baigui village in Qi county, Shanxi

Shanxi Museum

Han Yi (513–567) held the official posts of General of Light Cavalry and Inspector of Qingzhou in the Northern Qi government. Unearthed artifacts from his tomb include pottery figurines, ceramic ware, coins, and epitaphs. Of the 120 pottery figurines unearthed, thirteen were mounted warriors. This figurine wears armor, a cape draped over his shoulders, a pair of riding pants, and boots. His right hand is clenched into a fist as if it were holding a weapon. He also carries a quiver on his back. The horse wears a protective cover painted in white underneath and ochre on top, but over time, most of the pigment has fallen off.

彩绘击鼓陶骑俑
纪年墓北齐武平二年
山西博物院

Mounted drummer

Northern Qi dynasty,
second year of Wuping (571)

Earthenware with pigments

Unearthed in 2000 from the tomb of Xu Xianxiu
at Wangjiafeng village in Taiyuan, Shanxi

Shanxi Museum

Some 320 pottery figurines were unearthed from the tomb of Xu Xianxiu. They can be divided into eighteen different kinds, including tomb-guardian warriors and mounted warriors, among others. This mounted drummer wears a dome-shaped hood with a folded flap on either side. A round, flat drum hangs to the left side of his waist. The drummer's arms are raised as if to beat the drum.

彩绘右手扛旗羽葆陶俑
纪年墓北齐武平元年
山西博物院

Right-handed banner-bearer

Northern Qi dynasty, first year of Wuping (570)

Earthenware with pigments

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

This figurine is a right-handed banner bearer, one of six such figurines found in the tomb of Lou Rui. He was found alongside left-handed banner bearers, and those carrying *yubao*, or ceremonial feather-canopies used in ancient funerals. Judging from his pose, he appears to be carrying the banner rather than raising it, which likely illustrates his fatigue after a long march with the ceremonial entourage.

彩绘吹奏陶骑俑
纪年墓北齐武平元年
山西博物院

Mounted flautist

Northern Qi dynasty, first year of Wuping (570)

Earthenware with pigments

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

This mounted flautist was unearthed from the tomb of Lou Rui, and was one of twenty-three musicians accompanying the deceased in the afterlife. His left hand is raised to his face to play a now-disintegrated flute. The other musician figurines included *jiangu* (upright drum) players, drummers, and nine other wind-instrument players.

彩绘骑马文吏陶俑
纪年墓北齐武平元年
山西博物院

Mounted official

Northern Qi dynasty, first year of Wuping (570)

Earthenware with pigments

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

This mounted official unearthed from the tomb of Lou Rui was one of 229 honor guards, which can be further divided into 181 officials, 44 court ladies, and 4 mounted officials. He wears a small, square-crowned hat, and his white undergarment with narrow sleeves and round collar is topped with a long cloak and a double-strapped, dark red waistcoat. His red horse is fully equipped with a red bridle, gray saddle, and saddle blanket.

彩绘甲骑具装陶俑
纪年墓北齐武平元年
山西博物院

Armored cavalryman

Northern Qi dynasty, first year of Wuping (570)

Earthenware with pigments

Unearthed in 1979 from the tomb of Lou Rui
at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

This armored cavalryman was one of forty-two cavalry figurines found in the tomb of Lou Rui. He wears a black, wrapped helmet and (round-collared red undergarment under black-leather) shoulder armor with a red leather border. A tiger-skin-patterned waistcoat covers the front and back of his chest. The body of the horse is covered with red leather armor.

胡人砖 东晋
南京市博物馆

Brick with image of foreigner

Eastern Jin dynasty (317-420)

Clay

Unearthed in 2000 from a tomb at Wangjiashan
in Tiexinqiao, Nanjing

Nanjing Municipal Museum (*zhuan* 12833)

This wedge-shaped brick was unearthed from a mid-sized brick tomb on the south side of Wangjiashan in the southern outskirts of Nanjing. It was the only brick of its type in the tomb, incised with the image of a *huren*, or non-Han foreigner, on one side. He wears a small, pointed hat and a cross-lapelled, loose top. His face is distinguished by thick eyebrows, deep-set eyes, a high-bridge nose, large ears and a protruding chin.

狩猎纹波斯银盘
纪年墓北魏景明二年
山西博物院

Persian plate with hunting scene

Northern Wei dynasty,
second year of Jingming (501)

Silver

Unearthed in 1981 from the tomb of Feng Hetu
at Xiaozhan village in Datong, Shanxi

Shanxi Museum

Feng Hetu (438-501) was a Xianbei nomad who held the official posts of Colonel of Garrison Cavalry and Regional Magistrate, and was bestowed the title Count of Changguo County. He mainly held these posts during Emperor Xiaowen's reign—a period of the Northern Wei in which the economy and culture flourished. This plate was made in Iran during the Sasanian Empire (224-651), and would have been treasured as a rare imported symbol of wealth and luxury. Such plates would have been used by the royal family and aristocracy at banquets, and indicate the extent to which goods circulated geographically during Feng Hetu's lifetime. The plate is decorated with a hammered relief depiction of a hunting scene, featuring a noble (or prince) fighting with three wild boars in a grassy swamp.

彩绘胡人陶舞俑
纪年墓北齐河清元年
山西博物院

Foreign dancer

Northern Qi dynasty, first year of Heqing (562)

Earthenware with pigments

Unearthed in 1972 from the tomb of Shedi Huiluo
at Jiajiazhuang village in Shouyang county, Shanxi

Shanxi Museum

More than 120 pottery figurines were unearthed from the tomb of Shedi Huiluo. This figurine of an elderly *huren* (foreign) dancer wears a reddish-brown, boat-shaped hat, a reddish-brown shirt with long sleeves and the front lapping over to the left, a pair of white trousers, and a pair of shoes shaped like the prow of a boat. He has a high-bridged nose, a long beard, and a wrinkled face with a big smile. His knees are slightly bent and his arms are outstretched, as if he is dancing and singing.

铜佛像 南朝 梁 大通元年
南京市博物馆

Buddha figure

Southern Dynasties period, Liang dynasty,
first year of Datong (527)

Bronze

Unearthed in 2007 from the Deji construction site
in Nanjing

Nanjing Municipal Museum (*zong* 5172)

Very few Buddha figures from the Six Dynasties have been unearthed in the Nanjing area, despite the fact that Buddhism flourished in this southern capital. The present sculpture, along with a few other bronzes of similar type, was discovered from a site of unknown nature. The figure stands smiling and barefoot on top of a lotus pedestal. He wears a full-shouldered *kasaya* monk's robe, and makes the *abhaya* ("fear not") and *vara* (gift-bestowing) mudras. The Buddha is flanked by two Bodhisattvas. Behind the Buddha is a flame-shaped mandorla, on top of which are three smaller Buddhas. On the back of the mandorla is a partially illegible inscription in mixed semi-cursive and regular script: "the twenty-third day of the eighth month in the first year of Datong, respectfully made by Chao [...] in offering."

四面造像石 北魏

山西博物院

Four-sided Buddhist pillar

Northern Wei dynasty (386–534)

Sandstone

Unearthed in 1957 at Nannieshui
in Qinxian county, Shanxi

Shanxi Museum

This four-sided carved pillar has three niches on every side. Each center niche has a round vault and a seated Buddha surrounded by celestial and earthly attendants. The overall layout of the sculpture is carefully arranged, reflecting the high aesthetic and technical skill of the late Northern Wei period.

a) Side 1: The central niche houses a seated Buddha with a tall *ushnisha* (Ch. *rouji*; protuberance on the crown of the head representing wisdom). He sits cross-legged with downcast eyes and wears a full-shouldered *kasaya* (monk's robe) that drapes over the pedestal block. He makes the *dharmachakra* (teaching) mudra. Donors are depicted on either side.

b) Side 2: This Buddha sits cross-legged with downcast eyes, and wears a full-shouldered *kasaya* that drapes over the pedestal block. He makes the *varada* (gift-bestowing) mudra. On either side of the central niche are small, rectangular niches containing Bodhisattvas with palms pressed together. The area below is carved with a mountain-shaped incense burner (Ch. *boshanlu*) flanked by two kneeling worshippers.

c) Side 3: This Buddha sits on a pedestal with both legs pendant. He wears a full-shouldered *kasaya* with simple drapery folds and makes the *abhaya* ("fear not") mudra. On either side of the central niche are disciples standing on lotus pedestals.

d) Side 4: This Buddha has a serene expression, with hands in the *dhyana* (meditation) mudra. On either side of the central niche are Bodhisattvas with palms pressed together, standing on lotus pedestals. An overturned lotus design is carved below the three niches.

菩薩立像 东魏
山西博物院

Standing Bodhisattva

Eastern Wei dynasty (534-550)

Sandstone

Unearthed in 2001 from Fuxiang Temple
in Yushe county, Shanxi

Shanxi Museum

During the restoration of the main hall of Fuxiang Temple in 2001, an underground cellar was uncovered that contained more than forty stone statues dating from the Northern Wei (386-534) to the Five Dynasties (907-960) period. This standing Bodhisattva, carved from sandstone, wears a floral crown with scarves that float upward and then fold back to drape down on either side. Around its neck is a peach-shaped torque. A long sash is draped around its shoulders and arms, and tied in the front. The figure wears a floor-length skirt that flares outward as if it were fluttering in the wind.

观音菩萨五尊像 北齐
山西博物院

Guanyin (Avalokiteshvara) pentad

Northern Qi dynasty (550–577)

Sandstone with pigments and gilding

Unearthed in 1954 from Huata Temple
in Taiyuan, Shanxi

Shanxi Museum

This sandstone sculpture is carved with an openwork aureole (circle of sacred light) in the shape of twin trees. Above the Bodhisattva are high-relief figures of musicians, flying apsaras, and two dragons supporting a pagoda. The main Bodhisattva wears a crown with a Buddha figure in the center and a necklace studded with gems and pearls, allowing him to be identified as Avalokiteshvara, the Bodhisattva of Compassion. The hands make the *dharmachakra* (teaching) mudra. This superb work is considered one of the finest surviving examples of Northern-Qi Buddhist carving.

菩萨头像 北齐
山西博物院

Head of a Bodhisattva

Northern Qi dynasty (550–577)

Sandstone

Unearthed in 1954 from Huata Temple
in Taiyuan, Shanxi

Shanxi Museum

Huata Temple takes its name from Huata village, in Taiyuan. A number of meticulously carved, life-like stone sculptures (mostly sandstone) were unearthed there in 1954. This elegantly shaped head of a Bodhisattva wears a floral crown and has a round face with elongated earlobes, arched eyebrows, and narrowed eyes.

鎏金异兽衔杯铜砚滴 东晋
南京市博物馆

***Ink slab water dropper in the shape of a
marvelous beast holding a cup in its mouth***

Eastern Jin dynasty (317-420)

Gilt bronze

Unearthed in 1998 from M6 at Xianheguan
in the Xixia district, Nanjing

Nanjing Municipal Museum (*zhuan* 7013)

This beast-shaped copper water container has two horns pointing backward and its ears stand upright. It was unearthed from a tomb in the family burial grounds of the eminent Eastern Jin official Gao Song, located on the eastern outskirts of Nanjing. According to the family epitaphs, Gao Song's parents were buried in this tomb.

青瓷文房用具 三国 吴
南京市博物馆

Celadon writing utensils

Three Kingdoms period, Wu kingdom (222-280)

Glazed ceramic

Unearthed in 2006 from a tomb at Shangfang
in Jiangning, Nanjing

Nanjing Municipal Museum (*zong* 4504, *zong* 4498)

Two sets of celadon brushes and knives were found in this tomb. The present set has a grayish-white body under green glaze, some of which has been lost. The knife has a thick spine. The end of the knife handle is fairly wide, and there is a slight indentation in the middle that would have provided the user with a better grip. The brush is a pointed, conical shape, on which oblique and straight lines are incised to represent brush hairs. Its shaft is cylindrical with several incised bowstrings.

青瓷三足砚 东晋
南京博物院

Celadon tripod ink slab

Eastern Jin dynasty (317-420)

Glazed stoneware

Unearthed in 1955 from tomb no. 1
at Mufushan in Nanjing

Nanjing Museum (10:10658)

This ink slab has a circular flat surface and three hoof-shaped feet. The green glaze has a fine, crackled surface; some of the glaze has been lost. Unglazed areas expose the red-colored body. There are five marks left on the surface of the ink slab from spurs when it was fired in the kiln. A recessed bowstring circle decorates the rim on the base.

石雕方砚 北魏
山西博物院

Carved square inkstone

Northern Wei dynasty (386-534)

Sandstone

Unearthed in 1970 in the southern outskirts
of Datong, Shanxi

Shanxi Museum

This inkstone was unearthed from an architectural site that was home to a temple during the Northern Wei period. On either side along the border there are reservoirs for water and square brush-licks. Birds and beasts, carved in pairs, are portrayed drinking water, along with figures riding a lion, dancing, and wrestling. The sides of the inkstone have carved motifs of *lishi* (strongmen), vermilion birds, cloud dragons, and waterfowl catching fish.

陶狗 三国 吴
南京市博物馆

Dog

Three Kingdoms period, Wu kingdom (222-280)

Earthenware

Unearthed in 1986 from M10 at Dengfushan in Nanjing

Nanjing Municipal Museum (*zhuan* 4207)

This gray pottery dog was unearthed from a Wu-period tomb. Burial objects consisted mainly of pottery *mingqi* (burial goods) representing items that would have been used daily, such as jars and basins. The dog was formed by hand, resulting in a naive shape with a rough finish. Nevertheless, the animal's alertness is brilliantly captured through its pointed mouth, pricked ears, and raised tail. An incision is visible around the thick neck. On its back is incised a line of text in running script: "The courtesy name of this *ke* [i.e., *gou* (dog)] is *wulong* (black dragon)."

青瓷鸡首壶 东晋
南京市博物馆

Celadon chicken-head ewer

Eastern Jin dynasty (317-420)

Glazed stoneware

Unearthed in 1972 from a tomb at Fujiaqiao in Nanjing

Nanjing Municipal Museum (*zhuan* 2045)

A green-yellow glaze covers the grayish white body of this vessel, which is fragmentary. Its base has a seven-character inscription in Chinese: “*ying* owned by Huang Qi[?]” (*ying* is the generalized term for a wine vessel with a large body and small mouth, which in this case has been additionally adorned with a chicken head).

木名刺 三国 吴
南京市博物馆

Name slip

Three Kingdoms period, Wu kingdom (222-280)

Ink on wood

Unearthed in 2005 from the tomb of Xue Qiu
on Daguang Road in Nanjing

Nanjing Municipal Museum (*zhuan* 9772)

Name slips were similar to modern business cards. They were first used within official circles to write down personal details, such as name, rank, and origin. However, the practice was gradually adopted by commoners, as well. Their popularity began at the end of the Han dynasty and peaked in the Wei (220-265) and Jin (265-420) dynasties, continuing into the Six Dynasties period. The partially illegible writing in ink on this long, rectangular, wooden name slip reads “[...] official rank of Colonel Zhefeng, a native of Ping’anli at Yidongqing village in Peiguo, [...] Xue Qiu, 66 years old; courtesy name, Zichun.” It is mostly composed in clerical script with occasional regular script characters, revealing the transition in calligraphy styles happening at the time.

木门符 三国 吴
南京市博物馆

Door-tablet

Three Kingdoms period, Wu kingdom (222-280)

Wood with traces of red pigment

Unearthed in 2004 from Huangce Jiayuan
on Xianhe Street, Nanjing

Nanjing Municipal Museum (*zong* 4420)

This wooden door-tablet was unearthed from a construction site in the south of Nanjing city, and has a hole in the center, where part of a nail remains. Daoist symbols were painted on the top surface of the tablet along with the text “...the owner of this tablet may enter.”

“元康七年八月陈氏作”墓砖
纪年墓西晋元康七年
南京博物院

***Tomb brick inscribed
“made by the Chen clan,
seventh year of Yuankang,
eighth month”***

Western Jin dynasty,
seventh year of Yuankang (297)

Clay

Unearthed in 1982 from a tomb at Zhangjiashan
in Jiangning, Nanjing

Nanjing Museum (10:24083)

This brick was unearthed from a mid-scale brick tomb believed to be a joint-burial tomb for a husband and wife. One side of the brick has a mold-impressed relief with the following statement in clerical script: “made by the Chen clan in the eighth month of the seventh year of Yuankang”. The brick clearly records that it was made by “Chen *shi*” (Chen clan) craftsmen, while the date confirms the periodization of this tomb.

“大兴二年”墓砖
纪年墓东晋大兴二年
南京博物院

Tomb brick inscribed “Daxing second year”

Eastern Jin dynasty, second year of Daxing (319)

Clay

Unearthed from the living quarters of the Chemical-fiber Plant outside of Zhonghua Gate in Nanjing

Nanjing Museum (10:11106)

This tomb brick is wedge-shaped. On one side of the brick is a mold-impressed line of text that reads: “Lady Wu, wife of Chief Commandant of Attendant Cavalry, Gentleman Zhu, passed away on the *dingyou* day in the sixth month of the second year of Daxing in the Jin dynasty (July 31, 319).” It is inscribed in clerical script.

“泰元八年”墓砖
纪年墓东晋太元八年
南京博物院

Tomb brick dated “Taiyuan eighth year”

Eastern Jin dynasty,
eighth year of Taiyuan (383)

Clay

Unearthed from tomb no. 6 at Langjiashan
outside of Zhonghua Gate in Nanjing

Nanjing Museum (10:12044)

This gray brick is inscribed in its side “Made in the eighth year of Taiyuan, the *guiwei* year” and “Made on the second day of the fourth month by Kuaiji person (or persons)” in clerical script. The inscriptions record the time of manufacture and that the maker was from Kuaiji (modern Shaoxing, Zhejiang). The writing is partially illegible, and “Taiyuan” (泰元) is a mistake and meant to be “Taiyuan” (太元), which was the reign title of Emperor Xiaowu of the Eastern Jin period.

草书砖 南朝 梁
南京市博物馆

Brick inscribed in cursive script

Southern Dynasties period,
Liang dynasty (502-557)

Clay

Unearthed in 1980 from Xiao Rong's husband-and-wife tomb at Ganjiaxiang, outside of Taiping Gate, Nanjing
Nanjing Municipal Museum (*zhuan* 3259)

This brick was unearthed from the joint tomb of Xiao Rong and his wife on the eastern outskirts of Nanjing. Xiao Rong (472-501) was the fifth son of Emperor Wen, and the brother of Emperor Wu. Xiao Rong served in the Southern Qi court and held several official posts. He was put to death on the twelfth day of the third month in the third year of Yongyuan (501), at the age of thirty. On the eighth day of the fourth month in the first year of Tianjian (502), his brother Xiao Yan established the Liang dynasty and conferred upon him several posthumous ranks.

墓铭砖 纪年墓北魏太和元年
山西博物院

Epitaph tile

Northern Wei dynasty, first year of Taihe (477)

Clay with red pigment

Unearthed in 2000 from the tomb of Song Shaozu
in village of Caofulou in Datong, Shanxi

Shanxi Museum

This epitaph tile has three lines containing twenty-five characters carved in intaglio; the characters are painted red and read, “A bier of Song Shaozu, Inspector of Youzhou, Duke of Dunhuang, in the first year of the Dadao Taihe era.” The first year of the Taihe era is 477, a time during which social stability increased under the joint government of Grand Empress Dowager Wenming, née Feng, and Emperor Xiaowen, Tuoba Hong.

张镇墓志 纪年墓东晋太宁三年
南京博物院

Epitaph of Zhang Zhen

Eastern Jin dynasty, third year of Taining (325)

Stone

Unearthed in 1979 from the tomb of Zhang Zhen
at Zhanglingshan in Luzhi, Wu county

Nanjing Museum (10:25836/1-2)

This epitaph was unearthed from a tomb in the Zhang clan's burial ground near Suzhou. The epitaph was carefully carved with powerful strokes in a dignified style. It records that the tomb occupant, Zhang Zhen, a native of Wu (modern Suzhou, Jiangsu), held the official post of Governor of Cangwu and Wu prefectures and passed away at the age of eighty. The epitaph also eulogizes his merits. His wife came from the Xu clan and was a native of Jiaxing (in modern Zhejiang). Zhang Zhen's family was a branch of the land-owning Zhangs of Wu prefecture, a "pre-eminent hereditary clan" south of the lower reaches of the Yangzi River.

王兴之、宋和之墓志
纪年墓东晋咸康六年、永和四年
南京市博物馆

Epitaph of Wang Xingzhi and Song Hezhi

Eastern Jin dynasty, sixth year of Xiankang (340)
and fourth year of Yonghe (348)

Stone (modern rubbing; ink on paper)

Unearthed in 1965 from M1 at Xiangshan
in the Xiaguan district, Nanjing

Nanjing Municipal Museum (*zhuan* 1334)

These epitaph stones of Wang Xingzhi (310-340) and his wife Song Hezhi (314-348) were unearthed from the Wang family burial ground at Xiangshan on the northern outskirts of Nanjing. The epitaph of Wang Xingzhi details the official ranks and titles he held throughout his life, while the epitaph of Song Hezhi records her father's official title, the time of joint burial with her husband, and a list of her family members. They are both written in regular script with traces of clerical script, reflecting a stylistic transition at the time from clerical to regular script.

明昙禧墓志拓片
纪年墓南朝元徽二年
南京市博物馆

Rubbing of the Ming Tanxi epitaph

Southern Dynasties, Liu-Song dynasty (420-479),
second year of Yuanhui (474)

Modern rubbing; ink on paper

Nanjing Municipal Museum (*bei* 2972)

Ming Tanxi was a member of an eminent Ming clan and held the official post General of Ningsou. He passed away in the second year of Yuanhui in the Liu-Song dynasty (474). The full epitaph contains 30 columns of text with 22 characters in a full column. It is written in carefully structured, solidly written regular script. This is the earliest and most important surviving example of epitaph calligraphy during the transformative period of the Southern Dynasties.

辛祥夫妇墓志
纪年墓北魏神龟三年
山西博物院

***Pair of epitaphs from the tomb of Xin Xiang
and his wife***

Northern Wei dynasty,
third year of Shengui (520)

Sandstone; rubbing, ink on paper

Unearthed in 1975 from the tomb of Xin Xiang
at Dongtaibao village in Taiyuan, Shanxi

Shanxi Museum

Xin Xiang (463–518) was a native of Didao in Longxi (modern northeast of Lintao county in Gansu province). He held the official posts of Chief Clerk to General Longxiang of Yingzhou, Chief Clerk to General Zhenglu and Prince Anding of Huazhou, and Governor of Yiyang. He died in Luoyang in the first year of the Shengui era in the Northern Wei dynasty (518) and was reburied together with his wife three years later (520) in Taiyuan. These epitaph stones have particular historical value for studies of the land, geography, ethnic relationships, and government organization in the Northern and Southern Dynasties.

The epitaph stone of Xin Xiang's wife, Li Qingrong, was located on the west side of the tomb door at the south end of the chamber. Made of sandstone, it is square and without a cover. The epitaph text is carved in sixty-one lines and has a total of 280 characters in the regular script (*kaishu*) calligraphy style typical of the Wei period.

《天发神讖碑》拓片 三国 吴
南京博物院

***Rubbing of Stele on a Heavenly Augury
(Tianfa shenchen bei)***

Three Kingdoms period, Wu kingdom,
first year of Tianxi (276)

Rubbing made in Qing dynasty (1644-1911)

Horizontal scroll, ink on paper

Nanjing Museum (7.2:1257)

The Stele on a Heavenly Augury (*Tianfa shenchen bei*) was carved in the Wu kingdom in the first year of Tianxi (276) during the Three Kingdoms period. It is chiefly a record of the achievements and merits of the Wu ruler Sun Hao (242-284). The unique style of the script places this stele in a very important position in the history of Chinese calligraphy. The brushwork and style of this stele are unprecedented, and it is thus regarded as a valuable reference for studying characters carved in stone during the Eastern Wu period.

萧景墓神道柱额反书拓片 南朝
南京市博物馆

***Rubbing of reversed inscription
from the top part of a spirit-path pillar
from Xiao Jing's tomb***

Southern Dynasties, c.523

Modern rubbing; ink on paper

Nanjing Municipal Museum (*bei* 622)

Xiao Jing (477–523) was a younger cousin of the Southern Dynasties Liang dynasty Emperor Wu. This rubbing is of an inscription on the upper part of a stone pillar from his tomb's "spirit path," which leads to the tomb entrance and is lined by stone sculptures and monuments. Six columns of carved characters, four to a full line, consist of "reversed" text (in which the characters are written backwards) reading: "The spirit path of Duke Xiao, late Palace Attendant of the Liang Dynasty, General Zhongfu, *kaifu yitongsansi* (equal in rank to the Three Dukes), Marquis Zhong of Wuping." Reversed inscriptions first emerged in the early Liang dynasty and became popular during the Datong era (535–45).

(瘞鹤铭)拓片 南朝

南京博物院

***Rubbings of the Eulogy
for the Burial of a Crane (Yi he ming)***

Southern Dynasties (420-589)

Rubbings made in the Qing dynasty (1644-1911)

Ink on paper

Nanjing Museum (7.2:1094/1-5)

The *Eulogy for the Burial of a Crane (Yi he ming)* is an ancient piece of writing. It was originally carved on a stone cliff west of Mount Jiao in Zhenjiang sometime before the mid-Tang dynasty (618-907). The text was executed to adapt to the natural curves of the cliff surface. Therefore, the characters are uneven in size and unsystematic in composition. However, the writing style exudes a natural, graceful, and spontaneous quality. One of the most famous inscriptions from the Southern Dynasties, this work is significant for studying the development of calligraphy and was an important source of inspiration for later artists.

颜綌六面铜印 东晋
南京市博物馆

Six-sided seal of Yan Chen

Eastern Jin dynasty (317-420)

Bronze

Unearthed in 1958 from M2 at Laohushan in Nanjing

Nanjing Municipal Museum (*zhuan* 363)

This seal was unearthed from the Six Dynasties burial ground of the Yan family at Laohushan on the northern outskirts of Nanjing. Yan Chen's ancestors were among the prominent families that followed the rulers of the Jin dynasty south when northern China was lost to foreign invaders in the fourth century. He held the official post of Commandant of Cavalier Attendants. The seal text consists of variations on his name and title: "Yan Chen," "Official Chen," "Baiji," "Yan Wenhe," "Yan Chen baishi," and "Yan Chen baijian." This is a rare surviving example of seal carving from the Southern Dynasties period, and consequently is important in understanding the use of seal-script-style calligraphy at the time.

贵族出行画像砖 南朝
南京市博物馆

***Three pictorial bricks
depicting an aristocratic outing***

Southern Dynasties (420–589)

Clay

Unearthed in 2006 from M84 at the Huawei construction site in the Yuhuatai district, Nanjing
Nanjing Municipal Museum (*zhuan* 9448, *zhuan* 9449, *zhuan* 9450)

These exquisite bricks were unearthed in 2006 from a construction site on the southern outskirts of Nanjing. Decorated with painterly scenes depicting outings by noblemen and a noblewoman, they are precious original source material for understanding the development of figural styles during this critical period in the history of Chinese painting.

“虎啸山丘”模印砖拓片
纪年墓东晋永和四年
南京市博物馆

Rubbing of mold-impressed brick
“Hu xiao shan qiu”

Eastern Jin, dated fourth year of Yonghe (348)

Modern rubbing, ink on paper

Nanjing Municipal Museum (*bei* 3036)

The bricks from which this rubbing was made were unearthed in 1957 from an Eastern Jin tomb excavated at Wanshoucun in Nanjing. The tomb was dated to the fourth year of the Yonghe period (348). Each of the four corners of this image contains a mold-impressed character, and the image was formed by piecing together the ends of three bricks. Together they read *hu xiao shan qiu* (“tiger roars on mountain and hill”), and in the center is a crouching tiger with its head turned backward.

竹林七贤与荣启期拼镶砖画

南朝

南京博物院

Four figures from an impressed-brick mural of the Seven Sages of the Bamboo Grove and Rong Qiqi

Southern Dynasties period (420–589)

Set of 4 clay brick panels in modern frames

Unearthed in 1968 from a tomb at Jinwangchen in Jianshan, Danyang

Nanjing Museum (preliminary no. 1)

This mural was found in a Southern Dynasties mausoleum, located in Jinwangchen, Danyang, near Nanjing. It depicts the *Seven Sages of the Bamboo Grove* and *Rong Qiqi*, who were admired intellectuals of the time. Since the excavation, this is the first time sections from the original mural have been displayed to the public. Four of them—Ji Kang, Ruan Xian, Liu Ling, and Xiang Xiu—are included in this exhibition after a recent restoration, completed at the end of 2015.

Ji Kang (A) was the leader of the Seven Sages. He was greatly admired in his day as a handsome man and a first class *qin* musician, brimming with talent, and possessing an elegant manner. His poem “Ode to the Qin” and essay “Music Has Neither Sorrow nor Joy” are well-known to this day as literary works, as is his essay, “Nurturing Life.” In the mural, he is depicted being carried away in rapture as he plucks the strings and plays the *qin*.

Ruan Xian (B) was a musician who excelled in a type of straight-necked pipa, an instrument he invented (and which is also called a *ruan* or *ruan xian* after him). In the mural, he is depicted holding his *ruan* and playing.

Liu Ling (C) was perhaps the most famous drinking figure of the time. He often told his attendants, who followed him holding a shovel, that when he died, they should just bury him on the spot. His well-known “Hymn to the Virtue of Wine” has survived. In the mural, he is depicted staring at a wine cup in his hand.

Xiang Xiu (D) was the best in his day at explaining the *Zhuangzi*, an ancient Chinese collection of anecdotes and fables, one of the foundations of Daoism. Because of his commentary, he furthered the understanding of Zhuangzi’s philosophy among his contemporaries, and thus greatly promoted the profound practice of *qingtan* (“pure conversation,” or intellectual discourse).

竹林七贤与荣启期拼镶砖画拓片
南朝
南京博物院

***Rubbing of impressed-brick mural depicting
the Seven Sages of the Bamboo Grove and
Rong Qiqi***

Southern Dynasties period, Liu-Song dynasty
(420-479)

Modern rubbing, pair of horizontal scrolls; ink on paper
Nanjing Museum (7.2:1103/1-2)

The impressed-brick mural from which these rubbings were made was discovered by the Cultural Relics Team of Jiangsu Province in 1960 in a Liu-Song brick-chamber tomb at the north side of Gongshan in Xishanqiao, Nanjing.

The Seven Sages have been popular figures since the Western Jin dynasty, known for their talent, individuality, and character. They sit on the ground engaged in various activities, such as drinking wine, playing the zither, and whistling. The meticulous and fluent lines have suggested to some scholars that the mural might have been directly inspired by an original work of Gu Kaizhi (c.344-406) or a style related to that of Gu Kaizhi, the most famous figure painter of the Six Dynasties period, who is often considered one of the greatest patriarchs of Chinese painting. Since the few known works attributed to Gu are of controversial attribution, this and the other Seven Sages mural on display nearby are among the most important surviving original source materials for understanding the development of figure painting during the Six Dynasties period, which formed the foundation for all later Chinese artists.

错版竹林七贤砖印壁画拓片
南朝
南京市博物馆

***Rubbing of a misaligned,
impressed-brick mural depicting
the Seven Sages of the Bamboo Grove***

Southern Dynasties (420-589)

Modern rubbing; ink on paper

Nanjing Municipal Museum

The mural from which this rubbing was made comes from a tomb (M5) excavated in 2010, located at Shizigang in the Yuhuatai district, on the southern outskirts of Nanjing. It is believed to have been the joint tomb of a husband and wife who were members of the royal family in the mid to late Southern Dynasties (420-589). The tomb bricks are mold-impressed with raised line designs. The bricks in the mural depict scenes of the *Seven Sages of the Bamboo Grove* and *Rong Qiqi*. There are also designs of perennial plants such as the ginkgo, pine, and pagoda trees.

画像砖 北齐
山西博物院

Pictorial brick

Northern Qi dynasty (550–577)

Clay with pigments

Unearthed in 1990 from the Beiguan area
of the Shuocheng district in Shuozhou, Shanxi

Shanxi Museum

This painted brick was originally laid in the wall of a tomb. The brick is rectangular and dark gray in color. It depicts a scene framed with a pearl border, in which a horse is being prepared for an outing.

水泉梁墓葬壁画 北齐
山西博物院

***Tomb mural depicting wind god
and cosmological creatures***

Northern Qi dynasty (550–577)

Pigments on plastered earthen wall

Unearthed in 2008 at Shuiquanliang village
in Shuozhou, Shanxi

Shanxi Museum

Although the Northern Qi tomb at Shuiquanliang in which this mural was discovered had been looted many times over the years, it still contained over 80 square meters of paintings in good condition. The composition for this portion is divided into two tiers by a red band. The upper tier depicts the wind god and the white tiger, symbols of the western direction. The wind god has an animal's head, human body, and chicken-like claws. The white tiger runs after him. In the lower tier is a rooster, one of the twelve zodiac creatures. It walks proudly with its head raised and its long tail hanging down. Although painted in a simple, rough style, the images are lively and the brushwork is fluid.

虞弘墓石椁后壁石板（一组4件）

纪年墓隋开皇十二年

山西博物院

Set of four panels from rear wall of Yu Hong's outer coffin

Sui dynasty, twelfth year of Kaihuang (592)

Marble with ink and pigments

Unearthed in 1999 from the tomb of Yu Hong at Wangguo village in Taiyuan, Shanxi

Shanxi Museum

Yu Hong (533-592) was of Central Asian (Sogdian) descent. He held high official posts under the Northern Qi, Northern Zhou, and Sui dynasties. Both the interior and exterior of his sarcophagus are decorated with finely-carved and colorfully-painted scenes. Made up of more than fifty individual designs, these scenes depict banquets, dancing, hunting, domestic life, and outings. Their style has a strong Central Asian element inspired by Persian art of the Sasanian Empire. The rear wall of the sarcophagus (in this exhibition) consists of four slabs, details of which are introduced below.

A. WEST SLAB OF THE REAR WALL

(Interior wall)

The wall's pictorial decoration is divided into two parts. The upper part is a scene of a middle-aged man on an elephant, locked in battle with three lions. His clothing is Persian in style, particularly the trousers with floral borders, which were only worn by Sasanian princes. The lower part of the panel is carved and painted with the left-facing profile of a dove with an auspicious cloud in its beak and a silk ribbon tied around its neck.

(Exterior wall)

A standing male attendant is facing the right. His head cannot be clearly seen. He wears a round-necked, narrow-sleeved black gown tied around the waist with a belt, a pair of narrow-legged trousers and a pair of short, black boots. His hands are in front of his chest, as if he were holding an object.

B. MIDDLE SLAB OF THE REAR WALL

(Interior wall)

The upper part of this panel features an extravagant banquet scene with performances by entertainers. In the center are a man and woman seated on a platform. Behind them stand two male and two female attendants. In front of the hosts and attendants, there are six kneeling musicians in two groups that face each other. They play copper cymbals, the waist drum, a standing harp, a horizontal flute, a bamboo horn, and a lute (pipa). A male performing the huteng (a foreign whirling dance) is in the center. In the lower part of the wall is a meticulously executed scene of a dramatic battle between man and lion.

(Exterior wall)

A dancing figure is painted on the exterior wall. He wears a necklace, a long cape draped around the shoulders, and a pair of loose shorts.

C. EAST SLAB OF THE REAR WALL

(Interior wall)

The upper part of this panel features a lion-hunting scene. The rider, who is on a camel, turns around, bends his bow, and points the arrow at the head of the fierce lion, while a second lion jumps on the camel in a frontal attack. To the left, right, and bottom of the main image are painted carvings of small flowers and foliage. The lower part of the interior wall features floral decorations on both sides and a running antelope in the center. Combat between man and lion is a common theme in Sasanian art, but such a scene including a hunter riding a camel is rare.

(Exterior wall)

A young female figure is painted standing sideways, off to the right. She is holding an object in her hands. Both sides of the image are decorated with floral patterns drawn in black ink lines.

D. SARCOPHAGUS PLATFORM PANEL

This panel has a total of eight painted images divided into two tiers. The upper tier consists of six niche images; the lower consists of two images depicted within arched openings with undulating tops. The first painting (from the left) in the upper row is unclear; the second painting features a combat scene between man and lion; the third painting depicts a dance scene; and the fourth painting features drinking. The fifth painting features a banquet scene, and the sixth painting again features drinking.

The first painting in the lower tier features a hunting scene. On the left, a hunter is on horseback, riding from left to right and chasing a large antelope in front of him. The second painting features a deer-hunting scene; a single figure is painted on horseback riding from right to left and chasing a deer in front of him.