

# 漢唐之間的視覺文化與物質文化

BETWEEN HAN AND TANG

VISUAL AND MATERIAL CULTURE  
IN A TRANSFORMATIVE PERIOD

巫鴻 主編

Edited by WU HUNG

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## 前言

這是《漢唐之間的藝術與考古》三卷論文集中的第三卷，主題是視覺文化和物質文化在這個歷史時期內的一些重要發展和變化。漢唐之間的四個世紀，或稱三國、兩晉、南北朝和隋，是中國歷史和美術史上極為重要的一個時期。諸種歷史因素，包括地方自治、民族混合和大規模人口遷徙等等，因統一帝國的分裂而在文化和藝術的發展中起到領先作用。許多新的文化和藝術現象出現了，開創了唐代文化藝術高峰的先河。

這些新現象在考古和美術領域中的證據比比皆是。但我們沒有把本書題為一部“考古”和“美術史”論文集，而是稱之為對本時期物質文化和視覺文化的研究，是因為這兩項文化現象是本書討論的對象，而考古和美術史則為這個目的提供了主要的研究方法和手段。

如《漢唐之間的藝術與考古》前兩卷（文物出版社，2000，2001）中所論，這一時期內文化變化中的突出項是因國家分裂而形成的文化傳播的新模式：本期內中國文化和藝術發展的主要形式不再是中央文化通過統一行政系統輻射式的擴散，而更多地是通過地方和中心，本土與外域多元文化傳統間的互動。這種互動極大地影響了各種藝術和視覺形式，如建築、繪畫、雕塑、書法、服飾及喪葬藝術等等。這種文化關係是《漢唐之間的藝術與考古》第二卷（題為《漢唐之間文化藝術的互動與交融》）的主題，但也在本卷中得到長足的反映。

如同前兩卷文集，這本論文集是一個大型學術合作項目的成果。這一研究項目由芝加哥大學發起，其他四個主辦單位包括北京大學考古文博學院、中國社會科學院考古研究所、中央美術學院美術史系及哈佛大學建築和美術史系。我們的一個主要目的是通過中外學者的合作，為這一複雜歷史時期中美術和考古的研究打下一個新的基礎。這個基礎的一個因素是對新考古材料的介紹、使用和不斷綜合，另一個

因素是對新的研究方法的討論和在考古材料基礎上對習用歷史概念的反思。這個合作項目計劃出版三卷論文集，已出版的第一卷以宗教藝術與考古為主題，第二卷以文化藝術的互動為中心，本卷的討論對象為多種考古材料（包括繪畫、雕塑、書法、墓葬和城市建築等）中所反映出的視覺和物質文化的新形式和模式。每卷收入十八至二十篇具有新材料或新觀點的論文，其作者來自不同國家和地區。論文的選題由來自以上五個大學和研究機構的八名學者組成的編輯委員會推薦審核。這些論文首先由其著者在本計劃所組織的三次國際會議上宣讀並由與會學者討論，經修改後收入文集。

根據這一程序，這卷論文集可說是於 2001 年 10 月在芝加哥大學召開的第三次《漢唐之間的藝術與考古》國際學術會議的成果。文集中所收的十九篇論文歸入五個部分，每個部分反映這一時期中物質文化與視覺文化的一個重要方面；不同的研究材料和目的亦決定了不同的研究角度和解釋方法。第一部分中的三篇文章均以城市為主題，但注重則有不同。朱岩石根據近年的考古發掘和探查，對漢唐之間的重要城市——東魏和北齊的都城鄴南城——的結構和功能提供了最新的解釋，澄清了以往的一些混淆，指出已知的鄴南城遺址實屬於東魏和北齊的都城內城，為達官顯貴居住之地，整個城市與北魏都城洛陽結構相似。熊存瑞以歷史學的方法討論了北魏都城平城中的禮制建築，特別是皇室倡導展開的對圓丘和明堂的設計和建築。根據大量文獻史料，輔以考古發現，他系統地重構了圍繞這些建築的形態和象徵意義的反覆辯論，把這一建築計劃與北魏的漢化和孝文帝的禮制改革聯繫起來。楊泓的論文則縱觀漢唐之間近四百年中城市建築和生活的變化和發展。與以往單純討論城市布局的研究有別，作者的注意力涉及其他有關城市生活的重要方面，如隨民族融合而引起的在日用家具、器皿及室內布置等方面的變化。他的研究因此超逾了狹義上的建築史、美術史和考古學，而關係到一般文化發展的問題。

本卷第二部分的主題是佛教視覺文化，包括造像、刻經和石窟的建造。撰文的四位學者均來自歐美大學，他們各自不同的專題和解釋方法反映了當前西方學界在研究中國宗教美術中的一些趨向。以雲岡大佛凹刻或填嵌瞳仁的做法為錢索，裴珍妮提出漢唐之間四種相互關聯的視覺文化交流和互動的模式，包括表現眼睛的具體手法，眼睛隱含的“動勢”觀念，藝術媒介的傳遞，以及這種傳遞的宗教學意義。倪雅梅論文的主題是另一北魏雕刻名作：龍門賓陽中洞的浮雕，特別是被竊至國外的兩幅《帝后禮佛圖》。她細緻地回顧了這些石刻被竊和再發現的經過，根據其在洞窟中的位置和與觀者的關係，對以往學者認為這些浮雕“擬繪畫”的解釋提出質疑，並進而討論了賓陽中洞造像的整體設計及其設計意圖與雲岡石窟的關係。

與倪雅梅相似，李琛妍也專注於特定藝術品，對“圖像程序”進行細緻分析，

從而達到理解其宗教內涵的目的。根據這種研究，她認為芝加哥美術館所藏的一座西魏天統十七年造像碑刻意雕滿以釋迦及彌勒為中心的圖像，應屬於三世佛造像之一例。結合其他有關造像碑作比較研究，她提出這類圖像與主張佛法繼續性的觀念有密切關係，而這種觀念又是當時佛教徒對“末法”來臨預言的一種反應。雷德侯多年浸研於北京西郊房山雲居寺的雷音洞，這次終於把他的研究成果公之於衆，分為形貌、歷史、建築、宗派和經文五個方面進行討論。他認為雷音洞的建築追隨當時木造寺院的風格，但將佛塔和佛堂融於一體。其以經文代圖像的設計可能與無相宗的傳統有關。四柱上所刻的佛名暗示出右旋的禮儀，而牆上所刻各派經文則是該窟創建者靜琬所匯集的佛教教義楷模，目的是準備“末法”的降臨。

本卷第三部分所收的四篇論文均為中國考古學家所著，通過對田野發掘考古資料的綜合分析和解釋，達到重構某一地區或時代墓葬文化的目的。韋正首先討論了長江下游東吳和西晉時期內，對墓葬演化起關鍵影響的中心地域及其轉移。根據墓葬的形態、裝飾及隨葬品，他提出這種轉移與地方政治中心的移動密切相關，首先反映在由一普通縣城驟變為吳國國都的建業。西晉滅吳，三吳地區取而代之，尤其是以吳郡主導了墓葬發展的新趨勢。華國榮則專注於南方的一個特定地點，即六朝（吳、東晉、宋、齊、梁、陳）定都的南京。他的文章綜合近年來在南京郊區發掘的若干東晉時期世家豪族墓地（包括王氏、謝氏和高氏墓葬）的考古成果，反映出當時在政治、經濟和軍事等方面具有重要影響的精英階層的墓葬習俗及其文化內涵。張小舟和李文瑛的題目分別為漢唐之間中國北方和西北方的墓葬文化。前者綜論 20 座已發掘的北周墓葬，涉及的方面包括建築形制、壁畫和隨葬的陶俑及器物。她對個案的舉例分析顯示了北周墓葬在中國墓葬發展過程中上承北魏、西魏，下啓隋、唐的重要意義。李文瑛所報道和討論的是 1999 年新疆營盤墓地的考古新收獲。這一墓地通過 1995 年的首次發掘而被廣泛注意，墓地中 15 號墓男尸保存完好，服飾華美。1990 年的田野工作共發掘了 80 座墓葬，獲取了大量珍貴資料，對研究當時絲綢之路貿易、交通和中西方文化交流具有重要的學術價值。

同是以墓葬為對象，本卷第四部分中的論文顯示了美術史的側重，以墓葬中發現的壁畫、陶俑和葬具為討論焦點，但每個作者的研究目的和方法則有明顯區別。賀西林的文章是一集大成之作，列舉和討論了目前所知的北朝畫像石葬具（主要為畫像石榻和石棺），回顧了以往的研究成果，並在這一基礎上提出了自己的看法。討論的內容包括：石葬具的界定和分類，重要標本的發現狀況和年代序列，所刻圖像在內容和風格上與中國傳統畫像藝術的關係，圖像中的外來因素，以及這些葬具的思想性、藝術成就和歷史價值。鄭如珀的研究重心是北朝墓葬中陪葬的陶俑，同時希望在方法論的層次上有所突破。通過細緻觀察和比較 5 世紀晚期的司馬金龍墓



和 6 世紀後期的李熙宗墓中陶俑的種類、配置和空間分布，她提出造成二者不同的是對死者“需要”的概念在這一時期中起了重要的變化。這些概念可以進而分為“身體的”、“意識的”和“社會的”三種需要，每種由特殊類型的陶俑體現。

曾藍瑩和李清泉均以墓葬壁畫為主題，前者討論的是洛陽郊外北魏元乂墓中發現的一幅重要的星象圖，但其主要目的則是通過這個個案研究反思視覺文化中的幾個根本問題，包括藝術如何與科學聯繫，圖像製作如何發揮政治功效，以及視覺表述如何成為文化認同的載體。她提出學者在元乂墓星圖中發現的“錯誤”，實際是因為它所表現的並非是科學的客觀記錄，而是與占卜徵驗有關的圖緯或圖讖，可以在元乂的生平和當時的政治斗争中找到答案。文章並進而探討了北魏宮廷中天學的應用和與漢化的關係。同樣，李清泉對一幅久被學者注意的畫像提出了新的解釋。與單獨“就圖論圖”的方法不同，他對吉林省集安縣長川 1 號墓畫像中的“佛像”的研究結合了圖像學和“圖像程序”的分析，把這個單獨圖像放入整個墓葬中去考察，同時也解釋了佛像在從石窟移入墓葬過程中所發生的意義和功能上的轉移。

本卷第五部分的主題是繪畫和書法。傳統上對漢唐之間這兩項藝術的探討多集中於著名的畫家、書法家及其傳世作品，因此對顧愷之、王羲之等名家的研究佔據了美術史著作的極大比重。從視覺文化的角度出發，本卷更強調繪畫和書法在這一時期內的一般特徵和文化內涵，以及與其他類型視覺形象的關係。同時，這種一般性研究也為重新解釋歷史上的重要藝術品提供了新的證據和視點。因此，巫鴻的文章雖然研究的是傳顧愷之的《女史箴圖》，但其重點並不在於這張畫是否為顧所作，而是在於所反映的畫體、圖像、敘事、風格等各方面的時代特徵。進而從這些角度把《女史箴圖》與考古中所發現、有確切斷代依據的圖像進行對比，作者提出這張畫不可能是顧愷之所作，但有可能為 5 世紀的真跡。

這一部分中的其他三篇文章都討論這一歷史時期的書法藝術。正如白謙慎在他的論文中所說，漢唐之間的近四百年在中國書法史上有着決定性的意義，可說是這一藝術終於形成的時刻。劉濤對這個時期中的書法發展作了宏觀的分析，特別着眼於南北分立的歷史狀況，強調地域間的差別和相互影響，為書法史研究提供了一個新的角度。白謙慎則注意對新資料的發掘，認為由於資料的缺乏，特別是可靠墨跡的稀少，使得研究這一時代書法的具體狀況十分困難。因此在他看來，近年長沙走馬樓出土的大量吳國簡牘是極為重要的發現，提供了從隸書到楷書演變的確切證據，使學者第一次看到吳國流行的書風，並可以據此重新考慮書史中所記載的當時的一些名家，如吳國黃象和魏國鍾繇等人的風格。韓文彬對山東萊州雲峰山摩崖刻辭的研究是極有新意的一篇論文。通過分析鄭道昭於 6 世紀初在該山所刻一系列文

字的内容和選址，他從一種全新的角度闡釋了書法藝術與山水審美、宗教信仰及歷史傳統間的聯繫。

如同前兩卷論文集，本卷中所收論文的目的不是下結論，而是希望為這一時期多元文化和藝術的研究提供新的材料和開拓新的路徑。讀者可以發現這些文章反映了多種研究方法、觀點和解釋。本卷的内容和編輯因此反映了一定的歷史和史學觀念。以内容而論，這三卷論文集的研究重心從中國文化藝術的某些“巔峰”時刻轉移到混亂時期中重要歷史潮流的產生和初期發展。以編輯思想而論，編輯委員會的主導觀念不是強求方法和論點的一致，而是鼓勵不同方法和立場間的討論與合作，從而把這個研究領域推向一個新的高度。

《漢唐之間的藝術與考古》合作計劃及三次國際會議由美國路斯基金會提供經費，本卷論文集由芝加哥 Acorn 基金會資助出版。芝加哥大學的蔣人和博士具體組織了 2001 年的學術會議，並校閱了這本論文集的英文文獻。文物出版社的張小舟和李力二位編輯不但出色地完成了對三卷論文集的編輯和出版工作，而且對整個研究計劃的協調和組織做出重要的貢獻。我們對這些機構和個人表示由衷的感謝。

巫鴻

2002 年 6 月 12 日

## Introduction

This is the third and last of a series of three volumes, collectively entitled “Between Han and Tang: Art and Archeology in a Transformative Period.” The central theme of this volume is the conditions and developments of visual culture and material culture during the approximately four centuries between the Han and Tang Dynasties. This period, also known as the “Three Kingdoms, Two Jins, and Northern and Southern Dynasties,” was one of the most important epochs in the history of Chinese art. The early dynasties of Qin and Han which first unified China had fallen. The break up of the empire brought new forces into play: regional autonomy, foreign incursions, and resettlement of populations. Many important changes in visual and material culture took place and initiated subsequent developments during the Sui and Tang dynasties. Evidence for these changes are chiefly discovered and analyzed in the fields of archaeology and art history. We call this volume a study of visual and material culture, not of art and archaeology, because cultural reconstruction remains the dominant purpose of the essays in this volume, while art history and archaeology provide the authors with the disciplinary perspectives and methods to pursue such reconstructions.

As demonstrated in the two earlier volumes in the series, the political division of the country brought about new modes of cultural and artistic exchange. No longer dominated by a single metropolitan tradition and bureaucratic system, Chinese culture and art developed in new directions through the growth and interaction of regional traditions and foreign influence. Such interaction became evident in every art form and in all domains of visual and material culture, including architecture, painting, sculpture, calligraphy, fashion, decoration, furniture, and funerary art. This historical reality is the central theme of the second volume in this series, entitled *Between Han and Tang: Cultural and Artistic Interaction in a Transformative Period* (Beijing: Cultural Relics Publishing House, 2001). The same reality is also amply reflected in the papers collected in the current volume.

This series is the fruit of a large collaborative project. Initiated by the University of Chicago, this project involves four other organizing institutions in China and the United States: the School of Archaeology and Museology at Peking University; the Institute of Archaeology at the Chinese Academy of Social Sciences; the Department of Art History at

the Central Institute of Fine Arts, Beijing; and the Department of Art and Architecture at Harvard University. A general goal of this project is to build a new basis for studying Chinese art and archaeology during this complex historical period through collaboration between international scholars. While synthesizing new archaeological materials, this project and its publications also encourage serious discussion of research methods and a re-examination of historical concepts.

Each of the three volumes in the series focuses on a crucial aspect of Chinese art and material culture during the period between the third and sixth centuries. The first volume (*Between Han and Tang: Religious Art and Archaeology in a Transformative Period*. Beijing: Cultural Relics Publishing House, 2000) focuses on religious art and archaeology. The second volume has cultural and artistic interaction as its central theme. The current volume investigates new forms of visual and material culture as reflected in various kinds of archaeological materials (including painting, sculpture, calligraphy, artifacts, tombs, and the city). Each volume includes 18-20 articles, which present the most up-to-date scholarship in this field, including new archaeological finds and new interpretations. The contributors are from many research institutions inside and outside China, and have been selected by an Editorial Committee (composed of scholars from the above-mentioned five institutions) through a systematic survey of the field and screening process. Before their final inclusion, the papers in each volume have been presented and discussed at one of the three international conferences, and have been revised accordingly.

According to this procedure, the current volume results from the third of these conferences, held at the University of Chicago in October 2001. The nineteen papers in the volume are grouped into five sections, each focusing on a major aspect of visual and/or material culture during this period, and reflecting divergent perspectives and methods in accordance with different research materials and objectives. Such differences in scholarship are clearly reflected by the three essays in Part One on urban architecture and the city. Based on recent archaeological surveys and excavations, Zhu Yanshi provides an up-to-date explanation of the structure and function of Ye, an important city during this period as the capital of the Eastern Wei and Northern Qi. Clarifying existing confusion, he demonstrates that the excavated site, known as Ye Nan Cheng, only constituted part of the inner city of Ye. Since the residents of this area were mostly aristocrats, the overall structure of the whole city must have resembled that of the Northern Wei capital Luoyang.

While Zhu bases his arguments on archaeology, Victor Xiong's study of a group of ritual structures in the Northern Wei capital Pingcheng signifies the author's meticulous historical scholarship. Primarily relying on textual evidence but also utilizing archaeological data, he systematically reconstructs the historical debates surrounding the form and

symbolism of these imperially sponsored buildings, among which Round Mound and Bright Hall were the most important. Interpreting the architectural project in its sociopolitical context, he relates it to the sinification of the Northern Wei ruling house, especially to Emperor Xiaowen's ritual reforms at the end of the fifth century. The third essay in this section by Yang Hong represents yet another type of scholarship, as it combines archaeology, art history, and architectural history in order to observe some broad changes in urban architecture and lifestyle. Differing from a conventional architectural study that often focuses on the two-dimensional layout of a city, he pays attention to the interior design as well as the exterior appearance of architecture, and examines technical innovations as well as new types of furniture and utensils as symptoms of cultural interactions. His interdisciplinary study contributes to a renewed understanding of the period's changing material culture.

The central theme of Part Two is Buddhist visual culture, as seen in iconic and pictorial representations, sutra engravings, and cave chapels. The four authors all come from European or American universities; their topics and research methods reflect some current trends in western scholarship on the religious art of early medieval China. Jennifer Purtle's topic is the great Buddha statues at Yungang, whose excavated and/or inlaid eye-pupils testify to an unprecedented visual technology. Taking this new mode of representation as her point of departure, she observes four coinciding "artistic transactions" that extended across the Silk Road between the third and sixth centuries. These transactions were concerned with technical devices in representing the eyes, the notion of animation as related to the eyes, the transmission of this notion between different art mediums and forms, and the religious implications of this transmission. Amy MacNair also discusses a masterpiece of Northern Wei sculpture—the Binyang Central Grotto at Longmen—and focuses on two relief carvings in the grotto, conventionally known as "images representing an emperor and an empress on their ways to worship the Buddha." She starts her paper with a report about how these carvings were vandalized and stolen, and how they were collected and reconstructed by two American museums. Based on the carvings' original positions in the cave chapel and their relationship with a hypothetical viewer, she challenges the opinion of some previous scholars that these two relief panels imitated famous paintings. Rather, she considers these sculpted images an integral part of the cave's architectural/decorative program, and suggests that this program was designed under royal patronage to recreate the art of Yungang at the dynasty's new capital Luoyang.

Like MacNair, Sonya Lee also studies an individual monument: by carefully deciphering the "pictorial program" of a well-known stone stele in the Art Institute of Chicago, dated to the 17<sup>th</sup> year of the Tiantong reign in the Western Wei (551), she is able to explain the work's intention and religious significance. Following this research strategy, she proposes that images carved on this stele constitute an elaborate iconographic pro-

gram centered on Sakyamuni and Maitreya. Relating this program to works representing the Buddhas of the Three Ages, she proposes that all these images were intimately connected with a “rhetoric of continuity” in response to *mofa*—a prophecy concerning the imminent decline of the Buddhist dharma. Lothar Ledderose deals with similar issues in his essay on the Thunder Sound Cave, a study resulting from years of research the author has conducted on this important grotto at Fangshan southwest of Beijing. His discussion focuses on five aspects of the cave: location and appearance, history, architecture, religiosity, and sutra engravings. Ledderose suggests that the cave derived its structure from a contemporary wooden-framed temple by combining elements of a pagoda and a Buddha hall. The “aniconic” approach of the interior design—the cave’s inner walls are covered with texts instead of images—possibly reflects the impact of the Wuxiang Sect in Chinese Buddhism. The order of the inscribed names of the Thousand Buddhas on the four columns implies the ritual of circumambulation. The sutra excerpts engraved on the four walls, on the other hand, exemplify the Buddha’s essential teachings as conceived by Jingwan, the monk who founded the cave in preparation for the approaching *mofa*.

The four essays in Part Three are all written by Chinese archaeologists, who reconstruct funerary culture of a given region and/or period by synthesizing information derived from field surveys and excavations. The first paper, by Wei Zheng, traces the geographical origins of important changes in tomb structure and burial customs in the lower Yangzi River region during the Wu and Western Jin. Based on a typological study of excavated tombs, he proposes that such changes were always introduced in the region’s political center; yet this center changed location when power changed hands. Thus, when Jianye became the capital of the Wu, this place immediately came to determine the fashion in tomb design and furnishing, although it was previously only a county seat. After the establishment of the Western Jin, however, the center of the prevailing “tomb culture” moved to the Three Wu region, especially to Wujuan. Hua Guorong also studies southern tombs but focuses on a single location—the Nanjing area where the Six Dynasties (Wu, Eastern Jin, Song, Qi, Liang, and Chen) founded their capitals. His paper introduces recent excavations of the cemeteries of some of the most powerful clans during the Eastern Jin (including the Wang, Xie, and Gao clans), and documents the kinds of tombs and tomb furnishing favored by the member of these clans, who wielded strong influence on political, economical and cultural affairs of the day.

The other two essays in this section, by Zhang Xiaozhou and Li Wenying, bring the readers to the North and Northwest. Zhang Xiaozhou’s subject is funerary culture of the Northern Zhou. Based on materials yielded from about 20 excavated tombs of the period, she discusses various components of this culture, including architecture, murals, figurines, and different types of grave goods. Substantiating her discussion with individual examples, she demonstrates the historical significance of these tombs in bridging earlier

and later stages in the development of ancient Chinese funerary culture. Li Wenying, the last author in this section, provides a first-hand account of an ongoing project in Xinjiang archaeology: the excavation of the Yingpan cemetery. This burial site first attracted world attention in 1995 with the discovery of many well-preserved tombs, among which Tomb no. 15 contained a complete male “mummy” dressed in exquisite clothes. Li’s essay in this volume documents the next excavation of the site conducted in 1999, which uncovered 80 more tombs and came up with a large amount of material. The finds are highly significant for the studies of the traffic, trade, and cultural interactions along the ancient Silk Road running through this area.

The essays in Part Four deal with tombs as well but they reflect stronger “art historical” interests. The authors all focus on murals, statuettes, and architectonic structures found in tombs, and their projects largely explore the meaning and function of these images and objects. Each author, however, has a distinctive research objective and method. He Xilin’s essay is synthetic in nature, collecting and analyzing all known Northern Dynasties stone mortuary furniture with surface engravings (mainly funerary couches and sarcophagi). Reviewing previous scholarship and developing new interpretations, his discussion is concerned with (1) definition and classification of stone funerary furniture, (2) burial contexts and dates of important examples, (3) content and style of surface carvings and their relationship with traditional Chinese funerary art, (4) non-Chinese elements in pictorial motifs, and (5) religious/intellectual significance of these objects and their historical and artistic values. Adapting a different strategy, Bonnie Cheng restricts her subject to tomb figurines, and attempts to develop a new analytical and interpretative method through a detailed investigation of two Northern Dynasty tombs belonging to Sima Jinlong and Li Xizong, dated to the late fifth century and late sixth century, respectively. Comparing the figurines from these two tombs in terms of typology, grouping and placement, Cheng suggests that their differences in these respects reflect the changing “needs” of the deceased as conceived by the living. She further classifies these “needs” as either physical, metaphysical, or social, each kind signified by specific types of figurines in certain sections of a tomb.

The other two articles in this part deal with painted images found in tomb chambers. Lillian Lan-ying Tseng investigates an important astronomical drawing found in the tomb of the Northern Wei nobleman Yuan Yi near Luoyang. But her main purpose is to determine through this example how art was related to science and served political needs, and how visual forms assert cultural identity. Although scholars have previously found discrepancies between this drawing and a “scientific” star map, Tseng rationalizes such “errors” by interpreting the mural as a prognostic chart that was never intended to be an “objective” cartographic record, and finds reasons for the unusual locations of some stars in the drawing in the political struggles of the day. Likewise, Li Qingquan reinterprets a



well-known image of the Buddha, found in Tomb no.1 at Changchuan, Ji'an county, Jilin province. Instead of approaching this image as an independent icon, as previous authors have often done, his study combines an iconographic reading with an analysis of the tomb's overall decorative program. By interpreting the image in its burial context, he also charts the changing significance of a Buddhist motif when it was relocated from an above-ground temple to an underground grave.

Part Five is devoted to discussions of painting and calligraphy. Traditionally, such discussions often focus on famous artists and their extant works; studies of painters like Gu Kaizhi and calligraphers like Wang Xizhi have therefore dominated the scholarship in this part of Chinese art history. Approaching painting and calligraphy as components of a broader visual culture, the four contributors to this section pay more attention to new trends in visual modes and styles, the cultural significance of painting and calligraphy, and the relationship between these two art forms and other types of image. Such observations, in turn, provide new angles and evidence for studying well-known masterpieces. Thus, although Wu Hung still centers his discussion around *Admonitions of the Instructress to Palace Ladies* attributed to Gu Kaizhi, he shifts the focus of this discussion from the painting's assumed authorship to its artistic genre and format, iconography and iconology, and narrative and drawing styles. From these angles he compares this painting with authentic, datable images from archaeology, and proposes that the painting was very likely created by an anonymous artist in the fifth century.

The remaining three essays in this section all discuss calligraphy. As Qianshen Bai points out in his paper, the approximately four hundred years between Han and Tang was arguably the most crucial stage in the history of Chinese calligraphy, as this art finally achieved its independence during this period. In his essay, Liu Tao reinterprets this development. Paying special attention to the political division between the north and the south, he emphasizes the differences between regional calligraphic traditions and their dynamic relationship, and thereby enriches the existing scholarship with a new, geo-cultural perspective. Qianshen Bai, on the other hand, calls attention to the insufficient research materials, especially the scarcity of hand-written examples, which makes it difficult for scholars to assess the actual situation of calligraphy in this period. He thus considers the recent discovery of a large cache of Wu Kingdom documents written on bamboo slips and wooden plaques, a find of extraordinary importance. His paper demonstrates the value of these documents in providing first-hand evidence for the transition of *li* script to *kai* script. As authentic examples of local calligraphic styles, these documents also allow him to reexamine some known calligraphers of the period, such as Huang Xiang of the Wu and Zhong You of the contemporary Wei. The last paper in this section by Robert Harrist analyzes a series of texts that the sixth-century calligrapher Zheng Daozhou inscribed on different spots on Cloud Peak Mountain at Laizhou, Shandong. Finding an intimate rela-



tionship between the content of the engraved words and their placement in the natural landscape, this innovative study indicates a new way of studying calligraphy in a concrete physical context in order to uncover its relationship with contemporary religion, history, and aesthetics.

Like the two previous volumes, the purpose of this volume is not to provide well-formulated conclusions, but to provide research materials and to open up new ways of studying visual and material culture during this important period. In fact, readers will find different research methods, approaches, and interpretations throughout the volume. Instead of emphasizing uniformity, the Editorial Committee believes that such differences will encourage discussion in this field and will lead to a renewed understanding of art and material culture during this period. The significance of the three volumes thus lies both in their subject matter and editorial approach. In terms of content, the volumes depart from the traditional emphasis on a few “Golden Ages” in Chinese art, and focus instead on the emergence and early development of historical trends in an era of political chaos and instability. In terms of editorial approach, they promote the exchange of ideas and collaboration between scholars, because in our view only such exchange and collaboration will propel scholarship in the field to the next stage.

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