

六朝藝術



六朝氣術

姚 迂 古 兵 編 著
郭 群 攝 影

文 物 出 版 社

扉页题签：费新我

装帧设计：彭华士 杨亚人

责任编辑：施 阒

六 朝 藝 術

姚 迁、古 兵 编著

郭 群 影摄

文 物 出 版 社 出 版

北京五四大街二九号

外 文 印 刷 厂 印 刷

文物出版社印刷厂

新华书店北京发行所 发 行

1981年5月第一版 1981年5月第一次印刷

787×1092 1/8开 统一书号：8068·823 定价：44元

前言

· 卷 4

魏晋南北朝时期,是我国古代艺术发展史上的一个重要阶段,具有承前启后的作用。在这一时期,绘画、绘画理论、雕塑以及与绘画相联系的书法艺术,都有重大的发展和创造,出现了大量的具有高度艺术水平的作品,取得了辉煌的成就。

随着佛教的传入,在北方,出现了许多规模宏伟的石窟,这是在我国固有艺术传统基础上,吸取了佛教艺术而产生的伟大艺术宝库,代表着当时北方地区的艺术成就。在南方,由于社会经济的恢复和发展,文化艺术也随之兴旺起来,出现了不少著名的画家、雕刻家、书法家,他们的作品虽然没有能全部留传下来,但是,耸立在六朝陵墓前的雄伟石刻,保存于墓葬中的砖画以及由碑刻墓志文字体现的书法艺术等,也都是一代鉅制,反映着当时南方地区的艺术成就。

对于这些珍贵的艺术品,我们遵循毛主席“古为今用”的方针,予以系统的整理和研究,剔除其糟粕,吸取其精华,为今天创造社会主义时代的无产阶级新文化而用。

现在把江苏境内六朝时期的墓葬艺术品,按陵墓石刻,墓室砖画,碑志书法三部分加以编辑,以供各方面的研究和借鉴。

在南京市周围及丹阳县境内,至今已发现南朝时期宋、齐、梁、陈四个朝代的帝王贵族的陵墓石刻三十一处。南京,是我国著名的历史古城,战国楚时为金陵邑,秦汉时为秣陵县,三国时更名建邺,是东吴的都城,这是南京作为国都的开始。西晋后期,因避愍帝讳,改为建康,西晋末年,晋室东渡,元帝即位,定都建康,此后,宋、齐、梁、陈四代,咸都于此。由是称南京为六朝故都。丹阳,古名曲阿,又称兰陵,是齐、梁二代帝室的故地。因此,六朝时期帝后王公的陵墓,都集中在南京、丹阳一带。在已发现的三十一处陵墓石刻中,就有宋武帝刘裕的初宁陵,齐宣帝萧承之的永安陵,齐高帝萧道成的泰安陵,齐景帝萧道生的修安陵,齐武帝萧颐的景安陵,齐明帝萧鸾的兴安陵,梁文帝萧顺之的建陵,梁武帝萧衍的修陵,梁简文帝萧纲的庄陵,陈武帝陈霸先的万安陵,陈文帝陈蒨的永宁陵以及梁代宗室王侯萧宏、萧秀、萧恢、萧憺、萧景、萧缜、萧正立、萧映的墓葬。其余十二处陵墓石刻虽都已失名,但根据石刻的造型特点和艺术风格,无疑均应是南朝时期的墓葬。本书收录了其中保存完好的二十七处陵墓石刻,另四处:齐高帝萧道成泰安陵和灵山南朝失名墓石刻已毁坏无存,梁简文帝萧纲庄陵石兽、官塘南朝失名墓神道石柱,都已湮没土中,故未收入。

三十一处南朝陵墓石刻,可以分为帝王陵和王公贵族墓两类:帝王陵共十三处,陵前石刻以梁

文帝萧顺之建陵保存最多，计四种八件，即：石兽一对，神道石柱一对，石碑一对，以及在石兽和神道石柱之间残存的方形石础一对，石础上的结构已失，现今已无从知道原来石刻的模样。而大多数帝王陵前的石刻，一般仅存石兽一对，少数只有石兽一件。这些陵前原来也都应该有神道石柱和石碑，可惜在漫长的岁月中已散失或损毁。帝陵前的石兽，造型基本相同，其差别只在头上有双角或独角，位于陵左的皆双角，陵右的均独角，其名一般呼为麒麟，天禄或辟邪。王公贵族墓共十八处，墓前的石刻，以梁安成康王萧秀墓保存最全，计有八件三种，为：石狮一对，神道石柱一对，石碑二对。其他各墓的石刻也都已不全，或存石狮及神道石柱，或存石狮及石碑，以至仅存神道石柱一件。

南朝陵墓前列置石刻的制度，史书尚无明确记载。从三十一处陵墓石刻来看，通常是六件三种：帝陵为石兽一对（天禄、麒麟），神道石柱一对，石碑一对；王公墓为石狮一对，神道石柱一对，石碑一对，这在当时可能是一种定制。但有的墓石碑则有增加，如萧秀墓有石碑二对，萧憺墓也为二对（在现存的石碑之北约十米，还有龟座一件，说明应当还有石碑一对），这种增加石碑的做法，仅见上述二例。帝陵和王公墓使用的石刻，基本方面是相同的，其差异只在石兽的不同，帝陵前使用天禄、麒麟，王公墓则使用狮子。天禄、麒麟是传说中的灵祥瑞兽，常常是应着“贵人”才出现的，所以只有皇帝陵前才能使用，以显示皇帝至高无上的权威和尊严。狮子则是人世间的猛兽，习称之为百兽之王，王公贵族墓前列置石狮，以示他们生前地位的显赫，用以区别尊卑，这是封建礼制的反映。

南朝陵墓石刻，一般都形体硕大，气势恢宏，雕琢精工洗练，造型夸张，变形适度，自然而生动，寓有丰富的想象力，完全脱去汉代石刻的那种板滞、古拙的作风。这些具有高度艺术性的石刻钜制，都凝聚着我国古代劳动人民、民间匠师的血汗和智慧，可与同时代的我国北方的石窟艺术相媲美。

石兽的造型，无论天禄、麒麟、狮子都为整块巨石雕成，其动势大都仰首，垂身，有的蹲伏，有的举踵如跃，有的则欲进不前。这是自东汉以来石兽造型的传统。然而六朝时期的石兽，更显得雄骏灵动，矫捷异常，极富有生意。即如，宋武帝刘裕陵的天禄、麒麟，造型凝重、作风古朴，与汉代石刻的风格尚有脉息相通的联系。齐、梁陵墓的天禄、麒麟，其作风已脱出古拙的窠臼，造型肉丰骨劲，神态赅悍生动，给人以深刻的印象。陈文帝陈蒨陵的天禄、麒麟，神情动态刻画得更加气旺神完，好象正在腾越欲奔，已全无汉时呆滞的痕迹。显然是由拙朴凝重向着矫健灵动转变，这正是南朝石刻艺术的一个重要特点。

神道石柱是南朝陵墓石刻中富有特点的一种雕刻圆柱，其结构下为双螭座，由一对口内啣珠，头有双角，长尾相交，相对环伏的螭龙组成的柱础；中为柱身，柱表饰瓦楞纹二十四道，个别的刻成二十八道，柱的上部连有矩形石额一方，额上刻有文字，石额上下雕有交龙纹、绳索纹及力士等浮雕装饰；上为一仰莲形圆盖，圆盖上又伫立着一头形状与墓前石兽相同的小兽。整个造型浑然一体，耸立于石兽和石碑之间，颇有亭亭玉立的感觉。可惜神道石柱的圆盖和小兽多已损毁，只有萧景墓、萧绩墓还保存完好，得以窥其全豹。

石碑的形制仍沿用汉碑的造型，圭形，圆首。碑顶饰盘伏的双龙纹，额穿一圆孔。下为龟趺座。

萧宏墓石碑，碑侧有八幅以神异、珍禽、瑞兽为内容的浮雕图案。在碑侧加饰浮雕，这是一种不多见的装饰手法。

南朝陵墓石刻在布局方面十分重视对称，这不仅表现为每一种石刻必须左右成对地相向排列，而且石兽的体态动作和神道柱石额的文字，也都是对称的。例如：陵墓左侧的石兽，如果其动势是头向右扭，左足在前，尾向左旋的话，那么右侧的石兽，必是头向左扭，右足在前，尾向右旋，使之达到对称的效果。石额的文字更是力求对称，如左侧石额的文字为正书顺读，右侧文字则为反书逆读或正书逆读。讲求形式的对称，是南朝陵墓石刻在布局上的突出特点。

对于陵墓石兽的名称，以往或谓麒麟，或谓天禄（天鹿），或谓辟邪，用法比较紊乱，文献记载也多不一致。如《汉书·西域传》乌弋山离国注曰：“一角者或为天鹿，两角者或为辟邪。”《广雅》云：“牡曰麒麟，牝曰麟。”《尔雅》云：“麟，麇身，牛尾，一角。”《毛诗义疏》云：“麟，马足，黄色圆蹄，角端有肉。”再或“麒麟，似麟而无角。”以至说麒麟是“背毛五彩，腹毛黄，不履生草，不食生物，圣人出，王道行则见”云云。显然这种动物是人们所臆造出来的，人间是并不存在的。此次，我们对三十一处石刻实地作了仔细考察，石兽的形状与文献记载是不尽同的。如帝陵前的一对石兽，左兽双角，右兽独角，足趾为猛兽的利爪，有的爪下攥一小兽。一般都为公兽，仅见一、二例母兽。所以，不必拘于文献，为前人所囿，尽可以按其双角或独角以定名。王公墓前的石兽均无角，而是头披长鬃，尾端茸毛如斗。从动物生态来分，双角，独角，无角，应是不同的动物。因此，参照文献已有的名称，将帝陵前石兽，独角者定名麒麟，双角者定名天禄（天鹿）。王公墓前石兽，形状与狮子完全相同，不过多了双翼，也应予以定名，可仍称为狮子。至于辟邪之谓，当是指这类石兽的用途，原非是动物的名称。《小尔雅·广言》：“辟，除也。”辟邪之义，乃是驱走邪秽，被除不祥。所以，辟邪乃是以其用途之义取代物名。天禄一名可能是借《尚书·大禹谟》，“天禄永终”之意而来，以求福禄名籍。

墓前列置石刻，在两汉即已风行。武帝时的名将霍去病墓前，有石人、石马、石牛、石虎等石刻九件。山东、北京、山西、河南、陕西、四川等地，汉代祠庙、坟墓前的石阙，及其前后的石人、石虎、石狮、石羊、石麒麟、神道石柱等等，都表明早在汉代已很普遍，而且还有一定的制度。

神道石柱，又称华表，在汉代也已出现，山东出土的汉琅琊相刘君墓表，北京石景山的“汉故幽州书佐秦君之神道”柱等石柱均是，秦君之神道石柱形制、结构与后来南朝陵墓神道石柱大同小异。

有关带翼的神兽，以及那些以神异为题材的雕饰、砖画等等，无疑都是承袭汉代的传统，固然含有驱邪、求福的意义，但主要是封建统治阶级为达其安危治乱的统治目的，借“天道神灵”以造成一种灾异祸福系于天的假象。在汉时不无这方面的记载。现存的实物有四川雅安高颐阙的石虎、芦山县石马坝的石羊、石麒麟等等，也都有双翼。近年在河北平山县出土的，战国时期中山国遗物中，有一件错银铜神兽，造型、神态几全同于南朝陵墓前的石兽，其时代远在通西域之前，可见，借艺术形象以达“循天顺命”目的的作法，是自古已然。不过，也因为塑造这类“奇禽异兽”在现实生

活中无所凭依，只能借助于大胆的想象，因此，恰好促成我国造型艺术富有想象力的艺术传统。

解放后，在南京、镇江、丹阳陆续发掘了一批六朝时期的浮雕模印砖画墓，计有东晋墓一座，南朝墓六座。这些砖画墓的发现，是建国以来魏晋南北朝考古的重要收获之一。

七座墓的砖画，都采用刻范模印的方法制作，即先刻出砖画图案的阴范，再模印出画象砖，然后镶嵌于墓室内，构成完整的墓室砖画，小幅画象都为一砖一幅，画象模印于砖的一平面，大幅砖画由数十块以至数百块砖拼连而成，画面都模印于砖的一个端面或一侧面。由于画象是利用阴范模印的，因此，画面都呈突起的浮雕式图案。

按照砖画的内容，可以将七座墓葬分为三类：

东晋隆安二年画象砖墓为一类，此墓有确切的纪年，对研究东晋南朝时期砖画艺术的发展，提供了年代根据。画象都作高浮雕，一砖一幅，现存五十四幅。画象内容有十种，题材均为神灵怪异，除了青龙、白虎、朱雀、玄武象征方位、辟除不祥的四神以外，还有兽首鸟身怪兽，兽首人身怪兽，兽首蛇身怪兽，虎头戴人首蛇怪兽等，大多是作为保护死者的“神物”。以神异为题材的画象墓，承袭了汉代画象石墓的传统，在制作技术上采用模印，这是因时代的变迁和用材不同的发展。

第二类，共五座墓。有南京西善桥太岗寺一座，龙窝水库一座，丹阳胡桥仙塘一座（即南齐萧道生修安陵）、宝山一座、建山金王陈一座。这一类墓的砖画均为大幅画面，画象都模印于砖的一端或一侧，皆为单线勾描，线条屈铁盘丝，十分精美。题材为狮子、武士、羽人戏龙、羽人戏虎、天人、竹林七贤与荣启期，以及出行图等，以建山金王陈一墓砖画保存最完整，太岗寺一墓的竹林七贤与荣启期保存最完好，艺术造诣也最高，其余各墓的砖画均已遭到不同程度的损坏。砖画出行图中所使用的是皇帝的仪仗，说明这类砖画墓应是帝王陵。而萧道生修安陵的发掘，进一步为推断竹林七贤砖画墓的墓主身份，提供了更加可靠的依据。竹林七贤与荣启期砖画，在六朝时期砖画墓中最为珍贵，是研究南朝时期绘画艺术和思想、风尚的重要实物资料。

第三类，仅一座墓，即南京铁心桥王家洼画象砖墓。画象作浅浮雕，也为一砖一幅，题材为反映道教意识的神异和作为佛教象征的莲花相结合，画象有莲花朱雀和兽首鸟身怪兽，瓶莲和双莲花纹等。画面构图简练规整，都已变成装饰性图案。反映了宗教影响的深入和道释的合流。这一类画象砖墓，是东晋南朝砖画墓的新类型。

《竹林七贤与荣启期》砖画，现在共发现三幅，即西善桥太岗寺墓一幅，丹阳胡桥宝山墓一幅（有残损），丹阳建山金王陈墓一幅（略残）。三幅砖画的构图、人物形象、风格几乎完全相同，说明三者有相同的粉本。但是，如加以细审，还可以发现其差异。如西善桥一幅，七贤比较年轻，人物的个性、特点也较鲜明、生动，艺术造诣较高，胡桥宝山一幅，七贤的额上、眼梢满布皱纹，长须苍苍，都已成了老人，表现技巧也差，人物的榜题多有错乱重复，这种错误并不是砌筑墓室时造成的，而是在绘刻时就已弄错的，这可从榜题与画面线条的连接一致得到证明，金王陈一幅，七贤的形象接近西善桥，但人物之间的树木小有变化，榜题也有错乱。从三幅砖画的差别看可以说明，

西善桥砖画时间较早,因此最接近原来的粉本,宝山砖画时间较晚,与原来粉本的出入较大,金王陈砖画则介于二者之间。这一点与墓葬本身的年代也是相合的。

关于晋时画风,通常都以流传的顾恺之《女史箴图》、《洛神赋图》为范本,前者是唐人的摹本,后者为宋人所临。而砖画《竹林七贤与荣启期》、《羽人戏龙》、《羽人戏虎》、《天人》、《狮子》等无疑应是当时人的手笔,无论内容技法都已超过上述二画,可以帮助我们更多地了解东晋南朝时期绘画的题材、技法和风格。据《历代名画记》说:东晋的顾恺之、戴逵、史道硕,刘宋的顾景秀、陆探微、宗炳,齐的毛惠远等都画过《竹林图》、《七贤图》及嵇康和阮籍像。顾恺之还画有《三狮图》、《天女图》、《三龙图》、《荣启期》,戴逵有《狮子图》,陆探微有《荣启期》,谢庄有《天女白画》、《二龙图》,张僧繇有《昆明二龙图》,解倩有《五天人像》。唐裴孝源《贞观公私画史》还载有:王廙《狮子图》、《鱼龙相戏图》,顾恺之《三天女像》、《虎啸图》《行龙图》,袁倩《三龙图》、《天女像》等等。这都说明砖画的内容是当时常见的绘画题材,在成为砖画以前,社会上早已广泛流行着这样一类绘画。如《竹林七贤与荣启期》砖画,更富有时代色彩。在南朝,佛教虽然逐渐成为门阀士族的工具,但它不是唯一的宗教,同时还有道教,特别是在统治阶级中,仍然以玄学作为主要信仰的学说。佛教发展到齐梁时代,它的迷信思想便和玄学的儒家伦理道德观念完全结合起来。《竹林七贤》这种题材的流行,正是上述思想、习尚的反映,当时,就连解释佛经也以“七贤”为例,如东晋孙绰在他的《道贤论》中,便是以七个和尚同“竹林七贤”相比,在绘画上以“七贤”做为故实来加以描绘,那是很自然的。据《南史·齐本纪·废帝东昏侯》称,曾在南齐时的玉寿殿中,“又作‘七贤’,皆以美女侍侧”。可见,南朝的统治阶级对“七贤”题材的壁画是很欣赏的。

晋以来人物画的技法风格,历来都认为是“春蚕吐丝”、“屈铁盘丝”、“气韵生动”、“得妙物于神会”,如张彦远评顾恺之的画说:“顾恺之之迹,紧劲联绵,循环超忽,调格逸易,风趋电疾,意在笔先,画尽意在,所以全神气也”(《历代名画记》卷五)。唐张怀瓘说:“象人之美,张(僧繇)得其肉,陆(探微)得其骨,顾(恺之)得其神,神妙亡方,以顾为最”(《画断》),元夏文彦称顾画“笔法如春蚕吐丝,初见甚平易,且形似时有有失,细视之六法兼备”(《图画宝鉴》卷二)。顾恺之的《七贤图》我们是看不到了,但如果以砖画《竹林七贤与荣启期》和《女史箴图》相比较,已不难看出其渊源。砖画比之流传的顾画摹本,更好地体现了已在注重“写神”的东晋南朝绘画的技法与风格。《竹林七贤与荣启期》砖画为了集中刻划人物,也是用了汉以来壁画中常见的对称分列的构图形式。为了突出人物,特以银杏、柳、松、槐之类多种不同的树木间隔,使之成为个个独立的画面,但又由于人物之间体态动势的相互呼应,所以仍不失为完整、统一的画面。

砖画十分重视刻划人物的性格特征和精神气质。如做岸旁若无人的嵇康;长啸忘形,又如嗷嗷的阮籍;悠悠然自得的王戎和鼓琴而歌的荣启期都是很生动的。而谥然神伤,倚树沉思的向秀

与“唯酒是务”带着几分醉意的刘伶，刻划得更加传神。关于《竹林七贤与荣启期》等砖画粉本的作者，目前有三说：一说顾恺之，一说戴逵，一说陆探微。因限于资料，如无新的更可靠的资料发现，要确断粉本的作者是比较困难的。

至于竹林七贤又怎样与春秋末年的荣启期列在一起，这除了当时社会的思想根源以外，很可能是为了求得墓室内画面的对称。因砖画分砌于墓室的两壁，或南北壁，或东西壁，每壁四人，两相对称，因此，一壁为四人，与之相对的另一壁也就不能是三人，必须是四人，于是就增补了被当时的士大夫们推崇备至的荣启期。

书法是中国特有的艺术，因为“书画同源”，在我国艺术史上，历来都是把书法和绘画相并论。秦统一文字，以小篆为正书，到了汉代，为书写的便利，遂演变为隶书，同时又有草书并行，魏晋以后，书体又演化出楷书和行书。自秦至南北朝，曾出现过许多有成就的书法家，可是，他们的墨书原迹，大多在漫长的岁月中佚失或湮没，今天很少看到了，所能见到的，几都是保存并流传下来的碑刻墓志文字，所以，碑刻墓志就成了我们现在研究书法艺术的极可宝贵的资料。

解放以来，在江苏发现东晋南朝的墓志极少，且多集中出土在南京、镇江一带，计有东晋墓志十三方，刘宋墓志一方，石碣一方，南齐墓志一方。可喜的是这些墓志大多保存很好，使我们具体看到了当时的书法实物，特别是东晋诸墓出土的墓志，对于研究被誉为“书圣”的王羲之的书法字体，有着重要的意义。

魏晋以后，书体向楷书、行书发展，这从现存的东晋南朝墓志和碑刻的书体上，便可以看到这种变化的轨迹。出土的东晋诸墓志，书体全已成为楷书，隶意只寓笔划之间了。说明在当时已十分通行这种以楷书为根底，而笔致仍有隶书意味的书体了。这种书体与有名的晋《爨宝子碑》、刘宋《爨龙颜碑》的书体相当接近，不过东晋诸墓志特别是王氏诸墓志，字体更形方正，结构更为严谨，显得厚重丰润而端整。出土的刘宋和南齐墓志，以及梁代的碑刻等书体，则已是工整的楷书，全无隶意了。

过去有人认为“南朝之东晋宋齐梁陈墓文极稀，不逮并时北朝百分之二、三。”现在看来这个意见并不尽善。东晋时的墓志文字简短，但刘宋明昙媚、南齐刘岱的墓志，也已有相当的文字，不能说是极稀的了。东晋墓志文字稀短，尚是一种不定式的墓志，而那些文字冗长，记载了墓主人爵里、生平、祖望等等的墓志，已是定型了的墓志，两者不同的原因可能就在这里。

东吴、两晋、南朝的墓葬，常常使用纪年文字砖砌筑墓室，这种文字砖不仅是研究墓葬本身的绝好文字材料，也是研究当时书法的资料，其出土数量很多，我们选录了一部分，以略见一斑。

本书在编辑过程中，得到丹阳县文化馆、江宁县文化馆的大力支持和热情帮助，安徽省文物工作队提供了东晋孟府君墓志，镇江市博物馆提供了东晋画像砖墓及刘彪、刘岱墓志，本书还利用了南京市文物保管委员会清理发掘的，并已公开发表的东晋墓的墓志，借此机会，谨向他们致以衷心的感谢！限于我们的水平，错误在所不免，希望读者和考古、历史、艺术史研究工作者，给予批评指教。

一九八〇年仲夏写于南京博物院

FOREWORD

The Wei (220-265), Jin (265-420), Southern, and Northern Dynasties (420-580) form an important period in the history of the development of ancient Chinese art. It links the art of the previous age with that of later times. Great progress and originality were made in painting, the related art — calligraphy, theories of painting and sculpture while many works of high artistic standard appeared during the period, which scored brilliant achievements.

Following the introduction of Buddhism into China a large number of magnificent grottoes were built in north China. Being great treasure houses of Chinese art, these grottoes were created on the basis of traditional Chinese art combined with assimilated Buddhist art. They symbolize the artistic achievements of this part of the country in the period.

With the rehabilitation and development of social economy, culture and art flourished in south China. Numerous painters, sculptors and calligraphers of renown emerged. Though their works have not been preserved in their entirety, the magnificent stone sculptures at the mausoleums of the emperors of the six dynasties, the moulded brick pictures inside the mausoleums and tombs, as well as the calligraphy on the steles and tomb stones are valuable works that reflect the artistic attainments of south China during the same period.

Following Chairman Mao Zedong's principle of "making the past serve the present", we have made a systematic collection and study of these works of art. We have rejected the dross and assimilated the essence to make them serve the purpose of creating a new proletarian culture for the socialist era.

A selection of the works of art from mausoleums and tombs of the six dynasties unearthed in Jiangsu Province, consisting of three parts, i.e., stone sculptures, moulded brick pictures and calligraphy, has been compiled for the readers' reference as well as for further study on the subject.

Up to now thirty-one groups of stone sculptures have been found in front of the mausoleums and tombs of emperors, princes and other nobles of Song, Qi, Liang and Chen of the Southern Dynasties in the vicinity of Nanjing city and in Danyang County. Nanjing is a famous historic city in China. Since the Three Kingdoms Period (220-265), when it was made the capital of the Kingdom of Wu (220-280), it became the seat of many successive dynasties. The Eastern Jin, Song, Qi, Liang and Chen made Nanjing their capital. Therefore, most of the mausoleums and tombs of the emperors, empresses, princes and nobles of the six dynasties period are located here and in nearby Danyang. Nineteen of the 31 sites of stone sculptures which have been discovered here belong to these mausoleums and tombs. The other 12 groups of sculptures which have lost their names are no doubt remains of Southern Dynasties, judging by the special features of their configuration and artistic style. This book includes 27 well-preserved groups of these sculptures. The other 4 are not included since they are either damaged or buried underground.

The 31 groups of stone sculptures can be divided into two categories: those belonging to the mausoleums of the emperors and those belonging to the tombs of the princes and other nobles. There are 11 mausoleums. The greatest number of well-preserved stone sculptures were found at Jianlin Mausoleum of Xiao Shun, Emperor Wen of Liang Dynasty. There are 8 pieces of 4 kinds, namely, stone animals, ornamental columns (or *Shendao* pillars), stone steles, and square stone foundations between the animals and the ornamental columns (all in pairs). The structure built on the foundations no longer exist and nowhere can we learn how they once looked like. At most of the other mausoleums, usually a pair of animals are left. In some mausoleums only one animal is left. Ornamental columns and stone steles should have been erected at these sites, but to our pity they were either lost or destroyed in the course of years. The shapes of the stone animals in front of the mausoleums are almost identical. The only difference is in the number of horns. Some animals have double horns, some single. Those on the left side are all double-horned, and those on the right side single-horned and they are called *Qilin* (unicorn), *Tianlu* (something like a deer) or *Bixie* (an auspicious animal against evil influences). The number of tombs of princes and other nobles totals 20. The best-preserved stone sculptures in front of these tombs are found at the tomb of Xiao Xiu, Prince Kang of Ancheng, Liang Dynasty. There are 8 pieces of 3 different kinds, namely, a pair of stone lions, a pair of ornamental columns and two pairs of stone steles. There are either lions and ornamental columns or lions and steles left. There is one tomb where only one ornamental column remains.

There is no definite record in history books which describes the system of placing stone sculptures in front of mausoleums and tombs in the Southern Dynasties. The above-mentioned 31 sites show that there are

usually 6 pieces of 3 kinds placed in front of a mausoleum or tomb. For a mausoleum, there are usually a pair of animals (*Tianlu*, *Qilin*), a pair of ornamental columns and a pair of steles. For the tomb of a prince, there are usually a pair of lions, a pair of ornamental columns and a pair of steles. This could be an official stipulation, but at some of the tombs there are extra steles. For instance, the tomb of Xiao Xiu has two pairs of steles. The tomb of Xiao Zhan has two pairs, too. (At ten metres north of the existing stele there is a stone tortoise pedestal, which means that there should have been another pair of steles.) So far only these two tombs have been discovered with additional steles. The stone sculptures placed in front of the mausoleums and tombs are basically of the same kind, with the exception of stone animals. A mausoleum has *Tianlu* and *Qilin*, the tomb of a prince lions. *Tianlu* and *Qilin* are imaginary animals found in Chinese legends, that symbolize good luck. They were used only for the mausoleum of an emperor to signify his supreme power and dignity. A lion is a beast actually living on earth, generally known in China as the king of all beasts. When placed in front of the tomb of a nobility it designates the high rank of the buried while serving as a sign for distinguishing the tomb from a mausoleum. This is a reflection of feudal rite.

The stone sculptures of Southern Dynasties are mostly huge, magnificent and skilfully carved objects. Their images are often exaggerated with proper variations in configuration. Most of them are natural and lively in style, full of imagination and have completely departed from the rigidity and primitive simplicity of the Han Dynasty stone sculpture. These masterpieces of art are crystallization of hard work and wisdom of the labouring people and folk artists of ancient China, and match well with the grotto art of the same historical period in north China.

The animals, the *Tianlu*, *Qilin* or lion, are all carved out of single pieces of huge rock with their heads raised and bodies relaxed. This has been the tradition in carving stone animals since the Eastern Han Dynasty. However, those made in the period of six dynasties look more elegant, vigorous and life like. For example, the *Tianlu* and *Qilin* at the mausoleum of Liu Yu, Emperor Wu of the Song Dynasty, still give one the sense of heaviness and simplicity, bearing out their relation with the Han style. But those at the mausoleums of Qi and Liang dynasties have emerged out of the traditional primitive simplicity, giving the viewers a deep impression of vigour and liveliness. Those in front of the mausoleum of Chen Qian, Emperor Wen of the Chen Dynasty, look so spirited and vivid as if they are about to leap up and run, retaining not a single trace of the rigidity of the Han sculpture. The change from primitive simplicity and clumsiness to vigour and liveliness is an important development of sculpture in the Southern Dynasties.

The ornamental column or *Shendao* pillar is a carved round column with distinctive features of its own. The base of the column is in the form of two coiled dragons face to face, each having a pearl in its mouth and two horns on its head, their long tails interlocking. The column is usually carved with 24 rows of tile pattern, some exceptional ones have 28 rows. On top of the column is a square stone tablet engraved with characters in the middle, the upper and lower parts plus designs of interlocking dragons, cords and *Lishi* (a strong man) in relief. This square tablet has a round cap in the shape of a lotus blossom in the middle of which stands a small animal, which is of the same kind as the big animals in front of the tomb. These different parts of the column join together and form a harmonious unit, standing erect beautifully between the stone animals and steles. The pity is that only those at the mausoleums of Xiao Jing and Xiao Ji are well preserved and give us a complete picture of the column. The round caps and small animals of all the other columns are missing.

The stele inherits the traditional *gui* (elongated pointed tablet) form of the Han Dynasty stele, with a round top decorated with double-dragon designs and a hole in the upper middle part. Beneath the stele is a pedestal in the form of a tortoise. The stele at the Mausoleum of Xiao Hong has 8 designs in relief on the side facing west. They include mythical figures, rare birds and animals symbolizing good luck, etc. This kind of relief is rarely found as decoration on a stele.

Symmetry is very much stressed in the arrangement of stone sculptures, which are not only placed in pairs, face to face, but also symmetrical in the posture of the stone animals and the way of incising the inscription on the panel of the column. For example, if the animal on the left has its head turned to the right, with its left leg in front and tail curled left, the animal on the right will have its head turned to the left, with its right leg in front and its tail curled right for the sake of symmetry. It is the same with the inscriptions on the steles. If the characters on the panel of the left column are inscribed from right to left, those on the panel of the right column are inscribed contrariwise or are written from right to left but read from left to right reverse fashion. The emphasis of symmetry is a most conspicuous feature in the arrangement of stone sculptures in front of the mausoleums and tombs of the Southern Dynasties.

The ornamental column came into existence in the Han Dynasty. The mythical winged animals and other carving decorations and moulded brick pictures of mythical themes are no doubt inherited from the Han Dynasty, too. Though it was believed that they could dispel the evil spirits and bring good luck, the essential reason for their presence is that the feudal ruling class made use of mythical power to pacify people, put down rebellion and maintain feudal rule.

After liberation 7 mausoleums and tombs of the six dynasties period with pictures moulded in relief on bricks were excavated in Nanjing, Zhenjiang and Danyang. One of them belongs to Eastern Jin Dynasty, the other six to the Southern Dynasties. Since the founding of the People's Republic these discoveries form important gains in archaeological research on this historical period.

All the brick pictures in the seven tombs were made by the same moulding method. Designs were first incised in intaglio on a mould and then bricks were made with the mould and inlaid in the walls of the coffin chamber. For a small picture it was usually moulded on the face of a single brick. For a large picture, dozens, even hundreds of bricks were put together to form a complete picture which was moulded part by part either on the ends or the flank sides on the bricks. As the picture was made by a mould with designs in intaglio, it came out in relief.

The seven tombs can be classified into three categories in accordance with the motif of the brick pictures.

1. Tombs with brick picture made in the 2nd year of the reign of Longan, Eastern Jin Dynasty. The pictures are in high relief, each moulded on a single brick. In total there are 54 pieces of ten different motifs, all on mythical themes. Tombs with mythical pictures moulded on bricks are developed from the Han Dynasty tombs with pictures carved on stones. Reproducing pictures with mould was a new method convenient to the new materials used for building tombs a change which took place with the march of times.

2. There are 5 tombs in this group. The pictures are large in size, moulded either on the ends or the flank sides of the bricks. The pictures drawn in single lines are highly exquisite. Their themes include lions, warriors, immortals playing with dragons or tigers, celestial beings, the Seven Sages of the Bamboo Grove, Rong Qiqi and procession scene, etc. In the procession scenes is found the emperor's guard of honour. It indicates that the tombs of this group are imperial tombs. The picture of the Seven Sages of the Bamboo Grove and Rong Qiqi are the most precious among the brick pictures of the six dynasties period. They are important materials for the study of the fine art, social customs and people's ideology of that time.

3. There is only one tomb under this category, at Wang Jia Wa, Tie Xin Qiao, Nanjing. The pictures are in relief, each moulded on a single piece of brick. Their themes are mythological, combining Daoist ideology with the Buddhist symbol, the lotus design. It shows deep religious influence and the merging of Daoism with Buddhism. It is a special type of tomb with brick pictures built in the Eastern Jin and Southern Dynasties.

Three brick pictures of the Seven Sages of the Bamboo Grove and Rong Qiqi have been discovered so far, one in the tomb at Tai Gang Si, Xi Shan Qiao; the second in the tomb at Bao Shan, Hu Qiao, Danyang (with some damage) and the third in the tomb at Jin Wang Chen, Jian Shan, Danyang (slightly damaged). The three pictures are almost identical in composition, image and style. This shows that the carvers must have used the same chalk sketch for painting. Their skill of expression is rather low. The captions of the pictures carved on their margins are sometimes mixed up or erroneous. The errors were made during painting and incising, not in building the tomb. This is revealed by the continuity and identity of the lines in the pictures with those on the margins. The Seven Sages in the picture in the tomb at Jin Wang Chen looks almost the same as those in the tomb at Xi Shan Qiao, except for the trees between the Sages which are slightly different. There are also errors in the captions. Further examination of the difference of the three brick pictures reveals that the Xi Shan Qiao picture is the earliest among the three and, therefore, closest to the original chalk sketch for painting. The Bao Shan one is the latest, and, therefore, farthest from the original chalk sketch. The Jin Wang Chen one is in between. This also corresponds to the dates of the burials.

The picture of the Seven Sages of the Bamboo Grove and Rong Qiqi has strong flavour of this historical era. In the Southern Dynasties Buddhism was not the only religion — though it had gradually become a tool used by the bureaucrats — for besides Buddhism there was also Daoism. Xuanxue (metaphysics) was still the principal theory on faith, particularly with the ruling class. In the Qi and Liang dynasties Buddhist superstitions were integrated with the ethical and moral concept of the metaphysical Confucianism. The popularity of themes like that of the Seven Sages of the Bamboo Grove is a reflection of the above ideology and common practice.

According to records in history books, Gu Kaizhi, painter in the Eastern Jin Dynasty and many other painters in the Southern Dynasties had painted pictures with themes similar to that of the Seven Sages. Though we cannot find Gu Kaizhi's painting of the Seven Sages, we can easily see traces of his style in the

brick pictures of the Seven Sages and Rong Qiqi when we compare these pictures with his painting *The Admonitions of an Instructor*. It seems that the brick pictures embody the painting technique and style of the Eastern Jin and Southern Dynasties, which laid stress on depicting characters and their mentality, better than copies of Gu Kaizhi's paintings. In order to give prominence to the characters and depiction, the brick picture of the Seven Sages and Rong Qiqi has two symmetrical rows of figures, a composition frequently found in the Han Dynasty mural paintings. The figures are separated by trees of various kinds including ginkgo, willow, pine, Chinese scholar tree, etc., to make each figure an independent picture, while at the same time join the others to form a large complete picture through harmony of their postures.

As to why the Seven Sages were put together with Rong Qiqi who lived at the end of the Spring and Autumn Period, it is surmised that Rong Qiqi was added to them probably for the sake of symmetry in decorating the coffin chamber, reasons of contemporary social ideological roots apart.

Calligraphy is a unique Chinese art. From the Qin Dynasty to the Southern and Northern Dynasties there were many calligraphers of remarkable achievements but most of their original handwritings were lost in the course of time. Today we can hardly see any of their calligraphy except those preserved as inscriptions on steles and tombstones. Therefore, inscriptions are considered the most valuable materials for the study of Chinese calligraphy.

Since liberation little tombstone inscriptions of the Eastern Jin and Southern Dynasties have been found in Jiangsu Province. The few discovered were mostly excavated at Nanjing and Zhenjiang, namely, 13 of the Eastern Jin Dynasty, 2 of the House of Liu's Song Dynasty (one of them is a stone tablet with inscription), and 1 of the Southern Qi Dynasty. However, it is comforting to mention that most of these tombstones inscriptions have been well preserved which enable us to actually see the calligraphy of this period.

Since the Wei and Jin Dynasties, *Kaishu* (formal script) and *Xingshu* (running script) have gradually developed, whose traces can be seen clearly in the existent inscriptions on the tombstones and steles of the Eastern Jin and Southern Dynasties.

In the Eastern Wu, Eastern and Western Jin and Southern Dynasties, the tombs were often built with bricks inscribed with dates of their making. Such bricks engraved with characters are not only most useful in studying the tombs themselves, but are also good materials for studying calligraphy of the period. A large number of them have been unearthed, some of which are illustrated in this book as examples.

图 版 目 录

陵墓石刻：

- | | | |
|---|------------|------|
| 一 | 宋武帝刘裕初宁陵石刻 | 麒麟 |
| 二 | 宋武帝刘裕初宁陵石刻 | 天禄 |
| 三 | 宋武帝刘裕初宁陵石刻 | 天禄长须 |

宋武帝刘裕初宁陵，在今南京麒麟门外麒麟铺。刘裕永初三年（422）卒。葬丹阳建康县蒋山初宁陵。陵南向，已平。陵前石刻尚存石兽一对，东为天禄，西为麒麟。均为公兽。两兽造型凝重，作风古朴。天禄头已残。身長2.96，高2.80，颈高（自头至脊，下同）1.35，体围3.10米。目张口张，昂首突胸。双角已失，有须，双翼，翼面前作鳞羽，后为长翎，翼状极秀美；通体鲛鲛，卷曲如勾云纹，极富装饰意味。足五爪。麒麟，四足已失，身長3.18，残高2.56，颈高1.15，体围3.21米。体态与天禄对称，仅头略后仰。独角，角尖已残断，双翼形状与天禄相类，其余雕饰多已漫漶。

- | | | |
|---|-------------|--------|
| 四 | 齐宣帝萧承之永安陵石刻 | 天禄 |
| 五 | 齐宣帝萧承之永安陵石刻 | 天禄（部分） |
| 六 | 齐宣帝萧承之永安陵石刻 | 天禄 |
| 七 | 齐宣帝萧承之永安陵石刻 | 天禄 |
| 八 | 齐宣帝萧承之永安陵石刻 | 天禄翼 |
| 九 | 齐宣帝萧承之永安陵石刻 | 天禄尾 |

齐宣帝萧承之永安陵，在今丹阳县胡桥公社狮子湾。萧承之建元元年（479）追尊为宣皇帝，陵曰永安。陵南向，已平。陵前有石兽二，东为天禄，保存完好；西兽倾倒于土中，头已不存。天禄为母兽。身長2.95，高2.75，颈高1.40，体围2.75米。昂首垂身，腾越如跃。有双角，今已残断。颌下卷须垂于胸际。有翼，翼面前作卷云纹，中有细鳞，后为长翎。身上长毛卷曲如流苏，尾长曳地。足四爪，蹠下攫一小兽。

- | | | |
|----|------------|------|
| 一〇 | 齐武帝萧融景安陵石刻 | 石兽全景 |
| 一一 | 齐武帝萧融景安陵石刻 | 麒麟 |
| 一二 | 齐武帝萧融景安陵石刻 | 天禄 |
| 一三 | 齐武帝萧融景安陵石刻 | 天禄 |
| 一四 | 齐武帝萧融景安陵石刻 | 天禄 |
| 一五 | 齐武帝萧融景安陵石刻 | 天禄头部 |
| 一六 | 齐武帝萧融景安陵石刻 | 天禄尾 |
| 一七 | 齐武帝萧融景安陵石刻 | 天禄翼 |

齐武帝萧融景安陵，在今丹阳县建山公社前艾庙。萧融永明十一年（493）卒，谥武皇帝，葬景安陵。陵南向，已平。陵前有石兽一对，东为天禄，西为麒麟，均为公兽。天禄身長3.15，高2.80，颈高1.55，体围3.00米。其造型，雕饰，以及神情动态，均与萧承之陵前的天禄相仿，如出一人之手。麒麟，四足已失，风化剥蚀严重。身長2.70，残高2.20，颈高1.40，体围2.51米。形体略小于天禄，极为矫捷灵动。通体雕饰因风化剥蚀早已模糊，两翼仅具大貌。

- | | | |
|----|-------------|----------|
| 一八 | 齐景帝萧道生修安陵石刻 | 石兽全景 |
| 一九 | 齐景帝萧道生修安陵石刻 | 麒麟 |
| 二〇 | 齐景帝萧道生修安陵石刻 | 天禄 |
| 二一 | 齐景帝萧道生修安陵石刻 | 麒麟头部（侧视） |
| 二二 | 齐景帝萧道生修安陵石刻 | 麒麟头部（正视） |

- 二二 齐景帝萧道生修安陵石刻 麒麟右翼
 二四 齐景帝萧道生修安陵石刻 麒麟尾
 二五 齐景帝萧道生修安陵石刻 天禄头部
 二六 齐景帝萧道生修安陵石刻 天禄右翼
 二七 齐景帝萧道生修安陵石刻 天禄尾
- 齐景帝萧道生修安陵，在今丹阳县胡桥公社仙塘。萧道生建武元年（495）追尊为景皇帝，陵曰修安。陵南向，于一九六五年八月发掘，墓室有砖画。陵前石兽二，保存尚完好，东为天禄，西为麒麟。天禄为公兽，身长3.00，高2.75，颈高1.54，体围2.52米，双角残断；麒麟为母兽，身长2.90，高2.42，颈高1.38，体围2.40米，独角，角上满缀鳞纹。两兽均胸突腰耸，瞋目张口，其状如跃。天禄头略左向，麒麟头略右向；天禄左足在前；麒麟右足在前，足趾四爪，蹄下均有小兽；两兽长尾曳地，天禄尾迤折向左，麒麟尾则迤折向右，动势协调对称。两兽的双翼除雕有卷云纹、细鳞和长翎外，鳞上均缀小花一朵，但花形略有变化。颌下长须呈蔓草状。
- 二八 齐明帝萧鸾兴安陵石刻 石刻全景
 二九 齐明帝萧鸾兴安陵石刻 麒麟
 三〇 齐明帝萧鸾兴安陵石刻 麒麟雕饰纹样（之一）
 三一 齐明帝萧鸾兴安陵石刻 麒麟雕饰纹样（之二）
- 齐明帝萧鸾兴安陵，在今丹阳县荆林公社三城巷。萧鸾永泰元年（498）卒，谥明帝，庙号高宗，葬兴安陵。陵东向，已平。陵前存石兽二，南兽为麒麟，北兽肢体已残，仅存其后半，湮没土中。麒麟，公兽，四足全失。身长3.02，残高2.70，颈高1.35，体围2.78米。仰首垂身，短颈，独角已残，颌下垂长须。翼的形状别致，与胸前长毛浑然一体，秀美多姿，极富装饰意味。兽脊隆起，由头至尾雕饰如连珠。
- 三二 梁文帝萧顺之建陵石刻 石刻全景
 三三 梁文帝萧顺之建陵石刻 天禄（后侧）
 三四 梁文帝萧顺之建陵石刻 天禄
 三五 梁文帝萧顺之建陵石刻 麒麟及神道柱
 三六 梁文帝萧顺之建陵石刻 神道柱
 三七 梁文帝萧顺之建陵石刻 北神道柱石额
 三八 梁文帝萧顺之建陵石刻 南神道柱石额
 三九 梁文帝萧顺之建陵石刻 双螭座（正面）
 四〇 梁文帝萧顺之建陵石刻 双螭座（侧面）
- 梁文帝萧顺之建陵，在今丹阳县荆林公社三城巷。萧顺之天监元年（502）追尊为文皇帝，庙号太祖，陵曰建陵。陵东向，已平。陵前石刻有石兽、方形石础、神道柱、石龟趺座各一对。石兽，南为麒麟，北为天禄。麒麟，独角已失，身长3.05，残高2.00，颈高1.25，体围2.70；天禄，双角也失，身长3.10，残高2.30，颈高1.50，体围2.76米。均为公兽。两兽均昂首挺胸，四足尽失。麒麟上颌已残，颌下长须蔓卷，垂至胸际。两翼微翘，翼而雕饰与他墓大体相类，惟翼的细鳞中饰有五瓣小花，兽脊作通贯首尾连珠状饰纹。方形础石二，位于石兽与神道柱之间，边缘有榫眼，础上结构已失。神道柱二，柱表作瓦楞纹，南柱尚存，但自上而下已裂为二，北柱已倾圮，柱上的石额现保存在县文化馆；一为正书顺读，一为反书逆读，其文曰“太祖文皇帝之神道”，隶书。柱础上圆下方，是一对环伏的螭龙，口内啣珠，头有双角，四足，修尾。石龟趺座二，而碑早已无存，仅具龟趺。
- 四一 梁武帝萧衍修陵石刻 天禄
 四二 梁武帝萧衍修陵石刻 天禄
 四三 梁武帝萧衍修陵石刻 天禄
 四四 梁武帝萧衍修陵石刻 天禄（后侧）
 四五 梁武帝萧衍修陵石刻 天禄头部

- 四六 梁武帝萧衍修陵石刻 天禄双角
 四七 梁武帝萧衍修陵石刻 天禄翼
 四八 梁武帝萧衍修陵石刻 天禄右前足下小兽
 四九 梁武帝萧衍修陵石刻 天禄尾

梁武帝萧衍修陵，在今丹阳县荆林公社三城巷。萧衍太清三年（549）为侯景所幽死，后追尊为武皇帝，庙号高祖，葬修陵。陵东向，已平。陵前石刻仅存一天禄。天禄，公兽，位于神道北侧，南向。身长3.10，高2.80，颈高1.45，体围2.35米。昂首挺胸，欲进不前，威武有神韵。双角，角顺颅顶后伏，两角中部起节。颌下长须卷曲，垂于胸际。有双翼，翼面雕饰，前为螺旋，后为翎羽，琢刻极洗练。通体蜿蜒如蔓，足五爪，蹄下有小兽。

- 五〇 梁临川靖惠王萧宏墓石刻 石狮
 五一 梁临川靖惠王萧宏墓石刻 石狮翼
 五二 梁临川靖惠王萧宏墓石刻 石狮尾端茸毛
 五三 梁临川靖惠王萧宏墓石刻 碑和神道柱
 五四 梁临川靖惠王萧宏墓石刻 神道柱石额及浮雕饰纹
 五五 梁临川靖惠王萧宏墓石刻 石碑
 五六 梁临川靖惠王萧宏墓石刻 石碑侧面浮雕
 五七 梁临川靖惠王萧宏墓石刻 石碑侧面浮雕（细部）

梁临川靖惠王萧宏墓，在今南京仙鹤门外红旗农牧场张库村。萧宏天监元年（502）封临川郡王，普通七年（526）卒，谥靖惠。墓北向，已平。墓前石刻，有狮二、神道柱二、碑二，东西向对列。石狮，西狮已毁，仅存东狮，公兽，造型肌丰骨劲，作风雄浑，简练。昂首挺胸，口张、舌伸，其状甚超群。双翼圆转，翼面作长翅三支，尾长及地，尾端茸毛散作四缕。足五爪。身长3.20，高2.84，颈高1.35，体围3.35米。神道石柱，西柱顶端圆盖及小兽已失，柱表作瓦楞纹，计二十八楞；石额尚存，题为“梁故假黄钺侍中大将军扬州牧临川靖惠王之神道。”柱础为双螭座。东柱已倾倒。石碑，东碑已倾倒，西碑完好，圭形，圆首，额有一穿，龟跌座，碑文已漫漶不清。碑身北侧自上而下刻有浮雕神怪、羽人，朱雀，青龙之类八图，碑顶饰绸缪相结的双龙。

- 五八 梁安成康王萧秀墓石刻 墓道石刻全景（西侧）
 五九 梁安成康王萧秀墓石刻 石刻全景（东侧）
 六〇 梁安成康王萧秀墓石刻 西神道石柱
 六一 梁安成康王萧秀墓石刻 神道柱顶之圆盖、小兽
 六二 梁安成康王萧秀墓石刻 双螭座（侧面）
 六三 梁安成康王萧秀墓石刻 双螭座（正面）
 六四 梁安成康王萧秀墓石刻 西石狮头部
 六五 梁安成康王萧秀墓石刻 西石狮
 六六 梁安成康王萧秀墓石刻 东石狮
 六七 梁安成康王萧秀墓石刻 东石狮之翼
 六八 梁安成康王萧秀墓石刻 东石狮头部
 六九 梁安成康王萧秀墓石刻 西神道柱及石碑
 七〇 梁安成康王萧秀墓石刻 东石碑

梁安成康王萧秀墓，在今南京甘家巷小学内。萧秀天监元年（502）封安成康王，天监十七年（519）卒，谥为康。墓南向，为一九七四年发掘。墓前石刻依次为：狮子二，碑二，神道柱二，碑二。石狮保存完好，均为公兽。昂首，伸舌。头有鬃，体形肥壮，翼作三翅。通体长毛卷曲如蔓。足五爪。东狮身长3.35，高2.95，颈高1.30，体围3.60米；西狮身长3.07，高3.02，颈高1.45，体围3.70米。前石碑二，西碑已失，仅存龟跌，东碑倾倒，拟左侧一角，高4.35，宽1.40米，碑文早已漫漶。下为龟跌座。神道石柱二，仅存西柱，东柱已失。西柱柱面作瓦楞纹，柱围2.12米，顶圆盖及小兽脱落，柱上部饰绳索纹和交龙纹。后石碑二，保存尚完好。圭形，圆首，额有穿，碑

首螭纹极华美。下为龟跌座。西碑高4.10,宽1.50,东碑高4.15,宽1.13米。碑文已湮灭,惟西碑碑阴人名尚存,但也半已剥蚀。史载四碑由王僧儒、陆倕、刘孝绰、裴子野各制其文。

- | | | |
|----|-------------|------|
| 七一 | 梁鄱阳忠烈王萧恢墓石刻 | 石兽全景 |
| 七二 | 梁鄱阳忠烈王萧恢墓石刻 | 西石狮 |
| 七三 | 梁鄱阳忠烈王萧恢墓石刻 | 东石狮 |

梁鄱阳忠烈王萧恢墓,在今南京甘家巷西。萧恢于天监元年(502)封鄱阳郡王,普通七年(526)卒。谥忠烈。墓南向,已平。墓前有石狮一对,东西对列,已半没土中。东狮公兽。身长3.35,高3.15,颈高1.35,体围4.00米;西狮身长3.46,高3.17,颈高1.34米。首昂,口张,长舌及胸,头有鬣,翼翎五支,身上雕饰虽已漫漶,细审之,仍依稀可辨。

- | | | |
|----|-------------|----------|
| 七四 | 梁始兴忠武王萧憺墓石刻 | 石碑 |
| 七五 | 梁始兴忠武王萧憺墓石刻 | 东石狮腹下小石狮 |
| 七六 | 梁始兴忠武王萧憺墓石刻 | 小石狮 |
| 七七 | 梁始兴忠武王萧憺墓石刻 | 石狮翼 |

梁始兴忠武王萧憺墓,在今南京甘家巷西。萧憺天监元年(502)封始兴郡王。普通三年(522)卒。谥忠武。墓南向,在萧恢墓之西数十公尺,墓前有石狮、石碑。东狮尚存,西狮已毁。东狮,公兽,身长3.78米,头已残泐,仅具大貌。翼前部雕饰极似浪花,后为长翎。身饰卷云纹,腹下有一小狮,张口伸舌作伫立状。石碑,东碑完好,已建亭保护,西碑已失,仅存龟跌座。东碑圭形,圆首,额有穿,碑顶饰交龙纹,额题“梁故侍中司徒驍骑将军始兴忠武王之碑”。碑宽1.60米,碑文多剥蚀。额及碑文均为楷书。在碑之北约十米,尚有龟跌座,可知原还有石碑一对。

- | | | |
|----|------------|----------|
| 七八 | 梁吴平忠侯萧景墓石刻 | 石狮 |
| 七九 | 梁吴平忠侯萧景墓石刻 | 石狮 |
| 八〇 | 梁吴平忠侯萧景墓石刻 | 石狮翼 |
| 八一 | 梁吴平忠侯萧景墓石刻 | 石狮尾 |
| 八二 | 梁吴平忠侯萧景墓石刻 | 神道柱 |
| 八三 | 梁吴平忠侯萧景墓石刻 | 神道柱石额及雕饰 |

梁吴平忠侯萧景墓,在今南京甘家巷花林村。萧景天监元年(502)封吴平忠侯,普通四年(523)卒,谥曰忠。墓南向,已平。墓前石刻有石狮、神道柱各一。石狮现存为东狮,公兽,体形肥硕,胸突腹耸,首仰舌伸,头有鬣,两翼前为流转的饰纹分别达于前肢的左右两侧,胸前长毛卷曲,尾长及地,足五爪,身长3.80,高3.50,颈高1.70,体围3.98米。神道石柱,现为西柱。是南朝陵墓石刻中保存最好的一件。柱础为双螭座,柱围2.45米,柱表饰瓦楞纹,计二十四楞,上部饰绳索纹及交龙纹,额矩形,上镌“梁故侍中抚将军开府仪同三司吴平忠侯萧公之神道”,反书,楷字,额下饰浮雕一组,为三力士,以手承石额。柱头置一覆莲状圆盖,盖上行立一小石狮。

- | | | |
|----|------------|---------|
| 八四 | 梁南康简王萧绩墓石刻 | 石刻全景 |
| 八五 | 梁南康简王萧绩墓石刻 | 西石狮及神道柱 |
| 八六 | 梁南康简王萧绩墓石刻 | 东石狮 |
| 八七 | 梁南康简王萧绩墓石刻 | 西石狮 |
| 八八 | 梁南康简王萧绩墓石刻 | 东西神道柱 |
| 八九 | 梁南康简王萧绩墓石刻 | 西神道柱 |
| 九〇 | 梁南康简王萧绩墓石刻 | 东神道柱及西狮 |

梁南康简王萧绩墓,在今句容县石狮公社石狮村。萧绩天监八年(509)封南康郡王,大通三年(527)卒,谥曰简。墓南向,已平。墓前石刻有石狮二,神道石柱二。石狮,东为母兽,身长3.85,高3.40,颈高1.40,体围4.20米。西为公兽,身长3.75,高3.33,颈高1.45,体围4.28米。胸突腹耸,作伫立状。翼前为鳞羽,后为长翎。胸前长毛卷曲,长尾垂地前伸,足五爪。神道柱,东柱完好,西柱顶端圆盖及小兽残失前半。柱础为环伏的双螭座,口中明珠,螭尾纠缠相交。柱表作瓦楞纹,二十四楞,柱围2.81米。石额矩形,文为,“梁故侍中中军将军开府仪同三司南康简王