

南朝陵墓石刻



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姚 迂 古 兵 编著

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南朝陵墓石刻

在我国历史上，三国、两晋、南北朝时，吴、东晋、宋、齐、梁、陈六代，先后建都于现今的南京。因此，在南京的周围及其附近一带，存留有许多当时的文物古迹。名闻中外的南朝陵墓石刻，就是其中最富代表性、艺术价值很高的一部分。这些列置于陵墓前的石刻群，都是形制硕大，雕琢精湛的宏伟钜制，是当时的雕刻匠师创作的无与伦比的辉煌杰作，更是我们今天借以窥见魏、晋、南北朝时期我国南方地区石雕艺术高度发展水平的艺术珍品。

现在已发现的南朝陵墓石刻三十一处，计有宋武帝刘裕的初宁陵；齐宣帝肖承之的永安陵，齐高帝肖道成的泰安陵，齐景帝肖道生的修安陵，齐武帝肖赜的景安陵，齐明帝肖鸾的兴安陵；梁文帝肖顺之的建陵，梁武帝肖衍的修陵，梁简文帝肖纲的庄陵；陈武帝陈霸先的万安陵，陈文帝陈蒨的永宁陵；以及梁代宗室王侯肖宏、肖秀、肖恢、肖憺、肖景、肖绩、肖正立、肖暎的墓葬。其余十二处陵墓石刻都已失名，但根据石刻的造型特点和艺术风格，无疑都应属南朝时期的墓葬。在三十一处石刻中，有两处是新发现的：其一，丹阳建山公社金王陈村失名陵石刻，石兽一对，一九七三年发现，原来倾倒在池塘中，一九七六年起出；其二，南京尧化门北家边失名墓石刻，神道石柱一对，埋于地表下一米二十厘米处，一九七八年十一月发现，并作了小规模的清理。两柱皆已折断，石额上的文字也已剥蚀。在现存的三十一处石刻中，有二十七处保存完好。另四处：齐高帝肖道成泰安陵和灵山失名墓石刻，均已毁坏无存；梁简文帝肖纲庄陵石兽，官塘失名墓神道石柱，皆大半湮没土中。本书收录了保存完好的二十七处陵墓石刻，以期系统全面地反映南朝陵墓石刻的面貌。

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

前石刻以梁文帝肖顺之建陵保存最多，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，现已无从知道原来石刻的形制。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被损毁。帝陵前的石兽，造型基本相同，其差异只在于头上的角，有双角或独角之别。位于陵左的皆双角，陵右的均独角，其名一般称之为麒麟、天禄（天鹿）或辟邪。王公贵族墓共十八处，墓前的石刻，以梁安成康王肖秀墓保存最全，计有三种八件，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，甚至仅存神道石柱一件。

南朝陵墓前列置石刻的制度，史书无明确记载。从三十一处陵墓石刻来看，通常是三种六件：帝陵为石兽一对（一天禄，一麒麟），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。但有的墓石碑则有所增加，如肖秀墓有石碑二对，肖憺墓也为二对（在现存的石碑之北约十米，还有龟趺座一件，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，其差异只在于石兽的不同，帝陵前使用天禄、麒麟，王公墓则使用狮子。天禄、麒麟是传说中的灵异瑞兽，所以只有皇帝陵前才能使用，以示皇帝上受天意，具有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，以体现他们生前的显赫地位。由此可知两者石兽的不同，是区别等级尊卑的标志，完全是封建礼制的反映。

现存的南朝陵墓石刻主要有三种形式，即石兽、神道石柱、石碑。其造型设计和雕刻手法，一方面继承了汉代石雕艺术的传统；另一方面又实现了由粗简向精湛发展的转变，完全脱出了汉代石雕像古朴粗略的作法，艺术构思和雕刻技巧都进入到一个更加成熟的发展阶段。

石碑仍沿用汉碑的造型，作圭形，圆首，碑顶饰交互盘缠的双螭龙，额穿一圆孔，额面浮雕一对腾跃的螭龙，碑面镌刻长篇碑文，碑阴勒立碑者姓氏；下为龟趺座，巨龟作负重引颈匍匐爬行状，雕琢简洁洗炼，线条疏放有致，形态生动逼真。有的碑侧还饰以神异、珍禽、瑞兽为内容的浮雕图案，肖宏墓碑侧有八幅，肖秀墓碑侧也有，然已漫漶不清。整个石碑虽是通高近六米的庞然大物，但是由于造型合理，比例中规，线条圆润而毫无浮华笨重之感。反倒给人以高耸、挺劲、丰实、稳定的印象。

神道柱是南朝陵墓石刻中富有特点的一种雕刻圆柱，其结构可分上、中、下三部分：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。柱身上部连有矩形石额

一方，额上刻有文字，石额上下雕有交龙纹、绳索纹及力士浮雕装饰。石额部分柱表的装饰，由瓦楞纹改作瓜楞纹，这个变化使柱表线条避免了呆板而更趋活泼，从而获得了更加良好的装饰效果，这是颇具匠心的；上为一仰莲形圆盖，圆盖上又伫立一头形状与墓前石兽相同的小兽。石柱顶端设置圆盖和小兽，极大地增加了石柱的造型美，而小兽雄据于圆盖之上，凌空屹立，更显得石柱卓尔玉立，挺拔庄严。这种气氛正是陵墓前列置石刻所要求的，由此可见石柱设计的成功。可惜多数神道石柱的圆盖和小兽已损泐或散失，只有肖景墓、肖绩墓还保存完好，得以窥其全豹。

石兽，无论天禄、麒麟或狮子，都用整块巨石雕成，一般长、高在三米以上，个别的达四米，这样硕大的立体圆雕，就是在今天也称得上是赫赫钜制，更不用说在当时了。石兽的造型大多昂首、挺胸、曲腰、垂身，有的举踵如跃，有的则欲进不前，个别为蹲伏。这是东汉以来石兽造型的传统。然而南朝初期的石兽，如宋武帝刘裕初宁陵的天禄、麒麟，造型还显得凝重，作风略具古朴，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，造型肉丰骨劲，神态赳悍，显得雄骏灵动，矫捷异常，极富有生意。陈文帝陈蒨永宁陵的天禄、麒麟，神情动态刻划得更加气旺神完，好象正在腾越欲奔，已全无汉时呆滞的痕迹。石兽造型由拙朴凝重向着矫健灵动转变，正是南朝石雕艺术的一个具有历史意义的进步。

在雕琢技术方面，南朝陵墓石刻也取得了长足的发展，特别是石兽，已是名副其实的圆雕了。通常圆雕所表现的是个别的、立体的、没有背景的形体，也就是说圆雕必须解决好形体结构的多面观。不论从那一个角度都应给人以明确的、实体的形象。南朝陵墓石兽已经相当完美地解决了这方面的问题。每一躯石兽的主题都是明确的，虽然这种石兽（天禄和麒麟）是人们凭着丰富的想象所创造出来的。但是，它作为一种兽类的形象却是真实的，而且它的整体和局部的造型都十分和谐，给人一种匀称感。再加上装饰线条的得体，形态动势所显示的节奏感，构成了鲜明的形体美。虽然它是静止的，却显得十分活跃。好象正在旷野中，面对着苍穹嘶吼着奔腾跃进，充满了艺术的魅力。这与汉代石雕像往往只是雕琢出粗略形象的做法相比，不能不说是突飞猛进的进步，并给后世唐宋时期的雕塑艺术以深远的影响。

南朝陵墓石刻在墓前的排列位置，都以石兽居首，神道石柱次之，石碑殿后，其布局十分重视对称。这不仅表现为每一种石刻必须左右成对地相向排列，而且石兽的体态动势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。凡此种种对形式的追求对称，是南朝陵墓石刻在布

局方面的突出特点。

关于陵墓石兽的名称，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》乌戈山离国注曰：“一角者或为天鹿，两角者或为辟邪。”《广雅》云：“牡曰麒，牝曰麟。”《尔雅》云：“麟，麋身，牛尾，一角。”《毛诗义疏》云：“麟，马足，黄色圆蹄，角端有肉。”再或“麒，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。动物学的研究早已证明，世界上并不存在天禄（天鹿）、麒麟、辟邪这一类动物。所以南朝陵墓前的这种石兽，完全是人们所臆造出来的，究其目的则是出于为维护“君权神授”的封建统治思想。此次，我们对三十一处石刻实地进行了考查，发现石兽形态与文献记载也不尽同。如帝陵前的一对石兽，通常为左兽双角，右兽独角，但一般都为公兽，仅见一、二例为母兽；足趾均为猛兽之利爪，或四爪，或五爪，而无一是马蹄者；有的爪下还攫一小兽，也与“不履生草，不食生物”之说不合。所以，不必拘于文献，为前人所囿，尽可以根据考古学上通常的办法，按其特征予以定名。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）；王公墓前的石兽均无角，而是头披长鬣，尾端茸毛如斗，形状与狮子完全相同，不过多了双翼，也应予以定名，仍可称为狮子。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，祓除不祥。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，以求福祿名籍。

曾经有一种意见认为，南朝陵墓的神道石柱，带翼石兽，来源于印度、希腊、波斯。这种意见把随佛教的传入而兴起的佛教雕刻，与我们传统的宫苑陵墓和其它装饰性雕刻混为一谈。墓前列置石刻，在两汉时代即已风行。汉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，以及石阙前后的石人、石虎、石狮、石羊、石麒麟、神道石柱等石刻的存在，都表明早在汉代，陵墓前列置石刻的做法已十分普遍，而且还有一定的制度。

神道石柱，又称华表，在汉代也已出现，如山东沂南汉代画像石墓石刻中所刻的祠堂（或住宅）前，有双阙和华表柱。实物有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。说明在祠庙坟墓前排列阙、兽、华表之类，是汉代建筑组群布局的方式。汉幽州书佐秦君的神道石柱，形制、结构与南朝陵墓的神道石柱大同小异，可以看出它们之间的某些相承关系。南朝的神道石柱也吸收了佛教艺术的

成分，如将柱顶之圆盖雕琢成仰莲形，可能就是受莲花座造型特点的影响。然而这种艺术的交流，决不会掩盖神道石柱自身的传统，只能是增加它的时代特点而已。

至于带翼神兽，无疑也是承袭了汉代的传统。山西太原出土的一件东汉石灯，整个造型犹如南朝的神道石柱，灯盖上伫立一头带翼神兽，其形态神情与南朝陵墓石兽相似到雷同的程度；再如四川雅安高颐阙的石虎、芦山县石马坝的石羊、石麒麟都肩附双翼，但是它的渊源还可以追溯得更早，近年在河北平山县出土的战国时期中山国的遗物中，有两对错银铜神兽，造型、神态几全同于南朝陵墓前的石兽，其时代则远在通西域之前。此外，还可以从商周铜器的装饰上，找到带翼神兽的种种形象。这些都说明了带翼神兽是植根于我国固有的艺术传统的。

早在南朝（包括东晋）陵墓石刻建立之初，它所体现的优美艺术，就已引起诗人文士的赞颂，留下了不少诗文。以后，唐代许嵩和李吉甫，又从历史文物的角度对这些陵墓作了专门的记述。许嵩著有《建康实录》，李吉甫著有《元和郡县志》。前者详於东晋及宋，后者较完备，但转辗写刻，错误较多。及至宋代，张敦颐编《六朝事迹编类》，又作了进一步的汇集。历代有关的方志，也有详略不同的记载。近代上海的张璜是对南朝陵墓石刻进行实地考察的先行者，他的研究成果集中反映在所著《梁代陵墓考》一书中。近人朱希祖、朱偁父子，自三十年代中叶起，对南京、江宁、句容、丹阳的南朝陵墓石刻，进行了多次考察及实测、照相，费力甚巨，收获也夥，留下了许多宝贵的资料。他们的著作《六朝陵墓调查报告》、《建康兰陵六朝陵墓图考》，是我们今天研究南朝陵墓石刻所必须参考的。建国以后，江苏省文物管理委员会、南京市文物保管委员会及江宁、丹阳、句容等县文化馆，对南朝陵墓石刻进行了多方面的保护整修，为完好地保护这批石刻作出了贡献。

本书在编辑过程中得到丹阳县文化馆和江宁县文化馆的大力支持。丹阳县文化馆杨再年同志，陪同我们实地调查了丹阳县的全部南朝陵墓石刻。江宁县文化馆王引同志，协助我们调查了江宁县的南朝陵墓石刻。借此机会谨向上述单位和同志，致以衷心的感谢！

限于我们的学识和水平，错误在所不免，我们殷切期待读者的批评指正。

编 者

Stone Sculptures at the Mausoleums and Tombs of the Southern Dynasties

In the history of ancient China, six dynasties, namely, the Wu (A.D. 222-280), Eastern Jin (317-420), Song (420-479), Qi (479-502), Liang (502-557) and Chen (557-589), of the period of the Three Kingdoms (220-280), the Western (265-317) and Eastern (317-420) Jin period and the Southern and Northern Dynasties (420-589) made present-day Nanjing their capital. As a result, many cultural relics from those dynasties remain around Nanjing and its vicinities. Among them, the world-famous stone sculptures at the mausoleums and tombs of the Southern Dynasties (420-479) are the most representative and of the highest artistic value. Lined in front of the mausoleums and tombs, these art works are large in size and exquisite in carving; they are unparalleled masterpieces magnificently created by the sculptors of that time, and are art treasures which show the high artistic level of the stone sculptures in south China during the Wei, Jin and Southern and Northern dynasties.

Up to the present, 31 groups of stone sculptures at the mausoleums and tombs of the Southern Dynasties have been discovered. They are at the Chuning Mausoleum of Liu, Yu, Emperor Wu of the Song Dynasty; the Yong'an Mausoleum of Xiao Chenzhi, Emperor Xuan of the Qi Dynasty; the Tai'an Mausoleum of Xiao Daocheng, Emperor Gao of the Qi Dynasty; the Xiu'an Mausoleum of Xiao Dao-sheng, Emperor Jing of the Qi Dynasty; the Jing'an Mausoleum of Xiao Ze, Emperor Wu of the Qi Dynasty; the Xingan Mausoleum of Xiao Luan, Emperor Ming of the Qi Dynasty; the Jianling Mausoleum of Xiao Shunzhi, Emperor Wen of the Liang Dynasty; the Xiuling Mausoleum of Xiao Yan, Emperor Wu of the Liang Dynasty; the Zhuangling Mausoleum of Xiao Gang, Emperor Jianwen of the Liang Dynasty; the Wanan Mausoleum of Chen Baxian, Emperor Wu of the Chen Dynasty; the Yongning Mausoleum of Chen Qian, Emperor Wen of the Chen Dynasty; and the tombs of the nobility of the Liang Dynasty: Xiao Hong, Xiao Xiu, Xiao Hui, Xiao Dan, Xiao Jing, Xiao Ji, Xiao Zhengli and Xiao Ying. The names of the other 12 tombs with stone sculptures cannot be ascertained, but judging from the characteristics of their shape and artistic style, they must undoubtedly belong to the Southern Dynasties. Of these 31 groups of stone sculptures, 27 are fairly intact and are introduced in this album which gives a systematic and overall account of them.

The 31 groups of sculptural works can be divided into two categories, i.e., those at the mausoleums of emperors, and those at the tombs of nobility. Of the 11 imperial mausoleums, the Jianling Mausoleum of Xiao Shunzhi has the biggest number of stone sculptures, eight pieces of four kinds in all: a pair of stone ani-

mals, a pair of decorated *shendao* stone columns (*shendao* means the entrance passage to a mausoleum), a pair of stone steles, and a pair of square stone bases situated between the stone animals and columns. Most of the imperial mausoleums have only a pair of stone animals left, and some only a single one. These animals are basically similar in shape, the only difference being that those at the left side of the mausoleums have two horns while those at the right have only one horn. They are generally called *qilin* (unicorns), *tianlu* ("good fortune from Heaven" or Heavenly deer) or *pixie* (repelling evil spirits). There are 20 tombs of nobility in all. The tomb of Xiao Xiu, Prince Kang of Ancheng of the Liang Dynasty, has the biggest number of stone sculptures left, eight pieces of three kinds, i.e., a pair of stone lions, a pair of *shendao* stone columns, and two pairs of stone steles. All the stone sculptures at the other tombs are now far from being intact; some tombs only have stone lions and *shendao* columns left, some only lions and steles, and some only one *shendao* column.

There are no historical records concerning the rules of placing stone sculptures in front of the imperial mausoleums and tombs. What we see from the stone sculptures at the 31 mausoleums and tombs mentioned above tells that there are as a rule six pieces of three kinds to each. For an imperial mausoleum there are a pair of stone animals (a *tianlu* and a unicorn), a pair of *shendao* stone columns, and a pair of stone steles; for a tomb of the nobility there are a pair of stone lions, a pair of *shendao* stone columns, and a pair of stone steles. Such arrangement is probably a fixed practice prevailing at the time. Some tombs, however, have more stone steles. For instance, the tomb of Xiao Xiu has two pairs of stone steles, so does the tomb of Xiao Dan. But these are the only cases of additional stone steles. The stone sculptures at both the imperial mausoleums and the tombs of nobles are similar in main aspects, the only difference being the kinds of animals. *Tianlu* and unicorns are used in front of the imperial mausoleums, whereas lions are used in front of the nobles' tombs. *Tianlu* and unicorns were mythological animals of good omen, which were supposed to appear only in the company of superior men. Therefore, they could only be used in front of an imperial mausoleum to signify that an emperor enjoyed unparalleled prestige and dignity at Heaven's will. The lions, beasts of prey, were commonly called kings of all beasts. Stone lions used in front of the tombs of the noble men, therefore, signified their high rank. The use of different stone animals to show different ranks is a reflection of the feudal hierarchy.

The existing stone sculptures of the Southern Dynasties mausoleums and tombs are of three main forms, i.e., animals, stone columns and steles. Their designs and style of carving followed those of the traditional stone sculptures of the Han Dynasty (206 B.C.-A.D. 220), but on the other hand represented a transition from crude to fine carving, achieving maturity both in artistic composition and sculptural techniques, as compared with the Han Dynasty works.

The shape of the stone steles was inherited from the Han Dynasty. They are like a *gui* (an elongated plaque) with interlaced dragon design on the rounded top under which is a hole. The upper front section is decorated with a relief carving of a pair of leaping dragons, with a long epitaph carved below it; the name of the person who had the stele erected is also incised on it in intaglio. The base of the

stele is in the shape of a tortoise craning its neck as if struggling to crawl under the heavy load. The sculpturing is in a pithy style, with orderly lines and life-like image. Some steles have relief decorations of mythological animals and birds on both flanks. Eight such decorations are found on the stele at the tomb of Xiao Hong; those on the stele at Xiao Xiu's tomb are now virtually blurred due to age-long weathering. Because of balanced design, fine proportion and flowing lines, the stele, though a giant mass of about six metres tall, gives the impression of towering height, firmness, solidity and stability instead of cumbersomeness.

Shendao columns are a kind of cylindrical columns outstanding with their characteristic features among the stone sculptures of the Southern Dynasties mausoleums and tombs. Each is divided into three sections, the upper, the middle and the lower. The lower section is a stone plinth of pedestal in the shape of two dragons, each having two horns and a pearl in its mouth, their long tails interlocked. There are 24 rows of undulating tile-pattern decorations in the middle section, with one exception which has 28 rows. The upper part of the column is a rectangular stone tablet with carved characters. On the upper and lower parts of this tablet are relief decorations of interlocked dragons, cord impressions and warrior figures. Here the tile pattern is replaced by gourd-edge pattern, making the lines more lively to achieve a better ornamental effect. This shows the ingenuity of the designer. The top of the column has a round cover in the shape of an upturned lotus flower above which stands a smaller animal similar to those standing in front of the tombs. This design adds greatly to the beauty of the whole structure, with the smaller towering animal giving a feeling of magnificency and solemnity. This is in keeping with the desired effect of placing stone sculptures in front of the imperial mausoleums and tombs. It is a pity that most of the smaller stone animals and the round covers on these *shendao* columns have been seriously damaged or disappeared altogether through the ages. Only those at the tombs of Xiao Jing and Xiao Ji are well preserved to give an idea of the original design.

All the stone animals, be it *tianlu*, unicorn or lion, were carved out of a single giant piece of rock. Most are three metres in height and length, and some are four metres. Round sculptures of such size are a magnificent sight even in the present day. The majority of the animals were sculptured with head raised, chest thrown out, the middle section of the trunk curved, and the upper section drooped. Some were carved with one paw raised, as if walking; some were made as if ready to go forward, and some in a squatting position. These configurations were of the tradition since the Eastern Han Dynasty (25-220). From the stone animals of the Southern Dynasties, for instance, the *tianlu* and unicorns at the Chuning Mausoleum of Liu Yu, one can still find traces of the Han Dynasty sculpturing style, ponderous in form yet simple in artistic effect. On the other hand, the *tianlu* and unicorns at the imperial mausoleums and tombs of the Qi and Liang dynasties appear muscular and sturdy, forceful and gallant, imparting a feeling of vigour, agility and vitality. The sculpturing of the *tianlu* and unicorns at the Yongning Mausoleum of Chen Qian is even more lifelike and spirited. These works of art are a departure from the dullness of the Han Dynasty style. This change marks a progress of historic significance in stone sculpturing during the Southern Dynasties.

The stone sculptures of the Southern Dynasties also made big strides in their

carving technique, which can be seen especially in the stone animals done as round sculptures in the real sense of the term. They are of a clear and solid image which remains so when viewed from whatever angle. This technique was handled quite satisfactorily in the stone animals of the Southern Dynasties mausoleums and tombs. Although products of people's rich imagination, these animals (*tianlu* and unicorns) were so well represented that they look realistic and the details were so rendered as to make the whole structure harmonious. The co-ordinated ornamental lines and the rhythmic feeling afforded by the configuration constitute striking beauty. In their inaction one senses a feeling of action as if the animals are roaring ahead in the wilderness. It can be said that these stone animals of artistic charm represent a big progress compared with the Han Dynasty stone sculptures which were sketchy and simple in style; they have a far-reaching influence on the art of sculpturing of the subsequent Tang (618-907) and Song (960-1279) dynasties.

The stone sculptures in front of the Southern Dynasties mausoleums and tombs are all arranged in the following order: first the animals, and then the *shendao* columns, which are followed by the steles. There is symmetry in every respect, from arrangement of the stone sculptures themselves to the posture of the animals as well as the reading of the carved characters on the *shendao* columns. For instance, if the characters on the left side were carved to read from right to left, those on the right were done to read vice versa. Such emphasis on symmetry is an outstanding characteristic of the designing of these stone sculptures of the Southern Dynasties.

The stone animals had diverse names, and often not even the written historical records give the same name to one and the same animal such as unicorn, *tianlu* and *pixie*. Zoology shows that these animals do not exist in the world at all, so they were entirely creatures out of people's imagination. They were created just to uphold the feudal proposition that "the sovereign's authority is bestowed by Divine Rule". According to Zoology, different kinds of animals have different numbers of horns on their heads. The stone animals at the Southern Dynasties mausoleums and tombs were named with various historical records as reference. Those with a single horn were named unicorn, those having two horns *tianlu* ("good fortune from Heaven" or Heavenly deer); since all the stone animals in front of the tombs of the nobility were hornless but had bushy hairs around the head and a big tuft of hair at the tip of the tail similar to that of a lion, they were named lion for convenience's sake, though they had two wings. As to the name "*pixie*", this is not the name of an animal at all; it means "repelling evil spirits" and was given to these stone animals because they were supposed to chase away anything evil. The name *tianlu* probably came from the sentence "tian lu yong zhong" ("everlasting good fortune from Heaven") in the ancient *Book of History*.

Some people hold that the *shendao* columns and the winged stone animals were originated from India, Greece or Persia. They confuse Buddhist sculptures, which first appeared in China after the introduction of Buddhism from abroad, with traditional Chinese ornamental sculptures in imperial palaces, mausoleums and tombs, and some other buildings. As a matter of fact, the custom of placing stone sculptures in front of mausoleums and tombs was in vogue during the Han Dynasty. There are nine such sculptures, (stonefigures, horses, oxen, tigers, etc.) in front

of the tomb of the famous General Huo Qubing of the period of Emperor Wu of the Han Dynasty. Moreover, we find stone watch-towers at the Han Dynasty temples and shrines in present-day Shandong, Beijing, Shanxi, Henan, Shaanxi, Sichuan and other places as well as stone figures, tigers, lions, sheep, unicorns and *shendao* columns in front or at the back of these watch-towers. This shows that the placing of stone sculptures in front of mausoleums and tombs was already a general practice in the Han Dynasty, and that some rules *huabiao* had been worked out for this matter.

Decorated *shendao* stone columns, otherwise known as *huabiao* (ceremonial columns) were also known in the Han Dynasty. Such columns of the Southern Dynasties absorbed elements of the Buddhist art. For instance, the round cover in the shape of an upturned lotus flower on their top probably follows the Buddhist tradition of having a lotus-shaped pedestal. But this interflow of art can by no means detract from the tradition of *shendao* columns themselves; instead, it only enhances their historical characteristics.

As to the mythological animals with wings, they were undoubtedly also part of the tradition of the Han Dynasty. Their origin, however, can be traced to an even earlier time. Among the cultural relics of the Zhongshan Kingdom of the Warring States Period (475-221 B.C.) unearthed in Pingshan County, Hebei Province, are two pairs of bronze mythological animals inlaid with silver whose shape and posture are almost identical with those in front of the Southern Dynasties mausoleums and tombs. Besides, such mythological animals can be found as part of the ornaments on the bronzewares of the Shang (c. 16th century-11th century B.C.) and Zhou (c. 11th century-221 B.C.) dynasties. All these facts show that winged mythological animals have their origin in Chinese tradition.



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