

# Han Tomb with Colored Stone Pictures from Chenpeng, Nanyang, Henan

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*Key words: Nanyang; Chenpeng village; tomb with colored stone pictures; Xin Mang era*

The tomb with colored stone pictures is located east of Chenpeng village in the town of Huancheng, Yuancheng district of Nanyang municipality. It is approximately 10 meters west of Binhe Dong Lu, with the Bai River flanking the eastern side. In late November of 2001, the Nanyang Municipal Institute of Cultural Relics and Archaeology excavated the tomb in conjunction with the city's construction of the green zone along Binhe Road.

## Tomb Layout

The tomb is situated on the east facing west at  $280^{\circ}$ . The structure is a mixture of brick and stone. The tomb consists of the tomb ramp and three adjacent tomb chambers (Figures 1 & 2). The tomb ramp is at an incline, and the floor plan is in the shape of a ladder, 7.2m long, 3.2–5m wide. The ramp inclines at  $40^{\circ}$  angle in the front section, and levels off near the tomb entrance. The tomb chamber is shaped like a “T” 4.7m long, 4.95m

wide in the widest section. Each tomb chamber consists of a tomb door (Figures 3 & 4), front chamber, back chamber entrance (Figure 5) and back chamber. The three chambers are divided by stone pillars that allow free passage throughout the chambers. The bottom of the front chamber is 0.24m lower than the bottom of the back chamber. The tomb chamber is basically a brick structure; this is used for the construction of the sealing door, the walls, the domed ceiling and the brick-lined floor. The walls are 1.26–1.6m high, with three horizontal and one vertical bricks forming one of the 3–4 units. Above are four levels of horizontal bricks in a staggered pattern. The vaulted ceiling is 0.65–0.7m high. Besides paving the tomb floor with stones, the floor of the front chamber is lined with staggered vertical rows of horizontal bricks and that of the back chamber is lined with staggered horizontal rows of vertical bricks. The door lintels, doorposts, bridge beams, beam posts, door panels, threshold stones, foundation stones, etc. are of

stone construction using a total of 51 stones (Figure 6). The tomb ramp and south back chamber each has a robber's pit that reaches the bottom of the tomb respectively.

## Tomb Furnishings

Multiple robberies in the past resulted in extensive disturbance of the tomb. Most of the tomb furnishings had been damaged and the original placements of some objects can no longer be reconstructed. An inventory of both intact and restored objects indicates that 280 objects have been recovered. Besides ceramic objects, bronze, iron, stone and bone objects,

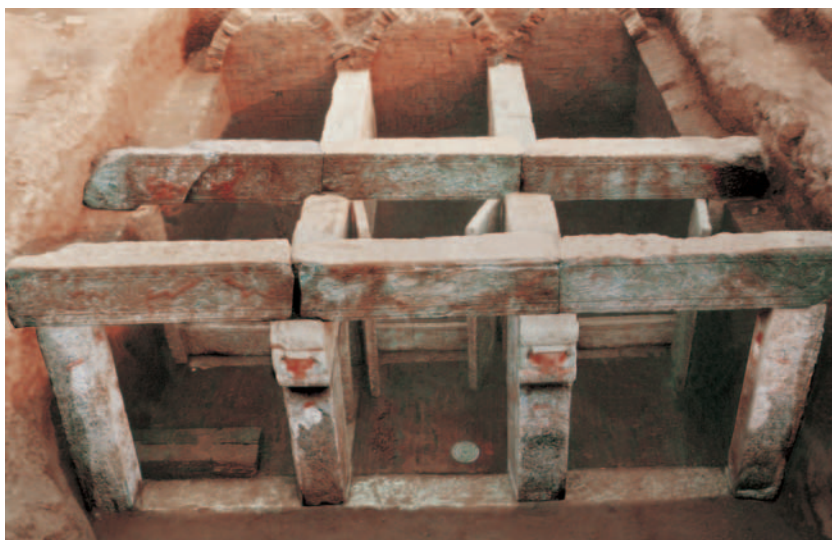


Figure 1. Plan and cross-section of the front chamber of the stone-relieved tomb

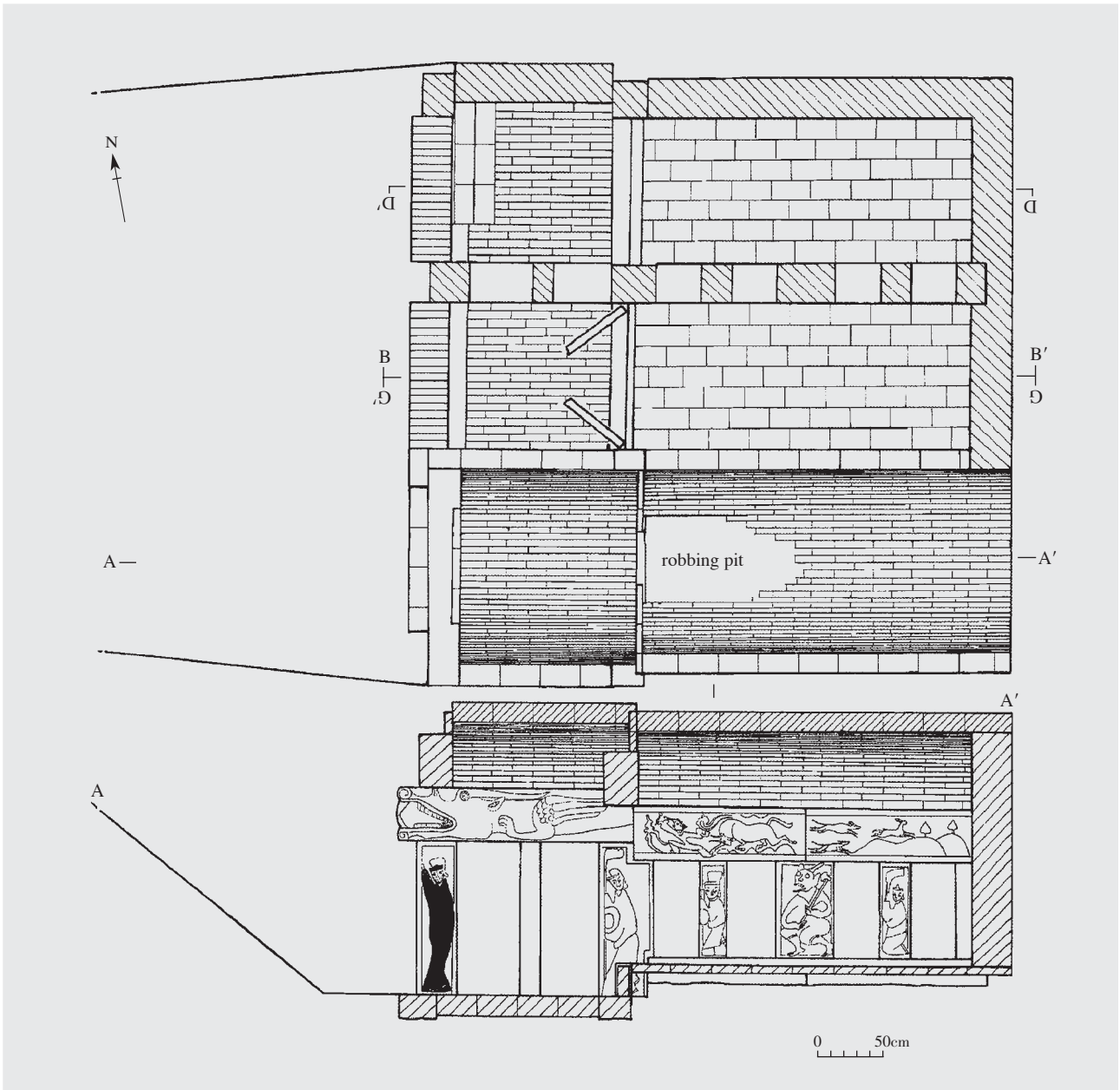


Figure 2. Han tomb with colored stone pictures from Chenpeng, Nanyang, Henan

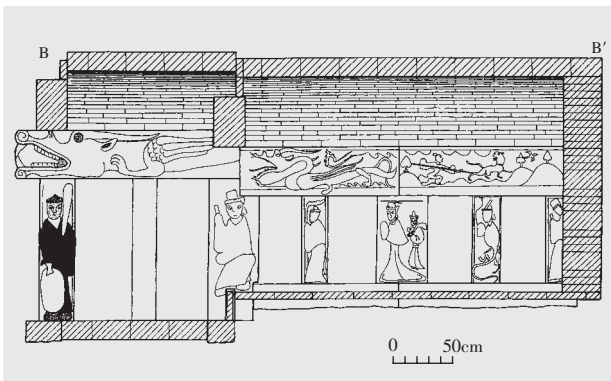


Figure 3. Cross-section of the middle chamber of the stone-relieved tomb (B-B')

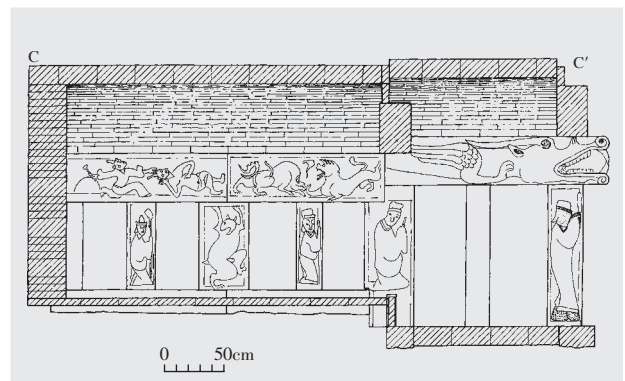


Figure 4. Cross-section of the middle chamber of the stone-relieved tomb (C-C')

even some pearl beads have been recovered. The ceramic objects came from the south front chamber and the three back chambers, iron objects and coins are mostly concentrated in the south back chamber and middle front chamber. Iron, stone and bone objects and pearls are mostly gathered from the north back chamber.

Ceramic vessels, 47 pieces. The majority is grey pottery, followed by red pottery. The grey pottery had been fired at lower temperatures and hence they are coarse in texture. The red pottery had been fired at a higher temperature and are of finer texture. The biscuit is thicker, and the outside is mostly covered with a red and yellow colored glaze that does not reach the base. The bottoms of some vessels have markings of diamond shapes incised with a knife. Most of the pottery is plain. A few ceramic vessels are decorated with bow strings and impressed with designs made with a rolling pin and the legs are carved into shapes of animal heads. The techniques employed in making the pottery can be categorized into three types: hand-made, wheel-thrown and molded. The main vessel shapes are tripods, urns,

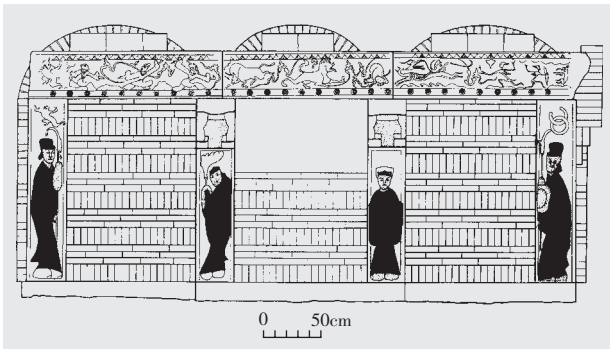


Figure 5. The front view of tomb entrance

granaries, stoves, grinders, containers, round boxes, cups with handles, tables, rectangular boxes, ladles, lids of containers, basins, ceramic house models, ducks, chicken, dogs, vessel lids, etc., totaling 21 types (Figures 7–20). There are also *dui* or round serving dish, jars and other vessels whose original shapes can no longer be reconstructed.

Bronze objects, 58 pieces. There are belt buckles, mirrors, ornaments, etc. Among these is a mirror with the Four Spirits and game board design (M1:129). Along the outer rim is the inscription: “What a marvelous mirror has been made, above are immortals who know nothing of old age, who drink from the Cao Spring and eat jujube when hungry, who roam freely in the sky (?)”. The diameter is 18.7cm (Figure 21).

Coins, 69 pieces. There are 66 copper coins (in denominations of *huo quan* and fifty *da quan*) and three sea shells.

There are also iron objects, of which there are two (sword and knife), one bone object, two stone objects, and 101 pearl beads.

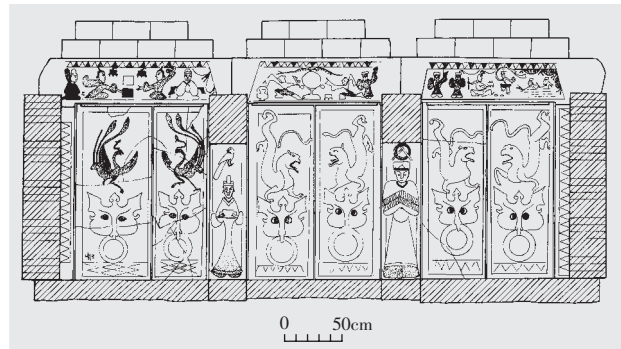


Figure 6. The front view of the back chamber entrance



Figure 7. Ceramic ding tripod (M1:167, middle chamber)



Figure 8. Ceramic he container (M1:162)



Figure 9. Ceramic hu pot (M1:21, front chamber)



Figure 10. Ceramic granary (M1:155)



Figure 11. Fire-stove (M1:163)



Figure 12. Ceramic guan pot (M1:171, middle chamber)



Figure 13. Pot with four lugs (M1:22, front chamber)



Figure 14. Round container (M1:1)





Figure 15. Ceramic table (M1:15)



Figure 16. Style B lid (M1:14, ceramic)



Figure 17. Style A lid (M1:11, ceramic)



Figure 18. Ceramic model tower (M1:172, back chamber)



Figure 19. Ceramic duck (M1:20, front chamber)



Figure 20. Ceramic dog (M1:154, middle chamber)

## The Location and Content of the Stone

### Pictures

There are a total of 51 slabs of stone used in this tomb. 39 of them have stone engraved pictures, 6 of them are used as door lintels, 6 as bridge beams, 6 as door panels, 8 as door posts, 10 as beam posts, 3 as door thresholds. There are a total of 83 pictures, 36 of which are colored. These pictures are categorized according by subject and introduced as follows.

1. Bear wrestling (catalogued as 1, 40). Cat. 1 is carved on the front of the door lintel in the north front chamber. There are rows of mountains with overlapping peaks encircled by clouds and mists. The image of a bear is carved on the left. The bear is turning its head as if trying to escape. Its mouth is painted in red. To the right are three men wearing short warriors' tunics delivering punches with their bare fists. The upper parts of their tunics are painted in red. Along the upper edge of the scene is a sawtooth pattern of triangles with every other triangle painted in red. The bottom edge of the scene is decorated with two engraved horizontal lines. Between the lines are ten concentric circles each of which is applied with three colors according to the same scheme, and the circles are neatly arranged in a systematic fashion. The center of each concentric circle is painted in red, the outer circle in white, and the middle circle in powder green (Figures 22 & 23).

2. Two combating unicorns (cat. 2, 46, 69). Cat. 46 is carved on the front side of the door lintel in the middle back chamber. Both unicorns have powder green fur and their tails are split into three parts at the ends. Bending down their necks and lowering their heads, they are locking their horns in combat. Beneath them is a mountain range. The eyes of both unicorns are painted in red. Along the upper edge of the scene is an engraved horizontal band painted in red and powder green, forming a colorful ribbon with alternating patterns of red and green



Figure 21. Bronze mirror (M1:129, middle chamber)



Figure 22. Bear wrestling (cat. 1)



Figure 23. Bear wrestling (cat. 1)



Figure 24. Two combating unicorns (cat. 46)



stripes (Figure 24).

3. Bull, lion and beast (cat. 39). They are carved on the front side of the door lintel in the front chamber. On the left is the engraved image of a bull bending down its neck and lowering its head, stamping its hooves and curling its tail upwards with its horns pointed forward in a charging posture. Its mouth is painted in red. In the middle is a lion raising its head and curving its tail upwards. It is opening its mouth and leaping towards the red strange beast to the right. The strange beast is lowering its head, resting its tail between its legs and crouching on the ground. The mouth of the lion is painted in red. Clouds and mists are further added to the scene. Above and below are decorations like those in cat.1 (Figures 25 & 26).

4. Winged dragon and feathered man shooting a beast (cat. 47). This is carved on the front side of the door lintel in the south front chamber. On the left is the en-

graved image of a winged dragon with horns, long tongue, double wings and long tail; it is in a posture of turning its head to look behind as it is running at great speed. Mouth, tongue and teeth are painted in red. Next to the winged dragon is a feathered man. Leaning forward the feathered man is proffering with his left hand a red plant of immortality to the winged dragon while raising his right hand to catch a ball-like object. To the right is another feathered man holding a bow in his right hand and chasing after the strange beast. The strange beast's chest is pierced with an arrow. Clouds, mists and mountain peaks are further added to the scene. Above and below the scene are painted border designs like those in cat. 1 (Figure 27).

5. Playing the chess game of sixes *liubo* (cat. 13, 48). Cat. 13 is carved on the front side of the door lintel in the north back chamber. To the left is the engraved image of a man sitting upright with legs bent underneath the body. Wearing a long black jacket, he is clutching

with both hands a maroon colored metal cudgel decorated at the bottom with two black stripes. The man is turning his head sideways as if watching the chess game. At the center are two men playing a chess game. They both have black hair styled into topknots and are wearing long red jackets. Between them is a maroon colored game board together with a black urn containing a ladle. Clutching game sticks in their hands, the men are engaged in the game of sixes. To the right is the engraved image of a man, probably the master. He wears a long jacket with a red collar. Sitting upright in front of a maroon colored desk, he is watching the chess game. The upper right hand corner is festooned with drapes. Along the upper edge of the scene is a sawtooth pattern of inverted triangles, and every other triangle is painted in red (Figure 28 & 29).

6. Dancing with standing drum (cat. 41). Occupying the center of the scene is a standing drum decorated at the top with feather streamers. Two drummers are beating the drum with drumsticks. Clad in short tunics



Figure 25. Bull, lion and beast (cat. 39)



Figure 26. Bull, lion and beast (cat. 39, middle chamber)



Figure 27. Winged dragon and feathered man shooting a beast (cat. 47)

they stand on either side of the drum, dancing as well as beating the drum in a synchronized movement. An urn is placed in the lower left hand corner. The lower part of the performers' short tunics are painted in red. To the right a musician clad in a long red jacket is blowing a set of reed pipes held in his right hand while his left arm is raised. Along the upper edge of the scene is a sawtooth pattern of triangles, and every two inverted triangles are painted in red (Figures 30 & 31).

7. Dancing and musical performance (cat.59). This is carved on the front side of the door lintel in the middle back chamber. On the left side are two musicians wearing long red jackets. One person is holding a set of reed pipes and blowing a musical tune while his left hand is turning the rattle drum. Another person is holding a flute-like musical instrument in both hands and blowing a musical tune. At the center is a dwarfish entertainer with his hair tied into two buns like bull's horns. He is leaning forward and his right hand is holding a curved stick-like object. The fourth person is a female entertainer with hair styled into a tall chignon. She wears a short tunic and her waist is cinched. Twirling her long sleeves she is performing the dance of stepping on drums. Her scarves and sashes, swung high up in the air, indicate that her dance movements are delicate and agile. The lower section of her short tunic is painted in red. On the right hand side are two accompanying musicians, each holding an object in his right hand. The space above is festooned with red drapes. Along the upper edge of the scene is a sawtooth pattern of triangles with every other inverted triangle painted in red (Figures 32 & 33).



Figure 28. Stone pictures in the back chamber

1. dragon head (cat. 9) 2. playing the chess game of sixes liubo (cat. 13) 3. saw-teethed pattern (cat. 14)



Figure 29. Playing the chess game of sixes liubo (cat. 13, back chamber))



Figure 30. Dancing with standing drum (cat. 41)



Figure 31. Dancing with standing drum (cat. 41)





Figure 32. Dancing and musical performance (cat. 59)



Figure 33. Dancing and musical performance (cat. 59)



Figure 34. Dragon head (cat. 10)



Figure 35. Tiger wrestling (cat. 24)



Figure 36. Winged dragon (cat. 25)

8. Head of a dragon (cat. 9, 10, 55, 56). The dragon has an enormous mouth and it is gnashing its teeth. Its lips are curled up into spirals. It has horns and whiskers, and two wings emerge from its shoulders. The entire body is covered with scales. The eyes, ears and mouth areas are painted in red. Cat. 10 is carved on the south side of the north bridge beam (Figure 34).

9. Tiger wrestling (cat. 24, 27). Cat. 24 is carved on the north side of the north bridge beam in the back chamber. On the left side is a tiger curling its tail upwards. With bulging eyes and wide open mouth it is striking a posture of leaping and pouncing. On the right side is a person swinging both arms and taking big strides forward, positioning himself to wrestle with the ferocious tiger. He is stretching his right arm straight in front as if warding off the tiger's jaw. Clouds, mists and mountain peaks are further added to the scene (Figure 35).

10. Winged dragon (cat. 25). This is carved on the south side of the north bridge beam in the back chamber. The dragon has a big, gaping mouth, its long tongue sticking out. Bending its neck, spreading its wings and curling its tail upwards, the dragon seems to be ready to fly and leap in the air. Mountain peaks, clouds and mists fill the scene (Figure 36).

11. Riding the elephant (cat. 26). This is carved on the north side of the bridge beam in the back chamber. On the right is an elephant; stout and well-built, it seems to be ambling along at a slow pace. Seated on the elephant's back is a person (the head is no longer legible) holding a stick-like object. Below is the carved image of mountain peaks. The mountain peak on

the left have cypresses, and small birds are flitting about in the forest. On the upper left side of the elephant's head are clouds and mists (Figure 37).

12. Beasts in combat (cat. 23, 70). Cat. 23 is carved on the north side of the north bridge beam in the back chamber. To the left is the engraved image of a beast turning its head as if it is running rapidly. To the right is a unicorn with a coat of powder green fur, and its tail is split into three parts at the end. Bending its neck and hanging down its head, it seems to be rigorously exerting energy in combat. The empty space is filled with clouds, mists and mountain peaks. Along the upper edge of the scene is a painted decoration like that in cat. 46 (Figures 38 & 39).

13. Bull wrestling (cat. 71). On the left side of the scene is the engraved image of a warrior wielding a sledge hammer in his right hand while pushing his left hand in front in order to wrestle with the bull. To the right is the engraved image of a bull, with angry bulging eyes and head hanging down, lifting up its hooves and aiming its horns as if ready to charge forward. Mountain peaks, clouds and mists are further added to the scene (Figure 40).

14. Striking with the sledge hammer (cat. 72). This is carved on the south side of the south bridge beam in the back chamber. To the left is the engraved image of a strong man holding his head high as he takes a big step forward. He wields a sledge hammer in his right hand, and his upper arm is flung out as if he is delivering a blow with his sledge hammer. To the right is another strong man with bare upper torso. His lower torso is clad in short trousers. With bare feet, he is lying supine on the ground. His right hand



Figure 37. Riding the elephant (cat. 26)



Figure 38. Beasts in combat (cat. 23)

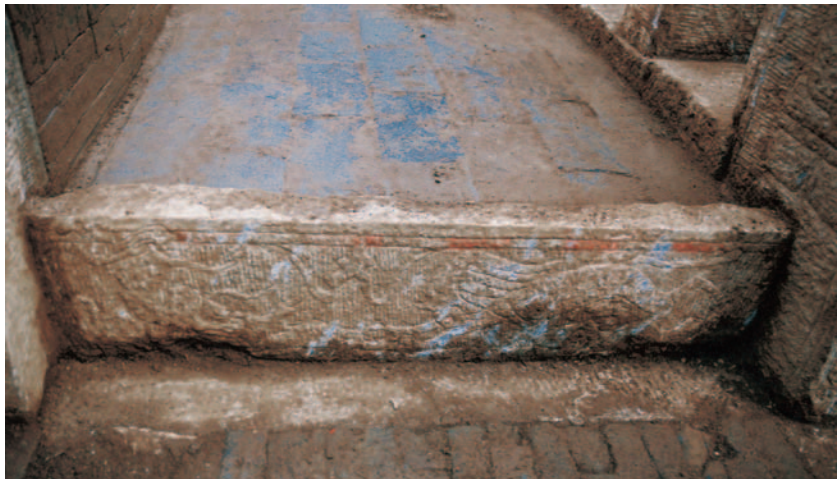


Figure 39. Beasts in combat (cat. 23, back chamber)



Figure 40. Bull wrestling (cat. 71)



is propping up his head while his left hand is placed on his chest. Mountain peaks are shown further to the left (Figure 41).

15. Hunting dog (cat. 73). This is engraved on the south side of the south bridge beam in the back chamber. Overlapping mountain peaks are depicted, and to the left



Figure 41. Striking with the sledge hammer (cat. 72)



Figure 42. Hunting dog (cat. 73)



Figure 43. Red Bird and pushou door knocker with monster mask holding a ring in its mouth (cat. 19)



Figure 44. Red Bird and pushou door knocker with monster mask holding a ring in its mouth (cat. 21)

are the engraved images of two hunting dogs. The bodies of the dogs are stretched out like straight lines in mid-air; they are ferociously chasing a rabbit as it is scampering through the mountains and forests (Figure 42).

16. Red Bird and *pushou* door knocker with monster mask holding a ring in its mouth (cat. 19, 21). They are carved on the front side of the north door panels and on the front side of the south door panel in the north back chamber. The Red Bird is painted in red. Spreading its wings and lifting its tail upwards, it is as if ready to fly and dance. Below is the engraved image of a *pushou* door knocker with monster mask holding a ring in its mouth; there is also a diamond-shaped design. The area around the eyes of the monster mask is painted in red (Figures 43 & 44).

17. Envoy holding a scepter (Figure 20). This is carved on the back side of the north door panel in the north back chamber. A person is wearing an official hat and long robe. He is clutching a scepter with both hands. There are three half-moon shaped feathered ornaments placed in three tiers along the upper part of the scepter. The envoy is standing upright (Figure 45).

18. White Tiger and *pushou* door knocker with monster mask holding a ring in its mouth (cat. 42, 44, 65, 67). Cat. 42, 44 are carved respectively on the front side of the north door panel and on the front side of the south door panel in the middle back chamber. The White Tiger is raising its head and opening its mouth; it is arching its back and curling up its tail. Below is an engraving of the door knocker and sawtooth pattern with triangles. The tiger's mouth and eyes of the *pushou* are painted in red, and the eyes are further outlined in black ink around the rim (Figures 46 & 47).

19. Mythical figure wielding a hatchet. The mythical figure's hair



is styled into a tall chignon. He wears a short jacket and his right hand is brandishing a metal hatchet in a menacing manner. Cat. 66 is carved on the front side of the north door panel in the south back chamber. Cat. 79 is carved on the south side of the north bridge beam in the south back chamber (Figures 48 & 49).

20. Gate keeper clutching a halberd with curved blade and a bear (cat. 3, 53). This is carved on the front side of the north door post in the front chamber. Cat. 3 is an engraving with an image of a bear on top. With its ears pointing upwards, eyes bulging and mouth wide open, the bear is twisting its head and baring its claws. The eyes and mouth are painted in red. The gate keeper is wearing on his head a black official hat decorated with a red sash at the lower section. His body is clothed in a long black robe with red trim, white collar and white sleeves. Clutching the halberd with curved blade, he is standing with his body turned sideways and his face is painted in ochre or pink. His lips are painted in red while his neck and feet are painted in white (Figure 50).

21. Gate keeper clutching a broom (cat. 4, 5, 7, 15,

30, 54, 58, 62, 64, 81, 82). Cat. 5 is carved on the front side of the door post in the north front chamber. The door keeper wears a red head-scarf (or hat) on his head and his body is clothed in a long, black robe with sleeves trimmed in white. Clutching the broom with both hands, he is standing with his body turned sideways (some are kneeling in a respectful posture of greeting). His face is painted in ochre, his lips are painted in red, and his feet are painted in white (Figure 51).

22. Gate keeper clutching a shield (cat. 17, 49, 60). Cat. 60 is carved on the front side of the north door post in the south back chamber. The upper part of the engraving has a cross woven through a ring. The gate keeper wears an official hat decorated with a red ribbon at the base. His body is clad in a black long robe with red collar. Clutching a black shield with both hands he is standing in a frontal pose. His face is painted in ochre and his lips are painted in red, and his feet and the ring are painted in white (Figures 52).

23. Female attendant (cat. 12, 16, 28, 31, 33, 57, 77). Cat. 16 is carved on the front face of the door post in the



Figure 45. Envoy holding a scepter (cat. 20)



Figure 46. White Tiger and pushou door knocker with monster mask holding a ring in its mouth (cat. 42)



Figure 47. White Tiger and pushou door knocker with monster mask holding a ring in its mouth (cat. 44)



Figure 48. Mythical figure wielding a hatchet (cat. 66)



Figure 49. Mythical figure wielding a hatchet (cat. 79)



Figure 50. Gate keeper clutching a halberd with curved blade and a bear (cat. 3)



Figure 51. Gate keeper clutching a broom (cat. 5)



Figure 52. Gate keeper clutching a shield (cat. 60)



Figure 53. Female attendant (cat. 16)



Figure 54. Gate keeper clutching a broom (cat. 6)



Figure 55. Gate keeper wielding metal cudgel and holding shield (cat. 11)

north back chamber. The top part of the scene shows an engraved image of a bird holding a round object in its mouth. Its eyes are painted in red. The female attendant's hair is styled into a high chignon, her body is clad in a long robe with red collar, and her waist is cinched. She is carrying with both hands a lidded box *lian* (or lamp or serving tray) and stands in a frontal pose (or stands with the body turned sideways). Her face is painted in ochre, her lips are painted in red, the lower part of the long robe and feet are painted in white (Figure 53).

24. Sawtooth pattern with triangles (cat.14, 63).

25. Gate keeper clutching a broom (cat. 6, 18, 22, 29, 38, 43, 45, 50, 52, 61, 75, 76, 83). Cat. 6 is carved on the north side of the door post in the north front chamber. The gate keeper wears on his head an official hat decorated with a red sash at the lower section, and his body is clad in a long black robe with white trim around the opening of the sleeves (some wear robes with red collars). Both hands are clutching the broom and he is standing with his body turned sideways (some are kneeling in a respectful welcoming pose). The space above is festooned with drapes. The gate keeper's face is painted in pink, the lips in red, his feet in white (Figure 54).

26. Gate keeper wielding metal cudgel and holding shield (cat. 8, 11, 37, 51, 74,

80). Cat 11 is carved on the front side of the south beam post in the north front chamber. The gate keeper wears on his head a red head-scarf, and his body is clad in a long robe with red collar. His right hand is holding a red shield while his left hand is wielding a metal cudgel. He stands straight in a frontal pose (some stand with the body turned sideways). His lips are painted in red (Figure 55).

27. Dwarfish entertainer (cat. 34). This is carved on the front side of the south beam post in the north back chamber. The upper torso of the figure is naked. The lower torso is clad in tight-fitting briefs, and his feet are bare. He is carrying in each hand a lamp, and another lamp is balanced on top of his head. All three lamps seem to be brightly lit with flickering flames. The figure is standing in a frontal pose (Figure 56).

28. Bear (cat. 32, 78). Cat. 78 is carved on the north side of the north beam post in the south back chamber. The bear's ears are pointed upwards. With bulging eyes and wide open mouth, it appears to be shaking its head and baring its claws



Figure 56. Dwarfish entertainer (cat. 34)



Figure 57. Bear (cat. 78)



Figure 58. Nü Wa (cat. 35)



Figure 59. Fu Xi (cat. 36)



(Figure 57).

29. Nü Wa (cat. 35). This is carved on the front side of the north beam post in the south back chamber. The engraved picture shows a figure of Nü Wa. The head is damaged. The body is that of a snake with lowered curly tail and two claws (Figure 58).

30. Fu Xi (cat. 36). This is carved on the south side of the north beam post in the south back chamber. The figure has a human head and the body of a snake. He wears an official hat on his head, his body is clad in a short jacket, and he is holding in his hand a magic herb *lingzhi* (Figure 59).

### Concluding Remarks

1. Date of burial and social status of tomb occupant. Based on the layout of the tomb, it is similar to the tombs with stone pictures in Zhongjian no. 7 office in Nanyang municipality, and that in Cao Dian in the city; their layout and construction methods are very similar. Accordingly, the tomb should be categorized within the early phase of tombs with stone pictures in Nanyang municipality. Most of the pictures depict the former life of the tomb occupant. As for the engraving techniques, with the exception of integrating open-work and high relief in the depiction of the lips and teeth of the dragon in the area of the dragon's head located on the bridge beam, most of the pictures are produced by carving low relief raised above a reduced ground plane with cross-hatchings. This is a distinct feature of stone picture tombs from the late Western Han dynasty in Nanyang. The date of the tomb is also clearly indicated by the recovered tomb furnishings. The copper coins are all from the Wang Mang era with denominations of "fifty *da quan*" and "*huo quan*". The bronze mirror with Four Animal Spirits and board game design, a type that was popular during Wang Mang's era and the early Eastern Han period, provides further corroborative evidence for dating the tomb within that period. In sum, this tomb can be dated during Wang Mang's interregnum or slightly later period.

The tomb is quite large in scale, and the structure and techniques are sophisticated. The entire process of quarrying stones from the mountain, transporting the stones by land vehicles and boats to the making of sketches, composing the pictorial forms, and finalizing them into engraved images, is an extremely time consuming and expensive one. The making of Nanyang stone pictures conforms to the process described in the stone inscription dated 3rd year of Yongshou era excavated from Song

Shan, Jiaxiang, Shandong province. Obviously it would not be a feasible project for commoners. Based on the engraved images, it can be seen that such production must have been an officially sponsored activity, and that the tomb occupant was an official of notable rank in his former life. Compared to other tombs with stone engravings, the layout and scale indicate that this tomb must have belonged to an official with a salary of two thousand *dan* or more. Accordingly, we conclude that the social status of the tomb occupant would be equivalent to the rank of a governor. The stone engraved pictures inside the burial chambers, the tomb furnishings, and remains of coffin timber indicate that three persons were interred together. As indicated by past excavations of Han dynasty tombs in the Nanyang area, tombs in which husband and wife were interred together in the same burial chamber were a common phenomenon.

2. Colored pictures. As a special type of art, the making of stone pictures in the Nanyang area first appeared during the late Western Han dynasty. The application of colors seems to have developed at the same time. At the beginning, monochromatic colors were applied, and only two kinds of colors—red and black—have been found, and such colors were only applied to pictures at the tomb entrance. Examples can be found in tombs with stone pictures in Nanyang Zhaozhai, Shiqiao, Yangguansi, Tanghe electricity plant and Zhenzhi no. 2 factory. This particular tomb used seven different colors such as red, maroon, pink, ochre, black, white and power green, and these colors were applied not only to pictures at the tomb entrance, but also selectively applied to pictures along the bridge beam and burial chamber interior. Thus it is literally a stone tomb with colored pictures. The coloring techniques include applying the color in an even layer, using color for the outline, and dotting in the color then thinning it outwards. The use of such techniques greatly expanded the range of artistic expression of stone engraved pictures. Breaking away from the monotony and static outlook of typical stone engraved pictures, they have succeeded in achieving the desired effects in conception and composition.

39 stones depicting a variety of subjects had been recovered from this tomb. Among these, 36 pictures are colored. This tomb has the most colored pictures among all the Han dynasty tombs with stone pictures discovered in Nanyang to date. Many new subjects are included, such as dwarfish entertainers, feathered man shooting animals with arrows, etc. Such rarely seen subject matter offers invaluable material evidence for the

study of the history of painting and the history of ancient performance arts. At the same time, it provides

new material for those who specialize in the study of Han dynasty painting.

Notes: The original report was published in *Kaogu Xuebao* 考古学报 (Acta Archaeologica Sinica) 2007.2: 233–266, with 31 illustrations, 12 pages of plate, one appended chart. The authors are Jiang Hongjie 蒋宏杰, Hao Yujian 赫玉建, Liu Xiaobing 刘小兵, Ju Hui 鞠辉. The present version is prepared by Jiang Hongjie and Hao Yujian and translated into English by Judy Chungwa Ho.