

On the Painting of the Han Period⁽¹⁾

Newly Discovered Materials in Korea and in South Manchuria

KÔsaku HAMADA

I

It is scarcely necessary to remind you of the fact that, prior to the T'ang dynasty, the period of highest cultural development, not to mention political power, known to ancient China, was that of the Han dynasty. The culture of the Han dynasty by no means remained confined to China alone, for most of the surrounding countries and nations, where, at that time, a very much lower standard of civilization prevailed than in the Middle Kingdom now emerge for the first time into the dawn of history. In fact, Japan and Korea themselves, entered upon the metal age influenced by the Han culture.

Now, with regard to the arts and sciences of the Han dynasty, which, as I have said, was then the driving force of the culture of Eastern Asia, there is an abundance of literary material. By reading various historical texts it is not difficult to trace how the Han on the one hand inherited the culture of the preceding age, *i.e.*, that of the Chou dynasty, and on the other hand, through intercourse with Western countries and other foreign parts, brought in and adapted foreign cultural elements to a considerable extent.

Among the elements of Han culture, those concerning which we have the clearest information are, first, the system of government as described in the histories of the time, and second, the literature as preserved to us in the original texts them-

(1) The article is based chiefly upon a lecture given on the occasion of the five hundredth number of the *Kokka* 國華, in 1934. Though the Japanese text was published already in the *Kokka* as well as in the *Ying-ch'êng-tsu* 營城子 (*Archæologia Orientalis*, Vol. 4) this is the first English version with much revision. Author is indebted to Mr. William ACKER who kindly translated this from the original Japanese text.

selves. For instance, the *Shih-chi* 史記, taken as representative of the literature and historiography of the time, together with a considerable number of contemporary poems, odes, and prose works, are so well known to us Japanese as to be practically a fund of common knowledge for us, forming, as they do, a part of our education.

Now, however, when we turn our attention to the plastic arts, it is at once evident that mere written characters and texts can tell us very little, or almost nothing of what degree of proficiency had actually been attained, nor can the numerous references to be found here and there in the texts very well be taken literally. Therefore, up to the present time, we have only the poorest kind of knowledge and the vaguest possible notions concerning the arts of the Han dynasty, and have been accustomed to view what is said concerning it in the texts with the greatest suspicion and reserve. Indeed, whenever the subject of Han painting or sculpture was mentioned, the most that we could do was to say, until recent time, that the famous stone carvings of the tomb of the Wu family and similar stones were the only examples worth considering, and consequently all theories on the subject were perforce based upon them alone.

However, in the last ten or fifteen years, chiefly our Japanese scholars, in the course of their excavations in Korea and South Manchuria, have unearthed enough material to bring about an epoch-making change in our knowledge of the art of the Han dynasty. Taking advantage of this opportunity today, I shall, gentlemen, endeavour to give you a brief introduction to some of the new materials concerning Han art with special reference to painting, that recent archæological discoveries have brought to light, as well as to the new and verified conclusions that have been based upon the study of these materials.

II

Now the materials which have supplied us with such a wealth of a information concerning the painting of the Han dynasty are, as you know, the lacquer pieces found in the ancient tombs of the Lo-lang district in Korea. Of course, the sort

of pictures found on these merely represent fine craftsmanship as applied to lacquer industrial products, but the decorative elements are without any doubt of a pictorial nature. Among these there are some incised pictures which were made by scratching with some instrument resembling a needle, and there are also a considerable number which were painted with a brush-pen. It should be obvious that, for getting some idea of the technique of the painting of that period, these are far and away superior to those stone bas-reliefs already mentioned.

However, aside from these lacquer pieces from the Lo-lang tombs, there is another source of information concerning Han painting. As early as the forty-fifth year of *Meiji*, 1912, I myself unearthed lacquer ware decorated with representations of dragon-like animals and lattice designs from two sepulchres at Mu-ch'êng-i 牧城驛 near Ying-ch'êng-tzû 營城子 in South Manchuria.⁽¹⁾ These were, however, in an exceedingly fragmentary condition so that little notice was taken of them even in learned circles.

In the fifth year of *Taishô*, 1916, the Han tombs of the ancient Lo-lang or Rakurô 樂浪 district⁽²⁾ were first excavated scientifically by the late Dr. Tei Sekino and his party. Among them Tomb No. 9 revealed the richest contents, and lacquer vessels bearing exquisite ornamental designs, were found, together with a belt buckle in very superior gold filigree, and other objects. Next, in the thirteenth year of *Taishô*, 1924, in the course of the excavations that were then being carried on by Messrs. Ryô-saku Fujita, Oba and others of the Government-General Museum of Chôsen, not only were many similar lacquer vessels obtained,⁽³⁾ but this time it was found that dates of the later Han period and other inscriptions were preserved on some of the

(1) The tombs were situated a few miles east of Ryojun 旅順 (Port Arthur]. See the article written by myself in the *Tôyô-Gakuhô* 東洋學報 (Vols. I & II), and also in *Nan-shan-li* 南山里 (*Archæologia Orientalis*, Vol. 3, 1933).

(2) Ancient cemetery of the Lo-lang district is near Heijô 平壤 city, on the south bank of River Daidô 大同江.

(3) Results of the excavations are yet unpublished. But the lacquer inscriptions are referenced in Dr. SEKINO's report, &c.

vessels, so that besides finding the new materials, they were able to fix the exact date of manufacture in some cases. Later, upon re-examination of Dr. Sekino's finds some date inscriptions were found on the lacquer vases of that collection as well.

Concerning the ornamental designs on these lacquer vessels, I shall refrain at present from giving a detailed account. This has already been admirably done by Dr. SEKINO in his comprehensive report,⁽¹⁾ as is well known to you all. However, to venture a short description of the general nature of these ornamental designs: most of them are done with either the tip



Fig. 1. Lacquer Box found in the Tomb of Wang Hsü.

of a knife or needle, or with a very fine brush, the colours used being red, green, and yellow lacquer for the most part, and consist of running animals interspersed here and there among scattered flying clouds. This is the favorite design. (Fig. 1) The touch is exceedingly delicate, but at the same time not feeble. Indeed, the refined and perfected skill with which the work was done is a matter for astonishment. Though the men who made these designs were mere lacquer workers—or perhaps I ought to say because they were lacquer workers—still they had such superior and delicate brush-work at their command, that there is ample material here from which to make deductions concerning the accomplishments of contemporary professional painters.

Besides these, there are all kinds of floating cloud designs, lattice designs, etc.,

(1) DR. Tei SEKINO and others, *Rakurōgun-jidai no Iseki* 樂浪郡時代之遺蹟 or *Sites and Remains of Ancient Lo-lang District* (Special Report of the Survey of Antiquities of Chōsen, Vol. 3), &c.

executed with the same degree of maturity and ingenuity. The same designs are seen not only on lacquer, but also more frequently appear on bronzes with gold and silver inlay.⁽¹⁾ They constitute a characteristic of the Han ornamentation. In general, it may be said that the decorations on such lacquer vessels are conventional designs, with no more added than the animal forms mixed into the design in a decorative manner, an exception to this general rule being designs on a mirror in the collection of Marquis Hosokawa, where we found hunting horsemen.⁽²⁾

And so, we have come to know, that there was a great development in decorative design during the Han dynasty, and also, that they were extremely ingenious in the rendering of animal forms, birds and beasts. However, from these examples only it was impossible to estimate at once the degree of ability attained during the Han period, in the representation of the human figure.

III

However, soon afterwards important materials were found in another tomb of the same Lo-lang district, which were sufficient to fill the gap in our knowledge of the field of figure painting. For in the fourteenth year of *Taisbô*, 1925, Messrs. Kuroita, Harada and Tazawa, of the Department of Literature of the Tôkyô Imperial University, in the course of excavating the tomb of Wang Hsü 王盱 discovered paintings on a lacquer bowl and a small tortoise shell box.⁽³⁾

The shallow bowl 盤 which bore an inscription "made by Lu 蘆氏 in the twelfth year of the *Yung-ping* era" 永平十二年 (69 A.D.) was a small picture of two immortals one male and the other female, seated on a big rock. The touch is virile and strong, and colours such as red, green, etc., have been added. (Fig. 2) The second is a small line drawing of figures, on the lid of a tiny tortoise shell casket

(1) M. ROSTOVZEFF, *Inlaid Bronzes of the Han Dynasty in the Collection of C. T. Loo* (Paris, 1927) and *Relics of the Han and Pre-Han Period* 周漢遺寶 (Tôkyô Imperial Museum, 1933), &c.

(2) The *Bijutsu-Kenkyû* 美術研究 or *Study of Arts*, No. 13 (Tôkyô, 1933), &c.

(3) Y. HARADA and Others, *Lo-lang* 樂浪, or *the Report on the Excavation of Wang Hsu's Tomb in the Lo-lang Province*. (Tôkyô Imperial University, 1930).

slightly over two inches square. There are four winged figures, and nine other figures, some standing, some seated. They are masterfully drawn with an extremely free touch. (Fig. 3)

Due to these two relics chiefly, we now know that painting in the Han dynasty was not limited to mere decorative design and animal figures, and that the painters of that day had considerable ability in the field of figure painting. Thus our ideas concerning the painting of the Han period have undergone considerable change.

Nevertheless, our knowledge and opinions concerning Han figure painting have recently become even more definite, so that we have had to revise certain of our views once again. This new information was likewise supplied by a find excavated at Lo-lang. In October of the sixth year of *Shōwa*, 1931, Messrs. Koizumi and Sawa of the Society for the Study of Korean Antiquities were excavating tomb No. 116 at Nanseiri 南井里, not far from other tombs which I have mentioned, and unearthed a bamboo basket decorated with exquisite paintings in lacquer (Fig. 4) with other valuable relics. This is a small covered basket or chest of woven bamboo, about 15 inches long and 7 inches wide and high. On every corner and edge of the cover as well as the basket are sitting and standing figures, numbering ninety-four in all. Framing or supplementing these figures everywhere, are lozenges, coiled-dragons and vine rinceau designs, etc.

First of all, on the upper part of the basket body—just that part which fits into the cover—there is a frieze of figures forming the broadest belt around it. (Fig. 5.) On one of the two long side strips, are ten figures beginning with the filial son Ting Lan 丁闡 and the wooden image of his father. (Fig. 7) On the long strip on the other side of the box are ten more figures, among them Wei T'ang 魏湯, etc. On one of the end strips are the Four Greybeards of Mount Shang 商山四皓, and another figure making five in all. (Fig. 8) At the other end are also five figures, certain of which may represent Po I 伯夷 and the wicked Emperor Chou 紂 of the Yin

(1) A. KOIZUMI, S. SAWA and K. HAMADA, *The Tomb of Painted Basket of Lo-lang* 樂浪彩篋塚. (Society of the Study of Korean Antiquities, 1934).

dynasty. All of these are seated figures.

Further on the central sash of the cover there are six figures among them the Emperor Huang-ti 黃帝, etc., and along the top edges of the cover on all four sides there are rows of small figures, all untitled, forty-two in all (fourteen on one side, thirteen on the other, while the ends have seven and eight respectively). These figures, too, are all represented in a sitting position. (Fig. 6) On the four corners of the body of the basket are the King Wên-wang 文王 and his queen, the King of Wu 吳王 and two pretty women. On the four corners of the cover are also figures, one to each corner, all standing.

Except for the small figures on the edges of the cover, the name of each personage represented is written to one side. Among these names, however, the name Mu-lan 木蘭 for instance is wrongly written 木闌 (Mu-ch'an) and in the Four Grey-beards of Mount Shang 商山四皓, the character *shang* 商 is mistakenly written 撐 (*cheng*) and the character *hao* 皓 as 浩. There are a number of such wrongly written characters, and characters used phonetically to represent the sound of the real ones perhaps unknown to the lacquer painter. At any rate, we may suppose that the subjects were taken from the then extremely popular book, *Tales of Filial Children* 孝子傳 as well as from other historical and traditional sources.

It is surprising that, whereas the outlines of the hands and faces are done with lines as fine as hairs, yet smooth and flowing, the outlines of the folds in the robes, etc., are handled boldly with thick strokes. The heads of the figures are somewhat disproportionately large and the bodies short and fat, thus reminding us of the figures in Yen Li-pen's scroll, pictures of the Emperors and Kings 闔立本帝王圖. However, they are all not much in motion, still all are very much alive. The pupils

(1) We give here all the inscribed names of figures in the following :

COVER: 黃帝, 神女, all others erased.

BASKET: Longer side A: 鄭真 (鄭子真?), 使者, 侍者, 侍郎, 善大家, 李善, 孝婦, 孝孫, 木支人, 丁闌. Longer side B: 青郎, 令女, 令妻, 令老, 湯父, 魏湯, 侍郎; 渠孝子, 孝婦. Shorter side A: 大里貫公, 商山四皓, 孝惠帝. Shorter side B: 伯夷, 紂帝, 使者, 侍郎. Corner figures: 美女; 吳王, 侍郎; 美女, 皇后; 楚王, 侍郎.

of the eyes of each figure are turned far to the right or to the left in such a way that they seem to be talking among themselves. It is wonderful how, though they are painted in such a narrow, stage-like frieze, their actions and expressions are all interrelated.⁽¹⁾

The faces of old people and children are clearly distinguished, but it seems as though there were not much difference between those of men and women. As to the colours, I cannot say for sure what they originally were, because they have faded somewhat, but the faces of women, boys, and noblemen are now cream colour, whereas most of the men have ruddy faces. Some of the robes are chestnut colour with vermilion borders, others are dark green with yellow borders, and some again are black; in fact, the whole colour scheme is exceedingly cleverly combined and thought out.⁽²⁾

Until this basket was found no one ever thought it possible that such refined drawings could have existed so long ago as the Han dynasty, and when I first saw the pictures of this bamboo basket I could not help but exclaim in astonishment. At the same time I realized at once that it showed very distinctly characteristics that, without doubt gave me a direct intuition of what Han painting must have been like.

Notwithstanding that these paintings in lacquer are far from being the work of a famous painter of the time, and are, after all, nothing more than the lacquer-worker's stock in trade, still, it would seem that by dint of repeating the same designs over and over again, they at length attained to maturity and refinement, artisans though they were. Of course, the basket must have been brought there to that forlorn country from the central part of China by the person who was buried in the tomb. And no doubt it was buried with him or her because it had been highly treasured and cherished in the life.

(1) See also Hamada's article in the *Shisō* 思想, No. 4 (1935), where a more detailed description and interpretation of the paintings is given.

(2) There is also found a small fragment of lacquer with figure painting which belonged to another article. The style of painting, however, is much the same with that of the basket.

IV

While these delicate miniature paintings on the bamboo basket were still being admired, other relics now came to light which seemed to hint at the existence, during the Han dynasty, of larger paintings and frescos. I am referring to the finding of wall paintings that were discovered in the summer of the year following the finding of the painted basket (*i.e.* in 1932) by Messrs. O. Mori and H. Naitô of the museum of Ryojun (Port Arthur), South Manchuria, in the course of excavations at Mu-ch'êng-i 牧城驛 near Ying-ch'êng-tzû 營城子 in Kwantung.⁽¹⁾

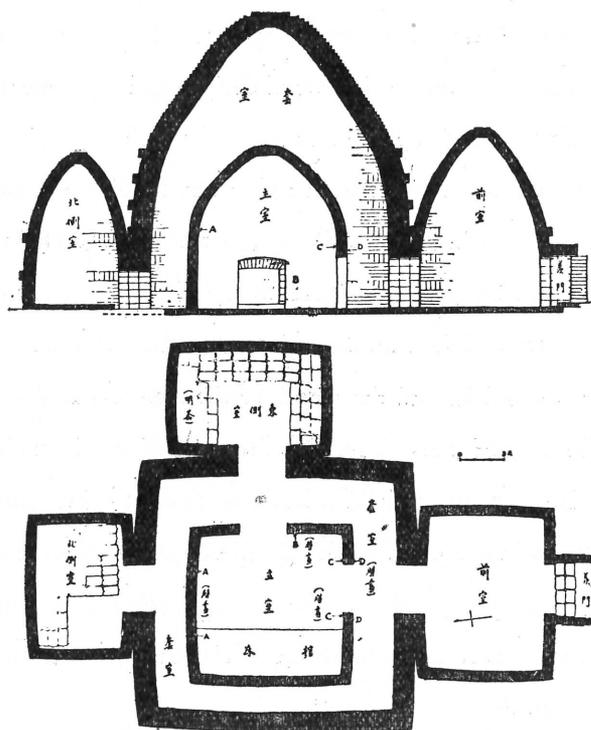


Fig. 10. Five-chambered Tomb with Fresco Paintings.

This tomb, situated quite near to the tombs where I myself first unearthed the Han lacquer fragments more than thirty years ago, is a wonderfully well-preserved multi-chambered tomb built of brick decorated with geometrical patterns in colour. (Fig. 10) Joined to the double central chamber on three sides are three

smaller chambers, and on the rear wall of the central chamber there are fresco paintings in perfect preservation. In the upper left hand corner there are representations of a genie flying in the clouds and a venerable old man with a white beard who

(1) This fresco painting was first published in the *Tôyô-Bijutsu* 東洋美術 (No. 14) by myself.

possibly represents certain Taoist deity, while to the right stands a bearded man in ceremonial robe and cap with an attendant, representing, most probably, the occupant of the tomb. Under all these figures are three more, the first kowtowing, the second kneeling, and the third standing in an attitude of worship. Besides these figures, a small table with offerings, as well as various receptacles for food and drink are shown, so that one may, indeed, suppose that the whole represents a food offering to the spirit of the dead. (Fig. 11)

Opposite this painting, on the southern wall on either side of the entrance, stand two bearded and fierce looking figures, one bearing a sword and a pennant and the other a flag. (Fig. 12) These are probably meant to be the guardians of the tomb. At the east entrance there are flowing cloud designs and one water bird (Fig. 13) and further, outside the southern entrance, over the arch, are painted a monster with enormous eyes and mouth split from ear to ear, holding a snake in one hand and a flag in the other, together with the figure of a rampant tiger. (Fig. 14)

All these paintings are ink-painting of a rather crude sort, the only other colour used being a little vermilion here and there on the lips or the collars of the figures, but the character of the strokes is firm, and the shapes of the men and animals are done well enough. This does not, of course, mean that there were fine painters in an out of the way place like Liao-tung or South Manchuria at that time, but the fact that a work of this sort remains in this of all places, (inasmuch as it suffices to give some idea of the artistic attainments in painting of the period) enables us to imagine what splendid works must have existed in the tombs or official quarters of emperors and the nobility in Central China.⁽¹⁾

Things like the bas-reliefs in the Han tombs of Shantung, the Hsiao-tang-shan 孝堂山 reliefs (*relief en creux*) and those of the Wu family tombs 武氏祠 are not found in the tomb chambers themselves, but were principally used as the decora-

(1) In the tomb of painted basket of Lo-lang it is also noticed that men and horses in a large scale were painted in a wall of ante-room, but almost all the figures are now disappeared. We see also sometimes animal figures are painted on the bricks in the Lo-lang tombs elsewhere.

tions for the cult-room or offering chamber. Certain Western scholars such as Ashton, Siren and Fischer have suggested that these may represent what were originally decorative wall paintings for rooms, translated into stone for the sake of permanence—a view to which we may assent.

And although, of course such wall paintings had their greatest development under Indian and central Asian influence during the period of the Six Dynasties and T'ang when Buddhism was being introduced into China,⁽¹⁾ still, as we see, the origins of wall painting were by no means foreign, and we may indeed conjecture that this kind of art had its first beginnings, perhaps as early as the dynasties before the Han, perhaps in the cave-dwellings dug into the loess, or perhaps in dwellings of brick, where it most naturally would develop spontaneously, because such dwellings require the walls to be stuccoed.

V

Now, we must admit that these new archæological discoveries in Korea and South Manchuria have given us quite revolutionary opinions about the development of, and the degree of proficiency shown in, the painting of the Han (especially of the Later Han) period, upon which up till recently, aside from the stone bas-reliefs of Shantung, the only new information added was that afforded by some figures painted on the surface of some large sized bricks recently acquired by the Boston Museum⁽²⁾ and some other institutions, as well as by the embroideries, etc., found by the Kozlov expedition in the ancient tombs of Noin-ula in Mongolia.⁽³⁾

(1) ASHTON, *An Introduction to the Study of Chinese Sculpture* (London, 1924); FISCHER, *Die Kunst Indiens China und Japans* (Berlin, 1928) and OSVALD SIREN, *A History of Early Chinese Art*, Vol. 2 (London, 1932).

(2) Wall paintings of the Six Dynasties we can judge from those in the Kokori tombs near Heijô in Korea as well as those in the Kondô Hall of Horyûji Temple in Japan.

(3) OTTO FISCHER, *Die chinesische Malerei der Han Dynastie* (Berlin, 1932), and *La peinture chinoise au temps des Han* (*Gazette des Beaux-arts*, 1932), &c.

(4) W. PERCEVAL YETTS, *Discoveries of the Kozlov Expedition* (*The Burlington Magazine*, 1926), &c.

As for Han sculpture, this has become better known as a result of new archaeological excavations in the course of which various materials such as funerary utensils, clay figurines, as well as animals in stone, etc. have been found, so that the nature of this early sculptural art has become quite clear to us. Coming to the painting of the period, however, due to the fact that it was so long shrouded in complete darkness, we ourselves were inclined to imagine that in the art of the Han dynasty, whereas sculpture had developed early, painting had not been able to go beyond an extremely infantile stage. As for the scholars who relied upon literary sources alone, they may have believed that many paintings of high artistic quality had been in existence since before the Han dynasty, but this was no more than extremely vague, not to say groundless idea.

But now, judging by the degree of ability shown in the examples of the Han painting which I have already mentioned, we may consider that many fragmentary records concerning paintings are not necessarily untrustworthy. For instance, we are told that the Emperor Wu-ti 武帝 of the Former Han built terraced rooms in his Palace of the Sweet Springs (Kan-ch'üan-kung 甘泉宮) and had the demons and divinities of Heaven and Earth and Original Chaos painted there.⁽¹⁾ Again in the third year of *Kan-lu* 甘露 (51 B.C.) the Emperor Hsüan-ti 宣帝 had the portraits of meritorious subjects painted in the Unicorn Pavilion (Chi-lin-ko 麒麟閣).⁽²⁾ Again in all the chambers of the Palace of Clear Light (Ming-kuang-tien 明光殿), the walls were painted with shell white, over which were painted figures of heroes of antiquity.⁽³⁾ And yet again, the Hall of Spiritual Effulgence (Ling-kuang-tien 靈光殿) of Lu 魯 was filled with paintings of the classes and kinds of Heaven and Earth, living things and miscellaneous objects, monsters, mountain divinities, sea spirits, etc. All these suggest frescoes undoubtedly.

Coming down to the Later Han period the Emperor Ming-ti 明帝 established

(1) See the *Han-shu* 漢書(郊祀志)

(2) See the *Han-shu* 漢書(蘇武傳)

(3) See the *Han-kuan-tien-chih* 漢官典職 by TSAI CHIH 蔡質.

painting officials 畫官, and the Emperor Hsien-tsung 顯宗 is said to have had portraits of distinguished ministers, etc., painted on the Cloud Terrace (Yün-tai 雲臺). Later still in the time of Su-tsung 肅宗 the official quarters were all richly decorated with mountain divinities, sea-spirits, strange birds and weird animals, etc., in order to impress the barbarians. And so, for instance, such painters as Mao Yen-shou 毛延壽, Ch'ên Pi 陳敞, Liu Pai 劉白, Kung Ku'an 龔寬, Yang Wang 陽望, and Fan Yü 樊育 of the Former Han, and Ts'ai Yung 蔡邕, Chang Hêng 張衡, Liu Pao 劉褒, Chao Ch'í 趙岐, Liu Ch'ieh 劉且 and Yang Lu 楊魯 really were professional painters, and there is no reason why we should not think that their skill was by no means of a low order. It follows that even the famous story about the painter Mao Yen-shou and the portrait of the court lady Wang-chao-chün 王昭君 can be taken to show to how great an extent the portraiture of the time was really lifelike and accurate.⁽¹⁾

It is chiefly, however, animal figures and human figures that we read about in the texts and find among the archæological remains. As for landscape painting, almost no reference whatever is to be found in the contemporary literature concerning it, and this state of affairs continues throughout the Six Dynasties and to some extent the T'ang; for it was not until the Sung dynasty that there was any considerable development in this field of art. However, that landscape should be the last form of painting to attain to its full development has been the universal rule in all countries.

(4) See the *Lu-Ling-kuang-tien-fu* 魯靈光殿賦 by WANG YEN-SHOU 王延壽.

(5) See the *Li-tai-ming-hua-chi* 歷代名畫記.

(6) See the *Hou-han-shu* 後漢書(二十八將傳論).

(7) See the *Hou-han-shu* 後漢書(南蠻傳).

(1) The story goes thus: Wang-chao-chün was a court-lady of the Emperor Yüan-ti 元帝. When Hu-han-hsieh 呼韓邪, the Shan-yü 單于 or king of Hsiung-nu 匈奴 asked the Han court for a beauty to be his wife, the emperor gave Wang-chao-chün to him, because her portrait painted by Mao Yen-shou, was not very flattering to her though in fact she was the most beautiful in the court. The poor victim was sent to the forlorn country beyond the desert. Afterwards it was found that all the court-ladies except Wang-chao-chün had bribed the painter to be painted better-looking than they were. The emperor condemned the artist to death.

In ancient Greece, the only paintings that have come down to us so far are those on the well known vases and urns, which are somewhat inferior compared to other arts of the time especially to the related art of sculpture. Therefore, most scholars considered formerly that the painting of ancient Greece was in fact greatly inferior to the sculpture, but nowadays we have come to know that this is a false way of thinking and that painting in fact kept pace with sculpture. It was quite the same in ancient China. Viewing the question from the point of view of the development of literature, as well as of sculpture and other arts, there is no reason why we should be surprised that painting, too, kept pace with these, and that it had reached a corresponding level of excellence. We should rather regard it as quite natural that this should have been so.

For these new conclusions—simple enough conclusions no doubt, but the point is that they are correct—we have to thank recent archæological activity in general, and especially the zealous work of the scholars of our country, which have made them possible. Leaving aside the reasons for these conclusions, I have limited myself to-night to a simple statement of the facts. In the future the discovery of new materials will of course bring new conclusions to the world of art history, and I should like to bring this lecture to a close with an expression of my confident hope that this will be so.⁽¹⁾

(1) The engraved paintings in the tomb of Chu Wei 朱雋 are thought to be Han examples, by many authorities, but I have still some doubt on their date. So I have not mentioned them in the lecture.

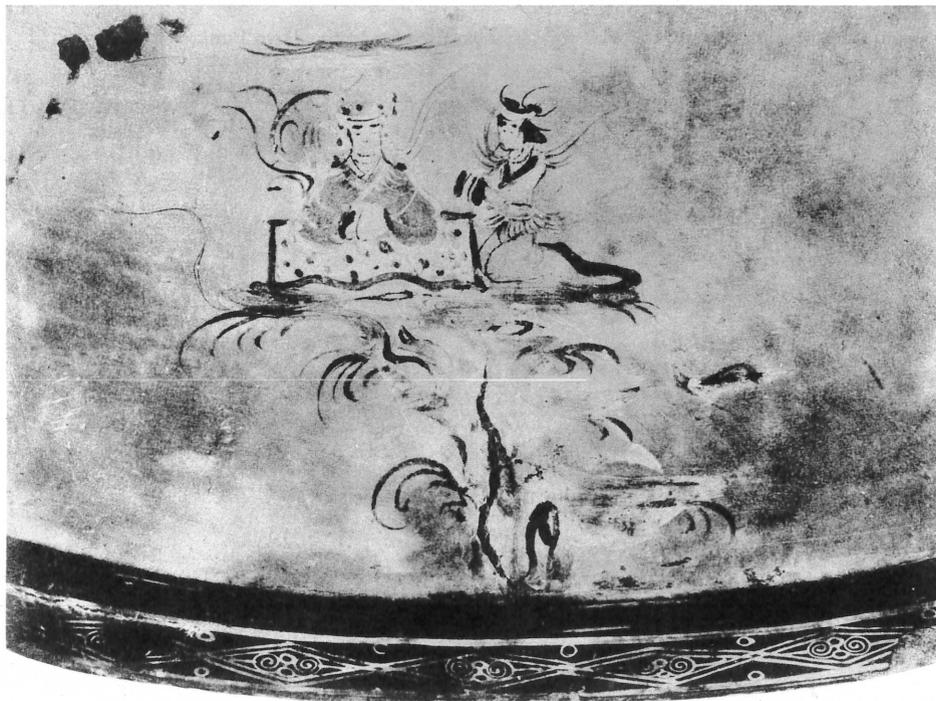


Fig. 2. Male and female immortals on the rock painted on a lacquer bowl found in the tomb of Wang Hsü. (Harada)



Fig. 3. Figure painting on a tortoise-shell box found in the tomb of Wang Hsü. (Harada)

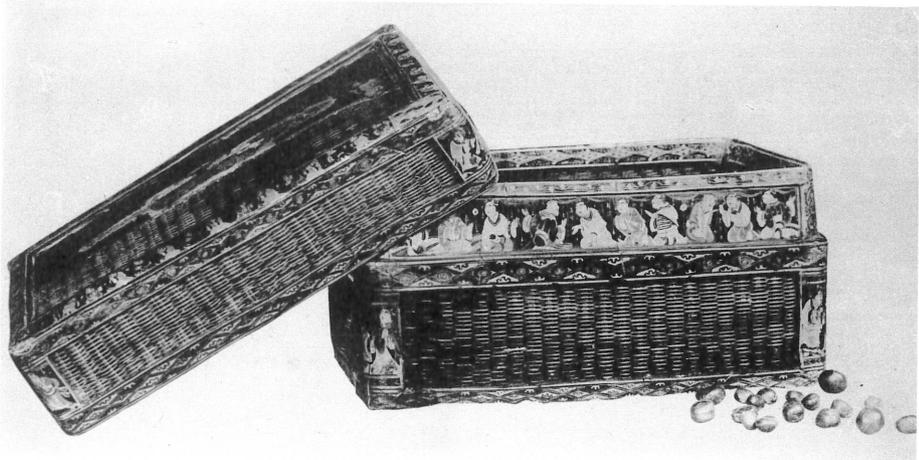


Fig. 4. Painted lacquer basket with cover found in the tomb
No.116 at Nanseiri.

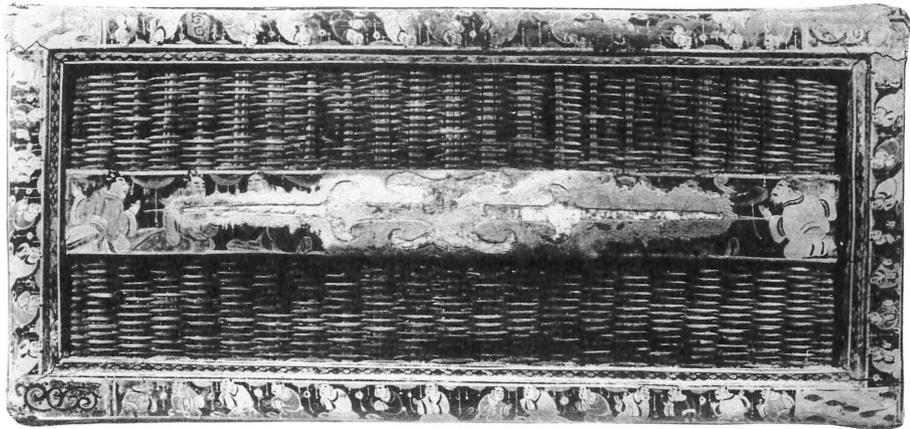


Fig. 5. Top surface of the cover of basket, do.

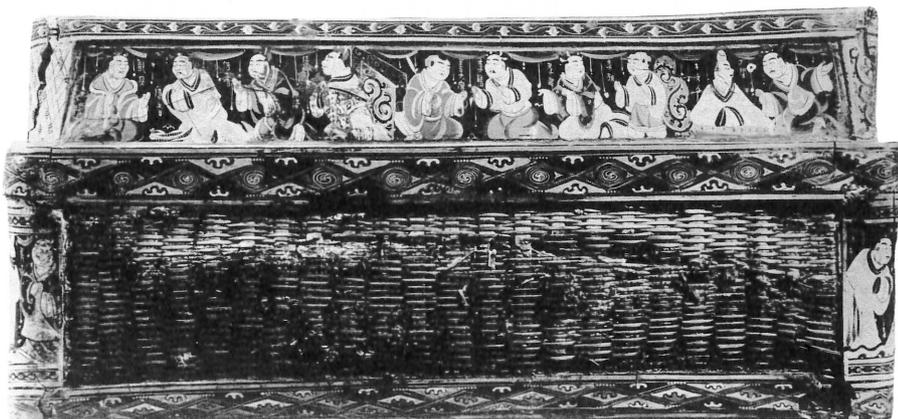


Fig. 6. A long side of the basket, do.



Fig. 7. Part of a long side of the basket, do.



Fig. 8. Part of a short side of the basket, do.



Fig. 9. Part of a long side of the basket, do.



Fig. 11. Fresco on the rear wall of the central chamber of the five-chambered tomb of Ying-ch'êng-tzŭ.



Fig. 12. Fresco on the south wall of the central chamber of the five-chambered tomb of Ying-ch'êng-tzŭ.



Fig. 13. Fresco on the east wall of the central chamber, do.

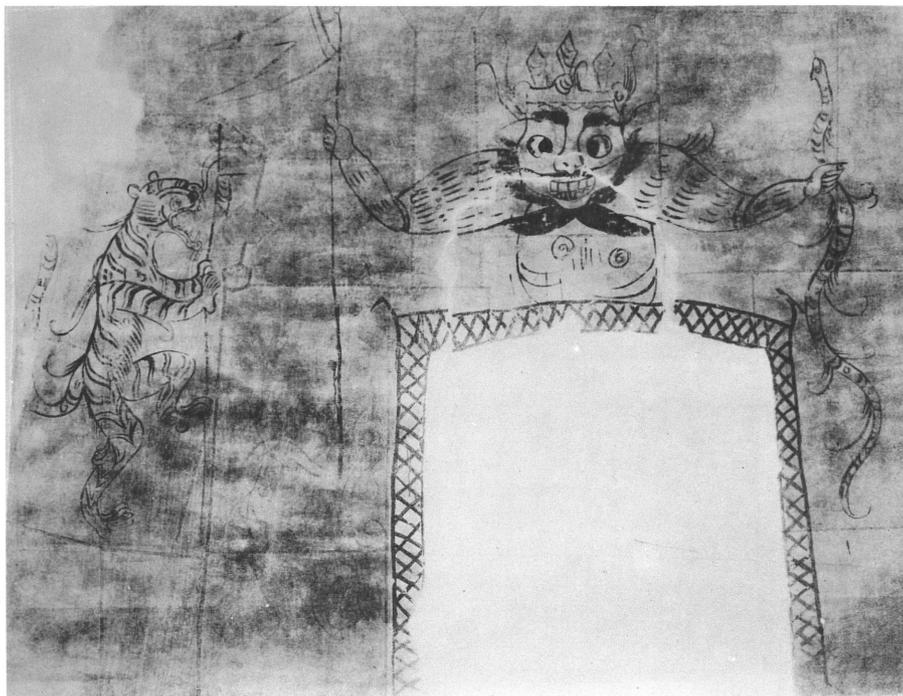


Fig. 14. Fresco on the outer wall of the central chamber of the five-chambered tomb of Ying-ch'êng-tzŭ, (From a copy)



Figs. 15-16. Parts of the fresco of the rear wall of the central chamber, do.