MA-WANG-TUI

A TREASURE-TROVE FROM THE WESTERN HAN DYNASTY

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A spectacular archeological find was made in 1972 at Ma-wang-tui, on the outskirts of Ch'ang-sha, Hunan province, in central China. More than one thousand objects of ceramics, wood, lacquer, bamboo, silk, etc., and the body of a woman, all in a remarkable state of preservation, were unearthed from a previously undisturbed tomb of the early part of the Western Han period (B.C. 206–24 A.D.).

Although much smaller and not nearly as luxurious and grand as the rock-cut burials of the Han prince Liu Shêng and his consort, who died in 113 B.C. and before 104 B.C. respectively, discovered in 1968 at Man-ch'êng, Hopei, the Ma-wang-tui tomb is equally important. Two stunning suits of jade, each made up of more than two thousand pieces linked together with gold wires, and a great number of precious bronze, gold, silver, and jade objects were found in the Man-ch'êng "underground palaces"; but except for fragments of lacquer and remnants of silk, no perishables survived. Even the bones of the prince and princess were reduced to dust. Ma-wang-tui, on the other hand, yielded a body more than twenty-one hundred years old showing little sign of deterioration and more than one thousand well-preserved perishable articles.

Some Japanese scholars have speculated that the reddish fluid in which the body was half-immersed contained cinnabar, which acted as a preservative. The director of the Chinese Institute of Archeology of the Academy of Science, Wang Yeh-chiu, however, has stated that an analysis of the fluid detected no traces of cinnabar in it, but found it rather acidic in nature.[1] Mr. Wang believes that the aromatic herbs found in the tomb were "instrumental in the remarkable preservation of the body."[2] He points to the strong aromatic odor that was released when the innermost casket was opened. Upon inspection it was found that one hand of the corpse held a silk bag filled with aromatic herbs (the varieties have not been identified). Aromatic herbs in large sachets were also placed in the storage areas of the tomb.

The airtight layers of charcoal and white clay, which sealed the tomb, by maintaining favorable temperature and humidity conditions, must also have helped to preserve the body, the

[1] The Tollund Man, dating from the first to the second century A.D., discovered in Denmark in 1950, buried some fifty meters from the surface of the ground under a layer of peat soil two and a half meters thick, was also found in a remarkable state of preservation. The Silkeborg Museum explains that the body of the Tollund Man was better preserved than if it had been embalmed "because the bogs in which [the body] was found are sour-acid. They contain humic acid which has a preserving effect on such organic matter as for example horn, which is the main ingredient of hide, skin, and wool."

[2] *Shukan Asahi*, Tokyo: 1972, no. 9–10, p. 61.

coffins, and their contents. It is significant that among the thousands of Ch'ang-sha tombs dating from the Warring States to the early part of the Western Han that have been opened, it has been found that the degree of preservation of the contents is in direct proportion to the thickness of the white clay used as a sealant. Analysis shows the clay to be a substance like kaolin.[3] Thus far not a single Ch'ang-sha tomb has been found half as well preserved as Ma-wang-tui.

The Ma-wang-tui find buttresses the credibility of early Chinese sources which have recorded a number of instances of well-preserved bodies from early tombs. "Toward the end of the Huang-Chu period [220–226 A.D.], the people of Wu opened the tomb of the King of Ch'ang-sha, Wu Jui [died 202 B.C.] ... Jui's facial features were lifelike and his clothing had not disintegrated." Afterward, one of the men who had participated in the excavation of Wu Jui's tomb met Wu Kan and remarked that the latter looked like Wu Jui except he was shorter. Wu Kan was startled: "He was my ancestor. How did you get to see him?" It turned out that Wu Kan was a sixteenth-generation descendant of the king.[4]

Ma-wang-tui is a veritable treasure-trove for the study of ancient China. Two superbly painted lacquer caskets, the only known examples from the Western Han period, are a revelation. The sure and bold brushwork, the use of impasto pigments and chiaroscuro modelling are unexpected. Mastering oil painting techniques first used in the West some fifteen hundred years later, the Chinese artist-craftsmen produced a kind of action painting—very abstract yet full of symbolism and marvelous details. The compositions are brilliantly conceived and the colors strikingly beautiful.

In addition to the caskets, more than one hundred and eighty pieces of lacquer, representing fifteen shapes, were excavated, nearly all of them in their original forms and glowing colors. They are the largest group of early Han wares ever found, also the finest and best preserved.[5] Unique among them are a handsome covered vase, *fang*, 58 cm tall with silver as well as color decorations and twenty large painted serving plates measuring 43.7 cm in diameter. Outstanding are a set of seven eared cups housed in their own carrying case, also of lacquer; spouted basins designed to hold and dispense water; and several types of ladles and dippers.

The superb quality, the variety of weaves and designs, the extraordinary condition of the silk found in the tomb—more than sixty items of clothing and accessories and more than fifty pieces, complete breadth and smaller—are unprecedented. Among the more spectacular pieces are lozenge-patterned gauzes with curvilinear designs embroidered in single- and double-thread chainstitch. Hitherto unknown types include silk embroidered in "satin stitch," silk applied with bird feathers, as well as block-printed and silver and gold painted decorations.

One hundred sixty-two wood statuettes, representing the retinue of the deceased, were buried in the tomb. Some wear actual clothes of silk and ramie, while others have their costumes painted in colors. One group of twenty-three, a number of them playing miniature *se* (zithers) and *yu* (reed mouth organs), form a song and dance group. (Elsewhere in the tomb a full-sized *se*, *yu*, and a complete set of twelve *lü kuan* or pitch pipes were found. It is the first time that the latter two instruments have been discovered.) They bring to mind the entertainment described

[3] "Ch'ang-sha Ch'u-mu," *Kaogu*, 1959, no. 1, p. 43.

[4] *San Kuo Chih*, ch. 28, p. 13b, gloss.

[5] Shen Fu-wên, "Tso-t'an Ch'ang-sha Ma-wang-tui I-hao Han-mu," (hereafter "Tso-t'an"), *Wên-wu*, 1972, no. 9, p. 67.

in the *Chao Hun*, a poem of the third century B.C. thought to have been recited to entice back the wandering soul of an ailing king of Ch'u, of which Ch'ang-sha was a part in the late Chou period:

They set up the bells and fasten the drums and sing the latest songs:
"Crossing the River," "Gathering Caltrops," and "The Sunny Bank."
The lovely girls are drunk with wine, their faces flushed and red.
With amorous glances and flirting looks, their eyes like wavelets sparkle;
Dressed in embroideries, clad in finest silks, splendid but not showy;
Their long hair, falling from high chignons, hangs low in lovely tresses.
Two rows of eight, in perfect time, perform a dance of Cheng;
Their *hsi-pi* buckles of Chin workmanship glitter like bright suns.
Bells clash in their swaying frames; the catalpa zither's strings are swept.
Their sleeves rise like crossed bamboo stems, then they bring them shimmering downwards.
Pipes and zithers rise in wild harmonies, the sounding drums thunderously roll;
And the courts of the palace quake and tremble as they throw themselves into the whirling Ch'u.[6]

Never before has such a large quantity and variety of food been excavated. Rice, wheat, millet, hemp seeds, rape seeds were found in gunnysacks. Clearly identifiable beef, venison, pork, dog meat, rabbit, poultry and other birds, pulses, vegetables, pickles, fruit, as well as cooking, aromatic, and medicinal herbs were discovered in pottery vases and jars, in bamboo cases, in lacquer tripods, boxes, and plates. They conjure up the delights of good food and fine wines found in the *Chao Hun*.

Rice, broom-corn, early wheat, mixed all with yellow millet;
Bitter, salt, sour, hot and sweet: there are dishes of all flavours.
Ribs of the fatted ox cooked tender and succulent;
Sour and bitter blended in the soup of Wu;
Stewed turtle and roast kid, served up with yam sauce;
Geese cooked in sour sauce, casseroled duck, fried flesh of the great crane;
Braised chicken, seethed tortoise, high-seasoned, but not to spoil the taste;
Fried honey-cakes of rice flour and malt-sugar sweetmeats;
Jadelike wine, honey-flavoured, fills the winged cups;
Ice-cooled liquor, strained of impurities, clear wine, cool and refreshing;
Here are laid out the patterned ladles, and here is sparkling wine.[7]

Of all the artifacts, undoubtedly the most important item in the Ma-wang-tui find is the T-shaped silk painting, with tassels hanging at the four lower corners, found draped over the innermost casket (plate 1). It has now been determined from entries on the bamboo slips, which served as an inventory of the funerary objects, that the painting is a *fei i* or "flying garment."[8] It is the first time such an article has been found, and its use and meaning are open to interpretations.

Sun Tso-yun[9] and Shang Chih-t'an[10] believe that the *fei i* may have been used for calling

[6] David Hawkes, *Ch'u Tzŭ, The Songs of the South*, London, Oxford University Press, 1959, pp. 107–8.
[7] *Ibid.*, p. 107.
[8] Shang Chih-t'an, "Ma-wang-tui I-hao Han-mu 'fei i' shih-shih," *Wên-wu*, 1972, no. 9, p. 43.
[9] Sun Tso-yün, "Ch'ang-sha Ma-wang-tui I-hao Han-mu ch'u-t'u hua-fan kao-shih," *Kaogu*, 1973, no. 1, p. 54.
[10] Shang, *op. cit.*, p. 43.

back the soul of the deceased, a practice often mentioned in the *Li Chi*, although the term *fei i* is nowhere used.

> At [the ceremony of] calling back the soul ... [officers who performed the ceremony] ascended from the east wing to the middle of the roof, where the footing was perilous. Facing the north, they gave three loud calls for the deceased, after which they rolled up the garment [of the deceased] they had employed.[11]

Shang also thinks perhaps the *fei i* was designed as a vehicle for the soul of the deceased to fly to heaven like a bird.[12] T'ang Lan argues that the *fei i* was a garment used to hang over the door and later became a banner used as a cover for the coffin.[13]

In all probability, the *fei i* was hung from the tortoise-shell *pi* ring found on top of it, and carried like a banner in the funeral procession before it was placed over the innermost casket, itself decorated with bird feathers.

Like a magic carpet, one that includes a portrait of the deceased in the middle section as a passport (plate 2), the *fei i* probably served as a kind of *lin chi* or spirit banner, not unlike an Egyptian soul ship, designed to carry the soul or spirit to heaven. In the *Shih Chi*, there is the following passage:

> In the autumn, in preparation for the attack on the state of Southern Yüeh, a prayer was made to the Great Unity. A banner was made, affixed to a handle of thorn wood, and painted with representations of the sun, the moon, the Big Dipper, and ascending dragons. These represented the Great Unity; that is, the three stars in the mouth of the Big Dipper represented the Spear of the Great Unity. It was called the "spirit banner" and after prayers for the soldiers were offered, the chief astronomer took it in his hands and pointed it at the country that was about to be attacked.[14]

To further facilitate the soul's journey, a *tao jen* or peach man had been put near the *fei i*.[15] The function of this rope figure shaped like a peach-tree branch drawn with human features undoubtedly was to ward off evil spirits.

> In the middle of the vast sea there is Mount Tu Shuo, on which grows a giant peach tree whose tangled branches extend three thousand *li*. Among the northeastern branches is the Kuei Men [gate of evil spirits], where ten thousand *kuei* make their entrances and their exits. On top of the gate are two *shen* [spirits]. One is called Shen T'u, the other Yü Lui, who are in charge of all the *kuei*. They seize the wicked *kuei* who have wrought evil, with ropes of reed and feed them to the tigers. Subsequently Huang Ti instigated the seasonal exorcism rite: he had a large peach-wood man placed, and figures of the two *shen* and the tigers painted, on the doors along with ropes of reed suspended in order to repulse the *kuei*. Since the evil demons had form, they were caught and fed to the tigers.[16]

As stated above, the meaning, as well as the function, of the painting has led to various interpretations. The report by the Museum of Hunan Province claims it represents from the lower section upward: the netherworld, earth, and heaven. Ku T'ieh-fu says all the human fig-

[11] James Legge, trans., *The Sacred Books of the East*. Oxford: Clarendon Press, 1885, vol.IV, p.174.
[12] Shang, *op.cit.*, p.43.
[13] T'ang Lan, "Tso-t'an," p.59.
[14] *Shih Chi*, ch.12, p.15a.
[15] Shang, *op.cit.*, p.46.
[16] Wang Ch'ung, *Lun Hêng*, ch.22, pp.15b–16a, quoting from the *Shan Hai Ching*. This passage is not found in surviving editions of the *SHC*.

Plate I
T-shaped silk painting
Ma-wang-tui, Ch'ang-sha, Hunan province
Early part of the Western Han period (B.C. 206–24 A.D.)

Plate II
Detail of T-shaped silk painting

ures depict scenes from the deceased's life on earth,[17] while Shang interprets the lower two-thirds of the picture as P'eng Lai, one of the three islands in the eastern sea where the immortals live.[18] This island is said to have the configuration of a *hu* or vase.[19] He believes the outline of a tall, baluster-shape vase is suggested by the entwined and ascending dragons which frame the picture, with the canopy-like motif above their heads, containing a pair of *fêng-huang* and a bat-like creature, serving as a cover. This reading would identify the giant upholding the white slab as Yü Chiang, who supports the island with the aid of turtles, depicted here as two giant fish.[20]

The two entwined and ascending dragons slither through a jade *pi* prominently located in the center of the painting. The *pi* opening suggests to me the first gateway to the nine spheres of heaven. An inclined ramp, guarded by red leopards ("For tigers and leopards guard the gates of heaven"[21]), links the *pi* to a second white slab, on which are shown the deceased attended by three handmaidens being welcomed by two kneeling figures. This scene probably represents another stage of heaven (plate 2).

Hovering above the group is the bat-like Fei Lien, the wind god,[22] and two *fêng-huang*, messengers of heaven.[23] They lead the way to the heavenly gate, guarded by two gatekeepers with human figures[24] and another pair of red leopards. This is the gate to the highest heavenly realm, where we find the sun, the moon, the stars and constellations.

In addition to these interpretations, the painting can be read simply in terms of the opposing but mutually necessary cosmic forces, the *yin* and the *yang*, and the theory of the five elements. Starting from the bottom, there is water, the *yin* or feminine principle. From it rise a red (color of fire, *yang*) and a green (color of water, *yin*) dragon, creatures of water, earth, and heaven. Also climbing out of the water are two turtles, water and land animals, the left one with a foot on the white slab, which must denote earth, a *yang* symbol. The giant supporting it probably is Chu Ju, a kneeling or squatting figure who supports beams.[25]

On the white slab are ritual tripods and vessels. Behind it, directly under the *ch'ing* or stone chime, is a scene with seven human figures flanking a table laden with a stack of eared cups, wine vessels with ladles, and covered food bowls.

Above the chime, enclosed within the lower extremities of the two dragons, sitting face to face on the checkered silk or feather-applied fabric, are two human-headed birds. They are Chü Mang, two aspects of the wood god. "Chü Mang of the east, has a bird body and a human face, he rides on two dragons."[26] He is also described as having a "square face [and wearing] white mourning clothes."[27]

[17] Ku T'ieh-fu, "Tso-t'an," pp. 56–57.
[18] Shang, *op. cit.*, p. 44.
[19] *Ibid.*, quoting Wang Chia, *Shih I Chi.*
[20] Ibid., quoting *Lieh Tzŭ*, ch. 5; cf. L. Wieger, *Les pères du système Taoiste*, Paris 1950, pp. 132–33. For Yü Chiang see Morohashi, *Dai Kanwa jiten*, VIII, 24886/5. Descriptions give him a monstrous form.
[21] Hawkes, *op. cit.*, p. 105 (the *Chao Hun*).
[22] *Shih Chi*, ch. 12, p. 20b, gloss.
[23] Shang, *op. cit.*, p. 47, quoting a Shang oracle bone.
[24] Hawkes, *op. cit.*, p. 29 (the *Li Sao*): "I asked Heaven's porter to open up for me / But he leant across Heaven's gate and eyed me churlishly."
[25] *Dai Kanwa jiten*, I, 592/2.
[26] *Shan Hai Ching*, ch. 9, p. 5b.
[27] *Huai Nan Tzŭ*, ch. 5, p. 14b.

The human figure in the top center, with long, entwined extremity, has been identified by Shang as Fu Hsi,[28] the first of the San Huang (Three Sovereigns), one of the ancestor-gods who brought civilization to China. Conversely, the figure may represent Fu Hsi's sister, Nü Wa, who instigated the laws of marriage, and is sometimes considered the consort of Fu Hsi. I favor the opinion of An Chih-min, who regards the figure as Chu Lung (Torch Dragon),[29] the fire god, also known as Chu Yin and Chu Yung. According to the *Shan Hai Ching*, Chu Yin's "body is one thousand *li* long ... he has a human face and a red snake body."[30] The *Huai Nan Tzŭ* says Chu Lung has "a human face, a dragon body, but no feet."[31]

Two clues not explained by An buttress this interpretation. Surely the flying geese above the figure refer to the fire god who lights up Tai Yin (Supreme Yin), the northwest region of heaven where the sun never shines.[32] The *Huai Nan Tzŭ* says: "Chu Lung resides north of Yen Men [gate of the wild geese]."[33]

This passage from the *Shan Hai Ching* explains the presence of the large bell under the figure:

> The god of Chung Shan [Bell Mountain] is called Chu Yin. When he opens his eyes it is day, when he shuts his eyes it is night. When he blows it becomes winter, when he exhales it becomes summer. He does not drink, eat, or breathe. When he breathes it is windy.[34]

The metal bell and the fire god thus complete the representation of the five elements in the painting. From the bottom up, they appear in this order: water, earth, wood, metal, fire. This is the sequence in which the elements subdue or overcome each other. "Wood overcomes earth, earth overcomes water, water overcomes fire, fire overcomes metal, metal overcomes wood."[35]

The strawberries and the melons found in the tomb lend further support to the argument in favor of Chu Yung. These fruits were available only in summer, which in the theory of the five elements corresponds to fire, which in turn is associated with wood. Perhaps because she died in the summer, which equates with fire, and because fire destroys metal, while metal destroys wood, the deceased may have been considered compatible with wood and incompatible with metal. This may explain why except for a bronze mirror, three small knives, and a number of small tin bells,[36] articles which the deceased presumably used during her lifetime, no metal objects were buried in the tomb. Most of the funerary pieces are derived from wood: wood statuettes, bamboo slips, lacquerware, and in a less direct manner, silk.

Ch'en Chih attributes the lack of gold, silver, and bronze articles to the scarcity of metal during the early Han period. He surmises that large quantities of lacquerwares were used instead because Ch'ang-sha was famous for lacquerwork, and also because the family did not want to appear ostentatious, even though during this period lacquer cost ten times the price of

[28] Shang, *op.cit.*, p.46.
[29] An Chih-min, "Ch'ang-sha hsin fa-hsien ti Hsi-Han po-hua shih-t'an," *Kaogu*, 1973, no. 1, p.45.
[30] *Shan Hai Ching*, ch.8, p.1a.
[31] *Huai Nan Tzŭ*, ch.4, p.9a.
[32] *Shan Hai Ching*, gloss to ch.8.
[33] See n.31.
[34] See n.30.
[35] *Huai Nan Tzŭ*, ch.4, p.7a.
[36] *Shukan Asahi*, op.cit., p.64.

bronze.[37] Another factor may have been that Emperor Wen [reigned 180–157 B.C.] decreed that no gold, silver, bronze, or tin objects should be used for burial.[38]

Chu Yung, the fire god, and the seven (in the theory of the five elements, the number seven is associated with fire, summer, red, south, etc.) birds surrounding him in the *fei-i* no doubt allude to the Big Dipper, where the palace of Shang Ti is located. The two birds swooping down on the burner from which rise fire and smoke may be construed as *pi fang*, who directed Huang Ti's carriage when he ascended to heaven.[39] They are "the essence of wood" as well as "the essence of fire," and often hold fire in their beaks.[40]

> The Big Dipper is the vehicle of Shang Ti. It revolves in the center [of heaven], governs the four cardinal points, divides the *yin* and the *yang*, establishes the four seasons, regulates the five elements, moves the quarterly intervals, determines all regulators of time, all related to the Dipper.[41]

In this connection one recalls that the famous stone relief of Wu Liang-tzŭ in Shantung shows the Big Dipper as made up of eight stars, with Shang Ti in the center.[42] Also suggesting a constellation in our painting is the pair of animals riding *t'ien ma* or heavenly horses,[43] tolling the bell with lines.

Lo K'un advances the theory that the eight red disks under the sun-raven represent the Big Dipper.[44] It is more likely that they refer to Yi the Great Archer shooting down nine sun-ravens when one day ten of them appeared in the sky, threatening to scorch the earth.[45] One can accept this deviation from the usual ten suns when one considers the stone relief in Szechwan which clearly depicts Yi with twelve ravens around the *fu-sang* tree;[46] also a Han glazed pottery piece in the shape of a nine-branched *fu-sang* tree with a large bird on top and cicadas, monkeys, and birds on the lower branches.[47]

Also connected with the numeral nine, *T'ien Wen* asks: "How did the Mother Star get her nine children without a union?"[48] Certainly it is no accident that the body of the deceased was tied into a bundle with nine silk ribbons and that the lower tier of the two-tiered *lien* or toilet box contained nine smaller boxes (nine sons).

The report interprets the figure of the woman below the crescent moon as Lady Ch'ang Ngo fleeing to the moon after stealing the elixir of immortality from her husband, Yi the Great Archer.[49] If this were the sole intent, why is Yi not depicted with the sun and the *fu-sang* tree? I suggest that it alludes to the story of Ch'ang Ngo but in fact represents the deceased trans-

[37] Ch'en Chih, "Ch'ang-sha Ma-wang-tui I-hao Han-mu ti jo-kan wen-t'i kao-shu," *Wên-wu*, 1972, no. 9, p. 34.
[38] *Shih Chi*, ch. 10, p. 16b. Cf. Ed. Chavannes, *Mémoires historiques*, Leyden 1967, II, p. 486.
[39] *Shan Hai Ching*, ch. 6, gloss from Han Fei-tzŭ.
[40] *Shih Tzŭ*, ch. 1 and gloss.
[41] *Shih Chi*, ch. 27, p. 3b. Cf. Chavannes, *Mém. hist.*, III, p. 342.
[42] Hsia Nai, "Lo-yang Hsi-Han pi-hua mu-chung ti hsin hsiang-t'u," *Kaogu*, 1965, no. 2, p. 83.
[43] "The Flying Horse trots at my side.
I caught a glimpse of the Hanging Garden [doorway into heaven]." Hawkes, *op. cit.*, *Chiu Huai*, p. 143.
[44] Lo K'un, "Kuan-yü Ma-wang-tui Han-mu po-hua ti shang-t'ao," *Wên-wu*, 1972, no. 9, p. 49.
[45] *I Wên Lui Chü*, vol. 1.
[46] Wên Yu, "Sze-chwan Han-tai hua-hsiang hsüan-chi." Peking: 1955, plate 31 and text.
[47] Kuo Mo-jo, "Ch'u-tu wên-wu erh-san-shih," *Wên-wu*, 1972, no. 3, pp. 7–10 and plate VI.
[48] Hawkes, *op. cit.*, *T'ien Wen*, p. 48.
[49] *Huai Nan Tzŭ*, ch. 6.

formed into a *hsien* or immortal, youthful and carefree, being transported by the winged dragon Yin Lung[50] to the moon.

Although we know the name of the deceased, Lady Hsin Chui, we can only surmise as to which of the four Marquises of Tai she was related. From the structure of the tomb and the coffins, the style of the objects, the Chinese archeologists have come to the conclusion that Ma-wang-tui dates from the early part of the Western Han period. Ch'en Chih argues persuasively that the woman must have been the wife of the First Marquis.[51] This would place her death sometime between 193 B.C., when the Marquis of Tai was enfeoffed, and 186 B.C., when he died. T'ang Lan is of the opinion that the tomb dates from ca. 165 B.C.[52] It is to be hoped that excavation of the mounds adjacent to the tomb, scheduled for 1973, will shed more light on the dating and the identity of the lady.

Ma-wang-tui is an invaluable document on the burial practices, the beliefs and myths, the life-style, the arts and crafts of the early Han period. Foremost in artistic importance is the *fei i*, the first early Western Han painting on silk discovered so far. And if we accept the central figure in the painting as a likeness of the deceased, it is also the earliest portrait on silk. Together with the two painted lacquer caskets, it furnishes us with a new chapter, and fills a gap, in our scanty knowledge of the history of early Chinese painting.

We may now have to reconsider the generally accepted theory that third-dimensionality and chiaoroscuro modelling were introduced into Chinese painting in the early centuries A.D. with the advent of Buddhism. In combination with single-line delineation and flat coloring, the technique of modeling with light and shade is used in the *fei-i* in the various human figures, the turtles, animals, and clouds. A feeling for perspective is evident in the ramp connecting the *pi* to the white platform as well as in the three handmaidens standing behind the lady. Highlights on the jade *pi* and the dragons, for instance, complement the flat and linear treatment of the sun and moon. From the standpoint of fluent drawing, carefully thought-out and highly complex composition correlated with an intricate iconography, and effective use of brilliant colors, the *fei-i* shows a remarkably mature, sophisticated, and eloquent style. Its discovery is an exciting event in the history of Chinese archeology.

[50] *Shan Hai Ching*, vol. 14.
[51] Ch'en Chih, *op. cit.*, p. 30.
[52] T'ang Lan, *op. cit.*, p. 54.