

Research on the Magic Instrument of Chang Kuo-Lao

—Taking the Eight-Immortals Brick Carving Image of 65H4M102 Tomb in Houma, Shanxi in Jin Dynasty as Case

Jie Li

Fuzhou university, China.

Abstract

Two groups of brick carving images were unearthed from Dong Ming Tomb and 65H4M102 Tomb in Houma, Shanxi in Jin Dynasty, but they were not inscribed and could not be identified. Mr. Yang Fudou, an archaeologist, preliminarily identified it as the image of the eight Immortals, according to the characters and objects in the brick carvings corresponding to the description of "Legends of the Eight Immortals" in the Ming Dynasty. However, in the "Brick carving of the Golden Tomb", there is no final conclusion on the magic tools on Chang's hands. He holds that the 65H4M102 tomb is "folded in both hands, shaped like Chang's deformer-paper donkey", and that Dong Ming's tomb is "held in the left hand, shaped like a fishing drum". In the "Combination of the Eight Immortals and its Cultural Connotation", the scholar Yin Rong proposed that the folding object held by Chang in his hand is not the deformation of the paper donkey, but the musical instrument in the social fire-the board beat, but she did not carry out a specific argumentation. According to this clue, combined with literature and image materials, we discuss whether Chang's magic instrument in the 65H4M102 tomb is related to the musical instrument-board beat in the social fire culture.

Keywords

Houma Tomb, Chang Kuo-Lao, Eight-Immortals Magic Instrument.

Main body

"the Figure of Celebrating the Birthday of the Immortals" in the Southern Song Dynasty, which is now hidden in the Liaoning Provincial Museum. It is the earliest existing image material of the Eight Immortals. Zhang Xiang in Zhejiang Normal University mentioned in his master thesis "Functional Research on the Description of the Eight Immortals": "in the Southern Song Dynasty, the eight main treasures of the Eight Immortals are fan, gourd, sword, Xiao, flower basket, lotus, jade board and fishing drum appeared in "the Figure of Celebrating the Birthday of the Immortals" "¹ Wu Guangzheng also believes in "Systematic Research on Story of the Eight Immortals": "the Eight Immortals in the picture are eight immortals, including He Xiangu, and the Dark eight Immortals are divided into fans, swords, gourds, fishing drums, Dong Xiao, jade boards, flower baskets, and lotus flowers."² However, there is no specific description of the image in "the First Edition of Midian Zhulin", which records this picture. At the same time, the "Dark eight Immortals" did not appear with the eight Immortals. It is an independent pattern, which appeared in the porcelain decoration in the late Ming and early Qing Dynasties. According to "Book of Pattern Decoration Identification of Porcelain in the Ming and Qing Dynasties": "the pattern of the Dark eight Immortals began in Kangxi, but there were very few works handed down from generation to generation. There were many works in Yongzheng and Qianlong period and basically throughout the Qing Dynasty.。"³ In addition, according to Yang Fudou's description of the eight Immortals on Dong Ming Tomb and Houma 65H4M102 Tomb in "Brick carving in the Golden Tomb", we can see that there is such a big difference between the eight Immortals unearthed in the two groups of tombs of similar times, indicating that the combination of the eight Immortals was not stable in the Jin Dynasty. In "Research on Eight Immortals", Pu Jiangqing also discussed: "the groups of the eight Immortals in the Yuan

Dynasty are Zhong, Lu, Li, Lan, Han, Cao, Zhang and Xu. He Xiangu and Zhang Silang are occasional. It is the same in the early Ming Dynasty.²²Therefore, when the combination of the eight Immortals is unstable, its magic instruments are inconclusive. It remains to be verified to define the artifacts according to the conclusions of later generations. As a result, we makes a textual research on the dharma instruments of Chang kuo-lao.

The records of Chang's dharma instruments were first seen in the "Ming Emperor's Miscellaneous Records of the second volume of Taoist monk Zhang Guo": "Zhang Guo is hidden in Hengzhou Tiaoshan.He rides a white donkey and travels tens of thousands of miles a day. When he is rest, he will overlap it. It is as thick as paper and placed in a towel box. If he multiply it with water, it will become a donkey."²³

"The continuation of Neon Clothes" in the Qing Dynasty: "Chang Kuo-lao rode a sacred donkey, and sang a simple song with the fishing drum "²⁴

"The Collection of Liaozhai Liqu" written by Pu Songlin in the Qing Dynasty: "Three immortals of Guo Lao, Guo Jiu and Xiangzi come to there, one of them is wide-sleeved robe and a high hand. The flower basket is not separated from her. The sound of the flute is faint and the fishing drum is leisurely. "Dong Bin carries his sword, Zhong Li rocks fan, He Xiangu's Zhuali is fenced in her hand, and Chang rides into the yard on a donkey."²⁵

Thus it can be seen that Chang Kuo-lao's main instruments are fishing drum, simple board and paper donkey. As the main music instrument of singing, fishing drum and simple board make great progress in the Song Dynasty. Ming Langying's "Seven Kinds of Manuscripts" : "the fishing drum arose in the Song Dynasty, and the name is the same with department."¹ Qiao Jungong in Song Dynasty "Miscellaneous Records of Xuanzheng", the article "Tong is similiar to Bu" recorded: "at the beginning of Jingkang, the bamboo in the folk with a diameter of two inches, with a length of about five feet.Drum with rhythm and take its voice similar to that.It is "Tong is similiar to Bu". The method of production is:"the top is not the bottom." People think it as a play."²"Sancai Figures" records: "cutting bamboo, it is three or four feet long, take its head with skin, and hit it with two fingers.There is also Jianzi, who is made by bamboo with three feet long, four or five points wide and half thick. At the end of it, they are all slightly out of the way, and they use two pieces to strike together when singing. It began in the Yuan Dynasty."³ At the same time, let's take a look at "Acrobatic Children's Opera Figure" painted by Su Hanchen in Song Dynasty. The simple board in the painting coincides with the content in "Xungai Zhuanwen" recorded by Zhou Guangye in the Qing Dynasty: "simple board is tight and thick with bamboo,treat with two pieces.It is two or three feet long, and the fight in the hands is a section, and its sound is soothing. With a fish drum, there is a kind of long-inch cyanotic beads, which is called Jianzi.Its sound is tight with a small drum.But the market singers use it and can not enter official place."⁴

The fishing drum and the simple board in the painting are the earliest known images in existence. In this way, the magic instrument in the hand of Chang on the silk is neither like the fishing drum nor the simple board. There may be a third situation, is it a folded paper donkey?

At present, there are no detailed literature records and image materials about the paper donkey, so it can not be confirmed. However, judging from the above-mentioned literature records of the Qing Dynasty, the image of the donkey and the simple board of the fishing drum generally appeared at the same time.But from the images depicting the eight Immortals in previous dynasties, the paper donkey has never been depicted as a representative of dharma instruments.Therefore, we can imagine that the paper donkey is only a travel tool for Chang.But when it comes to the picture and status symbol, it is often represented by simple board and fishing drum. At the same time, "the Figure of Celebrating the Birthday of the Immortals" is compared with the things held by Chang in the brick carving.First of all, there is a big difference in the posture of the two people holding the magic instrument. Chang on the silk is surrounded by his left hand, and there are five pieces of bamboo on the instrument in his hand, which is scattered at the top.While in the brick carving, Chang clasps the instrument in both hands and seems to be pulling apart the folded artifact. The folding condition of the vessel is more

complex, but it is obviously more than five pieces, and there are small holes in the bamboo piece. From this, it can be concluded that the magic instrument in Chang's hand in 65H4M102 tomb is not a fishing drum and a simple board. It is impossible to prove whether it is a deformed paper donkey.

The costume of social fire was the companion of the popular spirit-welcoming competition in the Song, Jin and Yuan Dynasties. It was mainly in the form of hundred operas in the Song Dynasty, and were mainly dance teams that prevailed in rural villages in the Jin and Yuan Dynasties¹. In addition to the south wall, the 65H4M102 tomb of Houma in Shanxi Province has 12 social fire brick carvings such as bamboo horse, music and dance in the east, west and north. And 12 groups of characters are surrounded in a circle. It reflects the activities and customs of the folk society. All characters are dressed as hair bun and soft towels, which seems to be the content of social fire performances during festivals. In addition, a large number of social fire brick carvings were also unearthed in the tombs of Houma, Xin Jiang, Jishan, Xiangfen and Wenxi in the south of Shanxi. We begin to compare this brick carving with the brick carving images unearthed from brick tombs in southern Shanxi at the same time. And we find that the magic tools in Chang's hands are very similar to the "board pat" in the recent social fire, and the characters are also similar to each other.

The board pat is a musical instrument, which is composed of six or nine editions. And its shape is narrow at the top and broad at the bottom. The chapter 139 in "General Research": the board pat is as long and wide as the hand, with nine major editions and six minor editions. It is edited by reed and Hu Bu seems it as a music rhythm.² "Music Book" Volume 132: "the Holy Dynasty Square is used in six editions, long inches, thin at the top and round and thick at the bottom, which is made by sandalwood and mulberry." ³ Board pat is often seen in folk fire brick carvings and murals in loose music. In the Jin Dynasty tombs in southern Shanxi, such as Xiangfen Jin Tomb, Jishan Section Group 4 Tomb, Wenxi Xiaoluozhuang, Xin Jiang Nan Fanzhuang Golden Tomb, etc. Most of them are based on the sixth edition, and the playing posture is the right hand on the top and the left hand slightly down, which is almost the same as the posture of Chang holds objects in the 65H4M102 tomb.

Casual music also known as hundred operas is commonly known as "social fire" among the people. According to the "Tokyo Menghua Records": "there are more than a thousand people pretending to be Zhong Kui, little sister, land, Kitchen God and so on."⁴ The phenomenon of the fusion of Nuo opera and social fire culture can be found in the "Great Nuo Figure" of the Song Dynasty and the Social Fire Dance team in the "Lantern Opera" painted by Zhu Yu in the Southern Song Dynasty.

During the Jin Dading period, when Yu County prayed for rain to welcome God at the turn of spring and summer "Sheng Yong was scattered, flags were shining, and hundreds of dances were wandered around."¹ In the 58th mural "Wizards Sanle Picture" of Baoning Temple in Youyu County, Datong Prefecture, Shanxi Province, there is such a scene. Eight wizards each hold different magic instruments such as "brazier", "board pat", "axe", "banana fan" and so on. The "The Figure of Tired Sleeping Women in Palace" in the Jin Dynasty frescoes of Manjusri Hall in Yanshang Temple, Fanshi County, Shanxi Province depicts a segment of the Buddha's story "Prince out of the Palace". Nine female musician in the palace. After singing and dancing performances, they are exhausted and rest on the spot or sleep soundly. And all kinds of music instruments are scattered on the ground.

At present, the academic discussion on the eight Immortals is mainly focused on the combination, belief and cultural connotation of the eight Immortals. While the magic instrument of the eight Immortals are only found in the article "Functional Research on the Treasures of the Eight Immortals". Southern Shanxi is an important place of drama in the Song and Jin Dynasties, in where a large number of brick carvings of operas were unearthed. But we only find two groups of brick carvings about eight immortals. In addition to the identifiable instruments, the characters of these eight people are similar to those on the brick carvings of social fire. To sum up, we speculate that these eight immortals are the images in the social fire performance. And the magic instrument in Chang Kuo-lao's hands should be board pat.

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