

Diversity of form and meaning: A study of the evolution of the twelve zodiac signs between the Tang and Song dynasties

Haoran Yang *

Department of archaeology, The University of Auckland, Auckland, New Zealand

* Corresponding Author Email: lina185416@163.com

Abstract. "Dafang et al. Collection of Sutras", the twelve zodiac animals are the representative artifacts in the tomb gods and evil spirits system, arrange, decorative theme of the Song Dynasty in the South. Discussing the function and belief connotation of the tomb gods and evil spirits system in the Song Dynasty. The twelve zodiac themes in Song tombs in the south serve as a concept of space tombs based on the concept of "Mingtang" in Tang and Song Dynasties.

Keywords: twelve zodiac signs, space, South, Song Tomb, Mingtang.

1. The evolution of the twelve zodiac signs

1.1. The historical significance of the twelve zodiac signs and their significance in tombs

In the past, people have paid more attention to the issue of the twelve zodiac signs, or to understand the origin of the twelve zodiac signs, and to do research on the twelve zodiac signs at a specific time, and the results have been extraordinary. From the perspective of zodiac cultural relics, there is room for further expansion.

First of all, previous research has not paid enough attention to materials after the Tang Dynasty. Scholars generally believe that the zodiac theme was in decline during the Five Dynasties and Two Song Dynasties. Secondly, many studies have failed in terms of analysis methods and perspectives. It is relatively simple, often focusing on zodiac images such as tomb figurines, epitaphs, and bronze mirrors, making typological divisions, and discussing the evolution sequence. The comparison and connection between various materials appear to be relatively weak. Many new archaeological discoveries in recent years are constantly emerging, and the unearthed materials are becoming more and more diverse. We learned that the twelve zodiac signs are also called "twelve o'clock" and "twelve o'clock". The "four gods" in the literature of the Tang Dynasty and many Ming vessels are collectively called the "four gods and twelve o'clock". In the Song Dynasty, they were called "twelve gods". [1] The twelve zodiac signs have a long history in China and are of great significance. The twelve zodiac signs, also known as the twelve zodiac signs, are twelve animals that represent the twelve stars. The twelve zodiac signs originated earlier in our country and are widely spread. Twelve zodiac statues were commonly used as funerary objects from the Sui Dynasty to the early Tang Dynasty. In the Jin and Yuan Dynasties, the "Secret Burial Scripture of the Yuanling Tomb of the Great Han Dynasty" called the "Twelve Yuan Chen". In ancient times, people often used animals to represent the earthly branches, such as the rat, the ugly ox, etc., Yin Tiger, Mao Rabbit, Chen Dragon, Si Snake, Wu Horse, Wei Sheep, Shen Monkey, You Rooster, Xu Dog, Hai Pig. Each person is born on a different year, month and day, and different animals are assigned according to the stems and branches assigned to each person. Most of the existing twelve zodiac images appear in tombs. The earliest known images of the twelve zodiac signs appeared in the Northern Dynasties. Before the Sui Dynasty, they were mostly depicted as realistic animals. During the Sui and Tang Dynasties, human figures were the most common. In the late Tang and Five Dynasties, zodiac figures with the appearance of civil servants began to appear. From the Sui and Tang Dynasties to the Song and Yuan Dynasties, "Twelve Zodiac Signs" There are many discoveries of "two period figurines". From the Tang Dynasty to the Song Dynasty, the images of the twelve zodiac animals changed significantly

2. The evolution of the twelve zodiac signs

Zodiac images appeared in the Northern Dynasties, became popular in the Sui and Tang dynasties, and appeared frequently in funeral rituals in the Middle Ages. They can be seen in epitaph edgings, bronze mirror patterns, sarcophagus line carvings, and numerous tomb figurines of different materials. In the early Tang Dynasty, Lianghu and other southern regions The tombs of the Tang Dynasty often contain zodiac pottery figurines with animal heads and human bodies. The zodiac figurines during the Tang Dynasty can be divided into animal forms, animal heads and human bodies, and human forms. According to the survey report of Songling in Gong County, we can know that in recent years, 8 zodiac stone statues have been discovered in Songling District. These stone statues are in the shape of dogs, rats, cows, pigs, rabbits, chickens, dragons and monkeys. The shapes are basically similar. The lower part of the stone carving is carved into a stone seat, on which an animal squats or crawls. Different from the figurines of figures holding wats that were popular in southern tombs of the same period, these stone carvings all use animal images to represent the twelve zodiac signs. For example, a bluestone stone dog was unearthed in the north outside the west wall of Yongding Mausoleum of Emperor Zhenzong of the Song Dynasty. The base of the stone dog is a Xumi base with a polished surface. There is a dog squatting on the base, with its head cocked, ears hanging down, legs bent and tail curled. For example, Emperor Shengxiansu of the Qin Dynasty discovered a stone rat and a stone cow outside the wall of the North God of the Queen's Mausoleum. They were made of bluestone.[2] The base was in the shape of a rectangular parallelepiped, and the lower part of the base was carved with Baoshan pattern. A stone dragon was unearthed on the north side of the tomb of a Shang princess, and a stone chicken was unearthed on the west side. Twelve o'clock figurines with animal heads and human bodies appeared in the southern region in the Sui Dynasty, and appeared later in the Central Plains. In the late Kaiyuan year of Emperor Xuanzong of the Tang Dynasty, twelve o'clock figurines appeared in the two capitals. Its shape is basically as follows: the body is upright, wearing a cross-collared wide-sleeved robe that hangs down to the feet, the sleeves of both hands are arched in front of the chest, the feet are covered in the wide robe, the head is held upright, and the expressions of twelve kinds of animals are revealed in the serious look. respective characteristics. The production method is clay red pottery, which is molded. Many zodiac figurines have been unearthed from Tang tombs in Xi'an. However, the unearthed zodiac figurines are often severely disturbed and incomplete due to tomb theft or tomb collapse. In terms of quantity, there are rarely 12 pieces, and in terms of quality, some are seriously broken and beyond recognition. The original placement and order are often disturbed. Judging from the position of an undisturbed set of 12 zodiac figurines unearthed from a Tang tomb in Hansenzhai, Xi'an in 1955, the twelve zodiac animals were placed in the four directions of the tomb in the order of the earthly branches, from north to east, and then to Arranged in a clockwise direction from south to west, the rat and horse form a meridian, which is consistent with the theory of Zi North and Wu South. The twelve zodiac animals are also engraved on tombstones, epitaphs, coffins, etc, and some are also made into pottery figurines of other textures for burial.

From the perspective of orientation, "Dafang et al. Collection of Sutras" records: "Good man, outside Jambudvipa, in the southern sea, there is a glazed mountain, which is called Chao... There are caves in the mountain, named various colors... There is a poisonous snake living in it... There is another cave, called Immortal...and there is a horse...There is another cave, and it is called Shanzhu...and there is a sheep." "In the western sea, there is Mount Puli... There is a cave in the mountain called Shangse... There is a macaque... There is another cave called Pledge... There is a chicken... There is another cave called Dharma Bed... There is a dog." "In the northern sea, there is a silver mountain named Bodhi Moon... There is a cave in it called Vajra... There is a pig in it... There is another cave named Xiang Gongde... There is a rat in it... And there is another cave named Gao Gongde... There is an ox in the middle." "In the Eastern Sea, there is a golden mountain, called the Appearance of Merit... There is a cave in it, called the Star... There is a Master... There is another cave, called the Pure Path... There is a rabbit... There is also a cave, called Joy... There is a dragon in it." Explains the corresponding directions of the twelve zodiac signs (Table 1).

Table 1. The meaning of the feng shui coordinates of the twelve zodiac signs

Rat	The tomb faces the bad side: south (Wu Shan, Wei Shan) facing north
	The tomb faces the auspicious side: Sit north to south, sit east to west, sit west to east
Cow	The tomb faces the bad side: Sitting in the east (Chenshan) facing the west, sitting in the south (Weishan) facing the north
	The tomb faces the auspicious side: Sit north to south, sit east to west, sit south to north.
Tiger	The tomb faces the bad side: Sit north (Choushan) toward the south, sit west (Shenshan) toward the east.
	The tomb faces the auspicious side: Sit north to south, sit east to west, sit south to north.
Rabbit	The tomb faces the bad side: Sit in the west (You Shan, Xu Shan) and face the east.
	The tomb faces the auspicious side: Sit north to south, sit east to west, sit south to north.
Dragon	The tomb faces the bad side: Sit south (Wei Shan) and face north.
	The tomb faces the auspicious side: Sit north to the south, sit east to the west, and sit west (except You Shan and Xu Shan) to the east.
Snake	The tomb faces the bad side: Sit east (Chen Shan) and face west.
	The tomb faces the auspicious side: Sit north to south, sit south to north
Houes	The tomb faces the bad side: Sit north (Chou Shan, Zi Shan) and face south.
	The tomb faces the auspicious side: Sit south to north, sit east to west, sit west to east.
Sheep	The tomb faces the bad side: Sit in the west (Xu Shan) and face the east.
	The tomb faces the auspicious side: Sit north to south, sit east to west, sit south to north.
Monkey	The tomb faces the bad side: Sit south (Wei Shan) and face north.
	The tomb faces the auspicious side: Sit north to south, sit east to west, sit west to east.
Rooster	The tomb faces the bad side: Sit east (Chen Shan) and face west.
	The tomb faces the auspicious side: Sit north to the south, sit west to the east.
Dog	The tomb faces the bad side: Sit north (Ugly Shan) and face south.
	The tomb faces the auspicious side: Sit south to north, sit east to west, sit west to east.
Pig	The tomb faces the bad side: Sit in the west (Xu Shan) and face the east.
	The tomb faces the auspicious side: Sit north to south, sit east to west, sit south to north.

In the Southern Tang Dynasty, the Song family's epitaph covers the four gods and the twelve zodiac signs in an order that is very different from other epitaph covers. The four gods are arranged in the direction of Qinglong, White Tiger on the top, Suzaku on the left, and Xuanwu on the right. The twelve zodiac animals are rat in the middle on the right and horse in the middle on the left. Rotating clockwise, they are engraved with rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog and pig. Some scholars believe that the above-mentioned image arrangement is wrong based on the common arrangement of the four gods and the twelve zodiac signs. This understanding is arbitrary and does not reveal the mystery of this arrangement. Judging from the correspondence between the Four Gods and the twelve zodiac signs, the Eastern Green Dragon on Song's epitaph corresponds to the Yin Tiger, the Mao Rabbit, and the Chen Dragon, the Western White Tiger corresponds to the Shen Monkey, the Unitary Rooster, and the Xu Dog, and the Southern Vermillion Bird corresponds to the Si Snake and Wu Horse., Weiyang, and Northern Xuanwu correspond to Haizhu, Zirat, and Chouniu, which are no different from other epitaph covers. This shows that the patterns engraved on Song's epitaph covers were not random, but followed some basic logic.

The Erchen figurines, also known as the Twelve Zodiac figurines or the Twelve Hours figurines, are animal figurines that represent the twelve earthly branches buried in tombs. They basically appear in groups of twelve. According to their nature, the Twelve-Chen figurines are tomb-destroying artifacts, which play a role in warding off evil spirits and suppressing victory in tombs. Their position in the tomb follows a pattern and can also be used to indicate orientation. Some scholars believe that the zodiac figurines record the year and month. In the late Tang and Five Dynasties, the image of the zodiac went through changes from animal heads and human figures to standing statues of civil servants. Secondly, the number of zodiac reliefs and paintings increased significantly. For example,

in the fourth year of Jin Tianfu in Lin'an, Zhejiang, Wu There are gilded painted reliefs of the twelve zodiac animals in the small niches on the four walls of the back room of Ma's Kangling Mausoleum of King Qian Yuanguan of the Yue Kingdom. There are 12 niches in the upper half of the four walls of the front room of Wang Chuzhi's tomb. The niches are embossed with white marble twelve statues. Except for the 6 stolen embossed portraits, the remaining 6 are rat, dragon, horse, rooster, snake and sheep. The figures in the six relief twelve-chen statues all wear Jinxian crowns and cross-collared wide-sleeved robes. The snake and sheep are human figures holding zodiac signs with both hands; the rat and chicken figures are holding objects in the right hand and the zodiac sign in the left hand; the dragon and horse figures are figures holding wats, with the zodiac signs embossed on the lower right side of the figures. The Twelve Chen figurines in the Tomb of the Five Dynasties in Chishui, Zhangpu, Fujian, and the Tomb of Liu Hua in the Five Dynasties, Fuzhou, are all ceramic figurines with animal heads and human bodies in standing postures. The Twelve Chen figurines in the four Five Dynasties and Ten Kingdoms tombs in Nanjing and Yangzhou are all wooden zodiac figurines. The Five Dynasties tomb in Caizhuang, Hanjiang, is a standing figure with zodiac signs, and the wooden figurines hold the zodiac signs in their hands on their chests; Nanjing Steam Turbine and Electrical Factory Southern Tang Dynasty The tomb contains zodiac figurines with realistic animal images lying down. There are no excavation briefings or reports on the Five Dynasties tomb at the Huafang Construction Site in Xihu Town, Yangzhou and the tomb of Lu Derou in the Southern Tang Dynasty. The specific shape of the Twelve Chen figurines is unknown.

Images of some zodiac animals often appear together with the four mythical beasts. Under the celestial statue and above the Thunder God, ancient people regarded the twelve zodiac animals as a kind of god, which could protect the soul of the tomb owner from ascending to the illusory realm after death. The four divine beasts played a role in Feng Shui, and were called house Feng Shui divine beasts to suppress, to ward off evil spirits, so they have the same function and often appear together. Reporters from the Sichuan Provincial Archaeological Institute once learned that two tombs from the Southern Song Dynasty were discovered at a construction site in Linshui, Guang'an. There are stone figurines in the ancient Wu style in the tomb, and there are extremely exquisite carvings of green dragon, white tiger, black tiger, red bird and "twelve zodiac animals". The person in charge of the local cultural management office believes that because the tomb is so exquisite, the owner of the tomb must be either rich or noble. It belongs to a stone chamber tomb from the Southern Song Dynasty. The tomb is located on a construction site in the Economic Development Zone of Linshui County. According to reports, during the construction, two tall stone chamber tombs were hidden or exposed above the ground. Recently, archaeologists have basically cleared out the two tombs. As a result, these two tombs from the Southern Song Dynasty were rediscovered. According to reports, these two tombs are stone chamber tombs with typical Song Dynasty style. The tombs were built in 1187 AD and belong to the tombs of the Southern Song Dynasty. The tomb has carved beams and painted pillars, and there are reliefs of warriors holding halberds on the doorposts on both sides of the tomb. The warriors look majestic, as if they are guarding the tomb owner's house. On the walls of the tomb chamber, the shapes of the four sacred beasts, the blue dragon, the white tiger, the black tiger and the red bird, are carved according to the directions, forming a defensive trend of the "four gods". In addition, there are "Twelve Zodiac" images engraved on the tomb walls on the left and right sides. At the back end of the tomb walls of the two tomb chambers is a relief sculpture of "house", and in the middle is an epitaph with the word "Shoutang" engraved on it. Regarding the identity of the owner of the tomb, the person in charge of the local cultural management office felt that although this type of stone chamber tomb is It was a common form of tomb in the south during the Tang and Song Dynasties. However, based on the size of the tomb and the exquisite carvings and other details, it can be inferred that the owner of the tomb was either rich or noble. Ordinary people would not be able to spend huge sums of money to build such a luxurious tomb. In addition, the carvings of the four ancient divine beasts such as green dragon and white tiger in the tomb express a yearning for a better life after death. In addition, the twelve zodiac animals are engraved on the small niches on the four walls of the back room of the Wuyue King Qian Yuanguan Jin Tianfu's fourth year and Yuan Pegasus

Kangling. The twelve zodiac figures in gold relief are arranged clockwise starting from the middle quarter of the left wall. Each figure is in a niche, wearing a crown and a robe, with his hands on his chest and holding the zodiac animal in Kanglingli. Above the living portraits are reliefs of the four gods. The Four Spirits have always had a clear spatial identity. In this tomb, the blue dragon appears above the Zi statue, the white tiger appears above the Wu statue, the Suzaku is opposite the Mao statue, and the Xuanwu is opposite the You statue. The correspondence between the four gods and the twelve zodiac animals reflects their spatial significance. In addition, a celestial picture is engraved on the top of the tomb, with a purple micro-wall and twenty-eight constellations printed on a single line. The entire tomb reflects various time and space elements such as the Four Gods, twelve o'clock, and twenty-eight constellations, with the intention of creating an infinite universe in the limited environment of the tomb. Among them, the twelve portraits not only occupy the main position on the tomb wall, but also highlight the importance of this theme through the combination of painting and sculpture, painting and gilding.

3. The reasons for the evolution of the distribution of the twelve zodiac signs

Judging from archaeological data, the origin of the zodiac figurines from the Sui Dynasty to the early Tang Dynasty is closely related to the southern region. This concept gradually returned during the Five Dynasties and Two Song Dynasties. There are reliefs of the twelve zodiac signs in the Northern Song Dynasty mural tomb discovered in Chengguan No. 1 Middle School in Youxi, Fujian. The tomb is a rectangular brick tomb, facing east and west. The walls of the tomb are painted with white ash, with murals painted on them, and reliefs embedded on the north and south walls. The west wall depicts the bedroom scene of the tomb owner; the east wall is filled with water, which can identify the theme of the gate; the north wall depicts 6 servants and honor guards, with a green dragon relief on it, and 6 figures standing between the honor guards holding something in the alcove. There are figure reliefs on the south wall, and there are also figures of ritual guards and a white tiger on the south wall. There are also figure reliefs on the niches. The statue in the niche is about 30 centimeters high. They all wore crowns, robes, and pointed shoes. They put their hands on their chests. There is only a hole left in the hand. Presumably they were originally wooden and have now rotted away. Although there are no additional animal elements, the figures in the 12 niches on the north and south walls are still identifiable as portraits of the Twelve Lives. Most of the portraits from this period appear as civil servants, either wearing animal crowns, holding tiles, or holding zodiac animals. From the realistic animals before the Sui Dynasty, to the animal-headed figures during the Sui and Tang Dynasties, and finally developed into civil servants holding huts, this change process shows the gradual personification process of the twelve zodiac animals.

The twelve zodiac themes are also scattered in Song tombs in Guangdong and Sichuan. The Zijin Song Dynasty tomb in Guangdong contains 6 stone figurines with twelve zodiac signs. They are all dressed in civil official robes and standing with a scepter. The zodiac animals are attached to the top of the crown. There are also green dragon, white tiger, red bird (phoenix), Fu Ting, Yang Guan and so on. The pottery coffins unearthed from Haikang County are basically distributed on the steps on both sides of the tomb wall. In the middle of the coffin door on the front wall are the seven characters "Shouhua Kaohuang Er Cemetery" written vertically. The twelve zodiac animals with human bodies and animal heads are painted on the left and right, and a picture is painted in the center. The boy is wearing a long robe, holding a flag in both hands, and is painted with a four-clawed divine dragon soaring into the clouds. The words "Tianmen" and "Dihu" are written on the front and back of the top of the coffin. The four walls of the coffin are also written with "Qian Zhuque", "Back Xuanwu" and "Xuanwu". The green dragon on the left and the white tiger on the right symbolize the four tombs. The entire pottery coffin is like a shrunken cemetery. Three zodiac figurines were unearthed in Sichuan: The Song tomb in Wuxing Town, Pujiang County, and the Song Dynasty in Luocheng Town, Guanghan. The zodiac figurines unearthed were standing figures wearing animal heads and holding huts. In the tomb of Zhao Xiong in Zizhong, on the east and west walls of the tomb, there is a group

of flag bearers holding flags with the names of the twelve earthly branches in the queue of people traveling on the east and west walls of the tomb. On the top of the two walls and at the arch stone, there are two groups holding flags holding Bagua and Twenty-Eight Constellations. At the same time, the figures of Suzaku and Xuanwu are carved on the tomb door and back wall of the tomb chamber, which all help us explore this issue.

4. Portraits of life among sculptures and coffins

What is even more interesting is that since the late Northern Song Dynasty, these tomb figurines of gods and evil spirits have gradually changed in form in tombs in Fujian, Jiangxi, Zhejiang and other regions, and themes such as four spirits and twelve zodiac signs have begun to appear in the tombs. On top of plastic bottles and cans. [3] For example, a long cylindrical glazed pottery was unearthed from a tomb in Wanggushan, Xinjian, Jiangxi Province in the late Northern Song Dynasty. There were 12 animal head shapes on its shoulders, corresponding to the pottery at this time with the words "January" to "December" engraved on the ring.[4] The pile is relatively simple, combining animals with months to represent the twelve zodiac signs.

Ink calligraphy, line carvings and other texts provide useful information for determining the meaning of the decorative carvings of this pile carving. [5]A glazed pottery horn altar and a pile pattern jar were found in the niche at the back of the tomb in the Song tomb in Liujialing, Guiyang, Hunan. The horn altar is decorated with five sets of horn-shaped decorations, the lower abdomen is decorated with lotus petals, and the upper part is a cylindrical lid with a golden rooster on it. The lid of the jar is decorated with a jade dog, and the belly of the jar is decorated with a corrugated pattern. The patterns of double dragons, redbirds and basalts are stenciled between the corrugations, and cloud patterns are engraved under the dragon's body. A circle of petals is engraved on the shoulder of the jar, and twelve standing figures of figures holding wats are affixed to the pattern. [6] Clay sculptures of zodiac animals are placed above the figures, and corresponding words such as "Zi", "Chou" and "Yin" are also placed below, clearly indicating that the twelve figures are zodiac-themed. The decorations in the late Northern Song Dynasty were relatively simple plastic bottles, which gradually developed into the complex styles of the Southern Song Dynasty with various gods and themes, clouds, and lotus bases. [7] This type of pile of plastic bottles appears in almost every tomb in the Southern Song and Yuan Dynasty tombs in Jiangxi and Fujian, and was the most popular burial utensil at that time. Tomb figurines and plastic bottles of the same theme were also unearthed from some tombs. As mentioned above, in Zhu Jinan's tomb in the fourth year of Qingyuan in the Southern Song Dynasty (1198), the figurines of the Four Spirits, Twelve O'clock and other gods were buried. Four other blue and white porcelain plastic bottles were unearthed in the tomb. [8] They were slender in shape and covered with blue and white glaze. The neck of the bottle is decorated with dragons and tigers, twelve human figures, golden roosters, jade dogs, etc. The stacking of twelve characters is another form of presentation of the zodiac. [9] The presence of tomb figurines and piles of plastic bottles may be due to the use of different types of ancient artifacts in the tombs. [10] It also shows the importance of ancient artifacts in the underground space. Some scholars think that the functions and symbolic meanings of these bright objects have different speculative effects. Some people regard these bright objects as soul bottles and think that they have the function of guiding the dead souls to heaven. [11] Some use such objects as barns, representing the abundance of food and clothing in the afterlife; [12] Some scholars have proposed that the content on the plastic bottles contains religious factors, which sustenance the prayers of the living to the dead, and has a certain religious meaning. [13] The decrease of the figurines buried in the Song and Yuan Dynasties was once regarded as the decline of the use of bright objects, but from another level, the change of the pile of bottles reflects the new development of the tomb bright objects in this period, indicating that people at that time had a new understanding of the tomb bright objects

The tomb figurines of the Sui and Tang dynasties were transformed into those of the Song and Yuan Dynasties in various ways. The tomb spirit may not be completely debilitated. From the relief

of the twelve zodiac signs on the four walls of the tomb in the Kangling Tombs of the Five Dynasties clockwise, to the twelve-hour figurines placed in small niches below the tomb walls of the Nanfeng Song tombs in Jiangxi Province, to the pile plastic bottles decorated with the twelve zodiac elements in the tombs of the Song tombs in Jiangxi and Fujian Province, we can see that the southern tombs since the 10th century have a variety of choices in terms of image representation. Through different visual means to shape the underground space of the tomb owner. At the same time, we can also find that with the change of material and form, the presentation of zodiac images in time and space seems to gradually weaken, followed by the close integration with the content of the gods and spirits in the funeral system, and more emphasis on the functions of the zodiac to hate victory, protect, ward off evil spirits, and town tomb, reflecting the unique funeral customs and post-death beliefs in the southern region.

Zodiac stone carvings, according to the survey and research report of Songling Tomb in Gong County, it can be concluded that in recent years, 8 zodiac stone carvings have been discovered in Songling area. The shapes of these stone statues are dogs, rats, cows, pigs, rabbits, chickens, dragons and monkeys. The basic shapes are similar. The stone carvings

The lower part is carved into a stone seat, on which an animal squats or crawls. Very different from those in the south during the same period, these stone carvings are directly presented in the form of the twelve zodiac signs, and they were all unearthed around the sacred walls of various mausoleums and tombs. [14] For example, a bluestone stone dog was unearthed in the north outside the west wall of Yongding Mausoleum of Emperor Zhenzong of the Song Dynasty. The base of the stone dog is a Xumi pedestal with a polished surface. There is a dog squatting on the pedestal, with its head cocked, ears hanging, legs bent and its tail curled. The other seven zodiac stone carvings were found in the Yongyu and Yongtai mausoleum areas. Except for one, the location of its discovery is unclear. The six pieces belong to the Qin Sheng Xian Su Xiang Mausoleum, the Qincheng Queen Zhu Mausoleum, the Zhaohuai Queen Liu Mausoleum and the Shang Princess Tomb. [15] For example, one stone rat and one stone cow were found outside the wall of the North God of the tomb of Empress Xiansu of Qin Dynasty. They are made of bluestone. The base is in the shape of a rectangular parallelepiped, and the lower part of the base is carved with Baoshan pattern. A stone dragon was unearthed on the north side of the tomb of a Shang princess, and a stone chicken was unearthed on the west side. Some scholars believe that these zodiac stone carvings are the same as the zodiac figurines buried in tombs of the Tang Dynasty, and contain the meaning of the twelve o'clock. But in fact, this kind of zodiac stone carvings buried outside the cemetery may be different from the general twelve-era figurines. According to literature, there are tomb-suppressing objects such as figurines of the Twelve Ages buried in the underground palace of the Northern Song Dynasty imperial mausoleums. [16] "History of the Song Dynasty" Volume 122 "Rites 25" records: Mountain mausoleums, posthumous names, observances, funeral ceremonies, and funerals for scholars and common people are ominous rituals. ... When Taizu founded the country, he named it Qinling for Xizu, Kangling for Shunzu, Dingling for Yizu, and Anling for Xuanzu. ...At the beginning of the Qian Dynasty, the village of Dengfeng, Shisilizi Township, southwest of Fugong County, Henan Province was changed. ...In Jinxuan Palace, there is an iron tent covering Zi Palace, with palm mattresses, and iron basins and iron mountains with natural lacquer lamps. Xuanzu Gunmian, Queen Zhaoxian presented hairpins, Huiyi, and jade. Twelve gods, Dangkuang, Dangye, Zuming, Zusi, earth axis and Liuling engraved leaks, etc., are made as rituals. The above text shows that since the early Song Dynasty, it has been customary to bury twelve o'clock and twelve gods in the tombs of emperors and empresses. Another example is Li You's "Facts of the Song Dynasty" which records the placement of funerary objects in the Yonghou Mausoleum of Emperor Yingzong. [17] In the Zi Palace, "five stars and twelve stars and Zu Si and Zu Ming thrones were placed separately". Since the twelve Yuan Chens have been set up in the underground palace, are the zodiac stone carvings outside the cemetery due to other considerations.

On July 24, the fourth year of Yuanfeng (1081), Baozhang Zheng Feng Shian, Wei Chengxiang, etc., said: "I heard that the ancestors tasted in the Yongxi Tomb east and west three men to build a dam to town soil, has been induced. Today can be in Yonghou Mausoleum and Puan Yi Garden

Dongyin, MAO, Chen three Tianzhu Shoushan town earth, still beg in the town earth embankment by direction, to treasure jade for the beast buried it. [18] "Song Hui Ji Draft" ceremony 29 mentioned the burial of zodiac stone carving in the Imperial Mausoleum, although no stone beasts have been found near the Yongxi Tomb of Taizong, Yonghou Tomb of Yingzong and the tomb of King Puan Yi as town earth, but the zodiac stone carvings unearthed in the later tombs of Yongding Tomb and Xiansu of Qin Sheng may have similar functions. [19] The Song Dynasty imperial mausoleum has a very strict construction procedure, from the site selection of the imperial mausoleum to burial, are closely related to the geomancy.

There are many similarities in the distribution and evolution of the twelve zodiac signs, as well as in the subject matter and content of the zodiac signs, as well as in the expression methods and painting styles. However, these mural tombs are all local "alternatives" and may be the southward migration of popular burials in the northern part of the Central Plains. They are related to the population and migration during this period. The population flow caused the Central Plains culture to spread southward to the Poyang Lake and Minjiang River basins. The theme distribution and combination evolution of the twelve zodiac signs in the Tang and Song Dynasties in the southern region is an important starting point for us to discuss the twelve zodiac signs in tomb space. The combination of the twelve zodiac signs and the four spirits has been a fixed continuation after the Song Dynasty, which is important for us to explore the origin of the combination model. It is of great significance. Located in the Lianghu area of the middle reaches of the Yangtze River, many zodiac figurines appeared in the early Tang Dynasty. Among them, the Huangtuling Tang Tomb, Xianjiahu Tang Tomb, and Niujiatong Tang Tomb in Changsha, Hunan, all had zodiac figurines with animal heads sitting on their hands., it can be seen that it has been commonly used as funerary objects in tombs in the early Tang Dynasty.

With the change of time, some burial objects were no longer matched with the four divine beasts. With the development of secularization in the Song Dynasty, people generally no longer believed in the existence of ghosts and gods. Before the Tang Dynasty, superstition was more obvious. At that time, the aristocratic power was relatively strong. For example, the tombs were piled with ten columns. At that time, it was common culture to ascend to immortality. However, this concept also decreased over time.

The theme of the twelve zodiac signs originated from the Northern Dynasties and became popular in the Sui and Tang Dynasties. It continued to develop during the Five Dynasties and Song Dynasties and became a funeral content theme with local characteristics. During the two Song Dynasties, there were many different expressions in the southern tombs, followed by the imperial tombs of the Northern Song Dynasty. born

The zodiac stone carvings expand the discussion space from the inside of the tomb to the tomb area, providing a new perspective for understanding zodiac materials. Although these two types of zodiac images belong to different systems of funerary objects in tombs and cemetery planning, in general, many aspects of Song Dynasty burial customs, such as cemetery site selection, burial utensils, etc., are closely related to the concept of kanyu. This correlation is also a striking feature of the twelve zodiac images in the Song Dynasty, reflecting the influence of Yin and Yang in funeral customs. Compared with the zodiac figurines of the Sui and Tang Dynasties,

The zodiac images unearthed from tombs in the Song Dynasty are gradually declining in quantity and quality, but this is not a simple decline. In fact, the theme of the twelve zodiac animals continues to develop. It has transformed from the time and space elements popular in high-level tombs in the Tang and Five Dynasties to more universal tomb decorative patterns. As a theme of gods and evil spirits, it has appeared in large numbers in the middle and lower classes of the southern region. In the tomb. Through the comprehensive study of different types of archaeological data, we can analyze the original scene of the images in the tombs, and also involve the time and space of the archaeological materials. In particular, we can examine the changes and changes of the zodiac theme in different regions from a dynamic perspective. Development, through these materials, we can understand the local funeral customs and afterlife beliefs at that time.

Reference

- [1] Internet, Shaanxi Huya [Twelve Zodiac Figurines (Part)] Tang Dynasty, unearthed in 1979 at Qinchuan Machinery Factory in Xi'an.
- [2] The bright hall in the tomb, Sohu constellation, view link; <https://m.baidu.com/from>
- [3] Stacked plastic bottles are very popular in Song and Yuan tombs in Fujian, Jiangxi, Zhejiang, Hunan and other places, and often appear in pairs. Scholars also have different names for them, including plastic bottles, standing bird bottles, capped bottles, dragon and tiger bottles, refuge bottles, soul bottles, barn jars and many other names. Ming ware with bottles and cans as the main body and various shapes and contents piled on the body has appeared in the lower reaches of the Yangtze River since the Han and Jin Dynasties. The plastic bottles of the Song and Yuan Dynasties can be traced back to the five-jointed jars of the Eastern Han Dynasty, the granary jars of Wu and Jin Dynasties, and the soul bottles of the Southern Dynasties. Although these utensils have different forms, their basic functions may be the same, reflecting the styles of different times. See Liu Yi's "A Brief Description of Ming Porcelain", "Southeast Culture" 1994 Supplement No. 1 ("Proceedings of the 1994 Annual Meeting and Academic Symposium of the Chinese Ancient Ceramics Research Association").
- [4] Jiangxi Provincial Institute of Cultural Relics and Archeology "Song and Yuan Dynasty Tombs in Xinjian Wanggushan, Jiangxi", "Southern Cultural Relics" Issue 4, 2008.
- [5] Hunan Provincial Institute of Cultural Relics and Archeology, "Brief Report on the Excavation of the Song Dynasty Mural Tomb in Liujialing, Guiyang", "Cultural Relics" Issue 2, 2012
- [6] Xue Yao, "Song Tombs in Nancheng, Qingjiang and Yongxiu, Jiangxi", "Archaeology" Issue 11, 1965
- [7] Yang Houli summarized the main decorative elements on the plastic bottles and compared them with the Ming ware and gods recorded in the tombs of ordinary people ranging from officials to common people in the Secret Burial Sutra, and pointed out that the two are basically consistent. Yang Hou
- [8] Li "Study on long plastic bottles unearthed from Song and Yuan Dynasty tombs in Jiangxi", "Southern Cultural Relics" Issue 1, 1992
- [9] Some scholars have conducted special studies on plastic bottles and cans, and sorted out the era characteristics, distribution and cultural connotations of this type of ancient artifacts from different angles. For example, Chen Dingrong's "On Duiling Plastic Bottles", "Southern Literature"
- [10] "Objects", Issue 3, 1986; Chen Dingrong, "Overview of Granary Jars", "Agricultural Archeology", Issue 2, 1987; Yang Houli, "Study on Long Plastic Bottles Unearthed from Song and Yuan Dynasty Tombs in Jiangxi", "Southern Cultural Relics", Issue 1, 1992
- [11] Issue; Huang Yijun, "Research on the Zoning of Pan-mouth Vase and Polygonal Altars Unearthed from Song Dynasty Tombs in the Southern Region", "Archaeology and Cultural Relics", Issue 4, 2008; Tang Suying, "A Preliminary Study on Zhejiang Song Dynasty Celadon Plastic Vase", collected in "Zhejiang
- [12] Jiang Provincial Museum Paper Special Collection (1999-2009)", Xiling Yinshe Publishing House, 2009, pp. 96-101; Zang Tianjie, "Research on the Functions of Plastic Bottles (Cans) and Ming Utensils Excavated from Tombs", "Southern Cultural Relics"
- [13] Issue 1, 2012; Peng Youqin, "Research on Soul Bottles in the Jiangnan Region during the Song, Yuan and Ming Dynasties", Master's thesis of Nanjing University, 2012.
- [14] Qin Dashu, "On the Hierarchy System of Imperial Tombs in the Northern Song Dynasty", "Archaeology and Cultural Relics" Issue 4, 2008.
- [15] Henan Provincial Institute of Cultural Relics and Archaeology "The Imperial Tombs of the Northern Song Dynasty", Zhongzhou Ancient Books Publishing House, 1997, pp. 408-409.
- [16] [Yuan] Tuotuo et al. "History of the Song Dynasty" Volume 122 "Rites 25", Zhonghua Book Company, 1977, pp. 2847-2848.
- [17] [Song Dynasty] Li You's "Facts of the Song Dynasty" Volume 13 "Yi Notes 3 Yingzong was buried in Yonghou Mausoleum", photocopy of Wenyuan Pavilion version of "Sikuquanshu", Taiwan Commercial Press, 1984, Volume 608, Page 158.
- [18] [Qing Dynasty] Xu Song compiled "Song Hui Yao Collection" Li 37-12, Zhonghua Book Company, 1957, p. 1325.

- [19] Regarding the impact of Kanyu studies on the construction of Song Dynasty mausoleums, see Feng Jiren's "On the Comprehensive Impact of Yin and Yang Kanyu Studies on the Imperial Tombs of the Northern Song Dynasty", "Cultural Relics" Issue 8, 1994.