

A Textual Research on the Image of “Gaomei God” in the Stone Relief of the Han Dynasty

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As the most primitive and the highest-level media in ancient Chinese society, Gaomei God played a pivotal role in the social life of the Han Dynasty. The stone relief is a vivid portrayal of the Han Dynasty society, and we can use the format routine method to find out the image of Gaomei God in it. Starting from the Gaomei portrait, a research on typology is carried out before the portrait is divided into three types on the basis of its development and evolution, which is followed by a comprehensive analysis of its time, distribution area, configuration combination, carving techniques, image composition, development in a way to sum up the law of Gaomei portrait.

Keywords: Gaomei, stone relief of the Han Dynasty, type

Introduction

The study of Gaomei God is mainly carried out in the fields of archaeology and folklore. The archaeology study mainly relies on images attached to cultural relics and focuses on the bronze pattern of Shang and Zhou and stone and brick reliefs of Han. However, there are mixed opinions in the three kinds of studies. This article only discusses the image of the Gaomei God in stone reliefs of the Han Dynasty, which is referred to as “Gaomei portrait” hereinafter.

At the beginning of the 20th century, along with the introduction of modern Western archaeology, Chinese archaeology came into being, and the study on stone reliefs of the Han Dynasty in traditional epigraphy was incorporated into the field of archaeology. After the 1950s, the study on stone reliefs of the Han Dynasty entered an era of scientific research, marked by the excavation of Beizhai Han Tomb in 1954 in Yinan, Shandong. The earliest research data on Gaomei God image in the Han Dynasty can be found in “Yinan Ancient Stone Tombs Excavation Report” in 1956, which refers to this image as being related to “human origin” when introducing and researching the contents on the tomb gate. But it did not identify the figure in this image. The earliest that identified this image as “Gaomei God” is Chen Changshan, citing in his paper “A brief study of Gaomei portrait” in 1987, after which a lot of arguments agree on this view. But academic contention also creates space for different views. There are eight different views from it altogether, namely Pan Gu, West Queen Mother and East King Father, Tai Yi, folk mythology, Huang Di, Shen Nong, and Great Mother God. Although the view that sees the image as Gaomei God is prevailing, not all scholars are convinced as a lack of relevant inscriptions and literature. I, instead, try to use the more feasible analysing method of “format routine

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method”, on the basis of ancient records and study results of predecessors and using the image configuration rules, to make a comprehensive analysis and draw a conclusion.

Typology, one of the basic theoretical methods of archaeology, plays an important role in the study of archaeology, so does it in the study on stone reliefs of the Han Dynasty. As Gaomei image appeared repeatedly in the stone reliefs, there is sufficient information available for research and utilization, so this article uses the typology principle to classify and analyze, summarize its rule and clarify its connotation.

Confirmation of “Gaomei God” Image in Stone Relief of the Han Dynasty

The stone relief of the Han Dynasty is a vivid portrayal of its society. It shows the ideology and behavior of the Han Dynasty mainly from the four worlds: “the world of gods in heaven”, “the world of immortals in Kunlun Mountains”, “the real human world” and “the ghost world underground” (XIN, 2000, p. 60). There are three main ways to confirm the image of a stone relief (XIAO, 2010, p. 220). First, the method of referring to inscriptions. Inscriptions are the description text engraved next to the image, thus this method is very direct. Second, the method of referring to literature. Literature is in correspondence with the image, but is likely to lead to the far-fetched analogy and should be used with caution. Third, the format routine method (Hsing, 2011, pp. 69-91). The image is presented in accordance with conventions or practices, so the configuration is more reliable. The first method is not feasible when confirming the image of Gaomei God in Han stone reliefs, as no words of “Gaomei” have been seen so far, and the Gaomei portrait that has been initially determined has no inscriptions. Moreover, the text carved in the Han Dynasty might be wrong or it was added by descendants. Thus this method is not applied. The second method is slightly inferior in confirming the image of Gaomei God in Han stone reliefs. Because the literature of the pre-Qin and Han Dynasties did not describe the specific image of Gaomei God, mostly about the worship to the Gaomei God and relevant religion, including sacrificial purpose, time, place and ritual. To find the right image according to the literature must be careful and avoid far-fetched analogy. The format routine method used in confirming the image of Gaomei God in Han stone relief is indeed effective. The underlying theory of the method is that an image known to all the people needs no text to elaborate. It can not only complement descriptions and literature, but also correct errors in them. The image of Gaomei God has repeatedly appeared along and with others in Han stone reliefs and thus suitable to use.

According to the pre-Qin and Han Dynasties literature on the sacrifices to and beliefs in the Gaomei God, a conclusion can generally be drawn that the function of Gaomei God is to attend the affair of marriage and heirs. Depending on the above speculation and referring to the craftsmanship of the Han Dynasty stone reliefs, we can infer the best portraying way to of Gaomei. The best way to show the multiplication of descendants should be the human ancestor Fu Xi and Nv Wa combined with the creation of human. The best way to show the marriage should be the media gods to promote the combination of men and women. The best way to show the marriage and the multiplication of descendants should be the media god that promotes the combination of Fu Xi and Nv Wa and their creation of human beings. Gaomei, as the media God, is responsible for the marriage, and Fu Xi and Nv Wa, as human ancestors, for reproduction. Thus the statement that Fu Xi, and Nv Wa completed the mission of human continuity under the auspice of Gaomei God is very reasonable. We can say that the whole portrait should be named the Portrait of Gaomei.

To use the format routine method to analyze the Gaomei portrait, we need to set a standard portrait first. According to the study of predecessors and myself, the standard image of Gaomei portrait should be the upper part of the east gate pillar of the tomb at Beizhai in Yinan, Shandong (see Figure 1), because it's found earlier with clearer image and more prominent features, and there are a lot of discussion around it. The image can be described as follows. Gaomei God, standing in the middle, wearing a crown and facing the front, is embracing Fu Xi and Nv Wa's upper bodies with arms, with his upper body wearing Ru and lower body being hidden. Fu Xi at the left (east) facing the right side, with a human's head and a body of snake, is wearing a crown, his upper body wearing Ru and lower body bending outward, behind of whom is a ruler. Nv Wa at the right (west) facing the left, with human's head and snake body, is wearing her hair into a bun, her upper body being dressed and lower body bending outward, behind of whom is the compasses. Fu Xi and Nv Wa are looking at each other, and their snake bodies are not intertwined. Above each head of Fu Xi and Nv Wa is a mysterious bird. The two birds are facing with each other with hook beaks and flying wings.

The Gaomei portrait is composed of two basic elements. The first is the basic image, that is the invariant element. These elements form the main image with the function of identification. The second is the subsidiary image, that is the variable element which are random. One kind of these elements are relevantly subsidiary that can serve as a cue, thus is more important, while the other is irrelevantly subsidiary that is used to fill the gap, thus is much less important (XIAO, 2010, p. 221). Taking the Gaomei portrait in Beizhai Han Tomb as an example. Gaomei God, Fu Xi and Nv Wa are the basic image, with Gaomei God in the middle, Fu Xi and Nv Wa at the left and right respectively. Gaomei God embraces Fu Xi and Nv Wa so as to promote their combination. The mysterious bird is a subsidiary image. In correspondence with “the days of mysterious bird come” (WANG & WU, 1987, p. 877) in the Annotation of Mao, the mysterious bird can provide us the clue that this god is Gaomei God and this portrait is Gaomei portrait. After analyzing other images of the same kind, a conclusion can be drawn that the basic image should include the most basic elements of Gaomei God, Fu Xi and Nv Wa; the subsidiary image may include elements such as mysterious bird, tortoise, rosefinch, toad, snake, sun and cloud.

An Analysis of the Image of “Gaomei God” in Han Dynasty Stone Reliefs

According to the elements of basic and subsidiary images of the Gaomei portrait mentioned above, 11 Gaomei portraits were collected in the Han stone reliefs. They date from the late Western Han Dynasty to the late Eastern Han Dynasty and are initially located in Shandong and Henan. The 11 portraits are listed in accordance with the time and geographical distribution with a table of the time, size, carving techniques, location, unearthed collection, collection, content and source attached to the text (see the Appendix).

On the basis of basic and subsidiary image features of the Gaomei portrait, Gaomei portraits can be divided into three types.

Type A: No Physical Contacts

This type appeared the earliest appearance, and the image is simple. Two pieces of stone reliefs are founded so far. The first stone relief is in Jinshan village, Kanzhuang town, Zoucheng city collected by Meng Temple (HU, 2008, p. 99) (see Figure 2). The time is during the reign of Emperor Ping in the Western Han Dynasty (1-5 AD), but its location is not clear. Its carving technique is line carving in the concave surface. The

main contents of the portrait are Gaomei God, Fu Xi and Nv Wa. Gaomei God in the middle is wearing a crown and facing the front. He is dressed in long clothes, with arms upward and fingers separated. There is a Sun above his head. Fu Xi at the right, with human's head and snake body, is wearing a crown and facing the left, his lower body bending outward; Nv Wa at the left, with human's head and snake body, is wearing her hair into a bun and facing the right. She is dressed in Ru, with the lower body bending outward; Fu Xi and Nv Wa are looking at each other, their snake bodies are not intertwined. The second stone relief is in Jinqueshan town, Linyi city collected by the Linyi Museum (FENG, 2002, pp. 49-50) (see Figure 3). Its time and are unknown, and the technique it applied is shallow relief. The main contents of the portrait are Gaomei God, Fu Xi and Nv Wa. Gaomei God in the middle, wearing a crown and facing the right, is dressed in long clothes; Fu Xi at the right, with human's head and snake body and with her upper body being dressed in Ru and the lower body bending outward, is wearing a crown and facing the left. Nv Wa at the left, with human's head and snake body, is wearing her hair into a bun and facing the right. She is dressed in Ru, with the lower body bending outward. Fu Xi and Nv Wa are looking at each other, and their snake bodies are not intertwined.

According to the analysis of the above information, the type A of Gaomei portrait appeared early, about in the late Western Han Dynasty. Its carving techniques are ling carving in the concave surface and shallow relief. The location is not clear. The basic elements include Gaomei God, Fu Xi and Nv Wa. Gaomei God is in the middle, and Fu Xi and Nv Wa were at the left and right respectively. Fu Xi and Nv Wa are looking at each other and their snake bodies are not intertwined. Gaomei God, Fu Xi, and Nv Wa have no physical contacts, but Gaomei God in the middle intends to promote the marriage. The subsidiary elements include the disk, which has a three legged crow inside that represents the disk is yang.



Figure 1. Yinan Beizhai portrait. Figure 2. Zoucheng Jinshan portrait.

Figure 3. Linyi Jinqueshan portrait.

Type B: Embracing With Arms

This type is the main type, with the longest spreading time, the largest quantity, and the most appropriate image. There are seven pieces of stone reliefs that have been found. The first stone relief is Huangshengqing Que in Pingyi city collected by Pingyi County Cultural Relics Management (JIANG, 2000, p. 2) (see Figure 4). The time is the third year of Yuanhe during the reign of Emperor Zhangdi in Eastern Han Dynasty (86 AD), and it is located in the first layer of the East Que. Its carving technique is line carving in concave surface. In the portrait, Gaomei God is embracing Fu Xi and Nv Wa with arms. Gaomei God in the middle, wearing a crown and facing the front, is dressed in long clothes, his arms embracing Fu Xi and Nv Wa's lower bodies. Fu Xi at the right (west), with human's head and snake body, is wearing a crown and facing the left side, his upper body

wearing Ru and lower body bending outward, also with a ruler in hand. Nv Wa at the left (east), with human's head and snake body, is wearing her hair into a bun and facing the right side. Her upper body is wearing Ru, and her lower body bending outward, with a compasses in hand. Fu Xi and Nv Wa are looking at each other, and their snake bodies are not intertwined. In addition, a tortoise is on the left side of Fu Xi, and a rosefinch is on the right side of Nv Wa.

The second stone relief is in Hualin village, Jiexiang county collected by Jiexiang County Cultural Relics Management (LAI, 2000, p. 44) (see Figure 5). It dates back to the early Eastern Han Dynasty (25-88 AD) and is located in the left top on the west wall of the ancestral temple, applying a carving technique of are line carving in the concave surface. In the portrait, Gaomei God is embracing Fu Xi and Nv Wa with arms. Gaomei God in the middle, wearing a crown and facing the front, is dressed in long clothes, with his arms embracing Fu Xi and Nv Wa's lower bodies. Fu Xi at the right (south), with a human's head and a snake body, is wearing a crown and facing the left side. His upper body is wearing Ru, and his lower body bending outward, with a ruler in hand. Nv Wa at the left (north), with human's head and snake body, is wearing her hair into a bun and facing the right side. Her upper body is wearing Ru, and her lower body bending outward, with a compasses in hand. Fu Xi and Nv Wa are looking at each other, and their snake bodies are not intertwined.

The third stone relief is in the Nursing Home in Zhifang town, Jiexiang county collected by Jiexiang County Cultural Relics Management (LAI, 2000, p. 41) (see Figure 6). It dates back to the early Eastern Han Dynasty (25-88 AD) and is located in the uppermost layer, applying a carving technique of line carving in the concave surface. In the portrait, Gaomei God is embracing Fu Xi and Nv Wa with arms. Gaomei God in the middle, wearing a crown and facing the front, is dressed in long clothes. He is embracing Fu Xi and Nv Wa's lower bodies with arms. Fu Xi at the right, with human's head and snake body, is wearing a crown and facing the left side. His upper body is wearing Ru, and his lower body bending outward, with a ruler in hands. Nv Wa at the left, with human's head and snake body, is wearing her hair into a bun and facing the right side. Her upper body is wearing Ru, and her lower body bending outward, with a compasses in hand. Fu Xi and Nv Wa are looking at each other, and their snake bodies are not intertwined. Above each of Fu Xi and Nv Wa's heads is a mysterious bird that has a hook beak and flying wings. The two birds are facing with each other.

The fourth stone relief is in Han Tomb of knitting factory in Tanghe county collected by Nanyang Stone-carved Art Museum (WANG, 2000, p. 13) (see Figure 7). It dates back to the early Eastern Han Dynasty (25-88 AD) and is located in west of the north wall of the north tomb room, with a carving technique of line carving on the convex surface. The main content on the portrait is that Gaomei God is embracing Fu Xi and Nv Wa with arms. Gaomei God in the middle, above the head of whom is a sun, is wearing a crown and facing the front. He is dressed in long clothes, with arms embracing Fu Xi and Nv Wa and legs wrapping around their lower bodies. Fu Xi at the right (west), with human's head and snake body, is wearing a crown and facing the left. His upper body is wearing Ru, and his lower body bending outward, with a fan in hand. Nv Wa at the left (east), with human's head and snake body, is wearing her hair into a bun and facing the right. She is dressed in Ru, and lower body is bending outward, with a fan in hand. Fu Xi and Nv Wa are looking at each other, and their snake bodies are not intertwined.

The fifth stone relief is in the Beizhai Han tomb in Yinan city collected by the Beizhai Han Tomb Museum (JIANG, 2000, p. 2) (see Figure 1). It dates back to the late Eastern Han Dynasty (147-189 AD) and is

located in the upper part of the east tomb gate, with a carving techniques of shallow relief. The image is described above.

The sixth stone relief is in the Nanyang town in Weishan city (MA, 2003, pp. 76-77) (see Figure 8). The time of it is the late Eastern Han Dynasty (147-189 AD), but its location is not clear. The carving technique it used is shallow relief. The portrait mainly describes that Gaomei God is embracing Fu Xi and Nv Wa with his arms. Gaomei God in the middle, facing the front and dressed in clothes, is embracing Fu Xi and Nv Wa's lower bodies with arms. Fu Xi at the right, with human's head and snake body, is wearing a crown on head and facing the left side. His upper body is wearing Ru, and his lower body bending outward. Nv Wa at the left, with a human's head and a snake body, is wearing her hair into a bun and facing the right side. Her upper body is wearing Ru, and her lower body bending outward. Fu Xi and Nv Wa are looking at each other, and their snake bodies are not intertwined.

The seventh stone relief is in the Nanyang county collected by Nanyang Stone-carved art Museum in Han Dynasty (WANG, 2000, p. 170) (see Figure 9). The time of it is the Eastern Han Dynasty (25-220 AD), but its location is not clear. The carving technique it applied is line carving on the convex surface. The main content on the portrait is that Gaomei God is embracing Fu Xi and Nv Wa with arms. Gaomei God in the middle, is wearing a crown and facing the front. He is dressed in clothes, with arms embracing Fu Xi and Nv Wa's lower bodies. Fu Xi at the left, with human's head and snake body, is wearing a crown and facing the right side. His upper body is wearing Ru, and lower body bending outward. He is in front of Gaomei God. Nv Wa at the right, with human's head and snake body, is wearing her hair into a bun and facing the left side. Her upper body is wearing Ru, and lower body bending outward. She is at the back of Gaomei. Fu Xi and Nv Wa are looking at each other, and their snake bodies are not intertwined.

According to the analysis of the above information, type B has lasted for a longer time, almost the whole period of the Eastern Han Dynasty. Carving techniques varied, from the most used concave line engraved, convex line engraved to the less used shallow relief. The location of this type of portrait is mostly at the upper part of the stone and at higher places, which is related to Gaomei God's higher status in gods. The basic image elements include Gaomei God, Fu Xi and Nv Wa with Gaomei God in the middle while Fu Xi and Nv Wa were at the left and right respectively. Fu Xi and Nv Wa look at each other and their snake bodies do not intertwine. Gaomei God embraces Fu Xi and Nv Wa with arms, indicating a more closer relationship than type A, and the intention to promote marriage is more obvious. The clothing and the items in hands of Gaomei God, Fu Xi and Nv Wa are secondary elements and have their own characteristics, not necessarily the same. The subsidiary image elements include mysterious bird, rosefinch and tortoise. The mysterious bird is the evidence of the Gaomei portrait. Rosefinch and tortoise belong to the Four Gods of Direction in the Han Dynasty, with rosefinch being the God of the South and tortoise God of the North.

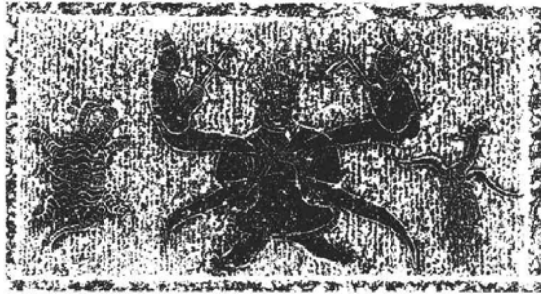


Figure 4. Pingyi Huangshengqing Que portrait.



Figure 5. Jiaxiang Hualin portrait.



Figure 6. Jiaxiang Zhifang Nursing Home portrait.



Figure 7. Tanghe knitting factory portrait.



Figure 8. Weishan Nanyang portrait.



Figure 9. Nanyang portrait.

Type C: Other Types Contacts

This type is a variant type, which is the same time or slightly later than type B. The image is also close to type B, but less in quantity. There are two pieces of stone reliefs have been found. The first stone relief is in Qilingang Han Tomb in Nanyang city collected by Nanyang Stone-carved Art Museum (WANG, 2000, p. 106) (see Figure 10). It dates back to the early Eastern Han Dynasty (25-88 AD), and is located in north tomb room under the roof stone. The carving technique of it is line carving on the convex surface. This picture is more exaggerated and quite imaginative. In the portrait, Gaomei God is hugging and twining around Fu Xi and Nv Wa. Gaomei God in the middle, facing the front, is embracing Nv Wa's snake body with his left hand and twining around Fu Xi's snake body with his left leg. Nv Wa at the right, with human's head and snake body, is

facing the left side. There seems to be a toad underneath her. Fu Xi at the left, with human's head and snake body, is wearing a crown and facing the right side. There seems to be a snake behind him. Fu Xi and Nv Wa are looking at each other. Their snake bodies seem elegant and are not intertwined. Around them are decorative clouds. The second stone relief is in Longyangdian village in Tengzhou city collected by Tengzhou Stone-carved Art Museum (LAI, 2000, p. 53) (see Figure 11). The time of it is the late Eastern Han Dynasty (147-189 AD), but its location is not clear. The carving technique it used is shallow relief. The main elements on the portrait are Gaomei God, Fu Xi and Nv Wa. Gaomei God in the middle, wearing a crown and facing the front, is dressed in long clothes, with his legs twining around Fu Xi and Nv Wa's lower bodies. Fu Xi at the right, with human's head and snake body, is wearing a crown and facing the left side. His upper body is wearing Ru, and lower body bending outward and twining around the right leg of the Gaomei God. Nv Wa at the left (east), with human's head snake body, is wearing her hair into a bun and facing the right side. Her upper body is wearing Ru, and lower body bending outward and twining around the left leg of the Gaomei God. Fu Xi and Nv Wa are looking at each other, and their snake bodies are not intertwined.

According to the analysis of above information, type C, dating from the early or middle-early to late Eastern Han dynasties, is presumed to be in the same time or later than type B. Its carving techniques are line carving on the convex surface and shallow relief. The portrait is located in the north tomb room under the roof stone, which is relatively high and noticeable. The basic image elements include Gaomei God, Fu Xi and Nv Wa, with Gaomei God in the middle and Fu Xi and Nv Wa at the left and right respectively. Fu Xi and Nv Wa look at each other and their snake bodies do not intertwine. Gaomei God twines around Fu Xi and Nv Wa with his legs or arms, presenting more diverse ways of contact than type B. The physical contact is relaxed and has the intention to promote marriage. The subsidiary image elements include toad, snake and cloud, which are all auspicious.



Figure 10. Nanyang Qilingang portrait.



Figure 11. Tengzhou Longyangdian portrait

Explanation on the Images Which Are Not Distinguishable From That of Gaomei God

There are four types of images that are similar with that of Gaomei God and easy to cause confusion. But there are fundamental differences between them, so there's need to give an explanations here.

The Portrait of Intertwining Between Tails of Fu Xi and Nv Wa (see Figure 12)

This kind of portrait can be summarized as follows. Fu Xi and Nv Wa, both with human's head and snake body, are having their tailed intertwined. Fu Xi holds a ruler in hand and Nv Wa holds a compass in hand. Beside or between them is a child. This kind of image is represented by the one in Wu Liang Shrine at Jiaxiang, Shandong (JIANG, 2000, p. 29). The inscription says “Fu Xi energetic, to create the king industry, painting

Gua knot rope, governance of the country” (XIN, 2000, p. 121). The difference between it and Gaomei God portrait lies in that Fu Xi and Nv Wa’s combination does not need the help of God. Besides, Fu Xi and Nu Wa have their lower bodies intertwined, so the difference is obvious.

The Portrait of Queen Mother of the West or King Father of the East With Fu Xi and Nv Wa (see Figure 13)

This kind of portrait can be summarized as follows. Queen Mother of the West or King Father of the East is sitting in the middle, and Fu Xi and Nv Wa are at the left and right respectively. Fu Xi holds a ruler in hand and Nv Wa holds a compass. The lower bodies of Fu Xi and Nv Wa are intertwined. This kind of image is represented by the one at Liangcheng town of Weishan, Shandong (LAI, 2000, p. 32). Its inscription has clearly marked “Queen Mother of the West”. The image of Queen Mother of the West or King Father of the East is obvious, and sometimes appears in symmetry. They do not embrace or twine around Fu Xi and Nv Wa, and the lower bodies of Fu Xi and Nv Wa are not intertwined. These are the differences from the Gaomei portrait.

The Portrait of Intertwining Between Tails of Xi He and Chang Xi (see Figure 14)

This kind of portrait can be summarized as follows. Both Xi He and Chang Xi have human’s body, sound limbs, and long tail. Xi He holds up the Sun and Chang Xi holds up the Moon. This kind of image is represented by the Yanghu portrait in Tanghe, Henan (WANG, 2000, p. 21). The difference between it and Gaomei portrait is that Xi He and Chang Xi are not getting the help of God.

The Portrait of Immortal Holding a Snake (see Figure 15)

This kind of portrait can be summarized as follows. The God is holding a snake in hand. This kind of image is represented by the one at Dongjiazhuang Han tomb in Anqiu, Shandong (JIANG, 2000, p. 116). The obvious difference between it and Gaomei portrait is that the immortal is fighting with the snake which is neither Fu Xi nor Nv Wa.



Figure 12. Jiexiang Wu Liang Shrine portrait.



Figure 13. Weishan Liangcheng portrait.



Figure 14. Tanghe Yanghu portrait.



Figure 15 Anqiu Dongjiazhuang portrait.


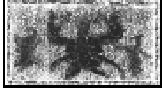


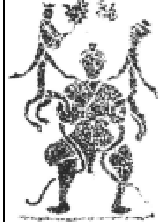

Conclusion

Through the above analysis of the Gaomei portrait, we can draw the following conclusions. The Gaomei portrait only existed from the late Western Han Dynasty to the late Eastern Han Dynasty, a period of more than two hundred years. The portrait is only distributed in the two areas of Shandong, northern Jiangsu, northern Anhui, and eastern Henan, Nanyang, and northern Hubei. There's not any in northern Shaanxi, northwest Shanxi and Sichuan, Chongqing, north Yunnan. The buildings where the Gaomei portrait is mostly attached to are tomb, ancestral hall and tomb Que, especially the tomb. As for location, the Gaomei portrait is mostly at a higher and more noticeable place. In terms of carving techniques, line carving in the concave face, convex line carving on the convex surface, and shallow relief are the most common. The basic image elements include Gaomei God, Fu Xi and Nv Wa. The subsidiary image elements include mysterious bird, tortoise, rosefinch, toad, snake, sun and cloud. With the development and evolution, there appeared three types of Gaomei portrait. The first type has no physical contact between Gaomei and Fu Xi and Nv Wa, with Gaomei in the middle; in the second, Gaomei, being in the middle, embraces Fu Xi and Nv Wa with his arms; and in the last one, Gaomei twines around Fu Xi and Nv Wa with his arms or legs from the middle.


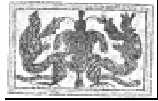



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Appendix: Gaomei portrait statistic table

No.	Name	Time	Size	Skill	Location	Found	Collect	Figure	Type	Source
1	Zoucheng Jinshan portrait	Western Han Emperor Ping period (1-5 AD)	V91 cm, H112 cm	line carving in concave surface	not clear	1968, Jinshan village	Zoucheng Meng Temple		A: no physical contacts	<i>Zoucheng Han Dynasty Stone Relief</i>
2	Pingyi Huangshengqing Que portrait	Eastern Han Zhangdi Yuanhe third year (86 AD)	V153 cm, H70 cm	line carving in concave surface	first layer of the East Que	1932, Babuding to Pingyi school	Pingyi Cultural Relics Management		B: embracing with arms	<i>Chinese portrait stone collection-1 Shan Dong Han Dynasty Stone Relief</i>
3	Jiaxiang Hualin portrait	early Eastern Han (25-88 AD)	V74 cm, H80 cm	line carving in concave surface	left top on the west wall	Hualin village in Maji town	Jiaxiang Cultural Relics Management		B: embracing with arms	<i>Chinese portrait stone collection-2 Shan Dong Han Dynasty Stone Relief</i>
4	Jiaxiang Zhifang Nursing Home portrait	early Eastern Han (25-88 AD)	V111 cm, H45 cm	line carving in concave surface	uppermost layer	1983, Zhifang town old folks' home	Jiaxiang Cultural Relics Management		B: embracing with arms	<i>Chinese portrait stone collection-2 Shan Dong Han Dynasty Stone Relief</i>
5	Tanghe knitting factory portrait	early Eastern Han (25-88 AD)	V42 cm, H155 cm	line carving on convex surface	west of north wall of north tomb room	1972, Knitwear Han tomb	Nanyang Han Stone-carved Art Museum		B: embracing with arms	<i>Chinese portrait stone collection-6 He Nan Han Dynasty Stone Relief</i>
6	Nanyang Qilingang portrait	early Eastern Han (25-88 AD)	V120 cm, H260 cm	line carving on convex surface	north tomb room under the roof stone	1988, Qilingang Han tomb	Nanyang Han Stone-carved Art Museum		C: other types contacts	<i>Chinese portrait stone collection-6 He Nan Han Dynasty Stone Relief</i>

(Appendix: Gaomei portrait statistic table continued)

No.	Name	Time	Size	Skill	Location	Found	Collect	Figure	Type	Source
7	Yinan Beizhai portrait	late Eastern Han (147-189 AD)	V120 cm, H37 cm	shallow relief	upper part of east tomb gate	1954, Beizhai Han tomb	Beizhai Han Tomb Museum		B: embracing with arms	<i>Chinese portrait stone collection-1 Shan Dong Han Dynasty Stone Relief</i>
8	Tengzhou Longyangdian portrait	late Eastern Han (147-189 AD)	V92 cm, H130 cm	shallow relief	not clear	Longyangdian town	Tengzhou Han Stone-carved Art Museum		C: other types contacts	<i>Chinese portrait stone collection-2 Shan Dong Han Dynasty Stone Relief</i>
9	Weishan Nanyang portrait	late Eastern Han (147-189 AD)	V180 cm, H60 cm	shallow relief	not clear	Nanyang town	not clear		B: embracing with arms	<i>Selection of Han painting sculpture in Weishan</i>
10	Nanyang portrait	Eastern Han Dynasty (25-220 AD)	V126 cm, H32 cm	line carving on convex surface	not clear	1933, Nanyang city	Nanyang Han Stone-carved Art Museum		B: embracing with arms	<i>Chinese portrait stone collection-6 He Nan Han Dynasty Stone Relief</i>
11	Linyi Jinqueshan portrait	not clear	V44 cm, H68 cm	not clear	not clear	1980, Jinqueshan town	Linyi Museum		A: no physical contacts	<i>Lin Yi Han Dynasty Stone Relief</i>