

A Comparative Study of Chinese and Europe Funeral Etiquette and Customs: Ming Dynasty and Renaissance

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Abstract—In the late Middle Ages, China and Europe attached great importance to matters related to people's burial after death, and the religious and secular rulers in the two regions were no exception. The mausoleum system in the two places is generally composed of written inscriptions and visual stone carvings of cemetery statues. By the comparative research, we can find that inscriptions of Chinese emperors in Ming Dynasty highlight the emperor's personal achievements and family continuity characterized by filial piety, while inscriptions on papal tombs in Renaissance period highlight whether what the pope did as a Christian was in line with God's will. These both are the most important part in their ruling, especially for its own continuation.

Index Terms—Chinese ming dynasty, funeral customs, late medieval, papal court

I. INTRODUCTION

Before modern times, secular religious leaders in China and Europe, two regions with different civilizations, attached great importance to their own affairs behind them, and were willing to pay a huge price to build some magnificent tombs and other memorial buildings. There are countless examples in Chinese and foreign history. The tradition that the European Catholic Church attached great importance to the mausoleum of the patriarch continued from the beginning of the first century. In the ninth and tenth centuries, the Holy See paid more and more attention to the construction of the papal mausoleum. In the Renaissance, the mausoleum built by Michelangelo, a famous art master, for Pope Julius II was world-famous, and it still has very important value. In addition to building a large-scale mausoleum, the public burial and memorial service is also an important means to commemorate the supreme ruler. In ancient China, it was represented by the regular burial and ancestor worship ceremony of the imperial family, and in the Middle Ages in Western Europe, it was represented by the irregular memorial mass of the former pope. China and western Europe have paid enough attention to these funeral rites and customs, and they have followed their respective traditions, forming different funeral ceremonies and mausoleum styles. The purpose of this paper is to deepen the understanding of the cultural differences behind the funeral customs by comparing the details of all aspects of the funeral customs between the two sides.

In this paper, the Chinese emperor in Ming Dynasty and the European Catholic Pope in Renaissance are selected as the research objects. The reasons are as follows: these two groups are close in time, and they are both in the late medieval stage of the transition from feudal society to modern society; both sides are secular or religious leaders in this region. As far as this article is concerned, the Chinese emperor is the political leader, who oversees the supreme power of politics and military affairs in the whole territory. At the same time, at the level of etiquette system, the Chinese emperor is undoubtedly the supreme authority. The Chinese emperor has always had the self-knowledge of inheriting the destiny to govern all peoples, which is undoubtedly religious in color. As the leader of the Catholic Church, the Pope, besides having the highest secular power in spiritual matters, is called the successor of Peter and Jesus, which also has its own territory [1]. Although it is difficult to be called a powerful regime in the environment surrounded by powerful powers in the late Middle Ages, its religious influence still has a lingering influence. The Popes, as a group, also have a very high expectation for themselves and the courtesy they should enjoy in funeral customs, and at the same time they are able to make some luxurious artistic customized patronage and grand ritual expression, which provides a full comparability for this comparative study.

The research on funeral rites and customs of Ming emperors in China is mainly focused on the tombs of emperors of past dynasties, among which the representative work is Liu Yi's Study on Mausoleum System of Ming emperors [2]. In this book, based on the historical facts collected from literature review, archaeological investigation, and excavation, and based on the known historical facts, combined with other people's related research results, Liu Yi made comprehensive research on the mausoleum system of emperors in the Ming Dynasty at a higher level. He pointed out in the book that from the pre-Qin dynasty to the Ming and Qing dynasties, the research on ritual system should be the focus of the research on the mausoleum system of past dynasties. The second common research method of mausoleum system in ancient China is literature description and orientation textual research of ancient tombs, and there is another common method, namely "geomantic omen doctrine" and geomantic omen. Although the theory of geomantic omen is often disliked by orthodox scholars, its influence on the selection and construction of imperial tombs and tombs has never been lost. After the rise of the discipline of archaeology in China, the study of ancient Chinese mausoleum system entered a new episode. The investigation and excavation of imperial tombs is one of the focuses of archaeological work from Qin and Han Dynasties to Yuan and Ming Dynasties. The focus of the study of ancient imperial tombs has also shifted from the focus on unearthed cultural relics to the focus

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on the cemetery structure and the mausoleum system itself. The study of ancient Chinese imperial tomb system has gradually been separated from the archaeological study of general tombs and has become a relatively independent research field. The application of double evidence law in the study of mausoleum system: because it involves a lot of contents at the level of laws and regulations, it is necessary to verify and compare the field investigation data and historical documents. In addition, the book makes an in-depth and detailed discussion on the spatial layout of the mausoleum, the cemetery system, and the difference between the mausoleum and the vassal king's mausoleum.

The historical research on the funeral rites of popes in Renaissance mainly focuses on two aspects. On the one hand, the research on the continuity of the Pope before and after the funeral rites, the masterpiece of which is the book *The Pope's Body* by Agostino Paravicini-Bagliani [3]. In addition, eulogy literature closely related to ceremonies has also received close attention from scholars [4]. On the other hand, it is the study of tombs, especially the participation and contribution of artists [5]. And the position of the statue designed for the papal mausoleum in the art history of the papal mausoleum [6]. In addition, the European and American academic circles also pay attention to the visual meaning of mausoleum statues [7].

Based on the above research background, it is not difficult to find that the existing research results in academic circles mostly focus on the cases of a single country and region, but few people are involved in cross-cultural and cross-regional comparison, and this type of comparison is undoubtedly beneficial to enhancing our understanding of regional culture and history in different regions. When it comes to the study of funeral rites and customs, most academic works divide the research contents into three categories, and specifically discuss one or two types of materials. These three types of materials include: inscriptions, inscriptions and other written materials retained at that time; Various types of statues and other visual materials inside the cemetery; Acts such as funeral rites and memorial ceremonies. Therefore, this paper intends to study the Ming Emperor and the Pope in the Renaissance from three aspects: inscription, tomb system and funeral ceremony.

II. INSCRIPTIONS AND EPITAPHS

The main remains of stone tablets and stone carvings in Ming tombs are the Great Ming tomb Shengong Shengde tablet written by Zhu Di, the emperor of Ming Dynasty, for the burial of Zhu Yuanzhang and Queen Ma's Xiaoling Mausoleum, and the other important remains are the Shengong Shengde tablet written by Zhu Gaochi, the emperor of Ming Dynasty, for the burial of Zhu Di's Changling Mausoleum.

Stone tablets and stone carvings in Ming Dynasty's imperial tombs highlight the filial piety of emperors. The Ming Mausoleum, built by Emperor Zhu Yuanzhang of the Ming Dynasty for his parents, is the earliest royal mausoleum in the Ming Dynasty, with a large scale and an area of about 16 square kilometers. There are two stone tablets on the south side of Shendao and Jinshui River in Ming Dynasty, that is, no-word tablet and Huangling tablet. They were erected in

July of the 11th year of Hongwu, symmetrical with Shendao on both sides, with the same specifications and shapes, about 50 meters apart. Volume 211 of Shizong's memoir records that "Fengyang Ancestor's tomb keepers built the ancestral mausoleum of the Imperial Mausoleum, and asked for a copy of the royal inscription, one stands right pavilion of the imperial mausoleum, to match the Chenhan of Taizu, and the other one in the ancestral mausoleum." The stele of the imperial tomb was originally set to the right of the imperial city. Ming Tombs is divided into three parts: the head, the body, and the turtle. There are 1105 words engraved in the inscription, in which Zhu Yuanzhang wrote his own life experience and military career, and expounded the reason of prosperity and prosperity, which served as a precept for future generations [8].

Ming Taizu Zhu Yuanzhang and Ma Huanghou's ming tomb are also buried with inscriptions. Zhu Di, the emperor of the Ming Dynasty, set up the Great ming tomb Monument of Divine Merit in memory of Zhu Yuanzhang, written by Zhu Di himself. The total number of words is 2,746 words, detailing Zhu Yuanzhang's life merits, recording many brave and wise deeds, including Zhu Yuanzhang's birth and life experience, Zhu Yuanzhang's petition for the people, making contributions to the Southern Expedition, abolishing the old system of selecting sages and appointing talents, and enfranchising governors to pacify the world, which shows his glory of being the world and making great contributions to the people. The inscription emphasizes the construction of Zhu Yuanzhang's political legitimacy of inheriting his destiny and responding to the people's hearts.

This construction of Zhu Yuanzhang's political legitimacy also appears in the relevant records about the selection of stone materials for Shengde Monument. According to Yao Guangxiao's Ode to the Turtle < Parallel Preface >, "Today, Your Majesty the Emperor, as the successor, was ordered to worship God, missed Mao's divine power and virtue, stayed up all night, and wanted to erect a monument to Xiaoling Mausoleum, but failed to get its stone. It's called a stonemason to search for mining in four places, but he didn't get anything. One day, he went to Longtan, and Russia met a stone, which was several feet long and wide, and three feet deep in the soil. He didn't see its root. Occasionally, he got a stone turtle, which was only full of feet, with its head held high in the spring, its tail curled up and its feet hidden. Its light shot at people, and his work made progress." [9] Through this passage, we can easily find that this record tries to highlight the hardship and urgency of Zhu Di's process of erecting a monument for Zhu Yuanzhang's ming tomb by highlighting the hardships and luck of finding stone. The deep-seated reason behind this record is naturally that Zhu Di tried every means to defend the legitimacy of his own regime. In the tablet of Shengde in the Ming Changling Mausoleum, the deeds of Zhu Di, the emperor of Ming Dynasty, are also recorded. The emperor of Ming Dynasty rose because of the difficulties of Jing. Therefore, in the aspect of historical writing, he paid more attention to the construction of the legitimacy of his own political power source, and at the same time, he strongly emphasized many achievements during his reign. The content of the inscription can be divided into two parts. In the first part, the life experience, physical appearance, knowledge, achievements of Ming Chengzu, and the situation before and after the battle of being sealed, joining the clan, being ordered to make a northern expedition, and fighting against Jingnan, the development of the country's politics,

economy, and culture after he ascended the pole, and the merits of conquering Annan and personally conquering Mobei, etc. The second part gives an incisive overview and praise of the merits of Ming Chengzu's life in the form of four-character poems and songs [10]. In the inscription, Zhu Di's life experience was whitewashed, saying that Zhu Di's biological mother was a filial queen, which was undoubtedly the work done to enhance Zhu Di's legitimacy in taking the position. Zhu Di's pursuit of political legitimacy is also reflected in his positioning and various records of the Battle of Jing Nan. Due to the political needs, Zhu Di has made many disguises and fictions about the Battle of Jing Nan, flaunting himself as an orthodox successor of Zhu Yuanzhang, making his clan throne legitimate. As the successor of Zhu Di's throne, Zhu Gaochi, who set up the monument of divine power and virtue for Zhu Di, must have the same caliber as Zhu Di. Tombstone itself has the function of bearing historical records. Therefore, when Zhu Gaochi extolled Zhu Di's merits, he wrote a special book about the past events, so that people could read between the lines and feel the justice of Zhu Di's hardship. Zhu Di was indeed recognized as the orthodox heir of Zhu Yuanzhang.

In contrast, the tombs of the popes in the Renaissance did not inherit from the family, nor did they have the plot of remembering their ancestors. More importantly, the legitimacy of the incumbent popes did not come from the relationship with the former popes. Therefore, unlike the tombs of Chinese emperors in the Ming Dynasty, there were not many elements of "filial piety" in the papal tombs. On the contrary, the inscriptions on the tombs of the popes in the Renaissance usually focused on the origin and deeds of these popes. These inscriptions are usually short, and besides the above contents, they often include some traditional eulogies and commemorative words in the Christian world [11].

However, family factors are occasionally reflected in the tombs of the Pope. The reason is that after the Pope was elected to take office in the Renaissance, he often vigorously cultivated his own cronies. His family nephews, nephews and cousins were often promoted to members of the College of Cardinals, who held important positions within the Holy See and could also be used as a force to support various policies of the Pope. The Pope of the Renaissance was basically monopolized by the local big noble of Rome [12]. From the region where the pope was born, few popes from outside Italy were elected. During the Renaissance, the famous popes with uncle-nephew relationship were Pope Sixtus IV and Pope Julius II. Julius II inherited many policies of Sixtus IV, and in the inscription at the entrance of the observation platform he presided over, he expressed his emphasis on this family relationship, emphasizing his relationship with Sixtus IV's uncle and nephew. The original inscription reads: "Ivlivs II Pont. Max. Ligurium Vipatria Saonensis Sixtiii Neopos Viam Hanc Strvxit Pontificacvm Commodity", which contains information that Julius II is the sixth pope from Savona in Liguria, and he is the nephew of Sixtus IV [13].

The inscriptions of the papal tombs in the Renaissance pay attention to how well each pope fulfilled his papacy, or such an identity, whether he was a Christian, whether he could be an example for other Christians, and whether he had fulfilled the obligations and responsibilities of Peter and Jesus' descendants. It is his core requirement and measure that he should meet his destiny. In contrast, the inscriptions on tombs of Chinese emperors in the Ming Dynasty have relatively few responses to the fate of heaven, and the contents of the

inscriptions are mostly aimed at highlighting the great achievements of the mausoleum owners.

III. MAUSOLEUM SYSTEM

Compared with the European Pope's Mausoleum in Renaissance, the Ming Dynasty Mausoleum is characterized by a large-scale cemetery and elements of the cemetery inherited from the ancient Chinese tradition, among which Shendao stone carvings are the most distinctive representatives. In ancient China, Shendao stone carvings in the Mausoleum began in the Southern Dynasty, mainly marked by Qilin and Huabiao. By the Tang Dynasty and the Northern Song Dynasty, the number of Shendao stone carvings in front of the Mausoleum increased and gradually formed a certain system. However, the mausoleum of the Southern Song Dynasty did not set up stone statues because of the geographical location. There is a big difference between the traditions of the Yuan Dynasty and the Central Plains, and there are no stone statues in the Mausoleum. Until after the Ming Dynasty, the practice of setting up stone carvings in front of the Shendao of the Mausoleum was gradually restored. Emperor Zhu Yuanzhang of the Ming Dynasty emphasized the restoration of the old system of Han and Tang Dynasties, and built a large-scale tomb, but the layout of the tomb was obviously different from that of the previous generation. As far as Shendao stone carvings are concerned, their types and postures are more innovative than those of Tang and Song tombs. There is an obvious inheritance relationship among the Imperial Mausoleum, The ancestral Mausoleum and Xiaoling Mausoleum in Ming Dynasty. The former two are obviously the transitional products between the Shendao Stone Carving in Northern Song Dynasty Mausoleum and the Shendao Stone Carving in Ming Xiaoling Mausoleum, laying a foundation for the further development and innovation of Shendao Stone Carving in Ming Xiaoling Mausoleum.

There are 32 pairs of stone carvings in Fengming Mausoleum, followed by 2 pairs of Qilin, 8 pairs of Lion, 2 pairs of Wangzhu, 1 pair of Steward, 1 pair of conjoined horse attendants, 1 pair of Steward, 1 pair of Tianma, 1 pair of Steward, 4 pairs of Tiger, 4 pairs of Sheep, 2 pairs of Wenchen, 2 pairs of Wuchen and 2 pairs of interior decoration. Zhu Yuanzhang set up the ancestral mausoleum for his grandfather, great-grandfather, and great-grandfather [14]. The stone carvings in the ancestral mausoleum are only 300 meters long. Because there are no Stone Goat and Stone Tiger, the number of stone carvings in the ancestral mausoleum is greatly reduced compared with that in Huangling, so two pairs of stone lions are added. The stone carvings of Xiaoling Shendao are well preserved. Like The ancestral mausoleum, there are no Stone Goat and Stone Tiger in Xiaoling Shendao. However, the addition of stone carvings of large animals such as elephants and camels further show the dignity of the emperor. Located just north of the mausoleum palace, the Shendao of Xiaoling Mausoleum is composed of the northwest-facing Stone Road and the north-south-facing Weng Zhong Road, with a total length of 2 kilometers and a vast area. Its plane shape is obviously different from that of imperial tombs in previous dynasties, and it is curved, resembling the Big Dipper, like the Chinese

gardening style. It is built on a mountain, winding and winding, and it is infinitely confined by the borrowing techniques such as the succession and transformation of forms in space, showing that “things die like things happen”.

The stone carvings of Shendao in Xiaoling Mausoleum are obviously different from those in Ming Mausoleum. The number of Shendao is less than that in Ming Mausoleum, and the arrangement rules are also quite different. In Ming tomb, Shendao is divided into two parts: stone man and stone beast by Shi Wangzhu, and the distinction between man and beast is clear. The Shendao Stone Carvings in Ming Tombs are like those in Song Tombs in both content and placement order. When Zhu Yuanzhang built the tombs for his parents, he mainly referred to the regulations of the tombs of the previous dynasties. When he built the Xiaoling Mausoleum, he inherited the essence of the mausoleum system of Han, Tang, and Song Dynasties. At the same time, he paid attention to Feng Shui in design concept and cultural thought and did not stick to the ancient system. Some scholars have made a detailed comparison between the stone carvings of Ming Dynasty Mausoleum and Tang and Song Dynasties Mausoleum and found that the stone carvings of Ming Dynasty Mausoleum are roughly modeled after the system of the former Mausoleum of Northern Song Dynasty. Compared with the types of stone carvings in Song Dynasty, the stone carvings in Ming Dynasty's Imperial Mausoleum lack stone statues, elephant controllers, ambassadors, and embossed Swiss birds, but are like those in Xiandi Mausoleum and Houling Mausoleum in Northern Song Dynasty. Mausoleum built by Song Taizu for his great-grandfather and grandfather was smaller in size than that of Mausoleum, and the Mausoleum of Ming Dynasty followed the system of Mausoleum of Song Dynasty.

Except for Qilin, the types of stone carvings in front of the Ming tombs are roughly the same as those of the former tombs of the Northern Song Dynasty, but the number of them has doubled. The reason is that the Ming tombs are the tombs where the emperors were buried together. Another feature of the Ming Mausoleum is that there is no divine gate around the Mausoleum, and the order of the “Lion Eight” placed on both sides of the Shendao is completely in accordance with the literature records. The imperial secretary is set at the position closest to the Mausoleum, followed by civil and military officials, sheep, tiger, horse, horse officer, pillar, lion, and Qilin is added at the forefront. In this way, all eight pairs of stone lions are placed in front of the watchtower, forming a special phenomenon that the watchtower is in the middle of the stone carvings. This practice was inherited by the later Ming Zu Mausoleum and Xiaoling Mausoleum, thus forming the special position of the watchtower in the Shendao moment of the early Ming Mausoleum. In addition, the image of the stone unicorn set at the front of the Shendao Stone Carving in the Ming Emperor's Mausoleum is quite different from that of the Six Dynasties. The unicorn in the Ming Emperor's Mausoleum has a single horn, a shawl, scales all over its body, and swaggering, which is closer to the popular unicorn style in the Song and Yuan Dynasties and lacks the powerful and magical momentum of the unicorn in the Six Dynasties.

Shendao Stone Carving of Ming tombs was built after the Ming Emperor's Mausoleum and the ancestral Mausoleum were completed, so there was enough time to prepare and

perfect its plan. Compared with the Shendao of Huangling and the ancestral mausoleum, the Shendao is in a straight line, and the stone carvings are densely arranged. Because of the terrain, Xiao Ling's Shendao bypasses the hills to the west and then turns to the northeast, reaching the gate of Xiao Ling. Due to the long Shendao, the vertical distance between the stone carvings on both sides of Shendao and the time is about 50 meters. In addition, the origin of stone carvings in Xiaoling Mausoleum is more than that in Huangling Mausoleum and the ancestral Mausoleum. The animal stone carvings in the tomb of filial piety include not only the longevity of auspicious gods, such as Qilin, but also lions, elephants, camels, etc., which represent the dignity of emperors. It can be said that it is the culmination of all kinds of Shendao stone carvings. All the stone beasts adopt a posture of standing and lying, which is full of changes and avoids the feeling of repeating one. The sequence and costumes of stone figures of Xiaoling are also carefully arranged and designed. Military commanders, like military commanders in imperial tombs, wore armor and swords on their waists, but their posture of holding bone buds in their hands changed to that of the Tang and Song Dynasties and the early Ming Dynasty, which made them more dignified. Xiaoling's two pairs of military commanders, civil servants, are the former pair who are young but not needed, and the latter pair who are old and bearded, with military commanders in the front and civil servants in the back. Obviously, in the stone carvings of Shendao in Xiaoling, the position of the older military officials should be higher than that of the younger ones, so the position of the older stone carvings is backward. From the ranking of civil servants after military commanders, the status of civil servants should be higher than that of military commanders.

Compared with the large-scale cemetery of Chinese emperors in Ming Dynasty, the papal mausoleum in Renaissance was much smaller. Since the 4th century AD, when Christianity gained its orthodox position in the Roman Empire, the location of the Pope's mausoleum has always been in St. Peter's Church. Due to the limitation of terrain and space, it is impossible for its scale to occupy the mountain mausoleum as the location of the mausoleum like the Chinese emperor. Only a certain temple or a certain ground inside the church can be selected as the location for placing coffins and mausoleum statues.

The papal mausoleums in the Renaissance moved out and relocated one after another because of the rebuilding of St. Peter's Cathedral in the early 16th century. Therefore, the original appearance of some papal mausoleums is unknown. During the Renaissance, the planning and construction of papal mausoleums began when the Pope just took office, and they were generally handed over to a well-known sculptor for overall construction. The sculptor chose the site to design the sketch, and after the Pope approved it, he began to choose stone materials and recruit workers. Because the Pope is elected at an advanced age, it often happens that the mausoleum statue has not been completed and the Pope has passed away. In this case, the noble representatives of the Pope's family usually continue to bear the related expenses and communication matters. The mausoleum commissioned by Pope Julius II by Michelangelo is a typical example of this situation.

On September 8th, 1504, the statue of David was officially unveiled. Michelangelo's genius skills are fully demonstrated in this statue. Michelangelo became famous and gained the attention of newly appointed Pope Julius II. According to Vasari's records, the main reason why Julius II chose Michelangelo to build his own mausoleum was that Michelangelo had made his reputation famous by virtue of the battle of the Virgin Reiko, the statue of David in Florence and the mural sketch Cassina, which competed with Leonardo da Vinci, and then got the opportunity to compete with other sculptors and jointly draw the mausoleum sketch for the Pope for selection [15]. As a result of the competition, Michelangelo won and made a mausoleum statue for the Pope. The site selection of Julius II's mausoleum took place after the design sketch was approved by the Pope. Michelangelo was sent to the Old St. Peter's Church to survey the terrain and whether it was suitable for placing the mausoleum. As a result of the survey, the dome of the church was shorter than the space needed to place the mausoleum statue, so Michelangelo suggested that the Pope raise the dome of St. Peter's Church to accommodate the mausoleum. Therefore, the Pope sent Sangallo and Bramante to investigate the feasibility of heightening the dome of the old St. Peter's Church. As a result, the Pope decided to rebuild St. Peter's Church directly. Regarding the reason why Julius II initially chose St. Peter's Church as the address for placing his mausoleum, Frommel believed that it was mainly influenced by his uncle Sixtus IV, "When Julius II moved his uncle's funeral chapel to St. Peter's Church, he had already planned the placement of his mausoleum." [16].

On April 28th, 1505, Michelangelo had received an order from the Pope for the round-carved mausoleum. It is required that the mausoleum finally completed in the order should have no less than 40 statues made by Michelangelo, which is expected to be completed in five years, and the agreed total cost is 10,000 ducats [17]. Different from the traditional art sponsorship relationship, Michelangelo and the Pope did not sign a contract on the production of the mausoleum, there was no deadline, and there were no conditions that must be met to use money [18]. The progress of this project is not smooth, because Michelangelo's transportation of stone materials was delayed by the weather, which caused the transportation cost to soar [19]. Julius II, who spent a lot of money but didn't get any results, shifted the focus of funds to the demolition and reconstruction of the old St. Peter's Cathedral proposed by Bramante [20].

When Julius II died, he paid Michelangelo 2000 ducat as the final payment of the mausoleum project, and left a will, hoping that his mausoleum could be placed in St. Peter's Church according to the original plan. Before St. Peter's Church was built, it should be placed in the Sistine Chapel. Grasis, who oversees ceremonial celebrations of the Holy See, recorded this will in his diary. According to Condivi's records, Michelangelo wanted to make round sculptures with more than 40 sculptures in this period. Julius II's will was executed under the supervision of his nephews Leonardo Grosso de la Rovere and Lorenzo Pucci. Michelangelo and the executor signed a contract on the tomb statue on May 6, 1513. This contract has expanded the scale of the mausoleum statue. The estimated total expenditure of the mausoleum statue is 16,500 ducats, of which 3,500 ducats has

been paid, and the remaining 13,000 ducat will be borne by Leonardo and Pucci respectively. Among them, Pucci will pay 7,000 ducat and Leonardo will pay 6,000 ducats in the next two years. It is agreed that the contract will expire in 1520, and Michelangelo will not accept other orders and contracts within seven years [6].

Influenced by the succession of the Pope, Michelangelo signed a new contract with the Rovere family. The new contract was concluded on July 8, 1516, and made great changes in two aspects. The deadline of the contract was 1522, which was two years later than the previous delivery date. The requirement for the number of sculptures was reduced to 24 pieces, which was reduced by half. In addition, Michelangelo was provided with a site for carving work, and the rent was waived before the delivery time agreed in the contract. The total investment in the mausoleum project remained at the level of 1513, and it was emphasized again that Michelangelo could not accept other projects that might affect the progress of the mausoleum project within the contract period. However, the exclusive clause in the contract has little binding effect on Michelangelo. In a letter to his brother Bernardo a year ago, Michelangelo has revealed that he needs to deal with the tomb of Julius II as soon as possible, to invest in the project of Pope Giovanni di Lorenzo de' Medici.

Due to Michelangelo's delay in delivering the statue of the Pope's mausoleum, the Rovere family revised the contract with him. The new mausoleum statue contract was signed on April 29th, 1532, and the negotiators of Duke Urbino reported the contents of this contract in a letter to the duke. "... All previous contracts are invalid", and Michelangelo agreed to pay a refund of 2000 ducat, and will deliver six sculptures completed by himself, and bear the site usage fee during the mausoleum statue production. All works should be completed within three years. Since then, the two sides have also agreed on the location of the new mausoleum. Michelangelo believes that the St. Mary's People's Church proposed by the Rovere family lacks enough space and light, and St. Peter's Chain Church is a more appropriate choice [21].

Michelangelo was busy with orders from other popes, so he had no time to make the tomb statue of Pope Julius II. As for the Rovere family, to avoid Michelangelo's being busy with Pope Paul III's project, the mausoleum statue could not be completed, and because he was old, he finally reached an agreement with Michelangelo to reduce the scale of the mausoleum. On August 20th, 1542, the two parties signed a new contract, which was also the last contract of Julius II Mausoleum Project. Michelangelo had to pay a deposit of 1,400 scudi for the completion of the project. The new design included the Madonna, the Prophet, the prophetess, meditation life and active life. The original two slave statues were abandoned because they did not conform to the latest design. In February, 1545, the mausoleum statue was finally completed.

The site selection of Ming Mausoleum is also different from that of the West. The four major factors influencing the site selection of Ming Dynasty Mausoleum are geographical factors, political factors, geomantic omen theory and ritual system. Mausoleums are usually located near the capital. The integration of mausoleums and capital is not only conducive to construction, worship, and protection, but also convenient

for the worship activities of heirs and others. The distance of visiting the shrine is the biggest factor affecting the site selection of Ming Dynasty Mausoleum. The influence of ritual system on the site selection of mausoleum is mainly reflected in the internal order and arrangement of mausoleum area, and the ranking of ancestors' tombs also limits the scope of later emperors' selection of mausoleum sites [22]. Lingdi order is a concentrated embodiment of the materialization of ritual system. It shows not only the arrangement principle of the mausoleum of Hadrian, but also the reflection of the phased changes of dynasty ethics and dynasty etiquette, and it is also a concrete and subtle embodiment of the change of supreme power and the construction of imperial power.

Political factors are also an important factor affecting the site selection of the Mausoleum. In Ming Taizu, the Imperial Palace was built in Nanjing, so Ming Taizu set its mausoleum in the Yang of Zhongshan, Nanjing. Chengzu moved the capital to Beijing for political, military, and feudal ethical code reasons, and in May of the 7th year of Yongle (1409), "Zhao Chu, the minister of rites, was ordered to choose a place in Changping County, east Huangtu Mountain, and Liao Junqing, a geographer of Ming Dynasty." [23] This began the history of Ming emperors being buried in Tianshou Mountain.

The location of Mausoleum in Ming Dynasty was greatly influenced by Chinese traditional geomantic omen. In ancient China, the location of the emperor's mausoleum was usually determined by careful divination. Therefore, the theory used to guide the divination plays a decisive role in the location and topography of the mausoleum. Furthermore, it has a great influence on the layout and shape of the mausoleum building. During the Qin and Han Dynasties, the geomantic omen theory specially used in Bu Xuan's mausoleum, the geomantic omen of Yin House, had not been formed, or was only in its infancy, forming the Fangling system with the mausoleum and burial as the center and doors on all sides, symbolizing the emperor's "centering and respecting". By the early Tang Dynasty, the theory of geomantic omen in Yin houses had reached a very complicated level. From the end of the Tang Dynasty to the Northern Song Dynasty, the geomantic omen of Yin houses was further developed, and the theories of Jiangxi's method (also known as Situational Sect or Luantou Sect) and Zongmiao's method (also known as Liqi Sect) were gradually improved, and the geomantic omen theory only spread among the people [24]. In the Song Dynasty, the royal family was named Zhao, which belonged to Jue sound, corresponding to the "wood" in the five basic elements. The wood dominated the east, and the yang was in the east, so the land of Jiaoyin should be higher in the east and lower in the west. The tombs of the emperors in the Song Dynasty all take the terrain of "a dome in the southeast, a vertical dome in the northwest, mountains in the southeast and no mountains in the northwest". The layout still follows the Fangling system of the previous generation, with no breakthrough. Before Tang Dynasty, geomantic omen doctrine's influence on imperial tombs was not obvious. Since the Song Dynasty, the theory of integrity has spread all over the world, and the relationship between geomantic omen doctrine and the divination of imperial tombs has become closer and closer. Geomantic omen doctrine, who has the greatest influence on the location of tombs in Ming Dynasty,

is a set of theories represented by Burial Book. The geomantic omen theory followed by Xiao Ling Bu Xuan is Guo Pu's Burial Book, and the geomantic omen of Jiangxi School, which was popular at that time and combined with Li Qi clan. However, it is worth our attention that Feng Shui theory is by no means the mainstream of political thought and social consciousness in the Ming Dynasty. The influence of ritual system on the site selection of the mausoleum is mainly reflected in the order and arrangement within the mausoleum area, and the ranking of the ancestral tombs also limits the scope of later emperors' selection of mausoleum sites.

IV. FUNERAL CEREMONY

In recent years, more and more scholars have paid attention to the study of culture, and their fields of vision range from daily ceremonies to national ceremonies and funerals of monarchs. In the past, there were bureaucrats in charge of the daily etiquette of emperors and popes in modern China and the West. European popes had special ceremonial supervisors in the Holy See, who were filled by knowledgeable clergy. Usually, documents such as etiquette logs were handed down. In ancient China, there was a long-standing tradition of setting up full-time ritual officials. As early as the Zhou Dynasty, there were already special spring officials to perform related ceremonies of state sacrifice. The head of Chunguan is Daqubo, whose most important function is to prepare for sacrifice, and pay tribute to or on behalf of Tianzi on ceremonial occasions such as sacrifice, funeral, court meeting and audience. The spring official in Qin Dynasty was changed to Fengchang, and in the early Han Dynasty it was changed to Taichang. Taichangqing had a high status, often ranking first among the nine Qing officials. One of their main functions is to play the ritual and praise the etiquette [25]. In the Tang Dynasty, there was a ritual courtyard in Taichang Temple, also known as Taichang ritual courtyard, with full-time ritual students. Directly managed by Li Yuan, courtesy students are the staff of the government, whose function is to praise the etiquette in the temple offerings. Inherited the system of courtyards in the Tang Dynasty in the Song Dynasty, the courtesies in the Song Dynasty were still praised by courtiers. There are two groups of ritual students in Yuan Dynasty: one is the professional family belonging to the Tai Chang Temple Music Department, and the other is the ritual experts who praise the phase etiquette in the local official etiquette.

In the early Ming Dynasty, the old system of Yuan Dynasty was inherited, and the position of ritual student was set up in Taichang Temple. Zhu Yuanzhang set up a member of the sacrificial ceremony for the Ming Emperor's Mausoleum, three members of the sacrificial ceremony, 3,342 households in the mausoleum, among which 24 ritual students were selected, "for sacrificial deacons". In the Ming Dynasty, Guanglu Temple was set up after the old system of the Tang Dynasty, which was mainly responsible for managing sacrificial articles. Before the start of the sacrifice, officials of Taichang Temple and Guanglu Temple will prepare sacrifices for the sacrifice. All kinds of things needed in the sacrificial ceremony are prepared by officials of Guanglu Temple, including utensils, fruits, etc.

Each mausoleum of the Ming Dynasty also has a special

management organization, which consists of three sets of institutions: administration, health, and supervision. Wei, the guardian of the Mausoleum, is the military security organization of the Mausoleum. Prison, that is, the eunuch guarding the mausoleum. In Ming Dynasty, every mausoleum has a certain number of staff, whose duties include taking care of incense and cleaning, taking charge of the locks and keys of the cemetery, maintaining the safety of the cemetery, and managing the imperial houses, orchards, hazelnut factories, fruit drying factories, etc. The composition of the mausoleum guards in Ming Dynasty is different from that of imperial palace guards in Tang and Song Dynasties. Zhu Yuanzhang asked his relatives and neighbors to watch the mausoleum for salvation. In the seventh year of Wu Qi (1374), in January, the fifth day of Wu, “the Imperial Tombs Temple Sacrifice Department was set up, with Wang Wen as the Department Order and Liu Ying as the Department Cheng, specializing in the worship of things. Second, people who come from their hometown are officials, so they will be kept by future generations.” [26] After the establishment of the memorial agency, Zhu Yuanzhang further expanded the number of mausoleum households.

There are two main forms of sacrificial activities in Ming tombs: First, the court sent officials to the tombs to sacrifice, which is referred to as “sending sacrifices” for short; Second, the emperor personally went to the hill to salute, referred to as “bow sacrifice”. The Fengyang Imperial Mausoleum is far away from Beijing and Nanjing, and it is impossible for the Ming government to send officials to worship here on behalf of the Emperor of Heaven every time during the sacrificial festivals (Zhengdan, Winter Solstice, Qingming, Zhongyuan, Mengdong, and Moongazing). At this time, the Department of Ancestral Sacrifice has played its important role, and the department of official sacrifice salutes on behalf of the Emperor of Heaven—that is, “regular sacrifice”. Among the regular offerings, the chief priests of the big offerings (Zhengdan, Winter Solstice) and the middle offerings (Qingming, Zhongyuan, Mengdong) are all the chiefs of the Temple Sacrifice Department.

During the Renaissance, before the Pope died or when he was seriously ill, the Pope himself made his own special request to the ceremonial director. Julius II once told his ceremonial director Paride de Grassi his request. He hoped that after his death, his body would not be stolen with all his clothes like other popes, and that after his death, the ceremonial director would put on his funeral clothes with gilt edges. After the death of the Pope, the ritual director in the Holy See is generally in charge. John Burchard served as the ceremonial director of the Holy See from 1483 to 1506. In this position, he was not only responsible for the ceremonies, but also responsible for cleaning the Pope’s body, changing clothes, placing his body, and calling the rest of the cardinals to participate in the various processes of the farewell of his body when he died. When Pope Sixtus IV died in 1484, the staff serving the Pope gave the bedding used by the late Pope to Burchard. Burchard recalled in his diary that all the other relics of the dead Pope had disappeared at that time, and Burchard tried to put a piece of clothing on the Pope’s body but could not find any usable cloth [27]. The dead popes should follow the regulations of the monastic society where they were born when they put on the funerary clothes again.

Burchard recalled in his diary that he made a mistake when he put on the funerary clothes for Sixtus IV, and still prepared the clothes for the body with the pope’s etiquette [28].

Abandoning the Pope’s body and stealing the Pope’s relics will inevitably be regarded as disrespecting the remains or lack of supervision now, but in the eyes of the Vatican staff at that time, such behavior was completely reasonable. The reason is that, from the perspective of Christianity, the Pope himself is a servant of God. At the same time, the Pope doesn’t have two bodies like the king, that is, a body in the sense of legal principle and a body in the sense of natural person. The Pope has only one natural body. With his death, his status is no longer a noble Pope, but a humble Catholic like other ordinary believers. Around 1500, there were still quite several incidents of abandoning the Pope’s dead body and stealing the Pope’s relics in the Holy See, but the remains of secular monarchs in European countries will no longer be like this [29].

After being preserved by facial antiseptic means such as oiling, the remains of popes in the Renaissance will be placed in a special place for nine days, during which a mass of rest will be held every day for the dead popes. The purpose of this exhibition is, on the one hand, to announce the death of the Pope to the representatives of all parties who gradually came to Rome to pay their condolences, and on the other hand, to conform to the custom that many people worship the Pope’s body. This custom was very common in the Renaissance under the influence of Christianity’s mediator thought of conveying believers’ prayers through saints in the late Middle Ages. Compared with the situation that the funeral ceremonies of Chinese emperors in the Ming Dynasty were far apart from those of ordinary people, the funeral ceremonies of popes in the Renaissance were closer to believers because of their religious nature.

V. CONCLUSION

Mausoleum system includes funerals, funerals, ceremonies, paying homage to the mausoleum, guarding the mausoleum, and observing the customs of the mausoleum. With the institutionalization of funeral, the rulers can realize the intuitive imitation of the existence of the real world through the intermediary function of funeral and achieve the purpose of embodying the cultural spirit of the ruler’s will and ritual system. This imitation of reality is manifested in many aspects. The supreme ruler’s control and management of political groups are multifaceted and multi-layered. Mausoleum shows one aspect, that is, how the rulers can achieve this goal through the spatial design of burial buildings—plane position, three-dimensional form, etc., to realize the orthodox construction of their political power and maintain their social system and ruling order. There are similarities between Chinese and western funeral rites and customs, and their differences are also deeply rooted in the huge differences between the cultures and societies in which the two sides live.

CONFLICT OF INTEREST

The author declares no conflict of interest.

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