

The Monument consists of 3 ancient tombs.  
The respective description about the three tombs are detailed as follows :

As for the layout of Tsai-chen Chan' s Tomb, it is characterized by "three tomb hands" (including Qu Hands and Yue Hand which are respectively parallel and perpendicular to the Fenjin Line, a parting line in Chinese Fengshui), three courtyards, and two tomb pits respectively situated insides and outsides. The burial mound is built along the terrain, it is commonly known as "Soil Mantou". The grave monument has one arc-shaped head and three constituent parts (three-in-one style). Five flights of stairs lead to the front of the courtyard around the tomb. Among the three ancestral tombs, Tsai-chen Chan' s Tomb is the highest in rank.



The layout of Ching-yun Chang' s Tomb also features "three tomb hands", three courtyards but one internal tomb pit. The burial mound is built along the terrain. With its height as 118 centimeters and its width above 123 centimeters, the grave monument is three-in-one in style and has an arc head on whose front a relief of water lily with leaves has been created. The rear area of the grave monument resembles Taiji Turtle and serves as Offspring Lane. The parapet walls circle around the monument and its helixform and wavy front part is connected to Qu Hands, making courtyards come into shape. The terrace of the courtyard, which faces four flights of stairs, is turtleback-shaped, signifying the longevity of the offspring. The baluster shafts stand on end at the corner of tomb hands with ornaments of Shaikal (a young boy serving Guanyin), Liangny (a young girl serving Guanyin), and stone lion at their chapters; part of the inscriptions on the tomb hands are completed by the members of Taiwan Poetry Society, Yu-hsiang Cheng et al.



The joint tomb of six people (including Kan Chang) is the smallest among the three tombs. Its layout is characterized by two tomb hands, two courtyards and one internal tomb pit. The grave monument is three-in-one in style and has an arc head without any sculptured ornament. The pedestal is upright and foursquare with dragon carved at the left and right corner. There are only two flights of stairs before the courtyard. The stone lanterns at the flat ground in front of the tomb are the "Items before God" in Japanese traditional cemetery and are indicative of the protection for the spirits of the buried, Kan Chang et al. To comfort the scared spirits of the buried who had been killed in the earthquake, their families set up two stone lanterns to protect their spiritied bodies.



Address :  
Ln. 79, Zunliao Rd., Houli Dist., Taichung City  
(Taichung City Houli First Public Cemetery)

# Ancestral Grave of Chang' s Family

Municipal Monument ( hereinafter refers to as " the Monument" ) at Xianban, Houli, Taichung City



## Overview about the Tomb Owners of Houli Xianban Ancestral Grave of Chang' s Family

The owners of the tree tombs in the monument are outlined as follows: Tien-hsueh Chang was the first ancestor of Chang' s family to start their family businesses at Houli, Xianban. He first served as Grand Secretary of Longtu Pavilion in Tang Dynasty and the emperor' s envoy at Nanjian City (nowadays called as Nanping City in Fujian Province). Influenced by the war in Central Plains at the beginning of the Five Dynasties, he was forced to migrate southward to Xianban Village, Nan' an County, Fujian Province and settled down. Afterwards, he fathered three sons respectively named Zhi, Ren and Yong, who were born as the second generation of Xianban Chang' s family. The eldest branch of Chang' s 28th generation, Chi-chao Chang, arrived at Taiwan with his children in 1755. Therefore, Dunzaijiao became the exact place that brought Xianban Chang' s Family fame and fortune. For lack of irrigation water, they started with dry farming and planted upland rice and sugarcane at the initial stage of their cultivation, laying a foundation for Chang' s sugar industry.

### Sai-chen Chang

Born on May 15th, 1866, Tsai-chen Chang was the third son of Sung-chi Chang, the 31st Xianban generation. He was adept at Chinese martial arts and enthusiastic about regional public welfare. In accordance with the usual practice, he was awarded the official position, Ru Lin Lang. During Japanese Occupation, he acted as Baozheng and counsellor at Dajia Subprefecture and received Gentry Medal from Taiwan Government House.

### Ching-yun Chang

Born at Shenshi (3pm - 5pm) of October 10th, 1852, Ching-yun Chang (literary name: Chun-feng) was Li Gong Sheng (tribute student) in Qing Dynasty. He engaged in agriculture throughout his life and also operated sugar industry. Given that dry farming was limited by headwaters, he commenced water conservancy projects in 1892 and completed "Neipu Ditch" after seven years of efforts and dedication. Consequently, the water from Dejia River became available for agricultural cultivation, and Hakka settlers began to emigrate to Sikuancuo. In addition to the original sugar business, Chang' s Family also expanded the scale of rice cultivation thanks to sufficient water for irrigation.

### Kan Chang

Born on March 17th, 1881, Kan Chang (original name: Chi-kan Chang; literary name: Fu-feng) was the son of Ching-yun Chang' s second brother. He was adopted by Ching-yun Chang as an heir. During the Japanese Occupation, recognizing his contribution and sacrifice for local development, Japanese rulers appointed him as the first head of Neipu Village Office, Fengyuan Prefecture in 1920, shoring up the political foundation for Chang' s Family. Until Dunzaijiao Earthquake on April 21st, 1935, Kan Chang, his wife (Shen Chen), his younger brother (Hua Chang), the wife (Yueh-kui Liang) and concubine (Hsiu-ying Huang) of the brother, his elder brother' s wife (Kong Lin, Chi-pin Chang' s wife) and other relatives died simultaneously.



The third one in the upper left row, Hsin-yi Chang, was the son of Tsai-chen Chang and the victim of 228 Incident.



Photo of Ching-yun Chang and his son



Photo of Mr. Kan Chang, the head of Neipu Village - Commemoration of Happiness and Longevity at His 50th Birthday

## Value of the Cultural Heritage, Chang' s Ancestral Grave

### I. Historical and Cultural Value of Houli Xianban Chang' s Family

1. As for the culture and history of the family, Chi-chao Chang, the founding father of Houli Xianban Chang' s Family led the history of cultivation at Dunzaijiao by the Hans and initiated sugar industry, laying solid foundation for Chang' s regional influence. The third generation of Chang' s family after their settlement in Taiwan, Sung-chi Chang, rendered meritorious military service and amplified the prestige of Chang' s family. Ching-yun Chang led water development and construction of his own initiative, and Kan Chang was committed to local political and educational undertakings. As it were, Chang' s Family played significant roles in Houli' s development at different stages.

2. From the formation and evolution of Houli First Public Cemetery, we can experience the actual administrative rules of cemetery management during Japanese Occupation. Additionally, Chang' s decision to donate their lands for public cemetery allows the concentration of the family' s ancient tombs which have become a sign of changing times.

### The Architecture and Art Values of Chang' s Ancestral Grave

1. The layout of Chang' s Ancestral Grave displays the traditional features of the graves in southern Fujian. In absence of bureaucratic concept and grave hierarchy advocated in Qing Dynasty, the Grave still contains the deep implication that the buried will protect and shield later generations, which can be seen from the sizes of the parts of the grave monument.

2. The incised calligraphy witnesses the widespread social relationship Chang' s Family established in the past as well as their rich and in-depth language of literature, especially for the frequent literary communication with the gentry in midland.

3. Being high in preservation value, the calligraphy and ornaments incised on tomb hands can function as a vehicle for the textual research of inscription calligraphers' handwriting.

4. The ornaments on tomb hands and chapters include Shaicai, Liangnv, stone lion, stone elephant, and so on. Those carvings represent flexible and skillful craft art and are indicative of the protection for the spirits of the buried.

5. The stone lanterns at the joint tomb of six people (including Kan Chang) play an important role in Shintoism cemeteries to protect the spirits of the buried. The lanterns signify the great importance attached by the families of the deceased, so they set up "items before God" for purpose of a protection for the beloved lying in the burial mound.