

唐墓壁画珍品

主编 周天游

# 章怀太子墓壁画

文物出版社



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范淑英

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## 《唐墓壁画珍品选萃》

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# 序

陕西历史博物馆馆长 周天游教授

中国古代壁画艺术源远流长。且不说远古时代先民的岩画，就是大家比较熟悉的“叶公好龙”的故事，即是春秋战国时期宫室、邸宅内壁画已较为常见的证明。秦汉时期，皇室宫殿内绘制壁画则更为普遍，如我馆存有秦代咸阳宫一号遗址出土的绘有壁画的墙体残块，其中绘有云龙纹、车马、宫阙等；而达官贵族墓葬中也常以壁画作为装饰，如西安交大汉墓出土的壁画二十八宿星象图，洛阳汉代卜千秋墓的壁画等，艺术水平已十分高超。经过魏晋南北朝的承传之后，这一传统更得到了强化和发扬，特别是在唐代，由于国家统一，经济繁荣，文化先进，思想开放，中外交流频繁而深入，壁画内容及题材更为广阔，在继承和吸收前代及外域艺术表现技法的基础上，使唐代的壁画艺术盛极一时，达到了前所未有的鼎盛阶段。

壁画作为古代绘画艺术的主要表现形式，唐代的皇家宫室、豪门邸宅、佛寺道观等等建筑物的墙壁上，很普遍地绘有壁画作为装饰。据《历代名画记》、《唐朝名画录》等书所载的二百零六名唐代画家中，就有一百一十人参加过壁画创作活动。被称为“画圣”的唐代著名画家吴道子，一生中就创作了壁画三百余堵之多。唐代壁画艺术的空前繁荣，是与唐代社会经济文化的高度发展分不开的，唐代长安名宫巨殿、富室豪宅鳞次栉比，这些建筑的粉墙均以壁画来作装饰；长安附近佛寺众多，寺院也以壁画来弘扬教义；同时，唐代厚葬之风盛行，豪门贵族死后亦要将生前所好及各种生活场景绘于墓室。这些都为壁画艺术的发展提供了广阔的空间。唐代统治集团把绘画视作“成教化”、“助人伦”的工具，对壁画的创作和绘制极为重视，并在政府中设立了专门的管理机构，使壁画在两京及全国各地蓬勃发展。特别是在长安，集中了一批当时最有名的绘画大家，丰富多彩的社会生活，繁华富丽的宫廷，广泛的民族交往和中外文化交流，都为画师们提供了充分的创作素材。由于时代久远，天灾人祸，唐代绘于各类建筑上的壁画作品均已荡然无存，但保存于墓葬之中的唐墓壁画，却仍再现了唐代壁画艺术的发展盛况，反映出唐代壁画艺术的杰出成就。

为了把生前的各种生活场景及对理想生活的渴望带进冥界，皇室贵族、达官权臣们在自己的墓葬中也绘制了各种壁画。经过了一千多年的时光流逝，



唐代建筑物中的壁画早已毁坏殆尽，传世的纸质和绢质的画卷更属凤毛麟角，目前仅存的只有洞窟壁画（以敦煌壁画为代表）和墓葬壁画存世。它们都是人类艺术史上的瑰宝。但应该指出的是，洞窟壁画往往与宗教内容相联系，因为洞窟造像本身就是佛教等宗教传播的产物，其壁画主要起陪衬和说明的作用；而唐墓壁画则完全以现实生活的内容为主，它表现的是墓主生前的社会环境、日常生活、享受的等级待遇和生活理想等等，是作为一种特殊的陪葬品陪伴着墓主长眠于地下。因此，应该说唐墓壁画具有更高的史料价值，它直观、形象地向人们提供了唐代社会，特别是唐代上层社会的政治、历史、文化的第一手资料，补充了任何文字史料所不可能提供的图像性历史场景。在唐墓壁画中，各种人物无不栩栩如生；其山水画结构合理，表现力极强；各种动植物各具形态，都表现出了唐代画师的高超绘画技艺，因此它们又是中国美术史上不可多得的奇葩。

陕西关中是唐代的京畿地区，在唐代近三百年的历史中，有十八位皇帝和大量的达官贵族埋葬在此。但是，由于唐墓壁画是绘制在泥灰质地的墙壁上，能够保存至今的为数极少。建国五十年来，陕西地区已发掘了二千余座唐墓，但仅仅在其中的六十余座墓葬中发现有壁画；可以揭取保存的壁画又仅仅限于其中的二十余座墓葬。因此，唐墓壁画又是极为珍贵的文物。目前，在所揭取的唐墓壁画中，有十四座墓葬、约九十六幅、近一千余平方米壁画保存在陕西历史博物馆，它们已成为我馆最具特色的藏品之一。陪葬于乾陵的懿德太子、章怀太子、永泰公主和陪葬于昭陵的房陵公主、金城公主墓壁画，就是其中有代表性的壁画珍品。

在上个世纪六七十年代，懿德、章怀、永泰墓壁画揭取后，曾由文物出版社和中国美术出版社出版过其壁画图录，在当时“以阶级斗争为纲”的时代氛围下，既无法正确地认识其史料价值，也无法正确地认识其美术价值。何况时隔多年，出版的图录早已绝版，不能适应广大史学和美术工作者研究及参考之用，为此，我馆与文物出版社合作，将我馆馆藏的唐墓壁画珍品重新编排，另加解说，编成《唐墓壁画珍品选萃》，共分三册：《章怀太子墓壁画》、《懿德太子墓壁画》和《永泰、金城、房陵公主墓壁画》重新出版，以俾社会各界人士之需。此项工作由于时间仓促，错误和不足在所难免，望各界读者不吝指教，则幸甚。

是为序。

2002年5月15日于西安



# PREFACE

Zhou Tianyou

Mural paintings went through a long history in ancient China as a special art form. Needless to talk of cliff paintings completed by people in the time immemorial, the household story of “Lord Ye Fond of Dragons” itself is a salient indicator of the ubiquity of mural paintings in courts and residences during the Spring and Autumn Period and the Warring States Period. It was even more common to see mural paintings in the imperial palaces by the Qin and Han dynasties. A good example in this regard is a wall fragment unearthed at the No.1 site of Xianyang Palace of the Qin dynasty and now stored at Shaanxi History Museum. On the fragmentary wall are paintings of dragons flying through clouds, vehicles, horses, imperial palaces, etc. In addition, high-ranking officials also adopted mural paintings to decorate their tombs. The astrological diagram of 28 constellations unearthed from a Han tomb at Xi’an Jiaotong University and the wall paintings discovered in the Han tomb of Bu Qianqiu at Luoyang have both reached a very high level of artistic achievement. Thanks to further development in the Wei, Jin, Northern and Southern dynasties, this art form was carried forward to an even higher plane. In particular, in the Tang dynasty when China enjoyed national unity, economic prosperity, cultural progress, mental openness and increased contacts with foreign countries, mural paintings became much richer and wider in content and subject matters and experienced an unprecedented flourish while benefiting from national conventions and foreign techniques.

As a major form of fine arts in ancient China, mural paintings were widely used in imperial palaces, residences of high-ranking officials, and Buddhist and Taoist temples during the Tang dynasty. Of the 206 painters recorded in *Notes on Famous Paintings in Chinese History* and *A Catalogue of Famous Paintings in the Tang Dynasty*, 110 had engaged in the making of mural paintings. Known as the God of Painting, Wu Daozi (circa 686 ~ circa 760) had completed over 300 pieces of mural paintings throughout his life. The art of mural painting owed its unparalleled flourish in the Tang dynasty to the then notable social, economic and cultural progress. Well-known palaces and luxurious residences abounded in Chang’an, the capital city of the Tang dynasty. All these buildings were decorated with mural paintings. A large number of Buddhist temples near Chang’an also adopted mural paintings as a means of spreading and developing the Buddhist tenets. In addition, extravagant burial was quite popular in the Tang dynasty and high-ranking officials and aristocrats would like to have what they cherished in life, including all kinds of living scenes, painted on the wall of their tombs. All these had created a wide space for the development of mural paintings as an art form. Regarding paintings as an instrument for “civilizing and moralizing the people,” the Tang government attached great importance to mural paintings and even set up a special government office to take charge of their making. This had undoubtedly stimulated the rapid development of mural paintings in Chang’an, Luoyang and other places in the country. In particular, a large number of distinguished artists gathered in Chang’an. The multicolored social life, the grand and luxurious imperial court there and the numerous contacts with ethnic minorities and foreign countries had furnished an abundant supply of source materials for their painting practice. Almost all paintings done on all types of buildings during the Tang dynasty have been destroyed due to the ravage of time and natural and man-made disasters. However, the mural paintings well preserved in the tombs are still there



as a convincing indicator of the outstanding achievements scored by the Tang artists in this field.

Royal family, aristocrats and high-ranking officials had their tombs richly painted in the hope of taking all living scenes and their aspirations for an ideal life to the Hades. After more than one thousand years, almost all mural paintings in the buildings completed during the Tang dynasty have been ruined. Painting works done at that time on paper or silk are rather rare nowadays. What we have today are mural paintings discovered in grottoes (Tunhuang Grottoes are a case in point) and ancient tombs. They are precious gems in the history of art. However, it should be pointed out that mural paintings in grottoes usually concern religious matters. Images of Buddha were made in grottoes to spread religious tenets and mural paintings therein worked mainly as a foil or an illustrator. In contrast, mural paintings in the Tang tombs are entirely based on real life with the aim of presenting the deceased's living conditions, social status and ideals. They are special objects buried with the deceased. As a visual complement to written historical data, these paintings are more important as historical materials since they offer us vivid first-hand materials for understanding and studying the Tang society, especially the politics, history and culture of the upper class during that period. In addition, here all kinds of characters are vividly portrayed, landscapes rationally structured with a high level of expressiveness and different animals and plants drawn in different ways. Hence, they constitute an outstanding chapter in the history of Chinese fine arts.

Guanzhong in Shaanxi Province is a place quite near the capital city of Chang'an in the Tang dynasty. Eighteen emperors and a large number of high-ranking officials were buried here throughout the nearly three-century Tang dynasty. However, as paintings were drawn on marlaceous tomb walls, only a few of them remain well preserved today. In the five decades since the founding of the People's Republic, over 2,000 Tang tombs have been discovered in Shaanxi. Mural paintings were found, however, only in about 60 of them. In addition, mural paintings could only be taken off in some 20 of them. Therefore, these mural paintings are valuable cultural relics. Rubbed from 14 tombs, a total of 96 pieces of mural paintings with an area of 1,000 square meters is now housed in Shaanxi History Museum. They have become one of the most unique parts in the museum's collection. The following items are typical examples of these treasured artworks: mural paintings from the tombs of Prince Yide and Zhanghuai and Princess Yongtai located quite near the Qianling Mausoleum of Emperor Gaozong (Li Zhi) and Empress Wu Zetian as well as those from the tombs of Princess Fangling and Jincheng built not far from the Zhaoqing Mausoleum of Emperor Taizong (Li Shimin, 598 – 649 A.D).

Cultural Relics Publishing House and China Fine Arts Press published catalogs of mural paintings rubbed from the tombs of Prince Yide and Zhanghuai and Princess Yongtai in the 1960s and 1970s. However, it was impossible to recognize their historical and aesthetic value at a time when "the class struggle is taken as the key link." Furthermore, the catalogs have been out of print for many years. To satisfy the needs of historical and art researchers for such reference materials, Shaanxi History Museum and Cultural Relics Publishing House have jointly compiled *A Treasured Collection of Mural Paintings in Mausoleums of the Tang Dynasty* through rearrangement and re-annotation. This new collection consists of three volumes: *Volume of Prince Zhanghuai*, *Volume of Prince Yide* and *Volume of Princess Yongtai, Jincheng and Fangling*. Compiled in a rush, the collection is not free from errors and defects and all comments and suggestions are welcome from the readers.

Xi'an

May 15, 2002



# 唐章怀太子墓壁画概述

张 铭 洽

章怀太子李贤（公元 654—684 年）墓是唐高宗和武则天乾陵的主要陪葬墓之一，章怀太子墓壁画也是目前已发掘的唐墓中保存最为完好、内容也最为丰富的墓葬壁画之一。从规模来说，其墓葬从墓道入口至墓室后壁总长 71 米，在墓道及墓室壁上共绘有 54 幅壁画，约四百余平方米。按由南到北的顺序分，东壁分别为狩猎出行图、客使图和青龙；西壁与此对称的是打马毬图、客使图和白虎；接下来是 10 组过洞壁画，从第一到第四过洞，主要是司阍和仪卫图。其余的三十多组为甬道和墓室壁画，内容主要为形态各异的宫女、内侍、侏儒等。在墓室顶部还绘有日月星辰等天象图。全部壁画大体上是依唐代皇宫的布局，分为三个部分：在墓道绘制的是表现皇宫外皇室生活的内容；以过洞表示皇宫的数重门，绘有门禁、仪卫等表示墓主身份的礼仪性配置的壁画；甬道和墓室绘有表现宫廷内皇室生活内容的壁画。据考古工作者勘察，章怀太子墓壁画共进行过两次绘制，第一次是唐中宗神龙二年（公元 706 年）李贤以雍王身份迁葬时绘制的，第二次是睿宗景云二年（公元 711 年）追封李贤为章怀太子，其妃子房氏与其合葬时重新将甬道以后的壁画进行了绘制。揭取时两重壁画的痕迹仍十分明显。

章怀太子墓壁画的内容十分丰富多彩，可说是全方位地展示了唐代皇室成员的生活场景，具有极高的社会历史价值；同时，这些精美的壁画又向人们展示了唐代画师高超的艺术造诣和将近一千三百年前中国已高度发展的绘画艺术水平。

其墓道东壁绘制的《狩猎出行图》，高 2.4 米以上，全长 12 米，是一幅气象壮观的巨幅精品。其上绘有五十多组鞍马人物，架鹰牵犬、束腰配箭、装备齐全地奔驰行进在林木繁茂的山道中。其中前五骑为先导，其后是一位身着灰蓝袍服、气态昂然的首领人物率领几十骑人马前呼后拥地行进，整幅画面采用了俯瞰式全景描绘的方法，具有很强的动感。同时，画面上表现唐代皇室贵族游猎出行场面，安排在山道林木间，远山近树，疏密得当，又是一幅精美的山水画图。

墓道西壁绘制的《打马毬图》，与《狩猎出行图》相呼应，同样采用了鸟瞰式的散点透视法，突出表现了七骑手持球杖的骑手驱马往来奔突、争相击球的紧张激烈的场面，同时陪衬着在旁立马观战及远处正在策马驰骋的数骑人马，以及静静矗立的五棵参天大树和嶙峋巨石，形成了动与静、远与近、大与小等对比鲜明的画面。整幅壁画气势逼人，造型生动，无论是画人或是画马，都极为生动，人马树石的布局恰到好处，给人以极大的艺术感染力。

墓道及过洞的人物画，在风格上突破了汉魏以来的细润之习，已形成了一种豪放雄健的风格。如墓道东西两壁各绘有一幅《客使图》，图上唐鸿胪寺官员的大方庄重，来宾或恭敬、或安详、或焦灼，无不跃然壁上，生动传神。再如十幅仪卫图上，仪卫领班气



态轩昂、神色肃穆，表现出画面人物的极大威严和力量，这正是唐代壁画所表现的一种时代风格。而同时，在唐代画师的笔下，又惟妙惟肖地展现出画面上各种人物性格特征和心理活动特点，有许多甚至能让人感受到画师在其中所倾注的感情。如墓前室西壁绘制的《观鸟捕蝉图》，画面描绘了三个人物：一雍容华贵的妇人正仰视飞鸟，一妙龄女郎动作轻盈地甩袖捕蝉，还有一侍女双手托巾若有所思。画师以精炼的笔法，勾画出三个年龄、性格各不相同的女性，通过观鸟捕蝉优美的动态神情，把长年深居后宫、寂寞无聊、充满哀怨的宫女形象活脱脱表现出来，这一方面令人不得不惊叹画师捕捉细节的传神之笔，另一方面看得出画师对宫女所充满的深深的同情。而甬道、墓室中所绘制的宦官（内侍）形象，则毫不留情地将其谄媚、逢迎的丑态极尽夸大，可看出画师对其的厌恶。

其他各幅壁画均有异曲同工之妙，在此不一一介绍。

另有一个问题，则需要在此做一探讨。

墓葬壁画也属于陪葬品的一种，然而，与唐代其他皇室成员的墓葬壁画相比较，则章怀太子墓壁画不像其他皇室成员的墓葬壁画那样规格清楚和规范。以往的研究者均认为，章怀太子墓壁画介于“王礼和太子礼间”<sup>①</sup>，较之其他唐墓的壁画“拘束甚少，题材多样”<sup>②</sup>，“具现实主义风格”<sup>③</sup>，甚至有学者提出该墓壁画呈现一种“不稳定感和矛盾性”<sup>④</sup>，但对其原因长期以来则深入分析得不够。

笔者认为：章怀太子墓壁画题材的多样性与李贤本人复杂的身世经历有关，其身份的多变性决定了壁画题材的多样性和不确定性。这是因为：

第一、章怀太子李贤的生前与死后身份地位经历了几次大起大落的变化。

李贤是唐高宗的第六子，系高宗和武则天的次子，史载其“容止端雅，高宗深所叹赏”。曾于永徽六年（公元655年）封潞王，龙朔元年（公元661年）改封沛王，咸亨三年（公元672年）封为雍王，上元二年（公元675年）被立为皇太子，并令其监国。永隆元年（公元680年）因见忤于武后，被废为庶人，次年十一月徙往巴州，684年被迫自杀，葬于巴州。李贤死后，则天皇帝又追封他为雍王；中宗神龙二年将其迁葬乾陵陪葬；睿宗景云二年追谥为章怀太子。此外，雍王墓志记载：“麟德二年（公元665年）加右卫大将军。其年从驾东征，摄兖州都督。”<sup>⑤</sup>706年李贤迁葬乾陵陪葬时，虽然其身份、地位只是雍王，但他毕竟是高宗和武则天的亲儿子，曾被立为太子，不能不考虑其身份地位的特殊性，何况还有再度变化的可能，因此其壁画的规格必须留有一定的余地，只能采取多样性和不确定性的手法来处理。

第二、墓葬壁画具有一种体现墓主生前政治地位和身份的功能。壁画创作既不是为艺术而艺术，更不是要完全写实，把墓主生前的生活全部带进墓穴。它像中国传统史学一样，要“为尊者讳，为贤者讳”，只能突出墓主生前最辉煌时刻的主要生活场景。章怀太子墓壁画更多的是表现这样一种政治功能。

第三、墓葬壁画的内容不一定必须是确指的，更非必须是对某一特定场景的写生和临摹。以章怀太子墓壁画为例，所有壁画的主题只有一个，即表现墓主所生活过的皇室气氛和环境。

在只要有“皇室气氛和环境”这样的思想指导下，具体题材便有了相对较宽松的选



择余地，从而使画师在“艺术为政治服务”的大框架内，有了较多的创作自由，壁画题材才有了多样化的空间，而不必拘泥于皇宫内的题材，也不必必须以某一种特定的身份（如李贤为太子或诸侯王）来描绘墓主生前的生活场景。同样，也使得章怀太子墓壁画呈现一种跳跃式的动感，各组画面之间不必具有必然的前后联系，而主要是以一幅幅独立的画面来体现主题，这也给诠释画面内容留下了更宽泛和广阔的空间。

如《打马毬图》，图中完全不确指章怀太子的身份及位于何处，甚至可以理解为章怀太子就不在其间。但是，我们知道，马毬在唐代是一种极为兴盛的体育活动，在皇室贵族中同样极为普遍。唐代宫廷打毬多在宫内、里坊或军中，而这幅图却选择了山间空地来进行，这固然说明了唐代打马毬的普遍，可以不择场地，但同时也可以理解为这是皇室成员去野外的一次活动，不管李贤身为太子或诸侯王，他都可以参加。因为图中有宦官骑马打毬的画面，给解读李贤的身份隐含了更多的含义。正是这种不确指性，使得画工有了充分展示自己才能的机会。如图中人物与山水的比例协调，比之“人大于山”，“水不容泛”的六朝山水画有了长足的进步；还有如背击毬的场面，形象地表现了“牵缯绝尾施新巧，背打新毬一点飞”的潇洒高超的打马毬技艺。

再如《客使图》，图中只有鸿胪寺官员和外国来使的画面，主人完全被放到了画面之外，那么主人是谁呢？这里又给人留下了充分想像和不同解读的空间。但这是表现皇室活动的一个场面却是明白无误的，同样可以将墓主身份定位在皇室成员的较宽泛的范围内。其实自六朝起画家就有画外域来使的习惯，据《德隅斋画品》记载：“（《番客入朝图》）梁元帝为荆州刺史日所画粉本，鲁国而北三十有五国，皆写其使者，欲见胡越一家……其状貌各不同，然皆野怪寝陋，无华人气韵。……形性态度，人人殊品，画家盖以此为能事也。”唐初阎立德、阎立本兄弟，名极一时，也曾画过《职贡图》。《德隅斋画品》云：“阎立本所作《职贡图》亦相若。”《太平广记》卷二百十一（《阎立本》）记载：“立德创《职贡图》，异方人物，诡怪之状。立本画国王，粉本在人间，昔南北两朝名手，不足过也……唯《职贡》、《鹵簿》等图，与立德同制之。”宋代苏东坡曾作诗评价说：“正观之德来万邦，浩如江海吞河江。音容佹獍服奇龙，横绝岭海逾涛泷……粉本遗墨开明窗，我喟而作心未降，魏征封伦恨不双。”（《东坡后集》卷二）可以说，画异国来使，是唐代画坛的一种风气。因此，《客使图》在达到了体现皇室环境和气氛效果的同时，也避免了确指墓主以何种身份参与了其事，同时，它又是当时画家所普遍喜好的一个题材，表现出“画家盖以此为能事也。”这些正是章怀太子墓壁画题材的特点所在。

《狩猎出行图》与《打马毬图》相似，也仅能体现是一次皇室贵族的外出狩猎活动，它通过壮阔的场面显示了皇家的气势，却并不确指章怀太子以何种身份参与了其事，同样给人留下了较为宽泛的解读空间。但通过这样一种大视角、全景式的描绘，又使画工的艺术创造才能得到了酣畅淋漓的发挥，画工所表现出的山水画及画马的技巧，借这一题材得到了充分的表现。

《司阅图》及《仪卫图》则直观表现了皇室贵族的威严。唐代在贵族居所或朝廷、衙署及官员外出时均设置仪卫，这幅图上十名仪卫呈伫立姿势，应为高官显贵或殿门前的仪卫。《唐六典·左右卫》记载：“亲、勋、翊五府之三卫及折冲府之应番上者……凡宿卫内廊阁门外……皆坐于东、西廊下。”因此这里表现的是左右卫下五府的卫士，在宿



卫内廊阁门。李贤出任过右卫大将军，画面上的这些卫士，可以理解为是李贤当年的部属，正在为一个不确定身份的李贤服务。

在第二过洞画有一幅《列戟图》，列戟是唐代表示身份地位的一种礼仪性标志，此幅图画有七竿戟，双向排即共有十四竿戟。据研究，这一数字既不符合太子之礼，也不符合王礼，而是介于二者之间<sup>⑥</sup>。这个细节也应该为章怀太子墓壁画有意识地模糊李贤的身份地位做一注解。

第三过洞至墓室，壁画表现的则都是皇宫内的生活场景，因此全部转为描画宦官、侍女。711年李贤被追谥为太子，前道以后的壁画是重新绘制的，墓主的身份已经确定，因此第四过洞以内皆以太子殿内的人物为描画对象，则是顺理成章的。

总之，章怀太子墓第三过洞之前的壁画只着意突出皇室气氛和环境，根本不确指李贤的身份和地位，这使得壁画题材必须从多方面表现李贤参与或可能参与过的活动，以使得壁画内容有多种的解读可能，这是章怀太子墓壁画题材多样性以及其具有不确定性的根本原因。从另外一个角度来看，正是由于如此，才恰恰给画工留下了发挥创造力的空间。在封建专制制度下，画工必须以艺术为政治和权势服务，但他们在有限的空间里能够使被压抑的创造力得到最大限度的释放，使他们的艺术成就成为千年之后的人类瑰宝，这可能是当年谁也想像不到的。

注释：

① 范淑英：《唐墓壁画〈仪卫图〉的内容和等级》。载《陕西历史博物馆馆刊》第8辑，三秦出版社，2001年。

② 宿白：《西安地区唐墓壁画的布局与内容》，载《考古学报》1982年第2期。

③ ④ 杨效俊：《影作木构间的树石——懿德太子墓与章怀太子墓壁画的较研究》，载《陕西历史博物馆馆刊》第6辑，陕西人民教育出版社，1999年。

⑤ 陕西省博物馆、乾县文教局：《唐章怀太子墓发掘简报》，《文物》1972年第7期。

⑥ 申泰雁：《唐代列戟制探析》，载《陕西历史博物馆馆刊》第1辑，三秦出版社，1994年。



# **An Introduction to Mural Paintings in the Mausoleum of Prince Zhanghuai**

Zhang Mingqia

The mausoleum of Prince Zhanghuai (654 – 648 A.D.) is one of the major subordinate tombs of the Qianling Mausoleum of Emperor Gaozong and Queen Wu Zetian. It is also one of the best among all Tang tombs discovered to date for its multifarious and well-preserved mural paintings. Fifty-four pieces of paintings were done on its wall within a distance of 71 meters from passageway entrance to coffin chamber. The total area of these paintings approximates 400 square meters. Arranged in an order from the south to the north, “Go Hunting”, “Foreign Envoys” and “Black Dragon” were drawn on the east wall while “Polo Playing”, “Foreign Envoys” and “White Tiger” were done on the west wall. Thereafter are 10 groups of mural paintings in the corridors. Corridor No.1 to No.4 are mainly devoted to gatekeepers and honor guards. The remaining 30-plus groups are painted on the wall of paved paths and coffin chamber with a focus on all kinds of maidservants, eunuchs and pigmies. On the ceiling of the coffin chamber are painted such heavenly bodies as the sun, the moon and stars. Arranged like an imperial palace, these mural paintings are divided into three parts: paintings in the passageway describe the life of the royal family outside the palace; corridors are used to represent the gates leading to the palace and gatekeepers, honor guards and other ritual characters are depicted here to demonstrate the deceased’s high social status. The paved paths and the coffin chamber focus on the life of the royal family within the palace. Archaeological studies show that the mural paintings in the mausoleum of Prince Zhanghuai were done twice. They were painted for the first time in the second year of Shenlong during the reign of Emperor Zhongzong (706 A.D.) when Li Xian’s tomb was relocated. In the second year of Jingyun during the reign of Emperor Ruizong (711 A.D.), Li Xian was granted posthumously the title of Prince Zhanghuai. Mural paintings after the paved paths were repainted when Li Xian’s concubine Lady Fang was buried with him. Traces of repainting were evident when modern scholars tried to take off these mural paintings.

Covering a wide range of topics, these wall paintings present us with a whole picture of the life of the royal family during the Tang dynasty and are hence of great social and historical significance. In addition, these superb paintings epitomize the remarkable artistic attainments gained by the Tang artists nearly 1,300 years ago.

Over 2.4 meters high and 12 meters long, “Go Hunting” on the east wall of the passageway is a spectacular artwork. Over 50 groups of mounted figures are depicted here. Holding hawks in their palms, leading hounds with their hands and fully outfitted with all kinds of hunting tools like bows and arrows, they are galloping along a heavily wooded mountain path. Acting as the guide for the hunting team, the first five riders are followed by tens of riders under the leadership of an imposing man wearing a dark blue gown. The whole painting is done with a bird’s eye panoramic technique and produces a strong sense of motion. At the same time, all members of the hunting team are arranged in proper gaps and placed either in the mountain path or among woods set against distant mountains. Hence an excellent landscape.

Located opposite the “Go Hunting” and also painted with the birds’ eye technique, “Polo Playing” on the west wall of the passageway portrays seven riders competing fiercely with one another on horseback to



drive the ball. In addition, some riders are watching the game while others galloping in the distance. Moving characters contrast with five towering trees and rugged rocks standing silently. Impressive as a whole, the painting is quite successful in depicting and positioning all characters and objects. All in all, it is a quite inspiring artwork.

The figure paintings in the passageway and corridors broke with the convention of focusing on details established since the Han and Northern Wei dynasties and developed a bold, unrestrained and vigorous style. For example, "Foreign Envoys" are drawn on both the east and west walls of the passageway. Vividly depicted, the Tang officials in charge of foreign affairs look natural and poised while the foreign guests appear deferential, composed or anxious. Another example is the ten pieces of "Honor Guards" where head guards look stately and powerful with dignified and solemn bearings. This is just the right sort of style that the Tang mural paintings tried to reflect. In the meanwhile, the painters captured accurately the characters' temperaments and psychological activities and the audience can feel the painters' personal emotions projected thereon. Three characters are portrayed in "Viewing Birds and Catching Cicadas" on the west wall: an elegant and poised lady is looking up at flying birds; a girl is trying to catch a cicada with her sleeves; and a maid is holding her cape with a thoughtful look. Here, with brief strokes, the artist delineated three female characters of different ages and dispositions. By recreating their elegant poises and expressions when catching cicadas, the artist presented us with three maidservants who lived a lonely and listless life in the imperial harem all the year around. Marveling at the artist' outstanding skills of minute characterization, we are also aware of his sympathy for the maids. In contrast, when drawing eunuchs in the paved paths and the coffin chamber, the artist showed his intense scorn for these obsequious palace servants through exaggeration.



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