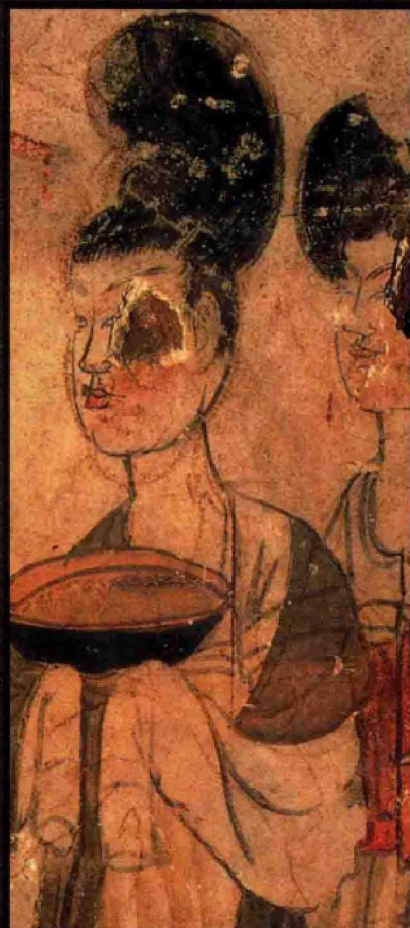


SHANXI XINCHUTU TANGMU BIHUA



陕西新出土唐墓壁画

陕西省考古研究所

▲ 重庆出版社

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陕西新出土唐墓壁画序

● 韩伟 张建林

一 中国壁画艺术，具有悠久传统和独特风格，是中华民族绘画遗产的重要组成部分。屈原在《楚辞·天问》中描述了楚国先王及公卿祠堂的壁画；秦都咸阳第三号宫殿建筑遗址的廊房东、西壁绘有长卷式建筑壁画，都反映了壁画在古代宫殿与宗庙中普遍使用的情况。到了唐代前期，由于封建经济的繁荣和社会生活的安定，出现了艺术上千岩竞秀的局面，许多大画家在长安寺院绘制壁画，而在唐代宫殿如麟游九成宫等遗址上也可见到壁画残片。世俗生活与宗教崇拜对于壁画的大量需求，使中国壁画达到了空前成熟的兴盛阶段，成为唐代造型艺术中一株绚丽夺目的奇葩。

唐代宫殿与寺院早已成为废墟，而大量珍贵的壁画却深深埋葬在三秦腹地之中，为我们保存了一批与敦煌石窟等地有着截然不同内容与风格的壁画瑰宝。据已发表的资料不完全统计，陕西已发现43座有壁画的唐墓，大约占已发掘的唐墓总数2%左右。目前已发掘出的年代最早唐墓壁画为武德四年（公元621年）的贺若氏墓；最晚为文德元年（公元888年）唐僖宗李儇靖陵。唐高祖到唐高宗65年中，发现11座壁画墓；武则天执政到明皇的70年期间，多达21座；从肃宗到哀帝约151年的时间内仅发现10座壁画墓。由此可知壁画在初、盛、中、晚四个时期在唐代绘画史上所占的地位了。

这本最新的唐墓壁画选集中，收入初唐壁画墓1座，盛唐4座，中唐1座，晚唐1座，所以，对唐代各时期壁画风格及内容多少有所反映。新城长公主为太宗第21女，龙朔三年（公元663年）陪葬唐太宗昭陵，其陵墓位于陕西礼泉县烟霞乡东坪村。墓室绘影作木构，既象征建筑，又兼作栏界，人物绘于其中。从内容看有青龙、白虎、犍车、轿担、牵马、仪仗、楼阁、列戟、内侍、宫女等，代表了初唐壁画的风貌。盛唐四座墓均属宗室贵戚，右金吾卫大将军李晦永昌元年（公元689年）葬于高陵县马家湾乡梁村，仅存牵马、列戟、舞女等片段，属盛唐前期。韦浩为中宗韦后之弟，被武则天

所害，追赠扬州大都督、武陵王，墓内壁画有青龙、白虎、狩猎出行、内侍、楼阁、隐逸高士、天象、侍女等壁画；节愍太子李重俊为中宗第三子，因系庶出，韦后与安乐公主常欲废立，李重俊杀武三思父子，后被随从杀害，景云元年（公元710年）陪葬中宗定陵，墓内有山岩树木、持戟仪卫、楼阁、美人屏风、侍女、马球等壁画；惠庄太子李撝，为睿宗次子，进封申王，开元12年陪葬桥陵，墓内残存大幅车马出行图、列戟、文吏、内侍等壁画；西安陕棉十厂曾发现一座无名氏墓，时代大约在中唐初期，绘有内侍、女侍、文吏、花草屏风、玄武、朱雀、乐舞等壁画；晚唐僖宗李儇文德元年（公元888年）葬于乾县铁佛乡之靖陵。壁画大多脱落，现存有青龙、步卫、仪仗、持戟门吏，以及兽面人身生肖图，墓室顶部绘天象图。

绘有壁画的大型唐墓，从墓道的四神图开始，到过洞、天井、甬道、墓室均有壁画。虽然各墓壁画布局不尽相同，但大体相差无几。以唐新城长公主墓东壁分布为例：东壁墓道内绘青龙、执剑门卫、宫门、仪卫、轿担、翊卫；过洞1为内侍，天井1为戟架；过洞2—过洞4、天井2—天井4均为侍女；墓室内四壁均为侍女。大批仪卫、内侍、宫女、列戟，表现了唐代公主是唐代社会生活中有着特殊地位的群体。而节愍太子墓过洞3与甬道东壁，还出现持笏仕女、佩绶仕女图，这可能是韦后与安乐公主“墨封斜勅”所封妇女朝官的历史见证。太子、权臣的墓内壁画布局大体如此，不仅折射出整个唐代的时代特征和风貌，也反映了皇亲国戚在政治、经济等方面的特权。

二 唐墓壁画题材极为丰富，除了指示方位的四神和极具装饰美化作用的各类图案外，炫耀墓主生前显赫气势的仪卫，表明墓主等级尊卑的建筑与戟架，反映墓主阔绰豪华生活的各种场面，是壁画的

主要题材。有的还绘制了与国外人民及国内兄弟民族友好往来的画面。通过画家对题材多样化、抒情化、世俗化的努力，创造出了多种形象，为我们深入考察唐代社会提供了直观材料。

青龙、白虎起着标示方位的作用，在上元二年(公元675年)的镇国大将军薛国公阿史那忠墓中出现最早，直到唐僖宗靖陵墓道东壁还见有青龙的残片。盛、中唐时期，不仅在墓道东西壁绘青龙、白虎，而且出现了朱雀、玄武形象。西安西郊陕西棉纺十厂无名氏墓室的南北壁即绘制朱雀、玄武。这显然与汉陵中以四神砖或四神瓦当标示方位的作法有关。

唐代高级贵族墓内之仪卫图，多由步、骑仪仗队组成。有的统一于一组庞大的出行阵营之中，有的则以两组画面分别表示。初唐新城长公主墓道东西壁有三组仪卫。门前有四名持戟仪卫；门后有携剑的仪卫两伙，每伙五人，伙长站于队列之前；犍车或轿担之后各有两伙持旗仪卫，亦各有领队一人。这样公主仪卫有38人之多。从初唐到盛唐，似乎可看出仪仗队在墓内所占比重有逐渐缩小的趋势。贞观四年的李寿墓的仪仗队，分布于墓道与各个天井和过洞之中，而上元二年(公元675年)的虢王李凤、神龙二年(公元704年)的李贤墓，与李寿级别相同，其仪仗队仅见于第一过洞或墓道。这种变化反映了初唐与盛唐统治者对甲兵武备重视程度的差异。有关仪卫场面的壁画，以规模而论，至今仍首推李重润之仪卫。李重润于神龙二年陪葬乾陵，享有“号墓为陵”的荣宠，墓内制度“尽用天子礼”，本人又具太子身分，因此，他的仪仗既使不是天子的大仗，亦应是太子的卤簿。大批仪仗绘于墓道的东西两壁，分别由车、骑、步三种仪卫组成。画面人物将近二百人，辂车装饰华丽，身着各色长袍的步骑翊卫迎风掣旗，庄严肃立，使人仿佛见到了羽旗映日、雕辇耀金、天仗霄严、百官趋朝的一派朝会情景。

在标示墓主等级的题材中，最明显的是列戟图。列戟是古代官

吏出行时的前驱，隋唐时代官吏则把门前列戟视为很大荣耀。《唐六典》规定三品以上大员及中下州以上的衙署方能列戟，并详尽规定了各级官吏列戟的等级。新城长公主墓第一天井就有列戟图，每架有戟六杆，东西壁共12杆，这是妇女列戟的又一例证，也符合公主一品的身份。太子无品，列戟18杆，这在惠庄太子墓内得到证实。级别最高的列戟图莫过懿德太子墓内的画面。该墓内共两套戟，每套二十四杆，由两个戟架合成。这是当日唐代最高的列戟等级了。只有在皇帝的宫、殿门口才能见到。

以建筑作为墓葬绘画题材，既是死者生前深宫甲第的模写，又是官品爵位的象征。《唐六典》卷二三说：“凡宫室之制，自天子至于庶士各有等差。天子之宫殿皆施重拱藻井。王公诸臣三品已上，九架；五品已上七架，并厅厦两头；六品已下五架。”节愍太子墓道北壁，绘有庑殿顶五开间（九架）的带平座单檐门楼建筑；惠庄太子也有类似的门楼图绘制在各天井北壁过洞口上部，都表明了墓主的高贵身份。用不同建筑表示墓主地位显赫的明显例证，要算永泰、懿德墓道上绘制的绣楣雕拱、华台珥楹、碧瓦朱甍、金窗珠箔的阙楼图了。永泰公主墓阙为一组单阙，而懿德太子则除有一组单阙外，还有一组三出阙。三出阙始于西汉。《前汉书·霍光传》说：大将军博陆侯霍光在地节二年（公元前68年）死后，“太夫人显，改（霍）光时所自造茔制而侈大之。起三出阙，筑神道。”近年在汉景帝阳陵陵园发掘出的南门阙亦从实物上证实了西汉帝陵的三出阙制度。从此以后，三出阙成为高等级陵园的标志。唐代东内大明宫的含元殿前，亦树三出阙，李治与武则天合葬的乾陵经过科学发掘竟然有两组三出阙遗址，应是李治与武则天各有一组三出阙。因此，可以说三出阙是帝王居处与皇帝威仪的象征了。

贵族官吏的生活场面题材的壁画，在陕西地区唐墓中所占比重最大，而且种类繁多，其中有反映贵族地主经营农牧、从事田猎

以及内廷生活的各种画面。

在惠庄太子墓道东西壁绘制有大型的车马出行图，车马行进于山阜松林之中，四周有骑从护卫，场面宏大。节愍太子墓道东壁亦绘大幅山水画，以青绿点染，在唐墓壁画中极罕见。而西壁则有打马球图，仅残存两组持鞠杖的骑马者。这些壁画是画工对唐代贵族喜好出行畋猎、打球的全面刻画。

陕西地区唐代贵族墓，在甬道、过洞、墓室中绘有妇女及内侍形象。这是唐代贵族声色行乐生活的纪录。壁画上大批的青年男女，他们是长期被禁锢在宫廷、王府及大地主庄园中，供墓主们生前玩乐驱使的仆役。他们在墓内所处的位置，以及手中所执的各类器物，正是判断他们职责的依据。如新城长公主墓第三过洞，有托食盘的宫女，第五过洞有捧琉璃钵、捧扇的宫女，墓室内有持杖、提胡瓶、捧果盒、抱包裹、执巾、执拂尘的各类宫女。依据墓志记载，公主是皇后之礼下葬，因此，这些宫女身份很高，按照《唐六典》宫官尚寝局条，应为司舆、司计、司饌、司灯一类宫官。这些画在艺术造诣上，超过了“树下美人”等唐代仕女画，是唐代人物画的珍品。

内侍图在新城长公主、惠庄太子、韦浩等墓中均有出现，说明唐代使用宦官属于皇帝及其宗室国戚的特权，尤其在初、盛唐时，除帝王、后妃、皇子、公主之外，其余朝官、方镇之家不得私用阉人。到了宝历二年十一月，唐敬宗还颁布诏令，“诏朝官及方镇人家不得置私白身。”但我们在西安西郊陕棉十厂一座小型单砖室墓内，发现甬道两壁各绘一内侍。墓主无墓志，殉葬品亦不丰盛，绝不属朝官、方镇之类权要。这类人家尚且使用阉人，则知使用私白身者已是普遍的社会现象，绝不是一纸诏令能够禁断得了的。

值得指出的是，文德元年唐僖宗李儇靖陵，未见大型仪卫、出行、戟架、阙楼这些显示至尊身份的壁画。而在甬道、墓室绘制了

不伦不类的兽面人身的十二生肖图，不要说与懿德、章怀、新城、永泰这些太子、公主墓壁画无法比拟，就是与开元天宝以前的三品大员墓壁画也不能同日而语。可以说初唐时的严格等级制的壁画制度在这座帝陵已荡然无存了。就连李儼夫妇的棺床，竟然是以先朝名臣右仆射豆卢钦望、左仆射杨再思神道碑砌成。贵为帝后居然匮乏到如此地步，若不是出土的哀册，简直令人不敢相信这座单室土洞墓是一代君主的陵寝。兴衰隆替，事在人为，靖陵壁画的简陋、菲薄，给人们警世骇俗的感觉，应引起深刻的反思。

三 在社会经济发展的基础上，唐代不仅继承、发扬了战国以来的绘画技术，而且吸收了外来文化的有益成分，通过民间画工漫长岁月的创作实践，把唐代壁画艺术推向新的高峰。李寿、李贤、新城长公主、节愍太子、惠庄太子等墓的鸿篇巨制，正代表了这个时代的风范，光辉灿烂，多彩多姿，揭开了绘画史上光辉的一页。

陕西唐墓壁画题材十分广泛，冠冕仕女、车舆鞍马、楼观城堞、旗纛伞扇、山水树石、花鸟折枝、戟矛刀剑、异兽昆虫，可以说无所不有，而且在造型上更为写真。如韦浩、节愍等墓内乔木人物、山水长卷中的山水、树石的精美作品，均为唐代以后画体分科坚实的基础之见证。表现形式以多彩工细为主，铁线描的技法由初唐到盛唐普遍应用。人物鞍马的轮廓线多用中锋勾勒，线条圆润刚劲，富有弹性，逐渐显露了盛唐晚期莼菜条风格的胚芽。

在构图方面，大胆革新，务去陈套。比如同样是描绘狩猎题材的画面，李寿墓选择了围场行猎的场面，李贤墓中却用狩猎出行的情景来表现。通过彩旗拍风、抱犬架鹰、人马喧嚣、沙尘迷漫的画面引人入胜，从而想象围场上的呼雕唤犬、格兽收禽，与“围场行猎”有异曲同工之效。在章怀墓中还出现了各种形象的小型化了的众多人物组成的复杂画面。图中几十个人物鞍马，既布局得严

整疏朗，又做到了重点突出；既注重了形态差异，又照顾了互相呼应。缜密富艳，极具气势，使人耳目一新。这些都表现了画工的高度智慧。

新城长公主、节愍太子、惠庄太子等唐墓中几十幅仕女人物画，其艺术成就可与传世的唐周昉《纨扇仕女图》媲美。永泰公主墓前室东壁南侧的仕女画，整个画面统一于齐肃的队列中，但在队伍前端画出一转背侧面的人物，使画面富于变化，使用这轻轻一笔就形象地勾画出了人物发式、衣着。章怀墓中仕女画，更冲破了一些贵族墓中已经定型的规范，从布局、造意、笔法各方面看均以高度概括的艺术技巧，在情节上抒发感情，显示了画工对人物、树石、花鸟特点的表现才华，创造了独特风格，引人入胜，而绝无索漠之感。《观鸟捕蝉图》中的仰首观鸟的仕女和悄手蹑足的捕蝉者，巧妙地统一在为首者向前行进的方向上，使画面内容多样而和谐。鸟的飞动和蝉的鸣叫，又使人感觉到画工利用观鸟、捕蝉的情节，深刻的表现了这些深居内苑、百无聊赖的妇女们悲凉的内心世界，流露了对封建制度下的妇女寄予的深切同情。章怀墓后室巨幅仕女画，将各类人物安排在园林之中，更是别出心裁的新颖构图。为了衬托人物活动，画工以疏林远峰、萱草绿竹、栏干落叶的掩映，使画面显出了疏密远近的对比，并用分组重叠或高低错落的方法，将众多仕女人物安置于优美宁静的园林之中，使画面意境更深远。这种匠心独运的构图手法，使陕西唐墓仕女画在绘画史上放射出异样的光彩。节愍太子墓墓道壁上的山石风景画，虽拘于墓道壁面呈长卷式布列，但远近布置、高低错落十分自然，山岩与青草掩映，古树同寒鸦相衬，营造出一种幽深的意境。虽系主体画衬景，但构图与绘制皆相当精细成熟，较之章怀、懿德太子墓中的风景画又有新的艺术突破。前甬道卷顶的飞禽图，打破了平綦藻井的格式，以工细写实手法，绘飞翔之对凤、双鹤与孔雀，既有适合空间条件的合

谐，又突破了图案化的呆板，活化了天际生灵，将一幅仙风徐徐、彩云涌动、瑞禽鸣空的祥和气象呈现出来。

在赋彩施色方面，画工一般喜用原色。通过简明遒劲的勾线和强烈的色彩对比，给人以鲜明浓艳的深刻印象。节愍太子墓的壁画在大幅着色的作品中，画工也注意了人物、鞍马各部位的色调浓淡，以区别阴阳向背，给人以稳定和立体的感觉。同时使用金箔装饰头饰增加了仕女身份的高贵。晕染法在有的仕女画上也多有采用，通过明暗对比，增强了人物衣着与肌肉的质感，颜面着色亦更为细腻，非常耐看。

总之，陕西唐墓壁画在题材上更加丰富，在用线、造型、构图、布局等方面，既有前代传统技艺的继承，又有新的拓展，集中展示了画工们的聪明才智，形成了绘画艺术史上一个繁盛的时代。

Latest Excavation: Tang Dynasty Frescoes

Preface

Han Wei
Zhang JianLin

With a long history and unique style, Chinese frescoes contribute considerably to the heritage of painting. "Interrogating the Heaven" from **Poetry of the South** by Qu Yuan touches upon the mural paintings in the ancestral halls of some Chu's Kings or officials. Frescoes about construction in a long sequel have been discovered on the walls of the corridor in No.3 palace site of Xianyang, capital of the Qin Dynasty. Obviously China witnessed a wide use of frescoes in the ancient times. In the early Tang Dynasty, the economic prosperity and social stability brought about the flourishing of arts, with a number of painters working on frescoes in the temples around Chang'an. Besides, there have also been some fresco fragments discovered in the site of such Tang palaces as Linyou's Jiuchenggong. Thanks to both secular and religious demand, the fresco experienced an unprecedented boom and grew into a gorgeous and brilliant branch of figure arts.

Although history has left the Tang Dynasty palaces and temples in ruins, a considerable number of mural paintings remain under the central plain of Shaanxi Province, thereby

preserving many frescoes utterly different from those of Dunhuang Grottoes in both style and subject matter. According to incomplete statistics, there exist frescoes in forty-three tombs of the Tang Dynasty, about two percent of the excavated Tang tombs. The earliest Tang Dynasty frescoes are those unearthed from Heruoshi tomb (621 A.D.), while the latest are those from Emperor Xizong's Jingling Mausoleum which dates back to the first year of Wende Reign (888 A.D.). The first sixty-five years of the Tang Dynasty claim eleven tombs with frescoes; the next seventy years, twenty-one; the period of one hundred and fifty-one years from Emperor Suzong to Emperor Aidi only ten. These figures point to the significance of mural paintings in different periods of the Tang Dynasty.

I

The latest collection of the Tang Dynasty frescoes covers the mural paintings in one tomb of the early period, four tombs of the prime period, one tomb of the middle period, and one tomb of the late period, thereby demonstrating to a certain extent the style and subject matter of each period. The tomb of Princess Xinchengzhang, the twenty-first daughter of Emperor Taizong (627-650 in reign), was built as a satellite Taizong's Zhaoling Mausoleum in the third year of Longshuo Reign (663 A.D.). Located in Dongping Villiage, Yangxia Township, Liquan

County, the tomb presents a miniature of the murals in the early period of the Tang Dynasty because attached to the walls are paintings about Blue Dragon, White Tiger, carts, sedans, guard of honour, towers, horses, display of halberds, waiting men, and maids of honour. The four tombs in the prime period of the Tang Dynasty all belong to nobles or relatives of the royal clan. The tomb of General Li Hui, who was buried in the first year of Yongchang Reign (689 A.D.) in Liangcui Village, Majiawan Township, Gaoling County, provides some remanant mural paintings about leading a horse and display of halberds, which are deemed to have been drawn in the early prime period. Wei Hao, brother of Emperor Zhongzong's Queen Wei, was killed by Wu Zetian and posthumously honoured with the title Commander-in-chief of Yangzhou and King of Wuling. On the paintings in his tomb are Blue Dragon, White Tiger, hunting scenes, towers, celestial bodies, servants, and recluses. Born of a concubine, Li Chongjun, the Crown Prince Jiemin and the third son of Emperor Zhongzong suffered from Queen Wei and Princess An Le's frequent attempt to depose him. Soon after Li Chongjun's killing of Wu Sansi and his son, Li's ruin ensued. Then he was buried near Emperor Zhongzong's Dingling Mausoleum. The fresco in his tomb is mainly about cliffs, trees, security guards with halberds, towers, maids, polo games, and

screens with beauties. Li Wei, the Crown Prince Huizhuang and the second son of Emperor Ruizong (710-712), was later awarded the title of King Shen. The 12th year of Kaiyuan Reign saw him buried near Qiaoling Mausoleum. His tomb houses some large-sized paintings about display of carts, display of halberds, civil officials, and court servants. With the occupant anonymous, the tomb discovered in No.10 Textile Mill of Shaanxi dates back to the early period of the Mid-Tang Dynasty. Inside the tomb are paintings about court servants, civil officials, screens with flowers, Tortoise, Scarlet Bird, and dancing. In the late period of the Tang Dynasty, Li Xuan, known as Emperor Xizong (873-888), was buried in Jingling Mausoleum in Tie Fuo Township, Qianxian County in the first year of Wende Reign (888 A.D.). Most paintings in this tomb has peeled off. Fairly well-preserved are those about Blue Dragon, infantry guards, guard of honour, doorkeepers with halderds, the human-bodied animals, and celestial bodies.

In the Tang Dynasty tomb with frescoes, mural paintings can be found in the passageway, tunnel, air-shaft, aisle, and chamber. Although there is slight difference in the distribution of frescoes, the paintings share some similarities in content. Take the tomb of Princess Xinchengzhang for example. On the west walls of the passageway are paintings about White Tiger, entrance guard with swords,

palace gate, guard of honour, sedan, and flank guard. The paintings in the first doorway are about court servants, where as those in the second and fourth doorway about waiting maids. Meanwhile, display of halberds can be seen in the first air-shaft, and waiting maids in the second and the fourth air-shafts. The paintings on the walls around the chamber are all about waiting maids. The large number of security guards, court servants, maids of honour, display of halberds all points towards the exclusive prestige on the part of princesses in the Tang society. The tomb of Crown Prince Jiemin can serve as a telling witness of the existence of female officials appointed by Queen Wei and princess An Le because on the paintings therein are female officials with tablet or silk ribbon. Thus distributed in the tombs of Crown Princes and high officials, the mural gives expression not only to the features of the era in question but also to the political and economical privilege on the part of the royal relatives.

II

The Tang Dynasty frescoes vary in subject matter. On the paintings are mainly some designs for decoration or embellishment, the Four Gods indicating directions, security guards demonstrating the illustrious power of the tomb occupant, structures and halberd racks reflecting the occupant's rank, various occasions parading the occupant's luxury, and

the friendly communication with people from abroad and the peoples of other nationalities at home. The diversified, secularized and affective subject matter involves various characters, hence providing a visual aid to our probe into the Tang society.

Blue Dragon and White Tiger are to betoken direction. The first murals about them appeared in the tomb of Arshina Zhong, General the Great, in the second year of Shangyuan Reign(675 A.D.). Fragments of murals about Blue Dragon have also been discovered on the east wall of the passage in Emperor Xizong's Jingling Mausoleum. Up to the prime and middle periods of the Tang Dynasty, there had appeared, besides Blue Dragon and White Tiger respectively on the east and west walls of the passage, Scarlet Bird, as can be seen on the south wall of the anonymous tomb unearthed in No.10 Textile Mill of Shaanxi Province. Obviously, these murals bear relationship to the brick and the tile end with Four Gods excavated from some tombs of the Han Dynasty.

The guard of honour in the tombs of the Tang nobles comprises infantry and cavalry, which are sometimes integrated in a large painting about their magnificent parade and sometimes described respectively on two series of paintings. On the east and west walls of Princess Xinchengzhang's tomb are three series of paintings about guard of honour. There are

four guards with halberd in front of the gate, two teams of guards with swords behind the door with five in each and the team leader in front, and two teams of guards with flag following a cart or sedan with each headed by a leader. The guard of honour totals 38 in the Princess's tomb. The paintings about guard of honour, however, seems to be dwindling in number during the early and prime periods of the Tang Dynasty. The murals under consideration in Li Shou's tomb built in the fourth year of Zhengguan Reign(627 A.D.)are distributed in all the air-shafts and tunnels; whereas in Li Feng's tomb (675 A.D.)and Li Xian's tomb (704 A.D.), they can only be seen in the passage or the first tunnel although Li Feng and Li Xian were of the same rank as Li Shou. This change reflects how much importance the rulers of the early period and the prime period respectively attached to the armoured forces. The fresco about guard of honour in Li Chongrun's tomb boasts the largest team of guards. His tomb was built as a satellite to Qianling Mausoleum, but it enjoyed the prestige of a mausoleum. As a Crown Prince, Li Chongjun was buried like an emperor, so it is not hard to imagine the grand scene of the guard of honour. Guard of honour is painted on the east and west walls in the passage, consisting of three parts: infantry, cavalry, and charioteer. On the paintings are about 200 characters, some splendid carriages,

and large groups of guards in robes of different color solemnly braving the wind with banners. The fluttering flag and the painted carriages in the sunshine pose a majestic and impressive occasion of officials heading for the court.

The rank of a tomb occupant can be most easily perceived in the murals about display of halberds. When going on a journey in ancient times, an official would have halberds come at head. Officials in the Sui and Tang Dynasties believed it an honour to display halberds in front of their residence. According to Code of the Tang Dynasty, only the officials above grade three could enjoy display of halberd, which however should be appropriate to the ranks. The first air-shaft in the tomb of Princess Xinchengzhang has in itself a display of halberds including two racks, each with six halberds, demonstrating that some women had the right to display halberds and that the princess was of the first grade in rank. Above all grades of officials, Crown Princes could display 18 halberds, as has been found in Crown Prince Hui Zhuang's tomb. Exceptional are the murals in Crown Prince Yi De's tomb which depict two sets of halberds, each including 24 halberds. This is superior in the Tang Dynasty, and can only be seen in front of Royal Palaces.

The fresco about structure is not only a miniature of the deceased person's edifice but a token of his rank as well. "All abodes,from

the emperor's down to a commoner's, fall into different grades, "reads **Code of the Tang Dynasty**." The palace of the emperor is to have arched caisson ceilings. The officials above grade three can have an nine-bay abode, those above grade five a seven-bay abode with living rooms at both ends, and those below grade six a five-bay abode." The paintings on the north wall of the passage in Crown Prince Jie Min's tomb, for instance, are a nine-bay gatetower with single eaves. Similiar structure has been found on the upper north wall of each air-shaft in Crown Prince Hui Zhuang's tomb, symbolizing the occupant's nobility. Other instances include the imposing garret painted in the passageway of Princess Yong Tai and Prince Yi De's tombs. Yong Tai's includes a set of three-section structure besides a single-section one. Three-section tower originated from the Western Han Dynasty(206 B.C.-25 A.D), Upon the death of Huo Guang, General the Great, the tomb previously built was expanded. "A Biography of Huo Guang", The Annals of the Formmer Han Dynasty has it that "a three-section tower was constructed with a passage to the Heaven." The southern gatetower recently excavated in Emperor Jing Di's Mausoleum, a Han dynasty tomb, bears substantial evidence of the three-section tower system of the Western Han Mausoleum. This kind of erection had since been a token of the tomb owner's nobility. In front of Han Yuan

Hall of Da Ming Palace stands a three-section garret. Two sets of three-section towers have been unearthed in Qia Ling Mausoleum where Li Zhi and Wu Zetian are entombed together, one for each. Hence, the three-section garret serves as a symbol of regal dignity.

Of the frescoes in the Tang Dynasty tombs in Shaanxi Province, murals about the noble's daily life monopolize a preponderating proportion, some about the nobles' farming, some about their hunting, and others about the court life.

Painted on the east and west walls in the passage of Crown Prince Hui Zhuang's tomb is a grand scene of a trip: the horses and carriages are advancing through pine trees, escorted by a large group of cavalrymen. Landscape paintings also occur on the east wall of the passageway in Crown Prince Jie Min's tomb. It is coloured with blue and green, as is very exceptional in the Tan Dynasty fresco. On the west wall of this tomb is Polo Playing, which depicts two teams of horse riders with rods. These frescoes are a tableau of the nobles who either hunting or playing polo.

In the chambers of some nobles' tombs are frescoes about waiting men and waiting maids, revealing the nobles' indulgence in pleasure. All the men and maids, confined to the court, palace, or manor, are in essence servants at the mercy of their lords. This assumption can be further justified by their