

中国出土壁画全集

THE COMPLETE COLLECTION OF MURALS
UNEARTHED IN CHINA

4

山东
SHANDONG



科学出版社

K879.412
2012/1
4

閱覽

中国出土壁画全集

徐光冀 / 主编



科学出版社

北京

版 权 声 明

本书所有内容,包括文字内容(中英文)、图片内容、版面设计、内容分类以及其他任何本书信息,均受《中华人民共和国著作权法》保护,为相关权利人专属所有。未经本书相关权利人特别授权,任何人不得转载、复制、重制、改动或利用本书内容,否则我们将依法追究法律责任。特此声明!

图书在版编目(CIP)数据

中国出土壁画全集/徐光冀主编. —北京:科学出版社, 2011

ISBN 978-7-03-030720-0

I. ①中... II. ①徐... III. ①墓室壁画—美术考古—中国—图集
IV. ①K879.412

中国版本图书馆CIP数据核字(2011)第058079号

审图号:GS(2011)76号

责任编辑:闫向东/封面设计:黄华斌 陈 敬

责任印制:赵德静

科 学 出 版 社 出 版

北京东黄城根北街16号

邮政编码:100717

<http://www.sciencep.com>

北京天时彩色印刷有限公司印刷

科学出版社发行 各地新华书店经销

*

2012年1月第 一 版 开本:889×1194 1/16

2012年1月第一次印刷 印张:160

印数:1—2 000 字数:1280 000

定价:3980.00元

(如有印装质量问题,我社负责调换)

THE COMPLETE COLLECTION OF MURALS UNEARTHED IN CHINA

Xu Guangji

Science Press

Beijing

Science Press

16 Donghuangchenggen North Street, Beijing,

P.R.China, 100717

Copyright 2011, Science Press and Beijing Institute of Jade Culture

ISBN 978-7-03-030720-0

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the proper permission in writing of Science Press. Enquiries concerning reproduction in other countries should be sent to the Editorial Department of Archaeology, Science Press, at the address above.

《中国出土壁画全集》编委会

总策划 柳建尧

总顾问 宿白

执行策划 向安全 于明

顾问 (按姓氏笔画为序)

马宝杰	王辉	王巍	王卫东	王奇志	王炜林	石金鸣	包东波
毕华	刘旭	孙新民	李向东	李陈奇	李小宁	杨泓	杨惠福
吴志跃	何冰	邹后曦	宋大川	宋玉彬	宋建忠	张松林	张建林
陈永志	罗丰	金旭东	金维诺	哈比布	郑同修	侯一民	徐苹芳
高大伦	塔拉	韩立森	焦南峰	樊昌生			

主编 徐光冀

副主编 汤池 信立祥(常务) 朱岩石 秦大树

编委 (以姓氏笔画为序)

于志勇	马昇	王辉	王进先	王奇志	尹申平	孔德铭	史家珍
成建正	朱亮	朱岩石	伊弟利斯·阿不都热苏勒	刘宁	刘斌	刘俊喜	
刘善沂	汤池	孙建华	孙新民	李非	李铭	李百勤	李陈奇
李振光	杨波	杨琮	杨惠福	杨德聪	谷德平	邹后曦	宋大川
张蕴	张玉忠	张松林	罗丰	岳起	金旭东	郑同修	孟华平
赵评春	信立祥	俞达瓦	姚蔚玲	秦大树	徐光冀	高大伦	郭永利
黄道钦	曹凯	商彤流	塔拉	董峰	韩立森	程林泉	傅佳欣
蔡全法	樊昌生						

英文翻译 丁晓雷 赵永红 李梅田

编辑组 闫向东 孙莉 宋小军 张亚娜 王光明 海宁 李茜 刘能
雷英 曹明明 郝莎莎 王钰 吴书雷 樊鑫 范雯静

凡 例

1. 《中国出土壁画全集》为“中国出土文物大系”之组成部分。

2. 全书共10册。出土壁画资料丰富的省区单独成册，或为上、下册；其余省、自治区、直辖市根据地域相近或所收数量多寡，编为3册。

3. 本书所选资料，均由各省、自治区、直辖市的文博、考古机构提供。选入的资料兼顾了壁画所属时代、壁画内容及分布区域。所收资料截至2009年。

4. 全书设前言、中国出土壁画分布示意图、中国出土壁画分布地点及时代一览表。每册有概述。

5. 关于图像的编辑排序、定名、时代、尺寸、图像说明：

编辑排序：图像排序时，以朝代先后为序；同一朝代中纪年明确的资料置于前面，无纪年的资料置于后面。

定 名：每幅图像除有明确榜题外，均根据内容定名。如是局部图像，则在原图名后加“（局部）”；如是同一图像的不同部分，则在图名后加“（一）（二）（三）……”；临摹图像均注明“摹本”。

时 代：先写朝代名称，再写公元纪年。

尺 寸：单位为厘米。大部分表述壁画尺寸，少数表述具体物像尺寸，个别资料缺失的标明“尺寸不详”。

图像说明：包括墓向、位置、内容描述。个别未介绍墓向、位置者，因原始资料缺乏。

6. 本全集按照《中华人民共和国行政区划简册·2008》的排序编排卷册。卷册顺序优先排列单独成册的，多省市合卷的图像资料亦按照地图排序编排。编委会的排序也按照图像排序编定。

《中国出土壁画全集》编委会

中国出土壁画全集

— 4 —

山东
SHANDONG

主 编：郑同修

副主编：李 铭 刘善沂 李振光 杨 波

Edited by Zheng Tongxiu, Li Ming, Liu Shanyi, Li Zhenguang, Yang Bo

科学出版社
Science Press

山东卷编委会名单

参编人员（以姓氏笔画为序）

王予幻 王兴华 王书德 王惠民 孙 涛 刘善沂 衣同娟 李 铭 李振光
李曰训 何 利 邱玉鼎 杨 波 张光明 张瑞泉 郑同修 秦大树 魏成敏

山东卷参编单位

山东省文物考古研究所

山东博物馆

济南市考古研究所

济南市博物馆

临朐县博物馆

博山区文物管理所

山东地区出土壁画概述

郑同修

20世纪50年代以来,山东地区发掘了大量的古代墓葬,其中部分汉代以来的墓葬中绘有精美的壁画,成为研究汉代及以后各时期古代文化最直观的珍贵资料。据统计,山东目前发现的壁画墓近50座,其中汉墓5座,北朝墓5座,隋墓2座,宋、金、元、明时期壁画墓数量较多,有30余座。从目前资料来看,这些出土壁画的墓葬中年代最早的为汉代,主要分布于济南、东平一带;北朝壁画墓主要分布于济南及临淄附近;隋代壁画墓仅见于嘉祥县一处;宋、金、元、明时期壁画墓主要分布于济南地区,聊城、淄博也有个别的金、元壁画墓葬。现按照时代顺序将山东出土古代壁画情况略予概述。

1. 汉代墓葬壁画

目前发现山东省时代最早的壁画墓葬为东平县发现的3座。2007年秋,东平县物资局在进行楼房施工时,发现中小型汉墓18座,其中3座墓中绘有壁画,又以1号墓的壁画保存状况最好。该墓为一座中型石室墓,由墓道、前室、后室组成。壁画绘制于墓门门楣、前室墓壁和顶部。绘制壁画时,先在石壁上涂一薄层白粉为地,再在上面绘制画面。壁画内容较为丰富,墓顶绘制云气纹和金乌,其余部分以人物画像为主,间有鸡、狗等动物形象。具体有敬献、谒见、斗鸡、宴饮、舞蹈等场面,绘制各类人物形象多达48人。画面结构虽不复杂,但色彩艳丽,人物形态动作自如,衣纹简练流畅,生动逼真。绘制于门楣内侧的12个人物形象最具代表性,色彩艳丽,神态各异,写实逼真,反映出汉代画匠们的高超绘画技巧,极具艺术价值,为山东汉代壁画墓葬最重要之发现。墓葬早年被盗,残余随葬品极少,但从墓葬形制推断,应为王莽到东汉初,是山东地区目前发现时代最早的壁画资料。同时发掘的12、13号两座墓葬中也绘有壁画。其中12号墓的壁画绘于墓室门楣和墓门两侧,门楣上绘有青龙、白虎和神人,两侧画面漫漶不清。13号墓

的前室石壁上的壁画,只用墨线勾勒,保存有张弓射虎图等,线条粗犷有力^[1]。从这两座墓葬的结构和出土器物判断,应属于新莽至东汉初年。

20世纪50年代初发现的梁山后银山(现属东平县)东汉壁画墓,是山东地区最早发现的壁画墓。该墓系一座砖石结构的前、后室墓葬,其前室顶部为覆斗式彩绘藻井,后室为砖券棺室。壁画绘于前室的四壁及墓顶,系先在墓壁上涂白粉地,然后以朱、墨两色勾绘。发现时壁画的颜色仍很鲜艳,内容丰富,所绘人物多有题记。墓室顶部中间绘有日、月,周围为云纹。从墓葬形制和壁画判断,该墓葬应属于东汉中期^[2]。

济南青龙山壁画墓发现于1986年,是东汉晚期的墓葬。此墓发现壁画6幅,分布在墓门过洞两侧、前室南墙和西墙、中室南墙和西墙上。壁画以石墙为地,壁画的颜色有红、黑、绿等色。残存壁画内容有车马出行、人物等^[3]。

已发现的汉代壁画墓葬资料,除青龙山壁画墓外,其余几座分布较为集中,梁山后银山壁画墓与东平壁画墓相毗邻。从壁画的制法上,都是在墓壁上涂刷白粉为地,然后作画。不同的是,砖室墓壁上作画前要先涂一层稍厚的泥土层和白灰层,而在石壁上作画则仅仅涂刷很薄的白粉地。从壁画的内容来看,并不复杂,除车马出行、建筑外,主要以人物形象为主。

2. 北朝、隋代壁画

北朝时期的壁画墓以临朐崔芬墓、济南马家庄道贵墓、济南东八里洼北朝墓最为重要。另外,临淄北朝崔氏墓地、寿光北魏贾思伯墓中也发现有壁画。

崔芬墓位于临朐县冶源镇海浮山南坡,1986年4月发掘。墓葬由墓道、甬道和墓室组成,年代为北齐天保二年(551年)。壁画绘制于墓葬甬道两壁及墓室四壁和室顶,以白灰面为地,其上彩绘壁画。其中

甬道东、西两壁各绘一武士。墓室顶下部和四壁彩绘星象、四神、墓主夫妇出行及十七牒屏风，绘有“竹林七贤”和荣启期，以及舞蹈、备骑、马、树木、假山等图像。此墓的墓主人夫妇出行图中，男主人褒衣博带，高冠大履，双臂舒展，无论是人物形态，还是画面构图，都与传世的顾恺之《洛神赋图》王者出游行列极为相似。青龙、白虎、“竹林七贤”和荣启期壁画，其画像形态和构图，与南京附近的西善桥官山、油坊村等南朝墓葬同类的拼镶砖画也类同^[4]，从绘画风格和表现手法来看，显然受到了南朝绘画的影响。崔芬墓壁画是目前山东地区已发现同时期墓葬壁画中保存较为完好、绘画艺术水平较高的一处，为中国美术史的研究提供了珍贵的实物资料^[5]。

1984年10月发掘的济南马家庄北齐道贵墓是一座石砌单室墓。壁画绘制于墓葬甬道、墓室四壁及墓顶。其中甬道门墙壁画画面以黑色勾绘猛兽，形似老虎，线条粗犷奔放有力。墓室四壁及穹隆顶上抹一层白灰，在白灰面上绘制壁画。人物形象部分以赭色起稿，部分是趁灰墙尚未干固之际用细棒勾出轮廓后再以黑色勾勒，涂以赭石、朱膘等色。墓顶绘北斗七星、南斗六星、太阳、月亮等星相图，墓室四壁绘车马人物。墓葬壁画保存较完整，反映了当时地方官吏的生活情景片断^[6]。

济南市南郊东八里洼北朝壁画墓也是较为重要的一座。该墓发现于1986年，墓室东、西、北三面墓壁上绘有壁画。东、西壁画面已漫漶不清，隐约可辨有侍女形象。北壁壁画保存较完整，北壁及与东壁转角处，绘三足八扇赭石色屏风，屏风以上绘花草。中间四扇屏风各绘一人物，都是宽袍大袖，袒胸跣足坐于树下席上，身旁放置壶、盘、杯，正悠然自得，饮酒作乐。依据墓葬形制和出土器物分析，墓葬应属北齐时期^[7]。

除以上3座墓葬外，临淄崔氏墓地中也有壁画。其中12号墓为北齐武平四年（573年）的墓葬，该墓墓门内两侧各彩绘武士一尊，与崔芬墓武士画像基本相同^[8]。寿光北魏贾思伯墓中，墓室四壁及顶部也施有彩绘，惜已全部脱落^[9]。

山东发现的北朝壁画墓，目前仅见于济南、临淄及附近的临朐、寿光一带。从壁画的手法和内容上，明显受到了南朝壁画的影响。发现的5座壁画墓中除一座属于北魏壁画脱落外，其余4座都属于北齐时期，为研究北齐的社会生活、风俗习惯、服饰制度、绘画艺术等，增添了宝贵的资料。

隋代壁画墓仅见于嘉祥满硐乡杨楼村英山1号墓和2号墓。其中1976年发掘的1号墓为隋开皇四年（584年）徐敏行夫妇合葬墓。该墓为砖筑单室墓，由墓道和墓室构成。墓顶、墓室四壁及门洞内、外壁上有彩绘壁画。墓顶上绘天象图，按东、西、南、北四个方位分别绘出星辰、太阳、月亮、桂树和捣药的玉兔等；墓室四壁绘宴饮行乐、出行图。该墓壁画人物画占比例较大，以铁线描勾勒，重彩为主，兼施淡彩，继承了魏晋以来的传统勾线涂彩方法。绘画内容也继承了山东北朝墓葬壁画的一些特点，如墓门、门洞所绘武士、门吏，墓顶的天象图以及墓室正壁所绘屏风画等；但在细节上较北朝壁画又有所发展，如墓门、门洞上除绘武士、门吏外，又增加了司阍，出行图的细部也更为详尽。英山2号墓为徐敏行之父徐之范的墓葬，也有壁画的痕迹，但不完整^[10]。

3. 宋、金、元、明时期壁画

宋代壁画墓目前只有3座，都发现于济南地区。以1986年在山东工业大学（现山东大学千佛山校区）院内发掘的一座北宋建隆元年（960年）砖雕壁画墓较为重要。该墓平面呈圆形，穹隆顶。墓室周壁绘有花卉、立柱、斗拱、门窗、桌椅及染布的工具等，生活气息浓郁^[11]，是山东地区最重要的有明确纪年的宋代壁画墓葬。

1988年发掘的洪家楼宋墓也是砖雕壁画墓，墓室内除顶部外，均涂一层白灰面，壁画多已脱落，残存有花卉图案及朱笔题记。从墓葬形制和出土器物分析，时代为北宋^[12]。

章丘女郎山75号墓时代约为北宋晚期到金代初年。墓门及墓室均遍涂白灰，其上有笔墨勾勒图案，白灰层极薄又斑驳脱落，画面内容多漫漶不清，可辨有斗拱、花卉、雄鸡等图案^[13]。

金代壁画墓壁画保存较好的有高唐虞寅墓、博山神头金墓和济南历城区港沟镇中日合资昭和塑料(济南)有限公司厂区、章丘宝岛街两座金墓。另外,章丘女郎山金墓中也残存有壁画的痕迹。

高唐虞寅墓发现于1979年。该墓为仿木构建筑的圆形单室砖墓,砖壁上涂抹一层很薄的白灰,然后作画。墓室内有6根砖砌倚柱,把墓室分成7间,墓壁上分别饰有砖砌灯檠、彩绘假门、花窗及盛开的牡丹等;甬道两侧绘车马出行图。墓室内的绘画内容以人物为主,多数人物旁都题有表明身份的墨书,如“家奴”、“家乐”等。每个画面独立成幅,又相互衔接,构成完整的场景。画面结构严谨,构图自然,富有浓厚的生活气息。据出土墓志铭记载,墓主人为女真人虞寅,金承安二年(1197年)下葬^[15]。

博山神头金墓发现于1990年,为砖筑单室墓葬,由墓门、甬道、墓室构成,穹隆顶。壁画绘制于墓室四壁及墓顶。墓顶主要以朱彩绘制缠枝牡丹、莲花等吉祥图案。墓室四壁绘画以人物为主,内容有墓主人夫妇对坐、男仆、婢女、妇人启门、牵马及衣架图等。壁画人物主要以墨线勾画,以朱彩和墨线绘制衣纹,人物造型准确生动,色彩绚丽,技法娴熟。据墓内墨书题记知该墓为金代大安二年(1210年)的墓葬^[14]。

章丘市宝岛街金代墓发现于2002年,壁画绘于甬道和前室墓壁,原有13幅,部分脱落,有些已漫漶不清。墓壁多绘生活场景,墓顶绘人物图和孝行故事图。

另外,章丘女郎山也发现这一时期的壁画墓,但壁画已斑驳脱落,残存有墨笔勾勒的斑猫一只^[17]。

山东元代壁画墓葬材料最为丰富,已发掘的有临淄大武^[18],济南柴油机厂^[19]、港沟乡大官庄^[20]、邢村^[21]、埠东村^[22],章丘市刁镇茄庄^[23]、旭升乡西坞坞村^[24]、女郎山^[25],济南市郭店^[26]、齐鲁宾馆、司里街、华荣路,章丘龙山镇、三涧村、西沟头、小康村^[27]等近20座,除临淄大武一座外,其余都散布在济南市及所辖县区。

这些元代壁画墓葬,具有共同的特点:①墓葬

大部分为砖筑仿木结构,个别也用石砌;②绝大部分为单室墓,平面圆形或方形,穹隆顶,一般由墓道、墓门或门楼、甬道、墓室构成;③墓葬壁画的绘制都是先在砖壁上涂抹一层白灰面,然后构图作画;④壁画题材除与砖雕相配的楼阁、斗拱、门楼等建筑彩画及各类花卉、鸟兽图案外,更多的是与世俗生活直接相关的内容,如夫妇对坐、宴饮的场景,妇人启门的画面,这类壁画题材宋金时期即已出现,至元代成为壁画墓中的固定内容。此外,这一时期墓葬壁画的另一个特点是孝行故事十分丰富,如郭巨埋儿、孟宗哭竹、王祥卧冰等为墓中常见题材。⑤多数壁画系用墨线勾画轮廓,再以红、赭、绿等重彩填涂,画面色彩浓艳厚重,装饰效果极强。尤其是建筑类壁画,大量使用鲜艳的红彩,并以白粉为地,墨线勾勒画框,将图案衬托得分外醒目,艳丽明快。

1988年发掘的济南柴油机厂壁画墓为仿木结构单室砖墓,由墓道、墓门、甬道、墓室构成。墓门、甬道、墓室四壁及墓顶都绘有壁画,出土时色彩艳丽清晰,保存较好。壁画先在砖壁上涂抹一层白灰,以墨线勾画轮廓,再以红、黄、赭、绿等色平涂填色。内容大致可分为建筑彩绘、装饰图案、生活场景和历史故事四大类。其中仿木建筑砖雕上全部施以彩绘,依照砖雕建筑的部件形状以墨线勾框,红、绿、黄等色填充。装饰图案类主要用红、绿、黄彩绘制缠枝牡丹、缠枝莲花等各类花草,有的花草插于瓶中,花草、彩云间又穿插蝴蝶、鸳鸯、仙鹤等。社会生活题材类有牵马图、男仆、女侍形象。历史故事类有郭巨埋儿、舜耕历山、王祥卧冰、孟母断机、打虎救父、舍子救侄、孟宗哭竹等孝行故事,内容丰富。

邢村砖雕壁画墓与埠东村石雕壁画墓的壁画均以墓主夫妇日常家居生活及装饰图案为主。邢村砖雕壁画构图充分体现了汉民族文化的特点:画中男女主人作汉族人装扮,妇人启门也以汉族妇女形象出现,壁画装饰以汉民族特点的木构建筑为主。埠东村石雕壁画墓的男主人及男仆人衣冠服饰则具有北方游牧民族的特点。常见的妇人启门画面,在此墓变成了头戴笠帽的男仆。虽然在东、北、西三壁砌有歇山顶仿木构

屋顶石雕，但在各画面的衬地上绘有交叉的网纹，与蒙古包的壁栏相似，突出了游牧民族的特点。

明代壁画墓以章丘女郎山1990年发掘的5座为代表，时代为明代初年。墓葬均为仿木结构的砖筑墓葬。壁画的绘制也是先涂刷白灰为地，再以墨线勾边，最后以朱、赭、绿色填充绘画，显然是继承了元代壁画的做法。尽管壁画画面装饰华丽，但内容却相对简单。如60号墓，该墓自墓门到墓室遍绘壁画，建筑构件均以墨线勾勒椽道，再分别填以赭、绿、朱色。立颊绘金银钗、仰莲、流云和金元宝；甬道门楣上绘莲花图案；前室顶部绘大朵赭色团花，四壁主要绘制花卉、帷帐、绶带等装饰；后室四壁与前室相同，以帷幔、绶带为装饰。其他墓葬如14、15号墓的结构和壁画形式与60号墓基本一致，显示出这一组墓葬的同一性。

综上所述，山东出土壁画墓葬资料不算太丰富，时代上尚存在缺环，但除魏晋和唐代以外，汉代以来各历史时期的壁画墓都有发现。在分布地域上也极不平衡，不同时期的壁画墓各局限于某一个小的范围之内，如汉代壁画墓目前只见于济南和东平湖周围，北朝壁画墓仅发现于济南及临淄一带，元代壁画墓主要分布于济南及附近地区。但在这些数量有限的壁画墓中，各时期都不乏精美之作，绘画的精美程度和内容之丰富，都堪与其他地区同期壁画相媲美。在绘画技巧上，山东地区发现的各时期壁画前后衔接紧密，早期壁画特别是北朝时期的壁画在内容和绘画技法上多受南方的影响，而隋代以后的壁画，后一时期都是前期的传承和发展，这种现象在宋代以来的壁画墓中表现尤甚。随着田野考古工作的不断开展，山东地区将会有更多的古代壁画墓葬被发现、发掘，对古代壁画的研究也将不断深入。

注 释

[1] 山东省文物考古研究所发掘资料。

[2] 杨子范：《山东梁山山县后银山村发现带彩绘的古墓》，《文物》1954年第3期；《华东文物工作队勘察清理山东梁山山县的彩绘汉墓》，《文物》1954年第10期；关天相、冀刚：《梁山汉墓》，《文物参考资料》1955年第5期。

[3] 济南市文化局文物处：《山东济南青龙山画像石壁画墓》，《考古》1989年第11期。

[4] 南京博物院、南京市文物保管委员会：《南京西善桥南朝墓及其砖刻壁画》，《文物》1960年第8、9期合刊；罗宗真：《南京西善桥油坊村南朝大墓的发掘》，《考古》1963年第6期。

[5] 山东省文物考古研究所、临朐县博物馆：《山东临朐北齐崔芬壁画墓》，《文物》2002年第4期。

[6] 济南市博物馆：《济南市马家庄北齐墓》，《文物》1985年第10期。

[7] 山东省文物考古研究所：《济南市东八里洼北朝壁画墓》，《文物》1989年第4期。

[8] 山东省文物考古研究所：《临淄北朝崔氏墓》，《考古学报》1984年第2期。

[9] 寿光县博物馆：《山东寿光北魏贾思伯墓》，《文物》1992年第8期。

[10] 山东省博物馆：《山东嘉祥英山一号隋墓清理简报——隋代墓室壁画的首次发现》，《文物》1981年第4期；嘉祥县文物管理所：《山东嘉祥英山二号隋墓清理简报》，《文物》1987年第11期。

[11] 济南市博物馆、济南市考古所：《济南市宋金砖雕壁画墓》，《文物》2008年第8期。

[12][21][22] 刘善沂、王惠明：《济南市历城区宋元壁画墓》，《文物》2005年第11期。

[13][17][25] 济青公路文物考古队绣惠分队：《章丘女郎山宋金元明壁画墓的发掘》，《济青高级公路章丘工段考古发掘报告集》，齐鲁书社，1993年。

[14] 山东省淄博市博山区发掘资料，墓葬现存博山区文管所。

[15] 聊城地区博物馆：《山东高唐金代虞寅墓发掘简报》，《文物》1982年第1期。

[16][27] 济南市考古研究所发掘资料。

[18] 山东省文物考古研究所、北京大学中国考古学研究中心：《山东临淄大武村元墓发掘简报》，《文物》2005年第11期。

[19] 济南市文化局文物处：《济南柴油机厂元代砖雕壁画墓》，《文物》1992年第2期。

[20][23][24][26] 济南市文化局、章丘县博物馆：《济南近年发现的元代砖雕壁画墓》，《文物》1992年第2期。

Mural Unearthed From Shandong

By Zheng Tongxiu

Starting from 1950s, many ancient tombs including some exquisite mural tombs since the Han dynasty were excavated in Shandong Province. These discoveries are the important visual materials for the study on the dynastic cultures after the Han dynasty. According to the statistics, there are nearly 50 mural tombs excavated in Shandong including 5 Han tombs, 5 Northern dynasties tombs, 2 Sui tombs, and more than 30 tombs between the Song and Ming dynasty. Han mural tombs, the earliest group, were mainly distributed in Jinan and Dongping area. Northern dynasties mural tombs were mainly distributed in Jinan and Linzi area. Sui mural tombs were only found in Jiaxiang. Mural tombs of the Song, Yuan, and Ming dynasty were mainly distributed in Jinan area. A few Jin and Yuan mural tombs were found in Liaocheng and Zibo area. This article will give a brief description on these discoveries on dynastic order.

1. Han mural tombs

The earliest mural tombs in Shandong found at present are three tombs from Dongping. In the autumn of 2007, 18 middle and small sized Han tombs, including three mural tombs, were excavated during the construction of the Dongping county Goods and Materials Bureau. Tomb M1, a well preserved middle-sized stone construction, is composed of the passageway, front chamber, and rear chamber. Its murals, which were painted on a layer of plaster, were distributed on the lintel of the door, walls and ceiling of the front chamber. Pictures on the ceiling are clouds and golden crow. Other walls were painted human portraits and animals such as chickens and dogs. The theme of painting include the scene of offering, visiting, cockfighting, feasting, and dancing etc. The total amounts of human portraits are 48. With simple composition and bright colors, the pictures depict lively bodies motion and smooth clothing lines. The 12 vivid portraits, which were painted in the inner side of the lintel, are the great example of skilled painting by the Han artisans, which is undoubtedly the most important discovery of the Han mural tombs in Shandong. Looted earlier with only few burial objects left, the burial date of tomb M1 is about between Wang Mang and the early Eastern Han dynasty. It made tomb M1 the earliest mural tomb found in Shandong province. Tombs M12 and M13, which were unearthed at the same site, were also decorated with murals. Murals of tomb M12 were distributed on the lintel and both sides of the door. The paintings on the lintel are Green Dragon, White Tiger, and spiritual humans. The paintings on both sides of the door were damaged. In tomb M13, a tiger shooting scene, only drawn by bold ink lines, was painted on the walls of the front chamber^[1]. Based on the burial objects and the constructions type, the two tombs were dated to the Xin to early Eastern Han dynasty.

The Houyinshan Eastern Han mural tomb, which was excavated in 1950s at Liangshan (present Dongping), is the first mural tomb excavated in Shandong Province. Constructed by bricks and stones, the tomb was composed of the front chamber and rear chamber. The painted ceiling in the front chamber is a chamfered shape; the roof in the rear coffin chamber is a vault shape. Its murals, which were distributed on the walls and the ceiling of the front chamber, were painted on a layer of plaster. The bright color pictures depict various subjects accompanied with inscriptions for most portraits. The ceiling was painted Moon and Sun in the center and clouds in the surrounding area. Based on the construction type and the murals style, this tomb was dated to the middle period of the Eastern Han dynasty^[2].

Qinglongshan mural tomb, which was excavated in 1986 at Jinan City, is a late Han dynasty tomb. Its murals were distributed on both sides of the doorway, southern and western wall in the front chamber, and southern and western wall in the rear chamber. Painted directly on the stone walls, the colors used are red, black and green. The subjects of the murals could be identified are the procession scene and human portraits^[3].

Most of these Han mural tombs including Houyinshan mural tomb and Dongping mural tombs were distributed in an adjoining area. The murals are all painted on the white undercoating of the walls. Tombs made of bricks were applied an additional layer of plaster before paint on the white undercoating. The subjects of murals include procession scene,

architectures, and human portraits.

2. Murals of Northern dynasties and Sui

The most important Northern dynasties mural tombs include Cui Fen's tomb at Linqu, Daogui's tomb at Majiazhuang in Jinan, and the Northern dynasty tomb at Dongbaliwa of Jinan. Besides these, there are also murals found from the Northern dynasties Cui family tombs at Linzi and Jia Sibo's tomb of Northern Wei at Shouguang.

Cui Fen's tomb was excavated in the southern slope of the Haifushan mountain at Yeyuanzhen township in Linqu, on April in 1986. Buried at the 2nd year of the Tianbao Era in the Northern Qi dynasty (551CE), this tomb is composed of the passageway, entryway, and tomb chamber. Its murals, painted on a layer of plaster, were distributed on the walls of the entryway and tomb chamber. A warrior was painted on each side of the entryway. Paintings in the tomb chamber includes stars, the Four Supernatural Beings, procession scene of tomb occupant couple, and 17 screens which include "Seven sages of the bamboo grove" and Rong Qiqi, and the scene of dancing, horse preparing, horse, trees, and rockeries. On the procession scene of the occupant couple, the male occupant, who wears a loose gown with wide girdles, high hat and heavy shoes, is stretching his arms out. It is very similar to the king's portrait of the procession scene in the painting Nymph of the Luo River, which was made by Gu Kaizhi. The composition and images of the Green Dragon, White Tiger, "Seven sages of the bamboo grove" and Rong Qiqi, are also similar to the brick mounted paintings which were excavated from the Southern dynasties tombs at Gongshan of Xishanqiao, and Youfangcun in Nanjing area^[4]. It is obviously that the painting of Cui Fen's tomb was influenced by the Southern dynasties in both painting style and skill. As a well persevered Northern dynasties mural tomb, Cui Fen's tomb provides important materials for the study on Chinese art history^[5].

Daogui's tomb of the Northern Qi dynasty, which was excavated at Majiazhuang in Jinan, on October in 1984, is a stone single chamber tomb. Its murals were distributed on the walls of the entryway, tomb chamber, and roof. A lively tiger like animal face was painted on the screen wall above the entryway. A layer of white plaster was applied on the walls of the tomb chamber and dome roof before painting. Some of the portraits were drafted with reddish brown, while as others were drafted with stick before the plaster fully dried; then drawn by black lines and added reddish brown and red color. Subjects painted on the roof include the Plow, Southern Dipper, Sun, and Moon. On the walls it is painted carts, horses, and attendants. The well preserved murals depict the scene of a local official's daily life^[6].

The Dongbaliwa Northern dynasties tomb, which was excavated in the Southern suburb of Jinan, in 1986, is another important mural tomb of this period. Its murals, painted on the eastern, western, and northern wall, were mostly damaged with only the painting on the northern wall well preserved. An eight panels reddish brown screen with triple legs was painted on this wall. Above the screen are flowers and plants. The central four screens were painted a seated person for each. Exposing their necks and feet, they all wear loose robe with wide sleeves. With drinking utensils including pots, plates and wine cups on the side, they are drinking and enjoying themselves. Based on the tomb structure and the burial objects, this tomb was dated to the Northern Qi dynasty^[7].

Besides the three tombs mentioned above, murals were also found in the Cui family cemetery at Linzi. Tomb M12, which was buried at the 4th year of the Wuping Era (573CE) in the northern Qi dynasty, has two warriors on both sides of the doorway, same to the discovery from Cui Fen's tomb^[8]. The tomb of Jia Sibo at Shouguang was also found seriously damaged paintings on the walls and roof of tomb chamber^[9].

The northern dynasties mural tombs in Shandong were only distributed in Jinan, Linzi and adjacent Linqu and Shouguang area. Its paintings were influenced by the Southern dynasties on the technique and themes. Of all five discoveries, four tombs belong to the Northern Qi dynasty except for the damaged Northern Wei tomb. It provides important materials for the study on the social life, customs and traditions, dressing system, and painting art of this period.

Only two Sui mural tombs were discovered in Shandong, the Yingshan tomb M1 and M2 at Yangloucun in Mantongxiang of Jiayang. The Yingshan tomb M1, which was excavated in 1976, is the joint burial tomb of Xu Minxing and his wife. This brick single chamber tomb has a passageway in the front. Its murals were distributed on the ceiling, walls of tomb

chamber, and doorway. The stars, Sun, Moon, and Bay Tree with Jade Hare were painted on the eastern, western, southern, and northern section of the ceiling. The walls of the tomb chamber depict the feasting and procession scene. Continuing to use the drawing method of outlining combined with coloring, which is the tradition since the Wei and Jin dynasty, the portraits of this tomb were drawn by iron-wire stroke and added rich colors combining with light colors. Its subjects are also carried forward some features of the Northern dynasties, such as the warriors and door guards on tomb's doors and doorway, the stars on the roof and the screen painting on the main wall. However, some new details were added in this tomb, such as the doorman (Sihun). The procession scene is much detailed. The occupant of Yingshan tomb M2 is Xu Zhifan, father of Xu Minxing. Its murals were damaged^[10].

3. Murals of the Song, Jin, Yuan, and Ming dynasty

Only three Song mural tombs were found in Shandong. The most important one, which is also the only dated Song tomb in Shandong province, buried at the 1st year of the Jianlong Era (960CE), was excavated in the campus of Shandong Polytechnical University (present southern campus of Shandong University), in 1986. Its brick carving tomb chamber has a round plan and a domed roof. The surrounding wall was painted flowers, pillars, bracket sets, doors and windows, tables, chairs, stools, and dye-work tools. All these subjects reflect the rich smack of everyday life^[11].

The Hongjialou Song tomb, which was excavated in 1987, is also a brick carving mural tomb. A layer of plaster was applied on the walls except for the ceiling. The murals were mostly damaged with a few flower patterns and red inscriptions left. Based on the construction type and the burial objects, this tomb was dated to the Northern Song dynasty^[12].

The burial date of Nülangshan tomb M75 at Zhangqiu is between the late Northern Song dynasty and early Jin dynasty. A layer of white plaster was applied on the wall of tomb chamber and the doors. The painting, mostly damaged, could be identified to include bracket sets, flowers, and rooster^[13].

Jin tombs which have well preserved murals include the Yu Yin's tomb at Gaotang, Shentou Jin tomb at Boshan, Jin tomb from the (Jinan) factory of Sino-Japanese Zhaohe Plastic Limited Company at Ganggouzhen in Licheng district, and Baodaojie Jin tomb at Zhangqiu. Beside these, the Nülangshan Jin tombs at Zhangqiu were also found mural traces.

The Yu Yin's tomb, which was excavated at Gaotang in 1979, is a brick tomb with the imitation wooden structure in its single chamber. Six brick columns divide the tomb chamber into seven bays. A layer of white plaster was applied on the brick wall before painting. The wall was decorated with brick lamp stands, colored phony doors, flower windows, and blossom peonies. Procession scenes were painted on both side of the entryway. Murals in tomb chamber mainly depict human portraits accompanying with inscriptions such as "family servant", and "family musician". Separate pictures connect each other properly to form a complete scene. According to the epitaph, the occupant Yu Yin is a Jurchen. He was buried at the 2nd year of the Chengan Era (1197)^[14].

The Shentou Jin tomb, which was found in 1990 at Boshan, is a brick single chamber tomb. The tomb is composed of the passageway, entry way, and tomb chamber with a domed roof. Its murals were painted on the walls and ceiling of the tomb chamber. The ceiling was decorated with red auspicious patterns such as peony and lotus. The murals on the walls mainly depict human portraits such as the tomb occupant couple seated face to face, male servants, maids, woman opening a door ajar, the scene of leading a horse, and the racks for clothes. The human portraits were drawn by skilled black lines; their clothes were depicted with red or black lines. The ink inscription shows the date of this tomb: the 2nd year of the Daan Era (1210)^[15].

The Baodaojie Jin tomb, which was excavated at Zhangqiu in 2002, has 13 murals in its entryway and front chamber. The murals, partially damaged, mainly depict the scene of daily life. The roof of tomb chamber was decorated with human portraits and filial piety stories^[16].

Besides these, murals were also found in Jin tombs at Nülangshan. Most of its murals were damaged with only an ink tiger left^[17].

Yuan mural tombs have the most abundant discoveries in Shandong province. Nearly 20 tombs were excavated including

the tomb at Dawu of Linzi^[18], Diesel Engine factory in Jinan^[19], Daguanzhuang in Ganggou town of Licheng district of Jinan^[20], Xingcun^[21], Budongcun in Licheng district^[22], Qiezhuang in Diaozhen^[23], Xijiuwucun in Xushengxiang^[24], Nülangshan^[25] of Zhangqiu, Guodian^[26], Qilu Hotel, Silijie Street, Huaronglu Road in Jinan, Longshanzhen in Zhangqiu, Sanjiancun in Zhangqiu, Xigoutou in Zhangqiu, and Xiaokangcun in Zhangqiu^[27] etc. Most of these tombs were distributed in Greater Jinan except for the one found at Dawucun in Linzi.

The common features of these Yuan tombs are: first, most tombs are brick chambers with imitation wooden structure except for a few stone chamber tombs. Second, most tombs are single chamber tomb with round or square plan. Normally a tomb composed of the passageway, door or gatehouse, entryway, and tomb chamber. Third, a layer of white plaster was applied on the brick wall before painting. Fourth, a few subjects of the murals are architectural patterns combined with carved bricks such as towers, bracket sets, gatehouses, and decoration patterns such as flowers, birds, and animals. Most subjects related to people's everyday life, such as the scene of occupant couple seated face to face, feasting, and woman opening a door. These subjects, originated from the Song and Jin dynasty, became the essential subjects of Yuan mural tombs. Another feature of these Yuan tombs is abundant pictures of filial piety stories such as Guo Ju burying his own son, Meng Zong weeping the bamboo, and Wang Xiang lying on ice. Fifth, most murals were drawn by ink lines first; then colored with red, reddish brown, and green. The pictures depict strong decorative effect by the bright colors. The architectural pattern for example, red was used a lot on the white base. Ink lines were used to draw the frame, which made the patterns extremely shining.

The mural tomb at the Diesel Engine factory in Jinan, which was excavated in 1988, is a brick single chamber tomb with imitation wooden structure. Composed of the passageway, door, entryway, and tomb chamber, its well preserved murals were distributed on most walls except for the passageway. A layer of white plaster was applied to the wall before drawing the ink lines. The colors added to the picture include red, yellow, reddish brown, and green. The subjects of murals could be divided into four sections, the architectural patterns, decorative patterns, scenes of everyday life, and historical stories. The imitation wooden structures were all added red, yellow, and green color inside the ink outlines. The decorative patterns mainly include branch peonies and lotus which were painted in red, yellow, and green color. Some flowers were stick into vases. Butterflies, mandarin ducks, and cranes scatter among the flowers, grass, and clouds. The scenes of social life include horse leading, portraits of male servants and maids. The historical stories include many filial pieties such as Guo Ju burying his own son, (Shun's) filial piety moving Heaven, Wang Xiang lying on the ice in search of carp, Mother Meng breaking the loom, Strangling a tiger to save father, Sacrificing son to save nephew, and Meng Zong weeping till the bamboo sprouted.

Both murals of Xingcun brick carving mural tomb and Budongcun stone carving mural tomb depict the daily life of the tomb occupant couple accompanied with decorative patterns. Due to the difference of ethnic customs, the composition styles and decoration patterns of two tombs are different. The murals of Xingcun tomb reflect the features of Han culture: the occupant couple wear Han style dressing, the woman who is opening a door is Han woman. The decoration pattern mainly uses Han style imitation wooden structures. On the Budongcun's side, the dressing of the male occupant and his male servant are nomadic style, which is clearly different from Han style. Instead of a woman opening a door, the person was replaced with a male servant who wears a round wide brim hat. Even the stone carved gablet roof, which was decorated on the eastern, northern, and western wall, was also painted with net pattern background, which is similar to the wall fence of modern yurt. It indicates that the tomb occupant might be a Mongolian.

Five early Ming mural tombs, which were excavated at Nülangshan in Zhangqiu, in 1990, are the representatives of Ming mural tombs in Shandong. These tombs are all brick made with imitation wooden architectural structure. The process of the mural making also inherited the method of the Yuan dynasty: applying a layer of plaster on the wall at first; then drawing the outlines; adding red, reddish brown, and green color at last. The composition of the pictures is simple compared to the gorgeous looking. Tomb M60 for example, it was thoroughly decorated from door to tomb chamber. Architecture components were outlined by ink and colored reddish brown, green, and red. Door's sides were decorated with gold and silver ores, inverted lotus, clouds, and gold ingots. The lintel of the entryway was painted lotus patterns. The roof of the