

中国出土壁画全集

THE COMPLETE COLLECTION OF MURALS
UNEARTHED IN CHINA

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山西
SHANXI



科学出版社

中国出土壁画全集

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山西地区出土壁画概述

商形流 马昇

山西省位于中国黄土高原东缘，东、西两侧有太行、吕梁山脉，境内山岭起伏、河流纵横。远古以来即为中原农耕文化和北方游牧文化互动与融合的交汇地域，也是我国古代墓葬壁画的重要分布区域，迄今为止，已发现两汉以降各时期的壁画墓五十座以上。

1. 汉代墓葬壁画

西汉晚期流行的砖室墓，沿承战国，乃至西汉前期木椁墓内漆棺画、帛画的艺术传统，出现了描绘天象、神祇等装饰性墓葬壁画。这些以祭献墓主、导引升仙为主要内容的艺术作品，形象地反映了当时人们的生死观、宇宙观。

西汉时期，山西省主要流行土坑墓、土洞墓，砖室墓较少且多分布于晋东南、晋南地区。晋东南平陆县枣园村壁画墓，墓葬主室平面长方形、附一小耳室；因随葬器物与中原地区西汉晚期同类遗存物相近，判断为两汉之际的新莽时期^[1]。壁画系“先于壁上涂一层廩和麦糠的泥土，厚0.5~1厘米，外敷白粉，再于其上绘画”。以淡墨线起稿，用重墨线勾勒出具体的形象，填涂红、黄、青等颜色。物象简略夸张，线描纤细流畅，赋色浓艳多变，沿承了战国、西汉时期绘画的某些特征。主室券顶上绘九只长颈短尾的白鹤，其间满布流云、星宿，“衬地繁缛，不留一点空白”；在墓顶起券处东侧绘太阳、西边绘月亮，按天文方位分布着青龙、白虎、玄武，是以天象诠释墓顶为天上仙界。在天象图以下，墓壁上层描绘出山峦、河流等景象（墓壁下部已脱落），分别在西壁上绘“牛耕”、在北壁上画“楼播”，以及院落、车马、农作等世俗庄园生活的情景；虽然分层构图的场景组合比较简率，个别画面还是鸟瞰式的粗略勾画，却是反映当时农业社会的形象资料。

晋南夏县王村壁画墓，坐东朝西，由甬道、一横前室附二耳室、并列二后室构成的砖室墓^[2]；因墓室形制与洛阳烧沟汉墓五型类同，随葬的陶案、盘、杯

等形制相近，残碑字体与汉代曹全碑的字体相似，判断为东汉晚期墓。前、后室墓壁上，皆抹白灰泥层，再刷白灰浆；壁画以小棍划出物象的位置，大笔着色涂画出大体的形象，再以纤细劲挺的墨线勾勒出具象的轮廓与细部；在出行车舆的轮毂之间，有使用圆规的痕迹。甬道两侧壁上以红线界隔三栏，分别绘官吏或士卒的队列，皆面向墓外作迎奉状。前室券顶上点簇着密密匝匝的朵朵流云，墓顶起券处画出山峦叠嶂、仙人乘神兽的导引场面；在墓壁上以红线界隔四栏，涂画出左向出行的车马队伍；面对着墓门的前室东壁中部，有墓主（安定太守裴将军）夫妇并坐图，其左侧有拜谒的属吏。北后室内端墙上有两组在围廊院落中的厅堂式建筑图。若以“前室祭祀、后室安厝”的墓葬环境来考虑，前室正壁上的夫妇并坐图应为“墓主受祭图”；后室端墙上的建筑图应为墓主人的生活场所。

2. 北朝墓葬壁画

魏晋时期，由于战乱频仍，最高统治阶层倡导薄葬，这使得本地区的壁画墓一度销声匿迹。北朝时期，随着拓跋鲜卑族文化与中原地区汉文化的融合，受到中原“墓内设奠”传统葬俗的影响，本地区的壁画墓又得以延续、复兴。

晋北大同市沙岭村北魏壁画墓，据出土漆器残皮上的墨书题记，推断为北魏太延元年（435年）^[3]。墓室平面略呈方形，顶部虽已塌毁，但甬道、墓室壁画基本完整，为研究北魏时期车马出行、服饰装备、丧葬习俗等提供了珍贵的形象资料。墓壁上抹石灰泥层后，刷一层调和着颜料的石灰浆；壁画以红色线起稿，墨线勾勒出物象，笔迹肆意多变，再随类涂画红、黑、蓝等颜色。若与北魏司马金龙墓的木板漆画悠缓自然、富于节奏的墨线技法相比较；大同北魏墓壁画的线条粗细不一、遒劲奔放，似有意识地运用了线条与点簇的复合型技法，绘画风貌朴拙自然。

该墓壁画与本地同时期的棺板画、石椁壁画^[4]一样,沿袭了汉墓壁画以界栏分层的构图法来表现祭祀、出行等内容。在残留的墓顶起券处,用红线划分多道隔栏,分别填画各类神兽。东壁上层一栏绘对列的男女侍从,向南、北两壁上层一栏延伸;东壁中部为墓主夫妇手执麈尾、团扇并坐于庑殿顶的堂屋内,两侧有大树、侍仆与备行的鞍马、牛车,似为“墓主受祭”图。北壁为纵向多排的车马出行队列,南壁以步障划分宴饮与庖厨的庞杂场面。

大同市怀仁县北魏壁画墓,为前、后室墓(前室两侧各附耳室),在垒砌墓壁的模印条砖中,发现有“丹阳王”的戳印文字;但《魏书》中不见有此人的记载。墓道、墓室不见有涂绘,仅在长甬道的两侧壁南端各绘一尊守护神(门神)形象。门神为一首、四臂,袒胸露腹,系条纹短裙,跣足;皆持一长杆(矛)、拖一金刚杵,或高举鼓锤,或捻作手指,披帛飘动,团花环绕。西壁门神的两脚踩在一女人向两侧伸展的手上,东壁门神则一脚着地、一脚蹬在一山羊向下塌陷的腰间;这种门神显然受到佛教护法金刚的影响,为山西省仅见的墓门守护神。

北齐时期的壁画墓,多发现于晋中及太原市附近。晋中寿阳县贾家庄北齐庾狄迴洛墓,为北齐河清元年(562年)的单室墓^[5]。墓门的门楣正面绘朱雀、背面画忍冬纹;两门扇上绘青龙或白虎;甬道两侧壁各绘一舞者与三侍卫;墓室的两侧壁上有十字形图案。壁画以淡墨线起稿,粗墨线勾勒物象、细线条勾画局部,再因类赋色;人物、神兽造型生动,线条流畅,色彩绚丽,物象具有立体感。

太原市晋祠镇王郭村北齐娄睿墓,斜坡墓道经由过洞、天井,通过甬道、墓门与弧壁单室墓相连接;墓志纪年为武平元年(570年)^[6]。壁画分栏绘制,技艺精湛,鞍马人物形神兼备。墓道两壁壁画分三栏,上栏为步骑、驼队,中栏为多组的骑卫,下栏为吹角的侍卫。“三栏行列远近有序,应是当时鲜卑贵盛外出与归来时从行部众的写照”^[7]。

墓道下栏的吹角侍卫连接着过洞两壁的武士(过洞已坍塌,洞口之上的照壁处图画不详),再与天井

下栏两侧的拄剑武士相连接。天井上栏两侧壁有持物仙人,甬道口之上的天井北壁为摩尼宝珠,天井上方的南壁有飞行的神兽。

甬道中段的墓门上涂画龙、虎,其内、外侧壁上绘有属吏。墓室顶部画日月星辰,其北、东壁上遗存十二生肖以及羽人乘龙导引升仙的画面。在墓室北壁绘帷屋内墓主夫妇宴飧行乐图,两侧排列着伎乐、侍仆众,在东、西壁上分别绘鞍马、牛车备行的侍从队伍,南壁的甬道两侧绘侍卫众。

墓道、过洞、天井,甬道与墓室的壁面上皆抹一层白灰泥为地仗,壁画以小棍起稿,以墨线勾勒具体物象,运笔活泼爽利,刚柔并存。用朱砂色点着人物的额、颊、颌等部位,再浅淡退晕以表现肌体起伏,是为染高不染低的“三高”晕染画法。涂抹服饰、鞍马时,亦在轮廓线近处作渐次晕染,使物象具有立体感。

值得注意的是在墓道后端过洞内,清理出木柱、白灰、板瓦、条砖等遗物,推测原有“享堂”一类木构建筑,为北朝时期所罕见。在封门墙前的天井底部、封门墙后的甬道地面,摆放着陶罐、壶或陶马、镇墓兽,应为生人封墓时的祭奠遗物;且用以连接享堂与寝宫。而这些现象对认识该墓葬壁画布局及其内容,当有重要的启示。

太原市郝庄乡王家峰村北齐徐显秀墓,其墓葬形制与娄睿墓相似,墓葬年代为武平二年(571年)^[8]。遗存壁画大部分完好如新。其墓道、过洞、天井壁下切平整,系土壁上粉刷白灰浆后制作壁画;甬道、墓室则在砖壁上抹白灰泥作为壁画的地仗层。墓道、过洞、天井两侧壁画均对称构图,皆为面向墓外站立的出行仪仗队列;过洞上方的照壁处绘仿木构建筑“门楼图”,甬道外口及两侧壁上有门吏或武士,两扇石门上部浮雕鹿头鸟身的蹄足兽,下部雕刻原为升腾状的龙、虎,却又被改绘成振翅状的朱雀。墓顶涂抹上下两层黄、灰色,依稀显露出稀疏的星辰;墓室北壁为墓主夫妇端坐帷帐内的宴飧行乐图;东、西壁分别绘备行的牛车、鞍马及张举羽葆、华盖的侍从队列;南壁门洞两侧为侍卫,门洞上方绘神兽。

北齐徐显秀墓壁画气势恢弘,形象生动,色彩艳

丽，内容丰富，技艺娴熟，是北朝到隋唐墓室壁画发展演变不可或缺的重要环节。

3. 唐代墓葬壁画

山西境内唐代壁画墓多发现于晋中及太原附近，晋南偶有发现。与北朝壁画墓相比较，墓室装饰成死者的住宅，屏风画大盛；甬道装饰成居室的外厅，与墓壁上廊柱间的男女侍从相配合，使得“居室化”成为太原唐代壁画墓的主要特征。

太原市南郊金胜村一带，陆续发现一批唐代单室壁画墓，平面方形，后部皆设棺床^[9]。在墓壁的白灰泥层上，壁画多用黄色线起稿，以墨线勾勒出物象，再填染黄、红、绿等颜色。绘画线条流畅圆熟，有“曹衣出水”向“吴带当风”过渡的时代特征。据董茹庄唐墓出土的墓志纪年（万岁登封元年，即696年）^[10]，这一批墓葬均为唐武周时期，墓主人为低级官吏或富裕平民。墓顶中心绘莲花形图案，其旁绘日月、星辰、四神以表现天象。墓壁上沿均以红色粗线涂画出仿木构廊房的立柱、檐枋、斗拱；墓壁下层则以棺床为界，配置居室内外的壁画题材。以太原焦化厂唐墓为例^[11]，因墓室设置东、西棺床之故，在北壁中央的空当处，画一幅在立柱前的“驼马人物图”，其两侧壁上仍为棺床旁边的屏风画。墓室南壁门洞两侧为门吏；东、西壁南侧有持物的侍女；不同于西安地区唐墓壁画“宅院化”的树下贵妇弄花扑蝶，表现的是墓主人的燕居生活场面。太原唐代壁画墓，皆在围绕着棺床的三面壁上安排屏风画，多为一树、一老翁为特征，习惯上称为“树下老人”。

晋南万荣县皇甫村唐代壁画墓（薛徽墓），墓葬年代为唐开元九年（721年）^[12]。在附有六个过洞与天井的墓道东、西两壁，绘有朝向墓外的青龙、白虎；甬道顶部绘着仙鹤、流云；墓室西侧放置一庑顶石槨室，槨壁上刻画各种男女侍奉人物；而在环绕着石槨的墓室北壁与西壁上，残存的屏风画中多为树下老人的形象。这种墓葬壁画的布局及内容，明显受到了太原地区及西安地区同时期壁画墓的影响。

4. 宋、辽、金、元时期墓葬壁画

宋代墓葬主要分布于晋中以南的地区，出土数量

不多且较分散，其中土洞墓比较多，附有壁画的仿木构砖室墓较少。装饰题材沿袭前朝墓室的某些传统，皆以供奉墓主人为主旨，不仅有侍仆、妇人启门，还有乐舞、宴饮的情景，并且流行孝子故事画。

太原南郊第一热电厂北汉时期壁画墓，墓室平面圆形，墓顶已经塌毁，其下沿壁上有按天文方位绘出的四神，墓壁上部砌出仿木构建筑的斗拱、瓦垄。在墓壁上先涂泥巴层，又抹白灰泥层，再用土红色大笔涂画出倚柱、阑额、檐枋，将墓室壁面划分为八块柱间壁。甬道两侧壁各有门吏，在北壁及东、西壁正中砌作格子门，东北、西北壁正中砌作破子棂窗，其门、窗两旁绘单个的男、女侍仆；在东南、西南壁上为乐舞、侍宴的场面。壁画以淡墨线起稿，用深墨线勾勒人物轮廓，未染面相，只用土红色平涂衣物等，画面简洁、明丽^[13]。

晋中平定县姜家沟村北宋晚期壁画墓，墓室平面六角形，砌筑倚柱、斗拱、檐枋、瓦垄，在遍涂白灰浆后施以壁画^[14]。墓顶绘星宿，拱眼壁画四神或花卉，在东南柱间壁上遗存一幅女子乐舞图，皆容貌秀丽、体态优雅。画工技法娴熟，描线随衣纹起伏而转折自然，是难得的艺术佳作。

晋南侯马市宋代墓室，砌作仿木构建筑，柱间壁上绘山水屏风与墓主夫妇对坐图，左、右壁上画出各种持乐器的演唱场面^[15]。晋东南晋城市南社村宋墓，前、后室分别砌作殿堂或居室，墓壁上嵌装侍者、孝子图砖；后室穹隆顶绘相扑、驯狮等画面^[16]。长治市故县村宋墓，墓门上方两侧壁上绘有极富生活气息的舂米、推磨画，拱眼壁上还绘有颇具晚唐风貌的飞天形象^[17]。

辽代壁画墓主要分布于晋北地区，在大同市郊区出土的辽墓就有十余座，墓室平面多为圆形；受佛教文化影响还出现了火葬的风俗，从纪年墓志上得知墓主多为汉人官吏或地主。墓室内以条砖砌筑斗拱铺作，用红色涂画建筑的立柱；壁画内容直接沿袭晚唐时期墓室“宅院化”的装饰题材。例如：大同新添堡村许从赞墓，墓顶绘星宿，柱间壁上设板门或破子棂窗，两侧画侍从与婢女^[18]。大同十里村一辽墓，墓

顶绘星宿与仙人，北壁绘内宅和侍从，东、西壁绘庖厨、驼车，南壁绘门卫^[19]。

辽代前期，继续流行花鸟树石的屏风画，但不见墓主人对坐的画面；在柱间壁上门、窗两侧多为单个的侍仆。辽代后期，其侍仆则为多人组合，有更为喧闹的乐舞、备宴场面；受到契丹族文化的影响，还出现了驼车、放牧的场景，以及内宅床榻上的朱色莲花毯。

山西各地区或多或少都有一些金代壁画墓，各自沿续本地前朝的丧葬礼俗，主要表现的还是家居生活题材，具有民间世俗化的绘画特色。大同金墓平面除圆形之外，还出现了方形与八角形；例如：大同南郊“正隆六年”（1161年）徐龟墓^[20]，甬道两壁绘侍者，墓顶画星宿，南壁门洞两侧为武卫，其余三壁绘侍宴、散乐场景。未见晋中以南地区常见的孝子图。

晋南金墓平面多为长方形，多以砖雕砌作仿木构建筑；壁画逐渐成为新兴砖雕彩绘墓中的附庸。例如：稷山县金代段氏家族墓地，墓室砌作藻井、堂屋，砖雕戏台，盛行民间社火以及杂剧表演，还有二十四孝圆雕人物，阴宅之繁丽已达登峰造极的地步。

晋东南金墓的仿木构砖雕较为简单，但多有彩绘的壁画，仍以家居生活为装饰题材，并普遍流行孝子人物图。例如：屯留县宋村金天会十三年（1135年）砖室壁画墓，砌造二层楼阁，南壁绘武士，北壁绘墓主夫妇对坐图，东、西壁有生活劳作等场景；南壁中层有两幅杂剧人物，四壁上层绘孝子故事^[21]。

陵川县玉泉村金大定九年（1169年）壁画墓，墓顶上绘孝子故事，围绕棺床的墓壁上绘屏风画、卷轴画，在棺床以外的壁面上画男仆侍酒、奉茶与劳作的场面。以墨线勾勒物象，彩色晕染，人物生动细致。

晋中地区金代砖室墓，多为砖雕砌筑且通施彩绘，亦有少量的墓葬壁画。例如：汾阳市金代早期家族墓中^[22]，四号墓墓室后壁绘内宅、帷幔，两侧画格扇门、侍女。五号墓墓室集仿木构建筑砖雕与彩绘为一体，有墓主夫妇对坐、妇人半启门以及账房等，砖雕人物与墓壁分离为两层，极具立体感。六号墓墓

室后壁为墓主夫妇宴饮，两侧壁画格扇门和备宴的男仆。

平定县西关村金代壁画墓^[23]，在八面柱间壁的上层砌作斗拱、阑额；墓壁上则分别绘出门吏、驼运、杂剧、尚宝、内宅、尚物、进奉、马厩等图。其“杂剧图”为一捷讥插科引戏，一副末于旁戏谑打诨，一副净被人取笑，一装孤则一脸正经的滑稽演出；人物形象生动，行笔流畅圆劲，生活气息浓郁，可谓金墓壁画中的佳作。

山西境内的元代壁画墓多为单室墓，壁画题材延续宋金时期的文化传统，表现出一些因地而异的蒙古族文化风情，画风拙朴有余。

晋北大同市元代冯道真墓^[24]，墓壁上涂黏泥后再抹白灰泥层，绘大幅的水墨画。墓顶仙鹤云游，南壁墓门两侧仙鹤守望，东壁北侧老者观鱼、南侧道童奉茶，西壁北侧老人论道、南侧道童焚香；北壁为“疎林晚照”山水画。该墓壁画真实反映了道教官员的生活情趣，山水画景致优美，笔法流畅苍劲，颇有元代文人山水画的某些特色。

晋南运城市西里庄元代砖室墓^[25]，其西壁与东壁壁画表现了杂剧演出和器乐伴奏之场景。晋东南长治市捉马村元代砖室墓^[26]，墓顶绘覆莲与缠枝花卉，东、西壁分别绘侍宴图，孝子人物则明显减少。晋中平定县东回村元墓^[27]，墓室砌出四铺作斗拱；壁画有夫妇对坐、男女侍仆，以及庖厨、马厩、钱库等。

明清时期，各地盛行家族墓地，墓室作纵列式拱券构造，墓壁多为素面而少有壁画。

注 释

[1] 山西省文物管理委员会：《山西平陆枣园村壁画汉墓》，《考古》1959年第9期。

[2] 山西省考古研究所等：《山西夏县王村东汉壁画墓》，《文物》1994年第8期。

[3] 大同市考古研究所：《山西大同沙岭北魏壁画墓发掘简报》，《文物》2006年第10期。

[4] 刘俊喜等：《大同智家堡北魏墓棺板画》，《文

物》2004年第12期。王银田等：《大同智家堡北魏墓石椁壁画》，《文物》2001年第7期。

[5] 王克林：《北齐库狄迴洛墓》，《考古学报》1979年第3期。

[6] 山西省考古研究所等：《太原市北齐娄睿墓发掘简报》，《文物》1983年第10期。山西省考古研究所、太原市文物考古研究所：《北齐东安王娄睿墓》，文物出版社，2006年。

[7] 宿白：《太原北齐娄睿墓参观记》，《文物》1983年第10期。

[8] 山西省考古研究所等：《太原北齐徐显秀墓发掘简报》，《文物》2003年第10期。

[9] 山西省文物管理委员会：《太原南郊金胜村唐墓》，《考古》1959年第9期。山西省文物管理委员会：《太原南郊金胜村三号唐墓》，《考古》1960年第1期。山西省文物管理委员会：《太原市金胜村第六号唐代壁画墓》，《文物》1959年第8期。山西省考古研究所等：《太原金胜村337号唐代壁画墓》，《文物》1990年第12期。山西省考古研究所：《太原金胜村555号唐墓》，《文物季刊》1992年第1期。

[10] 《太原董茹庄唐墓壁画》，《文物参考资料》1954年第11期，图版二二。《文物参考资料》1954年第12期，封三。

[11] 山西省考古研究所：《太原市南郊唐代壁画墓清理简报》，《文物》1988年第12期。

[12] 山西省考古研究所：《唐代薛徽墓发掘报告》，科学出版社，2000年。

[13] 陶正刚：《北汉刘廷斌壁画墓》，《中华文物学会》1996年刊（台湾）。

[14] 山西省考古研究所等：《山西平定宋、金壁画墓简报》，《文物》1996年第5期。商彤流：《山西平定县发现北宋佛塔地宫》，《文物世界》2006年第2期。

[15] 万新民：《侯马的一座带壁画宋墓》，《文物参考资料》1959年第6期。

[16] 晋东南文物工作站：《山西晋城南社宋墓简介》，《考古学集刊》1981年第1期。

[17] 朱晓芳等：《山西长治故县村宋代壁画墓》，《文物》2005年第4期。王进先：《长治市西白兔村宋代壁画墓发掘简报》，《山西省考古学会论文集》（三），山西古籍出版社，2000年。

[18] 王银田等：《山西大同市辽代军节度使许从赞夫妇壁画墓》，《考古》2005年第8期。王银田等：《山西大同市辽墓的发掘》，《考古》2007年第8期。

[19] 边成修：《大同西南郊发现三座辽代壁画墓》，《文物》1959年第7期。山西省考古研究所平朔考古队：《朔州辽代壁画墓发掘简报》，《文物季刊》1995年第2期。山西省文物管理委员会：《山西大同郊区五座辽壁画墓》，《考古》1960年第10期。

[20] 大同市博物馆：《山西大同市金代徐龟墓》，《考古》2004年第9期。大同市博物馆：《大同市南郊金代壁画墓》，《考古学报》1992年第4期。

[21] 王进先等：《山西屯留宋村金代壁画墓》，《文物》2003年第3期。山西省考古研究所晋东南工作站：《山西长子县石哲金代壁画墓》，《文物》1985年第6期。

[22] 山西省考古研究所等：《山西汾阳金墓发掘简报》，《文物》1991年第12期。

[23] 山西省考古研究所等：《山西平定宋、金壁画墓简报》，《文物》1996年第5期。

[24] 大同市文物陈列馆等：《山西大同元代冯道真、王青墓清理简报》，《文物》1962年第10期。大同市博物馆：《大同元代壁画墓》，《文物季刊》1993年第2期。王银田等：《大同市西郊元墓发掘简报》，《文物季刊》1995年第2期。

[25] 山西省考古研究所：《山西运城西里庄元代壁画墓》，《文物》1988年第4期。

[26] 朱晓芳等：《山西长治市南郊元代壁画墓》，《考古》1996年第6期。长治市博物馆：《山西长治市捉马村元代壁画墓》，《文物》1985年第6期。长治市博物馆：《山西省长治县郝家庄元墓》，《文物》1987年第7期。

[27] 山西省文管会：《平定东回村元墓》，《山西文物介绍》，山西人民出版社，1955年。

Murals Unearthed from Shanxi Province

Shang Tongliu, Ma Sheng

Located on the east edge of the Loess Plateau, Shanxi Province is embraced by Taihang and Lüliang Mountains on the east and west, and furnished by mountains and rivers all over the territory. Since remote ancient times, Shanxi has been the melting pot of agricultural cultures from the Central Plains and nomadic cultures from the northern steppe regions, and an important distribution area of ancient murals in China; to date, more than 50 mural tombs from the Han to Ming Dynasties have been found in Shanxi Province.

1. The Tomb Murals of the Han Dynasty

The murals in the brick-chamber tombs popularizing since the late Western Han Dynasty were still succeeding the motifs of the lacquer painting on the coffins or the silk paintings on the coffin palls which were prevailing in the Warring-States Period to the early Western Han Dynasty, which were celestial bodies, deities or decorative patterns for worshipping the tomb occupants and guiding them into immortal world. These motifs vividly reflected the people's views of life and death and cosmology. In the Western Han Dynasty, the main burial types in Shanxi were earthen pit shaft tombs and earthen cave tombs, brick-chamber tombs were rare and mainly distributed in the southern and southeastern regions.

In 1950s, a mural tomb was found at Zaoyuan Village, Pinglu County in southeastern Shanxi; it was a brick-chamber tomb in rectangular plan with a small side chamber, by the features of the unearthed grave goods, it was dated as in Wang Mang's Xin Dynasty between the Western and Eastern Han Dynasties^[1]. The murals were painted in way of "a layer of clay mortar 0.5 to 1 cm thick tempered with wheat husks was applied to the walls first, then a layer of chalk plaster was coated as the base on which the murals were painted". The murals were sketched with light ink lines first, then the contours and details of the figures and objects were traced with dark and thick ink lines, and then red, yellow, blue and other colors were filled in to finish. The figures and objects were painted in simple and bold style, the lines were drawn fine and smooth and the colors were applied rich and varied, and some features of the paintings in the Warring-States and the Western Han Dynasty could be seen in these murals. On the vaulted ceiling of the main chamber, nine white cranes with long necks and short tails were painted among flowing clouds and celestial bodies, "the background was filled with decorative patterns without even an inch of blank left". At the springing line of the east wall, the sun was painted, and on that of the west wall, the moon; the Four Supernatural Beings -- the Green Dragon (east), White Tiger (west) and Sombre Warrior (north) were arranged by their directions, which implying that the ceiling was depicted as the heaven or immortal world. Below the celestial scene, the top parts of the walls were decorated with mountains, rivers and other landscapes, and the scenes of "Plowing with Oxen" on the west wall, "Sowing by Drill Seeder" on the north wall, and "courtyard", "carriage and horse", farming and other secular rural lives (the lower parts were missing). The layout of the murals in rows was still coarse and immature, and some of them were just simple bird's eye view painted as outlines, but they were valuable pictorial material for us to understand the agricultural society in the Han Dynasty.

In the early 1990s, a brick multi-chamber mural tomb of the Eastern Han Dynasty was excavated in Wangcun Village at Xiaxian County in southern Shanxi Province. Facing the west, it was composed of a corridor, a transverse front chamber with two side chambers attached and two parallel rear chambers^[2]. Because the plan and structure resembled the Type V of the Eastern Han tombs of Shaogou Cemetery at Luoyang, the pottery tray, dishes and cups in the grave goods were also similar in shapes and style to that in the Shaogou tombs and the style of the scripts on the fragments of the stele was also similar to that of Cao Quan Tablet of the Eastern Han Dynasty, this tomb was dated as in the late Eastern Han Dynasty. The walls of the front chamber and the rear chambers were all coated with a layer of lime plaster and another layer of fine lime stucco as the base for the murals. The draft of the mural was scratched out with sharp sticks, and then color blocks were applied to the spaces among the scratched lines to get rough figures; at last, fine but sinewy dark ink lines were drawn

to figure out the contours and details of the figures and objects. On the hubs and flanges of the carriage wheels, traces of compasses could be seen. The two walls of the corridor were separated into three registers with red lines, in each of which formations of officials or warriors were painted, and all of the figures in these formations were facing outward as greeting. The vaulted ceiling of the front chamber was decorated with closely arranged flowing clouds, and at the springing line between the walls and the ceiling were the scene of “Immortals Guiding” in which were the undulating mountains and immortals riding flying mythic beasts. The walls of the front chamber were separated into four registers with red lines each of which was filled with procession formations facing to the entrance. In the middle of the east wall, which was facing the entrance, were the portraits of the couple of the tomb occupants (General Pei, who was the governor of Anding Prefecture, and his wife) seated together, on the left of whom were petty officials kneeling and paying respect. On the back wall of the northern rear chamber, two hall-shaped architectural complexes enclosed by courtyards were painted. If we consider the burial context of “the front chamber was used for worshipping and offering sacrifice, and the rear chambers were used to interment”, then the portraits of the tomb occupants on the back wall (which was the central wall of the tomb) was the “tomb occupants receiving the sacrifice”, and the architectural complexes on the back wall of the north rear chamber resembled the residence of the tomb occupants in the afterworld.

2. The Tomb Murals of the Northern Dynasties

In the Three-Kingdoms Period to the Western Jin Dynasty (220-316 CE), because of the incessant warfare and turmoil and the “Simple Burial” promoted by the rulers, mural tombs declined and disappeared for rather long time in Shanxi area. In the Northern Dynasties, along with the communication and melting of the nomadic culture of the Xianbei people in the Northern Frontier Zone and the agricultural culture of the Han people from the Central Plains, and the recovery of the old custom of “setting worshipping symbols and offering sacrifices in the grave”, tomb murals revived and entered a new developing stage.

In Shaling Village at Datong City in northern Shanxi Province, a mural tomb was excavated; by the ink-written inscription on the fragment of lacquer ware, it was dated as in the first year of Taiyan Era (435 CE) of the Northern Wei Dynasty^[3]. This tomb was roughly in a square plan; the ceiling had been caved in but the murals on the walls of the corridor and chamber were still preserved almost intact, which provided invaluable pictorial materials for the researches on the procession organizations, costumes and equipments, funeral ceremonies and burial customs of the Northern Wei Dynasty. The base of the murals was a layer of lime mortar applied to the brick walls over which a layer of lime plaster mixed with color was coated; the drafts were drawn with red lines and the outlines and details were traced with ink lines. The drawing strokes were free and varying, and colors of red, black and blue were applied to the places where they were suitable. Compared to the drawing skills of the wooden board paintings of Sima Jinlong’s tomb, which were relaxed and rhythmic, the uneven, sturdy and vigorous skill of the Shaling Northern Wei mural tomb showed a plain and natural style, while the combined skills of stroking and wrinkling were applied intentionally in the mural paintings.

Like the wooden board paintings and sarcophagus murals of the same time in Shanxi^[4], the murals in this tomb also followed the old layout of the murals in the tombs of the Han Dynasty, which was arranging scenes of sacrificing ceremonies and processions in registers bordered by lines. At the remaining springing line of the vaulted ceiling, the wall was separated into many columns with red lines, in which mythic animals in various shapes and postures were painted. On the top register of east wall, attendants and maids facing each other were painted, the formations of which were stretching to the top registers of the south and north walls; in the middle register of the east wall were the portraits of the couple of the tomb occupants holding fly whisk made of reindeer’s tail and round fan in hands and seated in central hall with hipped roof, flanked by attendants, servants, saddled horses and readied ox carts. This might be the “tomb occupants receiving offerings”. On the north wall were formations of chariots and cavalry for procession and on the south wall were scenes of feasting and cooking separated by fences.

A mural tomb of the Northern Wei Dynasty excavated at Huaiaren County had front and rear chambers (the front chamber

had two side chambers); on the tomb bricks, the impressed inscription “Danyang Wang (the Prince of Danyang)” was seen, but this “Danyang Wang” did not have corresponding records in historic literature. On the walls of the passageway and the chambers, no traces of murals were found, only on the ends of the corridor between the passageway and the front chamber were painted a door god on each side. The door gods had four arms, each of which was holding an object: spear, *Vajra* (a weapon used in Buddhism), drumstick, or streamer, or making a *mudra* (hand gestures with special meanings); their chests, abdomens and feet were bared, only the bodies below the waists were dressed with striped skirts; the door god on the west wall was standing by both feet on the two hands of a woman, and the one on the east wall was standing by one foot on the ground and the other on the downward bending waist of a goat. This type of door god was obviously influenced by the *Lokapala* (Dharma Protector) in Buddhist art, and these two door god figures in this tomb are the only case of this type of tomb patron saints seen in Shanxi Province to date.

The mural tombs of the Northern Qi Dynasty found so far in Shanxi Province were mainly distributed in Jinzhong Prefecture and nearby Taiyuan City. Shedi Huiluo's tomb, which was located at Jiajiazhuang Village, Shouyang County, was a single-chamber tomb built in the first year of Heqing Era (562 CE) of the Northern Qi Dynasty^[5]. On the obverse of the lintel of the tomb entrance, a Scarlet Bird was painted; on the reverse, honeysuckle patterns were painted as decoration. On the two door leaves were Green Dragon and White Tiger. On each of the two side walls of the corridor, one dancer and three attendants were painted and on the side walls of the tomb chamber were cross-shaped pattern. The murals were sketched with light ink lines, the contours were drawn with thick dark ink lines and the details were traced out with thin dark ink lines, and then various colors were applied as needed. Human figures and mythic animal figures were both depicted vivid and smooth, and with three-dimensional effects.

Lou Rui's tomb, which was located at Wangguo Village, Jinci Township, Taiyuan City, was built in the first year of Wuping Era (570 CE) of the Northern Qi Dynasty. This tomb consisted of a long ramped passageway, a tunnel, a ventilating shaft, a corridor, a square tomb chamber with curved walls and a door linking the corridor and the chamber^[6]. The murals in this tomb were painted into registers, the figures of people and animals in which were depicted true to life with sophisticated skills. The murals on the two side walls of the ramped passageway were divided into three registers each, the top one of which were cavalry and camel caravan formations, the middle one were groups of mounted cavalymen, and the bottom one were saddled horses and buglers blowing long horns. “The processions in these three registers were arranged in tidy orders, which would be the depiction of the formations of guards and attendants of the Xianbei aristocrats when they were on the way outgoing and homecoming.”^[7]

In the same scene with the playing buglers in the bottom register (the tunnel to the south of the ventilating shaft had collapsed before the excavation, so it is not clear that if the facade over the entrance had murals or not) were figures of warriors painted on the walls of the tunnel, and again in the same scene with them were the guards bearing sword painted on the bottom registers of the two side walls of the ventilating shaft. In the top registers of the side walls of the ventilating shaft were immortals holding objects, on the north wall of the ventilating shaft over the corridor, a Mani Pearl was painted and on the south wall of the ventilating shaft were flying mythic beasts. On the tomb door in the middle of the corridor, dragon and tiger were painted; on the corridor side walls both inside and outside the door, figures of attendants were painted. On the top of the ceiling of the tomb chamber, the sun, the moon and other celestial bodies were painted, and traces of the twelve zodiac animals and winged immortals riding dragon could still be identified on the north and east sides of the ceiling. On the north wall was the feasting scene of the couple of the tomb occupants, who were seated abreast under a canopy and surrounded by musicians and guards of honor holding music instruments, fans and so on. On the east and west walls were the formations of readied horses, ox carts and lines of attendants, and on the south wall flanking the entrance were lines of guards.

All of the murals in Lou Rui's tomb were painted on the lime stucco base applied to the brick walls or cut-out earthen walls; the drafts were taken by thin sticks and the outlines and details were drawn with ink lines, the skill of which was animate and smooth, showing both strength and flexibility. The foreheads, cheeks and chins of the human figures were dotted with cinnabar, and the color was fading gradually to show the sense of fleshiness. The fading painting method of