

THE L • Y MUSEUM OF ANCIENT TOMBS



洛陽古墓博物館

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洛陽古墓博物館

韋 娜 李聚寶 著

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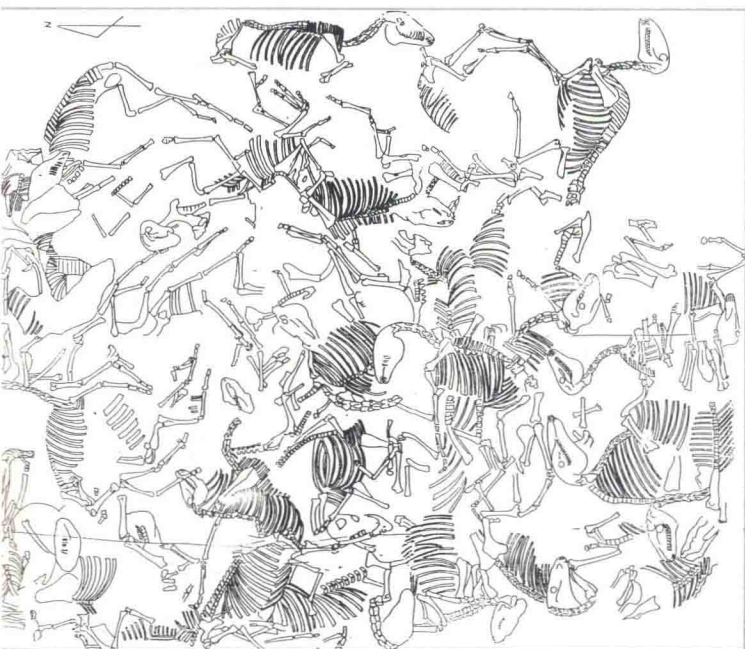
東周 殉馬坑

該殉馬坑原位于洛陽市西工區市建三公司院內，1995 年 3 月發掘，同年 5 月搬遷復原于古墓博物館西院。

殉馬坑平面呈長方形，長 7、寬 5.9、深 3.6 米。坑內殉葬馬 22 匹，骨架保存完好，十分壯觀。在殉馬坑以東 3.6 米處發現一車坑，因其局部被建築物覆蓋，目前尚無法發掘清理。這兩個車、馬坑所處的位置正在東周時期的一個大墓區內。從殉馬坑規模較大，葬馬較多來看，應該屬於貴族大墓的陪葬坑。從出土的少量青銅器和陶器來看，殉馬坑的年代大概為春秋前期。它的發現為我們研究東周喪葬制度提供了難得的珍貴資料。



殉馬骨架



殉馬坑全貌



殉馬尾骨

The Pit Of Horses Buried Alive In The Eastern Zhou Dynasty

This pit of horses was originally located in the yard of Luoyang Building Company Three situated in the District of Xigong, Luoyang. It was unearthed in March 1995, then shifted to the western yard of the Ancient Tomb Museum and restored there in May of the same year.

The pit is rectangular. It is 7 metres long, 5.9 metres wide and 3.6 metres deep. There are 22 horses buried alive in the pit and the skeletons, well-preserved, are extremely magnificent. A pit of carriages was also discovered in the east of the pit. It is 3.6 metres away from the pit, but can't be unearthed at present, for it is partially covered by other buildings.

Both of the pits were located in a large graveyard of the Eastern Zhou Dynasty (770–256 B.C.) As far as the pit scale and horse number are concerned, it must be a pit of horses buried alive for a certain grand grave of the aristocracy. From the few bronze ware and the pottery unearthed we can see that the time when the horses were buried alive may be the beginning of the Spring and Autumn Period (770–476 B.C.). The discovery of this pit will provide precious reference data for our research on the burial system of the Eastern Zhou Dynasty.

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洛陽古墓博物館

洛陽古墓博物館，位于洛陽市北郊邙山鄉冢頭村東，籌建于1984年，1987年4月18日建成開放。

洛陽是歷史文化名城，又是中國七大古都之一，自夏代始，計有十三個朝代在這里建都。歷代帝王和達官顯貴，多埋葬在洛陽一帶。特別是洛陽城北的邙山，因埋葬東漢皇帝，遐邇聞名，成為中國古代最負盛名的墓地。此后，西晉、北魏皇家陵園均建其上。皇親國戚，貴族重臣爭相陪葬其間，墓冢壘壘，星羅棋布，十分壯觀。建國以來，考古界配合洛陽大規模基本建設，發掘歷代墓葬一萬余座，獲得文物三十余萬件，為創建古墓博物館奠定了堅實的物質基礎。中共十一屆三中全會后，洛陽文博考古界有識之士，議建洛陽古墓博物館，以開發利用古墓葬資源，為社會教育服務，為科學研究服務，為國際文化交流服務，為旅游服務，為提高洛陽知名度和經濟振興服務。這一設想，得到我國文博考古界的同意和支持。1984年12月14日，洛陽市編委正式批准建館，館址選在邙山鄉冢頭村東側北魏宣武帝景陵所在地。這一項目，得到國家和省、市有關部門和單位的热情關懷和大力支持。第一期工程，即歷代典型墓葬展區，于1985年5月5日破土動工，1987年4月18日基本建成開放，耗資近700萬元。第二期工程主體基本項目，即發掘修復北魏景陵，搬遷復原北魏清河文獻王元懌墓和江陽王元叉墓及其部分附屬工程，于1991年6月1日動工，1992年4月13日竣工開放，耗資200余萬元。其余項目（墓志館、歷代喪葬儀式展室等）計劃八五期間建成。

洛陽古墓博物館，現占地130余畝，建築面積8200余平方米，由一組仿漢代建築群和一組仿北魏建築群組成，采用現代建築材料和技術建造，規模宏大，古樸典雅。整個地面建築之間，經過精心設計，廣植花草樹木，間設假山水池，

堪稱公園式博物館。

洛陽古墓博物館，是一個以陳列歷代代表性墓葬為主要內容的專題性博物館，分歷代典型墓葬和北魏帝王陵墓兩大展區。

歷代典型墓葬展區位于館東部，占地44畝，建築面積7600平方米，為一組仿漢代建築群。整個建築分為地上地下兩部分。地上建築又分為前后兩半部分。前半部分由南往北依次為漢白玉石門闕、館表；進而為“太虛”大殿，殿內置洛陽歷代陵墓分布的砂盤，殿前左右兩側置復制的漢代大型漢白玉天祿、避邪獸一對；殿后為玄堂，是出入地下古墓陳列室的所在；兩側是東西配殿，東配殿設有“夏商周典型墓葬模型”、“漢代帝王出殯儀式群塑（應用了現代聲、光、電、機械傳動等技術手段）”、“民國初洛陽民間出殯儀式群塑”等展室。配殿與玄堂之間有游廊相連。後半部地面高于前半部2米，有左、中、右三組青石臺階，臺階之后建有四角樓和“瓊閣”。四角樓是地下四個大廳的地面延伸部分，為地下展室通風、采光之用；“瓊閣”建在四角樓之間，供游人休息購物之用；南北中軸線通道，用青石板鋪砌，兩側置2.5米高的漢白玉人身獸首十二生肖雕像。地下部分平面呈“口”字形，四角建兩漢、魏晉、唐宋和綜合等四座大廳。廳內設置大型鋁合金玻璃展櫃，按時代順序陳列歷代出土陶瓷質明器、生活器皿、裝飾器、各種俑類和三彩器等珍貴文物。四大廳之間有3米寬的通道相連，裝飾考究，猶如地下宮殿。通道兩側即是搬遷復原的歷代古墓葬。截止目前已搬遷復原上自西漢，下迄北宋的歷代代表性墓葬25座。通過上述陳列，將洛陽地區自夏至宋三千余年的歷代典型墓葬展現于人們的面前，諸如夏商和西周的長方形豎穴墓，春秋的長方形豎穴積炭積石多重棺槨墓，戰國的壁龕洞室墓，西漢的畫像石墓、畫像空心磚墓、磚築多室壁畫墓，東漢的巨大磚



室墓，魏晉的磚築多室和單室角柱斗拱墓，唐代的磚室墓，土塋墓，北宋的仿木結構圓形、方形及等邊多角形磚室壁畫雕磚墓等，千姿百態，色彩斑斕，或古樸典雅，或深邃宏大，或豪華別致，或富麗堂皇，其建築風格各異，其發展規律明確，反映了我國古代建築藝術的一個側面。25 座墓葬總計陳列文物 597 件，大量器具（鐵器、瓷器、陶器、銅器）及藝術品、裝飾品，諸如兩漢、魏晉、北朝的陶俑和生活器皿，唐代的三彩，無不閃爍着時代的光輝。特別是西晉、北魏和唐宋的墓志，更是研究書法和補史證史的珍貴資料。豐富多彩的墓中壁畫，構成了洛陽古墓博物館的鮮明特點。目前共有 10 座壁畫墓，其中兩漢 7 座，曹魏 1 座，北宋 2 座。壁畫內容多為升仙、打鬼、四神、神話故事、歷史故事、天像圖和墓主人

生活場面等。洛陽漢墓壁畫，雖然籠罩着濃烈的宗教迷信色彩，描繪的是鬼神禽獸和貴族官僚出游、宴飲的場面，但卻表現出了漢代生機勃勃、欣欣向榮的社會景象。在繪畫技巧上，繼承并發展了戰國以來的帛畫、彩繪藝術，對后來的繪畫、石刻畫像都有着極為深遠的影響，是樹立在古代美術史上的豐碑。

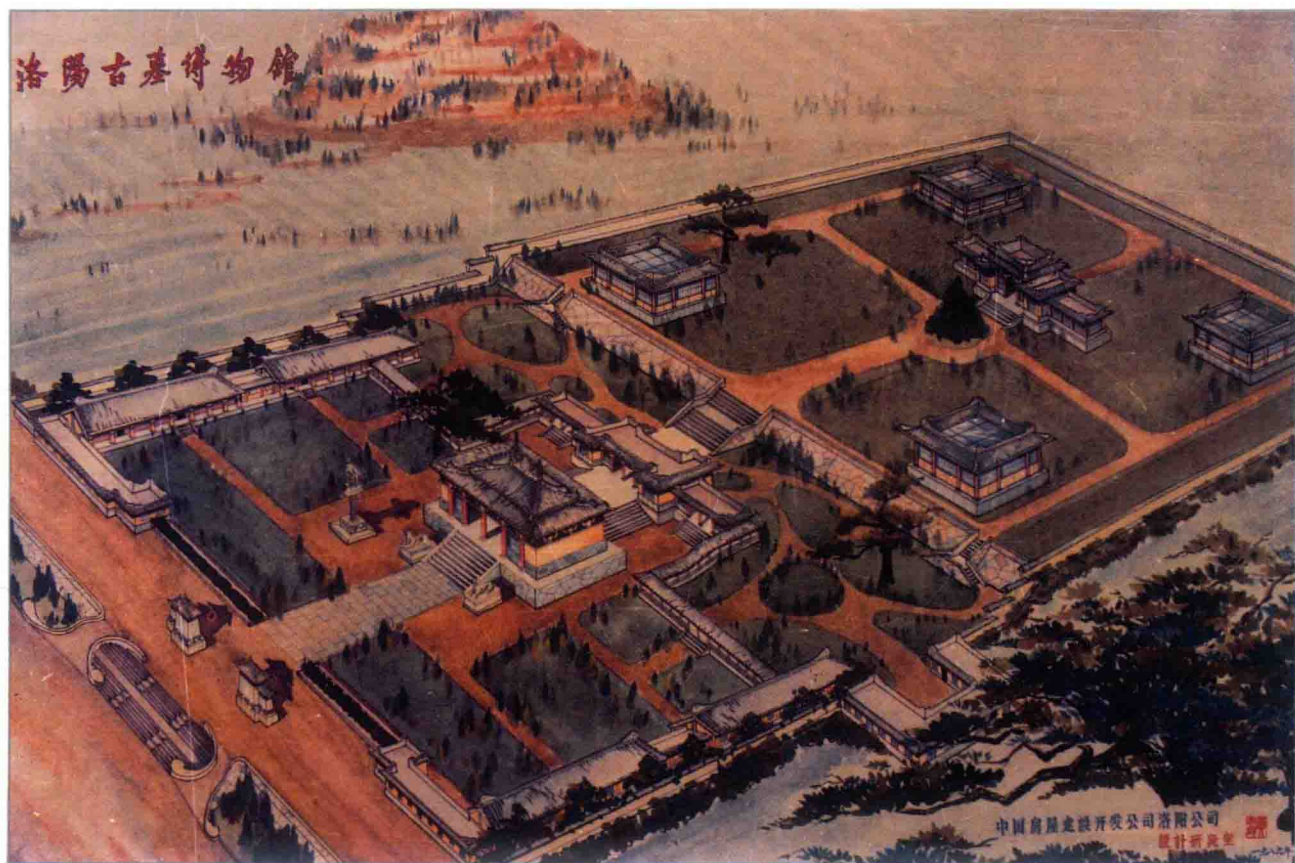
北魏帝王陵墓展區位于館西部，現占地約 70 畝。建築面積 600 平方米，系仿北魏建築風格。公元 494 年，北魏孝文帝拓跋宏從平城遷都洛陽，并親自選定“瀍西以為陵園之所”。宣武帝景陵正處在陵園的中心位置，與其父孝文帝長陵遙遙相望，南北相距約 5 公里。該展區是以景陵為主體，搬遷復原清河文獻王元懌和江陽王元叉

墓組成的，可使人們系統了解北魏帝王陵墓的基本面貌，對北魏時期的葬俗及陵寢制度有一個比較全面的認識，從而受到歷史的文化的教育。

景陵是建國以來，經國家批准科學發掘的第二座皇帝陵。1991年6月至8月，由中國社會科學院考古研究所和洛陽古墓博物館聯合完成。景陵封土呈圓形，采黃土夯築，直徑110米，現高24米。符合“復廣六十步”的陵制規定。地宮置于封丘之下，座北面南，為磚築單室。由墓道、前甬道、后甬道和墓室四部分構成，全長54.8米。墓室平面近方形，四壁中部明顯外弧，長寬均近7米，高9.5米。符合“方可二丈”的規定。墓壁高3米多處，往上砌磚逐層內收，做成四角攢尖頂。棺床置于墓室西部，由15塊方形大青石板拼成，整體為長方形。長3.9、寬2.4、高0.15米。甬道及墓室地面均以長方形青石板鋪砌。建築用磚，皆為特制長方形青磚。地宮外露磚表均刷涂一層黑色。景陵在宋金時代和民國年間曾遭盜掘，地宮內僅剩一些瓷、陶及石器殘片和殘件。現已復原出青瓷盤口龍柄壺、青瓷小口長頸四系壺、青瓷鷄首壺、陶硯、陶盆、陶碗、陶盞托、青瓷鉢、石構帳座、殘石燈等十余

件文物。由此證明。這時地宮內陳設已超越了北魏陵制規定的不設明器，不置素帳和瓷瓦之物的限制。特別是在墓道口西南10米處，掘出一尊高2.9米的無頭石翁仲，證明北魏帝陵前確有神道石刻，彌補了史籍記載的缺漏。總之，景陵氣勢壯觀，結構完整，風格樸實，色調雅素，具有較高的歷史、考古、文物、建築、科研和觀賞價值。在墓道前20米處新建有總面積為200平方米的宣武帝祭堂。堂內四壁鑲嵌8幅描繪元恪生平的工筆畫；展櫃中陳列四十余件景陵和元昭墓出土的文物及其復制品。

元懌墓原址在洛陽老城之北的瀍河西岸上。1992年3月，搬遷復原于景陵東南側。該墓墓門以南的甬道東西兩壁，彩繪有守門武士壁畫。元叉墓位于孟津縣朝陽鄉向陽村西南部。1992年3月復原于景陵西南側。墓室頂部繪有一幅大型天象圖，畫有300多顆星辰，亮星之間有綫相連。銀河縱貫全圖南北，繪淡藍色波紋，清晰細致。它比著名的《蘇州石刻天文圖》早約700年，比《新儀象法要星圖》早約500年，比《敦煌星圖》早約400年，是研究我國古代天文學的一份彌足珍貴的實物資料。



元懌、元叉二人，是宣武帝元恪的同輩人，又是肅宗朝的元老重臣，且互為冤家對頭，其墓葬內含反映了北魏後期的歷史、政治、葬制、習俗和美術等。

除兩大展區陳列的近 600 件文物外，本館還收藏有西漢至北宋的大量珍貴文物，其中北魏元配墓出土的彩繪陶俑和唐李嗣本墓出土的粉彩文武俑和鎮墓獸最為精美。

本館常年開放，不休禮拜天。每天早八點半至下午五點半為開館時間，中午不閉館。為了方便國內外觀眾，早晚閉館時間，館內留有專門值班人員，為早到和晚來的遊客提供特殊服務，保證每位觀眾得到參觀。

洛陽古墓博物館自建館以來，每年接待國內外觀眾約 13 萬人次左右。因受一年一度牡丹花會的影響，每年 4 月份為參觀高峰時期，參觀者占全年接待觀眾總數的四分之一以上。

洛陽古墓博物館十分重視研究和講解工作，現有業務人員十餘人，具有大中專學歷的職工 21 人。館內設有圖書資料室，為業務人員和全館職工學習與科研服務。還設有群工部，為觀眾提供導游講解服務。主要出版物有：《洛陽古墓博物館》（說明書）、《洛陽古墓博物館簡介》（中、英、日三種文字對照）、《洛陽北魏世俗石刻綫畫集》、《洛陽漢畫像磚》、館刊創刊號等多種。



The Luoyang Museum of Ancient Tomb Relics

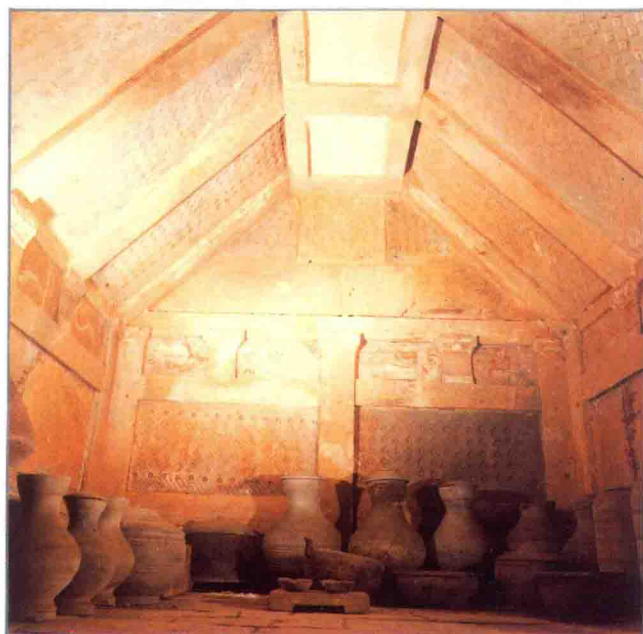
Luoyang was one of China's seven ancient capitals, and aboveground and subterranean sites in and around the city have yielded a rich haul of artefacts. Since the establishment of the People's Republic in 1949, at least 10,000 ancient tomb sites have been excavated by archaeological teams working in conjunction with construction workers, and of these finds more than one hundred have been significant in terms of history, archaeology, art history and research. In the light of specialists' proposals, in December 1984 the Luoyang Municipal Government authorised the proposed construction of the Luoyang Museum of Ancient Tomb Relics to house a collection of historically representative tomb findings which would be open to the public and which would serve the interests of both tourism and research. Jingling, the tomb of the Xuanwu emperor of the Northern Wei (386–534) Dynasty, located in Zhongtuo village at Mangshanxiang in the northern suburbs of Luoyang, was chosen as the site of the proposed museum.

The first stage of the project was opened to the public in April 1987, and the finds from twenty-two representative tombs spanning the period from the Han (206 BC–220 AD) to the Song (960–1279) dynasty went on display. The second stage, entailing the excavation and repair of the Jingling site and the removal and reconstruction in its present site of the Yuanyi Tomb of Duke Wenxian of Qinghe, who lived during the Northern Wei dynasty, commenced in 1991. At the beginning of 1993 two further tombs—one dated to the Western Han (206 BC–AD 9) and the other to the Eastern Han (25–220) dynasty—were also moved to the site. By this time the finds from twenty-six tombs representative of various historical periods were concentrated in the museum complex. Of these, five belonged to the Western Han dynasty, one to the Wang Mang interregnum (9–23), five to the Eastern Han dynasty, one to the Wei kingdom of

the Three Kingdoms period (220–265) two to the Western Jin dynasty (265–317) four to the royal tomb complex of the Northern Wei dynasty, two to the Tang (618–906) dynasty and five to the Song (960–1279) dynasty.

The Luoyang Museum of Ancient Tomb Relics is the first modern specialist museum in China to make ancient tombs the basic of its displays. From the Western Han dynasty the museum's collection contains stone tombs with illustrative murals, brick tombs with a single vault with murals and brick tombs with several chambers containing murals. From the Eastern Han there is a vast brick-work tomb and a tomb with murals. The Three Kingdoms and Western Jin collection includes a tomb with a bricked vault and a brick tomb with a ceiling supported by Dougong bracketing surmounting corner columns. Dated to the Northern Wei dynasty are an imperial tomb beneath a tumulus, a tomb in brickwork and an earthen cave tomb, while the museum's Tang period collection consists of a brick tomb and a cave tomb dug into the earth. The Song period collection includes round and square tombs, as well as a polyhedron-shaped tomb with a burial chamber fashioned from bricks carved in imitation of timber construction, and tombs with murals. The splendid ancient murals are the highlight of the museum. Twelve of the tombs contain illustrative murals—eight from the Han dynasty, two from the Northern Wei period and two from the Northern Song period.

The richness and variation of the collection demonstrate the changes in the evolution of tomb design in the Luoyang region over a period of more than a millennium from the Han to the



Song dynasty. The more than one thousand artefacts, including items used in everyday life, works of art and ornamental objects, such as the pottery figurines and everyday artefacts of the Han. Three Kingdoms and Western Jin periods, and the sancai porcelain wares excavated from the Tang period tombs, all reflect the glory of their individual ages. The inscriptions found in a

number of these tombs are invaluable for their artistic worth and the historical information they provide. Generally speaking, all the tombs in the museum complex contain a wealth of data for scholars, connoisseurs and researchers in such fields as politics , economics, military history, historical personages, architecture, the arts and burial practices and customs throughout the ages.

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北魏世宗宣武皇帝景陵

北魏宣武皇帝景陵位于洛陽古墓博物館西院，與其父孝文皇帝長陵遙遙相望，南北相距五公里。

世宗宣武皇帝，名元恪，是高祖孝文皇帝的次子，太和七年（公元483年）閏四月，生于平城宮，太和二十一年（公元497年），孝文帝正式立元恪為皇太子，太和二十三年四月，孝文帝在谷塘原病逝，元恪奉遺詔赴魯陽即皇帝位。宣武帝在位16年（公元499—515年），北魏的政治、經濟、文化處在穩定發展階段。延昌四年（公元515年）正月，宣武帝病死在洛陽式乾殿，時年三十三歲，同年二月，“上尊謚曰宣武皇帝，廟號世宗。”并舉行隆重的儀式，大葬于邙山景陵。

1991年6月至8月，對景陵進行了科學發掘。景陵封土呈圓形，系用黃土夯築而成，直徑105至110米，現存高度24米余，符合“復廣六十步”的陵制規定。發掘證明，地宮置于封丘之下，座北面南，為磚築單室。由墓道、前甬道、后甬道和墓室四部分組成，全長54.8米。墓道系原地面下挖而成的豎穴，底為斜坡形。其北端底面和東西兩壁皆用青磚鋪砌。再向北依次為前后甬道和墓室，三者皆磚築，前后甬道均為拱券頂，在其南口內各築封門磚牆一道，在后甬道北口外，即墓室南壁中部安裝大型雙扇石門。墓室平面近方形，四壁中部明顯外弧。長7、寬6.8、高9.5米。在墓壁高3米多處，往上砌磚逐層內收，做成四角攢尖頂。棺床置于墓室西部，由15塊方形青石板拼成，整體作長方形。墓室及甬道地面均以青石板鋪砌。墓室建造用磚為特制長方形青磚，并在磚表面刷塗一層黑色。墓壁無壁畫。棺床、石門及其它石構件皆素面。這一切都與北魏陵寢制度和崇尚節葬的思想完全一致。

從發掘所得包含物和盜洞分析，在宋金和民國年間，景陵曾遭到兩次嚴重盜掘，地宮文物被洗劫一空，僅剩一些器物殘片。經仔細粘對，已復原出青瓷雞首壺、青瓷盤口長頸龍柄壺、青瓷鉢、陶碗、陶盆、陶盞托、石構帳座、殘石燈等十余件文物。由此可以看出，地宮內的陳設已經超越了北魏陵制的有關規定。這和社會經濟的發展、漢文化的直接影響不無關係。值得注意的是在墓道口西南10米處，發掘一尊高2.9米的無頭石翁仲，證明了北魏皇陵前確有神道石刻，彌補了史籍記載的缺漏。

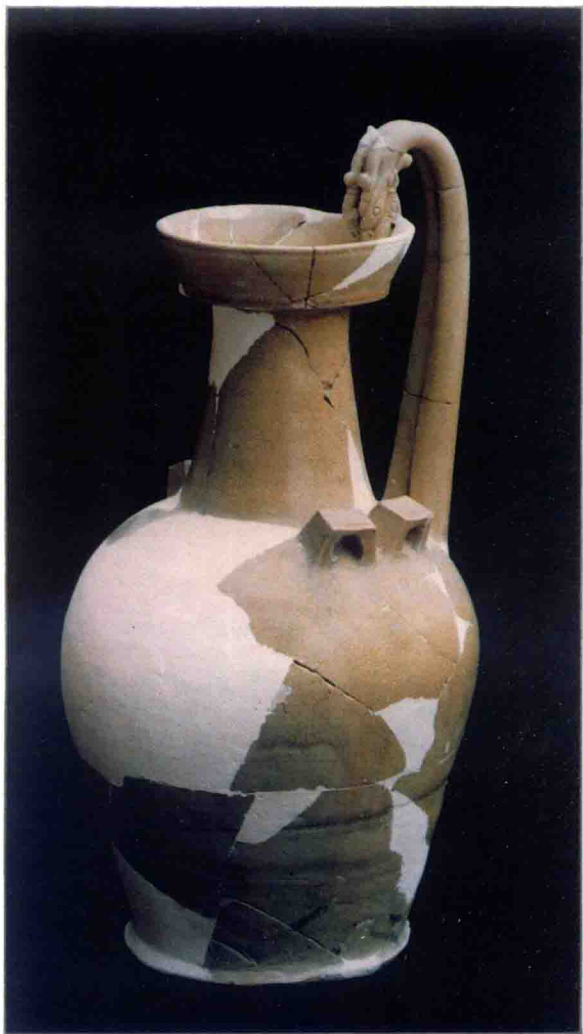
景陵氣勢壯觀，結構完整，風格樸實，色調素雅，具有極高的歷史、考古、建築等多方面研究價值和觀賞價值。



甬道及封門牆



景陵出土文物



青瓷盤口長頸龍柄壺



墓志銘



墓冢外景

Xuanwu Emperor's Jingling Tomb of Northern Wei Dynasty

Xuanwu Emperor, Yuanke, who was born in Pingcheng Palace (present Taiyuan city, the capital of ShanXi Province) in seventeenth Taihe year (438A. D), was Xiao Wen Emperor's second son. In April, twenty-third Taihe year (497 AD), after Xiao Wen Emperor died, Yuanke received orders to succeed his father as Emperor.

Xuanwu Emperor was on the throne of total 16 Years (499AD-515AD). During the reign of him, there was a steady developed step in Politics, Economy and civilization, the Nation present a scene of prosperity and peace and tranquility. In Fourth Yuanchang year (515AD), when he was 33 he died in Luoyang, and buried in Jing Ling Tomb, Mang Hill. Yuanke's death became a turning point from powerful to weak of Northern Wei Dynasty.

In June 1991, Jing Ling Tomb was unearthed by the Institute of Archaeology of Chinese Academy of Science. The mound of JingLing which was rammed the earth, was round, its diameter was 105m to 110m, the height was more than 24m, faced South. The Tomb had a passage, a pavement, a stone door and a single chamber, its total length was more than 56m. In the pavement near the stone door, there were two brick-walls of seal up the door. There was a big stone door, which had two parts, in south of tomb chamber. The tomb chamber, which was made of brick, was near square. Its walls were curved slightly outward,

in 3m high of the walls, bricks were converging inside until the top, became a vault roof. There was a coffin-bed which was formed by 15 square blue slabstones in west of the chamber. There were also square blue slabstones on the ground of the pavement and the chamber. All brick-surface in the tomb was painted a layer black color. There were no paintings and carves. People feel of solemn. All of these were complete in conformity with the idea of frugality which the Rulers encourage.

JingLing had been seriously robbed in Song Dynasty, Jin Dynasty and the Republic of China. Most of the historical relics were missing. Only some pottery and porcelain fragments were left. After the Archaeologists reconstructed carefully, there had been restored several very exquisite relics such as celadon bottle and bowl, pottery ink slab and basin etc. It need to mention that a stone-man missing head which was 2.9m high, was unearthed at the southwest of the tomb passage which was 9m away. This discovery proved that there were Tomb-Carved-Stone in front of Mausoleum in Northern Wei Dynasty, meanwhile, it remedied a defect of historical records. At the view of carving, it was an exquisite work of art in Northern Wei Period.

In a word, the scientific unearthed JingLing, provided rare information for the study of history, archaeology, architecture etc. in Northern Wei Period.

西漢打鬼圖壁畫墓



上：儼戲舞蹈圖 下：二桃殺三士圖

這是一座夫婦合葬墓，原址在洛陽老城西北一公里處的燒溝村南。它的年代約在西漢元帝至成帝之間（公元前48至前8年）。

此墓用印花大空心磚和小磚砌成。墓門原朝東，由墓道、墓門、耳室、前堂、后室五部分組成。主室東西長6.1、寬2.3、高2.3米。中部設一隔梁，將主室分作前堂與后室。隔梁下用一方柱形空心磚支撐。耳室築在墓門內兩側，用小磚券砌，平面均呈“丁”字型。

此墓是經過精心設計而建造的。其所用磚有榫卯扣合，還用楔形磚券頂。可以看作后世預制構件建築的雛形。

墓內隨葬品十分豐富。有錢幣、銅劍首、小鐵刀、鐵劍、銅車馬器、銅帶鉤、銅弩機、銅鏡、銅銷、銅飾、骨圈、雲母片及陶甕，陶鼎、陶敦、陶罐、陶壺、陶倉等。總計有陶器43件、銅器374件、鐵器34件，共456件。

最珍貴的是墓中繪有琳琅滿目、五光十色的壁畫。從后向前依次為：

1、后室后壁為梯形畫面，上寬1.32、下寬1.78、高0.23米。圖中以山巒為背景，繪九人正在舉行野宴，姿態各異，生動傳神。學術界對此圖的內容有兩種看法：一種認為畫的是楚漢戰爭中的“鴻門宴”。已故郭沫若先生為此說的代表。另一種認為畫的是漢代宮中的儼戲飧事圖。此說此孫作雲先生為代表。

2、后室前壁，即隔梁上邊的牆上，雕繪一幅乘龍升天圖，亦為梯形畫面，上寬0.44、下寬1.58、高0.51米。圖中繪天門、五曜和墓主夫婦靈魂乘羽龍，正在凌空飛騰的情景。

3、在隔梁上壁的另一面，即前堂的后山牆上，雕繪一幅梯形儼戲舞蹈圖，上寬0.44、下寬1.61、高0.55米。圖中間體態龐大的獸面怪人即為方相氏。其上戴冠，束紅裙，作弓步舞姿的人當是大儼的指揮者中黃門，正依稀念着咒語，喝令十二神戰鬥。

4、在前堂隔梁正面，繪一橫幅長卷，長2.06、寬0.25米。圖中共繪十三個大小不同的人物和山巒及盤案等。此圖畫了兩個歷史故事。右過八人是“二桃殺三士”；左邊五人眾說紛紜，或說“周公輔成王圖”，或說“孔子師項橐圖”，或說“趙氏孤兒圖”。

5、前堂平脊由十二塊長方形空心磚組成。長2.76、寬0.55米。其上彩繪一幅日月星雲圖。這是我國目前發現的最早的實物天文資料。



儼戲飧事圖

6、在墓門內上額繪一幅神虎吃旱魃圖。圖中間雕塑一羊頭。其下繪一女，裸露上體，長發懸于樹上。裸女右邊畫一雙翼猛虎，前爪踏在裸女頭部，張口欲食。羊是吉祥物，為此圖主體，與神虎吃旱魃安排在同一個畫面上，當有逢凶化吉的寓意，也是大難的終結。



神虎食旱魃圖

Devil-expelling Frescoed Tomb of western Han

The tomb was a couple's, built between Yuan Emperor and Cheng Emperor (48 B. C to 8. B.C). It was built of hollow bricks and small bricks. Having had a passage, a door, a side chamber, a

front and a back chamber, the tomb was designed delicately and elaborately. Bricks was mortised, the roof was vault.

The tomb was rich in funeral objects including 43 pieces of pottory, 374 pieces of copperware, 34 pieces of ironware. The most precious was the tomb's various frescoes. The fresco on the back wall of the back chamber was 'Rewarding scene' on the front wall was 'Expelling devils'. The monster in the frescoes was Fangxiang, the chief to expel devils. Under the frescoes, there were two paintings, the left was 'Kongzi's learning from xiangtuo', and the right one was 'two peaches' killing three soldiers'. On the front chamber roof, a celestial picture was drawn. In the picture, constellations surrounded by clouds were spotted. It is the earliest astronomical star chart ever discovered. On the forehead of the tomb door, 'Fairly tiger's eating female devil' was painted. The frescoes were great and magnificent.

日月星雲圖



西漢卜千秋壁畫墓

此墓原址在洛陽市面粉廠內。因墓中出土一枚銅質“卜千秋印”而得名。其時代為西漢昭帝至宣帝之間（公元前 86—前 49 年）。墓室建築深邃堅固，結構工巧，由墓道、主室、左右耳室三部分組成。主室由特制的空心磚裝配而成，左右耳室均用小磚券成。

主室內原有大小一致的木棺兩具（已朽），長 2.22、寬 0.69 米。其內各有一具骨架，頭向東。北邊為男，隨葬有“卜千秋印”1 枚，“昭明”銅鏡 1 面，銅帶鉤 1 件，鐵劍、小鐵刀各 1 把，五銖銅錢數枚；南邊為女，隨葬有圓形漆奩盒 1 件，內有四乳四螭紋銅鏡 1 面，身上有五銖銅錢 10 枚。總計主室北耳室共出土文物 60 件，其中銅器 8 件，鐵器 5 件，陶器 47 件。銅器有洗、鏡、帶鉤、印章、柿蒂花飾件、錢等，鐵器有爐、釜、劍、小刀、簪等，陶器有壺、倉、鼎、奩、罐、

這是目前發現年代較早的一座壁畫墓。主室后山牆上部正中繪一大耳熊面怪獸，赤膊裸足，着紫衣紅裙，作推拿狀。其下相向繪青龍、白虎。此圖考為方相氏打鬼圖。

主室墓頂平脊由十三塊磚拼成，其上彩繪一幅完美的升仙圖，長 4.51、寬 0.32 米。從前至后依次繪女媧、月亮、持節方士、二青龍、二梟羊、朱雀、白虎、仙女、奔兔、獵犬、蟾蜍、卜



二龍相交



白虎