

# 大唐壁畫

Magnificent Frescos from the Great Tang Dynasty

唐昌東

Tang Changdong



中國·陝西旅游出版社

Shaanxi Tourism Publishing House China







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撫魏追唐

唐昌東方家摹古壁超乎神境  
非僅真似而已也  
乙丑作人

撫魏追唐 唐昌東方家摹古壁超乎神境 非僅真似而已也 乙丑作人(中國美術家協會主席、中央美術學院教授吳作人先生, 1985 年題詞。)

In reflecting on the Wei in light of the Tang, it can be seen that the ancient frescoes copied by expert Mr. Tang Changdong and imitation are not the very images of the original paintings but are miraculously created, Zuoren 1985 (the chairman of the Chinese Artists Association, Professor of the Central Institute of Fine Art).







# 絲路瑰夢

## 序唐昌東兄所摹壁畫集

范 曾

三十年前我曾與同學少年負笈西行，自長安而河西走廊，這一段蘊藏着偉大的中華文化的絲綢之路，構成了我永誌難忘的瑰麗的夢境。而今，這個夢境又在昌東兄的一百二十多幅摹畫中隱現。

曾經是世界通都大邑的長安，到唐代已歷十一個王朝的都城，奇才薈萃，文彩風流，固極一時之盛。而彼時中亞、西南亞以至更遙遠的羅馬都與唐代有貿易關係，商賈雲集，數以萬計，堪與今之廣州、深圳比美。足見秦始皇之築長城，其實是保衛了一個東方最偉大的農業國，“胡人不敢南下而牧馬”，相對的穩定，乃有桑梓的繁榮，才有了我們故土的代稱——桑梓之地，也才有了絲綢之路。只有在“單于夜遁逃”的前提之下，胡漢方可化干戈為玉帛。今天在絲綢之路上的藝術遺存，固有宣揚大漢威儀與貴胄豪逸的作品，然而絕大多數則標示着中土文化與西域乃至印度、中亞、西亞文化之交匯融和，正所謂“雲和之樂，偕法鼓兮齊宣，雅頌之聲，隨梵音兮共遠”。

長安一帶和唐代墓室壁畫，以至橫亘於甘肅祁連山以北的河西走廊，直至新疆塔里木河流域的佛教洞窟，其中包括敦煌莫高窟、榆林窟、新疆克孜爾石窟、庫木吐拉石窟、伯孜克里克石窟等，深深吸引着昌東兄。十八年跋山涉水、風餐露宿；十八年面壁呵凍、運筆賦彩。其中的虔誠懇摯、澹泊名利，可謂操守高潔、堅毅之尤。這種精神，在玄奘身上、在鑒真身上我們看到過。宗教的藝術，藝術的宗教，需要的都是人們一顆“無我之心”，一種“遠離顛倒夢想”之境。在那兒，昌東所看到的是一片妙不可言的、令人陶醉的樂土。他願將這些作品印出來，讓我們分享悟性的歡愉。

按佛教的本義，萬有假合，色即是空，佛教本無偶像，亦無造物，一切皆是無始無終，無際無涯的因緣。而剎那萬變，總歸無常。那麼滿壁生輝的壁畫，那種唯有“見性成佛”所感悟的、不可形諸語言文字的境界，竟能千古凝壁、萬世不朽，不是有悖於“如風吹雲散，妄息心空”的佛家哲理嗎？我想，這正是藝術和哲學的分界綫，或者說，藝術只是通向哲學的階梯。在佛教哲學的源頭，那兒沒有壁畫、不有雕塑，只有佛的腳印圖和菩提樹。

在唐墓壁畫中的原墓主，無論是公主太子、達官顯貴，對因緣就有他們非宗教的理解。他們恐怕是胸有室礙，心存恐怖，唯恐失去自己的華貴奢侈。他們沒有想到廣結善緣、善有善報。他們的狩獵圖、禮賓圖、游園圖、擊馬球圖、侍女圖、客使圖，在在都是昔日的懷戀和宣威造勢的願望。然而良工良能的藝人和藝術家們則假他人的酒杯，澆自己的塊壘。同情深鎖後宮的侍女，歌頌孔武矯健的身手。縱龍媒之騰驤，恣舞樂之美妙。而於生活習俗、禮儀服飾，不啻留下了唐代社會眾生相生活的長卷。即以胡服少女為例，足見當時之摩登心態，而衣着綾羅的貴夫人則“春衣一對值千金”，使人想起白居易“織者何人衣者誰？越溪寒女漢宮姬”的慨嘆。

初唐之世踰百年，社會承平，日趨繁榮。盛唐、中、晚唐均約六十年，漸漸盛極而衰。二百八十年的江山，皇圖一統，傑出之士應運而生。蘇東坡曾讚曰：“詩至杜子美，文至韓退之，書至顏真卿，畫至吳道子，而古今之變，天下之能事畢矣”。這裡所談的古今之變，我們應從昌東兄所撫的壁畫中看到清晰的嬗變軌迹。中國畫史稱晉唐人物畫之代表為“顧、陸、張、吳”。張彥遠論顧愷之、陸探微云：“顧、陸之神，不可見其盼際，所謂筆記周密也”，這是一種延綿不斷、柔中藏剛的綫條風格，而其人物的精思巧密，又直承衛協之傳統。此

種“密體”延至唐之周昉、張萱，“周家樣”則成密體之典範。這種密體的影響當然會在唐墓室壁畫和佛教石窟壁畫中看到，且為今日工筆重彩畫傳統之淵源。其影響甚至及於唐代從于闐而來中原的大畫家尉遲乙僧，他的造詣真可與“顧陸為友”（張彥遠語），與閻立本、吳道子比肩。所謂“疏體”，則其肇端可追溯至南朝梁武帝時之大畫家張僧繇，而其風格之演化，則誠如姚最所評，是由於“殊方夷夏，實參其妙”（殊方：不同的旨趣），夷和夏，即西域文明與中原文明，雖旨趣有異而妙用可參。張僧繇的繪畫是漢代跌宕豪放的用筆，意趣高遠的匠心加上凹凸渲染的“天竺遺法”即印度傳來的的方法，蔚為“張家樣”之風範，這是一種豪逸雄闊的畫風，與二百年後的吳道子聲氣相求。張彥遠評曰：“張、吳之妙，筆才一二，象已應焉。離披點畫，時見缺落，此雖筆不周而意周也”。吳道子固一世之雄，他是用奔突的熱情，憑藉着稍縱即逝的靈感和風馳電掣般的速度作畫的聖手，蘇東坡驚嘆：“當其下手風雨快，筆所未到氣已吞”，說他“如燈取影，逆來順往，傍見側出，橫斜平直，各相乘除，得自然之數，不差毫末”。吳道子在自由的王國裡縱橫馳騁。我想，這是由於他在盛唐看到過一時豪俊的風神，看到過“揮毫落紙如雲煙”的張旭，看到過“眼花落井水底眠”的賀知章、“一舞劍器動四方”的公孫大娘，吳道子生活在一個充滿豪情、色彩斑斕的時代。他的“吳家樣”帶着盛唐之風韻“落筆雄勁而賦彩簡淡”。影響所及，對唐代宋元文人畫之興起似已著先鞭。

可浩嘆者“周家樣”在傳世卷軸畫中尚有遺存，而“張家樣”、“吳家樣”由於兩家以佛教壁畫為主則已在一千多年的兵燹、滅佛、傾圮、風蝕中灰飛煙滅。所幸者代有傳人，五代至宋，名手輩出，若北宋的武宗元可稱吳道子私淑。然而最可貴的則是唐昌東兄這次的臨摹，對中國美術史上疏密二體之演化滲透，深有所悟，而以為吳道子這位劃時代巨匠的出現絕非偶然，他認為永泰公主、懿德太子、章懷太子和韋浩墓壁畫用筆的豪放精練，賦彩的高雅簡淡，已是明顯的吳道子疏體畫風。其中尤以章懷太子墓墓道東壁之禮賓圖，最稱代表性傑構。用筆之起伏頓挫、迴環風動，對未來的吳帶當風，“揮霍如蕁葉描”確是“來吾導夫先路”的開山主。群巒起而有主峰，五嶽立而尊岱宗，吳道子之所以為千古畫聖，亦美術史漸進積層的輝煌碩果。

昌東兄對唐代壁畫孜孜矻矻、朝斯夕斯，多年來於技法的研討，畫史的探索上，可謂竭智盡慮，而其所摹壁畫，造型綫條之精審、意態韻味之神似，與古畫師異代相知，庶幾亂真。那颯颯筆落之聲，正是他們心靈的喂喂傳情。精誠所致、金石為開。面對他浩繁而美侖美奐的作品，我們的感動，豈是可述諸言辭者。

遙想十翼當年，青春年少，夜住三危山下一座破敗道觀，環堵蕭然。每於皓月當空之際，則披衣登鳴沙山，結跏趺坐。東望長安，那兒是熙熙攘攘喧囂的人生；西望陽關玉門，春風不度，故人已杳。孤月普照，萬有沉寂。六祖云：“月如智”，在月色中確是淘盡了貪嗔癡愛的煩惱，我略能體味到“能淨即釋迦”的禪義。三十年彈指過去，其間我藝事每有進境，大體和我在敦煌那段短暫的生涯有着內在的聯繫。歲月秋霜染鬢毛，丹青不知老將至，今為昌東兄作序，曷勝今昔之嘆。我更期待他年有日，與昌東再聽塞外的鳴沙，回味那少年的夢境。

范曾於甲戌年南開大學北村  
（中國當代著名畫家、南開大學教授）



# A Rosy Dream Along the Silk Road

## Preface to Mr Tang Changdong's Album

Fan Zeng

The hiking tour with my classmates from Xi'an to the Hexi Corridor 30 years ago brought me before a rosy dreamland of the Silk Road, an area stretching far and wide, rich in magnificent Chinese culture. A similar vision was brought back to my mind by Mr Tang's album of facsimiles of mural paintings, over 120 in quantity.

Having been to the capital city of 11 dynasties, Chang'an had virtually developed into a world metropolis by the time of Tang Dynasty, where assembled a galaxy of talents and genius engrossing in literary and artistic pursuits. Meanwhile, thousands of merchants from central and western Asian countries and from as far as Rome converged to do business in Chang'an then, which was comparable to what is taking place in Guangzhou and Shenzhen today. Such a scene of prosperity was attributed to the relative social stability of the society which was the indirect effect due to the construction of the Great Wall by the First Emperor, Qinshihuang. The wall was an effective protection of the greatest agricultural country of the east from the invasion by the non-Han nationalities in the north and west. Stability brought forth the boom of economy. As were the northern minorities blocked outside, so was the birth of the Silk Road. Admittedly, of the works preserved in the tombs, temples and grottoes, some were meant to display the power and dignity of the Han nationality and to even flaunt the luxury and extravagant ease of the nobility, but most were representative of the cultural exchanges between China and the countries like India and those in the central and western Asia. As is stated that "The celestial melody accompanied by drumbeats in temples is none but a combination of Chinese and Indian music which slides afar."

Fascinated as he was by the frescos in the Tang tombs around Xi'an, Mr Tang was not confined in this area only: his footprint can be found in the Hexi Corridor, north of the Qilian Mountain in Gansu and further west in the Buddhist grottoes along the Tarim River, including the Mogao, the Yulin, the Kezier, the Kumtula and the Berzikili. Mountains or rivers, wind of dew, have never held back from his pursuits in the past 18 years as long as there are frescos ahead. Facing the walls and warming his hands by breathing onto them in the past, Mr Tang has been totally committed to the task of making facsimiles. As the famous monks Xuan Zang and Jian Zhen were to Buddhism, so is Mr Tang to frescos. Lofty is the word for his utter dedication and piety, his unswerving determination, and his negligence of fame and wealth. Either the art of religion or the religion of art demands complete dedication "without ever bothering to think about other dreams." The frescos have unfolded before him an amazing realm of art, full of delight and charm. His wish to publish his reproductions to let the public share his delight is unselfishness itself.

Buddhist doctrine says that all reality is a phantom, and all phantoms real. There is neither idol nor Creator, and all starts from nowhere and ends nowhere. All of a sudden, there is everything and anything. This is due to the whimsicality of the universe. Moving from the chaotic reality to the state of nonexistence is the attainment of being a Buddha. If so, why the gazing frescos in the Buddhist temples and grottoes? Isn't this contrary to the doctrine of nonexistence, according to which all forms disappear as the wind blows away the cloud? To me, this contradiction is just the difference between art and philosophy, or rather, art is the stair to philosophy. At the zenith of the Buddhist philosophy, there is no mural painting, nor sculptures but the Buddha's footprint and the bodhi tree.

No matter who were the occupants of the tombs, crown princess or princess, nobles or aristocrats, they all cherished a non-religious understanding of fate. Infatuated with worries and fears at heart, they were reluctant to depart with their luxury without ever pondering over mercy and the Buddhist doctrine that good has its reward and evil its recompense. Whatever the contents of the painting, huntings, reception ceremonies, garden parties, polo-playing, maids, guests of envoys, none was not meant to display the royal power and glory, a nostalgia in nature. But, great were the artists who took the chance to show their talents and express their sympathy for the humble maids and men of strength and courage, just as the maids at a royal wedding were not dancing for the heavenly union but for the love of music. In fact, the frescos dazzle our eyes with the brilliance of a treasury of customs, social life and dressing styles of the era. Take for example the dress worn by the non-Han maid, what a sharp contrast between that and the costumes of the imperial concubines, and how progressive the painters were in their mentality! This reminds me of Bai Juyi's poetic expression of his indignation:

The wearers look all the more brilliant,

And the knitting maids fall deeper into oblivion by each stitch.

The Tang Dynasty lasted about 280 years and can be divided into 4 periods, the first about a century long, a period of peace and rapid accumulation of wealth, and the rest can be neatly subdivided into 360-year periods, characteristic of reaching and passing from its zenith and being on the wane. Men of parts and talents emerged in response to the proper time and conditions of the great Tang Dynasty. As Su Dongpo said, "Poetry by Du fu, prose by Han Yu, calligraphy by Yan Zhenqing and painting by Wu Daozhi are perfection itself. Everything has its tradition. By the time of the Tang Dynasty, all these artistic pursuits had reached their pinnacles." The elaborate achievement in painting of the Tang times is wonderfully shown by Mr Tang's reproductions. The master painters of the Jin and Tang Dynasties were, as agreed, Gu Kaizhi, Lu Tanwei, Zhang Yanyuan and Wu Daozhi. According to Zhang Yanyuan, "The ingenious brushwork of Gu Kaizhi and Lu Taiwei is not a renewal but a creation of dense strokes, a style of continuous lines

which show strength out of gracefulness. Their delicate composition and shaping style seem to be continuation of Wei Xie's style". The style of dense strokes reached its culmination in the hands of Zhou Fang though the brilliant cultivation of Zhang Xuan. The impact of this style can be discerned in the grottoes, and in the works of Weichi Yi, the painter and monk in the Tang Dynasty, coming to the Central China from the remote southwest, whose artistic attainments "are compatible to those of Gu Kaizhi and Lu Tanwei" and were as "high" as those of Yan Liben and Wu Daozhi. The most influential of the Tang painting style was the "sparse strokes", initiated by Zhang Sengyao, a well-known painter in the 5th century and brought about by the "combination of the Han civilization and the non-Han civilization" as Yao Zui commented. Influenced by the bold and unconstrained painting style of the Han Dynasty and the superb techniques introduced from India, Zhang Sengyao, with his rare originality, cultivated his own style, a magnificent style to influence Wu Daozhi 200 years later. To borrow Zhang Yanyuan's commentary, "Though slightly dissimilar in talent and wit, Zhang Sengyao and Wu Daozhi are very similar in style. Both are quick-handed and their paintings may even seem lack of strokes here and there, but artistic omissions enrich the appeal and charm all the more." Wu Daozhi, definitely the master hand of his times, was wielding his brush at a lightning speed, as if ever pushed by his brimming enthusiasm and inspiration. Su Dongpo, a well-noted poet in the Song Dynasty, wrote, "His brush is wielded swiftly like the wind, as if pushed all along by his overwhelming spirit. Alas, it is quick as a shadow follows a candle. All his strokes, now here and then there, vertical, horizontal, or slant, are but harmonious as a whole to an extreme degree," Wu's bold and vigorous style was commensurate with the cultural spirit of the era. For instance, in calligraphy, there was Zhang Xu who "executes his brush as a tornado moves." In poetry, there was He Zhizhang who "composes poems at an incredible speed." In sword-dance, there was Gongsun Daniang who "conducts her sword as suddenly as lightening" Wu Daozhi lived in a colorful age, full of enthusiasm and fervor and his paintings were imbued with the merry mood of the great Tang Dynasty at its heyday. In a word, his style might be summarized as "bold strokes with soft coloring," a precious heritage for the Song and Yuan painters.

It is fortunate that some of Zhou Fang's paintings are still well-preserved in scrolls, but Zhang Yanyuan's and Wu Daozhi's works of art, mainly mural paintings, suffered a miserable fate, most of which were missing and destroyed in wars, buried underground as the grottoes collapsed, and faded in color and finally disappeared by weathering over the past thousand of years. Anyway, Wu Daozhi had his worshippers and followers in all later dynasties, one of whom was Wu Zongyuan, a Song Dynasty painter. But, most valuable are Mr Tang's reproduction of the Tang frescos and his penetrating insight into the evolution of the "dense strokes" and "sparse strokes", two artistic styles characteristic of ancient Chinese paintings. He didn't attribute to fortuity the emergence of the greatest master painter Wu Daozhi, and asserted that Wu's style was elaborately shown in the paintings in the tombs of Yongtai, Yide, Zhanghuai and Weihao. The bold and brief lines and the delicate coloring are definitely Wu's influences. The paintings on the eastside wall of the passage to prince Zhanghuai's tomb are most representative of Wu's execution of coloring and drawing lines, unconstrained, flowing and vigorous. Where there is a mountain there is a peak, just as there is the Taishan Mountain towering over all the others, so was Wu Daozhi, whose emergence was the culmination of the ancient Chinese paintings.

Mr Tang has committed himself to the task of studying the techniques of the Tang mural paintings, researching on art history, and copying the frescos in the past two decades, and allowed nothing to deter him or intervene. He has achieved what may be expected the most of such a career. His reproductions have retained the appeal, beauty and charm of the original. They look like the real both in appearance and spirit. The communication he has with the ancient masters is just like that between bosom friends. The rustle of his brush moving along the paper voices his reverence for them. As the saying goes, "where wholehearted dedication is directed, the whole world will step aside to let you in." I am really short of words for his dedication and commitment, and for his brilliant reproductions which, I can only say, are exquisite past compare.

30 years ago when I was in my 20s, I took lodgings for some time in a shabby Taoist temple at the foot of the Sanwei Mountain. When the moon was shining above. I would go out and sit on the slope, in the meditative mood, looking eastward to Chang'an (the present day Xi'an) where there would be people bustling about or westward to the desert and wilderness where stands the Gate of Jade, beyond which "Spring wind never blows." Night by night the lonely moon was shedding her rays over the silent earth. "The moon is intelligent," as the Sixth Buddha observed. In the moon light my worries and desires all disappeared and I could somehow understand the Buddhist doctrine that "To be free from worries is to get closer to Sakyamuni." 30 years has passed as if in an instant, during which, if any progress has been made in my artistic pursuits, it is intrinsically related to the hiking tour along the Silk Road. Gray hairs appear on my temples but an artist will remain unaware of age. All sorts of feelings are welling up in my heart while writing this preface. It is my great anticipation that I will be able to embark on a tour with Mr Tang along the Silk Road to renew my rosy dream.

Professor of Fine Arts,  
1994, Nankai University, Tianjin.  
(famous modern artist and professor of Nan Kai University)



# 序

常沙娜

七十年代初，我偶得機會曾專程去古都長安，臨摹永泰公主墓的部分壁畫，其間認識了陝西省博物館的年輕畫家唐昌東同志，他那種青年人少有的對墓室壁畫的憧憬和臨摹的熱情，給我留下了很深的印象。

如今，二十年已過去，我不時地聽說昌東同志一直堅持着面壁古代壁畫的摹寫和研究的生涯。他立足於唐代，除了墓室的壁畫以外，還深入地展開，沿着絲綢之路的石窟寺壁畫，西至甘肅的敦煌莫高窟和新疆的拜城克孜爾石窟，對唐代壁畫藝術進行了比較系統，且有深度的摹寫研究。

昌東同志之所以能夠長期與唐代壁畫結下不解之緣，是與他的閱歷和扎實的繪畫功底及藝術素養分不開的。他少年時代畢業於湖北藝術學院附中，因成績優秀被保送到西安美術學院國畫系深造，得益於深厚的傳統繪畫基礎。1962年畢業後，他任職於陝西省博物館，曾為該館的陳列先後創作了《鄭成功》、《林則徐》、《詩人杜甫》、《文成公主入藏》等優秀的歷史畫。此外，他還創作了毛主席在陝北的《同甘共苦》和朱老總在南泥灣的《屯墾之前》等大幅的革命歷史畫。

七十年代初，古都長安百里境內相繼發掘清理了一批具有重要歷史和藝術價值的唐代墓冢。這些墓室的發掘和所寶藏的壁畫、文物等珍寶轟動了國內的美術、工藝美術、史學等各方面的專家，自然也引起了國外同行專家們的關注。墓室的壁畫規模和內容為填補和研究中國美術史，唐代人物畫和壁畫藝術提供了極為重要的真迹和史料，如乾縣的唐永泰公主墓、章懷太子墓、懿德太子墓以及三原的淮安靖王李壽墓室中都極其生動地繪製了與墓室主人身份相應的，反映當時禮儀、服飾風格、生活等精美而寫實的壁畫。對此，做為具有深厚繪畫功底的昌東同志，面臨如此大量的古代精美壁畫怎能不受到感染，他責無旁貸的投入了這些墓室壁畫的臨摹工作，而且被深深的吸引住了。他與他的同事們憑借着微弱的燈光，忘卻了墓室的陰暗和潮濕，滿懷着對傳統繪畫的激情，品味着古代畫師們的遺迹，學習着先師們的傑作。這些未署名的畫師名作如：永泰墓的“宮女圖”、章懷墓的“觀鳥捕蟬圖”、“馬球圖”、“迎賓圖”、“狩獵出行圖”等作品都不愧與唐代名師閻立本的“步輦圖”、“歷代帝王圖”相媲美。然而這些墓室的壁畫的內容和精美畫面的發掘，因受其環境和條件的限制，很難為各界人士親臨其境地去體會和了解，更難於中外人士目睹其貌，這就需要以優秀的摹本全面展示，供世人去領會、鑒賞和研究。摹本的真實性與其藝術水平直接關係到原作的真貌，摹寫的繪畫藝術技巧和意義無疑就顯得更為重要了，這是任何攝影技術所難以替代的。昌東同志就其投入的功夫和其藝術修養及繪畫水平，都達到了能負重任的臨摹水準。

1974年秋，我國首次在日本專題展出“中國漢唐壁畫展”。當時昌東同志負責臨摹唐代壁畫部分，出國展之前曾在北京預展，我又一次得機會欣賞了他所摹的壁畫，他真切的再現了唐代墓室壁畫的面貌和內在韻味，得到藝術家們的讚賞。此展覽在日本也一舉成功，深得日本美術及史學家們的重視和讚譽，北九州市的美術館館長、日本美術史學家谷口鐵雄先生還專門請昌東同志為該館複製了《觀鳥捕蟬》、《持扇宮女》等壁畫摹本，收為該館永久的珍藏。

昌東同志並未滿足當年在摹寫唐墓壁畫所達到的傳神和神似的藝術水平，而是繼續面壁摹寫唐代各類壁畫，更深一步的感悟到原壁畫的綫描、筆墨的運用和著色暈染的層次和內在的韻味，對唐代墓室壁畫和石窟壁畫的藝術風格也做了相應的深入研究和比較。對臨摹的結合也頗為深刻，正如他在《唐墓壁畫的臨摹》

一文中所闡述的那樣：臨摹要達到較高的藝術境界還是很要點學問的，絕不是像有人所說是不費腦筋的技術勞動，或是依樣畫葫蘆的簡單照抄和模仿，就繪畫技法而論，不論其造型能力、筆墨技巧、賦彩技法都要有對壁畫的深刻的體會理解，駕馭摹寫的同時又要有熟練的技能和對其內容情節的瞭解，並具有較全面的繪畫和文化歷史的素養。摹寫得“像”還不應是表面的“像”，而要刻劃物象的造型、綫條的力度，表達原作內在的神韻才是。昌東同志還聯繫他在摹寫永泰公主墓的“宮女圖”時更加細膩的體會到：墓道的宮女們形象各異，姿容各不相同，人物的性格特徵鮮明，其形象的塑造是以高度概括的綫條表現的，充分發揮了傳統繪畫中“綫”的表現力，宮女們的臉部描繪輕入落筆，筆中圓轉又有輕重的按捺起伏，在微妙的轉折變化中勾畫出富有神態表情的眼、眉、鼻、唇、耳等簡潔的造型，宮女的鬢髮虛出虛入深得毛根出膚之妙，其服飾衣紋綫條渾厚圓潤流暢，主輔分明，疏密濃淡有致，意寫出衣服的飄動和質感，這種嫺熟灑脫的豪邁氣概與綫描技法的特徵，恰好表現了吳道子的“吳帶當風”的意味和疏體的畫風。

在用墨著色方法上，昌東同志也有其深刻的體會和經驗，提出面對壁畫的各種色彩效果要以總色調為基礎，再按層次多次暈染或鋪色，一層層加重體現色彩的變化，必要時“畫龍點睛”似地突出部分提神的較亮的顏色，但不能留下塗抹的痕迹，有時壁畫的色彩較薄，但效果卻應顯得濃厚才有“壁”的感覺。造型與筆墨要融為一體，做到墨有中色，色中有墨的渾然效果，整個畫面的色調要不浮不滯，忌“紅綠的火氣”，想必也是中國傳統繪畫著色最成熟的，稱之為“渾化”的境界。

唐代壁畫多用礦物質顏料，質地較好，石色不變，用得恰當畫面感覺厚重沉着，但也不宜一遍即用得很厚，也需層層加重，否則畫面會鮮艷得“火氣”浮淺。掌握好賦彩的技法需對傳統色彩的應用、顏料的性能，紙張的特性有較深、熟練的掌握和認識。古代墓室壁畫在地下埋藏了成百年或上千年，經歷了年代的腐蝕風化，整個畫面出現了一種特有的潤澤、沉着、渾厚的基調，呈現出微妙的色彩變化，利用這種變化來進行適當的“處理”。“作舊”也應一遍遍地深入暈染，以達到表現牆面因埋藏多年經泥水浸蝕的朦朧變化效果，或作出部分殘破的泥皮裂紋，適當的殘缺壁畫效果往往也給人以完美的感受和聯想。總之，不論是著色、勾勒或“作舊”都要本着忠實於原作的精神面貌，表現其內在的韻味和題材內容為準則。

以上的臨摹成果和體會，都是昌東同志經過幾十年的實踐探索，所達到的得心應手，掌握得微妙微肖的程度。現在能有機會將他面壁二十余年，苦心作畫、研究的成果精選并彙成《大唐壁畫》出版於世，這既是為弘揚我國傳統繪畫藝術的需要，也是對他幾十年來的成績予以總結和鼓勵，這是他從事古代壁畫臨摹、研究成果的結晶。本書的出版發行將使他如願以償的實現他多年夙願，祝願本書的問世，能為弘揚祖國傳統藝術，獲得更廣泛的社會效益。

1994年春節於北京  
(中央工藝美術學院院長、教授)



# Preface

## Chang Shana

My trip to the ancient capital city of Xi'an in the early 1970s which helped me copy the mural Paintings in Princess Yongtai's tomb, gave me the chance of knowing Mr Tang Changdong, then a young painter at the Shaanxi Provincial Museum. His youthfulness and zeal for copying the frescos in the ancient tombs made a lasting impression on me.

In the past 20 years since then, I have heard many a time that though Mr Tang has been totally committed to the task of copying the frescos in the tombs in Shaanxi, in temples and such art treasuries along the Silk Road as the Mogao Grotto in Gansu, and Kezier Grotto in Xinjiang, he has also made researches on the Tang frescos pregnant with brilliant insight, his dedication to such a career is really remarkable.

His indissoluble bond to the frescos is closely related to his rich life experience, excellent mastery of painting skills and artistic accomplishment. Soon after his graduation from the High School Attached to Hubei Academy of Fine Arts, Mr Tang was recommended to study in Xi'an Academy of Fine Arts, where he graduated in 1962 and was assigned to work at Shaanxi Provincial Museum as a painter. Since then he has brought out such exquisite historical paintings for exhibits there as Zheng Chenggong, Lin Zexu, Poet Du Fu and Princess Wencheng Entering Tibet, and such fine revolutionary paintings as Sharing the Weal and Woe about Chairman Mao Zedong's life in Yanan and Ready to Reclaim the Barren Hills about Commander-in-chief Zhu De in Nanniwan.

In the early '70s, a good deal of Tang tombs, treasuries of art, were successfully excavated 50 miles around the ancient capital city of Xi'an. The mural paintings and historic relics unearthed from the tombs created a furore among painters, artists and historians all over China, and a no less sensation among the artists and experts abroad. The spectacular frescos with their particular contents have provided invaluable first-hand materials for the study of the history of Chinese fine arts, figure painting in the Tang Dynasty, and techniques of mural paintings. Splendid and realistic, the frescos in such tombs as of Princess Yongtai, Crown Prince. Zhanghuai, Crown Prince Yide all excavated in Qianxian County, and Li Shou, Prince of Peace, in Sanyuan County, vividly reflect the positions of the occupants and truly unfold the court etiquette, dressing styles, and life patterns of the time. How could Mr Tang resist the temptation before such a treasury of art since he had already been a painter of superb skills by then? With no hesitation, he set out to copy them. With his colleagues, Mr Tang was totally committed to the task in the dim light and humidity in the tombs, only warmed up by his great enthusiasm for the works of art by ancient masters. Paintings like Palace Maids in Princess Yongtai's tomb, Watching Bird and Catching Cicada in Crown Prince Zhanghuai's tomb, Playing Polo, Receiving Foreign Guests and Hunting Procession can be favorably compared with Travelling by Carriage, and Portraits of the Kings in History by the great Tang painter Yan Liben. Exquisite as they are, these mural paintings, due to their environment and location, deny the easy access to them for people both at home and abroad to appreciate their unique beauty or even to have a simple look, hence the necessity for bringing them out in imitation to the public and experts alike. Since the authenticity and craftsmanship of the imitations are crucial to the original in appeal and significance, artistic copying seems all the more outstanding. Photos help little in this field. As for the dedication, the artistic attainments and even the time involved, Mr Tang has done the greatest for this job of unique importance.

Before The Exhibition of Chinese Murals from the Han to Tang Dynasty was held in Japan in 1974, there had been a rehearsal in Beijing to which I attended. The imitations of the Tang frescos were out of Mr Tang's hand. The rehearsal served as a chance for me to appreciate his superb skills of capturing the intrinsic beauty and charm of the original frescos. The Exhibition amazed Japanese audience, of whom, Tetuo Taniguti, curator of the Arts Gallery of Kitakyushu, and a well-known historian, pleaded Mr Tang to reproduce Watching Bird and Catching Cicada, and Palace Maids for preservation in the Gallery. Mr Tang's facsimiles of those years were not merely alike to the original in appearance but also alike in spirit. A point should be made here that Mr Tang's great attainments did not serve as achievements with which he could rest content, but as an impetus for him to

copy more, and to study harder the line techniques, execution of colors and the intrinsic charm revealed in the paintings. Moreover, Mr Tang has done remarkable researches on the frescos in the Tang tombs and on those in the grottoes as well, all with brilliant insight. As for the imitation, He said in his *Magnificent Frescos from the Great Tang Dynasty* that artistic imitation involves much learning, not being something that merely needs skills or is simple mechanical copying. The ability to conceive, the fine shaping of objects and figures and the techniques in brushwork and coloring are none but the results of thorough understanding of the contents and plots of the frescos, and a comprehensive knowledge of the history of culture and drawing. Being alike in appearance is the minimum requirement of making facsimiles and the goal is to capture the intrinsic beauty and charm, the power of the lines and the spirit of the original. According to Mr Tang, *Palace Maids* is one of the best that represent the highest artistic achievement, "of the maids, each is particular in her appearance, posture, attitude and character, and the creation of these beautiful maids is mainly done by a subtle use of lines, a technique characteristic of traditional Chinese paintings. The strokes employed in depicting their faces are light, graceful and exquisite. The softening and darkening of the lines, alternatively used where necessary, give subtle expression to their inner feelings by their eyes, brows, noses, lips and ears. The combination of decisive and evasive lines in depicting their hair vigorizes the hair as if it had a life of its own. The lines in representing the costumes, distinct and graceful, smooth and continuous, softened here and darkened there, produce the effect of being fluttering and substantial. The power, the grandeur and the techniques of line depiction perfectly represent the style of 'sparse strokes', ardently advocated by the Tang masterpainter Wu Daozhi."

Mr Tang's interpretation of coloring is remarkable, too. He wrote that a base color should be determined before the actual copying, then upon which to apply the dyestuff several times without obvious traces, and even to darken the color sometimes with the view of producing the desired effect. He said: "On the occasion when the colors of the original are too thin to bring out the effect of being thick, heavy strokes are called for, and the depiction and coloring must be integrated to such a degree that the facsimiles seem neither ostentatious nor dull, nothing to say being a mass of the red and green colors." I believe that this is the most accurate interpretation of the coloring techniques in traditional Chinese paintings. The colors used in creating the frescos mainly made from natural ores, good in quality and not easy to fade, when properly used, often produce an effect of being thick. Despite such a property, they should be thinly applied in several times, or, the reproductions will seem too loud. Coloring effect also depends on the quality and properties of the paper in use. The mural paintings having remained underground for over a thousand of years have undergone enough changes, therefore, show a unique mixed tone of brilliancy and coolness, hence the necessity of deliberate wearing-off, to make the imitations seem old by patient work of coloring. The wearing-off must effectuate a sense of vagueness and even show crackles of the original due to a long underground life. In fact, artistic flaws often set forth intellectual associations. However, the application of colors, the drawing of lines and the wearing-off must all be faithful in spirit to the original with no other purpose than recapturing the beauty and charm of the original. These are the principles which Mr Tang has followed.

The publication of his *Magnificent Frescos from the Great Tang Dynasty along the Silk Road*, a crystallization of his wisdom, artistic attainments and industry in the past 20 years, is as much the pinnacle of his achievements as an attempt to spread the art of traditional Chinese painting. More than a personal realization of Mr Tang Changdong's long-cherished wish, the Album will win a wide acclaim and produce a greater social effect. For this, I sincerely wish.

1994, Beijing

(Professor and president to Beijing Academy of industrial Art)



# 唐墓壁畫的臨摹

唐昌東

中國古代的壁畫藝術，有着兩千多年的悠久歷史，在我們民族的繪畫史上有極其輝煌的成就。它獨特的藝術風格與氣派，在世界文明史上占有很重要的地位。

解放以來，隨着國家對文物事業的重視，考古工作的不斷發展，不僅對遺留地面的石窟寺壁畫進行了維修保護，同時又發掘清理了許多埋藏了幾千年的秦、漢、隋、唐時期的墓室壁畫。這些壁畫墓室尤如一座座地下畫廊，是我們學習祖國傳統藝術，研究古代繪畫的寶貴資料。為保存珍貴的文物資料，提供向國內人民陳列展出的作品和向世界各友好國家進行文化交流，壁畫的臨摹無疑是一個重要方法和途徑。

早在 40 年代初，為“窮探六法之根源”六朝隋唐之真迹，“以證史闕”，張大千先生就投荒面壁敦煌三年，臨摹了一批北朝至唐、五代各時代的壁畫珍品，當它在成都、重慶、上海展出問世的時候，曾引起國內學術界極大的震動，被“敦煌學”的倡議者陳寅恪先生讚譽為“敦煌學”領域中不朽的“盛事”。

1974 年 10 月，我國的漢唐壁畫首次在日本展出，並先後巡展美歐，得到國外專家學者極大的關注和重視，向世界各友好國家的人民進行了文化交流。從文物事業來講，臨摹工作應是很重要的一個方面。

臨摹，任何從事美術事業的人都不陌生，人們在開始接觸繪畫的時候，也常常是從臨摹開始的，即是美院中國畫系的學生，也要經過臨摹階段，具體的學習民族繪畫的傳統技藝、筆墨技法，掌握傳統的創作方法和藝術規律。這種在初階段的臨摹，老師總是要求“老老實實”的將所臨的作品“臨像”。但經過一段時間的寫生練習，學生具備了一定的表現能力以後，再去臨摹作品時，老師又常常要學生不要臨的“太像”，臨摹主要是體會原作的精神，加以借鑒，要從別人的作品中跳出來、慢慢創造自己的風格。從學習、繼承祖國的傳統技法的目的來講，這種要求是正確的。

今天我們所談的臨摹和這種以學習借鑒為目的的臨摹不同，而是保存古代壁畫繪製一件寶貴的文物資料或陳列展品。因而我們的臨摹原則，是要忠於原壁畫客觀的臨摹。即在臨摹中，不保留自己的藝術風格，或是某些喜愛，要求畫面的大小，構圖，每一物象的造型用筆和色彩都要完全忠於原壁的面貌，摹品完成後的效果，基本和原壁一樣，甚至達到“亂真”程度的“酷似”。這種臨得“像”還不是表面的“像”而是要每一刻劃物象的造型、綫描、既不差之毫厘又要每一綫條的力度韻味，都表達出原作的神韻，著色暈染畫到酷似畢肖。自然要再現古代畫師高超的技藝，傳神境界，非僅真似而已。這對即是在美術學院受過良好專業訓練的美術工作者來說，也并非是一件輕易的事。

臨摹是可高可低，可深可淺的事。美院的學生、研究生、專家和教授同樣是臨摹，但他們的素養不同，作品是不能相提並論的。張大千先生所臨的敦煌壁畫，對傳統技巧的研究，在敦煌學領域極大的貢獻，未必是我們能寫點東西可比擬的。他的造型、綫描功力，他對古壁畫迹演變的洞察之深，又有幾個畫家能達到和相比。解放後敦煌老一輩的專家和美院老師所臨的敦煌摹品也頗令人嘆服，像董希文先生所臨的北魏時期的薩捶那太子本生壁畫，色調的沉着典雅、造型的生動傳神，都給我留下了極深的印象。我想正是他們有深厚的繪畫功力和全面修養，摹品才能畫得深切感人，超乎神境。畫畫在某種程度是畫自己的藝術素養和感受。臨摹要達到較高的藝術境界，那還是很要點學問的。絕不是像有的人所說：“不費腦筋的技術勞動”或是“依樣畫葫蘆的簡單的照抄和模仿”。就繪畫技術而論，不論其造型能力、筆墨技巧、賦彩技法，其每一方面都有很深的學問，要駕馭它同時又需要熟練的技能，對從事文物工作的臨摹者來說，必須具備一定的專業基礎和較全面的繪畫素養。

繪畫是通過可視的物象來表現客觀現實的。在繪畫中首先接觸的就是造型問題。顧愷之提出的“以形

寫神”，六法中的“應物象形”，都無不是談到造型問題。造型能力對從事臨摹工作的同志來講，也是首先要解決的基本功之一。學點素描是必要的，這能很好的培養造型能力，訓練從繪畫角度整體的去觀察對象，準確地把握對象的輪廓比例、特征及明暗層次變化等等。實踐中逐步認識畫面中哪些東西是主要的應該強調，哪些是次要的應該減弱，克服瑣碎描繪對象及“謹毛而失貌”（劉安《淮南子》）的毛病，學會概括整體表現物象的本領。只有能準確的刻劃形象，才能領悟神依形而在，掌握傳神的奧秘。

當然，即使具備了很强造型能力的人，是並不一定就能完成一幅好的中國畫白描的。更談不上就能畫出綫形的神韻。我們的民族繪畫不像西洋畫中寫實的具象描繪，又不是現代西方抽象藝術流派的不似表現，它是以意象的表現形式而獨立於世界藝術之林。中國畫的綫描不同於西洋畫中塑造形體結構的輪廓綫，而是塑造形體的用筆即綫描本身就有着獨立的美學價值。傳統繪畫強調“骨法用筆”，不論是剛健挺拔，遒勁灑脫或渾厚圓潤，在運筆中表現的輕重、徐疾、轉折、頓挫等不同的變化，又都和飽含內在精神的情感，融為一體，表達出物象之神韻。“夫象物必在於形似，形似須全其骨氣，骨氣形似，皆本於立意而歸乎用筆”。（張彥遠《歷代名畫記》），對表現物象“形似”用筆的重要及內發心源的立意關係張彥遠是講得深入淺出，極為透徹的。我們民族繪畫歷來講“外師造化、中得心源”，用筆亦在“外筆造化，內發心源”，方能迹呈“婉曲之妙”。學好中國畫“骨法用筆”是不能等閑視之的。在用筆方面古代畫師們有很高的造詣。張彥遠曾論述吳道子作畫“或自臂起，或從足先”都能“膚脈連結”，“彎弧挺刃，植柱構梁，不假直尺”。蘇軾也曾說：“道子畫人物，如以燈取影……得自然之數，不差毫末”。我們的摹品要再現古代畫師們精湛的技藝，為之傳神，倘沒有很好的造型基礎和綫描功力，那將是無能為力的。

對於色彩的認識，從臨摹來看掌握傳統的方法是必須的。但僅此卻又遠遠不夠，因我們所臨的壁畫，年代久遠，畫面色彩發生了複雜的變化，即是原來礦物質的石色，如石青、石綠、朱砂等剝落後亦都發生了異變，每一種顏色都顯得非常豐富，畫面中原是空白的牆面，也有一種朦朧微妙的神妙色調之感。我們就需要吸收西畫中關於色彩的科學原理及不要孤立去看一種顏色的觀察方法，以及色彩冷暖的變化等有益的滋養，使傳統的賦彩方法更加豐富起來。

## 二

按臨摹製作的一般程序：第一步是描稿。為了準確的傳達原壁的精神，在情況允許的條件下，一般用透明度很强的滌綸紙（不宜變形）一類的材料，將原壁畫面的輪廓結構，用毛筆按原壁綫條的用筆，粗細變化描畫下來，用古人的說法就是“拓下來”。如不是用綫條表現的地方，有的建築或沒骨法表現的地方，則用較細的墨綫的把輪廓描下來（這裡“情況允許的條件”：是指原壁牆面較結實的畫面，但在用膠帶紙時也要注意不能損壞原壁畫面，需貼在畫外牢固的牆面上）。像原壁風化嚴重，容易剝落的地方，最好用幻燈放稿或照像放大的辦法了。對模糊不清的地方，還要對原壁仔細辯認，用鉛筆起稿，以寫生的辦法將模糊不清的畫面強調出來使人看到畫的是什麼內容。值得注意的是不論是拓稿、放稿還是寫生畫稿，都不能簡單從事，必須認真對待。否則，在下一步畫正稿時即使你有很高的造型水平、綫描功力，那也將不能準確無誤，傳達原壁精神。要知道國畫人物，“差之毫厘，便失之千里”是一點也不誇張的。我們在拓稿或起稿以後，還需仔細對原壁將畫稿檢查一遍，修正畫稿中不夠準確的地方。

畫正稿，在傳統繪畫中，常稱這叫“落墨”。按所臨畫面的用筆，綫描的濃淡將全部畫面勾勒出來，完成“白描”正稿。臨摹中畫正稿“白描”是極其重要的，也常常是摹品成敗的關鍵。在動筆畫正稿之前，好好體會原壁畫面的意圖，研究作品時代藝術風格的特徵是必要的。但在整個臨摹的程序中，還要更具體地去認識和研究，如畫正稿，就要研究具體的用筆即綫描技法，領悟起筆、運筆、抑揚頓挫等用筆的規律，做到“胸有成竹”，落筆才能大膽肯定，一氣寫成。即是一點一捺，都表現出神完氣足的韻律。不能邊看邊描，筆不貫氣，綫條也會軟弱無力，不僅很難畫出原壁綫描的力度，更難表現綫條的韻味。

繪畫發展至唐，六法具備。這一時期的作品；多具有高度的藝術水平，像永泰公主墓的宮女圖及墓道的圍人壁畫形象，章懷太子墓的《觀鳥捕蟬圖》及《禮賓圖》中的人物形象，不但姿容各不相同，人物的性格，特徵鮮明突出“如燈取影”。這些深刻形象的塑造，是用高度概括的綫條表現的。傳統繪畫中的綫描擔負造型



任務，它不同於西洋畫取對象明暗調子的描寫方法。而是以綫爲重要的藝術表現手段，對象的結構、空間、質感、都借助於綫的應用。不論人物鞍馬，還是樹木山石、花鳥草蟲，多用中鋒，根據不同的對象，運筆各異，常常是一揮而就，綫條灑脫流暢，又有轉折頓挫，富有韻律，充分地發揮了傳統繪畫中“綫”的表現力。

如唐墓中的宮女形象，臉部描繪輕入落筆，在運筆中既圓轉又有輕重的按捺起伏，在微妙的轉折變化中，一筆成形，畫出眼、鼻、嘴、耳的結構輪廓。宮女的鬢髮虛出虛入、深得“毛根出肉”之妙，壁畫中的服飾衣紋，綫型渾厚圓潤，主輔分明，有粗細疏密的變化，又有一波三折的韻味美感，筆意圓轉起伏，意寫出衣服的飄動和質感。這種灑脫的豪邁氣概，綫描的技法及用筆特徵，明顯地表現了吳道子“蘭葉描”的意味和疏體畫風。我們只有充分的研究和認識了這些原壁的精神，下筆才能“心隨筆運，取象不惑”（荊浩《筆法記》）。傳達原壁內在的精神。如果只作表面的勾勒模仿，是不可能達到超乎神境的藝術高度的。在畫“白描”正稿時，對綫描的濃淡虛實等微妙變化也要注意表現出來。在下一步著色與作舊中，才能非常自然的體現畫面的深度和層次。如畫完後再來提綫，那就因墨色太新，破壞了畫面統一的古壁之感。

壁畫的著色與作舊：在完成正稿的“白描”以後，首先在需要用墨渲染打底子的部分，用不同的墨色即焦、重、濃、淡、輕，根據摹品的需要，用墨染出畫面的濃淡變化，染好染足。傳統的繪畫，講筆以立其形、質，而墨分其陰陽，沒有墨便無法表現對象“肉”。所以凡是需用墨暈染的地方，一定要用墨暈染夠，再上顏色。墨色染的不夠，則上色之後畫面就顯得單薄而不沉着，畫面沒有份量。用墨暈染時，要注意一遍一遍的上，不宜一遍就想把墨畫夠，否則畫面層次表現不出來，墨色板滯不活。但墨色的暈染也要適可而止，古人曾講“用墨太多，則失其真體，損其筆，而且冗濁”。用墨不可多到掩沒了對象形體的程度。

上色和用墨在方法上是相同的。也要多次暈染，一層層的加重，多次暈染，要在畫面上看不到色彩塗抹的痕迹，雖然色彩並不深重，但效果卻顯得濃厚，色彩和負擔着造型任務的筆墨融合一起，墨中有色，色中有墨，整個畫面的色彩，不浮不滯無“紅綠的火氣”，這就是中國畫上色最成熟的稱之爲“渾化”的最高境界。暈染一般應畫夠分量即乾後達到原壁畫面效果爲止。但有一點值得注意，對原壁色彩鮮艷和響亮的地方，開始著色時就要保持它的鮮明度，否則就容易畫面完成後色彩效果將比原壁還陳舊灰暗。唐代的壁畫，顏料中的礦物質顏色、質地較好，石色不易變色，用得好畫面感覺厚重沉着。石色覆蓋力較強，要用乳鉢磨細。用時再加桃膠。上石色之前還需用植物色打好底色。石色也不能一遍用得很厚，也要一層層的加。有經驗的畫師在上石色以後還要加上一遍礬水，乾後再罩石色時，第一遍塗的石色就不會被洗掉或是上不均勻。有的石色用的過了，畫面鮮得“火氣”，也可以用類似的植物色在上面再罩一遍。總的要完成賦彩這一步，也要我們對傳統色彩的應用、顏料的性能等有較深的認識和研究瞭解。當前許多礦物質顏料都是調配而成的錫管，用此作畫就很難表現古代壁畫色彩的鮮艷、沉着和響亮。應當強調，我們所臨的原壁，因在地下埋藏了多年，歷經久遠年代的腐化風蝕，整個畫面呈現出一種潤澤、沉着、統一和諧的基調。但每一墓室的畫面，也有着不同的微妙的色調變化，不盡相同，即是石窟寺壁畫也不例外。所以臨摹古壁和複製絹本或紙本的古畫不同，它的底色不是簡單的刷一兩遍茶水之類的顏色所能完成的。其實我們開始著色時就包含着“作舊”。因在著色的始終我們都在刻劃古壁色彩的各種變化。在著色前亦可以根據原壁的基調淡淡的刷一層底色，它必須和上色一樣，根據整個畫面的著色同步的一遍一遍的深入，一次一次地用不同的水色去暈染，才能表現出牆面埋藏了多年經泥水浸蝕的朦朧效果，畫出古壁的味道來。對殘破的泥皮裂紋等，同樣亦只能用寫生的辦法，畫出其空間，層次和虛實、質感等。這自然也要一定的繪畫技能，方能深入而不繁瑣，毫無雕琢之痕，雖用白粉卻不顯其“匠氣”。對表現殘破的泥皮用廣告色可以畫出泥土的質感，但畫面的底色如用廣告色，則難免顯得不夠沉着或粉氣，一般還是用國畫色暈染，宜於畫出沉着的韻味。

總之，不論著色和作舊，都應本着忠實於原作的精神爲準則，至於方法都不是絕對和一成不變的，隨着時代的前進，我們在不斷的實踐中臨摹的技巧也一定會有所發展和前進。