

中國古代壁畫指繪製在建築(包括宮殿、寺觀和墓葬)墻壁上的美術作品,是東方文化史册閃光的一頁。這種獨特的傳統藝術,反映了中國古代信仰崇拜和風俗時尚。留存至今的古代壁畫,大致可分爲兩大類:一是地上現存古代建築內的壁畫,唐代以前的主要保存在石窟寺裏;一是考古發掘出土的壁畫,主要爲歷代墓葬。從數量上講,目前尚以前者爲多,如甘肅敦煌莫高窟存壁畫就有4.5萬平方米。但從發展前景來看,墓葬出土壁畫的潛力要大的多。僅就唐代而言,分佈在陝西的十八座帝王陵墓均未發掘,很可能將會在其中發現數量極爲可觀的壁畫。從內容上講,石窟寺壁畫題材主要是佛經故事,墓葬壁畫則多與墓主的身份、地位和生活相關,題材較爲廣泛,更能直接反映當時的社會風貌。從保存和展示的方式而言,石窟寺均爲就地保存展示,目前爲確保壁畫長存,絕大多數石窟不得不暫時封閉,展示的機會較少;墓葬壁畫則可遷移保存,在完備展示條件的前提下,更容易發揮社會效益。

中國時代最早的墓葬壁畫是陝西扶風楊家堡西周墓壁繪製的二方連續菱格紋圖案。 戰國秦漢魏晋隋唐宋遼金元,歷代墓葬壁畫均有所發現。其中不論是出土數量,還是藝 術價值,唐墓壁畫都可謂空前絕後。唐代壁畫墓大多數發現於陝西,主要集中在以西安 市為中心的唐長安城及其附近,基本上都是皇親國威和官僚權貴的墓葬。據不完全統 計,陝西發現有壁畫的唐墓已超過60座(其中壁畫已揭取收藏的唐墓有40餘座)。陝西 歷史博物館收藏的唐墓壁畫,約出土於25個墓,總藏量有1000平方米左右,居至國各文 博考古單位之首。

陝西的唐代墓葬壁畫從1952年直至1989年陸續有所發現。唐墓壁畫是在厚僅 1 - 1.5厘米的草泥加素灰墙面上繪製的,畫面基礎的穩固性較差,加上墓葬內部和地面的環境條件差別很大,時隔千年,一出土極易風化,保存和展示的難度較大,所以真品從未公開展出過。有一位研究古玻璃的美國專家,寫了親眼觀察永泰公主墓出土的一幅繪有持高足玻璃杯宮女的壁畫真品,督專程來西安三次,才得心願以償。陝西唐墓壁畫和秦始皇陵兵馬俑及唐法門寺塔地宮珍寶一樣,均屬舉世矚目的文物瑰寶。從對保存和展示的條件要求程度之高這一點來講,唐墓鹽畫就顯得更爲嬌貴。

陝西的古代文物以材質來分,主要有五大品類:一為青銅器,包括銅鏡和錢幣;二 為陶瓷器,包括古玻璃,唐三彩,陶俑和陶製建材;三為金銀玉器,包括鎏金銀的銅器;四為石刻藝術品,包括碑石墓志;五為唐墓壁畫。和其他材質的文物相比,墓葬壁畫更能形像直觀地反映古代社會風貌。所以唐墓壁畫不僅是珍貴的美術史資料,也是唐代社會史的形像資料。唐墓壁畫的內容題材主要有以下八個方面:

- 一、四神:用來標示方位。青龍、白虎多緒於墓道東西兩壁。朱雀、玄武多緒於墓室的南壁和北壁。
  - 二、星象:繪於安置棺槨的墓室穹頂。懿德太子、章懷太子和永泰公主等墓均有所



發現。穹頂壁畫的揭取和修復難度最大。

三、宗教:但與石窟寺壁畫的佛教經變內容大不相同。如李壽墓的佛寺道觀圖,不 僅對建築繪製的細致入微,而且各種人物(僧侶道士、童僕雜役、善男信女)形像均栩 栩如生。

四、建築:最著名的是懿德太子墓的闕樓圖。畫面高達2.8米。所繪廡殿礅台,渾 雄壯觀。其中殿頂飛簷,門窗柱廊,均絲絲入扣。實屬古代建築極其珍貴的形像資料。

五、儀衞:包括儀仗,扈從侍衞和列戟等。均為墓主等級地位的佐証。懿德太子墓 道東壁的太子大朝儀仗圖,高 3 米 5 ,寬 7 米 2 ,繪有車三架,馬三十多匹,近百人。 場面極爲宏偉壯觀。列戟竿數更是嚴格按照等級制度繪製的。

六、狩獵:唐代貴族喜愛狩獵,其實質是為了炫耀武功,以示不忘武備。章懷太子墓的狩獵出行圖,高1-2米,長8.9米,背景為青山松林,兩頭載有輜重的駱駝殿後,40多個狩獵者騎馬馳向獵場。構圖疏密得當,形像傳神,色彩至今仍很鮮艷。是唐墓壁書中的精品。

七、生活:反映宮廷生活的有懿德太子墓的內侍圖,永泰公主墓的宮女圖等;反映 文化生活的有章懷太子墓的馬毬圖,李爽墓的吹笛、吹簫樂伎圖,蘇思勗墓的胡騰舞樂 圖等;反映貴族家居生活的有房陵公主墓的托菓盤、持杯提壺女侍圖,章懷太子墓的提 罐女侍圖,蘇思勗墓的抬箱圖等;反映農業生產的有李壽墓的耬種圖和牛耕圖等。這部 分內容最爲豐富多彩,均十分珍貴。

八、唐與四鄰的友好往來:從畫面的體育、樂舞、器用、服飾等文化特徵上均有所 反映。章懷太子墓道兩壁的客使圖,繪製了唐鴻臚寺官員接待東羅馬、高麗、大食、高 昌、吐番等使節的場景。各國使節的民族特徵生動逼真,是反映唐代邦交禮儀的著名美 術真跡。

唐墓壁畫題材內容廣泛,是描繪唐代社會風貌的宏偉圖卷。爲了更好地保存這批稀世珍寶,並使眞品早日公開展示,在1983年開始壽建陝西歷史博物館時,就制定了修建壁畫觀摩庫(面積1000平方米)和壁畫修復工作室(面積300多平方米)的計劃。在陝西歷史博物館建築工程基本完成,即將開館之際,陝西省人民政府文物事業管理局經過反復愼重地研究,同意我館在完備展示條件的前提下,舉辦《唐墓壁畫眞品展覽》,和本館基本陳列《陝西古代史陳列》同時開放,以饗期待一睹唐墓壁畫眞跡的中外觀衆。這是陝西、中國乃至世界文物展覽史上的一件大事。通過眞品的首次公開展示,必將促使對唐墓壁畫的廣泛宣傳和深入研究,特別是關於墓葬壁畫的保存和展示條件等尖端課題的深入研究。

本圖册收錄館藏唐墓壁畫的圖版(以這次展品為主,包括局部)62幅。並附有陝西 出土壁畫的唐墓統計表和分佈圖及有關墓主小傳。以期有助於來賓觀賞和研究唐墓壁 畫。 1991年5月20日

 ${f F}$ rescoes of ancient China refer to the paintings on the walls of various constructions ( including palaces, temples and tombs ) and make up a brilliant page in the history of Oriental culture. This distinctive traditional art reflects the belief, worship, customs and fashions of ancient China. The extant ancient frescoes may be distinguished into two major categories: (1) frescoes found in ancient buildings aboveground, mainly kept in grotto temples before the Tang Dynasty;(2) frescoes unearthed mainly from tombs of various dynasties by the archaeological workers. At present, most of the frescoes are of the first category, e.g., the frescoes kept in Mogao Grottoes in Dunhuang County, Gansu Province, which amount to 45,000 spuare metres. But in view of the prospect, the second category (frescoes unearthed from tombs ) have much greater potentialities. Take just the Tang Dynasty for example, there are eighteen imperial tombs in Shaanxi Province that have not been excavated. It is quite likely to discover a considerable amount of frescoes in them. The subject matters of the frescoes in the grotto temples are mainly stories from Buddhist scriptures, while frescoes from the tombs have a wider range of themes, mostly concerned with the social status, position and life of the deceased, and can directly reflect the social style and features of that time. As to the methods of preservation and exhibition, the frescoes in grotto temples are all kept and exhibited on the spot. At present, with a view to ensuring a long-term preservation, most of the grottoes have to be closed for the time being, giving little opportunity for public display; the frescoes from tombs, however, can be moved off and preserved, and under wellarranged conditions for exhibition, they can produce better social effects.

The earliest tomb frescoes in China are the two pieces of consecutive rhombic patterns painted on the walls of a Western Zhou tomb on Yangjiabao Village, Fufeng County, Shaanxi Province. Tomb frescoes are also found in the Warring States Period and the Qin, Han, Wei, Jin, Sui, Tang, Song, Liao, Jin and Yuan Dynasties, but the Tang-tomb frescoes are unparalleled whether in the amount unearthed or in artistic value. The majority of Tang tombs containing frescoes have been found in Shaanxi Province, converging mainly in the area around the city of Chang'an (now Xi'an) and its vicinities. Most of them are tombs of relatives of the imperial family, influential bureaucrats and high officials. According to incomplete statistics, the number of Tang tombs containing frescoes, discovered in Shaanxi, is way over 60 (in more than 40 of these tombs, frescoes have been taken off and well kept). The frescoes from Tang tombs collected by Shaanxi History Museum come from about 25 tombs, adding up to 1,000 square metres, and thus rank first among the cultural institutions, museums and archaeological units in our country.

Frescoes From Tang tombs were found in Shaanxi successively from 1952 up to 1989. They are painted on a layer of mud, straw and lime, only 1–1.5cm thick, on the walls. The foundation of the painting is rather instable. Moreover, there is a great difference between the environmental conditions inside the underground tombs and those on the surface of the ground. As more than a thousand years have elapsed, the frescoes are highly liable to weathering, once they are unearthed. There are considerable difficulties in their preservation and exhibition, so that the original frescoes have never been shown to the public. Once an American ancient glass specialist wished to observe with his own eyes the original fresco depicting a palace maid holding a high-pedestal glass unearthed from the Tomb of Princess Yongtai. He had to make three special trips to Xi'an to have his wish realized. Like the Terracotta Warriors and Horses of Qin First Emperor's Mausoleum and the Rare Treasures from the underground hall beneath the tower in Famen Temple, the Frescoes from Tang tombs in Shaanxi are also the cultural gems that attract worldwide attention. In view of the high prerequisites for their preservation and exhibition, the frescoes from Tang tombs appear more delicate and precious.

The ancient cultural relics may be distinguished, according to the material, into five

major categories:(1) bronze wares, including bronze mirrors and coins; (2) ceramics, including ancient glass, tricoloured glazed pottery of the Tang Dynasty, pottery figurines and building materials; (3) gold, silver and jade articles, including gold- and silver-plated bronze wares; (4) stone carvings, including stone tablets and inscriptions; (5) frescoes from Tang tombs. Compared with the other kinds of relics, the tomb frescoes can reflect the style and features of ancient society more vividly and truly. Therefore frescoes from Tang tombs provide not only valuable data for the history of fine arts, but also vivid and true materials for the social history of the Tang Dynasty.

The themes of frescoes from Tang tombs cover mainly the following eight aspects:

- (1) The Four Supernatural Beings: used to indicate directions. The Blue Dragon and the White Tiger are usually painted on the eastern and western walls of the tomb passage, while the Scarlet Bird and the Sombre Tortoise and Snake on the southern and northern walls respectively.
- (2) Celestial Bodies: painted on the dome of the tomb chamber in which the coffin is placed. These frescoes have been found in the Tombs of Prince Yide, Prince Zhanghuai and Princess Yongtai, etc. The removal and restoration of such dome frescoes are most difficult.
- (3) Religion: The theme here is quite different in content from the events in Buddhist scriptures depicted on the frescoes in grotto temples. Take the fresco of Buddist and Taoist temples unearthed from the Tomb of Li Shou for example, not only the constructions are drawn in meticulous details, but the various figures (monks, Taoist priests, boy servants, odd-jobmen, male and female believers, etc.) are also lifelike.
- (4) Architecture: The most well-known is the fresco of the imperial palace and towers from the Tomb of Prince Yide. The picture is as high as 2.8 metres. The painted corridors, halls and platforms are grand and magnificent, and the upturned eaves on the roof and the doors, windows and colonnades are sketched with the utmost precision. These are really the most valuable visual materials of ancient architecture.
- (5) The Guard of Honour: including the flags, weapons, the retinue, guards and display of halberds. These serve to identify the social status, position and rank of the deceased. The fresco depicting the ceremonial display at the Prince's grand court painted on the eastern wall of the passage of Prince Yide's Tomb is 3.5 metres high and 7.2 metres wide, containing three chariots, over thirty horses and nearly one hundred figures, presenting an imposing view. The number of halberds on display is drawn up strictly according to the rank system.
- (6) Hunting: The nobles of the Tang Dynasty loved hunting, virtually to display military exploits and to show their constant vigilance. The fresco depicting a hunting procession from the Tomb of Prince Zhanghuai is 1-2 metres high and 8.9 metres long. With pine trees and blue mountains as the background and two camels carrying supplies and gear in the rear, the forty and more hunters on their horses are galloping to the hunting ground. The composition of the picture is well-balanced, the images very vivid, and the colours still fresh. It is a gem of the frescoes from Tang tombs.
- (7) Various Phases of Life: Frescoes that reflect life in the imperial palace include the picture of eunuchs from the Tomb of Prince Yide and the picture of palace maids from the Tomb of Princess Yongtai; those reflecting cultural life include the picture of playing polo from the Tomb of Prince Zhanghuai, the picture of musicians playing flute and xiao (a vertical bamboo flute) from the Tomb of Li Shuang, and the picture of huteng dancing and music from the Tomb of Su Sixu; those depicting the family life of the nobles are, e.g., the picture of a maidservent holding a tray of fruits and another a cup and a kettle from the Tomb of Princess of Fangling, the picture of a maidservant carrying a jug from the Tomb of Prince Zhanghuai, and the picture of menservants carrying a box from the Tomb of Su Sixu; those depicting agricultural production are, e.g., the picture of furrow drilling and the picture

of oxen ploughing from the Tomb of Li Shou. This part of frescoes are richest and most colourful in content and are thus quite precious.

(8) Friendly Intercourse between the Tang Empire and All Its Neighbouring Countries: This is shown in the cultural features, such as music, dancing, utensils and costume. The pictures of receiving foreign guests on the two walls of the passage of Prince Zhanghuai's Tomb depict the occasion when the officials of the Department of Protocol receive the diplomatic envoys from the Eastern Roman Empire, Korea, Tazi, Gaochang, Tibet, etc. The national characteristics of the foreign envoys appear vivid and lifelike. These are the well-known original frescoes that reflect the diplomatic etiquette of the Tang Dynasty.

Frescoes from Tang tombs cover a wide range of subject matters and make up a grand picture scroll depicting the social style and features of the Tang Dynasty. In order to preserve this batch of rare treasures better and bring about an early public exhibition of the original works, we already made a plan to built a fresco display storehouse (with a floor space of 1,000 square metres) and a fresco-restoring room (with a floor space of 300 odd square metres) when preparations were started for the construction of Shaanxi History Museum in 1983. At the time when the construction of Shaanxi History Museum has been basically completed and the Museum is going to be open to the public, the Administrative Bureau of Museums and Archaeological Data of Shaanxi Provincial People's Government, after repeated and careful consideration, has given the approval that, under well-prepared conditions for exhibition, our Museum may put on an Exhibition of the Original Frescoes from Tang Tombs to be opened simultaneously with the Exhibition of Ancient History of Shaanxi, the basic exhibition of our Museum, to offer to the Chinese and foreign visitors who have been longing to see the true frescoes from Tang tombs. This is an important event in the history of cultural exhibitions in China as well as in the whole world. The first public display of the original frescoes will certainly bring about an extensive publicity and a deep-going research, especially on such sophisticated subjects as the conditions for preservation and exhibition, concerning the frescoes from Tang tombs.

This pictorial volume contains 62 photos of the Tang-tomb frescoes kept in our Museum (mainly those shown in this exhibition, including some photographed in part). Appended are a list of Tang tombs in Shaanxi from which frescoes have been unearthed, a chart showing the distribution of such Tang tombs, and brief biographies of the occupants of the Tang tombs concerned. We hope this volume may help the visitors to appreciate and study the frescoes from Tang tombs.

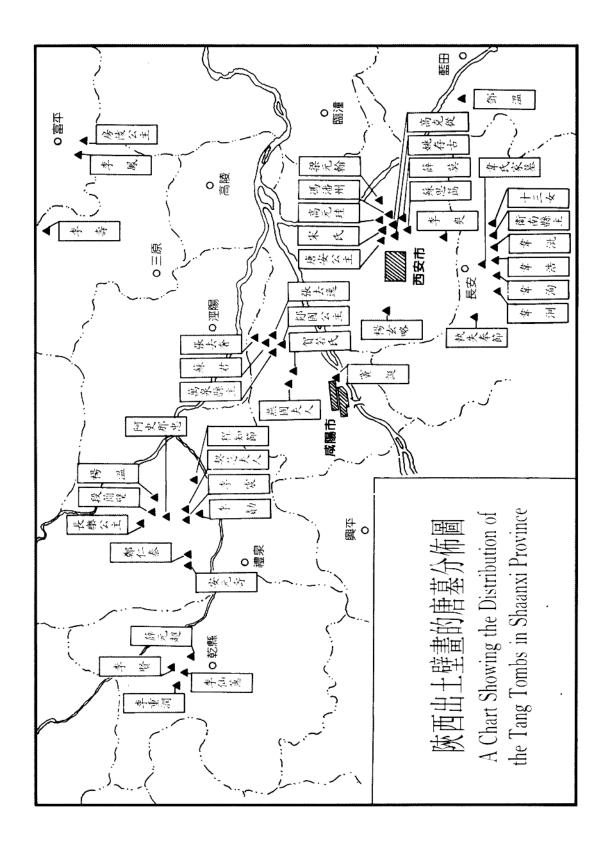
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欧四田土蛭畫的居皋税計表	A LIST OF TANG TOMBS FROM WHICH FRESCOES ARE UNEARTHED IN SHAANXI PROVINCE	
	LIST OF	
	ΑL	

業 主 TOMB'S OCCUPANT	5	職職(年) BUILT IN (YEAR)	墓地令址 PRESENT LOCATION OF TOMB	發提(年) EXCAVATED IN (YEAR)	
智名氏 A Lady, née Heruo	•	621	、威能機場 Xianyang Airport	1988	-24
Dou Dan	Early Z	carly Zhenguan Period	英陽:常叛區 Weicheng Region, Xianyang	1985	. 52
* Tr Shou		631	三종隆新 <b>德</b> 基利 Jiaocun Village.Lingqian. Sanyuan	1973	- 56
楊 溜 Yang Wen 6	φ	640	●集品器 Zhaoling, Liquan	979	27
ち要公主 Princess Changle 6		643	+≜黎昭66 Zhaoing, Liquan	1986	- 58
Pannya Duan Jianbi		651	#1.免職器 Zhacking Liquan	1978-1980	- 63
抗失奉辦 Zhishi fergjie		658	医蛋粉样铋 Guedu Town, Chang'an	1967	- 8
★仁素 Zheng Rentai     6		994	JR 製品牌 Zhaoling, Liquan	1971-1972	3.
将X0的 Cheng Zhijie 66		999	ARRER Zhaoling, Liquan	1976	32
李 漁 Li Zhen 66		999	AB象码键 Zhaoling, Liquan	1973	33
学 契 LiShuang 66		999	再定的新手的第 Yangtou Town, Xi'an	1956	34
韓 融 Su Jun 668—741	-899	741	减弱網絡 Shunling, X anyang	1961-1962	35
क की LiJi 670	19	0	標業的機 Zhaoing, Liquan	1971	-96
解除公主 Princess of Fangling 67		673	富平畝後 Xianling, Fuping	9761	37
幸 属 LiFeng 67	. —	675	窗中翻译 Xianling, Fuping	1973	-38
间史那思 Ashina Zhong 67	- 69	675	将来的孩 Zhaoling Liquan	1972	38
岭元超 Xue Yuanchao 68			#2.M5.Φ2.fig Oraning, Oranxian	1971	40
李仙夢 Li Xianhui 70	2	902	乾燥砂礫 Olanling Olanxian	1960-1962	4
李泰灣 Li Chongrun 706			軟飾製漆 Oranling, Oranxian	1971-1972	45
李 M Li Xian 70		902	科·蘇勒茲 Olanling, Olanxian	1971-1972	43
# ∦ Wei Jiong 7		708	表文的學士科 Nanhwang Village. Changian	1959	4
if Wei Xun		708	长衛時中十四 Nantwang Village, Chang'an	1987	
# At Wei Ci	-	708	A.安時中十年 Nantiwang Village.	1987	_

26	PRESENT LOCATION OF TOMB	EXCAVATED IN (YEAR)
#1:24 # Wistress of Wennan County 708	文の世上村 Naniwang Village. Changian	1987
# 三女 Thurteen Maids 708	安中里土村 Nantwang Village. Changlan	1987
(27) (27) (27) (27) (27) (27) (27) (27)	家商♥手件 Naniwang Village. Chang'an	1987
(27)	E.M. Dizhangwan, Xiaryang	1953
高	¢ Zhaoling, Liquan	1973
	. Zhaoling, Liquan	1973
3.条所 Feng Panchou	하는 18 Jingyi Road, Xi'an	1955
新達 B Deng Won Fraumbing Period 指 Fraumbing Period 指 Su Suu 745 语 A Lady, nee Song 745 语 A Lady, nee Song 745 语 A Lady nee Song 745	为变变混合槽件 Gaolou Viitage, Xian	1954
新長版 Su Sau	品田孟村鄉田禾村: Tranhe Village. Mengcun, Lantian	1985
発きる Zhang Quishe Song 745 発表 Zhang Quishe Song 745 解	西安東河程五語 Jingwu Road, Xi'an	1952
係 去着 Zhang Qushe	小を点字 Hansenzha, Xian	1955
※上途 Zhang Ouy 748	E.M. Dizhangwan, Xianyang	1953
高元計 Gao Yuangur 756 表 高変之主 Princess Tangar 784 価 3個公主 Princess of Tan 常氏素量 One of the Wei Family Mid-Tang を 終存も Yao Cungu 835 種 変元的 Liang Yuanhan 844 佳	fi.k. Dizhangwan, Xianyang	1953
高度を立ま Princess Tangan 784 商 20個次ま Princess of Tan 787 展 4000 the Wei Family Mid-Tang With A Yao Cungu 835 所 第 20 元 Guot Keening 1835 日 30 元 60 元	大安東湖南橋村 Gaolou Village, Xi'an	1955
38個公主 Princess of Tan 287 液 発氏素素 One of the Wei Family Mid-Tang N Ntft & Yao Cungu 835 角 変元物 Liang Yuanhan 844 唐	系主张语 Wangliaten, Xi'an	1989
音氏家園 One of the Wei Family Mid-lang Mig-Sang Mid-lang Mid-Sang M	K. W. Dizhangwan, Xianyang	1953
Rift A Yao Cungu 835 清 まそ後 Liang Yuanhan 844 清 あるで Guot Kerento	安均量主制 Nantiwang Village. Changiae	1987
화문화 Liang Yuanhan 844 관 화소로 Gao Kerono	安東湖總為夢 Hansenzhar, Xian	1955
Web Caro Kecono	安景及宗宗集 Guojiatan, Xi'an	1954
	で並引急集件 Gaolou Village, Xi'an	1954
44 模文部 Yang Xuantue 864 西安西州墨爾	春園 Zaoyuan, Xian	1953

Note. There are more than 20 tombs excavated in Xianyang Airport in 1988, and frescoes are found in all of them.





陝西歷史博物館全景 A Full View of Shaanxi History Museum



## 有關唐壁畫墓墓主小傳

Brief Biographies of the Occupants of the Tang Tombs Concerned

**韋洞**(677-692)唐中宗韋后之弟。7歲時,中宗被廢,隨父母被流放。16歲死於容州。中宗復位,追贈衞尉卿,并州大都督,淮陽王,還葬長安。710年,韋后作亂被殺,泂等韋氏墓均被掘平。

Wei Jiong (677-692 A.D.) younger brother of Empress Wei, wife of Emperor Zhongzong. When he was at the age of 7, Emperor Zhongzong was dethroned, and he was exiled with his parents. He died at the age of 16 in Rongzhou Prefecture. When Emperor Zhongzong was reinstated, the titles of Minister of Ceremony, Prefectural Governor of Bingzhou and Prince of Huaiyang were conferred on him, and his coffin was moved back and buried in Chang'an. In 710 A.D., Empress Wei staged a rebellion and was killed, and all the tombs of the Wei family were excated and razed to the ground.

李爽(593-668年)字乾佑。貞觀初爲殿中侍御史。時某縣令犯輕罪,太宗欲斬之,經爽力諫得 免。後結廬守母喪,負土成墳,受到朝廷旌表。官至銀靑光祿大夫守司刑太常卿。

Li Shuang (593-668 A.D.) also styled Qianyou. In the early years of Zhenguan (title of Emperor Taizong's reign), he was appointed the Imperial Censor. Once a county magistrate committed a minor crime, and Emperor Taizong was about to have him beheaded, but owing to Li Shuang's earnest remonstrance the magistrate was finally exonerated. Later, he stayed at home keeping vigil beside his mother's bier and carried earth himself to build the tomb. This was commended by the imperial court and a banner of virtue was awarded him. He finally gained the post of Advisory Official with a Silver Seal and Blue Ribbon, acting as Minister of Memorial Ceremony in charge of criminal cases.

李仙蕙(685-701年)唐中宗第七女。始封永泰郡主。17歲因私議張易之兄弟恣入宮中事被祖母 武則天毒殺。中宗即位,贈公主,陪葬乾陵。

Li Xianhui (685-701 A.D.) the seventh daughter of Emperor Zhongzong of the Tang Dynasty. At first the title of Prefectural Princess Yongtai was conferred on her. At the age of 17, she was poisoned by her grandmother, Empress Wu Zetian, because she passed whispered comments on the Empress' frequent summoning of Zhang Yizhi brothers (the Empress' favourite officials) into the palace. After Emperor Zhongzong ascended the throne, she was given the title of Princess and buried in an attendant tomb near Qianling Mausoleum.

蘇思島(670-745年)字有直,武功郡人。官至銀青光祿大夫內侍省內侍員外,置同正員上柱國,食邑三百戶。後進爵縣伯,食邑七百戶。

Su Sixu (670-745 A.D.) also styled Youzhi, was from Wugong County. He gained the post of Advisory Official with a Silver Seal and Blue Ribbon, acting as a secondary official of the Bureau of Eunuchs, similar in rank to the Highest Meritorious Military Officer, with a fief of 300 households, and was later promoted to a county earl, with a fief of 700 households.

**萬泉縣主薛氏**(687-710年)太平公主第二女。父薛紹。薛氏在武則天時受封。睿宗時加實封三百戶。死時年僅24歲。

Mistress of Wanquan County, née Xue (687-710 A.D.) was the second daughter of Princess Taiping. Her father's name was Xue Shao. Empress Wu Zetian conferred a title on her, and Emperor Ruizong granted a fief of 300 households to her in addition. She died young at the age of 24.

李鳳(623-674年)唐高祖李淵第十五子。初封幽王・14歳徙封號王。歷授號、豫、靑諸州刺 史。死贈司徒・楊州大都督・諡莊。陪葬獻陵。

Li Feng (623-674 A.D.) the fifteenth son of Emperor Gaozu (Li Yuan) of the Tang Dynasty. At first, the title of Prince You was conferred on him, and, at the age of 14, the title of Prince Guo. He was successively appointed the Prefectural Governors of Guozhou, Yuzhou and Qingzhou. After his death, he was given the official titles of Minister of Culture, and Military Governor of Yangzhou Prefecture, with the posthumous title "Zhuang". He was buried in an attendant tomb near Xianling Mausoleum.

**楊玄略**(802-863年)晚唐宦官。唐宣宗(847-859年)時曾歷任浙西,襄陽和淄靑監軍使,官至銀青光蘇大夫。59歲致仕。62歲加內侍省掖庭局令上柱國弘農縣侯,食邑千戶。

Yang Xuanlüe (802-863 A.D.) an eunuch of the Later Tang Dynasty. During the reign of Emperor Xuanzong (847-859), he was appointed as Military Supervisor to the Military Areas of Western Zhejiang, Xiangyang and Ziqing successively, and finally gained the post of Advisory Official with a Silver Seal and Blue Ribbon. He resigned at the age of 59 and was granted, at the age of 62, the titles of Superintendent of Bureau of Eunuchs in charge of-palace maids' quarters, the Highest Meritorious Military Officer and Marquis of Hongnong County, with a fief of 1,000 households.

**房陵公主**(619-673年)唐高祖第六女。始封永嘉,654年徒封房陵。初嫁竇奉節,又嫁賀蘭僧 伽。死後陪葬獻陵。

Princess of Fangling (619-673 A.D.) the sixth daughter of Emperor Gaozu. At first the title of Princess of Yongjia was conferred on her and in 645 A.D. her fief was changed to Fangling Prefecture. She was first married to a man named Dou Fengjie and then married a second time to a man named Helan Sengjia. After her death, she was buried in an attendant tomb near Xianling Mausoleum.

李壽(577-630年)字神通,唐高祖李淵從父弟。隋末李淵率軍入長安,壽在鄠縣擧兵响應。唐 王朝建立,封淮安王。死贈司空,諡靖。配饗高祖廟庭。

Li Shou (577-630 A.D.) also styled Shentong, brother of an uncle of Emperor Gaozu (Li Yuan). Towards the end of the Sui Dynasty, Li Yuan led an army into Chang'an, and Li Shou raised an armed force in Huxian County in response. When the Tang Dynasty was founded, Li Shou was made Prince of Huai'an. After his death, he was granted the title of Minister of Public Works, with the posthumous title "Jing" (hence Prince Jing). He was placed in Emperor Gaozu's Temple to share the sacrifices.

李賢(655-684年)高宗第六子。22歲立為皇太子。曾招集當時學者,領銜注《後漢書》。27歲廢為庶人。31歲被逼自殺。706年以雍王身份陪葬乾陵。711年追贈皇太子,論章懷。

Li Xian (655-684 A.D.) the sixth son of Emperor Gaozong. He was made the Crown Prince at the age of 22. Once he summoned a group of scholars to annotate *The Book of the Later Han Dynasty*, in which he played the leading role. He was deposed and became one among the populace at the age of 27, and was driven to suicide at the age of 31. In 706 A.D., he was buried as Prince Yong in an attendant tomb near Qianling Mausoleum and, in 711 A.D., he was posthumously recognized as the Crown Prince with the title "Zhanghuai" (hence Prince Zhanghuai).

李重潤(683-701年)唐中宗長子。一出生就被高宗立為皇太孫。16歳封邵王。19歳因私議張易之兄弟恣入宮中事,被祖母武則天杖殺。中宗復位,追贈皇太子,謚懿德。706年陪葬乾陵。

Li Chongrun (683-701 A.D.) the eldest son of Emperor Zhongzong. He was proclaimed the imperial heir to the Crown Prince by his grandfather Emperor Gaozong as soon as he was born, and the title of Prince Shao was conferred on him when he was 16. At the age of 19, his grandmother Empress Wu Zetian had him flogged to death, because he passed whispered comments on the Empress' frequent summoning of Zhang Yizhi brothers into the palace. When Emperor Zhongzong was reinstated, he was posthumously recognized as the Crown Prince with the title "Yide". In 706 A.D., he was buried in an attendant tomb near Qianling Mausoleum.

責任編輯 邵夢龍

Editor in Charge Shao Menglong

装幀設計 邵夢龍

Binding and Layout Designed by Shao Menglong

英 譯 周龍如 馬秉恭 王靑瑜等

Translated by Zhou Longru, Ma Binggong and Wang Qingyu

攝影 劉合心 丁愼中

Photographs Taken by Liu Hexin and Ding Shenzhong

封面設計 邵昱

Cover Designed by Shao Yu

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