

唐墓壁畫集錦

HIGHLIGHTS OF THE TANG DYNASTY TOMB FRESCOES

主 編：尹盛平 韓 偉

Edited by: Yi Shengping Han Wei

編 著：張鴻修

Drawn & Written by: Zhang Hongxiu

臨 摹：張鴻修

Copy: Zhong Hongxiu

責任編輯：孫振庭

Responsible Editor: Sun Zhengting

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陝西歷史博物館 編

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英文翻譯：梁根順 李瑞林 于應機

English Translation: Liang Genshun Li Ruilin Yu Yingji

協 力：王永川

Assist: Wang Yong Chuan

裝幀設計：吳 華

Layout Design Wu Hua

監 製：童立雲 應 一平

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序

尹盛平 韓偉

一、壁畫淵源

壁畫是我國繪畫中的重要組成部份，在我國有著悠久的傳統。

1. 原始時代繪畫。最早發現是在甘肅大地灣新石器時代遺址中，距今約5000年左右。

2. 1982年6月，陝西考古所在縣鎮義家公社發掘龍山遺址。處，發現有方形與圓形房屋，在有些屋宇穴壁底部，用赭紅色礦物質塗抹有帶狀平行線，色彩鮮艷，不易脫掉。

3. 扶風楊家崖西周墓中壁畫

1979年冬，扶風博物館對該縣法門公社楊家崖四座西周墓群進行了清理。在清理4號墓時，發現該墓的二層台之上，有60釐米寬的一條空着白色物質的帶子，繪有菱形二方連續圖案，在墓壁內環繞一週。這些壁畫，畫在經鍋爐中加工的生土墓壁上。儘管曾多次受到破壞，壁畫大部殘缺，但仍可以看出是畫出在墓內的佈局。

菱形幾何圖形，在西周遺址中也有發現。1976年在扶風竹園西周建築遺址中，發掘出一塊對角線長19×10釐米的菱形白陶片殘件，上刻有連雲紋。同年春，曾在宏道發現四塊菱形白陶片，均屬建築上的裝飾。這些是死者的居室，人間用陶片作飾件，墓壁則用白色幾何圖案。由此可以判斷，那時的貴族居室中就可能有了壁畫了。

4. 秦咸陽宮殿中的壁畫

1980年陝西省考古所與咸陽文管會、市博物館聯合對秦咸陽一號宮渠行發掘。除發現大型宮殿遺址外，還出土了許多壁畫殘塊。按內容可分人物、獸類、植物、建築、神怪、雜畫、雜飾等。

人物畫中有騎射圖；動物有豬、羊、虎、鹿、鳥、馬等形象；植物中以柳枝最多；建築有四連棚大屋頂結構。這類內容多為二方連續和四方連續圖案，富於變化，既類似又相異。色彩分別有用黑、白二色，黑、紅、白三色，黑、白、朱、赭、紫紅、石黃、石青、石綠七色組成的圖案。

秦都發掘情況表明，幾乎所有的房屋內平頂或圓頂的牆壁上都繪滿了風格、形式、技巧各款異彩的壁畫。這個時期是來自不同地域，風格迥異的各種藝術流派爭奇鬥艷的黃金時代，也是中國壁畫藝術的成熟時期。

二、中國壁畫的興盛時代

唐代中國壁畫達到了空前的興盛時期，是造型藝術中一株絢麗奪目的

奇葩。目前，已發掘出從貞觀四年(630)至人中元年(847)之間不少有紀年的唐代壁畫墓。墓中壁畫反映了唐代社會面貌，顯示了中國壁畫藝術在唐代的盛況。

唐代壁畫題材極為豐富。除了指示方位的四神和各種護身圖案外，敦煌墓主生前陣風氣勢的儀衛，表現墓主等執尊卑的建築與牧業，反映墓主豪華生活的場面，是壁畫的主要題材。有的還繪制了與國外人民或兄弟民族往來的畫面，為我們深入考察唐代社會提供了直觀資料。

1. 四神。即青龍、白虎、朱雀、玄武，起着標示方位的作用，在阿史那忠墓中出現最早。盛唐時期不僅在墓道東西壁繪有龍、白虎，而且在墓室的南北壁分別繪朱雀、玄武。這類與漢陵中以四神護或四神瓦當標示方位的作法有異。

2. 護身圖。唐代高級貴族墓內之儀衛圖，分布在墓道東西壁，多由步、騎成卒、卒、騎儀仗隊組成。有的統一組龐大的出行儀仗中，有的則以兩組畫面分別表示。從初唐到盛唐，似乎可看出儀仗隊在墓內所佔比重有逐漸縮小的趨勢。貞觀四年的李壽墓的儀仗隊，分佈於墓道兩側各墓門和墓洞之中，而上元二年義王李福、神龍二年的李賢墓，與李壽級別相同，其儀仗隊僅見於第一過洞或墓道。這種變化反映了初唐與盛唐統治者對甲兵儀衛重視程度的差異。有關儀衛場面的壁畫，以規模而論，至今仍未首推李重潤之墓前。這種儀衛圖，使人彷彿見到了盛唐驕日，聲震鄰金，天衣雲袂，百官趨朝的一派朝會情景。

3. 樂隊圖。樂隊是古代官吏出行時的前驅，隨唐時代官吏則把門列戟視為狀大的象徵，而以此衡量主人身份等級的高低。陝西唐墓中等級最低的列戟圖出現在萬泉縣王師氏及順德附家蘇君墓內，每架五戟，一乘十人，相當三品大員。李壽墓除第四天井東西壁下部繪有每架七戟的兩組樂隊外，在墓室北壁的東部一座黃楊庭院西牆門前，也繪制出同等數量的列戟圖，戟架後設廊柱，架旁有十人護持。這是唐代貴族及官吏門庭列戟的供實記錄。鄭懿大墓在第十一、二天井東西兩壁大部繪樂四個，每架列戟12杆，合東西兩壁一副當為24杆，為唐墓發現的戟數最多者，而且列戟四架亦為首見。

4. 建築圖。以建築作為墓葬繪畫題材，既是死者生前深宮甲第的模寫，

又是宮品階位的象征。《唐六典》：「凡宮室之制，自天子至庶士各有等差。天子之宮殿梓室並根藻井，王公諸侯三品以上，九采五品以上七采，並慶厦兩廂，六品以下五采。」李善基第一過洞府距南有一週以隔，兩廂四開（即九采）的華麗建築。在水孝公主，懿德太子墓內的第二過洞兩廂亦曾出現。用不同建築形式呈主位地頭銜的側重，要緊多矣。懿德墓上兩側的聯幅構排，華彩排，空靈清雅的側面洞了。

5 農牧生產圖：農牧生產的畫面僅佔出現在李善基內。由牛耕、插秧、中耕犁成的農耕圖，由飼養家畜、牛棚馬廄組成的牧養圖，以及上公貴族役使的大量牧奴圖，成為其墓地中半壁壁畫的主體。勿謂其下，商品經濟和庶族地主莊園日益發展，牧地半耕半牧經濟日益瓦解，貴族墓內反映農土經營牧養的畫面就顯得罕見了。

6 馬球圖：馬球圖與農牧、出行圖一樣，屬於其官吏更的生活題材。馬球絕跡於波斯，盛行於唐代。李賢墓的馬球圖共有騎手20餘人，其中五名執球杖擊驅馬相球，四騎奔馳，球勢擊球場於畫外。過去有人認為馬球制式門，皆援引《金史禮記》之說，認為先在球場南立兩壁，橫排，下開一孔門，加網為界，擊人網裏為勝。或說兩端對立二門，九棍相擊，各以門為勝負。幸慶墓馬球圖上，未見球門，可能唐代馬球制度不同於後代。

7 婦女及內侍圖：陝西地區唐代貴族墓室、甬道、過洞中多繪婦女或內侍形象。在初唐時，如李善基內這樣情況尚不嚴重，愈到盛唐，婦女或內侍畫面愈多。這是唐代貴族聲色行業生活的寫照。但因為仕女、內侍不同的社會墓內，卻有着不同的身份。象繪在墓主人上，尊便太子墓內之女，就可能是宦官一個人物。

宮官，就是女官，宮官制度之設，起於魏明帝之時。《三國志·魏志》：「魏明帝時選在內，選女子知書可侍者為女尚書，有奏事。」隋文帝時制度化，置六尚、六司，以典掌宮宮之職。唐代內職多依隋制，亦均由女子擔任。六尚即尚宮局，尚儀局，尚輿局，尚食局，尚衣局，尚功局，掌管宮內文書出納，遞轉起居，服用車乘，供膳進食，燕居宴會等事宜。每局之下又設四個部分，如尚宮局下設司記（二人，正六品）掌印及宮內簿籍。司言（二人，正六品）掌管侍殿奏之事。司簿（二人，正六品）掌管人名簿賜之事。司閱（二人，正六品）掌司庫、管錢之事。在懿德、李善基內，壁畫內容多繪婦女，按其內壁內所處的位置及手中所持各執器物，大概可以判斷她們的身份。

大批青年男女，長期被禁錮在宮廷、王府及小地主莊園中，供墓主們生和玩樂驅使，這是對封建統治者的控訴。但從藝術角度上說，這些畫超過了「樹下美人」等唐代仕女畫，是唐代人物畫中的珍品。

8 樹下美人：墓主人墓主于墓道左右，每幅以六人組成，前三人為店堂文職官署，後三人為外邦或兄弟民族使客。據文獻記載，唐代曾繪過《土會圖》，屬外交往來。客使的面部，服飾都勾畫得極其細緻。《新唐書》曾稱：「凡蕃客至過臨觀其國山川風土為圖奏之，副上於職方。殊俗入朝者，

同其容狀人服以聞。」由此觀之，壁畫中六位客使，不是循手繪制，而是有所本。依文獻可判定他們中有的是日本使客，有的是印度、中亞的，還有的是吐蕃等地方使。

二、唐代壁畫藝術

在社會經濟進一步發展的基礎上，唐代不僅繼續發揚了盛周、隋以來繪畫技術，而且吸收了外來文化的有益成份，通過民間畫師遠東長城的創作實踐，把唐代壁畫推向新的高峯。陝西唐墓繪畫佔有十分寶貴：宮官侍女、車輿鞍轡、樓台城郭、旌旗車馬、山水樹石、花草樹木、矛刀劍戟、異獸昆蟲，無所不有，而且在造型上極為寫真，為後代繪畫分科打下了基礎。在構圖方面，大膽斬新，務求陳實，如李善基墓中的出行圖，圖中幾十個執馬人物，既布局得疏正疏朗，又做到了重點突出，既注意了形態差異，又照顧了互相呼應，錯重疊，極具氣勢，使人耳目一新，表現了畫師的高超智慧。

唐墓中幾十幅仕女人物畫，其藝術成就可與傳世的唐周昉的《簾內仕女圖》媲美。有的畫面沖破了一般貴族墓中已經定型的規範，從布局、造勢、筆法等方面看，均以高度概括的藝術技巧，在情節上抒發情感，創造了獨特風格，引人入勝，而無徒索寞之感。像懿德墓室的巨幅仕女畫，將各個人物安排在這幅圖之中，更是別出心裁的新穎構圖。在色彩方面，畫師善用原色，通過簡明動人的線條和強烈色彩對比，給人以鮮明豐麗的深刻印象。在大幅的畫面中，也注意了人物、鞍馬各部位的色調調淡，以區別於陽向背，表現出立體感。

總之，陝西唐墓壁畫在描繪對象上有所增加，在用線、造型、構圖等方面，較前代有所創新，有突破，有發展，形成繪畫藝術上一個繁盛的時代。這些唐代文化卓越的貢獻，由於年代久遠，條件所限，往往在發掘清理中受到損壞，況且多數壁畫中的繪畫文字也為人所知，我國美術工作者常懷痛恨。以幾年的時間對已發掘壁畫殘存情況及內容，作系統整理，對脫落和殘損嚴重的畫面，也以長期積聚的臨摹經驗，予以恰當的補充。這樣，本書共搜集整理了20餘座唐墓壁畫的精華，其中有許多幅為初次問世之作。本書在編輯和出版中曾受到陝西省博物館長張長治先生、文物專家樊樹城先生、美術史學家王仲賢先生、上崗人教授的热情指導與鼓勵；陳曉梅、鄭曉博、鄭曉博、鄭曉博、鄭曉博等單位給予了方便；日本國華馬路教育委員會、國立歷史博物館、門戶、美術社等，給予了有力的協助，在此謹表謝忱。

陝西唐墓壁畫編纂部，近年來壁畫數量與內容不斷有新的增加與發現。為更好地收藏和保存這批珍貴文物，在中英及省上各有關部門的支持下，我館特意建造了一座設備現代化的壁畫庫。庫內不但具有收藏和保管的功能，同時還便利研究和對外開放。為了造成良好的空間保護和壁畫的安全，畫面無損，使用人力勞動，並以推拉式排列組裝，配合照明，同步搬動，以備搬動，確保安全。為更好地發揮這批珍品的社會教育，弘揚民族文化，創造了良好的條件。

序 二

在人類文明發展史上，屬於形象藝術之一的繪畫，其起源要先於文字。早在幾萬年前，原始人類居住的獸洞石壁上，即遺有形象寫實的人和動物的巖畫。

中國從有文獻可考的時代起，早在公元前五世紀的春秋戰國時期，宮庭和廟堂中，多繪有內容豐富，形象生動的壁畫。在孔子的《家語》或屈原的《天問》中均有這類記載，及至秦漢時期，宮殿祠廟繪制壁畫之風更盛。從咸陽出土秦宮遺址所見壁畫車馬及文獻記載的未央宮、麒麟閣等繪有名賢功臣歷史故事，都說明當時壁畫制作之盛。

中國壁畫藝術到魏晉南北朝時期，由於吸收了外來的佛教美術新的營養，不僅題材廣泛，而且形式風格也更豐富多樣。許多當時著名畫家也都從事於壁畫工作，如東晉大畫家顧愷之，就曾在京城瓦棺寺畫有佛教故事人物，名噪一時。遺留在敦煌石窟中的佛教壁畫，更已成為我國的古代繪畫寶庫。

唐代是中國封建社會的鼎盛時期，唐代繪畫的發展也達到了光輝的高潮。由於中外交通的進一步發達，繪畫也吸收了新的因素。除佛畫、宮殿中的壁畫各有輝煌的成就外，墓室壁畫在前代傳統的基礎上，也顯示了嶄新的面貌。

陝西西安是唐代京城長安所在地，周輻數百里內遍佈皇后、宰相、達官貴族的墳墓。在已發掘出土的唐墓中，許多都繪有色彩鮮艷的壁畫。其中著名的如初唐時期淮安靖王李壽墓，唐高宗次子章懷太子墓，中宗長子懿德太子墓，第七女永泰公主墓，唐懿宗、中唐時期的蘇思勳墓，高元琬墓，薛榮墓，楊玄略墓等，都無不繪有內容與上人的身份相稱的精美壁畫。所有這些墓室壁畫，多是反映當代現實生活以及侍從人物、車馬遊樂等生動圖景。這些壁畫雖無作者署名，但被制作者應是多由當代宮廷畫師之手。據《唐兩京雜錄》等書的記載，唐代畫家以繪制壁畫而馳名者近百人之多，如閻立本、李思訓、李微、周昉等，無不畫過寺廟壁畫。以墓室見稱的吳

道子，一生曾繪制佛道壁畫三百餘座。唐墓壁畫的結構及風韻則與之相似相近。在唐代銅畫，卷軸畫及寺廟壁畫均難以見到的今天，這些墓室壁畫與保存在甘肅、新疆一帶的石窟佛教壁畫同樣是我國古代繪畫中之珍寶。

而就其人間性來說，唐墓壁畫則是傳統中獨特的優秀遺產。

唐墓壁畫在墓室中，許多內容不能為人所知，後方人上更無緣得窺其全貌。這就需要今天富有素質的畫師為我們臨繪摹本，以供廣大羣衆鑒賞。臨摹者不但須有出於原作作的信心，更重要的是細心體會原作對線條的運用，因為中國畫是以線描見長的。線或剛如「屈鐵盤絲」，或柔如「春蠶吐絲」，完全依其體內容而異。所以臨摹者必須細心觀察，全神體會原作作品的用線是轉折頓挫，還是「氣呵成」，以還原其原畫的涵義和抒情，否則就會使人形影失去神。

這冊壁畫摹本，出自於張君鴻修之手。他原是西安美術學院國畫系的學生，畢業後從事國畫創作、美術設計、學習書法和對古文物研究工作達二十餘年。他畫藝全面，功力堅實。特別是對唐代古墓中壁畫的摹繪工作，積累了許多經驗，作到了心領神會，並提高到理論上進行認識。他在《〈唐墓壁畫的臨摹〉》一文中就有過詳盡的闡述。他認識到壁畫的臨摹不僅僅是對原壁畫上線墨色的再現，而且是一個再創造的過程。要把現一個時代藝術精神的總體，作為一個現代人進行這樣的臨摹工作，不僅僅是再現古代藝術的風采，而更重要的是將這一博大民族的藝術引入現代，引向未來，這也就是從藝術中進行臨摹的根本意義。

收在此書中的雖然原是三十餘幅中的壁畫，但多屬於難見原作內涵的珍品。因為有的墓室已經毀去，即是現存世者，原畫也有壁面剝離或色彩淡化的情況。因此，這冊供墓室壁畫摹本就更顯得珍貴了。很希望它出版後能對國畫將遺產的愛好者起到介紹和借鑒的作用，也可對中國繪畫的研究者提供實物資料。

一九八八年四月

序 三

在中國古代繪畫發展中，公元前的商、周時代（約前1700—前221年），就出現了附著於宮殿廟宇建築上的壁畫。根據《楚辭》、《大問》、《孔子家語》等古籍的記述，那些壁畫的內容，起着“成教化、助人倫”的作用，如記載中說，孔子看到周的明堂牆壁上，繪有“堯舜之容，桀紂之像”，而且畫出“各有善惡之狀”；又說孔子見到“周公相成王，抱之，負斧戢，南面以朝諸侯之圖”，用以“獎賞功德”，“冀國君有大勳，勞於天下，乃繪像於明堂之牆”。這都是具有現實性說教的題材內容。秦漢以後，壁畫的繪制範圍更加擴大，更是隨著貴族階級宗教的興隆，以及“厚葬”風俗的需要，皇室壁畫大為興盛起來。按現有考古資料證實，漢唐之際的墓室壁畫最為普遍，其題材內容以炫耀墓室主人生的尊顯地位和反映他們豪華的生活情景為主。這類作品具有濃鬱的現實主義繪畫色彩。這在中國美術史上總是光輝的一頁，也是中國古代繪畫史中的一部分重要遺產。

中國古代墓室壁畫的興盛繁榮時期在唐朝。其作品的分布以陝西和西安地區為最多，最集中，因為這裏是唐王朝（公元618—907）年建都的地方。歷時二百八十餘年。唐朝有十八個皇帝分別葬於陝西偏北的乾陵、德陵、乾陵、三原、富平、蒲城等縣。大部分採取依山造陵；另有繁多的功德堂或墓前或陵陪從，遍布關中。作為封建社會政治、經濟、文化鼎盛時期的遺跡，墓室壁畫藝術是基於雄厚的政治力量與經濟基礎，也是統治階級為了滿足豪華生活的需要而異常昌盛。隋亡國成立以後，對這裏的陵墓考古工作十分重視，尤其是一九六〇年以來，在陝西耀州和西安附近，陸續發現了不少隋唐壁畫，大都非常精美。文物部門與美術家為了盡力清理和妥善保護這些藝術財富，曾做了大量的有益工作。例如，他們不辭辛勞地進行復制和摹制，這對於繼承和發揚我國民族傳統藝術，研究古代的歷史文化和壁畫藝術，提供了可貴資料。對此，應當特別提出的是陝西省博物館的張鴻修副研究員。他在文物美術事業上勤奮努力，孜孜不倦地致力於隋唐壁畫的摹制，作出了巨大貢獻。現在，他的勞動成果《唐壁畫摹本集》的出版，應全國人歡迎，余亦不由衷地祝賀。

唐代壁畫是中國古代繪畫中的一部分精華，但由於不少壁畫的發掘

還未能廣為人所知，其較多的壁畫難於為世人所見。令人可喜的是余本書如此比較系統地編輯，整理唐墓壁畫的摹制作品，這是首次。所以此書的問世，將更有助於人們對唐代壁畫藝術的了解。

關於墓室壁畫的臨摹與整理工作，本書存在着很大的難度，而張鴻修以其雄大的熱情和毅力，通過長期的藝術實踐和探索，積累了豐富的經驗，而且掌握了唐墓壁畫摹制的基本規律和技法，這是難能可貴的。從這些摹制作品的特點看出：第一，摹寫者在遵照原畫精神而貌的基礎上進行的。經過千鈞一髮，埋藏在地下的壁畫已經遭到了嚴重的漫漶和剝蝕，然而摹寫者以其精到的剝制手法，使之原畫再現。第二，不是以追求壁畫的殘損破舊為目的，而是盡力尋求畫面的真實、完整。因此，摹寫對失去的線條或色彩部位，恰當地加以補救，使之較為完善。第三，注意保持原畫的各自風格與特色。因此，摹寫者對於不同時間或不同作風的壁畫，認真對待，不作任意修飾。第四，摹寫的創造性，顯示在著於充分發揮材料、工具的性能和隨筆的特殊技巧，獲得了作品的預期效果。第五，技巧的卓越，表現在用法用筆、線條流暢、施色適度、古樸拘謹；造型凝鍊，簡美神暢。

張鴻修在六十年代初，畢業於西北地區高等藝術學院西安美術學院，長期從事中國美術的實踐和研究。據知，肇始幾年前內，他搜集、整理和摹制了二十餘處唐墓壁畫的作品，其中選取不同的題材二十多種，屬於精彩的畫面二百多件。這些作品的摹制效果是應證成功的。如一九八四年部分壁畫在北京中國美術學院展出，受到老一輩美術家的讚賞；一九八七年陝西藝術品展覽評比中，其《宮女圖》獲一等獎。另外，他在壁畫理論研究方面也是卓有成效的，如一九八七年論《陝西文物展》出國，在日本皇兩聯舉行《中國唐墓壁畫》的特別演講，博得好評。又如，一九八六年，在國際科研項目展覽中，他所講寫的《中國唐墓壁畫及其臨摹》一文，被業譽提名，並編入瑞士出版的《維多利亞之志》一書（英文版）。這是筆者多年從事壁畫藝術經驗的總結，並對壁畫知識作了較系統的闡述。涉及到臨摹問題，有其獨到的學術見解，值得人們一讀。

一九八八年七月

PREFACE

Yin Shengping Han Wei

I. The Origin of the Chinese Paintings

The fresco covers an important part of the Chinese paintings and boasts a long tradition.

1. The primitive paintings, first discovered in the neolithic relics in Dadawan, Gansu Province, have a history of 5,000 years.

2. In June, 1982, Shaanxi Archaeological Research Institute excavated a spot of Longshan relics in Yude Commune, Suide County, Shaanxi Province. On the spot there are some houses which take the shape of a square or the Chinese character "L" (上). On the lower part of the walls, there are some leading parallel lines painted in claret mineral material. The color of the lines is unfading and it is still bright now.

3. The Western Zhou—Dynasty Tomb Frescoes in Yangjiabao, Fufeng County. The Museum of Fufeng County sorted out the relics in the tombs of the Western Zhou dynasty in Yangjiabao, Famen Commune, Fufeng County in 1979. The excavation of Tomb No. 1 revealed that on the double terrace in the tomb there was a 60—centimetre—wide band painted with white substance. Two—side connected patterns of rhombs were drawn on this band, which went around in a circle on the tomb walls. These paintings are now on the polished walls of the tombs excavated. Although the walls are damaged and the paintings are imperfect, the distribution of the paintings is still clearly visible.

Rhombic geometrical figures were also found in some other relic sites of the Western Zhou dynasty. In 1976, a white marble ornament was unearthed in the ruins of the Western Zhou dynasty in Taichen, Fufeng County. The ornament with beautiful designs is in the form of a rhomb with diagonal lines 10 cm. by 19 cm. in length. In the spring of the same year were excavated in Yuntan four rhombic marble ornaments, which were used in architectural structures. The tomb chamber was the residential place for the dead. The living used marble ornaments for decoration, whereas the dead used white geometrical designs in the tombs. In conclusion, there must be mural paintings in the residential quarters of the noblemen then.

4. The Frescoes in the Imperial Palace of the Qin Dynasty in Xianyang

In coordination with Xianyang Cultural Relics Preservation Committee and Xianyang Municipal Museum, Shaanxi Archaeological Research Institute made joint efforts to excavate Imperial Palace No. 1 in 1980. Along with the discovery of the architectural relics of the large—sized imperial palace, a lot of fresco fragments were unearthed. In terms of content, they may be classified into paintings of figures, animals, plants, buildings, gods, monsters, and birds.

The figure paintings not only cover cavaliers and shooters, but pigs, sheep, tigers, birds and horses. In the paintings of plants, willow trees appear most frequently. Buildings of four—eaved, large—roofed structure appear in the paintings of architecture. The bird paintings are strange with two—side connected patterns and four—side connected patterns, which share both similarities and dissimilarities. All the paintings are colored either in two colors of black and white, or three colors of black, red and white, or seven colors of vermilion, claret, opium, dark, green and malachite.

The excavation of the capital of Qin dynasty showed that the walls of almost all the rooms and corridors were decorated with skillfully—created frescoes magnificent in style and unique in form. These paintings display that in the Qin dynasty there was an increasing competition among artistic schools from different regions and of different styles and the Chinese mural painting art attained its maturity.

II. The Prime Period of the Chinese Frescoes

In the Tang dynasty, the Chinese fresco reached its unprecedented prosperity and counted as a rare and exotic flower in the figurative arts. So far mural paintings have been excavated in the Tang—dynasty tombs marked from the fourth year of the reign Zheng Guan (630 AD) to the first year of the reign Da Zhong. These mural paintings give expression to the social features and show the prosperity of the Chinese mural paintings in the Tang dynasty.

The Tang—dynasty tomb frescoes cover a wide range of subjects. Apart from the four gods that serve to indicate four directions and all kinds of decorative designs, these mural paintings also cover guards of honor which serve to show off the celebrity and momentum of the tomb owner when alive, edifices and halberd stands that indicate the tomb owners' social status, and occasions that show the tomb occupants' luxurious life. Some other mural paintings give expression to intercourses with minorities and with peoples from other countries. All these paintings provide us with practical materials for the further study of Tang dynasty.

1. The Four Gods: The Blue Dragon, the White Tiger, the Scarlet Bird and the Tortoise and Snake, stand for four directions respectively. They first appeared in the paintings of Arshmar—Zhong's tomb in the tombs of the prime period of the Tang dynasty, not only the Black Dragon and the White Tiger were painted respectively on the east and west walls of the passageway, but the Scarlet Bird and the Tortoise and Snake were as well created on the north and south walls of the tomb chambers. Obviously, this was intimately related to the four god bricks or four god tiles also used to represent four directions in the tombs of the Han dynasty.

2. Guard of Honor: The Guard of Honor in the tombs of high-ranking officials and nobles of the Tang dynasty were painted on the east and west walls of the passageway. Most of them consisted of infantrymen, chariots and cavaliers. In some of the paintings, the guards appeared in a layout for a trip, yet in some others, the guards were painted in two groups. Judging from the mural paintings excavated, it was noticeable that the percentage of the guard of honor in the tomb frescoes had a tendency to decrease from the early Tang dynasty to its prime period. The Guard of Honor painted in Li Shou's tomb in the fourth year of the reign Zhen Guan was distributed in the passageway, air shaft and tunnel. Nevertheless, the painting with the identical style was only distributed in the first corridor or passageway of the tombs of Li Feng, King of Gao (the 2nd year of the reign Shang Yuan) and Li Xun (the 2nd year of the reign Shen Long), though they enjoyed the same status as Li Shou. This change revealed that the rulers of the early Tang dynasty and those of its prime period differed in their attitudes towards the weapons and military troops. Guard of Honor in Li Shou's tomb has

been proven to be the largest of the same kind of paintings so far excavated. The painting presents agrarian scene of banners and flags fluttering in the air, colorful choristers glittering brightly, guards being solemn and resolute, and officials going to court audience.

3. Display of Halberds In ancient times in China, there would be a display of halberds before the officials went out for a trip. During the period of Tang and Sui dynasties, government officials tended to regard display of halberds as a great honor, since it was counted as a symbol of social status. The display of halberds of the lowest rank in the Tang dynasty tombs in Shaanxi Province was found in the tomb of Lady Xue, the second daughter of the magistrate of Wanquan County and in Si Siao's tomb adjacent to Shun Jing, the museum of Wu Zetian's mother. Two stands consisting of ten halberds with five in each was the symbol of a third-rank official. In Li Shou's tomb, apart from the two stands with seven halberds respectively on the east and west walls of the fourth air shaft, the same-sized display of halberds in front of the west gate of a nobleman's courtyard was also painted on the eastern part of the north wall of the chamber. Behind the halberd stands was a veranda and by them were some guards. This was a real record of the display of halberds in front of a nobleman's or a government official's gate. The east and west walls of the first and second air shafts of Crown Prince Yi De's tomb were frescoed with two large-sized stands, each with twelve halberds. The twelve halberds on the west wall and the other twelve on the opposite made twenty-four and formed a complete set. As far as the number of halberds is concerned, this set is the largest, and the display of four halberd stands has been found here rather than in any other tomb of the Tang dynasty.

4. Buildings The buildings in the tomb paintings are the miniature of the tomb owners' inaccessible palaces as well as the symbol of their official ranks and duties. An Encyclopedia of Tang-dynasty Institutions reads, "The residential buildings vary according to the social status ranging from the emperor to the rank and file. The emperor lives in palaces with multi-arch eaveless ceilings. The dukes, princes and high-ranking officials above the third grade may have nine houses; officials above the fifth grade can occupy seven houses with lobbies at both ends; yet officials beneath sixth grade can only have five houses." On the south wall of the first passageway there is a winding corridor and a two-story building with five rooms, and on the south wall of the first tunnel in the tombs of Princess Yong Tai and Prince Yi De also appear paintings with such buildings. The mural paintings with well-constructed and well-decorated side towers are the typical examples to show off the tomb owners' celebrity.

5. Farming and Animal Husbandry The scene of farming and animal husbandry only makes its appearance in Li Shou's tomb. The aristocratic landlords showed off their power and wealth with Farming, which includes ox ploughing, sowing, and intertilling, Animal Husbandry, which consists of poultry raising, the cowshed and stable, and Waiting Maids, who were enslaved by the dukes and princes. From the early Tang dynasty onward, the commercial economy and mores under the ownership of the low-rank landlords developed increasingly. Nevertheless, the monorial economy under the ownership of the noble landlords began to collapse. So after that, the scene of the tomb occupant's pre-death involvement in animal husbandry was scarcely reflected in his tomb frescoes.

6. Polo Playing Like Farming and Animal Husbandry, and Out for Trip, Polo Playing reflects the life of the nobleman and the official. Polo originated from Persia and became popular in China in the Tang dynasty. In Polo Playing in Li Xuan's tomb, there are over twenty cavaliers. Five of the players are holding rods in their hands and marching their horses on to go to the ball. The players are

very brave and vigorous. It seems that the exciting atmosphere of the match reflected in the painting is gripping. In retrospect, a scholar quoted from *The Regulations of the Jin Dynasty* in his study of polo rules and described the rules as the following: On the south side of the sportsground stand two posts with a board attached to it; then make a hole in the board and string a net onto the back side of it. When playing, the team that hits ball into the net wins the game. Another saying of the rules goes like this: Stand one goal on each opposite side of the court. Both teams try to hit the ball. The team that gets the ball into the goal will win in the game. In Polo Playing there are no goals. Hence the rules then might be different from those of the later ages.

7. Women and Waiting Maids Figures of women and waiting maids may be found in many paintings of the corridor, the passage and the tunnel in Tang-dynasty tombs excavated in Shaanxi Province. In the early Tang dynasty, only few tomb paintings were created with the beauty as a subject matter. Take for example, the paintings in Li Shou's tomb. Towards the prime period, more and more maids appeared in the tomb paintings, which portrayed the luxurious and wanton life of the noble then in the Tang dynasty. However, the maids may have different social status for the sake of tomb owners. For example, the beauties painted in the tomb of Princess Yi De and Zhang Huai might be court-officials and the like.

Court-officials are women officials. The court-official system started from the reign of Emperor Ming in the Wei Kingdom. An Account of the Wei Kingdom *The Annals of the Three Kingdoms* reads, "Emperor Ming, King of the Wei Kingdom, was enjoying himself in the interior palace when he appointed reliable court maids of letters as women censors to take charge of memorial affairs." Emperor Wei of the Sui dynasty had it institutionalized by classifying the system into six ministries, six departments and six institutions to take charge of the in-court affairs. In the Tang dynasty, the in-court positions were similar to those in the Sui dynasty, and women were entitled to different posts. The six ministries took charge of the following affairs respectively: accommodation—filial, ceremonies, seal-affixing, clothing, censure, accommodation and defence. Under each ministry, there were four sections. For example, the Ministry of Secretariat consisted of official eunuchs (with two in the sixth degree) in charge of copying and writing, propagandists (with two in the sixth degree) in charge of propaganda and memorials, archivists (with two in the sixth degree) in charge of name lists of the maids of honour and meritorious services, juniors (with two in the sixth degree) in charge of screens, keys and others. In the tombs of Princes Zhang Huai and Yi De, many female figures made their appearances in the mural paintings. Their locations in the tombs and the objects in their hands may well indicate their identity and status in court.

A large number of young men and women were confined in the imperial court, the princes' residential place and the manors of landlords to serve the tomb owners. This is an accusation of the feudal rulers and officials. Artistically, these mural paintings excel the paintings of beautiful women such as Beauty Under a Tree and they are masterpieces of the figure paintings of the Tang dynasty.

8. Protocol These paintings were created on the walls of the passageway in Prince Zhang Huai's tomb. Each painting consists of six persons. The three at the front are the officials of the Tang dynasty and the other three at the back are diplomatic envoys from other countries or minority areas. According to historical documents, a painting entitled Protocol was created in the Tang dynasty to picture the diplomatic relations with other countries. The envoy's facial features and clothing were exquisitely and vividly outlined. In the *Latter Annals of the Tang*

Dynasty, it was recorded that when the diplomatic envoys came to China, they would dress themselves in their own unique styles and would be recognized according to their facial appearances and dresses. So it can be inferred that the six envoys in the mural paintings were painted after the real persons who came to visit China at that time. According to the historical documents and records, it can be assumed that some of them came from Japan; some from India; some from Middle Asia and some from Tufan (known as Tibet today) or other places.

II. The Fresco of the Tang Dynasty

Along with the further social and economic development, the Tang dynasty not only inherited and promoted the painting techniques developed from the Zhou dynasty to the Warring States Period, but also absorbed favorable elements from foreign cultures. The folk painters' years of practice advanced the artistic attainments of the Tang-dynasty mural paintings to a new stage. The Tang-dynasty tomb paintings cover a wide range of subjects. Take for example, court officials and waiting maids, chariots and saddled horses, terraces and gate-towers, flags and banners, fans and umbrellas, trees and mountains, grass and flowers, spears and halberds, animals and insects. The paintings are so realistic in figuration that they lay a solid foundation for classification of painting arts. In composition, the Tang-dynasty paintings made brave renovations and broke free from the conventions of the past. Take for example, in the painting *Out on a Trip* in Li Xion's tomb, dozens of figures and saddled horses are well arranged with the focus standing out from the background. The whole painting, coherent and deliberate, colorful and beautiful, full of momentum and freshness, fully manifests the painter's wisdom.

In the aspect of artistic attainments, the tens of beautiful woman figure paintings in the Tang-dynasty tombs could compete with Zhou Fang's *A Beauty With a Fan*, which was created in the Tang dynasty and was handed down from generation to generation. In terms of composition, penwork and artistic attainments, it can be noticed that some of the Tang-dynasty tomb paintings break free from the established conventions of the mural paintings in noblemen's tombs. They give expression to the feelings with plots through the artistic techniques of high-generalization, and they create a new style. These paintings are so fascinating and enchanting that no one can tear himself away from them. In the large—sized *Maids of Honor* in the back chamber of Prince Zhang Hui's tomb, a variety of figures are well arranged in gardens. The composition is original and creative. In terms of coloration, the paintings make good use of original colors, brief and sturdy lines as well as the striking contrast of colors so as to

leave a deep impression of brightness and colorfulness. Even in the large—sized works, the attention is paid to the shades of colors of the figures and saddled horses. This helps to distinguish the shade from the sunny side, and underscore modelling.

In short, the Tang-dynasty tomb frescoes excavated in Shaanxi Province had a large range of subjects, and on the basis of the heritage and development of the artistic achievements in lining, figuration and composition, they helped create a prime period in the painting—art history. But owing to the long span of time and damage in the process of excavation, these excellent cultural contributions of the Tang dynasty are covered up and many of the exquisite paintings are not available. Now, Mr. Zhang Hongxun, an artist of Shaanxi Provincial Museum, has systematically and scientifically sorted out the Tang-dynasty tomb frescoes excavated, and through his years of experience in imitation he has made appropriate replenishments on the paintings that severely peeled off. Thanks to his years of hard work, compiled in this book are the best mural paintings from over twenty tombs, among which many are available to the world for the first time. The edition and publication of this book has greatly been encouraged and enthusiastically guided by Mr. Wu Bolun, Honorary Curator of Shaanxi Provincial Museum; Mr. He Zhenheng, an expert on historical relics and Mr. Wang Ziyun, a theorist of fine arts as well as Professor Wang Chongren. The book received generous help and cordial cooperation from Zhaotang Museum, Qianling Museum, and Fujing Preservation Institute of Cultural Relics. We are also grateful to the Education Committee, the History Museum, the Friendship Association and the Fine Arts Creation Association in Japan.

Shaanxi Province holds in store a vast number of mural paintings. More paintings on various subjects have been increasingly excavated in recent years. In order to preserve and appreciate these rare and precious paintings, the Shaanxi Provincial Museum has constructed a well—equipped modern storehouse, with the help and support of the central and provincial governments. Apart from storage and preservation, the storehouse will provide convenience for study and research in frescoes and satisfy the general public's interest. For the sake of space effect and frescoes' safety, the frames covering the frescoes are motor—driven in a pull—and—push manner so that the illumination and operation can work synchronously to ensure non—vibration and safety. This modern storehouse has created better conditions for us to make good use of these treasures for the social benefits and to carry forward our national culture.

PREFACE II

In the development of human civilization, painting, one of the image arts originated much earlier than writing. As early as thousands of years ago, on the walls of the stone caves where the primitives inhabited, were cave paintings, which reflect the true images of men and animals.

According to the recorded Chinese history, even before 5 BC — the Warring and Spring and Autumn Period — in the royal courts and palaces, there appeared rich and vivid frescoes. This was even recorded in both Confucius' Quotations and Qu Yuan's Interrogating the Heaven. It was popular to draw frescoes in palaces and temples until the Qin and Han dynasties. The frescoes of chariots with horses in the Qin Palace and Qilin Pavilion both proved the popularity of drawing frescoes at that time.

In the dynasties of Wei, Jin, South and North, the Chinese fresco art assimilated nutriment from exotic Buddhist drawings, so that it did not only have a wide choice in subject matter, but also a variety in style and type. At that time, many well-known artists went in for creating frescoes. For example, Gu Kaizhi, the great artist in Eastern Jin dynasty, drew figures in Buddhist stories in Wuguan Temple, which went into fashion soon. The remaining Buddhist frescoes in Dunhuang Grottoes now become the treasure house of ancient drawings.

The Tang dynasty was in the prime of its prosperity and splendor in the Chinese feudal society. Its drawings also developed to a splendid upsurge. Thanks to the development of transportation between China and other nations, drawings were embedded with new elements. The frescoes in temples and palaces were really meritorious and splendid. Similarly, the mural paintings in tomb chambers not only followed precedents, but also bore new features in themselves.

Xian used to be the capital of the Tang dynasty. Its hinterland was dotted with tombs of emperors¹ and empresses, generals and ministers and officials. In the Tang—dynasty tombs excavated so far, the tomb walls, without exception, were painted with colorful frescoes. For example, the tomb of Li Shou, General of Peace, the tomb of Prince Zhang Hua, the second son of Emperor Gao Zang, the tomb of Prince Yide, the first son of Emperor Zhong Zong, and the tomb of Princess Yong Tai, the seventh daughter of Emperor Zhong Zong, all in the early period of the Tang dynasty, and for more examples, tomb of Su Shao, Gao Yuangu, Xue Mo and Yang Xunhui in the prosperous and middle periods of the Tang dynasty. All of these were drawn with delicate frescoes representative of the status of the tomb owners. Almost all the frescoes in tomb chambers depicted the real life, waiting men and maid and pleasure trips. Though unnamed, these frescoes must have been the masterpieces, as a rule, by court artists. According to *A Collection of Famous Paintings in the Tang Dynasty* and other sources, the artists in the Tang dynasty who were noted for drawing frescoes numbered nearly 100. Among them were Yan Liben, Li Sixun, Wang Wei and Zhou Fang, who drew frescoes in temples. The gifted Wu Daozi drew over 300 Buddhist mural paintings in his life time. His works were almost identical with those frescoes in the Tang dynasty tombs in structure and style. Today it is very hard to see the rare

silk paintings, scroll paintings and temple frescoes of the Tang dynasty, but the frescoes in tomb chambers and the Buddhist frescoes kept in caves in Gansu and Xinjiang regions are real art valuables. Furthermore, the frescoes in the Tang dynasty tomb chambers are especially the unique legacy in all the fine traditions.

The tomb frescoes in the Tang dynasty remained a secret in the tomb chambers. So many of the contents cannot be guessed and it is more difficult or even impossible for those far away guests to have an overall view of the frescoes. However, in order to satisfy the public curiosity and appreciation, qualified and gifted artists are needed to imitate and copy the original for us. The imitators must have confidence to be loyal to the original, and more important, they must realize the application of lines in the original works, because the Chinese paintings are noted for linear strokes. The lines can be as hard as wire or as soft as silk. It all depends on the subject matter of the paintings. Therefore, the imitators must observe carefully, and earnestly experience the subtleness in that the line was a pause or transition, or the line was done at one breath. This way the original pieces can be embedded with significance and life. Otherwise, the imitation would be only in appearance, but not in spirit.

This collection of fresco imitations is completed by Mr. Zhang Hongxun, who was a student in the Department of Chinese Painting in the Xi'an Fine Arts Institute. Since graduation, he has been engaged in the Chinese painting, art design, calligraphy and research in architectural relics for over 20 years. He is well qualified, with good grounding and artistic accomplishment. Especially he has accumulated a lot of experience in imitating the frescoes in the ancient Tang—dynasty tombs, and understood the original tacitly and theoretically. He gave a detailed elaboration in his article *Imitation of the Tang—dynasty Tomb Frescoes*. He realized that the fresco imitation was not only a reflection of lines and colours of the original works, but it was a matter of recreation. To master the artistic spirit of one historical era, it is not the only task for modern imitators to show the ancient artistic style, but to carry on this grand national spirit to the future. This is the essence of imitation in the research work.

Although this collection only contains frescoes from 20 or more tombs, they are the treasure of hard-to-see originals because some of the tomb chambers are destroyed, and even those in the remaining ones, the wall frescoes have come off and discoloured. Therefore, in this sense, this collection of tomb frescoes becomes even more precious. I sincerely hope that its publication will serve as an introduction and reference to those who love and treasure this legacy of the Chinese paintings and that it will provide material data for the researchers interested in this field.

Wang Ziyun

Professor of Xi'an Fine Arts Institute

April 1988

PREFACE III

In the history of the ancient Chinese paintings, frescoes came into being in the structures of palaces and temples in the Shang and Zhou dynasties (BC 170—221). In the accounts of *The Ballads of Chu, Interrogating the Heaven and Confucius*. Quotations, these frescoes played a role of "rehabilitating and moralizing people". For example, it was recorded that Confucius saw on the walls of the Imperial Court of the Zhou dynasty "the faces of Yao and Shun" and "the images of Zhou and Jie", which showed the good and evil clearly. It was also said that Confucius found that "Duke Zhou helped King Cheng to rule by holding him in his arms. He leaned against an axe-shaped screen during the audience", so as to "award those with merits and virtues". "Only Duke Zhou achieved greatly and his deeds were well-known all over the country. Therefore, his portrait was painted on the wall of the Imperial Court". All these were practically instructive subject matters. After the Qin and Han dynasties, the range of frescoes is widened. With the grand funeral ceremony of the nobles, the fashion of decent burial, the frescoes in tomb chambers became flourishing. It has been proved, according to the archæological data, that the tomb frescoes of the Han and Tang dynasties were the most popular. The subject matter was to show off the illustrious status and the luxurious life of the tomb owners. These paintings were embedded with a realistic coloring. This is one splendid page in the history of the Chinese fine arts. It is also one important heritage in the tradition of the ancient Chinese paintings. The Tang dynasty was the glorious period of China's ancient tomb frescoes, which scattered all over Shaanxi Province, but centered in Xi'an district. For Xi'an was the capital of the Tang dynasty (BC 618—907) for 208 years. The 18 emperors of the Tang dynasty were buried separately in Qianxian, Lijiang, Jingyang, Sanyuan, Fuping, Pucheng and other counties. Most tombs were constructed beyond the mountains. Besides, there were many satellite tombs of outstanding people and noble relatives, scattering in the Guazhong Plain. In the Tang dynasty, the prosperous period of politics, economy and culture in feudal society—the art of tomb frescoes was highly dependent on the strong political powers and abundant economic foundations. Its popularity also originated from the rulers' luxurious lives. After the founding of new China, the archæological work on tombs was greatly stressed and encouraged. Especially since 1960, a number of tomb frescoes have been discovered in Shaanxi Province and in the vicinity of Xi'an. Most of these frescoes were beautiful and delicate. The archæological departments and artists have done much instructive work to sort out, clear and protect this artistic wealth. For example, they undertake painstakingly to imitate and reproduce the tomb frescoes. This has provided precious material data for the efforts to inherit and carry on the tradition of the national paintings and to do research in the history, culture and fresco art of the Tang dynasty. It is worth while to notice that Mr. Zhang Hongxian, assistant researcher of Shaanxi Provincial Museum is hardworking and diligent in his field of study, and he is expressly engaged in the imitation and reproduction of the Tang—dynasty tomb frescoes. I offer my heart-felt congratulations on his publication of *Highlights of Tang—dynasty Tomb Frescoes*.

The Tang dynasty tomb frescoes are the gem of the ancient Chinese paintings.

Because the excavation of the tombs is rarely known, many frescoes are certainly not exposed to the general public. To our enjoyment, this is the first time that the Tang—dynasty tomb frescoes are systematically sorted out and redrafted. The reader, thus, this publication will help people to understand the art of the Tang—dynasty tomb frescoes better.

You can well imagine that it is quite difficult to imitate and sift the frescoes in tomb chambers. However, Zhang Hongxian, very enthusiastic and strong-willed, has undergone a long term artistic practice, trial and error, so he has accumulated a lot of rich experience and mastered the basic skills and techniques of imitating and reproducing the frescoes of the Tang dynasty tombs. This is really commendable. The characteristics of those imitations are seen as follows. Firstly, the imitator was loyal to the original in his works, though the frescoes underground were seriously damaged, owing to denudation and corrosion. But the imitator used his precise technique to revive the original frescoes. Secondly, the painter did not aim at the damaged or corroded parts, but sought for the completeness and reality of the frescoes. So he excellently remedied and modeled the parts which lost lines and colours. Thirdly, the painter paid great attention to maintaining the styles and features of different frescoes at various times and treated them earnestly without any modification. Fourthly, the painter's creativeness was shown in utilizing the materials, tools and special skills in drawing, so that he achieved the expectation results. Fifthly, his unique techniques were shown in smooth lines, moderate colours, primitive simplicity, beautiful shaping and vividness.

In the early 60's, Zhang Hongxian graduated from Xi'an Fine Arts Institute, one of the high institutions in Northwest China. He has been engaged in the artistic practice and research in relics. It is said that he has collected, sorted out and imitated the frescoes in over 20 Tang—dynasty tombs in recent years. Among his works there are more than 300 kinds and 200 delicate pieces. All his imitation works are excellent and successful. For example, in 1984, some of his frescoes displayed in the Chinese Art Gallery, Beijing, were greatly appreciated by the senior artists. In 1987, in the context of Shaanxi artistic works, his painting *Mad at Housou* won the first place. In addition, he has also achieved much in theoretical research in frescoes. For example, in 1987, he went to Japan with the Shaanxi archæological relics display. In his special lecture on *The Frescoes of the Tang—dynasty Tombs*, China won favourable comments. In 1986, in the context of International Scientific Research Program, his essay *Frescoes in the Tang—dynasty Tombs and Their Imitations* was honourably nominated and it was edited in *Great Figures and Their Achievements* (English edition) published in Switzerland. This essay summarized the painter's experience in imitating and reproducing frescoes over the years and systematically elaborated the common knowledge about frescoes. In terms of imitation, this essay presented an original academic point of view. It is, therefore, worth reading.

Wang Chongren
Professor of Xi'an
Fine Arts Institute
July 1988

HIGHLIGHTS OF THE
TANG DYNASTY TOMB FRESCOES

唐墓壁畫集錦

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主編 尹盛平 韓偉

編著 張鴻修

Compiled by: Shaanxi Provincial Museum

Edited by: Yi Shengping Han Wei

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唐墓壁畫及其臨摹

(一)

唐代是中國古代文化的鼎盛時期。唐墓壁畫是輝煌燦爛的民族文化的組成部分。它的發現與成就將無疑在中國美術史上佔有重要的地位。

唐朝以長安（今西安）為國都，關中二十三縣是京兆府所屬的地區，歷經二百八十餘年。因此帝王、貴族、皇親國戚及文武重臣的陵墓多集中於西安周圍各縣。從五十年代到七十年代，考古工作者先後發掘的二十多座墓中，大部分有精美的壁畫，如李壽墓、虢陵公主墓、永泰公主墓、李賢墓、蘇思勗墓、李爽墓等，尤其陝西乾陵乾陵內所出土的陪葬墓壁畫，十分壯觀。它內容豐富，形式多樣，題材廣泛，是不可多得的地下寶藏，在藝術上顯示了巨大的成就。

唐代壁畫，在社會經濟繁榮的基礎上，繼承和發展了前代的繪畫，並吸收了宗教藝術成份，通過不斷實踐，使壁畫藝術達到了一個新的繁榮階段。關中及西安地區保存好的唐墓壁畫，正是在這個繪畫藝術成熟階段的基礎上，閃爍着光輝成就的作品。

唐墓壁畫的題材，直接或間接的反映了墓主人的身份、政治地位和生前的生活狀況等。內容以遊樂、儀仗、歌舞、侍男、侍女、飲宴等為主；還有鎮墓的青龍、白虎和華麗的宮廷圖案。它繪畫技巧嫺熟，風格高貴；在構圖、勾線、造型和設色等方面，都充分體現了民族繪畫藝術的特色。畫面均稱穩定，結構嚴整，或重疊布局，或平行取勢，都顯示出節奏感和前呼後應的關係。尤其人馬佈置的畫面，如懿德太子墓的“闕儀儀仗圖”，高大的城垣，華麗的闕樓，起伏的山嶺等，層次分明而又統一；城下的儀仗、列戟、車轎等，所組成的龐大隊伍，安排得井井有條；人物和車馬排列整齊，而且疏密有致，造成了氣韻十開生動的畫面，比較全面的反映了唐墓壁畫的藝術造詣和時代風格。

壁畫的敷彩，多以原色為主，濃淡結合，勾線和勾填相間，在整體上形成對比強烈而又和諧統一的色彩效果。

壁畫的線條，在表現方法上是很成功的。作者在石灰質的牆壁上，幾乎全用鐵線描勾成，功力堅實，用筆洗練；線條粗細一致，剛勁挺拔。線條的組合，簡練概括。人和鞍馬的複雜形體上僅以寥寥的幾根圓轉的鐵線描，卻把體狀健健的馬和衆多的人物形象表現得生動自如。宮女圖中，宮女的年齡和神態各異；或俯視，或仰望，或翩跹起舞，或演奏演奏，都顯出不同的風采。在懿德太子墓“列戟圖”複雜的場面里，人物的神態也極少有相類之處。從人物形象和線條的勾勒以及着色的方法上，都可以看出已經形成了一套完整的繪畫技法。這都雄辯的說明唐代陵墓壁畫的成就是可喜的，卓絕的。同時也顯示了當代畫師們的智慧和對傳統繪畫藝術的繼承、創造和發展作出的偉大貢獻。

乾陵陪葬墓區的主墓太子墓壁畫也十分精彩。在不同的內容中，均顯示了作者的高超技藝。其中的“出行狩獵圖”、“馬球圖”和“客使圖”以及不同場面出現的宮女等，是優秀作品的代表。狩獵出行圖的馬羣，數量衆多，重點突出，是一幅完整的大型創作，藝術造詣達到了空前的程度。它布局嚴謹，造型生動準確。在龐大的隊伍里，鞍馬和騎士參差錯落，疏密相間。馬的奔馳，人的呼喚，與起伏的山丘和掩映的林木融為一體，既有變化，又協調統一。出行的騎上仗背鞍轡，氣服鞍韉；騎高者臂上佩囊，騎戰者腰中抱大，蹕蹕者怒目策馬，談笑者並轡緩行，有徐有急，有的旁觀同伴。在激進的行列中，各種標識的旌旗招展，大有欲出之勢。這與人騎唐畫繁榮興盛的畫“天衣飛揚，滿殿風動”如出一轍。這些闕間的動態卻給人們留下了永久的美感。這許多十分生動的鞍馬人物所組成的宏大場面，都充分發揮了“躍”的藝術效果和色彩的感染力，在形象和動態的塑造上獨具匠心。

打馬球，是古希臘傳向中國的體育運動，在唐代貴族中盛行，“馬球圖”的出現，說明當時中國與西域各國的文化交流，通商往來的頻繁。宮廷生活中這項娛樂的盛行，同時可以看出作者對這項活動是喜愛的，熟悉的，

所以才能創作出如此生動的場面。馬球賽場環繞空曠，氣氛緊張。奔騰的戰馬為衝擊一小時在旋轉，畫面上動與靜形成鮮明的對比：動者躍馬飛奔，靜者佇立以待。使之形成既有緊張的緊張氣氛，又有平靜安閑的場面。

客位圖，是目前為止所出土的唐墓壁畫中僅有的兩幅，其中一幅，原壁已不復存在。此兩幅的內容仍然反映了當時我國西域各民族人民在中東各國的良好關係。畫面描繪了唐朝官員領引賓客來見太子的情景。唐朝隨員官與賓客上禮儀而後進；服制和相貌各不相同的客人，適應建築而彬彬有禮。它反映了唐代鼎盛時期內政、外交以及國家的聲望和地位。

客位除了美女出現的宮女很多，其中一幅畫來的宮女，是優秀的較晚者。圖中描繪三個宮女在花園園中的空虛無聊生活。一個下地採桑而觀鳥，一個輕捷揮扇而撲蝶，另一個悠閒地立於樹下。人物造型高貴，動態如生，是宮廷生活的另一頁寫真照。還有不少宮女、刻畫也十分成功，其內容同樣反映了唐代宮廷生活。

宮女，是唐墓壁畫的主要內容之一，所有保存壁畫的墓室都有宮女或侍女形象，甚至在少量墓室數量上佔了優勢，尤以女性墓室，如房陵公主墓、段政姬墓、水家公墓等。其他如李重潤、李義等墓內也有大量宮女出現，而且特別吸引人們注目。但所有墓室中的宮女形象，保存完整的並不多，大部分因雨水滲下而損壞不存。在這些大量的宮女圖中，其墓主多數以平列的形式出現，人物在寧靜靜靜中徐徐而行。她們面向和神態各異，髮髻高挽，身著襖衫，腰系長裙，個個豐腴秀麗，落落大方。作者以巧妙的構思，純熟的筆法，表現了長壽鬼地的雍容華貴之態與祥和婉麗的面容。活潑而沉著的色彩，更使其神韻飄飄，呼之欲出，堪稱唐代人物畫中的佳作。還有一些墓室的侍女，形式和數量雖不及前者，但其藝術造詣完全可與之媲美。如李鳳墓、阿史那忠墓、李義墓等。

舞蹈，在唐墓壁畫中出現的並不少，但表現得卻很出色。李訪墓內的“樂舞圖”，雖然繪畫大面積脫落，但筆跡清晰，仍可看出舞者隨著音樂輕盈旋轉，彩帶伴著長裾飄揚。執失李訪墓內僅存一幅舞女圖，雖然並不完整，但圖十分動人。舞女造型準確，形象秀麗，神態恬靜而端莊，雙手彩帶而翩跹起舞，這在唐墓壁畫中也是一件精品。

在唐墓壁畫中，所有的舞蹈場面，觀看者雖然沒有出現在畫面，但可以想像當代的貴門貴族（墓主人）的生前所好和著華生活。舞女的美貌和舞姿供人取樂，在歡樂的背面卻隱藏著淒切之心：她們的青春年華要在深宮內宅，平靜的表情里掩蓋著無限憂愁。所以雖然是歡樂的場合，臉上卻不露一絲笑容。可見作者深知她們內心的痛苦。這也是唐代封建社會繪畫藝術的人民性之所在。

目前為止，所出土的唐墓壁畫中的樂舞，多出現在少數民族貴族墓內，其人物形象幾乎盡為胡人。可見古代我國少數民族人民善歌舞，狂放非常。尤其蘇思思墓內的單人樂，伴奏者就有八人。兩人伴舞，其形象和服裝均為胡人。樂手分別執笛、箏、箏、笙、笙、橫笛、箏、拍板等。在音樂的伴奏樂中，似乎可以聽到舞者長統靴的躍踏聲，似乎可以看到厚底上騰

起的微塵。墓上歌舞思想，史書雖有記載，民族舞屬並不詳，但唐時胡胡樂舞在長安是很流行的。元稹詩云：“自從胡騎起塵埃，毛髮飄飄滿洛城。女為胡婦學胡歌，伎進胡官務胡情。火風氣色多悲怨，春嬌嬌難共賞。胡音胡騎與胡歌，五十年來絕粉脂。”所以唐墓壁畫中出現的胡舞，胡服，胡樂是很自然的。昭陵陪葬墓區出土的胡人騎馬圖，李義和西安西郊出土的懿德樂舞等都在充分說明了一點。漢人其族墓內壁畫也有舞蹈出現，如李懷太子墓，但舞蹈的場面，動勢和激烈程度皆不及前者。

初唐的阿史那忠墓壁畫中出現的高輪車，是西北少數民族的通載工具，在出土的唐墓壁畫中很少見，唯與李義墓壁畫中的高輪車相同。其結構和靈活如出一人之手。這種車的傳入與少數民族的風俗習慣有直接關係。阿史那忠為回紇人。《舊唐書·回紇傳》：“回紇其先向奴也，俗多乘高輪車，元魏時也改高車部。”此兩墓內所出現的高輪車，均為墓主夫人出行時乘坐。飛馬的牛，形象旁逸又這溫：窈窕麗雅而神態生動。車的形狀與李重潤墓壁畫中的花車相似，是兩幅典型的風俗畫。

唐墓壁畫的內容隨著墓主人的地位和生前愛好，生活習慣而有區別。但所有的墓中都有侍女和侍男出現，侍女更多，其數量等級不一。侍女的身份低於宮女，規模大的墓室，多出現在前庭和偏殿兩旁。宮女多出現在前後壁間。非宮女之宮，皆稱侍女。她們手執各種食具、茶器、花盆、包裹等日常生活用品，終日忙碌，為侍奉墓主人奔走於庭院宮室。可想而知，墓主人所好，衆人侍候，貴族們過着奢侈的豪華生活。

唐墓壁畫的牡丹，令人讚嘆。它之所以達到空前的高度，一方面有了產生它的平穩繁榮的社會土壤和蓬勃向上的社會空氣；另一方面，民族藝術之花，自然繁榮於人。這就奠定了向前發展的穩固基礎。它的出現，直接反映後援的反映了唐代的歷史和唐人生活概況，而且對研究唐代美術、音樂、舞蹈、農耕、狩獵、軍事、體育、外交、建築、服裝、圖案等有着極其重要的價值。它在藝術構思方面的完美無缺，技巧方面的純熟精練，都足以說明是初唐和中唐時期造詣最高美術作品。

唐代帝王陵寢幾盡在關中，建在渭水之北。陵寢周圍，陪葬墓星羅棋布，還有更多的陪葬墓分布在陵寢周圍。尤其李王陵墓的陪葬墓藝術，必然繁榮，成為人類文明史上的瑰寶，繪畫藝術史上的寶藏。

(二)

到目前為止，在陝西出土的唐墓壁畫，多數為初唐和盛唐時期的作品，距今已有一千三百年之久。在那漫漫的歲月里，地層陷落，雨水滲下等自然風化作用，造成殘破脫落，顏色褪色，相當大的部分遭到損壞。這對原壁的原貌，修復、加固和臨摹造成了不少困難。尤其在臨摹的過程中，要失去的和遺漏不清的部分完全化，把原壁從牆上剝離到紙上，和中國畫的面貌重新出現。這就不單只是原封不動的複製和抄襲，而是在尊重原作和保持著壁畫效果的前提下的一次再創造的過程。這過程是艱巨的，複雜的，需要在實踐中反覆探索，從中得出一套成熟的方法，來達到臨摹的理想效果。

唐墓壁畫保存下來未被破壞的部分並不多。其中李茂夫人墓壁比較完整的如“出行拜謁圖”、“黃南面”和不少的侍女等。李壽墓中也有比較完整的局部，如“樂舞圖”中的樂女等。李義、李厚、庾悅公等墓也有部分侍女圖顯示出較清晰的圖象。敦煌太子墓壁繪損嚴重。統一、二人井西壁“列戟圖”中的人物和第一、二洞洞的人物和侍女接近原貌，而墓道東壁龐大的飛禽作場面和前後室的甬道宮女等幾乎模糊不清。但從非常濃烈的線條中仍然可以看出這些壁畫是十分精彩的。永泰公主墓壁損壞嚴重，只有墓前室東側的一列宮女保存比較完好。其他諸墓壁現狀與之基本相同。個別墓壁僅存殘片，如李嗣公、薛某墓，高元江墓等。這些殘片卻十分珍貴，對於出土公府的石壁畫，無不為精心的技藝而感到喜悅；對那大部分殘缺的作品，則為之惋惜。所以研究唐墓壁畫的直接手段是臨摹，而臨摹的最終目的則是恢復和補救已被損壞和模糊不清的線形。在對比比較完整部分的臨摹中，尋找出恰当的製作方法和線條造型的規律，從中揣摩血肉的服裝，這其和款式等，以求更加準確的完整該部分的形式。

在臨摹壁畫的採集中，沒有必要去追求原來新壁的效果，即使勉強做了，不但難免失真，同時也貶低了文物的藝術價值和份量。多次的實踐證明：在原壁的基础上使之更完美，在缺損嚴重的局部，竭力找出原有的線條加以補救和對不清楚的線條、色彩的加強，對模糊時所出現的錯誤加以糾正，使模糊的藝術成就得到充分再現，則是臨摹的主要目的。如果不但具體地抄襲仿摹，依樣描摹地機械變形，仍為上之所作；畫面效果也謂之“所氣”。

在臨摹的研究中，對於原壁在描摹和對接時所出現的錯誤，以及發掘報告中所出現的誤解等，要認真予以糾正。例如，一九七四年出版的“李義墓壁畫”，在甬道南中又出現了幾處錯誤，有損於原壁的觀賞形象。對此，在臨摹中作了糾正。又如，在重刻墓的發掘報告中，因壁畫模糊不清，把侍男所抱的香爐認為瓦甕。對此，在臨摹中加強了線條，明確了甕的形象。還有不少地方出現類似的錯誤，臨摹時均在畫面上作了更正，以免永遠遺傳於世。

原壁畫製作在泥土和石灰質的壁上，由於年代久遠，風化潮濕而線條模糊，造成了形體和線條的缺陷。但由於筆者功力有限，所以筆（線）雖隨而意卻不順。線條的忽隱忽現，似有似無，非常微妙，甚至形迹皆無。色彩的散亂也是這樣。所以應該首先掌握壁畫的造型特點。對色彩的運用、線條和衣紋的組織規律等有所了解。在熟悉它的基礎上再去尋找失去的和模糊不清的線和色，來彌補遺缺部分，使殘缺嚴重的部位也仍然可以看到較多色彩，神韻飄逸的宮女和奔騰迅捷、駿蹄驕健的馬羣。在補地面積較人的地方，呈現出暗紅色土質，臨摹中延伸線條和色彩以擴大臉面面積。實在難於彌補的部分，不可勉強，以免失真。人或馬及這其的關鍵部位的殘缺，應力求使之完整。人物面部的殘缺，不可能在紙上敷出，盡量使畫面部完整統一。但為了整體效果的協調統一，也可以淡色敷出。形體以外的

殘缺斑斑不必着意描寫，有隱隱之態即可。否則會造成主次倒置，影響主要部分。因為臨摹的主要對象是壁畫中的形象，而不是牆壁。

總之，對自然與藝術遺留下來的痕跡，通過繪畫整理，要使之而協調一致，完善一體。既要表現出原壁的效果，又要具備紙上的中國畫特色，從而更進一步體現出它既是文物又是藝術作品的藝術價值。要達到這一目的，除了上述的因素外，在用“線”、“敷色”和“敷飾”的處理上還要作出深入探索。

線，表現在用筆上。唐墓壁畫的用筆（線）基本上是以鐵線描的面貌出現。鐵線描接近中國畫法藝術的描畫方法。所以依據畫面同類的道理，不但畫法具備畫畫的功力，同時執筆之法也是不可忽視的。特別是對長短曳地的長線狀，則須做到“指實掌虛而腕中肘懸”的中鋒用筆。否則，線描不但無立體之感，還會生筆（線）斷而亦斷之弊。在缺損的部位，可以隨用筆，留出明顯暗線的位置，以待後補色。

由於壁畫面脫落的程度不同，所以線的輕重程度也不同。有的呈斑點狀，有的隱約不清，這就要根據具體情況分別對待。在用墨中濃、淡、乾、濕兼施，同時分發揮筆的作用。乾澀相融，或澀淡相融，或淡乾相融，均體現出繪畫技法中，對非常微弱的線條，要予作作有墨定，然後加幹，但筆色不可過濃，否則會失去原壁面感。如，李重潤墓道甬道的簇仗狀，墓前後室的宮女圖的形象，都顯得十分微弱，有的局部幾乎消失已盡。通過臨摹所採取的方法，為之眉目一新，既保持了原壁的真實，又顯示出具體形象。

色彩的運用，以原色為主，勾勒和勾皴相結合，石色和墨色兼用。從出土壁畫的現有色彩可以想見，當時的色彩十分豐富而且又沉着典雅。但破損後的壁面卻出現了豐富而的顏色層次和風化斑駁後的自然效果。這種效果，在着色中恰當運用技法，巧奪天機，妙趣自生。色彩的厚薄，採用層層烘染和疊疊的施色法。根據原壁的色彩，冷熱色交替使用，參差疊置。如此才能顯出層次和厚度，萬無效果即應而生。但是色彩層次不可過多，多則經久變暗，也可不盡，平塗則無空靈之感。用色不到之處則氣氣不足；層次不分則份份不夠，恰到好處則佳。此乃憑經驗靈活掌握，在實踐中準確應用。

唐墓壁畫是在特定的環境中形成和出現的。它鑲嵌的壁面，厚重的石壁與地面建築相連，所復作的畫面有明顯的區別，更不同於紙上或絹上同時期的繪畫效果和臨摹方法。所以不但應具備民族繪畫的基本知識與線條造型的能力，還必須在實踐中掌握一些散佈的技法。在尊重原壁的基础上去探求失去的東西，有目的達到既有的效果。唐墓壁畫的臨摹也不過於其他文物或藝術作品的複製，而是一個臨摹中的再創造過程。這就不但要求當地表現出原壁的效果，還要使它既真實又完美。所以既要掌握線條與色彩的運用，又要色彩使用得當；既依照型準確，又要熟練的散佈技巧。如此，才能達到預期的目的。

一九八八年十月

INTRODUCTION

(1)

The Tang dynasty is the prime period of the ancient Chinese culture. The Tang dynasty tomb frescoes are part of the magnificent national culture. Their discovery and achievement will undoubtedly play an important role in the history of the Chinese fine arts.

Chang'an (Xi'an today) was the capital of the Tang dynasty for over 280 years. The 23 counties in the Guanzhong Plain were attached to it. So the tombs of royal family members and important officials scattered in the counties around Xi'an. From 1950's to 1980's, archaeologists excavated over 30 tombs, most of which were rich in exquisite frescoes, such as tombs of Li Shou, Princess Fang Ling, Princess Yong Tao, Li Xian, Su Sixu, Li Shuang and so on. The frescoes in the satellite tombs of Emperor Tai' Zong's mausoleum and Emperor Gao Zong's mausoleum were especially grand and magnificent. These frescoes, rich in subject matter and style were rare gem. This has shown great artistic achievements so far.

The Tang-dynasty tomb frescoes, based on the social and economic prosperity, carried forward and developed those in the previous era, and absorbed elements from Buddhist arts. Through years' constant practice fresco art reached a new prosperous stage, at which the painting art became mature and the Tang-dynasty tomb frescoes unearthed in the Guanzhong Plain and Xi'an district are brilliant pieces shining great achievements.

The subject matters of the mural paintings in the Tang-dynasty tombs directly or indirectly reflect the tomb owner's identity, social status and life experience. The paintings are mainly about recreational activities, guard of honour, singing and dancing, waiting men and maids. And even the tomb guards, the Blue Dragon and the White Tiger, and the gorgeous designs in the royal courts appeared in the tomb frescoes. The paintings embodied skillful techniques and realistic style. They reflect the artistic features in composition, outlining, modelling and colouring. The paintings are well-knit and well-balanced. The figures overlap line side by side in single file. They all give expression to the sense of rhythm and unity, especially in the paintings about grand occasions. For instance, in the painting of Watchtower and Guard of Honour in Prince Yi De's tomb, the grand city walls, the magnificent watchtowers and the undulating mountains are coherent and unified. The Guard of Honour, Display of Hallways and Charities are grand order. The soldiers, the chariots, and the horses are neatly arranged and well-balanced. All this presents a very vivid picture and fully reflects the artistic style and attainments of the Tang-dynasty frescoes.

The coloration of the paintings based on the original colour incorporate with both strong and light shades, both outlining and replenishing. A contrastive and unified colour effect was achieved on the whole.

The lining of the mural paintings is very successful. The frescoes were almost all outlined with very lines on the line walls. The lining was vigorous, succinct and sturdy. The composition of lines is terse and brief. Only a few exquisite very lines formed a very vivid picture of the sturdy horses and many figures. In the painting of *Mass of Honour*, the maids are different in age and manner. Some are looking up, others are looking down; some are dancing and others are playing mu-

sical instruments. They all share graceful bearings. In the complicated scene in *Di's* sally, of Hallways in Prince Yi De's tomb, the figures seldom share any similarities in manner and posture. With reference to modelling, outlining and colouring, it is noteworthy that the painter adopted a complete set of drawing techniques. It can be strongly concluded that the mural paintings underwent a great and remarkable improvement in the Tang dynasty. Out of wisdom, the painters then made great contributions to the heritage and development of the traditional painting art.

The mural paintings in Prince Zhonghua's tomb adjacent to Empress Wu Zetian's mausoleum were so splendid that they gave evidence to the painter's artistic attainments in the treatment of various subject matters. Out for Hunting, Polo-playing and Protocol out of all the frescoes are the masterpieces. Maids of Honour make their appearance on various occasions. The horde of horses in the Out for Hunting is large, yet the focus is distinct. So this large-scale composition embodies unprecedented artistic attainments, as the layout is well-knit, modelling vivid and accurate. In the large crowd, the saddled horses and cavaliers are unevenly but intricately distributed, with waving mountains and verdant trees as the back ground. The horses are galloping at the shouts of the cavaliers, who carry extraordinarily graceful bearings on horse-back with reins in their hands. Of all the cavaliers, fowl-keepers perch well-trained eagles on their arms, animal-tamers carry hounds in their arms, race competitors whip their horses on with stinging eyes while conversationalists march on ahead. Some are looking blankly into the distance and others are staring at their companions. In the marching troupe, banners with all kinds of symbols are fluttering in the wind, too vivid to be described in words. It is just as good as the paintings by Wu Dazhi, the sage painter. The momentary actions leave everlasting impression of beauty. The grand occasion formed with so many living horses and figures fully reflects the artistic effect of lining, modelling, and colouration, and shows the painter's originality in image and movement.

Horse polo, a sport introduced into China from ancient Greece, was very popular among the nobles in the Tang dynasty. The appearance of Polo Playing revealed the cultural exchanges and frequent trading relations between China and the western regions. It can also be concluded that the painter was a lover of this sport, which was why he made such a vivid scene. The painting covers a large scene but a tense atmosphere. The running horses are turning around just to let the riders bat the polo. Some riders are whipping their horses on, whereas others are waiting motionlessly for the ball to come. A striking contrast was made between "dynamic" and "kinetic" in the scene an exerting atmosphere on one side and a leisurely occasion on the other.

As for painting Protocol only two pieces have been excavated in the Tang dynasty tombs. Though one of the original paintings was destroyed, yet the parts preserved can still reflect the friendly relationship between the Chinese people and the peoples in the western regions and the Near East countries. In the painting, the officials were about to show the guests to the Crown Prince. The officials of the Foreign Affairs Department carry graceful and dignified bearings.