

唐墓壁画珍品



主编 周天游

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文物出版社

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主 编：申秦雁

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范淑英

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范淑英

唐代建筑物中的壁画早已毁坏殆尽，传世的纸质和绢质的画卷更属凤毛麟角，目前仅存的只有洞窟壁画（以敦煌壁画为代表）和墓葬壁画存世。它们都是人类艺术史上的瑰宝。但应该指出的是，洞窟壁画往往与宗教内容相联系，因为洞窟造像本身就是佛教等宗教传播的产物，其壁画主要起陪衬和说明的作用；而唐墓壁画则完全以现实生活的内容为主，它表现的是墓主生前的社会环境、日常生活、享受的等级待遇和生活理想等等，是作为一种特殊的陪葬品陪伴着墓主长眠于地下。因此，应该说唐墓壁画具有更高的史料价值，它直观、形象地向人们提供了唐代社会，特别是唐代上层社会的政治、历史、文化的第一手资料，补充了任何文字史料所不可能提供的图像性历史场景。在唐墓壁画中，各种人物无不栩栩如生；其山水画结构合理，表现力极强；各种动植物各具形态，都表现出了唐代画师的高超绘画技艺，因此它们又是中国美术史上不可多得的奇葩。

陕西关中是唐代的京畿地区，在唐代近三百年的历史中，有十八位皇帝和大量的达官贵族埋葬在此。但是，由于唐墓壁画是绘制在泥灰质地的墙壁上，能够保存至今的为数极少。建国五十年来，陕西地区已发掘了二千余座唐墓，但仅仅在其中的六十余座墓葬中发现有壁画；可以揭取保存的壁画又仅仅限于其中的二十余座墓葬。因此，唐墓壁画又是极为珍贵的文物。目前，在所揭取的唐墓壁画中，有十四座墓葬、约九十六幅、近一千余平方米壁画保存在陕西历史博物馆，它们已成为我馆最具特色的藏品之一。陪葬于乾陵的懿德太子、章怀太子、永泰公主和陪葬于昭陵的房陵公主、金城公主墓壁画，就是其中有代表性的壁画珍品。

在上个世纪六七十年代，懿德、章怀、永泰墓壁画揭取后，曾由文物出版社和中国美术出版社出版过其壁画图录，在当时“以阶级斗争为纲”的时代氛围下，既无法正确地认识其史料价值，也无法正确地认识其美术价值。何况时隔多年，出版的图录早已绝版，不能适应广大史学和美术工作者研究及参考之用，为此，我馆与文物出版社合作，将我馆馆藏的唐墓壁画珍品重新编排，另加解说，编成《唐墓壁画珍品》，共分三册：《章怀太子墓壁画》、《懿德太子墓壁画》和《新城、房陵、永泰公主墓壁画》重新出版，以俾社会各界人士之需。此项工作由于时间仓促，错误和不足在所难免，望各界读者不吝指教，则幸甚。

是为序。

2002年5月15日于西安

# PREFACE

Zhou Tianyou

Mural paintings went through a long history in ancient China as a special art form. Needless to talk of cliff paintings completed by people in the time immemorial, the household story of “Lord Ye Fond of Dragons” itself is a salient indicator of the ubiquity of mural paintings in courts and residences during the Spring and Autumn Period and the Warring States Period. It was even more common to see mural paintings in the imperial palaces by the Qin and Han dynasties. A good example in this regard is a wall fragment unearthed at the No.1 site of Xianyang Palace of the Qin dynasty and now stored at Shaanxi History Museum. On the fragmentary wall are paintings of dragons flying through clouds, vehicles, horses, imperial palaces, etc. In addition, high-ranking officials also adopted mural paintings to decorate their tombs. The astrological diagram of 28 constellations unearthed from a Han tomb at Xi’an Jiaotong University and the wall paintings discovered in the Han tomb of Bu Qianqiu at Luoyang have both reached a very high level of artistic achievement. Thanks to further development in the Wei, Jin, Northern and Southern dynasties, this art form was carried forward to an even higher plane. In particular, in the Tang dynasty when China enjoyed national unity, economic prosperity, cultural progress, mental openness and increased contacts with foreign countries, mural paintings became much richer and wider in content and subject matters and experienced an unprecedented flourish while benefiting from national conventions and foreign techniques.

As a major form of fine arts in ancient China, mural paintings were widely used in imperial palaces, residences of high-ranking officials, and Buddhist and Taoist temples during the Tang dynasty. Of the 206 painters recorded in *Notes on Famous Paintings in Chinese History* and *A Catalogue of Famous Paintings in the Tang Dynasty*, 110 had engaged in the making of mural paintings. Known as the God of Painting, Wu Daozi (circa 686 ~ circa 760) had completed over 300 pieces of mural paintings throughout his life. The art of mural painting owed its unparalleled flourish in the Tang dynasty to the then notable social, economic and cultural progress. Well-known palaces and luxurious residences abounded in Chang’an, the capital city of the Tang dynasty. All these buildings were decorated with mural paintings. A large number of Buddhist temples near Chang’an also adopted mural paintings as a means of spreading and developing the Buddhist tenets. In addition, extravagant burial was quite popular in the Tang dynasty and high-ranking officials and aristocrats would like to have what they cherished in life, including all kinds of living scenes, painted on the wall of their tombs. All these had created a wide space for the development of mural paintings as an art form. Regarding paintings as an instrument for “civilizing and moralizing the people,” the Tang government attached great importance to mural paintings and even set up a special government office to take charge of their making. This had undoubtedly stimulated the rapid development of mural paintings in Chang’an, Luoyang and other places in the country. In particular, a large number of distinguished artists gathered in Chang’an. The multicolored social life, the grand and luxurious imperial court there and the numerous contacts with ethnic minorities and foreign countries had furnished an abundant supply of source materials for their painting practice. Almost all paintings done on all types of buildings during the Tang dynasty have been destroyed due to the ravage of time and natural and man-made disasters. However, the mural paintings well preserved in the tombs are still there

as a convincing indicator of the outstanding achievements scored by the Tang artists in this field.

Royal family, aristocrats and high-ranking officials had their tombs richly painted in the hope of taking all living scenes and their aspirations for an ideal life to the Hades. After more than one thousand years, almost all mural paintings in the buildings completed during the Tang dynasty have been ruined. Painting works done at that time on paper or silk are rather rare nowadays. What we have today are mural paintings discovered in grottoes (Tunhuang Grottoes are a case in point) and ancient tombs. They are precious gems in the history of art. However, it should be pointed out that mural paintings in grottoes usually concern religious matters. Images of Buddha were made in grottoes to spread religious tenets and mural paintings therein worked mainly as a foil or an illustrator. In contrast, mural paintings in the Tang tombs are entirely based on real life with the aim of presenting the deceased's living conditions, social status and ideals. They are special objects buried with the deceased. As a visual complement to written historical data, these paintings are more important as historical materials since they offer us vivid first-hand materials for understanding and studying the Tang society, especially the politics, history and culture of the upper class during that period. In addition, here all kinds of characters are vividly portrayed, landscapes rationally structured with a high level of expressiveness and different animals and plants drawn in different ways. Hence, they constitute an outstanding chapter in the history of Chinese fine arts.

Guanzhong in Shaanxi Province is a place quite near the capital city of Chang'an in the Tang dynasty. Eighteen emperors and a large number of high-ranking officials were buried here throughout the nearly three-century Tang dynasty. However, as paintings were drawn on marlaceous tomb walls, only a few of them remain well preserved today. In the five decades since the founding of the People's Republic, over 2,000 Tang tombs have been discovered in Shaanxi. Mural paintings were found, however, only in about 60 of them. In addition, mural paintings could only be taken off in some 20 of them. Therefore, these mural paintings are valuable cultural relics. Rubbed from 14 tombs, a total of 96 pieces of mural paintings with an area of 1,000 square meters is now housed in Shaanxi History Museum. They have become one of the most unique parts in the museum's collection. The following items are typical examples of these treasured artworks: mural paintings from the tombs of Prince Yide and Zhanghuai and Princess Yongtai located quite near the Qianling Mausoleum of Emperor Gaozong (Li Zhi) and Empress Wu Zetian as well as those from the tombs of Princess Fangling and Jincheng built not far from the Zhaoling Mausoleum of Emperor Taizong (Li Shimin, 598 – 649 A.D).

Cultural Relics Publishing House and China Fine Arts Press published catalogs of mural paintings rubbed from the tombs of Prince Yide and Zhanghuai and Princess Yongtai in the 1960s and 1970s. However, it was impossible to recognize their historical and aesthetic value at a time when "the class struggle is taken as the key link." Furthermore, the catalogs have been out of print for many years. To satisfy the needs of historical and art researchers for such reference materials, Shaanxi History Museum and Cultural Relics Publishing House have jointly compiled *A Treasured Collection of Mural Paintings in Mausoleums of the Tang Dynasty* through rearrangement and re-annotation. This new collection consists of three volumes: *Volume of Prince Zhanghuai*, *Volume of Prince Yide* and *Volume of Princess Xincheng, Fangling and Yong tai*. Compiled in a rush, the collection is not free from errors and defects and all comments and suggestions are welcome from the readers.

Xi'an

May 15, 2002

# 唐懿德太子墓壁画概述

申秦雁

懿德太子李重润，原名李重照，是唐中宗的长子，也是唐中宗李显与韦皇后所生的唯一的儿子。唐高宗永隆元年（680）八月乙丑日，在皇太子李贤被废弃后的第二天，英王李哲（即李显）被立为皇太子，入居宫中。第二年便在东宫内殿生下了李重照。高宗甚悦，永淳元年（682）二月癸未日李重照满月时，大赦天下，赐酺三日，并改元为永淳。三月戊午日，又立李重照为皇太孙，并为其开府设置官属。弘道元年（683）八月乙卯日，皇太子李显奉命赴东都洛阳朝见高宗，年仅一岁半的李重照以皇太孙的身份留守京师。这一年的十二月丁巳日，高宗驾崩，李氏与武氏在帝位问题上发生了激烈的权力之争。光宅元年（684）二月戊午日，刚刚被立为皇帝两个月的中宗李显，被武则天以“汝欲以天下与韦玄贞”之罪名废为庐陵王，“幽于别所”。两天后，年仅两岁多的皇太孙李重照亦被废为庶人，废掉太孙府，“别囚之”。武则天天授元年（690），凤阁侍郎宗秦客献上一套改字方案，对原使用的天、地等十二个字进行改造，其中将“照”改为“曷”。由于武则天自名曷，便改诏曰制，为避讳，李重照的名字也改为李重润。

武则天执政后，由于“疑天下人多图己，又自以久专国事，且内行不正，知宗室大臣怨望，心不服，欲大诛杀以威之”。“唐宗室人人自危，众心愤惋。”武则天晚年时也意识到“大业需有所付”，想在有生之年，选立太子。大臣狄仁杰顺应民意，力劝则天召还庐陵王为太子。圣历元年（698）三月武则天召还庐陵王并复立其为太子。半年后，正式立李显为太子。久视元年（700）腊月辛巳日，封太子之子李重润为邵王。大足元年（701）九月壬申日，邵王李重润与其妹永泰郡主李仙蕙、主婿魏王武延基一同被武则天处死，死因是他们三人私下偷偷议论：“张易之兄弟何得恣入宫中？”死时，李重润年仅19岁。两《唐书》讲李重润之死是为人所陷，《资治通鉴》讲韦后认为李重润之死是李重福一手制造的。李重福是中宗第二子，为后宫所生。李重福之妃为张易之的外甥女，李重福借助张易之的传递，罗织一个私下议论的罪名，是完全可能的。

神龙元年（705）正月甲辰日，在桓彦范、袁恕己、李多祚、张柬之等人的策划与帮助下，太子李显在东都洛阳强制性监国。次日，武则天不得已将帝位传于太子李显。第三天，李显即帝位，十天后恢复大唐国号，至此距683年初即帝位已有23年之久。中宗即位后，采取了一系列的复辟措施，“郊庙、社稷、陵寝、百官、旗帜、服色、文字皆如永淳以前故事”，对则天朝的冤假错案也从爵位、官职、丧葬上按照礼仪制度重新审核、妥善安置，以安抚天下。三月戊寅日，距即帝位仅15天，就追赠故邵王李重润为懿德太子，随后将长安城延寿坊南门之西的慈门寺改名为懿德寺，并修整装饰一新，作为为懿德太子追福之地。懿德太子墓的营建也当始于此时。一般宗室成员是“以礼改葬”，懿德太子则是逾越礼制的“号墓为陵”，这既是盛唐时期李唐王朝全面复辟的一项重要政治举措，也是皇帝



皇后对这位唯一的嫡子感情上的一种补偿。从懿德太子哀册文“神龙二年岁次景午夏四月懿德太子梓宫启自洛阳”分析，当初他是死在洛阳并葬在洛阳的，迁葬时礼仪相当隆重，并聘国子监丞裴粹亡女为冥婚，与之合葬。

## 二

懿德太子墓位于陕西省乾县县城西北约 3 公里的乾陵公社永红大队韩家堡生产队北面、乾陵的东南隅。1971 年 7 月 21 日开始，由陕西省博物馆、乾县文教局组成的唐墓发掘组，对懿德太子墓进行了发掘。懿德太子墓地面上的封土堆南北长 56.7，东西宽 55，高 17.92 米。整个陵园南北长 256.5，东西宽 214 米，陵园四角有夯土堆各一，南面有土阙一对。阙南有石狮一对，石人二对，石华表一对。从阙北残留的砖、瓦、壁画残片来看，当时可能有房屋建筑。

懿德太子墓全长 100.80 米，由墓道、6 个过洞、7 个天井、8 个小龕、前甬道、后甬道、前墓室、后墓室 8 个部分组成。前甬道之前为土筑，前甬道开始至后墓室用砖砌成。后墓室西部放置大型庑殿式石椁一具，石椁东壁外正中中线刻两位头戴凤冠、步摇的宫女。椁内残存一男一女两副骨架。出土三彩釉陶俑、贴金甲马骑俑、三彩器、陶器、金铜饰件、玉哀册以及绘画用研磨石、颜料、调色罐等各类随葬品 1000 余件。在墓道、过洞、天井、前后甬道、前后墓室处分别绘有壁画，面积近 400 平方米，比较完整的有 40 幅。内容有青龙、白虎、阙楼、仪仗（车队、骑马、步行）、驯豹、架鹰男侍、执笏内侍、列戟、宫女、花草藻井、天象等。王仁波曾对壁画题材进行了分析、考证。墓葬清理后，由董文喜、柴忠言、单擘等将其中的青龙、白虎、阙楼、仪仗、驯豹、架鹰驯鹞、架鹞戏犬、内侍、宫女等 29 幅成功揭取，现存放陕西历史博物馆壁画库，其中墓道东壁的仪仗图，面积达 9.7m<sup>2</sup>，创下单幅揭取面积之最。

懿德太子墓从墓葬的形制、规模，随葬的玉哀册、贴金甲马骑俑，壁画中的列戟、三出阙等来看，都是目前所见唐代墓葬等级最高者，是帝王礼制还是太子礼制，需要进一步考证、研究，但从中可以了解盛唐时期特殊的政治背景中“号墓为陵”特制下丧葬的具体内容。

## 三

高等级的唐代墓葬中的壁画绘制者是谁？文献中没有记载。懿德太子墓前室顶部西侧留有“杨瞿珪”、“杨瞿珪愿得常供养” 11 字的墨书题记，为探讨壁画作者提供了线索，据此方丹和吴同认为这位杨瞿珪就是张彦远《历代名画记》中的杨霅，是一位擅长画山水，取法“李将军”的画家。巫鸿认为李重润墓的风景壁画（仪仗阙楼图）为研究李思训的绘画风格以及唐代初期的青绿山水提供了可靠的实物资料，多种证据说明该壁画和李思训必有联系。他认为李思训曾直接参与和影响了懿德太子墓的设计建造和装饰。

懿德太子墓壁画上留有许多起稿线痕迹，由此可以得出以下几点认识：1、起稿的方法多种多样：①使用木枝，如前室南壁的宫女图，前室西壁北铺的宫女图。②使用直尺和毛笔（或木枝），如墓道东壁的青龙图的地角线用直尺和细毛笔画出，西壁阙楼图上的直线用直尺和木枝画出，长度达 80 厘米。这种直尺应该就是界尺，因此王振德认为懿德太子墓的阙楼图是“工谨细巧、雍容典丽的初唐界画”。③使用毛笔淡墨一次勾出，如青龙、白虎、云纹、藻井等。没有发现使用粉本。2、通过对起稿线的分析，可以发现壁画绘制

的顺序和一些规律。一般是先将地角线、影作木构或边框画出，然后在其间安排人物、动物，填补陪衬的树石花草，如果人物安排难以合适，就侵犯或改动地角线、影作木构，如墓道东壁的青龙图，绘制时先确定地角线，然后安排龙，最后填补云纹，但由于整体布局偏下导致下部的云纹侵入到地角线，西壁和白虎图在安排布局时便向上做了移动，因而下部云纹未侵入地角线。墓道西壁的仪仗出行图，先画出地角线，安排上面的30位人物时，最下面一排人物的脚已进入到地角线内，无奈只好将地角线向下移动了3—8厘米。第一过洞东壁的驯豹图上部的影作木构，定稿线比起稿线上移了3—4厘米，并且将起稿线中的斗拱去掉，这样做，显然是为了安排人物。因为不这样，影作木构将直接压在人物头顶，斗拱也将垂入人物的额、眼处。第三过洞东壁的执扇宫女图，先画出左侧的方框，然后再画左右两位宫女，在安排左侧宫女时，不得已将方框的一角盖住，由此也可以看出这幅壁画是按照从南到北的顺序来绘制的。

懿德太子墓壁画颜色有紫、红、绿、黄、蓝、黑等色，所用颜料，经光谱半定量分析结果可知，有赤铁矿（ $\text{Fe}_2\text{O}_3$ ，呈樱红色）、褐铁矿（ $\text{HFeO}_2 \cdot n\text{H}_2\text{O}$ ，呈黄、浅褐色），针铁矿（ $\text{HFeO}_2$ ，呈红色），蓝铜矿 [ $\text{Cu}_3(\text{OH})_2 \cdot (\text{CO}_3)_2$ ，呈蓝色]，孔雀石 [ $\text{Cu}_2(\text{OH})_2 \cdot (\text{CO}_3)$ ，呈绿色]，水锰矿 [ $\text{MnO}_2 \cdot \text{Mn}(\text{OH})_2$ ，呈褐色]，钛铁矿 [ $\text{FeTiO}_3$ ，呈黑色]，金红石 [ $\text{TiO}_2$ ，呈黄、浅褐色]，密陀僧 [ $\text{PbO}$ ，呈黄色]，铅丹 [ $\text{Pb}_3\text{O}_4$ ，呈红色]，全部为矿物颜料。此外，还使用了金和银。赋色方法以平涂为主，也有晕染、随线描彩、涂金等。色彩的运用大胆多变，注重物象的主体感与明暗变化，既有浓彩重墨的绚丽，如墓道东西壁的仪仗图，第三过洞东壁的内侍图、宫女图等，又有焦墨薄彩的轻淡，如第一过洞东壁的驯豹图，第二过洞东壁的架鹰驯鹞图。线条的运用亦很讲究，通过笔法的各种变化，营造出气势磅礴的宏伟场面，塑造出一个个精美的人物形象，可以说是初唐画坛具有代表性的绘画流派在墓葬壁画中留下的杰作，在唐代绘画真品不多见的今天，尤其显得重要。

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## An Introduction to Mural Paintings in the Mausoleum of Prince Yide

Shen Qinyan

Prince Yide, full name Li Chongrun or Li Chongzhao, is the eldest son of Emperor Zhongzong in the Tang dynasty and also the only son the emperor had with Queen Wei. During the reign of Empress Wu Zetian, the character of “zhao” was declared a proprietary one for imperial use. As a result, Li Chongzhao changed his name to Li Chongrun. In the first year of Dazu (the reign title of Empress Wu) or 701 A.D, he was executed at the age of 19 by Empress Wu together with Princess Yongtai (Li Xianhui, his sister) and her husband Wu Yanji. In January of the first year of Shenlong (the reign title of Emperor Zhongzong) or 705 A.D when Emperor Zhongzong resumed the throne, Li Chongrun was granted posthumously the title of Prince Yide and the Cimen Temple in Chang’an was also renamed as Yide Temple in the hope of bringing him good luck and happiness. In addition, his tomb was relocated from Luoyang to the Qianling Mausoleum and the deceased daughter of Pei Cui (assistant director of the Imperial College) was buried with him as his wife. The new tomb was named a mausoleum.

The mausoleum of Prince Yide lies about three kilometers to the northwest of the seat of Qianxian County, Shaanxi Province. Specifically, it is located north of Hanjiabao Production Team, Yonghong Brigade of Qianling Commune or southeast of the Qianling Mausoleum. With a total length of 100.8 meters, it consists of a passageway, six corridors, seven patios, eight niches, front and back paved paths and front and back coffin chambers. Each part is decorated with mural paintings, which add up to approximately 400 square meters. Out of these paintings, 40 pieces are preserved very well. Dong Wenxi, Chai Zhongyan, Shan Wei and other archaeologists took off 29 of them and put them in a storehouse for mural paintings in Shaanxi History Museum. With an area of 9.7 square meters, “Honor Guards” from the east wall of the passageway is the biggest.

Among all Tang tombs discovered as of today, there is no match for the mausoleum of Prince Yide in structure, scale and objects buried with the deceased, such as jade strips inscribed with elegiac writings, gilded armored terracotta steeds and equestrians, halberds arranged in rows and the three-level watchtowers. Further research and investigation need to be done to determine whether an imperial system was adopted in its construction.

Who painted these mural paintings? No answer can be found in historical records. The ink inscriptions of “Yang Biangui” and “Yang Biangui wishes to be taken care of frequently” provide the clue. Based on this, Fang Dan and Wu Tong concluded that the painter was Yang Qiong mentioned in *Notes on Famous Paintings in Chinese History* by Zhang Yanyuan. Yang Qiong is a painter good at landscape and influenced by “General Li” in painting techniques. Wu Hong considered that the landscape paintings in the mausoleum of Prince Yide (“A Procession of Honor Guards” and “Watchtower”) also furnished reliable materials for studying the painting style of Li Sixun (a well-known painter during the early Tang dynasty) and the turquoise green landscape during the early Tang dynasty.

Traces of drafting lines are abundant in the mural paintings in the mausoleum of Prince Yide. These traces indicate: First, the paintings were drafted in many ways, using branches, rulers and writing brushes or delineating once for all with thin ink. Second, paint was not applied. Third, we can figure out, by analyzing the

drafting lines, the order and rules whereby these paintings were done. Generally, foundation lines, wood structures or frames were drawn before characters and animals set against trees, rocks, flowers and grass were put in between. Sometimes, foundation lines and wood structures were modified for a proper arrangement of characters.

Colors used in the mural paintings in the mausoleum of Prince Yide include purple, red, green, yellow, blue, black, gold and silver. All pigments are made of minerals. Coloring methods consist of flat coloring, diffusion, tracing over lines or painting in gold. Colors are employed in a bold and volatile manner and attention is focused on presenting the personal feelings of characters through brightness adjustment. Colors are applied heavily or lightly as required by the purposes of expression and lines are also utilized skillfully. All these techniques result in a series of vividly portrayed characters. We may argue that the mural paintings in the mausoleum of Prince Yide constitute an outstanding artwork created by one of the representative schools of fine arts during the early Tang dynasty.

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