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唐墓壁画珍品

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主 编: 李国珍

撰稿:范淑英

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主 编:周天游

副主编: 张铭洽

申秦雁

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序

陕西历史博物馆馆长 周天游教授

中国古代壁画艺术源远流长。且不说远古时代先民的岩画,就是大家比较熟悉的"叶公好龙"的故事,即是春秋战国时期宫室、邸宅内壁画已较为常见的证明。秦汉时期,皇室宫殿内绘制壁画更为普遍,如陕西近年来考古发现秦代咸阳宫一号遗址出土的绘有壁画的墙体残块,其中绘有云龙纹、车马、出行、宫阙等;而达官贵族墓葬中也常以壁画作为装饰,如西安交大汉墓出土的壁画二十八宿星象图,洛阳汉代卜千秋墓的壁画等,艺术水平已十分高超。经过魏晋南北朝的承传之后,这一传统更得到了强化和发扬,特别是在唐代,由于国家统一,经济繁荣,文化先进,思想开放,中外交流频繁而深入,壁画内容及题材更为广泛,表现技法趋于多样化,由之唐代的壁画艺术盛极一时,达到了一个新的高度。

壁画是古代绘画艺术的主要表现形式之一,唐代的皇家宫室、豪门邸宅、佛寺道观等等建筑物的墙壁上,普遍绘有壁画。据《历代名画记》、《唐朝名画录》等书所载的 206 名唐代画家中,就有 110 人参加过壁画创作活动。被称为"画圣"的唐代著名画家吴道子,一生中就创作了壁画 300 余堵之多。唐代壁画艺术的空前繁荣,是与唐代社会经济文化的高度发展分不开的。唐代长安名宫巨殿、富室豪宅鳞次栉比,这些建筑的粉墙均以壁画作装饰;长安附近佛寺众多,寺院常以壁画来弘扬教义;同时,唐代厚葬之风盛行,为了把生前的各种生活场景及对理想生活的渴望带进冥界,皇室贵胄、达官权臣多在墓室中绘制壁画。这些都为壁画艺术的发展提供了广阔的空间。唐代统治集团把绘画视作"成教化"、"助人伦"的工具,对壁画的创作和绘制极为重视,并在政府中设立了专门的管理机构,使壁画在两京及全国各地蓬勃发展。特别是在长安,集中了一批当时最有名的画师,丰富多彩的社会生活,奢华富丽的宫廷,广泛的民族交往和中外文化交流,都为画师们提供了充分的创作素材。

经过了一千多年的时光流逝,唐代建筑物中的壁画所剩无几,传世的纸质和绢质的画卷也属凤毛麟角,目前只有洞窟壁画(以敦煌壁画为代表)和墓葬壁画保存较为完好。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,可以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,这是任何文字史料所不可替代的。在唐墓壁画中,人物栩栩如生;山水结构合理,勾染丰富;各种动植物各具形态,都表现出了唐代画师的高超技艺。

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死后埋葬于此。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。建国五十多年来,陕西地区已发掘了二千余座唐墓,只在六十余座墓葬中发现有壁画;而可以揭取保存的壁画仅限于其中的二十余座。因此,唐墓壁画是极为珍贵的文物。目前,在所揭取的唐墓壁画中,有十四座墓葬、约九十六幅、一千余平方米壁画保存在陕西历史博物馆,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新城公主,以及陪葬献陵的房陵公主墓壁画,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.

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.

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 1000 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 tomb of Princess Xincheng 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 PrinceYide and Volume of Princess Xincheng, Fangling and Yongtai. 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

唐新城、房陵、永泰公主墓壁画概述

范淑英

建国后,在各地的考古工作中,属于唐时期的公主墓屡有发现。见于报道的有西安地区太宗贞观初年襄阳长公主、贞观十七年长乐公主、高宗龙朔三年新城长公主、咸亨年间城阳公主、咸亨四年房陵大长公主、开耀二年临川郡长公主、中宗神龙二年永泰公主、德宗兴元元年唐安公主、贞元三年郯国大长公主以及渤海国第三代文王大钦茂的女儿贞惠公主和贞孝公主等十余座墓,除贞惠公主墓外,其他诸墓都发现有壁画。但由于壁画在墓葬中不易保存,受到雨水浸淋,多已漫漶,有的甚至坍塌毁坏,加之揭取与保护技术所限,至今我们所能观摩的壁画已为数不多。在唐墓壁画真品难见的情况下,陕西历史博物馆收藏的唐新城、房陵、永泰三位公主墓壁画的集中刊布对唐代历史文化、考古及艺术的研究定会大有裨益。

新城长公主为唐太宗第二十一女,是太宗最小的女儿。贞观二十三年(649),公主 16岁,初嫁长孙操之子长孙诠。显庆四年(659)长孙诠受长孙无忌和韩瑗反对立武氏为 后事件的牵连,流放巂州后被杀。公主又嫁韦正矩,而韦正矩"遇主不以礼",致使不久 公主暴亡。公主薨于龙朔三年(663),时年30岁。公主薨亡后,高宗迁怒于驸马都尉韦 正矩,将其诛杀,并于同年,抬高公主的丧葬规格,以皇后礼陪葬昭陵。

新城长公主墓位于今陕西省礼泉县烟霞乡东坪村的一个小山梁上,1994年发掘。地面残存覆斗形封土,封土堆南北有角阙和南、北门阙。封土南侧有石人、石羊、石虎、石华表、石碑等神道石刻。墓葬为单室砖墓,由墓道、5个过洞、5个天井、8个小龛、甬道和墓室组成,全长50.8米。随葬品残留有彩绘陶俑、陶、瓷器、小件铜器、铁器、铅器以及零星金箔、水晶、玉石、琉璃器和木器等。

该墓的墓道、过洞、天井四壁下部及甬道和墓室均保存有较大面积的壁画。墓道两壁相互对称,东壁从南向北依次绘青龙、门吏及大门、鞍马、檐子出行共 21 人、属吏 2 人;西壁从南向北依次绘白虎、门吏及大门、鞍马、牛车出行共 20 人、属吏 2 人。墓道北壁过洞口上部绘阙楼,过洞、天井、甬道和墓室壁面则用较宽的赭红色带绘仿木构建筑的廊柱、斗拱等,同时以红柱将壁面分成一个个相对独立的画面,除第一天井两壁绘列戟图外,其余均填绘各种人物,第一过洞两壁各绘 5 名男侍,第二过洞以后均为侍女。过洞和甬道的顶部皆绘平棊,墓室顶部绘天象图。

房陵大长公主, 唐高祖李渊第六女。武德四年(621), 封永嘉公主, 下嫁窦奉节。永徽 五年(654), 改封房陵大长公主, 嫁贺兰僧伽。咸亨四年(673)薨, 享年 55 岁, 死后陪葬献 陵。

房陵大长公主墓位于陕西省富平县吕村乡双宝村北, 距献陵东北方约 2.5 公里, 1976

年发掘。发掘时地面上封土及文物无一存留。墓葬为双室砖墓,由墓道、5个过洞、4个天井、6个小龛、前甬道、前室、后甬道和后室组成,全长57.8米。使用石门、石棺床、石椁等石质葬具。该墓规模较大,但因多次盗掘,随葬品残留不多,有鎏金饰件、玉盒、铜灯、陶俑等。

墓内壁画大部分都已脱落,仅存27幅侍女图,分布于第三天井东壁、前、后甬道两壁、前墓室四壁和后墓室的东、北壁。侍女皆作单体直立捧物状,物品有杯、盘、瓶、盒、拂尘、如意、花草等。

永泰公主李仙蕙,字称辉,唐中宗李显第七女,高宗李治和武则天的孙女。久视元年 (700),封永泰郡主,嫁魏王武延基。大足元年 (701),因与其兄李重润及夫婿议论张 易之兄弟何以恣入宫中,被武则天杖杀,年仅 17 岁。神龙元年(705),中宗即位,追赠为公主,号墓为陵。神龙二年 (706),永泰公主与驸马都尉武延基合葬,并陪葬乾陵。

永泰公主墓位于陕西省乾县之北原,西北距乾陵 2.5 公里,1960 年发掘。地面上有高大的封土堆,陵园内有土阙 1 对,阙南有石狮子 1 对、石人 2 对、石华表 1 对。墓葬为双室砖墓,由墓道、5 个过洞、6 个天井、8 个小龛、前甬道、前墓室、后甬道和后墓室组成,全长 87.5 米。使用石门、庑殿顶房屋状石椁等石质葬具,随葬品有陶瓷器、金器、铜器、铁器、玉器、锡器等,该墓随葬墓俑 878 件,其中陶俑 777 件,三彩俑 68 件,木俑 33 件。

墓中壁画损毁严重,惟墓道和前墓室壁画较为清晰。墓道东壁南起有一组仪卫,次为青龙,其后为城阙,阙楼后是步行仪卫 26 名。步行仪卫后绘有 2 匹鞍马和 2 名胡人控者,鞍马胡人立于插有 6 戟的戟架前。西壁布局与东壁相同,惟青龙处为白虎,但壁画脱落严重。前室顶部绘天体图,南壁绘男侍 2 人;北壁绘侍女 2 人;东壁以枋额梁柱式建筑的红柱间隔出两幅画面,南侧为一组 9 人侍女,北侧为一组 7 人侍女。西壁与东壁布局相同,惟存南侧一幅 9 人侍女图。

唐代公主属外命妇,据《旧唐书·职官志》记载: "凡外命妇之制,皇之姑,封大长公主,皇姊妹,封长公主,皇女,封公主,皆视正一品。"其地位高贵,加上又是皇帝至亲,在丧葬上常有僭越。例如,武德六年,高祖葬平阳公主,诏加前、后部羽葆鼓吹,开妇人丧葬用鼓吹之先河;新城长公主葬以皇后礼;永泰公主号墓为陵。除去政治目的外,厚葬公主更多包含着皇帝对亲人亡故的情感补偿。

从墓葬形制、随葬品等方面虽看不出新城长公主墓依后礼埋葬的特殊之处,但房陵大长公主墓、永泰公主墓所使用的双室砖墓的墓葬形制和石椁葬具,新城长公主墓、永泰公主墓墓道东、西两壁绘制的显示公主身份和威仪的仪卫图和列戟图,尤其是永泰公主墓规模之大、随葬墓俑之多都超出了唐代一般公主的埋葬规格。这三座公主墓内随葬的金银珠宝等贵重物品应不是少数,可惜均已被盗掘一空。据史书记载,唐代厚葬公主当以咸通十年懿宗葬女儿同昌公主最为隆盛,"公主薨,上哀痛甚。……及庭祭日,百司与内官皆用金于饰车舆服玩,以焚于韦氏庭。韦家争取灰以择金宝。及葬于东郊,上与淑妃御廷兴门,出内库金玉驼马凤凰、麒麟,各高数尺以为仪。其衣服玩具,与人无异。一物以上,皆至一百二十舁。刻木为楼殿龙凤花木畜之象者,不可胜计。以锋罗裙绣络金银瑟瑟为帐幕者千队,结为幢、节、伞、盖,弥街翳日,旌旗珂佩卤簿,率多加等以赐。……击归天紫金

之碧磬,繁华辉焕殆余二十里。……京城士庶罢业来观者,流汗相属,唯恐居后。"虽然 此为晚唐之事,但中宗厚葬永泰公主,或可与之比拟。

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房陵大长公主墓墓道、过洞处的壁画已损毁,新城、永泰公主墓的壁画则较完整,这二座墓具有高宗至中宗时期壁画布局的显著特点:即以墓葬各部分所代表的地上建筑来安排画面,过洞的建筑图象征城门、宫门等礼仪建筑,其间绘出行、列戟等仪卫图,墓室四壁画出斗拱、平綦、梁柱象征内室,表现家内享乐生活。此外,还绘有标志公主身份的图像,如戟数 12 杆的列戟图和外出乘舆檐子图。据此推测房陵大长公主墓被损毁的壁画也应有此类内容。

新城、房陵、永泰三座公主墓保存较好也最具特色的壁画,当是表现家内生活的侍女图。这些侍女多数手持生活用品,侍立于朱绘的斗拱、梁柱之间,更突出了唐墓壁画宅院化的特点。持物侍女当是唐代服务于宫内不同身份的宫人的写照,从她们手持物品的差异不难推测她们的职司。《旧唐书·职官志》、《新唐书·百官志》虽未记公主邑司内官的设置情况,但与太子内官相比照,可以推测公主墓壁画中描绘的侍女身份。持果盘、盒、瓶、杯、壶、灯、烛的侍女可能是职掌膳羞、酒醴、灯烛的掌食;捧花草的侍女可能是职掌园苑树艺、蔬果的掌园;执扇、杖、茵褥、拂尘、如意的侍女可能是掌管帷幄、床褥、几案、伞扇、洒扫、铺设之事的掌筵;捧包裹、方盒的可能是掌管首饰、衣服、巾栉、膏沐、仗卫的掌严;捧卷轴的或为掌筵,或为掌宝、符契、经簿、宣传、启奏、教学、廪赐、纸笔、监印的掌书。

这些侍女虽然身份有别,在同一座墓中,不同人物的绘制方法也并无差异。然而,不同墓葬的侍女图却具有各自的艺术特点,其主要的差别表现在以下三个方面:

第一,人物造型。新城长公主墓壁画中的侍女形象面颊丰圆,似鹅蛋形,身材纤细,头与身相比,头的比例较大,给人留下大头细身的印象,侍女服饰明丽,发式多变;房陵大长公主墓壁画侍女面短丰腴,身材高大,与真人高度近似,体态丰硕,其头的比例明显小于身体的比例,与唐前期墓室壁画中的侍女较为修长形成鲜明对比,侍女的发式、服饰缺少变化,较单调;永泰公主墓壁画侍女面部多长圆形,身材修长,头与身的比例协调,显得十分匀称,发式、服装虽无簪花、图案等装饰,但不乏变化。此墓与前二墓侍女的最大不同是侍女不再为笔直站立的姿势,而呈现出 S 形自然优美的体态。这些差异,一方面是仕女画在不同阶段发展变化的结果,另一方面也可能是因为不同的画派在人物造型上各有特色。

第二,布局方式。三座公主墓虽都以影作木构界格画面,但在人物排列上存在明显的差别。房陵大长公主墓为单体平列式;新城长公主、永泰公主墓的侍女为组合式。新城长公主墓过洞部分一幅画面内多绘二人,甬道部分多绘三人,墓室部分多绘四人。永泰公主墓侍女图多为七人以上的群像,人物正、侧、背转向自如,顾盼交流,显得更加自然生动。

第三,表现方法。三座公主墓侍女的造型线条都属铁线描,粗细均匀,富有韧性。赋色主要用平涂、晕染和斡染法。平涂和晕染施于侍女的髻发、服饰,平涂颜色均匀,晕染有深浅变化。斡染主要用于人物面颊,新城、房陵公主墓的侍女面部施斡染,永泰公主墓的侍女罕见斡染痕迹。另外,房陵、永泰公主墓侍女图赋色风格统一,而新城长公主墓墓

室壁画出现两种迥异的赋色风格, 东壁、北壁东开间侍女图浓墨重彩, 墓室西壁、北壁中、西开间用墨较轻、着色淡雅。

上述三座公主墓侍女图的艺术特点对于我们认识唐代仕女画的风貌具有重要的意义。在绘画史上,唐代是仕女画发展的一个高峰时期,但是传世的绘画作品,多是后人摹本,所参照的底本为中晚唐时期的张萱、周昉。新城、房陵、永泰公主墓的侍女壁画不仅改变了唐代前期仕女画阙如的状况,而且为我们研究唐代仕女画的艺术风格及发展变化提供了真实可靠的图像资料。

An Introduction to Mural Paintings in the Mausoleums of Princess Xincheng, Fangling and Yongtai

Fan Shuying

Princess Royal Xincheng was the 21st daughter of Emperor Taizong in the Tang dynasty. First, she married Zhangsun Quan, and Quan was guilted and exciled to Xizhou Prefecture for guilty. Then, she married Wei Zhengju. Soon, the princess died of a sudden disease. Gaozong buried the princess according to empress ceremony in Zhao Mausoleum with funeral objects.

Princess Xincheng was buried in the third year (663 A.D.) of the Longshuo reign of the Tang dynasty. Her mausoleum is located on the top of a small hill of Dongping Village of Yanxia Township of now Liquan County, Shaanxi Province. It was excavated in 1994. The mausoleum burial is brick tomb with a single chamber, composed of tomb passageway, five corridors, five patios, eight small niches, paved path and coffin chamber, and its total length is 50.8 meter. The residuals of burial articles are color-drawn pottery tomb figures, pottery, porcelain, small brass, ironware, lead ware as well as sprinkling gold foil, crystal, jade, colored glaze ware and carpentry, etc.

The passageway of the tomb, corridors, under part of the four walls of the patios and paved path and coffin chamber all have preserved a large area of wall painting. The two walls of the mausoleum passage are mutually symmetrical, on the east wall from south to north are in turn drawn black dragon, door officials and gate, saddle horses, carrying pole tour totaling twenty-one persons, two subordinate officials; on the west wall from south to north are in turn drawn white tiger, door officials and gate, saddle horses, ox cart tour totaling twenty persons, two subordinate officials. On the top of the corridor entrance of the north wall of the tomb passage is drawn the watchtower. The wall of the corridors, patios, paved path, and coffin chamber are drawn imitated wood structure veranda post, bucket arch, etc. by using comparatively wide reddish brown ribbon, and at the same time using red posts to divide wall surface into many single relatively independent frames. Except on the two walls of the first patio are drawn halberd, the rest are all filled and drawn different kinds of figures, and on the two walls the first corridor each are drawn five male attendants, from the second corridor on, there are all maidservants. On the top of the coffin chamber is drawn sky diagram.

Large Princess Royal Fangling, was a native of Chengji City of Longxi (West Gansu Province), the sixth daughter of Li Yuan, Emperor Gaozu of the Tang dynasty. In the fourth year (621 A.D.) of the reign of Wude, she was entitled Yongjia princess, and down married Dou Fengjie. In the fifth year (654 A.D.) of Yonghui, she was entitled again as Large Princess Royal Fangling, and married Helan Sengjia. In the fourth year (673 A.D.) of Xianheng, demise, die at the age of fifty five. After her death, she was buried in Xian Mausoleum with funeral objects.

The Mausoleum of Large Princess Royal Fangling is located at north of Shuangbao Village Lucun township, Fuping County, Shaanxi Province, which is one of the subordinate tombs for Xianling Mausoleum, with a distance of about 2.5 kilometers to the northeast from Xianling Mausoleum, excavated in 1976.

Most part of the wall paintings have been broken off, only 27 portraits of maidservants have remained, distributed over east wall of the third patio, east and west walls of front and back paved paths, four wall surfaces of the front coffin chamber and east and north walls of the back coffin chamber. The maids are all single and flatways inline, figure shapes high and large, faces and body posture plump, having a unique style

in the wall painting for maids in the Tang mausoleum. The articles held by these maidservants are very rich, having cup, tray, bottle, case, horsetail whisk, S-shaped ornamental object, flower and grass, etc., among which there are high foot cup, Hu bottle, multi-curved tray and multi-pod tray with dense Sasan and Xute silverware style, which may be exotically imported gold and silver wares, this group of wall paintings provide precious image materials for the research on the exotic civilization in the Tang dynasty.

Li Xianhui, Princess Yongtai (684-701 A.D.), styled (alias) Nonghui, the seventh daughter of Li Xian, Emperor Zhongzong, the granddaughter of Li Zhi, Emperor Gaozong. She down married Wu Yanji. In the first year of the reign Dazu (701 A.D.), because of remarks on the affairs of Zhang Yizi and his brother (lovers of Wu Zetian, Empress) in a discussion with her elder brother Li Chongyun and her husband, she was killed by Wu Zetian, when she was only seventeen year old. In the first year of the reign of Shenlong (705 A.D.), Emperor Zhongzong ascended the throne, and Yongtai was as princess, and her grave class was mausoleum. In the second year of the reign of Shenlong (706 A.D.), Princess Yongtai and her husband, Emperor's son-in-law Wu Yanji, were buried together, and buried with the dead in Qianling Mausoleum.

The mausoleum of Princess Yongtai is located at the north of Qianxian County, Shaanxi Province, one of the subordinate tombs of Qianling Mausoleum, 2.5 kilometers to the northwest of Qianling Mausoleum. It was excavated in 1960.

The wall paintings in the mausoleum were seriously damaged, but the wall paintings in the mausoleum passageway and in the front coffin chamber were comparatively clear.

On both the east and the west walls was painted the "A Procession of Guards of Honor" showing the status and impressive manner of the princess: starting from the south of the east wall there is a group of guards of honor, then the black dragon, city watchtowers, and 26 guards going on foot. Following the guards, are painted two fine horses with complete harness and two Hu controllers and the position of the saddle horse picture is just in front of the halberd rack with six halberds. The overall arrangement of the west wall is identical to the east wall, only the black dragon is replaced by white tiger, but the wall paintings are seriously broken off.

On the top of the front chamber is painted the sky diagram, and on the south wall are painted two male servants, and on the north wall are painted two maidservants; two pieces of pictures on the east wall are separated by a red post of beam column type structure, on the south side are a group of maidservants totaling 9, holding case candlestick round fan horsetail whisk, *ruyi* (as one wishes); and on the north side are also painted a group of maidservants, altogether seven person, holding parcel, round fan, candlestick, square case etc. On the west wall the overall arrangement is identical to the east wall, but the only remaining piece on the south side is a picture of nine maidservants.

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