

盛世

唐代壁畫文化特展

A Glimpse of Tang Prosperity from Murals—
The Exhibition
Tour on Murals of
the Tang Dynasty

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來自千里之外，緣於千年之前，歡迎一起，走進大唐。

From thousands of miles away and a thousand years ago.

Welcome to the Tang dynasty.

序言

Foreword

中國宋慶齡基金會
China Soong Ching Ling Foundation

國家文物局
National Cultural Heritage
Administration

陝西省文物局
Shaanxi Provincial Cultural Heritage
Administration

香港洛士文基金
Hong Kong Rosamond Foundation

中華文明經歷了五千多年的歷史變遷，但始終一脈相承，積澱着中華民族最深層的精神追求，代表着中華民族獨特的精神標識，為中華民族生生不息、發展壯大提供了豐厚滋養。

唐墓壁畫埋藏地下千年，上世紀五十年代開始逐漸被發掘面世，其出土數量和保存狀況令人歎為觀止，再現了唐代社會生活、文化交流、民族交融等方面的盛世風采，蘊含着自強不息、講信修睦、開放包容等中國傳統思想理念，對中華文明產生了深刻影響，是中華文化的重要組成部分。

今年，中國宋慶齡基金會、國家文物局、陝西省文物局、香港洛士文基金合作策劃在香港城市大學舉辦「盛世壁藏——唐代壁畫文化特展」。展覽選取陝西歷史博物館珍藏唐墓壁畫中的精品之作，通過數位技術展示了宏大的都城長安、積極的社會風氣、多彩的文化交流和巧手良醫的壁畫保護修復工作，全面講述壁畫及其背後的故事，展現了大唐盛世「餘韻猶在，喧囂不遠」的時空氛圍。期待通過這次展覽，讓歷史記憶和民族情感交織，使新的文化內涵通過古老的壁畫語言得以闡釋。希望青年朋友們可以欣賞到唐代不同時期壁畫展現出的多樣風采，做中華優秀傳統文化的喜愛者、守護者和傳承者。

Through five millennia of historical changes, Chinese civilization has been guided by the profound spiritual aspirations of its people. These spiritual aspirations have defined the Chinese people and remain an endlessly nourishing resource for their growth and development.

Painted over a thousand years ago, tomb murals of the Tang dynasty only began to be excavated in the 1950s. Impressive in both their quantity and quality of preservation, the murals have provided invaluable insights into the vibrant social life and intercultural exchanges of the period. They exemplify the traditional Chinese values of self-strengthening, peace, and openness, values which have fundamentally shaped, and which are an integral part of, Chinese civilization.

This year, the China Soong Ching Ling Foundation, National Cultural Heritage Administration, Shaanxi Provincial Cultural Heritage Administration, and Hong Kong Rosamond Foundation have jointly organized the exhibition “A Glimpse of Tang Prosperity from Murals—The Exhibition Tour on Murals of the Tang Dynasty” at the City University of Hong Kong. This exhibition presents a careful selection of the finest Tang tomb murals. Through digital technologies, we have recreated for the viewer the magnificent Tang capital of Chang’an, the robust optimism of its society, and the vibrancy of its intercultural exchanges. At the same time, the exhibition also tells the rich stories of the murals and demonstrates the painstaking efforts at preserving them as precious and vivid embodiments of the golden age of the Tang dynasty. It is hoped that the exhibition will enliven historical memories and feelings and shed new light on the ancient art of mural painting, and that the beautiful murals from different periods of the Tang dynasty will inspire young viewers to become passionate guardians and bearers of China’s cultural traditions.

前言

Preface

中國人自古重視追懷先人，對於去世的長輩，子孫盡哀於喪禮，再寄思於墓葬，以期傳之久遠而令後代追憶。各等墓葬中，以皇陵最為尊貴。皇陵不僅選址風水最佳，建造形制極為考究，而且融合石雕、木雕、繪畫、園林等諸多元素；保存至今的墓葬壁畫藝術，便由此中而來。

今次在香港城市大學般哥展覽館（般哥展覽館）展出的 42 幅壁畫，乃出自唐高宗和武則天合葬的乾陵，及其 17 座陪葬墓。展覽場地仿墓道設計，將眾多壁畫依三個主題組合串聯，完整投影在展廳的牆壁上；並設四個動畫區，以動畫新貌為今日觀眾呈現靜止的古壁畫，從而使師生校友和香港市民在城大校園內即可觀賞 1,300 多年前的皇室藝術精品。

從這些展品中，觀眾不僅可以窺見唐代宮廷的儀仗、禮制，皇室如何狩獵取樂，宮中藝人如何奏樂、獻舞，而且可推知盛唐時代的社會潮流、貴族時尚、審美觀念，以及中國和外邦的交流。

城大般哥展覽館旨在通過富藝術性、創新、融合科技和跨學科的展覽與社區互動。自成立以來，展覽館已舉辦了多個不同主題的展覽，促進藝術和科技融合，及多元文化交流，例如「在巴黎屋頂的邊緣」、「裝飾藝術——當法國與中國交匯」、「達文西：藝術與科學·過去與現在」、「人間淨土——走進敦煌莫高窟」等展覽。

是次展覽曾於台灣及澳門展出，廣受好評。今次移師香港，歡迎大家，尤其是年輕人蒞臨參觀。珍貴的唐朝藝術品，是接觸古代中國文化的良好契機，希望是次展覽給各位帶來時空交錯的文化饗宴之餘，能激發大家對中國歷史和文化的興趣，加深認識。

范懿莎博士
Dr Isabelle Frank

香港城市大學
般哥展覽館館長
Director
Indra and Harry Banga Gallery
City University of Hong Kong

Paying tribute to ancestors has a long and well-established tradition in China. Mourners experience great grief at funerals, and they build tombs to preserve the loving memories of their late parents or grandparents.

Of all types of tombs, imperial mausoleums undoubtedly possess the most majestic features. Their locations are carefully selected according to the best *feng shui*, their architecture is meticulously designed, and the whole is beautifully decorated with wood and stone elements that incorporate sculpture, painting and garden landscaping.

Inside the walls of such mausoleums, some of the most precious treasures are the well-preserved mural paintings, depicting the deceased's life on earth. The 42 mural paintings in this exhibition, "A Glimpse of Tang Prosperity from Murals—The Exhibition Tour on Murals of the Tang Dynasty" presented by the Indra and Harry Banga Gallery of City University of Hong Kong (the Gallery), were discovered in the Qianling Mausoleum, housing the remains of Emperor Gaozong (628–683) and his wife Wu Zetian (624–705) of the Tang dynasty (618–907), and accompanied by 17 smaller attendant tombs.

The design of the exhibition transforms the gallery into a series of tomb passages decorated with mural paintings projected on the walls, grouped into three main themes. In addition, four animation zones present the ancient mural paintings using new animation technology to help everyone enjoy viewing these exquisite imperial paintings, created more than 1,300 years ago.

Through the painted scenes, visitors can discover the ceremonies and etiquette of the imperial court, the imperial family's leisure and hunting activities, and the music and dance performances presented in the palace during the Tang dynasty. These exhibits offer viewers insights into social trends of the time, the lifestyles of nobles, and the aesthetic and cultural interactions between China and other countries.

The Gallery aims to engage the community through such innovative exhibitions that integrate art and technology in interdisciplinary initiatives and which promote cultural exchanges. Some of the past exhibitions include "The Roofs of Paris", "Art Deco – the France-China Connection", "Leonardo da Vinci: Art & Science, Then & Now" and "Atlas of Maritime Buddhism".

Prior to coming to Hong Kong, the exhibition was very well received in Taiwan and Macao. We encourage everyone, young people in particular, to come and admire these precious Tang dynasty artworks, which offer an excellent starting point for learning more about China's cultural heritage.

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導論：盛唐的地下美術館

Introduction： An Underground Museum of the High Tang Period

壁畫是一種古老的藝術，二千多年前中國人便開始在墓室裡繪製壁畫。到唐代，這門藝術不論在規模或繪畫技巧上都到達了顛峰，只可惜一直與墓主藏身在暗室之中，到上世紀五十年代發掘唐代帝王陵和陪葬墓開始，一批堪比美術館藏品的陵墓壁畫才重見天日，令人們大開眼界，目眩神迷。

唐代自貞觀之治到開元盛世期間，國力達到頂峰，政治穩定、經濟繁榮，社會競尚奢靡，帶動了厚葬的風氣，唐太宗營建昭陵，開創了依山為陵的建築形制先例，埋葬唐高宗和他的皇后武則天的乾陵便建於距西安八十多公里的乾縣梁山之上，附近的陪葬墓，墓內藏有大量壁畫，繪於墓道、甬道以及墓室的四壁和頂部。

唐代盛行事死如事生觀念，相信死亡只是另一種開始，陵墓的建造寄託着生者對死者最殷切的期望—生前的種種美好生活，將會在另一個世界延續，因此唐人一般將墓室當作家宅來經營，墓內的長斜坡墓道，多重天井過洞甬道和前後墓室，象徵着墓主生前的豪華宮殿中的重重院落和生活居室，而墓內壁畫的內容通常取材自現實生活，包括墓主享有的等級待遇、日常消閑娛樂、甚至追求的理想等等。

聯合策展人梁冠文
Davis Leung Koon Man, Curator

現存的洞窟壁畫數量不少，在著名的雲岡石窟、敦煌石窟和龍門石窟等佛教名勝中，亦具有崇高的歷史和藝術價值的壁畫，然而幾乎無一例外與宗教內容有關，唐代陵墓壁畫的價值在於它題材的多元化，廣泛涉及唐代政治社會文化生活的各個層面；至於繪製於各種建築物上的壁畫又由於年代久遠，湮沒人間或毀於戰火人禍，當今片瓦不存，唯獨藏身於墓穴的壁畫得以倖免於難，保留唐代的第一手資料，讓我們得以直觀當時圖像式歷史場景，更可與其他文字記錄一併參詳，互相引證。

是次展覽的策展理念，是務求引領參觀者進入大唐的氛圍，除了展場內巨型的原創壁畫及動畫，交代當時世界上最繁華的國際大都會長安城外，亦交代了唐代宮殿及唐陵的位置。建築設計團隊仿原墓道設計，利用投影技術，將分開揭取的壁畫重新整合，恢復原貌，一氣呵成地呈現皇陵壁畫的恢宏氣勢。

我們期望在光影之間，襯托着對大唐想像的原創音樂，引領參觀者再窺盛世風華；並選取其中最具代表性的壁畫，作動畫處理，讓人物景物躍動眼前。然而我們不只是將壁畫動起來，更欲深究當中的細節，令參觀者真正讀懂壁畫中的意蘊。我們有幸獲得內地和香港的專家學者組成顧問團，提供專業導賞，並在展覽期間，分別就不同的主題舉行專題演講。在此謹向提供舉世無雙的唐陵壁畫（數碼文檔）及詳細解說的主辦機構，以及參與重構歷史現場的專家及創作團隊，致以最深的謝忱！。

來！讓我們穿越盛唐，走進這所地下美術館，享受一趟賞心悅目的旅程。

Mural painting is an ancient art. Over two millennia ago, the Chinese began painting murals in tombs. By the Tang dynasty, mural painting had reached an unprecedented height in scale and technique. The murals of Tang imperial tombs and secondary tombs were concealed from view until the 1950s, when the tombs were excavated. A veritable underground museum of priceless treasures, the Tang tombs appear dazzling and marvelous to contemporary viewers.

The period between the Zhenguan and Kaiyuan eras of the Tang dynasty was a golden age known as High Tang, during which the Tang empire reached a peak of influence and power and enjoyed political stability and a flourishing economy. In this context, Tang imperial elites developed a taste for sumptuous burials. Emperor Taizong decreed the construction of the Zhaoling Mausoleum, which established the architectural precedent of setting an imperial mausoleum against a mountain. The Qianling Mausoleum, which housed Emperor Gaozong and Empress Wu Zetian, was constructed some 80 kilometers from Xi'an, at Mount Liang in Qian County. Around it are 17 secondary tombs. A large number of murals adorn the passageways and tunnels of the Qianling tombs, as well as the walls and ceilings of their burial chambers.

Tang people regarded death as a continuation of life and a new beginning, rather than as an end. The Tang tombs reflect the living's earnest hopes for the dead and present a vision of the afterlife that retains all the pleasures experienced in life. Consequently, the murals generally depict subjects of everyday reality, including the tomb occupant's daily activities, their worldly aspirations, and the privileges of high social status. Each tomb features a long sloping passageway, multiple cupolas, tunnels, and a front and a rear chamber. The various components symbolize the luxurious palatial complexes and interior spaces enjoyed by the tomb occupant in life.

China has a rich heritage of cave murals. The murals of the Buddhist cave shrines of Yungang, Dunhuang, and Longmen are of indisputable historical and artistic value, but without exception depict

religious subject-matter. The Tang tomb murals are distinctive for their broad and multifaceted subject-matter, which encompasses various aspects of Tang political, social, and cultural life. Few Tang murals in buildings above ground have survived the ravages of time, whereas the tomb murals have been perfectly preserved. They provide precious, first-hand visual evidence of Tang art and history and corroborate textual records.

The mission of this exhibition is to immerse the viewer in the atmosphere of the Great Tang dynasty. The monumental murals and animations in the exhibition hall bring to life the Tang capital of Chang'an, then the world's most prosperous metropolis, and indicate the locations of the imperial palace and mausolea. Using light projection, the architectural design team has recombined the detached fragments of the Tang tomb murals and recreated the original physical context of the tomb passageways, restoring the murals to their full splendor.

Through this play of light and shadow, and the sound of music composed and inspired by history, we hope to transport the viewer to the glorious age of the Tang. We have selected a number of the most representative murals and turned them into animations. Our goal is not only to introduce movement into the murals, but to encourage the viewer to pay attention to their details and appreciate their nuances.

This exhibition benefits from the generous support of an advisory committee of specialist scholars from both mainland China and Hong Kong. They have lent their knowledge to the exhibition guide and will offer lectures on various related topics during the exhibition period. We would like to express our deepest gratitude to the creators of the Tang Tomb Murals (Digital Files) and their detailed explanations, as well as to the experts and creative team behind the recreation of the tombs.

Now, let us travel to this dazzling underground museum and return to the golden age of the High Tang!

Etiquette and

儀仗



禮制

Ceremonies



唐中宗神龍二年（706）

1971年陝西乾縣懿德太子墓墓道東壁揭取

Extracted in 1971 from the east wall of the passageway of the tomb of Prince Yide, Qian County, Shaanxi

闕樓圖之一 Gate Tower I

2.98m(W) × 3.05m(H)

懿德太子李重潤（682-701），唐中宗李顯的長子，在李氏與武氏帝位之爭中，他深受牽連，701年被武則天處死。705年李顯重新即帝位後，將他遷葬乾陵，追贈為懿德太子，並給予「號墓為陵」的最高禮遇。懿德太子墓全長 100.8 米，是目前所見規模最大、等級最高的唐代墓葬。

在懿德太子墓入口處的東西兩壁上各繪製了一幅《闕樓圖》，闕為三出形制。闕樓的一側與城牆相連，牆外是青山綠樹，牆內是即將出行的儀仗隊伍。

Li Chongrun, Prince Yide (682-701), was the eldest son of Li Xian, Emperor Zhongzong. In 701, Prince Yide was involved in the power struggle between the Li family and the Empress Wu Zetian and was executed on Wu's orders. In 705, when Li Xian reassumed the emperorship, he had his son reburied in the Qianling Mausoleum and gave him the posthumous title of Prince Yide. Li Xian also bestowed on his son the highest honor of being buried with the same rites and accompaniments as an emperor, a practice known as "treating a tomb as a mausoleum" (*hao mu wei ling*). Measuring 100.8 meters in length, Prince Yide's tomb is the largest and highest-grade Tang imperial tomb discovered to date.

The east and west walls of the entrance of the tomb both feature murals depicting gate towers. Both towers are triple-gated towers. Each tower is connected on one side to a city wall, beyond which is a landscape with greenery. Inside the wall is a ceremonial procession.

闕樓圖之二 Gate Tower II

2.96m(W) × 3.04m(H)

此闕樓圖與東壁的《闕樓圖》雖均為三出闕，但形狀略有不同，局部裝飾也有些微的差異，可知繪製時沒有使用粉本。從殘留長達 0.8 米的線條來看，是用界尺和木枝（或毛筆）起稿繪製出樓閣的，為現存年代明確的唐代早期界畫。

This gate tower, like the one depicted on the east wall, is triple-gated, but the two towers are slightly different in form and in decoration. This indicates that the painter did not use a pictorial model (*fenben*). The long lines, measuring 0.8 meters, suggest that the painter first sketched the tower with a ruler and a wooden stick (or a brush), making this an early dated example of a Tang dynasty rule-lined painting (*jiehua*).



唐中宗神龍二年（706）

1971 年陝西乾縣懿德太子墓墓道西壁揭取

Extracted in 1971 from the west wall of the passageway of the tomb of Prince Yide, Qian County, Shaanxi



③

儀仗圖

Ceremonial Procession

全長 Full Length 6.73m(W) × 3.58m(H)



②



①

唐中宗神龍二年 (706)

1971年陝西乾縣懿德太子墓墓道西壁揭取

Extracted in 1971 from the west wall of the passageway of the tomb of Prince Yi, Qian County, Shaanxi



西壁儀仗圖（局部）
Ceremonial Procession from the
West Wall (Detail)



唐中宗神龍二年（706）

儀仗圖 Ceremonial Procession

《闕樓圖》之後的東、西兩壁分別繪有規模龐大的儀仗隊列，全長約七米。由於篇幅太大，揭取時每壁又分成了三塊。儀仗隊由騎馬衛隊、步行衛隊、車隊三部分組成，出行隊伍的背景為青綠山石和草木，是唐代初期青綠山水畫的重要實物資料。

After the gate towers, the murals of the east and west walls of the passageway depict a large-scale ceremonial procession measuring some seven meters. Because the murals are so large, they were each cut into three pieces during extraction. The procession consists of cavalry, infantry, and carriage guards, and is set against a background of a blue-and-green landscape with vegetation. This pair of murals is a rare example of an early Tang blue-and-green landscape painting.

上圖：儀仗圖，懿德太子墓墓道東壁揭取。

Top: Ceremonial Procession from the east wall of the tomb of Prince Yide.

2.77m(W) × 2.22m(H)



唐太宗貞觀五年（631）

1971年陝西三原縣李壽墓第四天井東壁揭取

Extracted in 1971 from the east wall of the fourth cupola of Li Shou's mausoleum, Sanyuan County, Shaanxi

列戟圖 Halberd Display

1.42m(W) × 1.64m(H)

李壽是唐開國皇帝李淵的從弟（堂弟），為從一品官，按照唐代列戟制度，在他生前的宅門前兩側須各列七戟（共十四戟）來彰顯他的身份和等級，與李壽墓的天井中東西兩壁上各繪有七戟圖，與他生前的身份相符。

Li Shou was a younger cousin on the paternal side of Li Yuan, founding emperor of the Tang dynasty and an official of the first rank. Tang dynasty rules stipulated that Li Shou should display seven halberds on each side of the entrance of his residence (for a total of fourteen halberds) to indicate his status and rank. Accordingly, the east and west walls of the cupola of Li Shou's tomb are respectively painted with seven halberds.



儀衛圖 Ceremonial Guards

2.77m(W) × 2.22m(H)

站在侍衛長之後的九名儀衛，分為三組，每組三人，呈三角形排列。三組中的第一人，均手執大旗。武士皆着戎裝，頭裹襖頭，上繫紅色抹額，身穿圓領白袍，腰繫黑帶，有的腰帶上還繫有鞶囊。畫面中的十人儀衛隊以及裝束，符合李賢以雍王身份陪葬乾陵的規格。

The nine ceremonial guards are divided into three groups of three each in a triangular composition. The first guard of each group holds a large flag. The guards are all dressed in military uniform: *futou* hats with red bands, white robes with round collars, and black belts (some with pouches attached to them). The dress and arrangement of the ten ceremonial guards correspond to Li Xian's status as Prince of Yong and the standard of a secondary tomb.

唐中宗神龍二年 (706)

1971 年陝西乾縣章懷太子墓墓道東壁揭取

Extracted in 1971 from the east wall of the tomb passageway of Prince Zhanghuai's mausoleum, Qian County, Shaanxi

侍衛長圖 Guard Leader

0.69m(W) × 1.93m(H)

章懷太子李賢 (655-684)，唐高宗李治與武則天的兒子，一度被封為太子，因反對武則天寵信的術士被貶為庶人，後更被迫自殺。711 年，被新任皇帝兼弟弟李旦，追贈為章懷太子。這幅畫身後還繪有儀衛九人，與其稍有距離，所以推測此人應是侍衛長。從身着的青色長袍來看，應是八、九品級別的武官。

Li Xian, Prince Zhanghuai (655-684), was a son of Li Zhi, Emperor Gaozong, and Wu Zetian. At one point, Li Xian was heir apparent, but Wu Zetian demoted him to commoner status and even forced him to commit suicide because he opposed the magicians whom she favored. In 711, Li Dan, the new emperor, and Li Xian's brother, bestowed on him the posthumous title of Prince Zhanghuai. This mural depicts a guard followed by nine other ceremonial guards at a distance, which suggests that the first figure may be their leader. His blue robe suggests a martial official of the eighth or ninth rank.

唐中宗神龍二年 (706)

1971 年陝西乾縣章懷太子墓墓道東壁揭取

Extracted in 1971 from the east wall of the tomb passageway of Prince Zhanghuai's mausoleum, Qian County, Shaanxi



內侍圖 Eunuchs

1.67m(W)×1.4m(H)

圖中七人分前後四排站立，均手持笏板作逢迎狀。按其位置表示將由此向內進入東宮內廷。內侍多由宦官擔任，因此圖中所繪人物均無鬚鬚。從內侍所着服色看，領首穿紫色的應為三品，其餘穿紅或綠色的應為五六品、職責不同的內官。

This mural depicts seven figures standing in four rows, all holding *hu* sceptres in a greeting posture. Their placement indicates an entrance into the inner court of the east palace. Palace servants were mostly eunuchs, and indeed these figures are without facial hair. The color of their dress suggests that their leader in purple is an official of the third rank, while the rest in red or green are of the fifth or sixth rank, with different responsibilities.

唐中宗神龍二年（706）

1971年陝西乾縣懿德太子墓第三過洞西壁南側揭取

Extracted in 1971 from the south side of the west wall of the third cave opening of Prince Yide's mausoleum, Qian County, Shaanxi





內侍圖 Eunuchs

1.38m(W) × 1.56m(H)

圖中七人分前後四排站立，與西壁內容基本相同，均手持笏板作逢迎狀。笏板，又叫手板，其使用在唐代有嚴格的等級規定，文武官員皆執笏，五品以上，用象牙；六品以下，用竹木。唐墓壁畫中還發現有執笏的男性內侍及女官。

唐中宗神龍二年（706）

1971年陝西乾縣懿德太子墓第三過洞東壁南側揭取
Extracted in 1971 from the south side of the west wall of the third cave opening of Prince Yide's mausoleum, Qian County, Shaanxi

This mural depicts seven figures standing in four rows—nearly identical to the mural on the west wall, all holding *hu* sceptres in a greeting posture. *Hu* sceptres were used by both civil and martial officials during the Tang dynasty, and were subject to a strict hierarchy: officials of the fifth rank and above used ivory sceptres, while those of the sixth rank and below used bamboo sceptres. Some Tang tomb murals depict male eunuchs and female officials holding *hu* scepters.



上圖：殿堂侍衛圖，章懷太子墓第四過洞東壁揭取。

Top: Palace Guards from the east wall of the fourth cave of Prince Zhanghuai's tomb.

殿堂侍衛圖 Palace Guards

2.48m(W)×1.71m(H)

唐中宗神龍二年（706）

1971年陝西乾縣章懷太子墓第四過洞西壁揭取

Extracted in 1971 from the west wall of the fourth cave opening of Prince Zhanghuai's tomb

左圖廊內跏坐二人，一人身著圓領袍服，一著翻領袍服，襜頭、黑靴、團面短髯，一副恭謹認真的模樣，應是殿堂衛士或殿值官。他們儀表堂堂、神情專注，恪守職責，顯示出皇室的等級和威嚴。另一人身著紅袍，手執笏板，面向內側坐在廊階上，似為內侍。

The left mural depicts two formally seated figures, one in a robe with a round collar and the other in a robe with a folded collar. Both wear *futou* hats and black boots and have round faces with short beards. Appearing deferential and serious, they are likely palace guards or palace officials. Their formal and solemn appearances reflect the imperial status of the tomb. A third figure wears a red robe, holds a *hu* scepter, and is seated on the hallway facing the inner wall. He is likely a eunuch.



客使圖 Emissaries

2.42m(W) × 1.85m(H)

圖中共有六位人物，前面三位唐朝官員頭戴籠冠，身着廣袖長袍，腰繫紳帶，手持笏板，足登朝天履，呈三角狀站立，似在商量事情。他們雍容儒雅，氣宇軒昂，充滿自信。後面三位客人，從面容和服飾上來看，應是分別來自不同的國家和地區的異域使者，他們或身體前傾，或眉頭微蹙，展現出內心的焦急不安。畫面中透過細膩的筆觸將人物外向與內斂的性格表現得恰到好處，是唐朝人物畫的新高度。

This mural depicts six figures. The first three are Tang officials holding *hu* scepters and wearing ceremonial caps, long wide-sleeved robes, ceremonial belts, and shoes with upturned tips. They stand in a triangular formation, seeming to be in discussion. They are self-possessed and elegant, with an aura of cultivation and confidence. The three figures in the back appear to be emissaries from other states and regions because of their appearance and dress. They lean forward and have knitted brows, suggesting worry and discomfort. This mural sensitively renders the respective extroverted and introverted characters of the two groups of figures, demonstrating the sophistication of Tang dynasty figure painting.

唐中宗神龍二年 (706)

1971 年陝西乾縣章懷太子墓墓道東壁揭取

Extracted in 1971 from the east wall of the passageway of Prince Zhanghuai's mausoleum, Qian County, Shaanxi



客使圖（局部） Emissaries (Detail)

圖中客使頭戴鳥羽冠，身穿紅領長袍，腳穿黃靴，估計是新羅人的可能性較大。因為與史書記載新羅人的打扮吻合，而新羅也曾在章懷太子生活的年代，多次遣使入唐。

This emissary wears a cap with feathers, a long robe with a red collar, and yellow boots, corresponding to period descriptions of how people from the kingdom of Silla dressed. Indeed, during Prince Zhanghuai's era, Silla sent multiple envoys to the Tang empire.



男吏圖 Male Official

0.54m(W) × 0.72m(H)

圖中男子頭戴黑色襜頭，襜頭兩腳向上折回，繫於左側，身穿翻領窄袖胡服，領邊裝飾花紋。男吏身體健碩，深目高鼻，兩眼炯炯有神。

唐中宗景龍二年（708）

1959年陝西長安縣韋曲韋河墓後室北壁揭取

Extracted in 1959 from the north wall of the rear chamber of Wei Qu and Wei Jiong's tomb, Chang'an County, Shaanxi

The mural depicts a man wearing a black *putou* hat, whose two side flaps have been bent upwards and tied together on the left. He wears a *hu* robe with tapered sleeves and a folded collar, which is embroidered with floral patterns. The male official is robust in build, with a high-bridged nose and piercing deep-set eyes.

Hunting and

狩獵



行樂

Leisure



②

狩獵出行圖之一 Imperial Hunt I

全長 Full Length 8.9m(W)×1.2m(H)



①

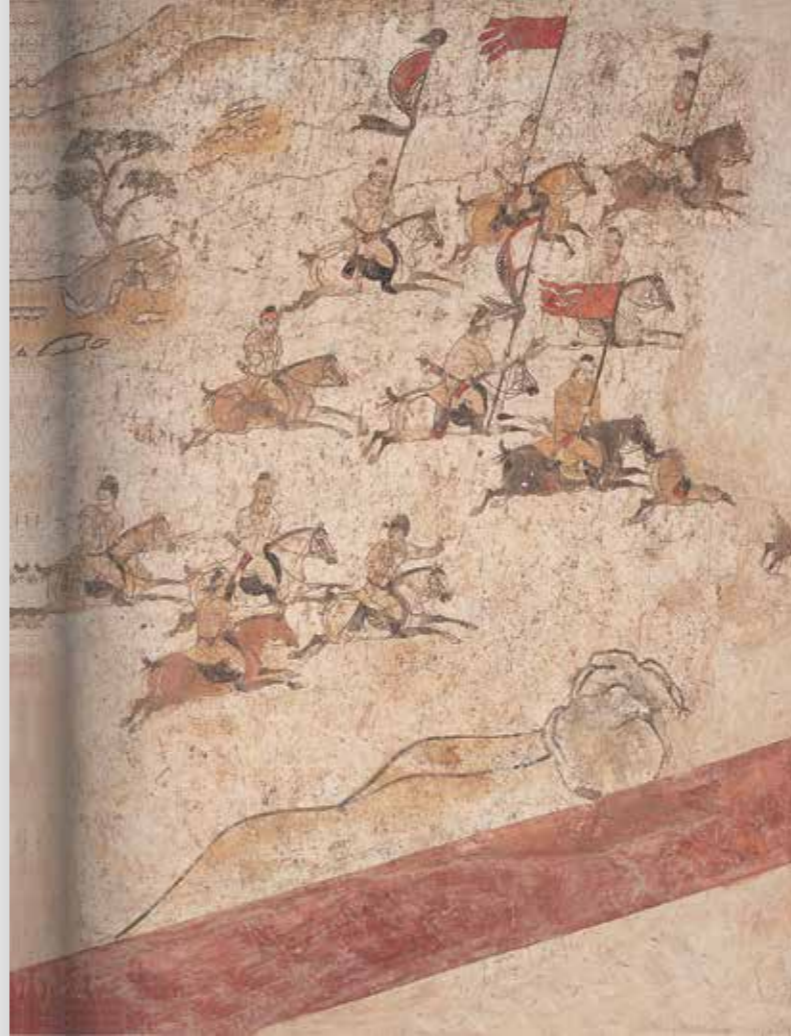
唐中宗神龍二年 (706)

1971年陝西乾縣章懷太子墓墓道東壁揭取

Extracted in 1971 from the east wall of the passageway of Prince Zhanghuai's mausoleum, Qian County, Shaanxi



④



③

由於篇幅巨大，揭取時將其分割成了四塊。圖中現有人物四十六位，最前方是兩名執槌的探路隨從，兩側是執旗衛士，最後是兩匹輜重駱駝。中間一組人馬共有六排，應是狩獵出行的主人——皇室貴族及其隨從。這幅壁畫形象地再現了唐代皇室貴族外出狩獵的組合、陣式、配備，印證了初唐至盛唐上流社會喜好狩獵、臂鷹抱犬的時尚。此圖聲勢浩大，佈局上虛實相間、疏密有致，具節奏的動感與呼應。

This monumental mural had to be cut into four segments during extraction. It depicts 46 characters. Standing in front are two pathfinders holding cudgels. On both sides are guards holding flags. Last come two camels carrying luggage. In the middle are six rows of humans and horses on an excursion. They likely represent the tomb occupant, his fellow nobles, and their servants on a hunt. The mural vividly depicts the formations and equipment used by Tang nobles on their hunting trips, and demonstrates the Tang aristocratic taste for hunts and hunting animals, like falcons and hounds. The overall scene is impressive, with a rhythmic and dynamic balance between detail and empty space.

狩獵出行圖之二 Imperial Hunt II



①



②



③

馬球圖之一 Polo I

全長 Full Length 9m(W)×2.25m(H)

唐中宗景龍二年 (708)

1971年陝西乾縣章懷太子墓墓道西壁揭取

Extracted in 1971 from the west wall of the passageway of Prince Zhanghuai's mausoleum, Qian County, Shaanxi



④



⑤

因畫面巨大，揭取時將其分割成了五塊。圖中二十多名騎馬者有手持鞠杖激烈擊球者，有馭馬快騎奔向賽場者，亦有數十名騎手尾隨其後，等候上場，最後繪有五棵古樹點綴曠野。圖中以前面五位騎手擊球的場面最為精彩，可謂靜中有動，動中有靜，充分顯示出唐朝畫工高超的繪畫技巧和獨具匠心的藝術構思。

Due to its size, the mural was cut into five segments during extraction. It depicts over twenty polo players on horseback, with some striving to hit the ball with their sticks and others dashing towards the field. There are also several dozen riders standing by for their turn to play. Five ancient pines adorn the otherwise empty field. The first scene of five players engaged in fierce competition is especially impressive, with an artful balance between dynamism and tranquillity. It demonstrates the technical and conceptual sophistication of Tang dynasty painters.

馬球圖之二 Polo II

Music, Dance

樂舞



馴養

and Taming



①



②



③

樂舞圖

Musicians and Dancers

全長 Full Length 4.1m(W)×1.47m(H)

唐玄宗天寶四年（745）

1959年西安市東郊蘇思勳墓東壁揭取

Extracted in 1959 from the east wall of Su Sixu's tomb, eastern suburb of Xi'an



樂舞圖（局部） Musicians and Dancers (Detail)

蘇思勳（675-745），宦官，官至從三品，其墓全長 13.7 米。樂舞圖畫面長 4.1 米，佔據蘇思勳墓室整個東壁，因篇幅巨大，揭取時分割成了三塊。整個畫面由三部分組成：中間舞蹈者，頭戴尖頂蕃帽，身穿圓領長衫，足蹬錦製軟靴，正旋轉起舞；其左側是五人樂隊；右側是六人樂隊。學者認為其表演的舞蹈有可能是來自西域的胡騰舞。壁畫中的舞者深目高鼻虬髯，正是胡人形象。

Su Sixu (675-745) was a eunuch and an official of the third rank, second class. His tomb measures 13.7 meters in length. This mural of musicians and dancers measures 4.1 meters and occupied the entire east wall of Su Sixu's tomb. Because of its size, it was cut into three segments during extraction. The composition has three parts. In the middle are twirling dancers wearing pointed foreign caps, long robes with round collars, and soft cotton boots. On the left are five musicians. On the right are six musicians. Scholars believe that the figures may be performing the "Dance of the Barbarian Leap," which originated in the western regions. Indeed, the dancers are depicted with deep-set eyes, high-bridged noses, and curled beards in accordance with stereotypes of "barbarians" from the western regions.



吹橫笛侍女圖 Court Lady with Horizontal Flute

1m(W)×1.96m(H)

李爽（592-668），官階正三品。圖中女樂伎頭梳雙環髻，上穿窄袖淺黃長衫，外套紅色短襦，下着白紅間色長裙，裙上罩一短小綠紗腰裙，足蹬雲頭履，雙臂左抬，十指按持橫笛，揚眉凝神，正專注地吹奏。

Li Shuang (592-668) was an official of the third rank, first class. The mural depicts a female musician who wears her hair in a double loop bun. She is dressed in a red short jacket, a long skirt with an alternating red and white pattern, a short green gauze sash around her waist, and slippers decorated with cloud patterns. With both her arms raised to her left, she holds and plays a horizontal flute with ten fingers with an expression of mental concentration.

唐高宗總章元年（668）

1956 年西安市雁塔區羊頭鎮李爽墓室北壁揭取

Extracted in 1956 from the north wall of the burial chamber of Li Shuang's mausoleum, Yangtuo Township, Yanta District, Xi'an



備馬侍行圖 Preparing a Horse for a Journey

1.3m(W)×1.95m(H)

圖中是由一馬七人所組成的隊伍。馬為白色，體形高大，配備齊全，有鑣、銜、絡頭、攀胸、鞦、鞍袱及鞍。馬的右側站立一位長鬚胡人，左手持韁繩，應為控馬者。唐朝中央政府和上流貴族府中或家中多僱有胡人管理馬匹。貴族墓中出土許多牽馬胡俑就是這種社會現象的反映。

唐太宗貞觀五年（631）

1971年陝西三原縣李壽墓墓道西壁揭取

Extracted from in 1971 the west wall of the passageway of the mausoleum of Li Shou, Sanyuan County, Shaanxi

This mural depicts seven figures with a horse. White and imposing in size, the horse is fully equipped with cheekpieces, a bit, a bridle, a breast strap, a saddle bag, and a saddle. On the right of the horse is a Hu person with a long beard holding the reins in his left hand. He is most likely the groom. Tang dynasty officials and aristocratic families often employed Hu people as stablemen, as reflected in many depictions of Hu people holding reins in the murals of aristocratic tombs.

架鷓戲犬圖

Harrier with Hunting Dog

1.33m(W) × 1.69m(H)

圖中兩人，一人左臂架鷓，正在馴鷓，同時回首，似正吆喝身後的獵狗。狗為棕黃色，長腿細腰，脖子上繫有項圈，左前爪已經抓到馴鷓者的身上，正抬頭與回望的馴鷓者呼應。後面跟隨一名身着綠衣的侍者。圖中的犬可能就是唐人稱作波斯犬的動物。它身材高大，迅猛殘忍，是捕獵（尤其是捕捉狐狸）的好手。

This mural depicts two individuals. One is an animal trainer with a sparrowhawk resting on his left arm. He turns back, seemingly calling out to the hunting dog behind him. Dark yellow in color, the dog has long legs and a slender waist and wears a collar around its neck. With its left paw touching the hawk trainer, the dog lifts its head and meets his gaze. Behind them is a servant dressed in green. The dog may be of a breed known in the Tang period as "Persian dogs," which were robust and fierce hunters and especially adept at hunting foxes.

唐中宗神龍二年（706）

1971年陝西省乾縣懿德太子墓第二過洞西壁北側揭取

Extracted in 1971 from the north section of the west wall of the second tunnel of the mausoleum of Prince Yide, Qian County, Shaanxi





馴豹圖 Taming Leopards

3.63m(W)×2m(H)

唐中宗神龍二年（706）

1971年陝西乾縣懿德太子墓第一過洞東壁揭取

Extracted in 1971 from the south side of the east wall of the front chamber of Prince Zhanghuai's mausoleum, Qian County, Shaanxi

圖中有四名侍從，其中二人手持、一人插於腰間的圓首棍狀器，應名為「槌」，它是一種馴馬器具，唐代也用於馴豹和打獵。豹在古代是武士和尚武貴族的象徵。唐人認為豹具有驅邪鎮魔的法力，故多用豹作裝飾，如豹枕、豹韜，亦有作為貢品。在唐代，豹和鷹、鷂、鶻、狗同為用於狩獵的動物。圖中獵豹頸部套有項圈，項圈一端的繩索掌握在牽豹者手中，表明獵豹已被馴養。牽豹者深目長髯，當是服役宮廷專門馴養動物的胡人。

This mural depicts four servants, one of them holding sticks with a round head known as *zhua* and one with a *zhua* attached to his waist. The *zhua* was a tool for taming horses. During the Tang dynasty, it was also used for taming leopards and for hunting.

The leopard was a symbol of warriors and aristocrats with martial backgrounds. People of the Tang believed that leopards had evil-dispelling powers and thus favored their images in the decoration of objects such as pillows and bow cases. During the Tang dynasty, leopards, eagles, sparrow hawks, falcons, and dogs were all used for hunting. The leopard depicted here wears a collar, which is attached to a robe held in the hand by one of the men, suggesting it has been tamed. With deep-set eyes and long beards, the men are likely Hu people who were employed by the court as animal trainers.

生活
Life



宫廷
Court

宮女圖

Ladies of the Court

1.98m(W) × 1.77m(H)

永泰公主名仙蕙，中宗李顯的第七女、唐高宗李治和武則天的孫女。神龍二年（706）與故駙馬都尉武延基合葬，陪葬乾陵東南。

此圖繪於墓前室東壁南鋪，共有宮女九人。為首者梳高髻，似為這組宮女的領班。宮女們緩步慢行，準備侍奉公主安寢。行進間有的左顧右盼，有的竊竊私語，將少女們活潑好動的神態表現得一覽無遺。

這幅畫的人物佈局透過微妙的變化，增添畫面的生氣，令藝術效果更豐富。用筆線條細勁有神，流動多姿，着色含蓄典雅，表現出宮女們細膩皮膚和絲織物的質感，實為唐墓壁畫中的精品。

Princess Yongtai's personal name was Xianhui, and her courtesy name was Yihui. She was the seventh daughter of Li Xian, Emperor Zhongzong, and a granddaughter of Li Zhi, Emperor Gaozong, and Wu Zetian. In 706, she was buried together with her husband Wu Yan, who had the honorary title of Command Escort, southeast of Qianling Mausoleum.

Originally located on the southern part of the east wall of the front tomb chamber, this mural depicts nine court ladies. Standing in front is a woman with a high bun who appears to be their leader. The court ladies are walking slowly, as if preparing to attend to the princess as she rests. They are depicted as vivacious young women, with some looking around and others whispering to each other.

Of high artistic quality, this mural creates a lively scene through subtle variations in the placement of the figures. The drawing is robust and fluid, the use of colour nuanced and elegant. The fine textures of the court ladies' skin and clothing are all vividly rendered.



唐中宗神龍二年（706）

1960年陝西乾縣永泰公主墓前室東壁南鋪揭取

Extracted in 1960 from the southern part of the east wall of the front chamber of the mausoleum of Princess Yongtai, Qian County, Shaanxi



宮女圖 Court Ladies

1.82m(W) × 1.77m(H)

圖中七人的宮女圖，人物排列呈三角形，前後錯落有致，與北鋪壁畫內容相同，兩組宮女面向中央紅柱，皆作向前行走狀。唐代人物畫在中國美術史上佔有重要地位，尤以仕女畫為最，注重表現女性的雍容、典雅、嫻靜的內在氣韻。此宮女圖尤為明顯，也最令人稱道。

Like the mural on the north side, this mural depicts seven court ladies in a triangular composition. The front and rear figures are rhythmically spaced. The two groups of court ladies face the central red pillar and appear to step forward. Tang dynasty figure painting is an important part of Chinese art history, and paintings of court ladies of the period are celebrated especially for the elegance, contemplation, and introspection of their subjects. The present mural exemplifies these characteristics.

唐中宗神龍二年（706）

1971年陝西乾縣懿德太子墓前室西壁南鋪揭取

Extracted in 1971 from the south side of the west wall of the front chamber of Prince Zhanghuai's mausoleum, Qian County, Shaanxi



執扇宮女圖 Court Ladies with Fans

1.39m(W) × 1.69m(H)

圖中兩宮女，南面一位面朝內，北面一位為直視的正面。兩宮女一位容貌年輕，純潔嫺靜；另一位容貌稍大，表情略帶寂寥和憂傷。兩位宮女手中各持一圓形長柄器具，一般認為是絲綢包裹的團扇，但也有學者認為是捕蝶或捕鳥器。

此圖色彩的運用大膽濃烈，紅與綠的搭配使用形成鮮明對比，具有強烈的喜慶色彩，體現了此墓壁畫的用色特點。

This mural depicts two court ladies. The one on the south side faces the burial chamber, and the one on the north side faces the viewer directly. One is young and elegant, the other is slightly older and appears lonely and melancholy. Both hold round objects with long handles, believed by some to be silk-wrapped fans, while others believe they are devices to catch butterflies or birds.

唐中宗神龍二年（706）

1971年陝西乾縣懿德太子墓第三過洞東壁北側揭取
Extracted in 1971 from the north side of the east wall of the third cave opening of Prince Yide's mausoleum, Qian County, Shaanxi

The bold use of bright colors seen in this mural, especially the contrasting reds and greens, infuses it with a celebratory air which is a distinctive characteristic of murals in this tomb.



執扇宮女圖 Court Ladies with Fans

1.39m(W) × 1.69m(H)



唐代是中國古代山水畫發展的初期，逐漸改變了樹木山水從前的依附狀況，開始講求佈局，描繪山石時務必玲瓏剔透，畫樹時也要描出葉脈。

唐中宗神龍二年（706）

1971年陝西乾縣懿德太子墓第三過洞西壁北側揭取

Extracted in 1971 from the north side of the west wall of the third cave opening of Prince Yide's mausoleum, Qian County, Shaanxi

Landscape emerged as an independent painting genre in the Tang dynasty, as opposed to serving as a background to other subjects. Painters began to take great care in composing landscapes. They rendered topographical forms with crystalline clarity. When painting trees, they did not neglect leaf veins.

觀鳥捕蟬圖 Bird and Cicada

1.8m(W) × 1.75m(H)

圖中有三名侍女，前面一位站立於樹下，雙手疊壓着半臂於腹前，神情沉着、恬靜。中間的侍女身穿窄袖圓領袍衫的男裝，腰繫黑帶，帶下懸掛鞶囊，正躡手躡腳、全神貫注地試圖捕捉一隻停落在樹幹上的蟬。後面的女子左手托帔帛，右手握着一枚長簪搔頭，正神情專注地昂首觀望天空中展翅飛翔的小鳥。

This mural depicts three court ladies. One stands beneath a tree, her hands folded on her abdomen, and she appears contemplative. The middle court lady wears a male-style robe with a round collar and narrow sleeves and a black belt with hanging pouches. She is concentrated on catching a cicada that has landed on a tree branch. Behind her is another lady holding a shawl in her left hand and scratching her head with a long hairpin with her right hand. Her head lifted, she is intently observing a small bird soaring above.



唐中宗神龍二年（706）

1971年陝西乾縣章懷太子墓前室西壁南鋪揭取

Extracted in 1971 from the south side of the west wall of the front chamber of Prince Zhanghuai's mausoleum, Qian County, Shaanxi



仕女圖 Court Lady

0.8m(W) × 0.89m(H)

韋洞為唐中宗李顯韋后之弟，死於武則天如意元年（692）。中宗復位（705）後，將其遷葬長安城南韋后之父的榮先陵內。其墓全長三十餘米，由斜坡墓道、兩天井、兩過洞、四小龕、磚砌前後室組成。

此圖為後室西壁北起的第三幅，其下半身及右側侍女已殘缺。仕女頭梳高髻，肩披寬長的帔帛，是貴族女性「豐姿綽約」的典型形象，也顯示出八世紀初，仕女形象已經由窈窕走向豐腴。

Wei Jiong was a brother of Empress Wei, the wife of Emperor Zhongzong. She died in 692. After reassuming the throne in 705, Zhongzong reburied her in the Rongxian Mausoleum of her father, located south of the capital Chang'an. The tomb is thirty meters in length and consists of a sloping passageway, two cupolas, two cave openings, four small shrines, and front and rear chambers built from bricks.

This is the third mural from the north side on the west wall of the rear chamber. The lower body of the court lady and another court lady originally to her right are missing due to damage. The depicted court lady wears her hair in a high bun and wears a wide and long shawl around her shoulder in a typical image of an elegant aristocratic woman. Her appearance also demonstrates the shift in female beauty standards from slim to full-bodied in the early eighth century.

唐中宗景龍二年（708）

1959年陝西長安縣韋曲韋洞墓後室西壁南側揭取

Extracted in 1959 from the south side of the west wall of the rear chamber of the tomb of Wei Qu and Wei Jiong, Chang'an County, Shaanxi

侍女圖 Court Ladies

1.32m(W) × 1.77m(H)

李鳳（622-674），唐高祖李淵第十五子，與妻劉氏合葬，陪葬高祖獻陵。圖中三位侍女依高矮排列。前二女頭梳單刀半翻髻，上穿袒胸白色短襦，下繫紅色條紋長裙，腳穿尖頭履。最後那位頭戴幞頭，身着紅色圓領袍衫，下穿紅色條紋緊口褲，腳穿線鞋，雙臂抱一方盒於胸前，回首顧盼，似乎正被側後方的甚麼事情吸引着注意力。從侍女的服飾打扮，也可一窺唐代早期的質樸簡約風尚，正向盛唐的艷麗華美發展。

Li Feng (622-674) was the fifteenth son of Li Yuan, Emperor Gaozu of the Tang dynasty. Together with his wife, who was surnamed Liu, he was buried in a tomb accompanying Gaozu's Xianling Mausoleum. The mural depicts three court ladies standing in order of height. Their hair arranged in high half-folded buns, the front two ladies are dressed in white short jackets with a low-cut neckline over long skirts patterned with red strips and pointed slippers. The lady in the back wears a *futou* hat, a red round-collared top robe, tapered trousers with patterned with red strips, and woven slippers. She holds a square box against her chest and turns her head around, as if alerted by something behind her. The court ladies' attire and appearance demonstrate the shift in taste from simplicity to decorativeness and luxury between the early and the High Tang.

唐高宗上元二年（675）

1973年陝西富平縣呂村李鳳墓揭取

Extracted in 1973 from Li Feng's tomb in Lü Village, Fuping County, Shaanxi





托盤壺侍女圖 Court Lady with Pitcher and Platter

0.81m(W) × 1.75m(H)

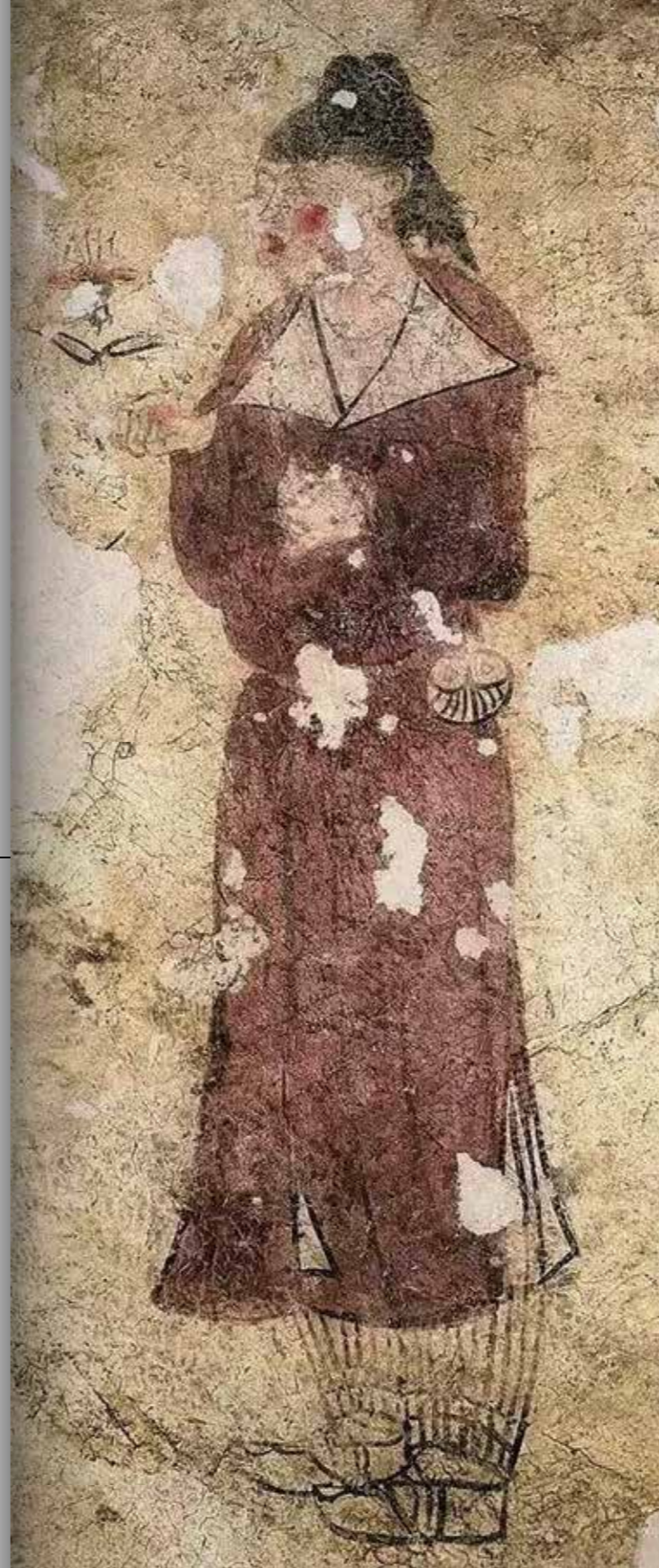
房陵大長公主（619-673），唐高祖李淵第六女，死後陪葬高祖獻陵。圖中侍女頭梳回鶻髻，面形圓潤，柳葉眉，細長目，櫻桃小口。身着黃面紅裡翻領袍，下穿白色條紋緊口褲，腳着便鞋。右手提長頸鴨嘴壺，左手托六曲銀盤，舉步向前，似在準備去侍奉主人。可見回鶻裝束對漢族的影響，是從初唐開始的。

Princess Fangling Dachang (619-673) was the sixth daughter of Li Yuan, Emperor Gaozu. After her death, Princess Fangling was buried in a secondary tomb to accompany Gaozu's tomb. The pictured court lady wears her hair in a Uighur-style bun. She has a round and full face, willow-leaf brows, long and narrow eyes, and a small peach-shaped mouth. She wears a robe with folded collars that is yellow outside and red inside, tapered trousers with white linear patterns, and slippers. In her right hand she holds a long-necked "duck bill" pitcher, and in her left she holds a six-sided lobed silver platter. She appears to be walking forward to serve her mistress. This mural demonstrates that the influence of Uighur dress began in the early Tang period.

唐高宗咸亨四年（673）

1975年陝西富平縣房陵大長公主墓前室東壁揭取

Extracted in 1975 from the east wall of the passageway of Princess Fangling Dachang's mausoleum, Fuping County, Shaanxi



持花男裝侍女圖 Court Lady in Male Dress with Flower

0.77m(W) × 1.42m(H)

圖中侍女頭戴黑色襍頭，身穿棕紅色翻領開襟胡袍，下着淺色條紋緊口褲，腳穿柔軟輕便線鞋，腰間繫有革帶，帶上掛着鞞囊。左手置於胸前，右手舉一枝萱草花，姿容健康而豐滿，神情嫺雅而專注。

襍頭袍衫是隋唐時期男子在一般場合最主要的服飾，同時也深受唐代女性的喜愛；而侍女所着的胡服也是唐貞觀至開元年間女性喜歡的裝扮。

The mural depicts a court lady wearing a black *futou* hat, a brownish-red *hu* robe with a folded collar and an open side slit, tapered pants with light-coloured strip patterns, light woven slippers, and a belt with pouches attached by straps. She places her left hand in front of her chest and holds a daylily in her right hand. She appears healthy and robust in build, and her expression is leisurely but focused.

Futou hat and robes were commonly worn by men during the Sui and Tang periods and were eagerly adopted by Tang women. The *hu* robe pictured here was fashionable for women between the Zhenguan and Kaiyuan eras.

唐高宗咸亨四年（673）

1975年陝西富平縣房陵大長公主墓前甬道西壁揭取

Extracted in 1975 from the west wall of the passageway of Princess Fangling Dachang's mausoleum, Fuping County, Shaanxi

提壺持杯侍女圖

Court Lady with Pitcher and Goblet

0.9m(W) × 1.82m(H)

圖中侍女頭梳回鶻髻，面形圓潤，彎眉細目，櫻唇及面頰塗有鮮艷的胭脂。上穿白色窄袖短襦，下着紅色曳地長裙，肩披綠色帛巾。右手提長頸鴨嘴壺，左手舉高足杯，趨步上前作敬酒狀。這些具有粟特風格的長頸鴨嘴壺和高足杯，均為金銀器，足證外來風格對唐代金銀器製作及生活的影響。

The pictured court lady wears her hair in a Uyghur-style bun. She has a round face, arched eyebrows, and narrow eyes. Her lips and cheeks are painted in bright-red rouge. She wears a white short jacket with tapered sleeves, a long red skirt that extends to the ground, and a green shawl over her shoulders. In her right hand she holds a long-necked “duck bill” pitcher, and in her left she holds a long-stemmed goblet. She appears to be stepping forward to offer wine. Made from gold and silver, the pitcher and goblet reflect Sogdian influence and demonstrates foreign cultural influences in Tang metalwork and court life.

唐高宗咸亨四年（673）

1975年陝西富平縣房陵大長公主墓前室東壁揭取

Extracted in 1975 from the east wall of the passageway of Princess Fangling Dachang's mausoleum, Fuping County, Shaanxi





托果盤侍女圖 Court Lady with Fruit Platter

0.92m(W) × 1.78m(H)

圖中侍女雙手持五足圓盤，盤上放置着桔紅色和淡黃色的瓜果，從外形看左邊的似柿子，右邊的有學者認為是木瓜，煞是誘人。其身上所着的襦裙及肩上的帔帛為唐代女性最主要的服飾。所穿的曳地紅裙，應為當時流行的石榴裙，深受唐代中青年女性的喜愛。

The mural depicts a court lady holding a five-footed round platter with both hands. On the platter are orange and light yellow fruit. The left fruit appears to be a persimmon. Scholars believe the right one to be an appetising papaya. In a manner typical of Tang dynasty women, the court lady wears *ruqun* attire, consisting of a jacket and a long skirt, and a shawl over it. In particular, the long skirt's pomegranate colour was beloved by young women of the Tang dynasty.

唐高宗咸亨四年（673）

1975年陝西富平縣房陵大長公主墓前室東壁揭取

Extracted in 1975 from the east wall of the front chamber of Princess Fangling Dachang's mausoleum, Fuping County, Shaanxi

壁畫繪製

How the Murals Were Made

① 平整牆面

將墓室牆壁平整（有些墓的甬道和墓室為磚壁）。

② 塗草拌泥和白灰泥

在泥漿中加入剝碎的麥秸等，厚度為 0.4 至 2.3 釐米；在草拌泥之上再塗白灰泥，白灰泥中亦要加入麻刀或其他植物纖維，厚度為 0.1 至 1.8 釐米之間，至此就完成了繪製壁畫的牆面準備。

③ 起稿

畫師一般使用竹木簽、顏料塊、炭條等工具在準備好的牆面上勾勒底稿線。

④ 填色

在底稿勾勒完成後，畫師們會使用白堊、赭石、石綠、石青、硃砂等礦物質顏料給壁畫填色，最終完成壁畫的繪製。

① Leveling the walls

The tomb wall was first flattened, with some rooms and passageways of the tombs built with brick walls.

② Preparing the substrate

Wheat straw and other reeds were ground up and mixed with mud. This mixture was then applied to the wall to a thickness of between 0.4 and 2.3 cm. A lime paste, mixed with hemp and other plant fibres, was then applied on top of the first layer, to a thickness of between 0.1 and 1.8 cm. The wall was now ready to be painted.

③ Making an underdrawing

The painter sketched an underdrawing on the prepared wall, using bamboo and wooden styli, pigment blocks, charcoal bars, and other tools.

④ Applying colors

The artist then applied mineral pigments, such as chalk, ochre, malachite green, malachite blue, and cinnabar, gradually turning it into a finished mural.

壁畫揭取

Removing the Murals

壁畫的揭取流程

一門給人忽略了的專門學問，通過各種檢測，制定方案再進行揭取，識見、經驗、手藝、應變能力缺一不可，才令塵封已久的藝術精品重見天日。自 1950 年代以來，透過幾代考古以及文物保護工作人員的不懈努力，壁畫的揭取與保護工作取得了長足的發展，總結出了一套完善的揭取流程。

① 選取畫面 | 選定準備揭取的畫面，做初步的表面清理和加固。

② 刷膠 | 一般用桃膠加水調製過濾，均勻刷於壁畫表面。

③ 貼布 | 選用細密結實的紗布，貼於壁畫表面，並烘乾。

④ 切割 | 用特製的揭取刀具，將選定的畫面與四周分割開來。

⑤ 分離 | 將切割好的壁畫連同草拌泥一起從牆體剝離。

⑥ 夾板固定 | 用木板海綿塑膠膜等材料，將揭取的壁畫夾於其中。用繩索固定後，將壁畫的搬運至博物館或實驗室中，進行進一步的保護和修復。

Steps in the Removal of a Mural

Mural removal is an under-appreciated expertise that enables long-forgotten works of art to be enjoyed once again. The process requires various tests and careful preplanning. Knowledge, experience, craftsmanship, and the ability to respond to new situations are all essential to its successful execution.

① Passage selection | a passage to be removed is selected, and its surface undergoes preliminary cleaning and stabilization.

② Applying an adhesive | an adhesive, typically a filtered mixture of peach gum and water, is evenly applied on to the selected passage.

③ Applying support | a finely woven and durable gauze is applied on top of the mural surface and allowed to dry.

④ Cutting | the selected part is sectioned from the mural using a specialized cutter.

⑤ Removal | the section is extracted from the mural, along with the straw, reed, and mud mixture behind it.

⑥ Stabilization | the removed section is fixed between layers of wood boards, foam, and plastic film, tied with a string, and then transported to a museum or laboratory for further conservation and restoration.



❶ 臺基——底面方形夯土，下豐上銳，周緣以切石封邊，石面鐫刻卷草紋樣，戰國以來流行於宮室的高臺建築。

Taiji: A rammed-earth high platform in the shape of a truncated pyramid, covered with finely carved stones which are engraved in a curly grass pattern. This high platform type of building was very popular in palaces since the Warring States Period.

❷ 平座——用斗栱和短柱組成的木構架，托起建築的主體，起到加固整體結構和作為陽台的作用。平座是唐至宋代最具代表性的建築型制。

Pingzuo: A wooden network structure composed of a bracketing unit and a short column, which supports and reinforces the whole structure and a balcony. Pingzuo is typically found in architecture built between Tang and Song dynasties.

❸ 斗栱——中國殿堂式建築的屋簷與立柱之間，起到將出挑的屋頂荷載傳遞到立柱的關鍵性部件，亦常被視為裝飾性構件。

Dougong: A structural (as well as ornamental) unit connecting the column-network and the roof frame in a monumental type building. It is an important component which can shift the loading from the roof frame to the columns.

❹ 鸞尾——殿堂屋頂正脊兩端盡頭安裝龍頭魚尾（一說鳥尾）獸的陶製構件。鸞尾口咬正脊，被認為有滅火之功能，故是中國傳統建築的風水配飾。

Chiwei: The roof of the temple is fitted with ceramic components of a dragon head and a fish tail (or a bird tail) at the ends of the ridge. The bite of the dragon's tail on the ridge is believed to have the function of extinguishing fire, so it is a *feng shui* accessory in traditional Chinese architecture.

❺ 破子櫺窗——宋代以前中國窗戶的典型樣式。以使用斷面為三角形、豎向排列的木條作為窗格，並且無法開啟為其主要特徵。使用時三角形的尖端朝外，平的一面朝內，以便於室內糊紙，遮擋寒冷天氣。

Pozi lingchuan: A grille-like un-openable window. This type of window, typically used during pre-Song dynasties, is composed of an opening which has only vertical triangular bars filling a window frame. The bars are made in pairs by sawing off a square sectioned timber diagonally through its length; the flat side of the triangle faces the inside of the building for pasting rice paper to block the cold weather.

闕樓圖 Gate Tower

永泰公主墓前室東壁揭取
Removed from the east wall of the front chamber of
the Mausoleum of Princess Yongtai



❶ 球手盛裝上陣
The player is well-equipped

❷ 球杖彎曲如偃月
The club is curved like a new moon

❸ 皮球是褐色的
The ball is brown

唐代打馬球一直只存在文字記錄，直至這幅壁畫出現才得到證實。馬球在古代中國曾經十分流行。

Written records have claimed that polo was played during the Tang dynasty, but this was not confirmed until the discovery of this mural. Polo was very popular in ancient China.

馬球圖 Polo

章懷太子墓墓道東壁揭取
Removed from the east wall of the tomb
of Prince Zhanghuai

配備：

- 球手盛裝上陣
- 球杖彎曲如偃月
- 皮球是褐色的

Equipment:

- The player is well-equipped
- The club is curved like a new moon
- The ball is brown

規則：

- 設有一個或兩個球門
- 勝負按進球多少決定

Rules:

- There can be either one or two goal posts
- The team that scores more goals wins

意義：

- 唐朝盛行尚武精神
- 唐人視馬球是力量和勇氣的象徵
- 當時北方游牧民族威脅仍在
- 打馬球既是娛樂
- 也是鍛鍊騎射技術的手段
- 比賽場地不限於皇宮之內
- 亦可在山野間進行

Cultural significance:

- The Tang dynasty valued martial prowess
- People of the Tang regarded polo as a symbol of power and courage
- At the time, nomadic tribes in the north still posed a military threat
- Polo was both entertainment and a form of equestrian training
- Polo was played not only within the palace but also in nature



① 排簫 Paixiao (Panflute)

⑥ 橫笛 Transverse flute

② 簫 Xiao

⑦ 琵琶 Pipa

③ 箏篋 Chinese harp

⑧ 笙 Sheng

④ 七弦琴 Guqin

⑨ 鈸 Cymbal

⑤ 擊拍板 Clapper

樂舞圖

Music and Dance

蘇忠勳墓室東壁揭取
Removed from the east wall of the burial chamber of the mausoleum of Su Sixu

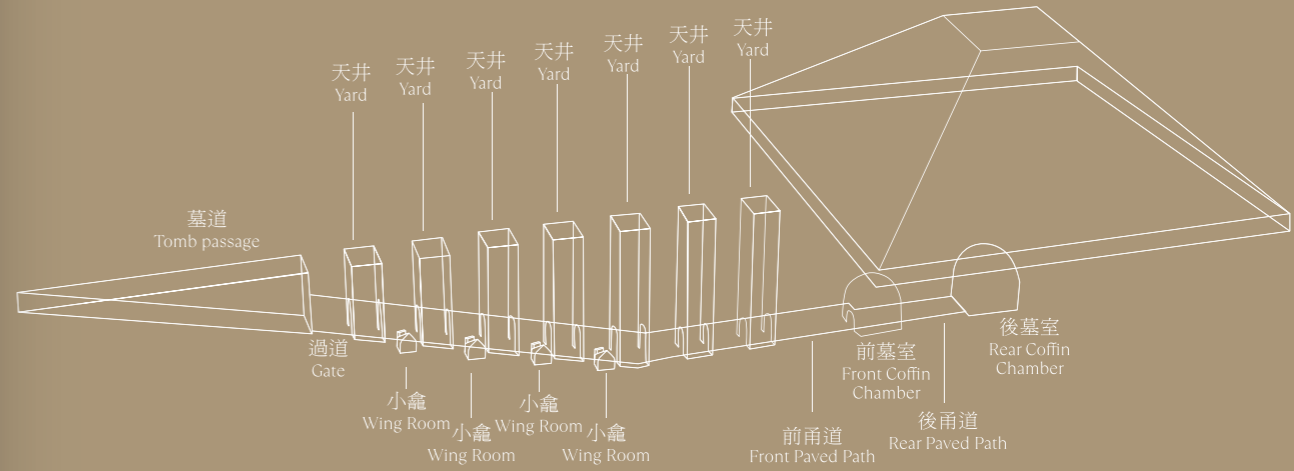


- ① 單刀半翻髻
Knife-shaped high bun
- ② 螺髻
Coiled bun
- ③ 雙螺髻
Double coiled buns
- ④ 燭台
Candlestick
- ⑤ 團扇
Round fan
- ⑥ 盤子
Platter
- ⑦ 長柄如意
Long-handled ruyi scepter
- ⑧ 高足杯
Long-stemmed goblet
- ⑨ 拂子
Duster
- ⑩ 披帛
Shawl

宮女圖 Court Ladies

永泰公主墓前室東壁揭取
Removed from the east wall of the front chamber of
the Mausoleum of Princess Yongtai

懿德太子墓結構圖 The Structure of Prince Yide's Tomb



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支持機構

香港中樂團

專家顧問團

王維仁教授（建築）
李宗鴻先生（文物）
李美賢女士（服飾）
郭燕寧博士（繪畫）
趙汝樂博士（歷史）
閻惠昌先生（音樂）

Organizers

China Soong Ching Ling Foundation
National Cultural Heritage Administration
Shaanxi Provincial Cultural Heritage Administration
Hong Kong Rosamond Foundation

Co-organizers

Shaanxi Cultural Heritage Promotion Association
Shaanxi History Museum (Shaanxi Cultural Heritage Promotion Center)

Presenter

Indra and Harry Banga Gallery, City University of Hong Kong

Curator

Davis Leung Koon Man | Project Manager, Joint Publishing Cultural Fund

Consultants

Professor Wang Wei Jen (Architecture)
Mr. Francis Li Chung Hung (Artifacts)
Ms. Lee Mei Yin (Costume)
Dr. Elaine Kwok Yin Ning (Painting)
Dr. Chu Yu Lok (History)
Mr. Yan Hui Chang (Music)

Supporting Organization

Hong Kong Chinese Orchestra

人員名單

Credits

陝西歷史博物館、陝西省文物交流協會（壁畫影像提供及文字解說）

OOA 東西建築（場地設計及佈置 / 動畫製作）

曹志豪工作室（繪畫師 / 「長安城」壁畫及動畫繪製 / 紙偶繪製）

蒙青（攝影師 / 「長安城」動畫導演）

關琪 @NatoStudio（動畫師 / 「長安城」動畫製作）

徐翥博士、姚東妮（闕樓圖三維模型及解說）

伍卓賢（作曲家 / 「長安城」動畫配樂）

黃詠詩（設計師 / 特刊 / 襟章 / 紙偶 / 展覽說明設計）

伍景熙（設計師 / 特刊 / 網站 / 紙偶設計）

李安（中文編輯 / 活動策劃）

易木（英文翻譯）

Paul Mooney（英文編輯）

韓冬昇、徐漢斌（資料搜集）

Shaanxi History Museum, Shaanxi Provincial Cultural Heritage Administration (Mural Images Provider and Description)

OOA Orient Occident Atelier (Venue Design & Set-up and Animation Production)

JerryCho Workshop Limited (Painter/ “Chang’an City” Scenario and Animation Drawing/ Paper Puppet Drawing)

Meng Qing (Cinematographer/ “Chang’an City” Animation Director)

Kwanki@NatoStudio (Animator/ Mural Animation Production)

Dr. Xu Zhu, Jean Yao Dong Ni (Gate Tower 3D Modeling and Description)

Ng Cheuk Yin (Composer/ “Chang’an City” Animation Music)

Wong Wing Sze (Designer/ Booklet/ Badge/ Paper Puppet/ Exhibition Description Design)

Ng King Hei (Designer/ Booklet/ Website/ Paper Puppet)

Anne Lee (Chinese Editor/ Activities)

Yi Mu (English Translator)

Paul Mooney (English Editor)

Hon Tung Sing, Tsui Hon Pan (Research Assistant)

這些陵墓壁畫成為珍貴的圖像性歷史場景，栩栩如生地重繪出當時盛世風貌和藝術成就。

The tomb murals are precious records of history that vividly capture the social life and artistic sophistication of the period.

盛世鑒藏

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