

中国古代体育文物图集

Sports in Ancient China

邵文良 編著



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編 著：邵文良

英 譯 者：劉乃元

責任編輯：殷之慧 王英恒

裝幀設計：趙 沛 蘇文浩 樊振杰

Composed by: Shao Wenliang

English translated by: Liu Naiyuan

Editors: Yin Zhihui, Wang Yingheng

Desnginers: Zhao Pei, Su Wenhao, Fan Zhenjie

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凡 例

一、本圖集選編了中國古代文物中比較有代表性的體育圖像資料，下限至1840年止。

二、本圖集所收圖片，都是近三十年來出土的文物以及國內各大博物館的藏品。

三、全部圖版按內容分爲射箭、角力、技擊、蹴鞠、擊毬、捶丸、圍棋和象棋、導引、游水和競渡、馬術、冰嬉、遊戲、百戲等十三類，各類圖版按時代先後順序排列。

四、本圖集共收圖版177幅，其中彩色圖版76幅，黑白圖版101幅。每幅圖版附有簡要的說明文字，敘明名稱、時代、出土時間和地點、收藏單位、文物質地和尺寸等項內容。對有的文物進行了簡要的分析 and 論證。最後，附有主要參考文獻目錄，供讀者查閱參考。

INTRODUCTION

1. This album is a collection of photographs of cultural relics that are best descriptive of sports and games in ancient China, the most recent piece being that produced in the year 1840.

2. The plates represent cultural relics unearthed in the past thirty years and those deposited in major museums in various parts of China.

3. By the nature of their contents the plates are divided into 13 categories: archery, wrestling, martial arts, football, polo, field hockey, swimming and boat race, weiqi and xiangqi (board games), daoyin (breathing exercise), horsemanship, ice sports, miscellaneous games, and stage performances. The plates in each category appear in chronological order.

4. The album has a total of 177 plates, which include 76 in color and 101 in black and white. Brief analytical explanations are attached to the plates indicating the name of the item, the period of its creation, the time and place of its excavation, the place where it is preserved, along with a description of its size and other particulars. Bibliographical references are appended where necessary and available.

前言

中國古代體育，有着悠久的歷史和鮮明的民族風格，它是中華民族的勞動與智慧的結晶，也是中國古代文明的重要組成部分。隨着歲月的流逝、社會的發展、王朝的更替、習俗的變遷……，許多曾經盛極一時的運動項目，後來成為歷史的陳迹；同樣，又有一些新的項目出現並為人們所喜好。近三十年來，為探索和發掘這一珍貴的歷史遺產，有關專業工作者做了許多有益的工作。特別是由於文物考古工作蓬勃發展，在獲得大量珍貴出土文物的同時，還對於流傳世間的古代文物進行了必要的整理和研究，這就為探索古代體育運動的面貌提供了豐富的資料。為了把這些珍貴的資料奉獻給讀者，我們選編了這本圖集。

在這本圖集中，將展示從有關古代體育的文物中選擇出來的精品。其中有重要古代銘刻資料，例如在西安市發掘唐代首都長安城遺址時，於著名的含光殿遺址出土的記錄公元831年修建毬場的石誌。此外，絕大多數的圖片，選自古代文物中的雕塑或繪畫作品，以及器物上的裝飾圖案。這些珍貴的古代造型藝術品，以不同的形式，從不同的角度，再現了當時體育活動真實而生動的情景。它們大都具有較高的科學價值和藝術水平，不僅可以使我們得到不少啟發和遐想，也是我們整理研究古代體育史時不可缺少的實物證據。為了便於閱覽，我們把有關的圖版內容大致分為以下十三類：射箭、角力、技擊、蹴鞠、擊毬、捶丸、游水和競渡、圍棋和象棋、導引、馬術、冰嬉、遊戲、百戲。

射箭，是中國的一項歷史悠久的傳統體育項目。弓箭的發明，源於遠古的人們進行狩獵和保衛自身安全的需要。在古代中國，使用弓箭的歷史，至少可以追溯到距今約兩萬八千年以前的舊石器時代晚期，山西朔縣峙峪出土的石鏃，就是實物證據。隨着生產技術的進步，弓箭的質量不斷改進，性能日趨精良，幾千年來箭鏃的質料與形制的改進，正是弓箭日趨精良的縮影。前已提到舊石器時代晚期的峙峪遺址出土的一枚石鏃，還只是經過粗糙加工的原始製品，僅僅初具箭鏃的形狀，到了比它遲約五千年的山西下川遺址中，又發現了數量較多的尖底或圓底石鏃，製作技術也較為精細了。進入新石器時代以後，隨着石器工藝的進步，出現了磨製精緻的石鏃，及大量用獸骨、獸角、蚌殼製成的鏃。青銅時代取代了石器時代以後，開始了使用青銅鑄造的鏃，直到鋼鐵製品將青銅逐出歷史舞台時，鏃也逐漸改用鋼鐵來製造了。

弓箭製造技術的不斷進步，為古代的優秀射手提供了精良的器械，使他們不斷創造出優異的成績。從遠古以來，人們就對神射手極為崇敬，流傳久遠的后羿為解脫人民的苦難而一舉射落九個太陽的神話，正是對古代善射英雄的一曲頌歌。以後一直在民間流傳稱頌的神射手，還有春秋時期的養由基、西漢時期的“飛將軍”李廣等等。為了掌握好射箭的本領，射手們必須經過嚴格的訓練，不斷增強身體素質，提高技藝和鍛煉意志。特別在周代，要取得“士”的身份，必須完成“六藝”（禮、樂、射、御、書、數）的訓練，其中僅次於禮、樂的第三項內容，就是射箭的訓練，足見當時對掌握射箭技術的重視。練習射箭和進行比賽，都要瞄準靶子，這種箭靶當時稱為“侯”。河南和四川等地發現的戰國青銅器上面，有表現貴族宴樂等生活情景的圖像，從中可以看到人們

身佩箭箙，張弓射侯的情景。這些畫面可能是反映當時舉行射禮的過程，據《禮儀》記載，舉行“大射禮”是很隆重的，這也可以反映出當時貴族階層對射箭比賽的重視。有關漢魏時期射箭比賽的情景，在東漢時期的“射士畫像磚”上有較清晰的圖像，畫中的兩位持弓欲射的射手，形象刻畫得很生動，也是一件很好的藝術品。北朝時期（公元386—581年）的射箭比賽，在石窟寺藝術的浮雕和壁畫中都能見到，如釋迦得道前在宮中和他的弟弟們比賽射箭的畫面，從中可以看到作為箭靶子的是懸掛在架上或直杆上的圓鼓。自從趙武靈王（公元前325年——前299年在位）提倡“胡服騎射”以來，騎兵在戰爭中的作用日益增強，對騎射的訓練日益受到重視，因此在古代的射箭比賽中，騎射也成為流行的重要項目。漢唐時期的文物中，經常有騎射的形象，在漢代畫像磚和唐代壁畫中更為多見。但是，最典型的反映古代騎射比賽的作品，是一幅清初《康熙南巡圖》中有關騎射的局部畫面。

和射箭關係極為密切的一項活動內容，是用弓箭狩獵。在古代，狩獵和平時的軍事訓練結合在一起，是極為流行的體育活動。在殷周時期，貴族們是駕着馬車射獵的。自騎射盛行以後，就改為騎馬射獵了。在古代文物中，有關漢唐時期騎射的圖像很多，而且往往是形象生動的藝術傑作。

還有一項與射箭關係非常密切的項目，就是射弩。弩是把弓橫裝在弩臂前端，加上扳機以加大射程和增強準確性。特別是在漢代，弩是軍隊裝備中最重要的遠射兵器，在居延漢簡中，可以看到有關考核士兵技能的射弩比賽的記錄。這項傳統的體育比賽，一直延續到近代，至今西南地區的一些少數民族中，還流行着射弩比賽的傳統項目。在古代文物中，雖然還沒有發現可以肯定為射弩比賽題材的作品，但有不少張弩和以弩射獵的圖像，可以作為了解這項古代體育活動的參考資料。

角力，也是中國的一項歷史悠久的傳統體育項目。角力，是包括古代摔跤一類的活動，又稱“角觝”或“角抵”，魏晉以後又稱“相撲”，宋代也稱為“爭交”。角力應是人類最初的自身防衛手段的發展和提高，在古代文獻中，最早見於春秋時期《禮記·月令》：“孟冬之月，天子乃命將帥講武，習射御、角力”。說明角力運動，在古代還是和軍事訓練有密切聯繫的軍事體育運動。《史記·李斯列傳》記秦二世在甘泉“方作觝抵優俳之觀”，“集解”引應劭曰：“戰國之時，稍增講武之禮，以為戲樂，用相夸示，而秦更名曰角抵。角者，角材也。抵者，相抵觸也。”在本書中揭示的文物圖像，時代最早的也是一件戰國時期的青銅飾牌，上有兩位袒露上身的力士正相抱角抵的圖像。漢代角抵也很盛行，在漢墓的壁畫中有很生動的圖像。秦漢以後，這種古代摔跤運動一直盛行不衰，在南北朝直到唐宋的造型藝術品中，經常有描繪這種運動的圖像。直到元、明時期“相撲”即“爭交”仍很流行。在著名的古典小說《水滸全傳》中，有好幾處關於“相撲”的描述，這裏選用了幾幅明末天啓、崇禎年間刻的《水滸全傳》木刻插圖，從中可以看到當時“相撲”的生動寫照以及比賽的盛況。到了清代，摔跤運動也很流行，宮廷中還常舉辦大規模的比賽。直到今天，摔跤仍是中國各族人民喜愛的羣衆性傳統體育運動。

中國古代的體育活動，對鄰國也有很大的影響，“相撲”是其中較突出的項目之一。令人感興趣的是“相撲”一詞，至今仍在衣帶水的鄰邦日本延用着，比賽時運動員的裝束等方面，也和唐代繪畫中的形象極為相近，這些對研究中日兩國的文化交流，特別是體育交流的歷史，都是很值得重視的。

技擊，是中國富有民族特色的傳統體育項目。《荀子·議兵》中有“齊人隆技擊”的記載，《漢書·刑法志》也說：“齊愍以技擊強”，注引孟康曰：“兵家之技巧。技巧者，習手足，便器械，積機關，以立攻守之勝”。由此可以說明“技擊”是古代軍隊戰鬥技巧訓練的重要項目。技擊的內容相當廣泛，包括徒手、器械等各種套路和形式，習學後既可以增強體質，又有較高的實用價值。有關表現技擊的古代文物較少見，在一些漢代畫像中，有供觀賞的技擊表演，可以反映出當時徒手和使用器械的技擊比賽的一些情況。技擊可能是後代武術運動的前身，但有關武術的文物很少，這裏只能介紹在中國武術史上著名的少林派的發源地——嵩山少林寺山門的現狀，以及寺內白衣殿中晚清時的壁畫。壁畫作者已不可考，內容較生動地描繪出少林寺僧練拳習武的情景，是少林武術僅存的形象資料。

蹴鞠，是中國古代的一種足球運動，也稱為“躑鞠”、“踏鞠”、“蹋鞠”等。據劉向《別錄》：“蹴鞠者，傳言黃帝所作，或曰起自戰國之時。蹋鞠，兵勢也，所以練武士，知有材也。皆因嬉戲而講練之。”在《漢書·藝文志》所錄兵技巧十三家中，有《躑鞠》二十五篇，唐顏師古注曰：“鞠以韋為之，實以物，躑蹋之以為戲也。躑鞠，陳力之事，故附於兵法焉。”由此看來，它可以算為一項古代軍事體育活動。《戰國策·齊策》和《史記·蘇秦列傳》中都記載當時齊國的都城臨淄，“蹋鞠”之風很盛，由此可知這種運動至少在戰國時期已經相當流行了。西漢名將霍去病，就是一位蹴鞠愛好者，《漢書·霍去病傳》中為了說明他不懂得體恤士卒的飢苦，舉了下面的例子：“其在塞外，卒乏糧，或不能自振，而去病尚穿域蹋鞠也。”可見他是個相當迷戀蹴鞠的人。這種裏面填毛的實心皮球，一直沿用到唐代，才有了新的改進，出現了“以胞為里，噓氣閉而蹴之”的氣毬，這已是晚唐時期的事了。由於採用了氣毬，顯然更利於“騰躍”，自然在蹴鞠的方法和比賽規則等方面隨之有了新的變化。有關蹴鞠的圖像，也正反映着這些不同時期的特點。漢代畫像石中的蹴鞠形象，多屬於“蹴蹋為戲樂”一類，並且帶有樂舞表演的性質，如南陽畫像石中的蹴鞠圖；也有的和技擊、百戲等表演刻畫在同一畫面中，如陝西綏德大冢梁漢墓石刻。唐以後的蹴鞠圖像，因為改用了氣毬，動作就顯得舒展優美，輕鬆自如，球的形象也刻畫成分瓣狀，這在宋代蹴鞠紋銅鏡上看得格外清楚。還有一點需要指出，就是中國古代婦女兒童經常參加蹴鞠活動，在漢畫像石中，以及宋代的瓷枕、銅鏡上或明代的繪畫中，都可以找到蹴鞠婦女的矯健身影。

擊毬，是中國古代很流行的一種馬上打毬運動，又稱“打毬”或“擊鞠”，今人習慣稱為“打馬球”。這種運動，緊張、激烈，對抗性強，在唐代深受皇室貴冑們喜愛，同時，

它也是軍隊習武、特別是騎兵訓練的重要手段。這種古代擊毬運動，在流行了一千餘年以後，到明代逐漸失傳，尤其在中原地區，已不為人所見。過去，人們只是在一些文獻或詩詞中讀到有關的描寫。至於有關擊毬的形象資料，雖然《新唐書·藝文志》中著錄有《寧王調馬打毬圖》，但此圖已失傳。唐代以後，也只有少量傳世文物裏還保留着部分有關的形象資料。近三十年來，由於文物考古工作越來越多的新發現，大大豐富了唐代以來擊毬運動的圖像資料，而且還獲得了有關當時宮廷中修建毬場的誌石，它們是研究中國體育史的珍貴資料。這塊修建毬場的誌石，是1956年在發掘唐長安城大明宮遺址時獲得的，誌文為“含光殿及毬場等，大唐大和辛亥歲乙未月建”。“大和”是唐文宗的年號，“辛亥”為大和五年，即公元831年。這方石誌的出土，說明毬場建築是當時宮殿建築的一個組成部分，也可以加深對文獻中多次記錄的在宮廷中打馬毬的了解，同時，它還是迄今在中國發現最早的修建宮廷體育場的實物證據。唐代畫師繪出的大幅馬毬圖壁畫，是1972年在章懷太子李賢的墓中發現的，這幅畫面接近三平方米的巨幅壁畫大約創作於公元706年，畫面中心是五個人騎馬擊毬，姿態生動，色彩鮮明，向人們提供了有關唐代馬毬運動最具體最完整的形象資料。除了這幅珍貴的唐代壁畫外，還陸續從陝西、新疆等地的唐代墓葬中，發現有模擬着當時擊毬運動形象的陶俑、泥俑以及銅鏡背面的裝飾浮雕圖像。綜合以上的文物資料，再結合有關的文獻記載，就可以較完整地了解盛行於唐代的擊毬運動的大致面貌。

馬上擊毬，也是當時中亞各國流行的運動，在中外往來頻繁的“絲綢之路”上，波斯等地居民，都喜愛這種活動項目。唐代擊毬文物的發現，為研究中國與古波斯人民的友好交往，又增添了重要的實物證據。

捶丸，是一種徒步以杖擊球的活動，據考證它從唐代的“步打毬”發展而來，北宋時稱為“步擊”。從文獻記載我們了解到，捶丸把步打的對抗競賽改成了非對抗性的比賽，還使用了球穴（即“窩”）和多種球杖，從而形成了一套完整的競賽方式和競賽規則。宋元之際出現了《丸經》一書，系統總結了當時流行的捶丸運動的實踐和理論，是我國古代球類運動的重要專著。這本圖集裏的山西洪洞水神廟元代壁畫和故宮博物院收藏明代《宣宗行樂圖》卷中的捶丸場面，可以說是對古代捶丸史料的形象解說和補充。

游水和競渡，在中國古代也是流傳久遠的體育運動。在與大自然的鬥爭中，人們很早就掌握了游水的技能。在《詩·邶谷》中，有“就其深矣，方之舟之；就其淺矣，泳之游之”的詩句。同時，在戰爭中，也需要掌握游水的技能。最早的有關游水的文物，就是戰國時期水陸攻戰紋銅壺或銅鑑上的圖像，在巨大的戰船旁邊，就有持劍弋浮的勇士的形象。但是總的看來，有關這方面的文物資料還不多，我們只能從古代壁畫中，選出三幅和游泳有關的圖像。其中兩幅是敦煌的壁畫，分別是北魏和隋代的作品；另一幅是西藏日喀則扎什倫布寺的壁畫，作於公元1447年。它們雖然都是極為生動的藝術品，但還難以反映這項運動的全貌。

與關於游水的資料相比較為豐富的，是關於競渡的文物資料。競渡是中國民間非常流行的一項水上比賽，直到今天還在江南和東南沿海地區流行着，西南的有些少數民族地區也很盛行。它的起源相當久遠，許多文獻和傳說，都把它和對偉大的愛國詩人屈原的紀念活動聯繫在一起。在古代文物中關於競渡的圖案，時代較早的見於雲南、廣西等地發現的銅鼓上的裝飾花紋。例如在雲南晉寧石寨山出土的古滇族銅鼓上，競渡的賽艇形體狹長，首尾起翹，上面載運着頭插羽毛飾的槳手，奮力劃船，形象極為生動，它們大約是距今約兩千年前的作品，正是當時水上競渡活動的真實寫照。在中原地區，古代也盛行這種運動，突出的例子是北宋時期在都城汴梁的比賽，在金門池中，除了盛大的龍舟競渡比賽外，同時還有各種水戲表演。傳張擇端所畫《金門池爭標圖》，生動地描繪出了那一壯觀的圖景。再結合本書中選錄的幾幅表現宋代龍舟競渡的畫卷，使人觀後，留下極其深刻的印象。

圍棋和象棋比賽，都是中國古代流行的傳統棋類比賽。

圍棋，古代又稱為“弈”，東漢許慎《說文解字》：“弈，圍碁也”。傳說起源很早，晉張華《博物志》中把它說成是傳說時代堯舜所作，是用來教育兒子的。春秋戰國時期，圍棋已經很流行，《左傳·襄公二十五年》裏有“舉棋不定”的記載；又《孟子·告子章句上》記有“弈秋，通國之善弈者也。”說明當時圍棋已發展到具有相當水平，並出現了象“秋”這樣全國聞名的棋手。在古代，常用圍棋的戰術與用兵相聯繫，如漢馬融《圍棋賦》有“略觀圍棋，法於用兵”的句子。圍棋中一些基本用語，如攻、殺、圍、截、沖、斷等等，看來也是由軍事概念及用語演變而來。這項棋類活動，從東周時期直到現在，經歷了幾千年仍然流行，說明它一直為中國人民所喜愛。大約在隋唐時期，圍棋東傳日本，很受日本人民的喜愛，尤其是唐宣宗時，來中國訪問的日本國王子與唐代圍棋國手顧師言對弈的故事，更是中日文化交流史上的一則佳話。有關圍棋的考古發現，有河北望都東漢墓出土的石棋盤，是目前已發現的最早的圍棋盤；此外，河南安陽隋代張盛墓和遼寧敖漢旗白塔子遼墓出土的圍棋棋盤等，都是比較重要的實物資料。在新疆吐魯番唐墓中，發現有盛粧仕女弈棋場面的絹畫，色彩艷麗，彌足珍貴。至於傳世的卷軸畫和廟宇內的壁畫，也常繪有弈棋圖，比較有代表性的如五代著名畫家周文矩的《重屏會棋圖》和山西洪洞水神廟內的元代壁畫等，都生動地再現了古代弈棋活動的情景。

中國古代的象棋，源於何時，目前尚無定論。早在1974年，在福建泉州灣發掘了一艘宋代海船，在船艙裏發現了二十枚木製象棋子，可以說是目前已發現的最早的象棋實物。

導引，又稱“道引”、“行氣”，現在稱為“氣功”，是中國特有的一種傳統醫療體育，也是養生之法。它的歷史相當悠久，中國早期醫藥文獻《黃帝內經》中，已有“導引行氣”的記載。《莊子·刻意》說“吹呴呼吸，吐故納新，熊經鳥伸，為壽而已矣。此道引之士，養形之人，彭祖壽考者之所好也。”李頤註說，導引就是“導氣令和”和“引體令柔”，說明這種運動的特點，是呼吸運動和軀體運動的相互結合。在《淮南子》等書中，也有類似的記載。早期的導引術式大都已失

傳了，過去僅見的傳世文物是戰國時期的“行氣玉佩銘”，它以四十五字的銘文記述了行氣的要領、過程和作用，是極為罕見的古代導引的珍貴文獻。但對導引的具體形象的了解，却一直是不很清楚的。有關秦漢導引運動的這一空白，被1973年底在長沙馬王堆三號西漢墓發現的彩色帛畫作了補充。在這幅寬約一米的帛畫上，繪有四排共四十四個彩色人像，每人姿態不同，服裝也不同，其中三十一人旁存有墨書題記，如“熊經”、“引溫病”等，這幅珍貴的西漢導引圖的發現，為研究中國古代導引術提供了可靠的形象資料。

馬術，也是中國古代流行久遠的運動項目之一。在漢代，馬術表演是百戲的主要內容之一，桓寬《鹽鐵論》中記有“百獸馬戲鬥虎”等表演，張衡《西京賦》更有“百馬同轡，騁足並馳”的描述。這些都可以在漢代畫像中得到佐證，漢代的無名藝術家，把當時馬術表演者那些驚險的絕技，栩栩如生地刻畫出來，令人讚嘆不已。唐宋時代，馬術表演有了新的發展。孟元老《東京夢華錄》卷七中，對宋代宮廷馬術表演有詳細具體的描述，特別是遼代畫家陳及之的《便橋會盟圖》卷，繪有精彩生動的馬術表演場面，我們選編在本書中，將有助於了解中國古代馬上運動的發展和馬術表演的高度水平。

冰嬉，目前所知有關古代冰上運動的史料並不多。但到了清代，它作為滿族傳統的體育項目，受到相當重視。保留至今的清代《冰嬉圖》，形象地展現了清代宮廷冰上表演的盛況，是了解中國古代冰上運動的珍貴資料。

中國古代遊戲，內容很豐富，其中有不少都屬於體育運動的範疇，這裏列舉了以下幾項的文物圖像：其一是“投壺”，在河南南陽漢畫像石中有投壺的圖像，也還發現過漢代的陶質投壺的實物；其二是兒童遊戲中的板球戲，宋畫《蕉蔭擊球圖》中有生動的描繪；其三是婦女愛好的鞦韆戲，在宋代還流行一種“水鞦韆”，在《東京夢華錄》中有記載。在元人《龍舟奪標圖》及元王振鵬《龍池競渡圖》中有生動的圖像。還有一些遊戲項目，這裏就不多舉了。

還有一項與古代體育運動關係密切的內容，就是古代的“百戲”。它包括的範圍極廣，其中既有角力、技擊等競技活動，又有雜技和樂舞等表演項目。因而，我們既不能簡單地把它們全部納入古代體育之列，也不能一概排斥在古代體育之外，這是一個相當複雜的歷史現象。在有關百戲的文物資料中，有些圖像所描繪的動作，可以說和今天的技巧表演有許多相似之處，因此，在這裏也選錄了一部分有關古代百戲的文物圖像，以助於對古代體育的理解和認識。

通過上述十三項有關古代體育運動的文物圖像資料，生動形象地勾畫出了中國古代體育運動概要的輪廓，從而，使我們觀察到了一些如射箭、角力等重要古代體育運動項目歷史發展的光輝軌迹。但是，因為文物考古工作本身的特點和發展水平的局限，所獲得的有關古代體育的文物資料還不夠完整、系統，某些體育項目方面的文物資料，還存在缺環，有待於沉睡在地下的有關文物的出土。我們相信，隨着我國科學文化的不斷發展和文物考古工作者的辛勤努力，中國古代體育燦爛的歷史畫卷，將會煥發出更加奪目的光彩。

PREFACE

The world has seen Chinese athletes breaking records and winning international championships, especially in recent years. But little is known, to some at least, that the Chinese people had been great lovers of sports and games since very ancient times. This has been proved, besides historical classics, by cultural relics in public and private possession, and also by ancient objects unearthed in increasing quantities as a result of intensified archaeological research. In the past three decades special efforts have been made to collect cultural objects in this regard, and this album contains photos of some of the best to provide the reader with a general view of sports and games in ancient China.

As a component part of one of the world's oldest civilizations, China's athletic activities first came into practice as a living necessity, such as the skill of archery, and later assumed the nature of physical training and entertainment. With the passage of time, economy developed, dynasties rose and fell, and sports and games also were on the change: some items which had been all the fashion were outmoded and replaced by later kinds of activity. As a result a great variety of sports and games were invented and practiced over the centuries. They present a picture of kaleidoscopic beauty when collected and viewed from a historical perspective.

The plates includes ancient works of sculpture, paintings, ornamental designs on utensils or other objects that give truthful and interesting information from different angles. Some are relics of considerable value. A stone tablet, for example, records the building of a football pitch in A.D. 831 during the Tang Dynasty (618-907). It was unearthed at the ruins of the famous Hanguang Dian (Hall of Enclosed Brightness) of the Tang imperial palaces in Xi'an.

By the nature of their contents we have divided the plates into 13 categories: archery, wrestling, martial arts, football, polo, field hockey, swimming and boat race, weiqi and xiangqi (board games), daoyin (breathing exercise), horsemanship, ice sports, miscellaneous games, and stage performances.

Archery had been a traditional sport first practiced in hunting and combat. Use of the bow and arrow can be traced as far back as the late paleolithic age some 28,000 years ago. This is evidenced by stone arrowheads unearthed at Zhiyu, Shuo county, Shanxi. Arrowheads excavated in other places testify to the gradual improvement in bows and arrows manufactured in different periods. While the Zhiyu arrowhead is very crudely shaped, those dug out in greater numbers at Xiachuan, Shanxi, that were produced some 5,000 years afterwards show marked improvement in workmanship. In the neolithic age appeared very finely manufactured stone arrowheads and those made from animal bones and horns and clam shells. These were in time replaced by bronze,

which in its turn gave way to iron products.

The progress of craft and industry provided archers with ever better bows and arrows, and consequently a number of excellent marksmen came to be known in history who had the people's love and respect. An eulogy to the archer had been the legend about Hou Yi, a prehistoric hero said to have shot down nine suns from the sky and delivered the people from the plight of dreadful heat and drought. Also legendary had been such great marksmen as Yang Youji of the period of Spring and Autumn (722-481 B.C.) and Li Guang of Western Han Dynasty (206 B.C.-A.D. 25).

The ancient archers had to undergo rigorous training by which to master the technique and cultivate strength and will power. In the Zhou Dynasty (11th century B.C.-256 B.C.) young men desiring to be accorded the rank of Shi, the lowest noble denomination, had to complete the training in six fundamental doctrines, namely protocol (li), music (yue), archery (she), driving (yu), history (shu) and arithmetic (shu), in which archery came third in importance. This proves the emphasis then placed on the skill with the bow and arrow.

Bronzeware unearthed in Henan and Sichuan belonging to the period of the Warring States (475-221 B.C.) bears relief pictures of the feasting of the noble lords, in which the figures are shown as carrying quivers on their backs and aiming their arrows at the target, which was called hou. This is thought to represent the ceremony of "Great Shooting" (Da She Li) which the Book of Rites (Li Ji) describes as a grand occasion.

An event of archery competition is depicted in a picture painted on a brick in the Eastern Han Dynasty (A.D. 25-220), in which the archers are shown bending their bows.

Archery contests during the Northern Dynasty (A.D. 386-581) are shown in grotto murals and relief carvings. A scene of shooting match between Sakyamuni and his brothers shows the target as a drum hoisted on a frame or a vertical pole.

King Wuling of Zhao (r. 325-299 B.C.) made an epochal reform of his army by building a cavalry which was clad in the uniform like that of the nomad troops and shot arrows from horseback. This enhanced the role of the cavalry and made shooting on horseback an increasingly popular event in later archery contests. Scenes of horsemen shooting arrows are found both in Handynasty carved or painted bricks and in wall pictures done in the Tang Dynasty (618-907). But the most typical representation of riding archery contests is found in a painting of early Qing Dynasty (1616-1911) entitled "Emperor Kangxi's Inspection Trip to South China."

Close relationship was found between archery and hunting, and hunting with the arrow was often practiced along with military training. Noblemen in the dynasties of Yin (17th-11th centuries B.C.) and

Zhou shot game from horse-drawn chariots, while later hunters shot from horseback as war chariots were replaced by riding cavalry. Great numbers of pictures, mostly masterworks of art, are found among archeological finds that depict equestrian archers of the Han and Tang periods.

Closely related with arrow shooting was the use of the crossbow, a weapon of greater range and accuracy which became a most important weapon for troops in the Han Dynasty. This is proved by the scores of crossbow shooting practice inscribed on wooden plates unearthed at Juyan. The sport is practiced even now by ethnic groups in southwestern China as a traditional event. Although no specific material has been found about a crossbow shooting contest, some information can be traced from the number of crossbows unearthed in ancient sites and old paintings depicting hunters using the weapon.

Wrestling is also a sport which had been performed at a very early stage. The first record about wrestling is found in the Book of Rites, which says that in the period of Spring and Autumn (722-481 B.C.) "The King orders his generals to practice shooting, driving and wrestling in the winter season." This indicates an apparent connection between wrestling and military training. Later, according to the Records of a Historian (Shi Ji), the Second Emperor of Qin who reigned in the 2nd century B.C. "ordered the actors to perform wrestling for entertainment." A bronze plate made in the Warring States period (475-221 B.C.) is the oldest relic shown in this book that gives a picture of wrestling, in which two combatants stripped to the waist are seen engaged in the sport. Murals in Han-dynasty tombs include very vivid depictions of wrestling events, and similar scenes are described in the plastic arts of the Song Dynasty (960-1279). Wrestling remained popular in the dynasties of Yuan (1206-1368) and Ming (1368-1644), so that the contest is described on several occasions in the famous novel Romance of the Water Margin (Shui Hu Zhuan). Included in this collection are woodcut illustrations to the novel's edition made towards the end of the Ming Dynasty, which give fascinating portrayal of wrestling matches and the enthusiasm of the spectators. In the Qing Dynasty's court were often held wrestling contests of considerable scale. The game remains popular till the present day in all parts of China including areas of national minorities.

Martial arts are a sport of peculiar Chinese style. As far back as the Spring and Autumn period The Book of Master Xun (Xun Zi) gives the account that "The people of Qi (present-day Shandong province) are good at martial arts." In History of Han Dynasty (Han Shu) is also found the remark: "The people of Qi excel in martial arts." The footnote gives the following explanation: "The armymen should learn the technique in three fields: that of

the use of hands and feet, the weapons and the tactics in combat, so as to gain victory in both attack and defense." This serves to prove the role of martial arts in matters of war.

Over the centuries China's martial arts have developed in both technique and style, and a multitude of schools of boxing and armed combat have come into being. Not much is found among cultural relics that give artistic description of martial arts in ancient China, except for a few portraits made in the Han Dynasty which give some idea of the armed and unarmed performances of the time.

The classical martial arts apparently preceded what is known now as Wu Shu, a term which came into currency in the recent century or two as the sport thrived into maturity. Regrettably, little has been found in artistic or literary classics to give specific record of its performance. The two plates here show the front gate of Shaolin Temple, birthplace of the famous Shaolin school of Wu Shu, and a wall painting in the temple's Bailiang Hall. The painting was done in the latter period of the Qing Dynasty, its painter unidentified. It is the only extant artistic record concerning the Wu Shu of Shaolin, which shows how the temple's monks were rehearsed.

China had its own game of football since early on. In Collection of Book Outlines (Bie Lu), a book by Liu Xiang of the Western Han Dynasty (206 B.C.-A.D. 25) is found the following comment: "The invention of the football is attributed by some to the Yellow Emperor (Huang Di, a legendary prehistoric hero believed to be China's Adam) and by others to the Warring States. It is a military performance with which to train warriors and test their ability of combat. It is taught in the army as recreation." History of Han Dynasty devotes 25 chapters to the description of football as part of the military training. To these some notes were written by Yan Shigu of Tang Dynasty, who writes: "The ball was made with brocade and stuffed solid, to be kicked for sport. It took effort to perform, and this gave the game a military nature." Statements are found in both Records of the Warring States (Zhan Guo Ce) and Records of the Historian (Shi Ji) about the one-time popularity of the football in Linzi, then capital of the state of Qi, evidence that the game had been widely played in the period of the Warring States at the latest. General Huo Qubing, an eminent commander in the Western Han Dynasty, was a football lover. According to Biography of Huo Qibing, the general even "continued to play football in the border region when his army was short on food and some of the soldiers were weak from hunger."

The solid, leather-faced football remained in use until the Tang Dynasty. Toward the end of the Tang Dynasty an inflated ball was invented which was "made with a bladder, with air blown in it." The improved ball made it possible for the player to run

and jump more vigorously, and this brought about changes in the method of playing and the rules of the match. These developments are reflected in pictures. Han-dynasty paintings on stones represent football as a performance for entertainment, such as a stone painting from Nanyang, Henan. The game is also portrayed simultaneously with the scenes of martial arts and acrobatic events, like in the carvings in a Han-dynasty tomb excavated at Suide, Shaanxi. With the use of the penumatic ball, the players' movements are freer and more graceful, as can be observed in pictures from the Tang Dynasty downwards, in which the ball is represented as made up of segments of material patched together. This is shown especially clearly in the relief on a bronze mirror of the Song Dynasty.

More noteworthy is the fact that women and children were among constant participants in the game. Images of vigorous woman footballers are found not only in Han-dynasty stone paintings, but on decorative designs on Song-dynasty porcelain pillows and bronze mirrors and Ming-dynasty paintings.

Ancient China also had a kind of game played on horseback much like the modern polo. It was particularly favored by aristocrats in the Tang Dynasty because of its vigor, excitement and boisterous confrontation. In the meantime it was often practiced in the military force, especially the cavalry, as a constant item of training. After being popular over 1,000 years, the game had fewer enthusiasts by the Ming Dynasty, and fell into oblivion especially in Central China. Little has been preserved in the way of artistic representation of the game. A picture entitled "Prince Ning playing polo" is mentioned in New History of Tang Dynasty (Xin Tang Shu), but it has never been found. Similar data had also been scarce in the dynasties that followed. However, increasing amounts of ancient records related to the ancient polo game were discovered by archeologists in the past three decades. Especially valuable is a stone tablet unearthed in 1956 from the ruins of Tang Dynasty's imperial palaces in Chang'an, Shaanxi. It bears an inscription which reads: "Hanguang Dian (Hall of Enclosed Brightness), the polo ground and other buildings were completed in the month of Yi Wei of the year of Xin Hai in Dahe Age of the Great Empire of Tang." The year referred to was A.D. 851. This official record of the construction of a polo ground along with a palatial hall corroborates accounts about polo games being played in the imperial court frequently found in historical literature, and the tablet is the earliest evidence found so far of the construction of any sports ground in the palace. The mural painting of a polo game was found in 1972 in the sepulchre of the tomb of Li Xian, Prince of Zhuanghuai of Tang. Worked out by an unknown artist around the year

706, the 3-square meter wall painting of five horsemen playing polo is the most complete and expressive piece of classical art on the subject. Besides, in other Tang-dynasty tombs excavated in Shaanxi, Xinjiang and other places were found figurines of polo players made of terra cotta, clay or cast in relief on the back of bronze mirrors. These plus relevant descriptions in historical records give a general picture of the polo game in the Tang Dynasty.

It is to be noted that the game of polo was much played at the time in Persia and other west Asian countries which were joined to China by a busy trade route, the famous Silk Road. The above artefacts, therefore, also serve to reflect a facet of the cultural exchange between China and Persia more than a dozen centuries ago.

Ball-striking (chui wan), a game quite like the modern field hockey, was believed to have evolved from bu da qiu (striking the ball on foot) of the Tang Dynasty. Compared with the latter, the classical field hockey in its later development was a less confrontational game. The ground had holes, various types of sticks were used, and a complete system of contest rules were formed up. A book called Wan Jing (Manual for Ball-Striking), believed to have been written during the late Song or early Yuan Dynasty, gives a systematic account of the theory and practice of the game, which makes the book one of the most valuable of its kind. More interesting is the Yuan-dynasty wall painting in the River God Temple at Hongtong, Shanxi, and also the painting of a polo game from the collection of "Recreation for Emperor Xuanzong" preserved in the Palace Museum of Beijing.

Both swimming and boat-racing had been popular sports as of old. The skills were first needed in the fight against the adversaries of nature and in war. The following lines are found in Shi Jing (Book of Odes), a collection of early verses and folksongs which came into being about 2,500 years ago:

Where (the water) is deep
We ferry in boats;
Where it is shallow
We swim across.

The earliest objets d'art to record a swimming scene are bronze vases and mirrors of the Warring States period, on which the relief designs show warriors brandishing swords floating alongside giant warships. However, materials are scanty in this field. The only relevant items in this album consist of two murals from Dunhuang grottoes, done respectively in the dynasties of Northern Wei and Sui, and another mural painted in A.D. 1447 on a wall in Tashilhunpo Temple in Tibet. Fine works of art though they are, these pictures are far from adequate to provide comprehensive information about the sport.

More can be learned from archeological finds

about ancient boat race, which had been a very popular water sport. It remains so in southern China and in coastal regions, and also much favored by national minorities in the southwestern provinces. In classical literature and folklore the game is often linked with the memory of Qu Yuan (340-278 B.C.), China's great poet in the Warring States period. Earlier works of art on the theme are found on the ornamental designs of bronze drums. A bronze drum, for example, was unearthed at Shizhai Mountain in Yunnan province which belonged to the Dians, an extinct ethnic group. It bears the relief picture of a boat race in which the boat is long and narrow, rising in both bow and stern, the oarsmen in feather-decked hats straining with paddles. This 2,000-year-old relic gives realistic representation of the dragon boat race of the time. A grand occasion was the boat race in Bianliang, capital of the Northern Song Dynasty (960-1127) which is present-day Kaifeng in Henan province. The event took place in the Jinming Lake, with various other water games performed along with the boat race. An antique painting entitled "Prize Boat Race on Jinming Lake", believed to be the work of the great Song-dynasty artist Li Zeduan, is reproduced here along with paintings by other artists on the same subject.

Both weiqi and xiangqi (the latter being the Chinese version of the chess) were games that had wide appeal since very early ages.

Weiqi, literally "the game of encirclement", was first known as yi. Its invention was believed to be so early that Zhang Hua, 3rd-century author of *Notes on the Investigation of Things* (Bo Wu Zhi), attributes it to Yao and Shun, legendary prehistoric rulers, who designed the game for their sons as a means of intellectual cultivation. Zuo Qiuming's *Chronicles* (Zuo Zhuan), a book written in the Spring and Autumn period, states that "Qiu is the best hand at yi in the state." The mention of a champion undoubtedly implies the game had been popular enough to produce numbers of good players.

Weiqi is often linked to tactics of actual warfare. Ma Rong, a Han-dynasty poet, remarks in his "Ode to Weiqi": "Generally, weiqi embodies the art of war." Such military terms as attack, kill, encircle, check, move, and cut are often used by the players. The game has been popular since its creation two thousand years ago, and remains a favored sport till today. About the period of Sui and Tang in the 7th century it was introduced to Japan where it has enjoyed great popularity ever since. Especially remembered was the weiqi contest between Gu Shiyan, a Chinese champion player, and a Japanese prince visiting China during the reign of Emperor Xuanzong of Tang.

The earliest weiqi board found so far is one carved on stone which was unearthed from an Eastern-Han tomb at Wangdu, Hebei province. More boards were dug out later in Henan and

Liaoning. In a Tang-dynasty tomb in Turfan, Xinjiang was found a brocade painting of richly dressed ladies at a game of weiqi. The game is also frequently the theme for classical painting scrolls and wall paintings in temples, notable examples of which include a 10th-century painting by Zhou Wenju and a Yuan-dynasty mural in the River God Temple at Hongtong, Shanxi.

No evidence is available to establish the time of creation of xiangqi, the Chinese chess. The earliest xiangqi chesspieces found so far are 20 wooden ones discovered in 1974 aboard a Song-dynasty sea-going vessel that had been sunk in Quanzhou Bay, Fujian.

Daoyin ("guiding and leading") and xingqi ("directing the breath") were ancient names for present-day qigong, a peculiar traditional medico-athletics and health-conserving exercise in China. Its origin is traced back to antiquity, as mention is made of them in *Yellow Emperor's Canon of Medicine* (Huang Di Nei Jing), China's oldest medical classic compiled in prehistoric age. The *Book of Master Zhuang* (Zhuang Zi) of about the 3rd century B.C. gives the following comment: "Inhaling and exhaling, expelling the stale air and taking in the fresh, remaining still like a bear and spreading the limbs like a bird — such is the way to longevity. They are practiced by people well-versed in the art of daoyin and health conservation to attain longevity like Peng Zu (a legendary figure believed to be immortal — tr)." Notes to the book by Li Yi explain: "Daoyin means 'guiding the breath to make it harmonious' and 'leading the body to make it flexible'," which is, in other words, the coordination of bodily exercise with the control of respiration. Similar statements are found in *Book of the Prince of Huainan* (Huainan Zi) and other classics.

Unfortunately, early illustrations of the postures of daoyin were long lost, the only tangible datum being 45 characters carved on a jade pendant stating the exercise's basic rules, how it was practiced and what effect it was to produce. This is extremely valuable information, yet it leaves in obscurity the specific postures. The gap was filled by a painting on silk found in 1973 in the famous Han-dynasty tombs at Mawangdui in Changsha, Hunan province. The one-meter-wide color picture depicts 44 figures in four rows, differing individually in attire and posture. Thirty-one of the figures are accompanied by notes indicating the nature or purpose of the posture, such as "xiong jing" (bear-like movement), "yin wen bing" (alleviating fevers), etc. It is the only extant pictorial datum showing how qigong was supposed to be practiced 2,000 years ago.

Horsemanship was one of the main events of performance for entertainment in the Han Dynasty. On *Salt and Iron* (Yan Tie Lun), a book by Huan Kuan on the social and economic situation of the

Han period, gives an account about "playing with a tiger on a hundred trained horses." In Ode to the Western Capital (Xi Jing Fu) Zhang Heng, a great scientist and author of the same age, describes "a hundred horses galloping in orderly alignment with bridles united." These are corroborated by paintings of the Han period in which the artists, mostly anonymous, give vivid representation of the breath-taking events. Further development was noted in horsemanship in the periods of Tang and Song. A specific description of the game in Song Dynasty is given by Meng Yuanlao in his Memories of the Eastern Capital (Dong Jing Meng Hua Lu). Excellent horsemanship is also portrayed in a painting entitled "Conference at Bian Bridge" (Bian Qiao Hui Meng Tu) by Chen Jizhi, an artist of the 10th century. These are included in this album to give a glimpse of the horsemen's skills in ancient China.

Archeological research seems to indicate little popularity of ice sports until the Qing Dynasty (1616-1911) when the Manchus gave much attention to the sport as their traditional favorite. The painting "Ice Sports" (Bing Xi Tu) depicts the grand occasion of a skating performance in the Qing court.

Then there were the games for recreation, of which there was a great variety in ancient China, and some were taken as sport or physical training. Illustrations are found from antiques for three of the games. One is tou hu, or flask shooting, in which the players threw arrows into a wine flask serving as target. It was originally part of the ceremony during the gathering of noblemen, and later became a popular sport. Pictures of tou hu were found among stone reliefs unearthed in Nanyang, Henan along with pottery flasks used in

the game. Another is ban qiu ("bat ball") played by children, something like the battledore, which is represented in a painting in the Song period entitled "Striking the ball in palm shade." Still another is qiu qian, the swing, which was mostly played by young women. Its variation, the water swing, was also found in the Song Dynasty. These are described in Memories of the Eastern Capital, and the game is portrayed in a Yuan-dynasty painting "The Dragon-boat Race" and also in "Boat Race on Dragon Pond" by Wang Zhenpeng, also a Yuan-dynasty artist.

A special category, bai xi, literally "stage performance", encloses a wide scope of activities, both competitive matches such as wrestling and martial arts, and stagecraft such as acrobatics and dances. They cannot be totally identified with sports or physical training, nor can they be excluded from it. Interesting enough, some items of bai xi as described in literary and artistic classics bear close resemblance to the modern gymnastics. A few relic pictures depicting the games are included in this collection.

The plates presented here will, it is hoped, throw some light on what China's sports and games had been like in the past ages. In the meantime, however, they reveal the fact that, having developed over dozens of centuries in such a vast country, China's ancient sports and games form such an inexhaustible panorama of skills and beauty, that the present collection is but too fragmentary and limited an attempt at representing them. It remains to be enhanced infinitely by further information archeologists will collect from the buried riches that lie dormant and are yet to be explored.

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112 北宋 原題張擇端《金明池爭標圖》（天津藝術博物館藏品）
113 元 王振鵬《龍池競渡圖》卷（原藏故宮博物院）
114 元人《龍舟奪標圖》卷（故宮博物院藏品）

八、圍棋和象棋

- 115 東漢 石圍棋局（1952年河北望都出土）
116 隋 瓷圍棋局（1959年河南安陽張盛墓出土）
117 同上
118 唐 弈棋圖絹畫局部（1972年新疆吐魯番阿斯塔那出土）
119 五代 周文矩《重屏會棋圖》卷（故宮博物院藏品）
120 五代 弈棋圖壁畫（甘肅安西榆林窟第30窟）
121 宋刻本《忘憂清樂集》書影（北京圖書館藏書）
122 同上，書影之二
123 元 弈棋圖壁畫（山西洪洞水神廟明應王殿）
124 元 瑪瑙圍棋子（1972年北京后英房元代居住遺址出土）
125 同上

- 126 同上
127 南宋 木製象棋子（1974年福建泉州后渚港出土）
128 同上

九、導引

- 129 戰國 行氣玉銘拓本（天津歷史博物館藏品）
130 戰國 行氣玉銘綫圖
131 西漢 導引圖帛畫（1973年湖南長沙馬王堆三號墓出土）
132 同上，局部
133 同上，復原圖
134 同上，復原綫圖
135 宋刻本《三國志注》書影局部（北京圖書館藏書）

十、馬術

- 136 西漢 漆奩馬術紋飾摹本（1975年陝西咸陽出土）
137 東漢 馬術畫像石拓本局部（1954年山東沂南北寨村出土）
138 宋 太子習武壁畫（甘肅敦煌莫高窟第61窟）
139 宋 馬術圖陶枕（故宮博物院藏品）
140 遼 陳及之《便橋會盟圖》卷局部（故宮博物院藏品）
141 同上，局部之二
142 同上，局部之三
143 清 郎世寧等《馬術圖》（故宮博物院藏品）

十一、冰嬉

- 144 清 金昆、程志道、福隆安《冰嬉圖》卷局部（故宮博物院藏品）
145 同上，局部之二
146 同上，局部之三
147 同上，局部之四

十二、遊戲

- 148 西漢 陶投壺（1969年河南濟源泗澗溝出土）
149 東漢 投壺畫像石（河南南陽出土）
150 同上，拓本
151 五代 周文矩《重屏會棋圖》卷局部（故宮博物院藏品）
152 宋 板球圖陶枕
153 宋人《蕉蔭擊球圖》冊頁（故宮博物院藏品）
154 明刻本《三才圖會》鞦韆圖

十三、百戲

- 155 西漢 樂舞百戲俑（1969年山東濟南無影山出土）
156 東漢 樂舞百戲畫像磚拓本（1954年四川成都出土）
157 東漢 樂舞百戲壁畫局部（1972年內蒙古和林格爾出土）
158 同上，摹本
159 東漢 倒立俑陶奩（1972年河南洛陽澗西出土）
160 東漢 倒立俑（1972年河南洛陽澗西出土）
161 明人《明憲宗元宵行樂圖》卷局部（中國歷史博物館藏品）
162 同上，局部之二

LIST OF THE PLATES

I. ARCHERY

1. Bronze vase with design of feasting, shooting, and combat on land and sea.
Warring States period (475-221 B.C.)
Unearthed in 1965 at Baihuatan, Chengdu, Sichuan.
2. Ditto. Design unfolded.
3. Bronze mirror with design of feasting and shooting.
Design unfolded.
Warring States period.
Unearthed in 1951 at Zhaogu, Hui county, Henan.
4. Bronze vase with design of feasting, fishing, hunting and war.
Warring States period.
Preserved in Palace Museum, Beijing.
5. Ditto. Design unfolded.
6. Rubbing of brick relief showing archery.
Brick made in Eastern Han Dynasty (A.D. 25-220).
Unearthed in 1955 at Deyang, Sichuan.
7. Stone relief: Prince in shooting match.
Northern Wei Dynasty (A.D. 386-534).
Found in Cave No. 6 of Yungang grottoes in Datong, Shanxi.
8. Stone relief: Prince in shooting match.
Northern Wei Dynasty.
Found in Cave No. 2 of Yungang grottoes in Datong, Shanxi.
9. Mural: Prince in shooting match.
Northern Zhou Dynasty (A.D. 557-581).
Found in Cave No. 290 of Mogao grottoes in Dunhuang, Gansu.
10. Mural: Archers.
Five Dynasties period (A.D. 907-960).
Found in Cave No. 345 of Mogao grottoes in Dunhuang, Gansu.
(Hereinbefore archers on foot.)
11. Relief on hollow brick: Mounted archer (with rubbing).
Western Han Dynasty (206 B.C.-A.D. 24).
Unearthed in 1970 at Xintongqiao, Zhengzhou, Henan.
Appended: Two other hollow bricks with relief unearthed from Han-dynasty tombs at Xintongqiao.
12. Part of painting "Kangxi Nan Xun Tu" (Emperor Kangxi's Inspection Trip to South China) by Wang Hui and others.
Qing Dynasty (1644-1911).
Preserved in Palace Museum, Beijing.
(Hereinbefore mounted archers.)
13. Bronze chariot ornament piece with gold and silver inlay of hunting scene.
Western Han Dynasty.
Unearthed in 1965 at Dingxian, Hebei.
14. Ditto. Part of the design unfolded.
15. Hollow brick with relief of shooting of birds (with rubbing).
Western Han Dynasty.
Unearthed in 1970 at Xintongqiao, Zhengzhou, Henan.
16. Rubbing of stone relief showing archer shooting upward.
Eastern Han Dynasty (A.D. 25-220).
Unearthed at Nanyang, Henan.
17. Rubbing of brick relief showing shooting with retrievable arrows and harvesting.
Eastern Han Dynasty.
Unearthed in 1954 at Yangzishan, Chengdu, Sichuan.

18. Painted brick: Hunting (I).
Wei-Jin period (A.D. 220-420).
Unearthed in 1972-1973 at Jiayuguan, Gansu.
19. Painted brick: Hunting (II).
Wei-Jin period.
Unearthed in 1972-1973 at Jiayuguan, Gansu.
20. Mural: Hunting.
Between 3rd and 4th centuries.
Discovered in Wu Yong Zhong (Tomb with dancer figurines) at Donggou, Ji'an county, Jilin.
21. Mural: Hunting.
Western Wei Dynasty (A.D. 535-556).
Found in Cave No. 249 of Mogao grottoes in Dunhuang, Gansu.
22. Three-colored pottery statuette of mounted archer.
Tang Dynasty (A.D. 618-907).
Unearthed in 1971 from the tomb of Li Chongrun, Prince of Yide in Tang Dynasty, at Qian county, Shaanxi.
23. High-stemmed silver goblet with design of hunting.
Tang Dynasty.
Unearthed in 1970 at Hejiacun, Xi'an, Shaanxi.
24. Ditto. Design unfolded.
25. Silk with design of hunting.
Tang Dynasty.
Unearthed in 1972 in Turfan, Xinjiang.
(Hereinbefore hunting with bow and arrow)
26. Design of hunting on lacquer toilet box (facsimile).
Western Han Dynasty.
Unearthed in 1975 at Xianyang, Shaanxi.
27. Stone relief depicting archer in the act of jue zhang (opening a crossbow with hands and feet).
Eastern Han Dynasty.
Unearthed in Nanyang, Henan.
28. Rubbing of brick relief: Jue Zhang.
Eastern Han Dynasty.
Unearthed in 1962 at Xinye, Henan.
29. Part of painting "Qingming Shang He Tu" (Riverside Scene at Qingming Festival) by Zhang Zeduan, Northern Song Dynasty (A.D. 960-1127).
Preserved in Palace Museum, Beijing.
30. Ditto.

II. WRESTLING

31. Bronze ornamental piece with perforated design of wrestling.
Warring States period.
Unearthed in 1955 at Keshengzhuang, Chang'an, Shaanxi.
32. Ditto. Facsimile of the design.
33. Lacquer design of wrestling on wooden comb (facsimile).
Qin Dynasty (221-207 B.C.)
Unearthed in 1975 at Fenghuangshan, Jiangling, Hubei.
34. Mural: Wrestling match.
Eastern Han Dynasty.
Unearthed in 1960-1961 at Dahuting, Mi county, Henan.
35. Mural: Wrestling.
Between 3rd and 4th centuries.
Discovered in Wu Yong Zhong (tomb with dancer figurines) at Donggou, Ji'an, Jilin.
36. Ditto. Part of the mural.
37. Mural: Wrestling.

Between 3rd and 4th centuries.
Discovered in Jue Di Zhong (tomb with mural of wrestling) at Donggou, Ji'an, Jilin.

38. Ditto. Part of the mural.
39. Inkstone.
Northern Wei Dynasty.
Unearthed in 1970 at Datong, Shanxi.
40. Ditto. Part of the design (I).
41. Ditto. Part of the design (II).
42. Bas-relief: Wrestling.
Western Wei Dynasty.
Found in grotto near Fudi Reservoir at Yijun, Shaanxi.
43. Ditto. Rubbing of part of the relief.
44. Mural: Prince in wrestling match.
Northern Zhou Dynasty (A.D. 951-960).
Found in Cave No. 290 of Mogao grottoes in Dunhuang, Gansu.
45. Sketch: Wrestling match.
Tang Dynasty.
Found in grotto near Fudi Reservoir at Yijun, Dunhuang, Gansu.
46. Mural: Wrestling (facsimile).
Song Dynasty.
Discovered in 1977 at Nanshe, Jincheng, Shanxi.
47. One of the illustrations in the Ming-dynasty block-printed edition of Zong Yi Shui Hu Quan Zhuan (Complete Romance of Heroes of the Water Margin). Caption: "Defeating the Black Hurricane."
Preserved in Peking University Library.
48. Another illustration from the same book. Caption: "Defeating the Sky Pillar by Wit."
Preserved in Peking University Library.
49. Another illustration from the same book. Caption: "Beating the Marshal in Wrestling."
Preserved in Peking University Library.
50. Part of hang scroll of painting: Sai Yan Si Shi Tu (Four Items of Performance at the Royal Dinner) by a Qing-dynasty artist.
51. Ditto. Part of the painting.

III. MARTIAL ARTS

52. Relief on hollow brick: Spear fight, with rubbing.
Western Han Dynasty.
Unearthed in 1970 at Xintongqiao, Zhengzhou, Henan.
53. Bronze plate with lacquer painting of fighting scene.
Western Han Dynasty.
Unearthed in 1976 at Luobowan, Gui county, Guangxi.
54. Ditto. Design unfolded.
55. Rubbing of stone relief: Fighting.
Eastern Han Dynasty.
Unearthed in 1972 in Nanyang, Henan.
56. Rubbing of stone relief: Fighting.
Eastern Han Dynasty.
Unearthed in Nanyang, Henan.
57. Stone relief: Fighting.
Eastern Han Dynasty.
Unearthed in Nanyang, Henan.
58. Ditto. Part of the relief.
59. Stone relief: Fighting.
Eastern Han Dynasty.
Unearthed in 1956 at Dagualiang, Suide, Shaanxi.
60. Present view of the gate of Shaolin Temple, Dengfeng, Henan.
61. Mural in Bai Yi Dian (White Cloak Hall) in

- Shaolin Temple.
62. Ditto. Part of the mural.

IV. FOOTBALL

63. Part of book copied on silk: Shiliu Jing, Zheng Luan (Sixteen Classics, Suppressing the Rebellion).
Western Han Dynasty.
Unearthed in 1973 from No. 3 of Han Dynasty tombs at Mawangdui, Changsha, Hunan.
64. Part of stone relief: Football.
Eastern Han Dynasty.
Unearthed in Nanyang, Henan.
65. Part of stone relief: Football.
Eastern Han Dynasty.
Unearthed in Nanyang, Henan.
66. Bas-relief: Football, with rubbing.
Eastern Han Dynasty.
Found on Qimu Side-tower in Dengfeng, Henan.
67. Part of mural: Entertainment performances during a dinner.
Sui Dynasty. (A.D. 581-618).
Unearthed in 1976 at Jiaxiang, Shandong.
68. Bronze mirror with relief design of football game.
Song Dynasty.
Preserved in Hunan Provincial Museum.
69. Bronze mirror with relief design of football game.
Song Dynasty.
Preserved in Museum of Chinese History.
70. Sculpted ivory brush-barrel with design of football game.
Song Dynasty.
Preserved in Anhui Provincial Museum.
71. Pottery pillow with picture of girl playing football.
Song Dynasty.
72. White porcelain pillow with picture of boy playing football.
Jin Dynasty. (1115-1234).
Unearthed in 1954 at Xingtai, Hebei.
73. Handscroll painting Cu Ju Tu (Picture of Football) by Qian Xuan.
Yuan Dynasty. (1271-1368).
74. Block-printed picture of football game as illustration in the book Shi Lin Guang Ji (Through the Forest of Affairs).
Yuan Dynasty.
75. Cu Ju Tu (Picture of Football) in Ming-dynasty edition of San Cai Tu Hui.
76. Part of handscroll painting Shi Nu Tu (Court Ladies) by Du Jin.
Ming Dynasty (1368-1644).
Preserved in Shanghai Municipal Museum.
77. Fourth illustration from Ming-dynasty edition of the novel "Complete Romance of Heroes of the Water Margin." Caption: "Delivering a gift of treasures."
Preserved in Peking University Library.

V. POLO

78. Part of mural: Polo.
Tang Dynasty.
Found in the tomb of Li Xian, Prince of Zhanghuai of Tang Dynasty at Qian county, Shaanxi, which was excavated in 1972.
79. Detail of the picture.
80. Detail of the picture.

81. Detail of the picture.
82. Another part of the mural.
83. Detail of the picture.
84. Detail of the picture.
85. Bronze mirror with relief design of polo game.
Tang Dynasty.
Unearthed in 1975 at Hanjiang, Jiangsu.
86. Ditto. Rubbing of the relief on the mirror.
87. Bronze mirror with relief design of polo game.
Tang Dynasty.
Preserved in Palace Museum, Beijing.
88. Polo player figurine.
Tang Dynasty.
Unearthed in 1958 from the tomb of Wei Jiong in Xi'an, Shaanxi.
89. Polo player figurine (II).
90. Polo player figurine (III).
91. Colored clay figurine of polo player.
Tang Dynasty.
Unearthed in 1972 at Astana, Turfan, Xinjiang.
92. Polo player figurine.
Tang Dynasty.
Unearthed in 1981 at Lintong, Shaanxi.
93. Polo player figurine with colored and gold-painted coating.
Tang Dynasty.
Preserved in Shanghai Municipal Museum.
94. Map of Chang'an city in Tang Dynasty.
Supplied by Museum of Chinese History.
95. Inscribed stone tablet in Hanguang Dian (Hall of Enclosed Brightness) of Daming Gong (Palace of Great Brightness) of Tang Dynasty in Chang'an, Shaanxi.
Unearthed in 1956 from the ruins of the Tang palaces.
96. Ditto. Rubbing of the inscription.
97. Part of the scroll painting Minghuang Ji Qiu Tu (Emperor Minghuang at Polo). Song Dynasty.
Preserved in Museum of Chinese History.
98. Ditto. Part of the painting (II).
99. Ditto. Part of the painting (III).
100. Ditto. Part of the painting (IV).
101. Part of painting on silk: Polo.
Song Dynasty.
Unearthed in 1920 at Julu county, Hebei.
102. Part of handscroll painting Bian Qiao Hui Meng Tu (Conference at Bian Bridge) by Chen Jizhi.
Liao Dynasty. (916-1125).
Preserved in Palace Museum, Beijing.

VI. FIELD HOCKEY

103. A copy of Wan Jing (Manual of Ball-Striking) in block-printed edition.
Ming Dynasty.
Preserved in Beijing Library.
104. Mural: Field hockey.
Yuan Dynasty.
Found in Ming Ying Wang Hall of River God Temple in Hongtong, Shanxi.
105. Part of handscroll painting Xuanzong Xing Le Tu (Recreation for Emperor Xuanzong) by a Ming-dynasty artist.
Preserved in Palace Museum, Beijing.
106. Part of handscroll painting Shi Nu Tu (Court Ladies) by Du Jin of Ming Dynasty.
Preserved in Shanghai Municipal Museum.

VII. SWIMMING AND BOAT RACE

107. Mural: Swimming.

- Northern Wei Dynasty.
Found in Cave No. 257 of Mogao grottoes in Dunhuang, Gansu.
108. Mural: Swimming.
Sui Dynasty.
Found in Cave No. 420 of Mogao grottoes in Dunhuang, Gansu.
109. Mural: Swimming.
A.D. 1447.
Found in Tashilhunpo monastery in Shigatse, Tibet.
110. Bronze drum with boat-race design.
Western Han Dynasty.
Unearthed in 1976 at Luobowan, Gui county, Guangxi.
111. Rubbing of relief design on bronze drum.
Western Han Dynasty.
Unearthed at Shizhaishan, Jinning, Yunnan.
112. Painting: Jin Ming Chi Zheng Biao Tu (Prize Boat Race on Jinming Lake) with signature of Zhang Zeduan.
Northern Song Dynasty. (960-1127).
Preserved in Tianjin Art Museum.
113. Painting scroll: Long Chi Jing Du Tu (Boat Race on Dragon Pond) by Wang Zhenpeng.
Yuan Dynasty.
Formerly preserved in Palace Museum, Beijing.
114. Painting scroll: Long Zhou Duo Biao Tu (Prize Race of Dragon Boats) by an artist of Yuan Dynasty.
Preserved in Palace Museum, Beijing.

VIII. WEIQI AND XIANGQI

115. Stone weiqi board.
Eastern Han Dynasty.
Unearthed in 1952 at Wangdu, Hebei.
116. Porcelain weiqi board.
Sui Dynasty.
Unearthed in 1959 from Zhang Sheng's tomb at Anyang, Henan.
117. Ditto.
118. Part of silk painting: Weiqi.
Tang Dynasty.
Unearthed in 1972 at Astana, Turfan, Xinjiang.
119. Painting on silk scroll: Chong Ping Hui Qi Tu (Weiqi Games before Double Screen) by Zhou Wenju.
Five Dynasties period.
Preserved in Palace Museum, Beijing.
120. Mural: Weiqi
Five Dynasties period.
Found in Cave No. 30 of Yulin grottoes at Anxi, Gansu.
121. Block-printed copy of Wang You Qing Le Ji (Manual for Forgetting Worries in Quiet Pleasure).
Song Dynasty.
Preserved in Beijing Library.
122. Ditto.
123. Mural: Weiqi.
Yuan Dynasty.
Found in Ming Ying Wang Hall of River God Temple at Hongtong, Shanxi.
124. Agate weiqi pieces.
Yuan Dynasty.
Unearthed in 1972 from ruins of Yuan-dynasty residence at Houyingfang, Beijing.
125. Ditto.
126. Ditto.
127. Wooden xiangqi pieces.