

# CELESTIAL HORSES

中國藝術與文明的縮影  
THE APOGEE OF CHINESE ART AND CIVILISATION

## 天馬



林 瓊

Lin Ying



外 文 出 版 社

Foreign Languages Press

丁馬

馬承源



## 图书在版编目(CIP)数据

天马 / 林璎编.

北京: 外文出版社, 2002.2

ISBN 7-119-02999-1

I . 天… II . 林… III . 马—翎毛走兽画—作品集—中国

IV .J222

中国版本图书馆 CIP 数据核字 (2002)第 003972 号

外文出版社网址:

<http://www.flp.com.cn>

外文出版社电子信箱:

[info@flp.com.cn](mailto:info@flp.com.cn)

[sales@flp.com.cn](mailto:sales@flp.com.cn)

## 天 马

|       |                             |
|-------|-----------------------------|
| 作 者   | 林 璎                         |
| 总 策 划 | 范之龙 魏查理(C.Willemen)         |
| 版面设计  | 傅 鸣                         |
| 校 对   | H.Nicholas, 魏查理(C.Willemen) |

|      |                                 |
|------|---------------------------------|
| 责任编辑 | 刘承忠 呼宝珉                         |
| 封面设计 | 林 璎 王则林                         |
| 出版发行 | 外文出版社                           |
| 社 址  | 北京市百万庄大街 24 号                   |
| 邮政编码 | 100037                          |
| 承 印  | 北京宏达恒智印艺有限公司                    |
| 经 销  | 新华书店 / 外文书店                     |
| 开 本  | 16 开                            |
| 字 数  | 100 千字                          |
| 印 张  | 20                              |
| 印 数  | 0001-2000 册                     |
| 版 次  | 2002 年第 1 版第 1 次印刷              |
| 装 别  | 精                               |
| 书 号  | ISBN 7-119-02999-1/J · 1579 (外) |
| 定 价  | RMB 480.00 USD 78.00            |

版权所有 侵权必究

TITLE 書 名  
CELESTIAL HORSES 天 馬

AUTHOR 作 者  
Lin Ying 林 瓊

CHIEF DESIGNER 總 策 劃  
Fan Zhilong 範 之 龍  
C.Willemen 魏 查 理

GRAPHIC DESIGN 版面設計  
Fu Ming 傅 鳴

REVISER 校 對  
H. Nicholas  
C.Willemen 魏 查 理

EXECUTIVE EDITOR 責任編輯  
Liu Chengzhong 劉 承 忠  
Hu Baomin 呼 寶 珉

COVER DESIGN 封面設計  
Lin Ying 林 瓊  
Wang Zelin 王 則 林

PUBLISHER 出版  
FOREIGN LANGUAGES PRESS 外文出版社

DISTRIBUTOR 發行  
FOREIGN LANGUAGES PRESS 外文出版社  
24 BAIWANZHUANG STR., XICHENG DISTRICT, BEIJING 北京西城區百萬莊大街 24 號  
100037, Beijing, P. R. China 郵編 100037  
CHINA INTERNATIONAL BOOK TRADING CO. 中國國際圖書貿易總公司  
PB 399 郵政信箱 399  
35 Chegongzhuang Xilu, 北京車公莊西路 35 號  
100044, Beijing, P. R. China 郵編 100044  
EUROPE 歐洲  
GRANDE MURAILLE LIBRAIRIE 長城書店  
5, Galerie de la rue de Ruysbroeck 1000 Bruxelles  
Belgium  
e-mail: grande\_muraille@swing.be  
http://users.swing.be/grande\_muraille  
ISBN 2-930225-14-9  
U.S.A  
CHINA BOOKS & PERIODICALS, INC.  
2929 24 STREET, SAN FRANCISCO,  
CA 94110, U.S.A

DESIGN AND PRODUCTION 制版  
SHANGHAI RHYTHM CO., LTD. 上海浪森制版印刷有限公司  
PRINT 承印  
BEIJING HONGDA HENGZHI PRINTING CO. LTD 北京宏達恒智印藝有限公司  
First Edition: Beijing, 2002 第一版第一次印刷: 北京 2002 年

Copyright © 2002 Foreign Languages Press. All rights reserved. No part of the publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage and retrieval system, without written permission from the publisher.



## 羽人紋馬面甲

### FRONTAL HEAD MASK DECORATED WITH IMAGES OF IMMORTALS

17.5 cm x 12 cm

公元前一世紀至公元一世紀（漢代）

1st Century BCE — 1st Century CE (Han Dynasty)

巴黎愛馬仕博物館藏品

E. Hermès collection, Paris

攝影 Photo: Studio des Fleurs

馬面甲以青銅鑄造，上帶綠銹及赤斑，上嵌銀絲勾勒出雲紋和兩個羽人。面甲呈橢圓形，下部尖削成箭鏃狀，中有長約2厘米的方孔。馬面甲屬戰馬“具裝”的一部份，其上的羽人紋飾出現於戰國晚期至漢初（公元前475—221年），是墓葬物常用裝飾紋樣，源自道家神仙之說，認為人死後能羽化登仙。馬面甲上用背插雙翼的羽人紋飾，是象徵馬匹能馳騁如飛。阿富汗出產的良馬矯健而步速，有“飛馬”或“天馬”之稱。

Frontal head mask, bronze with green patina and traces of red, decorated with inlaid silver wire outlining clouds and two Immortals; the slightly curved oblong metal plaque comes to an arrowhead point and has a rectangular central opening approximately 2 cm in length.

Appearing at the end of the Warrior Kingdoms and the beginning of the Han Dynasty (475 — 221 BCE), the pattern decorating this frontal mask (designed to serve as part of the accoutrements for a horse) reflects the influence of Taoism and is drawn from funerary motifs evoking the magical world of the immortals, fabulous beings in flight towards the celestial regions. This pattern could symbolize the idea of taking wing dear to horseback-riders. Horses from the Ferghana region (now Uzbekistan) were known as flying (feima) or celestial (tianma) steeds as an expression of admiration for their swift beauty.

“這付出自漢代藝術家之手的錯銀絲青銅馬面甲，作為一個遠遠超出人間局限的渴求幸福的預言，顯露出一個獲得道家哲理靈感的夢想。這個典型的馬與人類為伍的幻象，在我的視野中移動着，直至另一個世界。”

"The silver thread patterns delicately inlaid in the bronze by a Han artist, as a message of hope for happiness beyond the enigmatic frontier of our earthly condition, reveal a dream, inspired by Taoist philosophy, the dream-particularly moving to my eyes-to prolong the brotherhood between horse and human being as far as the journey to the Next World."

—— 巴黎愛馬仕總裁杜邁

Mr. Jean-Louis Dumas-Hermès Chairman and CEO, Hermès









壬午大暑 畫鴻居京周極楊先德氏麻中







## 目錄 CONTENTS

---

鳴謝 ACKNOWLEDGEMENT

前言 FOREWORD



---

### 原始的馬崇拜 PRIMITIVE HORSE WORSHIP 1

商、周 — 戰國 (約公元前 16 世紀 — 公元前 221)  
SHANG AND ZHOU DYNASTIES — WARRING STATES (c. 16TH CENTURY — 221 BCE)

緣起 ORIGINS 2

龍馬 DRAGON-HORSE 8

天駒 THE ANCESTOR OF HORSES 20



---

### 駿馬初露端倪 EMERGENCE OF THE FINE HORSE 31

秦國 — 秦帝國 (約公元前 700 — 公元前 206)  
QIN STATE — QIN DYNASTY (c. 700 BCE — 206 BCE)

秦始皇兵馬俑 IMPERISHABLE BURIED LEGIONS 32



---

### 天馬 CELESTIAL HORSES 41

兩漢 (公元前 206 — 公元 220)  
HAN DYNASTY (206 BCE — 220 CE)

天馬與絲綢之路 CELESTIAL HORSES AND THE SILK ROUTE 42

天馬與馬式 THE CELESTIAL HORSES AND THE IDEAL HORSE MODEL 48

幽冥世界中的天馬 CELESTIAL HORSES IN THE NEXT WORLD 64



---

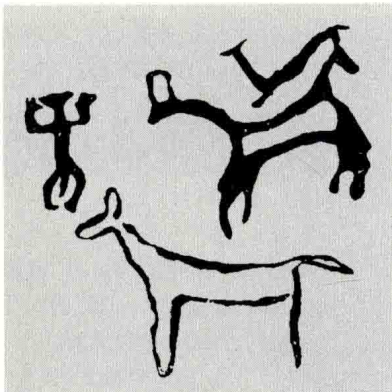
### 白馬的來臨 ARRIVAL OF THE WHITE HORSE 75

漢末 — 隋末 (公元 220 — 618)  
PERIOD OF DISUNITY — END OF SUI DYNASTY (220 CE — 618)

連接東西方的使者 CELESTIAL HORSES LINKING EAST AND WEST 76

原始的馬崇拜  
PRIMITIVE HORSE WORSHIP

商、周 — 戰國  
約公元前 16 世紀 — 公元前 221  
SHANG AND ZHOU DYNASTIES —  
WARRING STATES  
c.16TH CENTURY — 221 BCE



## 緣起 ORIGINS

在遙遠的北方，綿延起伏的陰山山脉中蘊藏着無數的原始岩畫（圖 1, 2, 3, 4），那是距今大約 4000 — 3000 年前的原始牧業萌芽時期，北方游牧人將自己狩獵生活和情感的好惡，用視覺形象加以體現的真實記錄。面對這些岩畫，你不禁會問，為什麼馬是被誇大的主體，而人却處於從屬的地位？在“舞者與馬”（圖 1）這幅岩畫中，最有趣的是，畫面的左邊有一個遠對着高大的野馬，雙手舉起似乎在舞蹈的人物形象，使這幅岩畫蒙上了一層神秘的色彩。他或許就是神靈，冥冥中保佑着獵人們。透過這些原始岩畫，你是否有一種渴望與神靈般的野馬交往的衝動？你是否會體驗到了那種狩獵時代的人類，對馬的征服與占有的欲望和對於馬的原始崇拜？

圖 1. 舞者與馬  
Fig.1. Dancer and Horses

In the remote north there is the uninterrupted stretch of the Yin Mountains in Inner Mongolia, where countless primitive rock paintings exist (Fig. 1,2,3,4). Many of them date back to the first or second millennium BCE, the beginning of primitive stockbreeding. These paintings are faithful visual records of the hunting life and the inner world of the northern nomads. You cannot help asking when you look at these paintings: Why is the horse exaggerated in the centre of the painting and are the people of secondary importance? In the rock painting Dancer and Horses (Fig. 1) what is most interesting is the human figure on the left above, who raises his hands and faces a big wild horse at a certain distance. He is the divine spirit quietly blessing the hunters. Therefore, the painting is enveloped in a mysterious atmosphere. Can we see through these rock paintings a kind of emotional impulse to communicate with a divine kind of wild horses, a desire of man in the early hunting ages to conquer and master the horse, even a kind of primitive horse worship?

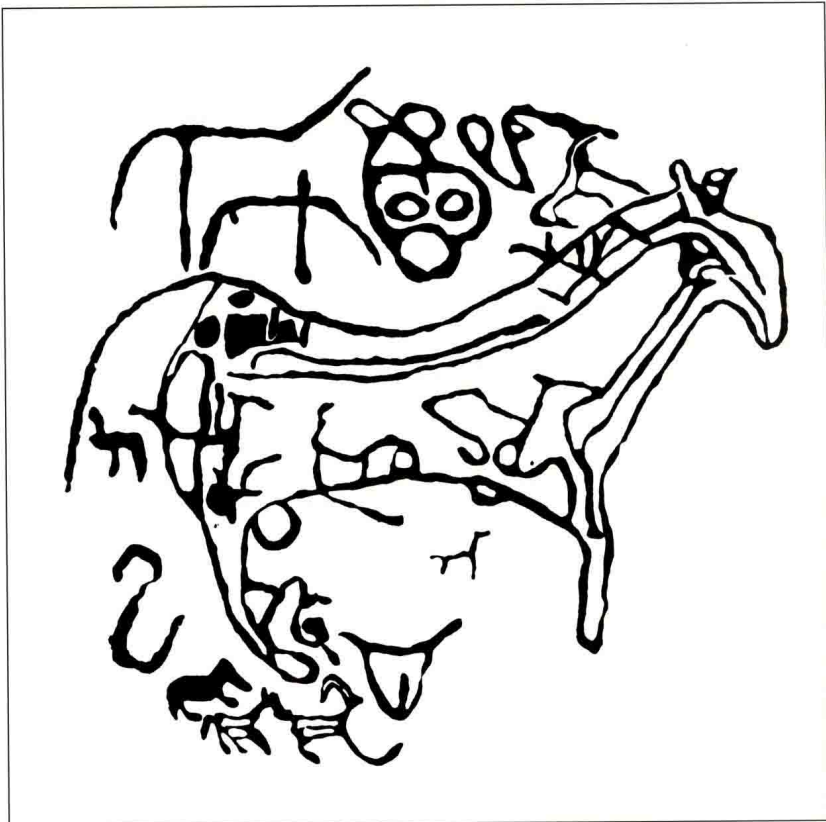


圖 2. 馬與獸面  
Fig.2. Horse and Animal Mask

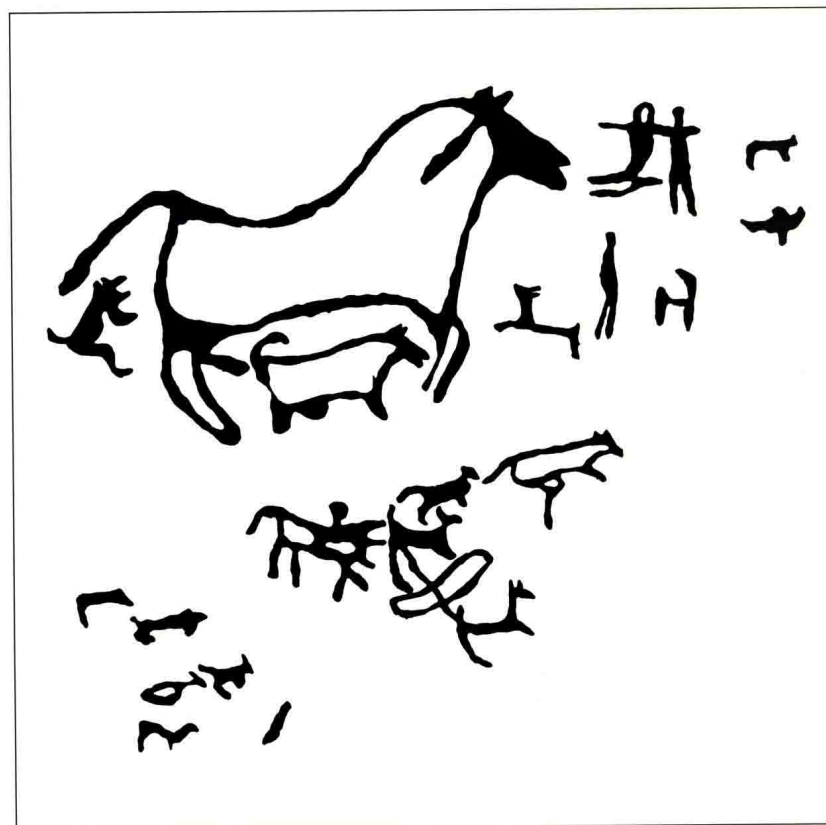


圖 3. 馬與狩獵  
Fig.3. Horses and Hunting

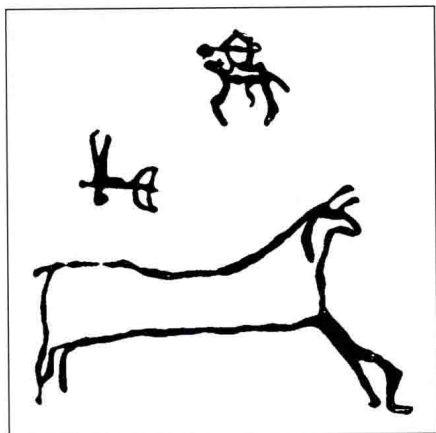


圖 4. 獵馬  
Fig.4. Hunting Horses

現在，就讓我們開始走上遠古之道，尋覓馬的踪迹吧。

中國繪畫之原始，可以說是書畫同源，因為最初的漢字是象形自然的圖畫。商代（約公元前十六世紀至前十一世紀）的甲骨文中，有“馬”與“車”字（圖 5）。另外，在大約公元前十一世紀至公元前三世紀的青銅銘文中，有一種族徽圖案，為一人兩手牽馬，胯下有豬的圖形（圖 6）。這一族徽圖案也是‘家’字的字源<sup>1</sup>。無論是甲骨文還是青銅銘文，它們都在不同程度上，形象地反映了先民對於馬的馴化和征服。

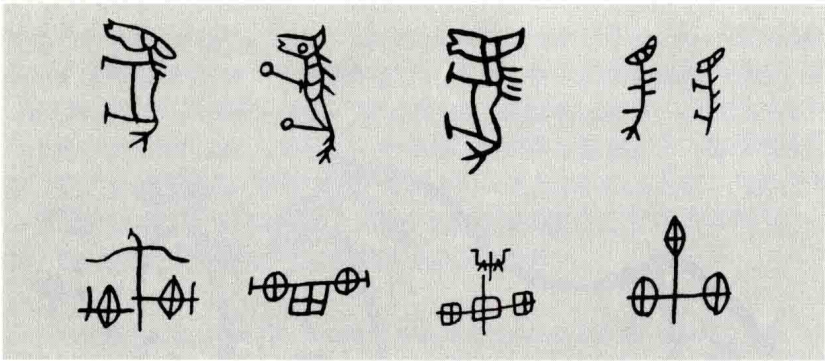


圖 5. 商代卜辭中的馬與車字數例  
Fig.5. Characters Horse and Chariot on Oracle Bones

商代 Shang Dynasty

Let us now walk along the path to antiquity, seeking to follow some traces of the image of the horse.

Chinese painting and Chinese writing share the same origin because primitive pictographs are after painted images of nature. On the tortoise shell oracle inscriptions of the Shang Dynasty (16<sup>th</sup>. Century — 11<sup>th</sup>. Century BC) the character 馬 (horse) and 車 (chariot) can be found (Fig. 5). There is still a kind of clan insignia in the texts inscribed on ancient Chinese bronze ware (Fig. 6), which is around the time of the Zhou Dynasty (11<sup>th</sup>. Century — 3<sup>rd</sup>. Century BCE) featuring a man leading two horses with his hands and a pig underneath his widespread legs. This figure is possibly the origin of the Chinese character jia (family, home)<sup>1</sup>. No matter what the tortoise shell inscriptions or this kind of clan insignia may mean, they hint at the domestication of wild horses.