

中國北方的古代游牧民族是獵人、戰士和商人。他們促進貨品、科技、思想及藝術交流，同時是帝國的重要締造者。他們過著極為流動的生活，以狩獵和放牧度日，亦為後世流傳了豐富的藝術遺產，展現人類與野獸、掠食者與獵物、文化與自然之間永恆的生死循環。這些藝術品生動地呈現了他們的世界，當中蘊含深刻的精神內涵，更反映人與大自然的理想連結，放諸現今社會尤其發人深省。

本次展覽透過250多件藝術品，細說古代游牧人的故事，從他們於公元前千年鮮為人知的起源，追溯到公元十至十三世紀的「黃金時代」。展覽結合考古學、藝術史及人類學等多元角度，在歐亞大陸文化交流的大背景下，活現這些展品的歷史文化脈絡。

是次展覽有超過一半展品為夢蝶軒的藏品，其他展品包括布里亞特大師達西·那姆達科夫的當代雕塑、Marc Progin的攝影作品、邵志飛與莎拉·肯德丁的新媒體創作，以及張計雲的動畫創作。

The ancient nomads of North China were hunters, warriors, as well as traders, who facilitated the exchange of goods, technology, ideas, and the arts; most important, they were builders of empires. Living a highly mobile life, wedded to chasing game and herding flocks of animals, they left behind an expressive artistic legacy, showing men and beasts, predators and prey, culture and nature, interlocked in a perpetual cycle of life and death. Their world is vividly represented in their artistic heritage, imbued with a profound spirituality, and evoking an ideal relationship between humans and nature that is more relevant today than ever before.

This exhibition tells the story of the nomads, from their little-known origins in the early 1st millennium B.C.E. to their “golden age” between the 10th and 13th centuries C.E., with over two hundred and fifty art objects. To bring these objects to life, the narrative is presented through the diverse lenses of archaeology, art history, and anthropology, and placed within the broader context of cultural exchange across Eurasia.

In addition to the ancient objects, loaned in large part by the Mengdiexuan Collection, the exhibition includes contemporary sculptures by Buryat maestro Dashi Namdakov, photographs by Marc Progin, new media works by Jeffrey Shaw and Sarah Kenderdine, and animations by June Zhang.



## 土地與人民

中國北方的草原和森林有各種「胡人」聚居。其中匈奴、鮮卑和柔然是典型的游牧人，戎和氐則不然。由於游牧文化在歐亞草原東部的發展並不均衡，而被視為「典型」的游牧群體又往往包含半游牧或非游牧成分，游牧族群所佔領的版圖很多時候難以清晰劃分。近年來，學界通常以「中國北方地區」泛指北方古代胡人曾經活躍的疆域。同時，這些領土亦隨著游牧人的軍事和政治權力興衰而擴張或收縮。

中國北方地區與更廣闊的歐亞草原東部接壤，將中原與南西伯利亞、蒙古國、哈薩克斯坦東部以及歐亞大陸另一端的土地互相聯繫。另外，中原國家的擴展、氣候變化以及農業發展等各種因素令中國北方地區不斷向北伸延，與此同時，游牧人也定期向南擴展他們的領土。

## Land and People

The steppe and boreal forests in North China were home to indigenous groups commonly known under the umbrella term “Hu” in Chinese annals. Some—such as the Xiongnu, Xianbei, and Rouran—were largely nomads; others, like the Rong and Di, were not. Often the line is hard to draw as nomadism was not evenly spread; groups considered “typical” nomads also frequently had semi- or non-nomadic components. Recently, the term “China’s Northern Zone” usually refers to territories occupied by the northern Hu. At the same time, these territories expanded and contracted according to the ebb and flow of the pastoral nomads’ military and political power.

China’s Northern Zone was connected to the broader eastern Eurasian steppes, and thus linked the Middle Kingdom to South Siberia, Mongolia, and eastern Kazakhstan, as well as to lands on the other side of the Eurasian continent. Several factors, such as the growth of the Chinese state(s), climatic change, and the spread of agriculture, contributed to the northward expansion of the Northern Zone, though the nomads also periodically extended their territories to the south.



## 動物藝術

游牧世界橫跨草原和北方森林，象徵性地體現於蒼狼與白鹿圖騰的精神。游牧人非常依賴馬、羊、牛、馴鹿和駱駝等馴養動物，以及鹿、虎、豹、狼、熊和猛禽等野生物種。中國北方的動物圖像設計反映游牧人身為牧民和獵人的雙重角色，也是建構其外在形象的重要元素。隨著游牧社會戰爭愈發頻仍，戰士的角色更為重要，這變化也見於動物藝術中互搏和咬噬的場景。

在阿爾泰區域，這些動物圖像最早出現於更新世末期的岩石藝術中。到了青銅時代，動物紋飾從岩石轉移到青銅和金銀器上。最早的青銅獸形藝術只限於商朝的武器，繼而在西周時期用於腰帶配飾、胸飾、項飾和紡織貼花，後於春秋戰國的早期游牧時代發展至巔峰。

## Animal Art

The world of the nomads straddled the grassland and the boreal forest, symbolically embodied in the totemic spirits of the grey wolf and the white deer. The nomads relied heavily both on domesticated animals—horses, sheep, cattle, reindeer, camels—and on wild species, like deer, felines, wolves, bears, and raptors. Animal design of North China reflects the nomads’ dual role as herders and hunters and was a crucial part of their visual identity. As warfare became more prominent in nomadic society, the role of the warrior took on ever greater importance. This change is also reflected in the animal art, which began focusing on scenes of combat and predation.

In the Altai region, animal designs are found in the earliest rock art from the late Pleistocene Era. During the Bronze Age, animal-shaped decoration appeared not only on rock surfaces but also on bronze, gold, and silver objects. In the Shang dynasty, the earliest bronze zoomorphic art is seen only on weapons, but by the Western Zhou period it can be found on such other objects as belt plaques, pectorals, torques, and textile appliques. The development of animal art peaked during the Spring and Autumn and Warring States periods, in what may be called the early nomadic era.

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# Hunters, Warriors, Spirits

## Nomadic Art of North China

中國北方游牧藝術  
獵人·戰士·神靈

23/7 - 23/10/2022





## 戰士

在公元前四世紀末，趙武靈王下令國人實行「胡服騎射」，肯定了游牧民族騎射的絕對軍事優勢，標記了中國軍事歷史的轉捩點。

游牧戰士令人聞風喪膽。十三至十四世紀，在游牧文化的巔峰時期，蒙古戰士曾締造了歷史上最大的陸上帝國。武藝訓練和戰鬥是游牧人的第二天性，自小就是通曉騎射的北方民族，善於狩獵之餘，又能保護牲畜和家人，抵禦猛獸和敵人的襲擊。在游牧社會，男人的職責是作為獵人和戰士，有時候女士亦然。狩獵所需的策劃、協調和執行能力，與打仗須具備的技能相似，成為致勝關鍵。游牧人從小追蹤獵物或畜群遷徙，而對於古代游牧人而言，狩獵與戰爭並無明確的區別，兩者密不可分，對他們的生存同樣至關重要。

## Warriors

In the late 4th century B.C.E., King Wuling of Zhao recognized the nomads' military superiority when he passed a decree to "adopt Hu habit and practice horseback archery". This marked a turning point in Chinese military history.

The mounted nomadic warrior was a fearsome sight. At the height of their power, during the 13th and 14th centuries, the nomads built the greatest land empire the world has ever known. Martial training and combat were second nature to the nomads. The ability to shoot and ride was honed as an essential skill from childhood—to hunt animals, as well as to protect one's herds, property, and family from predators and enemy raids. A man had to be a hunter and a warrior, and sometimes women too. The abilities to plan, coordinate, and execute a hunt were similar to those required for successful warfare. Nomads were raised from childhood to put up with hardship while following game or the herds' migration, and campaigning was in their blood. Indeed, for the ancient nomads, there was no sharp distinction between hunting and warfare, which rather formed a continuum in their existential experience, both equally necessary for survival.



## 靈性世界

游牧人的自然環境住著各種神靈，在日常生活中無處不在。神聖的崇拜儀式在各個固定的場地舉行：山頂上的敖包、林中的神樹、畫有古老岩畫的懸崖，以及具有治癒能力的天然泉水等等。

作為自然界的一部分，動物王國也充滿神靈。某些動物更連接人間與其他世界，例如麋鹿、鷹、天鵝和野鴨。這些動物被視為薩滿的精神嚮導，可穿越過去與未來，在不同的世界之間遊走。

與此同時，古代游牧人對生命的無常有著獨特的感悟。佛教教義迎合他們對內心平靜的渴望，他們在南北朝時期率先將佛教確立為國教。

## Spiritual World

The nomads' natural milieu is inhabited by spiritual beings, creating a pervasive sense of the sacred in everyday life. Worship of the sacred is organized through well-established sites, where rituals are performed: stone cairns on mountain tops (*obao*), trees inhabited by powerful spirits (marked with colourful textiles), cliffs with ancient petroglyphs, natural springs with healing power, etc.

The sanctity of nature is extended to the animal kingdom. Certain animals connect the world of the living with other worlds, like the elk, eagle, swan, and wild duck. These animals serve as spiritual guides to the shamans—past and present—as they travel between worlds.

At the same time, the ancient nomads were uniquely aware of the precariousness of life. Buddhist teaching appealed to the ancient nomads' deep-seated thirst for inner peace, and they were the first to install Buddhism as a state religion in China during the Northern and Southern dynasties.

## 般哥展覽館

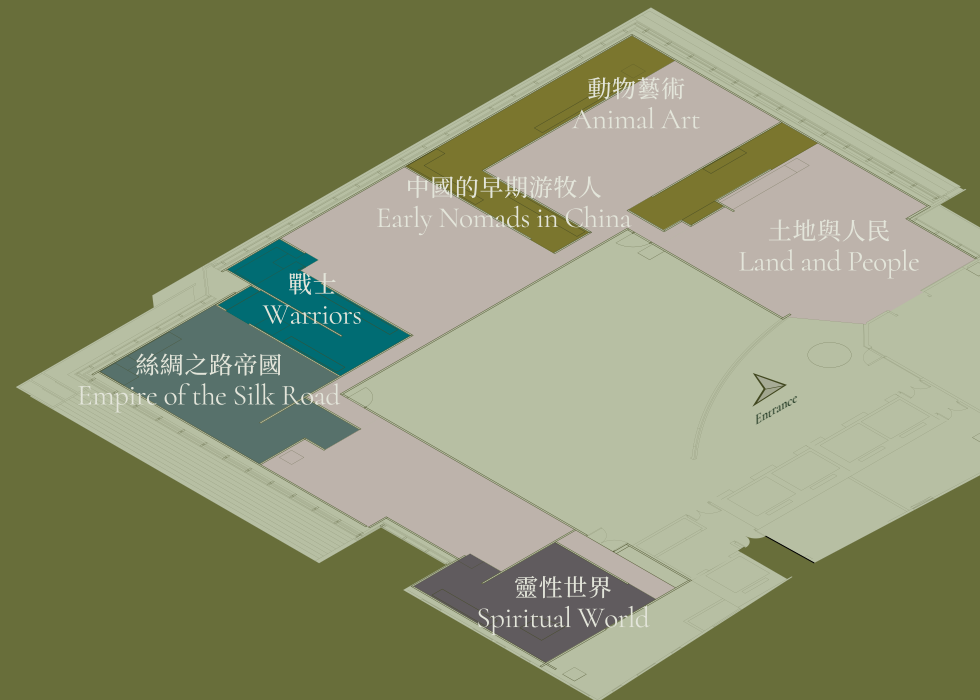
劉鳴煒學術樓十八樓  
早上十時至下午七時  
(逢星期一休展)

## Indra and Harry Banga Gallery

18/F, Lau Ming Wai Academic Building  
City University of Hong Kong  
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## 中國的早期游牧人

## Early Nomads in China

游牧人在中國和歐亞大陸的歷史中，扮演不可或缺的角色。他們的動態直接影響到中國至中歐各王朝的興衰。同時，游牧人因與中國的持續交集，受到嶄新政治意識形態和組織啟蒙，見證中國作為帝國威權的模範，遂促成鮮卑在華北統領的最早期「征服王朝」。

Chinese history and the history of Eurasia cannot be understood without looking at the central role played by the nomads. The history of sedentary states from China to Central Europe moulded in large measure by the ebb and flow of their relationships with the nomads, sometimes with one in the ascendancy and sometimes the other. At the same time, sustained contact with the Chinese state gave nomads fresh new insights into political ideology and organization, providing a new model of imperial authority which led to the creation of the earliest "conquest regime" under the Xianbei in North China.



## 絲綢之路帝國

隨著古代中原王朝如日中天，北方游牧族群組織了聯盟。最初，它們是由不同部落組成的鬆散結盟，後來卻發展成強大的帝國，不僅足以抗衡還征服了中國。第一個游牧帝國可追溯到秦朝與匈奴在中國北方的軍事衝突。北魏以後，北方民族更建立了遼、金、元、清等多個王朝。

游牧人對於中國的影響深遠且多元——在軍事、藝術文化、宗教和語言，以及貿易和外交方面。游牧人比定居的群體更洞悉到貿易的重要性，他們的商業活動促進了帝國的繁榮，令絲綢之路的洲際貿易日漸蓬勃，而商品、思想、哲學、藝術、文化和科技的交流亦達至前所未有的規模。

## Empire of the Silk Road

Responding to the powerful, imperial state of ancient China, the nomads formed confederacies. These were initially loose alliances among autonomous tribal groups that arose out of political convenience. Later, these grew into powerful empires, not only rivalling those of China but also conquering them. The actual origin of the first nomadic empire can be traced to the military conflicts between the Qin dynasty and the Xiongnu for supremacy over North China. From the Northern Wei dynasty onwards, the nomads founded several imperial dynasties including the Liao, Jin, Yuan, and Qing.

The nomads' influence on China was profound and multi-faceted—in the military domain, arts and culture, religion and language, as well as in trade and foreign relations. Pastoral nomads, more than the sedentary populations, recognized the essential role of trade. And with the patronage of nomadic imperial rulers, intercontinental trade along the Silk Road flourished, triggering exchanges in goods, ideas, philosophies, arts, culture, and technology, on an unprecedented scale.

