故宮日曆

二〇二六年·漢英對照

中和出版

The Palace Museum
Calendar · 2026

金榜正題名

瓊華啟歲
First Quarter

馬到成功

一月

January

Horse-Born Success

元旦

孟浩師碑

2026 年 1 月 1 日
Thursday
January 1st 2026

農曆乙巳年
十一月十三
星期四

戰國

青銅馬

中國新石器時代已經開始人工馴養馬匹。商代甲骨文中有了「馬」字，馬開始在交通運輸和軍事爭戰中發揮重要作用。此青銅馬馬首昂揚，身軀肥碩，四肢直立，形體簡潔而不失韻致。

Bronze Horse
Warring States Period (475–221 BCE)

In China's Neolithic Age, horses were already domesticated. From the Western Zhou dynasty to the Warring States period, many chariot-horse burial pits were discovered and such a combination symbolized the tomb owner's social status. This horse has a simple yet rhythmic form, featuring a raised head, plump body and straight legs.

二日

暉福齋碑

秦

陶馬

秦始皇陵兵馬俑位於陝西省西安市臨潼區秦始皇陵東側，隨葬坑中出土了數量眾多的兵馬俑。俑坑中的陶馬分為「車馬」與「乘馬」兩種。此陶馬屬於「車馬」，大小與真馬接近，塑造寫實，簡潔明快。

Terracotta Horses
Qin Dynasty (221–206 BCE)

The emperor Qin Shihuang's terracotta army lies east of his mausoleum in Lintong, Shaanxi Province. The countless terracotta warriors and horses unearthed from the burial pits—modeled on the actual Qin army—form an integral part of the mausoleum complex. This piece, a "chariot horse", is life-sized, with a sculptural style that balances simplicity and vividness to achieve striking realism.

2026 年 1 月 2 日
Friday
January 2nd 2026

農曆乙巳年
十一月十四
星期五

三日

敦史君碑

2026 年 1 月 3 日

Saturday

January 3rd 2026

農曆乙巳年

十一月十五

星期六

西漢

彩繪陶馬頭

馬頭塗紅彩，鬃毛、鼻孔、嘴唇施黑彩，頸部彩繪出韁繩。馬頸中空，中間插木棒與馬身銜接組成一匹完整的馬，這是兩漢時期陶馬製作的一種常用方法。馬頭從造型上看可能是依照汗血寶馬式樣塑造的。

Painted Terracotta Horse Head
Western Han Dynasty (206 BCE–25 CE)

The horse's head is painted red, with its mane, nostrils, and lips painted in black, while the neck bears painted reins. Hollow in structure, its neck once contained a wooden rod to join it to the body—a common technique used in pottery horse-making during the Western and Eastern Han dynasties. Stylistically, it was likely modeled after the Ferghana horse.

唐
三彩馬

三彩需在製成陶坯並初燒後重新上釉、二次入窯燒製，出現在唐高宗、武則天時期，盛唐時期達到頂峰。圖中的馬頭略向回扭，眼圓睜，張口，鬃毛濃密，下垂舒展自然。攀胸和鞚帶上繫有杏葉蟾蜍紋裝飾。馬豐肥適度，骨肉勻停。

Tri-Color Glazed Horse
Tang Dynasty (618–907)

Tri-color glazed craft, emerging during the Gaozong-Wu Zetian era and peaking in the prime Tang period, involves glazing bisque-fired terracotta for secondary firing. Using lead as flux and copper, iron, and cobalt as pigments, it produces a spectrum of hues—green, yellow, white, ochre, and blue. This horse twists its head, with bulging eyes, an open mouth, and a dense, naturally drooping mane.

2026 年 1 月 11 日
Sunday
January 11th 2026

星期日 十一月廿三 農曆乙巳年

十二

根法師碑

宋

銅臥馬

銅馬臥姿，四肢呈跪臥狀，馬首回視，儀態閒適，別具一格。銅臥馬原藏於故宮養心殿內，當是主人心愛之物，或許它的主人心中仍有馳騁萬里之志。

Bronze Reclining Horse
Song Dynasty (960–1279)

When compared with the Shang-Zhou heyday, Song bronze artifacts paled, for most merely copied ancient forms and lacked both innovation and solemn grandeur. Yet exceptions like this bronze horse stood out. Reclining on bent limbs in a kneeling pose, the horse's head turned backward, exuding a unique air of leisurely grace. Originally housed in the Hall of Mental Cultivation (Yangxin Dian) in the Forbidden City, this piece was doubtless the owner's cherished possession, perhaps embodying his unquenched ambitions.

2026 年 1 月 12 日
Monday
January 12th 2026

星期一
十一月廿四
農曆乙巳年

明

玉馬

玉器中的馬形象頗為常見，但大多為伏臥或奔跑姿態，像此作一般以小巧景觀形式表現其作為家畜的馴順一面的作品，還是比較罕見的。玉料帶有褐色斑點，似馬身上的花紋，設計巧妙。鏤雕韁繩纏繞在拴馬樁上，下有底座。

Jade Horse
Ming Dynasty (1368–1644)

Horse images in jade wares are quite common, yet most feature reclining or galloping postures. It is rare to see a work like this, which depicts the docile side of horses as domestic animals in a compact landscape form. The jade material has brown spots that resemble a horse's patterns, showcasing a clever design. The openwork-carved reins are coiled around a hitching post, with a base sculpted into the shape of mountain rocks below.

2026 年 1 月 13 日
Tuesday
January 13th 2026

星期二 十一月廿五 農曆乙巳年

元

玉臥馬與牽馬人

玉料青灰色，圓雕一人一馬。馬伏臥於地，側身回首。牧馬人倚靠於馬身側，頭戴尖頂橄欖形帽，圓面短髭，身着長袍，腰間束帶，手牽韁繩。據考證，其形貌服飾有元代雕塑的特點。

Jade Horse-Leading Figurine
Yuan Dynasty (1271–1368)

The blue-gray jade is carved in the round into a man and a horse. The reclining horse turns its head sideways as the herder leans against it, holding the reins. Wearing a pointed olive-shaped hat and belted robe, the man has a round face with short whiskers, showing the characteristics of Yuan dynasty sculpture. Moreover, the bold and forceful carving—with incised lines defining planar transitions and details—further reflects the dynastic aesthetic.

2026 年 1 月 14 日
Wednesday
January 14th 2026

星期三 十一月廿六 農曆乙巳年

明

黃琉璃雲馬形瓦

天馬是對西域、中亞地區出產的駿馬的美稱。在造型藝術中，天馬時常被表現為脅生雙翼或有雲紋相伴的形象，以增添其浪漫的神話色彩。而古代建築屋頂檐角標示等級的裝飾構件上也能見到天馬的形象。

Yellow Glazed Cloud-Horse Roof Tile
Ming Dynasty (1368–1644)

The "Heavenly Horse" (*tianma*) refers to fine horses from the Western Regions and Central Asia. According to *Records of the Grand Historian* (*Shiji*), emperor Wu of Han first named Wusun horses "tianma", then renamed Dayuan's blood-sweating horses as such. In plastic arts, Heavenly Horses are often dipicted as winged or accompanied by clouds, imbuing them with romantic mythological charm. Their images also appear on ancient architectural eaves as ornaments denoting hierarchical ranks.

十五

善寺碑

2026 年 1 月 15 日
Thursday
January 15th 2026

星期四
三候雉始鴝
十一月廿七
農曆乙巳年

明成化

鬥彩海馬紋天字罐

罐身主題紋樣為四匹奔躍出海浪的馬，二匹用青花繪製，二匹由青花勾勒，平塗紅色與黃色，肩部均生火焰，襯以雲紋，有明顯的神話色彩，俗稱「海馬紋」。

Doucai Porcelain Vase with Water-Horses Pattern
Ming Dynasty, Chenghua Period (1465–1487)

The jar is decorated with four horses, each with flames on its shoulders, leaping from waves and flying among the clouds. This motif is commonly referred to as “water-horse pattern”. Horse patterns on porcelains emerged no later than the Song dynasty, while the water-horse motif first appeared on Jingdezhen’s blue-and-white porcelains during Yuan dynasty. Historical records indicate that, it originated from the Yuan dynasty’s horse banner in imperial processions, and this design tradition was continued in the Chenghua *doucai* jar’s design.

明

陶畫彩騎馬男俑

男子頭戴紗帽，腳穿靴，蹬在馬鐙上。馬四肢直立，頭向下，略偏向左側，馬嘴張開，露出牙齒。頭戴轡頭，嘴上部裝飾銅泡，額前鬃毛呈半圓形平鋪，頸兩側披覆鬃毛，馬尾貼左後腿垂下。

Painted Earthenware Horse Rider
Ming Dynasty (1368–1644)

The man wears a gauze hat, a long narrow-sleeved robe with a waist belt, over which is a front-buttoned vest. He stands upright on the horseback with his feet braced in the stirrups. Standing erect, the horse bows its head and slightly opens its mouth. It wears a bridle with bronze decorations attached to the upper mouth. A semicircular mane fans across its forehead, while tufted manes drape down its neck.

2026 年 1 月 17 日
Saturday
January 17th 2026

星期六
今日四九第一天
十一月廿九
農曆乙巳年

十八

張雁龍碑

明

陶畫彩騎馬男俑

從一同出土的其他陶俑分析，此俑應是出行儀仗俑，象徵着主人的身份地位。此騎馬俑表面施白粉，彩繪紅、綠、墨諸色，色彩明快豔麗，為明代陶俑中的佳作。

Painted Earthenware Horse Rider
Ming Dynasty (1368–1644)

The man, gazing steadily ahead, wears a red-tasseled hat and boots. The horse, which boasts erect ears, a combed mane, and bell-like eyes, is outfitted with a saddle and mudflaps. Analysis of co-excavated figurines indicates this piece belonged to a procession retinue, symbolizing the tomb owner's aristocratic status. Enveloped in white pigment, it is painted in vivid red, green, and black—vivid colors that make it a fine example of the Ming dynasty pottery figurines.

2026 年 1 月 18 日
Sunday
January 18th 2026

星期日 十一月三十 農曆乙巳年

十九

李仲璇修孔廟碑

2026 年 1 月 19 日

Monday

January 19th 2026

星期一

臘月初一

農曆乙巳年

明

玉十二生肖之馬

玉質瑩潤半透，通體琢磨精細。形象作馬首人身狀，着交領袍，側首，一腿盤坐，一腿曲起，右手執團扇，左手撫膝，似文士形象，為一套十二生肖玉雕中的一件。

Jade Horse of the Twelve Zodiac
Ming Dynasty (1368–1644)

The jade is lustrous and semi-translucent, exquisitely polished. Shaped as a horse-headed human figure in a cross-collar robe, it sits side-facing with one leg crossed and the other bent, right hand holding a round fan, left hand resting on the knee—evoking a scholarly demeanor. It forms part of a Twelve Zodiac jade set. The zodiac first appeared as tomb guardians in the Sui-Tang dynasties, usually arranged around tombs by direction.

清康熙

素三彩海馬紋碗

碗通體繪綠地落花流水紋，外壁在水紋間繪海馬紋三，碗心繪海馬紋一。素三彩創燒於明代成化時的景德鎮，至清代康熙時期發展成為獨具特色的品種，取得了較高的藝術成就。

Plain *Sancai* Water-Horse Pattern Bowl
Qing Dynasty, Kangxi Period (1662–1722)

The green-ground bowl, adorned with falling flowers and flowing water, has three water-horse patterns on its outer wall and one inside. Its glaze palette—green, yellow, purple, black, and white—exudes elegant purity, earning it the name "plain *Sancai*" (plain tri-color) for lacking red pigment. This glazing technique, originating in Jingdezhen during the Ming Chenghua period, matured into a distinct variety in the Qing Kangxi period, exemplifying peak artistic refinement.

大寒

迺元觀谨楪記

2026 年 1 月 20 日
Tuesday
January 20th 2026

星期二

農曆乙巳年
臘月初二
一候雞始乳

清
玉雙馬

圓雕二馬伏臥，相互嬉戲，一馬將前足及下頷搭於同伴背上，顯得情趣盎然，生機勃勃。加之玉質潤澤細膩，琢磨光潔圓整，鬃尾毛髮琢刻流暢精緻，是一件令人愛不釋手的玉雕清玩。

Jade Double Horses
Qing Dynasty (1644–1911)

Two round-relief horses lie prostrate, frolicking with each other. One drapes its front hooves and jaw over the other's back, a gesture exuding whimsical charm and vital energy. Moreover, the jade's lustrous and fine texture—polished to a smooth, rounded finish, paired with meticulous carving of manes and tails, make it a captivating jade scholar's object.

2026 年 1 月 21 日
Wednesday
January 21st 2026

星期三
臘月初三
農曆乙巳年

清乾隆　余省、張為邦

獸譜圖冊之天馬頁

清乾隆朝，宮廷畫家余省、張為邦受皇帝諭令，創作出六冊一套的《獸譜》圖冊。在這部具有重要科學和史料價值的動物圖誌中，與馬有關的畫像有天馬、龍馬、騂馬和良馬。此圖為天馬，它屬神獸類，頭、蹄、耳等具有狗的特徵，背上長有肉翅，見人則飛。

Heavenly Horse from the *Pictorial Handbook of Mammals* (Album Leaf)
Yu Sheng, Zhang Weibang
Qing Dynasty, Qianlong Period (1736–1795)

Court painters Yu Sheng and Zhang Weibang were commissioned by the Qianlong emperor to create a six-volume set of *Pictorial Handbook of Mammals*. In this animal encyclopedia of significant scientific and historical value, the horse-related portraits include the Heavenly Horse, Dragon Horse, One-horned Horse, and Fine Horse. This page depicts the heavenly horse, a mythical beast with head, hooves, and ears resembling those of a dog, fleshy wings on its back, and the ability to fly when encountering humans.

2026 年 1 月 22 日
Thursday
January 22nd 2026

星期四
臘月初四
農曆乙巳年

廿三

高威碑

清乾隆

玉臥馬

玉色通體青灰，質地半透，雕作臥馬狀，身體光滑，無多餘結構，顯得肌圓骨潤。眼眸琢刻線條較深，目光炯炯有神。鬃、尾處理很有特點，分作髮綹，頗具懸垂感與立體感。

Jade Recumbent Horse
Qing Dynasty, Qianlong Period (1736–1795)

The jade, in an overall blue-gray shade and a semi-translucent texture, is carved into a recumbent horse. Its body, smooth without superfluous details, appears rounded and lustrous. Deeply incised eyes lend its gaze vivid intensity—with deeper lines defining the eye sockets, amplifying its bright, spirited look. The mane and tail are rendered distinctively: divided into strands with a striking sense of lift and depth, each finely carved strand carries strong decorative flair.

2026 年 1 月 23 日
Friday
January 23rd 2026

星期五

臘月初五

農曆乙巳年

廿四

常寶子碑

清乾隆　余省、張為邦

獸譜圖冊之龍馬頁

馬，不僅在古代戰場上與勇士們並肩馳騁、開疆拓土，在廣袤田野中助力農耕、繁衍生息，更在眾多傳奇故事與神話傳說裏扮演着舉足輕重的角色。相傳龍馬從黃河中躍出時背負着「河圖」，神龜從洛水中爬出時背負着「洛書」，伏羲、大禹等聖人都曾受到河圖、洛書上宇宙運行奧秘圖案的啟示，從而創作出八卦、九疇。因此，龍馬屬於瑞獸。

Dragon Horse from the *Pictorial Handbook of Mammals* (Album Leaf)
Yu Sheng, Zhang Weibang
Qing Dynasty, Qianlong Period (1736–1795)

In ancient times, horses galloped alongside warriors on battlefields, assisted with farming and cultivation, and also played crucial roles in legends and myths. Legend has it that when the dragon horse leapt out of the Yellow River, it carried the "River Chart", and when the divine turtle crawled out of the Luo River, it bore the "Luo Writing". Sages such as Fuxi and Dayu were inspired by these mysterious cosmic patterns, yielding cultural cornerstones like the Eight Trigrams. Therefore, the dragon horse is considered an auspicious creature.

2026 年 1 月 24 日
Saturday
January 24th 2026

星期六
臘月初六
農曆乙巳年

清

玉雙馬

玉材原有瑕斑，經火烤後成黃赭色。圓雕雙馬，首尾相顧，一馬四足臥地，一馬前足踏地欲起，形成一高一低、一動一靜的差別，頗具匠心。

Jade Double Horses
Qing Dynasty (1644–1911)

The jade material originally had flaws and spots, which turned ochre-yellow after being heated by fire. The round-carved pair of horses face each other head to tail: one horse with all four legs bent beneath its belly, the other with its hind legs resting on the ground and front legs pressing down as if about to rise, ingeniously creating a contrast of high and low, motion and stillness.

廿五

同州聖教序

2026 年 1 月 25 日
Sunday
January 25th 2026

星期日
臘月初七
二候征鳥厲疾
農曆乙巳年

清

壽山石馬紐印章料

石材整體呈紅色，雕成馬紐，有俏色意匠。馬作側臥狀，前足踏地，撐起上半身，俯首啃咬左後蹄，其動態捕捉準確生動，形神兼備。明清時期玉石雕刻中的馬形象並不鮮見，此作自出新意，難能可貴。

Shoushan Stone Horse Knob Seal Material
Qing Dynasty (1644–1911)

The stone material is entirely red, carved into a horse with natural color artistry. The horse lies on its side, with front legs on the ground supporting the upper body, head lowering to bite its left hind hoof, right hind leg cushioning underneath, and tail curling between its thighs. Its dynamic posture is captured accurately and vividly. While horse motifs were common in jade carvings of the Ming and Qing dynasties, the originality of this piece makes it particularly valuable.

臘八

玄祕塔碑

2026 年 1 月 26 日
Monday
January 26th 2026

星期一
今日五九第一天
臘月初八
農曆乙巳年

廿七

田公惠政碑

清乾隆

玉臥馬

圓雕玉馬伏臥，身體微向右傾斜，右側前後肢壓於腹下，左側腿足外露，前足彎曲，似欲抬起，四足的形態和表現手法各有變化差別，足見工巧。腹部有篆書「乾隆年製」款識。

Jade Recumbent Horse
Qing Dynasty, Qianlong Period (1736–1795)

The jade horse is sculpted in a recumbent posture, with its body tilting slightly to the right. Its right fore and hind legs are tucked under its belly, while the left legs are exposed, with the foreleg bent as if about to rise. The four legs show varied forms and expressive techniques, demonstrating excellent craftsmanship. On its belly is a seal inscription in archaic script that reads “Made during the Qianlong reign”.

2026 年 1 月 27 日
Tuesday
January 27th 2026

星期二
臘月初九
農曆乙巳年

清

泥塑騎馬人玩具

這是清晚期宮中的一件泥塑玩具，刻畫一位官員頭戴冬季薰貂冠，朱緯、帽頂、花翎俱全，身穿紫色補服，威風凜凜地騎乘在一匹高頭大馬之上。人物肩寬頭小，眉毛高挑，眼眸斜睨，鬍鬚滿頷，不乏詼諧的童稚之趣。

Clay Toy of a Horseman
Qing Dynasty (1644–1911)

This clay toy from the late Qing imperial court depicts an official riding a tall horse in a majestic manner. He wears a winter sable hat adorned with a vermilion trim, a finial, and a peacock feather. His purple surcoat with rank badge is equally detailed. With broad shoulders, a small head, arched eyebrows, slanting eyes, and a full beard, this figure combines a dignified air with whimsical, childlike charm.

廿八

孟顥達碑

2026 年 1 月 28 日
Wednesday
January 28th 2026

星期三
臘月初十
農曆乙巳年

清乾隆　余省、張為邦

獸譜圖冊之騄馬頁

騄馬屬於異獸，圖繪牠為馬頭、牛尾，頭上還長着一隻羊的角。相傳其發出的聲音如「呼」，很有特色。關於騄馬活動的地域，《山海經》云：「敦頭之山……旄水出焉，而東流注於印澤，其中多騄馬。」

One-horned Horse from the *Pictorial Handbook of Mammals* (Album Leaf)
Yu Sheng, Zhang Weibang
Qing Dynasty, Qianlong Period (1736–1795)

One-horned Horse is a mythical creature depicted with a horse's head, an ox's tail, and a goat's horn. Legend has it that its cry resembles the sound "hu", a distinctive feature. Regarding its habitat, *Classic of Mountains and Seas* (*Shanhaijing*) states: "On Mount Duntou... the Mao River originates, flowing east into Yinze Lake, where numerous One-horned Horses dwell."

廿九

西廟堂碑

2026 年 1 月 29 日
Thursday
January 29th 2026

農曆乙巳年
臘月十一
星期四

廿日

嵩高靈廟碑

清

銅鎏金踏浪駿馬

銅馬作緩步行進狀，右前足抬高，似將踏出，頭部低垂，姿態俊逸優美。鎏金裝飾的鬃、尾和腳下翻捲的浪花，又給它平添了幾分神秘和超現實色彩。此作造型準確，比例合宜，顯然帶有歐洲雕塑寫實風格的因子。

Gilt Bronze Horse Treading Waves
Qing Dynasty (1644–1911)

The bronze horse is depicted in a slow stride, with its right front hoof raising as if about to step forward, and its head lowering in an elegant posture. Details such as its powerful muscles, slightly exposed teeth, and wrinkled neck skin are exquisitely rendered. Gilt decorations on the mane, tail, and rolling waves beneath its hooves add a touch of mystery and surrealism. With accurate modeling and proper proportions, the work clearly incorporates elements of European sculptural realism.

2026 年 1 月 30 日
Friday
January 30th 2026

星期五

三候水澤腹堅

臘月十二

農曆乙巳年

近現代　徐悲鴻

馬圖

徐悲鴻在動物畫題材中，尤以繪馬著稱於世。其畢生所作騏驥圖數以千計，這幅圖中的奔馬鬃散如瀑，蹄落驚雷，是徐悲鴻五十三歲所作，是在西方素描寫實繪畫的基礎上，融入中國寫意繪畫粗獷筆墨的優秀之作。

***Horse* (Painting)**
Xu Beihong
Mordern and Contemporary times

Xu Beihong, over a prolific lifetime, has produced thousands of horse paintings that brought him great fame. By depicting horses in their untamed state, he expresses aesthetic qualities of vigor, boldness, and unrestrained spirit. In this painting, the galloping horse has a mane like a cascading waterfall and hooves that seem to thunder across the canvas. Painted at the age of 53, this masterpiece exemplifies his mastery in blending Western academic realism with the bold brushwork of Chinese freehand painting.

廿一

石門銘

2026 年 1 月 31 日
Saturday
January 31st 2026

星期六
臘月十三
農曆乙巳年

馳騁天下

二月

February

Galloping across the Realm

唐

三彩騎馬女俑

馬在中國文化中佔有重要地位。此女俑頭梳螺髻，修眉細目，眉眼墨繪，身穿窄袖緊身袍，雙手持韁，雙足穿靴，坐於馬上，馬上有鞍韉。馬身軀肥勻，立在方板上。從不戴帽子等因素考察，可能為盛唐作品。

Sancai (Tri-Color) Glazed Ceramic Horse-Riding Lady
Tang Dynasty (618–907)

During the Tang dynasty, women rode horses for travel. This female figurine wears her hair in a spiral bun, with delicately painted eyebrows and eyes. Dressed in a tight-fitting, narrow-sleeved robe, she holds the reins in both hands and sits astride a saddled horse, and has boots tucked into stirrups. The horse, with a well-proportioned body, stands on a rectangular base. Judging from details such as the absence of headgear, this figurine is plausibly dated to the prime Tang period.

一日

萬 憐 碑

2026 年 2 月 1 日
Sunday
February 1st 2026

星期日
臘月十四
農曆乙巳年

北宋　佚名

王濟觀馬圖卷

歷史上流傳許多養馬、賞馬、馴馬的故事，《世説新語》所記王濟愛馬的事跡便是一例。據史料記載，王濟對馬的癡迷達到了近乎瘋狂的地步。他曾花費巨資購買一匹名為「追風赤」的良駒。此馬神駿非凡，日行千里，夜行八百，堪稱馬中極品。

Wang Ji Admiring Horses
Unknown Artist
Northern Song Dynasty (960–1127)

Among numerous tales of horse rearing, appreciation, and training, Wang Ji's obsession with horses bordered on mania, as recorded in *A New Account of the Tales of the World* (a book containing historical anecdotes and character sketches). He splurged on "Wind-Chasing Red", a peerless horse capable of traveling hundreds of miles day and night. And to house it, he even purchased an estate outside Luoyang, building a luxurious stable with walls lined with strung coins—known as the "Golden Enclosure".

2026 年 2 月 2 日
Monday
February 2nd 2026

二日

暉福寺碑

星期一　臘月十五　農曆乙巳年

明

方于魯製八駿圖圓墨

周穆王，西周第五位君主，也是在位時間最長的一位。傳說他曾周遊天下，驅馳九萬里，西行至崑崙山，在瑤池與西王母相見。為他駕車的八匹良馬被稱作「八駿」。

此墨一面為陽文駿馬及馬名，一面為「八駿圖」三字，是明代製墨名家方于魯墨品中的傑出代表。

Round Inkcake with *Eight Horses*
Made by Fang Yulu
Ming Dynasty (1368–1644)

King Mu of Zhou, the fifth and the longest-reigning monarch of the Western Zhou dynasty (c.1046-771BCE). Famed for his epic travels—covering 90,000 *li*, even west to the Kunlun Mountains where he met the Queen Mother of the West at Jade Pool—he and his eight chariot horses inspired Ming ink master Fang Yulu to craft this inkcake. One side has raised reliefs of the horses with their names; the other bears the title “Eight Horses Painting”.

明崇禎

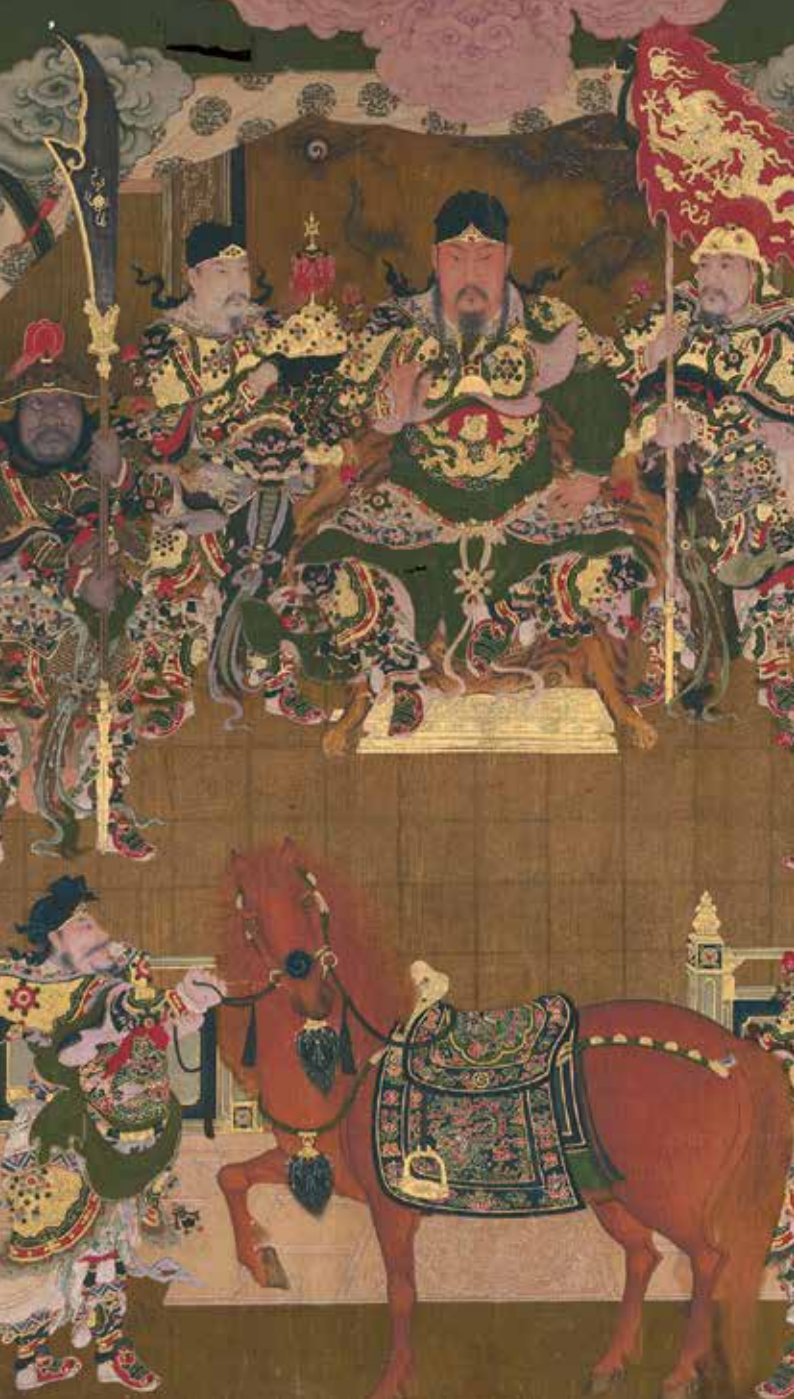
青花饋寶説呂布圖缸

明末清初，通俗文藝繁榮，戲曲劇本內的版畫插圖為當時的瓷器裝飾提供了豐富的創作資源。

這件器物的外壁用青花描繪了《三國演義》中「饋寶説呂布」的故事。畫面人物服飾、神態各異，青花色澤濃豔，為崇禎時期瓷器中的上乘之作。

Blue-and-White Vat with Scene from *Romance of the Three Kingdoms*
Ming Dynasty, Chongzhen Period (1628–1644)

From the late Ming to early Qing dynasties, the prosperity of popular literature—particularly print illustrations from opera scripts—provided abundant creative resources for porcelain decoration, profoundly influencing the artistic techniques of porcelain patterns. This vat's outer wall depicts the "Bribing Lü Bu with Treasures" episode from *Romance of the Three Kingdoms* in underglaze blue, featuring characters in varied attire and a spatially arranged scene. Its rich cobalt hue exemplifies the fine craftsmanship of Chongzhen-period porcelains.



九日

平 陳 頌

清　佚名

關羽像軸

關羽是三國時期蜀漢著名將領，死後受到民間推崇，自宋以降統治者也將其視為「忠義」的化身。在明清視覺藝術中，關羽多遵循《三國演義》等通俗文學所描繪的蠶眉鳳目、直鼻長髯、綠袍金甲、騎赤兔馬、持青龍刀之形象，也有倚坐讀書者。

***Portrait of Guan Yu* (Hanging Scroll)**
Unknown Artist
Qing Dynasty (1644–1911)

Guan Yu, a renowned general during the Three Kingdoms period (220–280), has won popular reverence posthumously. Since the Song dynasty, he has been revered as an incarnation of "loyalty and righteousness", and as an all-mighty deity, he remains widely worshiped across the Chinese cultural sphere today. In the Ming-Qing visual arts, he is portrayed as described in *Romance of the Three Kingdoms*: with silkworm eyebrows, phoenix eyes, flowing beard, green robe over golden armor—either riding on his Red Hare Horse wielding the Green Dragon Blade, or seated reading flanked by attendants.

2026 年 2 月 9 日
Monday
February 9th 2026

星期一

農曆乙巳年
臘月廿二
二候蟄蟲始振

清康熙

青花空城計圖盤

「空城計」是《三國演義》中一個膾炙人口的經典段落。這件康熙時期的民窯青花瓷盤內就描繪了這個故事：諸葛亮在城樓之上撫琴，俯瞰躍馬橫戟的司馬懿，略顯誇張的門洞內，一僕從正持帚清掃台階，且一手抬起似欲指引魏軍入城。

Blue-and-White Plate with Scene from *Romance of the Three Kingdoms*
Qing Dynasty, Kangxi Period (1662–1722)

The "Empty City Stratagem", a classic episode from *Romance of the Three Kingdoms*, comes to life on this Kangxi-period folk kiln blue-and-white plate. It depicts Zhuge Liang playing the *qin* on a tower, overlooking Sima Yi on horseback with a halberd. In the exaggerated city gate, a servant sweeps the steps with a broom, one hand raised as if inviting Wei forces in. Thousands of troops are artfully reduced to a flag-bearing sergeant and four banners hidden by rocks, crafting an ingenious composition pulsing with dramatic tension.

小寒

頒勤禮碑

2026 年 2 月 10 日
Tuesday
February 10th 2026

星期二
臘月廿三
農曆乙巳年

清康熙

青花銅雀台比武圖棒槌瓶

這件青花瓶上描繪的是《三國演義》中「銅雀台比武」的故事。一員小將縱馬回身，彎弓欲射，瞄準的是柳枝上懸掛的錦袍，其餘將領持弓勒馬，躍躍欲試，曹操則帶領文官立於台上觀賞。畫面動靜結合，一個宏大的場面得到了生動的概括與傳達。青花發色豔麗，還似水墨般渲染出深淺濃淡變化，是康熙時期青花瓷繪的上乘之作。

Blue-and-White Vase with Scene from *Romance of the Three Kingdoms*
Qing Dynasty, Kangxi Period (1662–1722)

The "Archery Contest at Bronze Bird Tower", an episode from *Romance of the Three Kingdoms*, comes to life on this club-shaped vase. In a masterfully condensed composition, a young general turns mid-horse, aiming his bow at a robe hung on a willow branch, while fellow generals waiting eagerly on horses. Cao Cao oversees the contest from the tower, flanked by civil officials. The composition captures the grand scene vividly through key details, blending motion and stillness to distill its essence. Its gorgeous cobalt blue with ink-wash-like gradations, cements its status as a premier Kangxi-period porcelain masterpiece.

清乾隆

畫琺瑯三英戰呂布圖盤

盤內繪《三國演義》中著名的「虎牢關三英戰呂布」場景。呂布位於畫面左側，雙手執戟，人馬皆作回首狀，似且戰且走；劉關張三人呈扇形縱馬緊追，張飛挺丈八蛇矛，劉備揮舞雙劍，關羽高舉青龍偃月刀。構圖講究，人、馬動態都刻畫得惟妙惟肖。

Painted Enamel Plate with Scene from *Romance of the Three Kingdoms*
Qing Dynasty, Qianlong Period (1736–1795)

The plate depicts the episode of "Three Heroes Battling Lü Bu" from *Romance of the Three Kingdoms*. Lü Bu, positioned on the left, grips a halberd and turns back on horseback as if executing a fighting retreat. In a fan-shaped pursuit formation, Zhang Fei brandishes his eighteen-foot viper halberd, Liu Bei wields twin swords, and Guan Yu raises his Green Dragon Blade—arrayed from lower to upper register. The composition is masterfully structured, with dynamic figures and horses rendered in vivid detail.

十二

根法師碑

2026 年 2 月 12 日
Thursday
February 12th 2026

星期四
臘月廿五
農曆乙巳年

清康熙

五彩水滸人物圖大盤

盤內用五彩繪《水滸傳》中人物六人，段景住原是盜馬賊，皇甫端則是著名的獸醫，二人均能相馬，似正通過觀察馬的牙口，來判斷其年齡和健康狀況，其餘四人在旁圍觀。

此盤所繪人物形象似受到明末畫家陳洪綬所作版畫《水滸葉子》的影響，線條簡潔，富於變化。

Wucai* Large Plate with Scene from *Water Margin
Qing Dynasty, Kangxi Period (1662–1722)

The plate features six characters from *Water Margin* in *wucai* (five-color) enamels, each wearing a waist nameplate. Among this group, Duan Jingzhu is a former horse thief and Huangfu Duan is a renowned veterinarian, both skilled in evaluating horses. These two seem to judge a horse's age and health by examining its teeth, whereas the other four gathered to watch. This plate's motif is influenced by the late-Ming painter Chen Hongshou's woodblock prints *The Water Margin Wine Tokens*, characterized by concise yet varied lines and artistic expressions.

十三

居彥謙牌

2026 年 2 月 13 日
Friday
February 13th 2026

星期五
今日七九第一天
臘月廿六
農曆乙巳年

十四

玄林禪師碑

清早期

黃楊木雕東山報捷圖筆筒

前秦君主苻堅在統一北方後，率軍進逼江南，準備一舉攻滅東晉。公元 383 年，雙方在淝水爆發決戰，東晉軍以少勝多，一舉奠定了南北割據的歷史格局。

這件黃楊木筆筒表現的正是這個歷史故事，它捨去戰爭場景，卻精心選取了信使策馬疾馳與眾人悠閒對弈的畫面。

Boxwood Brush Pot with Scene of *Victory Dispatch at Dongshan*
Early Qing Dynasty (c. 17th Century)

In 383, Former Qin (351–394) ruler Fu Jian marched south to conquer the Eastern Jin after unifying northern China. At the Battle of Feishui, the outnumbered Jin forces won miraculously, shaping the north-south division. This boxwood brush pot portrays the story through, instead of battle scenes, a galloping messenger and leisurely go players. Legend has it that when the victory dispatch arrived, Xie An, prime minister of Eastern Jin, remained composed, continuing his game without a flicker of emotion. Only after the guests departed did his excitement burst forth, even snapping his clogs while crossing the threshold.

2026 年 2 月 14 日
Saturday
February 14th 2026

星期六

農曆乙巳年
臘月廿七
三候魚陟負冰

清康熙

五彩秦叔寶戰尉遲恭圖棒槌瓶

瓶身外壁以五彩描繪通俗文學《隋唐演義》中秦叔寶對陣尉遲恭的場景，李世民和徐茂公則在城頭觀戰。人物形象、裝束，特別是背後靠旗，都顯示出戲曲、版畫對工藝美術的影響。此類紋樣俗稱「刀馬人」，在清代康熙時期經常出現在陶瓷裝飾之中。

Wucai Vase with a Battling Scene
Qing Dynasty, Kangxi Period (1662–1722)

The vase's exterior depicts a scene from *Romance of Sui and Tang Dynasties*, where Qin Shubao is battling with Yuchi Gong, with Li Shimin and Xu Maogong watching from the city wall. Their images, attire, and especially back banners reflect the influence of operas and woodblock prints on decorative arts. Such motifs, commonly known as "warriors on horseback", frequently appeared in Kangxi-period ceramic decoration.

2026 年 2 月 15 日
Sunday
February 15th 2026

星期日
臘月廿八
農曆乙巳年

歲除

唐人書室飛經

明

銅馬負書

銅馬作行進中回首狀，鞍韉俱全，造型寫實，比例合宜。背上負書函，其上鏤雕雲紋。

這種馬負書的造型源自「河圖洛書」的古代傳說。相傳上古伏羲氏時，龍馬背負「河圖」，自黃河中出現，伏羲依此推演出八卦，成為《周易》的來源。

Bronze Horse Carrying Books
Ming Dynasty (1368–1644)

The bronze horse, equipped with a saddle and saddle blanket, turns its head mid-stride. Realistically proportioned, it carries a bookcase topped with intricately carved cloud patterns. This "horse carrying books" design originates from an ancient legend: during the era of the ancient sage Fuxi, a dragon horse leapt out of the Yellow River bearing the "River Chart", a mysterious cosmic pattern that inspired Fuxi to create the Eight Trigrams, forming the basis of the *Book of Changes* (*Yi Jing*).

2026 年 2 月 16 日
Monday
February 16th 2026

星期一
臘月廿九
農曆乙巳年

春節
頒勤禮碑

清
玉巧做海馬負書

馬負書的形象來自「河出圖」的古代傳說，在明清時期的工藝美術中十分常見。這件作品就頗為典型，神馬奔馳於波浪之上，極具浪漫色彩。特別之處在於材料帶有褐斑，整體有巧作意匠，而玉書為琢成後嵌入，是很少見的處理手法。

Jade Craftwork of Sea Horse Carrying Books
Qing Dynasty (1644–1911)

The image of a horse carrying books originates from the ancient legend of “River Chart”, a propitious omen of a ruler’s benevolence, thus becoming a prominent motif in auspicious patterns. Widely seen in Ming-Qing decorative arts, this work is typical: a mythical horse gallops over waves, imbued with romanticism. Its uniqueness lies in the brownish spots on the jade, skillfully utilized in its natural color artistry. The jade books, embedded after carving, represent a rare technical treatment.

2026 年 2 月 17 日
Tuesday
February 17th 2026

星期二
正月初一
農曆丙午年

雨水

神祭軍碑

清乾隆

綠地粉彩馬負書香插

香插下部為圓盤式，盤中有一瓷塑馬負書之形。盤內環繞馬身還浮雕有銅錢、銀錠、珊瑚、犀角等雜寶一周。

乾隆時期類似形制的粉彩香插，還有中間作太平有象、和合二仙等造型的，都帶有鮮明的吉祥寓意。

Famille Rose Horse-Shaped Incense Holder
Qing Dynasty, Qianlong Period (1736–1795)

The lower part of the incense holder is a disc-shaped base, on which a porcelain horse carrying books is sculpted. Rounded in form with vivid hues, the little horse looks extremely adorable. Encircling it on the disc, a ring of relief-carved "miscellaneous treasures"—copper coins, silver ingots, coral, and rhinoceros horns—adorns the surface. Similar famille rose (*fencai*) incense holders of the Qianlong period also feature motifs like "Peaceful Elephant" or "Two Immortals of Harmony", all carrying auspicious symbolism.

2026 年 2 月 18 日
Wednesday
February 18th 2026

星期三

農曆丙午年
正月初二
一候獺祭魚

清

銅鍍金七珍之馬寶

七珍，相傳為古印度神話中伴隨轉輪王福力所生的七種寶物。其中馬寶身佩鞍韉，背負寶珠，立於蓮台上，象徵驅馳四方，跋涉生死大海。七珍作為佛前供器，常與另外八種配套使用，合稱「七珍八寶」。

Gilt-Bronze "Horse Treasure" of the Seven Treasures
Qing Dynasty (1644–1911)

The Seven Treasures are said to be seven sacred objects born from the fortune of the Cakravartin (Wheel-Turning King) in ancient Indian mythology. Among them, the Horse Treasure—adorned with a saddle and saddle blanket, bearing a precious gem on its back—stands on a lotus pedestal, symbolizing the ability to traverse all directions and cross the "ocean of birth and death". As ritual objects for Buddhist altars, the Seven Treasures are often paired with eight other treasures, collectively known as the "Seven Treasures and Eight Auspicious Objects".

2026 年 2 月 19 日
Thursday
February 19th 2026

星期四
正月初三
農曆丙午年

清

玉馬上封侯

玉雕雙馬伏臥，耳鬢廝磨，神態親密，一小猴騎坐於馬背上。依明清吉祥圖案構成規律，寓意「馬上封侯」。

猴與馬的複合形象早在戰國時期已出現，漢代更為普遍，壁畫、畫像石及陶俑上均有發現。

Jade Horse and Monkey
Qing Dynasty (1644–1911)

The jade carving depicts two horses lying down, nuzzling each other affectionately, with a small monkey riding on one horse's back. This design, a classic example of the visual vocabulary of puns exploited in the Ming and Qing dynasties, symbolize "immediately bestowed with marquis" (*ma shang feng hou*). The combined image of horses (*ma*) and monkeys (*hou*) first emerged in the Warring States period and became prevalent in the Han dynasty, appearing in murals, stone reliefs, and pottery figurines.

2026 年 2 月 20 日
Friday
February 20th 2026

星期五
正月初四
農曆丙午年

2026 年 2 月 21 日
Saturday
February 21st 2026

清乾隆

玉馬上封侯

用上好和田籽料圓雕臥馬形，馬背伏一小猴，雕琢細膩，為清代玉雕精品，代表了明清以來對「馬上封侯」題材的典型處理方式。

Jade Horse and Monkey
Qing Dynasty, Qianlong Period (1736–1795)

Exquisitely crafted from fine Hetian jade, this round-carved work depicts a recumbent horse with a small monkey crouching on its back. As an outstanding jade carving of the Qing dynasty, it exemplifies the classic Ming-Qing rebus “immediately bestowed with marquis” (*ma shang feng hou*)—a homophonic pun in Chinese, where “horse” and “monkey” together imply speeding promotion.

星期六
正月初五
農曆丙午年

清乾隆

紫檀木邊嵌玉石明皇試馬圖掛屏

掛屏以紫檀為邊框，屏心藍色漆地，鑲嵌玉石、象牙、螺鈿等。上部有御製《明皇試馬歌題韓幹所畫》一篇，告誡後代子孫不要重蹈唐明皇耽於享樂從而導致王朝衰敗的覆轍。

Red Sandalwood Frame Hanging Screen Inlaid with Jade Horse
Qing Dynasty, Qianlong Period (1736–1795)

This hanging screen, framed in rosewood with a blue-lacquered panel inlaid with jade, ivory, and mother-of-pearl, recreates Han Gan's renowned Tang-dynasty painting *Emperor Xuanzong Testing a Horse*. It depicts emperor Xuanzong of Tang mounting a horse, attended by three ministers. At the top of the screen is an imperial poem by the Qianlong emperor, entitled "Ode to Emperor Xuanzong Testing a Horse", which admonishes later generations against emulating Xuanzong's indulgence in pleasure—a folly that precipitated the dynasty's decline.

2026 年 2 月 22 日
Sunday
February 22nd 2026

星期日
今日八九第一天
正月初六
農曆丙午年

清　黃慎

伯樂相馬圖軸

此圖由清代揚州畫派畫家黃慎所作。

《伯樂相馬圖》表現的是頭戴防風暖帽的伯樂側身凝視，其專注目光與嚙草良駒形成無聲對話。畫家通過「形殘神全」的藝術處理，完美詮釋了「千里馬常有，而伯樂不常有」的永恆主題。

Bole Appraising a Horse **(Painting, Hanging Scroll)**
Huang Shen
Qing Dynasty (1644–1911)

Huang Shen, a renowned artist of Yangzhou School in the Qing dynasty, creatively depicts a widely-known story of Bole, a legendary horse connoisseur. In this painting, Bole wears a windproof hat and gazes intently from a sideways pasture, creating a silent dialogue between his focus gaze and the grass-nibbling horses. With bold yet vigorous, unrestrained yet disciplined brushwork of cursive script, the artist masterfully employed the technique of "form imperfect but spirit intact", which perfectly illustrates an eternal theme: "While thousand-*li* horses are common, true connoisseurs like Bole are rare".

廿三

高威碑

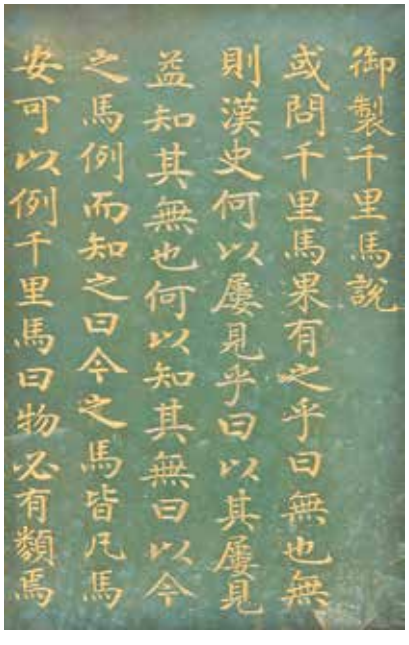
2026 年 2 月 23 日
Monday
February 23rd 2026

星期一

農曆丙午年
正月初七
二候候雁北

廿四

瑞寶子碑



清乾隆

青玉御製千里馬説冊

唐代文學家、思想家韓愈曾寫下名篇《馬説》，抒發懷才不遇的憤懣與無奈。而乾隆帝所作《千里馬説》卻一反其意，文中以驛馬實際腳程來論證千里馬日行千里的説法不可信。兩相對照，可見二者視角與身份地位之間的差異。

Imperial Essay on the Thousand-Li Horse (Sapphire Album)
Qing Dynasty, Qianlong Period (1736–1795)

Han Yu, a literary scholar and thinker of the Tang dynasty, once wrote his famous essay “On Horses”. Through allegory, he lamented: “While thousand-*li* horses are common, true connoisseurs like Bole are rare”, voicing his frustration and helplessness at unrecognized talent. The Qianlong emperor, however, countered this idea in his own essay “On the Thousand-*Li* Horse”. Drawing on the actual travel distance of horses, he argued that the claim of a horse traveling a thousand *li* per day was implausible. This contrast reveals the divergence in perspective rooted in their differing identities and positions.

2026 年 2 月 24 日
Tuesday
February 24th 2026

星期二
正月初八
農曆丙午年

皇家御馬

三月

March

Imperial Horses

元　周朗

佛郎國獻馬圖卷（局部）

依據相關史料記載，元至正二年（1342），羅馬教皇派遣了一支規模可觀的使團前往中國，使團抵達中國後，元順帝於上都的慈仁殿盛情會見了他們。會面之際，使者呈上了教皇的親筆信件，同時，還獻上了一匹精心準備的歐洲名馬。此馬身形極為高大，整體姿態挺拔不凡，盡顯雄健之姿。尤為引人注目的是，它身上的花紋猶如精心設計過的圖案一般，獨具藝術美感。

***Tribute Horse from Europe* (Handscroll, Partial)**
Zhou Lang
Yuan Dynasty (1271–1368)

According to historical records, in 1342 the Pope of Rome dispatched a large mission to China. After a long, arduous journey, they arrived and Yuan emperor Shundi received them grandly at the upper capital (in present-day Inner Mongolia). During the audience, the envoy formally presented a personal letter from the pope, along with a celebrated European horse. With an upright, remarkable posture, it exuded robust power, while its most striking feature was the body patterns: resembling intricate motifs, they held a unique artistic allure.

2026 年 3 月 7 日
Saturday
March 7th 2026

七日
鄭文公碑

星期六
正月十九
農曆丙午年

八日

道因法師碑

2026 年 3 月 8 日
Sunday
March 8th 2026

農曆丙午年
正月二十
國際婦女節
星期日

明宣德　商喜

朱瞻基行樂圖像軸

明朝的第五代皇帝朱瞻基自幼便追隨祖父朱棣征戰四方，他精於騎射武功，展現出非凡的軍事才能。繼位後，他深知馬匹對於國家的重要性，延續了明朝「馬政為國之重」的傳統理念，專門設立御馬監來負責管理皇家馬匹。

此圖是宮廷畫家商喜所繪。畫心上部，朱瞻基立馬於高坡之上，目光四處巡視。其胯下的白馬即便被強勒轡繩，仍呈現出意欲奮蹄的姿態，生動地表現出良駒爭強好勝的優秀品質。

Zhu Zhanji on a Pleasure Excursion **(Hanging Scroll)**
Shang Xi
Ming Dynasty, Xuande Period (1426–1435)

The Xuanzong emperor (Zhu Zhanji), the fifth ruler of the Ming dynasty, was famed for civil governance yet retained early Ming martial spirit. As a youth, he campaigned with grandfather Zhu Di, and hone equestrian and archery skills through military experience, revealing exceptional talent. Upon ascending the throne, he valued horses as vital to the nation, upholding “equine administration is key to the state” and establishing an Imperial Horse Bureau.

The court artist Shang Xi’s painting captures Xuanzong pausing mid-hunt, accompanied by ministers and eunuchs. Atop a high slope, he sits astride a white horse, his gaze scanning the scene. Though the reins are held tight, the horse strains to gallop, vividly embodying a fine horse’s competitive fire.

清乾隆　佚名

乾隆帝馬箭圖

自乾隆六年（1741）始，乾隆帝幾乎每年皆會率領王公大臣、八旗官兵等前往木蘭圍場開展大規模狩獵活動。圖繪乾隆帝在出行前審視即將騎乘的御馬及御用箭的景象。此馬通體金黃色皮毛，潤澤光滑；腰短而有力，臀股圓實飽滿；四腿挺直如柱，筋腱隆起。觀其形貌，是匹不可多得的駿馬。

***The Qianlong Emperor Inspecting Horses and Arrows* (Painting)**
Unknown Artist
Qing Dynasty, Qianlong Period (1736–1795)

The Qianlong emperor stayed true to the Manchu tradition of equestrian archery, upholding a warrior spirit. From 1741 onward, he led princes, ministers, and Eight Banners troops on annual large-scale hunts at Mulan Paddock. This is why he set extremely strict standards for his mounts and bows. The painting depicts the emperor inspecting his imperial horse and arrows before departing. The horse, with a golden smooth coat, has a short yet powerful waist, plump and rounded buttocks, and straight legs with prominent tendons coiled like dragons. Its appearance reveals it to be a rare fine horse.

清乾隆　郎世寧

萬吉驎圖軸

乾隆八年（1743），乾隆帝下令郎世寧以仿真筆法，將由蒙古等地進貢的十匹名馬繪製成圖，此幅畫作便是其中之一。此馬由喀爾喀郡王多爾濟札爾敬獻。其雖然身形不算高大，但是體格非常強健，屬於蒙古馬種。

Fine Horse Wanjishuang (Painting, Hanging Scroll)
Giuseppe Castiglione (Lang Shining)
Qing Dynasty, Qianlong Period (1736–1795)

The Qianlong emperor greatly cherished horses presented by various nomadic ethnic groups. He not only assigned dedicated personnel to breed and train them, but also commissioned Western court painters—including Giuseppe Castiglione and Ignatius Sichelbart—to depict these horses as a permanent record. In 1743, he asked Castiglione to paint ten renowned horses from Mongolia and other regions in a realistic style, and this work is one of them. The horse Wanjishuang was presented by Dorji Jaldar, the Jasaak Prince of Khalkha. Though not particularly tall, it has a robust build and belongs to the Mongolian horse breed.

十三

居庸諫碑

2026 年 3 月 13 日
Friday
March 13th 2026

星期五
正月廿五
農曆丙午年

清乾隆　郎世寧

獅子玉圖軸

獅子玉是郎世寧奉乾隆帝旨意繪製的十匹貢馬中的一匹。此馬由喀爾喀折布尊丹巴呼圖克圖敬獻，其體型健碩，通體毛色似玉般潔白，只是在嘴的四周雜以灰毛。乾隆帝對此馬非常喜愛，由郎世寧等人繪製的《乾隆帝哨鹿圖》中可見。乾隆帝在乾隆六年（1741）赴承德木蘭秋獮時，便騎乘此馬。

***Fine Horse Shiziyu* (Painting, Hanging Scroll)**
Giuseppe Castiglione (Lang Shining)
Qing Dynasty, Qianlong Period (1736–1795)

Shiziyu is one of the ten tribute horses painted by Giuseppe Castiglione at the Qianlong emperor's behest. This horse was presented by Jebtsundamba Khutuktu of Khalkha. It has a sturdy build, and its coat is pure white as jade, save for gray hairs around the muzzle. The Qianlong emperor cherished it greatly, commissioning Castiglione and others to paint another work entitled *Emperor Qianlong Whistling for Deer*. It was also the horse he rode during the autumn hunt at Mulan in Chengde, in 1741.

十四

玄林禪師碑

2026 年 3 月 14 日
Saturday
March 14th 2026

星期六
正月廿六
農曆丙午年