

THE HONG KONG JOCKEY CLUB SERIES
香港賽馬會呈獻系列

中國通史系列

GENERAL HISTORY
OF CHINA SERIES

長安 萬象

陝西隋唐文明展

PROSPERITY
AND MAGNIFICENCE
Civilisation of the Sui and Tang
Dynasties in Shaanxi Province



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The Hong Kong Jockey Club Series:

Prosperity and Magnificence

Civilisation of the Sui and Tang Dynasties in Shaanxi Province

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序

Foreword

唐朝被譽為中國歷史上的黃金時代，文治、武功、經濟、文化，乃至國望均達到前所未有的巔峰。都城長安更是蒼萃中外奇珍、賢才與多元文化之地，成為舉世嚮往的東方國際都會。而這種中外融合、開放包容的時代特質並非一蹴而就，它上承隋代開鑿運河、貫通南北，重振絲路、經略中外的基業，更遠溯魏晉南北朝以來的民族融合進程。

陝西省，以萬邦來朝的唐都長安（今西安）為中心，四方輻輳，是大唐政治、文化與財賦的核心之地，隋唐時期的珍貴文物精華多匯聚於此。本次展覽精選陝西展品124件（組）、香港展品45件（組），共計展品169件（組），通過陶俑、金銀器、玉器、瓷器、三彩器、碑拓等文物與場景復原，展現隋唐文明的璀璨風貌。

展覽自魏晉南北朝的歷史變局切入，依次呈現隋代的奮發開創、大唐的盛世輝煌，讓觀眾在領略長安繁華氣象的同時，亦可窺見隋唐時期香港作為商貿要地與軍事重鎮的地位。

The Tang dynasty is celebrated as a golden age in Chinese history, when achievements in civil governance, military prowess, economic prosperity, and cultural brilliance, together with international prestige, reached an unparalleled zenith. Its capital, Chang'an, was a cosmopolitan hub where rare treasures, brilliant minds, and diverse cultures from China and abroad converged, making it an eastern metropolis that captured the world's imagination. Yet these defining characteristics of the age – its cosmopolitanism and openness – were not achieved overnight, but were in fact the culmination of earlier developments, including the Sui dynasty's construction of the Grand Canal linking north and south, ambitious foreign policies that reopened the Silk Road, and even the policies of cultural integration that dated back to the Wei, Jin, and Northern and Southern dynasties.

Located in Shaanxi Province, the Tang capital of Chang'an (present-day Xi'an) was the nexus of the empire. It was the seat of political power, the heart of the empire's cultural life, and the centre of its wealth. It is here that the finest treasures of the Sui and Tang are found. This exhibition presents a curated selection of 124 artefacts (sets) from Shaanxi and 45 artefacts (sets) from Hong Kong, a total of 169 artefacts (sets). Through these objects of ancient material culture, including pottery figurines, gold and silver wares, jade carvings, porcelain, *sancai* (tri-colour) glazed wares, rubbings, and immersive scenes, visitors can experience the splendour of the Sui and Tang periods.

The exhibition journey begins in the relative gloom of the preceding Wei, Jin, and Northern and Southern dynasties, before moving through the pioneering achievements of the Sui and into the full glory of the Tang. Visitors can feast their eyes on the sophistication and vibrancy of Chang'an, while also discovering the commercial and military significance of the Hong Kong region during this period.



曙光將現
湛藍映照

Blue Sky Before Dawn

東漢末年的農民起義和軍閥割據，形成三國鼎立的局面，隨後西晉雖有短暫統一，但不久後又陷入了分裂。此後的東晉、南北朝時期，多個政權並立，政局紛亂複雜。581年，楊堅取代北周，建立隋朝並一統南北。立國後取南北朝制度所長，創立隋代典章制度，推動隋初治世，並為日後唐代盛業奠定堅實基礎。

Peasant uprisings and warring factions at the end of the Eastern Han dynasty gave rise to the Three Kingdoms period. The subsequent Western Jin dynasty brought a brief period of unity, but the empire soon fragmented again. This was followed by the Eastern Jin and the Northern and Southern dynasties, a chaotic era in which multiple states vied for power. In 581, this fragmentation came to an end. Yang Jian usurped the throne of the Northern Zhou, established the Sui dynasty, and unified north and south. After founding his dynasty, he adopted the most effective aspects of the previous systems to create a new legal and institutional framework for the Sui. This ushered in an era of good governance, laying a solid foundation for the prosperity of the future Tang dynasty.

彩繪武士騎馬俑

Painted figurines of a horse-mounted soldier

北周(557年—581年)

西安咸陽機場宇文儉墓出土

陝西省考古研究院(陝西考古博物館)藏

高20.8-24.4厘米

Northern Zhou dynasty

Unearthed from the tomb of Yuwen Jian, Xi'an Xianyang Airport

Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)

Height 20.8-24.4 cm

鮮卑貴冑宇文儉，於統一華北的戰事擔當重要角色。在其墓中所出彩繪武士騎馬俑，均頭戴紅或白色兜鍪，身披白鎧甲，手上原應握着兵器。戰馬身披彩繪鎧甲，形態矯健。

As a Xianbei noble, Yuwen Jian played an important role in unifying Northern China. This soldier figurine from Yuwen Jian's tomb is wearing a red or white helmet, and is clad in white armour; he originally held a weapon. His sturdily-made warhorse is also clad in painted armour.



天元皇太后墓誌 Epitaph for Empress Dowager Tianyuan

隋(581年—618年)
咸陽市孝陵出土
咸陽市文物保護中心藏
長50厘米

Sui dynasty
Unearthed from the Xiaoling Mausoleum, Xianyang City
Collection of Xianyang Cultural Relics Protection Center
Length 50 cm

天元皇太后阿史那氏(551年—582年)為北周武帝皇后，是中國歷史上唯一的突厥族皇后。因其背景出身，北周與突厥的關係大為改善。墓誌蓋篆書：「周武德皇后誌銘」，誌面楷書7行48字，記錄了阿史那氏的卒年、諡號和葬身地，文字有修改痕跡。

Empress Dowager Tianyuan (551-582), also known as Lady Ashina, was the wife of the Northern Zhou Emperor Wu. She was the only empress of Turkic origin in Chinese history. Her Turkic lineage greatly improved relations between the Northern Zhou and the Turks. The epitaph inscribed in seal script reads: *'Epitaph of Zhou Empress Wude.'* The tablet has 48 carved regular script characters, arranged in seven lines, recording Lady Ashina's death, posthumous title and burial site. There are indications that alterations were made to the original inscription.

墓誌銘文字如下：

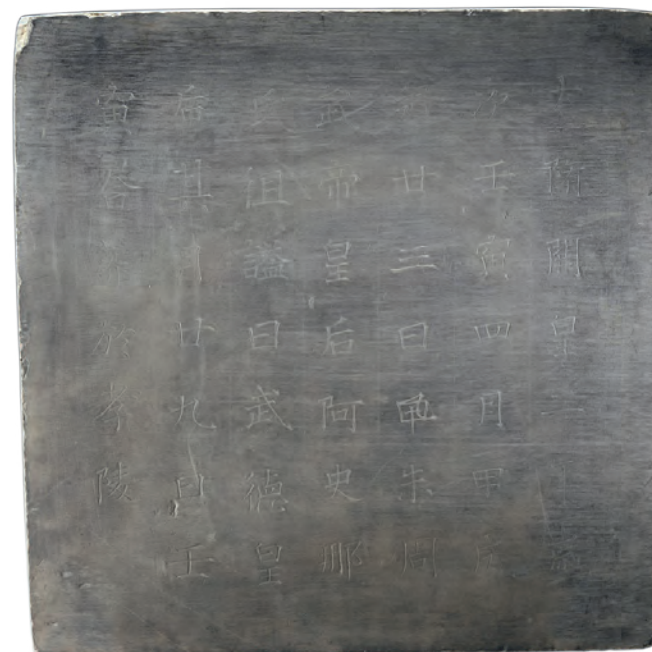
The epitaph reads as follows:

周武德
皇后誌
銘

大隋開皇二年歲
次壬寅四月甲戌
朔廿三日甲申
武帝皇后阿史那
氏祖諡曰武德皇
后其月廿九日壬
寅合葬於孝陵

The Epitaph
of Zhou
Empress
Wude

On the 23rd day of the 4th month, in the 2nd year of the Kaihuang reign of the Great Sui dynasty, Empress Ashina of Zhou Emperor Wu passed away. She was posthumously named Empress Wude and on the 29th day of that month, she was buried at Xiaoling Mausoleum.





萬國來朝 海內咸服

Diplomatic and Civil Governance Achievements

隋唐時期，朝廷通過結盟、貿易、和親等方式安撫四境，維繫邊疆穩定。隋文帝立國後，廣泛總結前代制度經驗，重新釐定典章；煬帝重啟絲綢之路，促進中外交流。唐朝承襲隋制，進一步完善科舉，廣納中外賢才入仕。在此期間，印刷、造紙、火藥等製作技術西傳，絲織品、瓷器、茶葉及紙張等物產持續外輸，中華文明的影響力不斷擴展。

The Sui and Tang courts maintained stability on their frontiers through a combination of alliances, trade, and strategic marriages. After founding his dynasty, the Sui Emperor Wen drew on the experience of past eras to reform the legal code. His successor, Emperor Yang, reopened the Silk Road, promoting and boosting exchanges with the outside world. The Tang dynasty built on this foundation, refining the imperial examination system to recruit talented officials from both China and beyond. During this time, technologies such as printing, papermaking, and gunpowder spread westward. Goods such as silk, porcelain, tea, and paper were exported, steadily expanding the influence of Chinese civilisation.

昭陵六駿 (仿製品)

Stone reliefs of the Six Steeds of Zhaoling Mausoleum (Replicas)

原物於咸陽市禮泉縣昭陵出土
西安碑林博物館仿製
長101.5-102.5厘米

Original unearthed from the Zhaoling Mausoleum, Liquan County, Xianyang City
Replicas reproduced by Xi'an Beilin Museum
Length 101.5-102.5 cm

昭陵六駿為唐初隨秦王李世民(後來的唐太宗)作戰的六匹戰馬，他們是：
什伐赤、青騅、特勤驃、颯露紫、拳毛騧、白蹄烏。

The Six Steeds of Zhaoling Mausoleum are stone reliefs of the six favourite warhorses which served Li Shimin (the Prince of Qin, who later became Tang Emperor Taizong) in battle. They are: *Shifachi*, *Qingzhui*, *Teqinbiao*, *Saluzi*, *Quanmaogua*, and *Baitiwu*.



什伐赤
Shifachi



青騅
Qingzhui



特勤驃
Teqinbiao



颯露紫
Saluzi

什伐赤曾在洛陽城與隋末群雄王世充、竇建德交戰，身中數箭仍奔騰不懈；青騅於虎牢關之戰大敗竇建德、王世充，李唐因此佔領河北大部分地區；特勤驃參與柏壁之戰，連夜追敵二百餘里，連戰皆捷，助李唐收復并州，力保關中；李世民與王世充在邙山交戰；颯露紫被流矢所傷，將領丘行恭為它拔箭，衝出重圍；拳毛騧與竇建德舊部劉黑闥交戰，助李世民平山東、河北；白蹄烏於淺水原之戰助力李世民擊潰西秦，收復隴西，鞏固大唐國基。

在興建昭陵的時候，為紀念這六匹愛駒，太宗詔令畫家閻立本繪稿和名刻工閻立德兩兄弟鑄雕六駿形貌，安置在昭陵祭壇。六駿分兩列置於陵前，馬頭朝向陵寢。

Shifachi was struck by several arrows during the battle for Luoyang fought against the warlords Wang Shichong and Dou Jiande, yet charged on relentlessly. *Qingzhui* served in the great victory at the Battle of Hulao Pass, which led to the defeat of both Wang Shichong and Dou Jiande and secured most of the Hebei region for the Tang. *Teqinbiao* took part in the Battle of Baibi and successive victories. The horse participated in the overnight pursuit of the enemy over a distance of 200 *li* (about 100 km). This helped retake Bingzhou and secure the vital Guanzhong region. *Saluzi* was wounded by a stray arrow during a battle against Wang Shichong at Mangshan. The General Qiu Xingong is depicted pulling the arrow from its chest as they broke through the enemy encirclement. *Quanmaogua* was ridden by Li Shimin into battle against Liu Heita, a former general of Dou Jiande, thus helping Li Shimin to pacify the Shandong and Hebei regions. *Baitiwu* helped Li Shimin achieve victory against the state of Western Qin at the Battle of Qianshuiyuan. This victory consolidated Tang control over the Longxi region and secured the foundations of the dynasty.

When the Zhaoling Mausoleum was constructed, Emperor Taizong wished to commemorate his six beloved horses. He commissioned the renowned court painter Yan Liben to design the reliefs, and his brother, the master craftsman Yan Lide to carve them. The 'Six Steeds' were arranged in two rows before the main tumulus, with their heads turned towards the tomb.



拳毛騧
Quanmaogua



白蹄烏
Baitiwu

白瓷象座昆侖奴燈台 White porcelain lampstand with a *Kunlun Nu* (dark-skinned person) on an elephant

唐(618年—907年)

西安市出土

西安市長安博物館藏

高21厘米

Tang dynasty

Unearthed from Xi'an City

Collection of Chang'an Museum

Height 21cm

昆侖奴在唐代泛指卷髮、深膚色的奴隸，散居南海各地。唐代宮廷曾豢養大象，以鬥象與舞象作娛樂。燈台生動地展現昆侖奴馴象的情狀。

In the Tang dynasty, *Kunlun Nu* was a general term for dark-skinned, curly-haired slaves from regions in and around the South China Sea. The Tang imperial court kept elephants for entertainment, staging elephant fights and performances. This lampstand vividly depicts a *Kunlun Nu* taming an elephant.



銅馬鐙

Bronze stirrups

唐
西安市出土
陝西歷史博物館藏
高24厘米

Tang dynasty
Unearthed from Xi'an City
Collection of Shaanxi History Museum
Height 24 cm

銅鐵馬鐙除了讓騎士更控御自如，還可解放騎士雙手，在飛馳的戰馬上射箭及在馬背上左右大幅擺動，完成劈砍動作，提升騎乘戰術，推動唐室組建騎兵。有學者認為馬鐙起源於中國，後西傳歐洲，推動中世紀邁入「騎士時代」。

Bronze and iron stirrups gave a horse rider greater control and stability. They also freed the rider's hands, allowing them to shoot arrows or swing their weapons from side to side while on a galloping horse. This innovation greatly enhanced cavalry tactics and led the Tang court to establish cavalry units. Some scholars believe stirrups originated in China before spreading west to Europe, where they helped usher in the medieval 'Age of Chivalry'.



彩繪武官俑

Painted figurine of a military officer

唐
咸陽市長武縣張臣合墓出土
長武縣博物館藏
高74厘米

Tang dynasty
Unearthed from the tomb of Zhang Chenhe, Changwu County, Xianyang City
Collection of Changwu County Museum
Height 74 cm



武官俑頭戴兜鍪，身着明光鎧，右手握空拳，似持武具。墓主張臣合初為邊鎮將領，後轉任封疆大吏，歷仕高祖、太宗與高宗三朝。

This figurine of a military officer is wearing a helmet and 'bright-and-shining armour'. His right hand is clenched to form an empty fist, as if it once held a weapon. The tomb's occupant, Zhang Chenhe, began his career as a frontier general before becoming a high-ranking provincial governor. He served under three successive emperors: Gaozu, Taizong, and Gaozong.

胡人獻馬圖 (複製品)

'Hu Presenting a Horse' mural (Replica)

原物於咸陽市禮泉縣韋貴妃墓出土
昭陵博物館藏
長159厘米

Original unearthed from the tomb of Consort Wei, Liquan County, Xianyang City
Collection of Zhaoling Museum
Length 159 cm

畫中長鬃白馬，胡人侍者於兩旁侍立，為其調整韁轡，馬背亦繫上鞍韉，整裝待命，準備遠行，獻駿馬予大唐。

This mural depicts a white horse with a long mane, with two *Hu* (foreign) attendants standing on either side, adjusting its bridle. The horse is saddled as if fully prepared for a long journey. The scene suggests the presentation of a magnificent horse as tribute to the Tang court.



跪拜俑

Kneeling figurine

唐
西安市墓葬出土
陝西省考古研究院(陝西考古博物館)藏
高39厘米

Tang dynasty
Unearthed from a tomb in Xi'an City
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Height 39 cm



頭戴進賢冠，身披交領廣袖長袍，為氣質雍容的文官形象，其姿勢為古代莊嚴的跪拜禮。跪拜俑用於在陰間侍奉墓主人，顯示主人死後仍身居高位，受人敬奉。墓主地位越高，跪拜俑的官品就越高，體積亦越大。

This figurine portrays a civil official with a dignified bearing. He wears a *jinxian guan* (a type of formal headwear) and a long robe with wide sleeves. This posture was a formal display of respect in ancient China. Kneeling figurines were placed in tombs to serve the occupants in the afterlife. They demonstrated that the deceased retained their high status and were revered even after death. The higher the tomb occupant's status, the higher the rank and larger the size of these figurines.

載酒神紋駝囊陶駱駝

Pottery camel with saddlebags with a Dionysus motif

隋

西安市老煙莊墓地出土

陝西省考古研究院(陝西考古博物館)藏

高33.6厘米

Sui dynasty

Unearthed from a tomb at Laoyanzhuang, Xi'an City

Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)

Height 33.6 cm

駱駝背負之馱囊，兩側各模印一組人像，居中醺醉者，由兩側男女攙扶，其形象或出自希臘神話中之酒神狄奧尼索斯，為中西文化交流之佐證。

This pottery camel is loaded with large saddlebags. Moulded on each is a scene showing a group of figures. At the centre of each group is an intoxicated man, supported on either side by a male and female attendant. The central figure is thought to represent Dionysus, the Greek god of wine, providing evidence of cultural exchanges between East and West.



酒神狄奧尼索斯
Dionysus, the Greek God of Wine



三彩胡人騎駝俑

Sancai (tri-colour) glazed *Hu* figurine of camel rider

唐
咸陽市禮泉縣昭陵32號陪葬墓出土
昭陵博物館藏
高72.5厘米

Tang dynasty
Unearthed from Tomb No. 32 of the Zhaoling Mausoleum, Liqian County, Xianyang City
Collection of Zhaoling Museum
Height 72.5 cm



騎者頭戴胡帽、深目高鼻，駱駝正昂首嘶鳴。駱駝是絲綢之路的主要交通運輸工具，在沙漠戈壁地區能找水源、防風沙，有「沙漠之舟」的美稱。

The *Hu* (foreign) camel rider is wearing a foreign-style hat and has deep-set eyes and a high nose, while the camel is depicted with its head raised, braying. Camels were the main mode of transport along the Silk Road. Their ability to find water and withstand sandstorms earned them the name 'ships of the desert'.

彩繪駱駝及牽駝俑

Painted figurines of a camel and camel-keeper

唐
咸陽市墓葬出土
陝西省考古研究院(陝西考古博物館)藏
高53-73厘米

Tang dynasty
Unearthed from a tomb in Xianyang City
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Height 53-73 cm



牽駝俑深目高鼻，着翻領窄袖短袍，衣著色彩鮮艷，雙手作牽韁狀，充滿異域風情。

The camel keeper has the deep-set eyes and high nose of a foreigner. He wears a short, brightly coloured-robe with narrow sleeves and a lapel collar. His hands are positioned as if holding reins, and the figurine is full of exotic character.

彩繪背行囊胡人俑 Painted *Hu* figurine with a backpack

唐
咸陽市長武縣張臣合墓出土
長武縣博物館藏
高23.5厘米

Tang dynasty
Unearthed from the tomb of Zhang Chenhe,
Changwu County, Xianyang City
Collection of Changwu County Museum
Height 23.5 cm



胡人俑鼻樑高聳，蓄絡腮鬚，背負沉重的行囊，左手提單耳胡瓶，微彎着背行走，頭上昂，恍若胡人商旅邊走邊叫賣貨物的模樣。

This *Hu* (foreigner) figurine, with a high nose and full beard, is carrying a heavy pack on his back and holds a single-handled foreign flask in his left hand. His back is slightly bent under the weight, but his head is held high. The pose vividly suggests a travelling merchant, perhaps calling out to sell his goods.

波斯銀幣 Persian silver coin

唐
陝西歷史博物館藏
直徑2.7厘米

Tang dynasty
Collection of Shaanxi History Museum
Diameter 2.7 cm



銀幣正面鑄國王側影，王冠兩翼舒展，頂部新月環抱一圓球。背面鑄祆教祭火壇，侍者站在祭壇兩側。今西安和洛陽多出土有波斯銀幣，可見絲路商貿與文化交流之盛。

The obverse of this coin features the profile of a king, whose crown has two outstretched wings. There is a crescent moon and sphere at the top of the coin. On the reverse is a Zoroastrian fire altar, with attendants positioned on either side. Many Persian coins have been unearthed from Xi'an and Luoyang – evidence of the thriving trade and cultural exchanges along the Silk Road.

粟特式單柄銀杯 Sogdian-style silver cup with a single handle

唐
陝西歷史博物館藏
高9.3厘米

Tang dynasty
Collection of Shaanxi History Museum
Height 9.3 cm

粟特位處中亞，為東西交通樞紐。罐狀單柄杯經貿易傳入中國，其形制漸融入金銀器、三彩和瓷器的製作工藝中。

Situated in Central Asia, Sogdiana was an ancient Iranian civilisation which played a vital role as a transportation hub between East and West. The design of this single-handled cup was imported to China through trade. Its shape and structure were gradually adapted to create cups made of gold, silver, *sancai* (tri-colour) glazed, and porcelain ware.



玻璃酒杯組合 A set of glass drinking vessels

唐
西安市墓葬出土
陝西省考古研究院(陝西考古博物館)藏
高2.6-5.2厘米

Tang dynasty
Unearthed from a tomb in Xi'an City
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Height 2.6-5.2 cm

六件綠色玻璃器包括高足杯、盃、瓶各一尊及三件矮足杯。隋唐時期的玻璃器大多出土自宗室與重臣之墓，為貴重之物。

This set comprises six green glass items: a tall-stemmed cup, a basin, a bottle, and three short-stemmed cups. During the Sui and Tang dynasties, glassware was extremely valuable; most items that have been unearthed were from the tombs of imperial families and high officials.





長樂久安
萬國衣冠

Long-term Peace Admired by
Foreign Nations

大唐國力強盛，內有大運河貫通南北，外有絲綢之路溝通四域，中外賢才匯聚國都 — 長安（今西安）。長安作為全國政治、經濟及文化中心，又是陸上絲綢之路的起點，連繫歐、亞、非三大洲，大量商賈、使節、僧侶、外國留學生聚居。德宗時期，逾四千中亞胡客居於長安達40年之久。大唐長安薈萃多元文化，是當時世界上規模最大、最繁華的國際大都會。

During the powerful and prosperous Tang dynasty, the Grand Canal linked north and south, while the Silk Road connected with the rest of the world; as a result, talented people – both local and foreign – gathered within the capital, Chang'an (present-day Xi'an). As the nation's political, economic and cultural centre, as well as the starting point of the Silk Road, Chang'an developed close ties with Europe, Asia and Africa, and was inhabited by many overseas merchants, envoys, monks and foreign students. During the reign of Emperor Dezong, more than 4,000 Central Asian travellers resided in Chang'an for as long as 40 years. Chang'an thus brought together diverse cultures, and was the world's largest and most prosperous international metropolis.

獸面磚 Animal-faced tile

唐
富平縣桑園窯址出土
陝西省考古研究院(陝西考古博物館)藏
長25厘米

Tang dynasty
Unearthed from the Sangyuan kiln site, Fuping County
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Length 25 cm

獸面磚主要用作宮殿、官署、寺廟等高等建築的垂脊前端的瓦件。桑園有逾 500 座窯爐，因位處唐室五座陵寢中間，故被視為營造帝王陵和陪葬墓而設的官方窯場。

The animal-faced tiles were placed at the ends of roof ridges of premium buildings such as palaces, government offices and temples. The Sangyuan site housed more than 500 kilns near five Tang imperial mausoleums; hence it has been suggested it was a site for imperial kilns dedicated to making items for constructing imperial mausoleums and subordinate tombs.



石日晷 Stone sundial

唐
西安市出土
西安博物院藏
直徑26厘米
Tang dynasty
Unearthed from Xi'an City
Collection of Xi'an Museum
Diameter 26 cm

日晷為計時裝置，上有十二時辰及廿四節氣刻度，按日影推移顯示時間。唐代長安城以日晷、刻漏、街鼓等為主要計時工具，並嚴行宵禁。

This sundial was used for telling the time, and is marked with the 12 traditional Chinese hours and the 24 solar terms of the agricultural calendar. In the Tang capital, Chang'an City, sundials, water clocks, and street drums were the main instruments for keeping time. This was essential for enforcing the city's strict nightly curfew.



法門寺地宮珍品 Previous Collections from the Underground Palace of Famen Temple

卷荷圈足銀羹碗子 Silver incense burner with curled lotus leaf foot

唐
法門寺地宮出土
法門寺博物館藏
高10厘米

Tang dynasty
Unearthed from the Underground Palace of Famen Temple
Collection of Famen Temple Museum
Height 10 cm



此銀羹碗子的底座內可放置炭火，碗內裝載香料，飾紋鏤空，以便香味逸出，為唐代晚期典型隔火薰香具。

The silver censer is an incense burner shaped like a bowl. Charcoal was placed in the base to heat gently incense held in the bowl above. The beautiful openwork design allowed the fragrance to emerge. This is a classic example of a late Tang censer designed for the indirect heating of incense.

鎏金仰蓮瓣圈足銀碗 Silver-gilt bowl with an upturned lotus petal design and cylindrical foot

唐
法門寺地宮出土
法門寺博物館藏
高8.5厘米

Tang dynasty
Unearthed from the Underground Palace of Famen Temple
Collection of Famen Temple Museum
Height 8.5 cm



銀碗壁為兩層蓮瓣，圈足為翻卷的荷葉，荷葉邊飾為露頭隱尾之摩羯魚，足底鑿刻「衙內都虞侯兼押衙監察御史安淑布施，永為供養」。

The Silver-gilt bowl's body is decorated with two layers of lotus petals. The cylindrical foot is shaped like an upturned lotus leaf, with the heads of mythical makara sea creatures emerging from its edge. An inscription on the base states that the bowl was donated by the official An Shu 'for eternal offerings'.

鑲金人物畫銀香寶子
Silver-gilt incense caddy with scenes showing human figures

唐
 法門寺地宮出土
 法門寺博物館藏
 高24.4厘米

Tang dynasty
 Unearthed from the Underground Palace of Famen Temple
 Collection of Famen Temple Museum
 Height 24.4 cm



銀香寶子用於裝載香丸或香餅的容器，其腹壁劃分為四個壺門，分鑿劉伶荷鋤、菩提悟道、觀棋爛柯、四門遊觀等圖案。

The silver-gilt incense caddy was used for storing incense pellets or 'cakes'. Its sides are decorated with four engraved panels, each depicting a different story, including the Buddha's enlightenment and other famous tales.



劉伶荷鋤
 Liu Ling with a hoe



觀棋爛柯
 The legend of watching chess until the board rots



菩提悟道
 Buddha's enlightenment under the
 Bodhi Tree



四門遊觀
 Tales of exploration and meditation
 of the Four Sights

何家村窖藏珍品 Precious Collections from Hejia Village Hoard

何家村窖藏共出土四百多枚「開元通寶」銀錢，均非流通貨幣，為皇室御賜賞玩之珍物。

窖藏同時出土68枚銀板，其中53枚刻有「五兩朝」，此「朝」字或與太府寺轄下左藏署的朝堂庫有關。

Over 400 of these 'Kaiyuan Tongbao' silver coins were found in the Hejia Village Hoard. They were not used as currency but were precious objects, likely bestowed as imperial gifts.

Of the 68 silver bars unearthed from the Hejia Village Hoard, 53 are inscribed with the characters 'Wuliang Chao'. The character 'Chao' (朝) is thought to be related to the Court of the Imperial Treasury.

「開元通寶」銀錢 'Kaiyuan Tongbao' silver coin

唐
西安市何家村窖藏出土
陝西歷史博物館藏
直徑約2.5厘米



Tang dynasty
Unearthed from the Hejia Village Hoard, Xi'an City
Collection of Shaanxi History Museum
Diameter 2.5 cm

「五兩朝」銀板 'Wuliang Chao' silver bar

唐
西安市何家村窖藏出土
陝西歷史博物館藏
長21.2厘米

Tang dynasty
Unearthed from the Hejia Village Hoard, Xi'an City
Collection of Shaanxi History Museum
Length 21.2 cm



鑲金蓮花形銀器 Silver-gilt lotus-shaped incense tool

唐
西安市何家村窖藏出土
陝西歷史博物館藏
高5厘米

Tang dynasty
Unearthed from the Hejia Village Hoard, Xi'an City
Collection of Shaanxi History Museum
Height 5 cm



香熏用器，呈蓮花狀，可作蓋子，花莖中空，通連器皿底部孔口，可作聞香的吸管。唐人日常廣泛用香，故大量奇巧的香熏用具應運而生。

This beautiful lotus-shaped object is part of a set used for incense burning. It served as a lid, and its hollow stem could be used like a straw to inhale the fragrance from the vessel. The widespread use of incense in daily Tang life led to the creation of many such ingenious and elegant tools.

白陶舞馬 White pottery dancing horse

唐
咸陽市禮泉縣張士貴墓出土
昭陵博物館藏
高46.5厘米

Tang dynasty
Unearthed from the tomb of Zhang Shigui, Liquan County, Xianyang City
Collection of Zhaoling Museum
Height 46.5 cm



形體矯健，極富動感。舞馬表演起源於西方，魏晉南北朝時傳入中原。經訓練的舞馬可伴隨音樂翩翩起舞。

This is a powerful and dynamic sculpture. The tradition of performing horses originated in the West, reaching central China during the Wei, Jin, and Northern and Southern dynasties. The specially trained horses could dance to music gracefully.

《集王聖教序》拓片

Rubbing of the *Preface to the Sacred Teachings*

西安碑林博物館藏

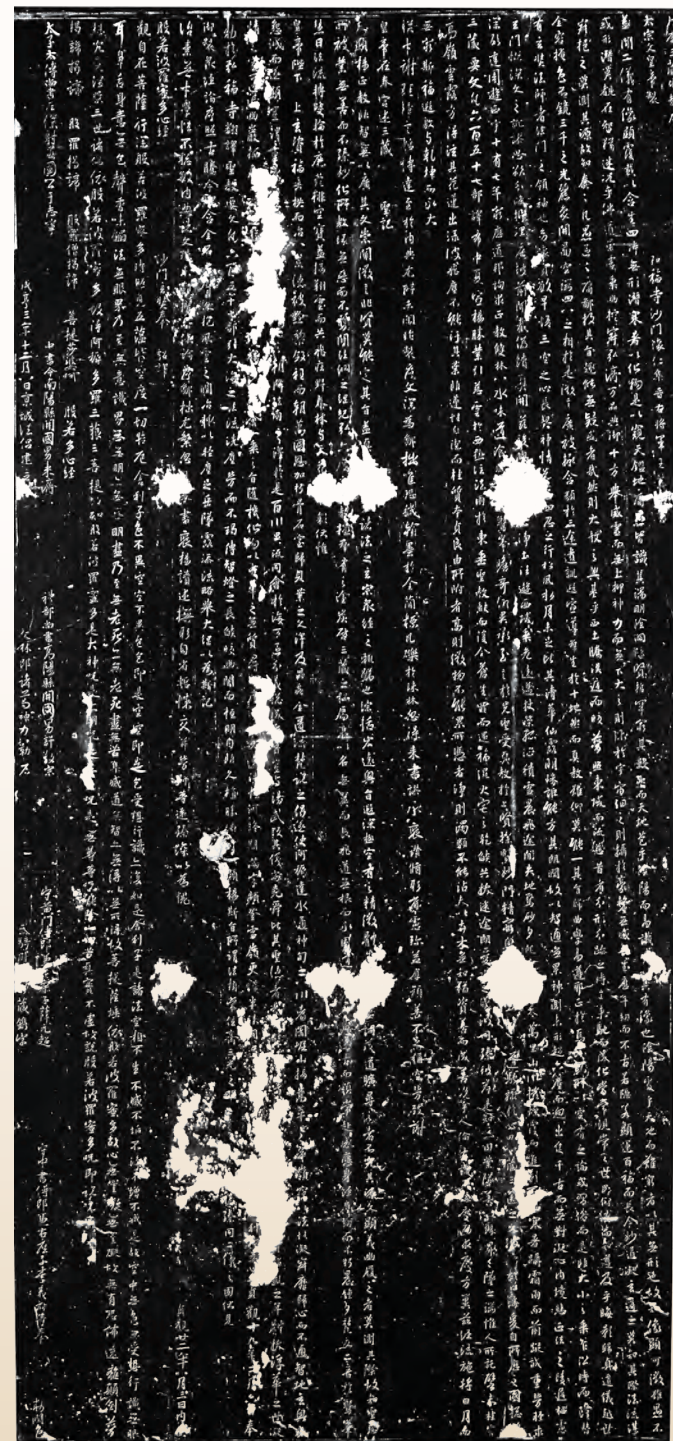
長240.5厘米

Collection of Xi'an Beilin Museum

Length 240.5 cm

長安弘福寺沙門懷仁搜羅王羲之書跡，將唐太宗〈聖教序〉、太子李治〈述聖記〉及玄奘所譯《般若波羅密多心經》等刊刻於此碑，歷時25年始完成，於咸亨三年（672年）刻立。

This is a rubbing of a famous stele created by the monk Huai Ren of the Hongfu Temple. He took individual characters from the existing works of the master calligrapher Wang Xizhi and compiled them into a new text. The stele includes several important passages: Tang Emperor Taizong's *Preface to the Sacred Teachings*, a related piece by Crown Prince Li Zhi, and the *Heart Sutra*, translated by the renowned monk, Xuanzang. This monumental undertaking took 25 years. The stele was finally erected in the 3rd year of the Xianheng reign (672).



三彩胡人騎馬帶犬狩獵俑

Sancai (tri-colour) glazed *Hu* figurine on horseback with a hunting dog

唐
咸陽市乾縣章懷太子墓出土
乾陵博物館藏
高38厘米

Tang dynasty
Unearthed from the tomb of Crown Prince Zhanghuai, Qian County, Xianyang City
Collection of Qianling Museum
Height 38 cm

鞍上俑辮髮盤頭，為胡人形象，俑身後蹲有一頭獵犬，一副出行狩獵之狀。章懷太子李賢是唐高宗與武則天的次子，其墓為乾陵陪葬墓之一。

The horse rider on the saddle has braided hair coiled on his head, identifying him as a *Hu* (foreigner). A hunting dog crouches behind him. The image is that of a hunting party setting out. Crown Prince Zhanghuai, Li Xian, was the 2nd son of Tang Emperor Gaozong and Wu Zetian. His tomb is one of the subordinate tombs of the main Qianling Mausoleum.



獵犬
Hunting dog

胡旋舞蚌飾

Mother-of-pearl ornament with a carved *Huxuan* dancer

唐
西安市出土
陝西歷史博物館藏
長10.1厘米

Tang dynasty
Unearthed from Xi'an City
Collection of Shaanxi History Museum
Length 10.1cm

胡旋舞源自中亞，於開元、天寶年間風行唐土，節奏明快，帶有連續旋轉的舞步，以獨舞及雙人舞最常見。蚌飾中舞者身纏披帛，展現翩旋之姿。

The *Huxuan* (Sogdian whirling dance) originated in Central Asia and became extremely popular in Tang China during the Kaiyuan and Tianbao reign periods. It featured fast, continuous spinning steps, and was most commonly performed as a solo or duet. The dancer on this shell ornament is draped in a silk scarf, capturing a moment of graceful spinning. The specially trained horses could dance to music gracefully.



彩繪雙環望仙髻女舞俑 Painted female figurine of dancer with a double-looped bun

唐
咸陽市長武縣張臣合墓出土
長武縣博物館藏
高37.8厘米

Tang dynasty
Unearthed from the tomb of Zhang Chenhe, Changwu County, Xianyang City
Collection of Changwu County Museum
Height 37.8 cm

女俑身材頎長，頭梳雙環望仙髻，腳踏雲頭履，服飾風格新穎、色彩豔麗，舞姿優雅。

This tall, slender figurine is portrayed in an elegant dancing pose. Her hair is arranged in a double-looped bun, a style known as 'Gazing at the Immortals'. She wears fashionable, brightly coloured clothes and cloud-toed slippers.



胡人奏樂俑 *Hu* figurines of musician

唐
西安市孫承嗣夫婦合葬墓出土
陝西省考古研究院(陝西考古博物館)藏
高15.5-16厘米

Tang dynasty
Unearthed from the joint tomb of Sun Chengsi and his wife, Xi'an City
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Height 15.5-16 cm



樂俑手中樂器缺損不全，除銅鈸外，其餘三件按俑姿推測，應為笛，箏，篋與笙。除箏篋俑外，其餘均為高鼻大眼之胡人形象。

The instruments held by these musicians are damaged. One figurine holds a pair of cymbals. Based on their poses, the others likely played a flute, a *bili* (wind instrument), and a *sheng* (wind instrument). All but the *bili* player are depicted as *Hu* (foreigners), with high noses and large eyes.

黑人舞俑 *Figurine of black dancer*

唐
咸陽市長武縣張臣合墓出土
長武縣博物館藏
高26厘米

Tang dynasty
Unearthed from the tomb of Zhang Chenhe, Changwu County, Xianyang City
Collection of Changwu County Museum
Height 26 cm



深膚卷髮，頸飾瓔珞，手腕、腳腕戴舞環，扭腰提腿的舞姿動感強烈。一般黑人俑在唐代墓葬中較常見，但黑人舞俑非常少見，是中外文化交流的見證。

This figurine has dark skin and curly hair, and wears a *yingluo* necklace, along with dance rings on the wrists and ankles. The dynamic pose, with a twisted waist and raised leg, conveys a strong sense of movement. While figurines of black people are relatively common in Tang tombs, dancing figurines like this are very rare. They serve as testaments to the cultural exchanges between China and the wider world.

三彩風帽騎馬樂俑

Sancai (tri-colour) glazed figurine of musician on horseback with a wind-proof hat

唐
西安市李晦墓出土
陝西省考古研究院(陝西考古博物館)藏
高34.5厘米

Tang dynasty
Unearthed from the tomb of Li Hui, Xi'an City
Collection of Shaanxi Academy of Archaeology
(Shaanxi Archaeology Museum)
Height 34.5 cm



樂俑頭戴紅色風帽，身着圓立領窄袖長袍，姿態儒雅，氣度安詳，其手上樂器已失。墓主李晦為唐代秋官尚書，其父李孝恭是唐太宗李世民的堂兄弟。其墓所出三彩俑，主要為黃、綠、白釉色，略顯單調，具早期三彩俑的特點。

This musician is wearing a red, wind-proof hat and a long, narrow-sleeved robe with a round, standing collar. His posture is elegant and his expression is serene. The instrument he once held is now missing. The occupant of the tomb where this figurine was discovered, Li Hui, was the Minister of Justice during the Tang dynasty. His father, Li Xiaogong, was a cousin of Tang Emperor Taizong. The *sancai* glazed figurines from Li Hui's tomb primarily feature yellow, green, and white glazes, which are somewhat simple and characteristic of early *sancai* glazed ware.

陶龍首形建築構件

Pottery dragon-headed architectural component

唐
陝西歷史博物館藏
高37厘米

Tang dynasty
Collection of Shaanxi History Museum
Height 37 cm



該構件應為脊頭瓦，用於裝飾垂脊、戩(粵音：暢)脊兩端，偶或用於正脊。唐中葉以後，脊頭瓦漸成立體獸頭樣式，稱為「垂獸」與「戩獸」，主要用於高等建築。

This is likely a ridge-end tile, used to decorate the ends of descending or diagonal roof ridges. After the mid-Tang period, these tiles evolved into three-dimensional animal head shapes, known as '*chuishou*' and '*qiangshou*', which were mainly used on high-status buildings.

彩繪騎馬打馬球陶男俑 Painted pottery figurine of a polo player on horseback

唐
韋洞墓出土
陝西歷史博物館藏
高34厘米

Tang dynasty
Unearthed from the tomb of Wei Jiong
Collection of Shaanxi History Museum
Height 34 cm



騎俑昂首側視左方，雙手作揮杆擊球狀，動感十足。馬球自波斯傳入，大興於唐，國中上下多愛好打馬球。

The rider is looking up and to his left, his hands positioned as if swinging a mallet to strike the ball; the sculpture is full of energy and movement. Polo was introduced from Persia and became popular during the Tang dynasty. It was a favourite sport for people from all levels of society.

彩繪侏儒俑 Painted figurine of a dwarf

唐
西安市出土
陝西歷史博物館藏
高8厘米

Tang dynasty
Unearthed from Xi'an City
Collection of Shaanxi History Museum
Height 8 cm



唐代侏儒多由地方或外國進獻宮廷或貴冑之家，號為「矮奴」，或作滑稽表演，或充當各式雜役。

During the Tang dynasty, dwarfs were often presented to the imperial court or noble families as tributes. Known as 'dwarf servants', they served as entertainers or general attendants.



開 博 大 恢 弘 放 包 容

Open, Inclusive and
Broad-minded

大唐盛世，大運河縱貫南北，絲綢之路聯通四海。政局安定，百姓富足，物產豐饒；國威遠播，萬邦來朝，交流繁盛。中外文化在此交融互鑒，逐步呈現多元一體的格局。

朝廷為外族人士開設專門的制舉科目，無論文職還是武職，都向他們敞開仕途，廣納四方英才；社會風氣開放，女性可身着男裝胡服，參與經商、任職，甚至出現了中國歷史上第一位女皇帝，社會地位較前代顯著提升；宗教方面，儒、道、佛三教並行發展，景教、伊斯蘭教、祆教等也得以傳入，諸教和諧共存、兼收並蓄。凡此種種，都彰顯出大唐不拘一格、兼容並包的時代精神。

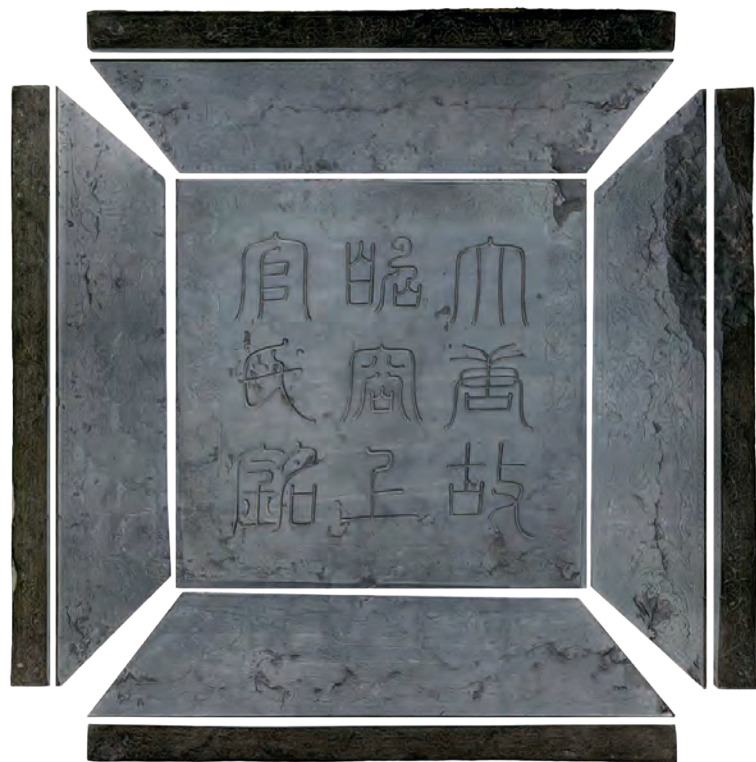
During the Tang dynasty's golden age, the Grand Canal connected north and south, while the Silk Road linked China to the world. The empire was politically stable, its people were prosperous, and its resources were abundant. Its prestige spread far and wide, drawing envoys from many nations and fostering vibrant exchanges. Here, Chinese and foreign cultures blended and learned from one another, creating a new, unified yet diverse civilisation.

The court created special examinations for foreigners, opening up official careers in both civil and military posts to talented people from all backgrounds. Society was remarkably open. Women could wear men's clothing and foreign styles, engage in business, and hold office. This era saw China's first and only female emperor come to power. Compared to previous dynasties, women's social status improved significantly. As for religion, Confucianism, Daoism, and Buddhism flourished alongside each other. Nestorianism, Islam, and Zoroastrianism were also introduced and allowed to spread. All these beliefs coexisted in a spirit of harmony and tolerance. These several developments demonstrate the eclectic and all-embracing spirit of the Tang dynasty.

上官婉兒墓誌拓片 Rubbing of the Epitaph for Shangguan Wan'er

原物於咸陽市上官昭容墓出土
陝西省考古研究院(陝西考古博物館)藏
長90-107.2厘米

Original unearthed from the tomb of Shangguan Wan'er, Xianyang City
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Length 90-107.2 cm



文中褒揚上官婉兒才華出眾，勇於對抗韋后、安樂公主等朝中亂黨，最後在政變中「亡身於倉卒之際」。上官婉兒墓由唐睿宗下令修建，太平公主出資禮葬。

The inscription praises Shangguan Wan'er for her exceptional talent and courage. It describes how she opposed the disruptive court faction of Empress Wei and Princess Anle, before she '*perished amidst the chaos*' of a political coup. Her tomb was built by order of Tang Emperor Ruizong, and Princess Taiping funded the formal burial.



彩繪釉陶騎馬女俑 Painted and glazed pottery female figurine on horseback

唐
咸陽市禮泉縣鄭仁泰墓出土
昭陵博物館藏
高35.5厘米

Tang dynasty
Unearthed from the tomb of Zheng Rentai,
Liquan County, Xianyang City
Collection of Zhaoling Museum
Height 35.5 cm



女俑頭戴冪籬，穿綠色短襦，繫紅色長裙，騎紅斑黃馬。馬低頭張嘴嘶鳴，鞍韉貼金飾蔓草花紋。

The woman wears a veiled hat, a green blouse, and a red skirt. She is riding a yellow horse with red markings, its head lowered as if neighing. The saddle is decorated with a gilt floral vine pattern.

鑲金鴻雁毬露紋銀簪 Silver-gilt hairpin with a wild goose and beaded motif

唐
西安市墓葬出土
陝西省考古研究院(陝西考古博物館)藏
長27.7厘米

Tang dynasty
Unearthed from a tomb in Xi'an City
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Length 27.7 cm



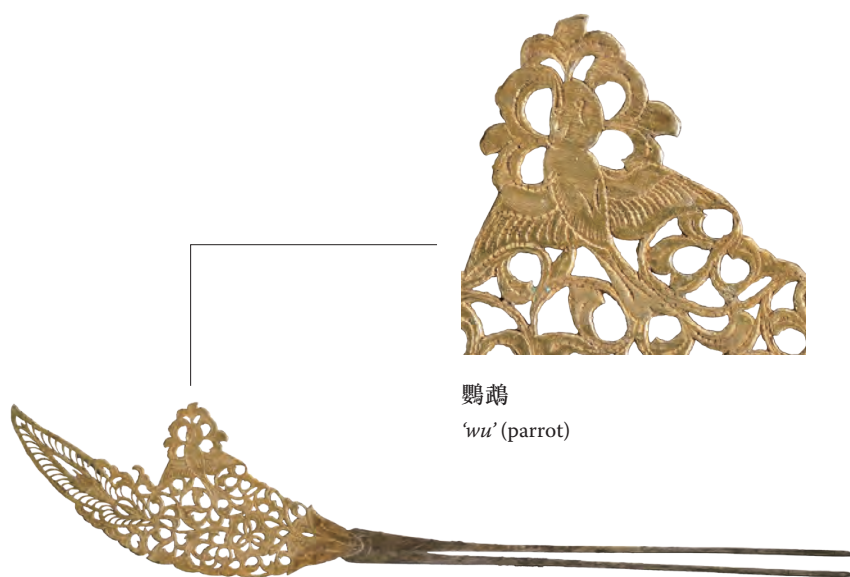
簪頭形似一對蝶翅，主體花紋為一對展翅欲飛的鴻雁，網底以鴻雁為中心，周圍鑿有若干相連的花型毬露紋。兩隻簪柄纏繞在一起，形似「8」字。

The head of this hairpin resembles a pair of butterfly wings. The main motif is a pair of wild geese with wings outspread as if about to take flight. The filigree base is centred on the geese and is chased with a pattern of interconnected floral rosettes. The two pins are twisted together, forming a figure '8'.

鑲金鸚鵡銜枝銀釵 Silver-gilt hairpin featuring a parrot holding a branch

唐
西安市墓葬出土
陝西省考古研究院(陝西考古博物館)藏
長30.3厘米

Tang dynasty
Unearthed from a tomb in Xi'an City
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Length 30.3 cm



鸚鵡
'wu' (parrot)

釵頭為一隻展翅的鸚鵡。「武」與「鵡」諧音，因此鸚鵡在武則天時期興起，成為英武、有能力的聖王代表。鸚鵡紋樣亦成長壽、忠貞和神聖的象徵。

The head of this hairpin is a parrot with its wings spread. The Chinese character for 'wu' (parrot) is a homophone for 'wu' (martial). Consequently, parrots became popular during the reign of Empress Wu Zetian, symbolising a capable and martial sovereign. The parrot motif also came to represent longevity, loyalty, and divinity.

十二生肖俑 Twelve zodiac figurines

唐
西安市墓葬出土
陝西省考古研究院(陝西考古博物館)藏
高31-35厘米

Tang dynasty
Unearthed from a tomb in Xi'an City
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Height 31-35 cm

十二生肖俑在墓葬中按東南西北四方位，順時針序列，象徵神靈在十二時辰輪流執勤，守護墓主。

In the tomb, these figurines were arranged in a clockwise sequence, and aligned with the four cardinal points. This symbolised a cycle of guardian spirits taking turns around the clock to protect the tomb occupant.



三彩胡帽騎馬女俑

Sancai (tri-colour) glazed female figurine on horseback with a foreign-style hat

唐
咸陽市禮泉縣李貞墓出土
昭陵博物館藏
高36厘米

Tang dynasty
Unearthed from the tomb of Li Zhen,
Liquan County, Xianyang City
Collection of Zhaoling Museum
Height 36 cm



盛唐時期流行各種胡帽，婦女出行無須再障面防窺。朝廷甚至頒令：「從駕宮人騎馬者，皆着胡帽，靚妝露面，無復障蔽。」

Various foreign-style hats became fashionable during the Golden Tang period, and women no longer needed to veil their faces when travelling. The imperial court even decreed: *'Palace ladies accompanying the emperor on horseback should all wear Hu hats, with their beautiful makeup and faces unveiled.'*

玉組佩

Jade pendants

唐
西安市韋津及夫人元咳女墓出土
陝西省考古研究院(陝西考古博物館)藏
長1.4-9厘米

Tang dynasty
Unearthed from the tomb of Wei Jin and
his wife, Lady Yuan, Xi'an City
Collection of Shaanxi Academy of Archaeology (Shaanxi Archaeology Museum)
Length 1.4-9 cm



玉組佩是隋唐中級以上官員之朝會配備。唐墓所出玉組佩實物較少，以明器為主。

Jade pendant sets were part of the official attire for attending court assemblies during the Sui and Tang dynasties. They were worn by officials of middle rank and above. Few examples that were actually used have been found in Tang tombs; most are burial goods made specifically for the afterlife.

鑲金刻花蛇形銀項圈 Silver-gilt snake-shaped neck-ring

唐
陝西歷史博物館藏
最大徑14厘米

Tang dynasty
Collection of Shaanxi History Museum
Maximum diameter 14 cm

瓔珞是古代印度佛像頸間的裝飾物，隨佛教東傳，演進成頸飾。銀項圈，一端為蛇頭，一端為蛇尾，極其生動，富異域風情。

Yingluo necklaces originated as ornaments on ancient Indian Buddhist statues. As Buddhism spread east, they evolved into personal jewellery. This silver neck-ring is shaped like a snake, with a head at one end and a tail at the other. It is a vivid piece with an exotic style.



四龍金鐲 Four-dragons gold bracelet

唐
咸陽市墓葬出土
咸陽市文物保護中心藏
直徑7厘米

Tang dynasty
Unearthed from a tomb in Xianyang City
Collection of Xianyang Cultural Relics Protection Center
Diameter 7 cm

手鐲以對稱的雙節鑄成兩組二龍戲珠的圖案，構思巧妙，生動傳神。

The bracelet is cast in two symmetrical sections. Together, they form two scenes of 'two dragons playing with a pearl'. The design is both ingenious and wonderfully expressive.



三彩熨斗 *Sancai* (tri-colour) glazed iron

唐
咸陽市乾縣永泰公主墓出土
乾陵博物館藏
長17.3厘米

Tang dynasty
Unearthed from the tomb of Princess Yongtai,
Qian County, Xianyang City
Collection of Qianling Museum
Length 17.3 cm



熨斗頭部呈圓盤形，一側有長直柄，為唐代熨斗常見的造型。唐代絲織業非常發達，用熨斗熨衣已相當普遍。

This fabric-smoothing utensil has a disc-shaped head and a long, straight handle, a common design for the period. The silk industry was highly developed during the Tang dynasty, and the use of fabric-smoothing utensils widespread.

智慧輪蓋頂純金寶函 Pure gold reliquary casket with roof curb shaped lid

唐
法門寺地宮出土
法門寺博物館藏
長14.8厘米

Tang dynasty
Unearthed from the Underground Palace of Famen Temple
Collection of Famen Temple Museum
Length 14.8 cm



寶函正面鑿刻：「敬造金函，盛佛真身。上資皇帝，聖祚無疆，國安人泰，兩順風調，法界有情，同霑利樂。咸通十二年閏八月十日，傳大教三藏僧智慧輪記」。記錄晚唐著名密教高僧智慧輪造金函，以盛裝佛骨，並藉此祈願皇帝福祚綿長、國泰民安、風調雨順，與眾生同享法樂。

The inscription on the front is a dedication from the monk Zhihuilun, dated the 10th day of the intercalary 8th month in the 12th year of the Xiantong reign of Emperor Yizong (871). It reads: 'This gold casket is reverently made to hold the true body of the Buddha. For the Emperor, may his holy reign be boundless; may the state be secure and the people at peace; may the weather be favourable; and may all living beings share in these benefits and joy.'

鑲金銅老君像 Bronze-gilt figurine of Laojun

唐
西安市出土
陝西歷史博物館藏
高16.5厘米

Tang dynasty
Unearthed from Xi'an City
Collection of Shaanxi History Museum
Height 16.5 cm

老君相傳是道教始祖老子，此像雕飾多融佛教元素，可見佛、道二教在唐代相互影響。

Laojun is revered as Laozi, the founder of Daoism. This figurine incorporates many Buddhist artistic elements, showing the mutual influence between Buddhism and Daoism during the Tang dynasty.



飛天造像門楣 Lintel with flying deities

唐
西安市華嚴寺出土
西安市長安博物館藏
長72厘米

Tang dynasty
Unearthed from Huayan Temple, Xi'an City
Collection of Chang'an Museum
Length 72 cm

飛天原是古印度佛教中的音樂舞蹈之神，門楣上兩位飛天左右對稱，共持花盤，在祥雲間飄遊。

Apsaras, or flying deities, originated in ancient Indian Buddhism as gods of music and dance. The two deities on this lintel are arranged symmetrically, holding a floral tray between them as they float among auspicious clouds.





隋唐香港

Hong Kong during the Sui and Tang Dynasties

隋唐時期，海陸絲綢之路貿易繁盛。唐初更於廣州設市舶使總管海道邦交商貿。香港具地理之利，船舶皆借道往來廣州。玄宗時，又以其地處海防關要，新置「屯門鎮」（約今青山灣一帶），駐重兵二千，隸屬安南都護府，以禦海盜、衛港口。

香港考古發現不少唐代遺蹟，大嶼山磳頭出土多座唐代墓葬，其中小銀塊、鐵兵器等文物，反映唐代中央在屯門設立軍鎮的歷史；而赤鱸角深灣村出土的爐灶遺蹟，有觀點認為是煮鹽爐灶，由此可窺見唐代香港的經濟活動。

During the Sui and Tang periods, trade along both the maritime Silk Road and overland Silk Road flourished. In the early Tang, a Maritime Trade Commissioner was established in Guangzhou to oversee trade and diplomatic exchanges via maritime routes. Owing to its advantageous geographical position, Hong Kong served as a passageway for vessels travelling to and from Guangzhou. During the reign of Tang Emperor Xuanzong, the 'Tuen Mun Garrison' was established (roughly in the area of present-day Castle Peak Bay) as a key coastal defence position, with a force of 2,000 troops stationed there under the administration of the Annan Protectorate. It was tasked with defending harbours and repelling pirates.

Archaeological excavations in Hong Kong have yielded numerous Tang remains. At San Tau on the north coast of Lantau Island, several Tang burial sites have been found, from which small silver ingots and iron weapons have been uncovered. They may have been connected to the military garrison at Tuen Mun. Meanwhile, remains of stoves excavated at Sham Wan Tsuen on the island of Chek Lap Kok, north of Lantau, have been interpreted by some scholars as installations for boiling seawater to obtain salt, offering a glimpse into the economic activities of Tang-period Hong Kong.

銀髮釵 Silver hairpin

唐
香港大嶼山礮頭出土
發展局古物古蹟辦事處藏
長8.1厘米

Tang dynasty
Unearthed from San Tau, Lantau Island, Hong Kong
Collection of Antiquities and Monuments Office,
Development Bureau
Length 8.1 cm



青銅髮簪 Bronze hairpin

唐
香港大嶼山礮頭出土
發展局古物古蹟辦事處藏
長12.7厘米

Tang dynasty
Unearthed from San Tau, Lantau Island, Hong Kong
Collection of Antiquities and Monuments Office,
Development Bureau
Length 12.7 cm



青釉杯 Celadon cup

唐
香港大嶼山礮頭出土
發展局古物古蹟辦事處藏
高5.2厘米

Tang dynasty
Unearthed from San Tau, Lantau Island, Hong Kong
Collection of Antiquities and Monuments Office,
Development Bureau
Height 5.2 cm



褐釉陶器 Brown-glazed pottery

唐
香港赤鱗角深灣村出土
發展局古物古蹟辦事處藏
高7.3厘米

Tang dynasty
Unearthed from Sham Wan Tsuen,
Chek Lap Kok, Hong Kong
Collection of Antiquities and Monuments Office,
Development Bureau
Height 7.3 cm



三足陶盤 Three-footed pottery dish

唐
香港赤鱘角深灣村出土
發展局古物古蹟辦事處藏
高9.8厘米

Tang dynasty
Unearthed from Sham Wan Tsuen,
Chek Lap Kok, Hong Kong
Collection of Antiquities and Monuments Office,
Development Bureau
Height 9.8 cm



鐵短劍 Iron dagger

唐
香港大嶼山礮頭出土
發展局古物古蹟辦事處藏
長32.8厘米

Tang dynasty
Unearthed from San Tau,
Lantau Island, Hong Kong
Collection of Antiquities and Monuments Office,
Development Bureau
Length 32.8 cm



長沙窯釉瓷片 Glazed Changsha ware shard

唐
香港赤鱘角深灣村出土
發展局古物古蹟辦事處藏
長7.5厘米

Tang dynasty
Unearthed from Sham Wan Tsuen,
Chek Lap Kok, Hong Kong
Collection of Antiquities and Monuments Office,
Development Bureau
Length 7.5 cm



魂瓶連蓋 Spirit jar with lid

唐
香港元朗石崗出土
發展局古物古蹟辦事處藏
高48厘米

Tang dynasty
Unearthed from Shek Kong,
Yuen Long, Hong Kong
Collection of Antiquities and Monuments Office,
Development Bureau
Height 48 cm





結語

Conclusions

隋代結束了中國三百餘年的南北分裂局面，開鑿大運河貫通南北，重新打通絲綢之路，促進中外交流。唐朝繼承隋代基業，積蓄國力，文治武功並舉。百姓富足、物產豐饒，國威遠播四方，各國仰慕其政治、軍事、經濟與文化的繁榮，紛紛遣使來到長安交流學習。

各族文明交匯互融，中外思想百花齊放。這一系列突破，使人們掙脫舊有觀念的束縛，形成開放包容、博大恢弘的時代風尚。隋唐深厚的文化氣度，歷經歲月積澱依舊熠熠生輝。陝西所珍藏的隋唐文物精華，正是這千年風華的生動見證。時至今日，國人胸懷百川、溫厚自信的民族精神，亦傳承着大唐留下的深遠印記。

The Sui dynasty brought to an end of division for more than 300 years in China. The Grand Canal was constructed, connecting north and south; the Silk Road was reopened, promoting exchanges with the outside world. The Tang dynasty built on this foundation, developing its national strength through both cultural achievements and military power. The people were prosperous and resources were abundant. The empire's prestige spread far and wide. Admiring its success, nations from all directions sent envoys to the capital city, Chang'an, to learn and trade.

Cultures from different peoples blended, and ideas from both China and abroad flourished. These breakthroughs freed people from the constraints of old ideas, creating an age defined by a spirit of openness, inclusivity, and magnificence. The profound culture of the Sui and Tang dynasties still shines brightly through the centuries. The magnificent Sui and Tang artefacts preserved in Shaanxi are a vivid testament to this thousand-year-old splendour. The deep imprint left by the great Tang dynasty can still be felt in the inclusive and confident character of the Chinese nation today.

附錄 Appendices

隋唐世系表

Genealogy of Emperors of the Sui and Tang Dynasties

隋 Sui	文帝楊堅 (581 - 604) Emperor Wen, Yang Jian
	煬帝楊廣 (604 - 618) Emperor Yang, Yang Guang
	恭帝楊侑 (617 - 618) Emperor Gong, Yang You
唐 Tang	高祖李淵 (618 - 626) Emperor Gaozu, Li Yuan
	太宗李世民 (626 - 649) Emperor Taizong, Li Shimin
	高宗李治 (649 - 683) Emperor Gaozong, Li Zhi
	中宗李顯 (684) Emperor Zhongzong, Li Xian
	睿宗李旦 (684 - 690) Emperor Ruizong, Li Dan
	武則天，改國號「周」(690 - 705) Declaration of Zhou dynasty under Wu Zetian
	中宗李顯，恢復國號「唐」(705 - 710) Restoration of Tang dynasty under Emperor Zhongzong, Li Xian
	睿宗李旦 (710 - 712) Emperor Ruizong, Li Dan
	玄宗李隆基 (712 - 756) Emperor Xuanzong, Li Longji
	肅宗李亨 (756 - 762) Emperor Suzong, Li Heng
	代宗李豫 (762 - 779) Emperor Daizong, Li Yu

唐 Tang	德宗李适 (779 - 805) Emperor Dezong, Li Kuo
	順宗李誦 (805) Emperor Shunzong, Li Song
	憲宗李純 (805 - 820) Emperor Xianzong, Li Chun
	穆宗李恆 (820 - 824) Emperor Muzong, Li Heng
	敬宗李湛 (824 - 827) Emperor Jingzong, Li Zhan
	文宗李昂 (827 - 840) Emperor Wenzong, Li Ang
	武宗李炎 (840 - 846) Emperor Wuzong, Li Yan
	宣宗李忱 (846 - 859) Emperor Xuanzong, Li Chen
	懿宗李漼 (859 - 873) Emperor Yizong, Li Cui
	僖宗李儇 (873 - 888) Emperor Xizong, Li Xuan
	昭宗李曄 (888 - 904) Emperor Zhaozong, Li Ye
	哀帝李祝 (904 - 907) Emperor Ai, Li Zhu

南北朝初年 (約449年) 疆域示意圖 Illustrative Map of the Territory of the Early Northern and Southern Dynasties (c. 449)

審圖號：GS (2026) 1270 號



南北朝末年 (約572年) 疆域示意圖 Illustrative Map of the Territory of the Late Northern and Southern Dynasties (c. 572)

審圖號：GS (2026) 1270 號



隋唐大運河路線示意圖 Illustrative Map of Route of the Grand Canal of the Sui and Tang Dynasties

審圖號：GS (2026) 1270 號



— 圖例 Legend —

- 河流 River
- 運河 Canal
- 都城 Capital
- ▲ 城市 City

隋疆域示意圖 Illustrative Map of the Territory of the Sui Dynasty

審圖號：GS (2026) 1270 號



— 圖例 Legend —

- 今國界 Present-day Boundary
- ★ 今首都 Present-day Capital
- 河流 River
- 運河 Canal
- 都城 Capital

唐疆域示意圖

Illustrative Map of the Territory of the Tang Dynasty

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