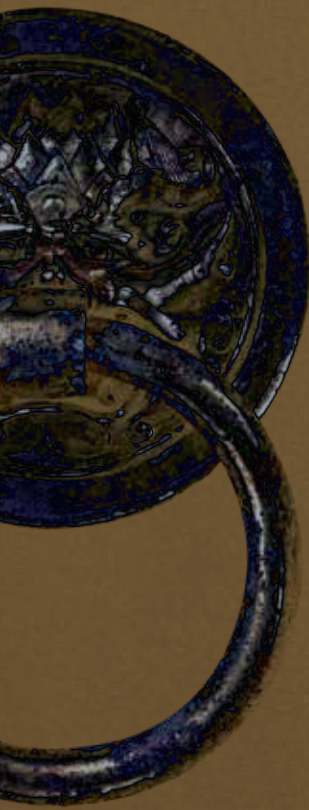


風華

Glories of the
Celestial Empire

天朝



唐 代 文 明 與 絲 路

Tang Dynasty Culture and the Silk Road

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序言

Foreword

中華文明五千多年歷史，形成底蘊豐厚、包羅萬象的中華優秀傳統文化，為中華民族生生不息、發展壯大提供了豐厚的滋養，值得發揚光大、薪火相傳下去。

唐朝是中國歷史中鼎盛的時期，在文化、科技、政治、經濟、外交等方面都達到很高的成就。今次展覽展出了香港文物收藏家各個領域的唐代珍藏，展示了大唐正面的社會氣氛、多元的文化交流、發達的藝術創作及精彩的生活風貌，並展現其國力強盛、經濟繁榮及社會活力的一面。

香港洛士文基金合作主辦「天朝風華——唐代文明與絲路」展。期望通過這次展覽，傳承中華優秀傳統文化及歷史，讓年輕人可以欣賞到唐朝不同時期的珍品，感受中華民族的自強不息、兼容並蓄，啟導他們對中國歷史文化培養出興趣，自學反思，冀對中華文化傳承產生正面積極作用。

For five millennia, Chinese civilization developed myriad cultural traditions that continue to inspire and nourish the Chinese people today. These deeply-rooted cultural traditions should be celebrated and maintained.

The Tang dynasty was a glorious and celebrated period in Chinese history, marked by tremendous progress in culture, technology, politics, economics, and diplomacy. This exhibition brings together Tang dynasty artifacts from private collections in Hong Kong, inviting viewers to experience the optimistic ethos, multiculturalism, and artistic sophistication of the Great Tang. The artifacts showcase the Tang empire's power and prosperity, as well as the richness and vibrancy of its social life.

“Glories of the Celestial Empire: Tang Culture and the Silk Road” is organised by the Hong Kong Rosamond Foundation with the goal of celebrating China's rich history and cultural traditions by showcasing beautiful artifacts from different periods of the Tang dynasty. The Foundation hopes that young people, in learning about and reflecting on the continued vitality and accommodating openness of Chinese culture, will be inspired to cherish, embody, and preserve it.

前言

Preface

今天經常談及的硬實力和軟實力，在中國古代已然出現——天朝，是周邊國家對中國大一統王朝的稱謂。號稱天朝首見於漢武帝，當時中國在政治，經濟，文化各方面都處於領導地位，後來到唐朝達到另一個顛峰，版圖更濶，向天朝臣服和朝貢的國家更多。由貞觀之治以迄開元盛世的百多年間，唐朝是世界的天朝上國，政治上的盛世，藝術文化的盛宴。通過陸上和海上絲綢之路，宗主國中國和周邊的藩屬國之間，既有頻繁的貿易往來，也有互動的文化交流，彼此採長補短，我們熟悉的唐三彩，就是千年釉彩陶鑄下的絲路文明，感謝許多許多代人的珍惜和努力，留下飽經滄桑的珍貴唐朝文物，具像地見證盛世風華。

香港城市大學般哥展覽館精心呈獻「天朝風華——唐代文明與絲路」，展出五十多件唐朝文化珍品。回首千年，我們會驚歎唐代文物藝術造詣之高，手工精巧，美學出眾，更可讀到中國和周邊國家的歷史交往，貿易和宗教交流，對曾經盛極一時的天朝大國增添多一點認識，掌握多一點「唐人」的涵意。

般哥展覽館策劃各類型展覽，旨在聯繫社區，並培育學生和廣大社群的人文學養、想像力和創意。憑着大學在科技知識上的優勢，亦不時舉辦揉合創新科技的展覽，讓觀眾直接參與展品、與展品互動。

香港城市大學
般哥展覽館館長
范懿莎博士
Dr Isabelle Frank
Director
Indra and Harry Banga Gallery
City University of Hong Kong

The concept of hard power and soft power, which we talk about nowadays, was actually already embodied in the *Tianchao* of ancient China. The term *Tianchao* first emerged at the time of Emperor Wu of the Han dynasty, and means “Celestial Empire” or “Empire of Heaven”, and was used by neighbouring countries to refer to China which was then at its political, economic and cultural height. The Tang dynasty continued building an empire through territorial expansion carrying China to even greater heights. More countries submitted to the rule of the Empire and became its tributary. By the time of the Zhenguan Reign Period, the Tang dynasty had already flourished for more than a century and was regarded as the “Celestial Empire” in the world. Not only did its political power thrive, but its art and culture were also flourishing. The land and sea Silk Roads opened up channels for continuous trading and cultural exchanges between tributary states and China, allowing each to learn from the other. The well-known Sancai-glazed pottery, for example, results from the Silk Road civilization. Thanks to the concerted efforts of generations, precious artworks of the Tang dynasty have survived, now capable of displaying the prosperity of this past golden age.

The exhibition “Glories of the Celestial Empire: Tang Culture and the Silk Road” features precious cultural treasures of the Tang dynasty, and is presented by the Indra and Harry Banga Gallery (Gallery) at the City University of Hong Kong. There, everyone can marvel at the thousand-year-old beautiful objects from the Tang era, admiring their artistic qualities, exquisite craftsmanship and aesthetic value. Such cultural artworks also display the history of commercial and religious interactions between China and its neighbouring nations, enabling one to better understand the once thriving “Celestial Empire” and its people.

The Gallery organizes exhibitions that engage the community and help to nurture the humanistic imagination and creativity of students and Hong Kong society. It also draws on the strengths of the University to stage technologically innovative presentations that interact directly with the viewers.

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導論： 文物中的唐代文明與絲路

Introduction: The Silk Road and the Culture of the Tang Dynasty through Artifacts

唐代中國（公元 618—907 年）的貿易路線貫通西亞的伊朗、阿拉伯以至東羅馬帝國地區，並頻繁吸收中亞以至西方的文化，並在不同層面上影響歐亞各地，成為舉足輕重的世界帝國。

唐代與西域的交流，引進了一系列的金銀首飾及器皿，並讓唐人工匠製作了中西文化共融的作品。金銀器成為皇室、貴族的日用品，其裝飾主題以花鳥、龍鳳、纏枝花卉為多見，並盛行珠化及寶石鑲嵌（編號 16、17）。在唐代的上層社會，無論男女對文房用品（編號 5、6）以至日常器具（編號 12、13、35）等生活用品皆有美的追求。而製作於盛唐時的陶加彩女俑（編號 11），則表現了唐代女性豐盈高雅、悠然自得之美態。

此外，其他物品如馬飾（編號 7）、銅鏡（編號 14、15），以至墓門鋪首（編號 1）、鎮墓獸（編號 2）上的設計皆可看到來自西域的影子。在陶瓷器皿中，白釉雙龍柄壺（編號 29）、白釉鳳首執壺（編號 30）、三彩盤口瓶（編號 34）的設計意念乃來自薩珊王朝的金屬器（編號 33）、羅馬帝國的釉陶器（編號 27）及玻璃製品（編號 31），而絞胎三足盤（編號 28）、雙龍柄瓶的獅形貼花（編號 29）、鳳首執壺上

的鳥形（編號 30）設計皆有西域文化的特徵，這類設計亦在西域一直延續（編號 32）。

聚集到長安、洛陽等大城市的不僅是本地官員（編號 4）、商賈、伶人（編號 18、19），還有各種透過海陸兩路入境的胡人。他們在陸路上多組成駱駝商隊以運載貨物（編號 9、10、21），而另一方面唐室亦有向西域獲取優質良馬的需求（編號 8）。當時的胡人主要來自粟特、大食及南亞諸國（編號 20、22-26），並從事各類行業，部分更為朝廷所錄用（編號 24）。除了胡人，不少鄰國如新羅、日本等國人俱仰慕唐人文化而遠渡中土，於學成後返回其國繼續作文化傳播的使者，如日本官員吉備真備（公元 695-775 年）在當地貨幣上書寫的錢文便是其中之證明（編號 42）。

在宗教方面，唐人對待不同宗教皆採取包容態度，並讓其在中土大放異彩。佛教乃來自印度的宗教，在漢代時傳入中國，並於唐代發揚光大。在不少唐代佛教的藝術品中，可見其藝術發源地犍陀羅地區的影子（編號 3、36、37）。而在中晚唐著名文學家權德輿（公元 759-818 年）出家為尼的女兒之墓誌銘（編號 38）中，可看到唐人宗教生活的片段。

貨幣亦是重要的一環，開元通寶（編號 39-41）隨着唐朝國力的遠播而大量流向絲路，致西域諸國多以開元通寶為藍本，設計其本國貨幣（編號 45-48）。及至安史之亂（公元 755-762 年）後的中唐，安西都護府所轄地區自行發行貨幣（編號 43、44），並同時應對外族入侵，反映當時中央對邊疆管治的衰落。另一方面，隨着唐代與各地交流的發達，中原地區亦發現不少西域貨幣，當中最為普遍的是薩珊銀錢（編號 50、51），其拜火教的設計亦影響着周邊地區，如西突厥（編號 49）。若細心解讀這類貨幣上的圖案及文字，可了解當地政權的更迭。

唐代文化影響世界，而當時的世界亦在影響唐朝的發展，這是一個充滿互動的國度，構築了中古時期燦爛的「地球村」。

Connected to Iran, Arabia, and the Eastern Roman Empire by trade routes, Tang China (A.D.618-907) assimilated elements of Central Asian and Western cultures and in turn influenced these regions on various levels, becoming an empire of truly global significance.

From the Western Regions, Tang China imported a variety of gold and silver jewelry and vessels, which inspired Chinese craftsmen to create works that fused of Chinese and Western cultural elements. Gold and silver wares became objects of daily use for the imperial family and nobility. They were mostly decorated with birds and flowers, dragons and phoenixes, and floral scrolls, and were often granulated and inlaid with gemstones (nos. 16, 17). Tang elites of both genders had a sophisticated appreciation for scholarly items (nos. 5, 6) and other objects for everyday use (nos. 12, 13, 35). Painted earthenware figurines of the High Tang (no. 11) embodied the feminine beauty ideals of abundance, elegance, and unaffected naturalness.

The designs of other objects also originated in the Western Regions, including the horse ornament (no. 7), bronze mirrors (nos. 14, 15), *pushou* knockers on a tomb entrance (no. 1), and tomb guardian creatures (no. 2). Among the ceramic vessels, the white-glazed amphora with double dragon handles (no. 29), white-glazed Phoenix-head ewer (no. 30), and *sancai* vase with flared rim (no. 34) were inspired by Sasanian metal wares (no. 33), Roman glazed earthenware (no. 27) and glassware (no. 31). The three feet of the platter with marbled pattern (no. 28), the lion emblems of the white-glazed amphora with double dragon handles (no. 29), and the bird-shaped lid of the white-glazed Phoenix-head ewer (no. 30) all reflect the cultural influence of the Western Regions, where these design elements prevailed. (no. 32).

Chinese officials (no. 4), merchants, and performers (nos. 18, 19) were not the only people drawn to the great metropolises of Chang'an and Luoyang. Foreigners also arrived in these cities by land and sea. On land, they used camel caravans to transport goods (nos. 9, 10, 21) and brought the fine horses (no. 8)

desired by the Tang dynasty from the Western Regions. These Foreigners came from Sogdiana, Arabia, and South Asian countries (nos. 20, 22-26) and were involved in various professions. Some of them were even employed by the Tang court (no. 24) as officials. People from Silla and Japan, admirers of Tang China, arrived as students and returned to their home countries as cultural ambassadors. Among them was the Japanese official Kibi no Makibi, (A.D. 695-775) who was later tasked with writing inscriptions on Japanese coins (no. 42).

Tang China was permissive towards the various Eurasian religions, allowing them all to flourish. Originating in India, Buddhism entered China during the Han dynasty and became significant religion there during the Tang. Many Tang dynasty Buddhist artworks bear stylistic traces of their Gandharan origins (nos. 3, 36, 37). The epitaph of the daughter of writer Quan Deyu (A.D. 759-818) (no. 38), who became a nun, contains fascinating details about the religious life in the mid- and late-Tang periods.

Coins offer another important source of information. With Tang China's expanding influence, its Kaiyuan Tongbao copper coins (nos. 39-41) spread along the Silk Road to the countries of the Western Regions, which based their own currencies on them (nos. 45-48). Following the An Lushan Rebellion (A.D.755-762), the Anxi Protectorate minted its own coins (nos. 43, 44) and had to defend itself against foreign invasion, which indicated the Tang dynasty's declining control of its borders. Coins of the Western Regions entered China as part of the flourishing Silk Road trade. Most common among them were Sasanian silver coins (nos. 50, 51), whose Zoroastrian-inspired design influenced the Turk Shahis (no. 49) and other cultures. Studying the images and inscriptions on these coins, one comes to understand the dynastic change of the polities that issued them.

The culture of Tang China influenced the rest of the world, which in turn shaped Tang China. This vibrant and dynamic interaction transformed medieval Eurasia into a glorious "global village."



陝西靖邊唐石雕墓門門框正門，雕有兩胡人武士。

Stone door and frame of tomb entrance carved with two foreigner guardians, Jingbian, Shaanxi.



01

鎏金鋪首一對
A Pair of Gilt-Bronze
Knockers (*Pushou*)

唐 Tang

17cm(D)



這對大鋪首應繫於王公大臣的石墓門前，藉兇猛的獸面來嚇跑盜墓者或邪靈。相似但體積較小的例子可見於唐大明宮遺址出土的鎏金鋪首，現藏西安博物院。

This pair of large *pushou* knockers were likely installed on the front door of an aristocratic stone tomb. Carved with animal faces, they were meant to ward off thieves and evil spirits. A similar but smaller gilt knocker was excavated from the ruins of Daming Palace, now in the collection of the Xi'an Museum.



02

陶加彩鎮墓獸一對 A Pair of Painted Pottery Tomb Guardian Creatures

鎮墓獸一為人面，另一為獸面。有凸睛豎眉，山羊鬚，扇形大耳。頭上長出火炬狀物，額上皆附小支角，胸腋綴花卉紋飾，左右各二火焰式翅膀。人面者其足似馬蹄，作蹲踞狀，全身施彩。這對鎮墓獸體形巨大、造型獨特，極具震懾力，古人相信其可保護墓主人，抵抗外來入侵者。

One of the tomb guardian creatures has a human face, while the other has an animal face. The latter has protruding eyes, flaring eyebrows, goat-like beards, large ears, small horns on its forehead, and two flame-like wings. Its chest and armpits are decorated with floral patterns. The human-faced creature is colorfully painted throughout, has horse-hoofs for feet, and is in a squatting pose. Large and stylistically distinctive, this pair of tomb guardian creatures are imposing and impressive. They were believed to protect the tomb against threats and disturbances from outside.

唐 Tang

L: 47cm(W); 71cm(H) | R: 31cm(W); 58cm(H)

03

黑花崗石天王像 Black Granite Sculpture of a Heavenly King (*Lokapala*)

天王像擁有胡人面孔，其兩眉緊蹙，雙眼圓睜，顯露震懾四方的表情。天王這角色最初源自印度，根據佛教經典，犍陀羅山位處須彌山腹，有四山頭，四大天王各住一山各護一天下，故又稱護世四天王。

This Heavenly King (*Lokapala*) has the face of a foreigner, with tight-knit brows and large round eyes showing a fierce expression. The *Lokapalas* originated in India. Early Buddhist texts refer to Four *Lokapalas* residing on the lower slopes of Mount Sumeru, each guarding one mountain.

晚唐至五代 (公元 9-10 世紀)
Late Tang-Five Dynasties (A.D. 9th-10th Century)

130cm(H)

相片出處：蘇富比
Photo Credit: Sotheby's





04

陶加彩文官俑 Painted Pottery Figure of a Civil Official

此俑在墓葬中守衛主人，通常只出現在官階高的大墓中。其頭戴梁冠，雙手環抱於前，站立端莊，並身穿寬袍大袖的朝服，乃盛唐時官員的服飾。冠上仍可見殘餘的金箔。

This figure was a high-ranking guardian of a tomb. The hands of this figure are concealed in front of the chest. It is dressed in the typical Tang dynasty Chinese court dress of a long, wide-sleeved tunic over a long gown with a wedge-shaped cap on its head. Some traces of gold leaf are still visible on the cap.

唐 Tang

41cm(H)





05

灰陶十二峰硯 Grey Pottery Inkstone with Twelve Peaks Design

本品乃仿照巫山十二峰捏塑而成。巫山景色秀奇，變幻莫測，為文人雅士所愛，並喜以之入詩。

This grey earthenware inkstone was hand-sculpted to evoke the Twelve Peaks of Wushan, a site of marvelous and ever-changing scenery that the educated elite of the Tang dynasty loved and celebrated in poetry.

唐 Tang

17cm(D); 16cm(H)



06

青銅帶蓋十蹄足 辟雍硯 Ten-Legged Bronze Inkstone with Lid

硯盤下接十枚蹄形足，足端外侈。有蓋，蓋頂隆起，中心帶有寶珠形鈕。造型爽朗明快，緊湊穩妥，是唐硯中極精之品。
(文字：夢蝶軒)

This inkstone has ten horse-hoof legs that slant outwards slightly. It comes with a lid with a bulging top and round knob. With a straightforward design and a compact and balanced form, this is a very fine example of Tang dynasty inkstones. (Text: Mengdiexuan)

唐 Tang

23cm(D); 12.5cm(H)



07

鎏金葉紋馬飾 Gilt-Bronze Horse Ornament in the Form of a Leaf

這類飾件通常被放置於馬的胸前作裝飾，其源遠流長的歷史可追溯至公元前六世紀時的歐亞草原民族。其裝飾方法及設計透過唐代與北方游牧民族的交流而漸漸流入中土。（文字：夢蝶軒）

Such ornaments typically adorned the chest of a horse. They have a long history and can be traced to the Eurasian Steppes of 6th century BCE. Through cultural interaction between the Tang dynasty and northern nomadic peoples, these horse ornaments were adapted as a decoration and design for use in China. (Text: Mengdiexuan)

唐 Tang

10.7cm(W); 13.5cm(L)



08

陶加彩馬俑一對 A Pair of Painted Pottery Horses

雙馬比例寫實，體態壯碩，胸及腹肌肉飽滿，臀部圓滑，四蹄強健有力，其神態逼真傳神。唐代周邊國家如康國、吐蕃等經常進貢良馬，動輒數以千計。這些貢馬不少是良種名馬，體格特別壯碩。

Sculptured in accurate proportions, these two horse figurines have robust bodies, with muscular chests and abdomens, round rumps, and strong legs. They strike spirited and naturalistic poses. The Tang dynasty regularly received thousands of horses as tributes from its neighbors like Kangju and Tibet. These tribute horses were often of fine and robust breeds such as these.

唐 Tang

L: 83cm(W); 89cm(H) | R: 79cm(W); 76cm(H)



09

陶加彩牽馬 / 駝俑 Painted Pottery Grooms

俑頭戴幘頭，身穿窄袖袍，腰束帶，下着褲，足蹬尖頭長靴，其雙臂上曲、握拳，應作執纜牽馬。俑的造型刻劃了西域胡人經商行走的情景。這些牽馬趕駝往來於東西方之間的使節和商人，默默地充當着文化交流的使者。

The grooms wear *futou* hats, jackets with tapered sleeves tied around the waist with sashes, trousers, and tall boots with pointed tips. With their raised arms and closed fists, they probably were designed to hold the reins of horses or camels. Traveling frequently between east and west, these traders and emissaries from the Western Regions also served as facilitators of cultural exchange.

唐 Tang

L to R: 66cm(H); 64cm(H); 62cm(H); 68cm(H)





10

陶加彩駱駝俑一對 A Pair of Painted Pottery Camels

這對駱駝各有雙峰，是產自中亞地區的巴克特利亞—大夏一帶之品種。其頭部仰起，張嘴嘶鳴，眼珠圓凸。耳朵呈環形，且背有長尾。四肢直立於長方形底板上。

These two-humped camels are identifiable as Bactrain camels native to Central Asia, with their heads lifted up, they open their mouths to growl. They have protruding round eyes, ring-like ears, and long tails. They stand on straight legs attached to the rectangular bases.

唐 Tang

L: 73cm(W); 89cm(H) | R: 66.5cm(W); 92.5cm(H)





11

陶加彩女俑 Painted Pottery Court Lady

仕女俑身穿襦裙，身材豐腴，有着細長的雙眼，櫻桃小口，臉部圓潤而神情安詳。唐玄宗開元時期（公元 713-741 年）以豐滿為美，往後則略顯臃腫。其髮型在當時稱「拋家髻」，要點是以厚重的鬢髮圍繞面孔，流行於盛唐至晚唐時期，其名字來源已不可考。

This court lady wears ruqun attire, consisting of a jacket over a long skirt. She has a plump body, long and narrow eyes, a small mouth, and a round face with a calm expression. This full-bodied lady represents the standard of female beauty of the Kaiyuan era (A.D. 713-741). Later depictions of female beauty tended to be overweight. The court lady's hair is arranged to surround her entire face densely in a style known as *paojiaji*, popular during the Middle and Late Tang dynasty.

唐 Tang

47cm(H)



12

鞏縣窯白釉渣斗 Gongxian Ware White Glazed Spittoon (*Zhadou*)

渣斗又名唾壺，用於盛裝唾吐物，如置於桌，專用於盛載肉骨魚刺等食物渣滓，小型的也用於盛載茶渣，故也列入茶具。鞏縣窯為唐代北方主要的窯場，生產白瓷、黑瓷、青瓷、絞胎、單色釉、三彩等器物，白瓷中有部分作為貢品。

A zhadou was placed on a dining tables to hold bones and food scraps. Small zhadous were also used to contain used tea leaves and thus were considered tea Instruments. Gongxian was the primary kiln site in northern China during the Tang dynasty. Its kilns produced various types of ceramics, including wares with white, black, blue, marbled, monochrome, and sancai glazes. Some Gongxian white wares were produced as tributary goods.

唐 Tang

10.3cm(H)



13

滑石薰籠 Steatite Stone Censer

薰籠又稱為香薰或薰爐，乃薰衣之器，兼可暖手，流行於南北朝至隋唐時期，以陶、白瓷、滑石等物料所製。

Popular during the Six Dynasties, Sui, and Tang periods, censers such as this could be used to scent clothing or for warmth. They came as earthenware, white ware, or steatite.

唐 Tang

11cm(H)



14

明逾滿月神禽獸 青銅鏡

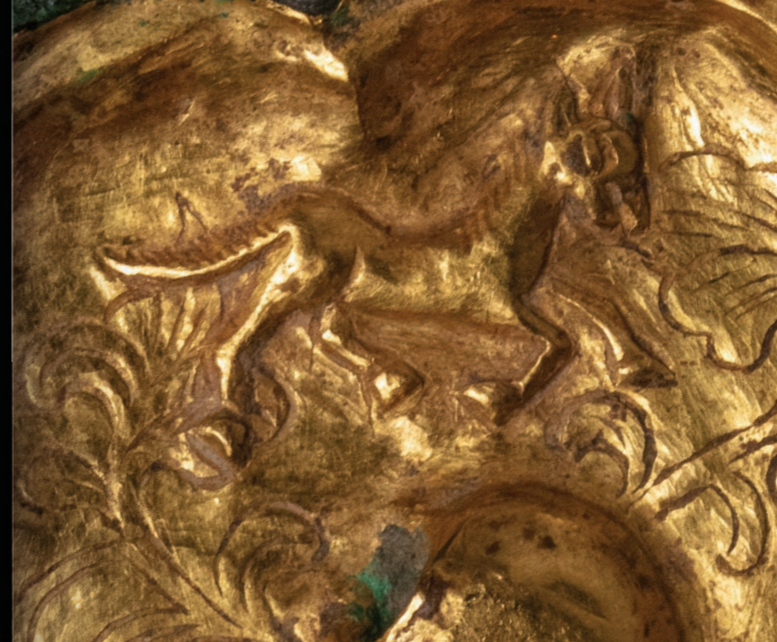
A Bronze Mirror with Auspicious Creatures

此鏡的弦紋高圈將紋飾分為內外兩區，內區鈕座外圍繞八隻兩兩相對、嬉戲玩耍的瑞獸紋。弦紋高圈外環繞一周銘文：「明逾滿月，玉潤珠圓，鸞鸞鈿後，鳳舞台前，生菱上辟，倒井（影）澄蓮，精靈應態，影逐妝妍，清神鑑物，代代流傳。」銘文外以四朵花卉紋相隔，分四組環繞十二隻瑞獸、鸞鳥、天馬等神獸紋。（文字：夢蝶軒）

The decorative programme of this bronze mirror is divided into an inner and an outer area by a high-relief loop of bowstring bands. The inner area features four pairs of auspicious creatures frolicking with each other around the central knob. Around the loop of bowstring bands is a circular inscription. Beyond the inscription are twelve auspicious creatures including a luan phoenix and a heavenly horse. The creatures are divided into four groups by floral motifs. (Text: Mengdiexuan)

唐 Tang

23.5cm(D)



15

金背奔馬菱花 青銅鏡

Floriform Bronze Mirror with Gold Back and Galloping Horses

與其他鏡子不同，此小鏡背面包上一塊薄如紙的金片。而鏡背更飾有奔馬紋，相比絕大部分唐代小鏡皆飾有海獸葡萄紋或寶相花紋，此鏡的奔馬紋極為罕見。（文字：夢蝶軒）

This small mirror is highly unusual for having a thin layer of gold gilding in the back. Moreover, it is decorated with galloping horses, an extremely rare pattern. Other Tang mirrors of this type tend to be decorated with grapes and auspicious creatures or with abstract floral patterns. (Text: Mengdiexuan)

唐 Tang

5.5cm(D)



16

折股金釵 Gold Hairpins

唐代金器裝飾母題以花鳥、龍鳳、纏枝花卉最為多見，盛行珠化及寶石鑲嵌。一對金釵以掐絲拼成花葉紋後鑲嵌紅、白、藍、綠玻璃和寶石，其餘填滿焊金珠紋。（文字：夢蝶軒提供）

Bird-and-flower motifs, dragons and phoenixes, and floral scrolls predominate in Tang metalware, which was often worked into a beaded texture and inlaid with gemstones. This pair of gold hairpins was filigreed with motifs of flowers and leaves and then inlaid with red, white, blue, and green glass and gemstones. The remaining space was filled with a fine beaded texture. (Text: Mengdiexuan)

唐 Tang

3.2cm(W); 10cm(L)



17

嵌寶石琉璃金梳背 Gold Comb Top with Inlaid Gemstones

梳背呈半月形，以金線勾勒和綴以綠松石、紅瑪瑙、青藍琉璃和焊金珠紋地。（文字：夢蝶軒）

This comb top has a half-moon form. Pieces of turquoise, agate, and blue and green glass are attached to the ground of fine beaded texture with gold threads. (Text: Mengdiexuan)

唐 Tang

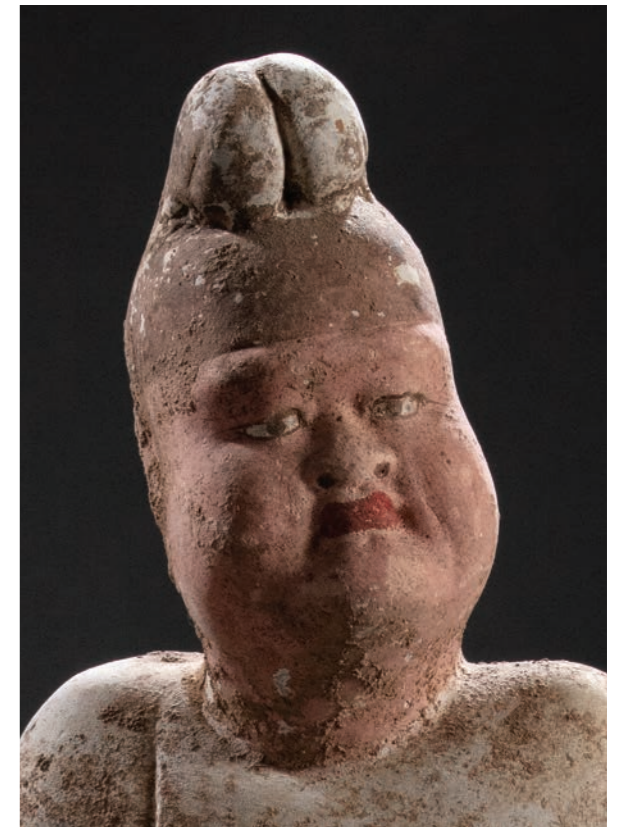
1.8cm(W); 9.3cm(L)



18

陶加彩說唱俑
Painted Pottery Figure
of a Performer

唐 Tang
37cm(H)



俑頭戴幘頭，身穿長袍，腰繫帶。雙手交於胸前，作表演狀。從其形態分析，本品應是參軍戲俑。

This figure wears a *futou* hat, a long robe, and a belt. With his hands clasped in front of his chest, he seems to be performing. His appearance and pose suggest a performer of *canjunxi*, a theatrical art that combined storytelling, music, and dance.



19

陶青釉加彩參軍戲俑一對 A Pair of Painted Pottery Light Green Glazed Performers of *Canjunxi*

參軍戲又稱弄參軍，為中國戲曲的一種形式。此戲起源於漢代，盛行於唐宋。在表演內容方面，唐代初期大多以兩人對答，互相以言語嘲弄為戲，形式較為簡單，多在宮廷表演。一般而言，參軍戲至少有兩名角色，一為「參軍」，另一為「蒼鵠」。

Canjunxi is an early form of Chinese theatre that originated in the Han dynasty and flourished during the Tang and Song periods. In the early Tang period, *canjunxi* was relatively simple and generally involved two performers teasing each other in a dialogue. It was often performed in the imperial palace.

唐 Tang

L: 19.3cm(H) | R: 19.5cm(H)



20

陶加彩胡漢侏儒俑兩件 Two Painted Pottery Dwarfs

在唐代宮廷或貴族的府第裡，侏儒扮演的角色是演藝者、舞師和樂師。此外，從外國進口的侏儒亦受到唐人的歡迎。這兩件侏儒俑面容各異，其一為漢人，另一位應為粟特人，反映當時胡漢民族共治一爐的特色。

In Tang palaces and noble residences, dwarfs served as performers, dancers, and musicians. Dwarfs of foreign origins were sought after in the Tang dynasty. Based on their appearance, these two dwarfs are respectively Sogdian and Han Chinese, demonstrating the cultural syncretism of the period.

唐 Tang

L: 13.5cm(H) | R: 12.5cm(H)





21

陶加彩駱駝 Painted Pottery Camel

唐代中西貿易頻繁，駱駝乃陸上絲綢之路必不可少的交通工具。本品出自唐代墓葬，雙峰上的貨物披着獸面，學者認為是虎的形象。在中國神話中，白虎為四象之一，代表西方，而西方亦可解作死者的歸處（歸西）。

Camels were an indispensable means of transportation in the flourishing Silk Road trade of the Tang dynasty. Originating in a Tang tomb, this earthenware camel carries luggage showing a mask-like image, which some scholars interpret as a tiger. Among the four animals of cardinal directions in classical Chinese mythology, the White Tiger was the guardian of the west, which was understood to be where the dead went.

唐 Tang

30cm(L); 28.5cm(H)



22

陶加彩大食人俑 Painted Earthenware Figure of an Arabian

唐 Tang

28cm(H)

本品頭戴尖頂帽，長臉，深目高鼻，滿鬚鬍鬚，與《新唐書》對大食人的形容相合。大食是唐人對阿拉伯人的專稱。唐高宗時（公元 649-683 年），大食人打敗波斯帝國，佔領了伊朗高原，並向唐遣使朝貢，自此兩國通過絲綢之路交往日益頻繁。除了陸路，不少大食商人也活躍於海路，並在中國的西安、廣州、泉州等地定居。

This figurine wears a high pointed hat and has a long face with deep-set eyes, a high-bridged nose, and a full beard. It matches exactly the description of Arabs in the New Book of the Tang. During the reign of Emperor Gaozong (A.D. 649-683), the Arabs sent tributary envoys to the Tang empire, beginning a close trading relationship. Arabs were also active maritime traders. They settled in Xi'an, Guangzhou, and Quanzhou.



23

陶加彩胡人俑 Painted Pottery Figure of a Foreigner

從本品胡人長相推測其來自粟特，即今烏茲別克。粟特人擅長鑒定商品，很多以中轉貿易為生，從中土採購大受西域歡迎的絲綢，又從西域帶來體積小而價高的珠寶，如瑪瑙、珍珠等。奴隸和牲畜也是粟特人的主要商品，除營商買賣外，他們甚至會放高利貸，靠利息賺取等大量財富。唐代著名的粟特人，如安祿山、史思明，反映胡人在唐室勢力之大。

Based on his appearance, this person was likely from Sogdiana, or present-day Uzbekistan. The Sogdians were shrewd merchants, buying silk in China to sell in the Western Regions and buying valuable jewels and gemstones, such as agate and pearls, in the Western Regions to sell in China in turn. They also engaged in high-interest moneylending, slaves and domestic animals trading, thus amassing vast amounts of wealth.

唐 Tang

28cm(H)



24

陶加彩胡人文官俑 Painted Pottery Figure of a Foreign Civil Official

唐人開放的風氣促使世界各地的人民來到中國，而胡人的角色大體可分為：牽馬或牽駝，並從事貿易；伎樂或表演者；侍從或僕役；官員。胡人大多體形健碩，故多充任武官職務。這件胡人文官俑的身形較一般的纖瘦，雙目炯炯有神，展現不平凡的自信。

The cosmopolitan openness of the Tang dynasty attracted people from around the world. Foreigners in Tang China typically were merchants crossing the silk road with horses and camels; musicians and performers; servants; and officials. Because foreigners tended to be physically robust, they often served in martial positions. By contrast, this foreign civil official has a somewhat slender body. His large eyes staring spiritedly ahead, he exudes self-confidence.

唐 Tang

34.5cm(H)



25

陶加彩胡服俑 Painted Pottery Figure in Foreign Dress

本品頭戴高冠，頂部高聳，頗似僧人的喇叭帽。胡服俑足穿長靴，便於策馬，此類服飾應源自西域。

This figurine's hat with a high protruding top resembles the "trumpet hats" of monks. It wears tall boots suitable for spurring a horse. Such attire likely originated in the Western Regions.

唐 Tang

30.5cm(H)



26

陶加彩崑崙奴俑 Painted Pottery Figure of a *Kunlun* Slave

本品陶俑濃眉捲髮、寬鼻厚唇，乃從事雜耍為生的崑崙奴形象。然而，學界對崑崙奴的來源仍未有一致看法，主要有來自非洲及東南亞兩種說法。

This figurine has dark eyebrows, curly hair, a wide nose, and thick lips. It represents a slave hailing from the Kunlun region who earned a living by performing acrobatics. Scholars disagree about where Kunlun was. Some locate it in Africa, while others locate it in Southeast Asia.

唐 Tang

16.5cm(H)



27

黃綠釉陶印葉紋雙耳杯 Yellow and Green Glazed Pottery Skyphos with Leaf and Berry Patterns

在公元前後的羅馬帝國吸取了埃及與美索不達米亞地區傳入的釉陶燒製技術，製造了一系列的薄胎釉陶供上流社會使用，其顏色主要包括黃、褐、綠三種。此類薄胎釉陶的設計風格恰與北朝至唐代的釉陶器物相似，有機會於早年透過絲路運入中國，為當時的貴族所喜愛。

Around the start of the Common Era, the Roman Empire mastered the ceramic firing techniques transmitted from Egypt and Mesopotamia. It produced many thin-walled earthenware vessels for elite use. These vessels were primarily glazed in yellow, ochre, and green. In style and design, they were similar to Chinese glazed earthenware of the Northern Dynasties and Tang periods. It is possible that Roman wares entered Tang China through the Silk Road and became fashionable among the elite.

羅馬帝國 (約公元前1世紀 - 公元1世紀)
Roman Empire (circa B.C. 1st Century-A.D. 1st Century)

13cm(W); 7cm(H)



28

黃釉絞胎三足盤 Amber Glazed Marbled Pottery Platter

本品以絞胎為裝飾，即將深淺不同顏色的陶土糅合在一起，相絞拉坯，再施以黃釉。這種紋飾，可能源於近東地區的漩渦紋玻璃製品或石質器皿。三足盤的器型則源自西方，特別是古羅馬或拜占庭帝國的金銀器。

This platter is decorated with the “twisted-color” technique, which involves interweaving clay of different colors to form the body, which is then glazed in yellow. The “twisted-color” pattern may have been inspired by the spiral patterns seen in glassware and stone objects from the Near East. On the other hand, the three-footed platter originated in Europe, particularly seen ancient Roman and Byzantine gold and silver wares.

唐 Tang

14cm(D); 3cm(H)



29

鞏縣窯白釉貼花 雙龍柄壺

Gongxian Ware White
Glazed Amphora with
Dragon Handles



本品產自河南鞏義縣，器身施以白釉，乃後世白瓷的先驅。壺口貼有獅首，壺身另有貼花，具中亞特色，可與古希臘的雙耳壺作比較。壺口至壺肩左右各置一龍首弧形握把，是唐代陶瓷常見的器型，主要流行於初唐至盛唐。關於雙龍柄壺的器型，有說由六朝的雞頭壺演變而來，或說受到希臘及羅馬文化的影響。

This vase was produced in Gongyi County, Henan. Glazed in white, it is a precursor to white porcelain. The mouth features lion heads, and the main body is decorated with shallow reliefs of floral pattern—both originating from Central Asia. This object can be compared to amphorae of classical Greece. Curved handles with dragon heads run between the mouth and the shoulders. This vessel form was popular in Tang ceramics, especially during the early to middle Tang dynasty.

唐 Tang

44cm(H)



30

鞏縣窯白釉鳳首執壺
Gongxian Ware White
Glazed Phoenix-Head Ewer

唐 Tang

17cm(H)



越窯青釉鳳首水滴
Yue ware celadon water dropper with Phoenix-head

唐 Tang

7cm(H)

鳳首壺以鳳首蓋與流相合構成壺嘴，壺形吸取了波斯金銀器中鳥首壺的造形特徵，其造形來源可追溯至中亞地區的金屬器物，亦可見於中亞—伊朗地區的釉陶執壺。類似器形設計亦為南方的工匠所採用，例子可見附圖的越窯青釉鳳首水滴。

The lid is in the form of a phoenix head, which joins the pitcher's spout to form a mouth. The form of the vessel reflects the influence of Persian metal bird-head pitchers and may be traced to Central Asian metalware. This form can also be seen in glazed earthenware jugs from Central Asia and Iran. The design was also adopted by the craftsmen in the southern China. A related example of Yue ware celadon water dropper with Phoenix-head is shown in the picture above.



31

綠玻璃執壺 Green Glass Jug

羅馬帝國的玻璃製品在其昔日境內的遺蹟被廣泛發現。羅馬玻璃的生產技術傳承自希臘，最初生產深色的玻璃器皿。到了公元 1 世紀時，羅馬玻璃的燒製技術得到提高，當時工匠吹製的無色及淺藍色玻璃器皿成為主流，當中小部分透過絲路傳入中土，成為供上層階級享用的「舶來品」。

Roman glass production was based on Greek precedents. The first Roman glassware was dark in color. Around the first century A.D., Roman glassmakers had become technically sophisticated enough to produce colorless or light blue glassware, which became the mainstream. A small number of Roman glassware entered China through the Silk Road and became treasured objects of the Tang elite.

羅馬帝國 (約公元 3-4 世紀)
Roman Empire (circa A.D. 3rd-4th Century)

14.5cm(H)



32

陶綠釉執壺 Green Glazed Pottery Jug

這類器物應來自伊朗的卡尚 (Kashan) 地區，惟其造型則比唐代鳳首執壺稍晚。有機會是早期產自波斯的金屬鳥首器物傳至中國，中國工匠把這設計用於陶瓷上，再由西域商人通過絲路把這陶瓷樣式再傳回中東地區。

This pitcher likely originated in Kashan, Iran. Its form dates it slightly later than the pitcher with a phoenix-head lid discussed above. It is possible that Chinese potters translated metal Persian bird-head pitchers into ceramic pitchers, and later exported these new pitchers to the Middle East through merchants.

中亞地區 (公元 10-13 世紀)
Central Asia (A.D. 10th-13th Century)

15.5cm(H)





33

銀盤口瓶 A Silver Vase

以金銀製器源於西域，盤口瓶這樣式可見於波斯的薩珊王朝時期，其上多見貼花裝飾，相關例子可見日本美秀美術館的藏品。本瓶素身無紋飾，應是唐人於中國製作，而這樣式亦有對應的三彩釉陶例子。

Vessels made of gold or silver originated in the Western Regions. Vases with dish-shaped rims with decorative flower emblems can be traced to the Sasanian dynasty in Persia. An example can be found in the Miho Museum, Japan. By contrast, this vase is undecorated, suggesting that it was made by the Chinese. The same vessel form was replicated in sancai-glazed pottery.

唐 Tang

12.3cm(H)



34

三彩盤口瓶 A Sancai Glazed Pottery Vase

唐代陶器釉色多樣，包括淺黃、赭黃、淺綠、深綠、天藍、褐紅、茄紫等，但主要以黃、綠、白三色為主，稱為「三彩」，泛指唐代釉陶。三彩陶器一般作為陪葬品，但亦不排除部分器皿會於日常生活中使用。本品樣式仿自西域金屬器皿，而唐代亦有鑄造相類器物（見編號 33 的銀盤口瓶），由此可見唐代絲路文化交流之頻繁。

Tang dynasty potteries came in many different types of glazes, but most popular were yellow, green, and white glazes, which were known collectively as sancai or “three colors.” The term came to refer generally to Tang glazed earthenware. Sancai potteries were usually made to be funerary objects, but some of them were used in everyday life. This vase is based on a metalware prototype from the Western Regions. The Tang dynasty also produced cast metal objects based on the same prototype (catalogue 33).

唐 Tang

15cm(H)



35

魯山窯黑釉藍白斑罐
Lushan Ware Black
Glazed Jar with Blue and
White Splashes

魯山窯為古代著名民間窯場，位於河南魯山縣，在唐代發展鼎盛，工匠利用釉中含鐵量的不同，燒製出各種色調的花釉瓷，聞名天下。本品以黑釉為底色，再隨意地灑上藍白斑紋，自然生動，甚具現代藝術的韻味。

The Lushan kilns were famous folk kilns located in Lushan County, Henan, and flourished in the Tang dynasty. Lushan ceramic artists became famous throughout China for creating glazes of various colors by adjusting the iron content in the glazes. The splashed design in the present jar can be compared to contemporary paintings with splashes.

唐 Tang

20cm(H)





36

陶佛首 Pottery Head of a Buddha

犍陀羅位於今日巴基斯坦北部、連接阿富汗國境一帶，是東亞連接中亞、西亞和地中海地區的橋樑。公元前四世紀，亞歷山大大帝征服犍陀羅後，當地的雕塑傳統受到希臘藝術風格的深刻影響。後來，犍陀羅文化在漢代傳到中國，慢慢中西融和，才由最初的希臘式變成現今看到的佛像模樣。本佛首擁有曲髮、深目、高鼻的歐洲人種特徵。另外，這頭像不是石雕，而是以陶土燒製而成。

Gandhara was the region of present-day northwestern Pakistan and eastern Afghanistan. After Alexander the Great conquered Gandhara in the fourth century BCE, Gandharan sculpture came under Greek influence. Accordingly, this Buddha head shows European physiognomic features such as wavy hair, deep-set eyes, and a high-bridged and straight nose. It is not a stone sculpture but pottery.

犍陀羅地區 (公元 5-6 世紀)
Gandhara (A.D. 5th-6thCentury)

26.5cm(H)

37

陶佛龕殘件 A Pottery Relief Fragment of a Buddhist Stele



此佛龕除了顯示佛陀外，更有弟子、力士及獅子伴隨弘法。在材質上雖用陶土素燒，但仍保存石刻造像的樣式。這時候佛的形象是以群組造像之一、並且以至尊形式出現，整體塑造出佛陀說法的場景。而佛陀的衣服有輕柔之感，線條較為鮮明，此乃受犍陀羅文化的影響。相關例子可見於河北省邢窑遺址出土的一佛二弟子佛龕。

Aside from the historical Buddha, this shrine also features one of his disciples, a muscular guardian, a lion that was the Buddha's companion. Although the stele is pottery, it retains the format of a sculpted stone icon. Buddhist stele of this period tended to represent the historical Buddha giving a sermon, and thus set him as the main icon within a group of icons. In this case, the Buddha's clothing appears soft and has clearly articulated folds, reflecting the stylistic influence of Gandhara. A closely related example was excavated from the Xing ware relics site in Hebei province.

唐 Tang

14.5cm(W); 23cm(H)



石比丘尼權氏墓誌銘

A Stone Epitaph of a Nun

唐 (公元 830 年)
Tang (A.D. 830)

40cm(W) × 40cm(L)



本篇墓誌銘屬於一位尼姑權氏，由其兄執筆以敘述她的一生。她是天水成紀人，其家族世代為官，祖父權皋為司空，父親權德輿（公元 759- 818 年）為司徒，乃晚唐著名文學家。權氏於孩童時已「嘗慕空玄之法」，至七歲後請求出家，後落戶證果寺。惟權氏自小身體虛弱，至二十一歲（公元 830 年）時逝於長安宣平里。翻查史料，權德輿有二子一女，惟史料一直未有提及權氏有第二女（比丘尼權氏），故本墓誌銘的發現補足了過往史料的不足。

This inscribed tablet came from the tomb of a nun surnamed Quan. The inscription is a biography of her written by her brother. Nun Quan was born to a family of officials in Chengji County, Tianshui. Her grandfather, Quan Gao, held the office of Minister of Works (Sikong), and her father, Quan Deyu (A.D. 759- 818), held the office of Minister of the Masses (Situ) and was a renowned writer of the late Tang period. From a young age she "yearned for the teachings of profound emptiness," and at age seven she received permission to become a nun in Zhengguo Temple. Unfortunately, she was of poor health and died at age 21 (A.D. 830) in Xuanpingli, Chang'an. Historical sources mention Quan Deyu's two sons and one daughter, but not a second daughter. The inscription thus fills a gap in the historical record.



39

白銅開元通寶 *Kaiyuan Tongbao* Copper-Nickel Coin

開元通寶初鑄於唐高祖武德四年（公元 621 年），其重要性在於演變出新的十進制重量單位：錢。開元通寶每枚重二點四銖，一枚稱為一錢，十錢剛好一兩。

Kaiyuan Tongbao cash coins were first minted in the fourth year of the Wude era (A.D. 621) under the first Emperor Gaozu of the Tang. These cash coins are historically significant for introducing the new currency unit of *qian*, based on a decimal system. Each Kaiyuan Tongbao coin weighed 2.4 *zhu* and was equivalent to one *qian*. Ten *qian* equalled one *liang* exactly.

2.5cm(D)

唐 Tang



40

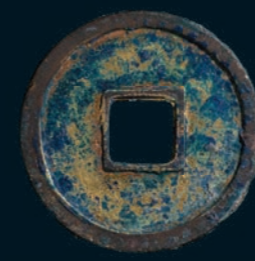
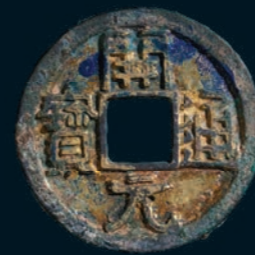
月形背紋開元通寶 *Kaiyuan Tongbao* Coin with Half-Moon Motif

本品錢背有一道半月形的隆起，相傳為文德皇后或楊貴妃的指甲痕，稱為「月形掐紋開元」，是盛唐到中唐流通的主要式樣。

On one side of this coin is a raised mark resembling a half-moon. It was said to represent a fingernail of Empress Wende, or Imperial Consort Yang. These Kaiyuan Tongbao coins were the main style between the High Tang and the mid-Tang periods.

2.6cm(D)

唐 Tang



41

鑒金開元通寶 *Kaiyuan Tongbao* Gilt-Copper Coin

以金、銀鑄造的開元通寶不是一般流通貨幣，其用途多用作宮廷賞賜、洗兒、撤帳、供養、供奉等方面。鑒金的使用性質有機會跟純金、純銀一樣，但有時亦被用作陪葬冥錢。

Kaiyuan Tongbao coins minted in gold or silver were generally not circulated as currency. Rather, they served as auspicious gifts in important rites within the palace. Such coins were gifted in the ceremonial of a new born baby, blessing the newlyweds and for ritual veneration. Gilt Kaiyuan Tongbaos may have served similar purposes as gold and silver Kaiyuan Tongbao coins, but were sometimes also used as burial goods.

2.5cm(D)

唐 Tang



42

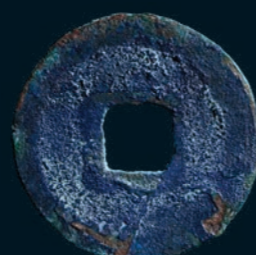
「神功開寶」銅幣 *Jingū Kaihō* Copper Coin

「神功開寶」鑄造於奈良時代稱德天皇天平神護元年（765 年），隸書「神功開寶」錢文傳為留唐學者吉備真備所書。稱德天皇為女性，其早年亦曾向吉備真備學習漢學。

This Jingū Kaihō copper coin was minted in 765, the first year of the Tenpyō-jingo era of the Nara Period. This was during the reign of Empress Shōtoku. The inscription of Jingū Kaihō was originally written in seal script by the scholar Kibi no Makibi, who had studied in Tang China and who instructed Empress Shōtoku in Chinese studies.

3cm(D)

日本奈良時代（公元 765 年）
Japan Nara Period (A.D. 765)



43

大曆元寶銅錢 The *Dali Yuanbao* Copper Coin

唐代宗大曆年間（公元 766-779 年）由鎮守西北地區的安西都護府所鑄，該幣主要在新疆地區出土，流通地點主要集中在塔里木盆地北緣以庫車為中心的東南及西南地區。

This coin was minted by the Anxi Protectorate during the Dali era (A.D. 766-779) of Emperor Daizong. Coins of this type have been mainly excavated in Xinjiang. They seem to have circulated primarily in the areas southeast and southwest of Kuqa, on the northern rim of the Tarim Basin.

2.1cm(D) 唐一大曆 (公元 766-779 年)
Tang-Dali Era (A.D. 766-779)

44

建中通寶銅錢 The *Jianzhong Tongbao* Copper Coin

安西都護府軍在建中二年（公元 781 年）經回鶻道和中原取得聯繫後，方知在大曆十四年（公元 779 年）唐德宗即位並改元「建中」，遂鑄「建中通寶」。

The army of the Anxi Protectorate reconnected with the Central Plains in A.D. 781, after passing through the Uyghur Khanate. Learning that Emperor Dezong of the Tang just succeeded the throne and changed his era name to Jianzhong in A.D. 779, the Anxi Protectorate minted new Jianzhong Tongbao coins such as this.

2.1cm(D) 唐一建中 (公元 780-783 年)
Tang-Jian Zhong Era (A.D. 780-783)

45

「日月光金」銅錢 The "Sun, Moon, Light, Gold" Copper Coin

回紇最初是一些居於蒙古高原的遊牧民族，唐德宗時期，回紇將族名改為回鶻，即如鶻鷹般輕捷勇猛。據學者林梅村考證，「日月光金」錢是回鶻錢幣，與回鶻信仰摩尼教有關。錢文除了正面的漢文外，背面為草體的突厥魯尼文。

The Uyghurs were originally nomads who lived on the Mongolian Steppe. During the reign of Emperor Dezong of the Tang dynasty, they changed their Chinese name from Huihu to Huihu, the latter suggesting the fierceness of falcons (gu or hu). This coin bears inscriptions of "Sun, Moon, Light, Gold" in Chinese on the front, and in cursive Turkic runes on the back. The inscriptions were related to Manichaeism, the religion of the Uyghurs.

回鶻 (公元 9 世紀初)
Uyghur Khaganate (A.D. Early 9th Century)

3.2cm(D)



46

開元通寶銅錢 *Kaiyuan Tongbao* Copper Coin

七河地區流入大量中原所通行的貨幣，當中尤以「開元通寶」為最，而該地區也有仿製開元通寶錢。而擁有圓形穿孔的開元通寶，乃目前能夠確定為七河地區於 7 至 8 世紀仿鑄的唐式錢幣。本品的特色之處在於其正反兩面皆鑄有錢文。

Many coins from the Central Plains have been found in the Zhetysu region. Among them Kaiyuan Tongbao coins were the most numerous, and they were imitated locally. The imitated Kaiyuan Tongbao coins can be identified by their round holes, as in the case of this particular coin, which is moreover notable for having been minted with characters on both sides.

2.3cm(D)

七河地區 (公元 8 世紀)
Zhetysu Region (A.D. 8th Century)



47

方孔銅錢 Copper Coin with Square Hole

本品正面有粟特文「天、神聖」、「突騎施」、「汗王」、「錢」等字，全句可翻譯為「聖天突騎施汗錢」，背面有彎月形紋飾。此類錢大約鑄造於蘇祿可汗時期（公元 716-738 年），其形制乃仿效唐代的開元通寶錢。

The front of this coin bears Sogdian characters for "heaven, divine," "Türgesh," "Khagan," and "coin". The back of the coin bears a crescent motif. Coins such as this were likely minted during the reign of Suluk (A.D. 716-738) and imitated Tang dynasty Kaiyuan Tongbao coins.

2.5cm(D)

突騎施 (公元 8 世紀)
Türgesh (A.D. 8th Century)



48

方孔銅錢 Copper Coin with Square Hole

阿拔斯帝國是阿拉伯帝國的第二個世襲王朝，於公元 750 年取代倭瑪亞王朝，定都巴格達。本品鑄於公元 768 年的伊朗東部城市錫斯坦，其中間有穿孔，乃仿製中國銅錢而製，足見唐代中國的文化影響力之大。

The Abbasid Caliphate was the second hereditary dynasty of the Arab Empire. It replaced the Umayyad Caliphate in A.D. 750. Its capital was Baghdad. This coin was minted in A.D. 768 in Sijistan, the eastern part of the present day Iran. It has a square hole in the middle, imitates copper coins of the Tang dynasty, indicating the vast influence of Tang China.

阿拉伯帝國阿拔斯王朝 (公元 768 年)
Abbasid Caliphate (A.D. 768)

2.5cm(D)



49

一打蘭合金幣 A Billon Drachm Coin

突厥沙希王朝（公元 665- 850 年）是一個由西突厥人創建的王朝，以喀布爾為首都。本品正面是其第二任君主「烏散特勤灑」的頭像，中國史籍稱其為「闕賓王」；背面則有拜火教圖案。「烏散特勤灑」的意思為「東方（或呼羅珊）的特勤、國王」。在他在位期間，闕賓與西面的阿拉伯人發生過數次衝突。

The Turk Shahis (A.D. 665- 850) was a kingdom founded by the Western Turks. Its capital was Kabul. This coin bears a portrait of Tegin Shah, the second king of the Turk Shahis, on the front, and Zoroastrian image on the back. The title "Wusan Tegin Shah" means "Tegin Shah of Khorasan Region". During his rule, the Turk Shahi were in constant conflict against the eastward expansion of the Arabian Abbasid Caliphate.

突厥沙希王朝 (公元 665-850 年)
Turk Shahis (A.D. 665-850)

2.6cm(D)



50

一打蘭銀幣 A Silver Drachm Coin

薩珊王朝是統治波斯地區的王朝，長達 425 年。其貨幣以銀幣為主，錢幣上文字為巴列維文，本品正面為國王庫斯洛二世（公元 591-628 年）半身像，背面為祆教（拜火教）祭壇，並有兩位祭司站於兩旁。本品鑄於公元 625-626 年。

The Sasanian dynasty ruled Persia for 425 years. Its primary currency was silver coins, which were minted with Pahlavi characters. The front of the coin bears a portrait of the Sasanian King Khosrow II (A.D. 591-628), and the back shows a Zoroastrian alter with a priest on each side. This coin was minted in A.D. 625-626.

3.5cm(D)

薩珊帝國 (公元 625-626 年)
Sasanian Empire (A.D. 625-626)



51

一打蘭銀幣 A Silver Drachm Coin

此幣在設計上完全仿照薩珊帝國銀幣式樣，乃薩珊帝國被阿拉伯滅亡後所鑄造的過渡貨幣。

This coin faithfully replicates the design of the Sasanian drachm silver coin, but was minted during a transitional period following the Sasanian Empire's defeat by Arab Muslims.

3.2cm(D)

伊斯蘭薩珊 (公元 7 世紀)
Arab-Sasanian (A.D. 7th Century)

借展人及借出文物 編號 (以筆劃為序)

List of Lenders and Numbers of Loaned Objects (by alphabetical order)

松隱閣

02, 08, 09, 10

夢蝶軒

01, 06, 07, 14, 15, 16, 17

鴻踪里

03, 04, 05, 11, 12, 13, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31,
32, 33, 34, 35, 36, 37, 38, 39, 40, 41,
42, 43, 44, 45, 46, 47, 48, 49, 50, 51

Claire & Francis Heritage Lane

03, 04, 05, 11, 12, 13, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31,
32, 33, 34, 35, 36, 37, 38, 39, 40, 41,
42, 43, 44, 45, 46, 47, 48, 49, 50, 51

Mengdiexuan Collection

01, 06, 07, 14, 15, 16, 17

Songyin Ge Collection

02, 08, 09, 10

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梁冠文先生 | 三聯文化基金項目經理

支持機構 (以筆劃為序)

松隱閣

夢蝶軒

鴻踪里

Organizers

Hong Kong Rosamond Foundation

Presenter

Indra and Harry Banga Gallery, City University of Hong Kong

Curator

Davis Leung Koon Man | Project Manager, Joint Publishing Cultural Fund

Supporting Organizations (by alphabetical order)

Claire & Francis Heritage Lane

Mengdiexuan Collection

Songyin Ge Collection

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