

文化交織

教師資源冊

Interweaving Cultures

Teachers' Kit

天 方 奇 毯 Wonders of Imperial Carpets

伊斯蘭與世界文明的交織
Masterpieces from
the Museum of Islamic Art, Doha

18.06 – 06.10.2025



文化交流

Cultural Exchange

中國長久以來就與西域有文化交流。漢武帝（公元前141–公元前87年在位）派遣張騫（卒於公元前114年）西征，與游牧部落結盟。5至6世紀，中國與波斯官員的交往愈加頻繁。10至13世紀，中國與伊斯蘭世界的海上貿易達致新高峰。商貿海域的沉船遺址發現的中國陶瓷和伊斯蘭玻璃，標誌着遠隔重洋的古人之間的連結。

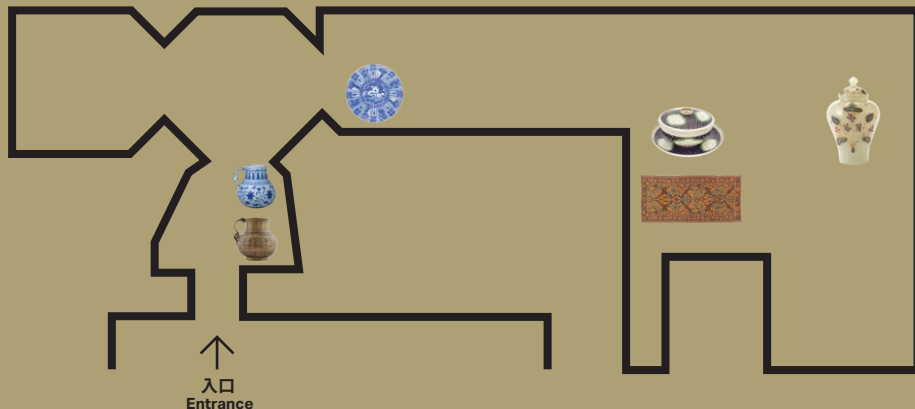
這份資源冊旨在協助教師進行實物教學，引導學生認識中國與伊斯蘭地區的文化交流，啟發他們思考文化互鑒的深遠意義。

China has long been in contact with cultures in Central Asia and further west. Emperor Wu (r. 141–87 BCE) of the Han dynasty (202 BCE–220 CE) sent Zhang Qian (d. 114 BCE) westward to form alliances with nomadic tribes. In the 5th and 6th centuries, contacts between Chinese and Persian officials became more frequent. In the 10th to 13th centuries, maritime trade between China and the Islamic world reached new heights. Both Chinese ceramics and Islamic glass have been found in shipwrecks alongside the maritime trade routes, reminding us of the historical connections between people oceans apart.

This kit assists teachers in object-based teaching and guides students in learning about the interconnections between China and the Islamic world, encouraging them to reflect on the profound significance of cultural exchange.

展廳 9 展覽平面圖

Gallery 9 Floor Plan



請瀏覽本館網站查看更多展覽詳情。

Please visit HKPM website to learn more exhibition details.

互學互鑒

Mutual Learning and Appreciation



帖木兒王朝（約1370–1507年）的貴族精英十分喜愛這種水罐；其形狀可能源自中國青花瓷。中國景德鎮的陶工則受到12世紀末至13世紀伊朗、伊拉克或敘利亞的金屬罐或砂玻璃器的啟發。這一帶的考古遺址曾出土中國陶瓷，佐證了中國與西亞的文化交流，其中一些碎片的年代更可追溯到8世紀。

The elites of the Timurid dynasty (about 1370–1507) delighted in this type of jugs whose shape may have been derived from Chinese blue-and-white porcelain wares. The Jingdezhen potters of China were, in turn, inspired by late-12th to 13th-century metalware or fritware jugs from Iran, Iraq, or Syria. Evidence of exchanges between China and West Asia can be found in the Chinese ceramic sherds excavated from the archaeological sites in the region, some dated to as early as the 8th century.

罐

中亞

15世紀

黃銅

多哈伊斯蘭藝術博物館

MIA.2014.225

© 多哈伊斯蘭藝術博物館／
卡塔爾博物館管理局，
攝影：Chrysovalantis Lamprianidis

Jug

Central Asia

15th century

Brass

Museum of Islamic Art, Doha,

MIA.2014.225

© The Museum of Islamic Art, Doha /
Qatar Museums,
photo by Chrysovalantis Lamprianidis

青花纏枝蓮紋花澆

江西景德鎮御窯

明宣德（1426–1435年）

瓷

故宮博物院

Jug with floral scrolls

Imperial Kilns, Jingdezhen, Jiangxi province

Ming dynasty, Xuande period (1426–1435)

Porcelain with underglaze cobalt blue

The Palace Museum

© 故宮博物院
© The Palace Museum

盤子 Dish



此盤是波斯人仿製的一種中國瓷器，稱為「克拉克」。這個名字來自荷蘭語，指的是運送這些瓷器的一種葡萄牙貨船。克拉克瓷器的特點是具有開光裝飾和釉下藍彩。此盤呈八瓣形，圖案以花朵和流蘇交替出現，並配有小裝飾。在中國，這類瓷器主要在明萬曆至崇禎年間（1573–1644 年）在景德鎮大規模生產並出口。

This dish is a Persian imitation of a type of Chinese porcelain known as kraak. The name comes from a Dutch term for the kind of Portuguese cargo ship, carraca, that transported these porcelains. Kraak ware characteristically has foliated radial panels and decorations in underglaze blue. This dish has eight-lobed panels featuring designs that alternate between flowers and tassels, both complemented by small decorations. In China, dishes like this were mass-produced for export in Jingdezhen, mainly from the Wanli reign to the end of the Chongzhen reign (1573–1644).

盤子
薩法維王朝
17世紀
砂玻器
多哈伊斯蘭藝術博物館MIA.2014.7

Dish
Safavid dynasty
17th century
Fritware with underglaze painting
Museum of Islamic Art, Doha, MIA.2014.7

© 多哈伊斯蘭藝術博物館 / 卡塔爾博物館管理局・攝影：Samar Kassab
© The Museum of Islamic Art, Doha / Qatar Museums,
photo by Samar Kassab

化妝品罐和蓋子

Cosmetic jar and cover



此化妝罐的形狀讓人聯想到中國的梅瓶。莫臥兒王朝的統治者熱衷收藏元明瓷器，並將其美學融入到玉雕作品中。另一方面，乾隆皇帝（1736-1795年在位）高度讚賞精美的伊斯蘭玉器，他撰寫詩歌讚美它們，並將詩作刻在玉器上。

The shape of this cosmetic jar recalls the Chinese meiping (plum vase). The rulers of the Mughal dynasty enjoyed collecting Yuan and Ming porcelain and integrated its aesthetic into jade projection. On the other hand, Qianlong Emperor (r. 1736-1795) highly appreciated the exquisite Islamic jade artifacts, he composed poems praising their beauty and inscribed his compositions on the jade objects.

化妝品罐和蓋子

莫臥兒王朝

17世紀

玉、鑲嵌祖母綠、紅寶石

多哈伊斯蘭藝術博物館GL.39.2002

Cosmetic jar and cover

Mughal dynasty

17th century

Nephrite jade inlaid with emerald and ruby

Museum of Islamic Art, Doha, GL.39.2002

© 多哈伊斯蘭藝術博物館／卡塔爾博物館管理局，攝影：Marc Pelletreau

© The Museum of Islamic Art, Doha / Qatar Museums,
photo by Marc Pelletreau

龍紋地毯

Carpet with dragon motif



局部
Details

中國藝術中的圖案和紋飾，如雲、蓮花、龍等，對伊斯蘭繪畫、陶瓷及地毯等藝術品的風格產生了影響。隨著時間的推移，伊斯蘭世界發展出許多不同樣式的雲紋、花卉、龍紋等設計。此地毯製作於希爾凡（今阿塞拜疆）地區，該地區位於薩法維伊朗和鄂圖曼土耳其之間的高加索。龍、麒麟和鴨子的藝術形象起源於中國，透過薩法維和鄂圖曼王朝之間的原材料和商品貿易傳入高加索一帶。來自高加索的織工製作了帶幾何圖案的羊毛地毯，例如此地毯上抽象的「S形龍」。

The motifs and patterns on Chinese art—cloud bands, lotuses, dragons—have influenced the style of Islamic art, on paintings, ceramics, and carpets. Many variations of these designs developed across Islamic world over time. This carpet was made in the region of Shirvan (in present-day Azerbaijan) in the Caucasus, which was located between Safavid Iran and Ottoman Türkiye. The dragon, qilin (sometimes called a Chinese unicorn), and duck imagery originated in Chinese art, which would have passed the Caucasus by way of the Safavid-Ottoman trade in raw materials and commercial goods. Weavers from the Caucasus produced woollen rugs with geometric designs, such as the abstract S-shaped dragons in this carpet.

龍紋地毯

希爾凡，鄂圖曼王朝

17至18世紀

羊毛絨頭、棉經、棉緯

多哈伊斯蘭藝術博物館 CA.95.2012

Carpet with dragon motif

Shirvan, Ottoman dynasty

17th–18th century

Wool pile on a cotton foundation

Museum of Islamic Art, Doha, CA.95.2012

© 多哈伊斯蘭藝術博物館／卡塔尔博物館管理局，攝影：Marc Pelletreau
© The Museum of Islamic Art, Doha / Qatar Museums,
photo by Marc Pelletreau

彩釉描金蓋碗碟

Tureen with lid and plate



此著名的彩釉描金蓋碗碟產於景德鎮，象徵着清廷與鄂圖曼土耳其的貿易關係。渦卷裝飾上刻有《古蘭經》經文，新月和星星圖案顯示這可能是鄂圖曼王室成員或首都上層精英使用的餐具。

Produced at the Jingdezhen kiln, this lidded tureen and plate is part of a famous table service emblematic of the trade relations between the Qing and Ottoman dynasties. The cartouches are inscribed with verses from the Qur'an. The crescent moon and star motifs suggest that the tableware may have been for members of the Ottoman royalty or the Istanbul elite.

彩釉描金蓋碗碟

江西景德鎮

清乾隆 (1736–1795年)

瓷

多哈伊斯蘭藝術博物館 PO.298.2004

Tureen with lid and plate

Jingdezhen, Jiangxi province

Qing dynasty, Qianlong period (1736–1795)

Porcelain with dark blue glaze and

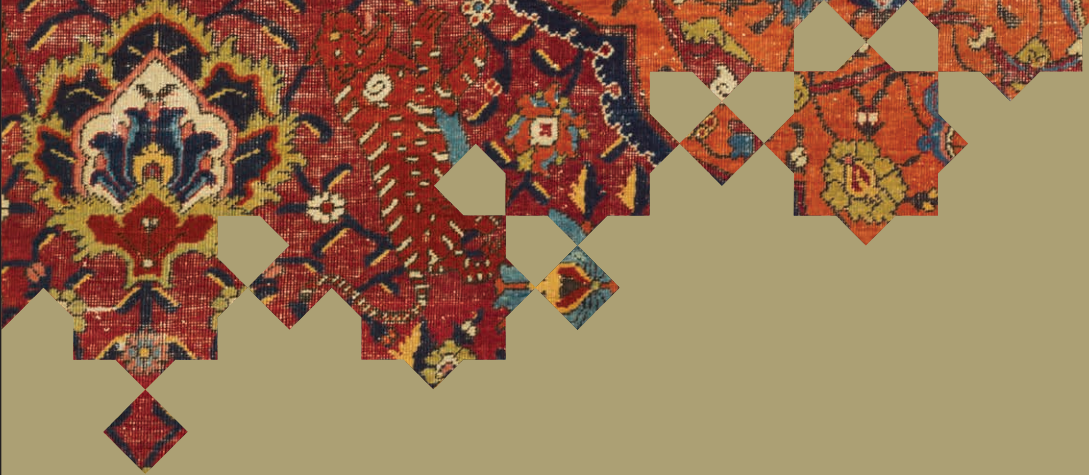
overglaze poly-chrome enamels and gold

Museum of Islamic Art, Doha, PO.298.2004

© 多哈伊斯蘭藝術博物館 / 卡塔爾博物館管理局

攝影: Chrysovalantis Lamprianidis

© The Museum of Islamic Art, Doha / Qatar Museums,
photo by Chrysovalantis Lamprianidis



延伸活動 Follow-up Activities

目標 Objective

透過賞析文物提升
分析能力、藝術創作能力
Enhance analytical thinking and
creativity through object study.

1

參觀展覽後，請將學生分組並討論（沒有標準答案，分享言之成理即可）

Have group discussions after visiting the exhibition
(there's no right answer, just encourage the students to share their thoughts):

如果你是一名絲路商人，你會選擇陸路還是水路？是騎行駱駝穿越沙漠，
還是搭乘商船乘風破浪？（提示：請學生考慮商品特性、銷售對象、路途風險等）

If you were a merchant on the Silk Roads, which route will you choose for your journey?
By land or by sea? Cross the desert on a camel or ride the waves on board a ship?
(Tips: consider what goods to sell, who to trade with, and the risks involved, etc.)

2

請學生用展覽中認識的中國和伊斯蘭傳統圖案花紋為靈感，創作一件裝飾物、
傢俱或服飾，形式不限。

Stimulate your students' creativity by asking them to design a decorative object,
a piece of furniture or an item of clothing, in any format, incorporating Chinese and
Islamic motifs they saw in the exhibition.

本教師資源冊的版權由香港故宮文化博物館擁有。內容僅限作非牟利之參考及教學用途。任何人士未經版權持有人書面許可，不得在任何地區，以任何形式翻印、仿製或轉載教師資源冊全部或部分內容作商業用途。

除特別註明，全部圖片版權屬香港故宮文化博物館所有。

This teachers' kit is copyrighted by the Hong Kong Palace Museum. Its content is intended solely for non-profit reference and educational purposes. No individual shall, without the written permission of the copyright holder, reproduce, replicate, or distribute the whole or any part of this teachers' kit for commercial purposes in any region or in any form.

Unless otherwise indicated, all images are subject to copyright owned by HKPM.