

Introduction

The cicadas are chirping amid a cool summer breeze. On this eye-catching hey day of summer, the National Palace Museum is presenting an unprecedented cultural feast that will stimulate all of your senses. This summer, the museum is working in tandem with the Zhejiang Provincial Museum in China to bring you the renowned Chinese painting "Landscape Reunited: Huang Gongwang's Dwelling in the Fuchun Mountains." This special exhibition will reunite the shorter first part "The Remaining Mountain Scroll" along with the longer part "The Master Wuyong Scroll." For 360 years, these two sections of Huang Gongwang's original work have never been displayed together. Please don't miss this once in a lifetime opportunity!

The exhibition: Weaving a Brocade of Beauty and Splendor: A Five Dynasties Embroidery of "The Three Star Gods," exemplifies the technical wizardry of early Chinese embroidery. This signature piece from the Five Dynasties will be on display in conjunction with Alphonse Mucha's "Art Nouveau & Utopia," an exhibition showcasing Art Nouveau, the international art movement aspiring for new ideas and styles. Topping it all off, the museum is preparing for the grand opening of "The Republic of China Centennial" Special Exhibition in September, celebrating the 100th birthday of the Republic of China. The exhibition will display a collection of the rarest and most precious items in the National Palace Museum. Join us on this joyous occasion to celebrate and to indulge in the finest art that Chinese culture has to offer.

What's New

Landscape Reunited: Huang Gongwang's "Dwelling in the Fuchun Mountains"

Exhibition Area I (Main Building): Galleries 210 212

Exhibit period: First installation: 2011.06.02-2011.07.31

Second installation: 2011.08.02-2011.09.05 (More information can be found on page 6)

Landscape Reunited: Huang Gongwang's "Dwelling in the Fuchun Mountains." New Media Art.

Exhibition Area I (Main Building): Galleries 105 107

Exhibition Dates: 2011.06.10-2011.09.05

Alphonse Mucha - Art Nouveau & Utopia

Exhibition Area II (Library Building)

Exhibition Dates: 2011.06.11-2011.09.12 (More information can be found on page 6)

Weaving a Brocade of Beauty and Splendor: A Five Dynasties Embroidery of "The Three Star Gods" Grand Opening

Exhibition Area I (Main Building): Galleries 208

Exhibition Dates: 2011.07.01-2011.09.18 (More information can be found on page 8)

A Century of Resilient Tradition: Exhibition of the Republic of China's Diplomatic Archives

Exhibition Area I (Main Building): Galleries 103.104

Exhibition Dates: 2011.08.08-2012.02.06 Closed on November 7th and 8th for maintenance, will reopen on November 9th. (More information can be found on page 10)

New Melody from the National Palace Museum – Peking Opera "Legend of the White Snake" Grand Debut

Venue: Wenhuitang Auditorium (Administration Building)

Time: Every Wednesday 2:30-4:00 pm, starting from July 6th to September 21st, 2011 (More information can be found on page 12)

本院院藏珍貴的書畫、文獻、以及器物精品，以常設展與特展的形式規劃展出。建議您可先從正館一樓西側的導覽大廳(102)開始，再至各展覽室，細細欣賞故宮珍寶。以下依展品分類提供多種參觀路線，盼能協助您獲得省時又方便的參觀品質。

- 一、書畫參觀路線：
書畫展覽位於二樓西側（202、204、206、208、210、212），分為書法與繪畫常設展內容每三個月更換一次；另定期舉辦書畫特展。
- 二、圖書文獻參觀路線：
圖書文獻展覽位於一樓東、西兩側。目前東側103室與西側104室定期舉辦圖書文獻特展。
- 三、器物參觀路線（分為三類）：
 - A、歷史長河路線：
您可至三樓305、307陳列室觀賞「吉金耀采—歷代銅器展」器物展覽，於304陳列室觀賞「匠心與仙工—明清雕刻展」與306、308「敬天格物—中國歷代玉器展」。此外，您也可在二樓201、205、207等陳列室一覽「搏泥幻化—中國歷代陶瓷展」風采。
 - B、菁華文物路線：
本院特別規劃以宗教(101室)、皇室典藏(106室)、傢俱(108室)、漢字源流(301室)、巧雕玉石(302室)為主題的常設展覽陳列室瀏覽觀賞。
 - C、專題展覽路線：
本院於三樓東側303陳列室、二樓東側203陳列室舉辦器物特展。
- 四、其他：
一樓東側(105、107)定期舉辦書畫、器物、圖書文獻三處聯展或近現代書畫特展，提供您不同的藝術體驗。

The NPM's collection of paintings and calligraphy, rare books and historical documents, and antiquities are displayed in the forms of permanent and special exhibitions. You are recommended to start your visit from the Orientation Gallery (Room 102) located in the west wing of the main building. Below are suggested visiting routes based on collection types.

I. Painting and Calligraphy

Located on the second floor of the West Wing (Rooms 202, 204, 206, 208, 210 and 212). The contents of the permanent exhibitions change every three months. In addition, special exhibition are held regularly.

II. Rare Books and Historical Documents

Located on the first floor of the East and West Wings. Gallery 103 in the East Wing and Gallery 104 in the West Wing regularly hold special exhibitions presented by the Department of Rare Books and Documents.

III. Antiquities – Divided into Three Categories

A. Permanent Exhibitions

The third floor features the following exhibitions: "Rituals Cast in Brilliance – Chinese Bronzes Through the Ages" in galleries 305 and 307, and "Uncanny Ingenuity and Celestial Feats – The Carvings of Ming and Qing Dynasties" in gallery 304. On the second floor, the exhibition "The Magic of Kneaded Clay: A History of Chinese Ceramics" is featured in galleries 401, 205 and 207.

B. Permanent Themed Exhibitions

The NPM hosts specially planned permanent exhibitions centered on the themes of religion (gallery 101), imperial collection (gallery 106), furniture (gallery 108), the development of Chinese writing (gallery 301), and cleverly carved jade (gallery 302).

C. Special Exhibitions:

Special Exhibitions are regularly organized in gallery 303 on the third floor and gallery 203 on the second floor.

IV. Others

The first floor of the east wing (galleries 105, 107) regularly holds joint special exhibitions organized by the Department of Painting and Calligraphy, the Department of Antiquities, and the Department of Rare Books and Documents.

The space is also used for exhibitions of modern painting and calligraphy, providing visitors with a variety of artistic experiences.

Exhibition Guide

下表標示出各展區的展覽名稱與陳列室位置。

器物展覽 文獻展覽 書畫展覽 (黑字為常設展, 紅字為特展)

The diagram below introduces the current exhibitions and locations.

Exhibitions on antiquities Exhibitions on rare books and documents Exhibitions on paintings and calligraphy (Black writing indicates permanent exhibitions, and red writing indicates special exhibitions)

陳列室 Gallery	展覽名稱 Exhibition	
第一展覽區(正館)一樓 Exhibition Area I (Main Building), First Floor		
101	慈悲與智慧—宗教雕塑藝術 Compassion and Wisdom: Religious Sculptural Arts	
102	導覽大廳 Orientation Gallery	
103,104	百年傳承 走出活路—中華民國外交史料特展 (展期 Exhibition Dates: 2011.08.08~2012.02.06) A Century of Resilient Tradition: Exhibition of the Republic of China's Diplomatic Archives	
105,107	山水合璧—黃公望與富春山居圖新媒體藝術展 (展期 Exhibition Dates: 2011.06.10~2011.09.05) Landscape Reunited: Huang Gongwang's "Dwelling in the Fuchun Mountains." New Media Art.	
106	子子孫孫永寶用—清代皇室的文物典藏 Arts from the Qing Imperial Collection	
108	貴胄榮華—清代家具展 Splendors of Qing Furniture (1800~1911)	
二樓 Second Floor		
201,205,207	摶泥幻化—中國歷代陶瓷展 The Magic of Kneaded Clay: A History of Chinese Ceramics	
202	巨幅名畫展(展期Exhibition Dates: 2011.07.01-2011.09.18) Oversized Painting and Calligraphy	
203	錦繡自玲瓏—院藏寶易瓷特展 (展期 Exhibition Dates: 2010.06.20~ 2011.09.25) An Assorted Tapestry of Lustrous Beauty: Export Porcelains from the Museum Collection	
204,206	筆有千秋業—書法的發展 (展期Exhibition Dates: 2011.07.01-2011.09.18) The Ancient Art of Writing: Selection from the History of Chinese Calligraphy	
208	錦繡呈輝—五代繡三星圖 (展期 Exhibition Dates:2011.07.01~2011.09.18) Weaving a Brocade of Beauty and Splendor: A Five Dynasties Embroidery of "The Three Star Gods"	
210,212	山水合璧—黃公望與富春山居圖特展(第一期) (展期 Exhibition Dates-First installation: 2011.06.02-2011.07.31) 山水合璧—黃公望與富春山居圖特展(第二期) (展期 Exhibition Dates-Second installation: 2011.08.02-2011.09.05)	
戶外平台 Outdoor Terrace	戶外公共藝術—無為/無不為 NPM Outdoor Public Art: Inertia/Exertion	
三樓 Third Floor		
300	原來如此—青銅器工藝之謎 The Mystery of Bronzes	
301	鐘鼎彝銘—漢字源流 The Bell and Cauldron Inscriptions—A Feast of Chinese Characters: the Origin and Development	
302	天人合唱—巧雕玉石 Nature and Human in Unison—the Smart Carvings of Jade and Beautiful Stones	
303	寄情人間—歷年捐贈器物特展 Sharing Treasures: A Special Exhibition of Antiquities Donated to the Museum	
304	匠心與仙工：明清雕刻展 Uncanny Feat and Celestial Ingenuity: The Carvings of the Ming and Qing Era	
305,307	吉金耀采—中國歷代銅器展 Rituals Cast in Brilliance—Chinese Bronzes Through the Ages	
306,308	敬天格物—中國歷代玉器展(展期 Dates:2010.12.1~.) Art in Quest of Heaven and Truth—Chinese Jade through the Ages	
第二展覽區(圖書文獻大樓) Exhibition Area II (Library Building)		
慕夏大展—新藝術·烏托邦 (展期 Exhibition Dates: 2011.06.11~2011.09.12) Alphonse Mucha - Art Nouveau & Utopia		

「慕夏大展—新藝術·烏托邦」特展

第二展覽區（圖書文獻大樓）
展覽時間：2011.06.11-2011.09.12

本展覽由本院與雙瑩文創公司共同主辦，展出捷克新藝術大師慕夏 (Alphonse Mucha, 1860~1939) 178組件的作品。1900年巴黎萬國博覽會，是「新藝術」(Art Nouveau) 的頂盛時期，它含概繪畫、海報、建築、家具、工藝、設計…等範圍，是全球性的藝術風潮，而慕夏正是這個歐洲裝飾風格的卓越代表人。新藝術時代注重生活美學，不只對於建築設計有所要求，更有意要將日常生活用品的造形提高到藝術的境界。

慕夏作品構圖綿密，通常充滿花卉及其他植物，瀟灑著繁複、寓意深奧而象徵性的結構圖案；筆下的女性充滿流水般的線條，美麗柔媚，色彩鮮豔和諧。當參觀本展時，您將不難發現，慕夏除了開啟商業設計深入生活的風潮，也是百年前衛的文創美學的先驅者，他獨創一格的結合攝影、歷史元素等，張顯主題人物的創作手法，對於現今的動漫角色設計也影響甚深。



〈吉絲夢妲〉海報, 1894年
"Poster for 'Gismonda'"

書畫特展

山水合璧—黃公望與富春山居圖特展

第一展覽區（正館）：210、212陳列室
展覽時間：第一期2011.06.02-2011.07.31
第二期2011.08.02-2011.09.05

山水合璧—黃公望與富春山居圖新媒體藝術展

第一展覽區（正館）：105、107陳列室
展覽時間：2011.06.10-2011.09.05

〈富春山居圖〉是元代大畫家黃公望（1269-1354）晚年的精心傑作，也是中國繪畫史上曠世名蹟。清順治七年（1650），收藏者吳洪裕臨終之際，以此卷殉葬，使此圖因火毀損而分為兩段，前一段「剩山圖卷」，為今日浙江省博物館的重要收藏；後一段「無用師卷」則為本院國寶級畫作。三百六十年間，兩段原蹟不曾一同展出。本次特別與浙江省博物館合作，將兩卷瑰寶合併展出，重現〈富春山居圖〉的原貌。

本次特展展出八十餘件院藏品及借展品，分為兩期，第一期為「黃公望富春山居圖」、「富春山居圖臨仿本」、「黃公望書畫珍蹟」、「黃公望的師承與交遊」四單元，第二期「明清時期黃公望的影響」、「黃公望傳稱作品」等二單元，提供觀眾全面認識黃公望書畫藝術、畫風淵源，及對明清以後山水畫的影響，彰顯此作在中國文人畫傳統中承先啟後的重要價值。



元 黃公望 富春山居圖局部
(無用師卷)
Dwelling in the Fuchun
Mountains (Wuyong Version)
Huang Gungwang, Yuan
dynasty

Exhibitions

Alphonse Mucha - Art Nouveau & Utopia

Exhibition Area II (Library Building)
Exhibition Dates: 2011.06.11-2011.09.12

The exhibition, sponsored by the Museum and City x Culture, presents a diverse array of 178 works by Alphonse Mucha (1860~1939), a Czech master of Art Nouveau. As an outstanding icon of this decorative trend in Europe, Mucha embodies the apogee of "Art Nouveau," a global art bandwagon represented by the Paris World Exhibition of 1900 which encompasses paintings, posters, architecture, furniture, technics, designing, etc. With the emphasis on life aesthetics, not merely does the epoch of Art Nouveau set a high standard for architecture design but it also aspires to elevate the style of everyday objects onto the sphere of arts.

Mucha's works are permeated with convoluted, profound and symbolic structural patterns in the forms of flowers and other plants embedded amid an elaborate composition. His feminine figures are delineated with a sleek silhouette, glamorously coquettish in harmoniously vivid hues. Immersed in Mucha's world, you'll be amazed by the extent he introduces commercial design into life as an avant-garde forerunner in the realm of cultural innovation aesthetics. His distinctive techniques of incorporating photography, history and other elements to signify the themes also exert a great influence on the character development of anime nowadays.



百合聖母, 1905年
Madonna of the Lilies

Special Painting and Calligraphy Exhibition

Landscape Reunited: Huang Gongwang's "Dwelling in the Fuchun Mountains"

Exhibition Area I (Main Building): Galleries 210 212
Exhibit period: First installation: 2011.06.02-2011.07.31
Second installation: 2011.08.02-2011.09.05

Landscape Reunited: Huang Gongwang's "Dwelling in the Fuchun Mountains." New Media Art.

Exhibition Area I (Main Building): Galleries 105 107
Exhibition Dates: 2011.06.10-2011.09.05

"Dwelling in the Fuchun Mountains" is a masterpiece from the late years of the great Yuan dynasty artist Huang Gongwang (1269-1354) and also one of the most famous works in the history of Chinese painting. In 1650, during the early Qing dynasty, the collector Wu Hongyu on his deathbed refused to part with this beloved painting of his, so he had the handscroll thrown onto a fire to accompany him. The painting was fortunately saved but had suffered damage and subsequently cut into two sections. The shorter first part, later given the title "The Remaining Mountain Scroll," is now an important work in the collection of the Zhejiang Provincial Museum. The latter longer part, entitled "The Master Wuyong Scroll," now ranks as a national treasure of the National Palace Museum. For 360 years, these two sections of Huang Gongwang's original work have never been displayed together. Now in this special exhibition, with the cooperation of the Zhejiang Provincial Museum, these two treasured scrolls are finally being reunited to recreate the original appearance of "Dwelling in the Fuchun Mountains."

This special exhibition features a total of more than eighty works from the National Palace Museum and other collections. Divided into two installations, the first is divided into four categories tentatively entitled "Huang Gongwang's 'Dwelling in the Fuchun Mountains,'" "Copies and Imitations of 'Dwelling in the Fuchun Mountains,'" "Precious Traces of Huang Gongwang's Painting and Calligraphy," and "Huang Gongwang's Heritage and Associations." The second installation deals with the two categories of "Huang Gongwang's Influence in the Ming and Qing Period" and "Works Attributed to Huang Gongwang." Together, these two installations provide audiences with a complete understanding of Huang Gongwang's painting and calligraphy, the origins of his painting style, and his influence on later landscape painting of the Ming and Qing, showing just how important his role was a pivotal figure in the tradition of Chinese literati painting.

書畫特展

錦繡呈輝—五代繡三星圖

第一展覽區（正館）：208陳列室
展覽時間：2011.07.01-2011.09.18

刺繡為古老工藝，可喻為「錦上添花」的藝術。〈五代繡三星圖〉繡三星列坐長松下，眾女仙奏樂歌舞。背景作長松聳立，吉祥花果點綴其間，雲氣繚繞，彩色繽紛，氣象真若神仙福地，堪稱是五代的代表精品。

全幅繡法自如，針腳細密，處處展現了早期刺繡的精湛技術。例如人物面部及手足，以套針、接針參和運用；眉眼兼採墨筆點染。另以打子針法繡花鈕，盤金針法繡金鳳簪釵，網繡針法裝飾袍服花樣，釘金繡勾勒物象輪廓等。繡線以藍、綠及橙色為主，並大量使用金線，色澤典雅而璀璨，足與三星交互爭輝。



五代 繡三星圖
"The Three Star Gods",
Five Dynasties period

器物特展

錦繡白玲瓏—院藏貿易瓷特展

第一展覽區（正館）：203陳列室
展覽時間：2010.06.20-2011.09.25

國立故宮博物院素以保存歷代皇室的珍藏著稱，因此，透過貿易而輾轉流傳海外的瓷器在院藏品中並不多見。多年來，經由購藏與捐贈，本院乃得以增添外銷瓷類型，使典藏內涵更形豐富。本次展覽，特選自九至十九世紀的貿易瓷捐贈藏品展出，以表達本院對捐贈者的感謝。

本展覽分為「多樣的中國貿易瓷」與「陶瓷工藝的交流」兩個單元，分別陳述院藏中國歷代貿易瓷在樣式設計上的變化，以及中國陶瓷對亞洲鄰近各國貿易瓷燒造上所呈現的影響。



十八世紀前半 日本伊萬里 萬曆款 五彩花卉十二方盤
Dish with painted in
underglaze blue and iron-red
enamels and gilt Imari ware,
Japan (Wanli mark)
First half of 18th century

器物常設展

吉金耀采—中國歷代銅器展

第一展覽區（正館）：305、307陳列室

中國青銅時代開始於夏代晚期(約西元前十七世紀初)，歷經商、西周、至東周，前後一千五百年左右。秦、漢以後鐵器興起，但銅器仍沿用不替。

珍貴的青銅鑄器只有貴族才能使用，所謂「國之大事，在祀與戎」，青銅除了部分用來鑄造兵器、樂器外，主要鑄成祭祀容器，以盛裝祭品、獻祭祖先，祈求家族生命之綿延不絕；而經由祀典中禮器陳設的多寡，也突顯了貴族的身分與階級。銅器，是構成商周貴族社會中最重要的禮器。

青銅文明，在鐘鼎彝器的「禮與樂」中讚揚；在立功祭祖的「祀與戎」中頌讚，在周人範鑄紀銘的「其命維新」與「郁郁周文」裡娓娓訴說；歷經東周繁華絢麗的新階段；到秦漢的統一，銅器雖逐步退出禮制的中心，卻轉化成為一種典型，更加的深入思想、文化的底蘊，而中華文化之美，即深藏在此一器一物之間，致廣大而盡精微，極高明而道中庸。



春秋中期 吐舌夔紋方甗 食器
Square Yan steamer set with
tongue-spitting kui dragon pattern
Mid Spring and Autumn Period
c. 7th to 6th century B.C.E.

Exhibitions

Special Painting and Calligraphy Exhibition

Weaving a Brocade of Beauty and Splendor: A Five Dynasties Embroidery of "The Three Star Gods"

Exhibition Area I (Main Building): Gallery 208
Exhibit period: 2011.07.01-2011.09.18

The ancient craft of embroidery can be understood by analogy as the art of "adding splendor to beauty." In this embroidery are shown three star gods seated under a pine tree with groups of immortal maidens playing music and dancing. A tall pine tree rises in the background dotted with various auspicious flowers and fruits as well as swirling wisps of clouds. A profusion of colors creates an atmosphere that truly echoes the joyous realm of celestial beings in what can truly be called a representative masterpiece of the Five Dynasties period.

The embroidery technique throughout this work is spontaneous and the stitches fine, everywhere exhibiting the consummate skill of early embroidery. The faces and limbs of the figures, for example, were done using a combined method of long-and-short and split stitch techniques, their eyes and eyebrows dotted with brush and ink. Furthermore, knot stitching was employed to embroider the floral foils, wrapped gold stitching for the golden phoenix crown decoration, network embroidery for the floral patterning of the robes, and gold couching needlework to outline the forms. The threads in this embroidery are mostly blue, green, and orange. Combined with a large number of golden strands, the coloring here is classically elegant and gorgeously resplendent, fully echoing and radiating the splendor associated with the Three Star Gods shown here.

Special Antiquities Exhibition

An Assorted Tapestry of Lustrous Beauty: Ex- port Porcelains from the Museum Collection

Exhibition Area I (Main Building): Gallery 203
Exhibition Dates: 2010.06.20-2011.09.25

The National Palace Museum is renowned for preserving the precious collections from the imperial families through the ages. For this reason, however, porcelains made for export and circulation overseas as trade goods do not appear in significant numbers in the Museum collection. Fortunately, over the years, a steady stream of purchases and donations have led to the gradual expansion of export ceramic types in the Museum holdings, thereby increasing the breadth and depth of the collection. This special exhibition focuses on export porcelains from the ninth to nineteenth centuries and also serves to express a token of gratitude for the generosity of donors.

This exhibition is divided into two sections entitled "The Diversity of Chinese Export Porcelains" and "Exchanges in the Art and Craft of Ceramics." The former describes changes that took place in the styles and designs of Chinese export porcelains through the ages as seen in examples from the National Palace Museum collection, and the latter looks at the influence of Chinese ceramics on the firing of export porcelains in neighboring Asian countries.

Rituals Cast in Brilliance—Chinese Bronzes Through the Ages

Exhibition Area I (Main Building): Galleries 305, 307

The Bronze Age of China started in the late Xia dynasty (c. early 17th B.C.E.), lasting about 1,500 years through several dynasties from Shang to Western Zhou and Eastern Zhou. Even after the subsequent emergence of iron in Qin and Han dynasties, bronzes continued to be in use.

During those remote eras, only the ruling class was allowed to commission and use the precious bronze vessels. As was said, "worship and warfare are the first and foremost affairs of a state". Bronze was mainly cast into ritual objects, in addition to weaponry, to offer sacrifices to ancestors for their blessing of an everlasting lineage. Further, from the arrangement and quantity of bronzes displayed in a given ceremony, one can discern the specific social status and position of that noble host. Bronzes were thus the most important ritual objects in the aristocratic Shang and Zhou (1600-220 B.C.E.).

The Bronze Civilization, extolled with the "Rites and Music" of bells and cauldrons, in the "Worship and Warfare" honoring ancestors, and by Zhou's "Newly Endowed Mandate" and "Elaborate Textual Repertoire", continued on through the renewed splendors during Eastern Zhou, all the way to the ultimate unification under Qin and Han. Bronzes gradually yielded its central role in the ritual system but transformed into a cultural archetype, deeply imbued into and manifesting the essence of Chinese thought and culture: extensive and elaborate, profound yet moderate.

圖書文獻特展

百年傳承 走出活路—中華民國外交史料特展

第一展覽區（正館）：103、104陳列室

展覽時間：2011.08.08-2012.02.06 (11月7日、8日換展暫閉，9日開放)

中華民國外交部除保有民國肇建以來所累積的豐富外交文獻，更擁有自晚清迄今的大量珍貴史料。現多數檔案皆寄存於國立故宮博物院內，獲得妥適之保存。適逢民國建國百年，更應予以回顧與整理，公諸於世，期使我國民眾能體認瞭解，更秉持此一個多世紀以來我國在外交上的努力與自強的優良傳承，為我現今「活路外交」增添佳績，故而舉辦此一「百年傳承走出活路—中華民國外交史料特展」。觀展民眾可從鴉片戰爭之後的「中英江寧條約」與八國聯軍後所簽訂的「辛丑和約」等對外條約內容，窺見清末「總理各國事務衙門」業務與當時國際處境脈絡。至另一展區，則可一睹民國後的「開羅宣言」、「中日和約」、「控蘇案文件」，乃至「中美防禦條約」等當代外交文件脈絡，通覽民國百年外交史傳承與奮鬥的歷程。



清 道光 中英江寧條約
Treaty of Nanking between
Empire of China and United
Kingdom of Great Britain and
Ireland, 1842

「手卷藏寶圖—黃公望與富春山居圖特展」 教育推廣活動

配合「山水合璧—黃公望與富春山居圖特展」推出各項專題演講、親子活動等教育推廣活動，報名方式請洽本院網站：<http://www.npm.gov.tw/>

100年夏令文物研習會

100年夏令文物研習會將於八月初進行7天21堂課程，包括故宮文物入門課程、「精彩一百—國寶總動員」等特展專題、生活藝術等精彩課程，詳細課程與報名方式將於七月初公布，請密切注意本院網站最新消息。

Exhibitions

Special Exhibition of Rare Books and Historical Documents

A Century of Resilient Tradition: Exhibition of the Republic of China's Diplomatic Archives

Exhibition Area I (Main Building): Galleries 103, 104

Exhibition Dates: 2011.08.08-2012.02.06

Closed on November 7th and 8th for maintenance, will reopen on November 9th.

The Ministry of Foreign Affairs of the Republic of China boasts not only the long-lasting legacy since the foundation of the nation, but also the abundant precious historical documents dating back to the late Qing dynasty. Most of the files are now entrusted for preservation at the Museum. With the celebration of the 100th anniversary of the ROC, the invaluable collection deserves to be revisited as promotion and exemplification for the government's present "Flexible Diplomacy." Through "A Century of Resilient Tradition: Exhibition of the Republic of China's Diplomatic Archives," the public will gain an overview of the affairs administered by "Office for the Management of the Business of All Foreign Countries," and the global situation then from treaties ensuing the Opium War like "Treaty of Nanking," and "Peace Treaty of 1901," which was signed after the Boxer Rebellion. In the other gallery, with the files like "Cairo Declaration," "Treaty of Peace between the ROC and Japan," "Document of Accusation against Soviet Union," as well as the contemporary "Sino-American Mutual Defense Treaty," a thorough 100-year diplomatic history featuring heritage and perseverance of the ROC can be restored along a chronological timeline.

Permanent Rare Books and Historical Documents Exhibition

'Treasure Hunting in Hand Scroll—Special Exhibition of Huang Gongwang's Dwelling in the Fuchun Mountains'

In conjunction with the special exhibition, the Museum is hosting various educational activities such as lectures and family programs. For registration please go to <http://www.npm.gov.tw/>

Seminars in Summer 2011

The seminars this year will take place in early August, consisting of 21 courses in seven days. They include introduction to the Museum and a primer on "The Republic of China Centennial" Special Exhibition. The details of the courses and how to register will be announced in early July on the webpage of the Museum.

故宮新韻—經典名劇《白蛇傳》

演出單位：「國光劇團」

演出時間：100年7月6日起至9月21日止，每週三下午2:30 - 4:00

演出地點：行政大樓文會堂

劇目簡介：

本季「故宮新韻」特邀國光劇團演出經典名劇《白蛇傳》，此劇於清代中期以後，在各地方戲種中有不同的演出版本，其故事情節歷經不斷增添改編而完備，成為全國流行最廣的劇目之一。

此演出著重於「京崑並呈」，藉由不同劇種演員的多樣演出，讓觀眾在欣賞故宮相關院藏文物之餘，也得以神遊於《白蛇傳》的情節關目中。

京劇白蛇傳戲劇專題講座

主題：真情與法理的激戰—談白蛇故事的人道關懷

日期：100年7月29日(週五)14:30-16:30

演講人：國立臺灣藝術大學戲劇學系講師 徐之卉

地點：本院正館B1多媒體放映室

入場方式：免費自由入場，不需事先預約。

京劇講座

(一)主題：從白蛇傳到百年戲樓—京劇現代化的歷程

時間：100年7月8日(週五)下午2:30-4:30

影音欣賞：百年戲樓

主講人：王安祈

(二)主題：從崑曲到京劇—戲曲的寫意表演

時間：100年8月12日(週五)下午2:30-4:30

影音欣賞：崑曲《牡丹亭》與京劇《白蛇傳》

主講人：溫宇航、陳美蘭

(三)主題：京劇旦角形象塑造與表演設計—水袖與蹻

時間：100年9月9日(週五)下午2:30-4:30

影音欣賞：傳統經典《白蛇傳》

主講人：張育華

演講地點：本院圖書文獻大樓圖書館4樓視聽室

入場方式：免費自由入場，不需事先預約。

“New Melody from the National Palace Museum”—Legend of the White Snake

Performer: Guo Guang Opera Company
Time: Every Wednesday 2:30–4:00 pm, starting from July 6 to September 21, 2011
Venue: Wenhuitang Auditorium (Administrative Building)

This season 'New Melody' invites Guo Guang Opera Company to present Legend of the White Snake, which is one of the most commonly performed plays in the country. It features various versions in different places and the plot has become all the more complete throughout the time since the mid Qing dynasty (1644–1912), as rewriting and adaptations were constantly made. The version set to be shown here features a combination of the styles of Peking and Kun Operas and hence the diversity of the play can be highlighted by the participation of performers with differing backgrounds.

Panels on *Legend of the White Snake* (Peking Opera)

Topic: Humanities V Legalities—the concern for humanity in *Legend of the White Snake*

Time: July 29, 2011 (Friday), 2:30–4:30 pm

Panelist: Chih-Hui Hsu (lecturer of Department of Drama at National Taiwan University of Arts)

Venue: Multimedia Auditorium, B1, Main Building

Admission: None; reservation not required

Panel on Peking Opera

1. Topic: From *Legend of the White Snake* to *One Hundred Years of Peking Opera*—the Process of Modernization the Peking Opera

Time: July 8, 2011 (Friday), 2:30–4:30 pm

Video clip: *One Hundred Years of Peking Opera*

Panelist: An-Chi Wang

2. Topic: Kun Opera V Peking Opera—the Expressiveness of Chinese Opera

Time: August 12, 2011 (Friday), 2:30–4:30 pm

Video Clip: *The Peony Pavilion* (Kun Opera) & *Legend of the White Snake* (Peking Opera)

Panelist: Yu-Han Wen & Mei-Lan Chen

3. Topic: The design and molding of the lead-female character in the Peking Opera

Time: September 9, 2011 (Friday), 2:30–4:30 pm

Video Clip: *Legend of the White Snake* (classic version)

Panelist: Yu-Hua Chang

Venue: Audio-visual chamber, 4F, Library Building

Admission: None; reservation not required

本院地址：11143臺北市士林區至善路2段221號

總機電話：02-2881-2021

傳真電話：02-2882-1440

本院網址：<http://www.npm.gov.tw>

開放時間：全年開放，上午八時三十分至下午六時三十分

週六夜間開放，下午六時三十分至晚間八時三十分，全面免費開放。

參觀門票

■第一展覽區（正館）門票：

■成人參觀券160元，優待券80元（軍、警、學生憑證）

■團體參觀券每人100元（10人以上）

■學齡以前兒童、65歲以上本國籍老人免費、身心障礙者及其陪同者一人免費

本院暨順益台灣原住民博物館聯合票券：

■成人聯票250元

■學生聯票130元

交通工具

■捷運淡水線：士林站下車，轉公車255、304、815、紅30(低地板公車)、小型公車18、19

■捷運文湖線：大直站下車，轉公車棕13；或劍南路站下車，轉公車620

■往返桃園國際機場，可在捷運民權西路站，或於行天宮轉乘機場直達巴士

張大千先生紀念館

■除國定假日、例假日外，週二至週日開放請於一週前上網申請

■地址：11144臺北市士林區至善路二段342巷2號

■線上申請：<http://www.npm.gov.tw/exh96/dai-chien/ch01.html>

至善園

■週二至週日開放時間：上午七時至下午七時開放

■入園每人投幣20元

■觀眾憑當日參觀門票票根，可免費參觀至善園

正館導覽

第一展覽區一樓語音櫃檯前集合出發，請逕至一樓語音導覽櫃檯報名，導覽時間如下：

■國語導覽（正館）：上午9:30，下午2:30

■英語導覽（正館）：上午10:00，下午3:00

■台語導覽：請事先來函申請。洽詢專線：02-2881-2021轉8487

團體導覽系統

■十人以上之團體全面使用團導系統，每機NT\$20。請事先以電話預約，再於參觀當日至第一展覽區B1團體票務櫃檯購票，並至團體語音導覽櫃檯租借領取團導系統。

■洽詢專線：02-2883-3172、02-2883-3277。

語音導覽

■中、英、日、韓文個人語音導覽，請洽第一展覽區一樓語音導覽櫃檯租借，每機新台幣100元

身心障礙人士參觀服務

■身心障礙團體來院參觀，請與教育展資處聯絡，洽詢電話：02-2881-2021分機8487

■第一展覽區一樓寄物處提供輪椅借用服務

■視障團體參觀，洽詢電話：02-2881-2021分機2802

圖書文獻館

■位於第二展覽區，除週日及國定假日休館外，週一至週六上午九時至下午五時開放

公共工程全民督工通報機制

■通報專線：0800-009-609

■通報網址：<http://www.pcc.gov.tw>

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