Flowers can be seen all over Taipei during the Spring and Summer. This season, the National Palace Museum (NPM) will be releasing the exhibition “The Art of Chiang Chao-shen: Paintings, Calligraphy, and Seals Donated by Mrs. Chiang Chang Kuei-na” and the special exhibition “Ding Guanpeng’s Painting of ‘Peace for the New Year’.” We hope that besides lingering over the beauty of nature’s reds and greens, visitors can also be enthralled by the fantastical realms portrayed within the paintings and calligraphies of these masters. In addition, in order to complement the Taiwan Flora Expo 2010, the NPM will especially exhibit the entire scroll of the most representative painting “Along the River During the Qingming Festival.” This is a rare occasion, so seize this precious opportunity to see and tour the splendors of these masterpieces.

With a new year comes a new look. The NPM will use new angles and perspectives to guide our visitors into realizing the magnificence of our national treasures. The NPM is actively rearranging and renovating the galleries for antiquities. We apologize for the inconvenience this process has caused and we appreciate your understanding. Let us all eagerly await the arrival of these fresh and innovative exhibitions!

Starting in early April, the NPM will re-launch the “NPM’s New Melody” performance event. The theatrical arts, in the form of a stand-up comedy, will be the first of a series of performances. The exciting contents of these events will move you to exclaim in admiration at the blending of art artifacts and cultural aesthetics.

The Opening of the “The Art of Chiang Chao-shen: Paintings, Calligraphy, and Seals Donated by Mrs. Chiang Chang Kuei-na” Exhibition

The exhibition “The Art of Chiang Chao-shen: Paintings, Calligraphy, and Seals Donated by Mrs. Chiang Chang Kuei-na” will be launched in April, with exhibition dates from April 1 to June 25, 2010. This exhibition features the calligraphic works, paintings, seals, and seal carvings of Mr. Chiang Chao-shen, and portrays the outstanding artistic accomplishments of this former Deputy Director of the National Palace Museum. In addition, a documentary will be screened to provide a more complete glimpse of the artworks of Chiang Chao-shen and the artist behind them. (For more information on the exhibition, please see page 6.)

The Launching of the Special Exhibition “Insights into Established Prosperity: Ding Guanpeng’s Painting of ‘Peace for the New Year’”

The NPM will be presenting the special exhibition “Ding Guanpeng’s Painting of ‘Peace for the New Year’” in Gallery 208 from April 1 to June 25, 2010. It is hoped that this exhibition will transport the audience to the prosperous and peaceful reign of the Qianlong Emperor, and allow visitors to experience the lively, energetic, and auspicious atmosphere as people celebrate the beginning of a new lunar year. Visitors may also appreciate the detailed Garden of the Palace of Established Happiness illustrated in the painting. (For more information on the exhibition, please see page 6.)

Changes to Gallery 203

To complement the exhibition “A History of Chinese Ceramics,” there will be some adjustments made to Gallery 203. The “Prototype of Modern Styles” exhibition will still be open, but a part of the artifacts and exhibition space will be modified. Further, this gallery will be closed at the end of June to prepare for the opening of a new exhibition on commercial porcelain.

A Brand New Appearance at the NPM Future Museum: NPM LOHAS (Lifestyles of Health and Sustainability)

In mid-April, the NPM will be launching the LOHAS digital exhibition at the Future Museum at Taoyuan International Airport. This exhibition explores the appearances of ancient artifacts within the ambiance of modern philosophical lifestyles, creating an interesting dialogue between the past and present. Included in the exhibition are the Tang palace ladies in “A Palace Concert” who travel through time and space to present a joyous Tang palace rhapsody, the magic crystal ball that can unlock the amazing skills of ancient craftsmanship and allows you to experience the joy of an emperor holding an artwork in his hands, and the NPM’s famous Maogong ding (cauldron) comes to life to grant your wish of turning rust into gold. We welcome you to come experience these interactive and diverse exhibits.

2010 “Good Fortune: NPM’s Educational Traveling Exhibition”

In the year 2010, the NPM’s Educational Traveling Exhibition will be making stops at the Taichung Municipal Office Building, the Taipei County Art and Culture Center, the ChangHua County Cultural Affairs Bureau, and the Cultural Affairs Bureau of Kinmen County. The public is welcome to visit all the above locations to get acquainted with the beautiful artifacts at the NPM through a variety of interactions and touring experiences.

For more information, please visit our website at: http://www.npm.gov.tw/zh-tw/learning/education/education_04.htm?docno=148
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、一般常設展：
您可至三樓303、305、307陳列室觀賞「新石器時代」、「銅器時代」與「秦漢時期」等器物展覽，於304陳列室觀賞「明清雕刻展」；並至二樓201、205、207等陳列室觀賞「中國陶瓷發展史」展覽。

B、主題常設展：
本院特別規劃以宗教、皇室典藏、傢俱、漢字源流、巧雕玉石、珠玉珍寶為主題的常設展覽，您可至101、106、108、301、302、308陳列室瀏覽觀賞。定期於三樓西側306展覽室舉辦器物特展。

C、專題特展：
定期於三樓西側306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 painting and calligraphy, rare books and historical documents, and antiquities are displayed in the form 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 2nd floor of the west wing (Rooms 202, 204, 206, 208, 210, 212). The contents of the permanent exhibitions change every three months. In addition, special exhibitions are held regularly.

II. Rare Books and Historical Documents
Located on the 1st floor of both 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
A. Permanent Exhibitions:
In galleries 303, 305, 307, visitors will discover the well-preserved antiquities spanning from the Neolithic Age to the Han Dynasty, while in gallery 304, visitors will marvel at the carvings of the Ming and Qing dynasties. The new permanent porcelain exhibition “A History of Chinese Ceramics” will be featured in galleries 201, 205, and 207.

B. Permanent Themed Exhibitions:
The NPM hosts specially planned permanent exhibitions centered on the themes of religion, imperial collection, furniture, the development of Chinese writing, cleverly carved jade, and pearl and jade treasures. These items can be found in galleries 101, 106, 108, 301, 302, and 308, respectively.

C. Special Exhibitions:
Special exhibitions are regularly organized in gallery 306 on the 3rd floor and gallery 203 on the 2nd 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.
<table>
<thead>
<tr>
<th>展覽名稱</th>
<th>Exhibition</th>
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<tbody>
<tr>
<td>香港文獻</td>
<td>Literature</td>
</tr>
<tr>
<td>古籍與特展</td>
<td>Rare Books and Special Exhibitions</td>
</tr>
<tr>
<td>文獻展</td>
<td>Document Exhibition</td>
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<tr>
<td>畫展</td>
<td>Painting Exhibition</td>
</tr>
<tr>
<td>陶瓷展</td>
<td>Porcelain Exhibition</td>
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</tbody>
</table>

下表標示出各層區的展覽名稱與陳列室位置，給您透過這個展覽指南，能對故宮本季的展覽有全面認識。

<table>
<thead>
<tr>
<th>展覽名稱</th>
<th>Exhibition</th>
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<tbody>
<tr>
<td>101</td>
<td>華人與智慧─宗教雕塑藝術</td>
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<tr>
<td>102</td>
<td>慈悲與智慧─宗教雕塑藝術</td>
</tr>
<tr>
<td>103</td>
<td>古籍與特展─院藏圖書文獻珍品 (展期 Dates: 2009.09)</td>
</tr>
<tr>
<td>104</td>
<td>畫展─清代畫室的文物典藏</td>
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<td>105</td>
<td>子孫永寶用─清代畫室的文物典藏</td>
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<tr>
<td>106</td>
<td>藝術典藏─清代畫室的文物典藏</td>
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<tr>
<td>107</td>
<td>原人之寶─清代皇室的文物典藏</td>
</tr>
<tr>
<td>108</td>
<td>賢明畫展─清代畫室的文物典藏</td>
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</tbody>
</table>

The diagram below introduces the current exhibitions and locations; we hope that this guide gives you an overview of what is on view this season.

<table>
<thead>
<tr>
<th>展覽名稱</th>
<th>Exhibition</th>
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<tr>
<td>首層</td>
<td>第一展覽區 (正館): 一樓</td>
</tr>
<tr>
<td>201</td>
<td>第一展覽區 (正館)：一樓</td>
</tr>
<tr>
<td>202</td>
<td>原人之寶─清代皇家的文物典藏</td>
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<tr>
<td>203</td>
<td>藝術典藏─清代皇家的文物典藏</td>
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<td>204</td>
<td>畫展─清代畫室的文物典藏</td>
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<td>205</td>
<td>子孫永寶用─清代畫室的文物典藏</td>
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<td>藝術典藏─清代畫室的文物典藏</td>
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<td>207</td>
<td>原人之寶─清代皇家的文物典藏</td>
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<td>208</td>
<td>藝術典藏─清代皇家的文物典藏</td>
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<td>209</td>
<td>畫展─清代畫室的文物典藏</td>
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<td>210</td>
<td>子孫永寶用─清代畫室的文物典藏</td>
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<td>211</td>
<td>藝術典藏─清代皇家的文物典藏</td>
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<tr>
<td>212</td>
<td>畫展─清代畫室的文物典藏</td>
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</table>

- **Second Floor**
- **Third Floor**

第三層

<table>
<thead>
<tr>
<th>展覽名稱</th>
<th>Exhibition</th>
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<tr>
<td>300</td>
<td>艺術典藏─清代皇家的文物典藏</td>
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<tr>
<td>301</td>
<td>藝術典藏─清代皇家的文物典藏</td>
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<td>藝術典藏─清代皇家的文物典藏</td>
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<td>藝術典藏─清代皇家的文物典藏</td>
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<td>藝術典藏─清代皇家的文物典藏</td>
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<tr>
<td>308</td>
<td>藝術典藏─清代皇家的文物典藏</td>
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</tbody>
</table>

The table below introduces the current exhibitions and locations; we hope that this guide gives you an overview of what is on view this season.
原翰墨－江兆申夫人章桂娜女士捐贈書畫篆刻展

第一展覽區（正館）：210、212陳列室
展覽時間：2010.04.01-2010.06.25

民國九十八年六月五日，江夫人章桂娜女士慨然將江先生的一百一十件作品，捐贈給故宮典藏。為了感謝此一意義非凡的盛意，本院乃特別自民國九十九年四至六月，舉辦捐贈特展，用茲紀念。

本次捐贈的書畫，殆為先生風格純熟時期的創作。展覽地點，選在本院210及212書畫陳列室，210室展示江先生的繪畫、篆刻與印拓，212室展示先生的書法作品。由於展品數量豐富，五月中旬將會進行局部換展，同時配合舉辦學術演講會，用以緬懷和介紹先生的藝業。

靜觀建福－丁觀鵬〈畫太簇始和〉特展

第一展覽區（正館）：208陳列室
展覽時間：2010.04.01-2010.06.25

〈畫太簇始和〉描寫元宵節紫禁城內外，各處懸燈結綵，熱鬧慶賀新春吉祥的昇平景象。古代人們的活動都遵循四季時令，《禮記．月令》將樂律和曆法聯結，一年十二月與十二律相配，「太簇」對應孟春之月，即農曆正月。此畫採全景俯瞰的畫法，將眾多景物統攝在一張畫幅之中，畫面中段描寫熙來攘往的人群以及娛樂商業活動，呈現乾隆盛世京城百姓富庶太平的生活。畫面下方詳繪紫禁城內西北隅乾隆七年（1742）建成的皇家園林－「建福宮花園」。此園是為皇帝從政之餘遊樂休閒而專門設置，深得乾隆皇帝的喜愛與重視，他不僅為各個殿閣做了大量詩賦，並將珍寶古玩存放此處。

丁觀鵬（活動於1708至1771或稍後），順天（今北京）人。雍正朝入宮供奉，乾隆朝擢升為「一等畫畫人」。善道釋人物、界畫山水，畫風工整細緻。曾向郎世寧學習西洋油畫技法，擅用明暗設色與焦點透視法。

巨幅名畫展

第一展覽區（正館）：202陳列室
展覽時間：2010.04.01-2010.06.25

此次「巨幅名畫展」，展出文徵明《松下聽泉》軸、張宏《棲霞山圖》軸、《清院本慶豐圖》軸及張大千《華岳高秋》軸，四幅巨軸。除此之外，為配合上海世博會台灣館的宣傳，特地展出具代表性的《清院本清明上河圖》全卷。
The Art of Chiang Chao-shen: Paintings, Calligraphy, and Seals Donated by Mrs. Chiang Chang Kuei-na

Exhibition Area I (Main Building): Galleries 210, 212
Exhibition Dates: 2010.04.01-2010.06.25

Former Deputy Director of the National Palace Museum, Mr. Chiang Chao-shen (1925-1996) was one of the few literati artists of our time who became accomplished in poetry and prose, painting and calligraphy, seal carving, and art history.

On June 5, 2009, Chiang Chao-shen’s widow, Ms. Chang Kuei-na, generously donated to the National Palace Museum 110 of his works. To express heartfelt gratitude for and to commemorate her extraordinary act of kindness, the National Palace Museum is holding this special exhibition of donated Chiang Chao-shen works from April to June of 2010.

Nearly all of the donated painting and calligraphy here comes from the stylistically mature phase of Chiang Chao-shen’s career as an artist. The Museum’s painting and calligraphy galleries 210 and 212 have been chosen for this exhibition, the former presenting Chiang’s paintings, seals, and seal carvings, while the latter displaying his calligraphy. Considering the richness in quantity of this exhibition, some of the works are being rotated in the middle of May. A lecture event is also being held to introduce and remember the art of Chiang Chao-shen.

Insights into Established Prosperity: Ding Guanpeng’s Painting of ‘Peace for the New Year’

Exhibition Area I (Main Building): Gallery 208
Exhibition Dates: 2010.04.01-2010.06.25

Ding Guanpeng’s painting “Peace for the New Year” illustrates the lanterns and festoons decorating both the inside and outside of the Forbidden City during the Lantern Festival, presenting an auspicious aura of peace and prosperity. The title of this painting translates literally as “Taicu, Start of Peace.” In traditional times, activities in life closely followed the seasons, and a section from the ancient Book of Rites states that musical tones and the calendar are related. With a semitone for each of the lunar months, that known as Taicu corresponds to the first month of spring, or the new lunar year.

Ding Guanpeng (ca. 1708-1771 or slightly later) was a native of Shuntian (modern Beijing). He entered service at court under the Yongzheng Emperor, and was promoted to “Painter of the First Rank” during the Qianlong reign. He excelled at painting Buddhist and Daoist subjects as well as figures and landscapes with ruled-line motifs. His painting style was painstakingly neat. He also learned Western oil painting from Giuseppe Castiglione, and became an expert in using light and shade in coloring and one-point perspective. This painting takes a panoramic view of many scenes condensed into a single hanging scroll composition. The groups bustling with business and entertainment reveal a life of peace and prosperity at all levels of society in the capital during the heyday of Qing rule under the Qianlong Emperor. The lower part of the composition shows the Garden of the Palace of Established Happiness (Jianfu), located in the northwest part of the Forbidden City. This garden is the emperor's recreation center, and was greatly adored and highly valued by the Qianlong Emperor. Not only did he compose a large amount of poetry for each palace hall, he also stored his art collection and curios there.

Permanent Painting and Calligraphy Exhibition

Oversized Hanging and Hand Scrolls
Exhibition Area I (Main Building): Gallery 202
Exhibition Dates: 2010.04.01-2010.06.25

This rotation of the exhibition on oversized paintings from the National Palace Museum collection features four hanging scrolls: Wen Zhengming’s “Gazing at a Stream Under a Pine,” Zhang Hong’s “Mt. Qixia,” “A Painting to Celebrate Feng” by Qing court artists, and Chang Dai-chien’s “Mt. Hua Deep in Autumn.” In addition, to promote the Taiwan Pavilion at the 2010 World Exposition being held in Shanghai, the classic from the National Palace Museum collection, “Qing Court Version of ‘Up the River During Qingming’,” is being specially presented in its entirety.
展覽訊息

器物特展「華麗彩瓷」－乾隆洋彩特展

第一展覽區（正館）：306陳列室
展覽時間：2008.10.10- 2010.06.06

清宮琺瑯彩瓷分兩類，一是磁胎畫琺瑯，一是磁胎洋彩，兩者均是盛清宮廷工藝的極致傑作，傳至今日已是極其珍貴稀有藝術精品了。「華麗彩瓷」特展以磁胎洋彩為主，為了說明磁胎洋彩與磁胎畫琺瑯的不同，也選展磁胎畫琺瑯，以供觀眾比對。此次展覽共分為「成對洋彩與成對畫琺瑯」、「洋彩大觀」、「檔案所見洋彩」、「錦上添花燒製過程簡介」等四單元，帶領觀眾對院藏之華麗彩瓷有深入了解。

器物常設展

鐘鼎彞銘－漢字源流展

第一展覽區（正館）：301陳列室

中華文化奠基於夏、商、周三代，其文化重心的主軸是禮與樂。禮樂文化，體現在家國重寶的銅器。禮器之中，「鼎」列首位；樂器之林，「鐘」居上座，因祭典的陳祀與演樂，列鼎和編鐘是不可或缺的。而在銅器上鏤鑄銘文，以述功紀德、祀享於宗廟，藉以光宗耀祖、傳及子孫，既是真切的史料實錄，也是漢字發展史上的寶貴源頭。

此鐘鼎彞銘－漢字源流特展將「宗周鐘」與「毛公鼎」一併展出，鐘銘123字，鼎鑄五百字，雖不能概括所有商周金文，然「嘗鼎一臠」、「聞鐘半響」，也得以辨音知味，二者合計六百二十餘字的「鐘鼎文」，恰足以作為探討漢字源流的題材。

天人合唱－巧雕玉石展

第一展覽區（正館）：302陳列室

追求人與自然間的均衡、和諧，一直是中國美學重要的理念，具體實踐於玉石工藝的領域中，即為「量材就質」的設計觀。「量材就質」，簡而言之，就是順應材料自然天成的色澤或形態，以決定作品的主題、紋樣。匠人在預設的條件下，協調天然與人為的創作方式，其結果往往出人意表，卻又似乎理所當然，恰如其分，所以稱巧，是所謂「巧雕」。

本院巧雕藏品，多為十八、九世紀作品，除真玉外，瑪瑙、玉髓類亦常用「俏色」的處理方式，取材則靈活多元，從吉祥壽意、人物花鳥，甚至是果蔬肉品，包羅萬象，趣味盎然。此展將以最為人津津樂道的「清 翠玉白菜」為首，呈現天人契合之妙。
The fa-lang-ts’ai porcelains in the collection of the National Palace Museum can be divided into two categories, painted fa-lang-ts’ai porcelains and yang-ts’ai porcelains. Masterpieces of unprecedented quality, these works had earned themselves the favor of the Ch’ien-lung emperor. The present exhibition concentrates on yang-ts’ai porcelains, although a number of fa-lang-ts’ai porcelains are also on view to demonstrate the differences between the two. This exhibition is divided into four topics: “Paired Yang-ts’ai and Painted Fa-lang-ts’ai Porcelains”, “Yang-ts’ai Porcelains: an Overview”, “Yang-ts’ai Porcelains as Documented in Historical Archives”, “The Pattern of Flower Brocade and Its Firing Process”, and will lead visitors to further understand the stunning decorative porcelains collected by the museum.

The foundation of Chinese culture was laid four thousand years ago in the Xia, Shang, and Zhou dynasties, during which 礼 (Rites) and 音乐 (Music) were at the center of society. The Culture of Rites and Music embodied itself in bronzes and the 鼎 (cauldron) was foremost among all ritual vessels while 鈴 (bell) was the prime musical instrument.

The origins of Chinese characters can be seen through the special exhibition of the 宗周鐘 (Bell of Zhou Suzerainty) which displays 123 characters and the 毛公鼎 (Cauldron of Duke of Mao) which boats 500 characters. Surely they do not necessarily represent all the “Golden Scripts” belonging in Shang and Zhou, but as the saying goes, one morsel savors the whole cauldron, half note sounds the entire bell, and mere parts could very well disclose the nature of the whole. Therefore the combined 620 plus characters of the bell and cauldron inscriptions from these two noble vessels provide sufficient enough clues for us to delve into the origins of Chinese characters.

Pursuing optimal equilibrium and harmony between human and nature has always been a key concept in Chinese aesthetics. When it is embodied in the art of jade carving, fitting the design to the material and its inherent property is the guiding principle. In short, the principle means that the natural hues or forms of the material in use induce the theme and designs of the work to be rendered. The artisan fully contemplates the substance and characteristics of the material at hand, which challenges him and inspires his creativity. The results are often surprisingly original, but at the same time so aptly natural that works like these are considered very “smart” and called “smart carvings”.

The National Palace Museum boasts in its collections such treasured smart carvings, mostly made during the 18th and 19th centuries, including ones made of “genuine” jade (nephrite and jadeite), as well as those of agate, chalcedony, or others. The motifs of such carvings take on a great intriguing variety, from auspicious signs, figures or animals, to flowers and birds, sometimes even featuring vegetables and meat. This exhibition will include the famed Qing jadeite cabbage as well as eight other “smart carvings.”
在人類的工藝美術中，雕刻工藝可說是最早的品類之一。每種工藝品的質材都有不同的奏刀方式，其中竹、木、牙、角與果核的工藝最接近，在十六世紀明代中葉以後異軍突起，成為獨立的藝術門類；並且在皇帝和文人的重視與提倡，以及工匠自身的努力下，蓬勃發展，雕刻工藝進入了新的境界。清代康、雍、乾三朝，內廷造辦處雕刻匠役在皇帝的支持下匠心獨運，民間作坊也在士大夫與商賈的贊助下努力不懈，使雕刻藝術達到登峰造極的境地。

總之，明代中葉以後，雕刻工藝發展成獨立的藝術門類，在朝野人士的支持與贊助下，雕刻匠役能充分發揮匠心，雕刻技藝日精月益，精益求精，最終得到「仙工」的讚譽。

「明清雕刻展」將展出木雕、竹刻、果核雕刻、犀角雕刻、象牙雕刻等不同質材的文物，引領觀眾在每個精雕細琢中，欣賞匠心與仙工的風采。

摶泥幻化－中國歷代陶瓷展
第一展覽區（正館）：201、205、207陳列室

本展覽乃根據本院典藏切入，觀察各個時期、各個窯口的不同釉彩變遷，及官樣裝飾在不同階段的發展。整個展覽依序分成「陶與瓷」、「新石器至五代」、「宋～元」、「明」和「清」五個展區展出。「陶與瓷」是導論區，引導認識生活中處處可見的陶瓷。「新石器至五代」呈現陶瓷器由原始到成熟的階段。宋金元時期則從生活美學的角度，來看各個窯口瓷器的裝飾與美感。明朝部分旨在陳述景德镇御器廠的成立，燒造瓷器成為國家大事，而地方民窯亦與之競爭市場。清朝部分，呈現康雍乾三朝皇帝親自指揮御窯廠，官樣影響發揮至極致的現象；隨著國勢式微，終導致晚清的官樣作品混合著民間趣味。

陶瓷足以作為人類活動的見證物。此次展覽，除了讓觀眾了解中國陶瓷發展梗概之外，更希望藉由展覽引來交流與迴響，讓歷史典藏能再蘊釀出源源不絕的新發想。

失落的疆域－清季西北邊界變遷條約輿圖特展
第一展覽區（正館）：104陳列室

中俄之間有著全世界最長的邊界，長年以來，邊境衝突不斷，為數不少的中俄兩國所簽條約及劃定東北、正北（蒙古）、西北（新疆）等地區輿圖，因為涉及邊域糾紛，具爭議性與敏感性，外交部一直以機密註記，從未公開。截至民國九十年，外交部將清總理衙門檔寄存本院，並開始數位化，始有所轉變。民國九十六年本院終於獲得外交部同意，將原來視為極機密的條約與界圖予以解密，開放讀者借閱，也同意本院策劃展出。

本展覽分「疆域變遷」、「分界建牌—北段劃界、中段劃界、南段劃界」、「總結」三單元，除展出外交部珍藏之前清密約與輿圖外，也配合院藏清代西北邊界談判大臣之奏摺與地圖，一併展出。
In the world of artisan-made fine arts and crafts, early fine sculpture pieces already exhibited the use of various carving techniques used for materials such as bamboo, wood, ivory, rhinoceros horn, and the fruit pits. As the boundaries of sculpting expanded, under the care and encouragement of not only emperors and scholars, but of the artisans themselves, sculpture in the Ming Dynasty suddenly emerged as an independent art form during the mid-16th century. In the Qing dynasty, during the reigns of the three emperors Kangxi, Yongzheng, and Qianlong, the creativity of the artisans in the imperial workshop flourished. Outside the government, innovation and advancement in the art of sculpting was further supported by local literati and merchants. Thus, from the encouragement and patronage of the Chinese people from emperors to commoners, sculptors soon developed a true skill that was continuously developed until their works reached a state of perfection and immortality.

"Uncanny Feat and Celestial Ingenuity: The Carvings of the Ming and Qing Era" will exhibit carvings from wood, bamboo, fruit pit, rhinoceros horns, ivory, and other elegant cultural relics, works of art that are sure to be appreciated for their elegant appearance.

This exhibition illustrates a history of development in Chinese ceramics based on the collection of the National Palace Museum. From the perspective of various glaze colors, it is possible to see how glazes evolved at different kilns and periods, as well as how official models of decoration formed over time. The exhibition is divided into five sections: "Pottery and Porcelain," "Neolithic Age to the Five Dynasties," "Song to Yuan Dynasties," "Ming Dynasty," and "Qing Dynasty." "Pottery and Porcelain" serves as an introductory area in the hopes of guiding visitors in learning more about these materials that we encounter everyday. "Neolithic Age to the Five Dynasties" represents a long period of time when ceramics evolved from primitive beginnings to a more sophisticated stage. Using the perspective of daily aesthetics, "Song to Yuan Dynasties" explores the decorations and beauty of various wares from different kilns. The "Ming Dynasty" section theme narrates the establishment of the Jingdezhen imperial kilns, as porcelain production became a state affair and local civilian kilns competed for market share. The "Qing Dynasty" section shows how three emperors, Kangxi, Yongzheng, and Qianlong, personally gave orders for the imperial kilns, the influence of official models reaching a peak at that time. As the dynasty began to decline, the styles of folk art began to influence late Qing imperial wares.

Ceramics is testimony to the realm of human activities. Apart from allowing visitors to grasp an idea of how Chinese ceramics developed, it is also hoped that the exhibition will generate more interaction and feedback so that this historical collection can continue to inspire new ideas.

Russia and China possess the world’s longest border from which once came continuous border conflicts. There have been countless treaties signed by both Russia and China in order to delineate the Northeastern, Northern (Mongolia), and Northwestern (Xinjiang) regions on a map. These are related to controversial and sensitive border conflicts that the Office of Foreign Affairs kept in secret and never revealed to the public. These secrets were kept hidden until 2001, when the Ministry of Foreign Affairs of the Qing Dynasty government in Yamen left these files in the care of the National Palace Museum for safekeeping and digitization. Finally in 2007, they were declassified, and have since become open to public access, as well as for exhibition by the Museum. Hence the presentation of The Lost Frontier.

The present exhibition is composed of three sections: “The Changing Borders,” “Demarcating and Signposting: North, Middle, and South,” and “In Conclusion.” In addition to the secret treaties and maps previously archived as Confidential by the Ministry of Foreign Affairs, reports and charts submitted to His Majesty by the official delegations to the border negotiations are also exhibited.
The rare books featured in this exhibition attract the public because of their distinguishing features which include exquisite and fine decoration as well as diverse layout designs. These written works are also notable for their content, particularly those archives and documents that are related to the mysterious secrets kept by the Qing court. The exhibition of “Rare Books and Secret Archives: Treasures among the Collection of Books and Archives” offers the public a chance to read those rare books and to further understand generations of Chinese printing history. This open exhibition of the Qing confidential archives allows the public to have a clearer conception and understanding of the rumors stemming from the Qing court.

The books and documents reflect the affairs of the government and the mysteries and secrets that were found within and thus, are able to grab the attention of those outside of the government who have the desire to understand the workings of the Qing government.
展覽內容:

＊唐宮狂想曲—

當觀眾進入感測區域，螢幕畫面會呈現原畫〈唐人宮樂圖〉；踏入地板上不同顏色的區域，畫面則呈現旅遊不同城市的場景。

＊透視—

本院多件藝匠精心之作，將透過3D虛擬展示、創意動畫影片和微像攝影等多元面向來呈現。請往裡面透視，您將看到充滿新鮮想像的文物新視界。

＊玩古—

以〈玩古圖〉畫中的古玩為介面，串連本院豐富的文物多媒體作品，讓觀眾也能像古代文人墨客般鑑賞珍貴的文物。

＊魔幻水晶球—

透過選擇水晶球外圍的文物按鈕，文物影像隨即會浮現在水晶球裡，您可以隨意地用手撫摸水晶球，以轉動文物3D影像，體驗古代帝王親手賞玩文物的樂趣。

＊點蝕成金—

觀眾可坐在沙發上，調整呼吸頻率，以跟隨毛公鼎的外觀變化，透過持續平穩呼吸，幾分鐘後，將進入點蝕成金階段，即可用手觸碰螢幕裡的毛公鼎。

＊魚躍龍門—

本作品採用虛擬顯影及電腦視覺感知技術，呈現魚兒凌躍出岩石洞穴，悠遊於空氣中的真實感，當觀眾伸手觸摸，遊魚隨即返回畫中，從中體驗觀魚的樂趣。

展覽地點：桃園國際機場二航廈出境大廳4樓（新加坡航空貴賓室旁）
展覽時間：99年4月15至9月30日 每日9:00~17:00

故宮新韻－《又一村：瓦舍多寶閣》

本院舉辦今年度第一檔「故宮新韻」表演活動，由「相聲瓦舍」推出《又一村：瓦舍多寶閣》相聲表演。

「相聲瓦舍」由馮翊綱與宋少卿領軍，在演出題材的選取上總是多樣化且新穎，希望帶給大家幽默、熱鬧、歡笑的劇場感受。尤其擅長引用歷史典故，乃至於生活周遭發生的事件，編寫出趣味、動容的新穎劇情，不管是諷古諷今的手法，或是虛幻情節與歷史事實的結合，都深受觀眾喜愛。

最為觀眾熟知的莫過於先前的《影劇六村》，可謂眷村故事的鼻祖，而此檔故宮新韻－《又一村：瓦舍多寶閣》就是架構在虛構的影劇六村上，依附於真實的歷史主軸中，將歷史典故與藝術文物，層層地陳列於劇情內，讓觀眾在歡樂驚奇的演出過程中，理解喜愛悠久的歷史文化美感。

時間：99年4月7日至6月23日，每週三下午2:30~4:00
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