

Introduction

In celebration of the NPM's 90th Anniversary, the Museum is presenting a series of major exhibitions. "Exemplar of Heritage: Fan Kuan and His Influence in Chinese Painting" features the landscape paintings of the Northern Song master, Fan Kuan and the copies done by later artists, highlighting the majestic grandness of the landscape genre. "The Printmaker's Ingenuity and Craft: Ming and Qing Woodcut Prints in the National Palace Museum" showcases how the artists and printmakers of the past used creative ideas to achieve educational and entertainment goals in print works, combining art and commercial printing. "The Splendor of Ethnic Costumes and Accessories from Guizhou" introduces the regional flavor and costume culture of Guizhou through precious costumes, textiles, silver accessories, and the Museum's collection of rare documents. "Crown of the Alps: Masterworks from the Collections of the Prince of Liechtenstein," gathers precious masterpieces of various western masters from a world-renowned private collection, inviting visitors to embark on an extraordinary artistic journey.

The exhibitions organized by the Museum in recent years have frequently received international recognition. To allow for a better viewing experience at these exquisitely-planned exhibitions, the Museum is specially introducing off-peak discounted admission. We invite you to visit during off-peak hours after 16:30 and enjoy an artistic feast presented by the Museum.

What's New

Trial Launch of Off-peak Discounted Tickets

The attendance figures of the Museum have increased year to year; to distribute the visiting crowd over the day and also to improve the visiting quality at the galleries, the NPM is test-launching the off-peak discounted ticket promotion from July 1 to December 31, 2015. Visitors purchasing tickets after 16:30 will be able to purchase discounted tickets for NTD 150, without any ID requirement.

The Fan Kuan Special Exhibition Opens to Grand Expectations

The Museum is presenting the "Exemplar of Heritage: Fan Kuan and His Influence in Chinese Painting" special exhibition to showcase 45 works of Fan Kuan, copies or imitations from later artists, and works emulating the style and technique of Fan Kuan. The exhibition systematically presents the artistic style of Fan Kuan and his legacy in Chinese painting. Paintings with viewing period limitations, such as "Travelling Among Mountains and Streams" and "Sitting Alone by a Stream" will be exhibited separately one after another. (Please see P.6 for more details.)

The Woodcut Print Exhibition Witnesses the Ingenuity of Ming and Qing

The Museum presents the "Printmaker's Ingenuity and Craft: Ming and Qing Woodcut Prints" exhibition, exploring the development of printmaking during the Ming and Qing era from the aspects of thematic interpretation, stylistic representation, printmaking techniques, etc. (Please see P.6 for more details.)

The Guizhou Ethnic Costume Exhibition Highlights Regional Splendors

The "Splendor of Ethnic Costumes and Accessories from Guizhou" exhibition is jointly organized by the Museum, the Guizhou National Culture Palace, and the Department of Textiles and Clothing of the Fu Jen Catholic University, offering a glimpse into the beauty of ethnic costumes and accessories of Guizhou through sections on ethnic emblems, costumes and handicrafts, and historical documents. (Please see P.8 for more details.)

The Liechtenstein Exhibition Opens to Great Acclaim

The art collection of the Princely Family of Liechtenstein is world-renowned; the Museum has been loaned more than a hundred precious artworks from the collection for the "Crown of the Alps: Masterworks from the Collection of the Prince of Liechtenstein" exhibition. Precious artworks by masters such as Raphael, Peter Paul Rubens, and Rembrandt van Rijn gather in this exhibition; art lovers in Taiwan should not miss the chance to see it! (Please see P.8 for more details.)

NPM Bronze Artifacts Travels to Taichung

Three bronze artifacts of the Museum: Gong wine vessel inscribed with "fu-xin" (Western Zhou period), Square Ding cauldron inscribed with "ya-chou" (Late Shang period) and the Ding cauldron inscribed with "yin-zuo-wen-fu-ding" (Late Shang to early Western Zhou period) are participating in "The Wisdom of the Ancients: Bronze and Metal Ware Production" exhibition at the National Museum of Natural Science in celebration of its 30th anniversary from May 22, 2015 to February 22, 2016.

Visitor's Guide

本院典藏精品，以常設展與特展的形式於第一展覽區（正館）陳列室規劃展出。建議您可先從一樓西側（102 陳列室）的導覽大廳開始，再至各展覽室，細細品味故宮珍寶。以下依收藏類別建議多項參觀路線，期能提供您省時又方便的參觀指引。

一、書畫參觀路線：

書畫展覽位於二樓西側 202、204、206、208、210、212 陳列室，分別為書法與繪畫展，內容每三個月更換一次；另不定期舉辦主題特展。

二、圖書文獻參觀路線：

圖書文獻展覽位於一樓東、西兩側 103、104 陳列室，不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：

您可至三樓 305、307 陳列室觀賞「吉金耀采—歷代銅器展」，或至 306、308 陳列室觀賞「敬天格物—中國歷代玉器展」。此外，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：

本院規劃佛教雕塑（101 陳列室）、珍玩（106 陳列室）、傢俱（108 陳列室）等主題的常設展覽，供您瀏覽欣賞。

C、專題特展：

三樓東側 303 陳列室、西側 304 陳列室，以及二樓東側 203 陳列室不定期舉辦器物專題特展。

四、其他：

一樓東側 105、107 陳列室不定期舉辦書畫、器物、圖書文獻三處聯展或近代書畫展。

此外，本院亦於第二展覽區（圖書文獻大樓）不定期推出國際交流借展，歡迎您上網查詢最新展覽訊息。

The NPM's collections are displayed in the forms of permanent and special exhibitions in the Exhibition Area I (Main Building). It is recommended that you start your visit from the Orientation Gallery (Room 102) located on the first floor of the West Wing. Below are suggested visiting routes based on collection type:

I. Painting and Calligraphy

Located on the second floor of the West Wing (Galleries 202, 204, 206, 208, 210 and 212). The contents of exhibitions rotate every three months and sometimes may include special exhibitions.

II. Rare Books and Historical Documents

Gallery 103 in the East Wing and Gallery 104 in the West Wing hold rotating exhibitions presented by the Department of Rare Books and Documents.

III. Antiquities--Divided into Three Categories:

A. Historical Routes:

The third floor features the following exhibitions: "Rituals Cast in Brilliance: Chinese Bronzes Through the Ages" in Galleries 305 and 307, and "Art in Quest of Heaven and Truth: Chinese Jades Through the Ages" in Galleries 306 and 308. On the second floor, the exhibition "The Magic of Kneaded Clay: A History of Chinese Ceramics" is featured in Galleries 201, 205 and 207.

B. Thematic Exhibitions:

The NPM hosts specially-planned permanent displays centered on the themes of Buddhist religion (Gallery 101), curios (Gallery 106) and furniture (Gallery 108).

C. Special Exhibitions:

Special Exhibitions are organized in Galleries 303, 304, and 203.

IV. Others

The first floor of the East Wing (Galleries 105 & 107) 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.

In addition, the NPM holds international exchange exhibitions in the Exhibition Area II (Library Building) from time to time. Please check online for exhibition updates.

List of Exhibitions

展覽列表

下表標示出各展區的展覽名稱與陳列室位置，盼您透過這個展覽指南，對本季展覽有全面認識。

器物展覽 文獻展覽 書畫展覽 其他（黑字為常設展，紅字為特展）

The diagram below introduces the location of current exhibitions.

Exhibitions on Antiquities Exhibitions on Rare Books and Historical Documents Exhibitions on Paintings and Calligraphy Others (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）地下一樓 Exhibition Area I (Main Building) B1		
西側 West Wing	兒童學藝中心 Children's Gallery	
第一展覽區（正館）一樓 Exhibition Area I (Main Building) First Floor		
101	慈悲與智慧—宗教雕塑藝術展 Compassion and Wisdom: Religious Sculptural Arts	
102	導覽大廳 Orientation Gallery	
102 長廊 Corridor	古畫動漫—明人畫出警入蹕圖 (2015/05/01-2015/08/31) Painting Animation: Departure Herald and Return Clearing	
103 / 105 / 107	銀燦黔彩—貴州少數民族服飾特展 (2015/06/12-2015/09/01) The Splendor of Ethnic Costumes and Accessories from Guizhou	
104	匠心筆蘊—院藏明清版畫特展 (2015/07/18-2016/01/10) The Printmaker's Ingenuity and Craft: Ming and Qing Woodcut Prints in the National Palace Museum	
106	集瓊藻—院藏珍玩精華展 A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection	
108	貴冑榮華—清代家具展 Splendors of Qing Furniture	
第一展覽區（正館）二樓 Exhibition Area I (Main Building) Second Floor		
201 / 205 / 207	搏泥幻化—中國歷代陶瓷展 The Magic of Kneaded Clay: A History of Chinese Ceramics	
202 / 208 / 212	典範與流傳—范寬及其傳派特展 (2015/07/01-2015/09/29) Exemplar of Heritage: Fan Kuan and His Influence in Chinese Painting	
203	瓶盆風華—明清花器特展 (2014/11/12-2015/09/09) The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties	
204 / 206	筆有千秋業 (2015/07/01-2015/09/25) The Ancient Art Of Writing: Selections from the History of Chinese Calligraphy	
210	書畫多媒體室 Multimedia Gallery of Painting and Calligraphy	
第一展覽區（正館）三樓 Exhibition Area I (Main Building) Third Floor		
300	原來如此—青銅器工藝之謎 The Mystery of Bronzes	
301	鐘鼎彝銘—漢字源流展 The Bell and Cauldron Inscriptions—A Feast of Chinese Characters: The Origin and Development	
302	天人合唱—巧雕玉石展 Nature and Human in Unison: The Smart Carvings of Jade and Beautiful Stones	
303	皇帝的鏡子—清宮鏡鑑文化與典藏特展 (2015/03/31-2016/02/28) Reflections of the Emperor: The Collection and Culture of Mirrors at the Qing Court	
304	源頭活水來—宋遼金元玉器特展 A Fountainhead of Jade: Carvings from the Song, Liao, Jin, and Yuan Dynasties	
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 Art in Quest of Heaven and Truth: Chinese Jades Through the Ages	
第二展覽區（圖書文獻大樓） Exhibition Area II (Library Building)		
阿爾卑斯皇冠—列支敦士登秘藏瑰寶展 (2015/04/17-2015/08/31) Crown of the Alps: Masterworks from the Collections of the Prince of Liechtenstein		

典範與流傳—范寬及其傳派特展

第一展覽區（正館）：202、208、212 陳列室

展覽時間：2015/07/01-2015/09/29

〈谿山行旅圖〉：2015/07/01-2015/08/13

〈臨流獨坐圖〉：2015/08/14-2015/09/29

范寬（約 950-1031 間）是北宋的山水畫大師，籍貫陝西華原。其畫初學李成、荆浩，後因長年觀察自然而獨創一家面貌。院藏〈谿山行旅圖〉是存世最受肯定的真跡。此畫巧妙地藉助推遠主山、拉近中景、突顯近景渺小行旅與主山巍峨崇高的對比等手法，締造出一種如臨真境的壯偉意象。

另幅〈臨流獨坐圖〉，同樣被視為具備范寬風格的鉅製。此作中，山頂攢簇密林、山石輪廓用重墨勾勒，以及水際作突兀大石等特質，均與〈谿山行旅圖〉一脈相承，惟皴筆已呈顯較為規律化的側鋒小斧劈，推斷成作時間與南北宋之際的李唐相去不遠。

本次特展，共遴選四十五件畫作，系統地展示繼范寬之後，歷代畫家的同名摹作，以及學習范寬技法的作品，援以梳理范寬風格的傳續脈絡。



宋 范寬 臨流獨坐圖
Sitting Alone by a Stream
Fan Kuan (ca. 950-ca. 1031), Song dynasty

匠心筆蘊—院藏明清版畫特展

第一展覽區（正館）：104 陳列室

展覽時間：2015/07/18-2016/01/10

本展覽主要呈現明清書籍版畫在教育、娛樂及傳播功能的成效，更結合器物、書畫與版畫圖像的對照，說明版畫自下筆構圖到雕鏤成型，從平面到立體的創作思維，見識古人如何運用文化創意將藝術與商業巧妙結合。

展覽分為四單元，首為「漫畫話書」，展示明清書籍從佛經扉葉插圖到版畫流派的分野；其次為「創藝版畫」，介紹版畫從畫稿到書籍插圖，從平面化身為立體的藝術呈現；再次為「妙技奇材」，呈現木雕版畫的單色印版與多色套版，以及銅版、石版等不同材質加入後的技術轉變，體察前人投注藝術思維的無限創意；最後為「古今·匠心」，透過現今版畫的創作及歷程，使觀眾在傳統版畫的製作技法之外，感受當代匠師賦予版畫新生命的心意。



明 張深之先生正北西廂秘本
元王實甫撰 關漢卿續 明陳洪綴繪
The Romance of the Western Chamber as Collated by Zhang Shenzhi
Written by Wang Shifu with Guan Hanqing of the Yuan dynasty
Illustrated by Chen Hongshou of the Ming dynasty

Exemplar of Heritage: Fan Kuan and His Influence in Chinese Painting

Exhibition Area I (Main Building): Gallery 202、208、212

Dates: 2015/07/01-2015/09/29

"Travelers Among Mountains and Streams" on view: 2015/07/01-2015/08/13

"Sitting Alone by a Stream" on view: 2015/08/14-2015/09/29

Fan Kuan (ca. 950-ca. 1031), a master of landscape painting in the Northern Song, had his ancestral home in Huayuan, Shaanxi. Fan first studied the styles of Li Cheng and Jing Hao, later spending years to observe Nature and develop his own approach. His "Travelers Among Mountains and Streams" is the most widely accepted as authentic. In Fan's division of the painting into a tripartite composition of foreground, middle, and distance, he skillfully pushed the monumental mountains back and pulled the foreground up close. He not only highlighted the miniscule proportion of the travelers but also created a dramatic contrast with the majestic peaks, forming an impressive sight.

Another painting, "Sitting Alone by a Stream," is regarded as a fine early example in the Fan Kuan style. In this painting, the mountain peaks are dotted with thick forests, the outlines of the landscape forms rendered with heavy ink, and rocks jut out prominently in the foreground water. These characteristics trace back to Fan Kuan and are seen in his "Travelers Among Mountains and Streams." The texture strokes in "Sitting Alone by a Stream," however, reveal more formulaic "small axe-cut" texture strokes using a slanted brush, suggesting a date not far from Li Tang in the twelfth century.



宋 范寬 雪山蕭寺圖

Desolate Temple in Snowy Mountains
Fan Kuan (ca. 950-ca. 1031), Song dynasty

The Printmaker's Ingenuity and Craft: Ming and Qing Woodcut Prints in the National Palace Museum

Exhibition Area I (Main Building): Gallery 104

Exhibition Dates: 2015/07/18-2016/01/10

The exhibition is set to demonstrate the effectiveness of book illustrations in terms of their educational, entertainment, and communicative functions during the Ming and Qing dynasties. Further, by comparing the visualization of antiquities, paintings, calligraphic works, and book illustrations, it intends to elaborate on the printmaker's composition process from drawing to engraving, and from planar presentation to three-dimensional rendition, so as to get a glimpse into the ingenuity of our forefathers in putting cultural creativity to work by merging art creation and book distribution. It is divided into four sections. The first, "An Overview of Chinese Book Illustrations," outlines the development of the art from the form of flyleaf prints in Buddhist scriptures to the emergence of various printmaking styles during the Ming and Qing dynasties. The second section, "Creative Woodcut Prints," addresses the process of carving an image into a block of wood and having the printed image included in a book, as well as its planar and three-dimensional mode of presentation. The third section, "The Printmaker's Craft," deals with monochrome and polychrome printing of woodcut illustrations, as well as the technical renovations brought to the genre by the introduction of etching and lithography, so that the audiences may experience and observe the immense creative drive of the artists of the past. The last section, "Innovation from Tradition," highlights the works of modern printmakers, and offers the audiences an opportunity to witness, through a survey of the processes involved in the making of today's woodcut illustrations, the kind of new life they have injected into the art, vis-à-vis the compositional and technical traditions with which they have perfected their craftsmanship.



明晚期 三松款 雕竹窺簡圖筆筒

Bamboo brush holder with letter-reading scene
Attributed to Zhu Sansong, 17th c., Ming dynasty

銀燦黔彩—貴州少數民族服飾特展

第一展覽區（正館）：103、105、107 陳列室

展覽時間：2015/06/12-2015/09/01

服飾是反映族群文化的重要形象特徵，其穿著搭配與紋樣圖案的創作運用，不僅代表族群的社會制度與位階倫理，更可呈現一地風土歷史交揉轉衍的獨特文化意涵。位居中國西南的貴州，境內重巒疊嶂，自然風貌錯綜多樣。千百年前，不同族群即已在此墾殖經營，並融匯出絢麗繽紛的文化風采。各民族除了保留極富地域特色的傳統服飾，亦延續著特色鮮明、技法獨到的編織工藝，將歷史、傳說、信仰、風俗等元素灌注其中，形塑了豐富多樣，又別具情調的服飾體系，成為彰顯族群形象與文化特色的重要徵誌。展覽由本院與貴州民族文化宮、輔仁大學織品服裝學系共同策劃主辦，精選服裝、織品、銀飾，以及最足以反映黔省史地風物的珍貴圖籍文獻，引領觀眾分由不同面向一攬貴州少數民族服飾之真善美盛。



苗蠻圖
清寫繪本

An Illustrated Album of the Miao Minority
Anonymous, Colours on paper
Qing dynasty

阿爾卑斯皇冠—列支敦士登秘藏瑰寶展

第二展覽區（圖書文獻大樓一樓特展室）

展覽時間：2015/04/17-2015/08/21

列支敦士登（Liechtenstein），就面積而言雖是歐洲小國，但歷史悠久，自神聖羅馬帝國時期以來，歷代親王均雅好藝術，累積質高量豐的藝術收藏，涵蓋北方文藝復興、法蘭德斯畫派、巴洛克、洛可可、畢德麥亞等藝術史重要階段的名家畫作，構成豐富精采的皇室藝術收藏，此次獨家展出王室之百餘件藝術精品，包括「文藝復興三傑」的拉斐爾（Raphael）、巴洛克藝術巨匠魯本斯（Peter Paul Rubens）、英王查理一世宮廷首席畫家凡戴克（Anthony van Dyck）、荷蘭黃金時期畫家林布蘭（Rembrandt van Rijn）等大師傑作，不但藉以提昇社會藝術人文風氣，也加深國人對文藝復興以降至十九世紀間重要畫家及當時藝術背景的認識。精美的藝術收藏，猶如一部精采的西洋藝術史，邀您一同感受藝術巨匠的風采。



戰神與莉亞·席爾維亞
彼得·保羅·魯本斯
Mars and Rhea Silvia
Peter Paul Rubens (1577-1640)

The Splendor of Ethnic Costumes and Accessories from Guizhou

Exhibition Area I (Main Building): Gallery 103 & 105 & 107
Dates: 2015/06/12-2015/09/01

Costumes reflect the distinctive image of an ethnic group and its culture. The way an outfit is put together and the making and use of its patterns not only reveal the group's social hierarchy, but also its unique cultural significance resulting from the development of its history. Located in southwest China, the province of Guizhou is mountainous, and boasts various types of landscapes. Hundreds of years ago different ethnic groups came to settle and cultivate in the region, and a spectrum of vibrant cultures have thus emerged. These nationalities have held on to their own traditional costumes, which are marked by distinctive regional characteristics, and have at the same time continued to apply their unique weaving and embroidering techniques to incorporate the elements from their histories, legends, beliefs, and customs into their apparels and ornaments. In so doing, they have ushered in a system of ethnic costumes and accessories that are contextually rich, stylistically diversified, and visually appealing. The exhibition is co-organized by the Museum, the Guizhou National Culture Palace, and the Department of Textiles and Clothing of the Fu Jen Catholic University. Showcasing a fine selection of costumes, textiles, silver accessories, and historical documents that are illustrative of the cultural scenery of Guizhou, the exhibition is expected to lead the audiences to appreciate the aesthetic fineness, richness, and beauty of ethnic costumes and accessories of Guizhou from different perspectives.



苗蠻圖
清寫繪本

An Illustrated Album of the Miao Minority
Anonymous, Colours on paper
Qing dynasty

Crown of the Alps: Masterworks from the Collections of the Prince of Liechtenstein

Exhibition Area II (Library Building)
Dates: 2015/04/17-2015/08/21

Although Liechtenstein is a small European country, it has a long history. Since the time of the Holy Roman Empire, the monarchs of Liechtenstein have been connoisseurs of art and have amassed a collection of high-quality art, with masterpieces from the Northern Renaissance, Flemish, Baroque, Rococo, Biedermeier, and other important periods in art history. Over a hundred pieces from this rich collection of imperial art will be on display in this exhibition, including masterpieces by the Renaissance master Raphael, the Baroque master Peter Paul Rubens, the prime court painter of King Charles I, Anthony van Dyck, and Rembrandt van Rijn of the Dutch Golden Age; not only encouraging an appreciation for art and the humanities, but also allowing the audience to learn more about the master artists and historical background of the period between the Renaissance to the 19th century. This outstanding exhibition provides a wonderful narrative on western art history, inviting visitors to witness the achievements of the great masters of art.



兩歲的列支敦士登公主瑪麗·法蘭琪斯卡肖像
弗里德里希·馮·阿莫林

Portrait of Princess Marie Franziska von Liechtenstein (1834-1909) at the Age of Two
Friedrich von Amerling (1803-1887)

皇帝的鏡子—清宮鏡鑑文化與典藏特展

第一展覽區（正館）：303 陳列室

展覽時間：2015/03/31-2016/02/28

自上古時代起，鏡子便是貴重的照容用具。除可端正衣冠，明亮光潔的鏡面與日月同輝，鏡子遂成為能驅除不祥的法器。光照反射的特性被進一步引伸，明鏡便有了鑑古知今的歷史意味。

本展覽圍繞清宮貴族對鏡子的鑑賞、裝治與使用等主題，分為三個單元。第一單元「鑑古遊藝：皇帝的銅鏡收藏」，精選清宮所藏漢代至明代古鏡，展示銅鏡兩千餘年連綿不絕的發展，以及古代帝王對古鏡的認知及品評。第二單元「裝匣陳設：銅鏡的匣作裝裱」，展出院藏乾隆御製〈西清續鑑〉、〈西清續鑑·乙編〉及〈寧壽續鑑〉等鏡匣及配件。一方面欣賞書冊式函匣的裝潢結構之美，一方面呈現鏡匣制作的背景脈絡。第三單元「攬鏡之趣：鏡照與生活」，展現宮廷日常中的古鏡意象，以及玻璃鏡在清代色彩紛呈的發展。



隋—初唐 「玉匣」鏡
"Yuxia" Bronze Mirror Decorated with Ginkgo Leaves
Sui to early Tang period, 7th century

瓶盆風華：明清花器特展

第一展覽區（正館）：203 陳列室

展覽時間：2014/11/12-2015/09/09

花器包含「盆景」與「插花」兩類器皿，中國傳統的花器材質眾多，銅、瓷、玉、石、玻璃、漆、木竹…等，不一而足。形制則有瓶、盆、缸、碗、盤、桶、籃及掛瓶…等，豐富多樣。本展覽以院藏明清瓷質花器為重點，分「盆景器」及「插花器」兩單元，藉以呈現明清時期花器發展的特色。盆景、插花除可單獨擺設，亦可多件同列，也可結合其他質材的裝飾物，透過花材、花器及裝飾物的諧音轉意，呈現如「玉堂富貴」、「事事如意」之類吉祥祈願的花藝，感受古人裝置藝術的手法。明清皇室花器中，以當代製造的瓷器或琺瑯器為主，有時也選用銅、玉、陶瓷等古器物，改變其原有功能，化身為花器，呈現出古雅華麗的品味。



清 光緒 「體和殿製」款 粉彩瓷墨菊長方盆
Rectangular planter with chrysanthemum décor and
The Dian zhi mark
Qing dynasty, late 19th century

Reflections of the Emperor: The Collection and Culture of Mirrors at the Qing Court

Exhibition Area I (Main Building): Gallery 303

Dates: 2015/03/31-2016/02/28

The scope of this exhibition deals with the appreciation, mounting, and use of mirrors by members of the Qing imperial court and is divided into three sections. The first is "The Art and Antiquity of Mirrors: The Emperor's Collection of Bronze Mirrors" and represents a selection of ancient mirrors from the Han to Ming dynasties once in the Qing imperial collection. Presenting a continuous development of bronze mirrors over more than two millennia, this section also includes the understanding of and comments by ancient rulers concerning antique mirrors. The second, "Storage and Display: The Mounting and Cases of Bronze Mirrors," features such mirror cases and accessories as "Xiqing xujian," "Xiqing xujian yibian," and "Ningshou xujian" in the Museum collection manufactured by the court of the Qianlong emperor. Not only can audiences appreciate the form and beauty of these album-style cases, the background to the production of these mirror cases can also be traced. The third section, "Adorning the Beauty in Mirrors: Reflections of Mirrors in Life," shows how ancient mirrors functioned in and adorned everyday life as well as presents an array and the development of glass mirrors at the Qing court.



盛唐 狻猊葡萄鏡
Bronze Mirror with Lions and Grapevines
High Tang period, 8th century

The Enchanting Splendor of Vases and Planters: A Special Exhibition of Flower Vessels from the Ming and Qing Dynasties

Exhibition Area I (Main Building): Gallery 203

Dates: 2014/11/12-2015/09/09

Flower vessels include planters, in which flowers and plants are grown, along with vases and other objects used to hold floral arrangements. In China, they were traditionally made from a wide range of materials, such as bronze, ceramic, jade, stone, glass, lacquer, wood and bamboo. They also come in diverse forms, including standing and hanging vases, planters, bowls, dishes, tubs, and baskets. This exhibition mostly features porcelain objects from the Ming and Qing dynasties in the Museum collection and is divided into two sections, "Planters" and "Vases." Together, they present an overview of the development of flower vessels throughout the Ming and Qing dynasties. Potted scenery and flower arrangements can appear alone, in groups, or can incorporate decorative pieces in combination with other materials. Homonyms in Chinese for the floral material, flower holder, and decorative pieces create horticultural blessings with auspicious meanings. The Ming and Qing imperial courts mostly used contemporary porcelain and enameled vessels but sometimes they also adapted selected bronze, jade, and ceramic antiques for this purpose. Changing the original function, these antiquities became floral vessels combining an archaic as well as elegantly opulent taste in art.



清 十八世紀 金葉玉卉水仙盆景
Planter containing model narcissus
Jade & gold
Qing dynasty, 18th century

2015 年夏令文物研習會

時間：2015/07/25-2015/07/31

地點：本院文會堂演講廳

2015 年夏令文物研習會預計將於 7 月 25 日開始連續舉辦七天，共二十一堂課程。課程主題包括：「故宮文物入門」、「神筆丹青—郎世寧來華三百年」，以及「展望故宮南院」等，歡迎各界朋友踴躍參加。相關課程內容及報名簡章公告於本院網站，請密切注意最新消息。

與國寶對話— 故宮文物與我徵文比賽

本院所藏文物寓含豐富的內容與故事，曾啟發許多人的靈感，或曾與參觀者產生記憶與生命經驗之連結影響。本院期望藉由舉辦本徵文競賽，尋找發掘出更多您記憶與經驗中與故宮文物的美好遇合，相關比賽辦法公告於本院網站。



物華再現— 第二屆博物館保存修護工作坊

時間：2015/09/18 (五) 09:00-17:00

地點：本院文會堂演講廳

本院與北山堂基金於 9 月 18 日聯合舉辦第二屆博物館保存修護工作坊，內容以預防性維護與修護案例分享為主軸，將於 8 月初公告報名辦法，請密切注意本院網站最新消息。

南部院區志工專業導覽培訓

時間：2015/08/07-2015/12/31

地點：嘉義縣人力發展所創新學院大禮堂

本院南部院區即將於今年 12 月 28 日開館試營運，為提供觀眾最優質的服務，本院自 2009 年起開辦志工業務，迄今已完成七期培訓。繼第七期志工培訓結訓後，繼續辦理志工專業導覽培訓，時間自 8 月 7 日起至 12 月 31 日止，內容以開幕十大首展為主軸，透過堅強師資陣容及專業訓練，建立志工專業知識與素養，加強導覽解說能力，以期於開館試營運時提供到位的參觀服務。



南部院區建築主體施工圖

瓷心一片 · CHECK IN 南院

本院於今年 5 月舉辦「瓷心一片 · CHECK IN 南院」Facebook 教推活動，適逢母親節，特以慈母心為發想、以瓷器為主題，在本院正館廣場設置 3D 錯視的參與式地景互動作品。畫面結合南院景觀建築與開幕首展的青花瓷動物造型文物，邀請民眾互動合影，為南院開館的文宣活動暖身起跑。



遊客與南院 3D 地景互動合影

第一展覽區（正館）開放時間

- 全年開放：08:30-18:30
- 週五、週六延長至 21:00（每週五、週六 18:30-21:00，國人憑身分證件可免費參觀）

第一展覽區（正館）門票

- 普通票 250 元，優待票 150 元（國人憑身分證件、軍警憑證、外國學生憑國際學生證）
- 10 人以上團體票每人 250 元（含語音導覽系統租金 20 元）
- 離峰票價 150 元（自 2015 年 7 月 1 日至 12 月 31 日止，每日 16:30 起，所有遊客免憑證件均可購買優惠參觀券入場參觀）
- 免費參觀：學齡前兒童、身心障礙者及其陪同者一人、65 歲以上本國籍長者、持教育部立案具有正式學籍學校有效學生證者。

故宮暨順益台灣原住民博物館聯合票券

- 普通聯票 320 元（限以現金購買）

故宮暨美麗華百樂園摩天輪聯合票券

- 普通聯票 320 元（限以現金購買）

故宮暨台北 101 觀景台普通聯券

- 普通聯票 600 元（請於台北 101 觀景台購買）

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，轉公車棕 20。
- 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。

故宮週末夜表演藝術活動

- 每週六 18:00 於正館 B1 大廳（若有變更，請以本院網站公告為準）
- 本活動免費觀賞，節目單請見本院「故宮週末夜」網站：
http://www.npm.gov.tw/events/98events/saturdaynight_9807/

張大千先生紀念館

- 每週二至週日，每日開放四個時段：09:30、10:30、14:00、15:00，每次參觀時間為四十分鐘。週一、國定假日及大千先生忌日（4 月 2 日）休館
- 請於一週前上網申請參觀，網址：<http://www.npm.gov.tw/exh96/dai-chien/>
- 地址：11144 臺北市士林區至善路二段 342 巷 2 號

至善園

- 每週二至週日開放，開放時間：4-10 月 08:30-18:30，11-3 月 08:30-17:30。
- 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。

第一展覽區（正館）當日免費導覽

- 請於參觀三日 prior 上網預約報名，或參觀當日於一樓語音櫃台現場報名，導覽時間如下：
- 國語導覽：09:30、10:00、14:30、16:30（自 9 月 1 日起提前至 16:00）
 - 英語導覽：10:00、15:00
 - 台語導覽：請事先來函申請，洽詢專線：(02) 6610-3600 轉 68487

第一展覽區（正館）團體導覽系統

- 十人以上之團體全面使用團體導覽系統，每機 NT\$20。旅行社及導遊請線上預約，一般民眾預約請洽服務電話 (02)2883-3172、(02)2883-3277、(02)2883-3200。

第一展覽區（正館）語音導覽租借

- 中、英、日、韓、法、西、粵、台、客及手語個人語音導覽，請洽一樓語音導覽櫃台租借，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) 6610-3600 分機 68487。
- 第一展覽區（正館）一樓寄物處提供輪椅借用服務

圖書文獻館

- 位於第二展覽區，除週日及國定假日休館外，週一至週六開放，09:00-17:00。

General Information

Hours of Exhibition Area I (Main Building)

- Open daily from 08:30 to 18:30
- Friday and Saturday, extended hours from 18:30 to 21:00 (Free admission for R.O.C. citizens upon presenting I.D.)

Admission of Exhibition Area I (Main Building)

- Adult: NT\$250
- R.O.C. citizens with I.D., international students with international student I.D.: NT\$150
- Off-peak: NT\$150 (Starting from July 1 until December 31, 2015, all visitors enjoy discounted admission price 16:30 onwards, irrespective of I.D.)
- Group of 10 or more: NT\$250 /P.P (includes Group Tour System rental fee of NT\$20, regardless of citizenship)
- Admission for children (under school age), people with disabilities and one accompanying person, R.O.C. senior citizens (65+), and students holding student I.D. issued by schools officially registered under the Ministry of Education: free

NPM and Shung Ye Museum of Formosan Aborigines Combined Ticket

- Regular admission: NT\$320 (cash only)

NPM and Miramar Entertainment Park Ferris Wheel Combined Ticket

- Regular admission: NT\$320 (cash only)

NPM and Taipei 101 Observatory Combined Ticket

- Regular admission: NT\$600 (Tickets can be purchased at the Taipei 101 Observatory)

Public Transportation

- MRT Danshui (red) line: Disembark at Shilin Station and transfer to Buses 255, 304, 815, Red 30 (low-floor bus), or S18, 19.
- MRT Wenhua (brown) line: Disembark at Dazhi Station and switch to bus Brown 13; Disembark at Jiannan Station and switch to bus Brown 20.
- Buses to and from Taoyuan International Airport stop at the Minquan West Road MRT station and the Xingtian Temple.

Saturday Night at the NPM

- Every Saturday evening at 18:00, on B1 floor of the Exhibition Area 1 (Any changes in location will be posted to our website).
- The events are free to the public. For a full schedule of the performances, please refer to our website "Saturday Night at NPM": http://www.npm.gov.tw/events/98events/saturday-night_9807/

Chang Dai-ch'ien's Residence

- Closed on Mondays and National Holidays
- Please apply online one week in advance at <http://www.npm.gov.tw/exh96/dai-chien/>
- Address: No. 2, Lane 342, Sec. 2, Zhishan Rd., Shilin Dist., Taipei City 11144, Taiwan, R.O.C.

Zhishan Garden

- Open from Tuesdays to Sundays, 08:30-18:30 during the months of April to October, and 08:30-17:30 during the months from November to March.