

2025.10.14 — 2026.03.01

展廳 Gallery
S302

甲子 ENDURING 萬年
LEGACY

國立故宮博物院百年院慶特展 A Centennial Celebration of the National Palace Museum

甲子萬年： 國立故宮博物院百年院慶特展

國立故宮博物院所承載的不僅是文物，更是一段跨越時代的集體記憶。2025年，是故宮發展歷程中的重要時刻——自1925年從皇家典藏轉型為全民共享的博物館已屆百年；自1950年遷臺並入北溝庫房保存文物屆滿75年；自1965年以「國立故宮博物院」之名在臺落地生根亦邁入第60年；同時也是南部院區自2015年開館至今的第10年。值此百年交會、甲子傳承的重要時刻，本院特別推出「甲子萬年：國立故宮博物院百年院慶特展」，回顧過去六十年的足跡，並以百年底蘊展望未來無限可能。

歷經一甲子的發展，這座典藏近70萬件文物的殿堂，已成為世界最具影響力的博物館之一。本次特展聚焦故宮發展歷程中的關鍵轉折，與館藏文物被理解、詮釋的過程。觀眾將不僅欣賞文物本身的藝術與歷史價值，更可透過它們窺見故宮與社會之間深層的互動——觀察文物如何在不同時代背景之下呈現與詮釋，並理解博物館如何在歷史脈絡中回應社會變遷，加以轉化，衍生出不同的審美、論述觀點及文化願景。

展覽特別著眼於故宮北部院區60年的成長歷程，呈現典藏體系的建立與擴充、透過赴外展覽與國際交流、藏品研究与詮釋的進展、數位典藏歷程等面向。展件包含多件限展書畫與文化部核定的國寶、重要古物。南部院區首度展出本院三件舉世知名的北宋巨碑式山水畫——范寬《谿山行旅圖》、郭熙《早春圖》、李唐《萬壑松風圖》，並聚焦於它們歷經不同時代所獲得的理解與詮釋。

Enduring Legacy: A Centennial Celebration of the National Palace Museum

The National Palace Museum is home to treasured collections of artifacts. To a greater extent, it is a depository of collective memories spanning millennia. In 2025, the Museum is celebrating a significant milestone: the centennial of a transformative journey from an imperial collection to a museum for all since its inception in 1925. The 75th anniversary since the artifacts were moved into the storerooms in Beigou, Taiwan, and the 60th anniversary for the inauguration of the National Palace Museum in Taiwan, the permanent home for the precious artifacts. The year 2025 also marks the 10th anniversary of the Southern Branch of the National Palace Museum. To commemorate these meaningful occasions, the Museum is presenting *Enduring Legacy: A Centennial Celebration of the National Palace Museum*. With the momentum nourished for a century, the exhibition is a retrospective of the path the Museum has treaded in Taiwan in the past six decades. It is also an outlook into the infinite possibilities the future holds.

Over the past 60 years, the National Palace Museum, now houses nearly 700,000 artifacts, has become one of the most influential museums around the globe. This exhibition brings to light the pivotal moments along the journey and the transitioning perception and portrayal of the collection. While boasting artistic and historical values, the collection is also a window into the engaging exchange between the Museum and the public: into the shifting representation and interpretation of artifacts; into how the Museum has responded to and reflected such transitions through diverse perspectives, aesthetic values and cultural visions amid a changing society and the context of history.

Featuring six decades of growth and development at the Museum's Northern Branch, the exhibition highlights the establishment and expansion of its collection system; international exchanges and exhibitions; progress in the research and interpretation of its collection; the development of the digital archive. Among the exhibits are multiple restricted display works from the Museum's painting and calligraphy collection, as well as works designated by the Ministry of Culture as national treasures and significant antiquities. Among them, *Travelers among Mountains and Streams* by Fan Kuan, *Early Spring* by Guo Xi and *Wind in Pines among a Married Valleys* by Li Tang, renowned internationally as the trio of monumental landscape paintings from the Northern Song dynasty, are making their debut at the Southern Branch of the National Palace Museum, with a focus that explores how these masterpieces have been perceived and interpreted as time progresses.



蘇軾 致提舉憲丞尺牘
Letter to the Supervisory Assistant Director (Tiju Jiancheng) by Su Xun

宋 眉山蘇氏三世遺翰
Remaining Calligraphy by Three Song Generations of the Su Family from Meishan

Song Dynasty (960-1279)

紙本 冊 Paper, Album leaf

國寶
National Treasure

展期 / 2025/10/14—2026/1/13

《宋眉山蘇氏三世遺翰冊》是一本同時收錄蘇軾（1009-1066）、蘇軾（1037-1101）、蘇轍（1039-1112）、蘇過（1072-1123）一家三代手稿的珍貴冊頁。

2014年，本院赴日「台北 國立故宮博物院—神品至寶—展」在東京國立博物館和九州國立博物館兩地盛大舉行，此冊所收錄的〈蘇洵致提舉監丞尺牘〉為其中之一件展品，被策展人富田淳先生（目前擔任日本九州國立博物館館長）讚譽為深具超然、脫俗之趣。

Remaining Calligraphy by Three Song Generations of the Su Family from Meishan is a collection of manuscripts by Su Xun (1009-1066), his sons, Su Shi and Su Zhe (1039-1112), and grandson, Su Guo (1072-1123).

In 2014, the exhibition, *Treasured Masterpieces from the National Palace Museum, Taipei*, was held in the National Tokyo Museum and Kyushu National Museum in Japan. Among the exhibits was *Letter to the Supervisory Assistant Director (Tiju Jiancheng)* by Su Xun, which received praise from the then curator, Tomita Jun (the incumbent executive director of the Kyushu National Museum) as possessing sublime and ethereal delight.

國立故宮博物院的百年歷程，始於博物館大門開啓的那一刻，讓世人見證了一段皇室文物如何匯聚、傳世的故事。皇家收藏公開於世人眼前，可回溯自清點編目工作的進行。在1925年，清室善後委員會委員進駐後，見到的第一件器物的就是這件大鼎，因此它的千字文編號為「呂-1」。

銅鼎為祭祀儀式烹煮牲肉的炊器。此鼎器腹圓深，折沿上立雙耳，下為三柱足，體量巨大。口沿下飾雲雷紋橫地，首雙身浮雕動物紋六組，以扉稜為中心對稱式布列，獸面有「臣」字眼，口微張，露出獠牙。柱足上部飾浮雕獸面，與器腹獸面型態基本一致，惟順應上寬下窄的足身，做出了大比例的角及突出的耳朵。整體雄偉肅穆，展現做器者不凡的身分。器內壁有銘文三字「（嬰）祖丁。」說明此器是為祭祀先祖「丁」所做。

The National Palace Museum began a century-long journey the moment its doors opened, unveiling to the world the evolution and legacy, as well as the continuing growth of an imperial collection. In 1925, following the Republican government's inventory and cataloging of the Forbidden City's inner court, these royal treasures were made accessible to the public for the first time. When members of the Committee for the Disposition of Qing Imperial Possessions entered the Hall of Mental Cultivation - the residence for the emperor - the first object to catch their eye was this monumental bronze ding tripod. During the cataloging process, the committee used the Thousand *Character Classic system* to label artifacts by palace, assigning this particular ding the serial number Lu-1.

The *ding* cauldron served as a ritual cooking vessel for preparing meat broth during sacrificial ceremonies. This cauldron features a deep, rounded body with upright handles on the rim and three sturdy columnar legs. Below the rim, six groups of relief animal motifs with single heads and double bodies are arranged symmetrically around a central ridge against a background of cloud and thunder patterns. The animal masks have distinctive eyes with circular centers flanked by side sections, slightly open mouths, and prominent fangs. The legs display similar relief animal masks, adapted to the tapering form with proportionally larger horns and protruding ears. The vessel's majestic appearance reflects its maker's extraordinary status. A three-character inscription on the inner wall indicates this vessel was created for ancestral sacrifices to the ancestor Ding.

這件青瓷瓶曾經經過乾隆皇帝的鑑賞與收藏。瓶底御製詩中「若論紙槌傳官式，應與澄心時並傳」兩句，揭示了「紙槌瓶」名稱的存在。所謂紙槌瓶，其實來自人們對器形的多重想像——或視其形似搥衣、造紙時所用的木槌，或如皇帝所認為，屬於官窯製作的典型器式，並將之與澄心堂紙並列，視為同等珍貴的佳品。

This celadon vase was once appraised and collected by Emperor Qianlong. In the imperial poem inscribed on its base, the lines "If one speaks of the paper mallet design handed down from the imperial kilns, it should be passed down together with Chengxintang paper" attest to the use of the name *zhichui ping* (paper mallet vase). The term reflects the mutual inspirations inspired by its form. Some saw it as resembling the wooden mallet used in laundering or papermaking, while Emperor Qianlong regarded it as a representative type of official ware, to be treated alongside Chengxintang paper as an object of equal refinement.

本院典藏兩件汝窯紙槌瓶，其中一件口部鑲嵌金屬釦，另一件則是您眼前所見，口沿露出一圈明顯胎色。無論哪一件，對熙寧出土的器物，都可重構其原有的盤口長頸特徵。此類器形源於對西亞玻璃器的模仿，特別是內蒙古陳國公主墓（1018年）出土的伊斯蘭玻璃瓶，更清楚展現十一世紀東西文化交流的軌跡，以及其對瓷器造型的影響。

The Museum's collection includes two Ru ware mallet-shaped vases. One features a metal rim mount, while the other—the one before you—displays a distinct ring of exposed clay along the mouth. Comparison with examples excavated from the Ru kiln site allows us to reconstruct their original form, characterized by a flared, dish-shaped mouth and a long neck. This vessel type was inspired by West Asian glassware, most notably an Islamic glass bottle unearthed from the tomb of the Princess of the State of Chen in Inner Mongolia (dated 1018). Such evidence vividly illustrates the cultural exchanges between East and West in the 11th century and their influence on the evolution of ceramic designs.

這件汝窯小碟的特別之處，在於底部刻有「丙」與「蔡」兩字。這兩個字究竟意味著什麼呢？首先，從刀法與字體的明顯差異來看，可推測並非出自同一時期或同一青窯之刻記。其次，乾隆御製詩中有「古丙科為今甲第」之句，顯示「丙」字至少在乾隆以前已被刻上。至於「蔡」字，據說可能與「蔡家」家族有關，您覺得呢？

What makes this small Ru ware dish remarkable is the presence of two carved characters, "*bing*" (丙) and "*cai*" (蔡), on its base. What might these inscriptions signify? Judging from the clear differences in carving technique and calligraphic style, they were likely inscribed at different times or under different circumstances. Moreover, a line from an imperial poem by Emperor Qianlong reads, "The ancient *bing* rank corresponds to today's highest honors," suggesting that the character "*bing*" was already carved prior to his reign. As for the character "*cai*," it is said to possibly relate to the family of "Cai Jing." What do you think?

本院所藏四件水仙盆，配合院慶特展展出。其中三件底刻有乾隆御製詩（1773），詩中記錄乾隆細察其耳與足壁穿孔的設計，並因其可穿繩攜帶的巧思，聯想到靈感湧動的唐代詩人李賀。傳聞李賀過世，常命僕人隨行，遇見新奇事物，便隨手杭州郊壇下官窯遺址曾出土相似器物，顯示此件或為南宋郊壇下官窯製品。同時，《宣和博古圖》中亦可見相仿器式，反觀南宋宮窯以仿銅器形來承襲北宋的風尚。

All four narcissus basins in the Museum's collection are on display in celebration of the Museum's anniversary. Three of them bear imperial poems inscribed on their bases by Emperor Qianlong, while this one, distinguished by its slightly bluish-green glaze, does not. Since 1933, scholars have followed a view dating back to the latter half of the nineteenth century, identifying such oval Ru ware vessels as "narcissus basins." However, in the eyes of the eighteenth-century Emperor Qianlong, it was regarded instead as a "cat's food basin," a refined vessel for feeding pets.

您注意到了嗎？菱花形碗的特色，在於器壁呈現如波浪般起伏的輪廓。這種造型源自對金銀器的模仿，因在中國浙江省的麗水龍泉窯和杭州老虎洞窯的作品中皆可見到相同例證，故推測為十三世紀間流行的一種器形。

Have you noticed? The distinctive feature of this hollyhock-shaped bowl lies in its undulating, wave-like rim. This design derives from the imitation of gold and silver wares. As comparable examples have been found among works produced at both the Longquan kilns in Lishui and the Laohudong kilns in Hangzhou, Zhejiang province, this vessel type is presumed to have been popular during the thirteenth century.

這件作品的口沿以足緣，可見多層施釉的痕跡。器底刻有乾隆御製詩（1773），詩中記錄乾隆細察其耳與足壁穿孔的設計，並因其可穿繩攜帶的巧思，聯想到靈感湧動的唐代詩人李賀。傳聞李賀過世，常命僕人隨行，遇見新奇事物，便隨手杭州郊壇下官窯遺址曾出土相似器物，顯示此件或為南宋郊壇下官窯製品。同時，《宣和博古圖》中亦可見相仿器式，反觀南宋宮窯以仿銅器形來承襲北宋的風尚。

Traces of multiple layers of glaze can be observed along the rim and foot of this vase. An imperial poem inscribed on the base, composed by Emperor Qianlong in 1773, records his close observation of the design featuring tubular lugs and perforated foot wall. Admiring the ingenuity that allowed the vase to be carried with a cord threaded through these openings, the emperor was reminded of the Tang poet Li He, celebrated for his spontaneous bursts of inspiration. According to legend, Li traveled with a servant who carried a brocade pouch, into which he would drop notes whenever inspiration struck. Similar vessels have been unearthed from the Guan kiln site at Jiaotaxia on the outskirts of Hangzhou, Zhejiang province, suggesting that this piece may have been produced there during the Southern Song dynasty. Comparable examples are also found in *Xuanhe Bogu Tulu (Illustrated Catalogue of Antique Objects from the Xuanhe Hall)*, reflecting how Guan ware of the Southern Song dynasty continued the Northern Song tradition of modeling ceramic designs after ancient bronzes.

乾隆皇帝對宋代汝窯極為讚賞，曾親筆作〈詠汝窯詩〉七首，其中四首分別刻於不同造型的汝窯瓷器上。對他而言，這件小碟似乎印證了宋人周傳《清波雜誌》所載「內有瑪瑙末為釉」的說法。傳世共有五件作品刻有這一首詩，除本院藏品外，其餘分別典藏於大英博物館（2件）、香港藝術館與費城藝術博物館。

Emperor Qianlong held Ru ware of the Song dynasty in the highest esteem and personally composed seven poems in praise of it, four of which were inscribed on Ru ware vessels of different designs. To him, this small dish seemed to confirm the account recorded by Zhou Hui of the Song dynasty in *Qingbo Zazhi (Miscellaneous Records of the Clear Waves)*, which states that "agate powder was added to the glaze." A total of five extant Ru wares are known to bear this same poem. In addition to the one in the Museum's collection, the others are housed in the British Museum (two pieces), the Hong Kong Museum of Art, and the Philadelphia Museum of Art.

南宋官窯在製作過程中採用多層施釉的工序，此件作品的冰裂紋清晰可見，正充分展現了釉層交疊所產生、宛如冰塊縱裂般的質感。

Multiple layers of glaze were applied in the production of Guan ware during the Southern Song dynasty. The clearly visible ice-cracked pattern on this piece vividly reveals the texture created by the overlapping glazes, resembling the fissures of fractured ice.

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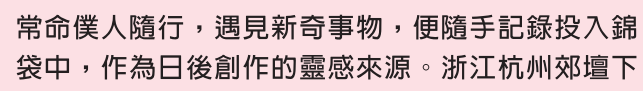
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北宋 汝窯 青瓷碟
Dish with celadon glaze, Ru ware

Northern Song Dynasty (late 11th - early 12th century)

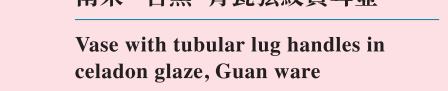
重要古物 Significant Antiquity



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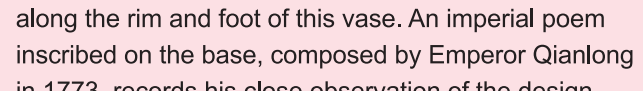
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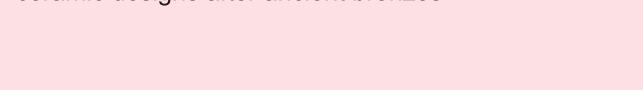
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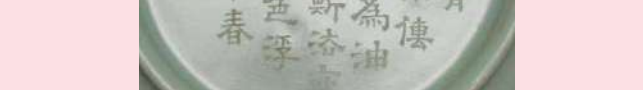
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