

1. 感謝曹夢鵠、石釗釗、馬雅貞、黃立芸、板倉聖哲、林麗江、Susan Huang、施靜菲、張華芝、高明一、李丹婕、盧慧紋、陳慧霞所提供的資訊。
2. 目前原則上固定於每周五寄發，包括展覽、演講、會議議程與徵文、網路資源、研習營等訊息，歡迎大家多多貢獻資訊。
3. 若有與中台藝術史或文化史相關的研究、演講、展覽、或會議之訊息，不論來自何地，都歡迎提供，我會將之轉給大家。雖然未必能與會，分散於天涯海角的我們卻可對各地情況有所瞭解。
4. 最新訊息以紅色標示，內容包括中(Big5)、英、日文(IME)碼。
5. 本期更新：**展覽、演講、研討會**、工作坊、call for paper, **網路資源**。
6. 如有其他同好對此電子報有興趣，請告知電子郵件地址，我將加入寄送名單中。若不願收到，也請告知，以方便作業。

展覽：

■ 台灣

1. **國立故宮博物院**
2. 故宮南院
3. 中央研究院歷史語言研究所歷史文物陳列館
4. 台灣大學藝術史研究所
5. 中研院文哲所藝廊
6. **創時講堂**

■ 亞洲

1. 上海博物館
2. 北京清華大學博物館
3. 遼寧省博物館
4. **北京故宮博物院**
5. **天津博物館**
6. 東京國立博物館
7. 江戶東京博物館
8. 日本民藝館
9. **靜嘉堂美術館**

■ 歐美

1. Nelson-Atkins Museum

2. The Metropolitan Museum of Art
3. Asia Society, NY
4. Stanford Museum
5. Harvard University Asian Center
6. Bard Graduate Center Gallery
7. Nationaal Archief, The Netherlands
8. Ashmolean Museum, University of Oxford

台灣

1. 國立故宮博物院

1) 貴貴琳瑯游牧人：院藏清代蒙回藏文物特展

Splendid Accessories of Nomadic Peoples: Mongolian, Muslim, and Tibetan Artifacts of the Qing Dynasty from the Museum Collection

展期: 2017年3月31日至2018年8月20日

地點: 國立故宮博物院 303 陳列室

蒙古、回部與西藏位在亞洲內陸，多為高原和盆地的地形，緯度高、地勢高，氣候寒冷，雨量不穩定，除了河谷、綠洲之外，以游牧經濟為主，其住民多元，蒙古族、維吾爾族及藏族佔多數，在地理、宗教與歷史上，均與以農業經濟為生的漢族有很大的差異，形成特有的游牧文化與藝術。十七世紀起於中國東北的滿族逐步向西及向南擴張，建立大清王朝。作為王朝的統治者，滿族從未改變成為北方草原民族共同盟主的企圖，並積極掌控西南方青藏高原的藏族。除了軍隊戍守和行政治理之外，清王朝並透過婚姻、宗教和年班等手法，深入統治，維繫人心，鞏固政權。

本展覽以清朝宮廷與蒙古、回部、西藏諸藩部之間往來互動的相關文物為中心，從人類學與物質文化的角度出發，一方面闡釋蒙回藏游牧文化的特質，同時解析文物本身的藝術特色及其所傳達的文化內涵。

2) 行篋隨行－乾隆南巡行李箱中的書畫

展期：2017/4/01~2017/6/25

陳列室：北部院區 212, 208, 210

3) 筆有千秋業

展期：2017/4/01~2017/6/25

展覽區 204/206

4) 巨幅名畫

展期：2017/4/01~2017/6/25

展覽區 202/208

5) 勤修無逸－嘉慶皇帝文物特展

展期：2017/01/07~2017/06/18

展覽區 103

6) 覺翁書畫—傅狷夫先生家族捐贈文物特展

展期：2017/01/25~2017/04/25

展覽區 105,107

7) 翠綠邊地—清季西南邊界條約及輿圖

展期：2016/12/10~2017/6/28

展覽區 104

8) 若水澄華-院藏玻璃文物特展

展期：2016/08/31-

北部院區 展覽區一 304

9) 集瓊藻—院藏珍玩精華展

展期：常設展 2014/08/01~

陳列室：展覽區一 106

<http://www.npm.gov.tw/zh-TW/Article.aspx?sNo=04005700>

10) 貴似晨星—清宮傳世 12 至 14 世紀青瓷特展

展期：2015/12/25~2017/04/28

陳列室：展覽區一 203

2. 故宮南部院區

1) 佛陀形影—院藏亞洲佛教藝術之美

常設展

S303 佛教藝術展廳

2) 芳茗遠播—亞洲茶文化展

常設展/ S202 茶文化展廳

<http://south.npm.gov.tw/zh-TW/NormalExhibition>

3. 中央研究院歷史語言研究所歷史文物陳列館

1) 縈青繚白—安陽隋唐墓瓷器特展

展期：2016 年 10 月 29 日起

展區：二樓特展區 (207 室)

http://museum.ihp.sinica.edu.tw/exhibition_detail.php?id=45

4. 國立臺灣大學藝術史研究所藏品展 系列六
還能說什麼？「非典型」青花特展

A Special Exhibition of Blue and White Ceramics: Is There Anything More to Say?

展覽地點 國立臺灣大學圖書館一樓中廳

展覽時間 2017年3月10日至6月9日

主辦單位 國立臺灣大學藝術史研究所

協辦單位 國立臺灣大學圖書館

贊助單位 國立臺灣大學文學院

立青文教基金會 冠德玉山教育基金會

頑石創意股份有限公司 慶琅文化藝術基金會

協助佈展 國立故宮博物院器物處

本次展覽為第六回臺大藝術史研究所藏品展，展題定為《還能說什麼？非典型青花特展》，由中國陶瓷領域延伸到歐洲與亞洲，旨在拓展跨區域、跨文化的對話，也藉此重新檢視由中國發展出來的典型青花瓷在世界的重要影響力。中國景德鎮以外，其他國家生產的「類青花瓷器」或許因而被視為次級品或是「非典型」，然而，這個展覽並非只想老調重談中國的青花瓷如何強力地影響他人，而嘗試將關懷的重心，轉移到這些「模仿者」身上。展覽展出的作品地域跨越歐亞，時間跨度自十四世紀到二十世紀，我們嘗試展示新的觀點，希望邀請觀眾進入展場，觀看這些白地藍紋的青花陶瓷產品，了解青花在世界史發展中，有著複雜精采的變化與歷程；請一起來思考，它們為何可以在漫漫時空中，開出共享世界的白地藍花。

◆上手小站與定時導覽：

Hands on Stand 上手小站

Hands on 意為「上手、動手」，本次展覽將挑選適合觸摸的出土破片，在定時導覽時間前，讓觀眾在解說員的陪伴下，一邊觸摸文物、一邊聆聽解說。

上手小站時間：3/11、3/18、3/25、4/29、5/13 14:00~14:30

定時導覽時間：3/11~6/3 每周六 14:30~15:00

※每場次開始前半小時，現場專人預約登記。

※3/11 臺大圖書館杜鵑花節 open house 活動，當天（8:00-17:00）開放 12 歲以上民眾免換證入館參觀（平日開放 18 歲以上民眾換證入館），平日參觀特展請依照入館規定。

5. 藝進乎道：傳統民藝中的文學敘事（李豐楙教授 民俗信仰文物展）

展覽地點：中央研究院中國文哲研究所 二樓文哲藝廊

展覽期間：2017年3月10日（五）至5月31日（三）

開放時間：每週一至週五 10:00 至 17:00，國定假日、例假日休館

開幕茶會：2017 年 3 月 10 日（五）上午 10：00

活動網頁：<http://www.litphil.sinica.edu.tw/activit.../latest/20170310-01>

6.創時講堂

頓首·明朝的來信:五十通明代名人信札

3/24- 5/26

本次展覽特別聚焦在幾個面向，包含內閣首輔、吳門才子、文徵明六代家族、高僧、晚明四公子、晚明書畫家、戲曲家等等……，如文徵明的文學老師吳寬，書法老師李應禎，以及文徵明同列「江南四大才子」的祝允明。另一方面，與祝、文合稱書法「吳中三家」的王寵亦參與這回雅集。此外，也難得的讓「明末四公子」中陳貞慧、方以智、冒襄三位公子風流聚首。而讓四公子中侯方域和秦淮歌妓李香君的愛情故事，銘刻在世人心中的傳奇劇本《桃花扇》，其創作人孔尚任也是此次展出的重點。

<http://mp.weixin.qq.com/s/ZSRwhTqbXXQfGJt8Jr8nCA>

亞洲

1. 上海博物館

青龍寺隆平寺塔地宮出土品速報展

3 月 9 日~5 月末

<http://mp.weixin.qq.com/s/lGbCV1jh9anI5EHcWXBEKA>

2 北京清華大學博物館

1) “清華藏珍”—— 清華大學藝術博物館藏品展

展覽時間：2016 年 9 月 11 日起 常設展

展覽地點：清華大學藝術博物館四層 9-13 號展廳

展覽囊括書畫、織繡、瓷器、傢俱、青銅器五個藝術門類

3 遼寧省博物館

瑞雪映丹青: 中國古代冬景繪畫特展

2017.01.20——2017.04.09

由遼寧省博物館原創策劃，攜手瀋陽故宮博物院、旅順博物館，連袂打造的“瑞雪映丹青——中國古代冬景繪畫特展”於 1 月 20 日在遼博正式展出。展覽以“雪景山水”、“歲寒三友”、“枯木寒禽”、“歲朝清供”四個單元為脈絡，展現出冬景繪畫中有關冬天的山川、花卉、禽鳥及節日等種種面貌，觀眾將在瑞雪映襯下的丹青世界中，體會其永恆的魅力和獨特的風采。本次展覽遴選自宋代至清代繪畫精品 80 件，其中遼寧省博物館 47 件，瀋陽故宮博物院 24 件，旅順博物館 9 件。

4. 故宮博物院

1) 大隱於朝：故宮博物院藏品三年清理核對成果展

展覽地點：延禧宮東配殿展廳

展覽日期：至4月15日為止

<http://www.chinatimes.com/realtimenews/20170330005994-260409>

2) 武英殿“故宮博物院藏四僧書畫展”

第一部分：疏淡尖勁——弘仁

- 弘仁松梅圖卷
- 弘仁梅花書屋圖軸
- 弘仁松竹幽亭圖扇頁
- 弘仁山水（松澗清音）軸
- 弘仁林樾一區圖卷
- 弘仁仿元四家山水圖卷
- 弘仁為子陶作陶庵圖軸
- 弘仁山水冊裝卷
- 弘仁幽亭秀木圖軸
- 弘仁西岩松雪圖軸
- 弘仁仿倪山水圖軸
- 弘仁古槎短荻圖軸
- 弘仁墨梅圖軸
- 弘仁山水軸（秋閣讀書）
- 弘仁山水圖軸（絕壑孤亭）
- 弘仁山水圖冊
- 弘仁仿巨然山水圖冊
 - 弘仁雲林標韻圖冊
 - 弘仁南岡清韻圖扇面
- 弘仁楷書扇
- 弘仁致僅庵筍
- 弘仁致霖既筍 《明僧尺牘冊》中一通
- 弘仁致昭素筍 《清初名人尺牘冊》中一通

第二部分：蒼鬱幽邈——髡殘

- 髡殘秋山幽靜圖軸
 - 髡殘山水圖扇頁
 - 髡殘山水圖軸
 - 髡殘山水（高隱）圖軸

- 髡殘禪機書趣圖軸
- 髡殘仙源圖軸
- 髡殘物外田園圖冊
- 髡殘雨洗山根圖軸
- 髡殘臥遊圖卷
- 髡殘層岩疊壑圖軸
- 髡殘山水（雨霽觀山）圖軸
- 髡殘雲河流泉圖軸
- 髡殘溪閣讀書圖扇
- 髡殘山水圖頁
- 髡殘垂竿圖軸
- 髡殘山水圖軸
- 髡殘草書詩殘頁
- 髡殘荒山詩笥
- 髡殘致逸翁笥
- 髡殘致彝翁笥

第三部分：圓融冷逸——八大山人

- 八大山人墨花圖卷
- 八大山人花卉圖卷
- 八大山人寒林釣艇圖軸
- 八大山人雜畫圖冊
- 八大山人行草書廬鴻草堂詩冊
- 八大山人松鹿圖軸
- 八大山人行楷書軸
- 八大山人行草書桃花源記卷
- 八大山人貓石花卉圖卷
- 八大山人山水圖軸
- 八大山人枯木四喜鵲圖軸
- 八大山人行書王世貞七律詩軸
- 八大山人山水圖冊
- 八大山人蘆雁圖軸
- 八大山人樹石八哥圖軸
- 八大山人楊柳浴禽圖軸
- 八大山人行書蘭亭序扇面
- 明季遺賢尺牘冊—八大山人行書題畫五律
- 八大山人行書題畫軸

第四部分：縱肆清奇——石濤

- 石濤山水人物卷
- 石濤山水冊
- 石濤陶詩采菊圖軸
- 石濤蕉菊圖軸
- 石濤梅花扇
- 石濤行書自書詩扇面
- 石濤行書李白詩卷
- 石濤搜盡奇峰打草稿卷
- 石濤高呼與可圖卷
- 石濤行草書廣陵樹下作詩頁
- 石濤行書金山留雲亭唱和詩頁
- 石濤清湘書畫稿
- 石濤雜畫冊
- 石濤行草書臨閣帖卷
- 石濤太白詩意山水軸
- 石濤南歸詩畫合璧冊
- 石濤唐人詩意山水冊
- 石濤黃硯旅詩意圖冊
- 石濤雙清閣圖卷
- 石濤墨荷圖軸
- 石濤雲山圖軸
- 石濤對牛彈琴圖軸
- 石濤隸書贈高翔孩兒七言古詩軸

5 天津博物館

清前期繪畫特展

4月1日開展，該展覽將分兩期展示，一期共展出繪畫作品131件（套），展期至六月底；更換部分展品後，二期將持續展出至十月中旬。展品清單請見附檔。

http://m.thepaper.cn/newsDetail_forward_1652985?from=singlemessage&isappinstalled=0

6. 東京國立博物館

1)特別展「茶の湯」

平成館 特別展示室 2017年4月11日（火）～2017年6月4日（日）

12世紀頃、中国で学んだ禅僧によってもたらされた宋時代の新しい喫茶法は、次第に禅宗寺院や武家など日本の高貴な人々の間で浸透していきました。彼らは中国の美術品である「唐物」を

用いて茶を喫すること、また室内を飾ることでステイタスを示します。その後、16世紀（安土桃山時代）になると、唐物に加えて、日常に使われているもののなかから自分の好みに合った道具をとりあわせる「侘茶」が千利休により大成されて、茶の湯は天下人から大名・町衆へより広く普及していきました。このように、日本において茶を喫するという行為は長い年月をかけて発展し、固有の文化にまで高められてきたのです。

本展覧会は、おもに室町時代から近代まで、「茶の湯」の美術の変遷を大規模に展観するものです。「茶の湯」をテーマにこれほどの名品が一堂に会する展覧会は、昭和55年（1980）に東京国立博物館で開催された「茶の美術」展以来、実に37年ぶりとなります。

各時代を象徴する名品を通じて、それらに寄り添った人々の心の軌跡、そして次代に伝えるべき日本の美の粋をご覧ください。

7.江戸東京博物館

江戸と北京－18世紀の都市と暮らし－

2017年02月18日(土)～04月09日(日)

東京都江戸東京博物館 1階特別展示室

<https://www.edo-tokyo-museum.or.jp/s-exhibition/special/10315/%E6%B1%9F%E6%88%B8%E3%81%A8%E5%8C%97%E4%BA%AC%EF%BC%8D18%E4%B8%96%E7%B4%80%E3%81%AE%E9%83%BD%E5%B8%82%E3%81%A8%E6%9A%AE%E3%82%89%E3%81%97%EF%BC%8D-2/>

8. 日本民藝館

色絵の器－天啓赤絵・呉州赤絵・古伊万里赤絵

2017年6月27日(火)～8月27日(日)

色絵とは、高温で焼き上げた陶磁器に上絵具で絵付けし、上絵用の窯で焼き付ける装飾技法です。当館では、明末清初の時期に景德鎮の民窯や福建省の漳州窯などで焼かれた輸出用の器や、大らかな絵付けの伊万里焼の色絵磁器を所蔵していますが、本展ではこれらに加え、沖縄・壺屋の陶胎に施された色絵や、濱田庄司による赤絵の陶器など工芸作家の作品も交えて展示します。

9. 静嘉堂美術館

「挿絵本の楽しみ～響き合う文字と絵の世界～」

4/15-5/28

<http://www.seikado.or.jp/exhibition/next.html>

歐美

1. Nelson-Atkins Museum

Emperors, Scholars, and Temples: Tastemakers of China's Ming and Qing Dynasties

August 12, 2016 - July 09, 2017

Locations: Nelson-Atkins Building, Gallery 222

The paintings will be rotated after six months.

<http://www.nelson-atkins.org/art/exhibitions/emperors-scholars-temples/>

2. The Metropolitan Museum of Art

1) *Show and Tell: Stories in Chinese Painting*

October 29, 2016–August 6, 2017

Storytelling in Chinese pictorial art is the focus of the exhibition *Show and Tell: Stories in Chinese Painting*. With some 100 works dating from the 12th century to the present, drawn mostly from The Met collection, it is presented in three sections. Each section demonstrates a different narrative mode: illustrations in multiple scenes, iconic single scenes, and stories revealed in inscriptions rather than images. The selected works tend to tell more than the storylines. The gallery featuring Emperor Qianlong's East Turkestan campaign displays European-style copperplate engravings alongside portrait painting and 18th-century weaponry. Contemporary works are included to demonstrate the genre's continuing vitality and relevance. Exhibition webpage:

<http://www.metmuseum.org/exhibitions/listings/2016/show-and-tell>.

2) Age of Empires: Chinese Art of the Qin & Han Dynasties

April 3 - July 16, 2017

Featuring more than 160 objects of ancient Chinese art, this major international loan exhibition will explore the unprecedented role of art in creating a new and lasting Chinese cultural identity. Synthesizing new archaeological discoveries with in-depth research performed over the last 50 years, Age of Empires will introduce a transformational era of Chinese civilization to a global audience.

<http://www.metmuseum.org/exhibitions/listings/2017/age-of-empires>

3) *Cinnabar: The Chinese Art of Carved Lacquer, 14th to 19th Century*

2016/6/26-2017/10/09

This exhibition, featuring 45 magnificent examples of Chinese carved lacquer drawn entirely from The Met collection, will explore the development of this significant artistic tradition. Among the objects on view will be works created as birthday gifts bearing symbols of long life, such as peaches, cranes, the character for longevity (shou), and representations of children. One of the highlights is a unique, large, lobed tray of the 14th century, carved with a delightful scene showing two women and 33 children. Other early pieces on view include a dish with a scene of long-tailed birds and hollyhocks. A rare screen that was produced by Lu Guisheng—a famous 19th-century artist and one of the few individuals working in lacquer whose name is recorded in Chinese history—provides a spectacular finale to this tradition.

Lacquer, the resin of a family of trees found in southern China, hardens when exposed to oxygen and humidity and can become a natural plastic. Tinted with cinnabar (red), carbon (black), and other minerals, it has been used

as an artistic medium in China since at least the sixth century B.C. Carved lacquer, which involves applying multiple layers of lacquer onto a substructure (usually wood) and then entails carving through the layers, is the most laborious and time-consuming of all lacquering techniques.

4) Colors of the Universe: Chinese Hardstone Carvings

2016/6/25-2017/10-09

Hardstone carving is one of the oldest arts in China, dating back to the fifth millennium B.C. It was not until the Qing dynasty, however, that an abundant supply of raw material, extraordinary craftsmanship, and keen imperial patronage allowed the art to flourish. During the 18th century, widespread prosperity and successful military campaigns brought political stability, while also securing the trade routes that permitted the importation of gemstones over the Silk Roads and through sea trade routes from as far away as Europe.

Showcasing a selection of 75 exquisite carvings drawn from The Met collection, this exhibition presents the lapidary art of China's Qing dynasty (1644–1911). Featuring not only jade, the most esteemed of East Asian gems, but also agate, malachite, turquoise, quartz, amber, coral, and lapis lazuli, the exhibition reveals the extensive variety of hardstones and full palette of vibrant colors that were favored at the imperial court. Exploring the diverse subjects and styles of Qing lapidary art, *Colors of the Universe* illustrates the extraordinary imagination and technical virtuosity behind these miniature sculptures.

3. Asia Society, NYC

Secrets of the Sea: A Tang Shipwreck and Early Trade in Asia

March 7-June 4, 2017

<http://asiasociety.org/new-york/exhibitions/secrets-sea-tang-shipwreck-and-early-trade-asia>

In 1998, Indonesian fishermen diving for sea cucumbers discovered a shipwreck off Belitung Island in the Java Sea. The ship was a West Asian vessel constructed from planks sewn together with rope — and its remarkable cargo originally included around 70,000 ceramics produced in China, as well as luxurious objects of gold and silver. The discovery of the shipwreck and its cargo confirmed what some previously had only suspected: overland routes were not the only frequently exploited trade connections between East and West in the ninth century. Whether the vessel sank because of a storm or other factors as it traversed the heart of the global trading network remains unknown. Bound for present-day Iran and Iraq, it is the earliest ship found in Southeast Asia thus far and provides proof of active maritime trade in the ninth century among China, Southeast Asia, and West Asia.

The objects in this exhibition attest to the exchange of goods and ideas more than one thousand years ago when Asia was dominated by two great powers: China under the Tang dynasty and the Abbasid Caliphate in West Asia. Specifically, the cargo includes some objects of great value and beauty, and demonstrates the strong commercial links between these two powers, as well as the ingenuity of artists and merchants of the period. Moreover, the sheer scale of the cargo shows that in the ninth century Chinese ceramics were greatly popular

in foreign lands and that Chinese potters mass-produced thousands of nearly identical ceramics for foreign markets. Ceramics found in the wreck range from humble Changsha wares to those that reflect elite taste such as celadon ware from Yue kilns and white ware from Xing kilns that were valued for their beauty and elegance.

In the past the common historical narrative described major global maritime networks connecting Asia to the rest of the world first emerging in the fifteenth century as western explorers and adventurers asserted a role in the region. With the discovery of the shipwreck near Belitung we now know that important, complex, and dynamic networks of maritime trade already connected disparate cultures across the globe as early as the ninth century.

https://www.nytimes.com/2017/02/21/arts/shipwreck-treasure-new-york-display.html?_r=0

4. Stanford Museum

A Mushroom Perspective on Sacred Geography

February 8–May 15

Lynn Krywick Gibbons Gallery

In East Asian cultures, the lingzhi mushroom was believed to be a spiritual organism that thrived only at sacred sites. Drawing from the Cantor's rich collection of Chinese, Japanese, and Korean art, *A Mushroom Perspective on Sacred Geography* brings together a wide variety of objects (painting, ceramic, jade, lacquer, and works on paper) to examine the dynamic interconnections between humans, natural organisms, and sacred landscapes. The exhibition, curated by Phoenix Yu-chuan Chen, a PhD candidate in the Department of Art & Art History, ultimately urges us to consider our own longstanding and ongoing relationship with nature.

7. Harvard University Asian Center

Mapping Asia-Exhibit

Harvard University Asian Centers' Lounge, CGIS South, 1730 Cambridge Street, Cambridge

Ongoing, through Friday, April 14

An exhibition of selected maps from the Harvard University collections

<http://asiacenter.harvard.edu/programs/films-exhibits/mapping-asia>

8. Bard Graduate Center Gallery

*Design by the Book: Chinese Ritual Objects and the *Sanli tu**

March 24 - July 30, 2017

Bard Graduate Center Gallery, 18 West 86th St. New York, NY 10024

<https://www.bgc.bard.edu/gallery/exhibitions/4/design-by-the-book>

Design by the Book will explore the medieval Chinese book *Sanli tu* (Illustrations to the Ritual Classics) and its impact on Chinese material culture. Completed in 961 by Nie Chongyi (fl. 948–964), it is the oldest extant illustrated study of classical Chinese artifacts from musical instruments, maps, and court insignia to sacrificial jades, ceremonial dress, and mourning

and funerary paraphernalia. It brings to light the significance of this long overlooked book, which served as a guide both to the material culture of the Classics and to the design of Confucian ritual paraphernalia in postclassical, imperial China. The exhibition will also address themes that go beyond the book itself, including Confucian ritual as a means to legitimate the monarchy, the birth of antiquarian scholarship in the late eleventh and early twelfth centuries, Emperor Huizong's ritual reforms, and the role of the art market in driving the reproduction of artefacts illustrated in the book.

9. Nationaal Archief, The Netherlands

The world of the Dutch East India Company

Prins Willem-Alexanderhof 20, 2595 BE The Hague

24.02.2017 till 07.01.2018

This exhibition marks the digitisation of the archives of the Dutch East India Company (VOC). The archives are spread across various countries around the world and a large portion is preserved in the National Archives. They contain a wealth of information and have served as a unique source for research for many years. The National Archives brings this remarkable material together for the first time in a single exhibition. Visitors are taken on a voyage past two hundred years of history of unique maps, ships' logs, letters and drawings.

World Heritage

The National Archives preserves 1.2 km of VOC archives. But VOC archives can also be found in Jakarta, Cape Town, Colombo and Chennai. The more than 25 million pages of information form a major source of 17th and 18th century history for dozens of countries in Asia and southern Africa. It is for this reason that the complete VOC archives were added to UNESCO's Memory of the World Register in 2003.

The first ever multinational company

The VOC is a household name in The Netherlands and beyond, but besides arousing a sense of pride it also evokes negative emotions when it comes to acknowledging slavery and oppression. In contrast to the success story of what has been called the world's first ever multinational company, there are also stories of looting, violence, heinous acts and oppression.

Personal stories

The exhibition uses personal stories to bring the VOC era to life. Dutch writers Nelleke Noordervliet and Ramsey Nasr put themselves in the shoes of such figures as a governor-general, a major shareholder, a church minister and a merchant. They show that history is interwoven with the present and may sometimes even be surprisingly current. During the VOC era the new market in shares was manipulated, and to this day there are still debates on the power of the financial sector. Joris Luyendijk will discuss these historical parallels during the exhibition.

Nationaal Archief

The National Archives of the Netherlands houses and presents Dutch History. Its rich collection comprises 137 kilometers of records, 15 million photographs, about 300.000 maps and drawings and 440 terabytes of digital footage. www.gahetna.nl/en

<http://www.gahetna.nl/en/actueel/nieuws/2017/the-world-of-the-dutch-east-india-company>

10. Ashmolean Museum, University of Oxford

Collecting the Past: Scholars' Taste in Chinese Art

21 Mar 2017 to 22 Oct 2017

This display features a range of Chinese paintings created by scholar-artists since the 18th century.

These art works represent the tradition of collecting the past, aesthetic taste and the values of the Chinese literati who governed China for more than ten centuries. Explore the objects with which the scholars surrounded themselves in their studies, such as brush pots, ink stones, water droppers and scholar's rocks.

<http://www.ashmolean.org/exhibitions/details/?exh=146>

演講

1. 台大藝術史展品特展系列演講活動：

4/26 (三) 14:00~16:00

主講人：余佩瑾 (國立故宮博物院器物處處長)

講題：共享的美感——十七、十八世紀青花瓷的故事

地點：國立臺灣大學圖書館 日然廳

5/10 (三) 14:00~17:00

策展團隊專場分享會

地點：國立臺灣大學圖書館 日然廳

5/24 (三) 14:00~16:00

主講人：王淑津 (獨立研究學者)

講題：青鶴北投——日本時代的臺灣飯碗

地點：國立臺灣大學文學院 20 室

2. 中国挿絵本の世界

講師：小林 宏光氏 (上智大学名誉教授)

靜嘉堂文庫美術館

2017年5月13日(土)

★午後1時30分より開始

研討會

1. Art in Taiwan

An International Conference at Brandeis University

April 19, 2017

9:00 AM - 5:30 PM

Brandeis University Library, Rapaport Treasure Hall
415 South Street
Waltham, Massachusetts 02453 USA (9 miles west of Boston)

To register, please visit:

<https://brandeis.wufoo.com/for ms/z14gjnse1k8gvlo/>

For more information, please write to Aida Yuen Wong (aida@brandeis.edu)

Conference Program:

Welcoming Remarks: 9:00-9:30

Aida Yuen Wong, Brandeis University

Panel 1: Hybrid Identities, 9:30am-12:00pm | Discussant: Alice Tseng, Boston University

Yunchiahn C. Sena, Wesleyan University

“Architecture in Colonial Taiwan Re-considering Colonial Modernity: the Kenkō Shrine in Japanese Taipei”

Ching-hsin Wu, Rutgers University

“Surrealist Paintings in Wartime Taiwan”

Su-hsing Lin, Tainan National University of the Arts

“Over the Barriers—The Art World of Cai Cao-ru”

Chia-ling Yang, University of Edinburgh

“To Exit – Post 1980s Neo-Abstract Art in Taiwan (from Lee Chun-shan to Ava Hsueh)”

Panel 2: Visualizing the Land, 1:30-3:00 | Discussant: Pu Wang, Brandeis University

Mia Liu, Bates College

“The Politics of Pictorialism: Topography, Location, and Iconography in Lang Jingshan’s Photographic Works in Taiwan”

Peter R. Kalb, Brandeis University

“Televisuality and Analog Landscapes in Turn of the Millennium Taiwanese Video Art”

Shelley Drake Hawks, Middlesex Community College

“Birds Fly Past Mountain Peaks: Influences from Painting in Taiwan filmmaker Chi Po-lin’s

Eco-documentary, Beyond Beauty”

Panel 3: Nativism and Critical Responses: 3:30-5:30 | Discussant: Aida Yuen Wong, Brandeis University

An-yi Pan, Cornell University

“Xiangtu—The Formation of a Local Artistic Movement”

Hsin-tien Liao, Tainan National University of the Arts

“Aesthetics and Difference: Ju Ming and Nativism in 1970s Taiwan”

Kai Sheng, National United University

“Beyond Nativism and Modernism: Hou Chun-ming as an Insubordinate Artist in 1990s Taiwan”

Andrew Shih-ming Pai, National Taiwan Normal University

“Edge of the ‘World’—On ‘Cosmopolitanism’ and ‘Trans-coloniality in Taiwanese Modern Art”

2 Writing and Picturing in Post-1945 Asian Art

University of Chicago

April 21-23, 2017

<https://lucian.uchicago.edu/blogs/writing-and-picturing/>

3 Picturing the Ritual Classics in Middle-Period China

May 5, 2017 10:30 am - 5:00 pm

38 West 86th Street, Lecture Hall

<https://www.bgc.bard.edu/events/184/05-may-2017-picturing-the-ritual-classics-in-middle-period-china>

The Confucian Ritual Classics served as foundational texts for the design of the Chinese imperial state cult and elite ancestral rites. As such they necessitated a considerable amount of commentary on the appearance of the ritual objects they mention. Illustrations were essential to this commentarial tradition and come down to us in books from the Song period onward. This symposium, organized in conjunction with the Focus Project exhibition *Design by the Book: Chinese Ritual Objects and the Sanli tu* examines the early iterations of classical ritual imagery, notably Nie Chongyi's Sanli tu of 961, the oldest extant example. Papers will address various aspects of the pictorial genre, from its significance for the study of antiquity and antiquities, to its position in the history of painting and its utility for designing classical ritual paraphernalia.

10:30 am Ivan Gaskell, Professor, Curator and Head of the Focus Gallery Project, Bard Graduate Center

Welcome

10:40 am François Louis, Associate Professor, Bard Graduate Center, Introduction

11 am Jeffrey Moser, Assistant Professor of History of Art and Architecture, Brown University

“Nie Chongyi's Visual Hermeneutics”

11:30 am Jonathan Hay, Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts, New York University

“The Visual Rhetoric of Figure Painting in Nie Chongyi's World”

12 pm Lunch Break

2 pm Suzanne Cahill, Professor Emerita of Chinese History, University of California, San Diego

“An Urgent Matter of Cosmic Harmony: Citing the Ritual Classics in Tang Court Arguments over Dress”

2:30 pm Ya-hwei Hsu, Associate Professor of History, National Taiwan University

“The *Sanli tu* during the Southern Song and Yuan Periods: Formats and Functions”

3 pm Coffee Break

3:15 pm Yunchiahn C. Sena, Visiting Assistant Professor of Art History, Wesleyan University

“An Ordered Universe: The Connection and Contention between *Sanli tu* and *Xuanhe Bogu*?”

3:45 pm Pengliang Lu, Henry A. Kissinger Curatorial Fellow, The Metropolitan Museum of Art

“Designing Classical Ritual Vessels in Fifteenth-Century China”

4:15 pm Reception

4. Return of Ten Thousand Dharmas: A Symposium in Honor of Patricia Berger

University of California, Berkeley

May 5-6, 2017

Patricia Berger served as the curator of Chinese art at the Asian Art Museum, San Francisco from 1982 to 1994. She then returned to her alma mater to mentor another generation of graduate students as Professor of Chinese Art at the University of California at Berkeley. In celebration of her well-deserved retirement, we invite you to join her current and former students and colleagues to honor her contributions to the field.

Friday May 5, 2017

4:15–4:30 pm Introductory remarks

4:30–5:30 pm Keynote by Patricia Berger

Location: The Goldman Theater at the David Brower Center

6:30–9:00 pm

Note: this panel is by invitation only and not open to the public

Truth Becomes Fiction when the Fiction's True: Finding our Academic Muse in the World of Fictional Writing,

Patricia J. Yu, Ph.D. Candidate, History of Art, University of California, Berkeley;

Micki McCoy, Ph.D. Candidate, History of Art, University of California, Berkeley;

Ellen Huang, Stanford University, Cantor Arts Center; Cynthia Col, independent scholar

Saturday 5/6/2017

Location: The Heyns Room at The Faculty Club

8:30–9:00am Coffee and light refreshments

9:00–10:15am The Graduate School Years: Material Culture, Ritual, and Landscape

Presiding: Ping Foong, Seattle Art Museum

“Of Bronze, Iron, and Soil: Material Culture and Political Metaphors in Han Literary Sources” Filippo Marsili, Saint Louis University

“Maximalist Art and Its Withdrawal” Michelle H. Wang, Reed College

“Landscape and Biography in a 17th-Century Parting Painting” Elizabeth Kindall, University of St. Thomas

“The Domesticated Landscapes of Li Gonglin” De-nin Lee, Emerson College

10:15–10:30am break

10:30am–12:00pm The Museum Years: Art, Identity, and Resistance

Presiding: Margaretta Lovell, UC Berkeley

“Katsura Yuki and Bodies of Resistance” Namiko Kunimoto, Ohio State University

“Women, Flowers, and Scandals: the art and life of Chun Kyung-ja (1924-2015)” Sunglim Kim, Dartmouth College

“Mongol Zurag: Invention of Tradition in Socialist Mongolia” Orna Tsultem, UC Berkeley

“When Clothes Matter: Women, Tastes, and Audiences in 1890s Shanghai Print Media” Fong-fong Chen, The University of Hong Kong

12:00-1:00 Lunch Break (box lunches provided for moderators and speakers)

1:00–2:00pm The Empire of Emptiness Years: Shifting Visions and Practices

Presiding: Sophie Volpp, UC Berkeley

“Karmic Affinities: Teachers and Disciples in Rebirth Lineage Albums of the Qing Court” Wen-shing Chou, Hunter College, CUNY and Nancy Lin, Vanderbilt University with contributing remarks by Brian Baumann, UC Berkeley.

“The Tibetan-Manchu Corporeal Imaginaire: Mapping the Divine Body in a Tantric Buddhist Album from the Qing Court” Rae Dachille, University of Arizona

“Visualizing Imperial Families: Reproduction and Circulation of the Qing Imperial Family Portraits in Meiji and Taisho Japan” William Ma, Lewis and Clark College and Ryosuke Ueda, UC Berkeley

2:00–2:15pm break

2:15–3:30pm The Global Lives of Images: Replication and Dissemination

Presiding: Greg Levine, UC Berkeley.

“China in Medieval Indian Imagination: China-inspired images in Medieval South Asia” Jinah Kim, Harvard University

“Plunged into Amazement by this Miracle: Propagating Buddhist Sculpture in Sri Lanka and Andhra” Catherine Becker, University of Illinois at Chicago

“Connecting Temples: Transmitting Architectural Knowledge in the Indian Ocean” Sujatha Meegama, Nanyang Technological University

“Aesthetic Polity and the Material Culture of Leisure as Government in Early Modern Urban Centers from Mewar and Malwa to Venice and Genoa, c. 1440-1505” Deborah Stein, Independent Scholar

3:30 – 4:00pm break

4:00 – 4:45pm Keynote by Richard Vinograd, Christensen Fund Professor in Asian Art in the Department of Art & Art History at Stanford University

<http://ieas.berkeley.edu/ccs/events/2017.05.05.html>

5. 亞洲鑄造技術史研究會 2017 台北大會

於2017年8月25日(五)至8月27日(日)舉辦。

會議報名細則及相關說明如下，請參考：

會議時間：2017年8月25~27日(共3日)

8/25 五(故宮博物院參觀*)

8/26 六 (總會+歷史語言研究所陳列館參觀+海報主要時間+講演+晚宴)

8/27 日 (終日講演+海報)

會議地點：中央研究院歷史語言研究所 地下一樓會議室

主辦單位：中央研究院歷史語言研究所、亞洲鑄造技術史學會

參加者：預計日本、中國、韓國、台灣約 60 人

報告形式 口頭報告：每人發表、評論、提問一共 20 分鐘 (報告時間規劃會於報名截止後再行斟酌)
(發表語言不限、但 PPT 及摘要需以英語呈現)

海報報告：8 月 26、27 日兩天將安排 1 個小時左右的發表提問時間 海報請自己影印後帶來會場。
(我們大會沒有提供海報影印的服務)

本大會的報告將會集結出版《會議論文集》

參加費用 中央研究院學術活動中心客房 (8/24in~8/28out：4 天 5,000 元) (1,250 元-含早餐 x4) 大會二日的午餐以及晚宴費用 (約 1,000 元)

*自由參加故宮博物院參觀費用 (午餐、交通費、入館費用) (約 1,500 元) 午餐於故宮博物院內餐廳用餐 (800 元)。

大會參與者，請自理往返交通費及會議相關費用

台北大會重要日程如下：

2/15 (三)：發表者報名截止

3/30 (四)：包含住宿者報名截止

5/8 (一)：繳交摘要 (發表者)

8/3 (三)：不包含住宿者報名截止

附言 如會議發表者經主辦單位查證後，發現以下問題，則以後終身禁止參加大會

- 盜用、剽竊他人的研究成果來進行發表 (經判定後便直接撤銷發表申請)。
- 海報報告者沒有帶來自己的海報進行張貼發表。
- 有預定報告但無故未到。

如蒙惠允，請於 2017 年 2 月 15 日以前賜下回條(研究發表申請書)。

聯係人：丹羽崇史 e-mail:tak_niwa@hotmail.com

台北大會執行委員長 內田純子 (中央研究院歷史語言研究所)

中央研究院歷史語言研究所 HP <http://www2.ihp.sinica.edu.tw/>

工作坊

1. The Art Historical Art of Song China: A workshop at the University of Michigan, Ann Arbor

April 6-8, 2017

The workshop will embrace both connoisseurship and the study of historical vision. The first day an international team of experts in the connoisseurship of Tang and Song painting will debate the nature and dating of a rare scroll attributed to the seminal Tang artist Wang Wei. This scroll will be on exhibit for the workshop at the University of Michigan Museum of Art. The debate will be videotaped.

The morning of the second day three University of Michigan graduate students will discuss videos they have prepared for illustrating acts of art historical citation. The videos will show dynamically how literati artists distorted space, removed texture, flattened form, or juxtaposed discordant styles. They will develop the digital means to pose counterfactuals: “what if the artist had done this, or not done that?” In this way viewers will come to appreciate palpably the true nature of the artist’s interventions. The videos, as well as a documentary of the discussion of the scroll attributed to Wang Wei, will be available worldwide on this website.

April 6th, 7:00 pm

Keynote Lecture Richard Barnhart

April 7th, morning *Conversations in Connoisseurship*

Richard Barnhart, Joseph Chang, Hui-Shu Lee, Shane McCausland, and Yu Hui will lead a conversation on the nature and dating of the *Landscape in Color* attributed to Wang Wei in the Hwa Collection (Cahill Index p. 18).

April 7th, afternoon Workshop participants will view the Hwa Collection Wang Wei scroll at UMMA. Natsu Oyobe, Curator of Asian Art at UMMA, will introduce a special showing of UMMA Collection highlights.

April 8th, morning *Art Historical Citation in Song Painting*

Marty Powers will introduce the theme of the workshop, followed by three presentations employing advanced media techniques to illustrate acts of art historical citation:

1. Chun Wa Chan and Susan Dine on the Art Institute of Chicago’s Wangchuan scroll together with the Wangchuan scroll rubbing at the University of Chicago
2. Ashley Dimmig on the Nelson-Atkins Red Cliff scroll
3. Gerui Wang on the Metropolitan Fisherman’s Lodge at Mount Xisai scroll

April 8th, afternoon *The Look of the Past in the Song Imagination*

1. Peter Sturman: “Citing Wang Wei: Mi Youren’s Reckoning of the Past”
2. Robert Harrist: “Memory, Mountains, and Elegant Graffiti by Song Literati”
3. Richard Vinograd: “Looking Forward to Looking Back: Past, Present and Future in the Imaginary of Song”

Open discussion

Concluding remarks

http://www-personal.umich.edu/~juliafk/Arthistorical/arthistorical_01/index.html

<https://img.zai-art.com/b0be4eeca9dc4cca9b3b157d313eda4e.html?id=b0be4eeca9dc4cca9b3b157d313eda4e&from=singlemessage&isappinstalled=0#15164>

2. The Chinese Book as a Material Object

A four-day workshop at the Harvard-Yenching Library

May 16-19, 2017

With the sponsorship of the Bibliographical Society of America, the Fairbank Center for Chinese Studies, and Andrew W. Mellon Fellowship of Scholars in Critical Bibliography at the Rare Book School, we are pleased to

announce a four-day workshop on the descriptive bibliography of the Chinese book. By bringing the study of Chinese editions into conversation with Western bibliography, this workshop will provide training in new methods for accurately analyzing, describing, and identifying the distinctive material characteristics of the Chinese xylographic print. Participants will be invited to engage actively in all the workshop sessions, which will be facilitated by Cynthia Brokaw (Brown University), Devin Fitzgerald (Harvard), and David Helliwell (Bodleian Library).

Day one will be dedicated to the comparative study of western bibliographic methods and the practice of the study of Chinese editions.

Day two will focus on the major features of printed books from the Song through the Qing.

Day three will focus on various rare-book catalogs and the production of accurate catalog entries.

Day four will be dedicated to the relationship between the digital text and the print book.

This workshop is free of charge, but participants are responsible for their own travel and accommodations. We invite graduate students and junior scholars with interest in the history of Chinese printing to apply.

Please send a two-page statement of interest describing how this workshop relates to your research, and your CV (three pages max) to chineserarebooks@gmail.com by January 15, 2017.

Call for Paper 徵求論文

1) Call for Papers – The Third International Conference On the Wutai Cult

The Third International Conference On the Wutai Cult

第三屆《五臺山信仰》國際學術研討會

August 8-11, 2017

Mount Clear and Cool and the Buddhāvataṃsaka Sūtra: Multidisciplinary, Inter-cultural, and Interreligious

Studies of the Mañjuśrī Cult, Mount Wutai, and the Buddhāvataṃsaka Sūtra

清涼之山與華嚴之經：有關文殊信仰、五臺山、與《大方廣佛華嚴經》多學科、跨文化、與跨宗教之研究

Primary Sponsor 主辦方: The Wutai International Institute of Buddhism and East Asian Cultures (佛教和東亞文化) 五臺山國際研究所

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Host 承辦方: Great Sage Monastery of Bamboo Grove 大聖竹林寺

Venue 地點: Great Sage Monastery of Bamboo Grove, Mount Wutai, Xinzhou, Shanxi 山西忻州五臺山大聖竹林寺

Dates 時間: August 8-10, 2017 (conference), August 11 (tour), 2017

The chapters on Where Bodhisattvas Dwell 菩薩住處品 in both the sixty- and eighty-roll Chinese translations of the Buddhāvataṃsaka-sūtra (Huayan jing 華嚴經, T. nos. 278-279) divulge that the Mahāyāna bodhisattva of wisdom, Mañjuśrī, resides on a mountain in the northeast called Mount Clear and Cool. Reading Mount Wutai, located in central China, as Mount Clear and Cool seems, therefore, to be inextricably tied to this scripture,

narratives of its likely composition in Khotanese Sanskrit and subsequent translation into Chinese, Tibetan, and eventually Tangut and Mongolian, reception by political leaders, religious specialists, and devotees from Central and East Asia, and depiction at sacred spaces—including cave 61 of the Mogao caves near Dunhuang—across the region.

根據漢譯《華嚴經》(T. nos. 278-279) 的六十卷本及八十卷本的《菩薩住處品》所說，大智文殊師利菩薩居住在東北方一處叫做“清涼山”的地方。將地處中國中部的五臺山解讀為清涼山，這與該經典的相關描述密不可分的。經典起初可能是以於闐式的梵文創作，之後被翻譯成漢文、藏文、以及西夏語和蒙古語；其中關於“清涼山”的敘述得到了從中亞到東亞的政治統治者、宗教學者和信徒的廣泛認可；並在這一地區的各處宗教聖地以圖像藝術的形式被展現出來，例如敦煌莫高窟 61 號窟。

<http://frogbear.org/call-for-papers-the-third-international-conference-on-the-wutai-cult/>

2) 明清研究國際學術研討會

「中央研究院明清研究推動委員會」擬於 2017 年 12 月 18-20 日舉辦明清研究國際學術研討會，提供學界同仁知識交流的平台。本次會議將公開徵求論文，我們歡迎明清時段各領域具原創性研究的論文前來投稿。http://mingching.sinica.edu.tw/News_Detail/884

網路資源

1. 宮内庁書陵部収蔵漢籍集覧一書誌書影・全文影像データベース—

http://db.sido.keio.ac.jp/kanseki/T_bib_search.php

2. 高居翰數字圖書館

<http://210.33.124.155:8088/JamesCahill/>

高居翰先生(James Cahill)是西方中國藝術史學界最具影響力的權威學者之一，曾先後擔任弗利爾美術館中國部主任、加州大學伯克利分校藝術史系教授(1994 年榮休)。他對中國繪畫圖像和視覺藝術的開創性研究，有力地推動了中國繪畫史學科的發展，使得中國文化在現代學術界贏得了廣泛的尊重。

高居翰先生晚年致力於在全球範圍內推廣中國的視覺藝術的研究和教學。為此，高先生于 2013 年將 2000 多冊個人藏書、3600 余張教學幻燈片、12000 餘幅中國美術史數位圖像和其他具有史料價值的圖像資料，以及《溪山清遠》(A Pure and Remote View)和《凝視過往》(Gazing into the Past)兩個系列的視頻講座資料，悉數贈與中國美術學院，意在構建一個中國藝術的視覺研究中心，惠及後學，使其偉大志業薪火相傳。

逢此高居翰先生逝世三周年之際，“高居翰數字圖書館”正式上線並對海內外從事中國視覺藝術研究和教學的學者開放。圖書館以高居翰先生捐贈的中國美術史數位圖像、幻燈片、系列視頻講座、捐贈書目資料以及其他與高居翰相關的歷史文獻和圖像資料等為基礎，分為大師生平、高氏藏書、著述研究、視頻講座、圖像典藏、博客典藏、江岸送別，以及本專案系列說明等方面。讀者可在數字圖書館內檢索到高先生畢生收藏的各類資料。

高居翰數字圖書館是中國美術學院圖書館的特色資源，希望來自中國或世界各地的學者可以在杭州的西湖邊利用這個資源和設施來促進他們的研究，擴展中國的視覺藝術、藝術史教學和學術研究在世界範圍內的影響，讓這個數字圖書館成為具有世界性的學術影響力的中國視覺藝術研究中心，以及連接中國視覺藝術與世界學問的橋樑。

高居翰數字圖書館網址為 <http://210.33.124.155:8088/JamesCahill/>，網站入口位於中國美術學院圖書館官方網站，目前已經面向公眾開放。

3. National Institute of Informatics - Digital Silk Road Project

Digital Archive of Toyo Bunko Rare Books

<http://dsr.nii.ac.jp/toyobunko/sitemap/index.html.en#class1>

<http://web.ntnu.edu.tw/~hlshao/research/2015NCHU.pdf>

4. 「小學堂文字學資料庫」

<http://xiaoxue.iis.sinica.edu.tw/>

「小學堂文字學資料庫」是一個形、音、義綜合的文字學資料庫，可提供使用者根據文字的形、音等屬性先檢出字頭，再透過字頭連接到個別的形、音、義資料庫或字書索引。

本資料庫由行政院國家科學委員會經費補助，臺灣大學中國文學系、中央研究院歷史語言研究所、資訊科學研究所共同開發；臺灣大學整合聲韻資料，中央研究院整合字形資料及開發檢索系統。

本資料庫收錄的字形涵蓋甲骨文、金文、戰國文字、小篆及楷書，總數超過 20 萬字；收錄的聲韻資料涵蓋上古、中古、近代及現代，總數超過 128 萬筆；收錄的字書索引資料則超過 35 萬筆。

本資料庫主要由漢字古今字資料庫及漢字古今音資料庫組成。漢字古今字資料庫由甲骨文、金文、戰國文字、小篆、異體字表資料庫組成，而漢字古今音資料庫則由上古音、中古音、近代音、官話、晉語、吳語、徽語、贛語、湘語、閩語、粵語、平話、客語、其他土話資料庫組成，各資料庫除可互相連結外，也可獨立使用。

本資料庫也包含了形音以外的資料庫，例如甲骨文合集材料來源表資料庫；也提供了一些語文工具軟體的下載，例如吳守禮台語注音字型及輸入法，小學堂增益集。

本資料庫是一個整合型的資料庫，期望能以單一查詢界面，透過檢索出的字頭，銜接網際網路上不同的形、音、義資料庫。初期銜接的資料庫包括教育部的異體字字典及重編國語辭典、原行政院主計處電子處理資料中心的「CNS11643 中文標準交換碼全字庫」、中華開放古籍協會的「開放康熙字典」、「數位典藏與數位學習國家型科技計畫」的「國際電腦漢字與異體字知識庫」。

本資料庫、程式碼，及其使用字型整體受到著作權法保護，目前仍在研議未來合宜的授權方式，但使用者操作本網站查詢介面所得之各解析度「字形圖片」及字形屬性資訊，權利人特於此明示主張以 CC0 1.0 通用 方式，在法律許可的範圍內，拋棄該字形圖片及字形屬性資訊依著作權法可得享有之權利，使用者當可安心再行利用該查詢字形圖片及字形屬性資訊。

5. 中國歷代墓誌資料庫

<http://csid.zju.edu.cn/>

中國歷代墓誌資料庫是浙江大學圖書館古籍碑帖研究與保護中心製作的資料庫。資料庫主要收入歷代墓誌為主的拓片資源。“中國歷代墓誌資料庫”現有各種墓誌、拓片資料 6800 餘條。所收資源包括兩大部分內容：

一、浙江大學圖書館館藏拓片。浙江大學圖書館現收藏有民國拓片 300 余種 1500 張左右，近三年新購墓誌拓片 3800 餘種近 5000 張。以上拓片已錄入資料庫 300 余種，其餘拓片正在陸續加入資料庫中。

二、公開發表的歷代墓誌資料。對於已經公開發表的墓誌資料，通過掃描識別等方法，將已經公開發表的墓誌資料的全文和圖像錄入資料庫中，以提供全文檢索。現已經錄入資料庫的有《隋代墓誌銘匯考》、《唐代墓誌彙編》（正、續）等資料資料 6300 餘條。對於部分只有文字資料的公開發表資料，如《唐代墓誌彙編》，碑帖中心通過人工比對，利用《隋唐五代墓誌彙編》、《千唐志齋藏志》、《北京圖書館藏中國歷代石刻拓本彙編》等墓誌圖像工具書，補足圖像，共補圖像約 3000 余張，完善了墓誌資料的內容。

天津博物馆清前期绘画特展一期目录

山水:

序号	画家	名称	备注
1	王时敏	虞山惜别图轴	故宫博物院
2	王时敏	仿古山水图册	故宫博物院
3	王时敏	仿倪山水图轴	故宫博物院
4	王鉴	云壑松荫图轴	
5	王鉴	仿北苑山水轴	
6	王翬	仿王蒙山水图轴	
7	王翬	柳岸江舟图轴	
8	王原祁	仿大痴山水轴	
9	王原祁	仿倪黄山水轴	
10	吴历	为唐半园作山水轴	
11	吴历	万山飞雪图轴	
12	恽寿平	摹北苑溪山图轴	
13	龚贤	高岗茅屋图轴	
14	龚贤	千岩万壑图卷	南京博物院
15	樊圻	为晋翁作山水轴	首都博物馆
16	樊圻	雪景山水轴	上海博物馆
17	邹喆	山村秋色图轴	首都博物馆
18	邹喆	山水图轴	故宫博物院
19	吴宏	负郭村居图轴	
20	武丹	高山烟雨图轴	首都博物馆
21	柳埙	山水十二开册	
22	高岑	松窗飞瀑图轴	
23	叶欣	山水十开册	
24	弘仁	松溪石壁图轴	
25	弘仁	竹石流泉轴	
26	髡残	苍翠凌天图轴	南京博物院
27	髡残	苍山结茅图轴	上海博物馆
28	髡残	层峦晚弄图轴	上海博物馆
29	髡残	山水图轴	故宫博物院
30	八大山人	松岗亭子图轴	首都博物馆
31	八大山人	秋山图轴	上海博物馆
32	八大山人	山水通景六条屏	南京博物院
33	八大山人	山水册八开	南京博物院
34	石涛	淮阳浩秋图轴	南京博物院
35	石涛	细雨乱松图轴	上海博物馆
36	石涛	山水轴	故宫博物院
37	程正揆	青山闲居图轴	
38	程邃	乘槎图轴	故宫博物院
39	郑昉	山水册十开	故宫博物院
40	郑昉	寒山读书图轴	故宫博物院
41	郑昉	黄山图轴	上海博物馆
42	梅清	瞿硎石室图轴	故宫博物院
43	戴本孝	山川磅礴图轴	
44	祝昌	山水册七开册	
45	查士标	深山樵径图轴	
46	查士标	青山卜居图轴	
47	萧云从	秋岭山泉轴	
48	方亨咸	卧听飞泉图轴	
49	戴思望	仿倪山水八开册	
50	吕焕成	山水四条屏	
51	章谷	携琴游山图轴	
52	章声	春山看山图轴	
53	施溥	寒树山烟图轴	
54	蓝孟	仿王蒙山水轴	
55	李寅	仿松雪道人山水轴	
56	沈颢	雪满空山图轴	
57	邹之麟	古寺高峰图轴	
58	王铎	崇山兰若图轴	首都博物馆
59	邵弥	仿古山水八开册	
60	普荷	山水卷	南京博物院
61	张积素	辋川图卷	
62	黄向坚	南安群山图轴	
63	法若真	丛山密雪图轴	
64	罗牧	万壑千岩图轴	
65	高简	松风草堂图轴	
66	文点	觅僧纳凉图轴	
67	顾符稷	溪山访友图轴	
68	吴昌	山水六开册	

人物:

序号	画家	名称	备注
1	沈颢	人物	十开册
2	张风	渊明嗅菊图轴	故宫博物院
3	张风	吟梅图轴	上海博物馆
4	谢彬	八仙图轴	
5	周荃	锺馗轴	
6	陈虞胤	洗象图轴	
7	吕焕成	岳飞参花图轴	
8	吕焕成	书传道德图轴	
9	张淮	松下观涛图卷	
10	汪乔	云端关羽图轴	
11	李寅	共居图轴	
12	吕学	松鹿老人图轴	
13	范雪仪	吮笔敲诗图轴	
14	陈字	拜石图轴	
15	陈字	三教图轴	
16	陈卓	博古图轴	
17	陈卓	天官图轴	
18	焦秉贞	仕女图册十二开	故宫博物院
19	石涛	观松图轴	天津市文物公司
20	禹之鼎	闲敲棋子图轴	
21	禹之鼎	秋江晚棹图轴	
22	禹之鼎	青松高隐图卷	

花鸟：

序号	画家	名称	备注
1	陈字	花鸟页	
2	戴明说	墨竹轴	
3	樊圻	岁寒三友图轴	
4	归庄	墨笔竹石轴	
5	洪都等	各家杂画册	
6	胡湄	梅花鸳鸯轴	
7	姜泓	月季桃花页	
8	姜泓	梅石山茶轴	
9	金俊明	梅花页	
10	牛石慧	牡丹轴	
11	石涛	竹菊秀石图轴	故宫博物院
12	石涛	山水花卉册	
13	石涛	梅兰图轴	
14	石涛	牡丹轴	
15	孙欻	芙蓉水鸟图轴	首都博物馆
16	孙欻	花卉轴	
17	童原	设色秋树双禽图轴	
18	王时敏	仿文待诏竹茄图轴	
19	王铎	枯兰复花图卷	苏州博物馆
20	王武	荷塘柳莺图轴	
21	王武	杏花白鸽图轴	
22	胡湄	玉堂富贵图轴	
23	吴历	修竹文石图轴	
24	萧云从	墨梅册（10开）	
25	薛珩	梅竹山茶图轴	
26	杨晋	花卉册（12开）	
27	杨晋	折枝桃花图轴	
28	姚宋	花鸟册（8开）	
29	虞沅	设色雄鸡花蝶图轴	
30	恽寿平	锦石秋花图轴	南京博物院
31	恽寿平	荷花芦草图轴	南京博物院
32	恽寿平	蔬果册	
33	恽寿平	欧香馆写生图册	
34	恽寿平	山水花卉册	
35	诸升	竹石图轴	
36	陈舒	桃花白头图轴	
37	章声	花鸟卷	
38	八大山人	荷鸭图轴	上海博物馆
39	八大山人	山水花鸟册	故宫博物院
40	八大山人	荷花双禽图轴	
41	八大山人	鱼鸟图轴	