

1. 感謝賴毓芝、板倉聖哲、石釗釗、許文美、觀物網站所提供的資訊。
2. 目前原則上固定於每週五寄發，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 proposals**、**網路資源**。
6. 如有其他同好對此電子報有興趣，請告知電子郵件位址，我將加入寄送名單中。若不願收到，也請告知，以方便作業。

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4. 佛光山佛陀紀念館
5. 台南市美術館

##### ■ 亞洲 (中港澳日博物館多家閉館中. 請先查核是否開放)

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4. 中國國家博物館
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8. 澳門藝術博物館
9. 東京國立博物館
10. 京都國立博物館
11. **大阪市立東洋陶磁美術館**
12. 東洋文庫

#### 歐美:

1. The Ferenc Hopp Museum of Asiatic Arts in Budapest
2. Museum of Fine Arts, Boston
3. Metropolitan Museum of Art
4. San Francisco Asian Art Museum
5. Victoria And Albert Museum of Art
6. Los Angeles County museum of Art (closed)
7. Keramiekmuseum Princessehof
8. Fondazione Prada, Milan

## 台灣

### 1. 國立故宮博物院

#### 1) 清明上河圖特展

1 月 22 日至 4 月 26 日

南院

展出清院本「清明上河圖」、宋代張擇端「清明易簡圖」及明代仇英「清明上河圖」，另外搭配新媒體作品「古畫動漫－清明上河圖」、「書畫互動桌－清明上河圖」與「話·畫－清明上河圖」，讓民眾透過豐富感官體驗，遙想汴京的繁華盛景。

#### 2) 人氣國寶展

1 月 22 至 9 月 27 日

南院

展出戰國中期「嵌綠松石金屬絲犧尊」、東漢「玉辟邪」、北宋「定窯白瓷嬰兒枕」、宋至元「玉鴨」、清代「翠玉白菜」等具高知名度的超人氣國寶。

#### 3) 國寶聚焦

故宮北院

1 月 23 日至 4 月 23 日

展出 2 組件國寶級書畫，展期以 3 個月為原則，定期更換展件。首檔展出宋代蔡襄「書尺牘（陶生帖）」、燕文貴「奇峰萬木」，讓民眾在筆墨丹青藝境，細細品覽宋代美學的精雅韻致。

#### 4) 皇帝的多寶格

故宮南院

2019/12/25-2021/12/26

5) 筆歌墨舞: 故宮繪畫導覽

2020/4/8-7/5

<https://www.npm.gov.tw/Article.aspx?sNo=04011113>

6) 筆墨見真章: 故宮書法導覽

2020/4/1—6/30

北院 204, 206

<https://theme.npm.edu.tw/exh109/calligraphy10904/>

7) 受贈名畫展

2020-04-08~2020-07-5

陳列室：北部院區 第一展覽區 208

<https://www.npm.gov.tw/Article.aspx?sNo=04011108>

8) 巨幅名畫

2020-04-01~2020-07-9

陳列室：北部院區 第一展覽區 202

<https://theme.npm.edu.tw/exh109/oversized10904/>

9) 話畫—說明卡探索記

2020/4/8-7/5

北院 212

10) 攬勝—近現代實景山水畫展

2020/7/10-9/23

北院 202/208/212

<https://www.npm.gov.tw/Article.aspx?sNo=04011102>

11) 她: 女性形象與才藝

2020/10/5-12/23

天下，男女各半，女性在數千年的文化進程中，擁有不容忽視的地位與貢獻。但不容諱言，中國數千

年的古代社會，基本上仍是一種以男性為主導的環境架構。因此，諸如「男尊女卑」、「男主外，女主內」、「女子以弱為美」，與「女子無才便是德」等說法，確實對中國的女性影響深遠，也發展成多數人根深蒂固的觀念。導致極多女性的才藝，終其一生，都無法得到充分發揮。這些女性的處境與心聲，透過一些優秀藝術品的詮釋，才幸運地博得同情與關注。

故宮典藏中，以女性為對象，或者由女性所創作的作品，質量相當可觀。「她—女性形象與才藝」特展擬以宏觀的角度，陳列自五代迄近現代的書畫精品，除了讓觀眾掌握歷代婦女的多元面向，也期待透過展覽，激勵大家針對女性的相關議題，發想出具備時代性的新觀點。

本展預計遴選七十組件書畫，劃分成「群芳競秀」、「女史流芳」兩大單元。前者著重於勾勒歷代女性的各種樣態，後者則反映了女性不讓鬚眉的才華。展品中不乏國寶級與重要古物級作品，如〈李公麟畫麗人行〉、〈李唐文姬歸漢〉、〈衛九鼎洛神圖〉、〈仇英漢宮春曉圖〉、〈唐寅陶穀贈辭〉、〈唐寅班姬團扇〉等，均具有高度的藝術水準，絕對是一次兼具可看性與話題性十足的展覽。

## 2. 中研院史語所陳列館 (閉館中)

### 1) 天朝大慶：皇清盛典特展

內閣大庫檔案區

2019/10-2020/4/26

### 2) 東周實相——河南出土東周文物展

2019/5/15~

### 3) 島嶼群相：台灣考古展覽

## 3. 十三行博物館(閉館中)

「飲酒 Bar—亞洲酒文化特展」

時間：109 年 1 月 22 日至 6 月 21 日

地點：新北市立十三行博物館第一特展廳

內容：新北市立十三行博物館與國立歷史博物館共同規劃「飲酒 Bar—亞洲酒文化特展」，期透過酒器及文獻資料，解讀東亞飲酒文化與中西交流的歷史脈絡，讓觀者聆聽酒說故事的同時，亦能品會酒器細緻的餘韻。

## 4. 佛光山佛陀紀念館

海上佛影：上海博物館藏佛教藝術展

至 2020.5.3

本次展覽旨在展示上海博物館收藏的傳世及通過科學考古發掘所得的珍貴佛教造像和佛教文物，特分「上海博物館館藏佛教藝術珍品」與「上海地區出土佛教文物精品」兩部分。展出上海博物館所藏佛教文物 226 組，共 284 件器物，涵蓋金銅佛教造像、石刻佛教造像、唐卡，以及與佛教有關的玉器、書畫等門類文物。

[http://www.fgsbmc.org.tw/exhibition/index.aspx?EID=2019002&MID=5&fbclid=IwAR27e\\_LiFrkFESNC0Ixcu\\_g1mhzCKEAM5weAoUNilaNlldk-B7eWbx95nvI](http://www.fgsbmc.org.tw/exhibition/index.aspx?EID=2019002&MID=5&fbclid=IwAR27e_LiFrkFESNC0Ixcu_g1mhzCKEAM5weAoUNilaNlldk-B7eWbx95nvI)

#### 5) 台南市美術館

內心的所在-郭雪湖望鄉特展

2020/3/21-7/5

[http://www.artist-magazine.com/edcontent\\_d.php?lang=tw&tb=9&id=10211&fbclid=IwAR0aEqBcl\\_p2K34k2bx1RT4bxtldhwQfrq5JsQwLE9VdtxXrOuCJNQ1r9zRWk](http://www.artist-magazine.com/edcontent_d.php?lang=tw&tb=9&id=10211&fbclid=IwAR0aEqBcl_p2K34k2bx1RT4bxtldhwQfrq5JsQwLE9VdtxXrOuCJNQ1r9zRWk)

## 亞洲

### 1. 故宮博物院(閉館中)

- 1) 紫禁城建成六百年展
- 2) 往昔世相:故宮博物院藏古代人物畫展
- 3) 千古風流人物: 蘇軾主題書畫特展
- 4) 中國與凡爾賽展

<https://mp.weixin.qq.com/s/N9T6nj6Z15wF8LYIfH9Wjg?fbclid=IwAR3KyfjXQJQoGAzXPXa-SANg8MRitt5V4cumF1DCfsl1ZzXymCXmHE-1gH8>

### 2. 首都博物館(閉館中)

- 1) 江山如畫——12-20 世紀中國山水畫藝術展

2019/9/28-2020/12/1

本次展覽分“登山”“臨水”“攬勝”“棲居”“臥遊”五個單元，將展出 93 件（組）宋代至近現代的山水畫作品，其中一級品文物 30 件（組）。展品來自全國 11 家收藏單位，重點展品包括上海博物館藏沈周《江名勝圖十開冊》、天津博物館藏文徵明《吳中勝概圖》、南京博物院藏黃公望《水閣清幽圖》、吉林省博物院藏宋代《春塘禽樂圖》等。

[http://en.capitalmuseum.org.cn/2019.../.../content\\_40941211.html](http://en.capitalmuseum.org.cn/2019.../.../content_40941211.html)

- 2) 1420：從南京到北京

2020/1/17-6/28

展覽匯集了北京、南京兩地十餘家文博單位，共 267 件（套）文物展品，其中一級品 37 件（套）。

<https://news.artron.net/20200117/n1069446.html>

### 3. 南京博物院 (恢復開放)

兄弟王: 從滿城漢墓到大雲山漢墓

2019.11.30~2020.3.30

此次展覽由南京博物院聯合河北博物院共同推出，展覽以西漢滿城中山王陵與大雲山江都王陵的出土文物為中心，展現西漢景帝至武帝時期諸侯王的政治、文化、生活狀態；以江都王劉非、中山王劉勝兩人的兄弟關係為線索，將血緣、宗親等關係通過展覽的方式進行闡釋。

### 4. 中國國家博物館(閉館中)

#### 1) 隻立千古—紅樓夢文化展

本次展覽將展出文物、文獻、藝術品近 600 件/套國博館藏清人繪《大觀園圖》真跡首次公開展出，同時還有《紅樓夢》各種珍貴版本、續本及譯本首次公開露面；

[http://www.chnmuseum.cn/zh/zhanlanyugao/201912/t20191212\\_180004.shtml](http://www.chnmuseum.cn/zh/zhanlanyugao/201912/t20191212_180004.shtml)

#### 1) 中國古代書畫展

2019/12/17—

展廳：國家博物館 南 12 展廳

本次展覽以時間為主線，遴選宋元名家的稀世之作和明清各派的代表作品五十餘件，較為全面地展示出宋元以降中國古代書畫的發展脈絡。展覽首次在國博展廳將宋人所繪近 10 米長的《輞川圖卷》及任仁發的《飲飼圖卷》等宋元真跡全卷打開展出。

#### 2) 高山景行: 孔子文化展

2019/12-27-2020/3/29

<https://mp.weixin.qq.com/s/Ckn6yv4CNWHHRa2AffuDvw>

### 5. 湖南省博物館

齊家——明清以來人物畫中的家族生活與信仰

2020/1/15-6/15

展覽將主要分為：“敬祖——宗法禮制”“悅己——閒居雅集”“享神——風俗信仰”三個部分，向觀眾展示和呈現明清以來傳統人物畫及其中的家族生活與信仰。

<http://www.hnmuseum.com/zh->

hans/content/%E9%BD%90%E5%AE%B6%E2%80%94%E2%80%94%E6%98%8E%E6%B8%85%E4%B  
B%A5%E6%9D%A5%E4%BA%BA%E7%89%A9%E7%94%BB%E4%B8%AD%E7%9A%84%E5%AE%  
B6%E6%97%8F%E7%94%9F%E6%B4%BB%E4%B8%8E%E4%BF%A1%E4%BB%B0?fbclid=IwAR27qU  
njQM2eZ\_SdMZulNMMU-u7s1rcpXXOd1vthjDf0zukyR8-sgUiVujiM

## 6. 重慶中國三峽博物館

百川歸海——天津博物館藏明清書畫展

展覽地點：重慶中國三峽博物館四樓 D 展廳

展覽時間：2020/01/15—2020/04/12

展覽以天津博物館“寄情畫境——館藏明清繪畫陳列”為基礎，介紹明清主要 11 個繪畫流派畫家精品力作，勾勒明清中國繪畫的主要面貌。

<https://art.city.ly/events/dzy0vwc>

## 7. 遼寧省博物館

喜到新年·百事多吉利

2020/1/17-4/19

<https://art.city.ly/events/s44bs7v>

為迎接鼠年新春，本次展覽共展出 115 件/套含有吉祥寓意的藏品，涵蓋繪畫、陶瓷、織繡、木雕等類型。重要展品包括明朱瞻基萬年松圖卷、宋緙絲番桃花卉圖軸、明緙絲軍儀博古圖軸、清緙絲宜春帖子歲朝圖軸等共 8 件一級文物。

此外，展覽還選取了近現代畫家齊白石的代表性動物畫、節慶題材繪畫，以及天津楊柳青年畫等，讓展覽內容更加貼近人民生活，營造吉祥喜慶過年的氛圍。

## 8. 山西博物院

壁上乾坤——山西北朝墓葬壁畫藝術展

~5/31

## 9. 澳門藝術博物館(目前閉館)

星槎萬里：紫禁城與海上絲綢之路

2020.1.11-4.13

“星槎萬里：紫禁城與海上絲綢之路”，展示北京故宮珍藏與海上絲綢之路有關的文物精品近一百五十件。這些文物來源於明清兩代外邦使節、蕃屬朝臣的貢品，西洋傳教士帶來的禮物或由其在宮中新製的器物書畫；宮廷自己採購訂製，或宮廷與地方作坊仿舶來品推陳出新的各式用品，再加部分澳門藝

術博物館館蔵精品，集中反映明清時期宮廷與外部世界交流互動的累累碩果，呈現紫禁城與“海上絲綢之路”諸國文明交相輝映的盛世風華。

<http://www.mam.gov.mo/.../37e253e6-dd43-4934-8b95-25fe05e449a9>

<http://www.mam.gov.mo/c/exhibition/1/detail/37e253e6-dd43-4934-8b95-25fe05e449a9>

#### 10. 東京國立博物館(目前閉館)

##### 1) 中國の石刻畫芸術

7室 2019年4月2日(火)～2020年4月5日(日)

後漢時代(1～2世紀)の中國山東省や河南省南部等では墓の上に祠(ほこら)を、地下には棺などを置く部屋である墓室を石で作りました。祠や墓室の壁、柱、梁などの表面には、先祖を祭るために當時の世界観、故事、生活の様子などを周刻して飾りました。畫像石と呼ばれるこれらの石刻畫芸術は中國の様々な地域で流行しましたが、ここではとくに畫題が豊富で優品の多い山東省の作品を一堂に集めて展示します。

#### 11. 京都國立博物館(目前閉館)

##### 1) 西国三十三所 草創1300年記念 特別展 聖地をたずねて—西国三十三所の信仰と至宝

2020/4/11-5/31

<https://saikoku2020.jp/>

#### 12. 大阪市立東洋陶磁美術館

##### 1) 特別展「天目—中国黒釉の美」

2020/4/25-8/16

日本には数多くの中国製の天目(茶碗)が伝世しています。なかでも近年国内外で話題となっている曜変天目と油滴天目は中国宋時代に建窯でつくられた黒釉茶碗の最高峰で、当館には日本伝世の油滴天目で唯一国宝に指定されている作品が所蔵されています。

本展では、中国陶磁の歴史において、重要な系譜の一つである天目をはじめとする黒釉陶磁にスポットをあて、当館所蔵品に個人所蔵の作品を加えた唐時代から宋・金時代の作品計24点により、中国黒釉の世界とその美に迫ります。

なお、同時開催の特集展「現代の天目—伝統と創造」では、近現代の作家による天目作品を通して、伝統と創造による天目の多彩な表現をご紹介します。

[http://www.moco.or.jp/exhibition/upcoming/?e=563&fbclid=IwAR3UFPjGFnr5FXmEOhg1vat2ed2nyT36upDo1Sn6E\\_pyMEHnBN8J6LdGgA](http://www.moco.or.jp/exhibition/upcoming/?e=563&fbclid=IwAR3UFPjGFnr5FXmEOhg1vat2ed2nyT36upDo1Sn6E_pyMEHnBN8J6LdGgA)

##### 2) 希濶廬コレクション 清朝陶磁の精華(暫定)

2020/12-2021/3/28



### 13. 東洋文庫ミュージアム (目前閉館)

#### 大清帝国展

2020年1月25日～5月17日

辮髪にチャイナ服、中華料理最高峰の「満漢全席」。わたしたちのイメージする「中国」には、清朝(しんちょう)由来のものが多くあります。1616年、中国の東北地方で生まれた女真族(じょしんぞく)による王朝は、後に中国本土とモンゴルを治める王朝「清」となり、その後も大きく版図を広げて様々な民族を内包する史上まれにみる大帝国となりました。本展は、東洋文庫の蔵書の中で特に厚みを持つ、清朝歴代皇帝ゆかりの貴重な書物がはじめて一堂に会する機会です。中国の今へと続く直近の王朝でありながら、詳しく学ぶことの少ない、「始皇帝じゃないほう」の「清朝」について、その起源と大帝国の栄華をご覧ください。

<http://www.toyo-bunko.or.jp/museum/exhibition.php>

### 14. 永青文庫美術館

財団設立70周年記念「古代中国・オリエントの美術—国宝“細川ミラー”期間限定公開—」

2020年2月15日～4月15日

※会期中、一部展示替えがあります

永青文庫の設立者・細川護立(もりたつ)(細川家16代・1883～1970)は、幼い頃から漢籍に親しみ、中国の文化に強い憧れを抱いていました。やがて大正15年(1926)から約1年半かけてヨーロッパを巡り、のちに国宝に指定される「金彩鳥獸雲文銅盤(きんさいちょうじゅうらんもんどうばん)」などの金属器や陶磁器を購入。以降、本格的に中国美術のコレクションを始めます。さらに護立の関心はオリエント美術にまで及び、イスラーム陶器やタイルの優品も蒐集しました。このようなコレクションは、梅原末治(うめはらすえじ)(1893～1983)ら専門家の協力を得ながら進められ、彼らにとっての研究対象になるとともに、梅原龍三郎(うめはらりゅうざぶろう)(1888～1986)といった近代の画家たちにも画題を提供するなど影響を与えました。

本展では、“細川ミラー”の名で広く知られる「金銀錯狩獵文鏡(きんぎんさくしゅりょうもんきょう)」(国宝)をはじめとする古代中国の美術、これまでほとんど公開される機会がなかったオリエント美術、中国を題材にした近代洋画など、中国・オリエントをテーマに多彩な作品を展覧します。また今回は、これにあわせて大名細川家に伝来した高麗茶碗もご紹介します。様々な地域から日本にもたらされた品々を広くお楽しみいただければ幸いです。

<http://www.eiseibunko.com/exhibition.html...>

<https://rakukatsu.jp/osusume-exhibition->

202003/?fbclid=IwAR1x9VOruRNOLzjP7ntaUTt4UQSffnTpcdSFAYQONLJx-WeWXRWI8S64N4U

1. The Ferenc Hopp Museum of Asiatic Arts in Budapest

Made in Asia: The Centenary of the Ferenc Hopp Museum of Asiatic Arts

20 June 2019 – 30 August 2020

The more than 500 artefacts – including temporarily displayed pieces – are arranged according to the most important periods in the museum’s history. The display allows an insight into how – based on what opportunities and collecting criteria – the most representative items and groups of objects entered the collection. In order to protect the condition of the artefacts selected for the exhibition, in some cases we introduced quarterly replacements of certain items or groups of items. We will remember the prominent figures in the museum’s history: directors and staff members who played a key role in maintaining the operation of the museum and in shaping its collecting activity in those periods in the twentieth century that were fraught with tragedies in Hungary (and across the world). We will acquaint visitors with the – often adventurous – stories of the highest quality pieces, thus allowing them with a unique opportunity to ponder twentieth-century history in the context of the Asian artefacts of a Hungarian museum.

[https://hoppmuseum.hu/kiallitas\\_en](https://hoppmuseum.hu/kiallitas_en)

2. Museum of Fine Arts, Boston

Weng Family Collection of Chinese Painting: Family and Friends

October 12, 2019–August 9, 2020

Asian Paintings Gallery (Gallery 178)

翁氏家藏精品展·第一期 親友交遊

There is an intimate connection between Chinese art and human relationships. Friends gather to unroll and view their favorite paintings. Moving letters brushed in expressive calligraphy are cherished and preserved for centuries. Wan-go H. C. Weng, one of the most respected collectors and connoisseurs of Chinese painting in the US, recalls watching and listening as a young boy while his family admired and discussed works of art.

In 2018, Weng made the largest gift of Chinese paintings and calligraphy to the MFA in the institution’s history, comprising 183 objects that were acquired and passed down through six generations of his family. This exhibition features approximately 20 works from the gift that relate to concepts of family and friends.

“Weng Family Collection of Chinese Painting: Family and Friends” includes paintings and calligraphy by some of the greatest masters from the Ming (1368–1644) and Qing (1644–1911) dynasties. The intimate *Suzhou Sceneries* (1484–1504) album describes Shen Zhou’s travels with friends around his home regions. The calligraphy in *Nine Letters to Home* (1523), written by Wen Zhengming to his wife and sons, displays a spontaneity of style rarely found in the artist’s more formal works. The most recent piece in the exhibition is a handscroll painted by Wan-go H. C. Weng himself, *Elegant Gathering at the Laiciju Studio* (1990). The contemporary work commemorates a momentous gathering of friends—including six esteemed historians of Chinese paintings—held at the collector’s home in 1985.

This is the first in a series of three exhibitions celebrating the landmark donation made by Wan-go H. C. Weng, a longtime supporter of the MFA who has devoted himself to the preservation and study of China’s cultural heritage.

[https://artouch.com/exhibition/content-11836.html?fbclid=IwAR1HjYGu\\_4KLYNnzeHHWyiCe\\_GHVCT1C9WWz5bPjLp1ZAV-oLYQjTcBAnFE](https://artouch.com/exhibition/content-11836.html?fbclid=IwAR1HjYGu_4KLYNnzeHHWyiCe_GHVCT1C9WWz5bPjLp1ZAV-oLYQjTcBAnFE)

3. The Metropolitan Museum of Art

1) Making the Met : 1870—2020

2020/3/30-8/2

韓幹照夜白圖卷將展出

[https://mp.weixin.qq.com/s/2wfaD6swfRhO5F7Ij61UTw?fbclid=IwAR1ZrfoGwxIaxrYTBO1eaG\\_2YIZ6CZsVtarh2yU6Ai6YHPQWZV4FVSf72e8](https://mp.weixin.qq.com/s/2wfaD6swfRhO5F7Ij61UTw?fbclid=IwAR1ZrfoGwxIaxrYTBO1eaG_2YIZ6CZsVtarh2yU6Ai6YHPQWZV4FVSf72e8)

4. San Francisco Asian Art Museum

CHANG DAI-CHIEN: PAINTING FROM HEART TO HAND

2019/11/26 —2020/4/26

Chang Dai-chien is one of the most acclaimed Chinese artists of the 20th century. To mark the 120th anniversary of his birth and 47 years since his previous solo show at the museum, we are inaugurating the newly renovated Chinese painting gallery with *Chang Dai-chien: Painting from Heart to Hand*. Comprising works donated to the museum by the artist, as well as loans from his friends and family, the exhibition spotlights Chang's groundbreaking modernization of ink painting.

Born in 1899 in Sichuan province, Chang traveled extensively to seek sources of inspiration in the historical past and in nature. In the early 1940s, he spent more than two years studying and copying ancient Buddhist paintings in the caves of Dunhuang, instigating new interest in these overlooked masterpieces. His exhibitions following this sojourn earned him artistic success and recognition as a true master.

Chang left China in 1949, eventually settling in California in 1969, first in Carmel-by-the-Sea and then Pebble Beach. During this period of self-imposed exile, he was inspired by Western art and California's distinctive landscape, and his splashed-color paintings came close to total abstraction. Chang left California in 1977 for Taiwan, where he died in 1983. He continues to be internationally recognized as a pivotal figure who expanded the field of traditional Chinese ink painting. We are pleased to honor his legacy with this exhibition showcasing his unique artistic vision.

5. Victoria and Albert Museum

Blanc de Chine, a Continuous Conversation

Thursday, 5 September 2019 – Sunday, 10 May 2020

Featuring historic and contemporary 'Blanc de Chine' - white porcelains made in Dehua, China.

This display showcases historic pieces from the V&A's Asian and European ceramics collections, as well as a selection of new works by contemporary makers including: Babs Haenen, Lucille Lewin, Liang Wanying, Jeffry Mitchell, Su Xianzhong, and Peter Ting. Retelling the story of porcelain-making in Dehua, this display will build a bridge between the past and the current, tradition and innovation, and breaking the boundary of Chinese and non-Chinese ceramic practices.

[https://www.vam.ac.uk/event/Bq0Lp1qk/blanc-de-chine-a-continuous-conversation?fbclid=IwAR2NZEHvHjLhPupbYNrehR\\_OgrWlsnctP7\\_SNj40PEadPpIQD2imYJj8d98](https://www.vam.ac.uk/event/Bq0Lp1qk/blanc-de-chine-a-continuous-conversation?fbclid=IwAR2NZEHvHjLhPupbYNrehR_OgrWlsnctP7_SNj40PEadPpIQD2imYJj8d98)

6. Los Angeles County Museum of Art

Where the Truth Lies: The Art of Qiu Yin

2020/02/09-05/17

Few artists in Chinese history have proven as enigmatic as the great Ming dynasty painter Qiu Ying (c. 1494–c. 1552), whose life and art reveal a series of paradoxes. Though one of the most famous artists of the Ming period, almost nothing is known about his life. He is said to have been illiterate, yet surviving evidence demonstrates elegant writing. He is said to have had few followers, yet he was the most copied painter in Chinese history. *Where the Truth Lies* grapples with such issues as artists who cross social boundaries, literacy, and the importance of connoisseurship in determining quality and authenticity. This will be the first exhibition on Qiu Ying ever organized outside of China and Taiwan. In addition to masterworks by Qiu Ying, the exhibition will include works by his predecessors and teachers, his daughter Qiu Zhu, and followers from the early 16th through the mid-20th century.

請見附檔的展品清單

7. Keramiekmuseum Princessehof –

Sunken Treasures

until 28 June 2020

The exhibition features ceramics and other objects found aboard eight shipwrecks dating from the ninth to the nineteenth century. The ceramic treasures tell fascinating stories about the Maritime Silk Road in Asia and reveal a hitherto unknown world of international trade and exchange.

[www.princessehof.nl/1/gezonkenschatten](http://www.princessehof.nl/1/gezonkenschatten)

8. Fondazione Prada, Milan

The Porcelain Room : Chinese Export Porcelain,

30 Jan – 28 Sep 2020

“The Porcelain Room” brings together examples of porcelains made from the 16th to the 19th centuries for different markets, religions, and social groups. The project illustrates how efficient the Chinese were in understanding the taste and the demand of each segment of the market, and tailoring their production accordingly.

[http://www.fondazioneprada.org/.../the-porcelain-roomchines.../...](http://www.fondazioneprada.org/.../the-porcelain-roomchines.../)

演講

工作坊

研討會

Call for papers

### 第九屆博物館研究國際雙年學術研討會——歷史：覆蓋、揭露與淨化昇華

時間：2020年10月28日至30日（週三至週五）

地點：臺北藝術大學國際會議廳（臺北市北投區學園路1號）

主辦單位：國立臺灣博物館、國家人權博物館、國立臺灣史前文化博物館、國立臺北藝術大學

聯絡人：Tel: +886-2-2896-1000 ext 3262

內容簡介：

歷史曾經被期待成為一種具有客觀性的知識，但是自從二十世紀中葉以來新史學日漸發生影響以後，特別是法國思想家傅柯重新檢討歷史知識以來，歷史的過去定義已經動搖。非但歷史不再是單一的線性敘事，而是多元的非線性敘事。整個人類世界，往往強勢的歷史敘事覆蓋弱勢的歷史敘事，而且在每一個被建構的線性歷史敘事之中，往往也因為覆蓋而造成一個時代被遺忘、被誤寫甚至被于名化的現象。覆蓋，曾經被以為只是前現代社會的現象，但事實上，它也是現代社會可能發生的現象，尤其是當科技成為權力的工具時，更是容易發生；覆蓋，曾經被以為只是極權社會的現象，但事實上，它也是民主社會可能發生的現象，尤其是當民粹主義興盛時，往往習以為常。

博物館也曾經被期待成為知識的載體，因此一直以來，博物館專業一直致力於知識的詮釋與溝通。但是，如果博物館並未察覺自己努力經營的知識詮釋與溝通其實是覆蓋的結果，那麼，再多的努力都是枉費心血，甚至淪為權力的工具。特別是關於歷史知識，如果博物館成為已經被覆蓋的歷史知識的載體，甚至成為覆蓋歷史的工具，那麼博物館感到自豪的價值將會徹底瓦解。因此，當我們意識到歷史知識曾經受到覆蓋，甚至意識到歷史知識可能正在受到覆蓋，我們有必要重新檢視博物館面對歷史知識的觀點與方法。尤其，歷史之所以被覆蓋，經常是因為被覆蓋的歷史之中隱藏著錯誤，隱藏著不義，隱藏著弱勢的聲音，甚至隱藏著悲劇，也因此，這樣的歷史等待著被揭露，被隱藏的一切等待著被發現、被聽見、被撫慰。古希臘時期思想家亞里斯多德很早就已經鼓勵人類應該勇敢面對悲劇，他認為只有揭露與面對悲劇，人類才能洗滌心靈並且獲得超越昇華。博物館應該也要以這種精神面對歷史，尤其是揭露被覆蓋的歷史，讓歷史之中隱藏的錯誤得到檢討與超越。如此，博物館才能真正成為知識的載體，進而成為人類心靈淨化昇華的場所。歷史之被覆蓋並等待被揭露以獲得淨化昇華，並不是只涉及政治與社會史的領域，也涉及許多領域，當然也包含文化與藝術史領域，或許也包含自然與科學史的領域。這意味

著，每一個類型的博物館都涉及歷史的覆蓋、揭露與淨化昇華，都必須重新檢視它們涉及的歷史知識。

### 研討會子題

針對「歷史：覆蓋、揭露與淨化昇華」的主題，這次的研討會歡迎各個類型的博物館研究的論文。也就是說，這個主題並不受限於歷史類的博物館，而是涵蓋每一類型的博物館。另一方面，我們歡迎針對典藏、研究、展示與教育的每一個層面進行探討的論文，以呈現博物館每一個專業工作對於歷史知識的反省。因此，研討會子題範圍如下：

一、博物館對於自然與科學的歷史反思：自然史與科學史往往被視為客觀知識，但是這種知識事實上都是人類知識活動的產物。既然是人類知識活動，便會有時代與地域的條件，它們的歷史與敘事便也無法避免受到影響。這個子題，我們歡迎自然、科學、工業與產業博物館的相關探討。

二、博物館對於政治與族群的歷史反思：從現代國家成立以來直到後現代的文化多元主義的興起，歷史博物館與人類學博物館也已經面對後現代思潮與後殖民論述的衝擊。其中，包括人權與不義歷史的議題已經不只出現於政治層面，也已經出現於族群、性別與職業等層面。特別在多元族群的社會，歷史的觀念正在重新面對檢視。

三、博物館對於生活與文化的歷史反思：當博物館思維從菁英主義延伸到民眾主義，生活與文化的觀念已經發生變化。特別當生態博物館成為一個博物館運動，甚至博物館的機構定義也發生變化。這個子題，既可探討文化遺產的定義與範圍，也可探討地方知識的正在興起的時代意義。

四、博物館對於文學與藝術的歷史反思：二十世紀以來文學與藝術的歷史受到全球化趨勢支配，強勢文化與語言及其歷史已經成為文學史與藝術史的指導原則，文學史以符合國家與地方認同趨勢為典範，藝術史也經常以國際豪華大展為依歸。因此，文學館與美術館或藝術博物館經歷了歷史的覆蓋，等待著重新揭露與檢視。

### 重要期程

論文摘要投稿截止：2020年4月20日（一）

論文摘要審查結果公告：2020年6月5日（五）

錄取者中文摘要繳交截止：2020年6月15日（一）

論文全文初稿 pdf & word 電子檔繳交截止：2020年8月25日（二）

研討會報名：2020年9月15日-9月30日

發表簡報繳交截止：2020年10月10日（六）

研討會舉辦：2020 年 10 月 29-30 日（四、五）

投稿會議論文集論文全文繳交截止：2020 年 12 月 25 日（五）

### 網路資源

1. 故宮數字文物庫

<https://digicol.dpm.org.cn/>

[https://mp.weixin.qq.com/s/a2VbgyY7m62E\\_FDWbXy6iA?fbclid=IwAR3U53GsjCEy1iCGEejAfffiZPi0d9Yfj0\\_WyKzCOZIyAxOwf\\_1S7sCl3uo](https://mp.weixin.qq.com/s/a2VbgyY7m62E_FDWbXy6iA?fbclid=IwAR3U53GsjCEy1iCGEejAfffiZPi0d9Yfj0_WyKzCOZIyAxOwf_1S7sCl3uo)

2. V&A 博物館「中國圖像誌索引」

[https://artouch.com/view/content-11727.html?fbclid=IwAR0F90JKEuS7bu5-L9\\_HKBsic\\_4D98XQ5TxYrNzuCzLwoiBKaeBLvC1iLCg](https://artouch.com/view/content-11727.html?fbclid=IwAR0F90JKEuS7bu5-L9_HKBsic_4D98XQ5TxYrNzuCzLwoiBKaeBLvC1iLCg)

3. 中國古籍數字資源共用

[https://mp.weixin.qq.com/s/v60kbXEyIL9kkLkQbkqMxw?fbclid=IwAR3pN5e6b30oMVK4MCIvFuev\\_usP5zsSwH2GMgoGxAG\\_3ATLFWAjABpVe6Q](https://mp.weixin.qq.com/s/v60kbXEyIL9kkLkQbkqMxw?fbclid=IwAR3pN5e6b30oMVK4MCIvFuev_usP5zsSwH2GMgoGxAG_3ATLFWAjABpVe6Q)

4. Harvard-Yenching Library Digital Databases

網址:

[https://guides.library.harvard.edu/Chinese?utm\\_source=Library+Staff&utm\\_campaign=9fca5a7bb3-EMAIL\\_CAMPAIGN\\_2017\\_06\\_28&utm\\_medium=email&utm\\_term=0\\_4bb25c0228-9fca5a7bb3-26352423#s-lg-box-6321879](https://guides.library.harvard.edu/Chinese?utm_source=Library+Staff&utm_campaign=9fca5a7bb3-EMAIL_CAMPAIGN_2017_06_28&utm_medium=email&utm_term=0_4bb25c0228-9fca5a7bb3-26352423#s-lg-box-6321879)

說明:

[https://mp.weixin.qq.com/s/?biz=MzUzMDcxMTA1MA%3D%3D&mid=2247498327&idx=1&sn=85555fed1ca78de6dcd95df1c6a88cda&chksm=fa4f2d32cd38a4241386e40232de7de12ca434da313c58950bac275a3339d46894d6b2db483f&fbclid=IwAR1VPRxNtjY1O5DapbCmByJKW\\_f2PMIEGnUbwISRHbr9JPC-1aQwsyllobc](https://mp.weixin.qq.com/s/?biz=MzUzMDcxMTA1MA%3D%3D&mid=2247498327&idx=1&sn=85555fed1ca78de6dcd95df1c6a88cda&chksm=fa4f2d32cd38a4241386e40232de7de12ca434da313c58950bac275a3339d46894d6b2db483f&fbclid=IwAR1VPRxNtjY1O5DapbCmByJKW_f2PMIEGnUbwISRHbr9JPC-1aQwsyllobc)

5. 紐約舉世聞名的大都會藝術博物館（The Metropolitan Museum of Art, 簡稱 The Met）宣佈，其於線上公開供公眾瀏覽的 37 萬 5 千張圖片（包含畫作、物件藏品照片）現在可自由下載，且不限制使用目的。

<https://www.shoppingdesign.com.tw/post/view/2685?fbclid=IwAR1To5NvtN6Afi4dOX7iW5MJpScn38RTTAErBenVMiOS7fZliqOG4TSELU>

6. 芝加哥藝術博物館開放了近 5 萬件館藏作品高清大圖的下載管道

<https://mp.weixin.qq.com/s/rO7317RImA7W6EnAUrExag>

7. 正倉院資料庫

<https://shosoin.kunaicho.go.jp/search/?fbclid=IwAR1zdZ9F9VLroKv-Kz-JDXNOYFqe8NniZvYqswGBBJbrN7xa1goVJub-Nco>

8. Smithsonian Institute 免費開放作品圖檔下載

[https://www.smithsonianmag.com/smithsonian-institution/smithsonian-releases-28-million-images-public-domain-180974263/?utm\\_source=facebook.com&utm\\_medium=socialmedia&fbclid=IwAR2A-4jjAFXM3-GHlhbbmnVzapEwa5LWFdMHwt4W4gq3urwu2JPLcya81xc](https://www.smithsonianmag.com/smithsonian-institution/smithsonian-releases-28-million-images-public-domain-180974263/?utm_source=facebook.com&utm_medium=socialmedia&fbclid=IwAR2A-4jjAFXM3-GHlhbbmnVzapEwa5LWFdMHwt4W4gq3urwu2JPLcya81xc)

9. 天皇家・公家文庫収蔵史料の高度利用化と日本目録学の進展—知の体系の構造伝来の解明—

東山御文庫本・伏見宮家本など天皇家ゆかりの文庫・宝蔵や主要公家文庫の目録学的研究を 1998 年度より、史料編纂所及び宮内庁書陵部のメンバーが中心となり、研究を行っております。

平成 29（2017）年度基盤研究(S)「天皇家・公家文庫収蔵史料の高度利用化と日本目録学の進展—知の体系の構造伝来の解明—」が採択されました。

10. 國立故宮博物院

線上故宮: <https://theme.npm.edu.tw/npmonline/>

開放資源:

[https://www.shoppingdesign.com.tw/post/view/2430?utm\\_source=facebook\\_sd&fbclid=IwAR2eC2x2Kr4z2l4UeNtd5iZR5qPgdM6cBzQZ4O\\_o1ZJfx\\_rgsubHGwSgwCY](https://www.shoppingdesign.com.tw/post/view/2430?utm_source=facebook_sd&fbclid=IwAR2eC2x2Kr4z2l4UeNtd5iZR5qPgdM6cBzQZ4O_o1ZJfx_rgsubHGwSgwCY)



WHERE THE TRUTH LIES: THE ART OF QIU YING  
LACMA, FEBRUARY 9 – MAY 17, 2020  
LIST OF EXHIBITED WORKS

INTRODUCTION

Qiu Ying 仇英 (c. 1494–1552)  
*The Emperor Guangwu Fording a River*  
臨趙伯駒光武渡河圖  
Ming dynasty, c. 1534–42  
Hanging scroll; ink and colors on silk  
67 1/2 × 26 in. (171.4 × 66.1 cm)  
National Gallery of Canada, Ottawa

Qiu Ying 仇英 (c. 1494–c. 1552)  
*Letter to Chen Weichuan*  
仇十洲致陳葦川書  
Ming dynasty, before 1539  
Album leaf; ink on paper  
Private Collection

Qiu Ying 仇英 (c. 1494–c. 1552)  
*The Queen Mother of the West Flying on a Crane*  
西王母駕鶴松陰圖  
Ming dynasty, c. 1534–42  
Fan painting; ink and colors on gold-flecked paper  
6 1/8 × 18 11/16 in. (15.5 × 47.5 cm)  
Asian Art Museum of San Francisco

*Copy after Qiu Ying's "The Queen Mother of the West Riding a Crane"*  
臨仇英西王母駕鶴松陰圖  
Ming dynasty, mid-16th century  
Fan painting; ink and colors on gold-flecked paper  
6 3/4 × 19 3/4 in. (17.1 × 50.2 cm)  
Asian Art Museum of San Francisco

## PRECEDENTS

Liu Jun 劉俊 (active c. 1475–c. 1505)

*Remonstrating with the Emperor*

納諫圖

Ming dynasty, c. 1500

Hanging scroll; ink, colors, and gold on silk

65 1/2 × 41 3/4 in. (166.4 × 106 cm)

Metropolitan Museum of Art, New York, Ex coll.: C. C. Wang Family, Gift of Oscar L. Tang Family

Du Jin 杜堇 (active c. 1465–1509)

*The Scholar Fu Sheng Transmitting the Book of Documents*

伏生授經圖

Ming dynasty, late 15th–early 16th century

Hanging scroll; ink and colors on silk

57 7/8 × 41 1/8 in. (147 × 104.5 cm)

Metropolitan Museum of Art, New York, Gift of Douglas Dillon

Wen Zhengming 文徵明 (1470–1559)

*Old Trees by a Cold Waterfall*

古木寒泉圖

Ming dynasty, 1531

Hanging scroll; ink and color on paper

21 1/2 × 9 3/4 in. (54.6 × 24.8 cm)

Los Angeles County Museum of Art, the Ernest Larson Blanck Memorial Collection

Zhou Chen 周臣 (1472–1535)

*The North Sea*

北溟圖卷

Ming dynasty, early 16th century

Handscroll; ink and light colors on silk

11 1/8 × 53 1/2 in. (28.3 × 135.9 cm)

Nelson-Atkins Museum, Kansas City, William Rockhill Nelson Trust

Zhou Chen (1472–1535)

*Han Yu Meets the Immortal Han Xiangxi at Blue Pass*

韓愈韓湘子圖扇

Ming dynasty, early 16<sup>th</sup> century

Fan; ink and colors on gold-surfaced paper

H. 7 5/8 in x W. 21 1/2 in, H. 19.5 cm x W. 54.5

Asian Art Museum of San Francisco

Tang Yin 唐寅 (1470–1523)

*Tea Drinking under the Wutong Tree*

桐下喝茶圖卷

Ming dynasty, 1509

Handscroll; ink and light colors on paper

9 3/8 x 45 7/8 in. (23.8 x 116.6 cm)

The Art Institute of Chicago, Kate S. Buckingham Endowment Fund

### EARLY WORKS: PART I (C. 1504–1515)

Qiu Ying 仇英 (c. 1494–1552)

*Divinities of the Five Planets and Twenty-eight Lunar Mansions*

五星二十八宿神形圖卷

Ming dynasty, c. 1504–15

Inscribed by Wen Boren 文伯仁 (1502–1575)

Handscroll; ink and light colors on paper

7 9/16 x 158 1/4 in. (19.2 x 402 cm)

Metropolitan Museum of Art, New York, Gift of Douglas Dillon

Attributed to Qiu Ying 傳仇英 (c. 1494–1552)

*Listening to the Qin*

聽琴圖

Ming dynasty, c. 1504–15

Hanging scroll; ink and light colors on silk

19 13/16 x 26 1/2 in. (50.3 x 67.3 cm)

Kyoto National Museum, Japan

[\\*On view February 5 – March 25 only](#)

After Zhou Fang 倣周昉 (active c. 765–805)

*Palace Ladies Tuning the Lute*

宮妓聽琴圖

Song dynasty, 12th century

Handscroll; ink and colors on silk

11 x 29 5/8 in. (27.9 x 75.3 cm)

Nelson-Atkins Museum, Kansas City, William Rockhill Nelson Trust

[\\*On view February 5 – March 25 only](#)

Qiu Ying 仇英 (c. 1494–1552)

*Viewing the Pass List*

觀榜圖卷

Ming dynasty, c. 1504–15

Handscroll; ink, colors, and gold on silk

13 9/16 × 251 3/16 in. (34.4 × 638 cm)

National Palace Museum, Taipei

Qiu Ying 仇英 (c. 1494–1552)

*Saying Farewell at Xunyang*

潯陽送別圖卷

Ming dynasty, c. 1504–15

Handscroll; ink and colors on paper

13 1/4 × 157 3/8 in. (33.7 × 399.7 cm)

Nelson-Atkins Museum, Kansas City, Purchase, William Rockhill Nelson Trust

## EARLY WORKS: PART II (C. 1515–25)

Qiu Ying 仇英 (c. 1494–1552)

*Scholar under a Pine Tree*

春郊行旅圖扇

Ming dynasty, c. 1515–25

Fan painting; ink and colors on gold-flecked paper 6 5/8 × 18 1/4 in. (16.8 × 46.4 cm)

Asian Art Museum of San Francisco

Qiu Ying 仇英 (c. 1494–c. 1552)

Six Leaves from the album, *In the Spirit of Tang Poems*

唐人詩意圖冊

Ming dynasty, c. 1515–19

9 7/16 × 10 5/8 in. (24 × 27 cm) (each leaf)

Private collection

Leaf 1a:

*Attending Morning Court*

早朝入宮

Leaf 2a:

*A Procession through Mist-enshrouded Halls*

鹵簿雲樓

Leaf 8a:

*Welcoming Spring in the Lofty Hall*

端樓迎春

Leaf 10a:

*Verdant Mountains and Mist-enshrouded Halls*

青山雲樓

Leaf 12a:

*The Emperor Savors the Scenery*

帝王筵宴

Leaf 16a:

*Welcoming the New [Year] from the Jade Palace-Hall*

瑯殿迎新

Qiu Ying 仇英 (c. 1494–c. 1552)

*Blue-and-Green Landscape*

青綠山水圖卷

Ming dynasty, c. 1515–19

Handscroll; ink and colors on silk 15 3/4 × 94 7/8 in. (40 × 241 cm)

Eisei Bunko Museum, Tokyo

[\\*On view February 5 – March 25 only](#)

Qiu Ying 仇英 (c. 1494–1552)

*The Gathering of the Lotus Society*

蓮社圖

Ming dynasty, c. 1515–25

With colophons by Wu Yi (1472–1519), Wang Shou (1492–1550, dated 1529), Wang Shimao (1536–1588), Chen Wanyan (*jinshi* 1619), and Wang Duo (1592–1652)

Handscroll, ink and colors on silk

Hanging scroll; ink and light colors on silk 30 7/8 × 18 1/8 in. (78.5 × 46 cm)

Private collection

Qiu Ying 仇英 (c. 1494–c. 1552)

*Mahaprajapati Nursing the Infant Buddha*

姨母育佛圖卷

Ming dynasty, c. 1515–25

Hanging scroll; ink on paper

23 1/4 × 35 1/4 in. (59 × 89.6 cm)

Shanghai Museum

Wang Zhenpeng 王振鵬 (active c. 1280–1329)  
*Mahaprajapati Nursing the Infant Buddha*  
姨母育佛圖卷  
Yuan dynasty, 14th century  
Handscroll; ink on silk  
12 9/16 x 36 15/16 in. (31.9 x 93.8 cm)  
Museum of Fine Arts, Boston, Special Chinese and Japanese Fund

Qiu Ying 仇英 (c. 1494–1552)  
*Copy of Portrait of Ni Zan*  
倪瓚像卷  
Ming dynasty, c. 1515–25  
Handscroll; ink and light colors on paper  
12 3/8 x 18 7/8 in. (31.5 x 47.9 cm)  
Shanghai Museum

Qiu Ying 仇英 (c. 1494–1552)  
*Crab Apple and Mountains Birds*  
海棠山鳥圖扇  
Ming dynasty, c. 1534–42  
Fan painting; ink and colors on gold-flecked paper  
Shanghai Museum

### **MID-CAREER WORKS: PART I (C. 1525–1533)**

Qiu Ying 仇英 (c. 1494–1552)  
*Pavilion among Wutong Trees and Bamboo*  
梧竹書堂圖  
Ming dynasty, c. 1525–33  
With inscriptions by Wang Chong (1494–1533), Wen Zhengming (1470–1559), and Peng Nian (1505–1566)  
Hanging scroll; ink and colors on paper  
58 9/16 x 22 1/2 in. (148.8 x 57.2 cm)  
Shanghai Museum

Qiu Ying 仇英 (c. 1494–1552)

*The Jiucheng Palace*

九成宮圖卷

Ming dynasty, c. 1525–33

With a colophon (added inscription) by Zhang Fengyi (1527–1613)

Handscroll; ink, colors, and gold on silk

12 1/2 × 134 1/4 in. (31.8 × 342.2 cm)

Osaka City Museum of Fine Arts, Abe Collection

Qiu Ying 仇英 (c. 1494–1552)

*Harp Player in a Pavilion*

彈箏篋圖

Ming dynasty, c. 1530–35

With inscriptions by Wen Peng (1498–1573), Chen Daofu 1483–1544, Dong Qichang (1555–1636), and Wang Shimin (1592–1680)

Hanging scroll; ink and colors on silk

27 13/16 × 11 7/8 in. (70.6 × 30.1 cm)

Museum of Fine Arts, Boston, Special Chinese and Japanese Fund

Qiu Zhu 仇珠 (Duling Neishi 杜陵內史) (active mid- to late 16th century)

*Playing the Harp, after Qiu Ying*

倣仇英彈箏篋圖

Ming dynasty, mid-16th century

Hanging scroll; ink and colors on silk

31 5/8 × 11 1/4 in. (80.3 × 28.6 cm)

The Walters Art Museum, Baltimore

Qiu Ying 仇英 (c. 1494–c. 1552)

Six Album leaves from the album, *Copies after Song Dynasty Album Leaves in the Tianlai Ge*

摹天籟閣臨宋人畫冊

Ming dynasty, c. 1530s

Six leaves from an album of fifteen leaves; ink and colors on silk

10 11/16 × 10 1/16 in. (27.2 × 25.5 cm)

Shanghai Museum

*Long-tailed Birds among Pines and Stream*

藍鵲松泉

(Song-dynasty original in the Palace Museum, Beijing)

*The Pavilion of Prince Teng*

滕王閣圖

(Yuan-dynasty original in the Freer Gallery of Art, Washington, DC)

*Lady Ban Gazing at a Mirror*

半間秋光

(Original in the National Palace Museum, Taipei)

*Scholar Seated before a Screen*

書齋博古

(Original in the National Palace Museum, Taipei)

*Bathing a Child in a Garden*

嬪妃浴兒

(Original in the Freer Gallery of Art, Washington, DC)

*The Bright Consort [Lady Wang Zhaojun] Passing the Frontier*

明妃出塞

(Original in the Östasiatiska Museet, Stockholm)

## **MID-CAREER WORKS: PART II (C. 1534–1542)**

Qiu Ying 仇英 (c. 1494–1552)

*Lady on a Riverbank (The Moon Goddess Chang E)*

嫦娥圖扇

Ming dynasty, c. 1534–42

With a poem inscribed by Zhou Tianqiu (1514–1595)

Fan painting; ink and colors on gold-flecked paper

6 15/16 × 20 1/2 in. (17.7 × 52 cm)

Asian Art Museum of San Francisco

Qiu Ying 仇英 (c. 1494–1552)

*Lady in a Bamboo Grove*

文玉圖

Ming dynasty, c. 1534–42

Hanging scroll; ink and colors on silk

49 × 17 1/2 in. (124.5 × 44.5 cm)

Metropolitan Museum of Art, New York, John Stewart Kennedy Fund

Qiu Ying 仇英 (c. 1494–1552)

*Scholar Leaning on a Rock*

倚石聽松圖扇

Ming dynasty, c. 1534–42

Fan painting; ink and colors on gold-flecked paper

7 1/2 × 20 1/4 in. (19 × 51.5 cm)

Asian Art Museum of San Francisco



Qiu Ying 仇英 (c. 1494–1552)  
*Scholar Sitting on a Rocky Promontory*  
松陰買夏圖扇  
Ming dynasty, c. 1534–42  
Fan painting; ink and colors on gold-flecked paper  
6 13/16 × 19 7/16 in. (17.3 × 49.4 cm)  
Asian Art Museum of San Francisco

Qiu Ying 仇英 (c. 1494–c. 1552)  
*A Donkey for Mr. Zhu*  
募驢圖卷  
Ming dynasty, c. 1545–52  
Handscroll; ink on paper  
10 7/16 × 27 5/8 in. (26.5 × 70.1 cm)  
Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.

Qiu Ying 仇英 (c. 1494–c. 1552)  
*The Jian'ge Pass*  
劍閣圖  
Ming dynasty, c. 1540–45  
Hanging scroll; ink and colors on silk  
116 5/16 × 40 1/8 in. (295.4 × 101.9 cm)  
Shanghai Museum

Qiu Ying 仇英 (c. 1494–c. 1552)  
*Eighteen Songs of a Nomad Flute*  
胡笳十八拍文姬歸漢圖 卷  
Ming dynasty, c. 1530–40  
Handscroll; ink and colors on silk  
12 x 540 in. (30.5 x 1,371.6 cm)  
Private collection

Qiu Ying 仇英 (c. 1494–1552)  
*Scholar Seated in a Pavilion by a Lake* 江亭咏史圖扇  
Ming dynasty, c. 1534–42  
Fan painting; ink and colors on gold-flecked paper  
7 1/16 × 21 3/4 in. (17.9 × 55.2 cm)  
Asian Art Museum of San Francisco

Qiu Ying 仇英 (c. 1494–c. 1552)  
*Gazing Afar from a Pine Pavilion*  
松閣遠眺圖 扇  
Ming dynasty, c. 1534–42  
Fan painting; ink and colors on gold-flecked paper  
Shanghai Museum

### LATE WORKS (1542–1552)

Qiu Ying 仇英 (c. 1494–1552)  
*Playing Music in the Pine Shade*  
松陰琴阮圖  
Ming dynasty, 1549  
Hanging scroll; ink on paper  
11 3/16 × 21 5/8 in. (28.4 × 54.9 cm)  
National Palace Museum, Taipei

Qiu Ying 仇英 (c. 1494–1552)  
*Seven Sages of the Bamboo Grove*  
竹深留客圖扇  
Ming dynasty, c. 1545–52  
Fan painting; ink and colors on gold-flecked paper  
7 1/16 × 21 3/4 in. (17.9 × 55.2 cm)  
Asian Art Museum of San Francisco

Qiu Ying 仇英 (c. 1494–1552)  
*Conversation in a Bamboo Grove*  
竹院達僧圖  
Ming dynasty, c. 1545–52  
Hanging scroll; ink and colors on silk  
29 5/16 × 12 9/16 in. (74.4 × 31.9 cm)  
Museum of Fine Arts, Boston, Special Chinese and Japanese Fund

Qiu Ying 仇英 (c. 1494–1552)  
*Landscape with a Lady Overlooking a Lake*  
遠眺圖  
Ming dynasty, c. 1545–52  
Hanging scroll; ink and light colors on paper  
14 3/4 × 35 1/4 in. (37.5 × 89.6 cm)  
Museum of Fine Arts, Boston, Special Chinese and Japanese Fund

Qiu Ying 仇英 (c. 1494–1552)

*Tartar Leading a Horse*

相馬圖

Ming dynasty, c. 1542–52

Hanging scroll; ink and light colors on paper

41 13/16 × 13 9/16 in. (106.2 × 34.5 cm)

Museum of Fine Arts, Boston, Special Chinese and Japanese Fund

Qiu Ying 仇英 (c. 1494–1552)

*The Garden of Solitary Enjoyment*

獨樂園圖卷

Ming dynasty, c. 1545–52

Handscroll; ink and colors on silk

11 × 204 5/8 in. (28 × 519.8 cm)

Cleveland Museum of Art, John L. Severance Fund

Qiu Zhu 仇珠 (Duling Neishi 杜陵內史) (active mid- to late 16th century)

*Copy of Qiu Ying's The Garden of Solitary Enjoyment*

倣仇英獨樂園圖卷

Ming dynasty, mid-16th century

Handscroll; ink and colors on silk

10 3/4 × 173 1/2 in. (27.7 × 441 cm)

Private collection

Qiu Ying 仇英 (c. 1494–1552)

*Parting under a Willow Tree, from Romance of the Western Chamber*

柳陰話別圖扇

Ming dynasty, c. 1545–52

Fan painting; ink and colors on gold-flecked paper

7 1/16 × 21 3/4 in. (17.9 × 55.2 cm)

Asian Art Museum of San Francisco

Qiu Ying 仇英 (c. 1494–1552)

*Buddhist and Daoist Deities*

羅漢圖扇

Ming dynasty, c. 1545–52

Fan painting; ink on gold-flecked paper

6 7/8 × 21 7/16 in. (17.5 × 54.5 cm)

Asian Art Museum of San Francisco

Qiu Ying 仇英 (c. 1494–1552)

*Fisherman's Flute Heard over a Lake*

滄浪漁笛圖

Ming dynasty, c. 1545–52

Hanging scroll; ink on paper

62 7/8 × 33 1/8 in. (159.7 × 84.1 cm)

Nelson-Atkins Museum, Kansas City, Gift of John M. Crawford Jr. in honor of the Fiftieth Anniversary of the Nelson-Atkins Museum of Art

Qiu Ying 仇英 (c. 1494–1552)

*The Sixteen Luohans, after Guanxiu*

傲貫休羅漢圖卷

Ming dynasty, c. 1545–52

Handscroll; ink on paper

13 9/16 × 206 3/8 in. (34.4 × 524.2 cm)

Metropolitan Museum of Art, New York, Gift of Douglas Dillon

Attributed to Liang Kai 傳 梁楷 (active 13th century)

*Sixteen Luohans*

十六羅漢圖卷

Yuan dynasty, 14th century

Handscroll; ink on paper

12 13/16 × 225 9/16 in. (32.6 × 572.9 cm)

Osaka City Museum of Fine Arts, Abe Collection

## QIU YING'S LEGACY

You Qiu 尤求 (active 1540–90)

*Portrait of the Immortal Master Tanyangzi*

曇陽子像

Ming dynasty, 1580

Hanging scroll; ink and colors on silk

46 5/8 × 22 9/16 in. (118.5 × 57.3 cm)

Shanghai Museum

Qiu Pu 仇譜 (active late 16th–early 17th century)

*Manifestations of Guanyin, Bodhisattva of Compassion*

觀音菩薩變像圖卷

Ming dynasty, c. 1580–1620

Handscroll; ink, colors, and gold on silk

Alan Kennedy Collection

Gu Jianlong 顧見龍 (1606–c. 1687)

*Tree Studies with Pagoda [after Qiu Ying], from Sketches after the Old Masters*

摹仇英粉本

Qing dynasty, 17th century

Leaf from an album of 46 leaves; ink and colors on paper

14 1/2 × 11 1/2 in. (36.8 × 29.2 cm)

Nelson-Atkins Museum, Kansas City, Purchase, William Rockhill Nelson Trust

*Spring Morning in the Gardens of the Han Palace*

倣仇英漢宮春曉圖卷

Ming dynasty, late 16th century

Handscroll; ink, colors, and gold on silk

12 1/4 × 186 9/16 in. (31.1 × 473.8 cm)

The Walters Art Museum, Baltimore

*The Peach Blossom Spring, with a spurious signature of Qiu Ying*

倣仇英桃源圖

Qing dynasty, c. 1700–1800

Handscroll; ink and colors on silk

14 3/4 × 104 1/4 in. (37.5 × 264.8 cm)

Asian Art Museum of San Francisco

Jin Cheng 金成 (1878–1926)

*Landscape in the Style of Qiu Ying: Seeking Understanding of Music among High Mountains and Flowing Waters*

高山流水摹仇實父筆意

Republic period, 1920

Hanging scroll; ink and colors on silk

41 5/16 × 23 1/4 in. (105 × 59 cm)

Michael Gallis Collection, Charlotte, North Carolina

Zhang Daqian 張大千 (1899–1983)

*Sound of the Fute on the River*

摹仇英滄浪漁笛圖

Republic period, 1947

Hanging scroll; ink and colors on paper

51 1/2 × 25 1/2 in. (131 × 64 cm.)

Private collection