

## Recent Books from Taiwan – Sept 2022

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### Art

滿庭芳：歷代花卉名品特展 = Fragrance Fills The Courtyard : Chinese Flower Paintings Through The Ages / (Eds) Tan Yi-Ling, Liu Fang-Ru & Lin Li-Na  
Taipei: Taiwan National Palace Museum, 2021  
232p.  
English & Chinese Languages  
9789575626013  
\$ 70.00 / PB  
1594gm.

Paintings of flowers and birds, as well as figure paintings and paintings of landscapes had been the subject of choice by numerous Chinese artists. The beauty of flowers had inspired writers of the past and artists had often been keen on choosing it as a topic of selection. The NPM will hold the "Fragrance Fills the Courtyard: Chinese Flower Paintings Through the Ages Special Exhibition" from January to May of 2011. The exhibit will feature four sections: "Beautiful Scenes All Year Round", "Formal Expressions of the Mind", "Their Many Features in Painting", and "Auspicious Signs and Lucky Omens". "Beautiful Scenes All Year Round" selects flowers of the occasions, as well as flowers and trees at different times throughout the year to reflect the relationship between flowers and the four seasons. "Formal Expressions of the Mind" delves into the construct in making flower paintings and creation of their background sceneries to study how artists displayed the elegance of flowers. "Their Many Features in Painting" talks about the colors and shapes of flower paintings, analyzing how artists gave flowers a thriving new look with delicate ways of outline coloring and skillful ink smudges. "Auspicious Signs and Lucky Omens" highlights the auspicious allegory of flowers. Accompanying this exhibit is an event catalogue, guiding readers on a spiritual tour of the famous flower paintings through the ages, understanding the beauty of these masterpieces by ancient artists.

<http://www.marymartin.com/web?pid=832067>

文人畫最後一筆—溥心畬書畫特展：圖錄 = The Last Stroke of Literati Painting : A Special Exhibition of Painting and Calligraphy By Pu Hsin-Yu / (Chief Ed) Fang-Ju Liu (Translators) Donald E. Brix & Endo Sumiko  
Taipei: Taiwan National Palace Museum, 2021  
304p.  
English & Chinese Languages  
9789575628482  
\$ 120.00 / PB  
1310gm.

Pu Ru (sometimes spelled Puru; 1896-1963) was often known by his style name Hsin-yu and also had the sobriquet Xishan yishi. A descendant of Yixin (1833-1898), Prince Gong, a prominent ruling member, he later frequently used the seal "Jiuwang sun," or "Scion of a

former prince," on his works. In his early years, he lived as a recluse at Jietai Monastery in Xishan (the Western Hills), where he studied and did painting. He returned to Beijing (Beijing) when he was nearly thirty and took part in various art circles, becoming known with Chang Dai-chien as "Pu of the North and Chang of the South." In 1949, he went to Taiwan and taught at National Taiwan Normal University. He also taught at home and traveled to various places, such as Japan, Korea, and Hong Kong, to give lectures; his poetry, painting and calligraphy were admired by many.

Pu Hsin-yu learned painting and calligraphy by himself from the large collection of ancient artworks in the family collection. In calligraphy, he took the regular script of "Stele for Chan Master Guifeng Dinghui" by Pei Xiu (791-864) of the Tang dynasty as his foundation. And in painting, he studied the styles of the Southern Song artists Ma Yuan (fl. 1190-1224) and Xia Gui (fl. 1195-1224) as well as of Ming dynasty artists in the Zhe School. Incorporating all of their features, he developed a pure and elegant as well as pleasing and beautiful manner. Whether it be running, cursive, seal, or clerical script calligraphy or landscape, architectural, figure, bird-and-flower, or animal painting, Pu Hsin-yu excelled in each to become a truly all-around traditional painter-calligrapher.

The artwork of Pu Hsin-yu has been called "The last stroke of literati painting." Though many admire the Three Perfections of his poetry, painting, and calligraphy, he actually saw himself as more of a scholar and encouraged students to first become proficient in poetry and calligraphy. In fact, many of his own paintings derive from Chinese literature, though both the subjects and forms of his works have a fresh and innovative viewpoint. After arriving in Taiwan, he sketched many records of scenery and facets of the island, and he frequently wrote long inscriptions on them to express his deep and lasting impressions.

<http://www.marymartin.com/web?pid=832068>

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故宮×鄭問：赤壁與三國群英形象特展 = Timeless Legend : The Red Cliff and Historic Figures of the Three Kingdoms / (Chief Ed) Lin Tian-ren (Translators) Huang Si-yu & Bao Jia-qing  
Taipei: Taiwan National Palace Museum, 2019  
240p.

English & Chinese Languages

9789575628093

\$ 100.00 / PB

1230gm.

"On and on the great river rolls, racing east. Of proud and gallant heroes its white-tops leave no trace" was the opening sentences in Luo Guanzhong' Romance of the Three Kingdoms. The history of, moving stories inspired by, and wisdom and courage showcased by the historic figures from the Three Kingdoms period have become the muses of numerous historians, writers, and artists. In 2019, the National Palace Museum (NPM) hosts special exhibition Timeless Legend: the Red Cliff and Historic Figures of the Three Kingdoms, introducing to the world for the first time its collection of Three Kingdom-related artifacts, Red Cliff-related calligraphy and paintings, and Romance of the Three Kingdoms-related publications as well as Japanese rare books borrowed from the National Taipei University of Technology and Three Kingdom-related drawings created by comics artist Chen Uen. The goal is to present people's drawings and imaginations of the Three Kingdoms period from the past to the present.

In 2018, the NPM Northern Branch hosted special exhibition The Legacy of Chen Uen Art Life & Philosophy, exhibiting comics for the first time since its founding. The exhibition was very well received. Subsequently, the public expressed its desire for the NPM to curate a similar exhibition at the NPM Southern Branch. Accordingly, the NPM selected Three Kingdom-related comics drawn by Chen Uen and combined them with its artifact collection to demonstrate the union of classical art and popular culture.

In 2003, the Louvre Museum introduced the BD LOUVRE Project, inviting comics artists to create and exhibit their works at the museum. Such an endeavor served as an example of museum-popular culture integration. Concerning the history of comics, it can be traced back to the Renaissance period when painters produced exaggerated drafts prior to painting murals. In Japan, toba-e, which originated in the 12th century, is considered the origin of comics in said country. Hokusai Manga, presented in this special exhibition, was the first instance of the use of the term "manga" (comics). Also shown at this special exhibition are prints based on the Romance of the Three Kingdoms as well as those produced during the mid-Ming dynasty, displaying the evolution of the Records of the Three Kingdoms from a historical text to novels, paintings, calligraphy, operas, prints, and comics. The crucial role played by Chen Uen in comics circles in Asia is also validated.

The Red Cliff has long been a subject of art and literature. This special exhibition shows over 100 relevant artifacts including poetry, songs, historical novels, calligraphy, paintings, and everyday objects. Today, Three Kingdom is used in comics, games, movies, and literature, making it the topic that people are most familiar with. This special exhibition reveals the different aspects of the Red Cliff and the Three Kingdom that took place approximately 1,800 years ago, hoping to move and captivate its audiences.

<http://www.marymartin.com/web?pid=832069>

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風格故事-乾隆年製琺瑯彩瓷 = Story Of An Artistic Style : Imperial Porcelain With Painted Enamels Of The Qian Long Emperor / (Chief Ed) Yu Pei-jin  
Taipei: Taiwan National Palace Museum, 2021  
256p.

English & Chinese Languages

9789575628475

\$ 110.00 / PB

1086gm.

Ever since the painted enamels had developed from the Kangxi reign (1662-1722), the course had gone through the transformation in the Yongzheng reign (1723-1735). As it reached the era of Qianlong (1736-1795), the continuous dialogue between the Emperor, imperial craftsmen and his pottery supervisor indicates that the painted enamel of Qianlong is one of the innovative perfections among the official wares. From the perspective of style, in contrast to the colours and ornaments of the Kangxi and Yongzheng period, the Qianlong products could be interpreted through the three divided sections "Convergence of Tints", "Novelty of Brilliance", and "Storage and Collection".

The first section mainly presents the two painted enamels of yangcai and falangcai that both highly valued by the Qianlong Emperor. He had inherited the characteristics from the Yongzheng reign and continued expressing the meaning of ornaments with predecessors' poems. Also, he had incorporated the Imperial poems full of the personal statement into the decorations, thus to have works brimming with imperial manner. The second section invites viewers to admire the innovative patterns appeared in the Qianlong reign. From the Eastern and Western figures, the landscapes and pavilions, the goldfishes and seaweed, to the intricate motif of "Auspicious Patterns on Floral Brocade" all of them are new decorative ornaments. The third section examines the extant wood storages, to retrace the process of categorizing, storing, and packaging of the old Qing court's collection and new additions of potteries, which were organized under the Imperial orders.

<http://www.marymartin.com/web?pid=832070>

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法華經及其美術 = The Arts of The Lotus Sutra / (Chief Ed) Eric Tzu-yin Chung

Taipei: Taiwan National Palace Museum, 2022

316p.

English & Chinese Languages

9789575628529  
\$ 120.00 / PB  
1440gm.

The Lotus Sūtra, an early Mahāyāna sūtra, was compiled around the 1st century in India. In the text, Śakyamunī Buddha explains in a variety of different ways that all beings can reach Buddhahood, that all must believe in their own potential.

The Lotus Sūtra reached China in the 3rd century via the Silk Road and gradually took hold. The sūtra later spread to Korea and Japan and became influential in the East Asian Buddhist tradition. The sūtra's "Universal Gate Chapter on Avalokiteśvara Bodhisattva" was chanted by followers throughout East Asia and played a key role in the propagation through this region of the faith of Avalokiteśvara (Guanyin).

The Lotus Sūtra lauds the merits of transcribing its own text and of creating iconography and thus inspired many art works. It also accounts for the largest share of Buddhist texts in the National Palace Museum collection.

A Buddhist sūtra is often divided into three parts: introduction, main exposition, and dissemination. The first provides background information on where the sūtra was preached and the figures involved; the second part details the teachings or paths of practice; and the third praises the benefits of adhering to the teachings and encourages followers to propagate the sūtra.

The structure of this exhibition follows the tradition, presenting the content of the Lotus Sūtra in the first section, important artistic motifs and genres inspired by it in the second, and the circulation and dissemination of the text throughout history in the third. It is hoped that the exhibition will enable visitors to understand the Lotus Sūtra as a canonical text that has inspired people in East Asia for over a millennium, and the artistic achievements born out of it.

<http://www.marymartin.com/web?pid=832071>

巨匠的剪影—張大千120歲紀念大展 = Silhouette of a Great Master : A Restrospective of Chang Dai-chien's Art on the 120th Anniversary of His Birth / Fang Ling-guang ) (et al.) (Chief Ed) Liu Fang-ru (Translators) Donald E. Brix & Endo Sumiko  
Taipei: Taiwan National Palace Museum, 2019

316p.

1v.

English & Chinese Languages

9789575628154

\$ 150.00 / PB

1582gm.

2019 marks the 120th anniversary of famous painter Chang Dai-chien's (1899–1983) birth. Accordingly, places where he had set foot are curating exhibitions to commemorate him. Chang led a wandering life (he once referred to himself as a "voyager for life"), traveling to countries all over the world before ultimately settling in Taiwan in 1978. He built the Chang Dai-chien's Abode of Maya (now Chang Dai-ch'ien Residence) in Waishuangxi, Shilin to fulfill the dream of living in a utopia, a place he had pursued his whole life. The relationship between Chang and the National Palace Museum (NPM) can be described as a close one, as exemplified by his decision to donate the Chang Dai-ch'ien Residence, a place where he had resided in his later years, to the NPM; and by his will to donate his ancient painting and calligraphy as well as Dunhuang art imitations (which he had taken with him during his "voyages") to the NPM. In addition, his family members donated his official seals, most of which were manufactured by renowned seal makers (many of whom came from overseas) to the NPM. A few of said official seals were made by Chang himself and are remarkably precious. Many of the NPM's collection of Chang's masterpieces came from the Da Feng

Tang art studio, Chang's friends, and purchases made by the NPM from various art collectors.

Silhouette of a Great Master: A Retrospective of Chang Dai-chien's Art on the 120th Anniversary of His Birth, held on the second floor of the NPM Northern Branch Main Building, introduces representative painting and calligraphy that Chang had created (during the different stages of his career), his seals, related pictures, and 13 painting sets that the National Museum of History temporarily stored at the NPM due to its current renovation. Also presented at the exhibition are never-seen-before artwork Cat and Butterfly (Chang's mother's only surviving painting), Prosperity and Longevity With No End (made by Zeng Xi to celebrate Chang's mother's birthday), and Amitayus (a gift from Li Ruiqing to Chang). This grand exhibition is a tribute to the rich cultural assets left by Chang, the priceless paintings that he created for Taiwan in his later years, and his style and charm.

<http://www.marymartin.com/web?pid=832072>

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亞洲探險記：十七世紀東西交流傳奇：Expedition to Asia：The Prominent Exchanges between East and West in the 17th Century / (Chief Ed) Yu Pei-jin

Taipei: Taiwan National Palace Museum, 2020

352p.

English & Chinese Languages

9789575628130

\$ 100.00 / PB

1108gm.

This exhibition catalogue is divided into four sections. The opening section, "Adventurous Footprints," exhibits the records and objects that are related to the journey of Dutch envoys. The second section, "Exotic Curios," presents how the people from opposite sides of the globe had been infused with expectations and imaginations on foreign lands, which encouraged objects with oriental styles or in western tastes to appear. The third section, "Oriental Sentiment," showcases that even under the circumstances of the 17th century, the impact of foreign culture was within reach, and the Ming emperor still paid homage to the ancestors as always. The literati who had stayed stealthily in studios also continued to speak freely about personal tastes. Finally, "Global Encounters," reconstructs the worldview of the 17th century through the styles with blended features of the East and West, such as decorative patterns on porcelains, Suzhou prints, and interpretations of world maps (which were utilized to accentuate art and culture under the influences of exchanges between the East and West). This exhibition catalogue introduces the journeys of Dutch envoys successfully presenting themselves to the Qing emperor as the genesis, and selects exquisite artworks collected by the National Palace Museum, the Rijksmuseum from Amsterdam, Netherlands, the Umi-Mori Art Museum, the Museum of Oriental Ceramic, Osaka from Japan, the Cultural Affairs Bureau, Tainan City Government, the National Taiwan University Library, and the Graduate Institute of Art History of National Taiwan University. The story of exchanges between the East and West is presented through the joint efforts of the aforementioned parties.

<http://www.marymartin.com/web?pid=832073>

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謎樣景泰藍：The Mystery of the Jingtai Cloisonné Unveiled / Lu-wen Hu

Taipei: Taiwan National Palace Museum, 2022

304p.

English & Chinese Languages

9789575628536

\$ 110.00 / PB

1314gm.

The tradition of Jingtai lan (the blue of the Jingtai era) refers to the technique of creating designs on vessels using colored enamels held in place within partitions formed by metal strips or wires, the process being repeated to fill in the gaps left by shrinkage during firing. This technique reached China in the Yuan dynasty (1271–1368) from Byzantine via the Islamic world. Seventeenth-century connoisseurs claimed the cloisonné produced during the Jingtai reign (1450–1457) of the Ming dynasty to be superior, thus giving rise to the term Jingtai Lan to mean cloisonné enamel. However, authentic Jingtai period cloisonné wares remain elusive, and the emergence of a large number of cloisonné enamels bearing apocryphal Jingtai marks to meet the demands of the antique market has created an extra barrier to more precise dating.

The Qianlong Emperor (r. 1735–1796), known as a great patron of the arts, attempted to collect cloisonné wares made during the Jingtai period. But rather than obsessing over the rare Jingtai wares, he was even more enthusiastic about commissioning new cloisonnés according to his own tastes from imperial craftsmen. Many unprecedented forms were thus created, leading to a golden age of cloisonné.

<http://www.marymartin.com/web?pid=832074>

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印尼蠟染特展 = Indonesian Batik Exhibition / (Chief Ed) Fang-chi Yang

Taipei: Taiwan National Palace Museum, 2021

132p.

English & Chinese Languages

9789575628505

\$ 52.00 / PB

562gm.

Batik, a traditional Indonesian resist-dyeing technique that uses wax to create patterns on fabric, was listed as the Intangible Cultural Heritage of Humanity of UNESCO in 2009. To this day, batik is still worn by Indonesians to mark special moments in life such as births, weddings, and funerals.

In the Indonesian language, the word batik means "to draw" or "to write". Making batik by applying hot wax with a canting, a pen-like tool, is a uniquely Indonesian craft tradition. The development of the art of batik can be traced back to 17th-century Central Java, when larangan started to emerge, forbidden motifs were exclusively reserved for the royals, making batik patterns symbols of class and identity. Later on, business travelers from all over the country gathered in prosperous trading regions such as the north coast of Java, which allowed batik to develop and diversify.

<http://www.marymartin.com/web?pid=832075>

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故宮玉器精選全集第一卷-玉之靈`I = Select Jades in the National Palace Museum, Volume One:

The Spirit e Spirit of Jade, I / (Chief Ed) Teng Shu-p'ing

Taipei: Taiwan National Palace Museum, 2020

464p.

English & Chinese Languages

9789575628215

\$ 160.00 / PB

1952gm.

The National Palace Museum has more than 10,000 pieces of Chinese jade from various historical eras, but most had been collected by the Qing court – only a small portion has come through recent purchases and donations. The old Qing collection records usually mark these with the labels "ancient jade" (guyu), "old jade" (jiuyu), and "Han jade" (hanyu), all of which are vague about era and meaning. In recent years, the Museum's staff have reorganized the Qing palace jades and the recently purchased and donated jades in the light

of various archaeological materials and in-depth research. On this basis, the Museum is producing a number of exhibitions, publishing research findings, and publishing an entire series of books on these jades. The latter series, entitled Select Jades in the National Palace Museum, covers Chinese jade objects beginning from 8,000 or 9,000 years ago, and it divides this historical legacy into four periods: (1) the Neolithic and Xia eras; (2) the Shang, Zhou, Han, and Jin eras; (3) the Northern and Southern dynasties era to the Yuan dynasty; and (4) the Ming and Qing dynasties. The corresponding parts will be titled "The Spirit of Jade" (which includes the General Introduction), "The Virtue of Jade," "The Blossoms of Jade," and "The Ingenuity of Jade" – titles that highlight the characteristics of jade from their respective eras. Each of these will be subdivided into several volumes, the specific number depending on the quantity of content. The main content of each will also be presented in both Chinese and English.

<http://www.marymartin.com/web?pid=832076>

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士拿乎：清宮鼻煙壺的時尚風潮：Snuff：18th-19th Century：The Trend of Snuff Bottles from the Qing Court / (Chief Ed) Hou Yi-li (Translator) Liang Yan-qi  
Taipei: Taiwan National Palace Museum, 2021

344p.

English & Chinese Languages

9789575628383

\$ 160.00 / PB

1546gm.

The term "snuff" originated from the West. In the beginning, it was translated as "shinahu (士拿乎)" and had entered China during the reign of Kangxi Emperor. The snuff is made from fermented tobacco powder blended with aromatic scents, and the application is to inhale it directly from the nose, to serve the purpose of clearing airway and lifting spirit. The translation of "shinahu" (held by the bureaucrats) might have reflected the rarity and preciousness of the snuff, exclusive to the royal nobles and aristocrats; it was circulating only above the rank of official bureaucrats.

Different from Westerners, who contained this light powder in cases, the Qing court used snuff bottles with a small opening, wide belly, and lid connected with a spoon, which became the trend at the time. The materials used changed from glasses in different colors, layered glasses, and carvings from minerals, ivories, and bones in the beginning to metal bases with painted enamels and painted enamels on glass bases that were extremely technical; and to porcelains, gourd-carvings, and glass painted from inside that developed to hold the snuff powder. The snuff bottles almost embraced every contemporary craft techniques to celebrate the limited space.

The National Palace Museum, Taipei holds an extensive collection of the most exquisite snuff bottles from the Qing court. The exhibition selects snuff bottles made from various materials (and present the perspectives of crafts that include carving, firing, and polishing) to illustrate the production of snuff bottles and the characteristics of the snuff bottle era. From the varied purposes of collection, daily use, and granted rewards, the essence of Qing's craftsmanship is acknowledged and the classics of miniature art from the Qing palace is appreciated. From the innovation of techniques to the craftsmanship delivered from varied materials, and to all narratives shown through snuff bottle application and appreciation received, we can experience the new realm of art created by snuff bottles from the Qing dynasty.

<http://www.marymartin.com/web?pid=832077>

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花事. 閑情：品味花器與生活特展：Floral Art for Pleasure：Appreciation of Flower Vessels and Lifestyle / (Chief Ed) Yuh-shiow Chen & Jung-i Lin (Translator) Kay Liang  
Taipei: Taiwan National Palace Museum, 2019

308p.  
English & Chinese Languages  
9789575628109  
\$ 95.00 / PB  
1116gm.

How did scholars and literati arrange flowers in ancient times, and how did they express their feelings via flower arrangements? To show support for the Taichung World Flora Exposition, the National Palace Museum hosted special exhibition Floral Art for Pleasure: Appreciation of Flower Vessels and Lifestyle, introducing flower vessels together with paintings and calligraphy to showcase the aesthetics of flower arrangements that existed between the sixteenth and twentieth century. The goal is to enlighten visitors on how scholars and literati selected elegant antiques in the past as well as how they created a tasteful lifestyle by using novel fashion styles and floral vessels with auspicious meanings.  
<http://www.marymartin.com/web?pid=832078>

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畫琳瑯 貨郎圖: Gems of Painting: Pictures on Knick-Knack Peddlers / (Chief Ed) Wen-e Tung (Translator) Donald E. Brix  
Taipei: Taiwan National Palace Museum, 2021  
144p.  
English & Chinese Languages  
9789575628444  
\$ 70.00 / PB  
632gm.

Knick-knack peddlers of old were vendors selling various goods. With a pole slung over their shoulder or pushing a single-wheel cart, they plied local alleys and paths. Playing a pellet drum and singing a tune about their goods, they were tirelessly on the move; similar traveling salesmen were also part of daily life in Taiwan before. With the peddler's arrival, children were excited and women intrigued by what he had. With something for everyone, the welcome sight and sounds of peddlers must have enlivened life in the past.  
<http://www.marymartin.com/web?pid=832079>

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無聲詩: 南宋的小品繪畫 = Silent Poetry : Delicate Painting from the Southern Song Dynasty / (Chief Ed) Wen-mei Hsu (Translators) Mattias Swenson Daly & Sumiko Endo  
Taipei: Taiwan National Palace Museum, 2021  
180p.  
English & Chinese Languages  
9789575628512  
\$ 100.00 / PB  
770gm.

Although literature and painting are two different modes of artistic expression, during the Southern Song dynasty, the surfaces of fans, albums, and small paintings were graced with no small number of paintings where "poetic sentiments merged with painted imagery." These richly poetic, finely-painted, small-sized artworks are broadly referred to as "delicate paintings" in this exhibit. The creation of artworks where painting and poetry blend into one another can be traced back to Su Shi (1037-1101) and other Northern Song dynasty literati, who believed that paintings are "silent poetry" and that poems are "formless paintings" or "paintings made from sound." Their stance stirred up a tsunami of artistic responses, and moreover, Northern Song dynasty emperor Huizong (1082-1135) enthusiastically supported the inscription of poetry atop paintings, further leading court painters to put the ideal of "poetry and painting merged as one" into practice.

<http://www.marymartin.com/web?pid=832080>

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鑑古—乾隆朝的宮廷銅器收藏 : Appraisal of the Past : The Imperial Bronze Collection during the Qianlong Reign / (Chief Ed) Li Chang (Translators) Che-ying Hsu & Sumiko Endo  
Taipei: Taiwan National Palace Museum, 2021  
256p.  
English & Chinese Languages  
9789575628420  
\$ 130.00 / PB  
1010gm.

Emperor Qianlong (r. 1736-1795) amassed enormous ancient bronzes, which decorated halls and became a scenery in the Qing palaces like his other precious collections. Notably, he commissioned officials to measure, depict and write entries for these vessels. The sustained research effort—spanned sixty years during the Qianlong reign—resulted in three catalogues of imperial bronze collection. The most comprehensive official catalogues of their kind, this labor-consuming project produced visual documentation of numerous bronze antiquities at the Qing court in pre-modern China, an era without photography and digital archives.

Upon opening the bronze catalogues compiled during the Qianlong reign, we perceive the then perspective on the past. Bronze vessels, with their mysterious décor and ancient inscriptions, have been the subject of the ancients pursuit due to the intellectual curiosity for the Xia, Shang and Zhou periods. Selected and catalogued during Qianlong's time, those vessels not only reveal thoughts on historical artifacts but reflect intellectual changes in connoisseurship. Now that excavated materials and technical examination have renewed our understanding regarding the names, dates and regional styles of bronzes, we have more approaches to ancient civilizations through antiquities.

This exhibition catalogue features three themes. Firstly, "Profound Reflections on Antiquities: Emperor Qianlong and Ancient Bronzes" showcases the fun of collecting and the knowledge manifested in Qianlong's poems on bronzes and his catalogues. In the second section "Careful Delineation and Modelling: The Classification and Documentation of Bronzes," typologically arranged vessels illustrate how catalogues define the name and shape of a certain form, upon which other mediums were based. Thirdly, "Erudition Acquired from the Past: Bronze Assemblages Understood and Recreated" reflects the shift in scholarship from the perspective of ritual use, and recreates assemblages consisting of different vessels. Finally, a video clip in collaboration with our conservation technician presents the discovery of a pastiche vessel formerly in the imperial collection.

<http://www.marymartin.com/web?pid=832081>

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皇帝的多寶格 = Curio Boxes of Qianlong Emperor / (Chief Ed) Yu Pei-jin (Translator) Liang Yan-qi  
Taipei: Taiwan National Palace Museum, 2020  
100p.  
English & Chinese Languages  
9789575628277  
\$ 80.00 / PB.  
876gm.

This is the guidebook to special exhibition Curio Boxes of Qianlong Emperor, in which 619 carefully selected artifacts are displayed in 15 curio boxes using the trending "unboxing" method. The exhibition features three themes, which are "Arrangement of Curios," "Joy Revealed from the Box," and "Display of Collected Treasures," exhibiting the content of curio boxes and introducing to visitors dazzling, all-inclusive antiques, fashionable items,

and imported Japanese and Western merchandise. Additionally, the design of individual assorted boxes and showcases, must-see artifacts of this exhibition, allows visitors to witness the appearances of all artifacts once they have been properly stored in the curio boxes; and the ingenuity of royal family craftsmen as they designed storage spaces and hidden drawers using intricate placements. Such "discoveries" will bring visitors joy as they examine the curio boxes in amazement.

<http://www.marymartin.com/web?pid=832082>

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來禽圖—翎毛與花果的和諧奏鳴 = Of a Feather Flocking Together : Birds, Flowers, and Fruit in Melodic Harmony / (Chief Ed) Liu Fang-ru (Translators) Donald Brix & Sumiko Endo  
Taipei: Taiwan National Palace Museum, 2019

264p.

English & Chinese Languages

9789575628079

\$ 170.00 / HB

1214gm.

Birds are an intimate part of people's lives. Whether found in mountain forests or remote wetlands, encountered on walks in urban parks or along the road, or seen around people's homes, birds appear almost everywhere we look. As a result, an appreciation of our feathered friends naturally becomes a popular leisure activity among many people. In ancient times, painters frequently referred to birds by one of their most distinctive features--feathers. The National Palace Museum (NPM) houses more than two thousand paintings in its collection on the subject of birds done in various styles and formats. In the past, the NPM has hosted several special exhibitions focusing on birds, including Song Dynasty Bird-and-Flower Album Leaves in 1984, A Treasured Aviary: Birds in Chinese Paintings Through the Ages in 2001, and The Sound of Many Birds, the Moving Nature of Each: Bian Wenjin's 'Three Friends and a Hundred Birds' in 2010. As seen in those and the present display, many famous painters through the ages such as Huang Quan (fl. 903-965), Xu Chongsi (10th c.), Huichong (ca. 965-1017), Cui Bai (11th c.), Cui Que (11th c.), Li Anzhong (fl. 1119-1162), Li Di (12-13th c.), Ma Lin (ca. 1180-after 1256), and Wu Bing (12th c.) specialized in depicting birds and left behind masterpieces capturing the spirit and appearance of these marvelous animals, serving as most fitting reminders of their marvelous variety.

This exhibition catalogue was published based on the special exhibition Of a Feather Flocking Together: Birds, Flowers, and Fruit in Melodic Harmony and presents a selection of 31 works/sets of birds. The works, which date from the Song, Yuan, Ming, and Qing dynasties up to modern times, can be divided into the categories of "Ripe Fruit Beckon Birds" and "Birds Sing of Floral Fragrance." Also on display in the exhibition catalogue are photographs of the birds, allowing audiences to closely compare images of the brush and camera to see how artists over the centuries observed the world of birds with great detail. In their quest to overcome the constraints of formal likeness, artists used brush and ink to engage in a dialogue with their myriad surroundings to express the emotions and creativity of heart and mind.

<http://www.marymartin.com/web?pid=832083>

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The National Palace Museum Guidebooks / (Chief Eds) Yung-Tai Huang & Pei-Chin Yu  
Taipei: Taiwan National Palace Museum, 2020

224p.

9789575628338

\$ 60.00 / PB

688gm.

This book is the new official guide to the National Palace Museum (NPM), more than a decade since the last guidebook was published. In addition to offering a full revision and updates to the major artworks in the NPM's collection, this text will also help readers explore new horizons of the museum. First-timers to the NPM will benefit most from this book, and conceivably receive a comprehensive overview of the whole museum. Readers who have been to the museum many times will enjoy comparing the artworks selected by the NPM's departmental curators with their own preferences. Perusing the pages of this text can lead to finding new curiosities, or rediscovering old favorites.

This book is organized as follows: The first part briefs the history of the NPM, including the journey of the collection to Taiwan. It also traces the expansion of the museum's buildings and sites, in line with the NPM's continued efforts to evolve from imperial tradition into a modern, world-class museum. The second part of the book showcases 86 artworks in the NPM's collection, including the museum's most beloved pieces, rarely seen treasures, and exciting new acquisitions. The selected works in this text are just several of the nearly 700,000 items in the NPM's collection, including ceramics, bronzes, jades, curios, paintings, calligraphy, rare books, archival materials, maps, textiles, and religious artworks. Shifting exhibit themes not only reflect a global perspective and increased diversity, but also offer intriguing insight into the NPM's considerations when building and shaping its unique collection.

In addition to managing its collections and exhibitions, the NPM's recent endeavors in conservation, education, cultural creativity, research, and development are also presented in the third part of this book. It is the NPM's intention to invite diverse audiences to appreciate the beauty of the museum's collections, from multiple perspectives. As one of the world's most famous museums, the NPM has been a top destination for travelers ever since it first opened to the public in 1965. Millions of domestic and international visitors will find useful information on the NPM and nearby scenery at the end of this book, offering an indispensable look at both the NPM's classically reimagined Northern Branch on a Taipei hillside and the dazzling Southern Branch in Chiayi. Whether a regular visitor or someone who hasn't yet made the trip, this richly illustrated and beautifully designed text is invaluable.

<http://www.marymartin.com/web?pid=832084>

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古人掌中書：院藏巾箱本特展 = Books in the Palm of Your Hand : The Kerchief-box Editions in the National Palace Museum Collection / (Chief Ed) Hsu Yuan-Ting (Translator) Huang Shi-Han

Taipei: Taiwan National Palace Museum, 2019

176p.

English & Chinese Languages

9789575628116

\$ 120.00 / PB

316gm.

The ancient kerchief-box edition (or jinxiang ben) finds its modern equivalent in the miniature, pocket, or palm-sized book. Its small size as well as ease of carriage and storage secured its popularity among scholars and the reading public alike.

The earliest extant record of a kerchief-box edition dates back to the Southern Qi dynasty (479-502). It is noted in the Nanshi (History of the Southern Dynasties) that Xiao Jun (473-494), the Prince of Hengyang, once "transcribed the Wujing (Five Classics) in small characters, assembled the texts into a single juan (fascicle), and placed it in a kerchief-box." The promulgation of the practice led to imitation by other princes, and thus was born the making of "Five Classics in a Kerchief-box." The kerchief-box was a small device used by literati in historical China to hold their head kerchiefs and other accessories. Small-sized books fit perfectly into such carry-along boxes, and were therefore made easily portable and

readily accessible; hence they were given the name the kerchief-box editions. While Xiao Jun might not be the original creator of the kerchief-box edition, his rendition of the small-sized Five Classics became widely emulated and was the first such miniature edition to achieve popularity. His practice was followed by Xiao Yi (508–555), Emperor Yuan of the Liang dynasty (502-557), who went further in terms of quantity and scope to encompass not only Confucian classics (jing) studied by scholars, but also works of history (shi), philosophy (zi), and literature (ji), exhibiting a diversified coverage.

With the advent of woodblock printing, the practice of textual transcription by hand began to wane, and from the Tang dynasty (618-907) to the Song (960-1279) printing gradually replaced hand-copying as the main method of book publishing. At that time, trade publishing prospered, and a more diverse range of books were released, including classics and history titles, poetry and lyrics, imperial examination preparation materials, travel guides, novels and dramas, as well as medical texts. Welcome by the literary readership, kerchief-box editions came to the fore in this booming publishing market, thanks to their small size as well as ease of carriage and wide circulation.

The term kerchief-box edition, which emerged in the Southern Qi dynasty, continued to be in use until the Southern Song dynasty (1127-1279). However, when the Ming dynasty (1368-1644) gave way to the Qing (1644-1911), it was replaced by the miniature, or pocket, edition (xiuzhen ben). The focus of the publishing of the small-sized editions had since then gradually turned from practicality to decorative delicacy and aesthetic taste. Although the calling kerchief-box edition is no longer used, the pocket edition has remained popular as a convenient format for portable reading materials. This exhibition consists of five sections that provide an overview of the history, binding, formats, and contents of the kerchief-box editions: "Five Classics in a Kerchief-box," "Propagation of the Kerchief-box Editions," "Imperial Collection of Miniature Editions," "Same Titles of Different Format Sizes," and "Kerchief-box Editions for Traveling Literati." The visitors are expected to get a glimpse into the cultural practice of storing books in kerchief-boxes; they will also gain insight into how bibliophiles in historical China were sentimentally attached to books in their daily lives and on their travels, as well as the delight they took in appreciating their book collections. At the same time, they may even get to know the development of the miniature editions and their many facets in the history of the book in China.

<http://www.marymartin.com/web?pid=832085>

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## History

Directory of the Jesuits in China from 1842 to 1955 = 耶穌會士在華名錄 1842-1955 / Olivier Lardinois SJ, Fernando Mateos SJ, Edmund Ryden SJ

Taipei : Taipei Ricci Institute, 2018

xiii, 352 pages : illustrations, maps ; 24 cm

9789572984857

In English & Chinese

\$ 75.00 / HB

700gm.

Beside the biographical notices of 1,570 Jesuits who worked in China between 1842 and 1955, this directory includes various annexes so that it can be more easily consulted and from different points of entry: an index of names in the forms of transliteration each used, another index according to international Pinyin and Chinese characters, Jesuit missions statistics, a chronology of the history of the mission and various mission areas, status in Church leadership (bishops, prefects apostolic) and in academic and scientific work, a list of official and non-official Jesuit martyrs, a few maps and photos, and a selective bibliography."

<http://www.marymartin.com/web?pid=832086>

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The Short-lived Catholic Central Bureau : National Catalyst for Cultural Apostolate in China (1947-1951) / Bibiana Yee-ying Wong

Taipei : Taipei Ricci Institute, 2021

335p.

9789572984871

\$ 45.00 / HB

900gm.

This book may be called a groundbreaking work of research into the historical event of the Shanghai Catholic Central Bureau (CCB), which was an ecclesiastical executive organ set up by the Apostolic Internuncio after the establishment of Sino-Vatican diplomatic relations and the Catholic Hierarchy in post-war China. Besides coordinating missionary activities of nearly 140 dioceses administered by various religious congregations, it promoted a cultural apostolate with the use of modern communication media to guide people in the understanding of the Catholic faith and advise missionary work in the face of anti-religious propaganda by materialists. It also trained the laity through the Legion of Mary to sustain Catholic communities when the clergy was barred from its ministries. Eventually, the CCB could not establish its endeavor due to the Communist ban. Key members of the Bureau were arrested, expelled or died early in prison. Despite its vivid historical role of the CCB in Shanghai, this book also investigates its two "heirs" in Taipei and Singapore to organize the apostolate to the Chinese in diaspora.

<http://www.marymartin.com/web?pid=832087>

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