

清明上河圖數位特展

河海行舟

Time Sailing

A Digital Showcase of
Up the River During Qingming





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故宮 X 海科聯合特展

國立海洋科技博物館 主題館3樓第二特展廳

Time Sailing
A Digital Showcase of
Up the River During Qingming

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協辦單位

NMVT

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1915

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C 名畫裡的水岸生活

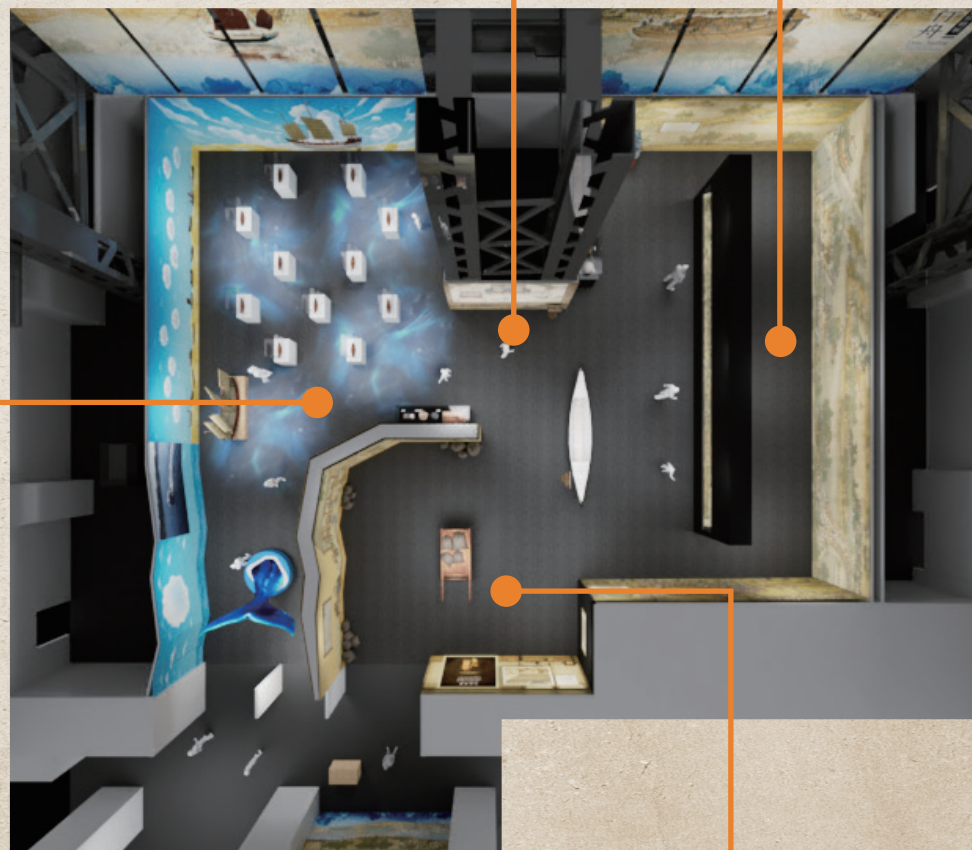
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Sailing Toward the Future



高空投影介紹

2024 年的故宮 X 海科聯合特展以「河海行舟」為主題，透過投影畫面展示了這一主題的核心理念。特展將國立海洋科技博物館的重要典藏品「自由中國號」巧妙地融入了國立故宮博物院的「古畫動漫 - 清院本清明上河圖」之中。這個安排旨在表達特展的核心理念，即連接故宮與海科館，連接過去與現在，由河到海，象徵著無盡的航行與連結。

A 走進清明上河圖的世界

Journeying Into "Up the River During Qingming"



總說

Overview

從河到海，水可載舟。自古以來，舟上載運著人們的生活，流動著各行各業的繁榮，也使追求自由的精神得以跨越洶湧波濤，抵達嚮往的彼方。

本次 2024 年故宮 X 海科聯合特展，以國立故宮博物院備受關注的「古畫動漫 - 清院本清明上河圖」揭幕，結合國立海洋科技博物館研究典藏，由科技與實物共構穿越古今的多重體驗。

展覽以河岸日常故事為起點，簡樸漁法漁具及古舟船舶等科學工藝為軸線，走入人類自古與河海共生共榮的歷史，看見前人智慧與工藝美學同時，亦反省今日隨著舟船、漁法技術的進步，人們對河海資源的掠奪。

透過感受 50 年代我國年輕漁夫們駕馭「木帆船越洋精神」背後的热情與拚勁，我們須將反省化為行動，思想付諸實踐，在海科館「潮境方舟」帶領下於充滿挑戰的環境變遷中永續航行。

河海行舟，乘載歷史，航向未來。



For as long as memory serves, boats have acted as conduits of life, prosperity, and the intangible essence of freedom across rivers and oceans. They navigate turbulent currents, carrying us to distant shores where dreams find their anchorage.

Witness a groundbreaking collaboration between the National Palace Museum (NPM) and the National Museum of Marine Science & Technology (NMMST). This 2024 joint exhibition presents the NPM's acclaimed animated rendition of "Up the River During Qingming" alongside the NMMST's research archives. Prepare for a multi-layered experience that bridges the past and present, seamlessly connecting the realms of technology and artifacts.

Taking daily life along the riverbank as its narrative thread, the exhibition explores the tapestry of human-river co-existence and shared prosperity, woven with the technologies and crafts of yesteryears. Explore age-old fishing methods, humble tools, and the very boats our ancestors built. As you delve into their ingenuity and appreciate the beauty of their creations, be inspired to contemplate our evolving relationship with water—how our hunger for resources in rivers and oceans grows alongside our advancements in vessel-making and fishing technologies.

In the culmination of our journey, behold the unwavering spirit and toil of those who dared to cross vast seas in wooden vessels. Let their stories ignite a spark within you. As this odyssey nears its conclusion, the NMMST's "Chao Jing ARK" (Ark of the Tide) emerges as a beacon, illuminating sustainable navigation amidst challenging tides.

The exhibition "Time Sailing" is a vessel carrying our shared history and steering us toward the future.

A /



走進清明上河圖的世界

Journeying Into "Up the River During Qingming"

〈清明上河圖〉是宋代張擇端開啟的繪畫主題，描繪北宋都城開封汴河兩岸的城鄉風貌，聲名遠播，到了明、清時期出現了諸多仿本，是極受歡迎的繪畫題材。國立故宮博物院收藏的清院本〈清明上河圖〉，則由清代宮廷畫家集體繪製完成，集明清各家仿本之大成，內容最為豐富，也是人氣最高的名畫之一。

清院本〈清明上河圖〉是一幅超過 11 公尺的鉅作，但其最精采的部分不在其「巨」，而在其「細」。畫中約有 4000 多個人物，人物的尺寸約在 3 公分至 0.5 公分之間，各個人物的面目表情活靈活現，且彼此互動富有趣味。

例如：浩浩蕩蕩的迎親隊伍、戲臺上正在搬演三國演義的戲碼、虹橋旁沿路趕集的人們，城內大街上有人踏青、訪友、搬家、打水、運石、打架、買賣、乞討、化緣、拳擊表演，河道兩旁平民百姓正在挑水、洗衣、打魚、養鴨等，眾人認真生活，充滿生命力。

畫中亦可見航行河道上的各類大小船隻，兩岸道路上的交通工具，以及櫛比鱗次的商店、典雅的文人園林、瑰麗的皇室苑囿，房舍街巷經緯分明，充沛的人流與發達的物流，構成城市發展的命脈。

您不妨透過人物的姿態和服飾猜猜他們的職業和正在進行的活動，可能會意外發現，數百年前人們的生活竟與今日有許多相似之處。



"Up the River During Qingming" finds its genesis in the strokes of Song Dynasty painter Zhang Zeduan. His renowned scroll painting captured the urban and rural panoramas along the Bian River, which meandered through Kaifeng, the bustling capital of the Northern Song Dynasty. Over time, this masterpiece evolved into a popular theme, inspiring countless imitations in the Ming and Qing dynasties. Among these, the rendition housed within the National Palace Museum (NPM) distinguishes itself for its unparalleled richness of detail. Crafted collaboratively by Qing court painters, this version is a culmination of the finest elements from numerous Ming and Qing Dynasty copies. It remains one of the most beloved treasures amongst all recognized masterpieces.

While the sheer size of the Qing court version, exceeding 11 meters in length, is impressive, it's the exquisite detail that truly captivates. Imagine encountering over 4,000 figures, each a mere 3 centimeters to a half-centimeter tall, their expressions vivid and interactions captivating.

Witness a grand wedding procession unfold, a theatrical performance retelling the epic Romance of the Three Kingdoms, or the bustling market activity on the iconic arched bridge. Watch as people on the city streets trek, visit friends, move houses, carry water, transport stones, engage in commerce, beg, seek alms, or even participate in street fights or boxing matches. Along the riverbanks, commoners diligently fetch water, wash clothes, fish, and tend to their ducks—a testament to their industrious spirit and enduring vitality.

The scene is further enriched by the diverse vessels navigating the flowing river, the variety of vehicles traversing the roads flanked by nestled shops, elegant gardens of literati, and the resplendent grandeur of the imperial court—all meticulously rendered with a sense of volume. These elements, interwoven amidst the bustling throngs of people and goods, contribute to the vibrant energy of a thriving metropolis.

Examine the attire and gestures of the figures. Can you discern their occupations and activities? You might be surprised by the enduring similarities between these lives from centuries past and our own.



耍猴賣藝

一個老翁背著竹籃，牽著一隻小猴子，準備進城賣藝。



遊春歸來

兩個轎夫抬著便轎，後方插著桃枝和掛著提盒，想來是從郊外踏青野餐準備歸家吧。



小吃販

挑擔子的小販遇到客人，當街就放下扁擔做起生意了。



驛夫

兩個快馬加鞭的差役正飛奔地投送重要物件進京城。



富家老爺

一個富老爺為了看戲，腳踏板凳，讓小僮為他撐傘。



戲班

帶著插翎紫金冠的小生和青衣花旦，演出呂布與貂蟬私會的「鳳儀亭」戲碼。



乞丐

這個可憐人衣衫襤褸，揹著撿拾的物品，倚仗赤腳想路人乞討。



出遊文人

騎著驢子的白鬚老者帶著裝酒的葫蘆和裝食物、茶水的提盒。



鐵匠

打鐵鋪外兩個匠人正在製作像是菜刀、鐵鉗之類的日常生活的用具。



風鑑攤

「風鑑」就是面相術。這個面相師正悄悄地向顧客說些秘密呢。



賣藝女郎

一個女藝人正在表演走單索的特技。古代女性一般限制在市街上拋頭露臉，這個為了生活的女性引起路人的注意。



「祝由科」 "Zhu-you-ke:"

此為專營符咒科、收驚等民俗療法的店家。

This establishment specializes in folk remedies, including charms, spells, and exorcisms.

「南果舖」 Confectionery of Southern Snacks:

此為賣糖果點心的零食店。
This is a store offering a variety of confections and sweets.



「學」 School:

此為學生上課的學堂，以「學」字作為招牌。

The character "學" (xue) on the signage indicates that it is an academy for learning.

「徽墨湖筆」 Huizhou Inksticks & Houzhou Brushes:

此為文具店，專賣各式筆墨。

This is a stationery shop specializing in inksticks and brushes sourced from Huizhou and Houzhou—two regions renowned for these calligraphy tools.



「本堂發兌川 廣地道藥材」 Authentic Medicinal Materials from Chuan-Guang Available:

此為專賣藥材的中藥行。

This herbal medicine shop provides offerings sourced from the southern provinces of China: Sichuan, Guangdong, and Guangxi.



B /



古畫動漫 - 清明上河圖

Painting Animation: Up the River During Qingming

近年來，國立故宮博物院以清院本〈清明上河圖〉為藍本，透過無縫熔接技術呈現壯闊長卷的「古畫動漫—清明上河圖」，將五大段落盡納其中，包括：寧靜的鄉野風光、虹橋周圍的喧囂擁擠、城門內外的熙來攘往、河岸兩旁的常民生活、金明池內富麗堂皇的殿宇。

〈清明上河圖〉的迷人之處，在於透過畫面，能看見畫中人物的日常生活。彷彿能聽見商家攬客的招呼聲、官員巡視的馬蹄聲，以及橋面下指引船過橋洞的吆喝聲，帶著熱氣的喧鬧氛圍撲面而至。

觀眾將透過投影技術置身畫境，一會兒是戲臺下看熱鬧的群眾、一會兒又是穿梭於街市攤商的買家，前腳還在畫舫遊船上，後腳便踏進了院落亭臺，在多重體驗中共感數百年前的城市氛圍，同時細細欣賞用色鮮麗明亮，用筆圓熟，橋樑、屋宇、人物皆細膩嚴謹的頂級畫藝。

當您佇足欣賞本次展出的動畫清院本〈清明上河圖〉前，與畫中人一起遊走動靜之間，是否也對小老百姓的河岸生活有所共鳴呢？



In a groundbreaking initiative, the National Palace Museum has taken the Qing court artists' masterpiece "Up the River During Qingming" and seamlessly fused it with cutting-edge technology to create a magnificent, animated scroll. This innovative endeavor encompasses all five major sections of the painting: the tranquil countryside, the vibrant marketplace on the main arched bridge, the throngs passing through the city gates, the riverside communities teeming with life, and the opulent royal estate overlooking Lake Jinming.

The captivating magic of "Up the River During Qingming" lies in its vivid portrayal of daily life. Imagine the cacophony of merchants hawking wares, the rhythmic clapping of horses carrying officials, and the shouts of boatmen navigating beneath the bridge—a symphony of sounds that paints a picture of bustling activity.

Projection technology allows you to step into the world of the painting. One moment you might find yourself amidst the crowd gathered under the opera stage; the next, you're a buyer navigating the bustling marketplace. Within seconds, you find yourself aboard a lavishly adorned pleasure boat, only to be whisked away to a pavilion in a picturesque courtyard. This multi-layered experience transports you to the bygone streets of a city centuries past, inviting admiration for the masterful artistry that meticulously depicted every bridge, house, and human figure with vibrant hues and intricate brushwork.

As you immerse yourself in the animated rendition of "Up the River During Qingming," strolling imaginatively alongside the painting's inhabitants, can you feel a connection to the lives of the common folk dwelling along the riverbanks?



仿真清明上河圖(畫)縱 35.6 公分橫 1152.8 公分

清院本〈清明上河圖〉

About the Qing Court Version of "Up the River During Qingming"

自從宋代張擇端繪製首都汴京城和汴河沿岸繁華熱鬧的景象，取名〈清明上河圖〉後，此一畫題即深受後代畫家所喜愛，明代以後出現了許多仿本，雖然不復汴京城的風貌，卻仍以河岸、虹橋、城門內外大街小巷的常民生活百態為框架，且常以張擇端或當朝畫家仇英的名義繪製仿本。

到了清代，雍正皇帝下令畫院起稿繪製〈清明上河圖〉，陳枚、孫祜、金昆、戴洪、程志道等五位畫家，總結了之前許多版本的風格與特色，並且運用了西方繪畫技巧及透視方法，重新繪製了此圖。後世稱這個版本為「清院本清明上河圖」，長度約是張擇端〈清明上河圖〉的兩倍，人物活動、城市風貌也更加豐富。這幅畫直到乾隆元年(1736)才正式完成。

不論宋、元、明、清哪一朝代的仿本，〈清明上河圖〉都可作為城市文明、經濟狀況、建築特色、風土民情的珍貴材料，值得觀眾細細觀賞。

展品提供：國立故宮博物院

Since the brush of Song dynasty painter Zhang Zeduan first breathed life into the bustling thoroughfares of Bianjing along the meandering Bian River in his iconic masterpiece "Up the River During Qingming," this scene captivated artists for generations. This cherished theme sparked a legacy of imitations, particularly after the Ming Dynasty. While unable to fully recapture the grandeur of the ancient Bianjing capital, subsequent painters echoed the essence of the original—the lives of commoners along the river, the bustling activity around the central arched bridge, and the city teeming with life both within and beyond its walls. Often, these copies even bore the names of Zhang Zeduan or Qiu Ying, a renowned Ming artist.

The Qing Dynasty witnessed a new chapter unfold. Emperor Yongzheng commissioned five painters from the Painting Academy—Chen Mei, Sun Hu, Jin Kun, Dai Hong, and Cheng Zhidao—to create a new rendition of "Up the River During Qingming." Completed in the first year of the subsequent Qianlong reign (1736), their collaborative effort embodied the styles and characteristics of its predecessors while incorporating elements of Western painting techniques and perspective. Later known as the Qing court version, this remarkable piece nearly doubles the length of Zhang Zeduan's original and boasts a richer tapestry of human activity and cityscape details.

Regardless of the dynasty—Song, Yuan, Ming, or Qing—each rendition of "Up the River During Qingming" deserves our deep appreciation. These works offer invaluable windows into a bygone era, revealing the social fabric, economic pulse, architectural styles, and cultural customs of a thriving city.



C / 名畫裡的水岸生活

Waterfront Life in Famous Paintings

在〈清明上河圖〉日常百態中，不乏依水而居的人們，飲之、用之或就地取材食之，其中以垂釣和下網設陷阱取其漁蝦蟹等技能，就只用於維持生計的「必要性」。

〈清明上河圖〉熱鬧紛呈的生活百態中，是否有注意到有漁夫們正在水岸邊捕撈魚蝦？這反應了古人的捕魚工具與當時的捕魚技術。他們使用傳統的釣魚及網具捕魚，多屬於被動式的漁法，對漁業資源的破壞較小。對比今日為求規模經濟的捕撈技術，如使用燈光進一步誘捕，對於漁業資源的破壞較大，尼龍網具的棄置，也會對環境造成破壞。

傳統的漁具皆透過觀察生物特性和經驗傳承等智慧累積衍伸出來的漁法，是為了帶給生活便利的「科技」，但古人仍守著句漁慢食與環境共生的循環法則生活，而有了取之不竭、用之不盡之說，這便是環境永續的概念；而今科技日新月異，不斷的透支環境資源只為滿足當下的「想要」慾望，打破了環境平衡，更沒有喘息的機會，何談循環及永續呢？

圖上除了為生計忙碌的工作外，船隻的往來是兩地人們的交流，三五成群的聊天畫面比比皆是，傳達訊息、溝通、談天說地和教導等人們的社交，而這些有效的知識交流對達成良好環境管理至關重要，因為環境問題或環境教育，始終離不開「人」的思考層面，唯有用對方能懂、能接受的語言或方式來對話，環境資源就可能得到有效且友善的運用。



The "Up the River During Qingming" pictures show many people living along the riverbanks. The river provided many necessities of daily life, including drinking water and locally sourced food, which residents harvested by fishing or setting traps for shrimp and crabs.

Among the many vivid images of life in "Up the River During the Qingming" illustrations, have you noticed the fishermen catching fish and shrimp on the riverbank? Their fishing gear and techniques accurately represent those used in that era. In the past, people used traditional fishing and trawling methods, which are mostly passive and cause less damage to fishery resources. By comparison, today's fishing industry uses large-scale, cost-effective methods such as fishing lights to harvest greater numbers of fish, resulting in increasing damage to fishery resources. Discarded nylon fishing nets also harm the environment.

Traditional fishing gear and methods developed from wisdom accumulated through observation of biological characteristics and experience passed down through the ages, providing "technologies" to facilitate daily living. However, the ancients lived according to the principles of sustainable fishing and harmonious coexistence with the environment. Thus, they spoke of inexhaustible supply and everlasting availability—a philosophy of environmental sustainability. Today, science and technology are advancing by the day and environmental resources are constantly being overtaxed in order to satisfy our current wants and desires. This unbalances the environment, giving it no chance for respite. Therefore, how can we talk about cyclic use and sustainability?

Besides scenes of people busily working, the pictures show boats coming and small groups of locals engaged in various social interactions with those from other places: conveying messages, communicating, chatting, and teaching. Such knowledge exchanges are crucial to achieving good environmental management because environmental issues and education have always been inseparable from human considerations. The only way to use environmental resources wisely and effectively is through language and methods that all parties can understand and accept.



玻璃浮球 Glass float

玻璃浮球，又稱浮筒或水珠，需要用繩子編織成網袋，以便在兩端綁上繩索以作固定之用。玻璃水珠通常用於流刺網、延繩釣或其他漁法，以標出海面下的漁網、釣繩或其他物品的位置，同時保持漁網和釣繩懸浮在海面上。

Also known as a glass buoy or nautical glass ball, a glass float is typically a glass sphere secured within a woven net with ropes at either end. Commonly used in fishing techniques such as drift gillnets and longline fishing, these floats mark the positions of fishing nets, lines, or other underwater equipment while keeping them near the water surface.

展品提供：國立海洋科技博物館
Provided by: National Museum of Marine Science and Technology

阿美族魚荃 Amis Fish Trap

阿美族稱漁荃為 rakar（自投羅網），是一種以竹或藤為主要材料製成的捕魚工具。將竹子剖開並削成竹條後，製成筒狀，筒口上裝有一個竹編漏斗。

漁荃是用於河川捕魚的工具，通常放置在溪流狹窄處或水生植物叢生的地方。阿美族人主要使用誘捕法，將竹或藤編製成的籠狀漁荃放入溪水中，使洞口朝上游方向。這樣可以誘捕或放置捕獲的魚蝦，因此被稱為自投羅網，展現了原住民命名的傳統智慧。

Known as "rakar" (literally translated as "self-casting net") in the Amis language, this fish trap is a traditional tool crafted primarily from bamboo or rattan. Split and shaved bamboo strips are shaped into a cylindrical form with a bamboo-woven funnel attached at one end.

Used for river fishing, these traps are typically placed in narrow sections of streams or areas with dense aquatic vegetation. The Amis people employ a trapping method where these basket-like traps are placed in the stream with the opening facing upstream. This method, reflected in the term "self-casting net," effectively lures and traps fish and shrimp, showcasing the traditional wisdom of the indigenous people.

展品提供：國立海洋科技博物館
Provided by: National Museum of Marine Science and Technology

捕蝦（蟹）籠 Shrimp (Crab) Pot

竹編製品與尼龍漁網混搭製成的捕蝦（蟹）籠，口徑為 26cm*17cm，長度約 56 公分。

This shrimp (crab) pot is made by combining bamboo weaving with a nylon fishing net. It has an opening of 26 cm by 17 cm and a total length of approximately 56 centimeters.

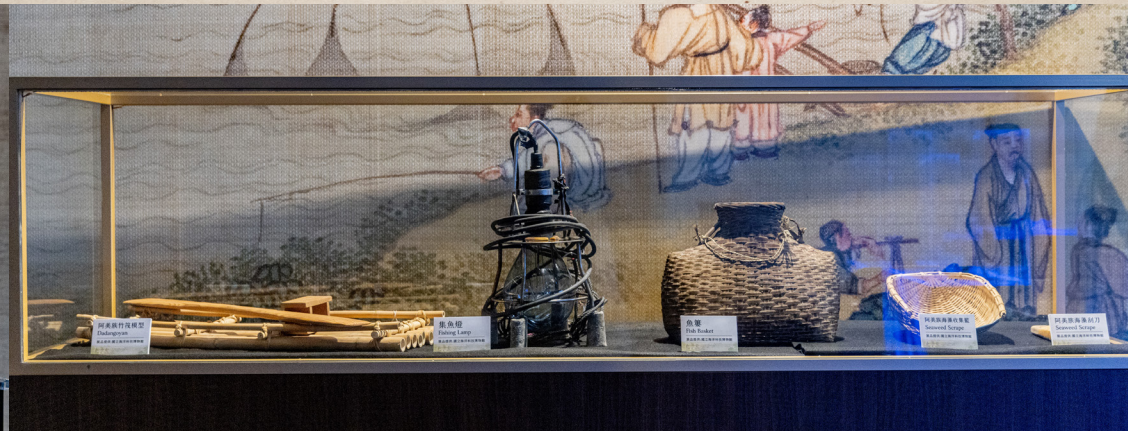
展品提供：國立海洋科技博物館
Provided by: National Museum of Marine Science and Technology

魚簍 Fish Basket

竹編製品，用於裝魚貨的籃子。

This basket, woven from bamboo, served as a traditional tool for carrying fish after a catch.

展品提供：國立海洋科技博物館
Provided by: National Museum of Marine Science and Technology



阿美族竹筏模型 Dadangoyan

竹筏是阿美族出海捕魚時不可或缺的工具，早期居住在海岸的阿美族幾乎每兩戶就會擁有一艘竹筏。這些竹筏主要用於飛魚魚汛前後的捕魚活動，其他時間則是利用農閒時下海捕魚。主要的漁獲包括飛魚、鬼頭刀和水針等，是阿美族重要的食物來源。

The Dadangoyan, a bamboo raft, was an essential tool for the Amis people when fishing at sea. In the past, nearly every two coastal households owned one. Primarily used for fishing before and after the flying fish season, these rafts also served as a means of fishing during agricultural off-seasons. The main catches included flying fish, dolphinfish, and halfbeak, providing a vital food source for the Amis people.

展品提供：國立海洋科技博物館
Provided by: National Museum of Marine Science and Technology

阿美族海藻刮刀 Amis Seaweed Scrape

在春天海藻繁盛的季節時，阿美族人便會至海邊利用自製的工具採集海藻，作為餐桌上的美食。海洋，就是阿美族人的大冰箱。

In the springtime, when seaweeds flourish, these handcrafted tools—the seaweed scrape and collection basket—are used by the Amis people to harvest the ocean's bounty. The ocean serves as a natural pantry for the Amis people.

展品提供：國立海洋科技博物館
Provided by: National Museum of Marine Science and Technology

集魚燈 Fishing Lamp

此展件高 51 公分，圓盤架直徑 23 公分，附尼龍繩。使用方法是將其置於水中，以捕獲趨光性魚種為主，如小卷、花枝等頭足類生物。

Standing 51 centimeters tall with a circular rack measuring 23 centimeters in diameter, this fishing lamp comes equipped with a nylon rope. It is used by placing it in water to catch photophilic fish species, such as small cuttlefish, squid, and other cephalopods.

展品提供：國立海洋科技博物館
Provided by: National Museum of Marine Science and Technology

竹篩 Bamboo Sieve

竹編製品，直徑約 53-54 公分，主要用來曬魚貨、販賣魚貨用。These bamboo-woven sieves, each measuring approximately 53-54 centimeters in diameter, were traditionally used for sun-drying and selling fish products.

展品提供：國立海洋科技博物館
Provided by: National Museum of Marine Science and Technology

阿美族海藻收集籃 Amis Seaweed Collection Basket

龍鯉

Dragon Carp

四大家魚是指最為中式料理所熟悉的四種食用魚類，分別是青魚、草魚、鯪魚、鱖魚，原本分布在各大河系，經過一千多年的人工選擇成為優良的淡水水產品系，在淡水養殖魚類中，四大家魚一直占據極重要位置，產量佔淡水養殖一半以上。

本次水族展示鯉魚原是亞洲地區最早也最為廣泛養殖的淡水魚類，養殖紀錄可以追溯到唐朝之前，分布於歐亞大陸，錦鯉是鯉魚的變種，由不同的色彩、圖案和魚鱗來區分，有極多的品系，極具觀賞價值，龍鯉是近年新培育出的品系，具有較長的胸鰭及尾鰭，泳姿飄逸。

展品提供：國立海洋科技博物館



The "four great fish species" refers to the four most familiar edible fish species in Chinese cuisine: black carp, grass carp, silver carp, and bighead carp. Originally distributed in major river systems, they have become excellent freshwater aquatic products after more than a thousand years of artificial selection. These four species have always occupied an important place in the industry, accounting for more than half of freshwater cultured fish production.

The carp in this aquarium were the earliest and most widely cultured freshwater fish in Asia. Breeding records can be traced to before the Tang dynasty and the fish are found throughout Eurasia. Koi is a carp variety distinguished by different colors, patterns, and scales; its many strains are prized for their ornamental value. The dragon carp is a recently developed strain. It has longer pectoral and tail fins and glides gracefully through the water.

Provided by: : National Museum of Marine Science and Technology

D /



航向偉大的航道

Sailing Toward the Future

汴河兩岸及虹橋周圍的景象是清明上河圖的重要亮點，尤其河上的船隻代表著人與貨物的流通，出現的 20 幾艘船舶各有特色，讓整幅畫更具動感。本展特別挑選客船、擺渡船、漁船、酒舫、江帆（帆船）的模型，可 360 度欣賞其造船工藝之美。

當然，航行是船隻最重要的使命，人們也藉由船隻探索更遠大的理想。1955 年周傳鈞等 5 位年輕漁夫及美國大使館年輕人 / 麥克文副領事，以「自由」為名，以「希望和勇氣」為動力，自基隆港駕駛著以「自由中國號」為名的無動力中式古帆船，依靠太陽與 6 分儀定位，在驚濤駭浪的海象挫折中以堅定不移的勇氣，抵達美國舊金山，雖無法完成橫渡大西洋的原始目標，但也完成渡越太平洋 6,000 哩的壯舉而成為新聞焦點。時過境遷，多年後面臨拆解的「自由中國號」在國內、外各部會的協力搶救下，我國政府於 2012 年從美國運回船隻並進行修復，讓世人見證其不畏艱難及冒險犯難，完成探索夢想的海洋精神。

今日，船隻尺寸變得更巨大、性能更加先進，但面對海洋環境的變遷與惡化，我們人類可控制的能力卻顯得更加渺小。據此，海科館「潮境」園區以海洋科學專有名詞命名，意指親潮與黑潮交接處，由於充滿蜉蝣動植物與營養鹽，吸引許多魚群聚集，成為良好漁場，引喻生生不息的活力與資源，象徵區域潛在的活潑力與創造力！

海科館邀請觀眾透過搭乘體驗「潮境方舟」，探訪望海巷海灣 - 最天然的水族館，學習永續海洋的精神，注目海洋裡的珊瑚、魚群和多樣化生態的包圍下，思考我們能以什麼樣的行動改變況，打造希望的未來。



The scenes on either side of the Bian River and around the covered bridge are highlights of the "Up the River During Qingming" series. Notably, the boats on the river represent the circulation of people and goods. Each of the twenty-some boats has unique features that add to the painting's overall dynamism. This exhibition has chosen various waterborne vessels—passenger boats, ferry boats, fishing boats, wine boats, and riverboats—providing a 360 ° -view to enhance visitors' appreciation for the beauty of the shipbuilding craft.

Naturally, sailing is ships' primary function, but people can also use ships to undertake great endeavors. In 1955, Chou Chuan-chun, along with four other fishermen and the young vice consul of the U.S. embassy, Calvin Mehlert, embarked on a traditional Chinese sailboat from the Port of Keelung. The vessel was christened "Free China," and "freedom, hope, and courage" provided the impetus for the voyage. Because the ancient craft was unpowered, the crew had to rely on the sun and a sextant to calculate longitude and latitude. After battling the rough seas with undaunted courage, the ship and crew ultimately arrived in San Francisco. Although they could not complete their original goal of crossing the Atlantic Ocean, their 6,000-mile trans-Pacific voyage was a headline-making feat. Years passed, and "Free China" faced demolition but was rescued by the joint efforts of various domestic and international agencies. In 2012, the ROC government shipped the boat back from the United States and undertook repairs, showcasing the nation's daring and determined maritime spirit and how it fulfilled its dream of exploration.

Today, ships are much larger and have more advanced functions. However, following changes in and deterioration of the marine environment, humans' ability to exert control has decreased. Accordingly, the National Museum of Marine Science & Technology's Chaojing Intelligent Ocean (iOcean) venue takes its name from a scientific noun denoting an oceanic phenomenon, the junction of the Oyashio and Kuroshio currents. Because the area is rich in mayflies, plants, and nutrients, many schools of fish gather there, making it a good fishing ground. Thus, it is a metaphor for endless vitality, symbolizing the region's potential energy and creativity!

The museum invites visitors to take the "Chao-Jing Ark 1" to Wanghaixiang Bay, nature's finest aquarium. There, you'll discover the spirit of ocean sustainability, observe the surrounding coral reefs, fish schools, and diverse maritime ecology, and ponder what we can do to make positive changes and create a hopeful future.

〈鼎建臺郡軍工廠圖〉

Illustrated Guide to the Arsenal of Taiwan Prefecture

臺灣知府蔣元樞（1738-1781）進呈紙樣彩繪
清乾隆四十三年（1778）

大海之上，無論貿易或軍隊都須倚靠船隻，船隻的建造與修護其關鍵性不言可喻。十七世紀，臺灣已開始負責官方船隻的修建業務，雍正三年（1725）官方正式在臺灣府城小北門外海坪設置軍工廠，負責修造臺澎水師戰船。

蔣元樞上任臺灣知府後，認為「軍工重地，興建自不可緩」，因此捐資擴建原有的軍工廠，並在北邊重修天后宮。建物周圍以木柵和刺竹環繞，設有木造坊門，進門後邁入大堂，可見作為庫房的十四間廂房，十分氣派。

軍工廠前有一艘戰船正在建造，圖中左上方可見工匠正在挑選木料，也有工匠負責鋸開巨大木料。海面上則停泊兩艘戰船，一艘是已完成的趕繒船，另一艘則尚未安裝桅杆，為航向大海蓄勢待發。

圖像授權：國立故宮博物院



Compiled by Jiang Yuanshu, Prefect of Taiwan Prefecture
Qianlong's reign, Qing dynasty

In the 17th century, Taiwan had begun to be responsible for the construction of official ships. Ship repairing is an important task in maintaining the military power of the navy. The Taiwanese shipyard was as one of the five shipyards in Fujian. The Taiwanese military factories, under the jurisdiction of the Administrator of Taiwan Circuit, were built outside Xiaobeimen (located in modern day Tainan) and used for storing wood, nails, and rapeseed.

As the military factories only occupied the space of two small cabins, Jiang Yuanshu acted on the belief that "the construction of the munitions factory demands rapid development and donated money for the building of a grand entrance, a lobby, fourteen storehouses on the left and right wings, and accommodations for the facility inspection staff. Wooden fences were used to secure the factory area. The Mazu Temple north of the factory was renovated and two flagpoles were installed.

appropriate wooden materials while others are sawing the materials. The area in front the factory was used to build and repair warships, with one observed under construction. Two warships are stationed along the shores ahead of the factory, one already built and the other one still missing a mast.



渡船 Ferry

船體較客船小，主要用於渡口載客往返。所謂的「渡」指的是使用篙、槳、櫓、楫等人力操作船隻，在水面兩岸之間載運人和貨物的活動，也稱為「過渡」。使用渡船助人渡水，收取旅人少許金錢作為報酬的職業為「擺渡人」。

展品提供：財團法人陽明海運文化基金會

Distinguished from passenger ships by their smaller size, ferries specialize in short-distance passenger transportation between designated ferry ports. The term "ferrying" itself originates from the practice of using human-powered boats, like those propelled by poles, paddles, or oars, to carry people and goods across bodies of water. Traditionally, the individual operating the ferry and facilitating passenger crossings for a small fee is known as a "ferryman."

Provided by: Yang Ming Cultural Foundation



江舡 Jiang Xiang

比例：1/40，尺寸：53×18×48 cm

「舡」是指船，特指江船，即在江河中行駛的船隻，並非特定的船型。江舡專指長江上的帆船，屬於沙船的一種，通常裝有披水板。唐代詩人李白《黃鶴樓送夢浩然之廣陵》寫道：「故人西辭黃鶴樓，煙花三月下揚州；孤帆遠影碧山盡，唯見長江天際流。」這可能描述一艘長江上的單桅小帆船。根據這概念，模型以臺南內江上的平底帆船為藍本，前後皆設有隔艙，中間有一個大的貨艙，非常適合在內海和河流中行駛，船尾裝有舵和櫓，幫助轉向和定向。

展品提供：財團法人陽明海運文化基金會

Scale: 1/40
Size: 53×18×48cm

The Chinese character "舡" (xiang) signifies a generic boat on a river, without specifying its design. However, the term "江舡" (jiang xiang), literally translated as "river xiang," specifically refers to sailboats on the Yangtze River. These were typically flat-bottomed vessels designed for navigating sandbanks and shallow waters. Daggerboards—blades mounted on the hull—were often employed to prevent sideways drift. The solitary sailboat depicted in the poem "Seeing Off Meng Haoran for Guangling" by the Tang Dynasty master Li Bai is likely a small sloop of this type traversing the Yangtze.

Drawing inspiration from this imagery, this model showcases a flat-bottomed sailing vessel once used on the Neiqiang (literally "Inner River") in Tainan. Featuring compartments at the bow and stern and a spacious central cargo hold, making it well-suited for navigating both inland waterways and rivers. The rudder and oars at the stern provide maneuverability and control.

Provided by: Yang Ming Cultural Foundation



酒舡 Wine Serving Boat

江蘇揚州昔日以「十里林亭通畫舡」著稱，乘舟遊覽園林是揚州的獨特風情。根據《爾雅》，舡即船也。在《廣雅》中，舡解釋為連舟或小舟，亦可指兩艘小船連接在一起，用來載運人物，也稱為舡舟或舡船，通常用於河湖或沼澤上，屬平底船的一種。船上職業稱為船夫、舟子或舟人。模型以「膳舡」水上飯店為範本，加櫓及酒甕改為「酒舡」，供應酒菜熱食之遊船。

展品提供：財團法人陽明海運文化基金會

Yangzhou, Jiangsu Province, China, was once known for its countless pleasure boats. Exploring the city's gardens by boat was a popular attraction. These vessels, known as "fang" (舡), were flat-bottomed boats used for navigating rivers, lakes, and marshes. They could be single vessels or lashed together in pairs to accommodate more passengers. The crew operating these boats were traditionally called "boatmen."

This model represents a distinctive type of "fang": a "wine-serving boat." Inspired by an eatery boat, we've added oars for increased maneuverability and adorned the vessel with wine urns to highlight its specific purpose. This vessel allowed patrons to enjoy hot meals and drinks while cruising the scenic waterways.

Provided by: Yang Ming Cultural Foundation



漁船 Fishing Boat

比例：1/20，尺寸：80×27×28 cm

模型船艙淺底平，四竹竿或木條作為支撐，撐開四方網，桿端以石材壓重，使其在水中穩固。其以繩索滑輪升降網具，中間的艙室供休息，艙部可用於搖櫓掌舵，並設有可移動的漁網以遮陽。漁夫撒飼料以吸引魚群後，可使用長桿小漁網進行捕撈。

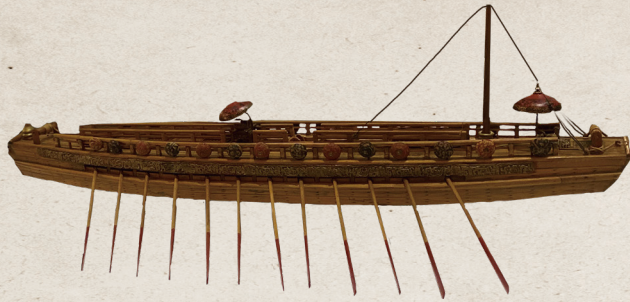
展品提供：財團法人陽明海運文化基金會

Scale: 1/20
Size: 80×27×28cm

This model showcases a traditional fishing boat with a shallow, flat-bottomed hull. Four bamboo or wooden poles, weighted with stones for stability when submerged, support a square net. A rope pulley system allows for raising and lowering the nets.

In the center of the boat, a cabin provides a sheltered space for the fishers to rest. They navigate the vessel by rowing the oars at the stern while a removable net overhead offers shade from the sun. To attract fish, bait is deployed. Once a catch is lured in, the fisherman employs a long-handled net to bring them aboard.

Provided by: Yang Ming Cultural Foundation



戰國大翼

Warship from the Warring States Period

比例：1/62，尺寸：75×35×36 cm

Scale: 1/62
Size: 75 × 35 × 36 cm

春秋戰國時期，吳國擁有一艘名為「大翼」的戰船，《越絕書》描述船長約 27.6 米，寬 3.68 米，可容納約 90 名船員，船上 50 名槳手負責划槳，4 名船員負責與敵船接舷時的鉤推任務，操舟則由首尾各 3 名船員負責。該船的操舟人員遠多於戰鬥人員，但所有人都會佩戴短劍，必時參與戰鬥。船上建有望樓，用以觀察敵情，另有鼓幘用以發布指令，指揮官則有護駕及華蓋。模型即是以上述吳國的大翼戰船為藍本，配備有 24 排槳，前後皆設有望樓和華蓋御座，裝備各種干戈和盾牌。

This model depicts a warship from the Spring and Autumn Period/Warring States Period (770 BC–221 BC), specifically inspired by the "Da Yi" of the Wu Kingdom. Historical records from the Yuejueshu (A History of the Yue) describe the Da Yi as an impressive vessel, measuring approximately 27.6 meters long, 3.68 meters wide, and capable of carrying a crew of around 90.

A dedicated team of 50 oarsmen propelled the ship, while four crew members wielded grappling hooks for close-quarters combat. Three crew members stationed at both the bow and stern ensured precise steering. Notably, despite the larger number of boat handlers compared to fighters, all crew members carried short swords and were prepared to engage in combat when necessary.

For communication and observation, the Da Yi boasted watchtowers. Drums and flags served as tools for issuing orders, while sheltered seats provided comfort for the commander.

This model captures the essence of the Da Yi. It features 24 rows of oars for propulsion, watchtowers and sheltered commander's seats at both the bow and stern, and a variety of weapons and shields.

Provided by: Yang Ming Cultural Foundation

展品提供：財團法人陽明海運文化基金會



艨艟 Mengchong

稱為樓船，又名蒙衝，中國古代戰船之一，外觀類似樓房因此得名。樓船因船大樓高，無論進行遠距離攻擊或近距離戰鬥都十分適宜，因此成為古代水戰主力之一。由於船隻過高，常常導致重心不穩，不適合進行長途航行，主要於內河和沿海水戰。樓船通常用作軍事船隻，其樓層建築高大，有利進行攻防作戰。漢代一支稱為樓船軍的部隊，相當於今日海軍陸戰隊，使用樓船作為就地急造的攻城浮具，這些樓船主要是雲梯木筏，配有望樓，可以浮動在護城河上，其梯高能夠超過城牆，用於進行俯攻之襲。直到清代，樓船仍然經常使用。

The Mengchong, also known as the Louchuan (literally "tower ship"), was a versatile warship that played a pivotal role in ancient China's naval power. Its defining feature was a towering superstructure resembling a building. This ingenious design offered a distinct advantage in both long-range attacks and close-quarter combat.

However, the impressive height came with a drawback. The high center of gravity compromised stability during long-distance voyages, making the Mengchong primarily suited for riverine and coastal warfare.

Despite this limitation, the elevated structure proved invaluable in both offensive and defensive actions. During the Han Dynasty, the "Louchuan Jun" (Tower Ship Troops), named after the vessel itself, played a role akin to today's Marines. They utilized the Louchuan's mobility as a readily deployable siege platform. Equipped with scaling ladders, rafts, and watchtowers, the Louchuan transformed into a formidable weapon. The height of the ladders could easily overreach city walls when positioned on moats during sieges.

The enduring effectiveness of the Mengchong is evident from its continued use well into the Qing Dynasty.

Provided by: Yang Ming Cultural Foundation

展品提供：財團法人陽明海運文化基金會



輕舟 Cockboat

比例：1/10，尺寸：60×14×10 cm

Scale: 1/10
Size: 60 × 14 × 10 cm

「輕舟」形容它的輕盈，模型設計參考國畫。它使用短楫作為划槳，船艏突出呈現半圓狀，中間有一孔，可插入「鉤拒」作為簡便的錨替代工具，非常適合休閒娛樂。通常為文人雅士悠閒地漫遊江湖，獨享寧靜時光，因此稱為「休閒之舟」或「一葉扁舟」。

This model draws inspiration from the small, lightweight boats frequently depicted in Chinese paintings. Its distinct feature is a semicircular prow with a central hole, where a pole with a hooked end could be inserted as a simple anchor. Propelled by a short paddle, these boats were favored by scholars and literati seeking tranquil moments of solitude while roaming rivers and lakes.

展品提供：財團法人陽明海運文化基金會

Provided by: Yang Ming Cultural Foundation



客船 Passenger Ship

以天工開物的六槳客船為製作靈感，船身狹而長，上面排列著十餘個艙室，每個艙室足夠容納 1 人休息。船尾配有 6 支槳和舵櫓，也可以立起帆，因此船行動迅捷，方便地載客商往來。

展品提供：財團法人陽明海運文化基金會

Drawing inspiration from a six-oared passenger ship documented in Tiangong Kaiwu (The Exploitation of the Works of Nature), a renowned ancient Chinese encyclopedia, this model features a long, narrow hull and over a dozen individual cabins, each comfortably accommodating a single passenger. Equipped with six oars and a stern-mounted rudder, it also features a deployable sail for added versatility. This design made these ships well-suited for the swift and efficient transport of traveling merchants.

Provided by: Yang Ming Cultural Foundation



蘭嶼拼板舟 Orchid Island Ipanitika

比例：1/12，尺寸：69×30×27 cm

色彩以紅、白、黑為主，繪有「波浪紋」與象徵海山之「三角圖騰」及「眼睛」，以祈求出海平安與漁獲豐收。

展品提供：財團法人陽明海運文化基金會

Scale: 1/12

Size: 69 × 30 × 27 cm

The Ipanitika, a traditional fishing boat of the Tao people, is adorned with a vibrant color scheme of red, white, and black. Eye-shaped designs decorate the vessel alongside wave patterns and triangular totems, which respectively represent the sea and mountains. These serve as prayers for safe voyage and bountiful catches.

Provided by: Yang Ming Cultural Foundation



幔舟 Curtained Boat

早在清代，江蘇揚州以花船為業者甚多，其種類繁多，氛圍歌舫、酒舫、樂舫、詩舫、燈舫、菜舫、膳舫、歌舞舫等，其艙室內部多採用紗布覆蓋，因此又稱幔舟。

展品提供：財團法人陽明海運文化基金會

During the Qing Dynasty, Yangzhou in Jiangsu Province, China, flourished with a vibrant entertainment boat culture. These boats offered a variety of leisure activities, including singing, drinking, music, dining, and dancing. The lavish interiors of these vessels, often featuring decorative tulle curtains, earned them the name "curtained boats."

Provided by: Yang Ming Cultural Foundation



臺灣船 Taiwan Ship

比例：1/50，尺寸：65×18×63 cm

臺灣船是根據《唐船之圖》所繪製的船型，船底由三段龍骨構成，船頭尖而肚圓，船艏寬而平衡，船上立有雙桅，並裝可升降的舵，船艏連接籐製的虎尾索，左側尿廁，稱為「史冊留香」，右側「雞鵝籠」用來飼養家禽。船頭繪有「暗八仙」和「龍目」以祈求平安，船艏設有「水仙門」以方便出入，船尾板繪有大鵬展翅的圖案，象徵著「鵬程萬里」和「英雄獨立」的海洋精神。

展品提供：財團法人陽明海運文化基金會

Scale: 1/50

Size: 65×18×63cm

Inspired by 18th-century Japanese paintings of Chinese vessels, this model showcases a unique ship design. The hull boasts a triple-keeled bottom. A pointed bow with a rounded belly leads into a wide, well-balanced forepart. Twin masts support the sails, while a liftable and lowerable rudder ensures maneuverability. A traditional rattan "tiger's tail rope" is attached to the bow. Notably, the left side of the vessel features a latrine, while the right side houses cages for poultry.

The bow is adorned with auspicious imagery: "dragon's eyes" and "vessels used by the Eight Immortals," both signifying a safe journey. A centrally located gangway door, traditionally called a "Water God Door," allows for easy access aboard. The stern panel depicts a mighty Dapeng (a legendary large bird) spreading its wings, symbolizing the oceanic spirit of "miles of venture" and "heroic independence."

Provided by: Yang Ming Cultural Foundation



自由中國號

Free China

1955 年六個船員駕駛一艘木造中式帆船，由臺灣基隆港出發，途經釣魚台、沖繩、橫濱，朝舊金山航行。這是臺灣首度以無機械動力、完全憑藉風力的中式古帆船，挑戰橫渡太平洋壯舉，並於 114 天後，圓滿達成任務。半個世紀後，這艘風華盡褪、斑駁殘破的老帆船，躺在舊金山私人船場，面臨將被拆解的命運。

於是，一場搶救流落異鄉文化資產的行動緊急啟動，2009 年起經總統府、文化部／文化資產局、外交部、國立臺灣海洋大學、陽明海運公司、海科館等機關團體多方努力，「自由中國號」於 2012 年 5 月自美國運返基隆港，目前展示於國立臺灣海洋大學航海園區。

目前展出的「自由中國號」模型，為原船十分之一尺寸，亦由原船修復團隊木船工藝師洪全瑞先生歷時 6 個月時間以傳統木船製作工法打造。每一個細節與顏色都經過諸多學者的研究、建議與反覆論證而成。



展品提供：文化部文化資產局

In 1955, six crew members set out on a wooden Chinese-style sailing ship from the Port of Keelung in Taiwan, passing through the Senkaku Islands, Okinawa, and Yokohama and sailing onward to San Francisco. It was the first time that a crew from Taiwan sailed a traditional Chinese ship on a transoceanic voyage relying solely on wind power, completing the feat of crossing the Pacific Ocean in 114 days. Half a century later, the old sailing ship lay in a private San Francisco boatyard. Mottled and dilapidated, its splendor had long faded, and it was about to be dismantled.

Consequently, an operation to rescue cultural assets in foreign lands was launched in 2009. Thanks to the combined efforts of the Presidential Office, the Ministry of Culture/Bureau of Cultural Heritage, the Ministry of Foreign Affairs, the National Taiwan Ocean University, Yang Ming Shipping Company, the National Museum of Marine Science & Technology, and other agencies and groups, Free China was returned to Keelung Port from the United States in May 2012.

The Free China model presently on display is one-tenth the size of the original vessel. It was constructed by Hung Chuan-ji, a craftsman from the original restoration team, using traditional wooden ship-building methods, and was completed in six months. The model is currently on display at the National Taiwan Ocean University Maritime Science Park. Scholars have verified that the details and colors are true to the original through in-depth research and discussions.



潮境方舟

Chao Jing Ark 1

「潮境方舟 1 號」長約 12.8 公尺，寬約 3.6 公尺，吃水深約 0.5 公尺，是一艘由玻璃纖維複合材質 (Fiberglass Reinforced Plastic，一般簡稱「FRP」) 所建造的船舶，主要任務為守護望海巷海灣，以執行海灣環境監測、生態修復，以及支援辦理海科館相關的環境教育活動，特色是船底具有玻璃景觀窗，可使搭乘者直視海底。

「潮境方舟 1 號」具有「海灣守護」、「環境教育」、「人才培訓」、「產業發展」、「科技研究」等主要功能，目前海科館也規劃「潮境方舟遊」及「潮境方舟探索課程」，提供不同深度學習永續海灣生態資源的學習課程，讓永續觀念能深植每一位參與者。

Chaojing Ark No. 1 is 12.8 meters long and 3.6 meters wide and has a draft of about 0.5 meters. It is made of fiberglass composite material (fiberglass reinforced plastic (FRP)). The ark's primary mission is to protect Wanghaixiang Bay, conduct environmental monitoring and ecological restoration of the bay, and support environmental educational activities related to the National Museum of Marine Science and Technology. A unique feature is the glass window on the bottom of the boat, which provides passengers with a clear view of the seabed.

Chaojing No. 1 has a number of important functions: bay protection, environmental education, personnel training, industrial development, and technological research. At present, the National Museum of Marine Science and Technology is also planning a "Chaojing Tour" and a "Chaojing Exploration Curriculum" to offer a variety of courses on sustainable bay ecological resources. The aim is to deeply instill the concept of sustainability in every participant.

魔船奇航 - 自由中國號的故事

A Legendary Voyage The Story of Junk Free China

1955 年六個船員駕駛一艘木造中式帆船，由臺灣基隆港出發，朝舊金山航行。這是臺灣首度以無機械動力、完全憑藉風力的中式古帆船，挑戰橫渡太平洋壯舉，並於 114 天後，圓滿達成任務。半個世紀後，這艘風華盡褪、斑駁殘破的老帆船，躺在舊金山私人船場，面臨將被拆解的命運。於是，一場搶救流落異鄉文化資產的行動緊急啟動，彙集許多愛心與耐心、汗水與淚水，一千多個日子後，老帆船重返故鄉。自由中國號，一艘不斷創造傳奇的帆船，這裡書寫著他的故事。

In 1955, a six-man crew set sail from Keelung, Taiwan, on a wooden Chinese junk bound for San Francisco. It was the first time Taiwanese took up the challenge of crossing the Pacific Ocean on an ancient Chinese sailing vessel relying solely on wind power. They successfully completed the mission 114 days later. A half-century passed, and the old sailing ship lay in a private San Francisco boatyard. Mottled and dilapidated, its splendor had long faded, and it was slated to be dismantled. Consequently, an operation to rescue cultural assets in foreign lands was launched. Thanks to collective efforts and lots of love, patience, sweat, and tears, the old vessel finally returned home over a thousand days later. This is the story of Free China, a sailing ship that continues to create legends.



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未來之舟 創作者：祁時晴

Ship of the Future, created by Chi Shih-ching

你我皆舵手，決定著命運的航向，是湛藍的希望，還是黑暗的絕望？

大海茫茫，星辰黯淡，未來之舟真能航向未來嗎？

這個問題人們急著向船長討個答案，但這艘船上沒有船長，只有一個個像你我一樣生活在這個地球上的普通人，人人都是舵手，必須一同決定前進的航向。

每個人的一舉一動，都將決定環境的未來，航向希望或是絕望，僅在一念之間。

We're all at the helm, determining the course of fate. Will the future bring bright hope or dark despair?

The sea is vast; the stars are dim. Can the Ship of the Future really sail into the future?

People eagerly seek an answer from the captain, but there is no captain on this ship; there are only ordinary people like you and me on this earth. We're all helmsmen—together, we must decide on the course we want to take.

Each individual's every action will determine our future environment. We can either sail toward hope or despair; it's up to us.

結語

Conclusion

人們說：「有歷史才有未來」，但面對資源耗竭、氣候變遷加劇的今日，長河乾枯、大海升溫，這句話將可能改為「有未來才有歷史」。若環境無法乘載我們的生活、若我們無法讓未來到來，歷史將無法被留下。

為了讓清明上河圖中繽紛鮮活的景象在未來持續發生，歷史與未來之間必須以「現在」維繫。透過本次特展，學習古人與河海共生的智慧，傳承前輩跨洋挑戰的韌性，啟發你我從現在開始，了解共同遭遇的環境問題，以行動創造轉機。

無論是古帆船還是科技方舟，我們都在同一艘船上，看著飛鳥拍翅、鯨魚擺尾，感受與萬物共生息的呼吸，從河流到海洋，穿越風浪，航向永續。



People say, "Wherever there is history, there will be a future." However, in a time of resource depletion and climate change, when rivers are running dry and sea temperatures are rising, we could say, "If there is no future, there will be no history." If the environment can't support humanity and if we don't allow the future to come, there'll be no history to leave behind.

If the vivid, colorful scenes in "Up the River During Qingming" are to reappear in the future, the present must link the future and the past. In this special exhibition, we can learn the ancient wisdom of coexisting with rivers and seas and inherit the resilience shown by our predecessors in their transoceanic voyages. It will inspire us to explore current and future environmental problems and teach us how to create change through action.

Whether it's an ancient sailing ship or a modern high-tech ark, we're all on the same boat, watching birds flapping their wings and whales swaying their tails and feeling the breath that connects all things, from rivers to oceans, through wind and waves, on a never-ending journey.

河海行舟—清明上河圖數位特展

Time Sailing - A Digital Showcase of Up the River During Qingming

指導單位 | 教育部

主辦單位 | 國立故宮博物院、國立海洋科技博物館

總 策 劃 | 陳素芬館長

故宮團隊 | 謝俊科、吳紹群、林致諺、黃瓊儀、洪文嘉

工作小組 | 宋祚忠、施彤煒、王慎之、潘美璟、蘇峰鈞、鄭淑菁、陳建宏

文宣公關 | 徐鳳儀、陳楷甯、吳翎禎、羅崇仁

策展單位 | 西米創意設計有限公司

協辦單位 | 文化部文化資產局、財團法人陽明海運文化基金會

財團法人台達電子文教基金會

特別感謝 | 曾樹銘老師、祁時晴同學

展 期 | 2024 年 5 月 17 日 至 2025 年 3 月 2 日

參觀資訊 | 開放時間 09:00-17:00

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