

無界之涯

BOUNDLESS

從海出發探索十六世紀 東西文化交流

A Maritime Perspective of
East-West Cultural Exchange
in the 16th Century

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「陸止於此，海始於斯。」（*Onde a terra acaba e o mar começa.*）

十六世紀葡萄牙人卡蒙斯（Luís Vaz de Camões, ?-1580）筆下的兩句話，訴說著陸地的盡頭，卻正是大海的起點。話中語境見證當時歐洲人嚮往海外探險的風氣，更為世界不同端點人們的相遇，立下一個絕佳的註腳。

那個時候，人們不再安於陸地或特定的海域，而是遠赴重洋，一次次越過陌生的海洋，尋求更多的機會與資源。期間，人類首次繞行地球一周，逐漸凝聚出亞、歐、非、美各大陸串連成一個航線的視野，也從中勾勒出世界的輪廓。許多前所未見的事物出現在世界各地人們的眼中，輾轉醞釀出與此前不同的想法。法國歷史學家布勞岱爾（Fernand Braudel, 1902-1985）即以「漫長的十六世紀」（the long 16th century）來形容這個令人目不暇給，又充滿曲折變化的時期。

本次從大海出發的敘事脈絡，集結了本院及國內外各大館所的珍貴典藏，共同呈現十六世紀經由海上航行所展開的匯聚與交流的故事。展覽分成三個單元：第一單元「大海的時代」，在海圖、銀幣及沈船貿易瓷等物件的引領下，進入歐亞雙方相遇與彼此騷動的海上霸權時代。第二單元「不期而遇」，於文獻、商品與物產中，追尋各方人群移動、互動及競奪的蹤跡。值此同時，同為匯流場域的臺灣，也開始浮現她的身影。第三單元「多元新貌」，則從書畫、器物、地圖等物件，探索藝術、知識與文化層面的交融，以及初次映現人們眼前的「全球」概念。

“*Onde a terra acaba e o mar começa.*”

“Where the land ends and the sea begins,” said the Portuguese poet, Luís Vaz de Camões (?-1580). These two lines described how the edge of the land was precisely the starting point of the sea. The context of his words bore witness to the desire for venturing overseas, which pervaded Europe during the 16th century, while encapsulating the encounters among people from different parts of the world.

It was a time when being attached to one place no longer sufficed, be it the land or the sea. Sailing afar time and again into uncharted waters, seafarers searched for opportunities and resources. It was a time when the first circumnavigation of Earth was completed, which gradually weaved through Asia, Europe, Africa and the Americas into a maritime perspective of the silhouette of the world. Unprecedented discoveries emerged near and far, germinating slowly and blossoming into ideas diverging from the past. It was a time of amazements and filled with profound changes, as French historian Fernand Braudel (1902-1985) called it, “the long 16th century.”

This exhibition unfolds with a maritime beginning, where precious artworks from the National Palace Museum as well as major institutions both domestic and abroad converge to recount the stories of cultural encounters and fusion through voyages of the 16th century. Divided into three sections, the exhibition opens with The Maritime Era, in which objects such as nautical maps, silver coins and porcelains recovered from shipwrecks lay out a backdrop across the sea where Europe and Asia crossed paths and inspirations were roused. The Chance Encounter tracks the movement, interaction and rivalry among peoples from all corners of the world through literature, archives, goods and plant species. Taiwan, as a hub of convergence, also started making her presence on the world map at this time. Lastly, Emerging Intercultural Expression highlights items such as paintings, objects and maps as an exploration of the ample exchanges in art, knowledge and culture, while also delving into the new concept of being “global.”



最新太平洋圖
荷蘭 亞伯拉罕·奧特柳斯
1589年

Maris Pacifici
(Description of the Pacific Ocean)
Abraham Ortelius, Netherland, 1589

國立臺灣歷史博物館藏
Collection of the
National Museum of Taiwan History



青花噴泉紋執壺
明 嘉靖

The 'Magic Fountain' Ewer in Underglaze Blue
Jiajing Reign, Ming Dynasty

法國吉美國立亞洲藝術博物館藏
Collection of the Guimet National Museum of Asian Arts



山水 扇面
明 文徵明

Landscape
Wen Zhenming, Ming Dynasty
Fan Painting

