

這裡有 Sea Monsters

《海怪圖記》

The Illustrated Album of Sea Monsters

為國立故宮博物院的館藏，其中多數的「怪魚」不知其名，模樣怪異如同「想像的動物」。

A treasured collection at the National Palace Museum, this work features numerous “strange sea creatures,” many of which remain unknown and resemble fantastical beings, much like “imaginary animals.”

目前研究認為，封面的「戊辰」干支紀年應是康熙二十七年（1688），或許能作為成書年代的參考。

Current research suggests that the cyclical year “Wuchen” on the cover likely corresponds to 1688 (27th year of Emperor Kangxi’s reign), offering a reference for dating the book.

在未知的海域裡想像海怪。

Imagining Sea Monsters in Uncharted Waters.

四百多年前的歐洲，地理交通和通訊皆不如今日發達。

Over 400 years ago, European naturalists encountered significant limitations in geography, transportation and communication, all of which were far less developed than today.

Conrad Gesner: Olaus Magnus 這北歐海圖畫得真好！我把一些內容收錄到我的書裡好了！

Conrad Gesner: Olaus Magnus' map of the Northern Seas is really well done! I should include some of its contents in my book!

認識國立故宮博物院典藏《海怪圖記》

Discovering the *Illustrated Book of Sea Monsters* in the National Palace Museum.

十六、十七世紀時，歐洲天主教傳教士陸續東來，帶來西方最新的科學知識，包括數學、天文學、醫學、地理學和自然誌等書籍協助傳教工作。

In the 16th and 17th centuries, Catholic missionaries traveled eastward, bringing the latest scientific knowledge from the West, including books on mathematics, astronomy, medicine, geography, and natural history to support their missionary work.

當時歐洲流通最廣的三套自然誌也在其中。

Among these, three of the most widely circulated natural history collections in Europe were also introduced.

當時歐洲流通最廣的三套自然誌為上面三位所著。

At the time, the three most widely circulated natural history books in Europe were written by the authors above.

作者著年不詳

The authors' publication dates are unknown.

海中珍怪之集錄

A compilation of rare and strange creatures from the seas.

海中珍怪之集錄

A compilation of rare and strange creatures from the seas.

以古之筆法擬洋畫之形，風格殊異 迴於時人之作

The illustrations, though ancient in style, mimic Western painting techniques, displaying a unique approach distinct from contemporary works.

書畫裝幀的小智慧

The Art of mounting of Chinese painting and calligraphy.

「摺裝」，是古人為了方便攜帶及展示書畫而發展的一種裝裱形式，同時也解決書寫或作畫時，因紙張過長，導致攤展、捲動所造成的困擾。

The “accordion fold” (*zhezhuang*) is a traditional mounting format developed by ancient scholars to make it easier to carry and display scrolls or paintings. This format also addressed the challenges posed by long sheets of paper, preventing issues with unfolding and rolling during writing or painting.

請將散落桌面摺裝形式的冊頁，與封面、封底，收拾整理成一本畫冊吧。(完成後可以放進這個區域喔。)

Please collect the scattered pages of the accordion fold album, along with its front and back covers, and arrange them into a single picture album. (Once completed, you can place it in this area.)

以龍之名：

In the Name of the Dragon:

十六、十七世紀歐洲珍奇室(cabinet of curiosities)最受注目的自然物收藏可說是「龍」(dragon)。

In 16th and 17th-century European cabinets of curiosities, one of the most prized natural collectibles was the “dragon.”

當時地中海地區已普遍出現擁有雙翼、雙足的「混種龍」，即以蛇或魷魚的身體，與其他動物的身體部位拼組成人們相信存在、爭相收藏的「龍」。

During this period, the Mediterranean region saw a rise in the depiction of “hybrid dragons” featuring wings and legs, with bodies assembled from parts of snakes or stingrays, creating creatures that people.

跟前兩隻來自想像的海怪不同，以下這兩隻「偽龍」圖像出自摹繪真實的生物標本。

Unlike the two imaginary sea monsters shown earlier, the two “false dragons” below were drawn based on real biological specimens.