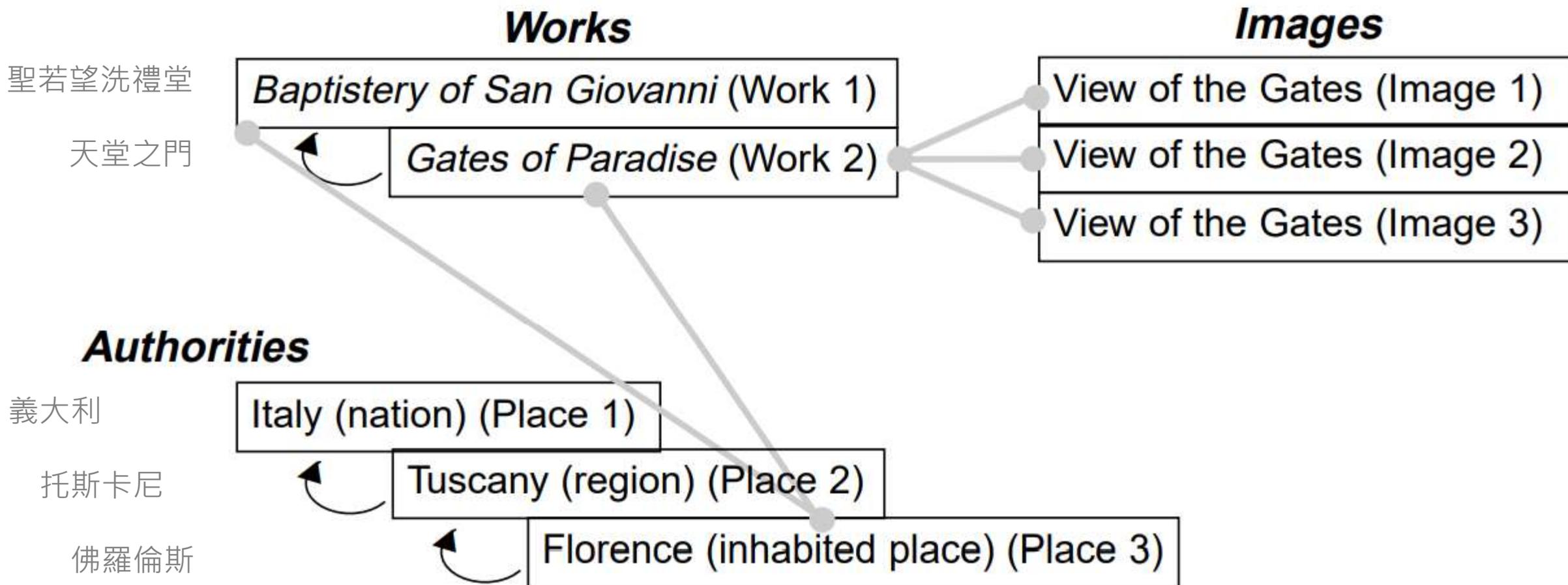


# 作品 / 權威檔 / 影像之間的連結



相關作品\_內在關係\_整體與部分

清 乾隆 竹絲纏枝花卉紋多寶格圓盒 ( 內附珍玩27件 ) 徑18.5公分 高24.5公分



楊大章 畫花卉



## 基本資料

## 參考資料



類別

木竹漆器

質材

功能

文具文玩

尺寸

高24.0公分、徑18.7公分

時代

清  
西元18世紀

說明

這件圓盒外壁用竹絲拼接後再黏飾纏枝番蓮紋竹黃片，並且利用機軸原理，將圓筒形盒分成四個扇形，180°打開來可成為一字形小屏風，360°翻轉後可成為一個正方形筒狀。每個扇形內又分成許多格層，其中圓柱形格層不但再分成數格，而且可以360°旋轉，應繪有西洋風景圖屏。全器匠心獨運，極盡設計之能事。在這件圓盒格層內收貯了27件小文玩，除了有古代與清代玉器外，尚有清代乾隆朝內廷畫家的繪畫作品，有手卷與冊頁。每一個扇形的最下層之三角形抽屜內應收納一件手卷，目前僅餘三件，分別是「方琮畫山水」、「楊大章畫花卉」與「李秉德畫花卉」，它們的縱長只有七公分左右。在其中一個扇形中央的三角形抽屜中則收納了一件金廷標畫的人物小冊



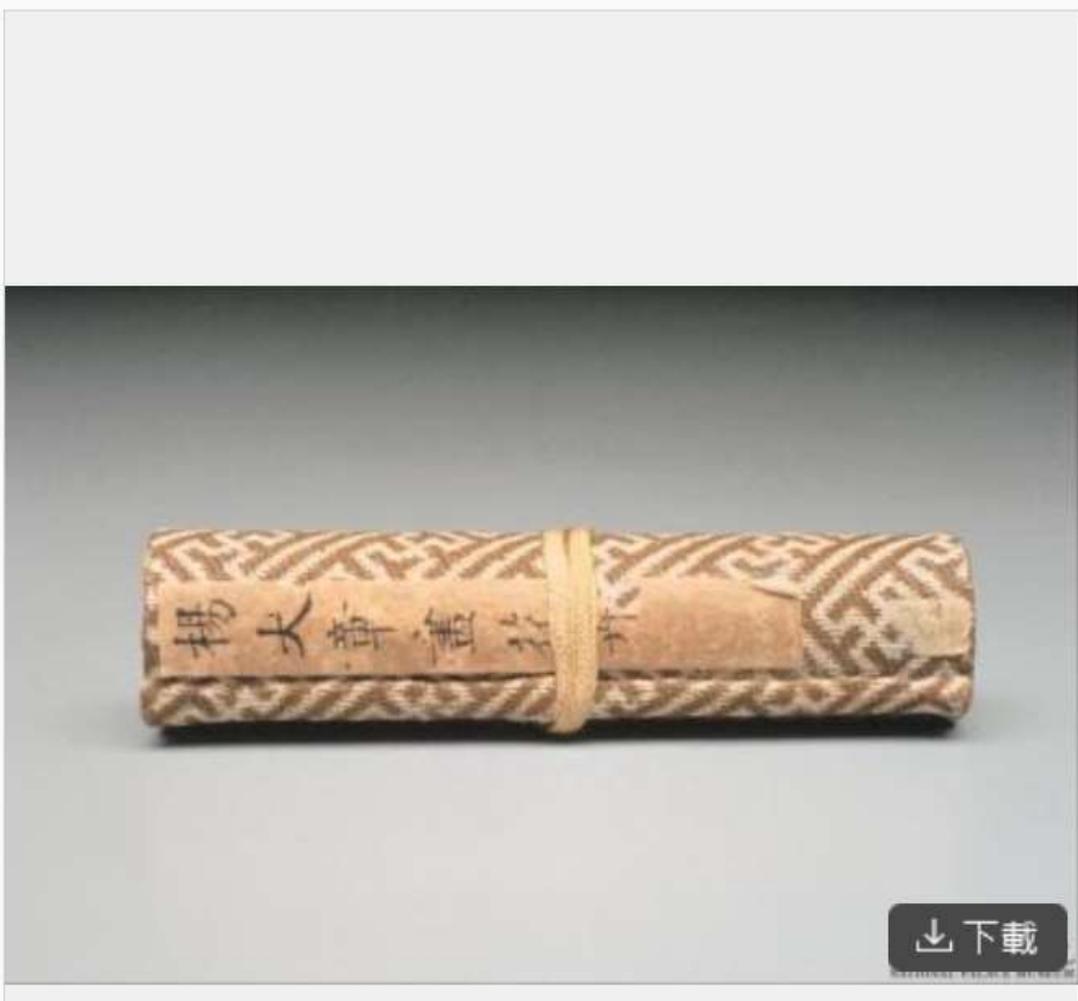
# 器物典藏資料檢索系統



基本資料

款識

參考資料

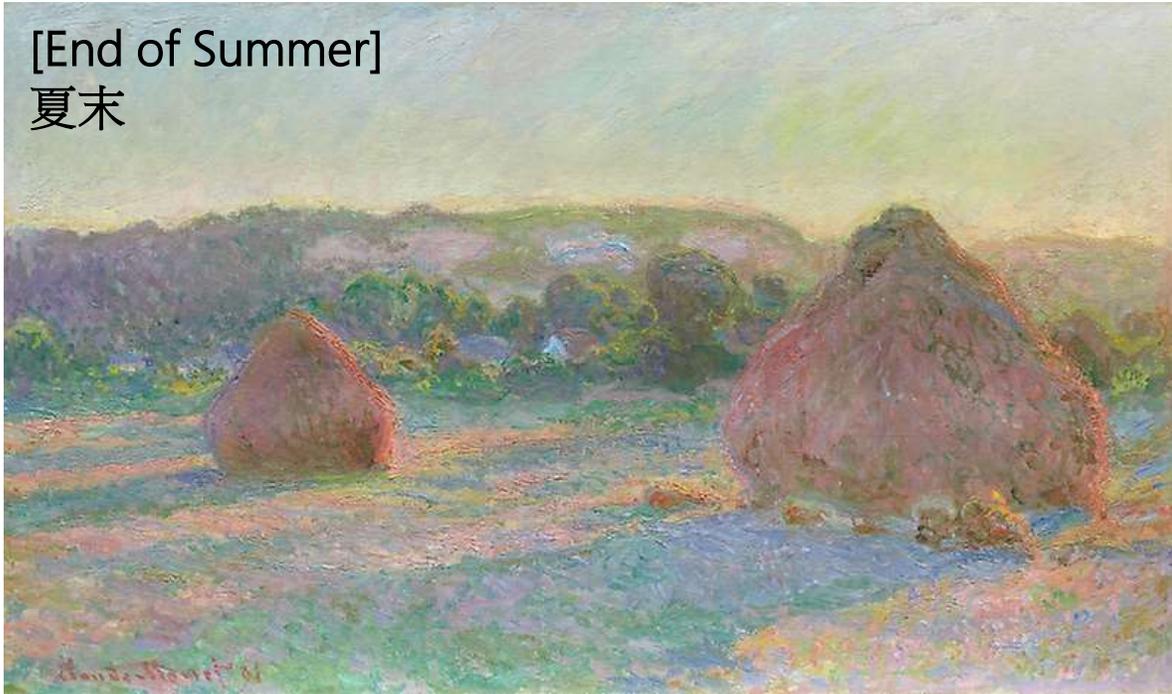


↓ 下載

文物統一編號	故-畫-003843-N000000000
品名	清 楊大章 畫花卉卷 Flowers, Yang Ta-chang, Ch'ing dynasty
類別	其他
質材	
功能	文具文玩
尺寸	縱長7.0公分
時代	清 西元17-18世紀
說明	

# 相關作品\_系列關係

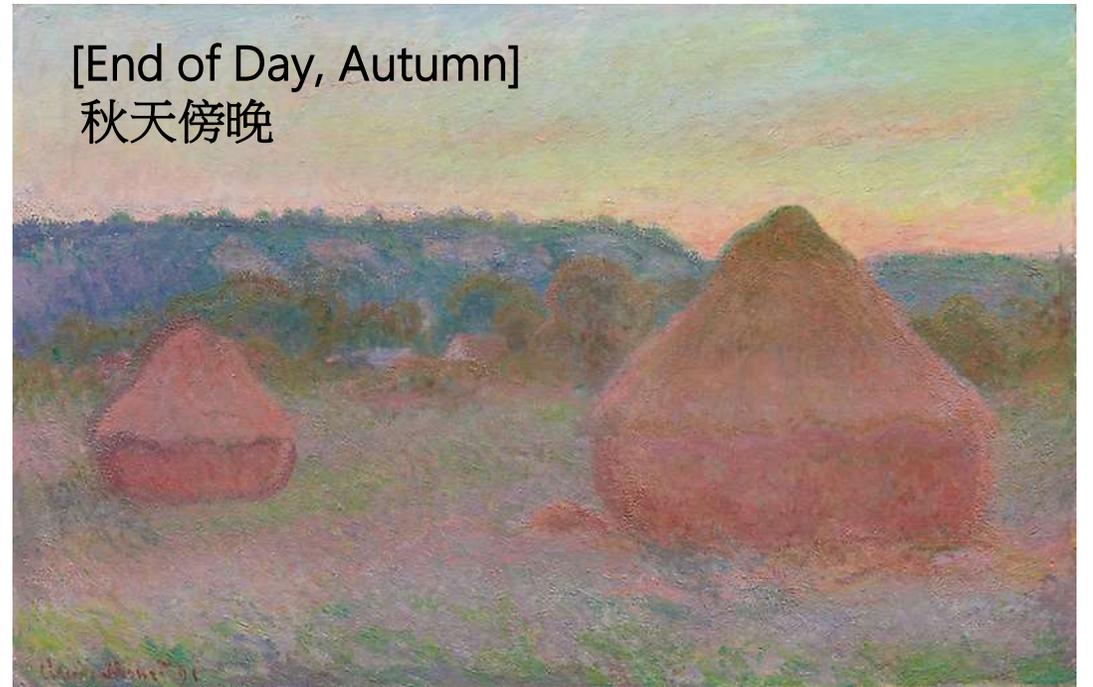
[End of Summer]  
夏末



Claude Monet  
French, 1840-1926  
[\*Stacks of Wheat\*](#)  
The Art Institute of Chicago

莫內  
「乾草堆」系列畫  
美國芝加哥藝術機構

[End of Day, Autumn]  
秋天傍晚



[Sunset, Snow Effect]  
夕陽雪景



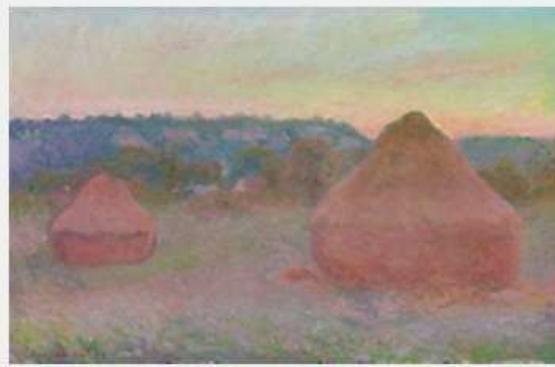
Claude Monet  
French, 1840-1926

*Stacks of Wheat (End of Day, Autumn)*, 1890/91

Oil on canvas  
65.8 x 101 cm (27 7/8 x 39 3/4 in.)  
Inscribed lower left: Claude Monet 91

Mr. and Mrs. Lewis Larned Coburn Memorial  
Collection, 1933.444

European Painting and Sculpture  
Gallery 243

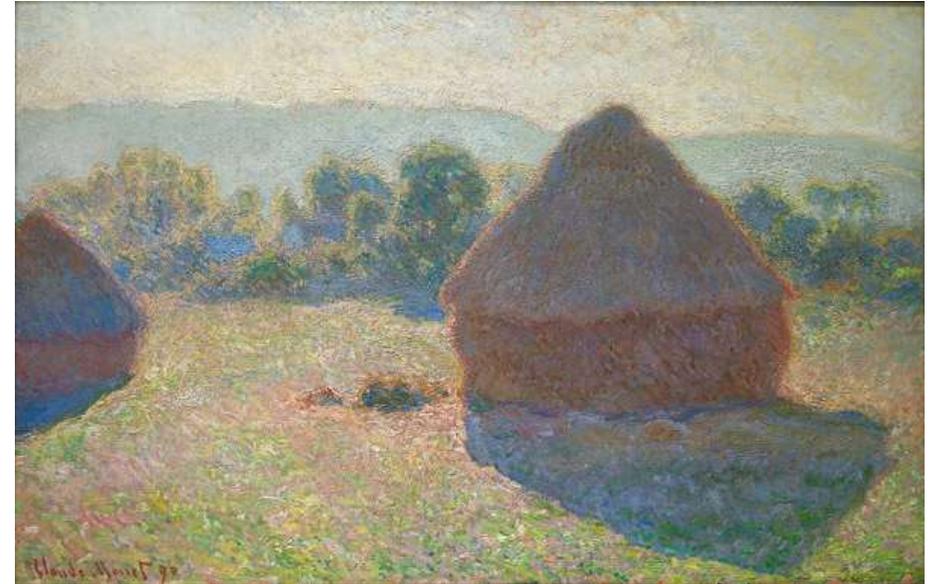


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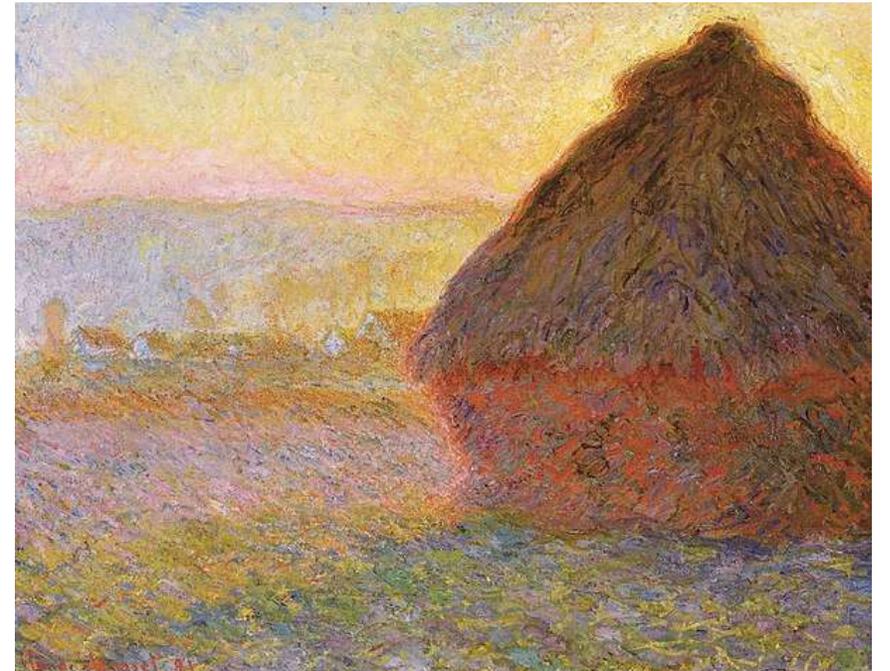
The monumental stacks that Claude Monet depicted in his series *Stacks of Wheat* rose fifteen to twenty feet and stood just outside the artist's farmhouse at Giverny. Through 1890 and 1891, he worked on this series both in the field, painting simultaneously at several easels, and in the studio, refining pictorial harmonies. In May 1891, Monet hung fifteen of these canvases next to each other in one small room in the Galerie Durand-Ruel in Paris. An unprecedented critical and financial success, the exhibition marked a breakthrough in Monet's career, as well as in the history of French art. In this view, and in nearly all of the autumn views in the series, the conical tops of the stacks break the horizon and push into the sky. But in most of the winter views, which constitute the core of the series, the stacks seem wrapped by bands of hill and field, as if bedded down for the season. For Monet, the stack was a resonant symbol of sustenance and survival. He followed this group with further series depicting poplars, the facade of Rouen Cathedral, and, later, his own garden at Giverny. The Art Institute has the largest group of Monet's *Stacks of Wheat* in the world.

— Entry, *Essential Guide*, 2009, p. 227.

This work is featured in the online catalogue [Monet Paintings and Drawings at the Art Institute of Chicago](#), the first volume in the Art Institute's scholarly digital series on the Impressionist circle. The catalogue offers in-depth curatorial and technical entries on 47 artworks by Claude Monet in the museum's collection; entries feature interactive and layered high-resolution imaging, previously unpublished technical photographs, archival materials, and documentation relating to each artwork.



Meules, milieu du jour [Haystacks, midday] 中午  
National Gallery of Australia



Haystacks, (Sunset) 夕陽西下  
Museum of Fine Arts, Boston

# 相關作品\_外在關係

(高更)自畫像與伯納德肖像

Self-Portrait with Portrait of Émile Bernard(Les misérables)

Paul Gauguin, 1888

oil on canvas, 44.5 cm x 50.3 cm

Van Gogh Museum, Amsterdam



(伯納德)自畫像與高更肖像

Self-Portrait with Portrait of Gauguin

Émile Bernard, 1888

oil on canvas, 46 cm x 56 cm

Van Gogh Museum, Amsterdam



# Self-Portrait with Portrait of Émile Bernard (Les misérables)

Pont-Aven, 1888 Paul Gauguin (1848 - 1903)

oil on canvas, 44.5 cm x 50.3 cm

Credits (obliged to state): Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

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Van Gogh knew that Japanese printmakers often exchanged work with one another. The idea appealed to him, so he suggested that he, Paul Gauguin and Emile Bernard should do the same: 'It clearly proves that they liked one another and stuck together, and that there was a certain harmony among them [ . . . ] The more we resemble them in that respect, the better it will be for us.' His friends both sent self-portraits, with a likeness of the other artist in the background.

Gauguin painted himself in the guise of Jean Valjean, the main character of Victor Hugo's novel *Les Misérables*, equating the vibrant and loving fictional outcast with the misunderstood artists of his time. He wrote: 'By doing him with my features, you have my individual image, as well as a portrait of us all, poor victims of society, taking our revenge on it by doing good'. The cheerful floral pattern on the wall was Gauguin's way of testifying to 'our artistic virginity'.

Van Gogh was impressed by the portrait's melancholy character. He described the shadows in Gauguin's face as 'lugubriously tinged with blue' and noted that he looked ill and tormented.'

See also:

1888

Pont-Aven

Painting

Self-portrait

Portrait

Paul Gauguin

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