

國立臺北藝術大學 99 學年度研究所碩博士班招生考試

系所名稱：美術史研究所 甲組

考試科目：中國美術文獻

注意事項：

1. 試卷（答案卷）僅有一冊，不再增頁，請斟酌作答。
2. 本試題共有 3 頁，請考生於作答前務必檢查清楚，如有缺漏、字跡不清等疑問，請當場提出，考後不得再行提出任何異議。
3. 試題必須隨試卷繳回。
4. 請在試卷上作答，否則不予計分；試卷請務必標明題號。

一、東晉南遷以後，江南山川風物之美，引起了南來畫家以莫大的感興，從而體味到人事以外的大自然中，具有無窮的變化與無盡的意蘊，他們在歡欣鼓舞之餘，群起陶醉自然，表現山水，這是南北朝山水畫之所以長足發展的另一主因。南北朝名畫真蹟沒有一件遺留到現在。近年，在南京西善橋東晉墓中發現的畫像磚，所畫的是竹林七賢加上榮啓期的畫像，間以樹木，完全是以線作白描式的。另在河南鄧縣南朝墓中發現的彩色畫像磚，所刻是墓主人出行和南山四皓，孝子傳等故事，頗具畫意。這些畫像磚的風格，都受到當時繪畫的影響，而為今日得見南北朝畫風的一斑。（25%）

文中東晉墓出土的竹林七賢畫像磚：

- （一）人物畫的特色為何？
- （二）與鄧縣南朝墓中出土的彩色畫像磚，有何異同？試作一比較申述。

二、在下面這段文章中，作者對花卉和山水之間的關係有很特別的看法，請先就這個議題詳加論述作者想傳達的觀念，而後闡明全文的重點。（25%）

花卉與山水同論，古人尚全形不能不工坡石，今人但擅折枝而竟廢山水。未習山水，出枝怯弱，境界狹窄。由山水而傍溢者，必昧瓣葉之轉側俯仰，用色鮮妍，亦大抵然也。近來兼工帶寫之法甚行於世，倚番產豔紅以爭勝。學者不留心章法，但摹真影稿，千手雷同，速於見功，而反斥鈎勒細染與健筆大寫。榮利畢生，恬不知怪。求氣局開展，酣嬉淋漓，縱橫馳逐，與夫荒率蒼老，簡靜古樸，悠然物表者，何可得歟！即有韻流於色，致生於意，已如麟角也。藝苑中天姿敏妙者，豈少其人？特須具卓識，莫甘慕羶而附，不挽頹風，甚可慨已。

三、以下這段文章是美國學者 George Rowley 對中國畫的「理」(Li) 的觀點；請先翻譯這段文字，而後敘述你的看法。(25%)

In appearance the Chinese forms, which were based on the li, were more abstract than the Greek ideal forms and yet rhythmically closer to nature, "like nature, not in form but in operation". The living quality of the western ideal type depended upon plastic organic form, which was removed from nature by its perfection, while the vitality of the Chinese form stemmed from the rhythmic flow of the brush contours, which, by virtue of their abstraction suggested the non-physical. Both the li and the Greek "ideas" concerned universal principles but they differed in emphasis. A knife consists of a handle and blade, while its function is to cut. Although these two aspects were recognized both in the east and in the west, the Greeks would have emphasized the generic type of knife as a handle-blade idea, while the Chinese would have concentrated more upon its cutting quality. To the Chinese the essential truth about a willow tree is its swaying suppleness, the li by which it has its being, and that essential was not to be compromised by speculating even about the general character of willow tree. The notion of the li certainly demanded truth to natural principles but it also

involved a further penetration into those principles to seek the essential spirit of the idea.

四、請將下段文章翻譯成中文。(15%) 並闡述董其昌在文人畫發展中的地位與重要性。(10%)

In the later development of the literary school no man played a more significant part than the scholar-painter Tung Ch'i-ch'ang 董其昌 (1555-1636), who rose to high office under Wan-li 萬曆 emperor. Not only did he embody, in his paintings, the aesthetic ideals of his class, but he also gave them theoretical formulation through his critical writings. Tung Ch'i-ch'ang was himself a noted calligrapher and a painter of landscapes in monochrome ink, but though he worked freely in the manner of the great masters of the past he was not content merely to paraphrase. His creative reinterpretations of earlier styles are animated by a passion for pure form, an expressive distortion, which few of his followers understood. They preferred to take his theories more literally, to the detriment of scholarly painting during the ensuing three centuries.