

國立臺北藝術大學 94 學年度研究所碩博士班招生考試
美術史研究所 甲組
中國美術文獻 試題

注意事項：

1. 試卷（答案卷）僅有一冊，不再增頁，請斟酌作答。
2. 本試題共有三頁，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、近年來南北朝時期青州地區文化成份的複雜性頗受研究者關注。這一地區在東晉十六國後期曾是南燕建都之地，此後相繼屬東晉、劉宋、北魏、東魏、北齊。青州曾有半個世紀的時間處在南朝前期文化的氛圍中；入魏以後，也不斷受到來自南朝的影響。因此，青州地區的考古學文化中至少有三個方面的因素，即來自河北京畿地區的影響、來自南朝的影響，以及當地的文化傳統，這些因素在佛教造像和墓葬資料中都有不同程度的表現。青州及其附近地區發現的墓葬，如臨淄窩托村北朝崔氏墓地、臨朐北齊崔芬墓、濟南北齊道貴墓、濟南東八里洼北齊壁畫墓等，均呈現出多元化的特色，這些墓葬缺乏某種必須嚴格遵守的規制，特別是壁畫等圖像表現出更大的自由度和不確定性，與兩漢和唐代大一統時期各地文化面貌所表現出的強烈同一性有別，是南北朝時政權分立、人口流徙、思想多元、文化交融的結果。

1. 青州地區考古學文化中，知有三方面的因素影響，試從佛教造像和墓葬資料，各列舉二例析述之。(10%)
2. 就壁畫等圖像表現的自由度和不確定性，試比較兩漢、南北朝、隋唐的差異，請列舉出土實例析述之。(15%)

二、請將下段文章翻譯成白話，而後闡述此文的主旨。(翻譯：15%，闡述主旨：10%)

筆與墨會，是為氤氳。氤氳不分，是為混沌。關混沌者，舍一畫而誰耶？畫於山則靈之，畫於水則動之，畫於林則生之，畫於人則逸之。得筆墨之會，解氤氳之分，作關混沌手，傳諸古今，自成一家，是皆智得之也。

不可雕鑿，不可板腐，不可沉泥，不可牽連，不可脫節，不可無理。在於墨海中立定精神，筆鋒下決出生活，尺幅上換去毛骨，混沌裏放出光明。縱使筆不筆，墨不墨，畫不畫，自有我在。蓋以運夫墨，非墨運也；操夫筆，非

筆操也；脫夫胎，非胎脫也。自一以分萬，自萬以治一。化一而成氤氳，天下之能事畢矣！

三、請將下列英文翻譯成中文。(25%)

In viewing portraits as art objects, we should not overlook their status as social events. All art is purposive, but portraiture in particular is bound up with social or ritual functions, which may be obscured by the distance that separates the surviving portrait object from its original context. The great majority of Chinese portraits were ancestral or commemorative images. They participated in the general cultural valuation and specific ritual observances of ancestor veneration, which should be seen as part of their meaning. Such portraits were linked to a matrix of social practices including ritual veneration of the past and the promotion of cultural paragons; they were often images of the dead that functioned for the living. The painters of memorial portraits were usually anonymous, and so the event of the making of the portrait is distanced from the surviving image. In some cases ancestor-portrait artists relied on verbal descriptions by relatives of the deceased in fashioning a posthumous portrait, or they sold prefabricated “likenesses” that could serve memorial functions.

Although the circumspectly veristic style of memorial portraits implies an anonymous passivity, or mere attentive visual record keeping on the part of the portraitist, artists in this category worked by constructing a socially significant identity for their subjects.

四、Please translate the following passages into Chinese: (25%)

There are two things that all beginning students and enthusiasts of Chinese painting in China (and many outside as well) know, or think they know: that Chinese painting styles can be divided into two large categories, *kung-pi* and *hsieh-i*, and that *hsieh-i* paintings are better than *kung-pi* paintings. Sometimes, especially in older discussions, another term, *hsieh-sheng*, is opposed to *hsieh-i*; the terms *kung-pi* and *hsieh-sheng* are by no means synonymous, but they serve as functional equivalents in this kind of formulation. Defining the terms is difficult, and is not my intention here. For our purposes we can say that *hsieh-sheng* means something like “drawing [from] life,” and is applied to relatively realistic painting done in a careful, detailed manner, while *hsieh-i* means something like “drawing [or sketching] the idea” and is used for paintings done in a broader, sketchier manner. *Kung-pi* is the easiest to define: it means “skillful brushwork,” and is used

for painting done in a fine, technically finished manner. But since *kung* also has the meaning of “artisan,” the term also carries the slightly negative connotation of “in an artisanlike manner.” The distinction represented by the terms *hsieh-sheng* and *hsieh-i* was used originally by Sung-dynasty writers in arguing the relative merits of Five Dynasties and early Sung painters of bird-and-flower subjects; the terms *kung-pi* versus *hsieh-i* were popularized in recent times by Ch’i Pai-shih when he recalled in his memoirs how he had been advised by the older painter Ch’en Shih-tseng that “skillful-brushwork paintings of blossoming plum take a lot of effort and aren’t much to look at.” Ch’i changed from this time-consuming manner to the *hsieh-i*, which allowed him to produce a greater number of paintings in the same period of time, paintings that were, moreover, in a more popular taste.

The superiority of *hsieh-i* over *hsieh-sheng* has taken on the character of dogma in China among most theoretical writers and critics, artists explaining their own practice, and ordinary people who learn this idea and repeat it without ever questioning it. It corresponds to a popular taste: students encountering Chinese painting for the first time will mostly express a preference for simple, abbreviated, quickly done pictures, and a certain impatience with the more complex and carefully painted ones. Often they will change their opinions, or at least expand the range of what they like, as they see more and learn more. But on the whole, the idea that *hsieh-i* is the quality one should admire and pursue remains unchallenged, at least on the popular level.

* 提示：Hsieh-i=寫意 Ch’i Pai-shih=齊白石