

淺談宋代繪畫的形質

A Study of the Form and Essence of Paintings in the Song Dynasty

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摘要

藝術品的產生，隨著人類的的生活而有所增進。然而何謂藝術，則是難以說清楚。有人說是人為意識的創作品，而有的人卻說是物象的象徵或再現，或者是能表達人類的情感都可叫做是藝術。其實藝術就是生活、生活也是藝術，人生是藝術的原動力。

中國繪畫的發展隨著人文思潮的演變，已有大幅度的改變，但是真正具有中國化的形質，是在五代與北宋時代出現，李霖燦指出其中的山水畫說：「黃金時代則是我筆錫之以嘉名，指的是五代和北宋，換言之，十世紀到十二世紀這一段期間之內。因為這兩百年之間，名家輩出，形成前所未有的光輝燦爛，稱之為黃金時代，當之無愧。」¹

筆者針對宋代繪畫形質的體驗，不僅分別在技法上、理念上探討人物畫、山水畫與花鳥畫的形質，更作一深層的探究。

Abstract

Following the progress in people's daily life, the production of art progresses as well. It is difficult to define what art is. Some people suggest that it is the creation of people's consciousness; however, others say that it is the symbol or the representation of the phenomena. In addition, anything that can express people's feeling can be regarded as art. In fact, art is life or vice versa. Life is the driving force of art.

Following the transformation of humanistic thoughts, there have been tremendous changes in Chinese painting. However, paintings that bore Chinese form and essence did not appear until the Five Dynasties and Song Dynasty. Li Lin-chan points out, "I would like to refer to the period of the Five Dynasties and Song Dynasty as the Golden Age in Chinese painting. In this period of 200 years between the 10th century and 12th century, there were many famous artists, creating an unprecedented bloom. It is worthy of the name the Golden Age."

Concerning the form and essence of paintings in the Song Dynasty, this thesis would like to examine the following in depth: the techniques and the ideas of portraits, the form and essence of landscape, flower, and bird paintings, etc.

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¹ 李霖燦著，《中國美術史稿》，(台北：雄獅圖書公司，1987年)，頁79。