

# 國立臺灣師範大學 103 學年度碩士班招生考試試題

科目：專業英文（東方藝術史組）

適用系所：藝術史研究所

注意：1.本試題共 2 頁，請依序在答案卷上作答，並標明題號，不必抄題。2.答案必須寫在指定作答區內，否則不予計分。

---

試將下列文字翻譯成中文：

1. Mi Youren, who gave his name to a whole style of wet ink brush mark paintings ('Mi dots'), is represented with an ink study on paper, Cloudy Mountains, that would have done credit to the French Impressionists, while an early 12th-century painting on silk by Li Gongnian, Winter Evening Landscape is a masterpiece of atmospheric rendering of fading light and distant hills set off against a precise foreground of leafless trees. However, the Mongol invasion and the imposition of a new dynasty, the Yuan, in 1279 disrupted the politics of China but seems to have given a new energy to its art. Melancholy became a leitmotif as the scholar painters of court lost their jobs and retreated to individual haunts in the country. The ink painting of "literati" artists of the South, translating the sentiments of poetry into visual terms, gained new relevance as artists became contemplatives.  
(30 分)
2. It seems reasonable to assume that some urban intellectuals appreciated pictorial artistry that blended aspects of elite and popular culture, much as some authors were doing in the literary realm. In varying ways designers of prints discussed here integrated pictorial conventions and cultural practices associated with prints and paintings, respectively.... Yet visual references to graphic traditions provided a means to signify 'popular culture', when associated with dramas and vernacular fiction. Extant Ming prints demonstrate the many different ways these two interconnected yet distinct pictorial traditions could be combined. (20 分)
3. We have seen how many of the most famous gardens were closely tied to an individual owner, and to that adult male's sense of personal identity and self-presentation in the wider world. The possibility that this was an unresolved area of tension in an age witnessing philosophical and aesthetic interests in the integrity and nature of the individual personality should not be immediately set aside. It may have been the case that in some instances the creation of a garden acted as a focus of family solidarity, symbolizing its collective strength at a period when the formal attributes of a cohesive lineage, such as collective worship of ancestors and a printed genealogy, were relatively rare. (30 分)

## 國立臺灣師範大學 103 學年度碩士班招生考試試題

4. The work is traditionally attributed to the tenth century master Li Cheng, but most historians of Chinese painting date it to the thirteenth or fourteenth century. The attribution to Li Cheng, however, is not entirely meaningless: not only do the “crab-claw” trees show a typical Li Cheng style, but we also find in the twelfth century *Xuanhe Painting Catalogue* (*Xuanhe huapu*) that two paintings by Li with the same title existed in Emperor Huizong’s collection. There have been different opinions about the painting’s subject matter: traditionally it was considered an illustration of an episode in the life of Cao Cao, but recent research has proposed the other possibility. (20 分)