

# 國立臺灣師範大學 108 學年度碩士班招生考試試題

科目：專業語文

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，否則依規定扣分。

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## 一、請將下列文字翻成中文（17 分）

Artists in the early Joseon period and Muromachi period explored themes such as the Chinese Xiao Xiang River, producing a rich array of artwork—from hanging scrolls and powerful screens that provoke the imagination to intriguing images of the natural world. In addition, Korean and Japanese artists expanded the genres with their own poems in their own style of calligraphy. Korean scholars expressed Confucian values in calligraphic poems written in albums and on screens. The Japanese often wrote long handscrolls on decorative paper printed with gold and silver patterns.

## 二、請將下列文字翻成中文（15 分）

The acts of falsifying, replicating and altering artefacts in China are intimately connected with the growth there of what has been called a rare art tradition. This has taken the form of the gradual expansion of the commodity market in which different groups of artefacts come to be privileged as art, acquiring significance as concentrated cultural and economic capital.

## 三、請將下列文字翻成中文（30 分）

Modernity in Taiwanese crafts was brought about by Japanese colonialism. With the start of academic research on crafts as part of colonial scientific studies, Taiwanese crafts were scrutinized, collected, preserved, and taxonomized according to the modern European system. Japanese colonizers involved in the study of Taiwanese crafts were all trained in European academic disciplines, and therefore it was inevitable that Taiwanese craft studies would reflect their European modernist gaze. Vernacularism was one of the most influential modern, colonial discourses, and it constructed a selective representation of Taiwanese crafts.

(Yuko Kikuchi, “Refracted Colonial Modernity, Vernacularism in the Development of Modern Taiwanese Crafts,” in: *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan*, Honolulu: University of Hawai‘i Press, 2007, p. 244)

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## 四、古文翻譯與詮釋（18 分）

唐安祿山之陷兩京也王維鄭虔張通皆處賊庭洎剋復之後朝廷未決其罪俱囚於楊國忠之舊第崔圓相國素好畫因召於私第令畫數壁當時皆以圖勳貴莫二望其救解故運思精深，頗極能事後皆從寬典至於貶竄必獲善地——《圖畫見聞誌》，卷五

（一）請將上面的古文翻成白話文

（二）請解釋此段文字的重要性

## 五、請以白話文翻譯下段文字（20 分）

「作畫形易而神難，形者，其形體也，神者，其神采也。凡人之形體，學畫者往往皆能，至於神采，自非胸中過人，有不能為者。【東觀餘論】云：曹將軍畫馬神勝形，韓丞畫馬形勝神。又【師友談紀】云：徐熙畫花船花神，趙昌畫花寫花形。其別形神如此，物且猶爾，而況於人乎？」