

得「意」忘「形」－漢墓壁畫中天象圖的轉變過程研究

The Spirit Grasped and yet the Form Diminished – a Study on the Graphical Transformation of the Sky Charts in Mural Paintings of Han tombs

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摘要

目前發現最早的墓室天象圖出現在漢代。從圖像內容看來，最早的西安交通大學壁畫墓的天象圖較為完整，且較具有科學意義。但是到了東漢晚期，天象圖中卻以各種仙人神獸為主，星點結構愈來愈難辨識，從中顯示出巨大的轉變。以往研究中較少將各階段圖像做比較，更少深入探究其中巨大的差異。

本文在梳理相關考古資料之後，提出兩種原因造成圖像轉變。一是由於社會的變動：西漢是從貴族政治轉變到官僚政治的最後階段，爵位與俸祿、知識與經濟的關係變得更多元化，使得原本掌握在貴族手中的天文學題材逐漸被大眾所使用，卻由於知識面的不足，進而產生繪製時的誤解與疏漏。二是視覺心裡學的影響：相對於冷門的科學天文知識，大眾對圖像的追求以美觀、符合當時讖緯概念中的「天界」為主，使得「表現」的手法強烈，勝過「再現」的意義，因此神話題材便逐漸取代了原有的星座圖像，也從中衍生出幾何化的背景裝飾。整體圖像的出現到衰亡，正如歐陽修所言：「得其意而忘其形」。

關鍵詞：中國古代星象、墓室天象圖、漢代墓葬藝術、墓室壁畫

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Abstract

Up to now, the earliest sky charts in China had been discovered in Han Tombs. Judging from the contents, the first sky chart mural discovered in the 'West Han Mural tomb of Xian Jiaotong University' owned a more complete feature with more scientific significance. However, a tremendous change in style and variation occurred when it came to the late Eastern Han Dynasty, when the immortals and mythological animals began to occupy the sky charts and the star installation could hardly be identified. In the past, not many researchers compared and contrasted the sky charts from all periods in Han Dynasty, not to mention the exploration of the significant differences.

After probing into the archeological documents and data, this essay proposes two reasons regarding the transforming of the sky charts. The first is social change. Due to the shift from aristocracy to bureaucracy, the relation between the title and the salary, the knowledge and the wealth become more diversify, allowing the dissemination of astronomic knowledge and celestial themes that had been monopolized by aristocrats, the public began to gain access to related knowledge. Due to insufficient knowledge, there might have been inaccuracies in those sky charts. The second reason is the influences of visual psychology. Comparatively speaking, astrological knowledge was unknown to most people. Demanding aesthetics effects and complying with the conception of the "realm of the heaven" in *chien wei* (a sect of Taoism), people represent instead of representation the sky in those charts. Therefore, mythological themes replaced the original observations of stars in those sky charts, from which geometrical decorations were derived. The appearance and the decline of the overall sky mapping can best be described with Ouyang Xiu's words: "the spirit grasped and yet the form diminished."

Keywords: sky chart, mural paintings in tombs of Han Period

從繪畫理論看文藝復興藝術教育概念的轉變——切尼尼、阿爾貝提及達·文西

The Transformation of Concepts in Artistic Education in the Renaissance: Cennino Cennini, Leon Battista Alberti and Leonardo da Vinci

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摘要

切尼諾·切尼尼的《藝術之書》（Il Libro dell'Arte）雖成書早於雷歐·巴提斯塔·阿爾貝提的藝術論著，但嚴格而論《藝術之書》為保有中世紀配方（工具）書特色之著作，不同於藝術理論的撰寫形制；然而切尼尼書中的創作概念對後世藝術理論著作的發展具有其影響力。

雷歐·巴提斯塔·阿爾貝提的藝術理論——《論繪畫》（De Pictura or Della Pittura）、《論塑像》（De Statua）及《建築論》（De Re Aedificatoria）可被譽為是西方國家最早且最完整就視覺藝術方面的理論著作；這些著作不僅開啓視覺藝術全新的概念與理解，同時奠立往後不同於中古世紀工坊教育傳統的藝術與藝術家教育理念，而文藝復興及其「全人」（Universal Man）概念亦直接反映並影響這一新藝術教育的形成。

相較於阿爾貝提，文藝復興全人及藝術家雷奧納多·達·文西更致力於改變藝術教育系統及繪畫藝術與藝術家的社會地位。達·文西現典藏於梵蒂岡圖書館中的手稿*Codex Urbinas Latinus 1270*，即為後人所熟知的「競賽藝術理論」（Paragone），為達·文西藝術著作《繪畫理論》（Trattato della Pittura）中的首章，亦是達·文西藝術著作極具創新與重要的部份。文中，達·文西將視覺藝術特別是繪畫和自古代以來被視為博雅教育的詩文或音樂做比較分析；藉由這一比較一方面顯示藝術家們的自覺，另一方面更促使文藝復興時期藝術教育概念的轉變。換言之，一位藝術家需具備數理、文學、歷史與修辭學等知識，同時具有卓越的*disegno*與完善的技法來創作藝術作品。

從切尼尼的《藝術之書》到達·文西的《繪畫理論》或「競賽藝術理論」可看出，藝術教育如何從中世紀強調技法與學徒工坊形式轉化成著重「全人」的教育概念與對繪畫藝術的賞析。

關鍵詞：工匠藝術、博雅教育、競賽藝術理論、全人概念、人文教育

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Abstract

Although the treatise of *Il Libro dell'Arte* or “The Craftsman’s Handbook” of Cennino Cennini was written earlier than Leon Battista Alberti’s art theories, but different from the writing modus of art theory, the *Libro dell'Arte* retains the characteristics of the medieval recipe books. However, Cennini’s concepts of the creativity had influenced the later development of the art theory.

The art theory of Leon Battista Alberti, *De Pictura* or *Della Pittura* (On Painting), *De Statua* (On Sculpture) and *De Re Aedificatoria* (On Architecture), can be called as the earliest theory of high art in the western world. Those treatises began the new concept of the high art, meanwhile cultivating the whole new era of education for art/artists, totally differing from the traditional way of craftsman’s workshop praxis in the medieval time. Moreover, Renaissance and its idea of the “Universal Man” reflect the new education of art.

The universal man Leonard da Vinci was even more engaged, in altering teaching system of art and the statues of artists, than Alberti. The opening section of the *Trattato della pittura*, or “Treatise on painting”, known as *Paragone* or *Codex Urbinas Latinus 1270* collecting in the *Biblioteca Apostolica Vaticana* (Vatican Library), is the most recognized manuscripts from Da Vinci’s theoretical notes. In the treatise, Da Vinci was taking arts, especially the painting, to compare with music and poetry etc, which belong to the subjects of *Artes Liberales* from classical antiquity. For the one thing, that shows the self-awareness of artists; for the other thing, they facilitate a change in education of art since the Renaissance. In other words, an artist should be provided with mathematics, literature, history, rhetoric etc and have remarkable *disegno* and the technique to create high art.

From the *Libro dell'Arte* of Cennino Cennini to the *Paragone* of Leonardo da Vinci, we can find how the transformation from emphasizing teaching skills and *alievo* system in the Middle Ages to the concept of the universal human in education and estimation of art.

Keywords: Artes mechanicae, Artes liberales, Paragone, Universal man, Studia humanitatis

德國現代教堂建築在臺灣： 哥特佛瑞德·波姆（Gottfried Böhm） 的菁寮聖十字堂與學甲天主堂*

German Modern Church Architecture in Taiwan:
The Jing Liao Holy Cross Church and the Xue Jia Catholic
Church Designed by Gottfried Böhm

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摘要

著名的德國建築師哥特佛瑞德·波姆（Gottfried Böhm）曾為臺南菁寮與學甲地區設計了兩座教堂。從德國藝術史與文化宗教史的角度觀之，它們不但屬於波姆 1950-1960 年代中的「城中城」教堂類型，且其中許多建築語彙及設計理念，如基督中心論，是源自深受禮儀改革運動影響的父親多米尼庫斯·波姆（Dominikus Böhm）。波姆父子利用華蓋結構、玻璃牆與迴廊等強調出聖祭禮、洗禮與會眾共體的意義與重要性，傳達宗教信仰的象徵與內涵。這兩件聖堂設計清楚呈現出波姆父子作品中的承傳與創新、德國現代教堂建築的演變、宗教禮儀改革運動的精神，以及梵二公會對教堂建築的影響。

關鍵詞：哥特佛瑞德·波姆、菁寮、學甲、現代教堂建築、禮儀改革運動

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Abstract

This study investigates the church designs for Tainan Jing Liao and Xue Jia villages by Gottfried Böhm from the aspects of German art history, cultural and religious history. While the designs of these two churches are classified as the type of “a town within a town” attributed to Böhm’s works, many architectural expressions and design concept, e.g. the Christocentrism, were originated from his father Dominikus Böhm. Dominikus Böhm was a leading church architect who was deeply affected by the contemporary liturgical movements. Through ways of baldachin-like structure, glass wall and ambulatory, the church designs of the Böhms convey delicately the essential significance of the Eucharist, baptism and the image of the Body of Christ consisting of the whole congregation. The church designs for Jing Liao and Xue Jia in Taiwan demonstrate not only how the young Böhm transformed the legacy which he received from his father with his personal artistic expressions, but also reflect the development of the contemporary German modern church architecture, the influence of liturgical movements, and finally the new tendency of church architecture after the second Vatican Council.

Keywords: Gottfried Böhm, Jing Liao, Xue Jia, Modern Church Architecture, Liturgical Movement

價值、時間、抉擇、理論：布朗帝的修復哲學與我國《文資法》中「古物」的分類問題^{*}

Value, Time, Choice and Theory: Cesare Brandi's Philosophy of Restoration and the Classification of Antiques in the Cultural Heritage Preservation Act of the R.O.C.

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摘要

本文旨在藉由義大利修復哲學家布朗帝的修復理論，釐清我國《文化資產保存法》中「古物」的分類問題。在布朗帝「三審級」、「三重時間」及二大「參照體系」中各項參照值的檢視下，我國古物中部分「藝術作品」與多數「生活及儀禮器物」所體現的主要價值並不明確。「古物」登錄指定公告表中的「種類」難以反映「價值」，「基準」與「屬性」不相呼應，「特徵描述」也甚少突顯「定位」，以致「古物」一詞無法體現或概括客觀物件的有形及無形價值並進入我們的心智世界。本文主張，在《文化資產保存法》「古物」的框架下，「分類」行為就如同修復一般，足以反映吾人對於「古物」的詮釋，亦等同於我們對於文化資產的再創造。因此有必要展開「古物」本質與特質的相關論述，繼而建立彰顯《文化資產保存法》中「藝術作品」、「生活及儀禮器物」、「圖書文獻」及「其他」等四大類古物確切價值的方法論，用以決定後續相應的保存維護手段，並使古物保護透過登錄指定獲得實踐。

關鍵詞：布朗帝、修復哲學、文化資產保存法、古物、分類

* 本文承蒙兩位審查委員及國立臺南藝術大學藝術史學系同仁給予卓見與啟發，使筆者如坐春風始知為學之樂至於斯也。

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Abstract

This study sets out to clarify the categorization of Antiques in the Cultural Heritage Preservation Act of the Republic of China (hereafter referred to as “the Act”) through the Italian philosopher in restoration. Cesare Brandi’s theory of restoration. Under the examination based on Brandi’s “three instances”, “triple-layer time,” and two prominent “reference systems,” the key value for some of the “arts” and most of the “utensils of life or civility” in the category of antiques is not defined clearly. In addition, the “categories” included in the Declaration Table for Antiques Registry and Designation does not convey the “value” of antiques, the “standard” and the “attribution” do not echo each other, and moreover, “the description of the characteristics” does not bring out the “positioning.” Consequently, the term “antiques” fails to capture and present the tangible and intangible value of an object, and is thus unable to come into people’s mind.

This article suggests that under the framework of the Act, “categorization,” just like “restoration”, reflects people’s interpretation of “antiques”. It could be said that “categorization” is a re-creation of cultural heritage. Therefore, it is necessary to encourage discussion and research focusing on the nature and characteristics of “antiques,” then establish the methodology for emphasizing and promoting the defined value of the “arts,” “utensils of life or civility,” “books and documents,” and “other antiques” – the four major categories of antiques defined in the Act. Subsequently, it will help determine the approach and manner for antique preservation, and eventually provide appropriate and comprehensive protection for “antiques” through the registration and designation.

Keywords: Cesare Brandi, restoration philosophy, the Cultural Heritage Preservation Act, antiques, categorization.

由微觀陳達《思想起》看臺灣民歌的「再創造」

Re-creation in Taiwanese Folk Song — A Micor-analysis of Chen Da “sixiangqi”

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摘要

臺灣傳統民歌在傳播的過程中，同一首民歌常因「即興唱法」的運用，出現曲調方面的變異；以《思想起》一曲為例，即有超過 50 種以上的唱法。因此，「即興唱法」的運用方法和模式，十分值得探討。

本論文以陳達所唱《思想起》為對象，透過語音學中常用的聲學分析軟體 Praat，由微觀角度分析傳統民歌的歌者，如何藉由「即興唱法」，改變唱法和歌詞的手法，致使民歌具有獨特的「再創造性」，使之產生變異，並因而創新。

關鍵詞：臺灣民歌、即興唱法、思想起、再創造、歌詞

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Abstract

Improvisation is likely to change the tune of a folk song during the process of transmission, and consequently, a folk song may appear various versions. For example, there are more than 50 versions of 'sixiangqi' existing in Taiwan; however, improvisation has not yet been fully discussed in respect of its method and patterns in Taiwanese folk song.

This paper aims to illustrate how improvisation 're-creates' the tune of a folk song by analyzing the tune and its relation to the lyrics in Minnan. Therefore, we look at how the idea of 're-creation' has been built up, how folk song performers operate improvisation by changing lyrics and the way of performance, and how this improvisation finally leads to the re-creation of the tune. In order to examine the dynamic relationship between the lyrics and the tune, the computer program Praat is adopted.

Keywords: Folk song, improvisation, recreation, lyrics, sixiangqi