張彥遠「境與性會」的繪畫美學觀

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摘要

山水畫是中國繪畫中非常重要的畫科。在張彥遠之前，山水畫理論已經相當成熟，而張彥遠從中國古代哲學「天人合一」的世界觀出發，將審美主客體間的關係歸結為「境與性會」。

本文旨在探討中國最早的山水畫論，魏晉南北朝時期宗炳所提出的「澄懷味象」與王微提出的「明神降之」，直至唐代張彥遠所言之「境與性會」的畫論思想中，審美觀照對象如何由「象」轉變至「境」，其發展過程不僅影響唐代山水畫創作技法的成熟，更確立了山水畫的審美特徵與文化內涵，對於中國山水畫千年的穩定發展實具有關鍵性的地位與意義。

關鍵字：山水畫、境與性會
Chang, Yan-Yuan “the encounter of the scene/scenery and the nature boundary and the natural meeting” of painting esthetic view

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Abstract

Landscape Painting development is a very important link for China Drawing progress process. Before Chang, Yan-Yuan, China Landscape Painting theory is quite already mature. But Chang-Yan-Yuan from the world view of China ancient philosophy “Harmony between man and nature” embarked, summed up the estheteic host object's relations as “the encounter of the scene/scenery and the nature boundary and the natural meeting”.

This article plans from the Wei Jin Southern and Northern Dynasties time, the earliest landscape painting discusses “making the mind clear to understand the substantiation as Zong-Bing proposed with the Wang-Wei “the coming of the state of clearness”, until Tang Dynasty Chang, Yan-Yuan mentioned “the encounter of the scene/scenery and the nature boundary and the natural meeting” the thought vein. By analyzes esthetic contemplation object, how by “substantiation ” transformation development to “scene/scenery ” the process, urges the landscape painting to advance to the mature road, really has the crucial status and the influence to the landscape painting development.

Key Word: Landscape Painting, The encounter of the scene/scenery and the nature boundary and the natural meeting