臥以游之：
論宗炳〈畫山水序〉中對「游」的藝術實踐

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摘要

靡染玄風的魏晉士人，普遍以老莊之自然精神作為意識基礎。大林山丘之善於人也，自然引發人之感興，人復挹注情感於自然之中，在物我之間，煥發主體之神思飛馳。然山水於此時，仍是玄意之附屬，直至宗炳方初萌山水畫之美學理論，開「玄義美學」之興。本文旨在以宗炳「臥遊」為軸，〈畫山水序〉為考察文本，釐清其中所融攝之玄理玄風及藝術理論，究論人與自然的關係。其次討論「臥遊」的功能性，申述觀賞對象如何從自然山水轉為山水繪畫，並藉美感經驗的積澱，使自然與人之精神關係，從單向蛻為雙向發展；山水畫因人的觀賞而有不同的美感意義，人亦因從中體會的美感，逐步建構其本體，畫遂有藝術價值。終以討論宗炳之畫論，對後代繪畫的影響。

關鍵字：臥遊、宗炳、畫山水序、書神
Wo Yi Yo Zhi: Investigate the artistic practice in “Hua Shan-Shuei Xu” by Zong-Bing

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Abstract

The intellectuals preferred the attitude of “yo”, which was out of the common sense, against the world due to the pendulous politics circumstance in Wei-Jin dynasty. The main aim of this paper is twofold in order to conclude the effect on the “wo-yo” by Zong-Bing. The first concern is to find out the relationships between the spirit and the nature. The second interested attentions will be paid on the function of “wo-you” and also illustrates how the admirer transform its viewpoint from natural to painting in order to deposit the experience of aesthetic to enhance the spirited relation between nature and human beings from only way to double ways. The landscape painting has different meaning by beholder, and the person also taste the sensibility from the landscape painting and construct its noumenon. The last attend to conclude the effect on the esthetics to the posterity.

Keywords: Wo-Yo, Zong-Bing, Hua Shan-Shuei Xu, Chang-Shen