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從文化角度認識 西方藝術

Understanding
Western Art
Through Culture

從文化角度認識
西方藝術

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Western Art
Through Culture

藝術評賞系列

Art Appreciation and Criticism in Context Series

從文化角度認識西方藝術

Understanding Western Art Through Culture

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從文化角度認識

Understanding
Western Art
Through Culture

西方藝術





前言
FOREWORD

藝術¹評賞和藝術創作兩者皆是視覺藝術科課程中不可或缺的學習範疇。無論在基礎教育或高中階段，學生均需透過藝術評賞和創作，全面地接觸和學習藝術，以提升觀賞能力、創作能力和思考能力，並從過程中培養正面的價值觀和積極的態度。

評賞藝術不單止牽涉觀賞者對藝術作品的表象所產生的直接反應，更需要觀賞者理解到藝術作品在不同情境下會產生不同意義。因此學生在評賞藝術作品或現象時，宜探討有可能影響產生該藝術作品/現象的歷史情境，例如社會、文化、藝術等，以及學生當下的情境，以至能作出多面和有理據的個人詮釋。

教育局藝術教育組出版此《藝術評賞系列》的目的，旨在支援學校推行藝術評賞學習活動。為此，教育局邀約了多位資深的學者和文化研究工作者撰文，提供有關藝術評賞的知識，以及歷史、文化和藝術情境等材料，讓教師靈活地運用於學與教之中。此系列內容包括認識評賞藝術的不同角度和方法，以中國、本地、西方的文化情境，作為分析、詮釋和判斷不同藝術品或現象的參考資料；並以不同文化的藝術品作為評賞舉例，展示如何選擇和運用相關材料作多元視野和批判性的藝術評賞。

¹「藝術」一詞在本書指視覺藝術。

Both *art appreciation and criticism in context* and *art making* are integral learning strands of the Visual Arts curriculum. Students at basic education level and senior secondary level learn through art appreciation and criticism, and art making to acquire a comprehensive experience and learning of art. It is expected that their ways of seeing, making and thinking are to be enhanced, students thus develop their positive values and attitudes.

Art appreciation and criticism not only involves viewers' direct responses to the visual appearance of an artwork, it also requires viewers' understanding that a piece of artwork might have different meanings in different contexts. In the process of appraising artwork or phenomena, students should enquire about the social, cultural and art context in history, which may have influenced the creation of a particular piece of artwork or art phenomenon, and the students' current context for multiple-perspective and critical interpretation.

The Arts Education Section of the Education Bureau issues the *Art Appreciation and Criticism in Context Series* to support schools to implement the learning activities of art appreciation and criticism. The Education Bureau, therefore, invited several eminent scholars and research practitioners to write for this Series, and provide knowledge of art appreciation and criticism, as well as materials of historical, cultural and art contexts. Teachers may apply these materials with flexibility in their learning and teaching. This Series includes understanding different perspectives and strategies of appraising art and learning about the cultural contexts of China, Hong Kong and the West. This can serve as reference materials for analysing, interpreting and judging various artworks or phenomena. Artworks from diverse cultural contexts are employed as examples to illustrate how to select and apply relevant materials for multiple-perspective and critical art appreciation and criticism.

¹ In this book, art refers to the visual arts.

整個系列共分九冊。第一冊《甚麼是藝術評賞？》旨在闡述從情境脈絡評賞藝術的理論和實踐方法。內容包括簡述藝術理論、藝術史和藝術評賞三者的關係；藝術評賞的不同方法和角度，例如觀賞和創作的情境，以及心理學、符號學、現象學的角度等；以及略述藝術評賞過程和其中所使用的語言。

第二冊《從文化角度認識中國藝術》主要探討中國文化中易經、儒家、道家及佛教與藝術的關係，中國藝術中蘊含的文化因素，中國文化對於中國藝術演變的影響，以及如何以專題形式評賞中國藝術品。

第三冊《從文化角度認識西方藝術》一方面宏觀地從藝術演變的情境脈絡，簡介不同時代西方藝術和建築特色，以及部分重要的藝術品；另一方面，則闡述相關時代可能影響藝術創作的歷史、文化、經濟、科技情境和藝術觀等。

第四冊《從文化角度認識本地藝術》是從歷史、社會、文化及經濟角度，分析香港藝術的演變如何受不同情境因素所影響。本部分探討的課題包括中西文化、本地文化和全球化對香港藝術發展的影響；以及一些本地社會文化現象(如對文化身份的探討)與藝術之間的關係。

The Series is arranged in nine Parts. Part One *What is Art Criticism?* aims to describe the theories and strategies of art criticism from the contextual approach. Content of this part includes: an overview of the relationship among art theories, art history, and art appreciation and criticism; different strategies and perspectives of art criticism such as the context of viewing, the context of creation, the psychological, semiotic and phenomenological perspectives, as well as the process of and vocabulary used for art criticism.

Part Two *Understanding Chinese Art through Culture* explores how Chinese culture: I Ching, Confucian, Taoism and Buddhism relates with art, the cultural factors embedded in Chinese art, the effects of Chinese culture in the evolution of Chinese art, and ways to apply thematic approach to appraise Chinese art.

Part Three *Understanding Western Art through Culture* introduces the evolution of art from a broad context, the characteristics of Western art and architecture, and some important artworks. It also describes the historical, cultural, economical and technological contexts, and the views of art of relevant periods of time, which might have effects on the creation of art.

Part Four *Understanding Local Art through Culture* analyses the contextual factors, which influenced the evolution of Hong Kong art from historical, social, cultural and economic perspectives. The topics explored in this Part include: the effects of Chinese, Western and local cultures, and globalisation on the evolution of local art; and the relationship between some local socio-cultural phenomena, such as the exploration of cultural identity, and art.

第五冊《從多角度認識具功能的視覺藝術品》是設計教育學者、藝術家及流行文化工作者從不同觀點與角度，由宏觀的歷史意義和人文價值、器物的功能和美感的演繹、工藝的發展和創意的要求，以至潮流風格的形成和影響等，對具功能的視覺藝術品進行導引性的分析和比較。

第六至第九冊為評賞舉隅，展示如何運用評賞知識和不同的材料，對不同形式、時代和文化的藝術品作多面化的探究和詮釋。

本系列提供的評賞知識和實踐技巧、以及與藝術相關的歷史文化等材料，可與其他參考書籍、互聯網資料等一併應用，互為補足和印證。教師可鼓勵學生廣泛地閱讀文本和視象參考材料，以擴闊視野、加強對藝術的認識、提升思考能力，以及培養學會學習的能力和態度。

教育局藝術教育組

Part Five Understanding Visual Artworks with Functions from Various Perspectives provides guided analyses and comparisons of visual arts work with functions and perspectives from design educators, artists and popular culture practitioners. It involves a broad view of historical significance and human values, studying the functions and aesthetics of utensils, the need for development and creativity in crafts, and the formation and influence of trendy styles.

Parts Six to Nine are examples of appreciation and criticism. They illustrate how to apply knowledge of appreciation and criticism, and employ various materials for multi-faceted explorations and interpretation of artworks of diverse genre, periods of time and cultures.

Knowledge and implementation strategies of appreciation and criticism, and materials of history and culture relevant to art provided in this Series can be used together with other reference books and Internet resources to complement and verify each other. Teachers may encourage students to read textual and visual resources extensively to broaden their scope of view, strengthen their art knowledge, enhance their thinking skills, and develop their ability and attitude of learning to learn.

Arts Education Section
Education Bureau



總論

Overview

香港中文大學 張燦輝教授
Professor CHEUNG Chan-fai
The Chinese University of Hong Kong

「我愛你」

這句「可愛」的句子並不完全能自我明證。那得視乎是誰和如何說出來。它可以是浪漫的或嘲諷的，可以是真實的或虛偽的，或根本沒有甚麼意思。除非我們知道這句話是在甚麼情境下說出來，否則這三個字並不能告訴我們甚麼。

藝術是人類的創造。然而，任何一件藝術作品的美感價值都不是顯而易見。當然，我們可以憑「直覺」或「直接」的感受而視任何藝術作品為美麗和使人歡悅的，卻沒有進一步的評論。我們就只是喜歡或不喜歡它。我們以為這只是個人品味的問題而已。藝術跟知識不同，本質上不是認知的東西。我們並不需要學習去了解或欣賞藝

‘love you’

The meaning of this ‘lovely’ sentence is not all self-evident. It depends on who said it and how it was. It may be romantic or cynical, genuine or hypocritical, or simply no meaning at all. These three words cannot tell us what the sentence means unless we know the context in which it is uttered.

Art is the creation of human beings. However, the aesthetic value of any artwork is not obvious. Of course we can have an ‘intuitive’ and ‘direct’ reception to any artwork as beautiful and enjoyable without further remarks. We simply like or dislike it. We think it is only just a matter of personal taste. Art, unlike knowledge, is something not cognitive in nature. We do not have to learn to understand or appreciate artwork. We just feel if it is agreeable or not. But if we are asked to explain why we do or do

術作品。我們只感覺是否認同它而已。但是如果
要我們解釋何以喜歡或不喜歡某件作品，除了歸
因於我們的個人品味外，就好像沒有甚麼可以說
了。

也許我們並不需要回答這樣的問題。然而，若再
被追問這個人品味是怎樣形成的，我們或許會感
到困惑。事實上，我們經常受時下的潮流所影
響，而沒有真正的樂在其中。大多數我們所謂的
個人品味，其實都不個人，只是沒有批判性的天
真。吊詭的是，個人品味實在是共同品味的一種
內化。個人品味其實只能夠在共同的情境下來理
解。我們才沒有如斯獨立的判斷。而我們經常都
處於文化意義、價值和品味交織的情境中。

藝術教育的其中一個目的在於為我們的學生逐漸

not like a particular artwork, we have nothing
to say except referring back to our personal
taste.

Perhaps we do not have to answer such
question. However, if we further are asked
how this personal taste is formed we may be
perplexed at what exactly constitutes 'personal
taste'. In fact, we are always influenced by the
current fashion of taste without any enjoyment
for granted. Most of our so-called personal
taste is nothing personal but uncritically
naïve. Paradoxically, the personal taste is
the internalisation of the common taste.
Personal taste in fact can only be understood
in context of the common. We do not have an
independent judgement as such. We are always
in the context of the web of cultural meaning,
value and taste.

One of the aims of art education is to instill
a sense of independent judgement to our

培養獨立判斷的意識，讓他們可以知道自己喜歡或不喜歡任何一件藝術作品的原因和價值。藝術評賞不是甚麼武斷的東西，是必須通過學習而獲得。因此，關鍵就在於了解藝術作品被評賞時的情境。藝術家和藝術作品的文化、社會、歷史、心理和哲學的背景便構成了情境的連繫。藉著對情境的認識，我們便能對藝術作品有直接的接觸，然後能告訴自己為何喜歡或不喜歡這件作品，以及這件作品是否具美感價值。

我相信這一系列的書冊是能達到這個目的。

students so that they might know for themselves the reason and value why they like or dislike any artwork. Art appreciation and criticism is not something arbitrary but must be learned. The important key is therefore to understand the context in which any artwork is being appreciated. The cultural, social, historical, psychological and philosophical background of the artists and artworks serves as the contextual nexus. With the understanding of the context we can come to direct contact with the artwork and then we can tell ourselves why we do like or dislike this work; and why this piece of work is aesthetically valuable or not.

I believe this series of books will serve the purpose well.



序
PREFACE

西方藝術的發展源遠流長。在這綿延的歲月中，留下了不可勝數的藝術品。這些藝術品除了傳遞創作者的思想與感情，亦蘊藏著其所屬時期和地域人民的思想及對生活的追求，因此評賞西方藝術，可培養學生對西方文化的認識。學生觀察和分析藝術品的表現內容和手法，作出感性和理性的回應，以及探究它的情境，從而全面地詮釋該作品的意義。這學習過程能提升學生的審美能力和對藝術的品味，促進他們對藝術與文化的了解，更加強評賞藝術品的樂趣。

視覺藝術科課程強調培育學生多角度觀賞、思考和創作能力；鼓勵他們從不同角度探討不同歷史和文化情境的藝術作品，以拓展多元視野。本書的出版，旨在加強教師對西方文化的認識，並啟發他們從多角度評賞西方藝術。教育局特別邀請香港大學陶格博士撰寫此書，宏觀地展示西方藝術在歷史、文化、科技和藝術觀等方面的演變及其產生的情境脈絡，並且簡介每段時期西方藝術和建築的特色，更輔以重要的藝術品為例子，加以闡釋。

教師可以將此書冊及另一冊參考材料《藝術評賞一舉隅：從文化角度認識西方藝術》互相配合運用，作為藝術評賞學與教的部分參考材料。而學生亦可以此書作為部分參考材料，以豐富他們的藝術經驗，並且把藝術經驗延伸至藝術創作上。

教育局藝術教育組

The development of Western art has a very long history. Throughout the years, we have amassed countless art pieces. These pieces of artwork convey creators' ideas and feelings, and contain people's thoughts and their pursuit of life in a particular period and region. Therefore students' understanding of Western culture can be nurtured through appreciating and appraising Western art. Students observe and analyse the content and ways of presentation of an artwork, respond to it emotionally and intellectually, and explore the contexts for a more comprehensive interpretation of the artwork. This learning process can enhance students' aesthetic ability and artistic taste, strengthen their understanding of art and culture, as well as enrich their enjoyment of appreciating works of art.

The Visual Arts curriculum puts emphasis on developing students' multiple ways of seeing, thinking and making through art. To broaden their scope of horizon, students are encouraged to explore artwork of diverse historical and cultural contexts; and from a variety of perspectives. This book aims at enhancing teachers' knowledge of Western culture for inspiring multiple-perspective appreciation and criticism of works of art. The Education Bureau commissioned Professor Greg M. THOMAS to author this book, revealing the historical, cultural and technological contexts of the evolution and emergence of Western art. It also introduces the characteristics of Western art and architecture over a period of time, and illustrates them with some major art pieces as examples.

Teachers can use this book together with another volume of reference materials *Art Appreciation and Criticism in Context - Examples of Understanding Western Art through Culture* as part of the reference sources for the learning and teaching of art appreciation and criticism. Moreover, students are also welcome to make reference to this book as part of their reference materials for enriching their art experience which can be extended to their art making.

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從文化角度 認識西方藝術

Understanding
Western Art
Through Culture

香港大學 陶格博士
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第一章 整體取向

從歷史角度了解藝術就是了解藝術作品怎樣與其歷史文化情境互動，這是一個包含「反映」及「詮釋」的雙向過程。一方面，藝術反映過去，紀錄某段時期的思想及行為模式。另一方面，藝術亦詮釋其歷史情境，對甚麼是道德或不道德、哪個信念是對或錯、為何某一個統治者是好或壞等作出判斷及表達意見。換言之，藝術表達意識形態，例如貝尼尼的雕像《狂喜中的聖德勒撒》（請參閱附錄I項目19）顯示，在17世紀的意大利，天主教佔了主導地位，然而它亦以非常獨特的方法詮釋天主教信仰，指出宗教信仰體驗是一種官能上、情感上的感覺，而非從聖經中對道德教訓的理性理解。

要了解一件藝術作品如何詮釋其歷史情境，便需要考慮其內容及接收兩方面。大部分西方藝術作品均有敘述性內容或題材—歷史或文學故事、有關宗教或政治信念的符號，或簡單如人物的活動。幾乎所有藝術作品都有視覺內容或風格—取決於作品的物料、構圖、色彩、光影、空間、比例、質感等的視覺效果。就是這視覺內容，即作品的特定表象，影響了觀賞者對作品敘述性內

Chapter One Overall approach

To understand art historically is to understand how works of art interact with their historical cultural context. This is a two-way process of both “reflection” and “interpretation”. On the one hand, art *reflects* the past in the sense that it records a period’s patterns of thought and behaviour. On the other hand, art also *interprets* its historical context, expressing judgments and opinions about what is moral or immoral, which beliefs are right or wrong, why a ruler is good or bad, and so on. Art, in other words, expresses ideology. For example, Gianlorenzo Bernini’s statue *The Ecstasy of Saint Theresa* (Please refer to item 19 of Appendix I) shows that in 17th century Italy, the Catholic branch of Christianity was dominant. But it also interprets Catholic beliefs in a very particular way, representing religious experience as a sensual, emotional feeling rather than as a rational understanding of moral lessons from the Bible.

To understand how a work of art interprets its historical *context*, one has to consider both its *content* and its *reception*. Most Western works of art have some kind of *narrative content* or subject matter – a story from history or literature, symbols referring to religious or political beliefs, or people simply doing something. Almost all works of art also

容的想法及感受。作品的接收涉及三類基本的人物：製作作品的藝術家、雇用藝術家或購買作品的贊助人，以及當時對作品作出反應的觀賞者。這些不同人士往往對作品的含意各自持有不同的看法，所以我們需要一些認識藝術歷史的方法，以了解過往人們對同一作品的不同詮釋，而非作品的單一含意。

作為現代觀賞者，我們與作品原本的歷史情境有著時間或文化的距離，我們生活的情境與大部分所研究的藝術作品所處的歷史情境有別。因此，我們對作品的詮釋，無可避免地與原創者或當時觀賞的人士有異，而我們亦會經常發現一些與我們生活有關的新含意。這正好令藝術成為活生生的文化，而非一個沒有生命、只跟過去有關的紀錄。因此，欣賞藝術就等於與過去或遠方的文化對話，內容涉及過去和現在的經驗、信念及價值。

下文先簡介西方藝術的起源，再介紹西方藝術史的五個主要時期。這些廣為藝術史學者應用的時期分類，是按藝術及歷史情境上出現的廣泛變動而劃分。每個時期的章節都包括概要、歷史情境，以及以不同角度對藝術製作和接收作出的簡介（C-g），當中涉及建築、藝術製作的一般情況、贊助、藝術理論、批評及技術。每章最後較

have *visual content* or style – visual effects determined by a work's material, composition, colouring, light, space, scale, texture, and so on. It is this visual content, the specific appearance of a work, that affects what viewers think and feel about the work's narrative content. The *reception* of a work involves three primary types of people: the artist or artists who produced the work, the patron who hired the artist or purchased the work, and viewers of the time who reacted to it. These different parties often have very different ideas about what a work means, so art historical techniques are essential for revealing not the single meaning of a work, but the range of different meanings that people in the past had for the same work of art.

As modern viewers separated by time or cultural difference from a work's original historical context, we live in a different historical context from most art we study. Consequently, our interpretations of a work inevitably differ from those of the people who originally produced and viewed it; we often find new meanings relevant to our own lives. This is what makes art a living culture rather than merely a dead record of the past. Appreciating art is thus a dialogue with past or distant cultures, a conversation about experiences, beliefs, and values from both the past and present.

The following text introduces the history of Western art by overviewing five major periods (after a brief section on the origins of

長的一節會介紹一些重要作品，這些例子大多數是平面或立體的視覺藝術作品，亦包括少量攝影作品，但沒有電影或錄像。建築（C部分）被納入藝術的歷史及文化情境作簡單討論。透過以不同角度介紹藝術製作的情況及歷史情境，希望讀者可以較容易辨別每個時期的藝術製作及接收的主要特點，並能追溯這些特點在各時期的轉變。

Western art). These period categories, which are widely used by art historians, are defined by broad changes in both art and historical context. Each of the five period chapters includes a summary, a section on historical context, and brief sections (c-g) on several dimensions of art production and reception, roughly encompassing architecture, art practices, patronage, art theory and criticism, and techniques. A longer final section of each chapter then describes specific examples of important works. Most of these examples are works of visual arts in two or three dimensions. A bit of photography is included, but no film or video. Architecture (section c) is discussed briefly as part of the historical and cultural context of art production. By distinguishing these various dimensions of art practice and historical context, it is hoped readers will find it easy to distinguish major features of art production and reception within each period and to trace changes in those features from one period to the next.

第二章 西方藝術的起源

歐洲最早發現的藝術形式是公元前30,000至10,000年間製作的石雕及山洞繪畫。其功用及意涵並不明確，大部分的圖像都是動物。而最早期的石雕則以女性裸像居多，這可能與生殖信仰有關。於法國拉斯科山洞的繪畫特別細緻。這時期的藝術來自狩獵及採集的社群，顯示形象製作早已潛藏於人類文化中。更有系統的藝術製作則源自城市文明。歐洲的藝術創作傳統植根於美索不達米亞（即今天的伊拉克及伊朗，始於約公元前3,500年）和埃及（約公元前3,000至1,000年）的早期城市文明。這兩個地方的藝術創作有三項主要功能：傳遞宗教觀念、政治觀念及裝飾。這些文明的思想及技術隨著貿易越過地中海，影響在克里特島及希臘半島（約公元前2,000至1,100年）已高度發展的藝術文化，後者繼而影響於公元前6世紀在希臘崛起，有系統而高度發展的城市藝術文化。這種古希臘藝術被認為是歐洲古典傳統的起點。

Chapter Two Origins of art in the West

The earliest forms of art known in Europe are stone carvings and cave paintings made between 30,000 and 10,000 B.C. Their functions and meanings are not clear, but much of the painted imagery depicts animals, and the earliest stone carvings represent nude female figures, suggesting possible associations with fertility beliefs. The caves at Lascaux in France are particularly elaborate. Art of this period comes from hunting and gathering societies, suggesting that image-making is deeply embedded in human culture. More systematic art production developed with settled urban civilisations. Europe's art-making traditions have their roots in the early urban civilisations of Mesopotamia (present-day Iraq and Iran, beginning c. 3,500 B.C.) and Egypt (c. 3,000 – 1,000 B.C.). In both cases, art-making was devoted primarily to three main functions: religious ideology, political ideology, and decoration. Ideas and technology from these civilisations spread with trade across the Mediterranean to influence sophisticated art cultures centred on the island of Crete and the Greek peninsula (c. 2,000-1,100 B.C.), which in turn influenced the eventual rise of a systematic, sophisticated urban art culture in Greece from the 6th century B.C. onward. This ancient Greek art is considered the beginning point of classical traditions within Europe.

第三章 遠古時期及古典藝術 (約公元前500年至約公元400年)

a. 概要 希臘人及羅馬人所創立的「古典」傳統，對其後的西方藝術產生深遠的影響。他們著重人體及敘事題材、追求理想美及幻真寫實，並且以藝術滿足公眾政治及宗教目的，這全都影響了往後的藝術家一視古典傳統為人類文明高峰，為一個致力研究及豐富人類生命和經驗的文明。藝術得以發揚光大，有賴財富及強大的政治組織。

b. 歷史情境 西方的「古典藝術」一詞是指古希臘及古羅馬文化，是歐洲最早的高度發展城市文化。希臘的古典文化早於公元前6世紀至公元前1世紀在城邦興旺起來，當時這些獨立的城市都具備製作藝術的權力、財富及繁複的社會組織。就文化而言，雅典是這些城邦中最富裕的一個城市，早在公元前5世紀已出現了民主制度，也是西方哲學、科學、法律、戲劇、文學、建築和藝術的主要源頭。當時的哲學家蘇格拉底及柏拉圖創造了極具影響力的理想主義思想學說，指出世界所有實體都是腦海中理想模式的不完美反照。亞里斯多德和其他哲學家則以科學方法，以理性的程序來研究這個物質世界。希臘的宗教信

Chapter Three Ancient period and classical art, c. 500 B.C. - c. 400 A.D.

a. Summary The Greeks and Romans established a "classical" tradition that deeply influenced all subsequent Western art. Their focus on the human body and narrative subjects, their concern for both ideal beauty and illusionistic realism, and their use of art for public political and religious functions all influenced later artists, who viewed the classical tradition as a peak of humanistic civilisation, or civilisation devoted to the study and enrichment of human life and experience. Art flourished because of wealth and strong political organisation.

b. Historical context The term "classical art" in the West refers to the cultures of ancient Greece and ancient Rome, where Europe's first sophisticated urban cultures appeared. In Greece, classical culture flourished from the 6th to 1st centuries B.C. in city-states, which were independent cities with the power, wealth, and complex social organisation needed to produce art. Culturally, Athens was the richest of these city-states. It had a democracy in the 5th century B.C. and was a major source of Western philosophy, science, law, drama, literature, architecture, and art. The philosophers Socrates and Plato created very influential theories of *idealism*, suggesting that all real objects in the

仰主要建基於神話故事，故事中男女諸神控制了各種自然現象，他們相互之間也會產生愛慕及鬥爭。希臘的神話故事主要記載於《伊利亞特》和《奧德賽》，這些描寫特洛伊戰爭及人民英雄阿奇歷斯和奧德修斯的史詩式作品，是由詩人荷馬於公元前9或8世紀所著。

古羅馬於公元前509年，羅馬共和國立國時正式開始。它是一個民主社會，設有元老院、平民會議，以及推選出來，名為執政官的領袖。在公元前27年，羅馬變為一個獨裁帝國，奧古斯都凱撒成為第一個皇帝。羅馬的軍隊佔領了大部分的歐洲、北非及中東，不但建立城市、興建道路及民用大樓，還把羅馬的先進科技傳播開去，而稅務收益則供養了富裕的上流階層。於5世紀，羅馬帝國被北歐的軍隊打敗至分裂局面。羅馬的宗教信仰乃深受希臘神話影響，公元前30-19年，維吉爾的《埃涅阿斯紀》，以及約於公元8年，詩人奧維德的《變形記》，記載了很多重要的羅馬神話故事。在中東，當時信奉的是只有一個神的猶太教，而那些信奉耶穌基督為先知的猶太人則成為「基督徒」。約於公元30年，羅馬人於耶路撒冷把耶穌處死後，基督教廣傳開去。帝王君士坦丁在313年使基督教正式合法化，並於330年把首都由羅馬遷移至君士坦丁堡（現為土耳其的伊斯坦堡）。雖然西羅馬帝國於476年沒落，

world are imperfect reflections of ideal models in the mind. Aristotle and others developed rational processes for investigating the physical world in scientific ways. Greek religion was based on mythological stories of gods and goddesses who controlled various natural phenomena and who loved and fought among one another. The main Greek texts about these gods were the *Iliad* and *Odyssey*, epic stories about the Trojan War and the human heroes Achilles and Odysseus, composed by the poet Homer in the 9th or 8th century B.C.

Ancient Rome began officially with the founding of the Republic of Rome in 509 B.C. The Republic was essentially democratic, with a Senate, assemblies, and elected leaders called consuls. In 27 B.C., Rome changed to an autocratic empire, with Augustus Caesar the first emperor. Roman armies took over much of Europe, North Africa, and the Middle East, creating cities, building roads and civic buildings, and spreading sophisticated Roman technology, while tax revenues fuelled a wealthy upper class. The Roman Empire was broken up in the 5th century by armies from northern Europe. Roman religion followed Greek mythology, with Virgil's *Aeneid* of 30-19 B.C. and Ovid's *Metamorphoses* of c. 8 A.D. containing important Roman stories about the gods. In the Middle East, however, Judaism was practised, based on the worship of a single God. Those Jews who believed Jesus Christ was God's prophet became "Christians". Christianity spread after the Romans executed Jesus in

但信奉基督教及以君士坦丁堡為首都的東羅馬帝國，則以拜占庭帝國存在至1453年。

c. 建築 希臘人及羅馬人不僅為藝術，也為其後的西方建築奠定了基礎。希臘的廟宇（例如雅典的帕特農神殿，所使用的大理石柱及精確的裝飾系統，成為古典風格的規範。而羅馬人則創製了拱形結構、圓頂結構及使用混凝土的技術（例如在羅馬的萬神殿及鬥獸場，推動了帝國的擴張，以及在地中海附近建立城市。古典建築理論家亦創立了對稱、幾何和比例的原理，並以貼近自然為依歸，這些理論對西方建築一直十分重要。

d. 藝術製作概況 在古希臘及古羅馬，社會普遍認為畫家及雕塑家是受聘的工匠，所欣賞的是他們模擬現實的技巧（見下文），後來人們才逐漸開始欣賞藝術家的個人創造力。在希臘，陶器製造工場往往具備一名專門設計器皿的陶藝家，以及一名為器皿裝飾的畫家，兩者有時也會在器皿上簽名，顯示個別工匠的價值。城邦亦會委託雕塑家製造大型的雕像，以裝飾廟宇及在公共場所展示。羅馬亦同樣在公共地方設置很多雕塑、繪畫及馬賽克裝飾，加上許多個人也委託藝術家製作大量藝術作品來裝飾自己的家居。雖然大部分的藝術家都是男性，但亦有幾位知名的女性藝術家。

Jerusalem c. 30 A.D. Emperor Constantine legalised Christianity in 313 and transferred the capital from Rome to Constantinople (now Istanbul in Turkey) in 330. While the Western Roman Empire collapsed in 476, the Eastern Roman empire – devoted to Christianity and based in Constantinople – survived as the Byzantine Empire until 1453.

c. Architecture As they did for art, the Greeks and Romans laid the foundations for subsequent Western architecture. The Greek temple form (such as the *Parthenon* in Athens), with marble columns and a precise system of decorations, was the basis for the classical style. The Romans developed arches, domes, and concrete technology (as in the *Pantheon* and *Colosseum* in Rome), enabling them to spread their empire and build up cities around the Mediterranean. Classical architectural theorists also established principles of symmetry, geometry, proportion, and closeness to nature, principles that have remained essential to Western architecture.

d. Conditions of art production In ancient Greece and Rome, the dominant view of painters and sculptors was that they were craftsmen who were hired and admired primarily for their skills in imitating reality (see below). Only gradually did people begin to appreciate artists for their individual creativity. In Greece, pottery workshops typically had a specialist potter design a vessel and a painter decorate it; both might sign their name on

e. **藝術的社會功能** 大部分流傳至今的古代藝術作品，都是一些用來傳播宗教及政治觀念的公共藝術作品。希臘人利用廟宇及諸神的形象來表示他們對神靈的虔誠，祈求諸神的庇佑。放置在公眾地方的運動員及文藝英雄雕像，成為道德及完美軀體的模範，並為雅典或其他城邦創立了文明市民的模範。羅馬帝國亦以雕像作為對宗教的奉獻及人民自豪的象徵。當帝國越來越強大，亦開始塑造帝王的造像，以確立他的權力及威信。羅馬人製作了很多肖像來歌頌政治和文化領袖，以及紀念一般的上流社會人士。大量裝飾藝術亦用於美化公眾及私人的建築物。

a vessel, indicating a value for individual craftsmen. Sculptors were commissioned by the state to make large sculptures for temple decoration and public display. Rome likewise commissioned much public sculpture, painting, and mosaic decoration, along with vast quantities of art commissioned by private individuals to decorate private homes. Most artists were men, but a few female artists are known.

e. **Social functions of art** Most ancient art that has survived was public art used to propagate religious and political ideologies. The Greeks used temples and images of the gods to show devotion to the gods and seek their divine support. Statues of athletes and literary heroes, displayed in public spaces, also acted as models of ideal moral and physical perfection, creating a model of what it meant to be a civilised citizen of Athens or other city-states. The Roman state similarly used sculpture for religious devotion and civic pride. As the empire developed, images of the emperor were made to assert his power and authority. The Romans also made many portraits to commemorate political and cultural leaders and to memorialise ordinary upper class citizens. Large amounts of decorative art was made to beautify public and private buildings.

f. 藝術理論和接收 古代作家定立了兩個基本，但某程度上互相矛盾的原則—寫實主義及理想主義。希臘作者普遍視藝術為對有形世界的模仿，而模擬這種基本藝術觀念長遠地影響著西方藝術。一些古代作家稱讚藝術家的模擬技巧，例如羅馬故事裡有一位名為宙克西斯的希臘畫家，他所畫的葡萄逼真得連雀鳥也想吃掉它們。然而，最有影響力的古典哲學家柏拉圖（公元前4世紀）則譴責視覺藝術純粹是一種欺詐。他相信有形的世界只是永恆、理想模式或「理念」的非完美的影子，認為人們應該鑽研更高境界的理念，多於物質世界的「表象」。他那個長椅的比喻仍然為人津津樂道，他在文章說木匠製造的長椅只是不完美地模仿一個完美長椅的理念，而長椅的繪畫只是更不完美地模仿木匠對長椅的觀點。如此，繪畫是不完美的視覺把戲，離永恆的理念很遠。

雖然柏拉圖指責模仿行為，但他對理想形式中崇高真理的信念，卻鼓勵了藝術家追求美，並以此作為描繪理想的理念的方法。最複雜及最美的形式是人體，藝術家在眾多模特兒中找出最完美的頭部、手部及身體，並將之組合為一個完美的身軀，創造理想的人類軀體。希臘雕刻家波利克列特斯於公元前5世紀

f. Theory and reception of art Ancient writers established two fundamental, somewhat contradictory notions of Western art – realism and idealism. Greek writers generally viewed art as an attempt to imitate the visible world, and this basic view of art as *mimesis* or imitation remained influential throughout the history of Western art. Some ancient writers praised artists for their mimetic skill, as in the Roman story of the Greek painter Zeuxis, who painted grapes so realistic that birds tried to eat them. On the other hand, the most influential classical philosopher, Plato (4th century B.C.), condemned visual arts as mere trickery. Plato believed the visible world was an imperfect shadow of eternal, ideal patterns or “Ideas”, and he believed people should study this higher world of Ideas rather than the physical world of “Appearances”. His example of a couch remains famous. He wrote that a real couch built by a carpenter is just an imperfect imitation of the Idea of a perfect couch. A painting of a couch is an even less perfect imitation of just one view of the carpenter’s couch. In this sense, painting is an imperfect trick of the eye that remains far away from eternal Ideas.

While denouncing imitation, Plato’s belief in the noble truth of ideal forms encouraged artists to pursue beauty as a way of depicting ideal Ideas. The most complex and beautiful form was the human body, and artists sought to create ideal human figures by imitating the most perfect heads, hands, and bodies they could find among living models and combining

已提出有關理想美的法則。他具影響力的著作《標準》，提出了一套有關比例的數學系統，讓藝術家在再現人體時有所依循，而他的《持矛者》雕像就展示了這種取向（請參閱附錄 I 項目 2）。在中世紀以前及以後的藝術大都以這種理想美為其核心價值。羅馬的作家，尤其是老普林尼（公元 1 世紀），記錄了不少希臘藝術家的資料，又翻譯了很多有關藝術的希臘文獻。像希臘人一樣，羅馬人亦讚美人體美及鼓吹追求理想美。維特魯威在《建築》一書（公元 1 世紀）中提出了古典建築的主要原則，包括對稱、幾何、比列、裝飾及功能主義。

them into a perfect figure. The Greek sculptor Polykleitos had already provided rules for such ideal beauty in the 5th century B.C. His influential treatise, called the Canon, laid out a mathematical system of proportions that artists should follow when representing human figures, and his own *Spear Bearer* exemplified this approach (Please refer to item 2 of Appendix I). Both this value for ideal beauty and the rules for achieving it were central to much art both before and after the Middle Ages. Roman writers, especially Pliny the Elder (1st century A.D.), recorded information about Greek artists and translated many Greek writings on art. Like the Greeks, Romans also praised the beauty of the human body and encouraged the pursuit of ideal beauty. Vitruvius's book *On Architecture* (1st century A.D.) established key principles of classical architecture, including symmetry, geometry, proportion, ornament, and functionalism.

g. 藝術的科技 希臘陶器主要是以紅黏土製造並漆以泥釉，泥釉是以黏土製成的塗料，在窯內燒後會變為黑色。希臘及早期的意大利雕塑家亦用經窯燒而沒有上釉的黏土，名為赤陶來製造塑像。而較為持久的作品是石像，製法是把大理石塊切削，然後在表面打磨而成。大約在公元前500年，希臘人成功地發展出類似中國古代的青銅鑄造技術，用黏土製模，注入熱的液態青銅，便可鑄造有精細紋飾的部件，並將它們組成中空、堅固，以及大於真人的人形塑像。其後，羅馬人使用同類的大理石及青銅技術，以大理石複製了許多希臘青銅藝術品。希臘人和羅馬人亦都以顏料及馬賽克來製造大型壁畫或牆上裝飾。在繪畫方面，羅馬人利用蠟質塗料繪畫在石膏上，亦有把彩色的細小石塊或玻璃粘合在灰泥牆壁或地板上，製作馬賽克。希臘畫家已經懂得繪畫陰影及利用不同色調（一種其後名為明暗對照法的技巧）來再現物體的立體感。羅馬人後來發展出線性透視的雛型，使壁畫看來如同一間房子實際空間的延伸。

h. 藝術形式 古典藝術以四種主要人物形象為主：神話故事、英雄裸像、真實生活情景以及肖像。三種流傳下來的古典藝術媒介是陶瓶繪畫、雕塑及壁畫。

g. Technologies of art Greek pottery was made with red clay and a clay-based paint called *slip* which would turn black when fired in a kiln. Greek and early Italian sculptors also used unglazed baked clay, called *terracotta*, to make statues. More durable were stone statues, made by chipping away a marble block and polishing the surface by rubbing. By about 500 B.C., the Greeks perfected bronze casting techniques similar to those in ancient China; making clay molds and filling them with hot liquid bronze, they would cast finely detailed pieces and assemble them into a hollow, sturdy, larger-than-life figure. Later, the Romans used the same marble and bronze techniques and made many marble copies of Greek bronzes. Greeks and Romans also made large murals, or wall decorations, in paint and mosaic; for paintings, Romans used a wax-based paint on plaster, while mosaics were made by cementing small pieces of coloured stone or glass to a plaster wall or floor. Greek painters already painted shadows and used different shades of colour (a technique later called *chiaroscuro*) to represent the roundness of objects; Romans further developed an early form of *linear perspective* to make murals seem like realistic extensions of a room's actual space.

h. Forms of art Classical art is dominated by figural images of four kinds: mythological narratives, heroic nudes, scenes of real life, and portraits. The three main surviving media for classical art are vase painting, sculpture, and wall painting.



The Metropolitan Museum of Art, Lent by the Republic of Italy (L. 2006. 10)
Photograph © 1999 The Metropolitan Museum of Art

- 1 尤夫羅尼奧斯(作畫)·尤西特奧斯(製陶)《薩爾珀冬之死》希臘，約公元前515年
花萼形巨爵(調酒器)·赤陶·高：45.7公分·直徑：55.1公分·現藏於紐約大都會博物館
Euphronios (as painter), Euxitheos (as potter) *Death of Sarpedon* Greece, c. 515 B.C.
Calyx-krater (bowl for mixing wine), Terracotta, height: 45.7 cm, diameter: 55.1 cm
The Metropolitan Museum of Art, New York

希臘陶瓶繪畫的主題主要圍繞著眾神、人類戰士和神靈的戰鬥場面、人類工作、享受休閒活動，以及舉行運動比賽的場面。約於公元前515年，由尤夫羅尼奧斯繪畫的《薩爾珀冬之死》(圖1)是多方面的典型例子。故事源自描述特洛伊戰爭的《伊利亞特》，內容圍繞希臘英雄阿奇歷斯與特洛伊英雄赫克托耳之間的鬥爭。《伊利亞特》也講述諸神的行為支持一方或另一方。在這裡，

Common subjects in Greek vase paintings are scenes of the gods, battle scenes with human warriors and gods, and scenes of human beings working, enjoying leisure activities, and holding athletic competitions. The *Death of Sarpedon* (figure 1), painted by Euphronios about 515 B.C., is typical in several ways. The story is from the *Iliad*, which describes the Trojan War, including the struggles between the Greek hero Achilles and the hero from Troy, Hector. The *Iliad* also describes the actions of the gods favouring

特洛伊戰士薩爾珀冬被殺後，由睡神及死神帶至死亡地獄，而傳令之神赫爾墨斯則站在中間。戰士被描繪為赤裸地戰鬥的英雄，而薩爾珀冬赤裸的身軀上的黑色泥釉，清楚地顯示他的肌肉。以花卉圖案營造一個長方形框架，這是常見於西方畫作的手法。

約於公元前450-440年以青銅鑄造的《持矛者》（請參閱附錄I項目2），展現了希臘人對裸體的態度。正如大多數希臘銅像，作品的原貌只在羅馬大理石的複製品中保存下來。希臘雕塑家波利克列特斯寫了一段文字，形容一個理想男性體型的數學比例。

《持矛者》就是這種完美的化身：一個逼真及健壯的身軀、平衡的姿勢、精緻的面部輪廓，以及平滑的皮膚表面。與很多其他作品一樣，這個例子表現了一個運動員按早期的奧林匹克運動會的慣例，準備以裸體作賽。其他理想裸像亦有描繪戰士及諸神的。希臘人亦會雕刻一些女神像，有的赤裸，有的身穿長袍。希臘裸像在羅馬被廣泛地仿製，亦備受自文藝復興時期以來的藝術家大力推崇。

雖然羅馬人跟隨希臘人的雕刻方法，但羅馬人亦創出了一種以領袖及平民肖像為題、高度逼真的大理石雕刻。其中一個具代表性的人像，強調一

one side or the other. Here, the Trojan warrior Sarpedon has been killed and is being carried to the underworld of the dead by the gods of sleep and death, with the messenger god Hermes standing in the centre. Warriors were commonly represented as heroes fighting in the nude, and Sarpedon's naked body is painted with black slip to articulate his muscles. The flower patterns create a rectangular frame, as is typical in Western paintings.

The *Spear Bearer*, or *Doryphorus* (Please refer to item 2 of Appendix I), originally cast in bronze c. 450-440 B.C., exemplifies Greek attitudes toward the nude. Like most Greek bronzes, the original is known only through Roman copies in marble. Its sculptor, Polykleitos, wrote a text describing the mathematical proportions of an ideal male figure. The *Spear Bearer* was meant to represent this ideal beauty, with a realistic and muscular body, balanced pose, refined facial features, and smoothly polished skin surface. This example, like many, appears to be an athlete ready to compete in the nude, as practised in the early Olympic games. Other ideal nudes depict warriors and gods. The Greeks also sculpted some female figures of goddesses, either nude or clothed in robes. Greek nudes were widely imitated in Rome and greatly admired by artists from the Renaissance onward.

While the Romans followed Greek sculptural practices, they also developed a form of highly realistic marble sculpture for portraits

張不完美，但逼真仔細的老人面孔（請參閱附錄 I 項目 3）。這個展示人物頭部及肩膀的半身像，亦強調了他的個性和內在性格，結合了生理及心理的真實感。

羅馬人的繪畫作品題材廣泛。在龐貝古城發現了很多壁畫，該城在公元 79 年維蘇威火山爆發時被埋沒。這些用來裝飾家居牆壁的作品內容豐富，計有城市景貌、風景、一般生活的情景、文學故事及宗教儀式等。一幅作於公元 63-79 年間、位於龐貝的上流階層住宅《韋蒂住宅》的作品（請參閱附錄 I 項目 4），詳盡地描繪了建築物的景貌，並利用斜線及早期的線性透視法來營造門口、窗口及畫框的錯覺。描繪的還有大理石鑲板、陽台上的人物，這裡營造的錯覺包括一幅畫有男性裸像及神話人物的畫作。畫中的影子、明暗調子及細緻的描繪都增加了這幅畫中畫的真實感。

of leaders and ordinary citizens. One such portrait is typical in emphasising the non-ideal, realistic details of the aging man's face (Please refer to item 3 of Appendix I). The bust format, showing the head and shoulders, emphasises the person's individuality and focuses attention on his inner character, combining physical and psychological realism.

In their painting, the Romans revealed a wider range of subject matter. Many wall paintings survive from the town of Pompeii, because it was buried by the volcanic eruption of Mt. Vesuvius in 79 A.D. Decorating the walls of homes, these paintings show cityscapes, landscapes, scenes of ordinary life, literary narratives, and religious rituals. In the upper-class *House of the Vettii* at Pompeii, dated to 63-79 A.D. (Please refer to item 4 of Appendix I), artists painted elaborate scenes of architecture, using slanting lines and an early form of linear perspective to create the illusion of doorways, windows, and picture frames. Also depicted are marble panels, figures on balconies, and in this case an illusion of a painting that includes a nude man and other figures from a mythological story. Shadows, shading, and precise detailing add to the realism of this sophisticated picture within a picture.

第四章 中世紀及中世紀藝術 (約400年至約1400年)

a. 概要 中世紀期間，古典主義及其鼓吹的人文主義顯著地沒落。中世紀藝術為基督教所主導，神職人員及政治領袖都委派藝術製作，將基督教的內容及教義視象化，藉此傳揚基督教。裸體塑像及古典神像亦從藝術中消失。中世紀的藝術風格趨向抽象及著重情感的表達，不再追求幻真寫實。藝術的技術顯著走向下坡，直至文藝復興期間才復甦。

b. 歷史情境 羅馬帝國在5世紀滅亡後，西歐在政治上分裂成多個細小的王國，羅馬城市破落，而高超的羅馬藝術技術亦因而失傳。由這個時期至約1400年（文藝復興期間恢復古典文化），稱為中世紀。在這個時期，東羅馬帝國以君士坦丁堡（現名為土耳其的伊斯坦堡）為中心，以「拜占庭帝國」之名繼續存在。於1054年，基督教分裂為天主教（建基於羅馬，並由教宗領導）及東正教（建基於君士坦丁堡，並由主教領導）。其後，拜占庭帝國的土地及權力逐漸落入穆斯林（伊斯蘭教徒）的手上，他們與猶太人和基督徒一樣，相信同一個神，但追隨7世

Chapter Four Middle Ages and medieval art, c. 400 - c. 1400

a. Summary The Middle Ages saw a drastic decline of classicism and the humanistic values classicism propagated. Medieval art was dominated by Christianity, as Church officials and political leaders commissioned art to visualise and propagate Christian texts and doctrines. Imagery of nude figures and classical gods virtually disappeared from art, while medieval art styles tended toward abstraction and emotional expression rather than illusionistic realism. Art technologies declined sharply and recovered only in the Renaissance.

b. Historical context Following the collapse of the Roman Empire in the 5th century, Western Europe became politically fragmented into small kingdoms, Roman cities fell into disrepair, and sophisticated Roman art technologies were lost. The period from this time to about 1400, when the Renaissance revived classical culture, is called the Middle Ages. During these centuries, the Eastern Roman Empire continued as the Byzantine Empire, centred in Constantinople (now called Istanbul, in Turkey). In 1054, Christianity split into the Catholic Church (based in Rome and led by a Pope) and the Eastern Orthodox Church (based in Constantinople and led by a Patriarch). The Byzantines gradually lost land and power to

紀的先知穆罕默德。伊斯蘭教迅速地由沙地阿拉伯，經過中東、北非及西班牙傳播開去。於1453年，穆斯林佔領了土耳其及希臘，建立了奧斯曼帝國，奧斯曼帝國存活至20世紀初。

中世紀期間，西歐及北歐的藝術製作由天主教主導，大部分知識都是在修道院中被保存下來。在那裡不同等級的天主教修道士一直研習古典文獻，以及把基督教文獻抄錄成拉丁文本。基督教最主要的典籍—聖經—包含了舊約（和猶太教的篇章相若）及新約（描述耶穌基督的生平及其後的歷史）。

c. 建築 古典科技及風格在中世紀顯著地沒落，當時最大規模的建築物是能防禦外敵的石壁堡壘。羅馬長方形會堂——一種設有長方形大堂，及在一端盡處設有半圓室的公共建築——成為了西歐典型長十字形教堂的藍本。大部分東正教的教堂都以正中的方形及十字形設計，其中央部分為圓頂。於12世紀，新的哥德式風格及技術在法國及德國興起，用來建造大教堂（駐有主教的教堂），其建築特色為高聳的尖拱及穹窿，較薄的石壁，以及色彩繽紛的玻璃大窗。

Muslims (followers of Islam), who worship the same God as the Jews and Christians but follow the 7th-century prophet Muhammad. Islam spread quickly from Saudi Arabia through the Middle East, North Africa, and Spain. In 1453, the Muslims also took over Turkey and Greece, establishing the Ottoman Empire, which survived into the early 20th century.

Medieval art production in Western and northern Europe was dominated by the Catholic Church, with most knowledge kept alive in monasteries, where various orders of Catholic monks continued to study classical texts and copied Christian texts in Latin. The Bible, Christianity's main book, includes the Old Testament, which shares chapters with Judaism, and the New Testament telling of Christ's life and subsequent history.

c. Architecture Classical technology and styles declined drastically in the Middle Ages, with the most elaborate buildings being fortified stone castles. The Roman basilica – a public service building with a long hall and *apse* (a curved niche) at one end – became the basis for Western Europe's standard church form, which was an elongated cross shape. Most Eastern churches were “central-planned” squares or crosses with a dome over the centre. In the 12th century, a new Gothic style and technology developed in France and Germany, allowing the construction of huge *cathedrals* (churches housing a bishop) with high pointed arches and vaults, thin stone walls, and large windows with colourful glass.

d. 藝術製作概況 中世紀藝術家的一般待遇，與其他工匠所得到的一樣，他們被委約製作特定作品。贊助人大多是神職人員、統治者及富人，他們通常會指明要繪畫的景象、構圖，甚至乎每種顏色的使用份量。藝術家像學徒般受訓，工作多年之後才能成為師傅，他們通常屬於「行會」—畫家、石工、木工、寶石匠、玻璃製工等的專業組織。一些修士會在修道院專責抄寫宗教手稿及為之繪畫插圖，這些是為修道院的圖書館或外間贊助人而做的。

e. 藝術的社會功能 中世紀藝術的主要功能是宣揚基督教的儀式、教義及價值觀。手稿內的插圖有助讀者想像所描述的事件。祭壇畫/雕塑是放在教堂祭壇的繪畫或雕塑，祭壇是神父主禮彌撒的聖餐臺。這些祭壇畫的內容主要是關於基督的生平大事、聖母瑪利亞或教堂供奉的聖徒。雕像、馬賽克及彩色玻璃窗都描述了聖經中的故事及聖徒的生平。它們促使人們跟隨基督的道德觀念，創作了一套敘述性的人類歷史，內容始於創世，終於世界末日，死者的靈魂被送往天堂或地獄。這時期，大部分的世俗藝術都如小型工藝品般製作。

d. Conditions of art production Medieval artists were generally treated like other craftsmen and were hired for specific commissions. The patrons – mostly Church officials, rulers, and wealthy citizens – often specified what scene to represent, how to compose it, and even how much of each colour of paint to use. Artists trained as apprentices, working many years for a master, and they usually belonged to “guilds” – professional organisations of painters, stoneworkers, woodworkers, jewellers, glassmakers, and so on. In monasteries, some monks specialised in copying and illustrating religious manuscripts. These were made for the monastery's own library or for outside patrons.

e. Social functions of art The dominant function of Medieval art was to propagate Christian rituals, beliefs, and values. Illustrations in manuscripts helped readers imagine the events described. *Altarpieces* were paintings or sculptures placed on a church altar – the table where the priest performs the Catholic mass – to represent key events in the life of Christ, the Virgin Mary, or the saint to whom the church was dedicated. Statues, mosaics, and stained glass windows illustrated events from the Bible and lives of saints. They urged people to follow Christian morals, creating a narrative history of human life from the creation of the world to the end of time, when deceased souls would all be sent to either Heaven or Hell. Most secular art was produced as small-scale craft.

f. 藝術理論和接收 中世紀時，大部分作家都是修士及宗教權威。舊約聖經記載，上帝告訴摩西：人一定不可崇拜上帝的偶像，因而引起廣泛爭論。有些基督徒，特別是8世紀的拜占庭國王里奧三世，摧毀了大量宗教的偶像。然而，跟隨教宗大貴格利（約540-604年）的人及其後的教宗，則為宗教偶像辯護，指宗教偶像可以教導文盲的基督徒，以及歌頌上帝、基督及聖徒。他們引用柏拉圖的哲學思想，指非完美的偶像有助引領人們的思想，接近完美的上帝。由12至14世紀，名為「經院哲學」的運動令哲學復興，並建立了歐洲首批大學。雖然當時沒有關於視覺藝術的文字記載，但經院派的著作重申了古典文化中對美的重視，美的定義大致上都以一致性及和諧的比例為主。13世紀意大利修士聖多馬斯·阿奎那提出了類似的見解，他結合古典和基督教的思想，成為該時期一位最具影響力的神學研究者。經院哲學亦影響了12世紀的修士蘇傑，他當時掌管位於巴黎近郊為法國國王而設的聖德尼修道院及教堂。蘇傑以嶄新的建築技術、美的新概念，以及藝術力量能吸引人投入宗教的想法，建造了該處第一座哥德式教堂。

f. Theory and reception of art Most writers during the Middle Ages were monks and religious authorities. The Bible opened an enormous controversy because in the Old Testament, God tells Moses that people must not worship images of God. Some Christians, especially the 8th century Byzantine emperor Leo III, consequently destroyed religious images. Others, following Pope Gregory the Great (c. 540-604) and subsequent Popes in Rome, defended images by saying they could teach illiterate Christians and could honour God, Christ, and saints. Using Plato's ideas, they also said imperfect images could help direct people's minds to the higher perfection of God. From about the 12th to 14th centuries, a general movement known as "Scholasticism" revived philosophy and created the first universities in Europe. Although no texts were written about the visual arts, Scholastic writings revived the classical value for beauty, defined largely in terms of unity and harmonious proportions. A similar view was expressed by the 13th-century Italian monk Saint Thomas Aquinas, who combined classical and Christian ideas and became one of the most influential theologians of the period. Scholastic philosophy also influenced the Abbot Suger, a 12th-century monk in charge of the monastery and church of Saint Denis near Paris, which served the French kings. Suger directed the building of the first Gothic church there, based on a new building technology and new ideas about beauty and the power of art to draw people to God.

g. 藝術的科技 許多羅馬時代的技術，包括混凝土穹窿、青銅及大理石雕刻，以及營造陰影和透視錯覺的技法，都已失傳或衰微。馬賽克技法則在拜占庭帝國時代仍然被使用，但少有採用營造立體空間錯覺的技法。大部分中世紀時期的繪畫作品都在手稿（以人手抄錄文字的書本）中出現，都是以墨水，以及由顏料、清水和蛋黃製成的蛋彩在動物皮製成的羊皮紙上繪畫。在中世紀後期，以木材雕刻及塗繪而成的雕像都用作教堂內部裝飾。而在11世紀時，於教堂內放置大型的石雕再度流行起來，材料通常都採用質地較軟的北歐石材，而非質地較硬的南歐白色大理石。中世紀最重要的創新是用於天主教大教堂的彩色玻璃。至大約1100年，工匠已經能夠把有色玻璃切割成細片，在其上用琺瑯玻璃粉來塗繪細節，再用鉛帶把它們連接起來，而製成大型的玻璃畫。藝術家亦利用不同色彩的羊毛及其他絲線來編織圖畫掛氈，供住宅及其他非宗教建築使用。文藝復興的成因之一是歐洲於12世紀引入了紙張（於公元前2世紀在中國發明）及於14世紀引入了木刻版畫（約由800年開始在中國採用）。木刻版畫是在一塊木材上刻畫出圖像、把凸起部分塗上油墨後，再蓋以紙張或布塊壓印而成。好些詳細的藝術技法手冊都是於中世紀後期編寫的，由特奧菲盧斯於12世紀編寫的《各式各樣的藝術》就是一大例子。

g. Technologies of art Many Roman technologies were lost or greatly diminished, including concrete vault construction, bronze and marble sculpting, and illusionistic techniques of shading and perspective. Mosaic continued in the Byzantine Empire, but with less three-dimensional illusionism. Most medieval painting was done in *manuscripts* (hand-copied texts in the form of books), using ink and *tempera* paints made of pigment, water, and egg yolk on *vellum* or *parchment* pages made of animal skin. In the later Middle Ages, statues in wood were carved and painted for church interiors. In the 11th century, large-scale stone sculpture was revived for churches, usually using softer stone of northern Europe rather than the harder white marble of the south. The greatest medieval innovation was the development of *stained glass* for cathedral windows. By about 1100, craftsmen were able to make huge glass pictures by cutting sheets of coloured glass into small shapes, painting on details with enamel glass powder, and joining them together with lead strips. For homes and other secular buildings, artists made pictorial *tapestries* by weaving various colours of wool and other threads. One of the causes of the Renaissance was the introduction of paper (invented in China by the 2nd century B.C.) into Europe in the 12th century, and of *woodcut* prints (used in China from c. 800) in the 14th century. Woodcuts are made by carving an image in relief on a piece of wood, inking the raised parts, and pressing paper or cloth against it. Some detailed manuals of art

h. 藝術形式 中世紀藝術作品，大部分都是以基督教為題材的教堂裝飾及手稿插圖。普遍的題材包括基督的生平、基督被釘在十字架上或在天堂加冕的情景、聖母瑪利亞懷抱聖嬰，以及聖徒的生平故事。圖像大多以粗線條勾畫出來，表達空間及立體效果的手法均不甚精細，重點強調象徵性及敘述性意義。

一幅名為《查士丁尼大帝及其侍者》（請參閱附錄 I 項目 5a）約 547 年的馬賽克，用來裝飾意大利東北部的一間教堂，當時該地屬於拜占庭帝國的一部分。跟典型的拜占庭藝術一樣，這幅馬賽克運用了高度抽象化的圖案，以金色背景表現天堂，人物上只加了簡單的陰影。站在畫中央，頭上有光環，代表其神聖身份的是拜占庭國王查士丁尼，他亦是東正教的領袖。在他身旁有六位宗教人物（包括當地的大主教馬克西米安努斯）及六名士兵。這十二名侍者與基督的十二名門徒巧成對照，從而強化了查士丁尼神聖的地位及權力。這幅馬賽克再現了這間新教堂的開幕，而第二幅馬賽克（請參閱附錄 I 項目 5b）則描繪查士丁尼的妻子與其侍者。

在政權分散的西歐，藝術很快便淪為小規模及非具象內容的作品。手稿如蘇格蘭的《凱爾之書》（圖 6），約 800 年製作，強調抽象圖案多

techniques were written in the later Middle Ages, such as the 12th century *The Various Arts* by Theophilus Presbyter.

h. Forms of art The great majority of medieval art was devoted to Christian subjects decorating churches and manuscripts. Common subjects include Christ's life, Christ on the cross or enthroned in Heaven, the Virgin Mary holding the Christ child on her lap, and scenes of saints' lives. Imagery tends to be heavily outlined, with relatively crude depictions of space and three-dimensional volume. Symbols and narrative meanings are emphasised.

Emperor Justinian and His attendants (Please refer to item 5a of Appendix I) of c. 547 adorns a church in northeast Italy, which was then part of the Byzantine Empire. Typical of Byzantine art, it is a mosaic with a high degree of abstract patterning, a gold background suggesting Heaven, and only simple shading on the figures. At the centre, with a halo indicating his holiness, is the Byzantine emperor, Justinian, who was also the head of the Eastern Church. Around him are six religious figures (including the local archbishop Maximianus) and six soldiers. These twelve attendants make a parallel with the twelve apostles of Christ, reinforcing Justinian's holiness and power. The mosaic represents the act of opening the new church. A second mosaic (Please refer to item 5b of Appendix I) shows Justinian's wife with attendants of her own.

於錯覺的空間及立體感。這書複製了新約聖經的四福音書，所示的一頁描繪了一個大而彎的英文字母「X」字，其下是一個細小的「P」字，以及一個「I」字，組成「基督」的縮寫，這個縮寫是下文一句句子的開端，句子延續至下一

In politically fragmented Western Europe, art quickly fell into small-scale, non-representational work. Manuscripts like the *Scottish Book of Kells* (figure 6), created around 800, emphasise abstract patterning rather than illusionistic space and volume. This book reproduces the four gospels of the New



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- 6 《凱爾之書》內的Chi-Rho頁，約800
圖飾手稿（羊皮紙上蛋彩），高：33公分，闊：25.5公分，現藏於愛爾蘭都柏林聖三一學院

Chi-Rho page, in the *Book of Kells* c. 800

Illuminated manuscript in tempera on vellum, height: 33 cm, width: 25.5 cm
The Board of Trinity College, Dublin, Ireland

頁。當中的字母都以細緻的幾何及花樣圖案表現出來，以強調文字的神聖色彩；除此之外，當中亦加插有細小的人物圖像，大致是代表基督、天使、修士及動物。到了14世紀，北歐的手稿圖

Testament, and the page shown represents a large curving X, a small P below it, and an I, forming an abbreviation for the word "Christi". This begins a sentence that continues below and on the following page. The letters are



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7 皮塞勒《掃羅面前的大衛》，《貝爾維爾日課經》內，頁24（左頁）約1325
羊皮紙上墨和蛋彩，高：24.1公分，闊：17.1公分，現藏於巴黎法國國家圖書館

Jean Pucelle *David before Saul*, in the *Belleville Breviary*, folio 24 verso c. 1325

Ink and tempera on vellum, height: 24.1 cm, width: 17.1 cm, Bibliothèque Nationale de France, Paris

飾畫家更嘗試加插栩栩如生的人物形象，務求令敘述性的情景活現眼前，以《掃羅面前的大衛》（圖7）為例，就是再現聖經舊約內記載的事件。

於11及12世紀時，大型人像雕塑再次出現，用來裝飾新建成的大型羅馬式教堂。在法國的歐坦，一個名為吉斯勒貝杜斯的雕匠於12世紀20年代，在一座天主教大教堂正門的門楣上雕刻了最後審判的情景（圖8）。這幅浮雕取材自

turned into finely detailed geometric and floral patterns emphasising the text's holiness, but small figures are also mixed in, probably showing Christ, angels, a monk, and animals. By the 14th century, northern manuscript *illuminators* were attempting sophisticated narrative scenes with realistic figures, as in *David before Saul* (figure 7), which represents events from the Old Testament.

Figures re-emerged in large-scale sculpture during the 11th and 12th centuries to decorate new, large Romanesque churches. At Autun in



© Cathedral of Autun, France

8 吉斯勒貝杜斯《最後的審判》約1120-35

石雕。高：約76.5公分，底部闊：約640公分，深：約35-45公分，法國歐坦大教堂正門門楣

Gislebertus' *Last Judgment* c. 1120-35

Sculpture in stone, height: about 76.5 cm, width of base: about 640 cm, depth: about 35-45 cm
Over the main entrance of the Cathedral of Autun, France

聖經啟示錄，顯示基督坐在天堂，亡魂各自從墳墓升起，等待基督及天使審判，然後被送往天堂（在基督右手之上）或地獄（在基督左手之下）。人像甚具立體感，但被拉長了，並以圖案點綴。它表現魔鬼恐怖地把人們拉進地獄的景象，目的是做醒到教堂的人，使他們遵從基督的道德戒律。

France, a sculptor named Gislebertus depicted the Last Judgment over the cathedral's main entrance in the 1120s (figure 8). Referring to the Bible's book of Revelation, this shows Christ sitting in Heaven, with deceased souls rising from their tombs along the bottom to be judged by Christ and his winged angels and then sent either to Heaven (above Christ's right hand) or to Hell (below his left hand). Figures appear three-dimensional but elongated and patterned. The horrible appearance of demons dragging people into Hell was intended to scare church visitors into following Christian morals.

第五章 文藝復興及巴洛克時期 (約1400年至約1700年)

a. 概要 約於1400年，經濟發展、政治力量及紙張和印刷術的引入，全都有助推動文藝復興，或古典知識、技術及文化的再生。古典人文主義當時跟基督教揉合起來。個人主義造就了無比的創意。當新教徒在16世紀從天主教教堂分裂出來的時候，天主教教宗大興宗教藝術創作。然而，新教徒國家亦於17世紀開創了以一般人及現實世界為主題的新題材—風景畫、靜物寫生及風俗畫。大權在握的國王亦在17世紀時，成為藝術的主要贊助者，在國家越趨強盛時，用以粉飾城市及皇宮建築。

b. 歷史情境 「文藝復興」這個詞語在法語的意思是重生，指大約1400年至1600年間，古典文化、知識及技術的復興。然而，這時的古典主義亦揉合了基督教文化，新的造紙及印刷技術大大提高了書本的產量及文化水平，從而促進基督教文化的傳播。如同古典時代，文藝復興於富強的城邦扎根，這些城邦大都集中於現時的意大利（南方文藝復興）、比利時及德國（北方文藝復興）。於15世紀，意大利最強盛的中心為佛羅

Chapter Five Renaissance and Baroque period, c. 1400 - c. 1700

a. Summary Economic development, political strength, and the importing of paper and printing all helped drive the renaissance, or revival, of classical knowledge, technology, and culture c. 1400. Classical humanism, however, was now blended with Christianity. Individualism generated great creativity. When Protestants split from the Catholic Church in the 16th century, the Catholic Pope increased religious art production, but Protestant countries in the 17th century created new subjects in art – landscape, still life, genre painting – focusing on ordinary people and the material world. Powerful kings also became major art patrons in the 17th century, decorating cities and palace complexes as nations began to take shape.

b. Historical context The word “Renaissance”, meaning rebirth in French, is applied to the period of roughly 1400 to 1600 because this period saw a rebirth of classical culture, knowledge, and technology. Classicism, however, was now mixed with Christian culture and augmented by the new technologies of paper-making and the printing press, which vastly increased book production and literacy. The Renaissance took root, as in antiquity, in rich and powerful city-states concentrated in

倫斯，該處藉著貿易及銀行業富庶起來，並由麥迪奇銀行世家統治。羅馬後來於15世紀後期取代佛羅倫斯，成為最重要的藝術中心，並得到教宗及羅馬許多大型教堂於藝術方面的慷慨贊助。在北部，主要城市是沿海貿易中心布魯日及安特衛普（現於比利時），以及以工藝及早期印刷聞名的紐倫堡（現於德國）。巴黎則因國王弗蘭西斯一世於1515年在此定都而崛起。教宗的權力及財富於15世紀時顯著增加，但隨著馬丁路德反對教廷的各種行為及規條（包括對藝術的過度的花費），及強調個人對上帝及聖經的虔誠的重要，教廷終在1517年分裂。這次宗教改革運動導致新教信仰在北歐得以傳播；而教宗則在意大利、西班牙及法國發動反宗教改革運動，以鞏固天主教在這些國家的領導地位。

約於1600年至1700年間的巴洛克時期深受宗教分裂影響。宗教藝術製作在天主教國家增加，但在新教國家卻減少。荷蘭是一個新教及民主國家，主要經濟活動為海上貿易，在那裡出現了不少嶄新的非宗教題材，特別是風景畫、靜物畫及風俗畫。城邦及公爵國亦開始形成統一大國，積聚大量財富，建立強大的軍隊，互相爭奪領土及擴張勢力。現代國家如英國、法國、西班牙、荷蘭及俄羅斯，在經歷了不同的戰爭後相

present-day Italy (the southern Renaissance) and Belgium and Germany (the northern Renaissance). In Italy, the greatest centre in the 15th century was Florence, which had grown wealthy from trade and banking and was ruled by the Medici family of bankers. Rome supplanted Florence as Italy's pre-eminent art centre in the later 15th century, with lavish art patronage from the Pope and from Rome's many large churches. In the North, key cities were Brugge and Antwerp (now in Belgium), both coastal centres of trade, and Nuremberg (now in Germany), known for crafts and early printing. Paris began its rise to prominence when King Francis I made it his capital in 1515. The Pope's power and wealth rose dramatically in the 15th century, but the Church was split in 1517 when Martin Luther protested against a variety of Church practices and doctrines (including extravagant art patronage) and emphasised individuals' personal devotion to God and the Bible. This Protestant Reformation led to the spread of Protestantism in northern Europe, while the Popes launched the Counter-Reformation to secure Catholic dominance in Italy, Spain, and France.

The Baroque period of about 1600 to 1700 was deeply influenced by the Protestant split. Religious art production increased in Catholic countries and decreased in Protestant ones. The Netherlands, a Protestant, democratic, sea-trading country, developed many new secular subjects, notably landscape, still life, and genre painting. City-states and duchies also

繼形成。三十年戰爭（1618年至1648年）對西歐各國的版圖至為重要。天主教徒與新教徒在日耳曼城邦如普魯士和奧地利的連番爭鬥，擴大為領土上的戰爭，日耳曼城邦及西班牙站在同一陣線，法國及北方國家則站於另一陣營。東歐由普魯士和奧地利所支配，土耳其及希臘則於1453年被伊斯蘭奧斯曼帝國吞併。大部分的歐洲國家（除荷蘭之外）均屬於君主專制的國家，國王可把權力傳授給兒子，他們亦贊助了大量的藝術作品，特別在法國，法王路易十四（在位年為1643年至1715年）在梵爾賽宮建立了一個主要的文化中心。

這個時期的科學發展亦一日千里，很快便超越了古代，對物理世界的知識產生了革命。約在1500年，達文西（亦是一名偉大的藝術家）在解剖學、水利、飛行及工程學方面有數不清的發現。隨著哥倫布於1492年發現美洲及麥哲倫於1522年航海環遊世界，人們接受了地球是圓的說法。另外，天文學家哥白尼於1543年提出地球是圍繞太陽轉動而非相反的說法，打破了基督教的看法。在17世紀，除了發明顯微鏡和望遠鏡外，亦出現了現代數學，以及（由刻卜勒發現的）行星運動定律和（由牛頓發現的）萬有引力定律。隨著越來越多的探險，歐洲人開始在美洲

began forming into large, unified nations that accumulated vast wealth, established powerful armies, and competed with one another for territory and influence. The modern nations of England, France, Spain, the Netherlands, and Russia were gradually established through various wars. The Thirty Years' War (1618-1648) was especially important in shaping the boundaries of Western Europe. A series of struggles between Catholics and Protestants within the German states of Prussia and Austria, it expanded into territorial battles, with the German states and Spain on one side and France and northern states on the other side. Eastern Europe was dominated by Prussia and Austria, while Turkey and Greece were absorbed into the Islamic Ottoman Empire in 1453. Most European nations (except the Netherlands) had absolute monarchies, in which kings passed power to their sons. Kings generated huge amounts of art, especially in France, where King Louis XIV (r.1643-1715) established a major cultural centre at the palace of Versailles.

Science also developed rapidly in this period, far surpassing the ancients and revolutionising knowledge of the physical world. Around 1500, Leonardo da Vinci (also a great artist) made countless discoveries about anatomy, water, flight, and engineering. With Christopher Columbus's discovery of the Americas in 1492 and Ferdinand Magellan's sailing around the earth in 1522, people accepted that the earth was round, and in 1543 the astronomer

定居，並與南亞及東亞進行貿易。17世紀亦為現代文學、戲劇、音樂及哲學奠定重要基礎。

c. 建築 文藝復興時期的建築師研究古羅馬遺跡，重現古典建築的技術、比例及風格。雖然情感洋溢的哥德式建築風格仍是北歐教堂的主流，意大利卻以古典風格建造教堂，應用理性的幾何學、數學規則及通透的窗戶。教宗大約在1500年開始於羅馬興建一座新的聖彼得教堂，因而產生了大量藝術作品。皇宮及市鎮廣場成為文藝復興時期城市的重要元素，而17世紀最宏偉的建築物，是為國王興建的皇宮連花園的綜合建築。巴洛克建築多利用曲線的形狀，並以大理石、石膏、天花壁畫及鍍金來精心粉飾。

Nicolaus Copernicus upset Christian beliefs by proposing that the earth revolved around the sun rather than vice versa. The 17th century saw the invention of microscopes and telescopes, the formation of modern mathematics, and the discovery of the laws of planetary motion (by Johannes Kepler) and gravity (by Isaac Newton). With increased exploration, Europeans established settlements in the Americas and trade contacts with southern and eastern Asia. The 17th century also lay important foundations for modern literature, drama, music, and philosophy.

c. Architecture Renaissance architects studied ancient Roman ruins and revived the technology, scale, and styles of classical architecture. While the emotionally charged Gothic style remained dominant in northern European churches, Italy constructed churches in classical styles with rational geometry, mathematical order, and bright clear windows. The Pope's construction of a new church of Saint Peter's in Rome, beginning around 1500, generated a great deal of art. Palaces and town squares became important elements of Renaissance cities, and the grandest buildings in the 17th century were palace-garden complexes for kings. Baroque architecture tended to use curving forms and elaborate decoration with marble, plaster, ceiling paintings, and gold gilding.

d. 藝術製作概況 文藝復興及巴洛克時期的藝術家一般以學徒身份，在專業藝術家的工作坊內接受訓練。大部分藝術家都是男性，但該時期亦有少數女性成為專業藝術家。於15世紀，許多藝術家仍然是工藝行會的成員，根據委託他們的贊助者的要求製作藝術品。然而，獨立藝術學校在16世紀開始出現，藝術家開始被視為知識份子，而非純粹工匠。直至約1500年，藝術家如米開朗基羅、達文西及杜勒被譽為創作天才。他們逐漸創作自己的圖像，並使用學生協助他們。在17世紀，一些藝術家開始按自己的意願繪畫，之後在公開市場出售作品。與古典時期相同，大部分大型的藝術作品都是由當地政府委託而製作，用以裝飾公眾地方，而富人則購買藝術品來美化家居。教廷亦繼續成為主要贊助者。17及18世紀期間的國王經常雇用官方的全職宮廷藝術家為他們服務。

e. 藝術的社會功能 與古典時期相同，許多公眾藝術都是為了再現城邦及（其後在巴洛克時期）國家的歷史及身份而創作的。富人及皇室家族委託藝術家製作肖像來記下自己的容貌、展示階級地位，以及鞏固權力。與中世紀相同，許多藝術都被用作宣揚基督教信仰。掛於教堂牆壁上的大型壁畫及祭壇畫的數量亦有增加，而附有手繪插圖的手稿亦逐漸被附有印刷插圖的印刷書

d. Conditions of art production Renaissance and Baroque artists generally trained by working as apprentices in the workshop of a professional artist. Most artists were men, but a few women also became professional artists in this period. During the 15th century, many artists continued to belong to craft guilds and to follow the requirements of patrons commissioning work from them. However, independent art schools began appearing in the 16th century and artists began to be treated as intellectuals rather than simply craftsmen. By c. 1500, artists like Michelangelo, Leonardo, and Dürer were regarded as creative geniuses. They increasingly invented their own images and used students to assist them. In the 17th century, some artists began painting whatever they wished, selling works on the open market. As in antiquity, much monumental art was commissioned by local governments to decorate public spaces, while wealthy individuals bought art to adorn their homes. The Church also continued to be a major patron. Kings in the 17th and 18th centuries often appointed official court artists to work for them full-time.

e. Social functions of art As in the classical period, much public art was produced to represent the history and identity of city-states and then, in the Baroque period, of nations. Wealthy people and royal families commissioned portraits to record their appearance, indicate class status, and reinforce power. As in the Middle Ages, much art was also made to propagate Christian beliefs. Large-

本取代。宗教改革後，天主教教堂委約了更多藝術作品，強調神秘主義及聖徒的生平。在17世紀，世俗的家居裝飾藝術品亦迅速增長。中產階級市場亦發展起來，針對這個市場的繪畫作品主要描繪大自然及物質世界，頌揚日常生活及傳授道德信息。抒發藝術家個人感情的作品仍不普遍。

f. 藝術理論和接收 文藝復興帶來大量有關藝術理論和實踐的著作，其中大部分都涉及寫實主義、理想主義和宗教圖像的使用。在意大利，阿伯提在1435年發表的著作《論繪畫》，是西方首部真正的藝術手冊，當中解釋了線性透視法和其他寫實技法，並鼓勵藝術家追求美感。此外，瓦薩里於1550年出版了歐洲首部真正的藝術史論《意大利最出色的建築師、畫家及雕塑家傳記》，書中包羅在生及已故的意大利藝術家的生平，細緻描述個別作品的美感，並宣揚文藝復興的觀念，即所有傑出藝術家都是由神啟發的天才。而在北方，范曼德在1604年完成的作品《畫家法則》，則記載了有關北歐繪畫，跟上述書籍相類似的歷史和理論。自16世紀20年代伊始，宗教改革仍在北歐掀起「破除聖像」的行動，以遵從不可崇拜偶像的誡條，儘管馬丁路德自己說過，耶穌基督和聖徒的

scale painting for church walls and altarpieces increased, while manuscripts with painted illustrations were gradually replaced by printed books with print illustrations. Following the Protestant Reformation, Catholic churches produced even more art, with an emphasis on mysticism and the lives of saints. The 17th century saw a rapid increase in secular art for the home. A middle class market developed, with paintings made to depict nature and the material world, to celebrate daily life, and to teach moral messages. The idea of an artist expressing personal feelings was still not common.

f. Theory and reception of art The Renaissance brought a flood of practical and theoretical art writing, much of it dealing with realism, idealism, and the religious use of images. In Italy, Leon Battista Alberti's 1435 book *On Painting* – the West's first real art manual – explained linear perspective and other realistic devices, while encouraging artists to pursue beauty. Giorgio Vasari published Europe's first real art historical treatise, the *Lives of the Most Excellent Italian Architects, Painters, and Sculptors*, in 1550. It had biographies of Italian artists both living and dead, described the beauties of specific works, and promoted the Renaissance idea that great artists are magical geniuses inspired by God. In the North, Carel van Mander's *The Painter's Treatise of*

圖像，確實有助人們信奉上帝。而在反對新教的天特會議（1545-63年）中，天主教教宗則重申，以圖像來敬拜天主、教授宗教教條，以及鼓勵人們仿效聖徒，均有益處。隨著法蘭西學院於1648年創立，普桑等法國藝術家逐漸奠定主流的學術思想，認為最高尚的繪畫是帶有道德訊息，以理想美的手法繪畫的歷史或神話作品。至於建築方面，阿伯提的《論建築》（1485年出版）與帕拉第奧的《建築四書》（1570年），都復興及推展了維特魯威對古典設計和理論的討論。

g. 藝術的科技 推動文藝復興的最大技術發明，當推造紙術。造紙術乃於公元前2世紀在中國發明，後來傳遍伊斯蘭教的領土，之後於12至14世紀傳入歐洲。造紙的方法是先將亞麻布搗碎浸泡，再將這漿狀物在隔板上攤開成薄片，把它弄乾後便成為紙張。由於紙張便宜且用途廣泛，大大提高了藝術家的產量，而以紅、黑粉筆、鉛筆和墨水筆來繪畫的方式亦開始普及。此外，紙張在14世紀亦開始應用於宗教木刻版畫。至15世紀50年代，古騰堡在德國發明了活版印刷，開創了大量印製書籍的先河。至於複製圖像，則由雕版印刷（約1440年）和蝕刻技術（約1500年）開始。雕版和蝕刻印刷，分別以

1604 provided a similar history and theory of painting in northern Europe. From the 1520s, Martin Luther's Protestant Reformation led to much "iconoclasm" (destruction of religious images) in the North in order to follow God's commandment against images, although Luther himself said images of Christ and saints could help people worship God. In opposing Protestantism at the Council of Trent (1545-63), the Catholic Pope reaffirmed the benefit of images for honouring God, teaching religious lessons, and encouraging people to emulate the saints. With the founding of the French Academy in 1648, French artists like Nicolas Poussin instituted the dominant academic idea that the highest form of painting was historical or mythological stories carrying moral messages, painted with ideal beauty. In architecture, Alberti's *On Architecture* (published 1485) and Andrea Palladio's *Four Books of Architecture* (1570) revived and expanded on Vitruvius's writings on classical design and theory.

g. Technologies of art The biggest technical invention driving Renaissance art was papermaking, which originated in China by the 2nd century B.C., spread through Islamic lands, then entered Europe in the 12th to 14th centuries. Paper was made by pounding and soaking linen cloth, spreading this pulp onto screens, and drying it into sheets. Cheap

人手和酸性液體將圖像刻在金屬板上，然後在金屬板的坑紋上塗上油墨，再將濕潤的紙張覆蓋在金屬板上，以機械將油墨壓於紙上。

當時繪畫仍沿用蛋彩，但油畫在15世紀大行其道，瞬間成為主流。油彩乃將乾顏料與亞麻仁或其他植物油混合而成，它易於調和，以畫筆塗畫出多個層次，效果細緻，其富光澤的表面，營造出極逼真的明暗效果。蛋彩和油彩初期是用在表層塗有石膏打底劑（石膏加動物膠）的木畫板上，在15世紀，藝術家則開始使用畫布。畫布是將厚重的亞麻布繃在木框上，再塗上一層石膏塗底劑或顏料而製成。至於第三種主要的繪畫媒介是溼壁畫，即先在牆壁或天花板上塗上一層薄薄的濕石膏，再以水溶顏料繪畫，乾硬後便可持久保存。此外，文藝復興時期的雕塑家已普遍放棄製作木雕，而回復製作石雕或銅像。

在藝術風格方面，文藝復興時期最大的技術突破是線性透視法或一點透視法。這手法營造畫面中空間的錯覺，令觀賞者感覺到空間由觀賞的地點延伸至畫裡的世界，如同從玻璃窗口向外觀看。線性透視技法是將所有垂直於畫面的直線，都伸延至同一點，而這一點，則正好落在觀賞者的視平線上。約在1420年，布魯奈奇在佛羅倫斯

and versatile, paper increased the amount of drawing artists could do, and drawing in red and black chalk, lead pencil, and ink pen became common. Paper was also used for religious woodcut prints in the 14th century, and paper made mass book printing possible after Johann Gutenberg invented the Western printing press in Germany in the 1450s. Images also began to be reproduced using *engraving* (from c. 1440) and *etching* (from c. 1500). An image is carved into a metal plate either by hand (engraving) or with acid (etching); the carved lines are then filled with ink and a sheet of moist paper is pressed against the metal plate in a mechanical press, lifting the ink.

Paintings continued to be made using egg tempera, but oil painting developed rapidly in the 15th century to become the dominant painting medium. Oil paint was made by mixing dry pigments with linseed or other plant oils; easily blended and applied in layers with a brush, it enables fine detailing and highly illusionistic shading, with a glossy surface enhanced by varnish. Tempera and oil were first used on wooden panels prepared with a layer of *gesso* (gypsum and animal glue). In the 15th century, artists began painting on *canvas*, made from heavy linen stretched on wooden frames and prepared with a ground layer of *gesso* or paint. The third main paint medium was *fresco*, in which water-based paints are applied to a thin layer of wet plaster on a wall

首次有系統地運用線性透視法。而阿伯提則在其1435年的著作中，歸納出線性透視法的理論。另外，文藝復興的藝術家亦將明暗對照法—運用色彩的明暗調子使筆下人物更具立體感的手法—推至高峰，並且在繪畫人物和設計建築物方面，研究出比例規律的數學系統。

or ceiling, hardening to a permanent finish. Renaissance sculptors generally switched from wood back to stone and bronze.

Stylistically, the great technical innovation of the Renaissance was *linear perspective* or *one-point perspective*, which creates an illusion of a picture's space extending realistically from the viewer's space, like a view through a glass window. In linear perspective, all straight lines perpendicular to the *picture plane* (i.e. the plane of the picture surface) are rendered as straight diagonal lines that converge on a single point on the horizon opposite the viewer's eye-level. Systematic linear perspective was first used in Florence c. 1420 by Filippo Brunelleschi and theorised by Alberti in his 1435 book. Renaissance artists also perfected *chiaroscuro* – modelling figures with lighter and darker shades of a colour to make it seem rounded – and developed mathematical systems of proportion for drawing the human figure and designing buildings.

h. 藝術形式 最能體現文藝復興時期的創造精神與精湛工藝的，非佛羅倫斯一眾藝術家的作品莫屬。唐那太羅所作，跟真人大小相同、策馬的軍事英雄那尼爾銅像（請參閱附錄I項目9），以模仿古典樣式，顯示出藝術家對古典寫實主義及鑄銅技術的充分掌握。這雕像在1443年由威尼斯共和國委託鑄造、豎立在帕度瓦市廣場內，用來紀念那尼爾這名英雄人物，表揚他的個性，以及威尼斯的驕傲。繪畫方面，馬薩其奧在15世紀20年代繪製的《三位一體》（請參閱附錄I項目10）同樣呈現了對古典的紀念碑形式及對裸體與寫實的掌握，並且運用了新的線性透視法，營造立體空間的錯覺。這幅壁畫在佛羅倫斯一座教堂留存至今，觀者站到畫前，會感覺到畫中人物與真人大小相若，畫內的古典建築猶如教堂內實景的一部分，畫內延伸的空間如同實際空間。畫中左邊的男人正是這幅作品的委託人，右邊跪著的是他的妻子，後來被葬在這座教堂裡。畫中的骸骨寓意死亡，而「三位一體」的中心主題（基督、上帝及代表「聖靈」的鴿子）則是指基督的受難和復活。波提切利的作品《維納斯的誕生》（圖11），是古典神話，屬於第三類題材，作品於15世紀80年代受委託創作，是一幅最早畫在畫布上的繪畫，畫中可見生於大海的古羅馬愛神維納斯。作品取材自一首古典頌詩，風神薛費羅斯將維納斯吹到岸邊，而象徵春天的

h. Forms of art. The creative spirit and technological sophistication of the Renaissance are most evident in the work of artists from Florence. Donatello's life-size bronze sculpture of the military hero Erasmo da Narni on his horse (Please refer to item 9 of Appendix I) imitates classical models and shows complete mastery of classical realism and bronze technology. Commissioned by the Republic of Venice in 1443 and placed in a town square in Padua, it commemorates a hero, celebrates his individuality, and shows pride in the Venetian state. In painting, Masaccio's *Trinity* of the 1420s (Please refer to item 10 of Appendix I) shows a similar mastery of classical monumentality, the nude, and realism, with the new illusionistic system of linear perspective; the painting is on a wall in a church in Florence, and when a viewer stands before it, the figures appear life-size and the picture's classical architecture appears to be part of the church, with the pictorial space receding exactly as a real space would. The painting was commissioned by the man painted at the left, whose wife – kneeling opposite – was buried in the church. The skeleton refers to death, while the central theme of the "trinity" (Christ, God, and a dove representing the "holy spirit") refers to Christ's death and resurrection. Botticelli's *The Birth of Venus* (figure 11) is a third type of subject, classical mythology. Commissioned in the 1480s and one of the first paintings on canvas, it shows the Roman goddess of love being born in the sea. Following a classical poem,



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11 波提切利《維納斯的誕生》約1484-86

布本蛋彩·高：172.5公分·闊：278.5公分·現藏於佛羅倫斯烏菲茲美術館

Sandro Botticelli *The Birth of Venus* c. 1484-86

Tempera on canvas, height: 172.5 cm, width: 278.5 cm, Galleria degli Uffizi, Florence

「霍拉」(或稱四季女神)替她披上衣裳。維納斯這位美人典範後來成為情慾畫像常見的題材，但在當時的佛羅倫斯，她亦象徵基督教神聖的愛。

同樣在15世紀，北歐藝術家普遍仍專注於基督教題材，但用上新發明的油彩。其中，范·艾克兄弟在1425年至1432年間於法蘭德斯所繪製的《根特祭壇畫》(圖12a-b)堪稱為代表作。其線性透視法雖不像意大利的畫作般嚴謹，卻以油彩營造了更強烈的視覺寫實效果。藝術家們一絲不苟地繪畫每根頭髮，畫裡人物的明暗調子變化

the wind god Zephyr blows her to shore, while a "hora" (or spirit of the seasons) symbolising Spring dresses her. Venus, a model of beauty, became a common subject for erotic images, but in Florence she was also meant to suggest divine, Christian love.

During the same century, northern artists remained more focused on Christian subjects, using the new medium of oil painting. The *Ghent Altarpiece*, painted by the van Eyck brothers in Flanders (now Belgium) in 1425-32, is the grandest example (figure 12a-b). Linear perspective is less strict than in Italy, but the



Image courtesy of Reproductiefonds

12a 范·艾克《根特祭壇畫》(外門關閉)1425-32

木本油畫，高：約350公分，闊：約223公分，根特聖巴佛大教堂

Jan van Eyck *Ghent Altarpiece (outer doors closed)* 1425-32

Oil on wood, height: about 350 cm, width: about 223 cm, Cathedral of Saint-Bavo, Ghent



Image courtesy of Reproductiefonds

12b 范·艾克《根特祭壇畫》(外門打開)1425-32

木本油畫，高：約350公分，闊：約461公分，根特聖巴佛大教堂

Jan van Eyck *Ghent Altarpiece (outer doors opened)* 1425-32

Oil on wood, height: about 350 cm, width: about 461 cm, Cathedral of Saint-Bavo, Ghent

豐富，層層疊疊的油彩（稱上釉）更營造出光亮的效果。這幅祭壇畫為聖壇而設，有兩道外門，畫有「聖母領報」的情景：天使告訴聖母瑪利亞，聖靈（以鴿子表示）將降孕於她，使她誕下基督。畫的下方是聖徒及作品的贊助者。到了復活節，這幅祭壇畫的門會打開，內藏的版面展現

oil paint creates a greater optical realism, with individual hairs precisely painted, bodies richly shaded, and a glowing effect created by layering the oil paint (*called glazing*). Made to rest on a church altar, the altarpiece has two outer doors showing the "Annunciation", when an angel tells the Virgin Mary that the Holy Spirit (shown as a dove) will make her

聖經最後一章所描繪的末日景象；上方是上帝坐於天堂，左右兩側是瑪利亞和施洗者聖約翰，還有一群頌唱的天使，以及人類始祖亞當和夏娃；下面是人間，信徒在敬拜流血的羔羊，羔羊象徵了基督犧牲自己，救贖因亞當犯下原罪的世人。因此這幅祭壇畫描繪了人類的整部歷史。

約在1500年，藝術發展日趨成熟，亦漸見個人主義色彩。在德國，格林勒華特於約公元1515年的作品《伊森海恩祭壇畫》（圖13）刻畫了羅馬人把基督釘在十字架上的一幕，畫中仔細描繪基督流血受傷、奄奄一息的情景，外門畫面恐怖且震撼人心。作品內藏的版面以基督靈性的恩賜對照外門描繪的肉身苦難，刻畫了基督成胎、降生和復活，這都以燦爛的光線與色彩凸顯出來。這幅作品原為一所醫院繪畫，借基督受難和復活的事跡安慰病患人士。杜勒亦有以基督教為題材的作品，但側重科學的趣味。在顯眼處有簽名和年份（1500年）的《有毛領外套的自畫像》（圖14），利用了寫實的手法，把藝術家塑造為有學識、英俊及極度自信的天才。杜勒亦是文藝復興時期最傑出的版畫家。

於1500年左右，具個人風格的藝術在意大利百花齊放，稱為「文藝復興盛期」。在1495年至1498年間，藝術及科學專才達文西畫了《最後

pregnant with Christ. Below are saints and the painting's patrons. On Easter, these doors were opened to reveal an image from the Bible's last chapter, describing the end of time. Above sits God in Heaven, flanked by Mary and Saint John the Baptist, singing angels, and the first human beings, Adam and Eve. Below is the earth, with holy people worshipping the bleeding lamb, symbolising Christ, whose sacrifice redeemed human beings from Adam's original sin. The altarpiece thus narrates the entire history of human existence.

Around 1500, art grew even more sophisticated and individualistic. In Germany, Matthias Grünewald's *Isenheim Altarpiece* of c. 1515 (figure 13) shows a gruesome, highly emotional version of Christ's crucifixion by the Romans, with Christ's blood, wounds, and suffocation precisely detailed. The inside contrasts such physical suffering with Christ's spiritual bliss, depicting his conception, birth, and resurrection, all accented with brilliant light and colour. Made for a hospital, the picture aimed to comfort the sick with reminders of Christ's suffering and resurrection. Albrecht Dürer also depicted Christian subjects, but with more scientific interest. His *Self-Portrait with a Fur-Trimmed Coat* (figure 14), prominently signed and dated 1500, uses realism to create a stunning new image of the artist as a genius – intelligent, handsome, and intensely confident



© Musée d'Unterlinden, Colmar, photo O. Zimmermann

13 格林勒華特《伊森海恩祭壇畫》約1515

木本油畫，高：345公分，闊：457公分，現藏於科爾瑪安特林登美術館

Matthias Grünewald *Isenheim Altarpiece* c. 1515

Oil on panel, height: 345 cm, width: 457 cm, Musée d'Unterlinden, Colmar

的晚餐》（請參閱附錄I項目15），嘗試採用新的技術，把油彩和蛋彩塗在乾硬的石膏上。顏料很快便剝落，需要頻頻修補。於1979年至1999年，復修者按現代西方修復藝術品的原則，去掉後世在畫上塗補的顏料，因而留下好些空白地方。雖然這幅畫作位於米蘭一家修道院的牆壁上方，但達文西卻運用了線性透視法，使觀賞者和基督雙眼有直接交流，這意味著個人與基督的關聯。畫中描繪基督進行首次彌撒，向十二門徒分發麵包和酒，以及十二門徒對於基督預言他

of his powers. Dürer was also the greatest printmaker of the Renaissance.

Italy saw an even greater flowering of individuality around 1500, a time known as the "High Renaissance." When Leonardo da Vinci, expert in both art and science, painted *The Last Supper* in 1495-98 (Please refer to item 15 of Appendix I), he tried a new technique using oil and tempera on hard plaster. It soon began flaking off, leading to frequent repainting. Following modern Western ideas



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14 杜勒《有毛領外套的自畫像》1500

木本油畫，高：67公分，闊：49公分，現藏於慕尼黑舊美術館

Albrecht Dürer *Self-Portrait with a Fur-Trimmed Coat* 1500

Oil on panel, height: 67 cm, width: 49 cm, Alte Pinakothek, Munich

們當中一人（猶大，畫中陰影處）將出賣祂時的反應。在1501年至1504年間，另一名文藝復興大師米開朗基羅以大理石雕刻了高達四米的《大衛像》（圖16），以裝飾佛羅倫斯大教

about art restoration, a restorer cleaned away all the added paint in 1979-99, leaving many blank areas. Although the painting is high on a wall in a Milan monastery, Leonardo's linear perspective positions the viewer directly

堂。作品以舊約聖經故事為藍本，呈現年輕的猶太牧羊人大衛，預備擊殺巨人哥利亞時的神態。《大衛像》完美的裸體體態，結合了古典思想及基督教義，展現憑藉信奉上帝而來的體能與精神力量。1505年，教宗朱利阿斯二世著手重建

opposite Christ's eyes. This suggests a personal link to Christ as he conducts the first mass, distributing bread and wine to his twelve apostles. They are reacting to his prediction that one of them (Judas, in shadow) will betray him. Back in Florence in 1501-1504, another



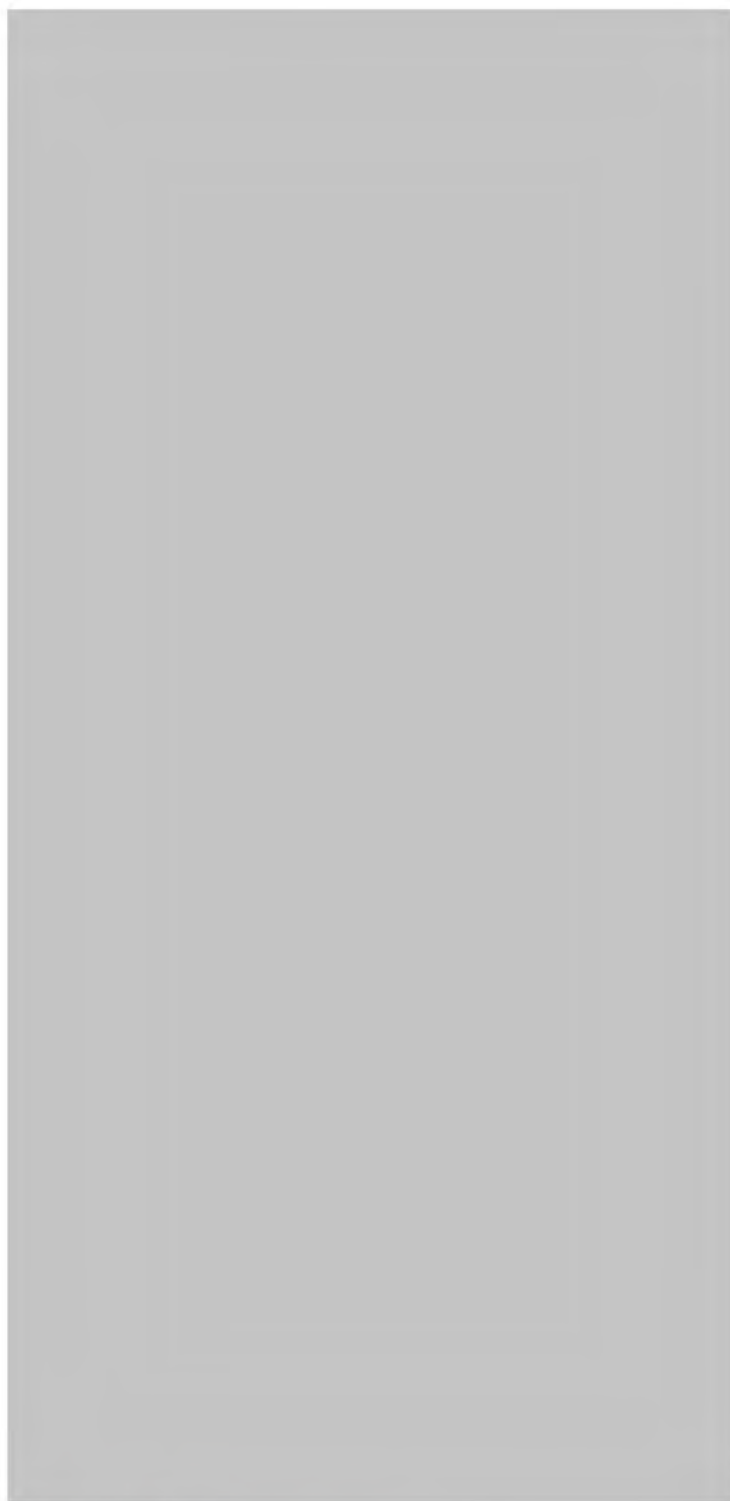
© Galleria dell'Accademia, Florence

16 米開朗基羅《大衛像》1501-04

大理石雕像·高：408公分·現藏於佛羅倫斯學院美術館

Michelangelo Buonarroti *David* 1501-04

Marble sculpture, height: 408 cm, Galleria dell'Accademia, Florence



© Vatican Museums

- 17 米開朗基羅《西斯汀禮拜堂天花壁畫》1508-12
濕壁畫·40.5公尺 x 13.4公尺·現藏於梵蒂岡博物館
Michelangelo Buonarroti *Ceiling of the Sistine Chapel* 1508-12
Fresco painting, 40.5 m x 13.4 m, Vatican Museums

聖比得大教堂。他召喚米開朗基羅前赴羅馬，為教宗在梵蒂岡的住所內的西斯汀禮拜堂畫天花壁畫，他甚至讓米開朗基羅自行構思主題（圖17）。米開朗基羅依據聖經首章的九個場景，繪畫出創世記、亞當和夏娃，以及挪亞（被視為跟基督的角色相呼應的舊約聖經人物）。四周的畫面另有舊約聖經的人物、模擬真實的建築，以及一些沒有象徵意義的男性裸像，這個組合別出心裁地將舊約聖經連繫到基督時代及各任教宗。米開朗基羅於1536年在禮拜堂後方牆上完成的《最後的審判》，為西斯汀禮拜堂的繪畫創作畫上句號。

在17世紀，出色的藝術家紛紛湧現，新興的藝術體裁或題材亦隨之而來，揉合寫實與戲劇性的效果。在南歐，卡拉瓦喬於公元1603年左右為羅馬一座教堂繪製的《埋葬基督》（請參閱附錄I項目18）惹起爭議，原因是畫中的人物看似常人，沒有絲毫神聖特點。作品讓觀者猶如置身基督墓中，並透過強烈的光影，凸顯了該情景的戲劇性及情感。同是富戲劇、情感濃烈的作品還有貝尼尼雕刻的《狂喜中的聖德勒撒》（請參閱附錄I項目19），這座白色大理石雕像，配上神聖的金色光線和富於動感的衣褶，將聖徒感受到神聖的愛，演繹為官能和肉體上的歡愉。在西班牙，菲力普四世的御

Renaissance genius, Michelangelo Buonarroti, sculpted the four-metre marble *David* (figure 16) to adorn Florence Cathedral. Based on the Old Testament, it represents the young Jewish shepherd David preparing to kill the giant Goliath. David's ideal nude body combines classical and Christian ideas, showing his physical and moral strength to derive from faith in God. Pope Julius II, who began rebuilding St. Peter's Cathedral, called Michelangelo to Rome in 1505 and asked him to paint the ceiling of the Sistine Chapel (figure 17) in the Pope's Vatican residence. Remarkably, Julius allowed Michelangelo to plan the subject himself. Michelangelo depicted nine scenes from the Bible's first chapter, showing the creation of the world, Adam and Eve, and Noah, an early parallel to Christ. These are surrounded by Old Testament figures, fake architecture, and non-symbolic male nudes. This highly innovative ensemble links the Old Testament to the era of Christ and his Popes, a sequence completed by the *Last Judgment* that Michelangelo added to the end wall in 1536.

In the 17th century, many great artists emerged, along with new *genres*, or subjects, of art and a new blend of realistic and theatrical effects. In the South, Caravaggio's *Entombment* (Please refer to item 18 of Appendix I), painted for a Roman church c. 1603, caused controversy because the figures looked so ordinary and

用畫師維萊斯奎斯極具創新精神。他為皇室成員繪畫肖像《宮女》（圖20），在繪畫國王的女兒和她的侍者的同時，亦呈現了複雜及戲劇化的視覺關係：公主望著我們的時候，我們也在畫裡牆上的鏡子中看見自己（扮演著國王及皇后），為正在作畫的維萊斯奎斯擺好姿勢，而畫家本人又在左邊的畫架後面察看我們。

un-holy. By positioning the viewer in Christ's tomb and casting strong light and shadow, the painting heightens the scene's emotional drama. Gianlorenzo Bernini likewise created a highly theatrical, emotional effect in *The Ecstasy of Saint Theresa* (Please refer to item 19 of Appendix I), whose white marble, gold rays of divine light, and animated drapery cast the saint's vision of divine love as a sensual, physical pleasure. In Spain, the great innovator



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20 維萊斯奎斯《宮女》1656

布本油畫，高：318公分，闊：276公分，現藏於馬德里普拉多美術館

Diego Velázquez *Las Meninas* 1656

Oil on canvas, height: 318 cm, width: 276 cm, Museo Nacional del Prado, Madrid

北歐方面，以法蘭德斯（即今天的比利時）為根據地的魯本斯曾替不少皇室成員繪畫，筆下最宏偉的作品，應是17世紀20年代為法國皇后繪畫的一套24幅跟真人大小相若的畫作。其中一幅（圖21）刻畫國王放棄戰爭，對未來皇后的畫像一見鍾情。畫家把事件描繪成愛情寓意畫，在畫面上方加上古典男女諸神漫遊空中。另外在民主的荷蘭，出現了一種植根於日常生活與物質享樂的藝術。風景畫最先在該地興起，例如羅伊斯達爾的《在哈倫附近的漂布園》（請參閱附錄I項目22）等油畫，強調大自然的物質性，細緻地刻畫了城市的經濟活動。至於史坦於17世紀60年代的風俗畫《聖尼古拉斯的盛宴》（圖23），側重描繪社會生活多於自然景觀。畫中細節豐富，人物動作多端，富真實感地帶出一般中產家庭的生活，展示了小孩對聖誕禮物的不同反應。它歌頌家庭生活之餘，亦巧妙地出道德意味。在這段時期，荷蘭最偉大的藝術家有擅長肖像畫的哈爾斯、以繪畫室內女性畫像見稱的維梅爾，以及亦是著名蝕刻家的林布蘭。林布蘭開創了新教的宗教繪畫形式，強調個人信念與經歷。他在1664年以經典悲劇為主題的《盧克雷蒂亞》（圖24），最能反映他的人道主義精神。傳說中，殘暴的羅馬國王有一兒子，以破壞對方家人的聲譽作為威脅，將貞

was Diego Velázquez, who worked for King Philip IV. *Las Meninas* (figure 20) is a royal portrait, showing the king's daughter with her attendants. But it also transforms the scene into a complex, theatrical play of gazes. While the princess watches us, we see ourselves – playing the king and queen – reflected in a mirror on the back wall, apparently posing for Velázquez, who inspects us from behind his easel on the left.

In the North, Peter Paul Rubens, based in Flanders (now Belgium), painted for many royal courts. His grandest project was a set of 24 life-size paintings for the French queen in the 1620s. One of these (figure 21) shows the king giving up war and falling in love with the future queen's portrait, an event turned into an allegory of love with classical gods and goddesses hovering about. The democratic Netherlands developed a different kind of art rooted in ordinary life and material pleasures. Landscape painting first flourished there, with oil paintings such as Jacob van Ruisdael's *Bleaching Fields near Haarlem* (Please refer to item 22 of Appendix I) emphasising the materiality of nature and detailing the city's economic activity. Jan Steen's 1660s genre scene, *The Feast of Saint Nicholas* (figure 23), focuses on society rather than nature. The many details and chaotic gestures convey a believable sense of ordinary middle class life, in this case showing children's varied reactions to Christmas gifts. It suggests a subtle moral lesson while celebrating family life. The



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- 21 魯本斯《亨利四世收到瑪利·麥迪奇的肖像》1621-25
布本油畫，高：394公分，闊：295公分，現藏於巴黎羅浮宮

Peter Paul Rubens *Henry IV Receiving the Portrait of Marie de' Medici* 1621-25
Oil on canvas, height: 394 cm, width: 295 cm, Musée du Louvre, Paris



© Rijksmuseum Amsterdam

- 23 史坦《聖尼古拉斯的盛宴》約1660-65
布本油畫，高：82公分，闊：70.5公分，現藏於阿姆斯特丹國立博物館
Jan Steen *The Feast of Saint Nicholas* c. 1660-65
Oil on canvas, height: 82 cm, width: 70.5 cm, Rijksmuseum, Amsterdam

潔的盧克雷蒂亞強暴。她向家人訴說這宗罪行後自盡，以保存家人的名譽。這觸發羅馬人推翻國王，建立羅馬共和國。林布蘭這幅優美而清簡的畫作，強調盧克雷蒂亞的心靈創傷，引起觀賞者的同情心，在西方藝術史上，這是前所未有的。

greatest Netherlandish artists of the period were Frans Hals, specialising in portraiture, Jan Vermeer, specialising in interior scenes of women, and Rembrandt van Rijn. Rembrandt, also a great etcher, created a Protestant form of religious painting emphasising personal belief and experience. A tragic classical subject, *Lucretia* of 1664 (figure 24), best reveals his humanistic values. According to legend, the

son of a brutal Roman king raped the virtuous Lucretia by threatening to defame her family. She then told her family of the crime and killed herself to preserve their honour, causing Romans to overthrow the king and create the Roman republic. Rembrandt's beautiful, sparse picture concentrates viewers' sympathy in her personal emotional suffering, something unprecedented in Western art.



Andrew W. Mellon Collection, Image courtesy of the Board of Trustees,
National Gallery of Art, Washington

24 林布蘭《盧克雷蒂亞》1664

布本油畫，高：120公分，闊：101公分，現藏於華盛頓國家藝廊

Rembrandt van Rijn *Lucretia* 1664

Oil on canvas, height: 120 cm, width: 101 cm, National Gallery of Art, Washington

第六章 現代時期的初期 (約1700年至約1900年)

a. 概要 18世紀的啟蒙運動催生了民主革命、對個人自由的追求，以及工業革命與隨之而來的資本主義和日益壯大的中產階層（或資產階級）。1800年左右，主張表達自我的浪漫思想為後世的藝術奠下基礎，藝術漸漸著重抒發藝術個人主觀經驗，多於表達政治或宗教的意識形態。前衛意念鼓吹不斷創新。在19世紀，現代藝術世界成形，公開展覽、藝術品商人、藝術評論，以及富有的資產階級主導了藝術品味。

b. 歷史情境 學術界對西方文明中的「現代性」實際於何時出現，沒有一致的意見，但普遍認為西方社會在1700年至1900年間，經歷了重大變遷，塑造了至今仍然存在的現代生活模式、意識形態，以及政治、宗教、經濟和社會習俗等。以新教的個人主義和17世紀的科學觀為基礎的啟蒙運動，正是最早的重大發展。這場集中在法國的全面性哲學運動，鼓吹以理性促進人類社會進步。啟蒙運動以自由和平等為原則，激發了兩場重大的政治革命—1776年的美國大革命，美國脫離英國統治，創立現代民主政

Chapter Six Early modern period, c. 1700 - c. 1900

a. Summary The 18th-century Enlightenment generated democratic revolutions and a value for individual freedom, as well as an industrial revolution leading to capitalism and an expanded middle class or bourgeoisie. Around 1800, Romantic ideas of individual self-expression laid a foundation for all subsequent art, which increasingly focused on expressing the artist's personal subjective experience rather than political or religious ideology. The notion of the *avant-garde* encouraged constant innovation. During the 19th century, the modern art world took shape, with public exhibitions, private art dealers, art criticism, and a wealthy bourgeois class dominating artistic taste.

b. Historical context Scholars cannot agree when exactly "modernity" emerged in Western civilisation, but most agree that between 1700 and 1900, the Western world underwent major shifts leading to the modern lifestyles, ideological attitudes, and political, religious, economic, and social practices that still prevail today. Building in part on Protestant individualism and 17th-century science, the first major development was the *Enlightenment*, a general philosophical movement centred in France that promoted reason as the essential tool for improving human society.

體；1789年的法國大革命，推翻了法國的君主政制，成立一個民主共和國，直至1799年，屢受暴力影響的共和國被拿破崙的帝國取代（直至1815年），其後法國出現了其他君王，以及三場革命（1830年、1848年及1871年），最終的一場奠定了維持至今的共和國。雖然大部分歐洲國家（如普魯士、俄羅斯、西班牙和英國）保留君主或帝國政制至20世紀，但法國的國王被推翻，徹底地改變了歐洲的政治局勢，亦促使了個人對權威的質疑。希臘在1832年脫離奧斯曼帝國，取得獨立。而意大利則在1861年統一為一個國家。到了1900年，美國壯大成為擁有45個州分的國家，當地的藝術創作漸與歐洲媲美。

啟蒙運動亦引致同樣重要的工業革命。這場經濟革命使18世紀後期至19世紀的大規模生產突飛猛進，商品產量大幅增加，吸引數以百萬計的人口湧進歐洲各大城市。到了19世紀後期，社會更出現了新的主導階層資產階級。18世紀的社會仍由貴族階級控制，他們是一小撮擁有權力和土地的富有家族；大部分的歐洲人屬於低下階層，亦即城市勞工及替貴族耕種的農民。資產階級是由商人和專業人士組成的中產階層，隨著資本主義的興起而擴大。在資本主義的制度中，商人一即屬於資產階級的工廠東主及經理一擁有工廠、聘請勞工，以累積財富。在1848年發表

Enlightenment principles of liberty and equality contributed to two key political revolutions – the American Revolution of 1776, in which the United States broke away from the king of England and created a modern democracy, and the French Revolution of 1789, which overthrew France's monarchy and instituted a democratic Republic until 1799. The Republic, plagued by violence, gave way to Napoleon's empire (until 1815), more kings, and three more revolutions (in 1830, 1848, and 1871), the final one establishing a lasting Republic. Although most European nations (e.g. Prussia, Russia, Spain, England) remained monarchies or empires into the twentieth century, the fall of France's kings fundamentally altered European politics and helped spread the individualistic questioning of authority. Greece gained independence from the Ottoman Empire in 1832 and Italy unified as a nation in 1861. By 1900, the United States had grown to a nation of 45 states and was producing art that was beginning to rival Europe's.

The Enlightenment also contributed to the equally important Industrial Revolution, a dramatic increase in mass manufacturing in the later 18th and 19th centuries. This economic revolution vastly increased the production of material goods, drew millions of people into Europe's cities, and by the later 19th century had created a new dominant class – the *bourgeoisie*. Eighteenth-century societies were still dominated by the *aristocracy*, a small ruling class of wealthy, land-owning families, while most Europeans belonged to the lower

的《共產黨宣言》中，馬克思首先描述了這個新的體系，繼而批評當中的不平等現象。工業資本主義也透過帝國主義改變世界局面。英國、西班牙、葡萄牙和法國為了尋找物資和開拓新市場，紛紛在世界各地成立貿易公司，致使印度在18世紀50年代開始納入大英帝國的統治，中日兩國亦分別在1842年和1854年被逼開放門戶，到了1900年，南美、東南亞和非洲很多地方均成為列強的殖民地。

歐洲兩大革命在19世紀改變了生活的各個層面。基督教的影響力逐漸褪色，商業主義急速抬頭，與中產階層消閒（如旅遊、飲食、戲劇、時裝、購物等）有關的整個經濟架構也發展起來。畫報、雜誌、百科全書及旅遊文學發展一日千里，隨著讀寫能力日益提高，創造了世界前所未有的大眾文化。小說成為最重要的文學形式。貴族宮廷音樂則演變為個人獨奏表演，以及大型交響樂和歌劇作品。透過戰爭、貿易、旅遊、插圖文學，以及在1851年於倫敦首度舉行的大型世界博覽會，歐洲人與外國文化的交流日趨頻繁。在整個19世紀中，科技發展一直穩步向前，帶來蒸汽動力、鐵路、攝影、電力、汽車，以及（在1903年發明的）以燃料推動的飛行等革命性的發明。踏入1900年，現代西方生活的各方面均已成形。

class of urban labourers and peasants, who farmed for the aristocracy. The bourgeoisie was the middle class of merchants and professionals, and they grew with the spread of capitalism, a system in which businessmen – the bourgeois owners and managers of factory production – owned factories, hired workers, and accumulated wealth. Karl Marx first outlined this new order and criticised its inequality in his 1848 *Communist Manifesto*. Industrial capitalism also re-shaped the world through imperialism. England, Spain, Portugal, and France sent trading companies around the globe to gather raw materials and open new markets, leading to the British Empire in India from the 1750s onward, the forced opening of China in 1842 and Japan in 1854, and colonies covering most of South America, Southeast Asia and Africa by 1900.

Europe's two branches of revolution brought change to all areas of life during the 19th century. Christianity declined, commercialism rose dramatically, and entire economies of middle class leisure (tourism, restaurants, theatre, fashion, shopping, and the like) developed. Illustrated newspapers, magazines, encyclopedias, and travel literature grew rapidly, along with improved literacy, creating the world's first mass public cultures. The novel became a dominant literary form, while aristocratic court music transformed into individualistic solo performance on the one hand and large symphonic and operatic works on the other. Europeans interacted more and more with foreign cultures through war, trade,

c. 建築 在18世紀初期，教堂與宮殿建築一般以洛可可風格為主，較諸巴洛克風格更見精緻花巧。新古典主義排拒這些流行於18世紀後期及19世紀的華麗裝飾，帶來更為莊嚴、平實的白色建築，並配以圓柱、拱門和圓頂造型，成為歐洲及歐洲殖民地（包括香港）的大型民間和宗教建築物的主流設計。19世紀初以來，不少教堂及民間建築均採用哥德復興式設計，配上尖拱、不對稱的高塔和其他中世紀建築的元素。在19世紀50年代，巴黎按奧斯曼的規劃進行重建，奠定了不少現代都市設計的原則，包括寬敞的街道及行人路、樹蔭和公園、標準化的樓宇、鋪設污水渠及其他衛生設施。繼歌德式尖拱後，首個真正全新的技術發明就是以鋼鐵和玻璃建築的方法，這技術運用於19世紀初的橋樑、1851年以來的世界博覽大樓，以及19世紀80年代美國早期的摩天大廈。

tourism, illustrated literature, and the huge world fairs begun in London in 1851. Throughout the 19th century, technology steadily advanced, bringing revolutionary inventions of steam power, railroads, photography, electricity, automobiles, and (in 1903) powered flight. By 1900, virtually every facet of modern Western life had appeared.

c. Architecture In the early 18th century, churches and palaces were generally built in Rococo styles, more elaborate and fanciful than the Baroque. Neoclassicism turned against such decorative excess in the later 18th and 19th centuries, leading to more severe, plain white buildings with columns, arches, and domes. This manner became dominant for grand secular and religious buildings throughout Europe and Europe's colonies, including Hong Kong. From the early 19th century, numerous churches and secular buildings were also built in a Gothic Revival manner, with pointed arches, asymmetrical towers, and other medieval elements. In the 1850s, Baron Haussmann's renovation of Paris established many of the principles of modern urban design, including wide boulevards and sidewalks, trees and parks, standardised apartment blocks, and installation of sewers and other sanitary facilities. The first truly new technological invention since the Gothic arch was iron and glass construction, developed for bridges in the early 19th century, World Fair buildings from 1851, and early American skyscrapers in the 1880s.

d. 藝術製作概況 藝術的師徒制度到了18世紀仍然存在，但已逐步納入官方新辦的藝術學院體制中，學院掌控了藝術教育和公眾藝術展覽。於1648年，法王路易十四率先在巴黎成立首家皇家繪畫暨雕刻學院，隨後柏林、維也納、聖彼得堡、斯德哥爾摩、馬德里等地亦紛紛效法，開辦同類學院。1768年，英國皇家學院在倫敦成立。學院提供正規課程，由藝術大師指導，著重訓練學生以油彩繪畫敘述性題材，並以真人裸體模特兒、古典及文藝復興時期的畫像和雕像作為研究基礎。學院亦會舉辦考試，挑選最優秀的學生前往羅馬學藝。到了19世紀，私營學校及藝術工作室的數目大增，每每提供沒有那麼一成不變的古典藝術訓練。很多優秀的藝術家都是在工作室接受少許訓練，再自學成材的。

學院亦控制了公開的藝術展覽。在18世紀，大部分的藝術作品主要仍為皇室、貴族和教會而創作，不過自1737年在法國開始，政府紛紛舉辦大型公開展覽，學院從中挑選參展者並頒發獎項，並為政府提供有關購買藝術品的意見。在巴黎，這些「沙龍展」吸引了大量群眾觀賞，可以與今天的戲院文化媲美。國與國之間競爭，以及教育大眾的意圖推動了各國政府，以藝術薰陶公眾的想法，亦促成首批公眾藝術館的誕生，羅浮宮率先在1793年對外開放。大眾接觸藝術，同

d. Conditions of art production The apprenticeship system of art training continued in the 18th century but was gradually absorbed in a new system of government-managed art *academies* that controlled both art education and public art display. Louis XIV created the first Royal Academy of Painting and Sculpture in Paris in 1648, followed by similar institutions in Berlin, Vienna, St. Petersburg, Stockholm, Madrid, and elsewhere. England's Royal Academy opened in London in 1768. Academies provided a formal curriculum under a master artist. Study focused on learning to paint narrative subjects in oil, based on studying live nude models and classical and Renaissance pictures and statues. Academies also gave exams and sent top students to Rome. In the 19th century, private schools and studios increased, often allowing less rigidly classical training, and many of the best artists learned from a little studio training and a lot of self-study.

Academies also controlled the public display of art. In the 18th century, most art was still produced for royal courts, aristocrats, and the Church. But beginning in France in 1737, governments organised large public exhibitions in which the academies chose exhibitors, awarded prizes, and advised governments what to buy. These "salons" in Paris attracted huge crowds, equivalent to today's cinema culture. Governments were driven by nationalistic competition and a new desire to educate the general public. Public edification also motivated the first public art museums,

時也衍生了新的、非官方的藝術接收形式，包括私人買家及為報章撰稿的獨立藝評人。因此，在19世紀藝術創作日趨多元化。藝術家可以一如以往接受委託創作，也可替書籍雜誌繪製插圖，甚至可以隨個人喜好創作，然後透過沙龍展或藝術商人，將作品賣予資產階級買家。在19世紀後期，藝術商人和私人展覽對於前衛藝術家來說變得非常重要，而1874年至1886年期間，印象派畫家舉行的展覽意義尤其重大。於1900年，藝術家是自由的創造者這個現代觀念，已經廣為人們所接受。

e. 藝術的社會功能 18世紀的藝術作品大多為君主、貴族或羅馬教廷而創作，背負宣揚政治、社會和宗教思想的責任。不過，這段期間貴族與宮廷藝術開始趨向花巧及著重幻想，成為一種文化消遣，用以點綴富麗堂皇的居所和宮廷。在18世紀末，有鑑於表達嚴肅意識的藝術逐漸沒落，新古典主義的藝術家創作出具教化作用或提倡道德的敘述畫面，以捍衛各政治和倫理思想。與此同時，浪漫主義的藝術家對當權者及啟蒙運動的立論提出質疑，發展出標榜自身體驗、探索人類非理性、情感與精神性的藝術。

在19世紀，新古典主義漸趨保守，鼓吹繼承古典傳統中高尚理念與理想美的思想。浪漫風潮促

beginning with the Louvre in 1793. Public exposure, however, also created new, unofficial forms of art reception, including private buyers and independent art critics working for newspapers. As a result, art production became far more diverse in the 19th century. Artists could work on commission as before; they could produce illustrations for books or magazines; or they could paint whatever they chose and try to sell it to bourgeois patrons through the Salon or through private art dealers. In the later 19th century, dealers and private exhibitions became crucial for avant-garde artists. The Impressionist exhibitions of 1874 to 1886 are especially important. By 1900, the modern idea that artists were free creators was widely accepted.

e. Social functions of art Most 18th century art was produced for monarchs, aristocrats, or the Catholic Church, propagating political, social, and religious ideologies respectively. Much aristocratic and royal art, however, now became fanciful and imaginative, made as a kind of cultural entertainment decorating fancy homes and palaces. Partly to oppose this decline in serious ideological expression, Neoclassical artists in the late 18th century made didactic (or moralising) narrative images to support various political and moral ideas. At the same time, Romantic artists questioned political authority and Enlightenment reason, developing art forms that celebrated individual

進了「前衛」運動的崛起，這運動標榜創新與表達自我，並且往往透過評論社會和政治情況來追求社會改進。政府利用藝術宣揚民族主義，同時新興的旅遊業亦衍生出一些介紹及詮釋異國風土人情的畫作、印刷品及相片等。在整個19世紀，大量藝術作品，包括愛情故事、悲劇、歷史重演、色情、諷刺社會及政治情況的作品等，透過展覽及大眾媒體傳揚開去，成為廣受歡迎的視覺娛樂。

experience and explored human irrationality, emotion and spirituality.

During the 19th century, Neoclassicism became conservative, promoting the idea of a continuing classical tradition of noble ideas and ideal beauty. Romantic trends fostered the rise of "avant-garde" movements that celebrated innovation and self-expression, and often pursued social improvement through social and political criticism. Governments used art to promote nationalism, while a new travel industry produced paintings, prints, and photographs to describe and interpret foreign lands and peoples. Throughout the 19th century, much art was also disseminated through exhibitions and mass media as popular visual entertainment, including love stories, tragedies, historical reenactments, eroticism, and social and political satire.

f. 藝術理論和接收 於18世紀，法國的啟蒙運動哲學家提倡以理性推進人類的道德進程。這些價值觀強化了藝術應具有道德教育意義的學院派理念。英國皇家學院首任院長雷諾茲曾經作出十五場影響深遠的演講（1769-90年）。他表揚古典主義及提倡繪畫歷史畫，並闡述如何透過研究自然及運用想像，將不完美的人體各個部分組合成為一個完美的整體。他表示，藝術家也可以模仿古代藝術，因為古代藝術已臻完美。這種對古代美學、道德及完美體形的信念，正是新古典主義的基石。這些觀點最為有力的表達，見於德國溫克爾曼討論古希臘藝術的著作（1750年及1764年）。啟蒙運動也促進了為普羅大眾評價藝術的專業藝術評論。首位偉大的藝評家是啟蒙運動哲學家狄德羅，他認為理想化的歷史畫過分脫離普通人的生活經驗。他在法國沙龍展的評論（1759-81年）提倡描繪普通人的寫實畫，透過畫作牽動觀賞者的情感，以傳揚道德觀念。由18世紀後期至19世紀，藝評家在公開辯論各派理論及某些藝術作品的優劣時，擔當重要角色。

約於1800年，德國和英國的浪漫主義藝術家、作家及哲學家對提倡保守規則及壓抑個人主義的學術理論作出抨擊，他們強調表達精神性及藝術家個人感情的重要，激發了有關藝術創意的現代思維。在法國，浪漫主義的德拉克洛瓦指藝術

f. Theory and reception of art In the 18th century, the Enlightenment philosophers in France promoted the belief in human moral progress through reason. Such values reinforced the academic belief that art should be morally educational. The first president of England's Royal Academy, Joshua Reynolds, gave fifteen influential lectures (1769-90) defending classicism, promoting history painting, and explaining how to create an ideal figure by studying nature and using the imagination to combine actual bits of people's imperfect bodies into a perfect whole. Alternatively, he said, an artist could simply imitate ancient art, which was already perfect. This faith in the aesthetic, moral, and physical perfection of antiquity underlay Neoclassicism, expressed most forcefully by the German Johann Winckelmann in his books on ancient Greek art (1750 and 1764). The Enlightenment also sparked professional art criticism, whose purpose was to evaluate art for the general public. The first great art critic, the Enlightenment philosopher Denis Diderot, saw idealised history painting as too detached from ordinary people's experience. His reviews of the French Salons (1759-81) instead promoted realistic paintings depicting ordinary people, which could convey moral lessons by stirring viewers' emotional involvement in a painting. Throughout the late 18th and 19th centuries, art critics played a vital role in publicly debating the merits of various theories and specific works of art.

的主要目標是運用想像力，這種態度稱為「為藝術而藝術」。新古典主義的安格爾是德拉克洛瓦的勁敵，他捍衛學術古典主義，但又說藝術的目標是追求理想的美（而非道德教育）。在這方面，他與德拉克洛瓦的想法倒是十分相似。十分崇拜德拉克洛瓦的前衛評論家兼詩人波德萊爾，在其影響深遠的沙龍評論（19世紀40年代至60年代）中，對寫實主義與想像皆表示讚賞。於1846年，他宣稱藝術家應描繪現代生活，而非已流逝的歲月，此舉引發了庫爾貝的寫實主義運動及印象派畫家的出現。庫爾貝本人則表示，藝術只應描繪實物，因為藝術家真正感受到他們的存在；想像不是用來虛構場景，而是傳達個人感受。幾名支持印象派的評論家也持類似看法。然而，在19世紀後期，藝術家及評論家（尤其是象徵主義者）將這種個人主義推至極端，主張內在、心理經驗比實際物質經驗更重要。於1878年，在倫敦的一場藝術評審會上，美國畫家惠斯勒首次為純抽象藝術作出清晰的辯護，聲稱表達具象內容與藝術無關，藝術唯一的目的是傳達主觀的美學效果。

現代藝術歷史亦在19世紀出現，讓藝術家及普羅大眾更了解西方及非西方的藝術。現代藝術家（大衛、席里柯、安格爾及德拉克洛瓦）及已故藝術大師（最受歡迎的是拉斐爾、米開朗基羅及林布蘭）

Around 1800, romantic artists, writers, and philosophers in Germany and England condemned academic theory for promoting conservative rules and suppressing individuality. Their emphasis on expressing spirituality and the artist's own individual emotion initiated modern ideas of artistic creativity. In France, the romantic Delacroix said art's main goal is the exercise of the imagination, an attitude known as "art for art's sake". Ingres, his Neoclassical nemesis, defended academic classicism, but he said art's goal is ideal beauty (not moral education); in this sense, he was similar to Delacroix. Delacroix was a hero of Charles Baudelaire, an avant-garde critic and poet whose influential salon reviews (1840s-60s) praised both realism and the imagination. His 1846 declaration that artists should depict modern life instead of past ages helped spark the Realist movement of Courbet and the Impressionists. Courbet himself stated that art should only depict real physical objects as the artist has actually experienced them; imagination lay not in inventing scenes but in conveying personal experience. The few critics who defended Impressionism made similar claims. In the late 19th century, however, artists and critics (especially Symbolists) took this individualism to an extreme, suggesting that inner, mental experience was more important than actual physical experience. During an art trial in London in 1878, the American painter James McNeill Whistler made the first clear defence of pure abstraction, claiming that representation was irrelevant to art and that

的學術傳記紛紛出版。於1859年開始，第一本專談藝術的期刊《藝術報》在法國出版。在英國，兼寫歷史及評論的羅斯金讚揚哥德式藝術，並指泰納及前拉斐爾派畫家的作品寫實及優美。色彩理論也很重要，謝弗勒爾1839年著作的《色彩對比的法規》對印象派畫家影響深遠。

g. 藝術的科技 在1700年至1900年期間，大理石及青銅仍是最常用的雕塑材料，繪畫的媒介則多布本油畫。18世紀的藝術家經常用彩色粉蠟筆、鉛筆、鋼筆及粉筆繪畫。約於1800年，紙本水彩變得非常流行，業餘的風景畫家尤其喜愛這個創作媒介。19世紀的藝術家漸多使用水彩及較厚的樹膠顏料，還有粉彩、炭筆及蠟筆。油彩於19世紀中葉始用金屬管包裝，配上手提式畫架，戶外寫生比以前大為方便。

雕版術是18世紀最主要的印刷技術，廣泛使用於複製繪畫。凹版腐蝕製版法的發展提升了蝕刻技術，即使是多層次的灰調子，也可在樹脂的裂紋中以蝕刻印出。在1798年發明的平版印刷術是嶄新的印刷概念，其後發展成為現今廣泛應用於彩色印刷品及食品包裝的印刷程序。早期的平版印刷術是在一塊光滑的石板上，用油性顏料畫上圖像，然後把石板弄濕及塗墨來複製圖案。利

art's only purpose was to convey subjective aesthetic effects.

The 19th century also created modern art history, enabling artists and public to know much more about Western and non-Western art. Scholarly biographies were published of modern artists (David, Géricault, Ingres, Delacroix) and past masters (the favourites were Raphael, Michelangelo, and Rembrandt), and France started publishing the first journal devoted to art, the *Gazette des Beaux-Arts*, in 1859. In England, John Ruskin wrote both history and criticism, praising Gothic art and defending Turner and the Pre-Raphaelites for painting both realism and beauty. Colour theory was also important, and Michel-Eugène Chevreul's 1839 book *The Laws of Contrast of Colour* greatly influenced the Impressionists.

g. Technologies of art Marble and bronze remained the dominant sculpture media between 1700 and 1900, with oil on canvas the preferred painting medium. Eighteenth-century artists often drew with coloured pastel crayons as well as pencil, pen, and chalk, and watercolour on paper became very popular around 1800, especially for amateur landscape painters. Nineteenth-century artists increased the use of watercolour and thicker gouache paint, along with pastel, charcoal, and crayon. Oil paint was packaged in metal tubes only in the mid-19th century, making it much easier to paint outdoors with portable easels.

用這個印刷方法，可以任意繪畫圖像，並將之數以千計地印製在報章和雜誌上，有時還可以添加色調。19世紀後期的印刷品也經常採用一種精細的木刻技術，名為木刻印版。

自古典時期以來最具革命性的視覺發明是攝影。攝影於1839年在法國和英國均取得專利權，原理是使用在一端有一個小孔的小盒子（稱為照相暗盒），將外在的影像投射在盒內後壁。最重要的發明是一種化學溶液，可以將影像固定在金屬板（法國的銀版照相法）或玻璃板（英國的碘化銀紙照相法）上。在碘化銀紙照相法中，曝光的影像是負像，隨後可用以印製多張正片，這種技術發展至菲林攝影，今天仍被使用。

Engraving was the dominant print medium in the 18th century, widely used to reproduce paintings. Etching was enhanced by the development of *aquatint*, in which even gray tones are etched through cracked resin. *Lithography*, invented in 1798, was a totally new printmaking concept, leading to the processes now used to print most colour brochures and food packages. Early lithographs were made by drawing with a greasy crayon on a smooth stone, then duplicating the drawing by wetting and inking the stone. Lithography made it possible to draw an image freely and print thousands of copies in newspapers and magazines, sometimes with a colour tint added. Later 19th-century publications also frequently used a fine-grained woodcut process called *wood engraving*.

The most revolutionary visual invention since antiquity was *photography*, patented in both France and England in 1839. Photography used a small box with a hole in one end (called a *camera obscura*) to cast an image of the world onto the box's inner back wall. The key invention was a chemical solution that could fix the projected image onto either a metal plate (the French *daguerreotype*) or a glass plate (the English *calotype*). With calotypes, the exposed image was a negative, which is then used to print multiple positive images; this process led to the film photography still in use today.

h. 藝術形式 於18世紀，王室和貴族藝術將巴洛克推展至「洛可可」形式，主題充滿幻想，風格矯揉造作。法國國王路易十五最喜愛的畫家布雪是洛可可的典型人物，作品多為討人喜歡的肖像，以及牧羊人或眾神的情愛畫面。他於

h. Forms of art Royal and aristocratic art in the 18th century extended Baroque practices into a “Rococo” mode of art full of fantasy subjects and highly artificial styles. François Boucher, the favourite painter of France’s King Louis XV, typified the Rococo with flattering portraits and love scenes of shepherds or



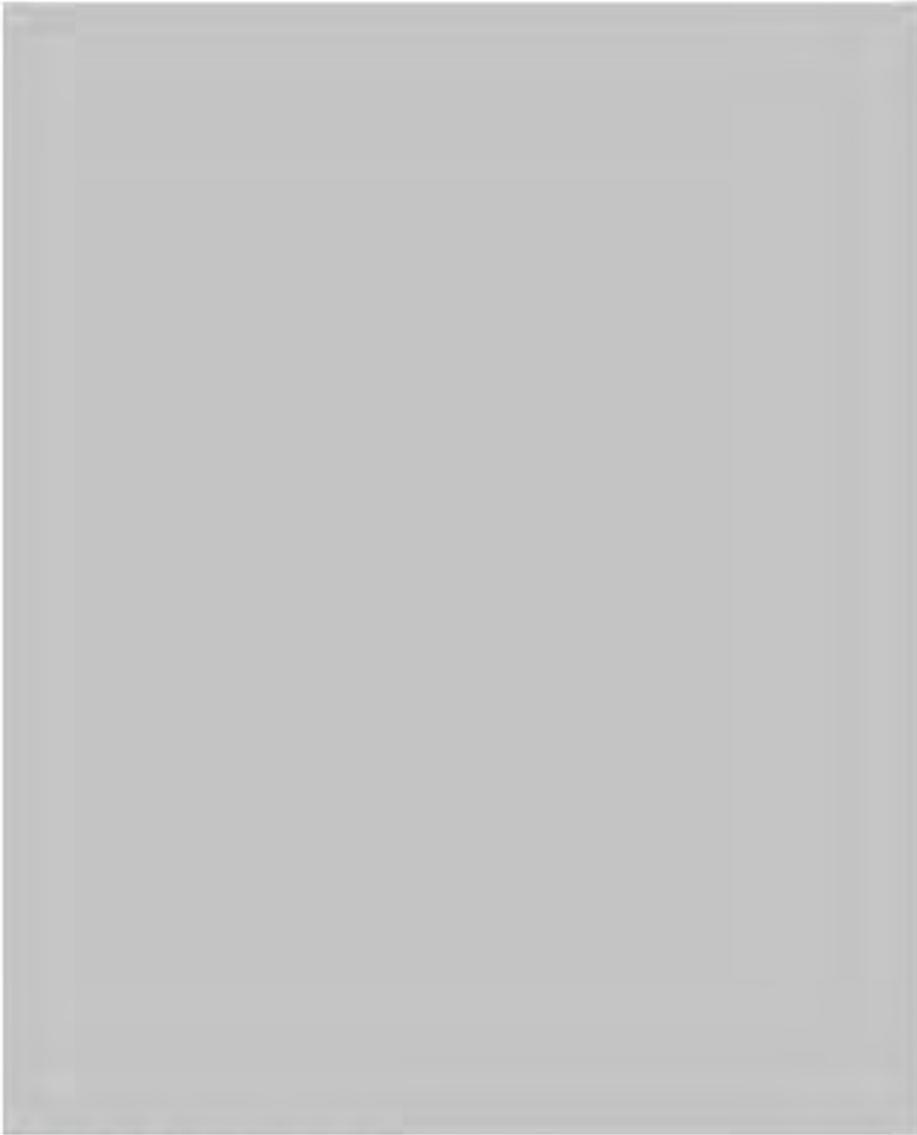
The Metropolitan Museum of Art, Bequest of William K. Vanderbilt, 1920 (20.155.9)
Image © The Metropolitan Museum of Art

25 布雪《維納斯梳妝》1751

布本油畫，高：108.3公分，闊：85.1公分，現藏於紐約大都會博物館

François Boucher *The Toilet of Venus* 1751

Oil on canvas, height: 108.3 cm, width: 85.1 cm, The Metropolitan Museum of Art, New York



© Photo RMN / © Hervé Lewandowski

26 夏丹《飯前祈禱》1740

布本油畫，高：49公分，闊：38公分，現藏於巴黎羅浮宮

Jean-Baptiste Chardin *Grace* 1740

Oil on canvas, height: 49 cm, width: 38 cm, Musée du Louvre, Paris

1751年的作品《維納斯梳妝》（圖25）是賣弄情慾的裸體畫像，主要是供個人欣賞而非向大眾宣傳訊息。這幅畫的主人是國王的情婦，畫中所有象徵都恰如其份地代表了情愛和性慾。夏丹於1740年的作品《飯前祈禱》對女性表達了一種相反的看法（圖26）。當中描繪一名虔誠的、

gods. His 1751 *The Toilet of Venus* (figure 25) is an erotic nude designed for personal pleasure rather than public propaganda. The picture's owner was the king's mistress, and all its symbolism, appropriately, refers to love and sex. Jean-Baptiste Chardin's *Grace* of 1740 (figure 26) gives an opposite view of women, showing a pious middle class mother waiting



© Photo RMN - © Gérard Blot / Christian Jean

27 大衛《荷拉斯兄弟之誓》1784

布本油畫，高：330公分，闊：425公分，現藏於巴黎羅浮宮

Jacques-Louis David *The Oath of the Horatii* 1784

Oil on canvas, height: 330 cm, width: 425 cm, Musée du Louvre, Paris

中產階層的母親，等待子女禱告完畢，然後給他們一頓簡單的膳食。這個樸素的圖像以版畫形式售予公眾，成為甜美的道德模範。

於18世紀後期，兩股潮流同時出現一新古典主義及浪漫主義。大衛淘汰洛可可風格，恢復古典寫實主義、理想主義及意識形態的表達。他於1784年的作品《荷拉斯兄弟之誓》（圖27）描繪古羅馬時期三兄弟起誓，保衛羅馬，對抗三大外敵。他們的身體肌肉結實，與看來絕望的姊妹

for her son and daughter to finish their prayers before giving them a simple meal. This sober, materialistic image was engraved and sold to the public as a sweet moral model.

In the late 18th century, two trends developed simultaneously – Neoclassicism and Romanticism. Jacques-Louis David eliminated the Rococo by reviving classical realism, idealism, and ideology. His *The Oath of the Horatii* of 1784 (figure 27) shows three ancient Roman brothers vowing to defend Rome against three enemies. Their rigid muscular

及妻子形成強烈對比，宣揚先國後家的奉獻精神。這幅畫是大衛為國王繪畫的，但不久他利用新古典主義來支持法國大革命，然後再支持拿破崙。同時，其他地方的藝術家開始創立浪漫主義。這個詞語定義含糊，泛指強調情感及個性的潮流。獨特而富原創精神的哥雅認為非理性比啟蒙運動的理性重要。他於1814年的作品《1808年5月3日在馬德里：普林西比山上的槍殺》（圖28）反映對野心勃勃的法國的不滿，當中

bodies, contrasted with their despairing sister and wives, promotes devotion to the state over the family. He painted this work for the king but soon used Neoclassicism to support the French Revolution and then Napoleon. Elsewhere, meanwhile, artists were initiating Romanticism, a general, vaguely defined trend embracing emotion and individuality. Francisco Goya, unique and ingenious, emphasised people's irrationality over Enlightenment reason. His *The Third of May 1808 in Madrid: the Executions on Principe Pio Hill of 1814*



© Museo Nacional del Prado, Madrid

28 哥雅《1808年5月3日在馬德里：普林西比山上的槍殺》1814
布本油畫，高：268公分，闊：347公分，現藏於馬德里普拉多美術館

Francisco Goya *The Third of May 1808 in Madrid: the Executions on Principe Pio Hill* 1814
Oil on canvas, height: 268 cm, width: 347 cm, Museo Nacional del Prado, Madrid



The Metropolitan Museum of Art, Gift of M. Knoedler & Co., 1918 (18.64)
Image © The Metropolitan Museum of Art

- 29 哥雅《理性沉睡後的夢魘》，出自《奇想》圖版43 1799
蝕刻與凹版腐蝕製版畫，高：21.5公分，闊：15公分，現藏於紐約大都會博物館
Francisco Goya *The Sleep of Reason Produces Monsters, from Los Caprichos, plate 43 1799*
Etching and aquatint, height: 21.5 cm, width: 15 cm, The Metropolitan Museum of Art, New York

描繪了拿破崙麾下的軍人，殘忍地處死西班牙平民。在出色的凹版腐蝕製版畫中，例如《理性沉睡後的夢魘》（圖29），哥雅展現了當人們不

(figure 28) protests French aggression, showing Napoleon's soldiers brutally executing Spanish civilians. In stunning aquatint prints such as *The Sleep of Reason Produces Monsters* (figure

以理性思考時，產生的恐懼及迷信。在德國，浪漫主義藝術家從大自然中尋覓新形態的精神性，例如倫格於1808年的作品《晨曦》（圖30），創造出以嬰兒期與春季風光寓意創意的虛構意

29), Goya displayed the fears and superstitions that emerge when people do not think rationally. In Germany, romantic artists sought new forms of spirituality in nature. Philipp Otto Runge's 1808 *Morning* (figure 30), for example,



© Bildarchiv Preussischer Kulterbesitz / Hamburger Kunsthalle / Elke Walford

30 倫格《晨曦》1808

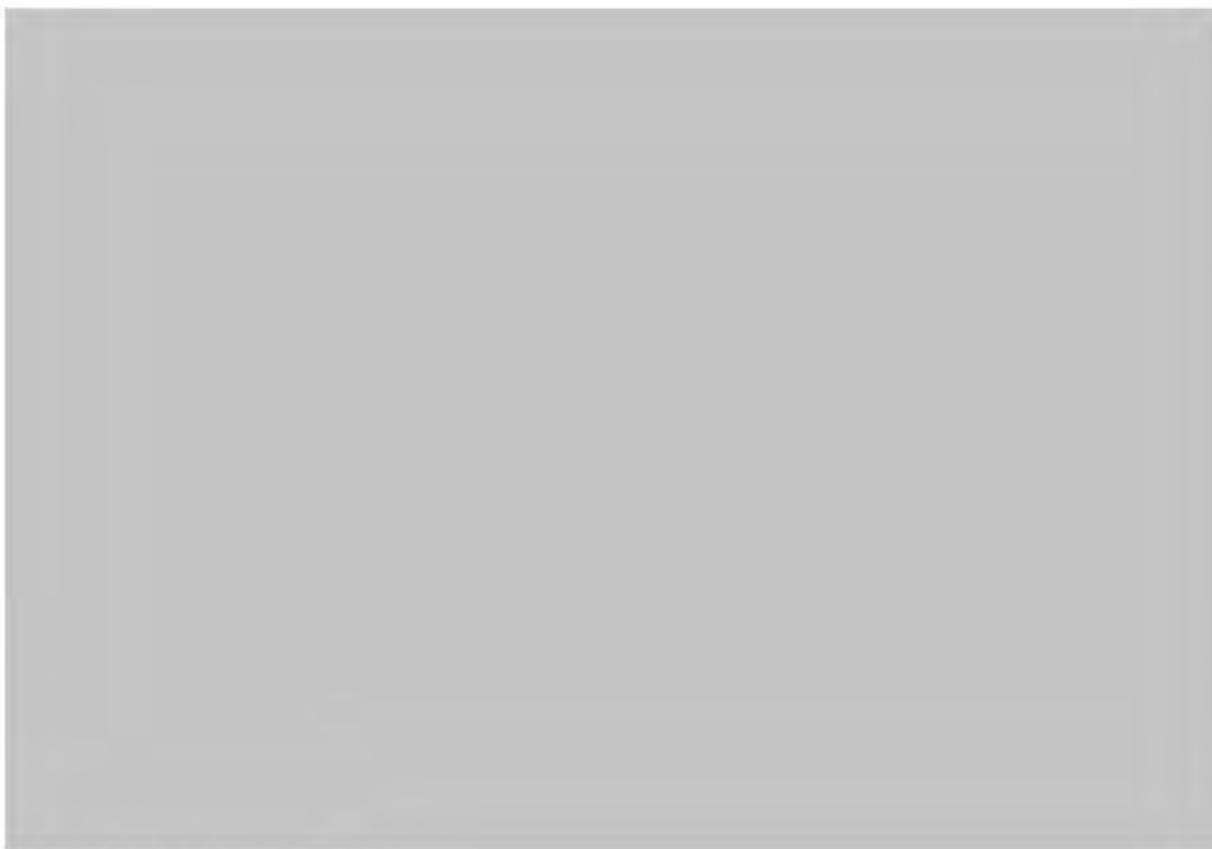
布本油畫，高：109公分，闊：85.5公分，現藏於漢堡市漢堡藝術館

Philipp Otto Runge *Morning* 1808

Oil on canvas, height: 109 cm, width: 85.5 cm, Hamburger Kunsthalle, Hamburg

象。浪漫主義對大自然的喜愛促使風景畫的興盛。康斯塔伯於1821的《乾草車》（圖31）及泰納於1842的《暴風雪，汽船駛離港口》（圖32）代表了在英國的兩種取向。康斯塔伯喜歡捕捉舊式平凡鄉村生活的悠閒感覺，泰納則以戲劇手法，生動地表達人類（此時正掌控蒸氣動力）與壯大的大自然之間的抗爭。

creates a fictional vision linking creativity to babyhood and springtime. Romantic interest in nature sparked a dramatic rise in landscape painting, with John Constable's *The Hay Wain* of 1821 (figure 31) and J. M. W. Turner's *Snow Storm – Steam-Boat off a Harbour's Mouth* of 1842 (figure 32) representing two approaches in England. Constable loved to capture the relaxed feeling of ordinary, old-fashioned rural life, while Turner dramatised the struggle between human beings – here harnessing the new power of steam – and sublime nature.



© The National Gallery, London 2009
Presented by Henry Vaughan, 1886

31 康斯塔伯《乾草車》1821

布本油畫，高：130.2公分，闊：185.4公分，現藏於倫敦國家畫廊

John Constable *The Hay Wain* 1821

Oil on canvas, height: 130.2 cm, width: 185.4 cm, The National Gallery, London



© Tate, London 2009

32 泰納《暴風雪，汽船駛離港口》1842

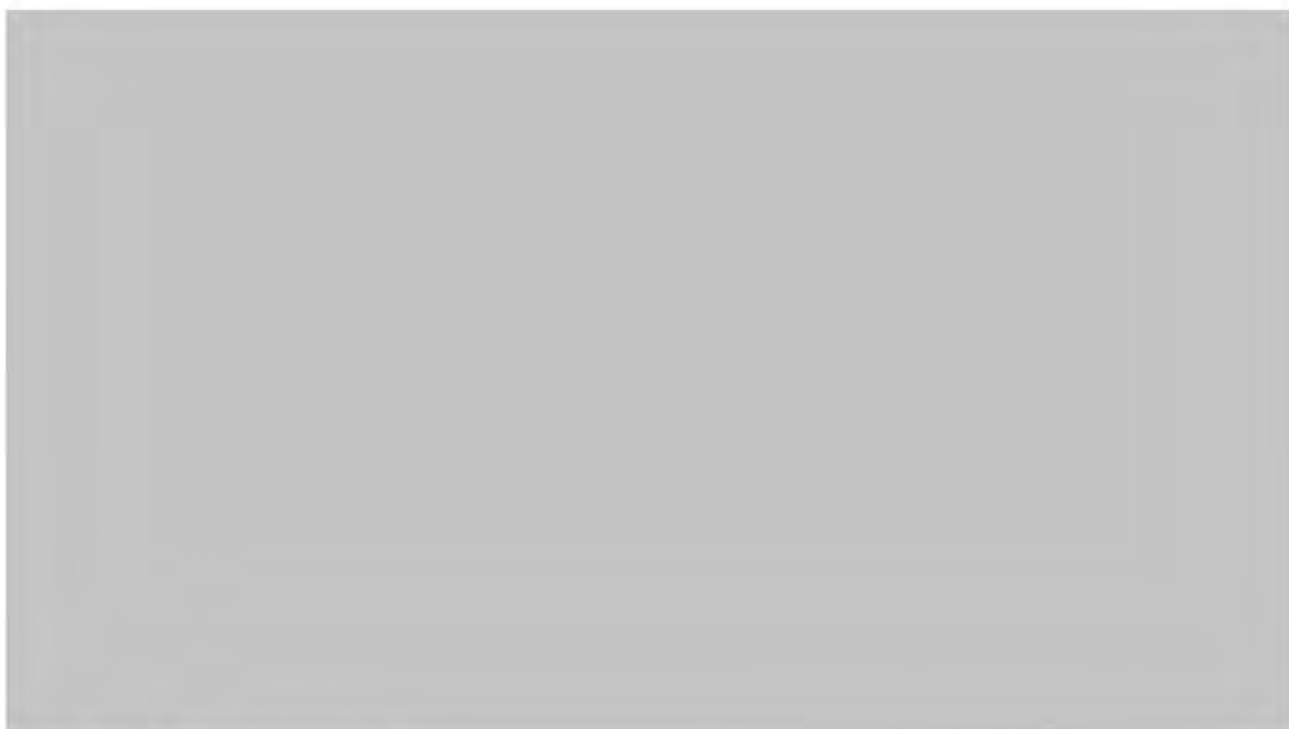
布本油畫·高：91.4公分·闊：121.9公分·現藏於倫敦泰特英國美術館

Joseph Mallord William Turner *Snow Storm - Steam-Boat off a Harbour's Mouth* 1842

Oil on canvas, height: 91.4 cm, width: 121.9 cm, Tate Britain, London

在法國，新古典主義及浪漫主義引起了兩種截然不同的文化觀點，安格爾及德拉克洛瓦分別是兩者的代表人物。安格爾摒棄大衛對表達道德意識形態的堅持，使新古典主義成為追求理想美的一種風格，他以身體比例較長、畫得一絲不苟的裸女，呈現這種理想美，如1814年的作品《宮女》（圖33）中對異國後宮的幻想。德拉克

In France, Neoclassicism and Romanticism led to competing views of culture personified by J. A. D. Ingres and Eugène Delacroix. Ingres discarded David's moral ideology and made Neoclassicism a style of ideal beauty, exemplified by elongated, polished female nudes such as the 1814 harem fantasy *Grand Odalisque* (figure 33). Delacroix's own Oriental



© Photo RMN / © Hervé Lewandowski

33 安格爾《宮女》1814

布本油畫，高：91公分，闊：162公分，現藏於巴黎羅浮宮

Jean-Auguste-Dominique Ingres *Grand Odalisque* 1814

Oil on canvas, height: 91 cm, width: 162 cm, Musée du Louvre, Paris



© Photo RMN / © Hervé Lewandowski

34 德拉克洛瓦《薩達那培拉斯之死》1827-28

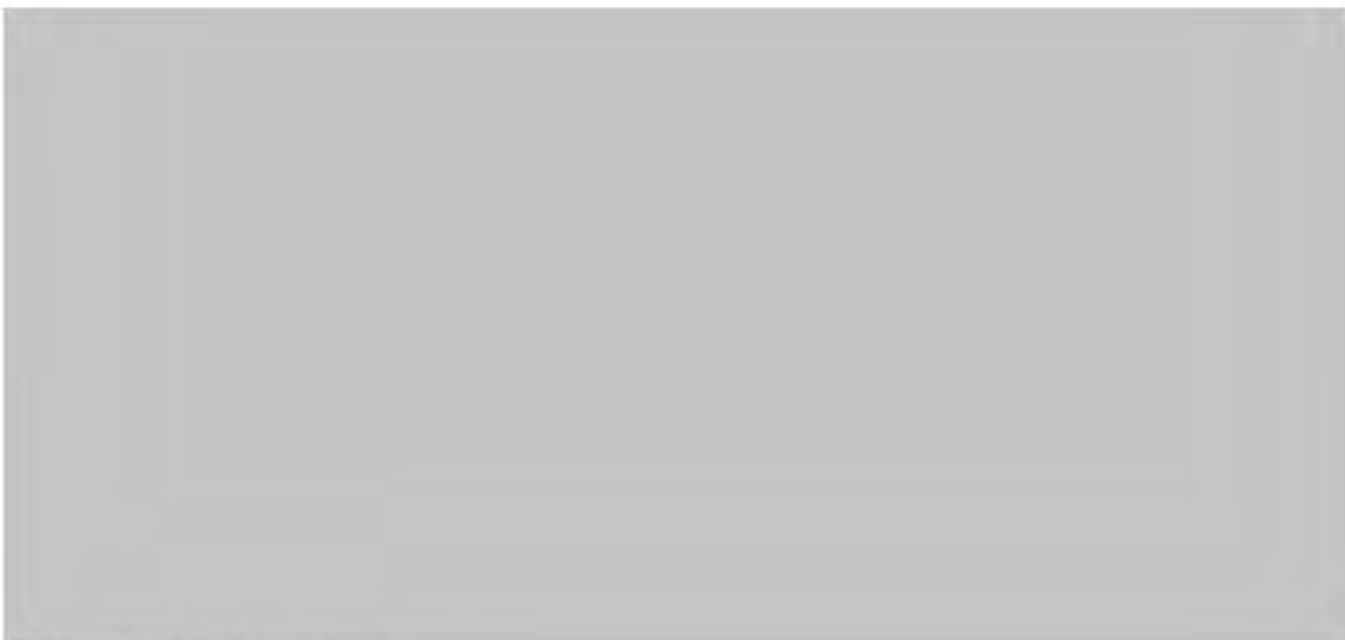
布本油畫，高：392公分，闊：496公分，現藏於巴黎羅浮宮

Eugène Delacroix *Death of Sardanapalus* 1827-28

Oil on canvas, height: 392 cm, width: 496 cm, Musée du Louvre, Paris

洛瓦對東方的幻想可見於《薩達那培拉斯之死》（圖34）。作品於1828年在巴黎沙龍展出時帶來震撼，這幅作品描繪一名古代亞述王（躺在床上）在造反者步步進迫時殘殺他的姬妾、破壞王宮及自毀的暴烈場面。這兩股潮流於1850年左右被庫爾貝的「寫實主義」取代。寫實主義著重物質的現實，多於虛構的幻想。庫爾貝的《奧南的葬禮》（圖35）於1850-51年在巴黎沙龍展

fantasy, *Death of Sardanapalus* (figure 34), shocked viewers at the Paris Salon of 1828 with a fiery, violent vision of an ancient Assyrian king (lying on the bed) destroying his concubines, his palace, and himself as rebels advance. Both these trends were displaced around 1850 by Gustave Courbet's "Realism", which focused attention on material reality rather than imaginative fiction. Courbet's *A*



© Photo RMN / © Hervé Lewandowski

35 庫爾貝《奧南的葬禮》1849-50

布本油畫，高：315公分，闊：668公分，現藏於巴黎奧塞博物館

Gustave Courbet *A Burial at Ornans* 1849-50

Oil on canvas, height: 315 cm, width: 668 cm, Musée d'Orsay, Paris

出。作品描繪法國東部一群平凡的鎮民出席庫爾貝祖父的葬禮。這幅巨型油畫（全長21英尺）色調陰暗，筆法粗獷，不帶半點理想主義及道德意味。另一位偉大的寫實主義畫家杜米埃是現代漫畫的先驅，他在報章上發表以平版印刷的諷刺漫畫，例如1845年的《你肚子餓……這不是理

Burial at Ornans (figure 35), shown at the Paris Salon of 1850-51, shows ordinary, un-idealised townspeople in eastern France attending his own grandfather's funeral. Dark and roughly painted, the huge canvas (stretching 21 feet) eliminates all idealism and moral commentary. Another great Realist, Honoré Daumier, helped pioneer modern caricature with comic

由 》（圖36），描繪一個窮人因為偷取食物而被法官遣責。

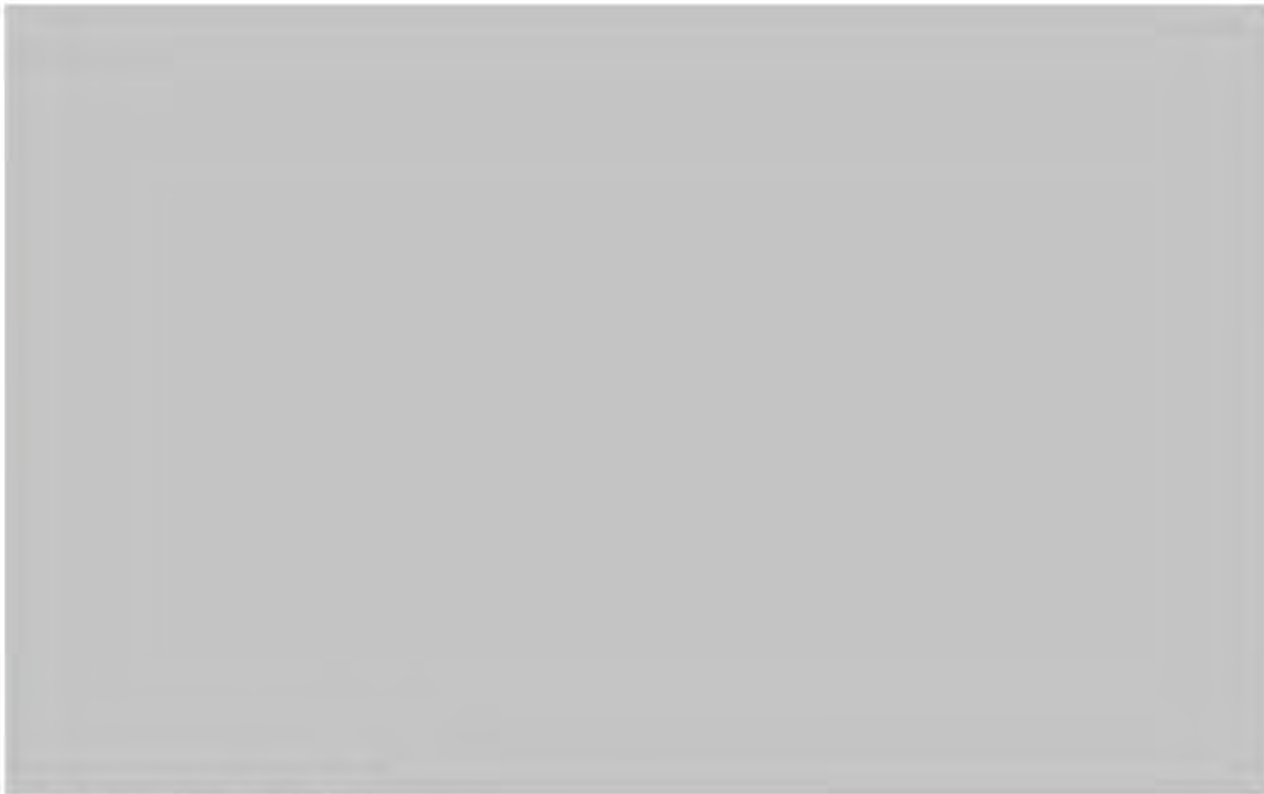
newspaper lithographs like *You were hungry... That is not a Reason...* of 1845 (figure 36), showing a poor man being condemned by a judge for stealing food.



© The Cleveland Museum of Art, Gift of Ralph King 1925.449

36 杜米埃《司法者》圖版15：《你肚子餓 這不是理由 》1845
平版印刷，高：26.4公分，闊：34.8公分，現藏於克利夫蘭藝術館

Honoré Daumier *The Men of Justice*, plate 15: *You were hungry... That is not a Reason...* 1845
Lithograph, height: 26.4 cm, width: 34.8 cm, The Cleveland Museum of Art, Cleveland



© The National Gallery, London 2009
Sir Hugh Lane Bequest, 1917

37 馬內《杜伊勒利花園音樂會》1862

布本油畫，高：76.2公分，闊：118.1公分，現藏於倫敦國家畫廊

Edouard Manet *Music in the Tuileries Gardens* 1862

Oil on canvas, height: 76.2 cm, width: 118.1 cm, The National Gallery, London

寫實主義啟發了19世紀60年代出現的印象派。印象派主要描繪當時起源於巴黎，及後擴展至全球的都市中產生活方式。馬內於1862年的作品《杜伊勒利花園音樂會》（圖37）是早期的範例。作品描繪畫家（在最左邊遠處）偕打扮入時的朋友在公園裏欣賞音樂會。主題是一般中產階層的消閒活動，採用明亮的色彩及鬆散的繪畫手法，營造戶外光線及動感效果。於1874年，馬內的支持者舉行首場印象派畫展。莫內的《印象·日出》（請參閱

Realism helped inspire Impressionism in the 1860s, a movement focusing on the urban bourgeois lifestyle that began in Paris and now dominates much of the world. Edouard Manet's *Music in the Tuileries Gardens* of 1862 (figure 37) was an early model, showing the painter (at the far left) and fashionably dressed friends enjoying a concert in a park. The subject is ordinary bourgeois leisure, and the new style is brightly coloured and loosely painted, conveying the effect of outdoor light and movement. In 1874, Manet's admirers held their first Impressionist exhibition. Claude

附錄I項目38)被批評為破壞文藝復興傳統。作品使用未經調配的實色，運用明顯且不融和的筆觸，表達日出在霧氣繚繞中的整體色彩印象，而非準確地描繪細節。其他印象派畫家則專注於人物畫，卡莎特於1879年的作品《包廂中戴著珍珠項鍊的女人》(圖39)，捕捉了人們在巴黎歌劇院炫耀美貌與財富的場面。竇加不斷嘗試不經理想化的新方法來演繹女性身軀，例如在1886年以粉彩繪畫的創新作品《浴盆》(圖40)，當中擠迫而傾斜的空間顯然是受到日本版畫的影響。

Monet's *Impression, Sunrise* (Please refer to item 38 of Appendix I) was criticised for breaking Renaissance conventions by using solid unmixed colours applied with bold and detached brushstrokes to convey the overall colour impression – rather than precise details – of a foggy sunrise. Other Impressionists concentrated on figure paintings. Mary Cassatt captures the shimmering display of beauty and wealth at the Paris Opera House in *Woman with a Pearl Necklace in a Loge* of 1879 (figure 39). Edgard Degas constantly tried to render the female body in new, un-idealised ways, as in *The Tub* of 1886 (figure 40), an innovative pastel drawing whose compressed and tilted space shows influence from Japanese prints.



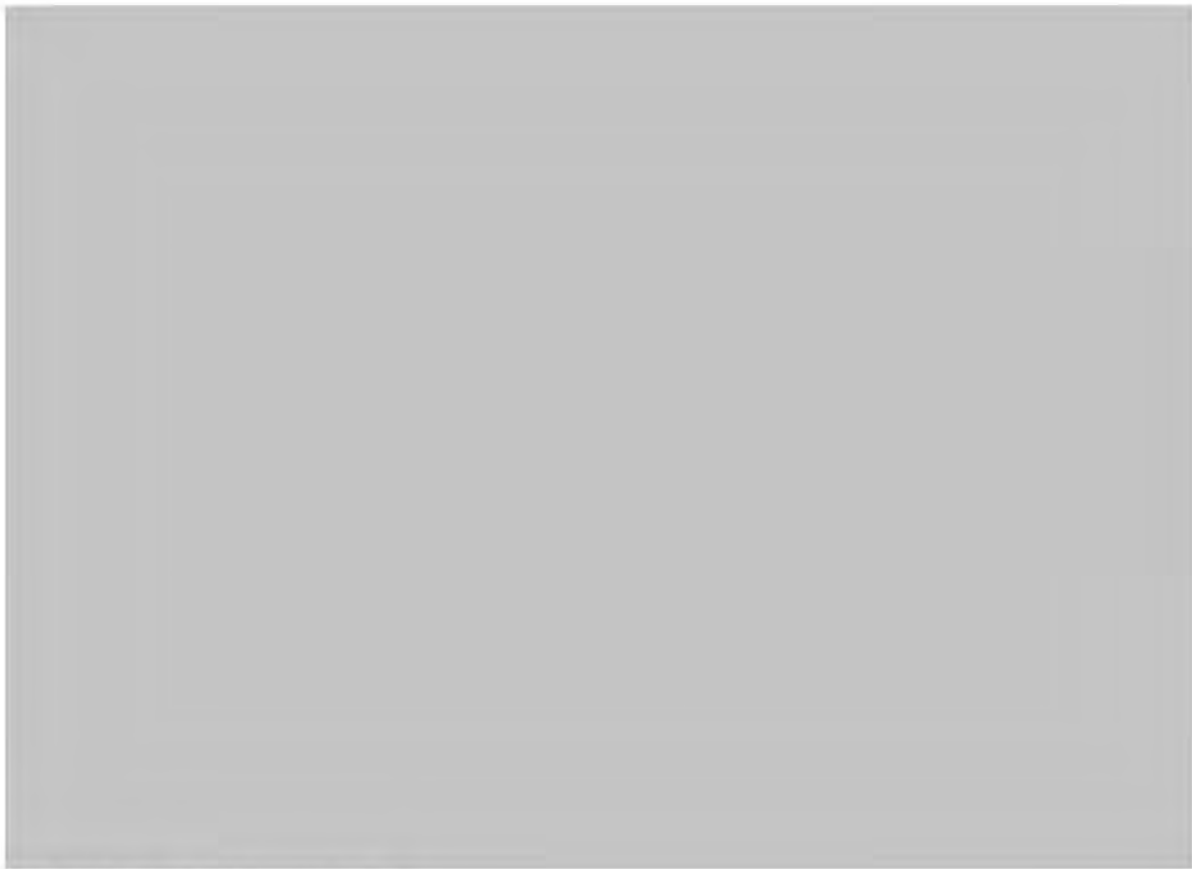
© Philadelphia Museum of Art: Bequest of Charlotte Dorrance Wright, 1978 (1978-1-5)

39 卡莎特《包廂中戴著珍珠項鍊的女人》1879

布本油畫，高：81.3公分，闊：59.7公分，現藏於美國費城藝術館

Mary Cassat *Woman with a Pearl Necklace in a Loge* 1879

Oil on canvas, height: 81.3 cm, width: 59.7 cm, Philadelphia Museum of Art, USA



© Photo RMN / © Hervé Lewandowski

40 賈加《浴盆》1886

紙本粉彩，高：60公分，闊：83公分，現藏於巴黎奧塞博物館

Edgar Degas *The Tub* 1886

Pastel on paper, height: 60 cm, width: 83 cm, Musée d'Orsay, Paris



Image © The Metropolitan Museum of Art
The Metropolitan Museum of Art, Rogers Fund, 1907 (07.123)

41 比爾斯塔特《洛機山脈·蘭打峰》1863

布本油畫，高：186.7公分，闊：306.7公分，現藏於紐約大都會博物館

Albert Bierstadt *The Rocky Mountains, Lander's Peak* 1863

Oil on canvas, height: 186.7 cm, width: 306.7 cm, The Metropolitan Museum of Art, New York

法國以外的國家以不同的方法將藝術現代化。美國建立了深厚的風景畫傳統，其中有不少畫作，像比爾斯塔特於1863年的《洛機山脈·蘭打峰》（圖41），表達了歐洲殖民者逐步

Outside France, countries modernised art in various ways. The United States developed a strong landscape tradition, with pictures like Albert Bierstadt's *The Rocky Mountains, Lander's Peak* of 1863 (figure 41) conveying a sense of

征服美洲荒漠的意念。葉金斯於1875年的作品《葛羅斯診所》（圖42）結合林布蘭及庫爾貝的特色，將個人成就英雄化，這個例子中主角是費城一位著名的外科醫生。英國前衛藝

American wilderness being steadily conquered by European settlement. Thomas Eakins' *The Gross Clinic* of 1875 (figure 42) combines elements of Rembrandt and Courbet to heroize individual achievement, in this case of a famous



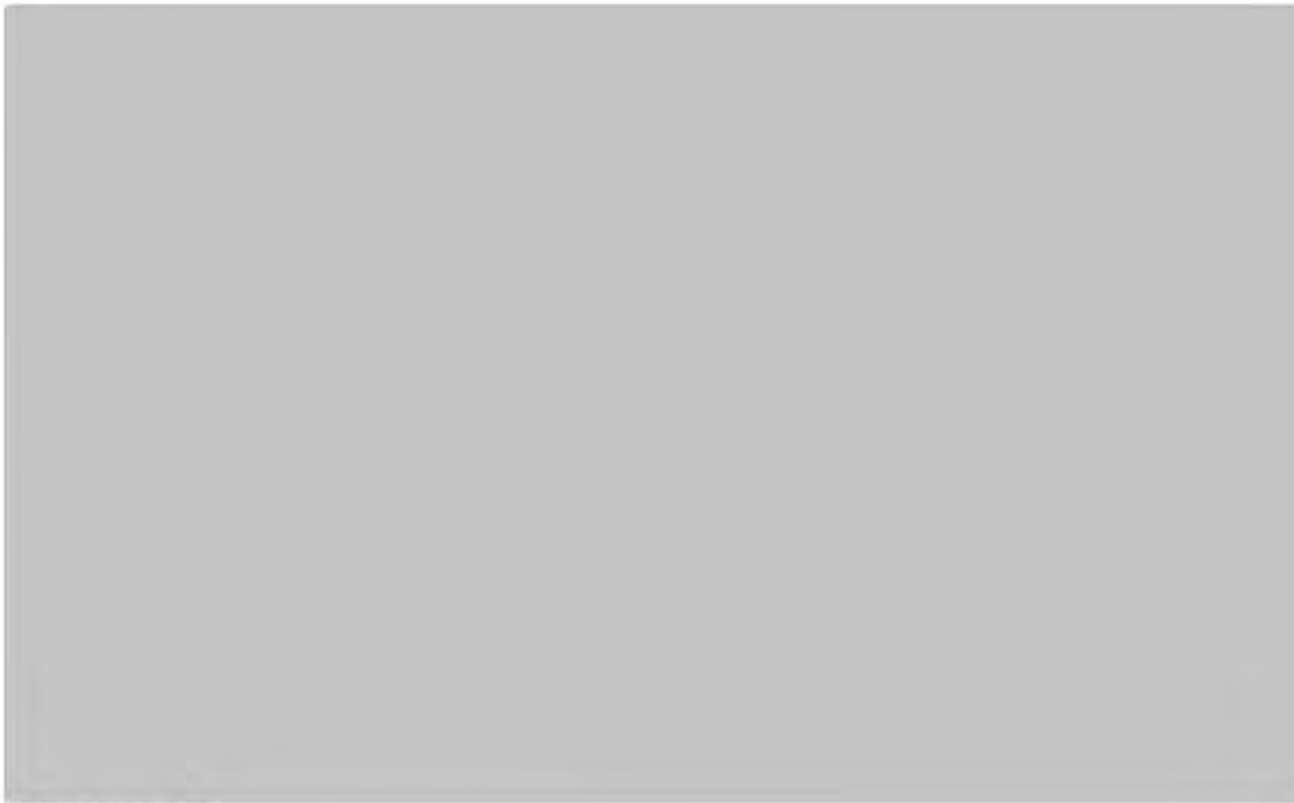
Accession number: 2007.2, Pennsylvania Academy of the Fine Arts, Philadelphia
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the Alumni Association to Jefferson Medical College in 1878 and purchased by the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art in 2007 with the generous support of more than 3,400 donors

42 葉金斯《葛羅斯診所》1875

布本油畫，高：243.8公分，闊：198公分，現藏於費城賓夕法尼亞藝術學院

Thomas Eakins *The Gross Clinic* 1875

Oil on canvas, height: 243.8 cm, width: 198 cm, Pennsylvania Academy of the Fine Arts, Philadelphia



© Tate, London 2009

43 米雷《耶穌基督在父母家中》或稱《木匠工作室》1849-50

布本油畫，高：86.4公分，闊：139.7公分，現藏於倫敦泰特英國美術館

John Everett Millais *Christ in the House of His Parents or The Carpenter's Shop* 1849-50

Oil on canvas, height: 86.4 cm, width: 139.7 cm, Tate Britain, London

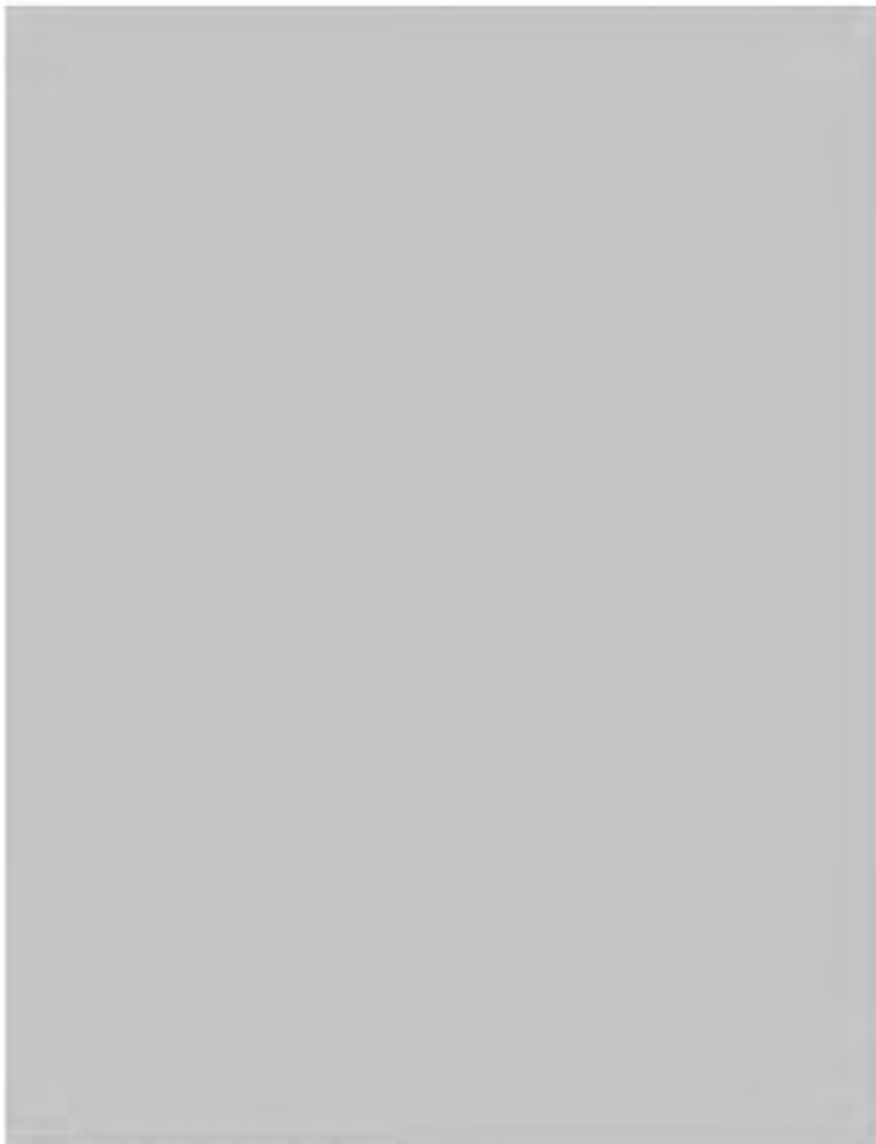
術以前拉斐爾派為主，此流派嘗試從早期文藝復興藝術中尋回現代以前精神上的純淨。

米雷的《耶穌基督在父母家中》或稱《木匠工作室》（圖43）於1850年展出，描繪在父親的工作坊裡的年輕基督，將傳統聖經的象徵意味跟非理想化及外型現代的人物相結合，這表現手法激怒了評論家。卡梅倫亦將類似手法用於攝影上，將寫實主義與文學相結合，例

surgeon in Philadelphia. English avant-garde art was dominated by the Pre-Raphaelites, a group trying to retrieve a pre-modern, spiritual purity from early Renaissance art. John Everett Millais's *Christ in the House of His Parents or The Carpenter's Shop* (figure 43), exhibited in 1850 and depicting the young Christ in his father's workshop, outraged critics by mixing traditional Biblical symbolism with unidealised, modern-looking figures. Julia Margaret Cameron, using photography, similarly mixed realism and

如在1865年的作品《繆斯低語》（圖44），她安排孩子及朋友作模特兒，模擬煽情的文藝劇。在東歐，藝術家以寫實手法繪畫當代主題，但並沒有推崇現代世界。列賓的作品，例如

literary retrospection. Images like *The Whisper of the Muse* of 1865 (figure 44) use children and friends to stage sentimental literary dramas. In eastern Europe, artists painted contemporary subjects in realistic ways, but without praising



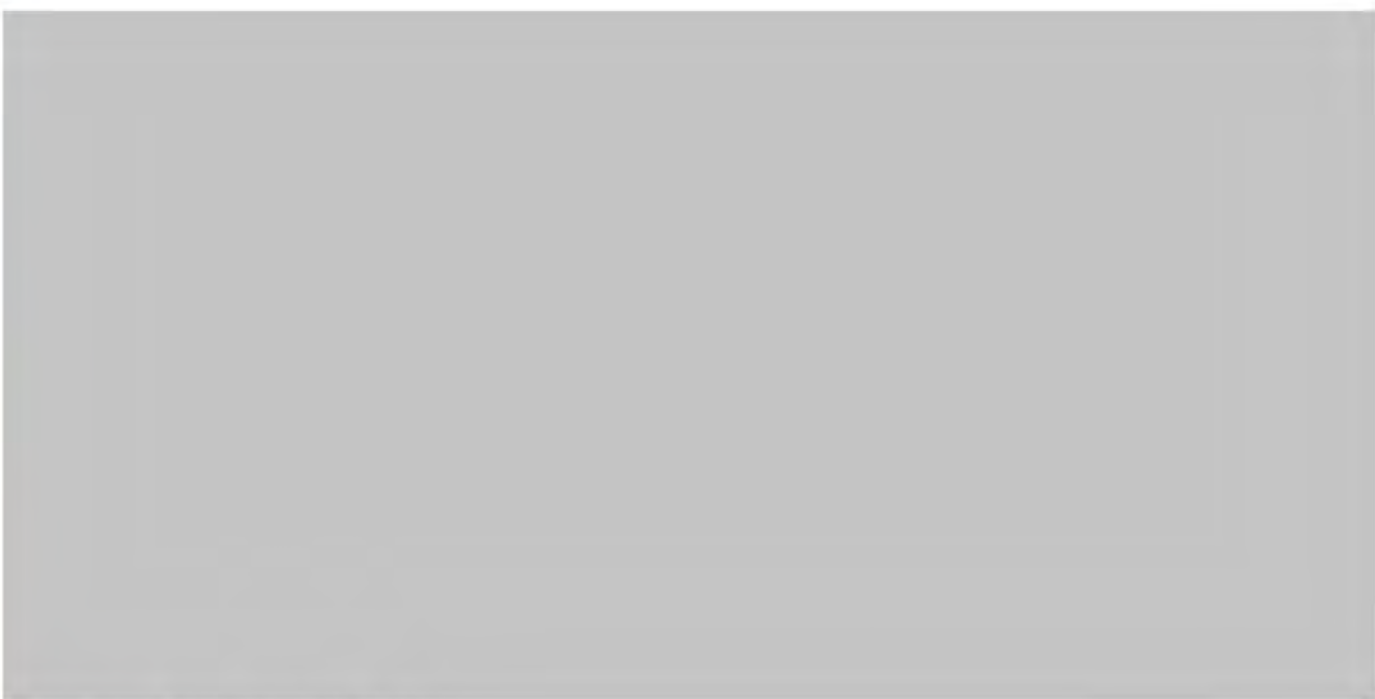
© The J. Paul Getty Museum, Los Angeles

44 卡梅倫《繆斯低語》1865

蛋白相片·高：26公分·闊：21.4公分·現藏於洛杉磯保羅蓋茲博物館

Julia Margaret Cameron *The Whisper of the Muse* 1865

Albumen print, height: 26 cm, width: 21.4 cm, The J. Paul Getty Museum, Los Angeles



© 2009, State Russian Museum, St. Petersburg

45 列賓《伏爾加河上的縴夫》1870-73

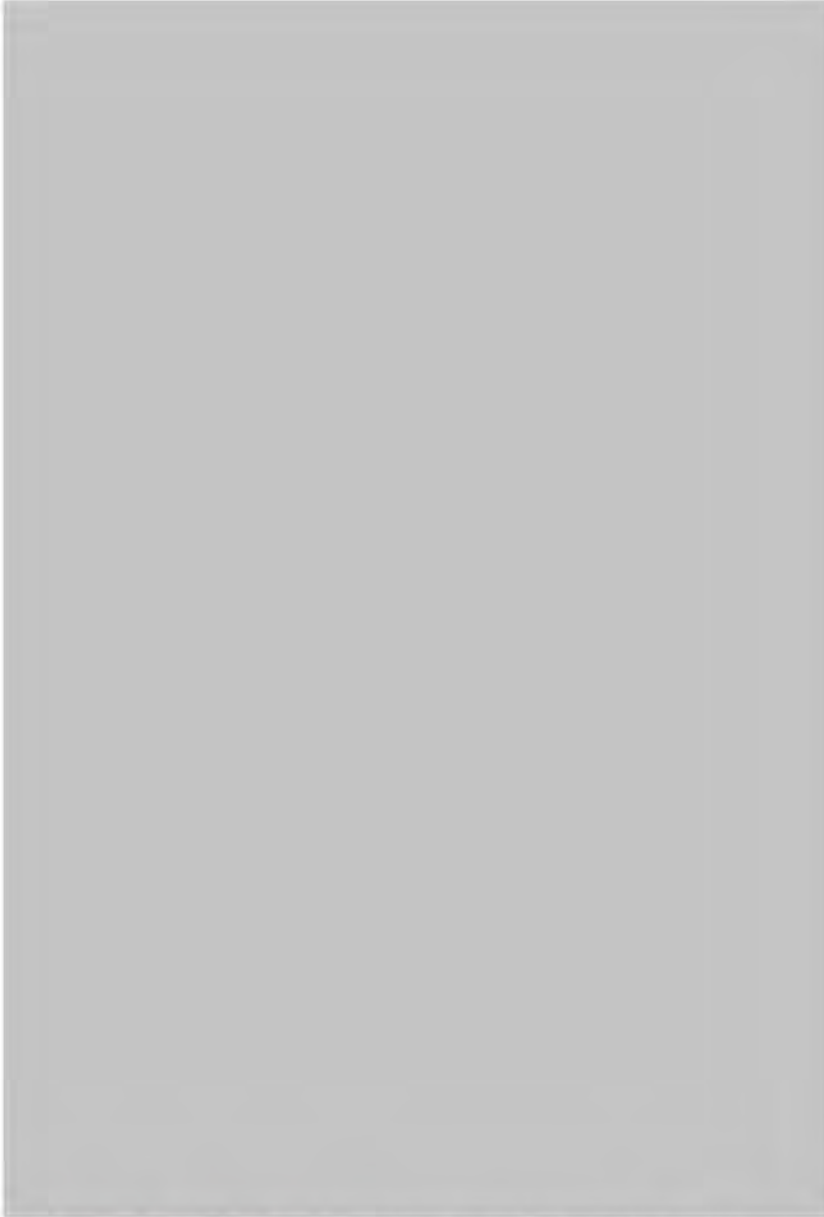
布本油畫·高：131.5公分，闊：281公分，現藏於聖彼得堡俄羅斯國家博物館

Ilya Repin *Barge Haulers on the Volga* 1870-73

Oil on canvas, height: 131.5 cm, width: 281 cm, The State Russian Museum, St. Petersburg

1873年在聖彼得堡學院展出的《伏爾加河上的縴夫》（圖45），披露了俄國貧民的苦況；而萊布爾則在其1882年描繪細緻的作品《教堂內的三個婦女》（圖46）中，讚揚德國鄉村保存傳統基督教義的做法。

modernity. Ilya Repin exposed the suffering of the Russian poor in images such as *Barge Haulers on the Volga*, exhibited at the Saint Petersburg Academy in 1873 (figure 45), while Wilhelm Leibl praised the maintenance of traditional Christianity in rural Germany in his meticulously detailed *Three Women in Church* of 1882 (figure 46).



© Bildarchiv Preussischer Kulturbesitz / Hamburger Kunsthalle / Elke Walford

46 萊布爾《教堂內的三個婦女》1882

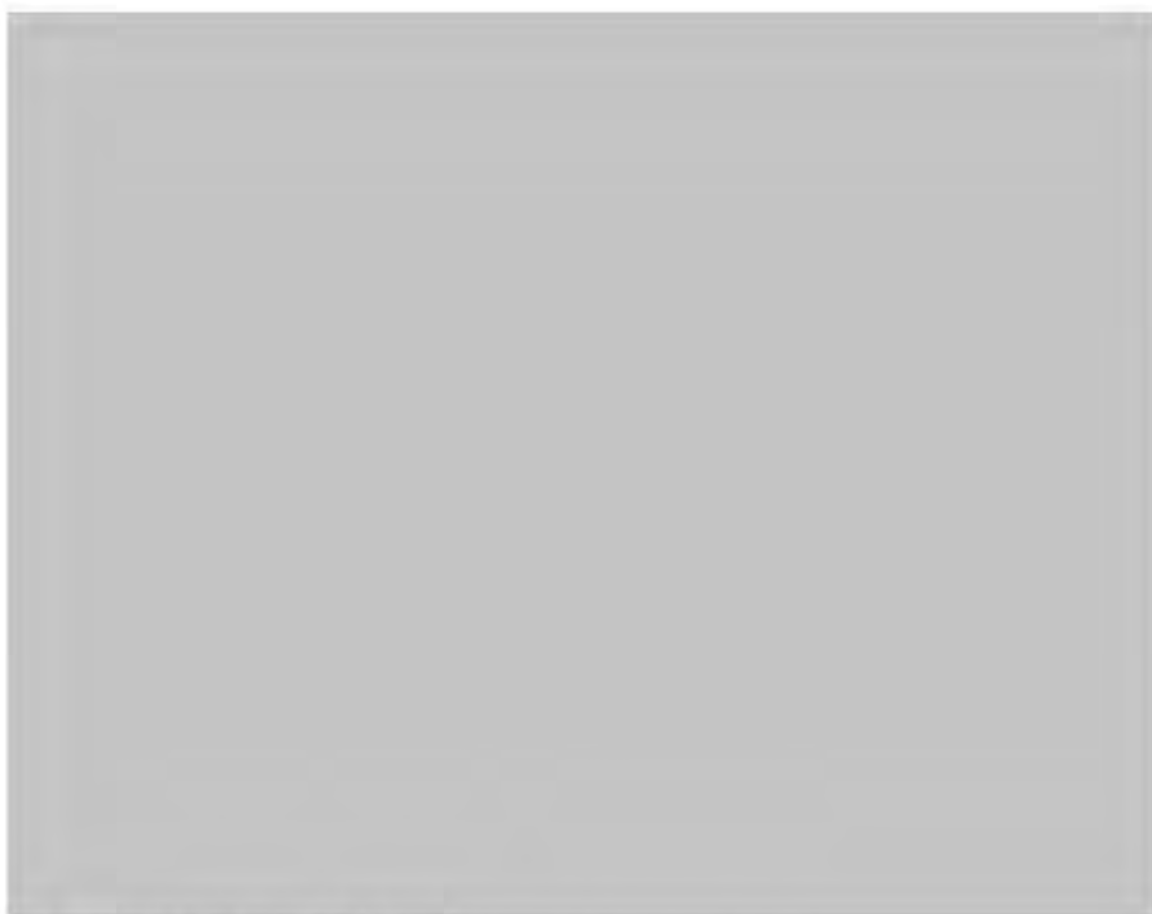
木本油畫，高：113公分，闊：77公分，現藏於漢堡市漢堡藝術館

Wilhelm Leibl *Three Women in Church* 1882

Oil on panel, height: 113 cm, width: 77 cm, Hamburger Kunsthalle, Hamburg

由19世紀80年代至90年代，藝術家由寫實主義轉向表現主義，強調內在思維而非外在世界。梵谷以厚重筆觸及濃烈色彩繪畫風景及靜物，表達他對大自然的個人情感體驗。他於1889年繪畫自己的臥室（圖47），作品完全是關於他自己的生​​活、環境和感受。他的朋友高更於1897-98

In the 1880s and 1890s, artists shifted from realism to expressionism, emphasising the inner mind rather than the outer world. Vincent van Gogh painted landscapes and still lifes in thick strokes and bold colours conveying his individual, emotional experience of nature; his painting of his own bedroom (figure 47) is wholly about the artist's own life, environment,



Photography © The Art Institute of Chicago
Helen Birch Bartlett Memorial Collection, 1926.417, The Art Institute of Chicago

47 梵谷《臥室》1889

布本油畫，高：73.6公分，闊：92.3公分，現藏於芝加哥藝術館

Vincent van Gogh *The Bedroom* 1889

Oil on canvas, height: 73.6 cm, width: 92.3cm, The Art Institute of Chicago

Photograph © 2009 Museum of Fine Arts, Boston
Tompkins Collection-Arthur Gordon Tompkins Fund, Accession number: 36.270

48 高更《我們從何處來？我們是什麼？我們往何處去？》1897-98
布本油畫，高：139.1公分，闊：374.6公分，現藏於波士頓美術館

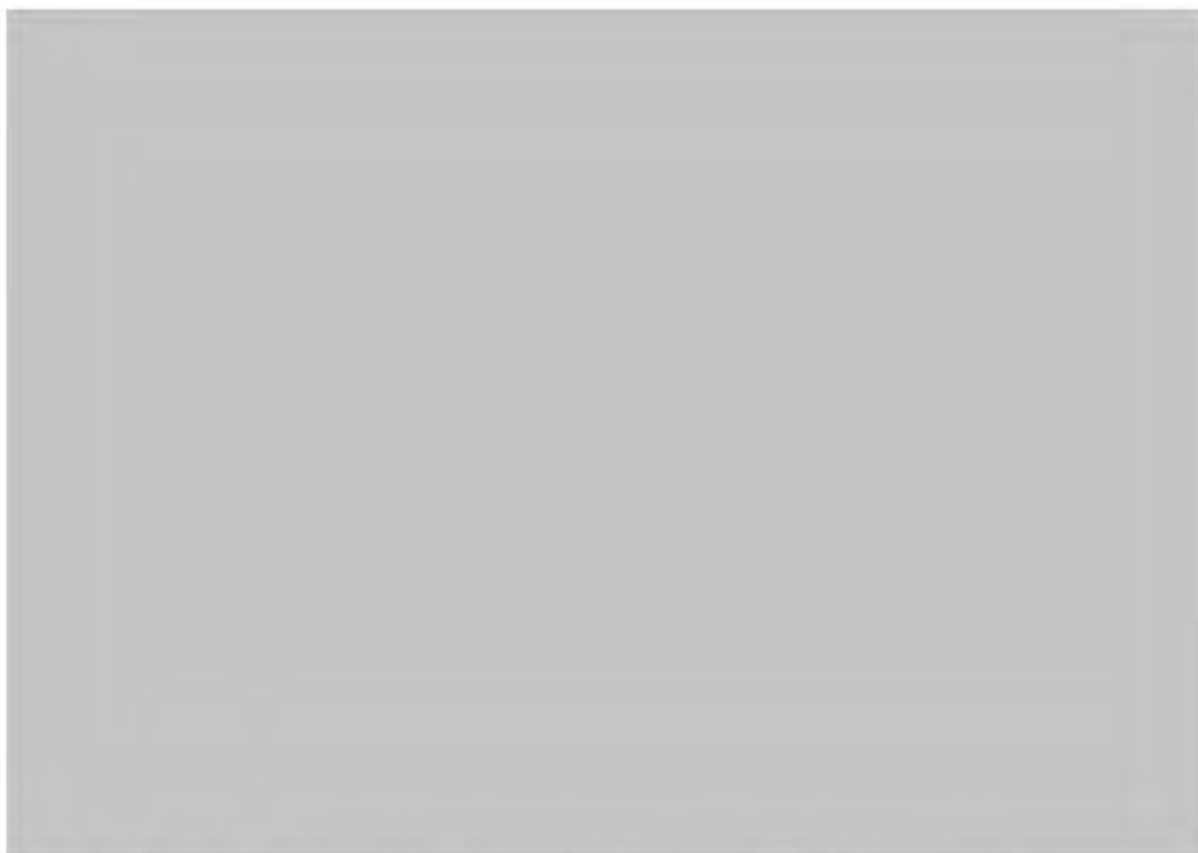
Paul Gauguin *Where Do We Come From? What Are We? Where Are We Going?* 1897-98
Oil on canvas, height: 139.1 cm, width: 374.6 cm, Museum of Fine Arts, Boston

年的作品《我們從何處來？我們是什麼？我們往何處去？》（圖48）採用了「原始主義」的手法，運用半抽象的技法繪畫線條和色彩，以再現大溪地的人和神，藉以探索自己的生命及西方文明的意義。19世紀最偉大的雕塑家羅丹在

and feeling. His friend Paul Gauguin's *Where Do We Come From? What Are We? Where Are We Going?* of 1897-98 (figure 48) embraces "primitivism", using semi-abstract techniques of line and colour to represent people and gods in Tahiti, as a way of questioning the meaning of his own life and Western civilisation in general.

1884-89年他的《加萊義民》（圖49）中強調尋找個人靈魂的重要，這座公共雕塑是向14世紀為保衛自己的城鎮而犧牲的六名居民致敬。注重內在情感的代表作是孟克於約1893年的《吶喊》（圖50），它擺脫了古典傳統的寫實主義及理想主義，表達藝術家個人內心的恐懼。

The century's greatest sculptor, Auguste Rodin, emphasised individual soul-searching in his *The Burghers of Calais* of 1884-89, (figure 49), a public commission honouring six 14th-century men who sacrificed themselves to save their town. The icon for such concentration on inner emotion is Edvard Munch's famous *The Scream* of c. 1893 (figure 50), which undermines the realism and idealism of the classical tradition to express the artist's own private feeling of psychological fear.



© Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Gift of Joseph H. Hirshhorn, 1966
Photographer: Lee Stalsworth

49 羅丹《加萊義民》1884-89

青銅·高：201.7公分·闊：205.4公分·深：195.8公分·現藏於華盛頓·史密森尼機構·赫斯敦博物館暨雕塑園

Auguste Rodin *The Burghers of Calais* 1884-89

Bronze, height: 201.7 cm, width: 205.4 cm, depth: 195.8 cm

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington



© Artwork: Munch Museum / Munch Ellingsen Group / BONO 2009
Photo: Munch Museum

- 50 孟克《吶喊》，約1893
木本油畫，高：83.5公分，闊：66公分，現藏於奧斯陸孟克藝術館
Edvard Munch *The Scream* c. 1893
oil on board, height: 83.5 cm, width: 66 cm, Munch Museum, Oslo

第七章 現代時期

(約1900年至約2000年)

a. 概要 抽象主義摒棄具象化的題材，於1905年左右革新了西方藝術，脫離了古典及文藝復興的寫實傳統。抽象主義的興起導致新形式的藝術激增，它評論社會現象，或表達藝術家的個人想法及經驗。這兩種目的一社會批評和個人表達一都典型地表述同一個信念，即藝術家是以新思想帶動社會進步的先驅。20世紀早期的藝術圍繞現代科技、民族主義及世界大戰。1945年以後，西方藝術的中心轉移到美國，強調商業主義、媒體及社會身份。隨著國家對藝術的控制減少，加上攝影及電影的興起，藝術越來越遠離公眾的討論，對社會的影響力亦大不如前。

b. 歷史情境 在政治上，歐洲於20世紀初期受到民族主義及戰爭困擾。第一次世界大戰發生在1914年至1918年間，對戰的兩個陣營是德意志諸國對抗法國、英國及俄國聯盟。後者獲勝，導致東歐產生無數獨立小國。於1939年，德國入侵鄰近國家，觸發第二次世界大戰。英國、法國及俄國對抗德國、意大利及日本，並於1945年在美國的支持下獲勝。德國領袖希特拉傳播納

Chapter Seven Modern period, c. 1900 - c. 2000

a. Summary *Abstraction*, the elimination of representational subject matter, revolutionised Western art c. 1905, breaking away from the classical and Renaissance tradition of realism. The move to abstraction led to an explosion of new forms of art, with the aim of either commenting on society or communicating the artist's own private thoughts and experience. Both these aims - social criticism and private expression - are typical of the belief that artists are part of an avant-garde leading society forward with new ideas. Art in the early 20th century was preoccupied with modern technology, nationalism, and the world wars. After 1945, the centre of Western art shifted to the United States, with greater concentration on commercialism, the media, and social identity. With the decrease of state controls on art and the rise of photography and film, art became increasingly detached from public discourse, so that it is now less influential in society than ever before.

b. Historical context Politically, Europe was dominated in the early 20th century by nationalism and war. World War I, fought from 1914 to 1918, was a struggle between German states on one side and France, England, and Russia on the other. The latter won, leading to

粹思想，宣稱德國人種族優越，納粹分子有系統地殺害了超過六百萬猶太人。至1900年，美國在美洲佔據了大片土地，破壞了大部分美洲土著文化後，成為兩次世界大戰中的主要軍事及政治強國。在俄國，列寧領導的布爾什維克革命於1917年推翻了俄羅斯帝國，建立全世界第一個共產國家，其後很快變成極權統治。

第二次世界大戰把西方世界徹底地重新塑造。美國成為主要的軍事、政治及文化強國，與西歐的民主國家結盟。蘇聯控制大部分東歐地區，包括半個德國，並影響在1949年成為共產國家的中國。美國和蘇聯的競爭引發「冷戰」，牽涉意識形態上的相爭及多場戰爭，如於1965-75年期間發生的越戰，美國試圖阻止越南成為共產國家，但最終失敗。蘇聯於1989年倒台，前蘇維埃及東歐各邦國開始形成新的獨立國家，目前部分國家仍然動盪不安。於1992年正式成立的歐洲聯盟，現正綜合歐洲各國的法律及經濟常規。雖然亞洲及非洲多數的歐洲國家殖民地於1945年以後已恢復獨立（香港是最後一個），但西方現時與非西方國家在經濟及政治上的聯繫，卻比以前更緊密。

the creation of numerous independent nations in eastern Europe. World War II began in 1939, when Germany began invading neighbouring countries. England, France, and Russia fought against Germany, Italy, and Japan, winning with American support in 1945. Germany's leader, Adolf Hitler, spread the ideology of Nazism, asserting German racial superiority, and the Nazis systematically murdered over six million Jewish people. The United States, having settled a huge area of land and destroyed most Native American culture by 1900, became a major military and political power through the two world wars. In Russia, meanwhile, Vladimir Lenin's Bolshevik Revolution overthrew the Russian empire in 1917 and created the world's first Communist state, which soon became a totalitarian regime.

World War II fundamentally reshaped the Western world. The United States became the dominant military, political, and cultural power, allied with the democratic nations of western Europe. The Soviet Union gained control over most of eastern Europe, including half of Germany, and influenced China when it became a Communist nation in 1949. American-Soviet competition sparked the so-called "Cold War" of ideological struggle and wars such as the Vietnam War of c. 1965-75, in which the United States tried (but failed) to prevent Vietnam from becoming Communist. With the fall of the Soviet Union in 1989, former Soviet and eastern European states began forming new independent nations, some of which are still struggling for stability. The

經濟上，工業資本主義在20世紀以驚人的幅度蔓延，城市繼續擴張。美洲的實業家於20世紀初靠機器生產和剝削貧困勞工，建立了龐大的金融帝國，其中不少勞工來自歐洲。在美國和歐洲，剝削勞工及污染環境的情況，隨著法律的規管而逐漸減少。雖然30年代的經濟大蕭條對很多西方國家帶來損害，但第二次世界大戰卻帶動經濟，於50年代及60年代為中產階層帶來更多財富。現今的西方文化被龐大的中產階層主導，但購買藝術品的人士仍然以富裕的收藏家為主。

在社會方面，戰後的繁榮，加上自由主義者對反共運動的挑戰，導致社會於60年代及70年代出現激烈的轉變，強調平等、個人自由及年青文化。在美國，60年代的民權運動為黑人、婦女及其他弱勢社群帶來更多平等的權利。在80年代，右翼政治及宗教極端主義在很多西方國家復興，這些國家現時仍在自由與保守的意識形態之間搖擺不定。

當20世紀經歷了巨大的政治、經濟及社會轉變的同時，對藝術最有影響的，或許是在科學與科技上革命性的發展。達爾文於1859年首次發表進化論，逐漸削弱了聖經的權威性。而於1953年發現的脫氧核糖核酸結構，為人類對身份組成的理解帶來革命性的影響。約從1900年開始，

European Union, which officially formed in 1992, is integrating many laws and economic practices among European nations. Although most European colonies in Asia and Africa regained independence after 1945 (Hong Kong being one of the last), the West today has more economic and political ties to non-Western nations than ever before.

Economically, the 20th century was dominated by the spectacular spread of industrial capitalism and the further enlargement of cities. American entrepreneurs created vast financial empires in the early 20th century, driven by machine production and the exploitation of poor labourers, many of whom immigrated from Europe. Labour and environmental abuses in the United States and Europe were gradually reduced by legal regulation. The Great Depression of the 1930s hurt much of the West, but World War II created an economic boom generating a high level of middle class prosperity in the 1950s and 1960s. Western culture today is dominated by the huge middle class, though patronage of the fine arts still depends greatly on wealthy collectors.

Socially, post-war prosperity, combined with a liberal backlash against anti-Communist movements, led to drastic social changes in the 1960s and 1970s, emphasising equality, individual freedoms, and youth culture. In the United States, the civil rights movement of the 1960s led to more equal rights for black people, women, and other minorities. The 1980s saw a resurgence of right-wing politics

佛洛伊德指潛意識影響人類思想的理論，引發了對夢境、性慾及想像的探索。約從1905年起，愛因斯坦及其他物理學家發現世界是由看不見的微型原子組成，原子內大部分是空間，但充滿驚人的「核子」能量，可以在炸彈或發電廠釋放。美國於1945年向日本投擲原子彈，其空前的破壞力令舉世震驚。較和平的技術亦於本世紀迅速發展，大大改變了日常生活。由10年代起，鋼鐵、混凝土及玻璃建築徹底重新塑造市區環境。至1920年，電力、地下鐵路、汽車、飛機、電話及電影院變得普及。於50年代，電視開拓了視覺溝通的新天地。而個人電腦亦於80年代發展起來，引領全球進入全新的數碼時代。

and religious fundamentalism in many Western nations, which now fluctuate between liberal and conservative ideologies.

While political, economic, and social changes in the 20th century were enormous, the biggest impact on art probably came from revolutionary developments in science and technology. Charles Darwin's theory of evolution, first published in 1859, gradually undermined the authority of the Bible, and the discovery of DNA's structure in 1953 revolutionised people's understanding of identity formation. Beginning c. 1900, Sigmund Freud's theories of an unconscious influencing the human mind opened an entire new branch of exploration into dreams, sexual desire, and the imagination. And from c. 1905 onward, Albert Einstein and other physicists revealed the world to be composed of tiny, invisible atoms constructed mostly of empty space but full of incredible "nuclear" energy that could be unleashed in bombs or power plants. The United States' nuclear bombing of Japan in 1945 shook the world with a vision of unprecedented destructive power. More peaceful technologies proliferated rapidly during the century, drastically changing daily life. From the 1910s onward, steel, concrete, and glass construction fundamentally re-shaped urban environments. By 1920, electricity, subway trains, automobiles, airplanes, telephones, and cinema were common. Television opened a new world of visual communication in the 1950s, while the rise of personal computers in the 1980s has led to a whole new digital age.

c. 建築 建築於20世紀10年代，因兩種新技術而出現了革命性的變化。用比鐵更堅固的鋼造成框架，配以任何物料（包括玻璃）作牆身，可興建摩天大廈及其他大型建築物。內藏鐵樁的強化混凝土，可快速及便宜地興建大型建築物，以及塑造幾乎任何外型的建築物。鋼筋建築物起初以古典或哥德式風格裝飾，但建築師不久發展出新的美學系統，採用長方體、外露鋼鐵結構及玻璃幕牆。混凝土建築物同樣採用長方形、理性及不加修飾的設計模式。這種所謂的「國際式樣」於80年代被推翻，那時建築師重新引入早前歷史時期及其他種類的修飾（典型的「後現代主義」），將建築物內外倒轉，或創造不規則的雕塑型建築物。自90年代起，電腦設計，加上高科技物料，造就了外形奇特的建築物。這個世紀的城市外貌急劇轉變，商業建築取代了教堂及國家建築物，摩天大廈組成了高密度的市中心，而汽車亦改變了生活及交通模式。

d. 藝術製作概況 相比於19世紀，政府在藝術教育、展覽及贊助等方面所佔的重要性大減，於是在20世紀，藝術製作驟然變得非中央化。藝術家開始在私人畫室、獨立藝術學校及院校受訓，這些教學機構的數目顯著上升。越來越多女性及少數族群可以獲得藝術訓練，亦有很多藝術家成立他們自己的派別。旅遊及廉價攝影讓藝術

c. Architecture Architecture was revolutionised in the 1910s by two technologies. Steel, which is stronger than iron, made it possible to build skyscrapers and other large structures with a steel frame and any material, including glass, for the walls. Reinforced concrete, with iron rods inside, made it possible to build large structures cheaply and quickly, and to mold a building in virtually any shape. Steel-frame buildings were first ornamented in classical and Gothic styles, but architects soon developed new aesthetic systems using rectangular forms, the exposed steel structure, and glass walls. Concrete buildings likewise tended to be rectangular, rational, and undecorated. This so-called "International Style" was overturned in the 1980s as architects re-introduced historical and other kinds of ornament (typical of "Postmodernism"), turned buildings inside-out, or created irregular, sculptural buildings. Since the 1990s, computer design has been used to create unusual building shapes using hi-tech materials. Cities changed drastically over the century as commercial building overwhelmed the buildings of church and state, skyscrapers created dense urban centres, and automobiles changed the patterns of living and moving about.

d. Conditions of art production Art production in the 20th century was decisively de-centralised, with governments playing a far smaller role in art education, exhibition, and patronage than during the 19th century. Artists began training in private studios and independent art schools and colleges, the

家可以比以往更快地看到其他藝術家的作品。獨立、非政府組織主辦的展覽比國家主辦的展覽變得更重要，而藝術商人為藝術家提供在宣傳和財政上的最主要支持。私人畫廊遍佈大部分西方國家及各大城市，直至第二次世界大戰前，巴黎是藝術製作及品評的樞紐。在戰後，藝術的中心則轉移至紐約。

至20世紀後期，畫廊、藝術評論家及商家取代了沙龍展及公眾，成為藝術的主要鑑定者及控制人。藝術市場的財政仍然來自富有人士。美國企業家在20世紀初期大量收購文藝復興時期及19世紀的法國藝術品，建立現代的品味。有些收藏家繼續購買當代藝術品，它們的價格因而在20世紀後期急劇上升。政府及教會仍會委託藝術家創作一些公共藝術作品，但大都非常傳統。

今天，電影院、電視及印刷媒體主導視覺文化，藝術處於邊緣地帶。曾經深受大眾喜愛及贊助的繪畫，今天已被電影取替。博物館吸引大量觀眾，尤其是有關現代著名藝術家的特別展覽，大受公眾歡迎，這些展覽均提供了大量藝術資訊。然而大部分人都認為當代藝術跟他們的生活有距離。藝術家的主要觀眾是藝評家、藝術商人，以及富有的收藏家，而不是普羅大眾。在這情況

number of which increased greatly. More women and minorities were able to obtain art training, and more artists formed their own groups. Travel and cheap photography also meant artists could see other artists' work much more rapidly than before. Independent, non-government exhibitions became more important than national ones, while private art dealers became the main source of advertising and financial support for artists. Private galleries spread through most Western nations and large cities, but the pivotal centre for art production and reception was Paris until World War II, when the centre shifted to New York.

By the later 20th century, galleries, art critics, and commerce had replaced salons and the public as the main judges and controllers of art. The financial source for this art market continued to be wealthy individuals. American entrepreneurs in the early 20th century collected much Renaissance and 19th-century French art, helping establish modern tastes. Some collectors continued to buy contemporary art, whose prices rose dramatically in the later 20th century. Governments and churches still commissioned public art, but most of it was very traditional.

Today, the fine arts exist on the margins of visual culture, which is dominated by cinema, television, and print media. Cinema in particular now attracts the popular interest and patronage that painting once had. Museums draw huge crowds, especially to special

下，藝術家數量雖較以前為多，但藝術對社會的影響力較過往年代相對遜色。

e. **藝術的社會功能** 由於政府對藝術世界的控制轉弱，加上藝術的獨立訓練和買賣興起，藝術家的創作目的亦大為改變。20世紀大部分的藝術作品，都不是為了傳遞國家、教會或其他機構的意識形態而創作的，而是為了表達個人意念、觀點及經歷。於19世紀，藝術家被視為是前衛的改革者及創新者，現時這種思想已成為主流。很多藝術家紛紛結成派別，並刊登宣言，解釋他們的理念。在20世紀初期，藝術家視這些實驗為促進社會及文化進步的方法，他們對現代社會發表意見及作出批評，並提出新的生活及思想模式。尤其在1945年以後，很多藝術家開始純為表達他們個人的經歷、思想、信念或感覺，而追求個人的革新。因此，現代藝術的觀賞者經常視藝術品為分享藝術家的個人想法或感受的渠道，多於傳遞公眾信念及價值的途徑，這是西方對藝術的一個嶄新詮釋。注重表達個人思想亦刺激了大量探討個人身份的藝術創作，尤其是與國籍、種族、性別及性取向有關的作品。因此，即使最私人及最個人的藝術作品，往往亦有重要的公共性。

exhibitions devoted to famous modern artists, and information about art abounds. Yet most people seem to view contemporary art practice as something remote from their own lives, and the main audience for artists is the world of art critics, dealers, and wealthy collectors, not the general public. In this sense, art is relatively less influential in society than in past ages, even though there are more artists than ever.

e. **Social functions of art** With the decline of government controls on the art world and the rise of independent training and selling, the aims of artists shifted dramatically. Most 20th-century art was not produced to convey institutional ideologies for the state, the church, or other institutions, but rather to express individual ideas, viewpoints, and experiences. The 19th-century idea of artists as avant-garde revolutionaries and innovators now became dominant, with many artists forming groups and publishing manifestos explaining their ideas. In the early 20th century, artists tended to view such experimentation as a means of achieving social and cultural progress by commenting on the modern world, criticising it, and suggesting new ways of living and thinking. Especially after 1945, many artists began pursuing individualistic innovation more purely as a means of expressing their own personal experiences, ideas, beliefs, or feelings. Consequently, viewers of modern art often expect the experience of art to be a sharing of an artist's private thoughts or feelings, rather than a communication of publicly shared beliefs

另一個藝術功能上的轉變，是藝術和設計之間的界線變得模糊。從19世紀後期開始，藝術家、建築師及室內設計師開始協作，嘗試將藝術融入現代生活的日常環境，藝術創作不止是一些只掛在家居或博物館牆上的藝術品。許多藝術運動都把繪畫、建築及家具設計的結合，作為目標：新藝術運動在19世紀80年代和90年代影響整個歐洲，以曲線及植物為基本形；在20世紀10年代至20年代，在荷蘭的風格派運動喜用抽象的長方形和分明的原色；而在1919年於德國創立的包浩斯學院，發展出以藝術和工程的結合為基礎的工業美學。然而隨後的藝術作品，仍然以在博物館展出的藝術為主。到了20世紀後期，一些藝術家把藝術和環境結合起來，這些作品往往非誠懇地把兩者結合，而是帶有諷刺意味。

and values. This was a very new interpretation of art in the West. The emphasis on self-expression, however, has also encouraged a great deal of art focusing on identity, particularly imagery related to nationality, race, gender, and sexual orientation. Even the most private and individualistic art, therefore, often has important public dimensions.

Another change in art's function was the blurring of boundaries between art and design. Starting in the later 19th century, artists, architects, and interior designers began collaborating in an attempt to make art part of the everyday environment of modern life, rather than something simply hung on the walls of homes and museums. Numerous movements made such integration of painting, architecture, and furniture design part of their core aims: Art Nouveau, influential throughout Europe in the 1880s and 1890s, favoured curving lines and plant motifs; in the Netherlands during the 1910s and 1920s, De Stijl used abstract rectangular forms and bold primary colours; and the Bauhaus School in Germany, opened in 1919, developed an industrial aesthetic based on integrating art and engineering. Subsequent art, however, remained primarily museum-based, and when some later 20th-century artists played with the integration of art and environment, it was often ironic rather than sincere.

f. 藝術理論和接收 隨著抽象表現手法的出現，藝術家開始撰寫很多文章和宣言，解釋他們晦澀的思想。未來主義者在1908年的宣言中讚頌速度、危險和戰爭，同時鼓吹破壞博物館和以往的藝術。康丁斯基於1912年著作《論藝術的精神》闡釋色彩如何像音樂般，牽動心靈的起伏。詩人布列東於1924年撰寫首篇超現實主義宣言，宣稱夢境和潛意識比理性更為重要。1945年後，越來越多藝術家透過訪談和影片解釋個人觀點。1951年一部帕洛克的影片，展示了他潑灑顏料，及有關「置身」繪畫裡的言論，令藝術家是思想自由的創造者這一形象，廣泛流傳。於60年代，沃霍爾利用錄像訪問，塑造了一個非常不同的形象。他聲稱對自己的作品題材沒有想法和感覺，甚至要求一位採訪者教他說甚麼話。在最近數十年，訪問成為詮釋藝術家作品的重要工具。

在20世紀初期，報章的藝術評論繼續主導公眾對藝術的接收。著重風格多於題材的「形式主義」評論，越來越普遍。形式主義兼馬克思主義的評論家格林伯格，在30年代撰寫的文章，均宣揚抽象藝術品，視之為精英的前衛文化。他號召藝術家將畫作簡化至最基本元素—在平面上繪畫—這理論在50年代影響了抽象表現主義的藝術家。

f. Theory and reception of art With abstraction, artists began writing many essays and manifestos explaining their obscure aims. The Futurists' 1908 manifesto celebrates speed, danger, and war, while calling for the destruction of museums and past art. Wassily Kandinsky's 1912 book *Concerning the Spiritual in Art* explains how colour, like music, stirs emotions in the soul. And the first Surrealist manifesto, written by the poet André Breton in 1924, claims that dreams and the unconscious are more important than reason. After 1945, artists increasingly used interviews and film to explain their individual views. A 1951 film of Jackson Pollock, showing the artist throwing paint and talking about 'being in' the painting, helped spread the image of artists as free-spirited creators. In the 1960s, Andy Warhol used film interviews to craft a very different image, claiming to have no ideas or feelings about his subjects and even asking one interviewer to just tell him what to say. In recent decades, interviews have become a key tool in interpreting artists' work.

Art criticism in newspapers continued to dominate the public reception of art in the early 20th century. "Formalist" criticism, which values style over subject matter, became common. The formalist and Marxist critic Clement Greenberg wrote essays in the 1930s promoting abstraction as an elite avant-garde culture, and his call for artists to reduce painting

藝術理論在20世紀急速發展。歷史學家如里格爾及沃爾夫林集中研究藝術風格在形式上的演變。於30年代，帕諾夫斯基提倡「圖像學」——即是符號的詮釋。社會歷史學家（如50年代的豪澤及70年代的克拉克）用馬克思主義的方法，研究藝術與歷史情境的關係。於70年代，女性主義的藝術理論，引起大眾對女性及少數族群，在藝術製作、接收及歷史方面被邊緣化的關注。這些趨勢都影響了現代藝術製作。

現在的藝術家通常對專門書籍和藝術雜誌內大量高深的藝術史、理論及評論均十分熟悉。但大眾的學習途徑則主要是博物館的展覽、展覽目錄及報章上的展覽評論。這點說明，大眾在現今的藝術製作和接收方面，只扮演微不足道的角色。

to its formal essence – paint on a flat surface – influenced the Abstract Expressionists in the 1950s.

Art theory developed rapidly over the 20th century. Historians like Alois Riegl and Heinrich Wölfflin began focusing on the formalist evolution of art styles. In the 1930s, Erwin Panofsky led the study of “iconography” – the interpretation of symbols. Social historians (e.g. Arnold Hauser in the 1950s and T.J. Clark in the 1970s) used various Marxist strategies to study art’s interaction with its historical context. In the 1970s, feminist art theory began drawing attention to the way women and other minorities have been marginalised in art production, reception, and history. All these trends influenced modern art production.

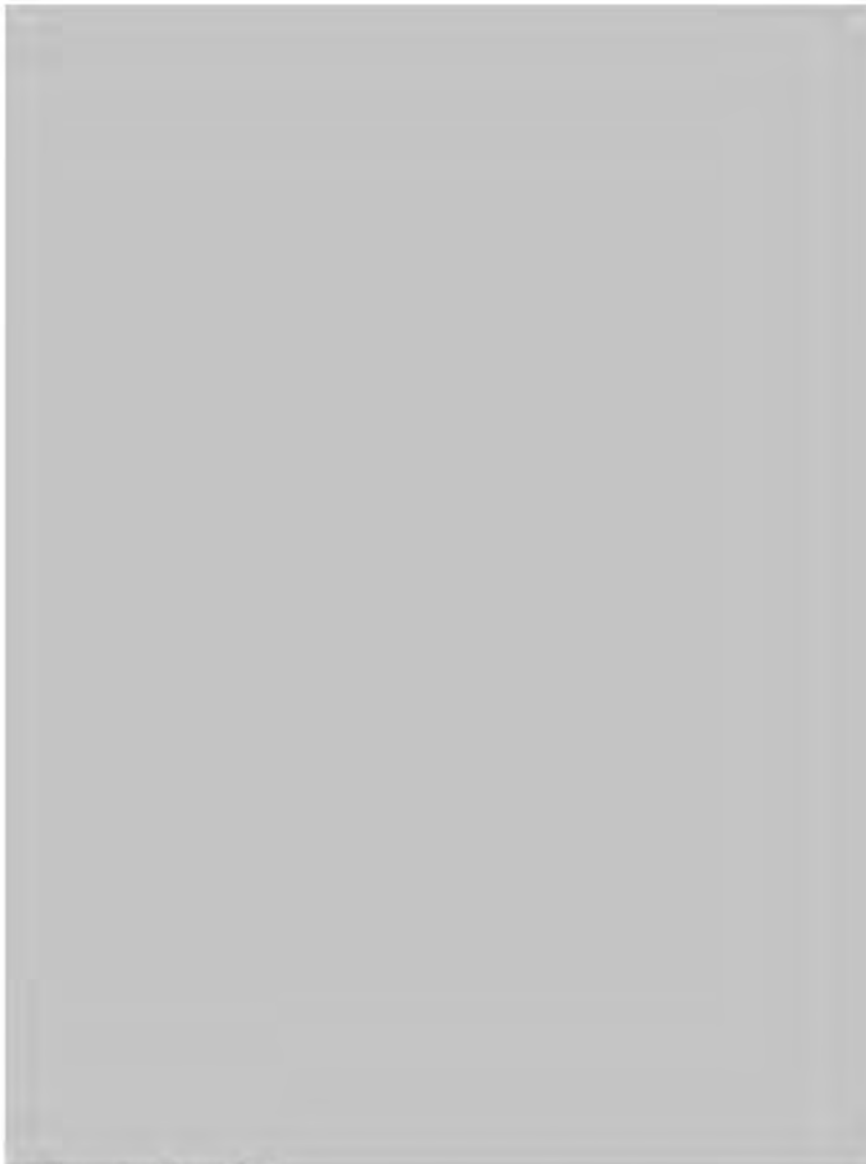
Artists today are often familiar with huge amounts of sophisticated art history, theory, and criticism in specialised books and art magazines. But the general public learns mostly from museum exhibitions, exhibition catalogues, and exhibition reviews in newspapers. In this sense, the public now plays only a minor role in art production and reception.

g. 藝術的科技 油彩繪畫法、水彩繪畫法、黑白攝影、青銅及大理石雕刻為19世紀主要的藝術技術，於20世紀初期仍保持其主流地位。但藝術家亦嘗試試驗新的技術，並以新方法運用舊有技術。雕塑家再次開始使用木料，以製造「原始」效果。畫家有時以硬紙板取代畫布。而版畫家將木版畫復興，同時繼續使用蝕刻術和平版印刷術。畢卡索和布拉克將油彩繪畫和石墨素描結合在同一幅畫布上，並貼上純色或印有圖像的紙張，這技巧稱為拼貼。畢卡索在製作雕塑時使用跟拼貼相像的構建或集成技法。他將紙板、木材及金屬等不規則的棄料釘起或黏合起來，製作了《曼陀林琴與單簧管》（圖51）。於20世紀10年代，未來主義者及達達主義者首創公眾藝術表演，藝術家穿上奇裝異服，朗讀莫名其妙的詩詞和演奏胡鬧的音樂。於20年代，超現實主義者創出否定意圖的手法：自動繪畫（嘗試不以意識控制繪畫的過程），以及隨意將紙張散落在地上的拼貼畫等等。

20世紀的後50年，畫家仍主要使用油彩在畫布上繪畫，但他們亦引入了不同的工業顏料、蠟，以及其他繪畫媒介。當中最常用的要算塑膠彩，一種與油彩濃度相若，但較為幼滑和有光澤的膠質物料。雕塑家開始使用任何物料，包括搪膠和塑膠，以至布料和各種金屬。在藝術作品中使

g. Technologies of art The dominant techniques of 19th-century art – oil painting, watercolour, black-and-white photography, and bronze and marble sculpture – remained dominant in the early 20th century. But artists experimented with new techniques and with new ways of using old ones. Sculptors started using wood again, especially for “primitivising” effects, painters sometimes worked on cardboard instead of canvas, and printmakers revived woodcuts while continuing to use etching and lithography. Picasso and Braque began combining oil paint with graphite drawing on the same canvas and also glued on pieces of plain or printed paper, a technique known as *collage*. As a parallel to this in sculpture, Picasso also made *constructions* or *assemblages* by nailing or gluing together irregular scraps of cardboard, wood and metal – as in his *Mandolin and Clarinet* (figure 51). Futurists and Dadaists in the 1910s initiated public art *performances*, in which the artists would wear strange costumes, read nonsense poetry, and play nonsense music. In the 1920s, Surrealists developed techniques for undermining artistic intention: *automatic drawing* (attempting to paint or draw without conscious control), collages made by randomly dropping paper onto the floor, and so on.

In the second half of the 20th century, painters continued to use primarily oil paint on canvas. But they also introduced various industrial paints, wax, and other paint media, the most prevalent being plastic-based *acrylic*, which



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RMN / © Béatrice Hatala

51 畢卡索《曼陀林琴與單簧管》1913

木材、紙板、金屬和油彩，高：58公分，闊：36公分，深：23公分，現藏於巴黎畢卡索博物館

Pablo Picasso *Mandolin and Clarinet* 1913

Construction with wood, cardboard, metal and paint, height: 58 cm, width: 36 cm, depth: 23 cm, Musée Picasso, Paris

用工業物料和技術，以及循環再造廢物亦普遍起來。這段時期最重要的新手法應是裝置。藝術家在畫廊或公眾地方，設置一個臨時的藝術環境。

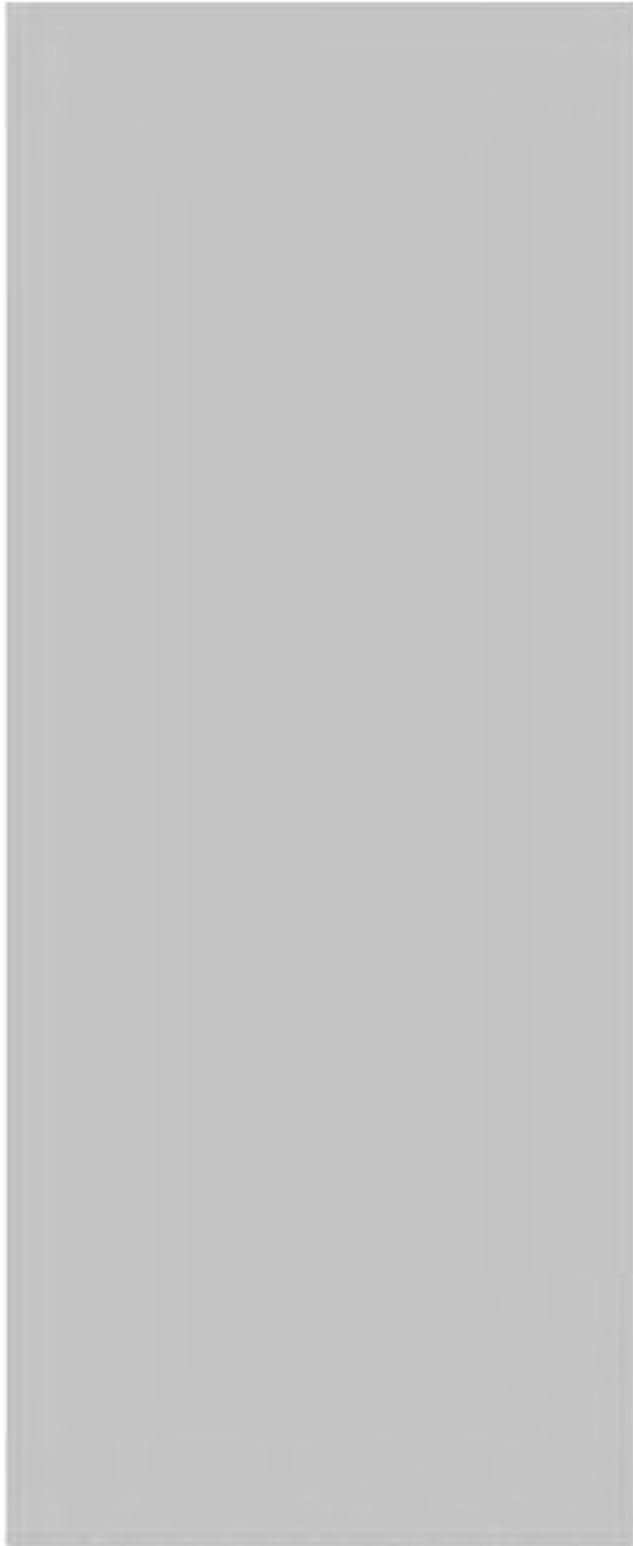
has a consistency similar to oil but a smoother, shinier finish. Sculptors began using every material imaginable, from vinyl and plastic to cloth and various metals. Industrial materials

這手法其後延伸為環境藝術，這種規模更大的戶外裝置，臨時或永久地改變了整個地景。一種新的版畫技術絲網版畫成為普普藝術的重要一環。創作者在一塊固定在木框上的絲質布料上製作印模，然後把彩色油墨倒壓在絲網上，印模式樣便會複製在下面的紙張或畫布上。

在1900年左右，攝影取代版畫，成為書本和雜誌插圖所採用的主要媒介，導致攝影充斥整個視覺文化，情況直至今日。與此同時，攝影亦成為廣被接納的藝術媒介。美國藝術家史蒂格利茲透過出版具影響力的雜誌、於紐約設立畫廊，以及以紐約為題、富「藝術性」的攝影作品，例如1902年的《春雨》（圖52），來推廣攝影藝術。攝影藝術就如其他藝術一樣，有具象的和抽象的，有的涉及社會層面，有的高度個人化。彩色藝術攝影直至70年代才變得普及。這時藝術家亦開始把錄影片併入裝置和表演內。映畫在19世紀90年代發明，其後在20世紀20年代及30年代分別配上聲音和色彩。電影擁有藝術大部分的特質，但藝術與電影在製作和接收上，大致上各不相干。自發明攝影以來，最大的技術改變，是數碼攝影的出現：在電腦化的螢幕上，電

and techniques became common, as well as recycled junk. The most important new technique was probably *installation*, in which an artist sets up a temporary art environment of some kind, either inside a gallery or out in public. An extension of this is *environmental art*, a kind of large-scale, outdoor installation that changes an entire landscape, either temporarily or permanently. One new printmaking technique – *silkscreen* – became important in Pop art. The artist creates a stencil on a piece of stretched silk cloth, then squeezes coloured ink through the exposed parts of the silk to reproduce the stencilled image on a piece of paper or canvas below.

Around 1900, photography replaced prints as the main medium for illustrating books and magazines, leading to the photographic saturation of visual culture that still exists today. But at the same time, photography also became widely accepted as a medium for art. The American Alfred Stieglitz promoted photographic art through his influential magazine and New York gallery, as well as his own “artistic” photographs of New York such as *Spring Showers* of 1902 (figure 52). Photographic art, like other art, has been both representational and abstract, both socially engaged and highly personalised. Colour art photography became common only in the 1970s, at the same time that artists began to incorporate video films into installations and performances. Moving films were invented in the 1890s, with sound added in the 1920s



© 2009 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York
The Alfred Stieglitz Collection, 1949.849, The Art Institute of Chicago

52 史蒂格利茲《春雨》1902

照相版，高：30.8公分，闊：12.6公分，現藏於芝加哥藝術館

Alfred Stieglitz *Spring Showers* 1902

Photogravure, height: 30.8 cm, width: 12.6 cm, The Art Institute of Chicago

子錄取光影訊息。數碼影像為圖像的生產及發布帶來革命，但在當代藝術中，它只扮演一個相對地較次要的角色。

h. 藝術形式 隨著抽象藝術在1905年左右開始發展，西方藝術經歷了一場跟文藝復興相若的革命。在巴黎，法國藝術家馬蒂斯及西班牙藝術家畢卡索徹底地打破了西方藝術模擬真實、營造視覺錯覺的傳統，創作帶涵義，但沒有在視覺上模擬現實世界的圖像。馬蒂斯於1905-06年的作品《生命的喜悅》（圖53）中，運用輕柔、和諧但不寫實的色彩，創造出愉悅的氣氛。裸像使人聯想到有關官能歡愉的經典主題，但形體和空間被簡化和扭曲了，減弱了立體的錯覺，突出平面的裝飾性設計。畢卡索及布拉克受到塞尚的油畫及非洲雕塑所啟發，在1907年開創「立體主義」。畢卡索於1911-12年的作品《我的小美人》（圖54）展示了立體主義的第一階段。該畫描繪一個在彈奏結他的女人，空間和形體被分割成支離破碎的線條及明暗的色塊，暗喻物體、光線及空間。物件由符號代表：直角代表手肘、曲線代表肩膀或結他、平衡的線條代表結他弦線、音符代表自結他發出的音樂等。「我的小美人」既是歌曲名稱，也是畫中模特兒，即畢卡索的女朋友。1913年的作品

and colour possible from the 1930s. Films have most of the characteristics of art, yet the worlds of art and film production and reception have generally remained distinct from each other. The biggest technological change in photography since its invention has been digital photography, based on the electronic recording of light signals on a computerised screen. Digital images are now revolutionising both the manufacture and dissemination of images, but they still play a relatively minor role in contemporary art practice.

h. Forms of art With the development of abstraction c.1905, Western art went through a revolution as far-reaching as the Renaissance. Working in Paris, Frenchman Henri Matisse and Spaniard Pablo Picasso fundamentally broke with the Western tradition of illusionism, creating images that could carry meaning without visually mimicking the world as we see it. Matisse's 1905-06 *Joy of Life* (figure 53) creates an overall mood of pleasure through the use of gentle, harmonious, but unrealistic colours. The nudes suggest classical themes of sensual pleasure, but forms and space are simplified and distorted, reducing the illusion of three-dimensional space while emphasising the two-dimensional decorative design of the paint. Picasso and Georges Braque, inspired by Paul Cézanne's paintings and African sculpture, began inventing "Cubism" in 1907. Picasso's *Ma Jolie* (My Pretty One) of 1911-12 (figure 54) shows Cubism's first phase. It depicts a woman playing a guitar, but space and form are shattered into many disconnected fragments



Joy of Life, Henri Matisse, BF # 719 © Photograph Reproduced with the Permission of The Barnes Foundation™, All Rights Reserved.

53 馬蒂斯《生命的喜悅》1905-06

布本油畫·高：174公分·闊：238.1公分·現藏於賓夕法尼亞州·馬里昂巴尼斯基金會

Henri Matisse *Joy of Life* 1905-06

Oil on canvas, height: 174 cm, width: 238.1 cm, The Barnes Foundation, Merion, Pennsylvania

《曼陀林琴與單簧管》（圖51）把相若的原理應用在雕塑上。作品將曼陀林琴簡化至最基本成分：木料（以大塊木材棄料代表）、弦線（繪上的）及內部空間（以曲線框架代表）。

of line and shading, like floating indicators of mass, light, and space. Things are represented by signs – a right angle for an elbow, a curved line for a shoulder or guitar, parallel lines for guitar strings, a music clef to represent music coming from the guitar. The words “Ma Jolie” refer both to a song title and to the model, Picasso’s girlfriend. *Mandolin and Clarinet* of 1913 (figure 51) applies similar principles to sculpture; reducing the mandolin to its essential components – wood (indicated by chunks of scrap wood), strings (painted on), and a hollow interior space (indicated by a curved frame).



© Succession Picasso 2009
Acquired through the Lillie P. Bliss Bequest. 176.1945. © 2009. Digital image,
The Museum of Modern Art, New York / Scala, Florence

54 畢卡索《我的小美人》1911-12

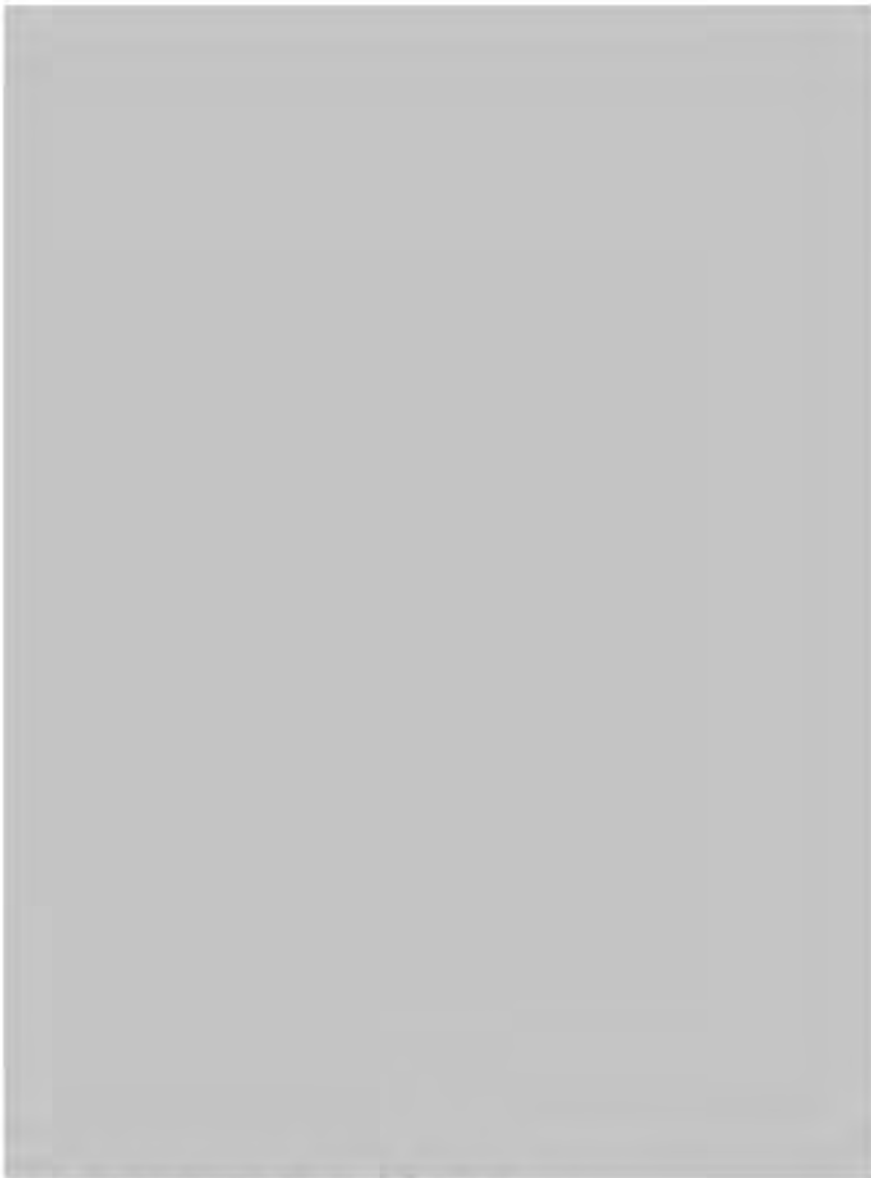
布本油畫·高：100公分·闊：65.4公分·現藏於紐約現代藝術館

Pablo Picasso *Ma Jolie (My Pretty One)* 1911-12

Oil on canvas, height: 100 cm, width: 65.4 cm, The Museum of Modern Art, New York

隨著馬蒂斯和畢卡索的步伐，歐洲在20世紀10年代湧現了大量實驗抽象的作品。抽象創作種類繁多，所有都對現代生活和科技急速發展作出回應。要理解這些作品的用意，都需要藝術家提供書面提示。而大部分抽象創作亦是各

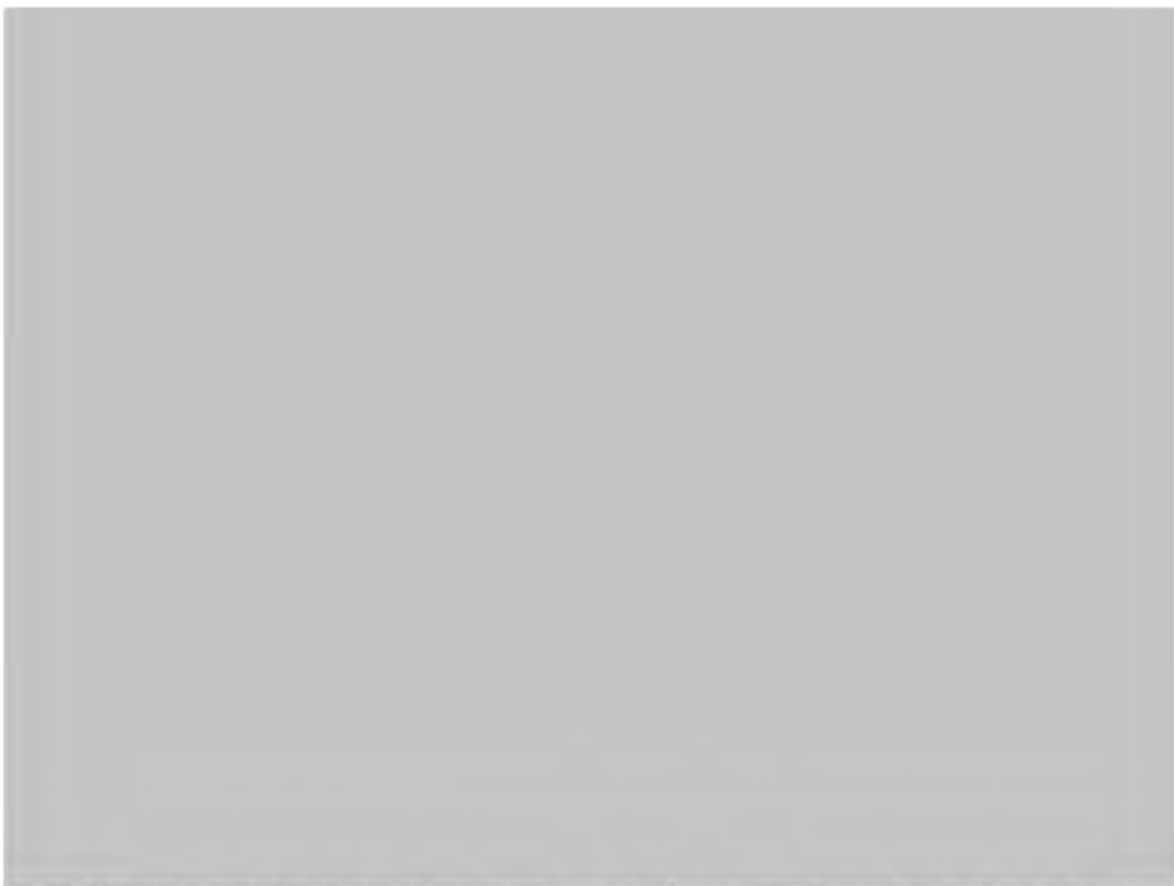
Following the lead of Matisse and Picasso, Europe saw a great rush of abstract experimentation in the 1910s. Abstraction varied widely, but all types reacted to the rapid rise of modern life and technology; all required written clues from the artists to understand their aims; and most were



© Staatsgalerie Stuttgart / Garaphische Sammlung
by Ingeborg & Dr. Wolfgang Henze-Ketterer, Wichtrach/Bern

55 克爾赫納《紅色的女人》1914
紙本粉彩，高：41公分，闊：30公分，現藏於斯圖加特州立繪畫館

Ernst Ludwig Kirchner *The Red Cocotte* 1914
Pastel on paper, height: 41cm, width: 30 cm, Staatsgalerie, Stuttgart



© Gift of Nelson A. Rockefeller. 64.1979. © 2009. Digital image, The Museum of Modern Art, New York / Scala, Florence

56 薄邱尼《精神狀態 I：告別》1911

布本油畫，高：70.5公分，闊：96.2公分，現藏於紐約現代藝術館

Umberto Boccioni *States of Mind I: The Farewells* 1911

Oil on canvas, height: 70.5 cm, width: 96.2 cm, The Museum of Modern Art, New York

藝術運動中的一元。內容和手法上最灰暗的，是由德國表現主義藝術家組織的「橋派」，他們經常以涉及性和暴力的主題，表達青年人的反叛和不安的情緒。例如，克爾赫納的作品《紅色的女人》（圖55）以尖角的筆觸及對比鮮明的色彩，繪畫在柏林注視著一名妓女的男人，表達都市的動力及性的張力。在意大利，「未來主義者」運用立體主義的技巧，頌揚現代都市生活的動力。薄邱尼的作品《精神狀態 I：

part of group art movements. The darkest were the German Expressionist group "Die Brücke" (The Bridge), who conveyed youthful rebellion and emotional anxiety in themes often related to sex and violence. Ernst Ludwig Kirchner's *The Red Cocotte* (figure 55), for example, uses angular brushstrokes and sharp colour contrasts to suggest urban dynamism and sexual tension as men watch a prostitute in Berlin. In Italy, the "Futurists" used Cubist techniques to celebrate the dynamism of modern urban life. Umberto Boccioni's *States of Mind I: The Farewells*

告別》（圖56）描繪畫家對火車站的主觀感覺。畫內綠色人形晃動擁抱，火車噴出蒸氣，曲線代表電力或電波的振動。「藍騎士派」成員俄國藝術家康丁斯基的作品《微不足道的吹愉》（圖57），描繪了建築物、騎馬人、及聖經所言的末日的風景。然而，他的主要目的是創作線條與色彩的抽象組合，像音樂般表現純

(figure 56) describes the subjective experience of a train station, with greenish figures moving and embracing, a train puffing steam, and curving lines representing the pulse of electricity or radio waves. *Small Pleasures* (figure 57), by the Russian Wassily Kandinsky (a member of "The Blue Rider" group), has buildings, horsemen, and a landscape referring to the Biblical end of the earthly world, yet his



© Solomon R. Guggenheim Museum (43.921)

57 康丁斯基《微不足道的吹愉》1913

布本油畫，高：109.8公分，闊：119.7公分，現藏於紐約所羅門古根漢博物館

Wassily Kandinsky *Small Pleasures* 1913

Oil on canvas, height: 109.8 cm, width: 119.7 cm, Solomon R. Guggenheim Museum, New York



© Collection Stedelijk Museum, Amsterdam

58 馬列維基《至上主義繪畫：八個紅色的長方形》1915

布本油畫，高：57.5公分，闊：48.5公分，現藏於阿姆斯特丹市立博物館

Kasimir Malevich *Suprematist Painting: Eight Red Rectangles* 1915

Oil on canvas, height: 57.5 cm, width: 48.5 cm, Stedelijk Museum, Amsterdam

感覺和現代的精神性。另一位俄國藝術家馬列維基，在他的「至上主義」作品中（圖58），完全排除了物質世界，只表達純感覺。荷蘭的蒙德里安，是風格派運動的成員，他將畫作簡化至黑線及紅、藍、黃三原色的長方形（圖59）。他認為這些是隱含在所有藝術作品內的基本元素，展現了純美學思想，孕育了新時代的現代意識。

primary aim was to create abstract compositions of line and colour which, like music, would convey pure feeling and modern spirituality. Another Russian, Kasimir Malevich, eliminated the material world completely in "Suprematist" paintings (figure 58) intended to convey pure feeling. The Dutchman Piet Mondrian (part of the "De Stijl" movement) reduced painting to black lines with rectangles of the three primary colours – red, blue, and yellow (figure 59).



Gift of funds from Bruce B. Dayton © The Minneapolis Institute of Arts

59 蒙德里安《紅黃藍構圖》1922

布本油畫，高：41.9公分，闊：48.9公分，現藏於明尼蘇達州明尼波里斯藝術中心

Piet Mondrian *Composition with Red, Yellow, and Blue* 1922

Oil on canvas, height: 41.9 cm, width: 48.9 cm, The Minneapolis Institute of Arts, Minnesota

這股抱樂觀態度的原創精神，在各界目睹了第一次世界大戰中科技帶來的可怕毀滅後，轉化成對現代化的猜疑和焦慮。在瑞士，「達達」組織出現，創作荒謬的藝術作品以批評人類不理智的行為，就像未來主義者表演荒誕的詩詞和音樂。法國藝術家杜象以相同的理念，創作稱為「現成物」的雕塑，將平凡的物品當成藝術品展覽。當中最大膽的是他在1917年，送到紐約一個展覽的展品——一個以《泉》命名的尿缸（請參閱附錄

He believed these fundamental elements, which underly all art, conveyed pure aesthetic thought, nurturing a new age of modern consciousness.

This great burst of optimistic originality was transformed by the horrible technological destruction of World War I into a more sceptical anxiety over modernisation. In Switzerland, the "Dada" group formed to criticise human irrationality by making absurd artworks and,

I 項目60)。他使用這個普通物件，來挑戰藝術應是高貴和理想化的觀念。他宣稱憑藉其個人思想，就能使一件大量生產出來的物件轉化成藝術品，影響了集成藝術、挪用（用別人的作品創作出新的作品）及概念藝術（「概念藝術」強調藝術是一個想法或行為）的發展。1920年代，超現實主義者以探究荒謬性和矛盾來呈現「超現實」—非理性或無意識的頭腦—他們認為這些心理狀態比物質世界更為真實。在1924-25年的作品《小丑嘉年華會》（圖61）當中，西班牙藝術家米羅利用寫實手法創作了一個荒謬的世界，呈現了與原始和無意識有關的內容，包括玩具、兒童畫作、昆蟲及生育繁殖。比利時超現實主義者馬格利特復甦了整個文藝復興的錯覺技法，為的卻是使荒謬的事物看來真實。他在1938年的作品《戮穿時間》（圖62）蔑視理性，指出理性思維的局限。

like the Futurists, performing nonsense poetry and music. With similar aims, the French artist Marcel Duchamp created what he called “ready-made” sculptures – ordinary objects displayed as art. The most provocative one was a urinal that he sent to a New York exhibition in 1917 with the title *Fountain* (Please refer to item 60 of Appendix I). By using such a base object, he challenged the idea of art as noble and ideal. And by claiming that a mass-manufactured object was turned into art simply by his own thought, Duchamp influenced the development of assemblage, *appropriation* (creating a new work from someone else’s work), and *conceptual art* (art as a thought or act). In the 1920s, the Surrealists explored absurdity and contradiction as ways of depicting the “surreal” – the life of the irrational or unconscious mind – which they said was more real than the physical world. In *Carnival of Harlequin* of 1924-25 (figure 61), the Spaniard Joan Miró used realistic techniques to create an absurd world evoking themes related to the primitive and the unconscious, including toys, child drawings, insect life, and sexual reproduction. The Belgian Surrealist René Magritte revived full Renaissance illusionism, but only in order to make the absurd look real. *Time Transfixed* of 1938 (figure 62) defies reason, suggesting the limits of rational thought.



Albright-Knox Art Gallery, Buffalo, New York
Room of Contemporary Art Fund, 1940
© Successió Miró - SACK, Seoul, 2008

61 米羅《小丑嘉年華會》1924-25

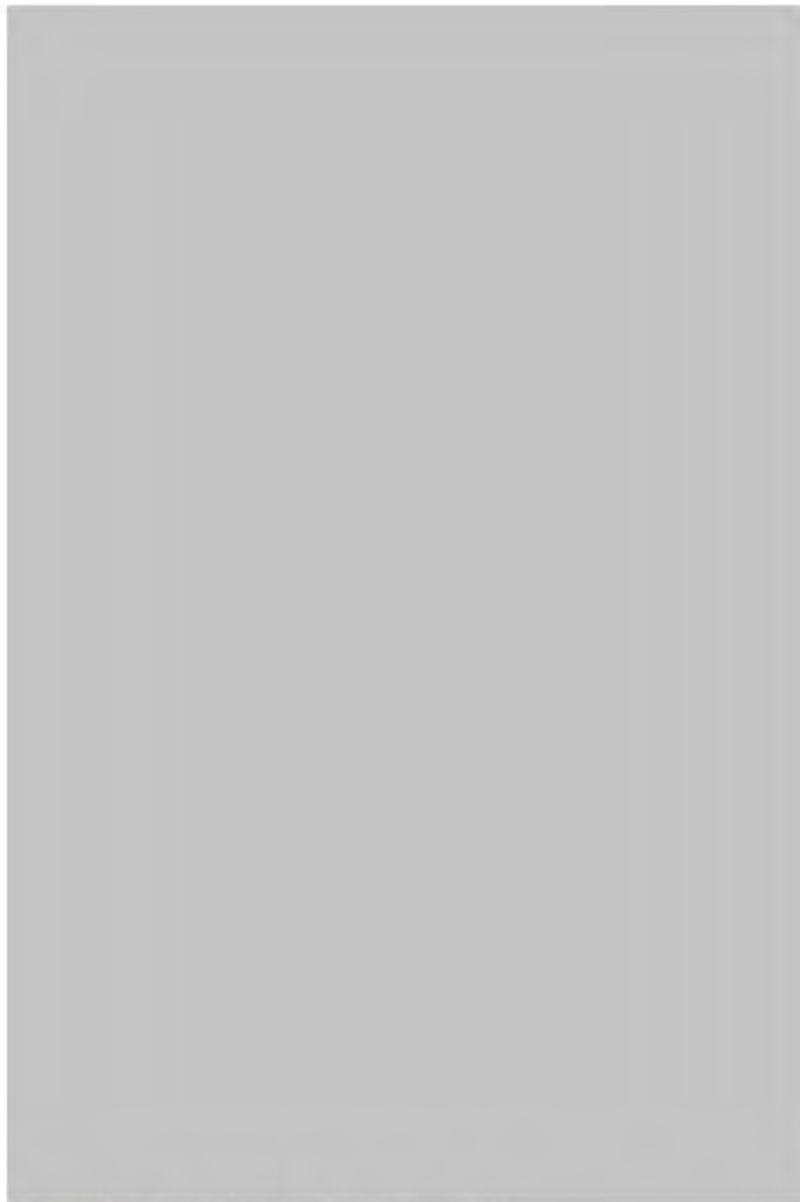
布本油畫，高：66.04公分，闊：90.48公分，現藏於紐約·水牛城柯百麗——諾斯藝廊

Joan Miró *Carnival of Harlequin* 1924-25

Oil on canvas, height: 66.04 cm, width: 90.48 cm, Albright-Knox Art Gallery, Buffalo, New York

隨著第二次世界大戰，前衛派藝術的中心由巴黎轉移至紐約。1945年之前，大部分美國藝術作品仍以寫實為主，例如霍普的作品《夜鷹》（圖63），運用冷色調和生硬的幾何圖案，描繪在深夜裡，窺探紐約一間餐館內

With World War II, the centre of avant-garde art shifted from Paris to New York. Before 1945, most American art had retained realism; Edward Hopper's *Nighthawks* (figure 63), for example, uses cool tones and rigid geometry to suggest urban alienation as we peer into a New



© René Magritte / ADAGP, Paris - SACK, Seoul, 2009
Joseph Winterbotham Collection, 1970.426, The Art Institute of Chicago

62 馬格利特《戮穿時間》1938

布本油畫·高：147公分·闊：98.7公分·現藏於芝加哥藝術館

René Magritte *Time Transfixed* 1938

Oil on canvas, height: 147 cm, width: 98.7 cm, The Art Institute of Chicago



Photography © The Art Institute of Chicago
Friends of American Art Collection, 1942.51, The Art Institute of Chicago

63 霍珀《夜鷹》1942

布本油畫，高：84.1公分，闊：152.4公分，現藏於芝加哥藝術館

Edward Hopper *Nighthawks* 1942

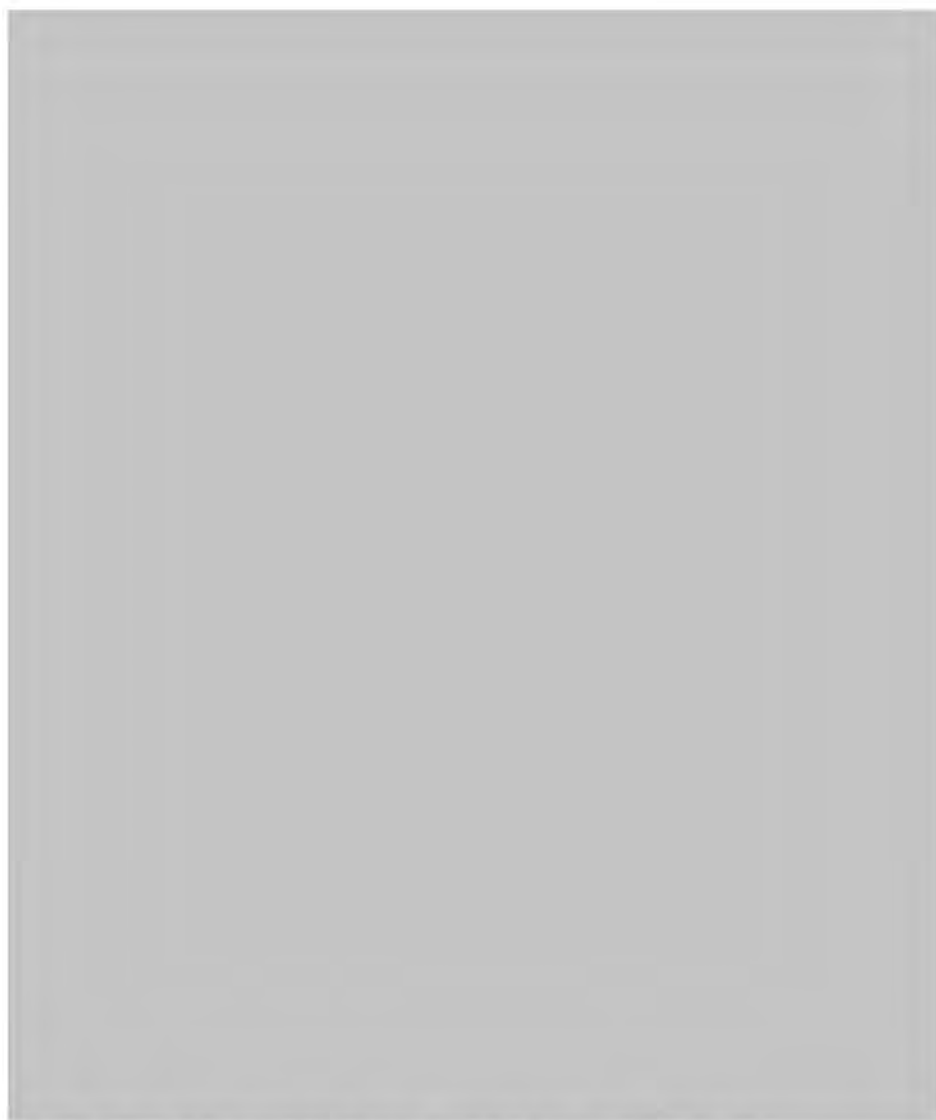
Oil on canvas, height: 84.1 cm, width: 152.4 cm, The Art Institute of Chicago

所感到都市的疏離感。數位美國藝術家實驗了高度原創的抽象表現形式，例如奧基弗以情感洋溢、半超現實手法繪放大的花朵（圖64）；勞倫斯在《黑人移民》（圖65）系列中描繪了美籍非洲人的歷史。受了超現實主義的無意識理論及格林伯格的形式主義影響，抽象表現

York restaurant late at night. A few Americans experimented with highly original forms of abstraction, as in Georgia O'Keeffe's moody, semi-Surrealist paintings of enlarged flowers (figure 64) or Jacob Lawrence's narrative series of African American history, *The Migration of the Negro* (figure 65). But it was the Abstract Expressionists, influenced by Surrealism's

主義藝術家發展出整套新的藝術理論：藝術的內容不再是大自然及社會事物，而是以形體的不固定色彩，來表現個人的心境、想法或精神狀態。帕洛克將液體顏料灑潑在地上的長幅油畫布上，從而做到這個效果。1950年的作品

unconscious and Greenberg's formalism, who developed a coherent new doctrine of art, eliminating natural and social references and using formless colour to suggest individual moods, thoughts, or states of mind. Jackson Pollock did this by pouring and throwing liquid paint onto long canvases on the floor. *Autumn*



The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1969 (69.278.1)
Image © The Metropolitan Museum of Art

64 奧基弗《黑色鳶尾花》1926

布本油畫，高：91.4公分，闊：75.9公分；現藏於紐約大都會博物館

Georgia O'Keeffe *Black Iris* 1926

Oil on canvas, height: 91.4 cm, width: 75.9 cm, The Metropolitan Museum of Art, New York



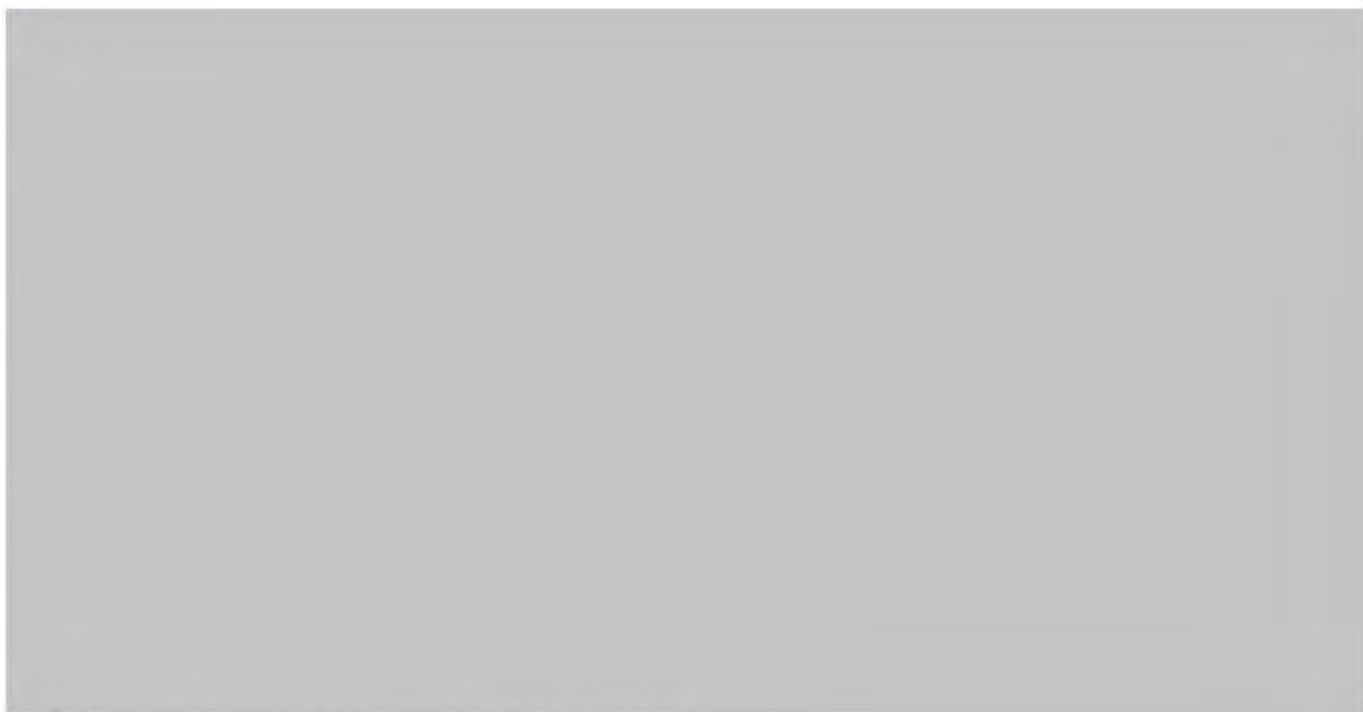
© 2009 The Jacob and Gwendolyn Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York
Gift of Mrs. David M. Levy. 28.1942.5. © 2009 Digital image, The Museum of Modern Art, New York / Scala, Florence

65 勞倫斯《黑人移民》系列第10號《他們十分貧窮》1940-41
複合板蛋彩，高：30.5公分，闊：45.7公分，現藏於紐約現代藝術館

Jacob Lawrence *They Were Very Poor*, number 10 of *The Migration of the Negro* series 1940-41
Tempera on composition board, height: 30.5, width: 45.7 cm, The Museum of Modern Art, New York

《秋韻》（圖66），以調和的色彩和連綿的線條，創造出純美的和諧，亦記下了他作畫時如舞蹈般的動態。而羅斯科的長幅畫作，繪有邊緣模糊的長方形色塊，例如1956年的作品《橙與黃》（圖67），都較為靜態。這些作品著重色調效果，多於筆勢。羅斯科曾寫道，他透過這些作品向觀賞者傳遞感覺，例如悲傷和精神性等。

Rhythm, of 1950 (figure 66), creates a purely aesthetic harmony of balanced colour and looping lines, which also record Pollock's dance-like movements as he worked. Mark Rothko's tall paintings of fuzzy-edged rectangles of colour, such as *Orange and Yellow* of 1956 (figure 67), are more still. Their visual effects depend on colour tones rather than gesture, and Rothko wrote of communicating feelings like tragedy and spirituality to his viewers.



The Metropolitan Museum of Art, George A. Hearn Fund, 1957 (57.92)
Image © The Metropolitan Museum of Art
© 2009 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

66 帕洛克《秋韻》〈第30號〉1950

布本瓷漆·高：226.7公分·闊：525.8公分·現藏於紐約大都會博物館

Jackson Pollock *Autumn Rhythm (Number 30)* 1950

Enamel on canvas, height: 226.7 cm, width: 525.8 cm, The Metropolitan Museum of Art, New York



© 2009 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
Gift of Seymour H. Knox, Jr., 1956

67 羅斯科《橙與黃》1956

布本油畫，高：231.14公分，闊：180.34公分，現藏於紐約·水牛城柯百麗——諾斯藝廊

Mark Rothko *Orange and Yellow* 1956

Oil on canvas, height: 231.14 cm, width: 180.34cm, Albright-Knox Art Gallery, Buffalo, New York

反對抽象表現主義的運動很快便相繼出現。在雕塑方面，史密斯利用金屬棄料，創作出帶有玩味和工業意味的抽象紀念碑（圖68）。強斯在1955年的作品《靶與四張面孔》（圖69）中，

Abstract Expressionism quickly sparked counter-movements. In sculpture, David Smith used scrap metal to create abstract monuments looking both playful and industrial (figure 68). Jasper Johns replaced pure expression with



Photography © The Art Institute of Chicago
Gift of Jay Steinberg and Muriel Kallis Steinberg in memory of her
father, Maurice Kallis, 1953.193 frontal, The Art Institute of Chicago

68 史密斯《坦克圖騰1號》1952

鋼，高：228公分，闊：99公分，深：42公分，現藏於芝加哥藝術館

David Smith *Tanktotem 1* 1952

Steel, height: 228 cm, width: 99 cm, depth: 42 cm

The Art Institute of Chicago



Gift of Mr. And Mrs. Robert C. Scull. 8.1958
© 2009 Digital image, The Museum of Modern Art, New York/Scala, Florence

69 瓊斯《靶與四張面孔》1955

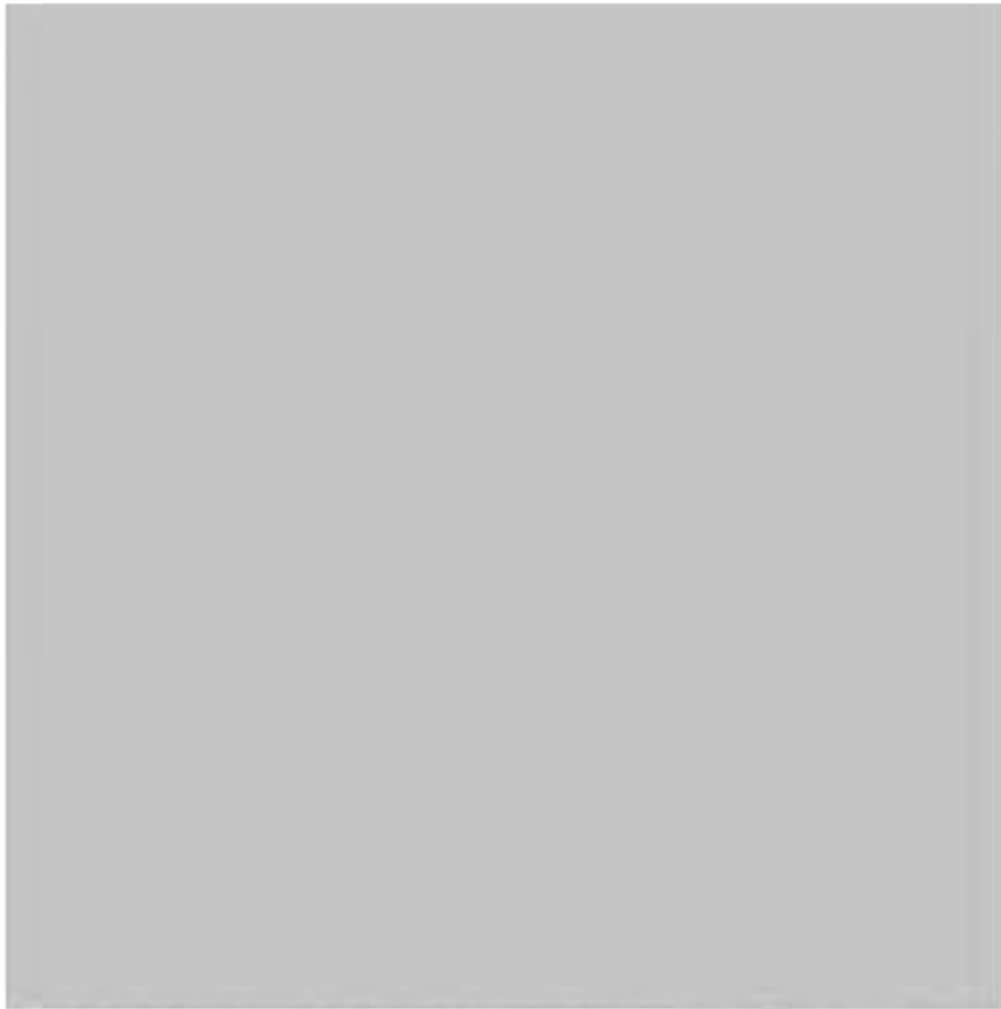
組合：報紙、布和畫布以蠟畫法著色，以及石膏和木材。
打開盒子的整體尺寸，高：85.3公分，闊：66公分，深：7.6公分，現藏於紐約現代藝術館

Jasper Johns *Target with Four Faces* 1955

Assemblage with encaustic paint on newspaper, cloth, and canvas, with plaster and wood,
overall dimensions with box open, height: 85.3 cm, width: 66, depth: 7.6 cm
The Museum of Modern Art, New York

以純具象代替純表現的表達手法，直接複製一個平面符號（繪製的標靶）及一件立體物件（人物面部的倒模）。符號及現成物是普普藝術的重要元素。普普藝術從廣告及媒體圖像取材，挪用流

pure representation in *Target with Four Faces* of 1955 (figure 69), which directly copies a two-dimensional sign (the painted target) and a three-dimensional object (the casts of someone's face). Signs and found objects



© The Andy Warhol Foundation for the Visual Arts, Inc. / ARS, NY and DACS. Photo © Tate, London 2009
Marilyn Monroe™ is a trademark of Marilyn Monroe LLC

70 沃霍爾《瑪麗蓮夢露》1967

紙本絲網印刷版畫·高：91.4公分·闊：91.4公分·現藏於倫敦泰特現代美術館

Andy Warhol *Marilyn Monroe* 1967

Screenprint on paper, height: 91.4 cm, width: 91.4 cm, Tate Modern, London

行文化。沃霍爾指藝術家應像一台機器，他繪畫的可口可樂瓶，模擬了現代消費者社會的機械生產和消耗模式。他在1967年以電影明星瑪麗蓮夢露為題製作了一系列絲網版畫（圖70），他把取自雜誌的相片放大，並以野性但美麗的色彩組合印製，暗喻她在1962年自殺前，被傳媒非

became essential to Pop Art, which appropriated popular culture from advertising and media images. Andy Warhol claimed an artist should be like a machine, and his paintings of Coca-Cola bottles imitated the mechanical production and consumption of modern consumer society. His 1967 silkscreen prints of the movie star Marilyn Monroe (figure 70) – copied from magazine

人性化。歐登柏格於1962年使用半工業物料製成的巨型雕塑《地上的蛋糕》（圖71），同樣模擬及誇大流行的消費文化。

photographs, enlarged, and printed in wild but beautiful colour combinations – likewise suggest how, before her 1962 suicide, she had been dehumanised by the media. In sculptures such as the gigantic *Floor Cake* of 1962 (figure 71), Claes Oldenburg similarly imitated and magnified popular consumer culture using semi-industrial materials.



Gift of Phillip Johnson. 414.1975. © 2009 Digital image, The Museum of Modern Art, New York/Scala, Florence

71 歐登柏格《地上的蛋糕》1962

發泡膠・硬紙板・合成聚合顏料・乳膠及畫布・高：148.2公分・闊：290.2公分・深：148.2公分
現藏於紐約現代藝術館

Claes Oldenburg *Floor Cake* 1962

Synthetic polymer paint and latex on canvas, with foam rubber and cardboard,
height: 148.2 cm, width: 290.2 cm, depth: 148.2 cm, The Museum of Modern Art, New York



© 1976 Christo
Volz/laif/Imaginechina

72 克里斯多與珍克勞德《飛奔的圍籬》1972-76

臨時裝置·高：5.5公尺·長：40公里·加利福尼亞州·索奴馬及麥林縣

Christo and Jeanne-Claude *Running Fence* 1972-76

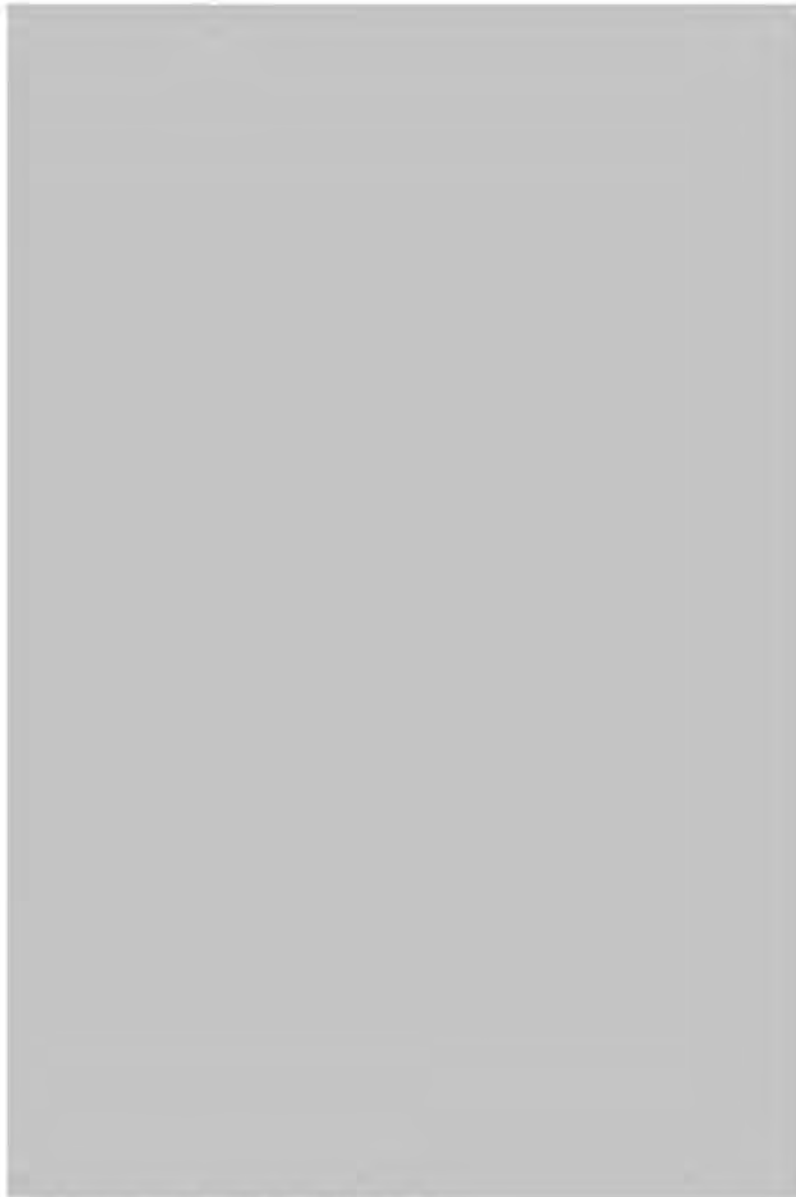
Temporary installation, height: 5.5 m, length: 40 km, Sonoma and Marin counties, California

於20世紀70及80年代，數個新的藝術形式相繼出現。藝術家不再熱衷於在畫廊、博物館和藝術市場展出作品，有些甚至開始製作地景藝術，改變偌大面積的地貌。其他則實驗表演藝術。這類作品只記存於照片，或以短暫的裝置出現。克里斯多與珍克勞德的作品觸及了這三種形式。他們在1972-76年的作品《飛奔的圍籬》（圖72）是一道暫時築起的5米高布幕，在加州橫跨了24哩的私人牧場。製作目的純粹是使大家一同創造一個美好的體驗。另一個新趨勢是探討社群身份。克洛格的女性主義藝術作品使用了雜

In the 1970s and 1980s, several new art forms developed. Eager to remove art from galleries, museums, and the art market, some artists began making *earthworks* by altering large areas of land. Others experimented with *performance art*, which lasts only in photographs, or temporary *installations*. The work of Christo and Jeanne-Claude touches on all three genres. Their *Running Fence* of 1972-76 (figure 72) was a temporary construction of a five-metre high cloth fence running over 24 miles of private ranch land in California, with the intention simply of making people work together to create a beautiful experience.

誌廣告的手法，推翻將女性定型的傳統思想。她於1983年的作品《沒有標題（我們不會在你們的文化中扮演自然）》（圖73）中，宣示女性不會再被動地讓男性評頭品足和操控。

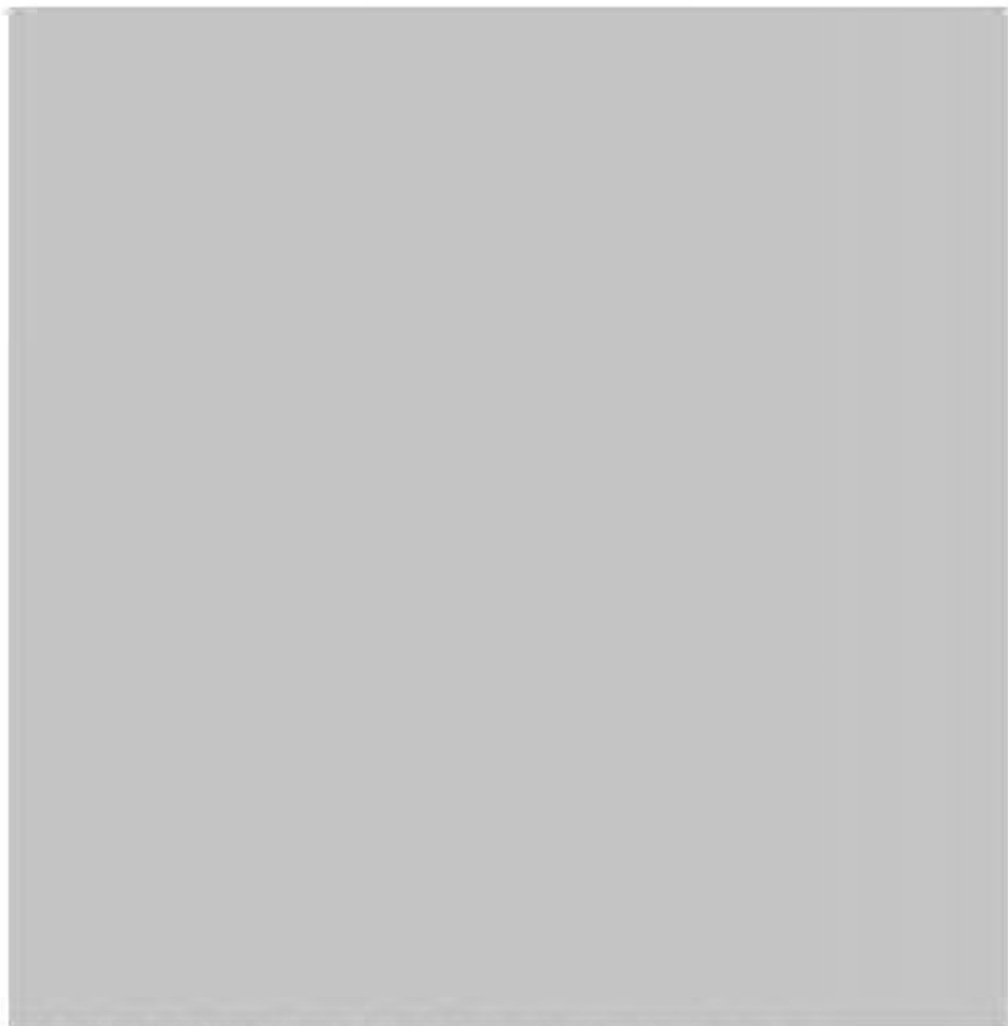
Another new trend was art that commented on social identity. Barbara Kruger's feminist art uses magazine advertising techniques to undermine stereotypes about women. *Untitled (We Won't Play Nature to Your Culture)* of 1983 (figure 73) declares that women will no longer



Courtesy: Mary Boone Gallery, New York

73 克洛格《沒有標題（我們不會在你們的文化中扮演自然）》1983
相片·高：185.4公分·闊：124.4公分

Barbara Kruger *Untitled (We Won't Play Nature to Your Culture)* 1983
Photograph, height: 185.4 cm, width: 124.4 cm



Ken Moody and Robert Sherman, 1984 © The Robert Mapplethorpe Foundation.
Courtesy of Art + Commerce.

74 梅波索普《慕迪與雪文》1984

明膠銀版法印像，高：65公分，闊：55.9公分，美國梅波索普基金會

Robert Mapplethorpe *Ken Moody and Robert Sherman* 1984

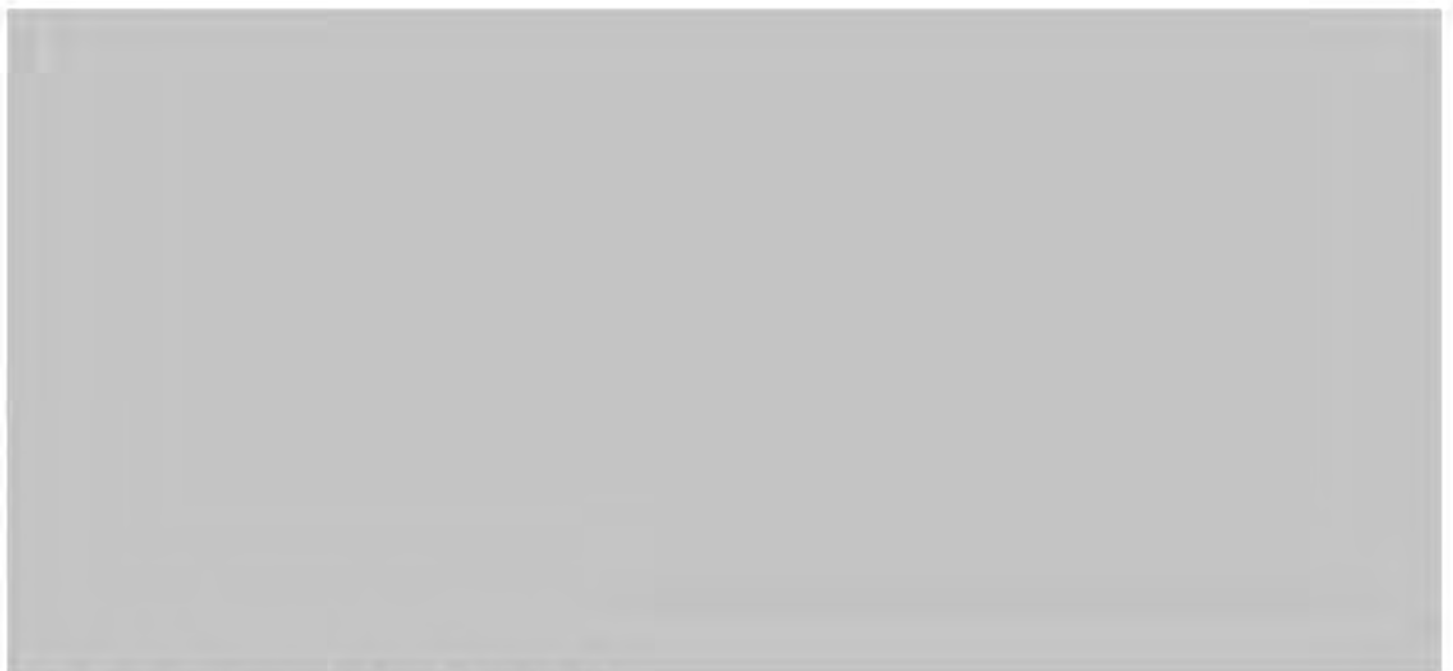
Gelatin-silver print, height: 65 cm, width: 55.9 cm, The Robert Mapplethorpe Foundation, USA

梅波索普所拍攝的男性裸照，結合了古典的理想美及有關同性戀及種族問題的露骨圖像，如1984年的作品《慕迪與雪文》（圖74），因而引來爭議。而在歐洲，一股表現主義的繪畫風潮亦流行起來。這些作品融合了抽象和具象的表現手法。德國藝術家基弗以燒焦的

be treated as passive natural objects for men to look at and manipulate. Robert Mapplethorpe sparked controversy with photographs of male nudes that combine classical ideal beauty with erotic, often sexually explicit homosexual and inter-racial motifs, as in *Ken Moody and Robert Sherman* of 1984 (figure 74). In Europe, meanwhile, a strong current of expressionist

土地為題、粗獷的大型畫作，例如他在1974年創作的《布蘭登堡的荒原》（圖75），對自己國家的納粹歷史提出質疑。

painting developed, blending abstraction and representation. The German Anselm Kiefer's large crusty paintings of burned out landscapes, such as *Heath of the Brandenburg March* of 1974 (figure 75), question his own nation's Nazi past.



© Collection Van Abbemuseum, Eindhoven, The Netherlands
Photograph: Peter Cox, Eindhoven, The Netherlands

75 基弗《布蘭登堡的荒原》1974

布本油彩、塑膠彩及蠟膠，高：118公分，闊：254公分，現藏於艾恩德霍芬凡阿比市立博物館

Anselm Kiefer *Heath of the Brandenburg March* 1974

Oil, acrylic, and shellac on burlap, height: 118 cm, width: 254 cm, Collection Van Abbemuseum, Eindhoven

20世紀90年代的藝術討論很多議題，例如女性主義、身體、電腦、商業主義，以至全球及地方文化。漢姆頓於1991年的表演《憎惡》，利用強調身體不適的演出，來凸顯很多女性仍然受到家務束縛。漢姆頓在紐約一家畫廊房子內放滿了潔淨的碎布，自己則坐在另一間房內，不停地用嘴巴把麵糰塑造成形，並將它們填滿一個大籃子。90年代由移居西方的非西方人士創作的藝術品亦大增。現居於紐約的中國藝術家谷文達，是其中一位最具全球化意識的藝術家。他在北美、歐洲和亞洲的畫廊，以人髮為材料製作大型裝置作品。

Art in the 1990s dealt with many issues, from feminism and body culture to computers, commercialism, and global and local cultures. Ann Hamilton's 1991 performance *Malediction* used bodily discomfort to highlight the way many women remain tied to domestic labour. With one New York gallery room full of washed rags, Hamilton sat in another, monotonously molding bread dough in her mouth and filling up an enormous basket. The 1990s also saw a large increase in art produced by non-Western immigrants. Gu Wenda, an artist from China living in New York, is one of the most globalised of these, producing large installations made with human hair in galleries in North America, Europe, and Asia.

遠古時期 (約公元前500年至約公元400年)

1. 尤夫羅尼奧斯 (作畫), 尤西特奧斯 (製陶), 《薩爾珀冬之死》, 花萼形巨爵 (調酒器), 赤陶, 希臘, 約公元前515年 (美國, 紐約大都會博物館)
2. 波利克列特斯, 《持矛者》, 羅馬大理石複製品, 希臘原作製於公元前約公元前450-440年 (意大利, 那不勒斯國家考古博物館)
未能取得此作品圖像的使用權, 請從其他資源觀賞, 例如網頁: Google.com (<http://www.images.google.com/>)。
3. 《羅馬人的肖像》, 大理石, 約公元前80年 (意大利, 羅馬托洛尼亞府邸)
未能取得此作品圖像的使用權, 請從其他資源觀賞, 例如網頁: Google.com (<http://www.images.google.com/>)。
4. 《韋蒂住宅》內, 《伊克西翁房子》, 公元63-79年 (意大利, 龐貝)
未能取得此作品圖像的使用權, 請從其他資源觀賞, 例如網頁: Google.com (<http://www.images.google.com/>)。

中世紀 (約400年至約1400年)

- 5a. 《查士丁尼大帝及其侍者》, 馬賽克, 約547年 (意大利, 拉芬納聖維托教堂)
未能取得此作品圖像的使用權, 請從其他資源觀賞, 例如網頁: smarthistory (<http://smarthistory.org/>)。
- 5b. 《狄奧多拉皇后及其侍者》, 馬賽克, 約547年 (意大利, 拉芬納聖維托教堂)
未能取得此作品圖像的使用權, 請從其他資源觀賞, 例如網頁: Google.com (<http://www.images.google.com/>)。
6. 《凱爾之書》內的 Chi-Rho 頁, 圖飾手稿 (羊皮紙上蛋彩), 約800年 (英國, 愛爾蘭都柏林聖三一學院)

Ancient period, c. 500 B.C. - c. 400 A.D.

1. Euphronios (as painter), Euxitheos (as potter), *Death of Sarpedon*, Calyx-krater (bowl for mixing wine), Terracotta, Greece, c. 515 B.C. (The Metropolitan Museum of Art, New York, USA)
2. Polykleitos, *Spear Bearer or Doryphorus*, Roman copy in marble of a Greek original of c. 450 - 440 B.C. (Museo Archeologico Nazionale, Naples, Italy)
Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of Google.com (<http://www.images.google.com/>).
3. *Portrait of a Roman*, marble, c. 80 B.C. (Palazzo Torlonia, Rome, Italy)
Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of Google.com (<http://www.images.google.com/>).
4. *Ixion Room, in the House of the Vettii*, 63-79 A.D. (Pompeii, Italy)
Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of Google.com (<http://www.images.google.com/>).

Middle Ages, c. 400 - c. 1400

- 5a. *Emperor Justinian and His Attendants*, mosaic, c. 547, (Church of San Vitale, Ravenna, Italy)
Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of smarthistory (<http://smarthistory.org/>).
- 5b. *Empress Theodora and Her Attendants*, mosaic, c. 547, (Church of San Vitale, Ravenna, Italy)
Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of Google.com (<http://www.images.google.com/>).
6. Chi-Rho page, in the *Book of Kells*, illuminated manuscript in tempera on vellum, c. 800 (The Board of Trinity College, Dublin, Ireland, Britain)

7. 皮塞勒，《掃羅面前的大衛》，《貝爾維爾日課經》內，頁24（左頁），羊皮紙上墨和蛋彩，約1325年（巴黎，法國國家圖書館）
8. 吉斯勒貝杜斯，《最後的審判》，石雕，約1120-35年（法國，歐坦大教堂正門門楣）

文藝復興及巴洛克時期 (約1400年至約1700年)

9. 唐那太羅，《那尼爾（賈塔米拉塔）騎馬紀念像》，銅製雕像，1443-53年（意大利，帕度亞桑托廣場）
未能取得此作品圖像的使用權，請從其他資源觀賞，例如網頁：Artchive (<http://www.artchive.com/>)。
10. 馬薩其奧，《三位一體》，濕壁畫，約1425年（意大利，佛羅倫斯福音聖母教堂）
未能取得此作品圖像的使用權，請從其他資源觀賞，例如網頁：Artchive (<http://www.artchive.com/>)。
11. 波提切利，《維納斯的誕生》，布本蛋彩，約1484-86年（意大利，佛羅倫斯烏菲茲美術館）
- 12(a-b). 范·艾克，《根特祭壇畫》，木本油畫，1425-32年（比利時，根特聖巴佛大教堂）
13. 格林勒華特，《伊森海恩祭壇畫》，木本油畫，約1515年（法國，科爾瑪安特林登美術館）
14. 杜勒，《有毛領外套的自畫像》，木本油畫，1500年（德國，慕尼黑舊美術館）
15. 達文西，《最後的晚餐》，石膏上蛋彩和油彩，1495-98年（意大利，米蘭葛拉吉埃聖母教堂）
未能取得此作品圖像的使用權，請從其他資源觀賞，例如網頁：Cenacolo (<http://www.cenacolovinciano.it/>)。

7. Jean Pucelle, *David before Saul*, in the *Belleville Breviary*, folio 24 verso, ink and tempera on vellum, c. 1325 (Bibliothèque Nationale de France, Paris)
8. Gislebertus, *Last Judgment*, sculpture in stone, c. 1120-35 (over the main entrance of the Cathedral of Autun, France)

Renaissance and Baroque periods, c. 1400 - c. 1700

9. Donatello, *Equestrian Monument of Erasmo da Narni (Gattamelata)*, bronze sculpture, 1443-53 (Piazza del Santo, Padua, Italy)
Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of the Artchive (<http://www.artchive.com/>).
10. Masaccio, *Trinity*, fresco painting, c. 1425 (Church of Santa Maria Novella, Florence, Italy)
Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of the Artchive (<http://www.artchive.com/>).
11. Sandro Botticelli, *The Birth of Venus*, tempera on canvas, c. 1484 - 86 (Galleria degli Uffizi, Florence, Italy)
- 12(a-b). Jan van Eyck, *Ghent Altarpiece*, oil on wood, 1425-32 (Cathedral of Saint-Bavo, Ghent, Belgium)
13. Matthias Grünewald, *Isenheim Altarpiece*, oil on panel, c. 1515 (Musée d'Unterlinden, Colmar, France)
14. Albrecht Dürer, *Self-Portrait with a Fur-Trimmed Coat*, oil on panel, 1500 (Alte Pinakothek, Munich, Germany)
15. Leonardo da Vinci, *The Last Supper*, tempera and oil painting on plaster, 1495 - 98 (Monastery of Santa Maria delle Grazie, Milan, Italy)
Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of Cenacolo (<http://www.cenacolovinciano.it/>).

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| <p>16. 米開朗基羅，《大衛像》，大理石雕像，1501-04年（意大利，佛羅倫斯學院美術館）</p> | <p>16. Michelangelo Buonarroti, <i>David</i>, marble sculpture, 1501-04 (Galleria dell'Accademia, Florence, Italy)</p> |
| <p>17. 米開朗基羅，《西斯汀禮拜堂天花壁畫》，濕壁畫，1508-12年（梵蒂岡博物館）</p> | <p>17. Michelangelo Buonarroti, <i>Ceiling of the Sistine Chapel</i>, fresco painting, 1508 - 12 (Vatican Museums)</p> |
| <p>18. 卡拉瓦喬，《埋葬基督》，布本油畫，約1603年（梵蒂岡畫廊）</p> <p>未能取得此作品圖像的使用權，請從其他資源觀賞，例如網頁：Web Gallery of Art (http://www.wga.hu/)。</p> | <p>18. Caravaggio, <i>Entombment</i>, oil on canvas, c. 1603 (Pinacoteca, Vatican)</p> <p>Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of Web Gallery of Art (http://www.wga.hu/).</p> |
| <p>19. 貝尼尼，《狂喜中的聖德勒撒》，大理石雕像，1647-52年（意大利，羅馬維多利亞聖母堂）</p> <p>未能取得此作品圖像的使用權，請從其他資源觀賞，例如網頁：Artchive (http://www.artchive.com/)。</p> | <p>19. Gianlorenzo Bernini, <i>The Ecstasy of Saint Theresa</i>, marble sculpture, 1647 - 52 (Church of Santa Maria della Vittoria, Rome, Italy)</p> <p>Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of the Artchive (http://www.artchive.com/).</p> |
| <p>20. 維萊斯奎斯，《宮女》，布本油畫，1656年（西班牙，馬德里普拉多美術館）</p> | <p>20. Diego Velázquez, <i>Las Meninas</i>, oil on canvas, 1656 (Museo Nacional del Prado, Madrid, Spain)</p> |
| <p>21. 魯本斯，《亨利四世收到瑪利·麥迪奇的肖像》，布本油畫，1621-25年（法國，巴黎羅浮宮）</p> | <p>21. Peter Paul Rubens, <i>Henry IV Receiving the Portrait of Marie de' Medici</i>, oil on canvas, 1621 - 25 (Musée du Louvre, Paris, France)</p> |
| <p>22. 羅伊斯達爾，《在哈倫附近的漂布園》，布本油畫，1670-75年（瑞士，蘇黎世藝術館）</p> <p>未能取得此作品圖像的使用權，請從其他資源觀賞，例如網頁：Artchive (http://www.artchive.com/)。</p> | <p>22. Jacob van Ruisdael, <i>Bleaching Fields near Haarlem</i>, oil on canvas, 1670 - 75 (Kunsthalle, Zurich, Switzerland)</p> <p>Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of the Artchive (http://www.artchive.com/).</p> |
| <p>23. 史坦，《聖尼古拉斯的盛宴》，布本油畫，約1660-65年（荷蘭，阿姆斯特丹國立博物館）</p> | <p>23. Jan Steen, <i>The Feast of Saint Nicholas</i>, oil on canvas, c. 1660-65 (Rijksmuseum, Amsterdam, The Netherlands)</p> |
| <p>24. 林布蘭，《盧克雷蒂亞》，布本油畫，1664年（美國，華盛頓國家藝廊）</p> | <p>24. Rembrandt van Rijn, <i>Lucretia</i>, oil on canvas, 1664 (National Gallery of Art, Washington, USA)</p> |

現代時期的初期（約1700年至約1900年）

Early modern period, c. 1700 - c. 1900

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| <p>25. 布雪，《維納斯梳妝》，布本油畫，1751年（美國，紐約大都會博物館）</p> | <p>25. François Boucher, <i>The Toilet of Venus</i>, oil on canvas, 1751 (The Metropolitan Museum of Art, New York, USA)</p> |
| <p>26. 夏丹，《飯前祈禱》，布本油畫，1740年（法國，巴黎羅浮宮）</p> | <p>26. Jean-Baptiste Chardin, <i>Grace</i>, oil on canvas, 1740 (Musée du Louvre, Paris, France)</p> |

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| 27. | 大衛，《荷拉斯兄弟之誓》，布本油畫，1784年（法國，巴黎羅浮宮） | 27. | Jacques-Louis David, <i>The Oath of the Horatii</i> , oil on canvas, 1784 (Musée du Louvre, Paris, France) |
| 28. | 哥雅，《1808年5月3日在馬德里：普林西比山上的槍殺》，布本油畫，1814年（西班牙，馬德里普拉多美術館） | 28. | Francisco Goya, <i>The Third of May 1808 in Madrid: the Executions on Principe Pio Hill</i> , oil on canvas, 1814 (Museo Nacional del Prado, Madrid, Spain) |
| 29. | 哥雅，《理性沉睡後的夢魘》，出自《奇想》圖版43，蝕刻與凹版腐蝕製版畫，1799年（美國，紐約大都會博物館） | 29. | Francisco Goya, <i>The Sleep of Reason Produces Monsters</i> , from <i>Los Caprichos</i> , plate 43, etching and aquatint, 1799 (The Metropolitan Museum of Art, New York, USA) |
| 30. | 倫格，《晨曦》，布本油畫，1808年（德國，漢堡市漢堡美術館） | 30. | Philipp Otto Runge, <i>Morning</i> , oil on canvas, 1808 (Hamburger Kunsthalle, Hamburg, Germany) |
| 31. | 康斯塔伯，《乾草車》，布本油畫，1821年（英國，倫敦國家畫廊） | 31. | John Constable, <i>The Hay Wain</i> , oil on canvas, 1821 (The National Gallery, London, Britain) |
| 32. | 泰納，《暴風雪，汽船駛離港口》，布本油畫，1842年（英國，倫敦泰特英國美術館） | 32. | Joseph Mallord William Turner, <i>Snow Storm – Steam-Boat off a Harbour's Mouth</i> , oil on canvas, 1842 (Tate Britain, London, Britain) |
| 33. | 安格爾，《宮女》，布本油畫，1814年（法國，巴黎羅浮宮） | 33. | Jean-Auguste-Dominique Ingres, <i>Grand Odalisque</i> , oil on canvas, 1814 (Musée du Louvre, Paris, France) |
| 34. | 德拉克洛瓦，《薩達那培拉斯之死》，布本油畫，1827-28年（法國，巴黎羅浮宮） | 34. | Eugène Delacroix, <i>Death of Sardanapalus</i> , oil on canvas, 1827 - 28 (Musée du Louvre, Paris, France) |
| 35. | 庫爾貝，《奧南的葬禮》，布本油畫，1849-50年（法國，巴黎奧塞博物館） | 35. | Gustave Courbet, <i>A Burial at Ornans</i> , oil on canvas, 1849 - 50 (Musée d'Orsay, Paris, France) |
| 36. | 杜米埃，《司法者》圖版15：《你肚子餓……這不是理由……》，平版印刷，1845年（美國，克利夫蘭藝術館） | 36. | Honoré Daumier, <i>The Men of Justice</i> , plate 15: <i>You were hungry... That is not a Reason...</i> , lithograph, 1845 (The Cleveland Museum of Art, Cleveland, USA) |
| 37. | 馬內，《杜伊勒利花園音樂會》，布本油畫，1862年（英國，倫敦國家畫廊） | 37. | Edouard Manet, <i>Music in the Tuileries Gardens</i> , oil on canvas, 1862 (The National Gallery, London, Britain) |
| 38. | 莫內，《印象·日出》，布本油畫，1872年（法國，巴黎馬蒙丹美術館） | 38. | Claude Monet, <i>Impression, Sunrise</i> , oil on canvas, 1872 (Musée Marmottan, Paris, France) |
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| 39. | 卡莎特，《包廂中戴著珍珠項鍊的女人》，布本油畫，1879年（美國，費城藝術館） | 39. | Mary Cassatt, <i>Woman with a Pearl Necklace in a Loge</i> , oil on canvas, 1879 (Philadelphia Museum of Art, USA) |
| 40. | 竇加，《浴盆》，紙本粉彩，1886年（法國，巴黎奧塞博物館） | 40. | Edgar Degas, <i>The Tub</i> , pastel on paper, 1886 (Musée d'Orsay, Paris, France) |
| 41. | 比爾斯塔特，《洛機山脈·蘭打峰》，布本油畫，1863年（美國，紐約大都會博物館） | 41. | Albert Bierstadt, <i>The Rocky Mountains, Lander's Peak</i> , oil on canvas, 1863 (The Metropolitan Museum of Art, New York, USA) |
| 42. | 葉金斯，《葛羅斯診所》，布本油畫，1875年（美國，費城賓夕法尼亞藝術學院） | 42. | Thomas Eakins, <i>The Gross Clinic</i> , oil on canvas, 1875 (Pennsylvania Academy of the Fine Arts, Philadelphia, USA) |
| 43. | 米雷，《耶穌基督在父母家中》或稱《木匠工作室》，布本油畫，1849-50年（英國，倫敦泰特英國美術館） | 43. | John Everett Millais, <i>Christ in the House of His Parents or The Carpenter's Shop</i> , oil on canvas, 1849 - 50 (Tate Britain, London, Britain) |
| 44. | 卡梅倫，《繆斯低語》，蛋白相片，1865年（美國，洛杉磯保羅蓋茲博物館） | 44. | Julia Margaret Cameron, <i>The Whisper of the Muse</i> , albumen print, 1865 (The J. Paul Getty Museum, Los Angeles, USA) |
| 45. | 列賓，《伏爾加河上的繙夫》，布本油畫，1870-73年（俄羅斯，聖彼得堡俄羅斯國家博物館） | 45. | Ilya Repin, <i>Barge Haulers on the Volga</i> , 1870 - 73 (The State Russian Museum, St. Petersburg, Russia) |
| 46. | 萊布爾，《教堂內的三個婦女》，木本油畫，1882年（德國，漢堡市漢堡藝術館） | 46. | Wilhelm Leibl, <i>Three Women in church</i> , oil on panel, 1882 (Hamburger Kunsthalle, Hamburg, Germany) |
| 47. | 梵谷，《臥室》，布本油畫，1889年（美國，芝加哥藝術館） | 47. | Vincent van Gogh, <i>The Bedroom</i> , oil on canvas, 1889 (The Art Institute of Chicago, USA) |
| 48. | 高更，《我們從何處來？我們是什麼？我們往何處去？》，布本油畫，1897-98年（美國，波士頓美術館） | 48. | Paul Gauguin, <i>Where Do We Come From? What Are We? Where Are We Going?</i> , oil on canvas, 1897-98 (Museum of Fine Arts, Boston, USA) |
| 49. | 羅丹，《加萊義民》，1884-89年，青銅（美國，華盛頓，史密森尼機構，赫斯歐博物館暨雕塑園） | 49. | Auguste Rodin, <i>The Burghers of Calais</i> , bronze, 1884 - 89 (Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, USA) |
| 50. | 孟克，《吶喊》，木本油畫，約1893年（挪威，奧斯陸孟克藝術館） | 50. | Edvard Munch, <i>The Scream</i> , oil on board, c. 1893 (Munch Museum, Oslo, Norway) |

現代時期 (約1900年至約2000年)

Modern period, c. 1900 - c. 2000

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| 51. | 畢卡索，《曼陀林琴與單簧管》，木材、紙板、金屬和油彩，1913年（法國，巴黎畢卡索博物館） | 51. | Pablo Picasso, <i>Mandolin and Clarinet</i> , construction with wood, cardboard, metal and paint, 1913 (Musée Picasso, Paris, France) |
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| 52. | 史蒂格利茲，《春雨》，照相版，1902年（美國，芝加哥藝術館） | 52. | Alfred Stieglitz, <i>Spring Showers</i> , photogravure, 1902 (The Art Institute of Chicago, USA) |
| 53. | 馬蒂斯，《生命的喜悅》，布本油畫，1905-06年（美國，賓夕法尼亞州，馬里昂巴尼斯基金會） | 53. | Henri Matisse, <i>Joy of Life</i> , oil on canvas, 1905 - 06 (The Barnes Foundation, Merion, Pennsylvania, USA) |
| 54. | 畢加索，《我的小美人》，布本油畫，1911-12年（美國，紐約現代藝術館） | 54. | Pablo Picasso, <i>Ma Jolie (My Pretty One)</i> , oil on canvas, 1911 - 12 (The Museum of Modern Art, New York, USA) |
| 55. | 克爾赫納，《紅色的女人》，紙本粉彩，1914年（德國，斯圖加特州立繪畫館） | 55. | Ernst Ludwig Kirchner, <i>The Red Cocotte</i> , pastel on paper, 1914 (Staatsgalerie, Stuttgart, Germany) |
| 56. | 薄邱尼，《精神狀態 I：告別》，布本油畫，1911年（美國，紐約現代藝術館） | 56. | Umberto Boccioni, <i>States of Mind I: The Farewells</i> , oil on canvas, 1911 (The Museum of Modern Art, New York, USA) |
| 57. | 康丁斯基，《微不足道的吹愉》，布本油畫，1913年（美國，紐約所羅門古根漢博物館） | 57. | Wassily Kandinsky, <i>Small Pleasures</i> , oil on canvas, 1913 (Solomon R. Guggenheim Museum, New York, USA) |
| 58. | 馬列維基，《至上主義繪畫：八個紅色的長方形》，布本油畫，1915年（荷蘭，阿姆斯特丹市立博物館） | 58. | Kasimir Malevich, <i>Suprematist Painting: Eight Red Rectangles</i> , oil on canvas, 1915 (Stedelijk Museum, Amsterdam, The Netherlands) |
| 59. | 蒙德里安，《紅黃藍構圖》，布本油畫，1922年（美國，明尼蘇達州明尼波里斯藝術中心） | 59. | Piet Mondrian, <i>Composition with Red, Yellow, and Blue</i> , oil on canvas, 1922 (The Minneapolis Institute of Arts, Minnesota, USA) |
| 60. | 杜象，《泉》，現成物雕塑（尿缸），1917年（原作已被毀），史蒂格利茲攝，（美國，費城藝術館）
未能取得此作品圖像的使用權，請從其他資源觀賞，例如費城藝術館網頁(http://www.philamuseum.org/)。 | 60. | Marcel Duchamp, <i>Fountain</i> , ready-made sculpture (urinal), 1917 (original destroyed) (photographed by Alfred Stieglitz, Philadelphia Museum of Art, USA)
Permission for using the image of this artwork is unavailable. Please view it from other resources, e.g. at the website of Philadelphia Museum of Art (http://www.philamuseum.org/). |
| 61. | 米羅，《小丑嘉年華會》，布本油畫，1924-25年（美國，紐約，水牛城柯百麗 — 諾斯藝廊） | 61. | Joan Miró, <i>Carnival of Harlequin</i> , oil on canvas, 1924 - 25 (Albright-Knox Art Gallery, Buffalo, New York, USA) |
| 62. | 馬格利特，《戮穿時間》，布本油畫，1938年（美國，芝加哥藝術館） | 62. | René Magritte, <i>Time Transfixed</i> , oil on canvas, 1938 (The Art Institute of Chicago, USA) |
| 63. | 霍普，《夜鷹》，布本油畫，1942年（美國，芝加哥藝術館） | 63. | Edward Hopper, <i>Nighthawks</i> , oil on canvas, 1942 (The Art Institute of Chicago, USA) |
| 64. | 奧基弗，《黑色鳶尾花》，布本油畫，1926年（美國，紐約大都會博物館） | 64. | Georgia O'Keeffe, <i>Black Iris</i> , oil on canvas, 1926 (The Metropolitan Museum of Art, New York, USA) |

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| 65. | 勞倫斯·《黑人移民》系列第10號《他們十分貧窮》，複合板蛋彩，1940-41年（美國，紐約現代藝術館） | 65. | Jacob Lawrence, <i>They Were Very Poor</i> , number 10 of <i>The Migration of the Negro</i> series, tempera on composition board, 1940-41 (The Museum of Modern Art, New York, USA) |
| 66. | 帕洛克·《秋韻》（第30號），布本瓷漆，1950年（美國，紐約大都會博物館） | 66. | Jackson Pollock, <i>Autumn Rhythm (Number 30)</i> , enamel on canvas, 1950 (The Metropolitan Museum of Art, New York, USA) |
| 67. | 羅斯科·《橙與黃》，布本油畫，1956年（美國，紐約，水牛城柯百麗 — 諾斯藝廊） | 67. | Mark Rothko, <i>Orange and Yellow</i> , oil on canvas, 1956 (Albright-Knox Art Gallery, Buffalo, New York, USA) |
| 68. | 史密斯·《坦克圖騰1號》，鋼，1952年（美國，芝加哥藝術館） | 68. | David Smith, <i>Tanktotem I</i> , steel, 1952 (The Art Institute of Chicago, USA) |
| 69. | 強斯·《靶與四張面孔》，組合：報紙、布和畫布以蠟畫法著色，以及石膏和木材，1955年（美國，紐約現代藝術館） | 69. | Jasper Johns, <i>Target with Four Faces</i> , assemblage with encaustic paint on newspaper, cloth, and canvas, with plaster and wood, 1955 (The Museum of Modern Art, New York, USA) |
| 70. | 沃霍爾·《瑪麗蓮夢露》，紙本絲網印刷版畫，1967年（英國，倫敦泰特現代美術館） | 70. | Andy Warhol, <i>Marilyn Monroe</i> , screenprint on paper, 1967 (Tate Modern, London, Britain) |
| 71. | 歐登柏格·《地上的蛋糕》，發泡膠、硬紙板、合成聚合顏料、乳膠及畫布，1962年（美國，紐約現代藝術館） | 71. | Claes Oldenburg, <i>Floor Cake</i> , synthetic polymer paint and latex on canvas, with foam rubber and cardboard, 1962 (The Museum of Modern Art, New York, USA) |
| 72. | 克里斯多與珍克勞德·《飛奔的圍籬》，臨時裝置，1972-76年，胡夫簡攝（美國，加利福尼亞州，索奴馬及麥林縣） | 72. | Christo and Jeanne-Claude, <i>Running Fence</i> , temporary installation, 1972 - 76, photographed by Wolfgang Volz (Sonoma and Marin counties, California, USA) |
| 73. | 克洛格·《沒有標題（我們不會在你們的文化中扮演自然）》，相片，1983年 | 73. | Barbara Kruger, <i>Untitled (We Won't Play Nature to Your Culture)</i> , photograph, 1983 |
| 74. | 梅波索普·《慕迪與雪文》，明膠銀版法印像，1984年（美國，梅波索普基金會） | 74. | Robert Mapplethorpe, <i>Ken Moody and Robert Sherman</i> , gelatin-silver print, 1984 (The Robert Mapplethorpe Foundation, USA) |
| 75. | 基弗·《布蘭登堡的荒原》，布本油彩、塑膠彩及蠟膠，1974年（荷蘭，艾恩德霍芬，凡阿比市立博物館） | 75. | Anselm Kiefer, <i>Heath of the Brandenburg March (Märkische Heide)</i> , oil, acrylic, and shellac on burlap, 1974 (Van Abbemuseum, Eindhoven, The Netherlands) |

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[note: this is not the same as their shorter Basic History of Art]

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