

# 矯飾主義之美-文藝復興法則的掙脫

## The Beauty of Mannerism-The escape of Renaissance's regulation

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### 摘 要

矯飾主義(Mannerism)之藝術風格盛行於文藝復興(the\_High Renaissance)後至巴洛克(Baroque)，此主義崇尚拉斐爾(Santi Raphael,1483~1520年)和米開朗基羅(Buonarroti Michelangelo,1475~1564年)，是一個被認為技術性的成就，但是公式化、戲劇性的、及太過於形式化。

矯飾藝術的表現特徵是錯綜複雜的，身體姿態上有發達的肌肉和延長的外型。德拉克洛瓦(Eugène Delacroix, 1798~1863年)針對米開朗基羅的記載上，給與幾乎和描述矯飾主義一樣的評論：

"他繪畫中的肌肉及姿態，在對等的科學中，對立一般輿論意見決不是主要的支配因素.....他不知道每一個單身男子的感覺，也不知他的激情，當他在繪製一支手臂或腿時，看來似乎他只有想像那個手臂或腿，而不給與一點點極微小的思考方向，這有關係到屬於他的外形姿態，少於圖畫的姿態，整個看來.....在其中展現他最大的功勞，他帶來崇高的視覺和極度的對等使孤立突出。"<sup>1</sup>

「矯飾主義」是形容繪畫風格和青銅器雕刻品，起源於義大利文字「Maniera」，簡單地說是「風格」，矯飾主義有時被定義為「流行方式」，它的重點在於自我意識設計超過寫實主義的描寫；沙陀(Andrea del Sarto,1486~1531年)<sup>2</sup>可說是矯飾主義之父，接近古典的畫法，當他的學生在現實生活中尋求更內向的、抽象的作風，沙陀從自然看到一個很強烈的情感含意，那就是鮮明和流暢的色彩是他的真正主題，其晚期創作繪畫色彩是素雅、溫暖的和沉默多愁善感的，而不管色彩的明暗度。

### Abstract

Century Mannerism, the artistic style which gained popularity between the\_High Renaissance and Baroque,takes as its ideals the work of Santi Raphael and Buonarroti Michelangelo. It is considered to be a period of technical accomplishment but of formulaic, theatrical and overly stylized work.

<sup>1</sup> 出自 John Malyon 書本：藝術百科全書(Art cyclopedia)之轉述。

<sup>2</sup> 沙陀：生於 1486~1531 年義大利人，文藝復興時期的藝術家，從事繪畫，瓦薩利、盧梭、彭托莫皆是其學生。

Mannerist Art is characterized by a complex composition with muscular and elongated figures in complex poses. Discussing Michelangelo in his journal, Eugène Delacroix gives as good a description as any of the limitations of Mannerism:

*"[A]ll that he has painted is muscles and poses, in which even science, contrary to general opinion, is by no means the dominant factor... He did not know a single one of the feelings of man, not one of his passions. When he was making an arm or a leg, it seems as if he were thinking only of that arm or leg and was not giving the slightest consideration to the way it relates with the action of the figure to which it belongs, much less to the action of the picture as a whole..... Therein lies his great merit; he brings a sense of the grand and the terrible into even an isolated limb."*

The term mannerism describes the style of the paintings and bronze sculpture on this tour. Derived from the Italian maniera, meaning simply "style," mannerism is sometimes defined as the "stylish style" for its emphasis on self-conscious artifice over realistic depiction. Andrea del Sarto could be called the godfather of mannerism. remained more classical. While his students looked beneath the appearance of the real world for something more introverted and abstract, Andrea sought a more forceful expression of what he saw in nature. It has been said that color, vibrant and communicative, was his real subject. Produced late in his career, this painting has a quiet warmth and calm sentiment, despite the intensity of its hues.

<http://www.artcyclopedia.com/history/mannerism.html>

John Malyon book : Art cyclopedia