

達文西人像密碼

Da Vinci's Imagery Codes

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摘要

本文從視覺證據——亦即自達文西不同代表作中擷取「人像」型態，直接進行交叉比對——如「最後的晚餐」裡耶穌的「收放」手勢、約翰的「性別」造形；「聖母、聖子、聖安妮」與「聖母、聖子、聖安妮與約翰」兩幅畫中聖母與聖安妮的「同體——包括臉、手、足等」關係；「岩窟的聖母」之聖母像與「最後的晚餐」之約翰像「面相」如一；「肉身天使」與「施洗者約翰」兩件作品中之「手勢」與「冷笑」神情酷似；「蒙娜麗莎」與其「自畫像」之臉形「比例」吻合...等，過濾出確實而具體的新論證，以期釐清諸多表象式的浮淺揣測，與開拓更廣闊且兼具實證論述的藝術新視野。

本文論述其相關「人像」所暗藏的真相，得到以下兩種重點結論：(一)生命共同體；(二)永契的精神。

關鍵詞：人像密碼、生命共同體

Abstract

This essay proposes to directly cross-match various visual evidence – that is “human images” from Leonardo Da Vinci’s representative paintings, such as Jesus’ “open palm” gesture and the “gender” portrayal of John the Baptist in “The Last Supper”; the “unity – including face, hands and feet” relationship of Mary and St Anne in two paintings “The Virgin and Child with St Anne” and “The Virgin and Child with St. Anne and St. John the Baptist”; the similarity of the face of Madonna in “Madonna of the Rocks” with the face of John the Baptist in “The Last Supper”; the close similarity of the “gesture” and the “leering” expression in two works “The Incarnate Angel” and “St. John the Baptist”; the proportions of the face of “Mona Lisa” matching that in his “Self Portrait” and so on, and thereby identifying substantive and affirmative new evidence to unravel the many rumors and conjectures about Da Vinci’s paintings, and expand the existing artistic horizons with proof and analysis.

In delving into the truths hidden underneath the character portrayals in the aforementioned paintings, this essay reaches two main conclusions: (1) unity of life; (2) spirit of eternity.

Keyword: Imagery Codes; unity of life

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