

虛實之間的透視法則—曼帖那的藝術

The Perspective Rule Between the Real and Unreal—Mantegna Art

張瀚云*

摘要

安德烈阿·曼帖那 (Andrea Mantegna, 1431~1506) 不僅是位文藝復興時期北義大利曼多城邦 (Mantua City State) 的宮廷畫家，亦是為十五世紀透視學最高成就的代表性人物。十四~十六世紀，歐洲綻放出人類史上最耀眼的光芒，其所肯定的是人文主義 (Humanism) 的價值，史稱「文藝復興」 (Renaissance)。早期的義大利文藝復興以佛羅倫斯為中心，在各個藝術領域裡中從事創作的藝術家們，無論是建築、繪畫或雕刻，均在古希臘羅馬的遺跡作品中獲得靈感。而曼帖那也不例外，運用了透視法則與幾何比例學；注重人體解剖學；以及充分運用光線明暗法的實體表現，使繪畫創作的發展更趨於成熟。本文將分析曼帖那如何從雕刻家唐那太羅 (Donatello 1386~1466) 與畫家烏切羅 (Paolo Uccello 1397~1475) 的藝術中，研究、深化透視學的論述，並熟練地掌握住透視法則的運用，尤其以將視點放低 (Sotto in Su) 藉以加強主題的統一性為最，畫面中的氣氛和人物崇高感之特色，往往讓觀賞者有著強烈又震撼的視覺效果。

關鍵詞：文藝復興、透視學、仰角透視、希臘羅馬

Abstract

Andrea Mantegna (1431~1506) is a palace painter of the Mantua City State, in Northern Italy during the Renaissance, and also the representative of the highest achievement in the fifteenth century's study of perspective. During the 14th~16th century, Europe shone its brightest light in the history of the human race. During then, the value of humanism was affirmed, in which we call this period "Renaissance". The early stage of the Italian Renaissance was centered in Florence. In each of the art field, whether it is architecture, painting or sculpture, all drew inspiration from the remains of the Ancient Roman Greeks. Due to his strong passion for collecting items from the ancient world, Mantegna was no exception, he used the rule of perceptive and the study of geometry, at the same time emphasizing on the human anatomy, and the adequate use of the existing representation of the lighting method, he progressed his painting into maturity. This dissertation will analyze and distinguish how Mantegna studied and deepened his understanding towards perceptive from sculptor

* 張瀚云 (Chang, Han-Yun)，中國文化大學藝術研究所碩士。

Donatello (1386~1466) and painter Paolo Uccello (1397~1475), and how he skillfully masters the rule of perspective in his works, especially with lowering of perspective (Sotto in Su) in order to fortify the unity of his main theme, atmosphere and a distinguished feature of the nobility in his characters. The result of his method often gives the viewers a strong and astonishing visual effect.

Keyword : Renaissance, perspective, Sotto in Su, Greek Rome