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典藏版

通识读本

文艺复兴时期的艺术

Renaissance Art

A Very Short Introduction

Geraldine A. Johnson 著

李建群 译

外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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Chapter 1

Introduction: whose Renaissance? whose art?

'Art' in the Renaissance

1

The year is 1768. Johann Wolfgang von Goethe, at the time a mere law student, but soon to become Germany's most famous poet-philosopher, steps into Dresden's new art museum for the first time and describes the scene:

... the profound silence that reigned, created a solemn and unique impression, akin to the emotion experienced upon entering a House of God, and it deepened as one looked at the ornaments on exhibition which, as much as the temple that housed them, were objects of adoration in that place consecrated to the holy ends of art.

One of the works he would have admired was Raphael's *Sistine Madonna* (Figure 1), acquired in 1754 by Dresden's ruler, Augustus III of Saxony, but familiar to us today from countless Christmas cards, posters, and knick-knacks featuring the painting's cherubic pair of plump child-angels. For Goethe, seeing such works in the hushed atmosphere of Dresden's picture gallery was a quasi-religious experience in which paintings were worshipped as the aesthetic relics of semi-divine artistic geniuses. Still today, when we gaze reverentially at paintings, sculptures, and drawings by Renaissance masters such as Raphael displayed in the temple-like



1. Raphael Sanzio, *The Sistine Madonna*, oil on canvas, c. 1512–14