



ART AROUND THE WORLD

世界艺术巡礼

□ 编著 / 安东尼·马松

□ 翻译 / 韩文佳

In the time of Michelangelo

米开朗基罗时代

文艺复兴时期



北京出版社

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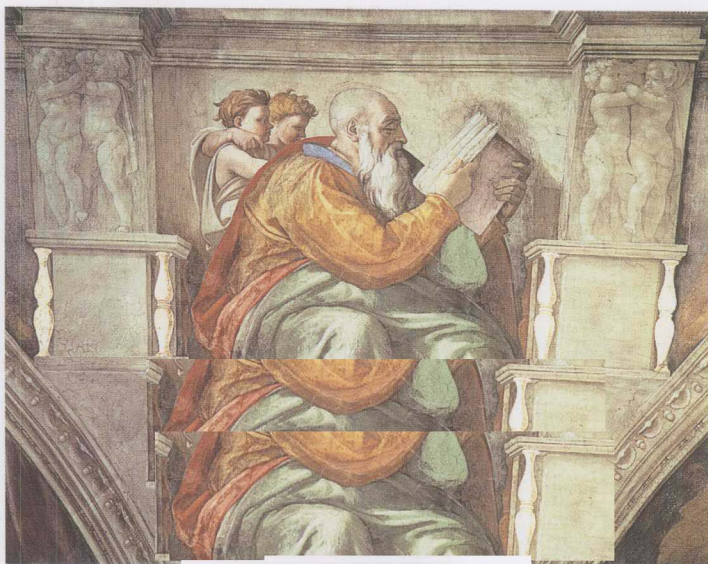
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J110.9/103



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图书在版编目(CIP)数据

世界艺术巡礼 / (英)安东尼·马松编著;韩文佳译. — 北京:
北京出版社, 2005
ISBN 7-200-05950-1

I. 世... II. ①安... ②韩... III. 艺术—概况—世界—现代 IV. J11

中国版本图书馆 CIP 数据核字 (2005) 第 019801 号

著作权合同登记号: 图字: 01-2005-1722 号

总 策 划	李胜兵 邬云泰
编 著	安东尼·马松
翻 译	韩文佳
责任编辑	林舒莉
责任校对	李一梅
版式设计	传 世 刘 玮
营销策划	北京传世文化发展中心



 **世界艺术巡礼**
RT AROUND THE WORLD
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出 版 社: 北京出版社出版
社 址: 北京北三环中路 6 号 邮编: 100011
网 址: www.bph.com.cn
发 行: 北京出版社出版集团总发行 新华书店经销
印 厂: 北京圣彩虹制版印刷技术有限公司印刷
开 本: 787mm×1092mm 16 开本 20 印张 151 千字 295 幅图
版 次: 2005 年 6 月第 1 版 2005 年 6 月第 1 次印刷
印 数: 1—8000

ISBN 7-200-05950-1/J·451

定价: 98.00 元 (全 4 册)



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简介

Introduction

当整个欧洲处于一个充满了发展和变革的令人激动不已的时期时，米开朗基罗生活在意大利。我们现在知道这个时期是“文艺复兴时期”，源自于法语，意为“新生”。米开朗基罗不仅是一位画家，他还是一位雕塑家、建筑师和诗人。他被认为是文艺复兴时期最伟大的艺术大师之一。

兴起于 14 世纪的文艺复兴运动是一个学者、雕塑家和画家重新发现古希腊和古罗马的伟大作品——他们的哲学、文学、科学、建筑 and 艺术的时期。这激励他们提出关于周围世界的问题。他们开始探究这个世界是如何真正运转的，以及它看上去是怎样的。

艺术家和雕塑家们迅速地发展出了雕塑艺术全新的创作技巧，以及更为逼真和更能显示才能的绘画手法。当艺术家们变得更富有技巧的时候，他们不仅获得了信心，而且也拥有了技能，去创造一些这个世界迄今所见到的最优秀的艺术作品。

Michelangelo lived in Italy during an exciting period of progress and change in Europe. We now call this period the Renaissance, from a French word meaning rebirth. Michelangelo was not only a painter, he was also a sculptor, architect, and poet. He is considered to be one of the greatest masters of the Renaissance.

Starting in the 1300s, the Renaissance was a time when scholars, sculptors, and painters rediscovered the great works of ancient Greece and Rome—their philosophy, literature, science, architecture, and art. This inspired them to ask questions about the world around them. They began to investigate how the world really works and looks.

Artists and sculptors rapidly developed new skills in sculpture and more realistic and ambitious ways to paint. As the artists became more skilled, they gained in confidence and technical ability and produced some of the finest works the world has ever seen.





中世纪的装饰画手稿

Medieval Manuscript Illumination



◆ 一个正在工作的抄写员的特写画面，选自意大利手稿。

Close-up of a scribe at work, from the Italian manuscript.

中世纪大致从公元 500 年延续至 15 世纪中期。在这一时期，几乎欧洲所有的画家和雕塑家都为教会工作。教会非常有钱而且权力巨大。僧侣和神甫、牧师们掌管所有的教育和学校，还有书籍制作和图书馆。书籍是用手工制作的，并由人精心地抄写出来，而且常常配有精美的插图——或是用绘画进行“装饰”。

The medieval period lasted roughly from 500 AD until the mid-1400s. Throughout this period, almost all the painters and sculptors in Europe worked for the Church. The Church was wealthy and powerful. Monks and priests were in charge of all education and schools, as well as book production and libraries. Books were made by hand, painstakingly copied out and often beautifully illustrated—or “illuminated”—with paintings.

纤细画的杰作

Miniature Masterpieces

这些安静地在修道院中工作的艺术家僧侣们，逐渐掌握了许多重要的绘图和绘画技巧。他们精通如何绘画脸部、人物、植物、动物和物体。他们可以把这些汇集在一起，创作出令人信服和充满吸引力的作品。他们对透视画法也有了一些理解，就是物体离得越远，它们看起来越小的绘画方式。

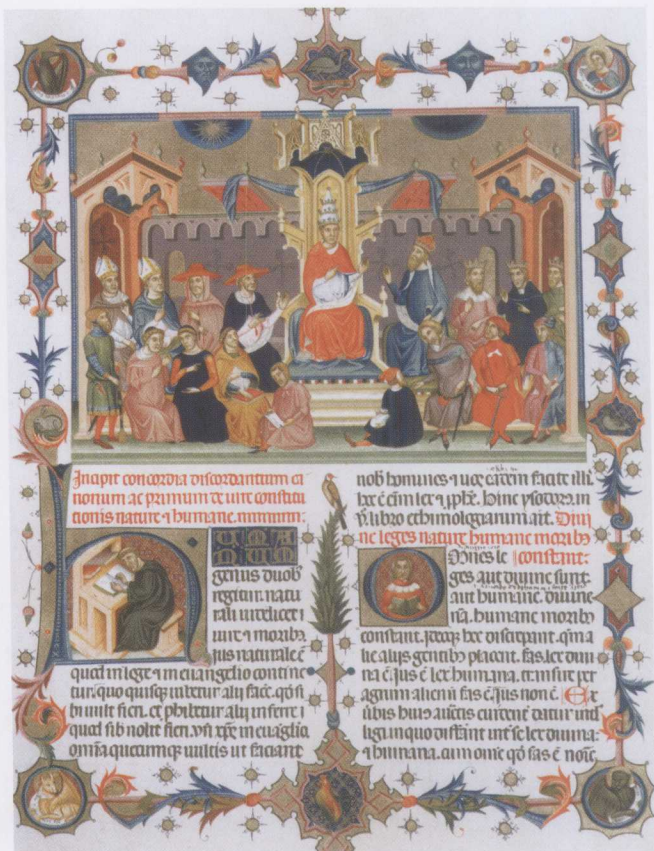
Working quietly in their monasteries, the artist-monks developed many important skills for drawing and painting. They knew how to draw faces, people, plants, animals, and objects. They could put these together in convincing and attractive compositions. They also had some understanding of perspective—the way that objects appear smaller the farther away they are.

一些最优美的早期装饰画手稿是为法兰克 (Frankish) 皇帝查尔曼 (Charlemagne, c.742–814) 的朝廷所制作的,他在位于亚琛、今天位于联邦德国的朝廷总部来统治大部分欧洲。僧侣们在接下来的六个世纪里不断地提高他们的艺术创作技巧,创造出非同寻常的作品。这些书籍奠定了欧洲艺术发展的许多基础。书籍被散布到各地,并受到其他僧侣的效仿。这意味着,用于制作手稿的素描和绘画技法也可以被人们共同分享了。

一直到 15 世纪印刷术发明后,僧侣们才停止制作装饰画手稿。突然之间,在印刷机上制作图书变得简单和省钱得多,因此人们就不再需要这种耗费时日而又费尽心思的绘制手稿彩饰图案的工作了。

Some of the most beautiful early manuscript illuminations were made for the court of the Frankish emperor Charlemagne (c.742–814), who ruled over much of Europe from his base at Aachen, now in western Germany. Monks continued to improve their artistic skills for the next six centuries, producing extraordinary work. Many of the foundations for the development of European art were laid in these books. Books were carried around and copied by other monks. This meant that the techniques of drawing and painting used to make the manuscripts could also be shared.

The monks stopped producing illuminated manuscripts only after the invention of printing in the 1400s. Suddenly it became much easier and cheaper to produce books on a printing press, so the slow and painstaking work of the manuscript illuminator was no longer needed.



◆ 一本装饰画手稿,制作完成于 14 世纪的意大利。

An illuminated manuscript, made in Italy in the 1300s.



用彩饰图案装饰手稿 Illuminating manuscripts

用于装饰画手稿的“纸张”是用动物皮的薄片制成的，或是“羊皮纸”。被称为抄写员的作家们先用墨水和蘸水笔在上面写下词语，再为绘画留出空白。

艺术家们用动物毛发制作的精细的画笔在上面涂上颜料。他们所用的颜料是由植物性原料或矿物质制成的，例如鸢尾花汁液（绿色）、铅（红色）、煤烟（黑色）和次贵重的宝石天青石（淡蓝色）。人们也把黄金使用在制作得非常精细的“纸”片上，而且是用树胶把它附着在书页上。

◆“制作骰子的工人”，西班牙国王阿方索五世为一本13世纪的歌曲集加进的一幅插图。

Dice-makers, illustrated in a 13th-century book of songs by the Spanish king Alfonso X ("the Wise").

The “paper” used for illuminated manuscripts was made of thin sheets of animal skin or parchment. The writers, called scribes, wrote the words first, using inks and dip-pens, leaving spaces for the paintings.

The artists applied paint with fine brushes made of animal hair. Their paints were made from plant material or minerals, such as iris sap (green), lead (red), soot (black), and the semiprecious stone lapis lazuli (light blue). Gold was also applied in very fine sheets and attached to the page with gum.

为教堂作画

Painting for the Church



◆ 乔托《飞向埃及》(c.1305-1306)的局部, 帕多瓦。
Detail from Giotto's Flight into Egypt (c.1305-1306), in Padua.

基督徒喜欢装饰他们的教堂内部。雕刻、镶嵌工艺、绘画和彩色玻璃,所有这一切都使教堂熠熠生辉,使它看上去更华丽,更迷人。特别是北欧的僧侣们在他们的装饰画手稿中,在极小的规模上创作了优美的图画。但是大型的绘画作品都保留了某种一成不变的风格。许多艺术品都较为脆弱,而且因为气候潮湿和岁月流逝而遭到了毁坏。13世纪的意大利,情况发生了变化,艺术家们把他们的新鲜灵感带入到大型艺术作品的创作中去,并且采用了更为持久的绘画技法,例如湿壁画和蛋彩画。湿壁画是他们在灰泥未干时就直接绘制在墙上的壁画。他们采用蛋彩画法在木制镶板上绘画。

Christians liked to decorate the interior of their churches; carvings, mosaics, paintings, and stained glass all brightened up the church, and made the space seem richer, more magical. Monks, especially in northern Europe, had shown their ability to create beautiful paintings on a tiny scale in their illuminated manuscripts. But large-scale paintings remained stylized. Many were delicate and were destroyed by damp and age. A change came in Italy in the 1200s, when artists brought fresh inspiration to their larger pieces, and used more lasting techniques such as fresco and tempera. With fresco, they painted in wet plaster directly onto the walls. With tempera, a water-based paint mixed with egg yolk, they painted on wooden panels.



壁画

Wall Paintings

最早采用湿壁画法进行创作的艺术大师之一是来自意大利佛罗伦萨的一位艺术家,名叫乔托·迪·勃多奈,他以乔托(Giotto, c.1267–1337)一名而为世人所知。他创作了两个很有名的系列壁画。第一个位于阿瑞那礼拜堂,是由一位名叫斯科维格尼(Enrico Scrovegni)的富有商人在威尼斯附近的帕多瓦建造的。它描绘了圣母玛利亚及其她的家庭生活,以及基督的死亡。第二个系列壁画位于意大利阿西西的圣弗朗西斯大教堂,它描绘了永远受人爱戴的圣弗朗西斯(St Francis c.1180–1226)的生活。

One of the first early masters of fresco painting was an artist from Florence, in Italy, called Giotto di Bondone, known simply as Giotto (c.1267–1337). He did two famous series of paintings. The first is in the Arena Chapel, which was built by a rich merchant named Enrico Scrovegni, in Padua, near Venice. It illustrates the life of the Virgin Mary and her family, and the death of Christ. The second series portrays the life of the ever popular St. Francis (c.1180–1226) at the Basilica of St. Francis in Assisi, in Italy.



◆一群天使,选自乔托的《圣弗朗西斯的爱慕》(c.1300),它是位于阿西西的圣弗朗西斯大教堂中的一系列湿壁画中的一幅。

A group of angels, from Giotto's *Adoration of St. Francis* (c.1300), one of the series of frescoes in the Basilica of St. Francis, Assisi.

两个系列的壁画都创造了极其富有装饰性的效果,就好像教堂的墙壁覆盖着五彩缤纷的墙纸——但是没有任何重复的图案。这些画就像连环漫画一样讲述着一个故事。然而使乔托显得与其他艺术家不同的地方是他赋予画作的全新的戏剧感和激情。

更早一些的艺术师一直满足于画一些较为单调、较为程式化的形象。从另一方面来说,乔托笔下的人物看起来富有立体感并且形象丰满,有着富有个性的面庞和精心绘制的逼真的服饰。他们看起来像真人一样。乔托对后来的佛罗伦萨画家产生了重要的影响,而且欧洲绘画的许多传统都可追溯至他的作品。

Both series create a richly decorative effect. It is as though the walls of the church are covered with colorful wallpaper—but without any repeated patterns. The pictures also tell a story, like a comic strip. But what set Giotto apart from other artists was the new sense of drama and emotion that he put into his paintings.

Earlier artists had been content to paint flatter, more stylized images. Giotto's figures, on the other hand, look three-dimensional and rounded, with individualized faces and carefully painted, realistic-looking clothes. They look like real people. Giotto had a major influence on later painters in Florence, and many of the traditions of European painting can be traced back to his work.

◆《约阿西姆的梦》(约阿西姆是圣母玛利亚的父亲)(c.1303–1305),乔托在帕多瓦阿瑞那礼拜堂绘制的一幅湿壁画。

The Dream of Joachim (the father of the Virgin Mary) (C.1303–1305), a fresco by Giotto in the Arena Chapel, Padua.





祭坛画

Altarpieces

祭坛是基督教堂的一个主要核心，而且是人们表达对上帝的信仰和崇拜的中心。人们创作特殊的画作来装饰祭坛区，而且这幅作品要制作成为教徒祈祷的中心焦点。通常这些作品不是直接绘制在墙壁上，而是绘制在厚木板上，采用的是蛋彩画法，就是把蛋黄当作黏和物搀和到以水为基础的颜料中作画。

祭坛画突出基督教中极其重要的人物，例如耶稣、圣母玛利亚、基督的十二使徒以及圣徒和殉道者。许多创作手稿彩饰图案的艺术技巧都被用来创作祭坛画，这包括把金箔应用于绘制画面背景和圣徒头上的光环。

The altar is the main focus of a Christian church and the center of devotion and worship. Special paintings were made to decorate the altar area, and to act as a focus for prayer. Usually these were not painted on the walls themselves, but on planks of wood, using tempera.

Altarpieces featured key figures in the Christian faith, such as Jesus Christ, the Virgin Mary (the Madonna), the Apostles, and the saints and martyrs. Many of the skills of manuscript illumination were used to create these altarpieces, including the application of gold leaf for the background and the saints' halos.



◆《庄严像》(天使中的圣母)，西马布埃(Cimabue)绘制在木头上的一幅祭坛画，创作于1275年左右。

Maestà (Madonna of the Angels), an altarpiece by Cimabue, painted on wood in about 1275.

西马布埃和杜乔

Cimabue and Duccio

最伟大的早期祭坛画家之一是彼伯 (Cenni de Pepo, c. 1240–1302), 他以西马布埃这个名字而为世人所知, 他也创作湿壁画。人们不清楚他的详细生平, 而且也不能确定哪些画作真正是他的作品。他在佛罗伦萨工作, 而且大多数人认为他创作了一些非常重要的宗教作品, 包括一些庄严像 (Maestà)。玛埃斯塔的字面意义是“陛下”, 这个词被用来描述这样一幅画面: 坐在宝座上的圣母手中怀抱她的孩子耶稣, 周围簇拥着一群圣徒和天使。像乔托一样, 人们认为西马布埃赋予人像更为自然的外表特征。

那个时代最著名的祭坛画之一是杜乔·第·博尼塞纳 (Duccio di Buoninsegna), 简称杜乔, 为锡耶纳大教堂所创作的 (创作时间 c. 1278–1319)。这幅作品有正反两面: 正面是一幅大型的《庄严像》, 而反面的主要部分展示了二十六个场面, 它们描绘基督在十字架上受难的一幕——导致基督被钉十字架以及受难以后的一系列事件。就像乔托所做的那样, 杜乔为他的绘画带来了一种全新的现实主义感受。他们激励艺术家去探索描绘与真实世界相仿的人物形象的绘画方式。

One of the greatest early painters of altarpieces was Cenni de Pepo, known as Cimabue (c. 1240–1302), who also painted frescoes. Details of his life are vague, and it is not certain which paintings are really his. He worked in Florence, and is thought to have painted several important religious works, including several Maestà. Literally meaning “Majesty,” Maestà is the term used to describe a painting of the Madonna on a throne holding the child Jesus, surrounded by saints and angels. Like Giotto, Cimabue is credited with bringing a more natural look to human figures.

One of the most famous altarpieces of the time was painted for the cathedral of nearby Siena by Duccio di Buoninsegna, known simply as Duccio (worked c. 1278–1319). It is painted on two sides: on one side is a large Maestà, and on the other the main section shows 26 scenes depicting the Passion—the series of events leading to, including, and following Christ’s crucifixion. Duccio’s work, like Duccio’s, brought a new sense of realism to his paintings. They inspired artists to seek ways to paint images that imitated the



◆杜乔所创作的《庄严像》(圣母加冕图)的凸前嵌板画, (1308–1311), 锡耶纳。
The front panel from Duccio’s Maestà (Madonna Enthroned) (1308–1311), in Siena.



湿壁画和蛋彩画 Fresco and tempera

“Fresco”在意大利语中的意思是“新鲜”：它指的是运用新鲜、未干的灰泥在墙壁上作画的方法。艺术家们先用木炭在墙上画草图，然后再用一种叫西诺皮亚（红褐色泥土颜料，用于湿壁画之素描）的红色在上面画上线条。

接下来，这幅设计草图被覆盖上一层精细的潮湿灰泥。用呈粉末状的颜色与水混合制成的颜料给壁画涂色。通过这种方式，颜色被墙壁吸收进去，然后随着灰泥的晾干，壁画表层就会变得坚硬而又持久。

至于蛋彩画，艺术家们使用相类似的颜料，把它与水混合，并用某种黏合物或胶水，通常是蛋黄，把它冲淡。在油画于15世纪开始逐渐替代蛋彩画前，蛋彩画法被用于绘制画板画。蛋彩画所使用的颜色是有限的，而且颜色不得不一层一层地增加。



Fresco means “fresh” in Italian: it was a way of painting on a wall using fresh, wet plaster. First, the artists made a sketch on the wall using charcoal, and then the lines were painted over with a red color called sinopia.

Next, the design was covered in a layer of fine wet plaster. The colors were applied using paints made of powdered color mixed with water. In this way, the color was absorbed into the wall, then dried with the plaster, leaving a hard, permanent surface.

With tempera, artists used similar paints, mixed with water and “tempered” with some kind of gum or glue, usually egg yolk. It was used for panel painting, before oil painting began to replace it in the 1400s. Colors were limited, and had to be built up layer upon layer.

当杜乔的《庄严像》创作完成的时候，它被抬出来参加游行，游行人群把它从艺术家的工作室一直搬到锡耶纳大教堂，来庆祝锡耶纳在战斗中战胜了佛罗伦萨。
When Duccio's Maestà was completed, it was paraded from the artist's studio to the cathedral to celebrate Siena's victory over Florence in battle.

◆ 圣弗朗西斯的局部，选自西马布埃的《庄严像》（加冕的圣母与圣弗朗西斯），是位于阿西西的圣弗朗西斯教堂的一幅湿壁画。作品展现了从事湿壁画创作的艺术家们是如何运用相当粗糙的绘画笔触，来用较深颜色创造出阴影的。

Detail of St. Francis, from Cimabue's Maestà (Enthroned Madonna with St. Francis), a fresco in the Church of St. Francis, Assisi. It shows how fresco artists created shadow by using fairly rough brushstrokes of deeper color.

Around the World

环游世界 伊斯兰教

当基督徒们用取材自《圣经》的色彩丰富的场景装饰他们教堂的时候,穆斯林艺术家走上了一条完全不同的道路。因为害怕人们膜拜错误的上帝,早期的伊斯兰宗教领袖们阻挠艺术家去描绘人物或动物。穆斯林艺术家们转而去设计一些特别复杂和美丽的图案。他们用这些设计出的图案去装饰他们的清真寺、书籍和地毯。

While Christians were decorating their churches in richly colored scenes from the Bible, Muslim artists were taking a different course. Fearing the worship of false gods, the early leaders of the Islamic religion discouraged artists from illustrating people or animals. Instead, Muslim artists devised patterns of extraordinary complexity and beauty. They used these designs to decorate their mosques, books, and carpets.

伊斯兰风格

Islamic Style

伊斯兰教是由先知穆罕默德(c.570–632)创立的,而且通过征服其他国家,伊斯兰教迅速传播至亚洲,并越过北非,在公元711年传播至西班牙。起初,信仰这一新宗教的艺术家和建筑师们接受这些被征服国家特有的艺术风格,但是到了大约公元850年时,他们发展形成了一种富有特色的西方伊斯兰风格。这一风格包括这样一些特点:建有尖塔的圆顶清真寺以及装饰着彩色瓷砖的宁静的祈祷大厅,这些瓷砖都被排列成花纹精细的几何图案。

到了西马布埃和杜乔在意大利从事绘画创作的时候,伊斯兰教艺术家们已经在世界上建造了一些最为奢侈和华丽的建筑。举例来说,大约建于公元960–976年的位于西班牙科多巴(Cordoba)的大清真寺,装饰着圆顶的天花板,内部覆盖着闪闪发亮的金色和蓝色的镶嵌工艺品。



◆ 位于印度阿格拉(Agra),蒂玛德·杜巴陵墓(I'timad al-Dauba Tomb) (1628)中绘有图案的大理石装饰。
Painted marble decoration at the I'timad al-Dauba Tomb (1628), in Agra, India.

Islam was founded by the Prophet Muhammad (c.570–632), and it spread rapidly by conquest into Asia and across North Africa, reaching Spain in 711 AD. At first, the artists and architects of this new religion adopted the styles of the conquered lands. But by about 850 AD they had developed a distinctive western Islamic style. This included such features as domed mosques with minarets, and calm prayer halls decorated with colored tiles arranged in intricate geometric patterns.

By the time Cimabue and Duccio were at work in Italy, Islamic artists had created some of the most sumptuous and ornate buildings in the world. In about 960–976 AD, for instance, the Great Mosque in Córdoba, Spain, was decorated with a domed ceiling, covered inside with glittering mosaics in gold and blue.



欧洲北部的油画

Oil Painting in Northern Europe

在欧洲北部的阴冷潮湿环境中，采用湿壁画和蛋彩画这两种技法绘制出的作品很容易损坏。不过，1400年前后，人们开发出一种新的绘画颜料，即使用与油混合的颜料粉。这种颜料干得慢，但是可使画面保持长久。这种“油画颜料”浓稠而且色彩鲜艳，创造出的效果颇似手稿的彩饰图案。而且可在油画本身调和色彩，创造出色调的柔和变化。这使得艺术家在作品中创造丰富的阴影变得更加容易，并且使人物外形看起来更富有立体感。

In the cold and the damp of northern Europe, paintings made using the fresco and tempera techniques deteriorated rapidly. In around 1400, however, a new kind of paint was developed, using pigments mixed with oil. The paint was slow to dry, but created a lasting surface. This “oil paint” was thick and colorful, producing effects rather like manuscript illuminations. Also, colors could be blended on the painting itself to create smooth changes in tone. This made it easier for the artist to create rich shadow, and to build up shapes that looked three-dimensional.



◆安托内洛·麦西纳的《用荆棘加冕的基督》(c.1475)。

Antonello da Messina's Christ Crowned with Thorns (c.1475).