

# 《文艺复兴时期的艺术》

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## 章节摘录

第一章 绪论：谁的文艺复兴？谁的艺术？ 文艺复兴时期的“艺术” 1768年，当时还仅是一个攻读法律的学生、但很快就将成为德国最著名的诗人和哲学家的约翰·沃尔夫冈·冯·歌德（Johann Wolfgang von Goethe）首次步入德累斯顿新建的艺术博物馆，他描述了这样的情景：... 四下里深邃的静默令人产生一种肃然起敬的独特感受，仿佛人们进入上帝的殿堂时体验到的那种情感，而当观者看到展出的作品时，这种情感愈加强烈；这些作品，连同收藏它们的殿堂一起，是为神圣的艺术奉上的崇拜之物。他可能驻足欣赏的作品之一是拉斐尔（Raphael）的《西斯廷圣母》（图1），1754年为德累斯顿的统治者萨克森的奥古斯特三世（Augustus III of Saxony）所购得；我们今天熟悉这幅画作则是因为不可计数的按照画中一对胖乎乎的小天使形象制成的圣诞卡、招贴画和小摆设。对于歌德来说，在德累斯顿画廊静谧的氛围中见到这样的作品，无异于一种类似宗教的体验；在这里，绘画被当作“半神”的艺术天才创作的美学圣物来拜谒。直到今天，当我们在神殿一般氛围的艺术博物馆中流连，虔诚地凝视着拉斐尔这样的文艺复兴大师的画作和雕塑时，我们仍然会将它们当作美学上的膜拜之物和几乎是神秘主义的视觉体验。但是，《西斯廷圣母》最早在16世纪的观者并不仅仅把宗教着作是一种艺术欣赏的隐喻，他们是在现实的宗教仪式背景下看待这些画作的。因为《西斯廷圣母》在当时其实并非歌德或今天的人们所理解的那种意义上的艺术作品。它首先是用于祈祷的画像，有着明确的仪式目的。简言之，它是一幅祭坛画。在第二章中，我们会把祭坛画当作一种艺术形式来探讨。但是，眼下至关重要的一点是，我们必须理解，不论这样的作品在我们眼中是何等熟悉，都不应简单地认定，我们“看到”的作品与文艺复兴时期的观者所看到的是相同的。相反，“艺术”这一概念本身必须放到15和16世纪观者的“历史眼光”中来理解。正如我们将要看到的，对许多文艺复兴时期艺术家的绘画、雕塑和素描作品（现在在博物馆里展示，或在旅游手册中作为艺术杰作来推介）的评价，最初并不仅仅是——甚至并非主要是——从美学角度出发的；它们被看作功能性的物品，通过精心选择的意象服务于明确的宗教或世俗目的，而这些目的源自于古老的、往往仍然存在的传统。与此同时，正是在文艺复兴时期，“艺术”的现代概念（Art，首字母大写）首次出现，与它一同出现的还有如下一些与之相关的观念：艺术家作为创造天才的身份、评估艺术作品时独创性（而不是技艺）的重要性，以及评价中采用美学标准的重要意义——我们将在下文中简要探讨这些主题，并会在一些后续章节中有更详细的讨论。

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## 编辑推荐

《文艺复兴时期的艺术》是“斑斓阅读外研社英汉双语百科书系”之一，该书运用丰富生动的例证，展示了文艺复兴时期欧洲各地艺术的内容和形式，说明了它们的创作和发展过程，并分析了这些艺术品在当时的意义，为读者理解文艺复兴艺术构建了一个广阔而具体的背景。具体包括祭坛画艺术、文艺复兴艺术中的叙事、对自然与古风挑战、妇女经历了文艺复兴吗、家庭私域的器物与人像等。该书可供各大专院校作为教材使用，也可供从事相关工作的人员作为参考用书使用。

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## 精彩短评

- 1、这本书只能作为了解历史的辅料
- 2、一刷完毕，简明易懂的确适合普及。各种生僻单词查得我心累。预备二刷加深理解
- 3、简单易懂 中英对照~
- 4、双语，还行吧
- 5、中文.....
- 6、我不是很喜欢鉴赏家，就是些隔岸观火的人
- 7、和别人一起买的，不错
- 8、书看起来不错，但感觉有点小。。。
- 9、通俗易懂 无论中文还是英文都是畅快淋漓啊！
- 10、有利于对文艺复兴的了解和托福复习
- 11、Brilliant and concise. The yet best book I have read in this serie.
- 12、很短，意外的有启发
- 13、这个商品不错，喜欢文艺的孩子可以考虑，帮人买的额
- 14、极其精彩的科普读物。对文艺复兴时期意大利的形势提及也相当吸引人
- 15、书的篇幅不长，但内容不错。
- 16、封面很漂亮，内容也不错！
- 17、感觉观点和视角很好。但是英文的依然没看掉QAQ
- 18、这么说呢，不是很好懂啊，这个主题的专业术语太多了，建议看其他几册。
- 19、去欧洲游历那些著名的博物馆前，尤其要是关注文艺复兴时期艺术品，可以用此书做功课。
- 20、原文有理有据，翻译依然不中
- 21、很好的一系列书！
- 22、以布克哈特的《意大利文艺复兴时期的文化》为对象的一本书，当然比那本差太远太远了，不过已经不错了
- 23、一堆小书里面印象最深的一本
- 24、写得好，译得好。
- 25、很漂亮的图画，很有意境的诗
- 26、介于纯粹理论和纯粹艺术之间，可惜画作是黑白的。
- 27、翻译很棒
- 28、短小精悍,可惜每个观点佐证太少,角度还都蛮新的.翻译相当好.
- 29、然后这本书的意思就是，我们眼中闪烁着灵感的天才艺术其实不应该脱离当时实用性的语境，的确，看欧洲画要先读圣经~
- 30、书不错 可以买
- 31、内容容易消化。英文部分用不着~
- 32、值得一读的西方文化小读物，感觉非常全面地介绍了renaissance的艺术内涵，是一个非常棒的introduction~
- 33、简而精，不故弄玄虚。每章主题明确举例典型，章节之间逻辑清楚，问题意识很强，富有启发性。英文部分用词遣句通俗易懂，流畅而准确。满分。【学两个专业单词吧（^）】
- 34、中英文对照的好处是在国外旅行的时候便于交流。
- 35、喜欢祭坛画部分 好像看了有三次 中文翻译不太好懂 看英文会流畅一些
- 36、巨人的时代，很喜欢。
- 37、还会继续买这系列的书

1、 Initiated by great artists like Raphael, Leonard da Vinci and Michelangelo, the Renaissance is an age that surpasses the past and the future. After the scourge of the Black Death and the dark times of the Middle Age, people awaking from their dark slumber longed for a revival of classical times--and so was the "rebirth" or Renaissance of Europe. The Renaissance shows the world the pinnacle of mankind's wisdom and inspiration that is still highly appreciated today. As an essential part of the Renaissance, the Art of the Renaissance is the continuation of the classic and the first sunshine of the new age. It is not a simple copy of the classic works, but the continuation with creativity and originality. The great development of craft gave artists the power to present a more vivid and clear portrayal of the nature. And the humanist new ideas rendered more art elements to the artwork and made them unprecedented. Brilliant as art is, it is not the actual "the first light" of the Renaissance. In 14th century, Florence, Italy, humanist artists like Petrarch and Boccaccio began to articulate a longing for the classical times and the works of Rome and Greece, emphasizing the revival of classical language and literature. Hereby, the spirit of the Renaissance is infused into the minds of the elite scholars and artists, with a new idea, a new viewpoint and a new angle. The Renaissance was the revival of the language and art. But its influence is not confined to the literature, art and music alone. It affected the whole development of the civilization. The glory of the Renaissance is sacred, invulnerable, and even overwhelming when we look at the works with an admired and excited heart. But when one takes a closer look at the details and the origins of the Renaissance, it becomes concrete and clear. The function of art and patronage, which was essential parts of art, plays a very important role in Renaissance art. With this central idea, the author shows the art of the Renaissance in a historian's point of view and opens a window for the readers to gain a new understanding of the Renaissance. In the first chapter, Whose Renaissance, Whose art, the author expressively states that, "the craft involved in making the work of art is often valued as much as the aesthetic qualities itself in the time of the Renaissance". And the theme and the function of the art piece are closely within the definition of the patron, on the money of whom the artists live. The majority of objects and images were not initially appreciated in the aesthetic sense. Renaissance people did not appreciate the art for art's sake but rather for its use or symbolism. Understanding is in the eye of the beholder. The concept of "Art" must be contextualized through the eyes of the people of the Renaissance. Because of the religious atmosphere in Renaissance age, one of the most important functions is to serve as the altarpiece, which people encounter within the context of actual religious ritual. In chapter II, the Art of the Altarpiece Art, the author talks about the altarpiece art with the approach of an art historian in order to prove the significance of the function of art. An example that particularly struck me was Raphael's the Entombment of the Christ because of its "devotional, personal, and politically embedded" meanings. It is a painting of the saints with Christ's lifeless body, but also holds deeper meaning for the patron—a mother who had abandoned her child and was searching for forgiveness. With the expressive portrayal of the moving figures in a beautiful rhythm, the painter showed the Madonna's sorrow over her son's death with grace. This grace carries through the metaphor of the redemption of the mother's memory of her son and the atoning mind for her heartless behavior. In this case, the function of the art and the role of the patronage are evident. In the Chapter IV, The Challenge of the Nature and the Antique, the author discusses the techniques employed in developing a work. The improvement of science and techniques like linear perspective allowed the artist produce more vivid and realistic art. However, instead of coping the photographic image and the exact nature, a balance between the reality and the imagination is achieved in pursuit of the aesthetic in art or just a display of their mastery, like the case in the painting portrait of an Artist and his Wife. In this painting the artist, to prove his skill, painted flies so lifelike that the viewer would try to swat them away thinking them real. The admiration of the ancient antiques is shown by their imitation of them such as Dürer's Adam and Eve. The detailed description of nature was done with mathematical precision like da Vinci's studies of the superficial anatomy of the arm. But moreover, efforts were made to show space within an image as was achieved in da Vinci's prestigious painting The Last Supper. Not only are the reality and history perfectly presented, but you feel like you are among the figures in the picture, which leave a whole universe for you to imagine. The Chapter V verifies yet another function of art in Renaissance time, which was to record the appearance of the patrons and makes the figures in the painting as they want to be perceived. As is mentioned in the book, "Renaissance was the time when



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the modern notion of individuality is fully manifested. “ P61. Furthermore Alberti had written that art should strive to show the movement of the soul through the movements of the body; in other words, to depict the inner person through outward signs. In achieving this goal, certain qualities are added to enhance the person's image as well as the quality and character. In the case of Titian's Francesco Maria della Rovere, Duke of Urbino, the qualities of courage and mutuality are depicted by the figure's protrusion from the darkness behind. As is achieved in the painting, the qualities of the hero's identity often highlighted. Focus on the gender provides a special angle to view the art. The 5th chapter contemplates how the Renaissance viewed the women and how women experienced the Renaissance. The author answers these questions by using art to examine women as individuals, as patrons and as artists. Art shows not only the exterior, but the inside of the person--- this follows in examining women in Renaissance art. The painting Lucrecia Valier shows the female subject's courage and commitment to the tradition by the brave image of the woman. The social status or the role of woman in their family is of course, of crucial importance when we talk about the woman patronage. A good example is the Elizabeth I's portrait. It shows her legitimacy and depicts her somewhat as a chaste, youthful and ever-virgin woman. The art is always the higher product of the society when the people are rich enough to buy the pleasant distraction for life lest it's boring. Household decoration comprised a significant part of the artwork of the Renaissance, while art in the public sphere also boomed. As reviewed in the Chapter 8, cities like Florence, which were both rich in funds and artists, were filled with art from squares to architecture and status. The function of art differs from domestic use to public use. The artwork belonging to the Renaissance families has conspicuous family qualities, including the practical use like the Wing-handled Jar from the Medici Family, Birth-tray with seated nude boy and other artworks for family decoration. For example in Primavera by Sandro Botticelli, several figures seem to be related to the theme of love, fertility and beauty, with a metaphor of iconographic continuum in matrimony and childbirth. These qualities make it very auspicious to place it in a house. Also, much artwork like the cameos of the Mary and the baby Jesus make religious figures more intimate to the family and create a harmonious connection between the people and their faith. On the other hand, artwork placed in the public sphere, for example plazas and architecture, generally serves as a secular role. In Florence this is due to the efforts of the Medici family. Ever since the Marzocco was created, it was the symbol of power of the Florence and still today, grand sculptures of lions still can be seen throughout Europe. The sculpture Judith decapitating Holofernes, highlights another connotation--- the merits and loftiness of the new government. Imagination is naturally linked to the sculpture in the beholders' eyes. The last chapter shows the Renaissance speaking in terms of the artists which allows us to better understand the meaning, understanding and how art was made. A great master of all times, known for his diligence and mastery, Michelangelo is often referred to as the quintessential definition of “ Renaissance artist and man ”. As a great initiator, the conception of art emerged as an aesthetic rather than a functional activity. Another mile stone during the Renaissance was the signature of the artists on their works. As to this, the artists' intellectual work is respected and their names are remembered as the creators of the great art. This new kind of individualism somewhat contributed to the beginning of the Art History, as a field of art. The great art critique, Giorgio Vasari emerged as the first proper art historian, who argued that “ the notion of artistic progress is naturalism and the first, and then of stylistic or formal innovation for its own sake ”. When we look back the history now, the process of the art development of Renaissance echoes Vasari's idea. Renaissance art, as a milestone of the western civilization and also that of the world, is broad and profound. While, as a very short introduction and, in an explicit way, this book gives great insights into the complex Renaissance history through art. Reading a good book is like taking a magnificent voyage. This book is such a voyage, leading us to a world that often seems unreachable.

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