藝術感通面貌之探討
—論共感覺的主觀性
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壹、藝術感通植基於共感覺

藝術感通（correspondence）１固有親移情作用（empathy）２孕育其胚胎；藉欣賞（appreciation）的移情，以喚起聯想（association）與象徵（symbol），藉創造（creation）的移情，發而為新創造（to recreate）；惟究其根源，實端賴共感覺（synesthesia）３以植其根基。

貝多芬（L. V. Beethoven，一七七O～一八二七）在失去了聽覺以後，他養成了以觸覺、視覺感受自然界的習性，於是他常常以冰水浸浴或匐臥於林間，以期得到某一種感受（因代聽覺的感受）４（事實上，貝多芬在耳聾後，曾創作出許多著名的巨樂）貝氏雖因此而引起百病叢生，但無可否認，這正印證了共感覺的存在性與功能性。

由於個體文化背景、生活經驗、理解力與審美認知的不同，以及受各別的意識層、潛意識層５，甚至於人類長期進化之遺留——集體潛意識６的催發與醞釀，我們所投射出來的共感覺很難分得清楚是生理的，還是心理的；或者說，是先緣於生理因素，還是先緣於心理因素。實際上是包含著生理與心理兩方面的。生理的因素可以影響心理上的共感覺方向，而心理上的因素也可以影響生理上的共感覺反應，而投射出來的，是生理與心理相互織結在一起的一種共鳴現象。

透過此一生理與心理上的共感覺，可以把原本毫不相關的兩個個體、兩件事物、兩個理念、……織結在一起。例如：譚詠波（A. Rimbaud，一八五四～一八九五）就曾經把母音和色彩織結在一起。在他的一首十四行詩「母音（Voyelles）」中第一句寫著：「A 黑，E 白，I 紅，U 绿，O 藍，」７共感覺也可以把藝術家和色彩織結在一起。例如：莫扎特（Mozart）是藍色的，蕭邦（Chopin）是綠色的，貝多芬（Beethoven）是黑色的８；而王維的靈魂是天藍色的⑨，杜牧是碧色的，李賀是白色的，溫庭筠是紅色的⑩。共感覺又可以把藝術品和色彩織結在一起。例如：華格納（Wagner）一八四三年完成的歌劇“The Fly Dutchman”是綠色的，而一八四五年完成的歌劇“Tannhäuser”則是藍色的⑪。共感覺又可以把詩人和音樂織結在一起。例如：「王維像一支悅耳的音調，李白是像一曲交響樂。」⑫
A Study of the Face of Correspondence In Art
— The Subjective Point of View of Synesthesia

Hsu Tien-chih

The purpose of this study is to discuss and analyze the face of correspondence in Art. There are many examples, from the history of art, from Chinese to the international, from ancient ages to the modern age, up until today, both sought and gathered from artists and students.

These works found their expression in painting, poetry, music, etc. Some works were recreated from painting to music, and some from music to paintings; some works were recreated from poetry to music, and some from music to poetry. Some works also recreated from poetry to painting and some from painting to poetry as well.

These methods were used to see, to hear, to taste, to smell, and to touch; through these media alone, the creators received impressions, to which they would be able to rise to synesthesia.

Through this process, they showed the analogy between sound and lines, tone and colours, sign and symbol, and therefore realized and conveyed their experiences. To more further ahead, between music and painting, painting and poetry, poetry and music, on an essential point, they traced out their works of correspondence.

Based on the discussions and analyses of this study, the following conclusions have been drawn:

(1) Correspondence in Art was set up by synesthesia. The face of correspondence in Art was effected interactionally by both the subjective point of view and the objective point of view.

(2) The face of correspondence in Art was more in accordance with the subjective point of view of the synesthete, such as follows:① individuality, ② background, ③ surroundings, ④ emotion and thinking, ⑤ comprehension and realization of the esthetic, and ⑥ the spirit of a certain period. However, the face of correspondence in Art was also determined by the content and form of the original work.

(3) The face of correspondence in Art is not only based on the consciousness of the synesthete, but also based on the externalization of its unconsciousness (or subconsciousness).

(4) Finally, the face of correspondence in Art was influenced by the empathy of the synesthete. As well, the original work had delivered a special inspiration for itself and gave it its own powerful individual face.