希臘雕刻中的美神
——阿佛迪忒 (Aphrodite)
吴臻臻

一、前言：

希臘神話中的阿佛迪忒，在羅馬神話中被稱為維納斯。她是奧林匹斯十二位主要神祇之一，為諸神中扮演一個重要的角色，不僅具有女神的威严，主宰世間人畜的繁衍以外，農作物的豐收；也具有女性美人的魅力。她是美神，也是愛神之神，與她有關的愛情故事無數不斷。古希臘衆多人信奉她，許多神殿也因她而立。

荷馬（Homère，約 850 B.C.）在他的史詩《奧狄賽》中稱她為「美麗、金色的女神」，郭西勒（Eschyle）②俄裏比德（Euripide）的悲劇，及柏拉圖（Platon）③的哲學作品也都曾論及她。在藝術上，古希臘陶瓶上的畫及雕刻（菲底亞斯 Phidias，阿爾卡特 Alkaméne，及普希克西戴勒 Praxitèle 等人之作）則將阿佛迪忒美好的形像，以及她種種膾炙人心的情感故事在不同的作品上呈現出來。

阿佛迪忒在文字描述中的抽象形像以及藝術創作中實質可見的造型，在古希臘時期造成的潮流，也對古羅馬及往後的文藝復興、巴洛克到新古典主義的藝術有源遠流長的影響。在後代的文字揄揚方面，則有文藝復興人文主義學者馬爾西裡歐·菲契諾（Marsilio Ficino）④持與大多數人不同的觀點為文殞拜阿佛迪忒。而莎士比亞欲以詩描述她的愛情故事，這種頑寂走一直延續至十九世紀法國作家波德列（Baudelaire）⑤。

2. Eschyle（Aeschylius）古希臘悲劇詩人（525~456 B.C.），一生共寫過六十多篇著作，有「奧瑞斯忒亞」、「阿伽門農」等作品。
3. Euripide（Euripides）古希臘悲劇詩人（480~406 B.C.），寫過「酒神的伴侶」、「美狄亞」等劇。
4. Platon（Plato）古希臘哲學家（427~345/347 B.C.），有「柏拉圖對話」中多篇作品討論美學、哲學、倫理、政治……等。
5. Marsilio Ficino（1433~1499 A.D.）義大利哲學家、神學家和語言學家、研究古典哲學，致力於柏拉圖著作之研究，並曾任佛羅倫斯柏拉圖學園的主持人。提倡「柏拉圖式」的精神愛。
6. Charles Baudelaire（1821~1867 A.D.）寫過「怒之華」（Fleurs du Mal）詩集及文學批評及藝術批評等文章。
為何歷經世世代代，阿佛迪忒一直是個歷久彌新的題材呢？是因我們上述所提文字中抽象的形像，抑或是藝術創作中可見的造型將阿佛迪忒深深烙印在藝術家的腦海裡呢？本文研究的方向主要是放在視覺可見的造型上，也就是雕刻作品上，希望探討阿佛迪忒在希臘雕刻中所呈現的樣子，以及在不同時代的變遷裡造型上之轉換及發展，希望透過這些觀察，能更深切瞭解希臘女性雕像發展的情形。然而這個研究的先決條件乃是對女神阿佛迪忒在傳說、文字記載中的描述做一探索及分析，以便更確實掌握阿佛迪忒抽象的形像、她的角色與特性。將古希臘人的觀點及他們的詮釋和現代學者的討論，做為我們研究雕刻作品的基礎和參考，將文獻與雕刻相互證據。

因此，在研究阿佛迪忒的作品之前，先就阿佛迪忒誕生的傳說、有關她的信仰本源問題及信仰概況、神話中有關她的愛情故事、及女神具有人形人性和她本質的雙重性等方面做一探討，使她抽象的形像更具體更清晰地呈顯在我們眼前。之後，再實質進行阿佛迪忒雕刻作品的剖析。

二、阿佛迪忒的神話傳說及分析

(1)阿佛迪忒誕生的傳說：

阿佛迪忒誕生的傳說有兩種：一種傳說提到她就是宙斯與織女（Dione）所生的女兒，另一種則認為她是海浪泡沫中生出來的。由她的名字 Aphrodite 來看：Aphros 在希臘文中指的是泡沫，而 Aphrodite 即是指「the foam risen」（泡沫中升起者）。有關她的誕生情景，在一首荷馬式的詩中有更詳細的描述:

The breath of the West Wind bore her
Over the sounding sea,
Up from the delicate foam,
To wave-ringed Cyprus, her isle.
And the Hours Golden-wreathed
Welcomed her joyously.
They clad her in raiment immortal,
And brought her to the gods.
Wonder seized them all as they saw
Violet-crowned Cytherea。

9. 同上。
10. 同上。
11. Cythere 即是阿佛迪忒。
The Goddess of Beauty in Greek Sculpture—Aphrodite

Wu Chin-Chin

The subject of this study is one single character in Greek sculpture: Aphrodite, the Goddess of Beauty. The writer tries to examine the figure of her statues represented in Greek sculpture, and the change and development of the figure in different eras, and by means of that to have further understanding of the tendency of development of female statues in Greek sculpture.

First of all, a survey was made on the role played by Aphrodite the goddess, the origin of her belief, and the characters she owned. Based on the grasp of these inner qualities, a study was made on the formation of the outer figures. In this study, the figures of the statues are divided into five periods: pre-primitive period, primitive period, solemn style period, classical period, and Grecian period. In the pre-primitive period, a few thought-to-be Aphrodite statues appeared in nude. The physical postures were similar to those of the semitic goddess -- Ashtar (Ishtar), who was said to be the precursor of Aphrodite belief. Both were featured by sexual symbols. In the primitive period, a human figure dressed in gowns appeared on the base of vases or small potteries. This figure was recognized as Aphrodite because of the distinguishable symbols with her, such as dove, goose, etc. In the solemn style period and the classical period, Aphrodite became one of the major subjects in sculpture. The noble beauty of the goddess was presented as an "ideal beauty" of three dimensions. The body was partly exposed: from shoulder to the bosom of one side, then the upper part of the body. Finally in 4 B.C., Aphrodite de Cnide created by Praxiteles was nude. Though the physical beauty of Aphrodite was presented, the emphasis of the sculpture was on the symbolic meaning of the belief of the goddess and the role she played. However, In the Grecian period, Aphrodite was transformed from a goddess to a woman of charm, and presented her female beauty in different postures. It gave evidence for the theory of congeniality of Greek gods and human in written records. During this period, the postures were transformed from the static ones in the classical period to the dynamic ones. While later, a trend of return to the classical ideal beauty brought Aphrodite back to the image of tranquility and elegance.

The examination of the change of the figure of Aphrodite presented in different periods would be helpful to the understanding of the style development of other female statues. One single character — Aphrodite — was studied in this paper; and it could be a good start for the research of Greek female statues.

( translated by Lee Chia-yi )