十五世紀上半葉義大利與尼德蘭
繪畫之寫實主義

賴瑞聲

導言

基督教立教之初，先是歷經兩百多年的教難，被視為巫術異端，信徒屢遭捕殺，基督教徒不能暴露身份公開聚會，遂選擇秘密的小堂或地下墓室來舉行宗教儀式。此時期所留下來的繪畫遺跡，除了墓室壁上刻劃象徵基督的各種符號外，還有墓室內的壁畫。這些墓室壁畫只在題材上採用舊約聖經或耶穌及十二宗徒等有關基督教的敘述，作畫風格則仍沿用當時流行的古典風格。基督圖像在這時期尚無統一之形式，他可能假借羔羊的形象，也可能假借希臘神話中太陽神阿波羅的形象。因此，基督教建立之初的宗教繪畫，無法以「風格新穎」、「匠心獨運」或「巧奪天工」之贊語形容之，它們只是一些為了宣導教義而繪製的通俗作品。

爾後，君士坦丁大帝（Konstantin）於西元三一三年頒佈米蘭敕令，承認基督教為羅馬帝國境內之合法宗教，准許其自由傳教。自此，基督教徒數量大增，君士坦丁大帝本人也領洗入教，基督教遂迅速地傳播到帝國所屬的每個角落，為了因應暴增的信眾，建造可容大量人聚會彌撒的教堂，便成了刻不容緩的課題。西洋美術史中劃時代的建築形式——巴西利卡式教堂（Basilica）與中央集中式教堂（Zentralbau），於是焉登上演史舞台，展現其美術美學的雄姿英貌。隨著基督教文明的演進，其教堂建築之發展亦步亦趨，為西洋建築史記下近兩千年的輝煌成果。

為了彰顯上帝聖所之尊貴，也為了堅定基督教之信仰，這些早期基督教教堂內部祭室與中廊兩側的牆上，裝飾著以聖經故事為主題之壁畫或是馬賽克嵌畫。在繪畫技法方面，這些教堂壁畫比起以前的墓室壁畫更洗練成熟，更精美細緻。此時的繪畫已逐漸呈現出由古典風格轉向中世紀風格的趨勢，基督教開始尋找一種標榜其獨特的一神教之專屬形式。

中世紀繪畫風格之確立

在渡過長時間的教難飽受迫害之後，早期基督教時期之信仰儘管已獲自由，但仍兢兢業業、虛懷若谷地與帝國境內的其他多神教共存共榮，同時還本著聖經的精神——希伯來思想，結合希臘羅馬既有的藝術成就——古典藝術風格，以表現出一種兼具象徵與寫實雙重特質的圖
The Realism of Italian and Netherlandish Paintings in the First Half of the Fifteenth Century

Shui-Yung Lai

Humanism emerged and flourished in Europe in the first half of the fifteenth century. Human beings had extricated themselves from the confinement of medieval theological doctrines, and started to pay more attention to the mortal life again. Meanwhile, arts also presented new faces featuring the impact of various humanistic ideals of the period.

The Renaissance Italian painters, who had followed the contemporary fashion, wished to promote and to restore the status of the classical arts; thus, they applied scientific methods to the process of making art, with realistic effects. They used the revolutionary method of "vanishing point" to deal with the depth of space, the knowledge of anatomy to depict figures, and optics to present three-dimensional objects.

The contemporary Netherlandish painters, on the other hand, absorbed the quintessence of Gothic arts as well as dug into skilled realistic techniques to reach their goal. They also created a "virtual reality" through their own experiences in daily life. Symbolism was also often used to reveal the profundity under the surface of an exquisite and faithful representation of real life.

There are unique characteristics to aspects of realistic expression in both the Northen and the Southern schools. They were equal to each other in their achievements in early fifteenth-century western arts.