

痛苦的美學——
溫克爾曼古典希臘雕刻修辭學

Pain aesthetics——The Winckelmann's
rhetoric on the Classical Greek Sculpture

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摘要

溫克爾曼被視為美術史學之父，其論著《希臘美術模仿論》(Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst, 1755) 與《古代美術史》(Geschichte der Kunste des Altertums, 1764) 影響美術史學的成立。本論文目的在於研究溫克爾曼對古代雕塑的描述手法，以〈勞孔群像〉為例，特別集中於古典希臘美術作中的痛苦美學，從中探索激情與痛苦的辯證以及古代修辭學「帕倫蒂索斯」等課題。首先我們將敘述古代希臘美術特質，集中於釐清痛苦美學的本質。其次就痛苦與激情之間進行反省。最後則對於「帕倫蒂索斯」的修辭學語意在文藝與雕刻上的可能侷限。

關鍵詞：溫克爾曼、痛苦美學、激情、帕倫蒂索斯

Abstract

Wickelmann is known as the father of art history. His books, Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst and Geschichte der Kunste des Altertums, affect the establishment of the art history. The issue of my thesis will study the description by Winckelmann on the Classical Greek Sculpture, for example Laocoön. We will practically focus on the pain aesthetics. Through pain aesthetics, we will explore the dialectic of passion and pain as well as the ancient rhetoric Parenthysos.

Firstly, we will describe the characteristic on ancient Greek Art, focusing on clarifying the nature of pain aesthetics. Secondly, we will try study the relationship between the pain and passion. Finally, we will try to study the use of the rhetoric Parenthysos on the literature and sculpture.

Keywords: Wickelmann, Pain aesthetics, passion, Parenthysos