

再探巴洛克藝術: 表演與宣呈

Baroque Art Reconsidered: Performance and Performativity

權力、宣呈與家族故事 : 兩幅「瑪麗亞·梅第奇與法王亨利四世的婚禮」(1600, 1627)畫作之初探

瑪麗亞·梅第奇與法王亨利四世的婚禮在 1600 年 10 月於佛羅倫斯盛大舉行。對梅第奇家族而言，這個宗族結合不但代表其政治影響力的擴張，同時提升梅蒂奇家族在歐洲皇室譜系中的地位。這種情況下，為了婚禮而製作的藝術作品正可以用來重塑家族形象以及家族史。而賈克伯·達·安波里(1551-1640)以瑪麗亞戴上戒指的時刻為主題的畫作「瑪麗亞·梅第奇與法王亨利四世的婚禮」正是最好的例子。這幅畫在婚禮之前就已經完成，而且在位於老宮裡的「十六世紀」廳婚禮現場中展示。這幅畫作以依循常見的婚禮肖像結構，以瑪麗亞、奧多布蘭蒂尼主教和佛羅倫斯大公斐迪南一世為中心，畫作兩邊則是描繪梅蒂奇家族成員的肖像，展現出非凡家族氣勢。一般學者認為這張畫不外乎是政治性宣傳作品，然而，在視覺元素的結構和運用上又如何達到這樣的目的，卻是未有進一步的分析和討論。

所以，本文將仔細分析這張畫與它在 1627 年的再製中的視覺元素，以說明梅蒂奇家族如何通過這些元素形塑家族形象和傳奇。本文將特別在儀式表演和宮廷文化脈絡下，討論本畫面中人物姿態、表情、服裝的展示等等，以更進一步了解十六世紀肖像畫中的宣成與視覺力。

Power, Performativity and Family Story: A Preliminary Study on Two Paintings Entitled *The Wedding of Maria de' Medici and Henry IV, King of France* by Jacopo da Empoli (1600, 1627)

The wedding of Maria de' Medici and Henry IV, King of France was held with pomp celebrations and various entertainments in Florence in October, 1600. For the Medici, this bond of kinship between them and French royal family not only served to enhance their political influence extensively in Western Europe, but also tended to promote their lineage in European royal genealogy. Not surprisingly, the art works commissioned for this single event offered an opportunity to reshape their family history. A group portrait focusing on the moment of ring-giving at the wedding, entitled *Wedding of Maria de' Medici and Henry IV, King of France*, by Jacopo da Empoli(1551-1640) can be exemplified. This painting was completed before the wedding and then displayed in the Salone del Cinquecento, Palazzo Vecchio, where

the ceremony was held. This magnificent painting was carefully constructed following the pictorial convention of wedding portrait, by placing Maria, Cardinal Aldobrandini, and Ferdinando I at the centre of the painting and then two groups of Medici family members symmetrically at each sides of the bride. This painting is generally considered as propaganda, but little research has been done in respect of how the painter and the patron achieved the goal by manipulating various visual elements.

Therefore, this paper provides a detailed analysis of this painting and its reproduction by the same painter in 1627 to uncover the ways in which the Medici family fashioned their collective image and legend. Especially, the paper examines the painting in terms of gesture, facial expression, dress code, back ground setting and gaze, in the context of ritual performance and courtly culture. In doing so, the performativity and visual power of sixteenth-century portrait can be better understood.

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