



## 他身价10亿美元，是超级收藏家，拥有11幅伦勃朗，250件古典巨作！

2017-06-01 张一凡



扬·利文斯《身着斗篷和头巾的男孩》，木板油画，  
66.7×51.8cm，1631年 ©The Leiden Collection

托马斯·S·卡普兰博士一直热衷收藏大师伦勃朗及其画派的作品，他目前与妻子打造的莱顿收藏已经成为全球最丰富的17世纪荷兰黄金时代收藏系列。

### 儿时埋下的艺术种子

托马斯·S·卡普兰（Dr. Thomas S. Kaplan）是一位身价超过十亿美元的美国企业家。

作为美国福布斯排行榜第539名的富豪，他不仅拥有250幅传世荷兰黄金时代油画，而且从小时候就深深被艺术大师伦勃朗的作品所吸引，儿时的他对伦勃朗画派中细腻的笔触留下了深刻的印象。



托马斯·S·卡普兰博士

六岁的卡普兰曾经被母亲带去纽约大都会艺术博物馆参观，这些伦勃朗画派的作品在博物馆的墙面上展现出一种古典气息的冲击力，触动了当时还是孩童的卡普兰，也造就了他此后的收藏风格和品位。



纽约大都会艺术博物馆

但他对伦勃朗的热爱却不止于此。八岁时，卡普兰就曾请求家人带他去阿姆斯特丹，这完全是因为伦勃朗曾经住在那里，但是他从未想过多年后的自己，有能力去收藏这么多伦勃朗的作品，也推动和宣扬了伦勃朗的创作理念。在和家人的旅行中，年轻的卡普兰一直保持着寻找佛兰德艺术的激情，这一画派也成为他生命中重要的一部分。



2016年，荷兰国立博物馆免费展出伦勃朗肖像画。

卡普兰早年在瑞士求学，随后在牛津大学度过了美好时光，并顺利获得历史系本科、硕士以及博士学位。他的博士论文主要研究马来人的平叛事件，以及在该事件中商品影响战略规划的具体方式，这虽然和艺术没有直接关联，但是学习历史的经历也潜移默化地影响到了他对佛兰德艺术的热爱。



伦勃朗《正在读书的智慧女神密涅瓦》，布面油画，138×116.5cm，1635年 ©The Leiden Collection



兰斯·哈尔斯《塞缪尔·昂普金的肖像》，铜板油画，16.4×12.4cm，1630年 ©The Leiden Collection

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### 独具一格的收藏理念

卡普兰目前担任纽约The Electrum Group LLC集团主席，主要关注自然资源领域，集投资、咨询和资产管理于一体。卡普兰夫妇还是全球野生动物保护的积极倡导者和主要资助者之一，过去十年间在环保方面的投入超过了一亿美元。2006年，夫妇二人创建Panthera基金，为了保护大型濒危猫科动物和他们赖以生存的生态系统。



弗兰斯·范·米里斯《一位女士的肖像》，木板油画，23×17cm，1673年 ©The Leiden Collection



卡普兰在41岁之际，与妻子达芙妮踏上了荷兰艺术品的收藏之旅。早在夫妇二人将关注点转移至油画之前，达芙妮就已经创立了一个主要针对上世纪40-50年代法国和意大利现代家居设计的重要收藏系列。达芙妮根据在个人艺术收藏领域积累的渊博学识，全面综合的方法和激情，为丈夫的艺术收藏事业锦上添花。



伦勃朗《安东尼·库帕》，柚檀油画，83.5×67.6cm，1635年 ©The Leiden Collection

卡普兰夫妇在最疯狂的五年收藏过程中，几乎每周都会将一幅荷兰黄金时代的大师作品收入囊中。最疯狂时，他甚至在一天中会收藏两幅作品。从2003年，他们第一次获得伦勃朗的作品不久后，便选择匿名将这些珍贵的作品借给世界顶级的艺术机构，让公众得到更多的机会去观赏，而不光是将这些名作占为己有。



葛瓦尔·弗林克《自画像》，木板油画，73.1×53.5cm，1643年 ©The Leiden Collection



收藏家托马斯·卡普兰

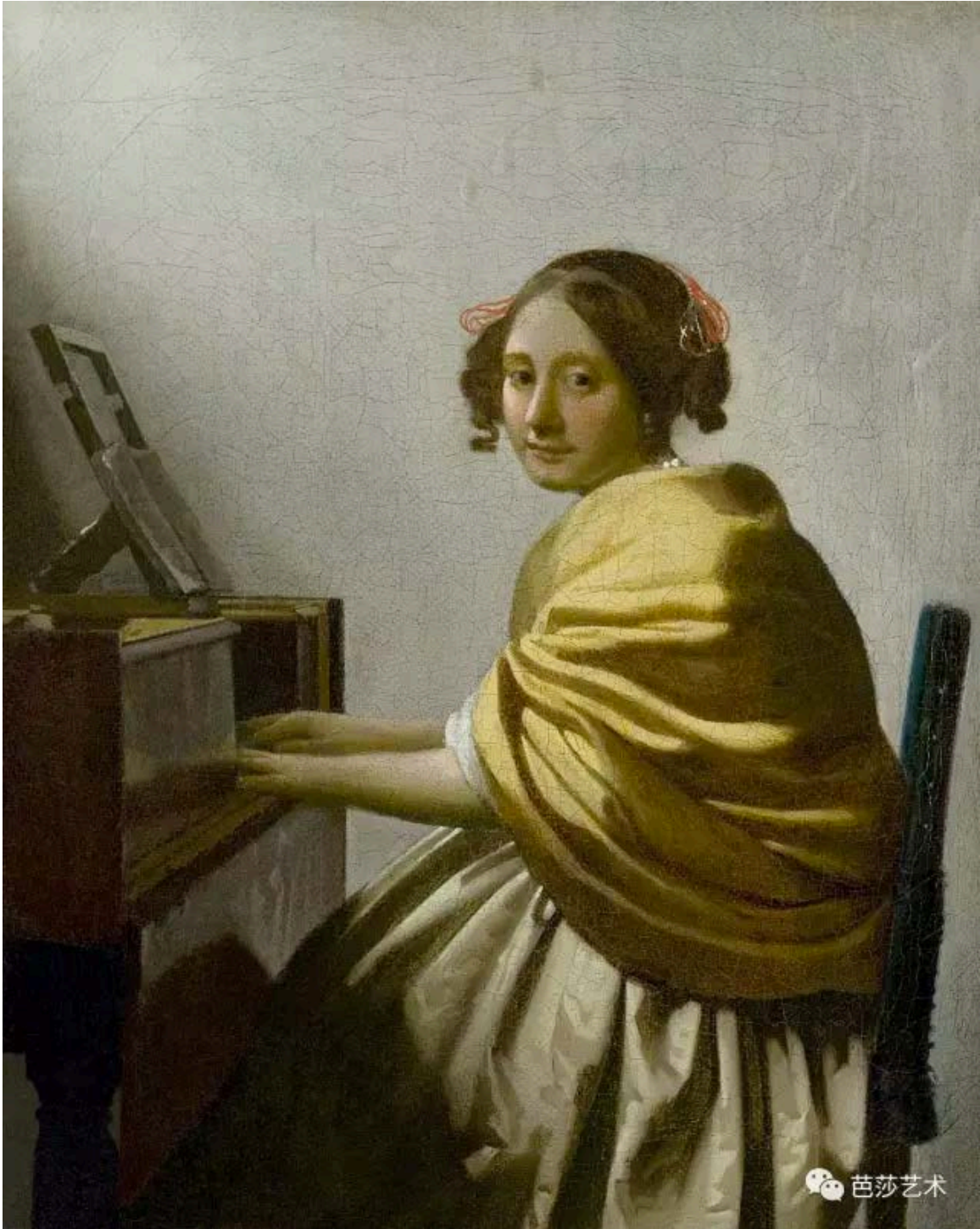
**卡普兰曾说：“当我们最初收藏作品时，我便把这些名画借给美术馆，这带给我更多的乐趣，而不是将这些作品挂在家里的墙壁上。”正是这种低调的想法让卡普兰在收藏时的出发点就与众不同，从而产生了意想不到的效果。他们更希望从一种分享的角度出发，让更多人得到艺术教育 and 熏陶的机会。**



伦勃朗《红衣男子肖像》，木板油画，63.7×50.8cm，1633年 ©The Leiden Collection



迄今为止，全球伦勃朗的作品就只有35件在私人藏家的手上，而卡普兰拥有其中的11件。私人藏家拥有艺术家维米尔（Johannes Vermeer）的作品只有一幅，这便是卡普兰夫妇拥有的《坐在维金纳琴旁的少女》。这幅作品与现存于卢浮宫的《织花边的女工》曾完成于同一匹画布上。



约翰内斯·维米尔《坐在维金纳琴旁的少女》，布面油画，25.5×20.1cm，1670-1672年 ©The Leiden Collection





这幅藏于卢浮宫的《织花边的女工》是维米尔最小尺寸的画作，也正是他擅长描绘的日常生活主题。这件极具代表性的绘画珍品色彩和谐，连梵·高也为之倾心。

作家唐娜·塔特的《金翅雀》曾经获得2013年的普利策奖，成为最畅销的小说之一。小说封面上的作品就是伦勃朗的学生——卡雷尔·法布里契亚斯（Carel Fabritius）的经典作品。因为他英年早逝，加上画室在一次爆炸中毁于一旦，所以现存画作少之又少，这些因素导致法布里契亚斯仅仅有13幅作品被保存下来。

# The GOLDFINCH

#1  
NATIONAL  
BESTSELLER

"A soaring  
masterpiece."

—*Washington Post*

"A triumph."

—Stephen King,  
*New York Times*  
*Book Review*

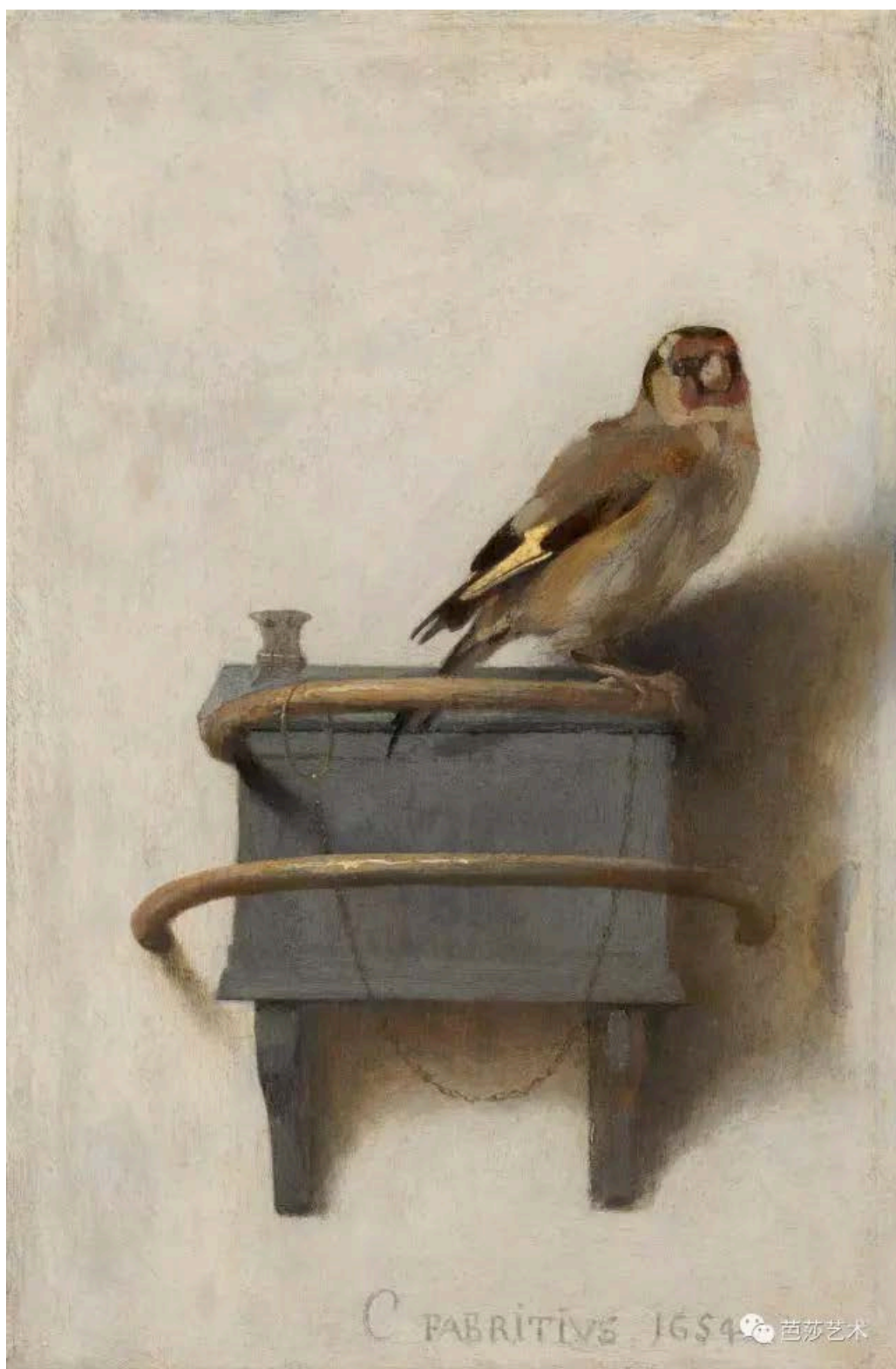
WINNER  
of the  
PULITZER  
PRIZE

# DONNA TARTT

芭莎艺术

唐娜·塔特的《金翅雀》封面





卡雷尔·法布里契亚斯《金翅雀》，布面油画，33.5×22.8cm，1654年



法布里契亚斯的作品《夏甲与天使》是唯一一幅属于私人的藏品——就属于卡普兰夫妇，它曾被奥地利皇室收藏超过两个世纪，但是一直被认为是出自伦勃朗之手。这幅作品在最近的清理过程中，出现了画家的名字，才最终被确认是法布里契亚斯的画作。



卡雷尔·法布里契亚斯《夏甲与天使》，布面油画，157.5×136cm，1645年 ©The Leiden Collection

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## 从无到有——莱顿收藏

在开始之时，卡普兰夫妇就抱着与大家分享的态度，而不是占有欲驱使他们去收藏，也不是出于一种独自欣赏的心态。他们从第一次匿名借出伦勃朗画派的作品给加州盖蒂美术馆时，就开启了借用的方式，给予公共艺术机构以更多支持。



加州盖蒂博物馆（J. Paul Getty Museum）

随着藏品数量的增长，卡普兰夫妇萌发了发行学术性藏品目录的想法，开始着手打造莱顿收藏（The Leiden Collection）的雏形。由于对伦勃朗的钟爱，他们以伦勃朗的故乡（莱顿）命名他们的私人收藏，目前已经拥有超过250幅17世纪荷兰艺术的油画和素描作品。





伦勃朗的家乡——莱顿

在这十几年的收藏过程中，莱顿收藏逐渐壮大，纳入囊中的作品不仅数量逐步增加，同时质量和稀有度也相当可观，因此它也成为了目前全球最大的荷兰艺术私人收藏项目。莱顿收藏不仅呈现了伦勃朗的辉煌时期，同时还展现了跨越五代艺术家的艺术风格，阐述了他们如何通过表现人物个性和主题，来塑造黄金时代。



在莱顿广场上，儿时的伦勃朗雕塑。





伦勃朗《穿金边披风的女孩》，木板油画，59×44cm，1632年 ©The Leiden Collection

这是一次前所未有的尝试，莱顿收藏从各个角度展现了荷兰黄金时代的历史绘画、肖像画和风俗画，收藏规模仅次于极少数几个国家博物馆。因为私人藏家所拥有的作品数量不断减少，这也造就了莱顿收藏作为私人收藏，成为一个无法复制的庞大收藏典范。



加布里埃尔·梅曲《在窗边阅读的女人》，布面油画，105×90.7cm，1653-1654年 ©The Leiden Collection



扬·利文斯《玩牌者》，布面油画，97.5×105.4cm，1625年 ©The Leiden Collection

如此大规模的收藏阵容让卡普兰夫妇不断思考收藏的意义，也重新定义分享的内涵。因此，卡普兰夫妇开创了迄今为止独一无二的匿名“借阅图库”收藏方式。





杰拉德·特·博尔奇《雷范格家族系列：恩格尔·雷范格肖像》，布面油画，56.5×41cm ©The Leiden Collection

这一方法的初衷就是希望莱顿收藏不停留在收藏这一单薄的层面，深入其内容的共享和深层价值的挖掘才更加重要。莱顿收藏与40多家博物馆的策展人和负责人展开合作项目，维持着紧密的关系，为短期特展或长期馆藏提供大师画作的借用支持。



格利特·杜《猫蹲卧在艺术家画室的窗台边》，木板油画，34×26.9cm，1657年 ©The Leiden Collection

卡普兰在年轻时一直学习历史，因此这也影响着他的收藏偏好，他收藏的很多画作都是具有很强叙事性的历史作品，画面中讲述的故事连结古今，并涵盖西方文明中的诸多永恒主题。对于他个人而言，这具有重要的意义。



加布里埃尔·梅曲的《沐浴后更衣的猎人》其实是画家的裸体自画像，加布里埃尔·梅曲曾与维米尔齐名，这幅作品也是荷兰油画真迹中最别具一格的自画像 ©The Leiden Collection



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### 首次亮相法国卢浮宫

近日，莱顿收藏为卢浮宫的展览特意带来了一部分精选作品，这是首次展出这些作品，也是伦勃朗私人藏品的首次亮相，让更多人有机会观赏到荷兰黄金时代的真迹。黄金时代的30幅油画和素描作品中，有11幅都是出自伦勃朗之手。

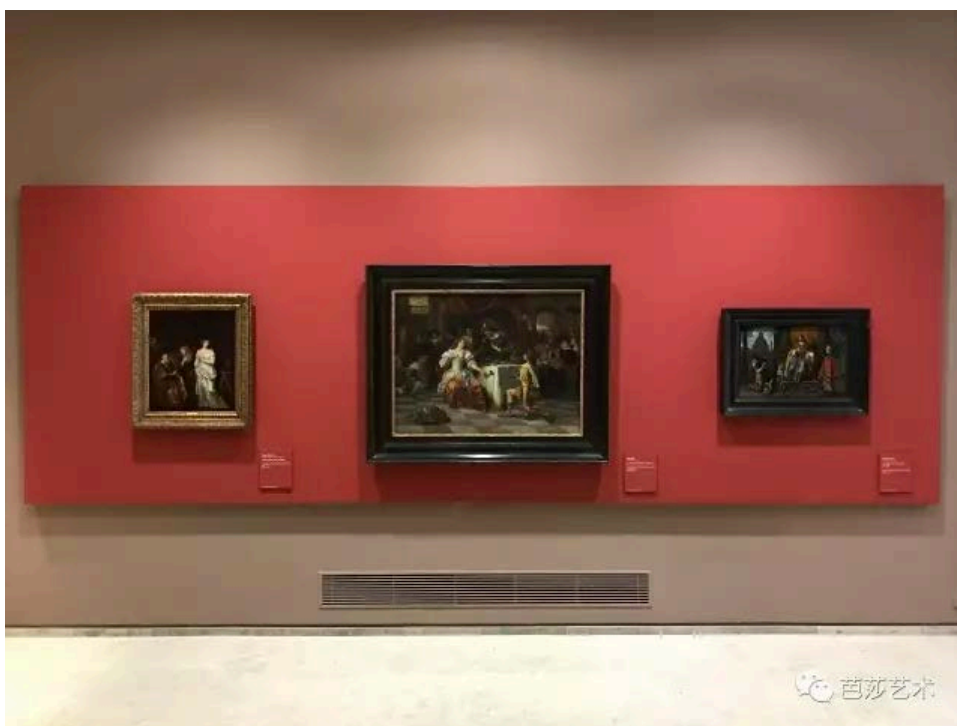


伦勃朗《三位音乐人（听觉寓言）》，木板油画，21.6×17.6cm，1624-1625年 ©The Leiden Collection



收藏家托马斯·卡普兰在卢浮宫展览现场

这次展出的大部分作品从未在法国的公众视线中出现过，由卢浮宫的策展团队打造了一个包含肖像、历史等画作的展览，再现了荷兰黄金时代的无限创造力以及对艺术史的致敬。



卢浮宫展览现场图

卡普兰曾说：“透过历史的镜头，这些是我们能献给伦勃朗和那些我们喜爱的艺术家们最好的礼物，这便是在全球范围内激发公众对他们灿烂遗产更大的兴趣。这不再局限于收藏领域，而是让更多人得以了解，这些古典大师的艺术杰作早已成为西方文明和普世价值观的基石。”



《时尚芭莎》艺术版块总经理兼新媒体主编齐超与收藏家卡普兰



卢浮宫展览现场图



6月17日，中国观众将有机会一饱眼福，感受到伦勃朗及其画派的魅力。莱顿收藏携手中国国家博物馆，将展出70余幅作品，此次作品的展出数量将是卢浮宫展出作品的两倍。

▲▲▲▲▲  
伦勃朗和他的时代



中国国家博物馆  
NATIONAL MUSEUM  
OF CHINA

2017年6月17日至  
2017年9月3日  
17 June 2017 —  
3 September 2017

REMBRANDT  
AND HIS TIME  
*Masterpieces  
from The Leiden  
Collection*

伦勃朗  
和他的时代  
美国莱顿收藏馆藏作品展

主办单位  
Kingdom of the Netherlands

中国国家博物馆  
NATIONAL MUSEUM OF CHINA

THE LEIDEN  
COLLECTION



BAZAAR ART	1 June 2017	Zhang Yi Fan
<b>“He is worth \$1Billion – A super collector who owns 250 masterpieces, 11 of which are Rembrandts”</b>		
<p>Dr. Thomas S. Kaplan always had a passion for the works of Rembrandt and his School. The Leiden Collection, which he established together with his wife, has now become the world's largest collection of the 17<sup>th</sup> century Dutch Golden Age.</p> <p><i>A Passion for Art Dating Back to his Childhood</i></p> <p>Dr. Thomas S. Kaplan is an American entrepreneur who ranked 539<sup>th</sup> on the Forbes list of billionaires. Fascinated by the works of Rembrandt ever since his childhood, the delicate strokes of the master's School left a profound impression on him. He now owns some 250 paintings from the Dutch Golden Age.</p> <p>When six-year-old Thomas Kaplan was taken to The Metropolitan Museum in New York by his mother, he was immediately touched by the classical beauty of Rembrandt's paintings. This experience would greatly influence his collecting taste later in life.</p> <p>But his love for Rembrandt did not end there. At the age of eight, Kaplan asked his family to take him to Amsterdam because this is where Rembrandt lived. Yet he never thought that, years later, he would be in a position to collect so many works by the Dutch master, while promoting his creative spirit along the way. During family trips, young Kaplan would always strive to further his interest in Flemish art, and these paintings would become an important part of his life.</p> <p>Kaplan studied in Switzerland in his early years. He went on to the University of Oxford, where he earned Bachelor's, Master's, and Doctoral degrees in history. Kaplan wrote his doctoral dissertation on the Malayan counterinsurgency and the manner in which commodities influenced strategic planning. Although not directly linked to art, his background in history greatly influenced his passion for Flemish art.</p> <p><i>A Unique Collecting Concept</i></p> <p>As Chairman of The Electrum Group LLC in New York, Kaplan focuses on the field of natural resources – including investment, consulting, and asset management. The Kaplans, who are leading advocates and major funders of global wildlife conservation, have spent over \$100 million on environmental protection over the past ten years. In 2006, the couple launched Panthera – an organization dedicated to safeguarding large endangered cats and the ecosystems on which they depend.</p> <p>When he was 41, Kaplan set off on the journey to collect Dutch art with his wife Daphne. Prior to the couple's decision to concentrate on paintings, Daphne had already established an important collection of French and Italian modern design furniture from the 1940s and</p>		

1950s. Daphne's passion and deep knowledge accumulated in the field of art proved an ideal complement to her husband's emerging collecting aspirations.

During the five most hectic years, the Kaplans would acquire on average one Dutch master painting per week. At the peak of the frenzy, Thomas would buy two paintings a day! In 2003, not long after they had acquired their first Rembrandt, the couple started to lend these precious works anonymously to major art institutions around the world. Instead of keeping their pieces to themselves, they chose to give the general public an opportunity to enjoy these masterpieces.

Kaplan once declared: "When we first started collecting these works, we decided to lend them to museums, which actually brings us more joy than hanging them on our walls." This discreet approach gave the Kaplans a unique platform, which led them to unexpected results. Their preference is to share so that more people can experience art and the enlightenment that it brings.

To date, only 35 works by Rembrandt are in the hands of private collectors. Kaplan has 11 of them. He also owns the only work by Johannes Vermeer in private hands, *Young Woman Seated at a Virginal*. This piece was painted on a cloth from the same batch as *The Lacemaker*, which is held at the Louvre.

*The Goldfinch* by Donna Tartt was awarded the Pulitzer Prize for Fiction in 2014, becoming one of the best-selling novels in the world. The cover of the book represents the iconic painting by Rembrandt's student Carel Fabritius. Because of Fabritius' early death, and the destruction of his studio in an explosion, very few of his works still exist. Only 13 pieces have been preserved.

*Hagar and the Angel* is the only privately owned work by Fabritius, and it belongs to the Kaplans. The painting was owned by Austrian royalty for almost two centuries, at which time it was attributed to Rembrandt. During the cleaning process, Fabritius' signature was brought to light, resulting in a formal attribution.

#### *From Nothing to The Leiden Collection*

From the very beginning, the Kaplans wanted to share. What drove them to collect indeed was not the desire to own or to keep masterpieces to themselves. They held that ethos from the very first loan of their Rembrandt School pieces that they made to the Getty Center.

As their collection grew, the couple came up with the idea of creating a catalogue of their works and started to establish what would later become The Leiden Collection. They named it after the hometown of Rembrandt, as a tribute to the master. There are now over 250 oil paintings and drawings of 17<sup>th</sup> century Dutch art in this collection.

Over the past decade, The Leiden Collection grew considerably – in terms of the number of works acquired, but also in their intrinsic quality and rarity. It is now the largest



private collection of Dutch Golden Age art in the world. The Collection not only reflects the glorious period of Rembrandt, but also sheds light on the artistic styles of five generations of artists and how they shaped the Golden Age through their choice of themes and the personalities of their characters.

This truly represents an unprecedented attempt. The Leiden Collection comprises historical, portrait, and genre paintings from the Dutch Golden Age from every angle. The size of the collection can only be surpassed by a handful of national museums. Because the number of works owned by private collectors continues to decline, as a private collection, The Leiden Collection will be hard to replicate.

The sheer size of the collection is constantly encouraging the Kaplans to think about the meaning of collecting, and to redefine and expand the notion of sharing. As a result, the couple has created the one and only private “Lending Library”.

The purpose behind the creation of this “Lending Library” was to provide access to the collection but it also focused on spreading the core values of the Golden Age. The Leiden Collection works with curators and heads of over 40 museums to maintain close relationships and provide support for their short, special, or long-term exhibitions.

Kaplan has been studying history from a young age, which significantly influenced his collecting taste. Many of the paintings he owns are highly narrative historical works. The stories in these pictures link ancient and modern societies, while covering many of Western civilization’s central themes. This is of great significance to him.

#### *Debut at The Louvre*

Earlier this year, The Leiden Collection brought a special selection of works to the Louvre. This constituted the first public exhibition of these pieces and the debut of Rembrandt’s privately held works. An increasing number of people will now have the opportunity to enjoy these authentic works from the Dutch Golden Age. Out of the 30 or so oil paintings and sketches from this special exhibition on the Dutch Golden Age, 11 were produced by Rembrandt.

Most of the works on display have never appeared before the French public. The curatorial team of the Louvre has designed an exhibition that includes portraits and historical paintings, recreating the infinite creativity of the Dutch Golden Age and paying tribute to the history of art.

Kaplan once said: “Through the lens of history, the best gift that we can dedicate to Rembrandt and those most cherished artists is to stimulate the public interest for their global heritage worldwide. This is not limited to the art collection only. Our aspiration is to help more people appreciate the significance of these ancient art masterpieces, as the foundation of Western civilization and universal values.”

On June 17, viewers in China will have the opportunity to feast their eyes, immersing

themselves in the world of Rembrandt and his School. Together with the National Museum of China, The Leiden Collection will present over 70 works, which is twice the amount of works that were exhibited in the Louvre.

Rembrandt and His Time: an Exhibition by The American Leiden Collection

Location: The National Museum of China

Time: June 17- September 3, 2017