

CONTENTS

第28期 总第915期 2017年7月12日

Personage 人物

056 方晓莉：古装天后的戏剧人生

Museum 博物

060 伦勃朗和17世纪荷兰的日常

066 错版人民币价值百万？

Fashion 风尚

068 秘境寻幽——秘鲁探秘

072 隐居在湖畔的歌剧风情中

076 搜店：烧烤与撸串的“深夜食堂”

Art 艺术

078 艺术笔记：游走在威尼斯小众美术馆间

Gossip 扯谈

084 图说

088 狗狗大头贴

089 盛夏三白之：白兰花

090 十二星座的理想旅游方式

Reading 悦读

092 坚毅之下有颗柔软而明澈的心

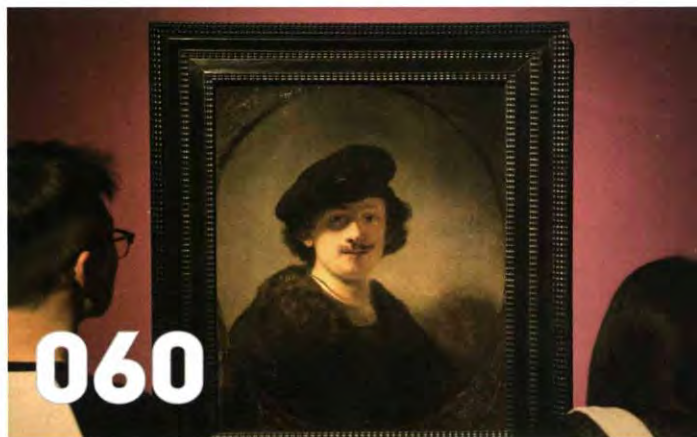
093 悦读荐书

Digest 文萃

094 回过头来，安心做自己

Cartoon 漫画

096 蓝色小羊





伦勃朗和 17 世纪荷兰的日常

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莱顿收藏 (The Leiden Collection) 由美国收藏家托马斯·S·卡普兰博士 (Dr. Thomas S. Kaplan) 与妻子达芙妮·莉卡纳第·卡普兰 (Daphne Recanati Kaplan) 于2003年创建, 拥有250幅艺术珍品, 是目前全球拥有17世纪荷兰艺术画作数量最多、最重要的私人收藏之一。此次在国家博物馆的展览是莱顿收藏的首次全球巡展, 也是荷兰黄金时代画作在中国最大规模的展示。

本次展出的 70 余件展品分为肖像画、历史画及风俗画三大主题，其中包含欧洲 17 世纪最伟大画家之一的伦勃朗的 11 幅画作，以及天才艺术家维米尔首幅在北京展示的作品《坐在维金纳琴旁的年轻女子》。展览还将着重展出来自“精细绘画”（fijnschilders）的创作，包括伦勃朗的首位学生格里特·德奥及他的两位杰出弟子弗انس·范·米里斯和戈特弗里德·沙尔肯等人的多幅艺术佳作。展览重现了 17 世纪荷兰黄金时代的艺术盛景，实为中国公众欣赏 17 世纪荷兰艺术的绝佳机会。

▼ 坐在维金纳琴旁的年轻女子



荷兰艺术的黄金时代 和莱顿收藏馆

荷兰艺术创作在 17 世纪出现了前所未有的大发展，并尤为注重对于自然世界的描绘。艺术家在荷兰社会生活中具有举足轻重的作用，其绘画也覆盖了各式各样的题材：个人肖像，描绘日常生活的风俗画、风景、静物以及历史题材绘画（《圣经》故事或古代神话故事）等等。

这些主题和题材多以自然主义的手法呈现，体现出对人类体验的洞见。此次展出的是全球最大、最具影响力的 17 世纪荷兰艺术私人收藏，为我们提供了一个独特的机会来领略荷兰黄金时期的艺术。莱顿收藏馆得名于这一时期最为著名的画家伦勃朗·凡·莱因的出生地莱顿，其主要的藏品展示了伦勃朗艺术生涯初期在莱顿和阿姆斯特丹的经历，以及以他为中心的许多艺术家和艺术观念。

这一时期艺术创新的深度与广度延及伦勃朗的第一位学徒格里特·德奥（Gerrit Dou），以及弗انس·范·米里斯（Frans van Mieris）等德奥的主要学徒。莱顿收藏馆其他的藏品还包括扬·利文斯（Jan Lievens）、弗朗斯·哈尔斯（Frans Hals）、亨德里克·特·布鲁根（Hendrick ter Brugghen）、加布里埃尔·梅曲（Gabriel Metsu）、扬·斯坦（Jan Steen）、卡尔·法布里蒂乌斯（Carel Fabritius）和约翰内斯·维米尔（Johannes Vermeer）等艺术家的作品。

荷兰共和国时期的艺术与当地的历史、文化背景密不可分。荷兰共和国与西班牙经过长期的战争最终获得独立，并于 1648 年签署了明斯特条约。此后，荷兰作为一个具有独立政治主权和宗教自由的国家而兴起。位于北欧地区的这个地域狭



▲ 自画像



▲ 身着东方服饰的伦勃朗画像

小的共和国却拥有众多的城市中产阶级、强大而多样化的经济以及宽容的文化。荷兰的艺术家不像其他欧洲中心城市艺术家那样受到国王或天主教会的庇护，他们为所有社会阶层作画，此次展览也体现了这一点。

在荷兰共和国的艺术世界中，艺术家们经常性地进行观念与传统的交流，此次展览为大家呈现出这样一种场景。此次展览的特殊历史背景也同样重要：伦勃朗所处的时代，正是荷兰与中国开始进行接触的重要时期。相比当时的其他欧洲国家，荷兰表现出了对中国文化传统最为浓厚与深刻的兴趣。

伟大的开端： 伦勃朗·范·莱因在莱顿

伦勃朗·范·莱因 1616 年出生于莱顿城，这是一个纺织中心和大学城。他的家庭背景一般，父亲是一位磨房主，但伦勃朗却最终成为了 17 世纪荷兰乃至艺术史上最重要、最具开创性的艺术家之一。他在 17 世纪 20 年代早期曾在莱顿当地的一位画家手下接受初步艺术训练，此后便与阿姆斯特丹历史画家彼得·拉斯曼 (Pieter Lastman) 共同度过了对他影响深远的六个月。此次展览也展出了彼得·拉斯曼的作品《大卫将约押的信交给乌利亚》(1619 年)。伦勃朗从拉斯曼那里学到了作为历史画家的重要原则——描绘古代神话和《圣经》的复杂场景。同时伦勃朗与年长他一岁的朋友和竞争对手——莱顿艺术家扬·利文斯 (Jan Lievens) 的竞争对他的早期发展产生了重要作用。正如奥兰治王子的秘

书康斯坦丁·惠更斯对这两位艺术家所作的描述，利文斯因其“大胆的主题和形式”而著称，而伦勃朗则胜于“创新性、坚定的笔触以及真实的情感”。

莱顿收藏馆收藏的伦勃朗和利文斯的绘画使我们能够更好地了解他们早期的风格。他们对于自画像、穿着外国衣饰的人像、光与影的极致使用，使我们能够领略其艺术尝试与开拓的过程。这里展出了伦勃朗的作品《感官的寓言》（约1624年-1625年），这也是他最早期的画作之一。这几幅作品让我们看到他对于听觉、嗅觉与触觉的描绘。

黄金时代的中心： 伦勃朗在阿姆斯特丹

伦勃朗于1631年离开莱顿，前往经济繁荣的文化中心阿姆斯特丹。他加入了艺术商亨德里克·范·乌伦博格（Hendrick van Uylenburgh）的工作室，并依靠为阿姆斯特丹市的名人画肖像而挣得了第一笔酬金。例如，《红衣男子像》（1633年）描绘了一位精英阶层并具有国际化特征的人物，这幅作品在栩栩如生地刻画人像的同时，体现出人物的庄重感和直接性。这一时期伦勃朗的另外一些作品主要是头像画，即通过对人物或头像目标的实际观察来体现人物情感、表情和心理冲突。但总体上，伦勃朗以其历史画家的身份最为同行们称道。他的里程碑式的作品《书房中的



▲ 书房中的女神密涅瓦



▲ 眼部蒙上阴影的自画像

《女神密涅瓦》是这一艺术题材的最佳例证。这幅作品将一位当代荷兰女性与古代神话中的密涅瓦女神的形象联系起来。密涅瓦不仅是掌管战争的女神，同时也是智慧与知识女神。这种将普通人与神的形象融合的技法使伦勃朗成为 17 世纪历史画家中的翘楚。

伦勃朗的作品大多关注肖像与历史题材，他对此类题材的浓厚兴趣也被他在阿姆斯特丹的学生们继承，

包括费迪南德·波尔 (Ferdinand Bol)、科瓦特·富林克 (Govaert Flinck) 和卡尔·法布里蒂乌斯 (Carel Fabritius) 等。这些艺术家以各种不同的方式对伦勃朗的绘画技巧予以回应，包括光与影的强烈对比，丰富的颜色组合，同时他们也接受了伦勃朗将历史题材转化为普通人日常经历的技法。

莱顿的精细画： 格里特·德奥和弗兰斯·范·米里斯

格里特·德奥 (Gerrit Dou) 是伦勃朗在莱顿的第一位学徒，他在 17 世纪以绘画技巧和题材的创新而闻名。与他的老师伦勃朗不同的是，伦勃朗以一种广阔、流畅和具有强烈表现力的方法来作画，而德奥

▼ 塞缪尔安菲齐宁像



发明了一种名为“精细画”(fijnschilderijen)的技巧。这种绘画要求非常精细而准确的笔触来刻画近距离的场景。他在肖像画、对学者或做家务的人的描绘之中,都蕴含着对于材料、表面质地和所在空间错觉的精准把握。德奥使用日常生活中熟悉的题材,以石头窗台为背景主题,人物则斜向窗外,似乎进入了观众所在的空间。他的作品《伏在画家画室壁架上的猫》(1657年)以一种戏谑的方式体现出的上述技法,特别是对于空间错觉的描绘广受同时期荷兰和外国画家称道。

对于德奥广受欢迎的绘画题材与作品风格,生活工作在莱顿及周边的艺术家们以各种不同的方式予以回应并进行了进一步拓展。他最重要的一位学徒,弗انس·范·米里斯(Frans van Mieris),以多种创新的方式将德奥的主题进行了拓展,包括在历史题材中加入17世纪风俗画中的人物,例如《卢克丽霞之死》(1679年)。来自荷兰和其他国家的收藏家们都希望收藏他的作品,其中一些创造了当时的价格纪录。

对荷兰日常生活的描绘

荷兰共和国风俗画的盛行,其中包括很多不同类型的主题,源于大家对人们日常生活这一题目的持久兴趣。加布里埃尔·梅曲(Gabriel Metsu)、杰拉德·特·博尔奇(Gerard ter Borch)以及扬·斯坦(Jan Steen)等风俗画家引入了男子或女子读信、人物演奏音乐、乡村集市、平静的日常生活等多种主题。这些作品都注重细节、质地、光与影以及氛围塑造,体现了生活普通而平实的一面。

在17世纪,人们的兴趣逐步转移至描绘上层人物的室内画,以维米尔的《坐在维金纳琴旁的年轻女子》(约1670年-1672年)为代表。维米尔对于空间、色彩和光的掌握,体现出了沉浸在自己的世界中的年轻女子演奏维金纳琴的静谧与美好。尽管荷兰风俗画看起来较为写实,但也遵循着艺术对话的传统做法与范式。这些作品都体现出关于日常生活的持久兴趣及艺术创造力。

历史经验与道德故事

荷兰艺术家在17世纪的风俗画主题、历史场景和肖像画中展现出了其多样的技巧和专长。在这一背景下,无论是描绘历史或《圣经》场景的绘画,都带有了更多标志性或纪念性的意



▲ 腿上放着一本乐谱的淑女坐像

义。扬·斯坦(Jan Steen)等艺术家能够自由地在这些主题之间转换,完成具有很大道德影响力的作品,如《伊菲革涅亚的牺牲》(1671年)和《安东尼和克娄巴特拉》(约1673年-1675年)。这些作品围绕着警示性故事和好与坏的行为主题,可以说是对当时荷兰共和国社会、政治和宗教事件的反映。

伦勃朗和他的学生们在17世纪下半叶仍在艺术领域具有重要的影响力。伦勃朗的晚期作品,以及他的学生阿伦特·德·格尔德(Arent de Gelder)等人的晚期作品,都很好地描绘了室内人物端坐的场景。画家采用了有力、具有强烈表现力的笔触,这些作品中的人物也显示出丰富的经历和道德权威,这都为现代绘画提供了重要的启示,其中的绘画技巧时至今日仍然在艺术领域具有广泛的影响力。

“Rembrandt and everyday life in 17th-century Holland”

The Leiden Collection, created in 2003 by Dr. Thomas S. Kaplan and his wife, Daphne Recanati Kaplan, now ranks among the largest and most important private collections of 17th century Dutch art in the world. This show at the National Museum of China is part of the collection's first international traveling exhibition, and it represents the most significant assemblage of Dutch Golden Age paintings ever to be displayed in China.

The 70 pieces or so featured in this exhibition represent three main types of work: portraits, history paintings, and genre paintings. They include 11 paintings by one of 17th century Europe's greatest painters, Rembrandt, as well as *Young Woman Seated at a Virginal*, the first painting ever to be shown in Beijing by the brilliant artist Vermeer. The show will highlight the *fijschilders* (“fine-painters”), including Rembrandt's first pupil, Gerrit Dou, as well as Dou's accomplished students Frans van Mieris and Godefridus Schalcken. The exhibition recreates the extraordinary flourishing that so characterized the Dutch Golden Age. It represents a truly great opportunity for the Chinese public to enjoy 17th century Dutch Art.

The Dutch Golden Age and The Leiden Collection

Dutch art in the 17th century underwent an unprecedented period of development, with a particular focus on the natural world. Artists played a vital role in Dutch social life at the time. Their paintings also covered a wide variety of subjects: personal portraits, genre paintings depicting everyday life, landscapes, still life paintings, history paintings depicting Bible stories, stories from ancient mythology, and so on. Most of these themes and subjects were expressed using naturalistic techniques, reflecting insight into the human experience.

The works on display constitute the largest, most influential private collection of 17th century Dutch art in the world. They also provide us with a unique opportunity to appreciate Dutch art from its Golden Age. The Leiden Collection is named after the birthplace of the most renowned painter of this period, Rembrandt van Rijn. Most of the pieces in the Collection reflect Rembrandt's experiences in the earlier part of his artistic career in Leiden and Amsterdam, as well as the many artists and artistic concepts that revolved around him.

The depth and breadth of artistic innovation during this period extends to Rembrandt's first pupil, Gerrit Dou, and an important student of Dou's, Frans van Mieris. The Leiden Collection also includes works by the artists Jan Lievens, Frans Hals, Hendrick ter Brugghen, Gabriel Metsu, Jan Steen, Carel Fabritius, and Johannes Vermeer.

Art in the Dutch Republic remains inseparable from the historical and cultural background of the times. The Dutch Republic had finally won its independence from

Spain after a prolonged war, and signed the Peace of Münster in 1648. Afterwards, Holland prospered as a nation characterized by independent political sovereignty and religious freedom. Situated in northern Europe, this small republic so limited in land area nonetheless boasted a large middle class, a robust and diversified economy, and a tolerant culture. Unlike artists in other European urban centers who received patronage from kings or the Catholic Church, Dutch artists produced paintings for all levels of society, a point well reflected in the present exhibition.

In the artistic world of the Dutch Republic, artists frequently engaged in the exchange of ideas and traditions, which the show also demonstrates. The particular historical context for this exhibition is also very important, as the age of Rembrandt happens to coincide with the critical period in history when Holland and China began to make contact. Compared to other European countries at the time, Holland showed the strongest and deepest interest in Chinese cultural traditions.

Extraordinary beginnings: Rembrandt van Rijn in Leiden

Rembrandt was born in 1606 in Leiden, a textiles center and a college town. His family background was modest. Though his father worked as a miller, Rembrandt ended up becoming one of the most important and innovative artists in 17th century Holland and indeed the history of art. The master received his initial training under a local Leiden artist in the early 1620's. He later spent six months with history painter Pieter Lastman in Amsterdam – a period that would prove to have a deep and long-lasting influence on him. The exhibit includes a piece by Lastman, *David Gives Uriah a Letter for Joab* (1619). From Lastman, Rembrandt learned a fundamental principle of history paintings; namely, how to depict complex scenes from ancient mythology and the Bible. At the same time, Rembrandt's competition with his friend Jan Lievens, one year his senior, played a critical role in Rembrandt's early development. In the description given by Constantijn Huygens, secretary to the Princes of Orange, Lievens was known for his "audacious themes and forms," whereas Rembrandt was deemed superior in his "inventiveness, his sure touch, and liveliness of emotions."

The Rembrandt and Lievens paintings brought together in the Leiden Collection allow us to better understand the artists' early styles. Their self-portraits, portraits of people in foreign clothing, and use of chiaroscuro let us appreciate their respective approach to artistic experimentation and growth. Three pieces from Rembrandt's "The Five Senses" series (ca. 1624-25), which belong to the master's early work, are also on display and shed great light on his depiction of the senses of hearing, smell, and touch.

The heart of the Golden Age: Rembrandt in Amsterdam

Rembrandt left Leiden in 1631 for the thriving cultural center of Amsterdam. He entered the workshop of art dealer Hendrick van Uylenburgh and earned commissions painting portraits for the city's elite. An example of that is *Portrait of a Man in a Red Coat* (1633), which depicts an individual with certain international characteristics. While the painting remains a vividly realistic portrait, a sense of the man's gravitas and directness

also transpires. During this particular period, most of Rembrandt's other works consisted of portraiture; that is, reflecting feelings, expressions, and mental conflicts through actual observation and using people or busts of people as the objects. That being said, it was primarily as a history painter that Rembrandt earned the praises of his fellow artists. His landmark work, *Minerva in Her Study*, represents the finest illustration of this kind of subject matter. The piece blends the image of a contemporary Dutch woman with that of Minerva, who in ancient mythology not only symbolized the goddess of war, but of wisdom and knowledge as well. This technique of combining the images of ordinary people with representations of gods established Rembrandt as the leader among 17th century history painters.

Rembrandt's works focused mainly on portraits and historical themes. His strong interest in this subject matter was carried on by his students in Amsterdam, including Ferdinand Bol, Govaert Flinck, and Carel Fabritius. These artists responded to Rembrandt's painting skills in a variety of ways, including the use of chiaroscuro and rich color palettes, while also employing Rembrandt's technique of relating historical themes to the day-to-day experience of ordinary people.

Fine painting in Leiden: Gerrit Dou and Frans van Mieris

Gerrit Dou was Rembrandt's first pupil in Leiden. He was known in the 17th century for his painting skills and inventive subject matter. What differentiated him from his teacher was that while Rembrandt took a broad, flowing, and intensely expressive approach to painting, Dou mastered a technique called *fijnschilderen*. This kind of painting required extremely fine and accurate brushwork to portray highly detailed scenes. His portraits and depictions of scholars or people doing housework always reflected a clear mastery of materials, surface texture, and spatial illusion. Dou used familiar subject matter from daily life, taking for instance a stone windowsill as background with a person leaning out the window and appearing to enter the observer's space. His painting *Cat Crouching on the Ledge of an Artist's Atelier* (1657) adopts a playful approach to expressing this technique. Its depiction of spatial illusion received particular praise from Dutch and foreign artists of the day.

Artists living and working in Leiden and the surrounding area responded to Dou's celebrated subject matter and style of painting in a variety of ways. They also developed these characteristics further. His most important pupil, Frans van Mieris, used a number of innovative approaches to expand on Dou's themes, including by adding figures from 17th century genre scenes to historical subject matter, as in his *Death of Lucretia* (1679). Collectors from Holland as well as other countries all wanted to collect his works, some of which set record prices at the time.

Portraying everyday life in the Dutch Republic

The flourishing of Dutch Republic genre scene painting, which featured a wide variety of themes, stemmed from the general public's abiding interest in the subject of people's everyday lives. Genre scene painters such as Gabriel Metsu, Gerard ter Borch, and Jan

Steen contributed numerous subjects including, among others, men or women reading letters, people playing music, country fairs, and quiet scenes from everyday life. These works all emphasized detail, texture, the contrast of light and shadow, and the creation of atmosphere – reflecting life in its calm and ordinary aspects.

In the 17th century, interest gradually shifted to depictions of interior scenes featuring people from the upper classes, as represented by Vermeer's *Young Woman Seated at a Virginal* (ca. 1670-72). Vermeer's mastery of space, color, and light reflected the serenity and beauty of a young woman playing the virginal, immersed in her own world. Although Dutch genre paintings seemed more realistic, they also followed the traditional codes and paradigms of artistic dialogue. These paintings ultimately echoed the era's strong interest in daily life and provided a prime expression of artistic creativity.

Historical lessons and tales of morality

Dutch artists from the 17th century displayed a great diversity of skills and specialties within paintings of genre scenes, historical subjects, and portraits. In that context, works of both historical and biblical scenes carried more symbolic or commemorative meaning.

Jan Steen and other artists were able to shift freely among such themes to produce paintings of exceptional moral force, such as *Sacrifice of Iphigenia* (1671) and *Banquet of Anthony and Cleopatra* (1673-75). These works centered on cautionary tales as well as 'good versus evil' behavior. One could argue that they constituted a form of reflection on social, political, and religious affairs in the Dutch Republic at that time.

Rembrandt and his students maintained an important position in the field of art through the second half of the seventeenth century. Late works by Rembrandt, as well as those by his students such as Arent de Gelder, skillfully represented scenes of still figures in domestic settings. They employed powerful, boldly expressive brush work. The figures in these particular works projected a wealth of experience and moral authority. Together, they provided a great source of inspiration to modern painting, embodying techniques that continue to exert a wide influence in the realm of art to this day.