「羅浮宮的創想」部份展品說明

INVENTING LE LOUVRE SUPPLEMENTARY INFORMATION FOR SELECTED EXHIBITS

INTRODUCTION

這個以「羅浮宮的創想」為題的展覽,在北京和香港兩地展出,目的是向觀眾展示羅浮宮博物館自 創立以來普及、全面、充滿生命力、館藏豐富又多樣化的特色

展覽透過大量從羅浮宮各部門和現時已經成為羅浮宮一部份的巴黎德拉克洛瓦國立美術館 精心挑選的藏品,從近代追溯羅浮宮的歷史,包括重修與重大的改變如建築、功能和 藏品分類,到從弗朗索瓦一世和路易十四的皇家珍藏所催生出來的博物館概念,以及在這幾百年 間拿破崙一世的貢獻,「共和國」這個高瞻遠矚的概念和其後的思想運動。羅浮宮的歷史和法國 歷史的關係,實在是相互交織的。

The exhibition in Beijing and Hong Kong, with its bold title "Inventing le Louvre", aims to present the public with the universality and vitality that have characterised the Louvre Museum since its beginning. It also illustrates the diversity and richness of the Museum's collections.

The show proposes a rich, rigorous and brilliant selection of works and masterpieces from the various departments of the Museum and from the Musée national Eugène Delacroix, Paris which is now part of the Louvre. It traces its history from modern times, marked by renovations and profound changes (architectural, functional and museographical), back to the origins of the very idea of a museum, born out of the royal collections of Francis I and Louis XIV. Along the way, the exhibition explores the contributions of Napoleon I and the visionary ideas of the "republics" and intellectual movements that followed. The history of the Louvre is therefore inextricably linked to the history of France.

「大羅浮宮計劃」――羅浮宮擴建工程 REINVENTING THE LOUVRE: PROJECT "GRAND LOUVRE"

20世紀80年代,羅浮宮已經日漸老化,變成了「一座舊皇宮中的舊博物館」。從1981年開始,羅浮 宮進入了歷史性的新階段,米特朗總統支持的「大羅浮宮計劃」,令這座博物館找回昔日的活力與 創意。這個計劃的主要理念,就是:「重建大羅浮宮,並盡用其地其利」。常設展覽展廳的變化, 觀眾接待和服務區的開闢,辦公室、藏品倉庫和研究空間的大規模拓展,「大羅浮宮計劃」確實為 羅浮宮博物館的未來確立了基準。貝聿銘先生設計的玻璃金字塔,已成為羅浮宮第一個象徵性 標誌、羅浮宮的化身,儘管它是地下建築往地面上延伸的部分。與此同時,這個龐大的建築工程 也為整個法國博物館界提供了方向,羅浮宮也為法國其他博物館的深層轉型帶來了靈感和動力。

In the 1980s, the Louvre was already showing signs of age, and was becoming "an old museum in an old palace". It entered a new phase in 1981. Supported by President François Mitterand, the "Grand Louvre" returned the vigor and innovativeness which the Museum once had. The key concept of the project was "to rebuild the Grand Louvre and use its entirety for the museum". The changes of the permanent exhibitions, the open up of the visitors' reception and service areas; the massive expansion of the office, conservation and research spaces, the "Grand Louvre" has indeed set the benchmark for the future of the Museum. The glass pyramid designed by Ieoh Ming Pei has become the first symbol of the Louvre, and has transformed into the Louvre itself despite that it is only part of the underground structure which surfaces above ground. At the same time, this massive architectural project has also given direction to the development for all museums of France. The Louvre has become the inspiration and motivation to profound changes of other museums in France.



❶屹立在廣場上的玻璃金字塔標誌著已經整合為一的 博物館的入口,並已成為羅浮宮的一個象徵。 In the large courtyard, the glass pyramid marking the main entrance to the now-unified museum has become a symbol of the Louvre

2羅浮宮城堡雄據塞納河畔重地,是通往巴黎市的入口。 The fortress of the Louvre occupied a strategic location on the edge of the Seine River, at entrance to the city of Paris.

③約1380年,羅浮宮成為城市網絡一部份,以新築的
⑤6這些文物來自皇家工務處建築師羅貝爾·德科特 護牆為界,這個軍事城堡也因此變身為皇宮宅邸。

Around 1380 the Louvre became part of an urban network protected by a new wall, so the military fortress was converted into a residential palace.

4自16世紀開始,法國的國王逐漸將這個中世紀城堡 攻造為現代宅邸,凱薩琳·梅迪奇皇后(1519-1589)也 在城外興建新的皇宮,附設有美輪美奐的花園。

Starting in the 16th century, French kings transformed the medieval castle into a modern residence, even as Queen Catherine de' Medici (1519–1589) built another palace, with a wonderful played by Parisians. garden, just outside the city.

知識追求和藝術品味,以及彰顯他的權力和政治影響。

所建宅邸,位於羅浮宮區內,它證明17世紀時商貿已 經很發達,中國瓷器已很受歡迎

These objects come from a house built within the Louvre precinct by Jules Robert de Cotte, an architect who worked for the Office of Royal Works. They testify to extensive trade in the 17th century and to the popularity of porcelain from China.

7 不少考古發掘出土的文物,展示了當時巴黎人日

Many discoveries from the excavations reveal the everyday games

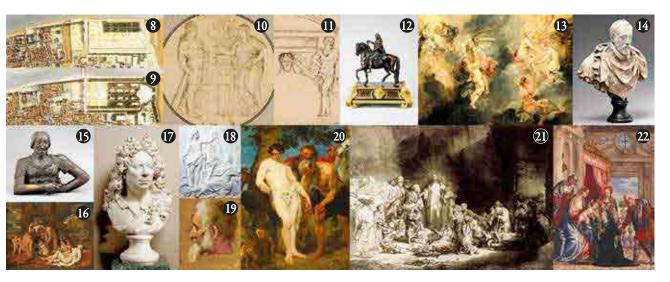
弗朗索瓦一世和路易十四後的宮殿與皇室收藏 ROYAL COLLECTIONS AND THE PALACE: AFTER FRANCIS I AND LOUIS XIV

時至今日,羅浮宮博物館的收藏仍是以皇室藏品為主。從醉心意大利文藝復興藝術和北歐精細 寫實主義流派的弗朗索瓦一世開始,法國歷代君王都有委約和購買藝術作品,以顯示其個人的

獨攬大權的路易十四,擁有大量油書、素描、工藝品,甚至重要的古代文物,這些都構成了羅 浮宮博物館的主要館藏。路易十四非常重視羅浮宮的翻新工程,隨後更建造了位於凡爾賽的新 宮殿,也制定了進取的當代藝術家委約政策。

To this day, the royal collections form the core of the Louvre Museum. Starting with Francis I, who was fascinated with the Italian Renaissance and the refined realism of Europe's northern schools, the kings of France had commissioned and acquired art. The collections they formed were an expression of their intellectual curiosity and personal taste, as well as their power and

During Louis XIV's absolute monarchy, the original nucleus of the collections of the future Louvre Museum took shape primarily around paintings, drawings, decorative arts and some important antiquities. Louis XIV was personally committed to renovating the Louvre Palace. He went on to create a new palace at Versailles, concurrently establishing an ambitious policy of commissioning art from artists of the time.



大畫廊,它把羅浮宮和杜伊勒里宮連接起來。

This view of the Louvre in 1610 notably shows the Grand Gallery running along the river, linking the Louvre to the Tuileries Palace.

9 1715年路易十四去世時,方形庭院的主體工程已經 完成,杜伊勒里宮也已經有完整規模。

By the time Louis XIV died in 1715, the shell of the Cour Carrée (Square Courtyard) had been completed and the Tuileries Palace had reached its full size.

藝術家尼古拉 普桑,為羅浮宮大畫廊的拱型天花作 窗戶上方冠以圓章而兩旁伴著男像柱的裝飾,而封閉 的拱窗橋墩就必須以長方形作構圖。

3 這個1610年的羅浮宮模型,顯示了沿塞納河而建的 普桑並沒有完成這項巨大的任務,他只是於1640年12 月至1642年9月在巴黎居住,之後就返回羅馬。

普桑預料他這個未竟之功終有一天會被銷毀,所以在 離開巴黎之前,請版書師尚 潘尼(1623-1700)將他所 有已經完成的設計圖刻成版書。

潘尼就根據普桑工作坊的圖樣來工作,素描《赫拉克 力士在德爾菲請示神論》和《大畫廊男像柱之素描》

不出普桑所料,不到一個世紀,他所有的裝飾都被 ❶ 1640年,路易十三委約當時正住在羅馬的法國 銷毀。在博物館開幕時,他的作品已經了無痕跡 大畫廊的天花被鑿穿以便透光,為展出的油畫和雕 壁畫。這項龐大的工程,圍繞著兩個裝飾原則:所有 塑作品作照明。普桑大師和他同期的藝術家為大畫 廊所作的裝飾,如今就只剩下這幾張素描和潘尼製 的版書作為紀錄

French artist Nicolas Poussin was living in Rome when King Louis XIII commissioned him to paint the ceiling vault of the Louvre's Grand Gallery in 1640. This titanic job was structured around two decorative principles: all windows would be crowned by circular medallions flanked by atlantes and geniuses, whereas windowless piers would be decorated with rectangular compositions.

Poussin never completed the huge task. He returned to Rome after a stay in Paris that lasted from December 1640 to September 1642. Sensing that his never-completed work would ultimately be

destroyed, Poussin asked his official engraver, Jean Pesne (1623-1700), to make engravings of all the compositions he had done before leaving Paris.

> Pesne worked from drawings by Poussin's workshop, such as the studies, Hercules Consulting the Oracle at Delphi and Study for a Draped Atlas in the Grand Gallery.

Poussin was right: ruined within a century, his decoration was totally destroyed. Not the least trace remained by the time the museum opened, and the roof of the Grand Gallery was pierced to create overhead lighting for the painting and sculptures placed on display. Thus the only surviving record of the decoration of the Grand Gallery by the masterful Poussin and his contemporaries are these few drawings and the set of engravings done by Pesne.

☑ 這個騎馬青銅像是一件縮製版,原作製於1692年, 並於1699年豎立在巴黎凡登廣場。

1784年購入,並擺放在羅浮宮的古代文物館,也就 維爾 法布爾在1806年所寫的報告,作品由菲力普 史 是當時法蘭西學院的所在地。

This bronze is a reduction of an equestrian statue done in 1692 and erected on Place Vendôme in Paris in 1699.

Another reduction of this famous statue was purchased by the royal administration in 1784 and placed in the Antiquities Hall of the Louvre, which was home to the Académie Française at the time.

★ 這是魯本斯的梅迪奇書廊油書系列第一幅和最後 一幅畫的草稿,大約繪於1622-25年間。這是魯本斯 最大型的作品系列之一,現於羅浮宮展出。這些作 品描繪亨利四世的妻子瑪麗 梅迪奇皇后的生平,是 特別為她自己的宮殿而作的,這宮殿就是現今法國 參議院所在的盧森堡宮。

This sketch for the first and last paintings of Rubens' Medici Gallery was done around 1622-25. One of the largest series ever painted by Rubens, now on display in the Louvre, these pictures illustrated the life of Queen Marie de' Medici, wife of Henri IV, and were done for her own palace (known today as the Luxembourg Palace, seat of the French Senate)

21 這幅作品的標題《一百荷蘭盾版畫》,反映了要正 4 亨利二世(1519-1559)像他父親弗朗索瓦一世一樣, 繼續致力改造羅浮宮這座中世紀城堡;他新建的文藝 復興風格建築物,包含了不少仿古藝術的元素。

Like his father Francis I, King Henri II (1519-1559) continued to transform the medieval castle of the Louvre. He had a building erected in the new Renaissance architectural style, with many allusions to ancient art.

⑤1527年,法國國王弗朗索瓦一世選擇了羅浮宮作 為他在巴黎時的皇家宅邸,並將這個中世紀城堡重新 翻修,作為迎接神聖羅馬帝國皇帝查理五世在1540年 到訪之用。他將主樓拆掉,並在1546年下令興建「文 藝復興的新翼 |

In 1527, King Francis I chose the Louvre as his royal residence whenever he stayed in Paris, and he had the old medieval castle renovated to receive a visit from Emperor Charles V in 1540. He demolished the old keep, and in 1546 ordered construction of the Renaissance wing.

16 這幅以羅馬酒神巴克斯童年為題材的作品,取材 自奧維德的《變形記》。作品描繪年幼的巴克斯喝著 由半人半獸的森林之神榨出來的葡萄汁。普桑也畫了 另一個不同的版本,現藏於倫敦國家美術館。

The subject of the childhood of Bacchus, the Roman god of wine, was drawn from Ovid's Metamorphoses. It shows the young Bacchus drinking the juice of a bunch of grapes squeezed by a satyr. Poussin painted another version of this picture, with variations, now in the National Gallery in London.

☞這是雕塑家安東·柯塞沃克的自塑像。他曾為路 易十四造像,並為凡爾賽宮裝飾。這個半身像是他 的侄孫-御用建築師查理-皮耶 庫斯圖捐贈給法國 皇家繪畫雕塑院的,以紀念在1703至1705年間擔任該 院院長的 和寒沃克。

This is a self-portrait by sculptor Antoine Coysevox, who also did a portrait of Louis XIV and worked on the decoration of the château de Versailles. This bust was donated to the Royal Academy of Painting and Sculpture by his grand-nephew, royal architect Charles-Pierre Coustou, in honour of Coysevox, who was also director of the Academy from 1703 to 1705.

■ 這幅浮雕是雕塑家尼古拉 庫斯圖於1693年為加入 法國皇家繪畫雕塑院而作的入院作品。該院要求所有 想加入該院及擁有「院士」銜的畫家、雕塑家和版畫 家,必須呈交一份入院作品。庫斯圖就在1693年8月 29日呈交了這個以國王為神話人物的雕塑。 This relief is sculptor Nicolas Coustou's diploma work for full

membership in the Royal Academy of Painting and Sculpture in 1693. Execution of a diploma work was required by all painters, sculptors, and engravers who sought admission and the title of "academician". Coustou presented his diploma work, an allegory in honour of the king, on 29 August 1693.

19 這幅油彩紙本是范尼一張練習作品,至於完成畫作 這著名的青銅像的另一個縮製版,由皇家政府在《耶穌分五餅二魚》,現藏於比薩。根據弗朗索瓦·澤 特魯茲經手,為拿破崙博物館購入。

This oil on paper is a preliminary study for Vanni's Multiplication of the Loaves and Fish, now in Pisa. It was purchased through Filippo Strozzi, based on a report by François Xavier Fabre, for the Napoleon Museum in 1806.

20 這幅名畫可追溯至范戴克的第一個安特衛普時期: 即1617-18年間(他在1618年成為大師)。作品採用魯 本斯風格, 書風直率鮮明, 未作修飾的手法顯示這 可能是尚未完成的作品。范戴克曾經多次採用過這 個題材,其中一個著名的版本曾被雅巴赫和路易十 四珍藏,現正在羅浮宮展出。

This famous painting dates from the beginning of van Dyck's first Antwerp period, around 1617–18 (he became a master in 1618). Painted in a Rubens-like manner, full of spice and candour, the picture's overly rough appearance suggests that it might have been left unfinished. Van Dyck handled this subject several times, notably in a famous version that also passed through the Jabach and Louis XIV collections, and is currently on display at the Louvre.

確演繹這場景的困難,因為它和福音裡所描述的情景 完全沒有具體對應之處。吉桑在他1751年的圖錄裡採 用了這個標題,並附上一則軼事:「我們知道林布蘭 非常喜歡版畫,尤其是來自意大利的。據說有一天, 有一個羅馬藝術商給他看了幾幅馬坎東尼奧的版畫: 索價一百荷蘭盾一幅,於是林布蘭就用這幅作品作 交換。」 吉桑接著說,「這幅版畫的確是出自大師的 最佳作品,按林布蘭版畫作品出售的價錢,這幅畫 被稱為《一百荷蘭盾版畫》是當之無愧的。」根據在阿 姆斯特丹一幅精美的印本背後手寫的字句顯示,印 品從未出售,都是朋友之間相贈。林布蘭晚年一位 弟子艾爾特·德·戈德爾為他所畫的一幅人像一描繪 林布蘭凝視著這幅版畫也可為證(該人像畫現藏於俄 羅斯隱士廬博物館)。這版畫亦有可能曾用作和馬坎 東尼奧 雷夢迪的傑作《瘟疫》(蘇默爾收藏)交換。 有關這個標題,還有不少故事。自17世紀以來,這 幅版畫公認為林布蘭最出色的作品之一,精美的印 本非常罕有,而其知名度亦不斷上升。時至今日, 只有極少數印本流傳下來。

作品的意義可見於與林布蘭同期的瓦特魯斯手寫的-首詩,這首詩於19世紀時在巴黎被發現:「林布蘭的針 描繪了上帝之子在世間受苦的一生/1,600年前是這樣 顯示了祂行神蹟的徵兆。這裡耶穌的手治愈生病的 人,給孩子(神聖的標誌!)祝福,又懲罰那些妨礙 他們的人。但是『噢!』,那年青人哀號。對基督的 神聖和聖潔的信仰,眾經師在冷笑着。」其中我們可 以見到《馬竇福音》和《路加福音》中所描述的基督傳 those that hinder them. Yet (oh!) the young man wails. And the 道和治病過程。畫中描繪了其中幾段,包括《路加福 音》5章15節:「他的名聲更傳揚開了,遂有許多人齊 集來聽教,並為治好自己的病症。」這是當時相當常

耶穌在這幅畫裡靠牆站著,有點偏離了構圖中心,

在人群中特別出眾,勾勒的線條模糊,光影含蓄使 Christ is the slightly off-centre focus of the composition; he stands 的,他們都在等待。左邊的法利塞人試圖挑戰並駁 斥耶穌所說的話,而在他們旁邊的聖伯多祿,在詢 問耶穌關於信徒們等待著的答覆。那些母親在基督 面前獻上孩子求賜祝福,雖然聖伯多祿嘗試去驅趕, 耶穌卻請她們上前。畫面描繪了《馬竇福音》19章14 來,因為天國正屬於這樣的人。」

陰影、明暗和光,交織成這個永恆的抽象空間。光從 左邊橫過畫面,逐漸變得柔和,聚焦在基督、盲人和 癱瘓的人身上。明暗的運用帶出立體感,也替那正在 祈禱的女人灑上灰白色的光,她的影子投在耶穌的 袍子上。這畫面有神聖的奧秘、奇蹟、聖潔、虔敬 和苦難,但同時也有懷疑和猶豫。林布蘭描繪了一個 沉浸在神聖的超自然氛圍下,人們面對神聖時的種種 態度。他將他的「調色板」和蝕刻針發揮至極限,用 尖銳、幾乎是誇張的線條作描繪,從法學士以至那 些移動的透明影子,他都以「光」來呼應

這幅神奇的作品,價格不斷上升,最後卻受盛名所累。 輕騎兵隊長及業餘書家紀堯姆 貝利(1723-1810)購買 了這幅版畫的銅版。18世紀羅浮宮版畫部的館長休一 阿德里安 香利在他的筆記裡,有這樣的記載: 「(貝利)拯救了一幅名為《一百荷蘭盾版書》的著名作 品。銅版已經磨損,一個無知的外行人竟然大膽得要 再造,出來的效果慘不忍睹。貝利隊長恰好介入,從 正想把它毀掉的銅匠手中搶救過來,然後著手復刻。 貝利用普通紙印製了一版,以五個金幣一張出售;第 二版用中國宣紙印製,以五個半金幣一張出售。印製 了一百張之後,貝利將銅版切為四塊,分開印製。當 時的人顯然很接受這做法一在1775年,預訂這些局部 版畫的人很多,印品很快就售罄。

這幅著名的版書和銅版的歷史,從充滿商業意味的命 名開始(相對極有宗教意味的題材內容,這可說是奇 怪的選擇),到褻瀆地把銅版重刻、重印,甚至將它 切為幾塊,正好精彩地描繪了這個「林布蘭傳奇」。

The title given to this work – *The Hundred-Guilder Print* – reflects the difficulty of accurately interpreting the scene, which does not correspond to any specific incident in the Gospels. Gersaint used this title in his catalogue of 1751, accompanied by an anecdote: "We know that Rembrandt was highly interested in prints, especially those from Italy. It is claimed that one day a Roman dealer offered him a few prints by Marcantonio at the price of 100 guilders, and that Rembrandt offered this work in exchange for them." Gersaint continued, "This print is truly the finest to come from the master's etching needle. And on the basis of what Rembrandt's prints sell for, it is believable that the name of The 購自同樣享負盛名的銀行家埃弗哈德·雅巴赫的珍藏。 Hundred-Guilder Print is rightly given." A handwritten note on the back of one fine impression in Amsterdam indicates that it was never sold but instead given to friends, as witnessed by a portrait painted by Aert de Gelder, one of Rembrandt's last pupils, which shows him looking at the print (now in the Hermitage Museum). Or it may have been swapped, notably for *The Plague*, a famous print by Marcantonio Raimondi owned by J. P. Zoomer. Many other stories were told about this title, which has endured. Indeed, right from the 17th century this print was considered one of Rembrandt's greatest masterpieces, fine impressions of which were extremely rare; its fame continued to grow. Today few high-quality impressions have survived.

The meaning of the work was apparently indicated by the handwritten inscription of a poem by Rembrandt's contemporary, H. F. Waterloos, discovered in Paris in the 19th century. "Thus Rembrandt's needle depicts from life the Son of God in a world of children (mark of divinity!) He gives His blessing and punishes Elizabeth readies a wreath.

scribes sneer at the faith in holiness that crowns Christ's Divinity." Here we thus see Christ preaching and healing the sick, according to

the gospels of Matthew and Luke. Several verses are being illustrated, including Luke 5:15: "But so much the more the report went abroad concerning him; and great multitudes gathered to hear and to be healed of their infirmities." It was an usual subject at the time.

畫中人帶著聖靈光輝。三群人向他靠攏,右邊是長 out, immaterial and indistinctly outlined, against a wall handled in a 長的人龍,當中有痛苦的、癱瘓的、生病的、可憐 painterly fashion with a highly subtle play of shadow and light. Three groups converge toward him. On the right is a long procession of the afflicted, paralytic, sick, and wretched. On the left the Pharisees challenge his words and attempt to refute him, while near them Saint Peter questions him on the reward awaiting disciples. In front of Christ, mothers present their children for blessing - although Saint Peter tries to brush them away, Jesus invites them to come unto 節裡:「你們讓小孩子來罷!不要阻止他們到我跟前 him, illustrating Matthew 19:14: "Let the children to come to me... for to such belongs the kingdom of heaven."

Planes of shadow, semi-shadow, and light orchestrate this timeless, abstract space. Light cuts across the scene from the left, increasingly soft, with highlights falling on Christ, the blind man, and th paralytic, modelling bodies as it brushes them, giving an ashen glow to the praying woman whose shadow falls on Christ's tunic. Divine mystery, miracles, holiness, faith and suffering, yet also scepticism and hesitation: Rembrandt depicts all human attitudes toward divinity in a supernatural atmosphere steeped in sanctity. He exploits all the potential of his "palette" and his etching needle with incisive, almost exaggerated lines, ranging from the doctors of the Law to transparent, moving shadows imbued with luminous resonance.

The price of this miraculous print continued to climb, and it became a victim of its own success. The copper plate was bought by Guillaume Baillie (1723-1810), a captain of light cavalry who was an amateur artist. A note by Hugues-Adrien Joly, an 18th-century keeper at the Print Department, recounted the following: "[Baillie has resuscitated the famous work known as The Hundred-Guilder *Print*; the plate being worn, an ignorant amateur was so bold as to bring it back to life, producing an abomination; that was the condition in which Captain Baillie saved this plate from the hands of the coppersmith who was going to annihilate it; and then he reworked it." Baillie printed one edition on ordinary paper, which he sold for five guineas, and another edition on China paper, which he sold for five and half guineas. After having pulled one hundred impressions, Baillie cut the copperplate into four pieces and pulled separate impressions. His contemporaries appreciated this initiative, for the prints were bought up by subscription in 1775.

The history of this famous print and copper plate, starting with its mercenary title (strangely adopted for an etching that depicts a highly spiritual subject) and extending to the sacrilege of a plate re-worked, re-printed, and subsequently reduced to fragments, serves as a remarkable illustration of the Rembrandt legend.

2 委羅內塞的幾幅作品都寫有「維羅納的保羅·卡爾」 亞里承繼人所製」,主要都是委羅內塞(原名保羅 卡爾亞里)未完成的作品,以及他和兄弟貝內迪圖 兒子加布里埃爾或卡勒圖‧卡爾亞里等合作的作品。

這些油畫都被歸類為「保羅承繼人」的作品。路易十四 時,委羅內塞是他最喜愛的畫家,而這些歸入「保羅承 繼人」系列的作品,和這位藝術大師個人完成的作品享 有同等地位。這幅小畫是路易十四的著名收藏之一, 畫中約瑟向聖母和聖嬰引見穿著本篤會衣服的女殉道 者(可能是帕多瓦的賈斯汀娜), 聖瑪達肋納伸出聖嬰 的手接受親吻,而聖依麗莎白就在旁準備好花環。

Veronensis fecerunt. They primarily concern works left unfinished by Veronese (whose real name was Paolo Caliari), but also paintings that he did with his brother Benedetto, his sons Gabriele, or Carletto Caliari

Paolo). In the days of Louis XIV, whose favourite painter was Veronese, works by Heredes Pauli enjoyed a status similar to ones entirely by the hand of the master. Thus this little painting was bought for Louis XIV's highly glamorous collection after having been part of the equally famous collection of banker Everhard Jabach. Here Joseph is presenting the Madonna and Child with a suffering / Such as it was 1600 years ago, showing the signs of female martyr in Benedictine dress (probably Justina of Padua), miracles He did. Here the hand of Jesus heals the sick. And to the while Mary Magdalene extends the Child's hand for a kiss and

啟蒙運動與狄德羅時期的羅浮宮

THE LOUVRE IN THE ENLIGHTENMENT AND THE AGE OF DENIS DIDEROT

18世紀期間,法國國王在文化藝術上起着主導作用。當時漸漸有了將皇室收藏集中到羅浮宮的構想 (皇室收藏後來被視為「國家收藏」, 意味著這些珍藏並非國王的私有財產, 而是國家寶藏)。路易 十六(1774-1792年在位)統治期間,設立皇室收藏品博物館的想法漸露雛形。這時是法國大革命前 夕; 而亦正是法國大革命造就了羅浮宮博物館

同時,在啟蒙運動中,知識分子和哲學家的角色日漸重要,啟蒙思想引導了藝術創作、文化遺 產保護與豐富的發展方向。

During the 18th century, the kings of France continued to play a leading role in culture and the arts. The idea of assembling the royal collections at the Louvre (later named the "national collection" to indicate that it belongs to the nation and not just the king alone) was gaining ground. During the reign of Louis XVI(1774-1792), in a foreshadowing of things to come, the idea of a museum for the royal collections was born. This was just before the French Revolution, a historic event which would in turn literally "invent the Louvre"

At the same time, the "Enlightenment", characterised by a growing role played by intellectuals and philosophers, came along to guide artistic creation and the choices made to preserve and expand on cultural heritage.



23 23 路易十四的首相科爾柏在任期間,首席御用藝 after designs by Le Brun; Louvois favoured cartoons done by art 術家查理 勒布倫掌握了皇家戈布蘭製造廠的大權, 亦因此能夠大展才華。他設計了一系列掛毯的圖樣 包括《皇家宅邸》(1668-1681)、《阿歷山大的故事》 (1664-1680)和最著名的《國王的生活》系列(1665-1680)。

當科爾柏在1683年逝世時,《國王的生活》的第二系列

諾的畫稿和仿照尚‧拉姆尼‧羅倫風格的圍邊,製作了

《寓言主題》(或稱《賽姬的愛情》)的掛毯系列。

只完成了兩幅,第三幅還在織布機上。科爾柏的最大 對手,也是勒布倫的宿敵羅維瓦侯爵,決定停止編織 所有勒布倫設計的掛毯;羅維瓦喜愛採用由居住羅馬 的法國藝術學院學生、根據拉斐爾作品所製的圖樣。 勒布倫的傳記作家古耶·聖喬治寫道:於是「在1684年 初,科爾柏先生逝世後不久,似乎有人要搞些新意思, 那些做決定的人都妒忌勒布倫先生,想盡力打擊他的 聲譽,他們藉口說這些掛毯不好看,就停止了戈布蘭 製造廠編織《國王的生活》,其實他們是想奪去勒布 倫先生的控制權…。他們建議從皇家繪畫收藏中找些 適合掛發設計的題材。拉莎貝爾先生挑選了其中幾個 設計並呈交給羅維瓦先生批准。彩色的設計草圖畫好

Several paintings by Veronese are inscribed Heredes Pauli Callari

As long as Colbert was Louis XIV's chief minister, Charles Le Brun, These paintings are grouped under the name Heredes Pauli (heirs of First Painter to the King, exercised all his authority and talent on the Royal Gobelins Manufactory. He thus did the cartoons for sets of tapestries such as *The Royal Residences* (1668–1681), *The History* of Alexander (1664–1680), and – the most famous series – The Life of the King (1665–1680). When Colbert died in 1683, only two tapestries from the second weaving of *The Life of the King* had been completed, and the third

students at the French Academy in Rome after original works by Raphael. Thus "early in 1684," wrote Le Brun's biographer, Guillet de Saint Georges, "shortly after Monsignor Colbert died, it seems that it was decided to do new things, and since those who decided were envious of Mr. Le Brun and intended to diminish his fame as much as they could, they halted the Gobelins production of *The Life* of the King on the excuse that such things were not pleasant in tapestry, but in fact to remove Mr. Le Brun from control.... It was proposed that drawings in the royal collection be searched for subjects suited to designs for tapestries. Mr. de La Chapelle selected several of these, which he had Mr. de Louvois approve. Coloured sketches of them were made and distributed to several painters.

oorders after Jean Lemoyne le Lorrain.

ு 這幅畫是醫生、慈善家、及著名收藏家路易·拉卡 (1798-1869)所捐贈的。他捐贈的583幅畫作是羅浮宮 有史以來收到的最大私人捐贈。

The upshot was the series of tapestries called Sujets de la Fable (or,

The Loves of Pysche), based on drawings by Giulio Romano with

This painting was donated by Louis La Caze (1798-1869), a physician, philanthropist, and great collector. His gift of 583 後就分發給幾個畫家。」於是就是依照朱利奧 羅馬 paintings is the largest donation to the Louvre ever made by a

> 26 這浮雕描繪小愛神將鐮刀和權杖放在農神薩圖爾 的寶座下,有記錄顯示,在17世紀中葉這浮雕擺放於

This relief, showing putti placing a sickle and sceptre at the foot of a throne identified as Saturn's, was described as being in the Louvre's Antiquities Hall in the mid 17th century.

②這個作家尚·德拉封丹的塑像,是1781年路易十六 was on the loom. Colbert's great rival, the Marquis de Louvois, a 為皇家博物館委約的作品,他邀請著名雕塑家塑造27 sworn enemy of Le Brun, decided to halt all weaving of tapestries 個《法國偉人》雕塑系列,此像為其中之一。

1781 for the royal museum planned by Louis XVI; it was one of a series of twenty-seven statues of Great Men of France commissioned from famous sculptors.

列 卡拉契、洛多維科 卡拉契,和賈姆巴蒂斯塔 提埃坡羅採用。弗拉格納爾大膽地描繪了托爾夸托 塔索在1581年寫的詩《被解放的耶路撒冷》第18篇33 首:「「阿美達」 繼續說,翻著她的可愛的眼睛,她的 臉孔變得蒼白,甜美地假裝嘆息,低聲抽泣輕輕感 嘆,讓人不忍她的痛苦,再硬心腸也得變軟;但[雷 諾多] 不理會她就拔劍出來。」

The subject of Rinaldo and Armida was often illustrated by Annibale Carracci, Ludovico Carracci, and Giambattista Tiepolo. Here Fragonard takes unusual liberty with verse 33 of canto 18 of Jerusalem Delivered, a poem written by Torquato Tasso in 1581: "[Armida] continued speaking, and rolled her eyes in lovely piteous ways, and let her countenance grow pale, pretending sighs most sweet, and soft sobs and pretty plaints, so that incautious pity for those sufferings could have made hard adamant tender; but [Rinaldo]... pays her no more mind and draws his naked steel."

❷這是尚 - 巴蒂斯特 皮加勒作品中最著名、最自 然和最動人的人像之一。作品背後題有「1777年, 狄德羅,出自他的朋友皮加勒之手,二人同時為63 🛛 🖸 這兩幅繪畫是國王御用畫家尚 皮耶 維侯的 歲」的字樣,顯示了皮加勒和狄德羅的友誼。皮加 作品,選自一組46幅水粉書,為遊記《西西里、馬爾 勒也是狄德羅女兒的教父。

This is one of the most famous, spontaneous, and moving portraits by Jean-Baptiste Pigalle. The inscription on the back of this masterpiece underscores the friendship between Pigalle and Diderot: "In 1777. Diderot by his friend Pigalle, both aged 63." Pigalle was furthermore the godfather of Diderot's daughter.

① 在夏爾丹的作品之中,這幅畫有幾個版本;他曾在 1740年的沙龍同時展出兩幅「猴子」作品而廣為人知。 猴子作為意象的受歡迎程度,可見於小皮耶 路易 魯格仿照夏爾丹的《猴子古物鑑藏家》及《猴子畫家》所 作的版畫。以下是印在《猴子古物鑑藏家》下的一首四 行詩:「在古老紀念碑下的黑暗迷宮裡,付出巨大的 代價,到底為甚麼,有識之士?對那些獨具慧眼的,

This portrait of author Jean de La Fontaine was commissioned in 我們的時代已有足夠讓你去關心的精彩。」

這幅油書精彩而非常清晰地表達出諷刺意味, 猴子用 人類的目光凝視觀者,這個自我反省的本質,巧妙地 用一個回音或鏡子反照效果去加強。其實,猴子模仿 ❷「雷諾多和阿美達」這個題材,曾經多次被阿尼巴 人類,跟人類扮成猴子,挖苦諷刺別人是一樣的。因此 夏爾丹和「現代派」都認為,以自然為題材作畫時,最 重要的是應該放棄舊日的模式,採用現代的題材。

> There are several versions of this painting in Chardin's oeuvre, and he was known to have exhibited two singeries (monkey pictures) in the

The popularity of such imagery is revealed by the engravings by Pierre Louis Surrugue the Younger after Chardin's The Monkey Antiquarian and its pendant, The Monkey Painter. The following quatrain was printed below The Monkey Antiquarian: "In the dark maze of ancient monuments, And at great expense, why bother, learned man? To truly philosophical eyes, our own times. Offer much to which you should attend

The satirical quality, wonderfully illustrated by this painting, is clear here. The self-reflexive nature of the monkey's intensely human gaze at the beholder is subtly underscored by an echo or mirror effect. Indeed, the monkey mimics humans in the same way that initially make fun. Hence the crucial importance of working from nature when painting: Chardin and the "modernists" argued that ancient models should be dropped in favour of modern subjects.

他和巴巴諸島旅行,沿途古蹟和風光、民風和服飾》

These drawings are just two of forty-six gouaches by Jean Pierre Houel, Painter to the King, for a publication titled *Picturesque Voyage* to the Isles of Sicily, Malta, and Lipari, Dealing with the Antiquities Still Found There and the Principal Phenomena of Nature; and with the Dress of the Inhabitants and Some of Their Customs.

33 這件1767年的雕塑,是法國皇家繪畫雕塑院的入 院作品,而採用宗教題材,描繪耶穌受鞭打的一幕, 在入院作品中甚為罕見

This sculpture, dated 1767, is a diploma work for admission to the Royal Academy of Painting and Sculpture. It depicts a moment from the flagellation of Christ, a Christian subject rarely handled

大革命時期的中央藝術博物館 THE MUSEUM: FROM THE REVOLUTION TO NAPOLEON I

於羅浮宮設立博物館的計劃,在君主制下未克完成,卻要到法國大革命期間才實現。中央藝術博物 館委員會的成立,拉開了博物館籌備的序幕。委員會從皇室收藏中挑選了537幅畫作、45座雕塑和 124件工藝品,作為中央藝術博物館的首批藏品展示;展覽於1793年8月10日在大畫廊揭幕。

為了建立國家文化遺產寶庫,大革命政府下令查抄教堂和貴族家庭,將其財產充公。在此背景下 大量藝術品成為國家財產,其中很大部分成為羅浮宮博物館的館藏。

The unfulfilled plan of the monarchy to set up a museum in the Louvre was realized during the French Revolution. Preparatory work for the Central Museum of Arts started with the establishment of a commission, which selected 537 paintings, 45 sculptures and 124 decorative arts from the royal collections for the first exhibition of the museum commencing on 10 August 1793 in the Grand Gallery.

To build the national collection of cultural heritage, the revolutionary government gave orders to confiscate the property of the Church and aristocracy. That is how many works of art became the property of the State, many of which in turn entered the collections of the Louvre Museum.



🛂 有「廢墟羅伯特」之稱的休伯特 羅伯特,經常喜 In this portrait by Gérard, Napoleon is wearing his grand 歡描繪羅浮宮。他偶爾會呈現羅浮宮的外部,例如 那些人氣交集的走廊或是滿佈塑像的花園,但他最 喜歡的是羅浮宮內部新組成的博物館。休伯特是啟 蒙時代博物館設計的關鍵人物,自1766年起已經是 法國皇家繪畫雕塑院院士,也是1778年成立博物館 專責委員中的活躍份子,及國王油畫收藏(後來的國 家收藏)的管理人。他甚至曾經入住羅浮宮,直至 1806年。在君主制度時期,他建議在大畫廊成立博 物館;並建議引入天然光線,造就了富想象力的「隨 想曲」,例如大畫廊廢墟其中一張繪畫,描繪了阿波 羅神像矗立其中。 Hubert Robert, dubbed "Robert of the Ruins", often depicted

coronation robes, designed by Isabey and Percier. The embroidery

features a weave of olive, oak and laurel leaves ringing the emperor's

monogram, "N". The long, white satin gown is embroidered with

old, and the collar is made of lace. The imperial regalia were made

y Biennais. Napoleon, wearing a gold laurel wreath and the grand

neckchain of the Legion of Honour, holds a sceptre in his right

hand. He also wears a coronation sword set with diamonds (the

famous Regent diamond, first worn by Louis XV, can be seen on

the guard). The globe and hand of justice are set on a cushion in the

middle ground. The throne, dais, and crimson velvet recall Ancien

Régime pomp and evoke Hyacinthe Rigaud's ceremonial portrait

of Louis XIV, hanging in the Louvre, although here updated in a

3 這幅作品繪畫了路易十六原先計劃擺放在皇家博

物館大畫廊的《法國偉人》雕像系列。由皮耶 朱利

安所雕塑的拉封丹塑像就屬於這個系列。法國大革

命期間,《法國偉人》雕像被放置在「研究所」(共和

This drawing offers a glimpse of the figures of Great Men of

France, a series of sculptures originally intended to stand in the

Grand Gallery of the royal museum planned by Louis XVI. The

sculpted portrait of La Fontaine by Pierre Julien belonged to this

series. During the Revolution, the Great Men of France were

displayed in the Caryatides Hall, the meeting place of the

據一個巨型繆思女神塑像《墨爾波墨涅》命名的。這個

女神塑像於公元前50年為羅馬馬茲奧廣場的龐貝劇場

《墨爾波墨涅》 塑像是拿破崙的軍隊在1803年從羅馬

舊梵蒂岡藏品中掠奪回來的,後來成為和梵蒂岡交易

的條件:1815年,同負盛名的《拉奧孔》像歸還給梵蒂

岡,《墨爾波墨涅》像則留在羅浮宮,放在原來擺放

The Melpomene Hall of the Louvre opened on 19 March 1817,

named after a monumental sculpture of the muse Melpomene

(3.92 metres high) done in 50 BC for Pompey's theatre on

Campo Marzio in Rome. The mask held by the muse was a

Looted from the old Vatican collection in Rome by Napoleon's

troops in 1803, Melpomene was the object of a deal with the

Vatican: it remained in the Louvre, where it took the place of the

Laocoon, an equally famous ancient sculpture that was returned

《浮雕奧古斯都像》18世紀由梵蒂岡購入,和其他

的文物一同鑲嵌成為一件精美的藝術品,是金匠路

易吉 瓦拉迪耶1785年鑲嵌的傑作,在1801年拿破崙

The Cameo of Augustus, acquired by the Vatican in the 18th

century, was set with other antiquities to create a wonderful

object. The work of goldsmith Luigi Valadier in 1785, it entered

馬爾谷教堂的《希拉克略皇帝負著真正的十字架到

Windsor Castle holds another version of this drawing, which A. E.

Popham has compared to two servants in the Feast in the House of

Simon the Pharisee now in the Doria Pamphili Gallery in Rome.

Other commentators have compared this drawing to The True

Cross Borne to Jerusalem by the Emperor Heraclius in the church of

🛈 這塑像來自一個意大利有名收藏 - 博爾蓋塞珍藏

his statue belonged to a glamorous Italian collection, the Borghese

國版本的皇家學院)開會用的女像柱廳展示。

Institut (the Republic's version of the Royal Academy).

所造的,高3.92米。女神手持的面具是後加的。

more sober, neoclassical style.

《拉奧孔》的地方。

一世時羅浮宮購藏。

耶路撒冷》作比較。

San Marco in Florence

是拿破崙一世在1807年購入的。

the Louvre. He occasionally showed the exterior - lively passageways or statue-packed gardens – but usually preferred the interior with its newly organized museum. Hubert was key to Enlightenment-era museum design, having been a member of the Academy since 1766, an active participant on the committee appointed to establish a museum in 1778, and a curator of the king's paintings (later national collection). He even lived in the Louvre until 1806. During the Ancien Régime, his proposals for a museum in the Grand Gallery, and for overhead lighting there, led to imaginative capriccios such as one of the Grand Gallery in ruins, from which emerges the Apollo Belvedere.

33 拿破崙一世繼續擴充羅浮宮,從杜伊勒里宮開始 加建新翼。他也為杜伊勒里宮豎立了一座巨型的圓拱 型凱旋門,稱為「卡魯索凱旋門」。

Napoleon I continued to enlarge the Louvre by building a new wing that started from the Tuileries Palace. He also erected a monumental gate for the Tuileries in the form of a triumphal arch, the Arc du Carrousel.

3 拿破崙加冕成為皇帝後,就像他在1803年當上「第 一執政」時一樣,馬上廣發他的肖像。1805年,他委約 了當時最著名的幾位藝術家-雅克 路易 大衛、安格 爾和弗朗索瓦 熱拉爾為他畫像。結果卻是相當參差, 因為皇帝拒絕為藝術家作模特兒,他們只好參考其他 拿破崙的版畫或畫像。

在這幅由熱拉爾所作的畫像裡,拿破崙穿著他加冕大 禮時由伊沙貝與裴西耶設計的長袍。紅色外袍繡以橄 欖、橡樹和月桂,並圍繞著皇帝名字的簡寫字母「N」。 白色的綢緞長袍也帶金線刺繡和蕾絲做的衣領。皇權 象徵物是由比昂內所造。拿破崙頭戴黃金桂冠,胸前 佩榮譽軍團勳章的項鏈,右手握著權杖。他同時佩戴 to the Vatican in 1815 著鑲有鑽石的加冕佩劍(劍的護手鑲著曾被路易十五 初次佩戴的著名攝政王鑽石 》中景的軟枕上放著金球 和正義之手。皇座、皇台和紅色的絲絨令人想起君主 制度時代的華麗,聯想另一幅掛在羅浮宮、由亞森特 里戈所畫的路易十四官式肖像,不過這一幅用了比較 配合時代和嚴肅的新古典風格。

As soon as he was crowned emperor, Napoleon wanted to disseminate his portrait, just as he had done when First Consul in the Louvre in 1801 under Napoleon I. 1803. In 1805 he commissioned portraits from the most famous artists of the day: Jacques Louis David, Ingres and François 40 英國溫莎堡藏有這幅素描的另一個版本,藝術史 Gérard. The results were uneven, because the emperor refused to 學者樸凡曾經將現藏於羅馬多利亞潘菲利畫廊的《法 pose for the artists, who had to rely on engravings or other 利塞人西門家的盛宴》裡的兩個僕人與之作比較。 pictures of Napoleon. 其他的藝評人也曾將這幅素描和收藏於佛羅倫薩聖

從皇權中心到萬國博物館-拿破崙三世及第三共和國 THE DREAM OF UNIVERSALITY: NAPOLEON III AND THE THIRD REPUBLIC

1815年,拿破崙在滑鐵盧戰敗,拿破崙博物館對名作的收集也隨之畫上句號。反法同盟要求法國歸 還其掠奪的藝術品,同時,歐洲國家都開始意識到保護自己文化遺產的重要性。

拿破崙的繼任者都十分熱心擴充羅浮宮的藏品,從路易十八、查理十世到路易 菲臘,從第二共 和國、拿破崙三世的第二帝國到第三共和國,無不如此。整個19世紀,羅浮宮逐漸完成自我更新而 完善,並擁有獨一無二的特點:既是國家權力的象徵、歷任國王的宮殿,又是藝術之城和一座永不 完工的萬國博物館。羅浮宮是歷代政府的所在地,從12世紀開始,無論是封建、帝制或共和時代, 法國每一位元首都透過修繕、美化這座有幾百年歷史的建築,以證其執政者的合法地位。

Napoleon's defeat at Waterloo in 1815 put an end to the efforts of the Musée Napoléon to collect famous works of art. The anti-French coalition requested return of the works of art seized by France, and European countries started to realize the importance of preserving their own cultural heritage.

Napoleon's successors, from Louis XVIII, Charles X to Louis Philip, and from the Second Republic, Napoleon III's Second Empire to the Third Republic, were similarly keen to expand the collections of the Louvre. During the 19th century, the Louvre completed its regeneration and took on unique characteristics as a symbol of State power and the palace of successive kings on one hand, and a fortress of art and an ever growing universal museum on the other hand. The Louvre was the seat of successive governments. Ever since the 12th century, every head of State of France, whether under a feudal, monarchical or republican system, sought to establish legitimacy of rule through the renovation and embellishment of this centuries-old historical building.



②木匠彭杜阿和他的父親迪迪雙膝跪下,手扶石碑, 向太陽神「拉」獻上歌頌。石碑頂部刻有太陽神的圓 盤和他乘坐的太陽船。太陽船的圖象下面就刻有頌詞 的內容。埃及人認為逝者的靈魂也乘這船隨 太陽神 橫越天際,所以要向他表示誠意。

On their knees, the carpenter Pendua and his father Didi present a stele carved with a hymn to the sun-god Re. The symbol of Re, a sun disk, and the vehicle on which Re makes his daily journey across the sky, a solar barge, are both engraved on the top part of the stele. Beneath are rows of hieroglyphs showing the text of the hymn. As ancient Egyptians believed that the souls of the deceased also rode on the solar barge, it was important to obtain the good will of Re.

為了保證逝者往生後的生活舒適,死者的墓裡都 有護身符、陪葬的僕人俑和《亡靈書》。由於陪葬的 人俑愈來愈多,後來就用盒子去盛載。這些盒子大多 是木製的,上面裝飾有葬禮的場面,描繪死者向奧西 里斯神祈禱。

In order to ensure their well-being, the graves of the dead were 封丹的設計保留下來的,就只有端牆和灰泥柱,這些 supplied with amulets, funerary servants, and Books of the Dead. 柱子從未被大理石柱取代,還有沿 側牆邊的飛簷和

The increasing number of funerary figurines led to the making of boxes for them. Often of wood, these boxes were decorated with funerary scenes showing the deceased praying to the god Osiris.

● 這幅油畫展示了由皮耶 - 弗朗索瓦 封丹所建的皇 家會議廳(即現時的希臘銅像廳)為了加高天花,建 築師移除了上面的一層,加建了一道用托架和飛簷裝 飾的賓客廊。工程在1818年展開,1820年底完成。封 丹在12月17日的日記中記載:「[議會]兩院在羅浮宮 大鐘翼一樓的大廳開始進行。儀式非常隆重莊嚴 縱使場地有限,但儀式能夠完滿地進行。雖然大廳 的裝飾是臨時性,天花的壁畫只是畫在畫布上,但感 覺上所有事物都配合得宜。」

路易十八在後方,靠著南牆坐在華蓋下,兩旁有四條 Napoleon III. 柱子圍。賓客廊的欄杆上,掛著掛毯擠滿了人群。 他們均想一窺國王、議會的成員(坐在右邊),還有一

眾貴族(穿著白披風)的風采。

的模樣,上層加建了一列用來放置油畫的房間(即今 日的柯羅房間),這個大廳從此消失。 This painting shows the Royal Sessions Hall (now the Gallery

of Greek Bronzes) as created by Pierre-François Fontaine. The architect raised the ceiling by eliminating the floor above, where he added a visitors' gallery in the form of cornice orchestrated by consoles. Begun in 1818, work was completed at the end of 1820. As Fontaine noted in his diary on 17 December: "The opening of the two houses [of parliament] took place in the Louvre, in the large hall on the first floor of the Clock wing. The ceremony was majestic, and the premises, alleged to be inadequate, fulfilled their role perfectly. Even though the decoration of the rooms was temporary, and even though the ceiling of this grand hall was painted on canvas, everything was felt to be proper and appropriate."

Against the south wall, in the back, is King Louis XVIII sitting under a canopy, flanked by four columns. Many people crowded into the gallery - whose balustrade is covered by a tapestry - to get a look at the king, the members of parliament (seated on the right) and the peers of realm (recognizable by their white capes).

What survive of Fontaine's scheme are the end walls with their stucco columns (never replaced by marble ones), as well as the cornices and consoles on the side walls. The hall vanished in 1936 16th-century proportions, and to install on the upper level a series 的建築之一: 奧林匹亞的宙斯神殿。希臘政府於1830 of rooms devoted to painting (today's Corot Rooms).

毎 這一列的模製磚板,是蘇薩山上外神殿外牆裝飾的 一部份,神廟是為了楚圖齊德王朝的國王作禮拜而建。 護著棕櫚樹的人頭牛身像,和另一個也據說是具保護 力量的女神拉瑪像交替,組成了這面外牆。

This panel of moulded bricks was part of the decorative façade of the outer temple on the hill of Susa, devoted to worship of the 整術品,不久前被羅浮宮購入。 royal Shukutrid dynasty, whose kings built the temple. Figures of a bull-man protecting a palm tree alternated with figures of the goddess Lama, also considered a guardian deity.

● 這是公元前3世紀末,獨立王國拉格什的王子古迪 亞,他以虔誠著名,建造了許多神廟。這立像的背後 刻有文字,記載了古迪亞給巴烏女神的眾多奉獻品。 A prince of the independent kingdom of Lagash at the end of the

third millennium BC, Gudea was known for his piety and intense temple-building activities. On the back of his statue is a text describing the many offerings Gudea made to the goddess Bau.

47 小提琴家亞歷山大 - 查理 索瓦若是羅浮宮最重要的 捐贈者之一。他的藏品有近1,500件之多,反映他求知若 🤀 前皇家接待廳天花的草圖。這個廳在1820至1830年 渴,尤其有關中世紀和文藝復興時期的文物和藝術品。 One of the Museum's great donors was Alexandre-Charles Sauvageot, a professional violinist. His collection of nearly 1,500 items reflected his great curiosity, notably about the Middle Ages and Renaissance.

❽ 這些有精美雕刻手柄、描繪遊牧、家居或藝術(舞 蹈和音樂)題材的勺子,叫作「香粉勺」或「香膏勺」。 這類賞心悅目的題材,一般都適合作禮物,反映了埃 及新王國時期(公元前1400-前1200年)的上流社會階 層的心態。但是勺子真正盛載的是甚麼,現在都難以

These spoons with finely worked handles depicting pastoral, domestic or artistic subjects (dance and music) are called "make-up" or "ointment" spoons. Such subjects were perhaps suitable for gifts. corresponding to the general theme of delightful subjects that reflected the mentality of high society in Egypt's New Kingdom (1400-1200 BC). None of them, however, bear evidence of what 断者往生。 they originally held.

每 羅浮宮最大的建築項目,徵集了法國最優秀的雕塑 家和裝飾藝術家,在拿破崙三世時展開工程。

The largest construction project at the Louvre, calling upon the best French sculptors and decorators, was launched under Emperor

500 這些人物塑像原放在墓中,或是在神廟中作奉獻 品。在19世紀晚期首次被發現,當時非常受注目。 These figurines were placed in tombs or offered to temples. They were highly popular when first discovered in the late 19th century.

托架。1936年大廳的天花被換走,回復為16世紀比例 🐧 這幅畫是建築師佩西耶和封丹於1805至1810年間的 建築作品的珍貴紀錄。這個畫廊由互相交替的半圓空 間組成,有的暗,有的以窗戶或天窗照明。

> This painting is a valuable record of the work done by architects Percier and Fontaine from 1805 to 1810. The gallery was orchestrated around alternating bays, some of them dark, others lit by windows or skylights.

類 塑像背後有一篇給底比斯眾神的禱文:「祈願國王 獻祭品給阿蒙、姆特、孔蘇和底比斯眾神,讓他們容 許我的塑像留在他們的神廟,賜給我滿口食糧,讓我 每天可以順利出入墓地,不會被死後世界的關卡阻擋 在山谷裡的盛宴(亡靈節)可以接收底比斯眾主人賜的 麵包,保祐伊姆納米佩特的人。」

On the back of this statue is a prayer to all the gods of Thebes: "May the King grant an offering to Amun, to Mut, to Khonsu, and all the gods of Thebes, so that they grant [in exchange] that my statue remains in their temple, that my mouth be full of the food they provide, that I enter and leave the cemetery daily without being stopped at the gates of the otherworld, that I receive the loaves of the lords of Thebes during the great feast of the valley [festival of the dead], in favour of the person of Imenemipet."

年送贈給法國。

This very fine head of the hero Hercules (Herakles) belonged to one of the most famous buildings in ancient Greece, the Temple of Zeus at Olympia. It was given to France in 1830.

5 這個馬首自19世紀開始由一個法國家族擁有,是 阿提卡地區晚古時期的塑像,是現今尚存於世的罕見

This horse head, owned by a French family since the 19th century but recently acquired by the Louvre, is a rare surviving example of Attic equestrian sculpture from the late Archaic period.

⑤ 這個弓箭手像,是一列軍隊的其中一員,屬於國 王大流士一世(公元前522-前486年)皇宮的磚砌壁飾 部份。這些拿著長矛、弓箭和箭袋的守衛,可能是保 護國王的神靈,或者是理想化的波斯人形象。

This archer belonged to a frieze of an army, part of the brick decoration of the palace of King Darius I (522-486 BC). The men carried spears, bows and quivers, and were perhaps immortal beings who guarded the king or an idealized image of the Persian people.

間,從路易十八到查理十世,每年都會使用幾天。每 次議會重開之前,他們都會在這裡歇息。1822年封丹 委約布隆代爾,為這個16世紀時期建的木製天花填 補空隙,為此他畫了這幅《密涅瓦(智慧女神)與尼普 頓(海神)為雅典城之爭》,後來在1953年被布拉克畫 的《雀鳥》所取代。

Sketch for the ceiling of the former royal antechamber. This room was still used a few days every year from 1820 to 1830 by Kings ouis XVIII and Charles X, who halted there prior to the eopening of parliament. In 1822 Blondel was commissioned by Fontaine to fill the gap in the woodwork of the 16th-century ceiling, for which he painted Minerva and Nepture Arguing over Athens, which was replaced by Braque's Birds in 1953.

勿《亡靈書》是用莎草紙造的卷軸,上載有葬禮儀式 和描繪逝者往死後世界途中遇到各神靈的圖畫。此書 會被放置在木乃伊旁或包裹在木乃伊內,在墓中陪伴

Books of the Dead were papyrus scrolls covered with burial formulas and illustrations showing the deceased confronting various gods during his voyage to the otherworld. Placed near the mummy or against it, in the wrappings, these texts accompanied the deceased in the tomb and in the afterlife.

☆ 拿破崙三世(1852-1870)統治期間,終於把羅浮宮 和杜伊勒里宫的連接工程完成,同時加建了多個新 翼以供博物館和皇家政府辦公之用。

During the reign of Napoleon III (1852–1870), the unification of the Louvre and Tuileries Palace was finally accomplished. Many wings were added to existing buildings in order to house the museum and offices of the imperial government.

羅浮宮與當代藝術 THE LOUVRE AND CONTEMPORARY ART

一直以來,羅浮宮均有收藏當代藝術家的作品。自17世紀起,羅浮宮博物館已開始舉辦藝術沙龍 在19世紀,它新設展館的裝飾,也會委聘大師設計。除此以外,羅浮宮與當代藝術一直維持密切 聯繫 - 這至今仍是羅浮宮的使命之一。

As its history shows, the Louvre has always been home to works of living artists. In addition to the Salon - held at the Museum since the 17th century - and the ambitious commissions of decors for new rooms during the 19th century, the Louvre has always kept a close link with contemporary art, and this is still one of its missions today.



梦這是傑利柯在1819年沙龍展出的19世紀重要油畫 60 這是德拉克洛瓦1831年參加一個國家繪畫比賽的 《梅杜薩之筏》的首幅草稿。題材是一宗時事:有關 作品草稿,得獎作品會用作裝飾舉行國民議會的波旁 1816年護衛艦梅杜薩號在塞內加爾海岸沉沒,只有幾 宮(此油畫現藏於丹麥哥本哈根的新嘉士伯美術館) 個生還者獲救的事件。 大約150人在筏上漂流了十天,當另一艘船發現他們

時,只剩下15個垂死的人,傑利柯描繪了這個情景。 他聽了兩位生還者,即畫中在桅杆下的兩人,仔細 述他們的經歷。為求寫實,傑利柯特別到醫院去研究 垂死的人和死者。這幅畫極具浪漫風格,不單是靈感 方面(即取材自新近發生的可怕事件), 還有那充滿激 情、極具動感的處理手法。然而,傑利柯採用了三角 形構圖,仍是回歸古典傳統的取向。他這幅畫新穎的 處理手法和精神,在1819年沙龍裡飽受批評,被指有 政治意味(梅杜薩沉沒事件,掀起對路易十八政府的

抗議之聲,而畫中的黑人生還者也被指是反對奴隸制 度的宣示》但另一方面,當傑利柯1820年在英國展 出這幅畫時卻大受歡迎,形成強烈的對比。 This is the first sketch of a painting that Géricault showed at the

Salon of 1819, namely *The Raft of the Medusa*, a key 19th-century work. The subject concerned a recent event, the rescue of a few survivors after the frigate Medusa sank off the coast of Senegal in 1816. Some 150 men had been on the raft, which drifted for ten days.

But by the time a ship was sighted, only fifteen dying men were left. That is the moment depicted by Géricault. He had the tragedy recounted to him by two of those survivors, shown at the base of the mast, who provided an accurate description of the raft. Géricault's quest for realism led him to hospitals to study the dying and the dead. The painting is thoroughly Romantic not only in inspiration (a terrifying incident taken from recent history) but also in its impassioned, dynamic handling. Géricault nevertheless resorted to classical tradition when it came to the triangular composition. The painting was scorned at the Salon of 1819 for both its novel handling and its spirit, which was perceived as political (the sinking of The Medusa sparked protests against the government of Louis XVIII, and the presence of a black survivor was viewed as a manifesto against slavery). In contrast, the painting was enthusiastically received in England, where Géricault exhibited it in 1820.

6 1871年巴黎公社暴亂時,杜伊勒里宮受襲並且發生 縱火。其遺址成為巴黎景觀之一,要到1883年才被 夷為平地。正是在杜伊勒里宮永遠消失的這一年, 德尼提斯這幅畫在全國美術大展裡展出並獲盧森堡 博物館購入

In 1871, during the uprising known as the Paris Commune, the Tuileries Palace was sacked and set on fire. The ruins marked the Paris landscape until they were completely razed in 1883. This painting by De Nittis was purchased by the Luxembourg Museum at the National Exhibition of 1883, the very year the Tuileries Palace vanished forever. was not adopted.

畫中描繪了一個真正的國民議會,是法國大革命的重大 事件。1789年6月17日,三級會議開始後的六個星期 平民代表(第三議會)和一些教會人士(第一議會)宣布 組成國民議會。這個以巴伊為首的議會,起誓要為國 家成立新憲法,否則絕不會解散。6月23日,路易十六 下令各級議會,一如以往繼續各自開會,但第三議會 拒絕離開會議大廳。當會議主持德勒 布萊茲侯爵向 革命代表發言:「各位已經聽到國王的命令了!」巴伊 馬上回答:「我認為國民議會是不會接受命令的。」 這時代表平民的米拉波就喊出他的名言:「告訴你的

主人 [路易十六], 我們因為人民的意願結集在這裡。 只有刺刀才能令我們離開。16月27日,路易十六讓 步並要求教會及貴族(第二議會)加入第三議會。7月 日,國民議會宣布成為立憲議會。

德拉克洛瓦的速寫使用了浪漫主義即興和充滿活力的 筆觸,是「一幅關於色彩、簡約和戲劇性生命的大師級 傑作」。由於他偏愛美學多於歷史事實,創作自由多於 官方指引,結果德拉克洛瓦的作品建議並沒有被採納。

This is a preliminary sketch for Delacroix's submission to a national competition in 1831 for a painting to decorate the premises of the National Assembly in the Palais-Bourbon (Delacroix's painting is now in the Ny Carlsberg Glyptotek in Copenhagen, Denmark). It depicts the emergence of a truly national assembly, a key event of the French Revolution. On 17 June 1789, six weeks after the Estates General opened, representatives of the commoners (third estate) and some of the clergy (first estate) proclaimed themselves to be the National Assembly. This new institution, headed by Bailly, swore not to dissolve until it had given the kingdom a new constitution. On 23 June, Louis XVI ordered the various estates to continue to meet separately, as before, but the third estate refused to leave the hall where it assembled. When the Marquis de Dreux-Brézé, master of ceremonies, addressed the Revolutionary representatives with the words, "You have heard, gentlemen, the king's order," Bailly shot back, "The assembled nation, I think, does not take orders."

At which point Mirabeau, representing the commoners, uttered his amous cry: "Go tell your master [King Louis XVI] that we are here by the will of the people and will leave only by the force of bayonets."On 27 June, Louis XVI gave in and asked the clergy and nobility (second estate) to join the third estate. On 9 July, the National Assembly declared itself to be the Constituent Assembly.

Delacroix's quick sketch, featuring Romanticism's spontaneous, energetic brushwork, is "a masterpiece of colour, simplicity, and dramatic life." Because he favoured aesthetics over historical reality - and creative freedom over official guidelines - Delacroix's proposal

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