A Renaissance-style dress with a large, ruffled lace collar and intricate gold embroidery on a light-colored fabric. The dress features long sleeves with lace cuffs and a full skirt. The background is a soft, light gray.

文艺复兴时期 意大利艺术、文化 和生活

首都博物馆 编

ART, CULTURE
AND DAILY LIFE
IN RENAISSANCE
ITALY

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《文艺复兴时期意大利艺术、文化和生活》

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致 辞

“文艺复兴时期意大利的艺术、文化和生活展”在中意双方策展团队的共同努力下，于2018年3月27日至6月22日在首都博物馆展出。

文艺复兴是意大利历史上最重要的时期之一，不仅开启了西方文明史上的一个新时代，对世界文化发展也有着深远影响。本次展览在策展思路上与以往国内举办的文艺复兴主题展览不同，旨在全景化呈现文艺复兴时期意大利艺术、文化和社会生活，使中国观众全面理解意大利文艺复兴运动。因此，展品类型极为丰富，不仅包括提香、波提切利、佩鲁吉诺、丁托列托和老帕尔马等杰出艺术家的作品，还涵盖了像章、服装、日常生活用品、建筑构件和模型。除了文艺复兴时期的展品外，本次还选取了古希腊罗马时期的雕塑以及中世纪晚期的少量绘画，旨在帮助观众更深刻地理解文艺复兴运动的传承与内涵。在此感谢为展览付出辛勤劳动的中意双方工作团队。

由中国国家主席习近平先生提出的“一带一路”的合作倡议，旨在汲取历史智慧，推动和加强与沿线国家各方面的合作与交流，实现新时代的共赢。意大利是古代丝绸之路的终点，是这个倡议下的重要合作伙伴。意大利和中国都具有悠久的历史 and 灿烂的文化，如今都拥有数量众多的世界文化遗产。双方在文化方面，可供交流的内容很丰富，交流的方式也多种多样。在两国政府的支持下，此次展览已成为中意双方文化合作的重要成果。展览的成功举办及其在中国社会形成的巨大影响，让我们有理由相信，这将有力促进中意双方更多层面的文化交流与合作！

首都博物馆 党委书记 白 杰
馆 长 韩战明

致 辞

每一座意大利的博物馆都是历史的组成部分。从这一意义来看，博物馆无疑是复杂的。每一家博物馆收藏的不同文化层级都是各大家族留下的藏品、是意大利的财富，呈现出本土文化与异域文化的交融。从诞生之日起，几乎每一家博物馆依据自身需求和特征，都有过艺术品和馆藏项目的调整。那么就造成了一个现象：一部分艺术品经常被展出，而另一部分同样精美的艺术品仅得以妥善保管，或用于研究和修复。

每一家意大利博物馆均代表了我国的一段历史，为此其现状错综复杂。各馆积累的不同时期的文化体现了豪门大族历年扩充的收藏、在意大利境内流传或发掘的文物、与世界上其他文化之间的交往。此外，从诞生之日起，根据自身使命的变化并结合社会需求的发展，几乎每家博物馆的展品及陈列方案均经历了多次调整。经年累月，展示方法的不同造成了某些藏品得到甄选以对外展出，而另一些也相当精美的藏品却进入仓库，得到妥善保管，或用于研究和修复。尽管如此，对于广大观众而言，深藏馆内的无价之宝几乎难以得见。人们不禁频频发问，若将它们悉数展出，需要开设多少家新馆？借助“睡美人项目”，意大利文化遗产活动与旅游部博物馆司旨在开发这些“沉睡的”遗产，通过各种活动以加强国际文化合作关系。作为中央行政部门，博物馆司管理意大利境内所有的国家博物馆，这使它有可能对库藏文物进行清点。目前，已清点的博物馆计 93 家，编入数据库的文物计 3652 件，该数字还将持续可观地上升。因拥有这些重要遗产，我们得以与首都博物馆联合策展，以飨中国观众。双方着眼介绍意大利文艺复兴时期日常生活的某些方面，选择名家抑或名家画派作品及意大利馆藏的重要生活用品，在它们之间建立一种渊博的叙事关系。双方精诚合作所促成的这一高质量的展览激励我们继续“睡美人项目”，因为它表明了，借助深思熟虑的学术方案，我们完全有可能开发意大利馆藏中不对外展示的作品，将其作为向国外传播介绍意大利遗产的重要契机。

意大利文化遗产活动与旅游部博物馆司
博物馆及文化场所管理开发处主任
曼纽尔·罗伯托·圭多

Premessa

Grazie al contributo di una squadra congiunta italo-cinese, la mostra “Art, Culture and Daily Life in Renaissance Italy” si è svolta al Capital Museum dal 27 marzo al 22 giugno 2018.

Il Rinascimento, uno dei periodi più importanti nella storia italiana, ha aperto non solo una nuova epoca nel percorso della civiltà occidentale, ma ha esercitato anche un’influenza profonda e duratura per lo sviluppo della cultura mondiale. La mostra, il cui progetto curatoriale era assai diverso dagli altri progetti tematici sul Rinascimento realizzati in Cina, ha voluto presentare una scena a tutto campo su arte, cultura e vita sociale nel Rinascimento italiano, offrendo al pubblico cinese l’occasione di comprendere questo movimento in maniera comprensiva. A tale scopo sono state selezionate le opere più svariate, con capolavori dei maestri quali Tiziano, Botticelli, Perugino, Tintoretto e Palma il Vecchio. Ma non solo, erano in mostra anche medaglie, costumi, oggetti di vita quotidiana, componenti e modelli architettonici. Oltre alle opere di epoca rinascimentale, la mostra ha scelto anche alcune sculture del periodo greco-romano, nonché alcuni dipinti del tardo Medioevo, affinché il pubblico potesse comprendere in profondità l’eredità e il significato del Rinascimento. Desideriamo ringraziare la squadra congiunta per gli impegni profusi nella realizzazione della mostra.

Attingendo dalla saggezza storica, “One belt one road”, l’iniziativa ideata dal Presidente Xi Jinping, mira a promuovere e rafforzare la collaborazione e gli scambi tra i paesi lungo la via designata, nonché a realizzare il rapporto win-win in questa nuova era. L’Italia fu la tappa finale dell’antica Via della seta. Oggi è un importante partner nel quadro di quest’iniziativa. L’Italia e la Cina, entrambi eredi di una storia millenaria e di una cultura d’eccellenza, possiedono oggi numerosi siti riconosciuti dall’Unesco. Tra i due Paesi, in campo culturale, potrebbero esserci diversi progetti di collaborazione e altrettante modalità di scambio. Grazie al sostegno dei due governi, questa mostra ha saputo dare un importante frutto nella collaborazione culturale italo-cinese. Il successo della mostra e l’impatto che ha esercitato nella società ci rende convinti del fatto che possiamo promuovere gli scambi e la collaborazione a più livelli tra l’Italia e la Cina.

Bai Jie, Segretario del PCC
Han Zhanming, Direttore
Capitale Museum, Cina

Premessa

Ogni museo italiano rappresenta una parte della nostra storia e per tale motivo è una realtà complessa. Le diverse stratificazioni culturali che ogni singolo istituto ha accumulato sono l'espressione del collezionismo sviluppato dalle grandi famiglie, del patrimonio diffuso o rinvenuto sul territorio italiano e/o dei rapporti intercorsi con altre realtà culturali a livello internazionale. Dal momento della sua nascita quasi ogni museo ha inoltre subito trasformazioni nell'ordinamento delle opere e nel progetto museologico in relazione al mutare della propria missione ed in coerenza con il divenire delle realtà sociali. Tali diversificate modalità di esporre le collezioni, nel tempo hanno comportato di volta in volta la selezione di alcune opere, che sono quindi ora esposte alla pubblica fruizione, mentre altre, spesso di rilevante qualità, restano nei depositi dove, oltre ad essere conservate adeguatamente, sono comunque oggetto di studio e restauro.

Tuttavia, il fatto che tale inestimabile patrimonio quasi sempre resti non facilmente fruibile da buona parte dei visitatori, è stato motivo per la pubblica opinione di porre, in maniera ricorrente, la domanda: quanti nuovi musei si potrebbero aprire con le opere dei depositi? Con il progetto Sleeping Beauty la Direzione generale Musei ha voluto promuovere un processo di valorizzazione di tale patrimonio "dormiente" nell'ambito delle iniziative italiane volte a consolidare i rapporti di cooperazione culturale internazionale. Grazie al suo ruolo di Ammirazione centrale cui afferiscono tutti i musei dello Stato è stato possibile avviare una ricognizione dei depositi, che, al momento in cui si scrive, ha riguardato 93 musei, con la realizzazione di una banca dati di 3652 opere, comunque destinata ad incrementarsi in maniera significativa.

Tale importante disponibilità di beni ha consentito di costruire con i responsabili del Capital Museum di Pechino un progetto scientifico che tenesse conto della aspettative del pubblico cinese. Il tema congiuntamente scelto si propone di fare conoscere alcuni aspetti della vita quotidiana nell'Italia del Rinascimento attraverso una sapiente narrazione che associa opere di grandi maestri o delle loro scuole a significativi oggetti d'uso provenienti dai nostri musei. La grande qualità della mostra, che è nata da questa collaborazione, costituisce uno stimolo a perseguire il progetto Sleeping Beauty, essendo stata dimostrata la possibilità di realizzare, grazie ad un attento progetto scientifico, importanti occasioni di comunicazione e di conoscenza del nostro patrimonio all'estero anche attraverso la valorizzazione di opere non fruibili nelle collezioni dei musei italiani.

Manuel Roberto Guido
Direttore del Servizio gestione e valorizzazione dei musei e dei luoghi della cultura della
Direzione Generale Musei

Address

The exhibition *Art, Culture and Daily Life in Renaissance Italy* was held at the Capital Museum from March 27 to June 22, 2018, under the joint collaboration of the Chinese and Italian curatorial teams.

The Renaissance is one of the most important periods in Italian history. It not only opened up a new era in the history of Western civilization, but also had a profound impact on the development of world culture. This exhibition is different from the previous Renaissance-themed exhibitions held in China. It aims to provide a panoramic view of Italian art, culture and social life during the Renaissance, and to fully understand the Italian Renaissance movement. As a result, the exhibits are extremely versatile, including not only the works of outstanding artists such as Titian, Botticelli, Perugino, Tintoretto and Old Parma, but also medals, costumes, daily necessities, building components and models. In addition to the Renaissance collections, the ancient Greek and Roman sculptures and a small number of paintings from the late Middle Ages were chosen to help the audience understand the heritage and connotation of the Renaissance. I would like to thank the teams from China and Italy for their hard work.

The “One Belt, One Road” initiative proposed by Chinese President Xi Jinping aims to draw on historical wisdom, promote and strengthen cooperation and exchanges with all countries along its various paths, and achieve a win-win situation in this new era of China’s social and economic development. Italy is the end of the ancient Silk Road and an important partner under this initiative. Both Italy and China have a long history and splendid culture, and today they represent a significant portion of world cultural heritage. Both sides can utilize their respective rich cultures as a means to bolster exchanges and possess a variety of ways to communicate. With the support of the two governments, the exhibition has become an important achievement in the cultural cooperation between China and Italy. The success of the exhibition and its tremendous influence in Chinese society give us reason to believe that this will effectively promote further cultural exchanges and cooperation between China and Italy!

President Bai Jie
Director Han Zhanming
Capital Museum, China

Address

Every Italian museum is a part of our history, and therefore, it is a complex reality. The accumulated difference in cultural stratifications of each institute are the expressions of collection developed by big families, of the widespread heritage or found on the Italian territory and / or of the relationships with other international cultural entities. When the institute was found, almost every museum in Italy has undergone the transformations of organizing their works, as well as their museum projects in relation to the changing of its mission and in coherence with the becoming of social realities. Preference of collection display led to the phenomenon that only a fraction of collections is exposed to the public, while other high quality works remain in archive for study and restoration purposes.

However, this inestimable patrimony remains inapproachable to most visitors, and therefore arose a question that how many new museums could be opened with these works in archive? The Directorate General of Museums wanted to enhance the role of this “dormant” heritage in the context of Italian initiatives aimed at consolidating international cultural cooperation relations with The Sleeping Beauty project. The role of Central admiration to which all the state museums belong allows the project to start with a survey of the deposits from 93 museums in total with the creation of a database of 3652 works at the time of writing.

This availability of assets has allowed us to build a scientific project with the directors of the Capital Museum in respect to the expectations of the Chinese public. The jointly chosen theme of this project aims to introduce some aspects of daily life in Renaissance Italy through a skillful narration that combines works by great masters or their schools with significant objects of use coming from our museums. The great quality of the exhibition, which arose from this collaboration, is an encouragement to keep pursuing the Sleeping Beauty project demonstrating the possibility to realize. The scientific project contributed important occasions of communication and knowledge of our heritage to abroad through the valorization of idle but valuable works of Italian museums.

Manuel Roberto Guido

Director of the Service Management and Enhancement of Museums and Cultural
Places of the Directorate General of Museums

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前言

Preface

文艺复兴是意大利历史上最重要的时期之一。它通过接受、复兴、利用和改造古典文化传统，即希腊罗马文化中的精华，实现了文化革新，在文化、艺术以及政治和社会生活等方面都引发了深刻而持久的转变，开启了西方文明史上的一个新时代，对世界文化艺术发展也有着深远影响。

本次展览不仅包括文艺复兴时期意大利的绘画，还有服装、日常生活用品和建筑构件等。希望观众朋友们通过丰富的展品来探究这个时代社会、政治和文化的独特之处，从而从整体上理解意大利文艺复兴运动。

The Renaissance is one of the most important periods in Italian history. Through rediscovery, revival, appropriation and development of the classical Greco-Roman tradition there was a great cultural innovation. Renaissance brought profound and enduring changes in culture, arts, politics, social life and many other fields for the western world and even for the world culture.

The collection ranges from paintings to clothes, daily utensils to architectural component. Through these we hope our audience will develop a deeper understanding of the social, political and cultural nuances that form as a whole the Italian Renaissance.



概展 述览

A Short Guide

此次展览旨在揭示 15 和 16 世纪在意大利艺术和文化领域发生了什么，共分三个单元。第一单元，首先总体介绍意大利半岛的政治疆域（当时意大利由众多分立的小城邦和王国组成）和变革的主要力量；接下来揭示文艺复兴时期意大利在建筑、城市组织和艺术领域的深刻变革。在展厅中央，展示了一个文艺复兴时期城市规划中最有趣的实例模型。这个模型可以自由触摸。

第二单元聚焦于人的观念。在文艺复兴时期的文化中，人备受重视，被视为“万物的尺度”。这一思想通过肖像画以及男人们和女人们的日常生活用品，诸如桌布、陶制品、服饰和兵器等体现出来。在展厅中央，我们设计了一个装置，一面印制的是列奥纳多·达·芬奇画的素描《维特鲁威人》，他在这幅素描中揭示了人体的几何比例，从而将人和通过几何学可理解的世界联系起来。另一面是“维特鲁威人”的全比例形体，观众可以与之比对。

第三单元围绕精神信仰。宗教内容常常是意大利文艺复兴时期绘画的主题，您可以在本单元探究它们的意涵。

此外，鉴于古代雕塑被认为是“现代”艺术语言的基础，能够直观地展现出对文艺复兴艺术的深刻影响，我们还特意选了一组古代希腊和罗马的雕塑。

最后，本单元还介绍了文艺复兴时期的乡村住宅和花园的设计，它们往往以古代罗马别墅为样板。

This exhibition aims to explain what happened in Italian art and culture during the 15th and 16th century. After a general introduction about political boundaries (Italy was fragmented in small independent cities and kingdoms) and the main actors of the transformation, the first section deals with the deep changes in Italian architecture, cities organization, and in art field. In the middle of the room we positioned a model of one of the most interesting Renaissance city planning intervention. The model can be freely touched.

The second section focuses on the new idea of man:

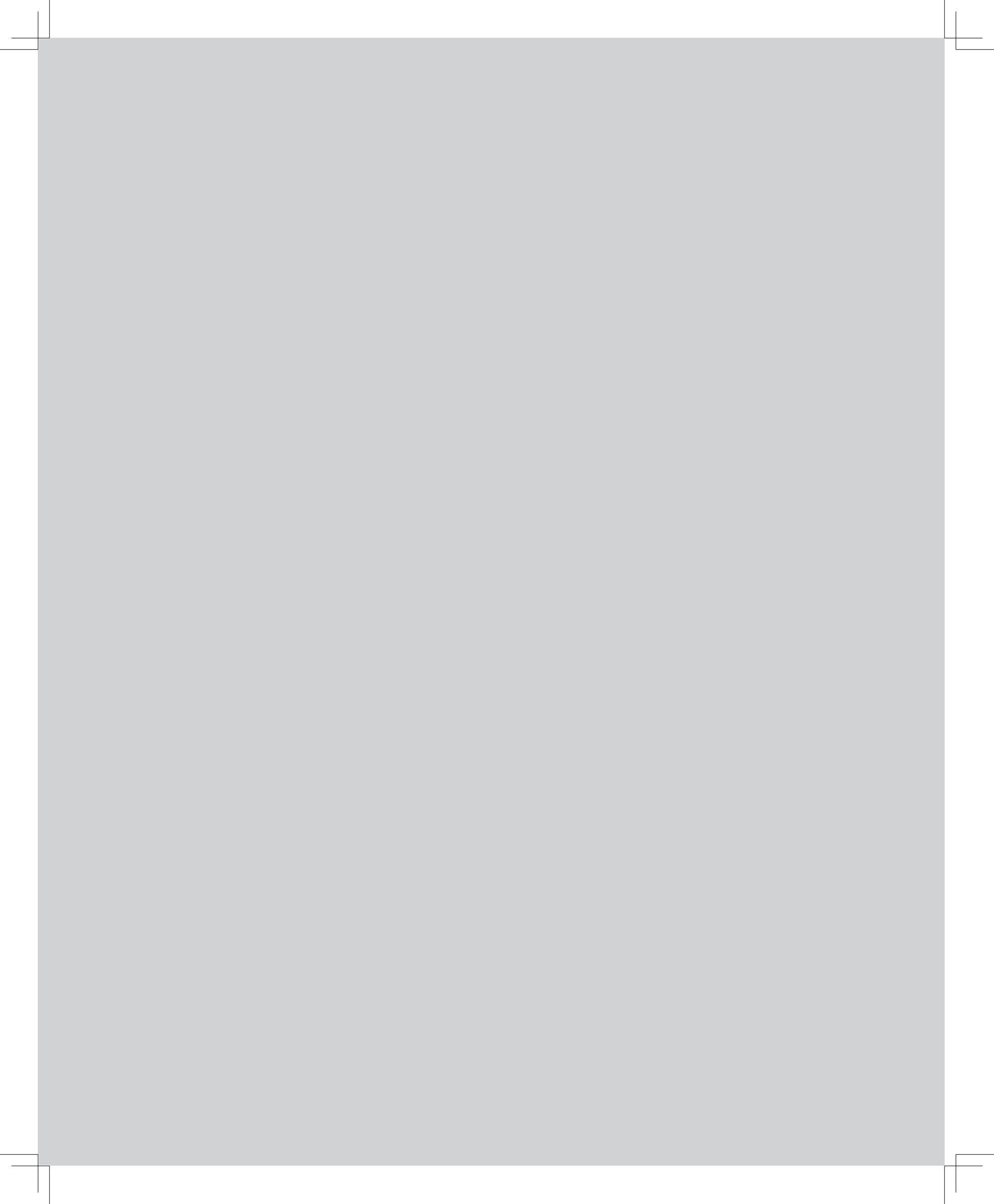
in Renaissance culture man is considered “the measure of everything”. This idea is represented through portraits and objects of common use for men and women of the period in everyday life and in particular occasions like table cloths, pottery, suits and dresses, weapons. At the centre of this section—and of the whole exhibition hall—we decided to put a reproduction of the “homo vitruviano”, a famous drawing by Leonardo da Vinci where he shows the geometric proportions of human body relating man to a geometrically understandable and designable universe. One side of the device shows a shape of the Vitruvian man full size with which any visitor can confront his own proportions.

The third part is about spirituality. Religion themes are often the subject of Italian Renaissance paintings: here you can discover their meanings.

We also choose some ancient pieces because ancient sculpture shows directly how deep was their influence on Renaissance art as they were considered an essential base to develop the “modern” language.

A part of this section also deals with the Renaissance design of country residences and gardens that took the ancient Roman villa as a model.





第一
单元

从中世纪到
文艺复兴

I
FROM MIDDLE AGES TO
RENAISSANCE

第一单元

从中世纪到文艺复兴

我们所说的“文艺复兴”，发端于15世纪早期的佛罗伦萨，随后它以不同的形式和方式从该城迅速扩展到意大利和欧洲其他国家，一直延续到16世纪末。

谈及文艺复兴时，我们所指的并不仅仅是美轮美奂的艺术作品，同时还指基于重大创新和发现而产生的一种诠释艺术的新方式。运用数学方法在二维平面上展现空间关系，对真实世界的高度关注，必然要求用“真实的”方式再现人们的所见，即近似于以人眼在现实中所能看到的，这是文艺复兴时期艺术的重要特点。这也是人们赞赏古典时代的原因之一。因为古希腊罗马时期艺术家的技艺可以再现现实世界，人们将古典时代誉为黄金时代。在15和16世纪发生了集体思维的一场深刻转变。人类自身及其活动受到高度重视，这种看待人类的新方式不同于先前的时代，即人们常说的“中世纪”。在绘画领域尤其如此，希腊和拜占庭的风格被视为“粗糙不堪”。

在这一时期，佛罗伦萨是欧洲最富有和最有文化修养的城市之一。政府由一个强大的资产阶级寡头阶层支配。在他们的赞助下，艺术家们创作出一批重要的作品。艺术家们的创作始于对中世纪建筑的改造，

SECTION I FROM MIDDLE AGES TO RENAISSANCE

The so-called “Renaissance”, i.e. “rebirth”, was born in Florence during the first years of the 15th century. From there it spread, in different forms and manners, through Italy and Europe until the end of the 16th century.

When the word Renaissance is mentioned, it doesn't only mean wonderful artistic products, but also a new way to interpret art which emerges from important inventions and discoveries. The use of mathematical methods to represent space on a flat surface (*prospettiva*) and greater attention paid to reality and the consequent need to represent subjects in a “true” way, i.e. in a way that was similar to what the human eye can see in reality, was characteristic of the Renaissance. This is one of the reasons that determined the appreciation for classical antiquity that was seen as a golden age for the skill ancient artists showed in representing reality. Between the 15th century and 16th century, a great transformation of collective mentality took place. Great significance is given to human beings and their activities; this new evaluation of the Man is the main change from the previous period, the Middle Ages. The Middle Ages was considered, especially in the field of painting, too “crude” in its Greek and Byzantine manner.

In those years, Florence was one of the richest and most cultivated cities in Europe. Its government was formed by a

他们使这些建筑获得了新生。在 1401 年，佛罗伦萨举办了一场为该城洗礼堂设计一座新青铜门的竞赛，此后又举办了一次为该城建于中世纪时期的主教堂设计巨型穹顶的竞赛。菲利波·布鲁内莱斯基（1377-1446）不仅是天才的建筑家，解决了佛罗伦萨主教堂的巨型穹顶问题，还发明了全新的线性透视法。

意大利的很多城市在艺术、建筑、文化生活等方面均表现出强劲的创造力。城市美化建设促使近代意义的城市规划理论产生。

powerful bourgeois oligarchy that was able to commission numerous artists in the execution of important works. They started from medieval buildings, giving them a new life. In 1401 a competition was run to design a new bronze door for the baptistery and later the Cupola was laid on the medieval Dome. Filippo Brunelleschi (Florence 1377-1446) was not only the architect who solved the problem of the cupola for Santa Maria del Fiore in Florence but also the inventor of the innovative method of linear perspective.

Italian cities, manifested dynamic creativity, evident particularly in the arts, architecture and cultural life. Urban renewal inspired the development of modern urban planning principles.

意大利文艺复兴时期的王国和城市

意大利诞生于 1870 年。然而，作为有凝聚力的实体“意大利”这个概念，从 16 世纪开始就出现在一些著作中，它由众多分立的政权组成。中世纪结束时，有些城市是独立的共和国，如威尼斯和热那亚，更多城市是自治的城邦；在教宗国，包括罗马和意大利中部的许多城市，教宗充当着国王的角色，他和一些小的王侯一起实施统治。文艺复兴时期，一些强国征服了一些较弱小的城邦，出现了更大规模的区域国家，即所谓的“领主国”。它们是在其他有权势的家族同意的条件下由一个主要家族实行统治的君主制国家。很多领主是饱学之人，既精通战事，也酷爱艺术和科学。乌尔比诺的费德里科·达·蒙特费尔特罗和佛罗伦萨的洛伦佐·德·美第奇是典型代表。他们在商业上的成功使其有财力扶持艺术，不断进行城市建设。

文艺复兴以不同的方式，按照不同地方的艺术传统，在意大利所有国家中迅速发展起来。

Italy: Kingdoms and Cities of the Renaissance

Italy as it is known today was born only in 1870. Although the idea of “Italy” as a cohesive entity was present in the works of intellectuals from the 16th century, “Italy” was composed of different states ruled by different powers; towards the late Middle Ages both independent republics (like Venice and Genoa) and some self-ruled states existed; in Papal State, including Rome and many cities in central Italy, the Pope had the role of a king with some minor princes ruling the territory at his command. During the Renaissance, powerful states gained territories by conquering weaker city-states. They developed and became the so-called “Signorie”—princely states ruled by a main family with the consent of other powerful houses; The Signori were often learned people, skilled in war but also very fond of art and science; Federico da Montefeltro in Urbino and Lorenzo de’ Medici in Florence are two representative examples. Their prosperous commerce allowed them to support the arts and the renovation of the cities.

Renaissance blooms in all the states in different ways according to the artistic tradition of every different place.



Italy at the end of 15th century

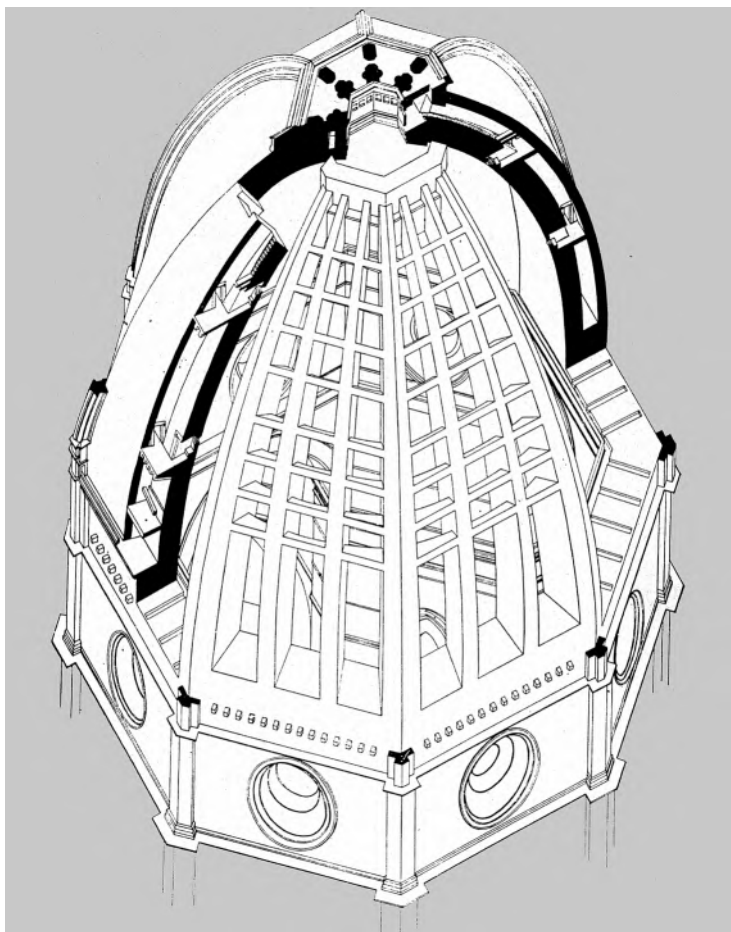
- County (later Duchy) of Savoy and of Nice
- Marquisate of Saluzzo
- Duchy of Milan
- Republic of Venice
- Republic of Genoa
- Marquisate of Mantua
- Duchy of Ferrara
- Duchy of Modena and Reggio
- County, later Duchy, of Urbino
- Republic of Lucca
- Republic of Florence, later Grand Duchy of Tuscany
- Republic of Siena, later Grand Duchy of Tuscany
- Papal State
- Kingdom of Sardinia and Corsica
- Kingdom of Naples
- Kingdom of Sicily

注：除了地图中标示出的一些主要国家外，在教宗国的边境地带有一些桀骜不驯的城邦和其他许多小国。

Besides the main states marked in the map, there were also rebel city-states in the boundaries of Papal State, and many other small states.

佛罗伦萨

佛罗伦萨被誉为文艺复兴的摇篮，在很大程度上要归功于菲利波·布鲁内莱斯基（1377-1446）、马萨乔（1401-1428）和多纳泰罗（1386-1466）这些天才艺术家的声望。佛罗伦萨势力强大的执政团长期受美第奇家族操控。其中洛伦佐·美第奇因其慷慨赞助人文学科和多位艺术家，被称为“伟大的洛伦佐”。他曾大力扶持波提切利和米开朗基罗。一些知名艺术家，如贝亚托·安吉利科、菲利波·利比、基尔兰达约、列奥纳多·达·芬奇和拉斐尔，都曾先后为佛罗伦萨效力。建筑家们如菲利波·布鲁内莱斯基创立了新的建筑语言，由一些像列奥·巴蒂斯塔·阿尔贝蒂这样的理论家编撰成书。



菲利波·布鲁内莱斯基解决了修建佛罗伦萨大教堂遗留下来的问题，即传统的木制脚手架无法支撑巨型穹顶。他天才地发明了一种在建造过程不需要支撑的砖结构的斜面拱肋。

FLORENCE

Florence is considered the cradle of Renaissance thanks to personalities like Filippo Brunelleschi, Masaccio and Donatello. This powerful Signoria was ruled for long time by the Medici family. Lorenzo de' Medici was called "The Magnificent" for his great care for arts and artists. He supported Botticelli and Michelangelo. In Florence worked many other well known artists like Beato Angelico, Filippo Lippi, Ghirlandaio, and also Leonardo and Raffaello. Architects like Filippo Brunelleschi created a new language that was codified by theorists like Leon Battista Alberti.

Filippo Brunelleschi (1377-1446) solved a longstanding problem in roofing the cathedral of Florence. Traditional methods with wooden falseworks were inadequate to raise the dome for the immense size of it. Brunelleschi ingeniously invented a self-supporting sloping brick structure that could stand during the construction.

菲利波·布鲁内莱斯基，圣母百花大教堂穹顶剖面图，P. Sampaolesi 素描，1941年

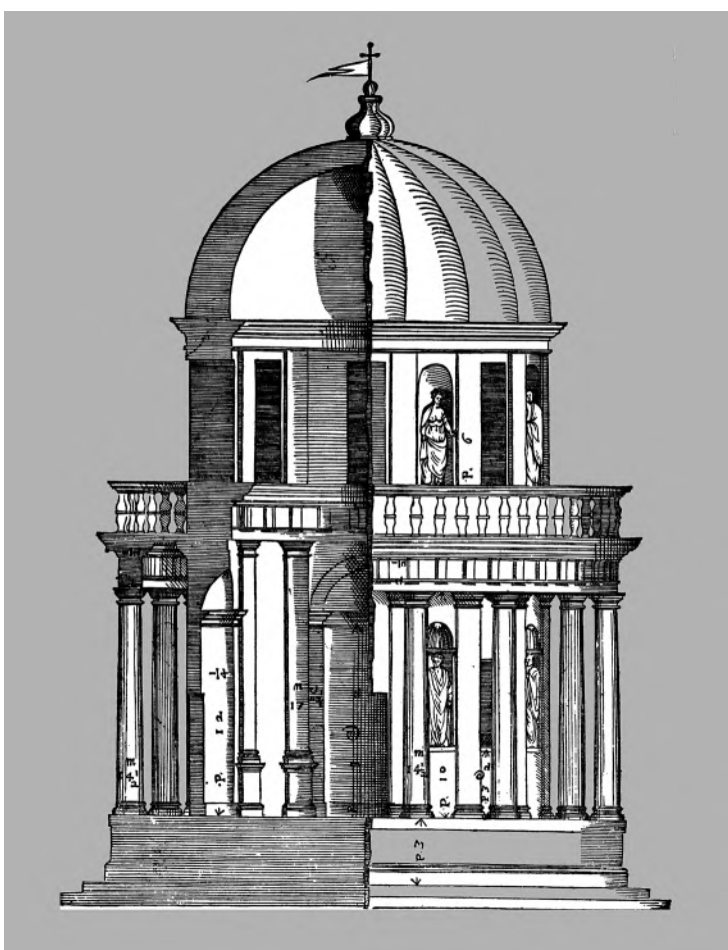
Section of the dome of S. Maria del Fiore church realized by Filippo Brunelleschi, drawing by P. Sampaolesi, 1941

罗马

罗马是势力强大的教廷所在地。教宗凭借其雄厚的经济实力，向艺术家们订制了许多重要作品，包括米开朗基罗、拉斐尔等人都为梵蒂冈和罗马的其他地方创作了许多杰作。

此外，罗马也是重要的交通要冲，其众多辉煌的古代建筑遗存，吸引了各地艺术家前来研习。

多纳托·布拉曼特（1444-1514）生于乌尔比诺附近，主要在



米兰工作，到罗马工作时，已经是一位出色的建筑师和艺术家了。他受托为圣彼得教堂修建一座新的会堂式建筑。这项浩大的工程历时多年，包括米开朗基罗在内的众多建筑大师都参与了该工程。



▷拉斐尔，法尔内塞别墅“丘比特和普赛克敞廊”壁画局部：丘比特与维纳斯，法尔内塞别墅，意大利山猫学院提供

Raffaello, Loggia of Cupid and Psyche in the Villa Farnesina, detail of the fresco: Cupid and Venus (courtesy of Accademia dei Lincei, Villa Farnesina)

◁多纳托·布拉曼特，蒙托利奥的圣彼得小教堂，1510年，安德烈亚·帕拉第奥《建筑四书》，1570年，1994年再版，第二书，图66

Donato Bramante, Tempietto of S. Pietro in Montorio, 1510 (from *I Quattro libri dell'architettura di Andrea Palladio*, 1570, reprint 1994, 2nd book, table 66)

ROME

Rome was the seat of the powerful papal court. Popes had the economic means to commission and finance important works of art. These include several pieces by Michelangelo and Raphael evident in the Vatican and other parts of the city.

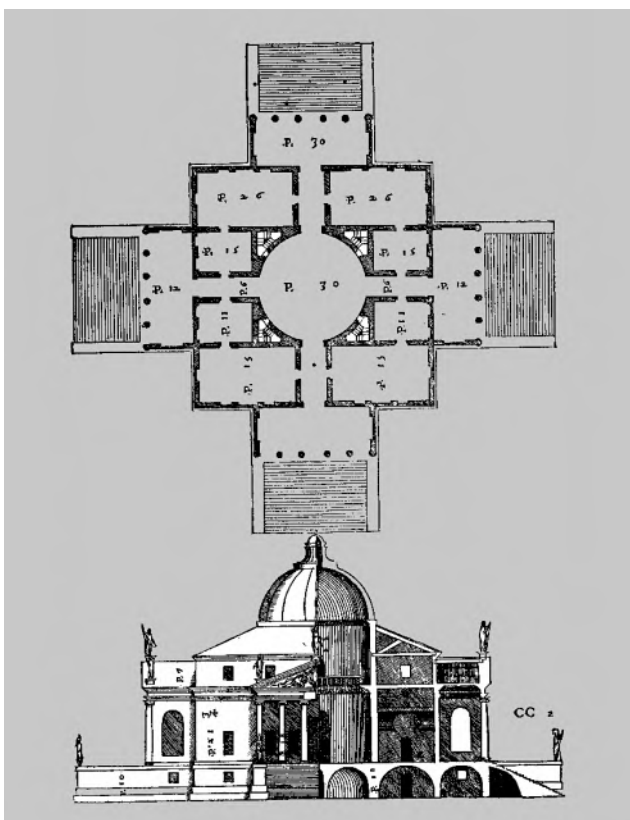
Rome was also an important crossroad where artists coming from different regions converged, because there laid the most sumptuous ruins of ancient buildings from which they were eager to learn.

Donato Bramante (1444-1514), born near Urbino, worked in Milan and came to Rome when he was already a skilled architect and artist. He was commissioned to build a new basilica for St. Peter's. This was a huge endeavour, lasting many years. Several important architects, including Michelangelo, contributed to its construction.

威尼斯

威尼斯，一座建立在海边潟湖中众多岛屿上的城市，遍布桥梁和河渠。它曾是一个富庶的共和国，与邻近的东方城市有着密切的商贸往来。

威尼斯的文艺复兴风格以光线和色彩的运用见长。这里孕育了贝利尼兄弟真蒂莱和乔万尼，以及乔尔乔内、提香、洛伦佐·洛托和丁托列托等多位艺术大师。



威尼斯的建筑艺术得益于城市的水景以及与东方国家的贸易联系；众多的玻璃窗将河渠的波光映射到建筑石制的外立面上，使其看上去像精美的雕刻一般。

安德烈亚·帕拉第奥对建筑风格的发展影响巨大。威尼斯贵族阶层委托他设计了众多城市建筑和乡村别墅，遍布威尼斯的内陆地区。他重新定义了古典建筑的设计规则，一种因他得名的新样式“帕拉第奥式”由此产生。

安德烈亚·帕拉第奥，
圆厅别墅，1567
年，安德烈亚·帕拉
第奥《建筑四书》，
1570年，1994年再
版，第四书，图19

Andrea Palladio,
Villa Almerico Capra
“la Rotonda”, 1567
(from *I Quattro libri
dell'architettura di Andrea
Palladio*, 1570, reprint
1994, 4th book, table
19)

VENICE

Venice, a city of islands connected by bridges and canals, was a rich republic with an intense commerce with the near east cities.

Venetian Renaissance is characterized by a brilliant use of light and color. Gentile and Giovanni Bellini, Giorgione, Titian, Lorenzo Lotto, Tintoretto are some of the important painters working in the city.

The presence of water and ties with oriental countries influence Venetian architecture; the many windows reflecting the flickering light of channels make facades similar to precious carvings.

Andrea Palladio was especially influential in the development of architecture. His urban buildings and the country villas commissioned by Venetian aristocracy and scattered in Venice's hinterland, redefined classical rules and inspired a new style, aptly named Palladian.

乌尔比诺

该城坐落在意大利风景优美的丘陵地带——蒙特费尔特罗地区。在佣兵首领乌尔比诺公爵费德里科·达·蒙特费尔特罗（1442-1482）统治下，乌尔比诺达到了文化鼎盛时期。费德里科是一位精明的领袖和人文学者，他使乌尔比诺成为了文艺复兴时期重要的宫廷之一。

许多艺术家都慕名而来，如画家皮耶罗·德拉·弗朗西斯卡、建筑师卢恰诺·劳乌拉纳，以及擅长军事城堡绘图的弗朗切



公爵宫，15-16世纪，选自《费德里科·达·蒙特费尔特罗宫：修复及研究》，Maria Luisa Polichetti 主编、A.S. Curuni 绘图

The Ducal Palace, 15th-16th c., from *Il Palazzo di Federico da Montefeltro: restauri e ricerche*, a c. di Maria Luisa Polichetti; rilievi di A. S. Curuni

斯科·迪·乔尔乔·马尔蒂尼。公爵的府邸被改造为一幢恢宏的宫殿，一些元素使其显得分外柔美，如著名的费德里科的私人办公室（studiolo），雅致的庭院以及带两个小塔的外观。

拉斐尔于1483年诞生在该地，意大利中部蓬勃的艺术气息无疑对他的学习产生了重大影响。

URBINO

This noble town lays on one of the best-known hill landscapes of Italy called Montefeltro. Urbino reached its cultural zenith under the leadership of the mercenary general Federico da Montefeltro (1442-1482), Duke of Urbino. A skilled leader and intellectual, he transformed Urbino into one of the most important courts of the Renaissance.

Several prominent figures were attracted to the new city, including painter Piero della Francesca and architects Luciano Laurana and Francesco di Giorgio Martini, who was specialized in the drawing of military fortresses. The former residence of the duke became an imposing building, softened by elements like the famous studiolo, Federico's private office, the elegant courtyard and the "torricini" (small towers) facade.

Raffaello was born in Urbino in 1483: the thriving artistic context of central Italy was undoubtedly fruitful for his education.

曼托瓦

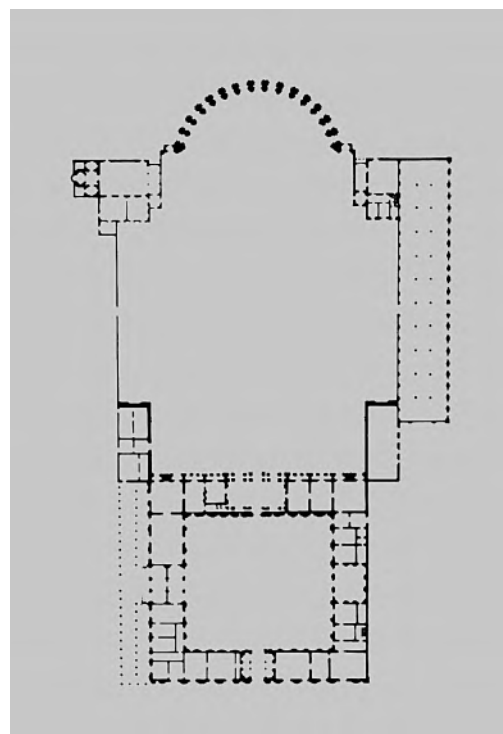
曼托瓦的贡扎伽宫廷在文艺复兴时期享有盛名。

在文艺复兴早期，建筑家列奥·巴蒂斯塔·阿尔贝蒂和艺术家安德里亚·蒙塔纳就在此工作。前者对古代建筑非常痴迷，并将这种建筑语言理论化；后者为卢多维科三世的礼拜堂绘制了栩栩如生的湿壁画，描绘了贡扎伽家族的生活事迹。

公爵夫人伊莎贝拉出自统治费拉拉的名门望族——艾斯特家族，于1490年嫁给贡扎伽家族的弗朗西斯科二世。她是文艺复兴时期最重要的女性，不仅有政治才干和良好的人文修养，还是时尚的引领者。其子委托拉斐尔的弟子朱利奥·罗马诺建造了气势恢宏的德宫。

朱利奥·罗马诺，德宫，1534年，《Jean Baptiste Louis George Séroux d'Agincourt 古建筑艺术史插图》，E. Bentivoglio编，罗马大学出版社，维泰尔博

Giulio Romano, Palazzo Tè, 1534 (from *Le tavole di architettura di Jean Baptiste Louis George Séroux d'Agincourt from the Histoire de l'Art par les Monuments*, edited by E. Bentivoglio, Università di Roma La Sapienza, Viterbo)



MANTUA

The Gonzaga court at Mantua was one of the most celebrated during the Renaissance.

In early Renaissance there worked the architect Leon Battista Alberti, particularly interested in ancient architecture and theoretical of the new language, and the artist Andrea Mantegna who painted Ludovico III's chamber with vivid frescos representing episodes of Gonzaga family's life.

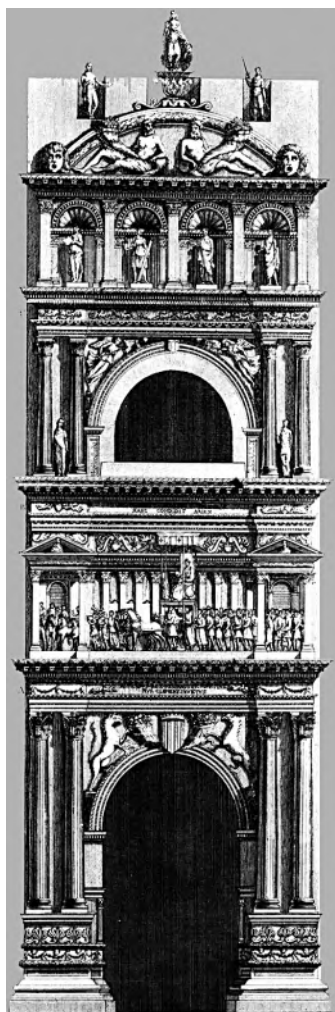
Isabella of Este, a powerful family ruling in Ferrara, married Francesco II Gonzaga in 1490. She was one of the most important women of Renaissance, wise politician, fine intellectual and even a fashion leader. Her son commissioned to Giulio Romano, a disciple of Raphael's, the great Palazzo Tè.

那不勒斯

意大利南部繁荣的港口城市那不勒斯，其文艺复兴风貌有所不同。艺术风格一开始受到欧洲北部风格的影响，后因佛罗伦萨艺术家的出现而开始变化。

那不勒斯和另一个南部城市西西里岛上的巴勒莫，曾出现一个以弗朗切斯科·劳乌拉纳和多梅尼科·伽基尼为代表的雕塑流派。两位艺术家均来自外地，但最终定居于意大利南部。

他们最著名的杰作是一座宏伟的城堡大门，它与古代的凯旋门相似，是为了纪念阿拉贡王朝的国王阿方索五世征服那不勒斯城堡而建的。此外，一些重要的建筑师也曾为那不勒斯效力，包括加布里埃莱·德·达尼奥洛，乔万尼·F·莫尔曼多（还是一位风琴制造师）和诺韦洛·达·桑·卢卡诺。



那不勒斯新城堡中阿拉贡王朝阿方索国王凯旋门，1453年，《Jean Baptiste Louis George Séroux d'Agincourt 古建筑艺术史插图》，E. Bentivoglio 编，罗马大学出版，维泰尔博

The arch of Alfonso d'Aragona in the Castel Nuovo in Naples, 1453 (from *Le tavole di architettura di Jean Baptiste Louis George Séroux d'Agincourt from the Histoire de l'Art par les Monuments*, edited by E. Bentivoglio, Università di Roma La Sapienza, Viterbo)

NAPLES

In southern Italy Renaissance took on a different course. At the beginning the new language was influenced by north-European painting; then a major stream came from Florence.

In Naples and Palermo, the main city of Sicily island in southern Italy, a school of sculpture represented by Francesco Laurana and Domenico Gagini was established. Both of them came from other regions but settled in southern Italy; they worked at the magnificent arch that celebrated Alfonso d'Aragona, part of the renewal of Naples's castle, conceived like an ancient triumphal arch. Important architects working in Naples were Gabriele d'Agnolo, Giovanni F. Mormando, who was an organ builder too, and Novello da San Lucano.

从金质衬底到透视

中世纪的意大利艺术家受拜占庭画家的影响，用黄金装饰画面。其目的是为绘制在木板上的神圣人物创造一个特殊场所，并为上帝和圣徒们营造一种神圣氛围。

由一些专门的工匠，将金箔贴到画板表面。一幅有金色衬底的绘画是一件非常绚丽多彩的作品，它常常具有一种神秘的气质和情感。缺乏空间感使得画中的人物具有一种无限和优雅的生活场所。

在14世纪，画家们已经开始改用建筑或自然风景图案的衬底，这样就创造出更令人信服的空间，人物看上去似乎真实地生活在这样的空间里。这种“金质衬底”（fondo oro）一直是锡耶纳绘画的一个重要传统，直至15世纪末才被最终舍弃。沿着这一方向的最后转变是在15世纪早期的佛罗伦萨完成的，当时菲利波·布鲁内莱斯基向人们指出，利用数学法则，就能在二维平面上创造出立体感和景深的视错觉。通过线性透视和灭点，画家能营造出一种“敞开的窗户”的观看效果，即透过窗户观看绘画的主题，一种对真实存在的错觉感。

From the Golden Foreground to the *prospettiva*

In the Middle Ages Italian artists, influenced by Byzantine painters, applied gold to paint the surface of their works. The idea was to create a special place for the sacred characters they painted on panels and to highlight a divine atmosphere destined to God and saints.

Gold was not a color, it was used in small “leaves” put on the wooden surface thanks to the work of specialists. A painting with a golden foreground was a very rich object and the representation on it had a mystical mood and feeling. The absence of space gave characters an indefinite and elegant place to live.

In the 14th century painters preferred architectural or natural foregrounds in order to create convincing spaces where figure could in really live—a real space to be inhabited. The Siennese school is one of the last in giving up the “fondo oro”, which remains an important part of its tradition until the end of the 15th century.

The ultimate transformation in this direction was made in the early 15th century in Florence when Filippo Brunelleschi demonstrated that using a mathematical system he could create the illusion of space and distance on a flat surface. Thanks to the linear *prospettiva* and to the vanishing point, a painter can give us the sensation of an “open window” through which one sees the subject of painting reproducing with an optical effect the illusion of a real vision.

圣格里高利一世

巴尔托罗梅奥·布尔加里尼（1337-1378年活跃于锡耶纳）

1340-1350年

木板画

124 × 39 厘米

锡耶纳国家美术馆

inv. 59

这幅画以金色为背景，描绘了天主教会最重要的圣徒格里高利一世，他在590-604年间任教宗。他重新制定了罗马教会的礼拜仪式，推广了以其名字命名的拉丁文圣咏。他是一位重要的神学家，有很多著作传世。画中格里高利一世身穿华丽的法衣，右手的手势表示祝福，左手持书，很可能是福音书。此作品是一组祭坛屏画中的一幅，其他屏画都保存在乌菲齐美术馆。



Saint Gregory the Great

Bartolomeo Bulgarini (active in Siena from 1337 to 1378)

1340-1350

Painting on wood

124x39cm

Pinacoteca Nazionale di Siena

inv. 59

St. Gregory the Great, one of the most important saints of the Catholic Church, Pope from 590 to 604, is depicted on a gilded background. He reorganized the Roman liturgy and promoted the adoption of Latin liturgical chants in the Catholic Church. The term "Gregorian" is named after him. He was an important theologian, and left many works. In this painting, St. Gregory the Great wears a gorgeous dress with a book, presumably the Gospel, in hand. This work is part of a polyptych, (a multi-compartment altar machine). The other panels are kept in the Galleries of the Uffizi.

文艺复兴时期

意大利艺术、文化

和生活



基督被钉上十字架
 格雷高利奥·迪·切科
 1400-1410年
 布面油画
 75 × 50 厘米
 锡耶纳国家美术馆
 inv. 111

这幅画用于宗教游行，制作极其精美，展现出画家精于构图和色彩运用。画家汲取了安布罗焦·洛伦泽蒂的绘画风格，画面上半部分描绘了基督被钉上十字架，以及妇女怀中晕厥的玛利亚；画面下方则表现了悲枪的“基督降下十字架”。

Crucifixion
 Gregorio di Cecco
 1400-1410
 Oil on canvas
 75×50cm
 Pinacoteca Nazionale di Siena
 inv. 111

This is a "labaro processionale" (a religious processional banner). Masterfully crafted, it reveals the artist's knowledge of both design and color. The artist derives inspiration from the style of artist Ambrogio Lorenzetti. The upper part of the composition depicts the Crucifixion, with Madonna fainting and supported by women in its foreground. Equally characterized by great drama, the section below represents the Deposition.



基督被钉上十字架

贾尼科拉·迪·巴乌罗（约1460-1544年，佩鲁贾）

1501年

湿壁画

205 × 120 厘米

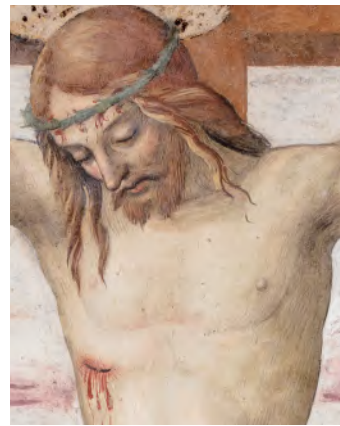
佩鲁贾，翁布里亚国家美术馆

inv. 325

这幅描绘基督被钉上十字架的湿壁画来自佩鲁贾圣多明我兄弟会小礼拜堂。圣多明我兄弟会于1501年委托画家绘制了这幅壁画，在1784年之前就从墙上被揭了下来，并在一个世纪后捐赠给美术馆。画作展现出著名画家佩鲁吉诺的影响，尤其是明暗光线的运用使身体和肌肉的线条更加流畅。右下

文艺复兴时期
意大利艺术、文化
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角还残留有一幅无法确定人物身份的不完整肖像。



Crucifixion

Giannicola di Paolo (Perugia, c. 1460 – 1544)

1501

Fresco

205 × 120 cm

Galleria Nazionale dell'Umbria, Perugia

inv. 325

Commissioned in 1501 by the Confraternity of San Domenico in Perugia, this painting represents the crucified Christ. This fresco was detached from the wall before 1784. After a century, it was donated to the Pinacoteca of Perugia. The artwork shows the influence of artist Pietro Perugino, especially in the use of light and dark to illuminate the gentle sculpting of the body and its muscles. In the bottom

right you can observe the remains of an unidentifiable partial portrait.

圣母子

表现玛利亚怀抱小耶稣是文艺复兴时期基督教图像中的一个重要和流行的主题。这个主题最早的一批绘画非常古老，可以追溯到公元2世纪和3世纪。根据这一传统，这类绘画可以追溯到由福音使徒圣路加比照真人描绘的一幅肖像画。在中世纪，重要的拜占庭圣像传至意大利，并因为它们的神奇性质而闻名。这些圣像和意大利绘画之间的关系变得丰富且复杂。在13和14世纪之交，一位来自锡耶纳的画家杜乔·迪·博尼塞尼亚融合了这种古老的影响和新出现的法国哥特式风格来表现圣母子，他所描绘的玛利亚和小耶稣，线条柔和、体态优雅。这一点可以从本次展览中他的一位追随者绘制的一幅木板画中看出来。在文艺复兴时期，圣母子依旧是图像中的一个支配性的主题，一些重要的画家都绘制了这一主题的作品，如列奥纳多·达·芬奇、米开朗基罗、拉斐尔、乔万尼·贝利尼和提香。这类画作大部分尺幅较小，主要是为私人绘制的，并且通常保存在家里。画家非常注意刻画他们人性的一面。在这一时期，我们也看到，这类题材因为增添了新元素而变得丰富起来，这些新元素通常是圣徒（尤其是小圣约翰经常出现）、天使（常表现为演奏音乐），以及有时还包括捐资人的画像。

The Madonna with Child

The representation of the Mother Mary with her Child Jesus Christ is an important and prevalent subject in Christian Renaissance iconography. The first paintings of this theme are very ancient and date back at the 2nd and 3rd century A.D. According to a Christian tradition, this kind of representation goes back to a portrait drawn from life by Luke the Evangelist. Important Byzantine icons arrived in Italy during the Middle Ages and were celebrated for their miraculous properties. The relationship between these icons and Italian paintings became rich and complex. Between the 13th and the 14th centuries an Italian painter from Siena, Duccio di Buoninsegna, tried to merge these ancient influences with the nascent French Gothic style representing the Madonna with Child with sinuous borders, fluid outlines and elegant forms, as we can see in the wooden panel by one of his followers showed in this exhibition. In the Renaissance the Madonna with Child remained a dominant subject in the iconography and some of the most important painters faced it, as Leonardo da Vinci, Michelangelo, Raffaello, Giovanni Bellini, Titian. Most of these paintings are small because they have been painted for private owners and would usually have been kept in houses. The attention is given to the humanity of the Mother of God and her Son and in this period we also see that the theme is also enriched by new elements as the figures of saints—especially “San Giovannino”, i.e. St. John the Baptist as a child, angels—often playing music—and sometimes the portrait of donors.



◁ 圣母子

杜乔的追随者

1330-1340 年

木板蛋彩画

71 × 54 厘米

锡耶纳国家美术馆

inv. 45

尽管此画作者不明，但可以看出他的构图非常接近杜乔。这幅金色衬底画描绘了玛利亚和小耶稣，让人联想到拜占庭风格的圣母形象。画作上方的两位先知注视着玛利亚并展示他们的著作。美丽的光轮用冲压器压制而成，这种工具常被用来在金色背景上压制花朵和装饰性图案。

Madonna with Child

Duccio's disciple

1330-1340

Tempera on wood panel

71×54cm

Pinacoteca Nazionale di Siena

inv. 45

While the name of this painter is unknown, his composition very closely resembles that of artist Duccio di Buoninsegna. The Virgin with Child is depicted on a gilded background. It recalls the Byzantine images of the Mother of God. At the top, on the two sides, two Prophets are looking at the Madonna and showing their writings. Beautiful nimbuses are made with the punch, a tool used to impress flowers and decorations on the gold background.



△ 圣母子和音乐天使

詹弗兰切斯科·佐蒂，又名达·托尔梅佐
(1450-1511年，托尔梅佐)

1490-1510 年

木板油画

83 × 54 厘米

威尼斯学院美术馆

inv. 723

这幅作品仍旧是哥特风格的，融合了法国和威尼托大区的艺术特征。音乐天使们演奏着当代的乐器，展示出画家对文艺复兴的个人阐释。左下角有画家签名。

Madonna with Child and Musician Angels

Gianfrancesco Zotti, called da Tolmezzo (Tolmezzo 1450-1511)

1490-1510

Oil on wood panel

83×54cm

Gallerie dell'Accademia di Venezia

inv. 723

This painting is signed in the lower left side by artist Zuane France(sco) de /Tolmezzo. His work is characterized by a style still gothic that infuses artistic elements from both France and Veneto. This painting has a very

personal way of interpreting the Renaissance with the inclusion of musician angels playing modern musical instruments.



▷ 圣母子和圣徒哲罗姆及帕多瓦的安东尼

贾科莫·帕基亚罗蒂（1474-1540年，锡耶纳）

16 世纪初

木板蛋彩

46.5 × 40 厘米

锡耶纳国家美术馆

inv. 391

受佩鲁吉诺艺术风格的影响，帕基亚罗蒂对表情和情感的描绘极其自然。圣人被给予人性化的表现，如小耶稣正在玩弄母亲的衣服。两侧的圣徒则显示出不同的情感。圣安东尼含笑友善地注视着观者；而圣哲罗姆则忧郁地凝视着玛利亚，预示了耶稣将遭遇不幸。

Madonna with Child and Saints
Girolamo and Antonio from Padova

Giacomo Pacchiarotti (Siena, 1474-

1540)

Early XVI century

Tempera on wood

46.5×40cm

Pinacoteca Nazionale di Siena

inv. 391

Similar to the artistic styling of Perugino, Pacchiarotti gives great attention to the naturalism of expressions and feelings. Divine figures have an all-human attitude with the child Jesus playing with his Mother's veil. The Saints on their sides express different feelings: St. Anthony looks at the spectator with a friendly expression and a face almost smiling, while St. Jerome looks at the Virgin with a worried attitude, forewarning the human suffering of the child Christ.

△ 圣母子

弗朗切斯科·莫罗内（1471-1529年，维罗纳）

约1503年

布面油画

72 × 54 厘米

威尼斯学院美术馆

inv. 916

这幅右下角有画家签名的油画是莫罗内最为精美的作品之一，展现出乔万尼·贝利尼对其艺术风格的影响，自然风景在画中发挥着重要作用。华丽的帷幔将神圣人物和风景分开，凸显出一种宗教空间。

Madonna with Child

Francesco Morone (Verona 1471-

1529)

1503 circa

Oil on canvas

72×54cm

Gallerie dell'Accademia di Venezia

inv. 916

This painting, signed by the artist

Francesco Morone in the lower right section, is among his most beautiful works and was in part influenced by the artistry of Giovanni Bellini. The landscape plays an important role and the divine figures are separated from the landscape in the background by a rich fabric creating a religious space.





圣母子与圣徒巴多罗买及哲罗姆
与皮埃特罗·迪·多梅尼科（1457-1533
年）画坊相关的画家

1490-1500年
木板油画
43 × 34.5 厘米
锡耶纳国家美术馆
inv. 382

这幅小型木板画用于私人祈祷场所。很多贵族订制这类与家族成员同名的圣徒画像。人物处于华贵的金色背景中，圣徒头上的光轮是用冲压器压制的。画面上没有风景，神情忧郁、衣着优雅的玛利亚，向画前虔诚的祈祷者预示了耶稣将在尘世遭遇死亡。

**Madonna with Child, Saint
Bartholomew and Saint Jerome**
Master related to the school of Pietro
di Domenico (1457-1533)
1490-1500
Oil on wood panel
43×34.5cm
Pinacoteca Nazionale di Siena
inv. 382

This small painting on wood was addressed to private devotion. Many noble families commissioned such works and included Saints who had the same name as some members of the family, thus becoming patron saints. The figures stand on a gold background on which the nimbus of the saints are stamped with the punch. There is no landscape and the sad gaze of the Madonna, elegantly dressed, forewarns the earthly death of Christ.

▷ 圣母子与两圣徒

贾科莫·帕基亚罗蒂传为乔万·彼埃特罗·里佐利（又名詹彼埃特里诺）的作品

16世纪
木板油画
61 × 49 厘米
罗马古代艺术国家博物馆——巴贝里尼宫
inv. 1358

画作以玛利亚和小耶稣为中心，构图紧凑，让人联想到达·芬奇的艺术风格，这尤其体现在对左侧圣徒面容和表情的细致描绘上。

Madonna with Child and Two Saints
Giovan Pietro Rizzoli called
Giampietrino (attributed to)
XVI century
Oil on wood panel
61×49cm
Gallerie Nazionali di Arte Antica
di Roma – Palazzo Barberini
inv. 1358

This is a crowded composition that features the Madonna and child as the point of centrality. It recalls the artistic styling of Leonardo da Vinci. The carefully painted face and expression of the saint on the left, especially demonstrates his influence on physiognomy.



▷ 圣母子、小圣约翰和两天使

马可·迪奥吉奥诺的追随者

1500-1510年

木板油画

61.2 × 57.7 厘米

佛罗伦萨，巴杰罗国家博物馆

inv. Carrand 2034

这幅作品展现出达·芬奇对其最看重的学生马可·迪奥吉奥诺的重要影响。伸手祝福的小耶稣、玛利亚和天使面容均直接来自达·芬奇的素描和对人物脸部的研究。

Madonna with Child, St. Giovannino and Two Angels

Follower of Marco d'Oggiono

XVI century (first decade)

Oil on wood panel

61.2×57.7cm

Museo Nazionale del Bargello, Florence

inv. Carrand 2034

The important leonardesque influences on Marco d'Oggiono, one of Leonardo da Vinci's most important pupils, can be recognized in this panel. The representation of the Christ Child who reaches out his hand in

blessing, as well as the faces of the Virgin Mary and the angels, come directly from the sketches and research of the human face conducted by Leonardo.



◁ 小圣约翰

贝尔纳迪诺·卢伊尼画坊

1550-1559年

木板油画

41.7 × 30.8 厘米

莫德纳，艾斯特美术馆

inv. GE 114

曾被认作弗朗切斯科·梅尔齐的这件作品是由意大利北方画家贝尔纳迪诺·卢伊尼创作的，展现了达芬奇的深刻影响。圣约翰的幼童体态采用明暗对比予以强调，以及对皮肤的表现和对情感的深入研究。画中小约翰左手举着一个树枝做成的十字架，左脚踩着象征救赎的榲桲果。

St. Giovannino

Bernardino Luini, workshop of

1550-1559

Oil on wood panel

41.7 × 30.8cm

Gallerie Estensi, Modena

inv. GE 114

Previously attributed to Francesco Melzi, this painting was composed by painter Bernardino Luini of Northern Italy. Luini was greatly influenced by Leonardo, as evidenced in this rendering of St. Giovannino as a child. "Chiaroscuro," the technique of using dark and light tones to accentuate form, is applied highlighting the infant figure of St. Giovannino. Great attention is further given to the representation of his skin and feeling, resulting in a very intimate study. Naked St. Giovannino is holding a rod cross on his left hand. His left foot steps on a quince, which symbolizes redemption.



◁ 圣母子与小圣约翰

米凯莱·迪·里多尔佛·德尔·基尔兰达约
(1503 - 1577年)
16世纪
布面油画
118 × 87 厘米
佛罗伦萨, 乌菲齐美术馆
inv. 1890 n. 8722

这件由米凯莱·迪·里多尔佛·德尔·基尔兰达约所绘的佳作, 描绘了玛利亚、小耶稣和小圣约翰。我们从中可以看到米开朗基罗和拉斐尔的艺术风格对这位样式主义画家的重要影响。

Madonna with Child and St. Giovannino
Michele di Ridolfo del Ghirlandaio
(1503 - 1577)
XVI century
Oil on canvas
118×87cm
Gallerie degli Uffizi, Florence
inv. 1890 n. 8722

This is a beautiful composition by Michele di Ridolfo del Ghirlandaio representing the Madonna with Child and St. Giovannino. We observe the importance of the study of Michelangelo and Raphael for this mannerist painter.



◁ 圣家族与小圣约翰

艾米利亚画派
16 世纪
布面油画
80 × 64.5 厘米
乌尔比诺, 马尔凯国家美术馆
inv 1990 D 177

这幅画描绘了小耶稣全家和小圣约翰。在文艺复兴时期, 神圣人物们通常被描绘成极为亲密的样子。这件作品尤其体现出画家对人物“情感”的深入研究。

Holy Family with St. Giovannino
Emilian school
XVI century
Oil on canvas
80×64.5cm
Galleria Nazionale delle Marche, Urbino
inv 1990 D 177

The Madonna and the Child are represented with St. Giovannino and St. Joseph. During the Renaissance, the divine figures were painted very often in an extremely familiar way. A mother bending and embracing a child is a posture we can all relate to. The study of human “emotions” is evident in such compositions.

新的空间观

建筑领域的变化也反映在绘画中。中世纪的一些建筑形制逐渐被具有古典建筑特征的新形式所取代。我们可以看到尖顶拱、细立柱和玫瑰花窗逐渐转变为半圆拱、巨型柱和壁柱。此外，建筑师们更倾向于使用淡雅清新的色彩和装饰，如选取大块铺地石材，以及在建筑上使用不同的石材凸显建筑的不同构成部分。

绘画表现空间的方式变化得更快。即使房间形式上依旧是“哥特式的”，但是更精确的透视法使得画面上的房间具有一种真实空间的错觉感。

这些描述圣徒生活和事迹的宗教绘画使我们得以了解当时的日常生活空间。

A New Idea of Space

Changes in architecture are also shown in paintings. Medieval shapes gave way to new forms that reflected antiquity. Pointed arches, thin columns, and rose windows, gradually transitioned to rounded arches, large columns, pillars and a sober use of color and decoration (like the choice of larger slabs for pavements and of a different stone to underline structural parts of the building).

The way of representing space in painting, on the other hand, changed rapidly; even if the depicted room was “gothic” in its form, more precise perspective rules were applied to give the illusion of a real space.

Religious paintings, showing episodes from the life and acts of saints, especially gave a glimpse into physical spaces of daily life.



圣母诞生

吉罗拉莫·迪·本韦努多

1510-1515年

木板油画

59.5 × 44厘米

锡耶纳国家美术馆

inv. 372

画家以传统手法描绘了玛利亚的诞生，室内场景取自16世纪锡耶纳的住宅。刚生完玛利亚的圣安娜在传统式样的木床上休息，一些妇人为她端来食物。室内的两扇小窗子和屋顶装饰的石材线脚，使人联想到锡耶纳民居的内饰。前景中保姆们在为刚出生的玛利亚清洗。玛利亚的父亲也出现在画面中。

Maria's Nativity

Girolamo di Benvenuto

1510-1515

Oil on wood panel

59.5×44cm

Pinacoteca Nazionale di Siena

inv. 372

This painting portrays a traditional representation of the Virgin Mary's nativity, with St. Anne, having just given birth to Mary lying on a simple wooden bed. In the background stand ladies carrying basins to care for St. Anne. Around her, two small windows and stone cornices decorate the room, recalling the interior of a Siennese home. Ladies were holding some objects walking towards St. Anne, while nannies were helping Mary bathed in the foreground. Saint Joachim, Mary's father, was depicted on the right hand side.

文艺复兴时期

意大利艺术、文化

和生活





“奇异风格”的双壁柱

锡耶纳佚名匠人

约 1520 年

木质、镀金

170 × 30 × 6 厘米

锡耶纳国家美术馆

这两件壁柱显示出古代艺术对 16 世纪初期艺术风格的影响。所有元素均来自对古代“奇异风格”的研究，尤其是以绘画雕刻上的装饰风格著称的罗马皇帝尼禄的金宫。这件作品表明艺术家不但熟悉这种装饰风格，并且进行了创新，超越了原来的主题。

Two Pillars with Grotesque

Anonymous from Siena

1520 circa

Wood with gilding

170×30×6cm

Pinacoteca Nazionale di Siena

These pillars show the influence of antiquity on early 16th century art. All the elements are derived from careful study of the ancient Grotesque style, particularly evident in the Domus Aurea, the great Roman villa of Emperor Nero. The Domus Aurea was renowned for its decorative style of painting and engraving. This piece not only demonstrates the artist's familiarity with the décor but also his ability to be innovative and work beyond the original theme.



四个“奇异风格”的壁柱

马蒂奥·奇维塔利（1436-1501年）

1490-1520年

大理石

90 × 18 × 13厘米

卢卡，吉尼基国家博物馆

inv. N. 189/1, 189/2, 189/3, 189/4

这些凸出墙面的壁柱显示出文艺复兴时期人们对古代装饰的关注。奇异风格将动植物和人物融为一体，是一种充满奇思异想的装饰形式。1500年左右在发掘古罗马时代的宅邸，如尼禄的金宫时，这种装饰风格被重新发现，并以新的方式被采用。

Four Pilasters with “Grotesque” Decoration

Matteo Civitali (1436-1501)

1490-1520

Marble

90×18×13cm

Museo di Villa Guinigi, Lucca

inv. N. 189/1, 189/2, 189/3, 189/4

These pilasters, rectangular columns projecting from walls, demonstrate attention given by the Renaissance to ancient decorations. The Grotesque is a fanciful decoration involving mixed animal, human, and plant forms. This decoration was found in c.1500 during the excavation of Roman ancient villas such as the Domus Aurea of Nero and has been reused in a new way.



受胎告知

阿尔维斯·维瓦里尼的追随者

1490-1550年

布面油画

152×85厘米

威尼斯学院美术馆

inv. 75

这幅作品展示了玛利亚接受怀胎报喜的情景。报喜的天使很可能绘制在另一幅木板油画上。画面中的室内场景是意大利文艺复兴时期典型的住宅式样。家具上曲折的植物纹饰借用了古代的“奇异风格”。

Annunciation

Follower of Alvise Vivarini

1490-1550

Oil on canvas

152×85cm

Gallerie dell'Accademia di Venezia

inv.75

The Virgin Mary is represented during the moment of Annunciation, when the angel Gabriel announces to her the incarnation. Gabriel was most likely painted on a different panel. The painted interior of this scene is a traditional private space of a typical

Renaissance house. The furniture, with its decorative pattern of curved foliage, references ancient grotesque stylings.



受胎告知

马尔蒂诺·迪·巴尔托洛米奥 (1389-1434年活跃于锡耶纳)

约 1408 年

木板画

76 × 77 厘米

锡耶纳国家美术馆

inv.105

受塔代奥和安德烈亚·迪·巴尔托洛的影响，锡耶纳画家巴尔托洛米奥是14世纪哥特式绘画风格的集大成者。画中人物端庄高贵，将建筑作为整体背景，空间构筑虽不稳固，但已初现比例。人物形象取自安布罗焦·洛伦泽蒂 (1290-1348) 和塔代奥·迪·巴尔托洛 (1363-1422) 这两位画家的《受胎告知》。

Annunciation

Martino di Bartolomeo (operating in Siena from 1389 to 1434)

1408 circa

Painting on wood

76×77cm

Pinacoteca Nazionale di Siena

inv.105

Influenced by Taddeo and Andrea di Bartolo, Sienese artist Martino di Bartolomeo demonstrates the Gothic Style (Stile Trecentesco) of the 14th century in all its full glory. We can observe a solemn and noble serenity in the figures, living in a space not yet firmly constructed. The iconography of the Annunciation comes from those of Ambrogio Lorenzetti and Taddeo di Bartolo.



受胎告知

贝里诺·迪·瓦诺奇奥（来自翁布里亚地区，1377-1402年活跃于佩鲁贾）

1380-1400年

湿壁画

145 × 125 厘米

佩鲁贾，翁布里亚国家美术馆

inv.41

这幅湿壁画描绘了玛利亚正在接受怀胎的报喜，背景是以尖顶拱和细柱为特征的典雅的哥特式房间。这幅画最初绘制在佩鲁贾圣朱丽安娜熙笃会女修道院的墙壁上。我们不清楚其从墙体上揭下来的具体时间，但可以推测是介于1863至1872年之间。壁画受锡耶纳绘画风格的影响，在场景和人物描绘上尤其显示出塔代奥·迪·巴尔托洛的影响。这是一件国际哥特式风格的作品。

Annunciation

Pellino di Vannuccio (painter from Umbria region active in Perugia between 1377 and 1402)

1380-1400

Fresco

145×125cm

Galleria Nazionale dell'Umbria, Perugia

inv.41

In an elegant gothic room, characterized by ogival arches and thin columns, the Virgin receives the Annunciation of the Conception of Jesus. The fresco was originally painted on the wall of the Cistercian complex of Santa Giuliana in Perugia. Exact date of detachment from the walls is unknown, hypothetically between 1863 to 1872. Influences of the Siense style of painting, in particular of Taddeo di Bartolo, can be noticed in the setting and in the figures. Pellino di Vannuccio paints in a Gothic International style.

建筑和城市空间

文艺复兴时期的建筑根植于古典时代，但并不是简单的形式模仿。

古罗马建筑师维特鲁威（约公元前 1 世纪）的名著《论建筑》在文艺复兴时期重新受到关注，并于 1552 年被首次译成现代语言出版。

建筑师们努力领会使建筑比例均衡的组合关系和几何原则，使之适应时代的需要。他们从古代建筑遗迹和典籍中发现了这些原则，并利用它们发展出一种新的建筑语言。

对几何图形的运用表现在建筑简洁的外立面，其上只有适度的装饰，比如凸显建筑结构和结合部的简单角线；也广泛使用一些规则的图形，如对称性的半圆拱、矩形、正方形和圆形设计。



费拉拉的贝维阿夸·科斯塔比利宫，1430 年

Bevilacqua-Costabili Palace, 1430, Ferrara

Architecture and Urban Space

Although Renaissance architecture has its roots in antiquity, it cannot be reduced to the simple imitation of antique forms.

The celebrated work “De architectura” by the Roman architect Marcus Vitruvius Pollio (1st c. BCE) saw in 1552 its first publication in modern language.

Architects tried to understand the compositional and geometric rules that made a building harmonious and suitable for the needs of man. They saw these rules in ancient ruins and documents and applied them in the development of a new architectural language.

The use of geometry is displayed by regular surfaces over which decoration is sober, mostly simple cornices underlining structural elements and joints; they use regular forms, like round arches, rectangular, squared and circular plans with a clear symmetry.



前往耶稣受难地

桑德罗·波提切利及其画坊(1445-1510年)

16世纪早期

布面油画

133 × 107 厘米

佛罗伦萨, 乌菲齐美术馆

inv. 1890, n. 5877

这是一幅大型布面油画的部分画面。在这幅画面里只能看到士兵在命令一个穷人继续前行。画中背景为文艺复兴时期的城墙。整幅作品很可能是用于装饰教职人士的府邸, 描绘了耶稣前往受难地和基督的复活。整幅画的另外两部分现藏于加拿大的比弗布鲁克艺术博物馆。可以想见, 波提切利的画坊很可能使用了他本人的素描稿完成了整幅作品。

The Procession to Calvary

Sandro Botticelli (1445-1510) and workshop

Early XVI century

Oil on canvas

133×107cm

Gallerie degli Uffizi, Florence

inv. 1890, n. 5877

This oil on canvas was part of a larger composition. In this portion a soldier is pushing and ordering a poor man to continue walking. The background shows the city wall constructed in the style of the Renaissance. The entire composition was most likely meant to decorate an ecclesiastical palace and would have shown Christ's procession to Calvary and the resurrection of Christ. The other two portions now housed in the Beaverbrook Art Gallery in Fredericton (Canada). Most likely a drawing by Botticelli was used by his workshop to create this painting.



基督降架（祭坛基座画）

贾科莫·帕基亚罗蒂（1474-1540年，锡耶纳）
1510-1520年
木板油画
37 × 193.5 厘米
锡耶纳国家美术馆
inv. 406

这类台座画位于大型祭坛或者多联画屏下，比较狭长，通常被分成数个画面。祭坛主画面上圣徒总是静穆、伟岸，而祭坛台座的画面则像连环画那样，用讲故事的形式描绘圣徒一生中最重要的事件，以便信徒容易理解。在这件作品中，左幅描绘了阿西西的圣方济各在大自然中接受圣痕，中幅

是基督降下十字架（可以看到圣母身后插在地上的十字架），右幅则是锡耶纳的保护圣徒卡特里纳，她在能望见美好风光的一个精美柱廊的雅致空间中接受圣痕。

Deposition of Christ –predella (part of altarpiece)

Giacomo Pacchiarotti (Siena 1474-1540)
1510-1520
Oil on wood panel
37×193.5cm
Pinacoteca Nazionale di Siena
inv. 406

The Predella is a long table that is usually divided into panels running under the great altarpiece or polyptych. Unlike the main composition, where saints are represented static and huge, the characters of the predella, a table of panels, are set in narrative. As in a picture book, viewers can follow the most significant moments in the lives of the saints.

Here is represented on the left St. Francis of Assisi that in a landscape receives the stigmata, in the center the Deposition of Christ, (you can see the cross stuck in the ground behind Maria), and on the right St. Catherine of Siena, patron of the city of Siena, who receives stigmata in a very refined space characterized by an elegant portico from where you can see a beautiful landscape.

城市规划

随着城市功能的增加，城市设计规则和理念也开始发生转变。城市空间的设计开始遵循严格的规则：宽阔笔直的街道，规整的建筑和广场，使市民们可以一览城市景观。

统治者推动新城的创建，也进行旧城的改造。改造大多是为了修筑能够抵挡新式火器的防御城墙。

精确绘图至关重要，可以确保防御工事更加有效。这就是为什么一些造诣很高的建筑师投身于新式要塞和城墙的设计，如弗朗切斯科·迪·乔尔乔·马尔蒂尼（1439-1501）、小安托尼奥·达·圣加罗（1484-1546）、米凯莱·桑米凯利（1484-1599）在意大利和希腊从事此类工作，甚至米开朗基罗本人也参与其中。

City Planning

Design rules and thought began to shift as urban cities became more functional and reflective of a changing ideology. Large and straight streets, squared buildings and squares, regularized the city planning. The views allowed citizens to encompass and understand every component clearly at first glance

Rulers promoted the foundation of new cities and the renovation of old ones. Renovation was also accentuated by the need for defensive walls strong enough to resist new fire-arms.

Precise drawing became fundamental to guarantee the efficiency of new fortifications. That is the reason why skilled architects, like Francesco di Giorgio Martini (1439-1501), Antonio da Sangallo il giovane (1484-1546), Michele Sanmicheli (1484-1599)—in Italy and Greece—and Michelangelo himself were recruited to design new fortresses and walls.



佛罗伦萨大教堂广场上的宗教游行

佛罗伦萨画派

16 世纪

布面油画

132 × 309 厘米

佛罗伦萨，乌菲齐美术馆

inv. 1912 n, 2597

和后面的两幅画一样，这幅也记录了前大公费尔迪南多一世德·美第奇（1549-1609）的遗孀、洛林家族的克里斯蒂娜的宗教游行。她带领随从前往佛罗伦萨最重要的宗教中心，为其子祈求安康。

前景右边，处于阴影中的是洗礼堂；位于画面中心的，阳光下的是圣母百花大教堂；该建筑在 1296 年建造之初由建筑师阿尔诺福·迪·卡姆比奥设计。其建造历经 14 和 15 世纪，乔托还参与建造了钟楼。巨型穹顶是菲利波·布鲁内莱斯基设计并建造的，为此他还发明了特殊的技术。穹顶始建于 1420 年，1436 年才建成；最高处多彩光亭也是由布鲁内莱斯基设计的，但在其去世后才完成。这个穹顶在遥远的地方都能看到，成为佛罗伦萨的象征。

View of Piazza del Duomo with a Procession

Florentine school

XVI century

Oil on canvas

132×309cm

Gallerie degli Uffizi, Florence

inv. 1912 n, 2597

With the other two canvases (pp.42,43), it is a document of the procession of Cristina of Lorena, Grand Duchess and wife of Ferdinando I de' Medici which leads her and his entourage to the most important religious monument of Florence to pray for her son's health.

In the foreground on the right side of the painting and in the shadow is the baptistry of St. John; in the centre of the painting and full light, the important cathedral of Florence, Santa Maria del Fiore; this building was drawn by the architect Arnolfo di Cambio that started the construction in 1296. The building site lasted a long time, through 14th and 15th centuries, and also Giotto participated to it with the construction of the bell tower. The huge dome was drawn and built by architect Filippo Brunelleschi with a specific technique invented by

himself. The construction of the dome started in 1420 and ended in 1436; the upper lantern was also drawn by Brunelleschi but the construction ended after his death. The dome, visible from afar, is the symbol of the city of Florence.



领主广场

佛罗伦萨画派

16 世纪

布面油画

131 × 311 厘米

佛罗伦萨，乌菲齐美术馆

inv. 1912 n, 2601

领主广场是佛罗伦萨的政治中心，这幅画从北侧取景。古代时这里就是城市的中心，曾经发现古罗马的剧场和其他古代建筑遗迹。

在广场左边，我们可以看到领主宫，它建于 1299 年，最初是政府官员的办公场所，后成为大公科西莫·德·美第奇的府邸，由于 15 世纪末大公移居到新购置的皮提宫，这里被称为“旧宫”。时至今日，这里仍是佛罗伦萨市政府所在地。

在这个广场上矗立着一些重要的雕塑，如已经被复制品所替代的米开朗基罗的大卫像，还有詹博洛尼亚的“科西莫一世骑马像”。在敞廊中，还能看到一些古代和当时的雕像。

Piazza della Signoria

Florentine school

XVI century

Oil on canvas

131×311cm

Gallerie degli Uffizi, Florence

inv. 1912 n, 2601

Painted here is the northern edge of Florence's political center. This was a central place also in ancient times as here were found the remains of a Roman theatre and of other ancient buildings.

On the left of the square we can see Palazzo della Signoria, built in 1299, formerly site of the common magistrates, then house of the duke Cosimo de' Medici, then called "Palazzo Vecchio", i.e. Old Palace, since in the late 15th century the duke moved to the new Palazzo Pitti. It is now site of the Municipality of Florence.

In this square lied important statues like Michelangelo's David, now replaced by a copy, the Equestrian Monument of Cosimo I by Giambologna. Other sculptures, ancient and modern statues, were under the large Loggia in the centre of the picture.



至圣天使报喜教堂广场上的宗教游行

佛罗伦萨画派

16 世纪

布面油画

145 × 340 厘米

佛罗伦萨，乌菲齐美术馆

inv. 1912 n, 2592

至圣天使报喜教堂早在 11 世纪已成为宗教圣地，1250 年进行了扩建，14 世纪末和 15 世纪时又添加了一个圆形的后殿（tribuna），是建筑家米凯罗佐设计的。这个项目最终由列奥·巴蒂斯塔·阿尔贝蒂实施，他还设计了一个圆形的拱顶，与教堂的正殿相连。外面的拱廊是 15 世纪末添加的，后来进行了扩建。

Procession in Via dei Servi and Piazza Santissima

Florentine school

XVI century

Oil on canvas

145×340cm

Gallerie degli Uffizi, Florence

inv. 1912 n, 2592

The Basilica della Santissima Annunziata was a sacred place since 11th century. The basilica was enlarged in 1250, and later in 14th century and in 15th century with the addition of a new tribuna, a circular raised space at the end of the building, by the architect Michelozzo. The project was implemented by Leon Battista Alberti that created a dome over the circular tribuna and connected it to the church nave. The exterior porch was added in late 15th century and enlarged later.

和谐背后的数学规律： 黄金分割率和透视法

这一时期的建筑师们主张在建筑结构方面运用精确的几何原理，比如古代数学论著中提出的“黄金比例”。它可以通过使各部分合乎比例来创造出一种整体的和谐感。一些重要的学者，如卢卡·帕乔利（1445-1517）和列奥纳多·达·芬奇（1452-1519），都曾钻研过数学比例问题。

这些几何原理除了用于建筑和城市空间设计上，也用于画作中的空间描绘上。几何透视法通过线条和参照物可以产生出景深和三维的空间效果。

通过色彩的渐变可以表现对象逐渐隐没的视错觉。画作中近景中的物体轮廓清晰，而背景中的物体则越来越模糊，这种透视模拟了空气中远近物体的变化，被称为“空气透视”（aerial perspective）。列奥纳多·达·芬奇使这种方法理论化，并得到推广。

Mathematical Rules behind Harmony: Perspective and the Golden Ratio (*sezione aurea*)

When planning their buildings, Renaissance architects tended to apply precise geometric rules to the component parts, the so-called golden ratio from ancient mathematical treatises. It was adopted as a rule to proportionate parts in order to create a harmonious perception of the whole. Important scholars, such as Luca Pacioli (1445-1517) and Leonardo da Vinci (1452-1519), made mathematical studies about proportions.

The rules applied in designing buildings and urban spaces were also used in their artistic representation. Geometric rules of perspective, using lines and objects, were established to recreate depth and space.

The illusion of recession was also created through the modulation of color. Landscapes and objects lying in the distance are somewhat blurred by the layers of air between us and them; so in the paintings objects in the foreground were represented with neat edges while those in the background were gradually less sharp. This technique, called “aerial perspective,” was theorized and spread by Leonardo da Vinci.



圣塞巴斯蒂安殉难

皮埃特罗·瓦努奇，又名佩鲁吉诺
(1450-1523年)

1518年

木板蛋彩

211 × 160 厘米

佩鲁贾，翁布里亚国家美术馆

inv. 239

画作最初在佩鲁贾的普拉多圣方济各教堂，原本挂在近圣安德烈祭坛的十字形耳堂中。1863年意大利统一后，它和很多其他作品一起移藏佩鲁贾美术馆。

圣塞巴斯蒂安是爆发瘟疫时人们常去求救的圣徒，是15和16世纪的翁布里亚绘画中重要的主题。这幅画中可以看到他站立在一个古罗马式样的基座上。作者佩鲁吉诺是青年拉斐尔初抵佩鲁贾时追随的老师，画中的空间布局完美，体现出对透视法及古罗马建筑的深入研究。这位圣徒的身体造型也参照了古罗马雕塑。照耀整个场景的明媚晨光和美丽的景观表明这是画家成熟期的重要作品之一。当时，由于不断接到城中雇主们的委托，他的画坊中雇佣了很多助手。

Martyrdom of San Sebastiano

Pietro Vannucci, called Perugino
(1450–1523)

1518

Tempera on wood

211×160cm

Galleria Nazionale dell'Umbria, Perugia

inv. 239

Originally from the Church of San Francesco at Prato in Perugia. It was exposed in the left transept near the altar of Sant'Andrea. This painting was moved to the Galleria Nazionale dell'Umbria after the unification of Italy in 1863.

Saint Sebastian, often invoked during

the plagues, was a famous subject in Umbria during the 15th and 16th centuries. Here he is seen standing on a Roman pedestal. The space built by Perugino, master of the young Raphael, is well structured and shows a detailed understanding of the rules of Roman perspective and architecture. The body of the saint was referred to the shape of the ancient Roman statuary. Additionally, Perugino's artistic maturity is evidenced by his clear execution of morning light and beautiful landscape. His studio expanded its size when Perugino received commissions from numerous clients in the city.

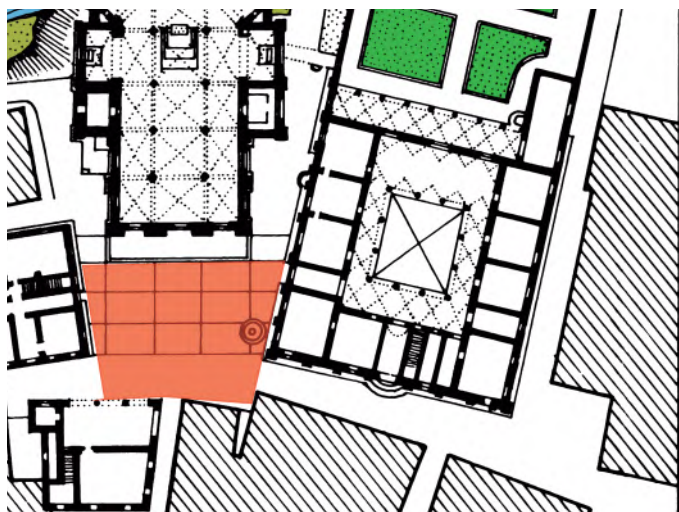
理想城和新城镇

文艺复兴时期城市规划的一个特定主题是关于“理想城”。建筑师们倾向于一种完美主义的理想城市理论：整座城市是圆形的，并有规整的街道网络，城墙和堡垒将城市环绕其中，就像建筑师菲拉雷特 1464 年在其著作中描述的“斯福钦达”，即“斯福尔扎家族之城”。实际上只有意大利东北部的新帕尔马城是完全按照这种罕见的设计方案修建的，然而这种对几何规整性和防御城墙的反思深刻地影响了城市规划

皮恩扎
科尔西尼亚诺（Corsignano）是托斯卡纳境内锡耶纳附近的一个村庄；埃尼亚·塞尔维奥·皮科罗米尼，即后来的教宗庇护二世，就诞生在这里。他是一位受过良好教育的人文主义者，当他具备经济实力之后，他委派建筑师贝尔纳尔多·罗塞利诺将科尔西尼亚诺村改造为一座崭新的城镇（1459-1462），采用了文艺复兴时期新的规范。

城市的主广场是梯形的，文艺复兴时期常这样设计，可以使建筑看上去更加宏伟。

这座城镇依照教宗的名字（Pius 庇护）被命名为“皮恩扎”（Pienza 意思是“庇护之城”），是迄今为止保存得最完好的文艺复兴时期的城镇之一。自 1996 年起，这座小镇被列为联合国教科文组织世界文化遗产。



文艺复兴时期
意大利艺术、文化
和生活

Ideal Cities and New Towns

A particular topic of Renaissance city planning is the so-called “ideal city”. Treatises show circular plans with a regular network of streets surrounded by walls and bastions, like Sforzinda, drawn by architect Filarete in his treatise (1464). Though Palmanova, in north-eastern Italy, was actually the only town wholly built in this peculiar shape, the reflections on regularity and defense walls widely influenced urban planning. Spaces were also used in their artistic representation. Geometric rules of perspective, using lines and objects, were established to recreate depth and space.

The illusion of recession was also created through the modulation of color. Landscapes and objects lying in the distance are somewhat blurred by the layers of air between us and them; so in the paintings

objects in the foreground were represented with neat edges while those in the background were gradually less sharp. This technique, called “aerial perspective,” was theorized and spread by Leonardo da Vinci.

皮恩扎古城市中心平面图

梯形广场像一个剧场一样，其主要建筑，如教宗夏宫在内的周边建筑的外立面无比壮观；后面的山坡也成为其景观的一部分。右侧绿色部分是这所宫殿后花园，连接着城市和自然风光，从坡顶能俯瞰延伸至河边的秀丽山坡。

Plan of the Core of Pienza

The trapezoidal square is like the scene of a theater where the main buildings (the Cathedral, Palazzo Piccolomini—one of the Pope’s residences and the Episcopal palace) have their best facades; also hill landscape at the back becomes a part of the scenery. The former garden of the palace is a link between the town and natural landscape where a cliff overlooking beautiful hills slopes down to the river.

PIENZA

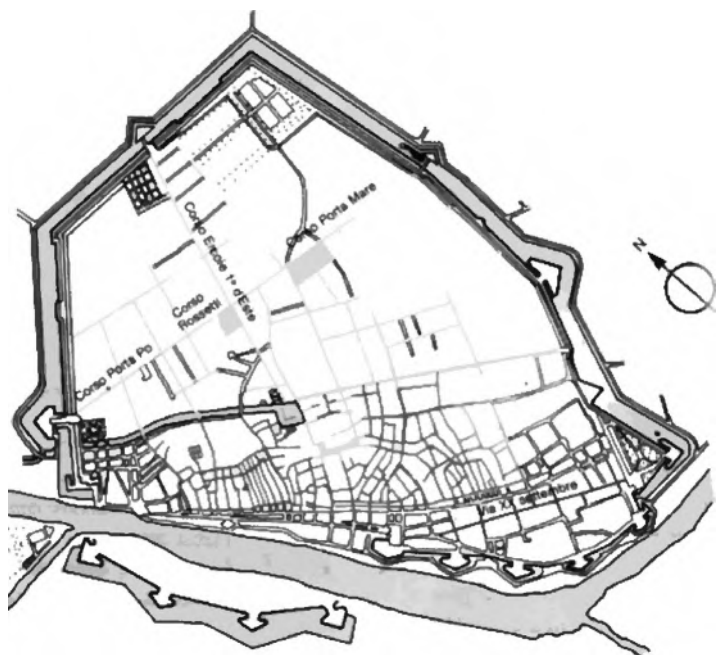
Corsignano, near Siena in Tuscany, was the village where Enea Silvio Piccolomini, later pope Pius II, was born. He was an educated humanist and when he had the economic power to do it, he ensored architect Bernardo Rossellino to transform Corsignano in a new town (1459-1462), following the new Renaissance recommendations.

The main square follows a trapezoidal plan, a shape often used during the Renaissance to give a magnificent perception of the buildings.

The town, called Pienza after the pope’s name, is still now one of the best Renaissance’s preserved centres and since 1996 it was included in UNESCO World Heritage Sites list.

城市规划：费拉拉新城区

这张平面图显示的是位于意大利中部的费拉拉城。公爵埃尔科莱·德·埃斯特一世自 1471 年起开始统治这座城市，为了使老城面积扩大一倍，他于 1429 年任命建筑师比亚焦·罗塞蒂设计，兴建一个新城区，依照他本人的名字命名为“埃尔科莱新区”。中世纪的城市是典型的哥特式的零散布局，街道狭窄，每一座建筑物都被视为单一的美学实体。扩建的新城区十分重视建筑与空间之间的视觉关系，它包含宽敞的街巷和宏伟的宫殿——例如著名的“钻石宫”（因外墙面上的大量金字塔形砖块而得名），位于新区中心的交叉路口上。这座宫殿是由建筑师罗塞蒂为埃尔科莱的弟弟西吉斯蒙多而建。1832 年，“钻石宫”成为一座公共博物馆。战争和经济危机中断了新城区的发展趋势，新城区从未完全被新建筑所填满。尽管如此，费拉拉的新区仍然被视为近代城市规划的第一个范例，1995 年，它被联合国教科文组织列入世界遗产名录。



City Planning: the “Erculean Addition” in Ferrara

The plan represents Ferrara, a city located in central Italy. Duke Ercole I d'Este, in charge of the governing of the city from 1471,

decided to expand the city (from his name comes the term “erculean”). The new part of the city, was designed by architect Biagio Rossetti with the intention of doubling the urban area. The medieval old town had typical gothic parcels and narrow streets where buildings were conceived as singular beauties. The new expansion, caring also for visual relations between buildings and spaces, had large alleys and palaces instead – like the famous “Palazzo dei Diamanti”(i.e. the “Diamond Palace”, so called for the exterior bugnato made of pyramidal blocks) in the central crossroad. The Palace, which became a public museum in 1832, was designed by architect Rossetti for Sigismondo, Ercole’s brother. Although the urban development of the area was forced to stop by wars and economic crisis, the Erculean addition is still considered to be the first example of modern urban planning and was recognized as a world heritage site by UNESCO in 1995.

费拉拉城“埃尔科莱扩建城区”平面图，费拉拉 TryeCo 工作室提供

Plan of the “Erculean Addition” of the Town of Ferrara, courtesy of TryeCo studio, Ferrara

费德里科·巴洛奇的素描作品

费德里科·巴洛奇（1535-1612）是16世纪后半叶意大利中部最重要的画家之一。他的艺术灵感来自拉斐尔和其他文艺复兴时期的大师，是肖像画的领军人物。他的作品中柔和的明暗对比和对乳白色的演绎，为16世纪开创了新的画风，也开启了17世纪全新的绘画风格。他是第一位系统使用蜡笔和油彩来绘制草稿的意大利艺术家。

草图和素描既用来解决艺术创作中的难题，也可以揭示出艺术家们的想法和创作过程。从16世纪开始，人们就认识到草图本身也具有独立的艺术价值，开始收藏各种素描。这里我们可以看到两幅巴洛奇为创作大型画作而准备的素描稿。

The Drawings of Federico Barocci

Federico Barocci (1535-1612) was one of the most important painters in central Italy during the second half of the 16th century. Inspired by Raphael and other Renaissance masters, Barocci became a leading portraitist. His personal technique, characterized by soft shades and opalescent colors, provided a foundational and innovative style of painting during the 16th century and was also at the base of the new painting of the 17th century. He was the first Italian artist to systematically use colored pastels and oils as parts of the preparatory process.

Sketches and drawings were used to solve artistic problems and revealed the thought and creative process of artists. Beginning in the 16th century, the sketches themselves were widely perceived to have intrinsic artistic value and collected by artists and patrons. Here we see two of Barocci's "cartoni" or sketches that served as preparatory drawing.



女子头像（正面）女子肖像（反面）

费德里科·巴洛奇

1550-1590 年

木炭、纸

20.9 × 17.3 厘米

乌尔比诺市马尔凯国家美术馆

inv. 1990 DIS 12

这两件素描作品受到拉斐尔的启发，是一幅大型画作的底稿。巴洛奇运用炭条展示出他高超的绘画技巧，尤其表现在对人物面庞的诠释上。巴洛奇是一位颇有声望的肖像画家。

Head of a Woman (recto)

Female Figure (verso)

Federico Barocci

1550-1590

Charcoal on paper

20.9×17.3cm

Urbino-Galleria Nazionale delle Marche

inv. 1990 DIS 12

Inspired by Raphael, these two drawings are the preparatory studies for a larger composition. Barocci's use of charcoal demonstrates incredible technique, evident especially in his interpretation of the human face. He was a renown portraitist.



女子肖像（圣母玛利亚）

费德里科·巴洛奇

1550-1590 年

粉蜡笔

39.1 × 24.2 厘米

乌尔比诺市马尔凯国家美术馆

inv. 1990 DIS 26

这件素描作品是为了一幅大型画作创作的底稿。所绘内容很可能是，玛利亚被告知受孕后，去拜访其表姐伊丽莎白。伊丽莎白当时也正怀着小圣约翰。

Female Figure (Virgin Mary)

Federico Barocci

1550-1590

Pastel on paper

39.1×24.2cm

Urbino-Galleria Nazionale delle Marche

inv. 1990 DIS 26

This drawing is a preparatory study for a larger composition. The drawing most likely represents the Visitation, the commemoration of when the Virgin Mary, with Jesus in her womb, visited St. Elizabeth, also pregnant with St. Giovannino.





大主教

费德里科·巴洛奇（约 1535-1612 年，
乌尔比诺）画坊
1550-1640 年
木炭、粉笔、纸
125 × 157 厘米
乌尔比诺，马尔凯国家美术馆
inv. 1990 DIS 4, DIS 3

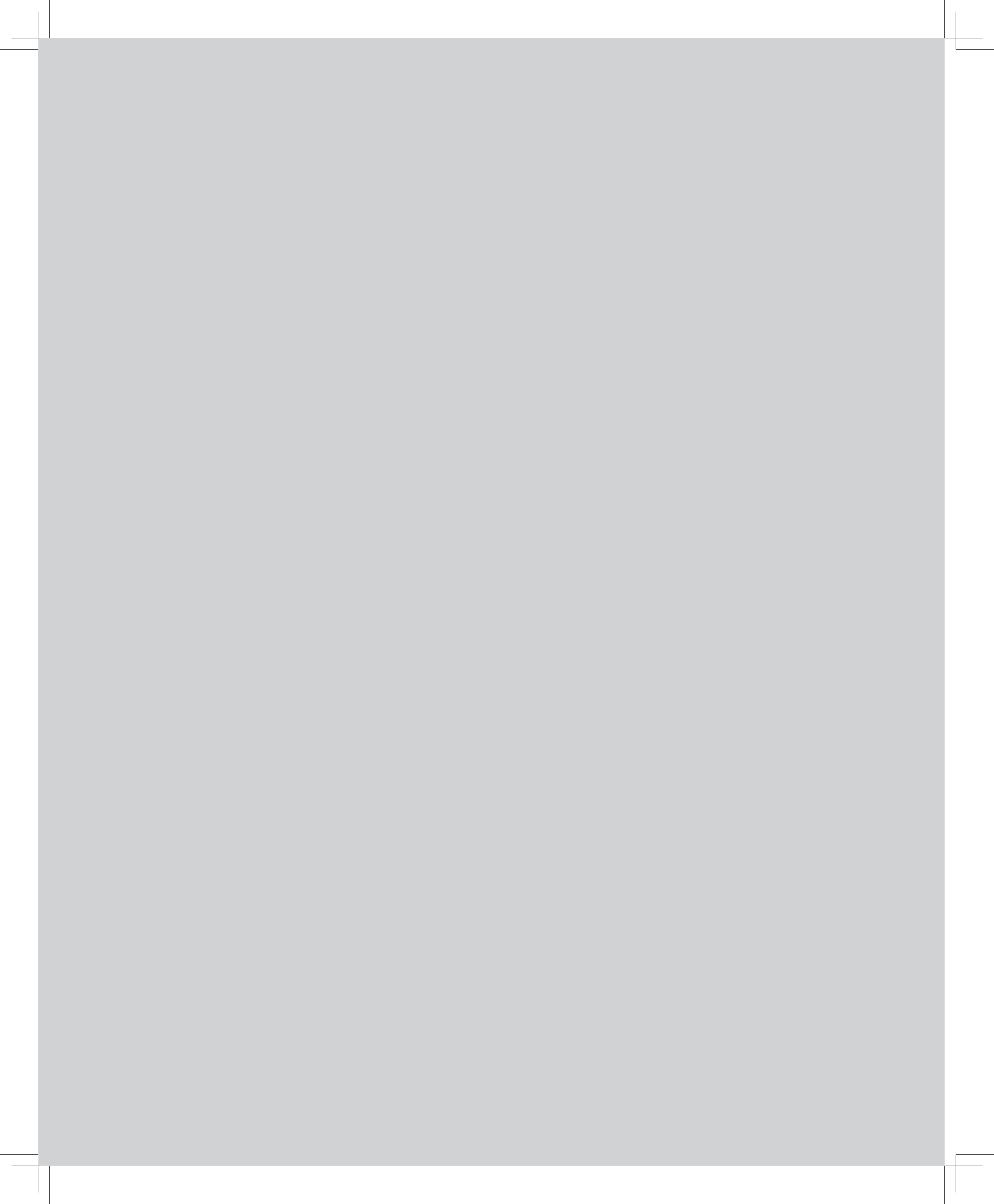
这两幅描绘大主教的草图，很可能是
为创作大型湿壁画或布面画而绘制的
底稿。

Saint Bishop

Federico Barocci (Urbino, c.1535-
1612), workshop of
1550-1640
Charcoal and chalk on paper
125×157cm
Galleria Nazionale delle Marche, Urbino
inv. 1990 DIS 4, DIS 3

These are two “cartoni” or preparatory
drawings, of a bishop and were most
likely used for larger compositions on
canvas or fresco.





第二
单元

人是宇宙的
中心

II
MAN AT THE CENTER OF
THE UNIVERSE

第二单元

人是宇宙的中心

“我已经将你置于世界的中心，在那里你更容易凝视世间万物；我使你既不属天也不属地，既非可朽亦非不朽；这样一来，你就是自己尊贵而自由的形塑者，可以把自己塑造成任何你偏爱的形式。”

——乔瓦尼·皮科·德拉·米兰多拉《论人的尊严》，1486年

上述名言出自意大利文艺复兴时期的思想家皮科·德拉·米兰多拉，被视为“文艺复兴的宣言”，这句话抓住了文艺复兴的精神实质。从15世纪初，人们就开始以乐观主义的角度审视人类，认为人具有能量和智慧，所以人类可以逆转他们的命运。

在当时的文学作品中，出现了对人的尊严的赞美诗；人的尊严赋予人们力量，使大家能够塑造自己的命运。因为人具有精神和肉体上的天赋，所以人类能够支配整个宇宙，达到一种和谐的平衡。用一句简单的话概括这种复杂的思想就是：人是自身命运的塑造者（拉丁文：*Homo faber ispsius fortunae*）。在艺术领域，人们宣称，他们的艺术是“自由文艺”（*arti liberali*），既不是奴隶或者机械，也不同于工匠手艺。为了创造艺术，艺术家需要一种思辨性思维进行艺术创作，这是开始艺术创作的先决条件。

SECTION II MAN AT THE CENTER OF THE UNIVERSE

“I have placed you at the very center of the world, so that from that vantage point you may with greater ease glance round about you on all that the world contains. We have made you a creature neither of heaven nor of earth, neither mortal nor immortal, in order that you may, as the free and proud shaper of your own being, fashion yourself in the form you may prefer” (Giovanni Pico della Mirandola, *Oration on the Dignity of Man*, 1486).

This proclamation made by Renaissance philosopher Pico della Mirandola, is considered the “Manifesto of the Renaissance” and capture the true spirit of it. Since the 15th century, people began to see an optimistic vision of Man, who is able to counteract the reversals of Fortune by taking advantages of their energy and intelligence.

The dignity of man provides the strength that allows men to mould their own destiny, which is revealed in the hymns of the dignity of man of the contemporary literature. Due to spiritual and physical abilities, mankind gains dominion over the universe, striking an harmonious balance. This complex concept was summarized in a simple sentence: *Homo faber ispsius fortunae* (man can build his own fate). In the field of art, men state that their arts are “*arti liberali*” as to say they are neither serviles and mechanicals nor artisanal. To make art, an artist needs a speculative thought, a basic precondition to start the creation.

这就是为什么，艺术家往往要学习别的领域的知识，特别是之前在中世纪是不受重视的自然科学。在这些学科中，解剖学、植物学、动物学和工程学是最受他们和列奥纳多·达·芬奇 (1452-1519) 推崇的，这些学科意味着艺术创作的新方式。历史成为获取知识的一项工具，以《君主论》的作者尼可罗·马基亚维利 (1469-1527) 为肇始，人们学习历史，从而学会如何面对未来。在绘画和雕塑领域，我们可以看到这些思想极大地推动了艺术家们对裸体研究投入巨大的热情，积极研习古代雕塑并且探究真实的肉体。这一时期肖像画取得了重要发展，开始将男人和女人的外貌和表情作为描绘的重点。

文艺复兴时期的艺术对世俗题材的关注日益增加。绘画也描绘当时的事件。尤其是肖像画，由于需求增多，真正成为了一种艺术题材。除了表现国王、领主的宫廷肖像画，商人、新娘和艺术家的个人肖像也大量涌现，突显出那个时代出现的强烈的自我意识。此外，繁荣的商业为意大利城市积累了大量财富，使人们的消费观念发生了变化，物质生活逐渐由简朴向精致过渡。城市显贵们不仅修建宏伟的宅邸和别墅，还通过打扮自己来彰显他们的社会地位。

This is the reason why artists extended their interests to other disciplines, especially the scientific ones, to which were not attached importance during the Middle ages. Anatomy, botany, zoology, engineering are the most interesting disciplines for them and Leonardo da Vinci (1452-1519), which symbolizes this new way of considering the artistic process. History become a tool of knowledge: as Niccolò Machiavelli (1469-1527)—the author of “The Prince” stated—studying the past, one can learn how to face the future. In the fields of painting and sculpture, we can see all these philosophical attitudes in the great impetus given to the study of nude, carried out by artists both through ancient antiquities and the study of real bodies. The genre of portraits is an important achievement in representing men and women for the first time with attentions to physiognomy and facial expressions.

Renaissance art was characterized by the increase of secular subjects. Paintings depicted contemporary events. In particular, portrait painting became a true genre because of an increase in demand. Besides court portraits of kings and lords, portraits of merchants, brides and artists emerged and expressed a strong sense of self-awareness. Additionally, prosperous commerce provided cities with wealth, and changed consumer taste. Material life shifted from simplicity to opulence. The urban aristocracy built magnificent palaces and villas, and adorned themselves to glorify their social status.

列奥纳多·达·芬奇；处于宇宙中心位置的人类； 理解和表现宇宙

列奥纳多·达·芬奇（1452-1519）是文艺复兴人的典型代表，展现出的技艺和兴趣涵盖了诸多领域。其成就跨越了艺术和科学，文学和工程学。他职业生涯的开端是一名画家，是描绘人物周边的风景受大气影响的第一人。他还发展了新的技法和方式来表现传统主题，如圣母子。

他的绘画总是努力实现稳定和浑然一体的构图，其绘画的复杂性源自他本人在科学领域的研究，即他需要理解他生活的整个宇宙。他对人类面相学的研究为他提供了表现人类情感的机会。他的遗产对整个文艺复兴运动而言都是至关重要的。

对建筑和工程学的兴趣，将他引向了古罗马建筑师维特鲁威（公元前1世纪）的著作。达·芬奇在1490年前后创作了《维特鲁威人》（现藏于威尼斯学院美术馆），即把人体叠压绘制在圆形和正方形之中。这幅素描旨在表明人体比例是古典建筑比例源泉的理念。他的这幅素描形象地表明了文艺复兴的核心思想，即人是宇宙的中心，人与自然是和谐的。

Leonardo da Vinci. Man at the Centre. Understanding and Representing the Universe

Leonardo da Vinci (1452-1519), the epitome of the Renaissance man, displayed skill and interest in a variety of fields. His achievements ranged from art to science, from literature to engineering. He started his career as a painter and was the first to represent landscape with atmospheric effects surrounding the figures. He also developed new techniques and new ways of representing traditional subjects such as the Madonna with Child.

The complexity of his paintings, always trying to reach a unitary composition with its “steady-state”, comes from his research in the scientific fields, i.e. his need to understand the entire universe around him. His studies on the human physiognomy gave him the chance to represent the human feelings and his legacy was essential for Renaissance.

His interest in architecture and engineering led him to study the work of Vitruvius, an ancient Roman architect lived in the 1st c. BCE.. A drawing by Leonardo dated around 1490 and now housed in the Gallerie dell'Accademia in Venice with some notes about Vitruvius' work shows two superposed figures of a man, represented in two positions, inscribed in a circle and in a square. The drawing aims to show the human body proportions as the principal source of proportions in classical architecture. Leonardo's sketch visually affirms a central belief of the Renaissance: man exists both at the center of a system and in a harmonious relationship between himself and the world.

展厅中央装置为列奥纳多·达·芬奇完美的人体素描《维特鲁威人》的全比例图板，此处进行了修改，以强调两个叠加在一起的人体的重要性。原作保存在威尼斯学院美术馆图片资料馆素描版画室

The central room didactic device with the representation in full scale of the ideal man by Leonardo da Vinci (“The proportions of human body according to Vitruvius”); the original drawing, here modified to underline the two superimposed figures, is preserved in the Archivio fotografico Gallerie dell'Accademia, Gabinetto dei disegni e stampe; MiBAC.



肖像画： 文艺复兴时期的男人和女人

肖像画在文艺复兴时期发展强劲。其传统可追溯到古希腊和古罗马时代，当时重要人物以雕像或钱币人像形式来表现。文艺复兴时期产生了一系列描绘古代和当代有名望人物的肖像画。

在 15 和 16 世纪，富有和有权势的个体委托画家绘制个人肖像，希望为自己和子孙后代保留一份记忆。虽然 15 世纪的钱币仍采用传统样式的侧面像，但这一时期的绘画已经打破了侧面肖像的传统，头部通常呈四分之三侧面的特写，像是与观者进行交流。

肖像主人公通常被安置在一个简单的室内空间里，以便凸显其面貌特征、情感和身份，即他们在社会中的地位。肖像被要求除了给人们留下深刻的容貌印象，还要展现出人物有着什么样的身份和个性，给人一种真人现身的栩栩如生的感觉。由此，我们可以诠释本次展览中提香绘制的一幅男子肖像画，以及另一幅可能出自波提切利之手的画作。虽然没有任何显示肖像主人公的姓名或社会地位的信息，我们仍可以洞察到他们的生活态度和生活方式。

文艺复兴时期，肖像画也被用来纪念一些重要人物。我们可以看到描绘古代和当时有名望的人物的系列肖像画。例如，保罗·乔维奥拥有一系列的古今名人画像，1552 年，佛罗伦萨的统治者科西莫·德·美第奇公爵命人将这些藏品复制了一份，保存在乌菲齐画廊。

Men and Women of the Renaissance: Portraits

The Renaissance saw an impetus in the development of portraiture. This tradition goes back to ancient Greece and Rome when important people appeared in sculpture and on coins.

During the 15th and the 16th centuries wealthy and powerful individuals commissioned their own portraits to preserve memory for themselves and for posterity. The traditional side profile, still frequently adopted on coins of the 15th century, gave way to a three-quarter view, allowing the portrayed person to engage with viewers.

The portrayed persons is usually placed in a simple interior space to emphasize their physiognomy, feelings and status, as to say their place in the society. Portraits were thought not merely to record someone's physical likeness, but also reveal the standing and personality of the person portrayed, offering a vivid sense of a real person's presence. It allows us to interpret the Portrait of a Man by Titian and the other one attributed to Botticelli shown in this exhibition where we do not find any elements indicating names or social status of the portrayed person, but their attitude and lifestyle.

Portraits were also used during the Renaissance to commemorate famous persons: we see series of portraits depicting the most important man from the ancient times to contemporary. For instance, a collection of portraits of the most important men belonged to Paolo Giovio, and was replicated by Cosimo de' Medici for the Uffizi Gallery in 1552.



△ 但丁肖像

托斯卡纳大区的画坊
1490-1510年
木板油画
41 × 28 厘米
比萨，圣马太国家博物馆
inv.1713

这幅木板油画上绘制的是但丁（1265-1321年）的肖像，他是意大利最伟大的诗人之一，也是西欧文学巨擘。这幅肖像画和纪念章一样，只呈现出诗人的侧脸，头上戴着月桂树枝编制的桂冠，象征其诗歌创作上的荣誉。

Portrait of Dante

Tuscan workshop
1490-1510
Oil on wood panel
41×28cm
Museo Nazionale di San Matteo, Pisa
inv.1713

This oil on wood panel portrays the poet Dante, one of Italy's greatest poets and one of the leading writers in Western Europe. As in a medal, we view his profile crowned by a laurel wreath, a symbol of his poetic accomplishments.

▷ 男子肖像

提香·韦切利奥（约1488或1490-1576年）
16世纪
布面油画
90 × 70 厘米
佛罗伦萨，乌菲齐美术馆
inv. 1912, n. 5211

提香不仅描绘出画中这名男子的外貌特征，更是传神地刻画出其情感和内心世界。在黑色的背景下，呈现出这名男子的四分之三侧面像。白色衬衫使其面容部分明亮起来，在画面中发挥着重要的作用。

Portrait of a Man

Titian Vecellio (c. 1488/1490-1576)
XVI century
Oil on canvas
90×70cm
Gallerie degli Uffizi, Florence
inv. 1912, n. 5211

This is a portrait of an unknown man painted by Titian. Titian was able not only to portray his physical features but also to represent the feeling and soul of this human being. Against a dark background, this unknown man is portrayed three-quarters. The white shirt plays an important role in giving his face a beautiful light.



男子肖像

桑德罗·波提切利（可能为其摹作）

16世纪(?)

陶板油画

53 × 31.6 厘米

佛罗伦萨，乌菲齐美术馆

inv. 1890, n. 9928

这是绘制在陶板上的一幅非常出色的男子肖像画，男子头上戴着典型的十五世纪佛罗伦萨式帽子。

一些学者认为这幅画临摹自波提切利创作的一幅肖像画。从动作上判断，画中男子似乎从左侧走来，意味着这幅画的构图较为复杂，原本不只是一幅肖像。

Portrait of a Man

Sandro Botti cellcopy form?

XVI century?

Oil on tile

53×31.6cm

Gallerie degli Uffizi, Florence

inv. 1890, n. 9928

Painted on a tile, this piece features a beautiful portrait of a man wearing a hat typical of Florence in the 15th century.

Some scholars consider this portrait to be the copy of an unknown original painting by Botticelli. The movement and suggested sense of "arrival" of this man, having come from the left, most likely means that the original was a more complex composition and not merely a portrait.







男子肖像

威尼斯的工作室

16 世纪

木板油画

43 × 32 厘米

比萨，圣马太国家博物馆

inv.2191

Portrait of a Man

Venetian workshop

XVI century

Oil on wood panel

43×32cm

Museo Nazionale di San Matteo, Pisa

inv.2191

the gorgiera, which was popular during the Italian Renaissance.

画中男子身穿高领白衬衫配黑色夹克，衬衫上的白色轮状皱领，流行于意大利文艺复兴时期。

The unknown man in the painting is wearing a high-necked white shirt with a black jacket. The collar of his shirt is a white rounded ruffle,



女子肖像

贾科博·内格莱蒂，又名老帕尔马

16 世纪

木板油画

佛罗伦萨，乌菲齐美术馆

34 × 30 厘米

inv. 1912, n. 1400

由威尼斯学派极其重要的画家老帕尔马所绘的一名女子，身穿红色长裙并梳着威尼斯特有的发型，将头发束在后面。

Portrait of a Woman

Jacopo Negretti, known as Palma il Vecchio

XVI century

Oil on wood panel

34×30cm

Gallerie degli Uffizi, Florence

inv. 1912, n. 1400

This painting features an unknown woman painted by Jacopo Negretti, one of the most important painters of the Venetian school. The figure is

painted in a red dress and has her hair pulled back in a typical Venetian hairstyle.



文艺复兴时期
意大利艺术、文化
和生活

◁ 阿万齐修士肖像

安东尼奥·巴蒂莱 (约 1518-1560 年)
1540 年
布面油画
65 × 57 厘米
威尼斯学院美术馆
inv. 1318

画中的多明我会修士生于 1519 年, 是画家本人的好友。有趣的是, 这位年轻的修士要求画家添加一些具有象征意义的符号, 如书和胸口的太阳。这些符号通常与多明我会的托马斯·阿奎那联系在一起。墙上的铭文出自《圣经》诗篇 118。这幅半身像所呈现的举止和英俊的面容表明画家受到艺术家洛伦佐·洛托作品的影响。画作背面的文字显示, 这幅画完成于 1540 年 4 月 16 日。

Portrait of the Monk Avanzi

Antonio Badile (Verona, c. 1518–1560)
1540
Oil on canvas
65×57cm
Gallerie dell'Accademia di Venezia
inv. 1318

This Dominican friar, who was born in 1519, was a close friend of painter Antonio Badile. The young friar asked to be represented with symbols commonly associated with Thomas Aquinas, an important saint of the Dominican Order. These symbols include the book he is holding and the sun on his chest. The inscription on the wall comes from the psalm 118 of the Bible. The beautiful face and the movement of the bust indicate that Badile took inspiration from the works of the artist Lorenzo Lotto. This portrait was painted on the April 16th 1540, as the inscription on the reverse side mentioned.



△ 皮埃特罗·阿雷蒂诺的像章 (正面和反面)

威尼斯徽章制作者
1540-1542 年
青铜
直径 6.01 厘米
佛罗伦萨, 巴杰罗国家博物馆
inv. 10214 Medaglie

这枚青铜像章正面是作家、诗人皮埃特罗阿雷蒂诺 (1492-1556) 的精美肖像。阿雷蒂诺对当时的艺术和政治有着重要影响, 开创了现代的情色文学。反面是爱神维纳斯正在被胜利女神加冕的场景, 其脚下的半人半羊的萨提尔象征着色情, 旨在说明阿雷蒂诺的文学特色。

Portrait of Pietro Aretino (recto and verso)

Venetian medallist
1540-1542
Bronze
Diam. 6.01cm
Museo Nazionale del Bargello, Florence
inv. 10214 Medaglie

On the front of this bronze piece is the beautiful portrait of the writer and poet Pietro Aretino (1492-1556). "L'Aretino" wielded immense influence on contemporary art and politics and invented modern literate pornography. The opposite side shows an allegory hinting at Aretino's literature featuring Venus, the Goddess of Love, a satyr, symbol of luxury sitting at her feet while Nike, the Goddess of Victory, crowns her.



弗朗西斯科·卡佩罗的像章
威尼斯徽章制造者
1510-1513年
青铜
直径 6.84 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 6127 Medaglie

像章制造工艺在意大利有着悠久的历史，在 15 世纪时再次兴起。这种徽章通常是显赫的贵族成员铸造的。像章上的这位弗朗西斯科·卡佩罗曾担任威尼斯驻英国、法国、德国的大使。肖像通常都是侧面像，是参照古罗马钱币设计的。



Portrait of Francesco Cappello (recto)
Venetian Venetian Medallist
1510-1513
Bronze
Diam. 6.84cm
Museo Nazionale del Bargello, Florence
inv. 6127 Medaglie

Medal craftsmanship has ancient roots in Italy and increases from 15th century. Medals were usually cast for prominent members of the aristocracy. Here we find the portrait of Francesco Cappello, Venetian ambassador to England, France, and Germany. Portraits were usually depicted as profiles referring to Roman coins.



帕沃尼夫妇维托里奥和塔迪娅的像章
 安东尼奥·马莱斯考提（1444-1462年
 在费拉拉）
 1460年
 青铜
 直径 8.63 厘米
 佛罗伦萨，巴杰罗国家博物馆
 inv. 5927



这是一枚为纪念费拉拉公国大臣维托里奥·帕沃尼（1413-1471）和夫人塔迪娅所铸造的像章。构图典雅、简洁。反面是塔迪娅的肖像，她身着华服，头戴纱巾。像章边缘上的铭文提到：塔迪娅“受人爱戴”，她丈夫被称为“公国的作家和演说家”。

Portrait of Vittorio and Taddea Pavoni (recto and verso)
 Antonio Marescotti (documented in Ferrara between 1444 and 1462)
 1460
 Bronze
 Diam. 8.63cm
 Museo Nazionale del Bargello, Florence
 inv. 5927

This is a molten medal created in honor of Vittorio Pavoni, Ducal Chancellor of Ferrara (1413-1471), and his wife Taddea. The composition is elegant and simple. Taddea, on one side of the medal, is portrayed with a veil on her head and a decorated dress. The inscription that encircles her includes the word "amantissima," meaning "beloved." Inscribed around her husband portrait is the sentence "scriba et orator ducalis," writer and orator of the duchy.



▷ 科西莫一世
布龙齐诺风格
16 世纪
布面油画
88×70 厘米
佛罗伦萨，乌菲齐美术馆
inv.1890 n. 8739

著名肖像画家布龙齐诺（1503-1572）曾为科西莫一世·德·美第奇（1519-1574）绘制过一幅极具代表性的肖像。他本人与其画坊的学徒曾多次复制该作品。

科西莫一世出身于美第奇家族的支系，1537 年继任第二代佛罗伦萨公爵，1569 年成为第一代托斯卡纳大公。他建立的乌菲齐宫，后来成为欧洲最著名的美术馆。

Portrait of Cosimo I
Bronzino, manner of
XVI century
Oil on canvas
88×70cm
Gallerie degli Uffizi, Florence
inv.1890 n. 8739

The illustrious portraitist Bronzino painted a very iconic portrayal of Cosimo I de' Medici (1519-1574). He and the apprentices of his studio repeatedly copied this work. Cosimo I was the second Duke of Florence in 1537 and in 1569 the first Grand Duke of Tuscany. He established the Uffizi Palace which later became one of the most important European art museum.

△ 洛伦佐·迪·乔凡尼·美第奇
佚名画家
17 世纪
布面油画
120 × 92 厘米
锡耶纳国家美术馆
inv. 273 mag.

Lorenzo de' Medici portrait
Unknown painter
XVII century
Oil on canvas
120×92cm
Pinacoteca Nazionale di Siena
inv. 273 mag.

洛伦佐·迪·乔凡尼·德·美第奇（佛罗伦萨，1395-1440），后世称“老洛伦佐”，是老科西莫的弟弟，“伟大的洛伦佐”的叔祖。17 世纪时该家族只有这个旁系还留有余脉。画中，他作为美第奇家族旁系建立者皮埃弗朗切斯科之父受到追忆，被画成“伟大的洛伦佐”的先祖，身着佛罗伦萨贵族才穿的羊毛无袖长袍（lucco），头戴佛罗伦萨式样的兜帽。

Lorenzo di Giovanni de' Medici (Florence, 1395-1440), was Cosimo the Elder's younger brother, and Lorenzo il Magnifico's great-uncle. In this painting, he was remembered as the father of Pierfrancesco, the founder of the cadet branch of the Medici family and the only surviving cadet branch of the family in the 17th century. He was depicted as the progenitor of Lorenzo il Magnifico and wears a "lucco", which is a long wool dress, usually

worn by the nobility. He also wears a popular Florentine style soft hat.



切雷托·圭迪别墅

切雷托·圭迪别墅是著名建筑师贝纳尔多·鲍塔伦蒂于 1556 年为佛罗伦萨公爵科西莫一世德·美第奇修建的。别墅位于佛罗伦萨附近的小镇切雷托·圭迪的山顶，建在一座城堡的遗址上，被用作狩猎行宫。通过对称的两段长台阶可以抵达别墅入口。

在文艺复兴时期，许多城堡失去了它们在中世纪时代所发挥的防御和控制的功能而遭废弃，转变为乡间住宅。

别墅附近是沼泽地，野生动物繁多，非常适合狩猎。狩猎是贵族们十分热衷的活动。在狩猎完毕后，他们常会在舒适的乡村小屋和宅邸里歇息。这种宅邸配备有大型厨房，周边是美丽的花园。

这座别墅如今是“狩猎历史博物馆”所在地，收藏有 17 到 19 世纪的狩猎武器。

The Villa in Cerreto Guidi

This villa, built for Cosimo I de' Medici in 1556, is attributed to the famous architect and artist Bernardo Buontalenti. Situated on a hilltop of Cerreto Guidi, a small town near Florence, on the site of a former castle, the villa was used as a hunting lodge. Its entrance is reached through a couple of large stairs.

During the Renaissance many castles, once necessary for defense and control in the Middle Ages, became obsolete and were transformed into country residences.

Built near a marsh, the surrounding area of the villa in Cerreto Guidi was rich in wild animals and perfect for hunting. Nobility often hunted and sought respite in comfortable lodges and mansions equipped with large kitchens and surrounded by beautiful gardens.

This villa is now the site of the “Historical Museum of Hunting” and features a collection of hunting arms from the 17th to 19th centuries.



切雷托·圭迪别墅模型

20 世纪

木、塑料

133 × 123 厘米

佛罗伦萨，切雷托·圭迪，狩猎历史博物馆

Model of the Villa of Cerreto Guidi

XX century

Wood, plastic

133×123cm

Museo Storico della Caccia, Cerrato
Guidi, Florence



猎号

佛罗伦萨金匠
约 1475 年
木、镀金红铜
64.5 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 1450 Armi Museo

猎号源于亚洲，10 世纪时从拜占庭传入欧洲。它们通常由动物的角制成，很多由象牙制成。但从 16 世纪起，意大利和法国的一些著名的金匠开始将其改为木制和金属制。

Hunting Horn

Florentine goldsmith
1475 circa
Wooden, gilded copper
64.5cm
Museo Nazionale del Bargello, Florence
inv. 1450 Armi Museo

Apparently of Asian origin, the hunting horn reached Europe from Byzantium in the 10th century. These tools were usually made of animal horns, and many were made from ivory. However, from the 16th century, famous goldsmiths in Italy and France began to produce them also using wood and metal.

带纹章的箭筒
意大利制作
15-16 世纪
皮革
54.2 × 23.5 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 159 Ressmann

与传统箭筒不同，这种意大利箭筒被设计为系在腰带处，与土耳其射手所用的更为相似。通常使用鞣制的羊皮、牛皮制成。从正面装饰的纹章上可以判断出它属于美第奇家族。

Quiver with Coat of Arms
Italian manufacture
XV-XVI century
Painted leather
54.2×23.5cm
Museo Nazionale del Bargello, Florence
inv. 159 Ressmann

Unlike the traditional quiver, this Italian quiver called turcasso, was designed to be tied to a waistband and closely resembles the fashion of Turkish archers. Usually made with tanned leather from sheep and cows, this particular turcasso belonged to the Medici family, as evidenced by the coat of arms decorating its front.



武器和盔甲

在中世纪和文艺复兴早期，战斗通常由成群的身披重装铠甲的骑士主导，数量庞大的步兵做辅助。战斗初始阶段使用长柄武器，短兵相接时使用刀剑，展开厮杀。

长柄武器，如戟、长矛、长柄战斧、长柄大刀的制作成本相对低廉，主要由步兵和农民使用。一个毫无经验的人也能使用长柄武器，而刀剑只能由训练有素的人使用。刀剑也更昂贵。在欧洲，一些著名的剑师撰写了传授剑术的专门手册，如 1410 年前后，菲奥·代伊·里贝利撰写的《剑客之花》。



正是在文艺复兴时期，火器开始应用，改变了传统的作战方式，也导致要塞的类型和城市的形态相应发生了变化。

文艺复兴时期
意大利艺术、文化
和生活

“The Profession of Arms”

During the Medieval and early Renaissance periods, battles were led by knights wearing heavy armors and supported by numerous battalions of infantry. They used pole arms to open the fight and long swords or side swords on the battlefield.

◁展柜中为长杆兵器、盾牌和剑。背景图为长杆兵器作战姿势的素描，选自一本 15 世纪的兵器使用专著，菲奥莱德里贝利的《决斗术》。佩剑男子图板源自一幅湿壁画，文琴佐·帕加尼（1546-1548）绘于佩鲁贾。

The showcase with polearms, swords and shields. In the background, on guard positions for pole weapons from a 15th century treatise on the use of arms (a graphic redesign from Fiore de Liberi, *Flos Duellatorum*) and men in arm from a fresco by V. Pagani in Perugia.

◁文琴佐·帕加尼（1546-1548），湿壁画局部，可见佩带笼形柄长剑和双刃剑的男人，佩鲁贾，翁布里亚国家美术馆

Fresco from the Galleria Nazionale dell'Umbria in Perugia palace by Vincenzo Pagani (1546-1548), detail. Men show single side swords and double swords (courtesy of Galleria Nazionale dell'Umbria).

Pole weapons like halberds, spears, poleaxes and glaives were cheaper to produce. Mostly infantry, peasants or inexperienced soldiers used them while swords were more costly and could be properly used only by trained people. In Europe, fencing masters even wrote treatises about swordsmanship, like the *Flos Duellatorum* (“Flower of Fighters” by Fiore dei Liberi, ca.1410).

The implementation in the use of firearms during the Renaissance also changed the way of fighting. Firearms could easily disrupt infantry lines while cannons could pull down thin defense walls. As a consequence fortifications and cities changed too.



戟

意大利佚名匠人
16 世纪
钢、木
218 × 37 厘米
佩鲁贾，翁布里亚国家美术馆
inv.872/2

这种装在木棍上的双刃利器，通常前端为矛状，后面一侧为钩镰或斧状，另一侧为尖状物。这种兵器 14 世纪开始在欧洲流行，一直被步兵使用到 17 世纪。
瑞士雇佣兵通常用其对抗重装骑兵。这种兵器带来了作战方式的急剧变革。和翁布里亚国家美术馆军械库其他兵器一样，这件也原属教宗保罗三世法尔内塞的军队，他们于 1540 年征服佩鲁贾。

Halberd

Italian unknown author
XVI century
Steel, wood
218×37cm
Galleria Nazionale dell'Umbria, Perugia
inv.872/2

Halberds are double-edged weapons on a wooden stick. They consisted of a pike blade and later, a billhook, or an axe on one side and a spike on the other. Widespread in Europe from the 14th century, it was employed by infantry until the 17th century. Swiss mercenaries often utilized it to fight against heavy cavalry. Its introduction radically changed the way of fighting. This *alabarda* (halberd), with many others in the Gallery's depot, was supplied to the troops of Pope Paul III Farnese, who in 1540 conquered Perugia.



戟

意大利佚名匠人
16 世纪
钢、木
225 × 25 厘米
佩鲁贾，翁布里亚国家美术馆
inv. 872/160

这种装在木棍上的双刃利器，通常前端为矛状，后面一侧为钩镰或斧状，另一侧为尖状物。这种兵器 14 世纪开始在欧洲流行，一直被步兵使用到 17 世纪。
瑞士雇佣兵通常用其对抗重装骑兵。这种兵器带来了作战方式的急剧变革。和翁布里亚国家美术馆军械库其他兵器一样，这件也原属教宗保罗三世法尔内塞的军队，他们于 1540 年征服佩鲁贾。

Halberd

Italian unknown author
XVI century
Steel, wood
225×25cm
Galleria Nazionale dell'Umbria, Perugia
inv. 872/160

Halberds are double-edged weapons on a wooden stick. They consisted of a pike blade and later, a billhook, or an axe on one side and a spike on the other. Widespread in Europe from the 14th century, it was employed by infantry until the 17th century. Swiss mercenaries often utilized it to fight against heavy cavalry. Its introduction radically changed the way of fighting. This *alabarda* (halberd), with many others in the Gallery's depot, was supplied to the troops of Pope Paul III Farnese, who in 1540 conquered Perugia.



三叉戟
意大利制作
17 世纪
钢、木头
235.5 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 146 Ressimann

这件三叉戟是文艺复兴时期步兵使用的武器。这种长柄兵器的特别之处在于，在距离较远时就能通过前端的叉子来抵挡敌人。这种兵器与烹饪大型动物时所用的烤肉叉子类似。

Brandistocco
Italian manufacture
XVII century
Steel, wood
235.5cm
Museo Nazionale del Bargello, Florence
inv. 146 Ressimann

This trident, or *brandistocco*, is a solid spear with three blades that was used by the infantry during the Renaissance period. The distinctive feature of this long-handled weapon is that it keeps enemies at a distance with its sharp prongs. The weapon resembles skewers that were used to cook huge animals.



戟
意大利北部制作
17 世纪
钢、木
231 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 742 Armi Museo

这是一件典型的斧式长矛，一侧是斧头，另一侧是尖状物。其名称可能源自德语 *halm-barte*，通常指一根带有斧头的长棍。这种兵器 14 世纪开始在欧洲流行，一直被步兵使用到 17 世纪。

Halberd
IManufacture of Northern Italy
XVII century
Steel, wood
231cm
Museo Nazionale del Bargello, Florence
inv. 742 Armi Museo

The halberd is a typical spear with an axe on one side and a spike on the other. Its name most likely comes from the German *halm-barte* indicating a long stick with an axe. Widespread in Europe starting from the 14th century, it was used by the infantry till the 17th century.



盾牌
意大利制作
16 世纪中期
铁
35.2 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 75 Ressmann

这是一块戴在左手上的小型铁制盾牌，通常在文艺复兴时期的骑士比武中使用，有时也用于剑手之间的对决。

Rotellina da pugno (Fist Shield)
Italian artist
Middle XVI century
Iron
35.2cm
Museo Nazionale del Bargello, Florence
inv. 75 Ressmann

This is a small iron shield, usually used in Renaissance tournaments and worn on the left hand. Sometimes it was used by swordsman for duels.



盾牌
中东地区（土耳其）
16-17 世纪
黄铜、天鹅绒
57.5 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 1666 Carrand

这类木制圆盾，外覆皮革、织物或金属。盾牌的盾心，即中央凸起部分，它攻防一体，早在古代就被用来保护士兵的手部，还可以进行攻击。

Rotella (shield)
Middle East (Turkey)
XVI-XVII century
Carved golden copper, velvet
57.5cm
Museo Nazionale del Bargello, Florence
inv. 1666 Carrand

The *rotella* is a circle shield made of wood and covered with leather, fabric or metal. In this artifact we can also see the *umbone*, the central protruding part of the shield. The *umbone* had been used since ancient times both to protect the hand of the soldier and to attack.



步兵用剑
意大利制作
17 世纪
钢，木头
94 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 332 Armi Museo

这种步兵用剑分量很重。

Infantry Sword
Italian manufacture
XVII century
Steel, wood
94cm
Museo Nazionale del Bargello, Florence
inv. 332 Armi Museo

A heavy sword used by the infantry.



笼形柄长剑
德国制作
1580-1620 年
钢
130.5 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 334 Armi Museo

这种为平民制造的剑和步兵用剑一样长且重，只是剑身和剑柄之间有环形和弯曲的护手，以保护手部。

Spada da lato
German school
1580-1620
Steel
130.5cm
Museo Nazionale del Bargello, Florence
inv. 334 Armi Museo

The name “spada da lato” indicates that this is a sword made for civilian use. It is as long and heavy as a “spada da fante” or arming sword, but has additional loops and curved handguards between the blade and the hilt to protect the hand.

铠甲

德国制作

19 世纪（16 世纪风格）

钢、铁

170 厘米

佛罗伦萨，巴杰罗国家博物馆

inv. 745 Armi Museo

这是一套完整的板甲，由皮条连接数块金属板而成。板甲是历史上一种典型的铠甲，用钢板或铁板制成，最终发展到可以很合身地包裹住穿戴者的整个身体。

16 世纪时，装饰性的板甲主要为贵族和富人们制作。装饰性极强的甲冑通常被称为游行铠甲，在某种程度上误导了对这种铠甲的理解，它们也可以用于实际的军事活动中。

Armour

German manufacture

XIX century (style XVI century)

Steel, iron

170cm

Museo Nazionale del Bargello, Florence

inv. 745 Armi Museo

This is a complete set of armor, made by several metal plates connected by leather stripes. Plate armor is a classic armor of the past, made of steel or iron plates, and eventually developed to fit the entire body. In the 16th century, decorated plates were mainly made for royalty and the very wealthy. The highly decorative armor is commonly known as parade armor. This term is somewhat misleading as such armor might also be worn during active military service.





戎装的查理五世
提香·韦切利奥及其画坊
16 世纪
布面油画
196 × 100 厘米
佛罗伦萨，乌菲齐美术馆
inv. 1912, n. 5148

查理五世（1500-1558）1548 年委托提香绘制了这样一幅身穿铠甲的肖像，之后欧洲贵族们不断向提香和他的画坊要求复制该肖像。科西莫一世德·美第奇也向提香定制了这幅查理五世肖像和其子菲利普二世（1527-1598）的肖像，最初将它们一起陈列在佛罗伦萨的韦奇奥宫，后者现藏于乌菲齐美术馆巴拉丁画廊。提香绘制的原作和其他复制品都已经不存在了，这是唯一存世的一幅。其表面曾意外遭遇高温，最近才被成功修复。

Portrait of Charles V in Armour
Titian Vecellio and workshop
XVI century
Oil on canvas
196×100cm
Gallerie degli Uffizi, Florence
inv. 1912, n. 5148

Due to an overwhelming demand of this self-commissioned portrait of Emperor Charles V (1500-1558) in his gorgeous armour by the European aristocracy, this prototype was copied several times by Titian and his workshop. Cosimo I de' Medici also acquired this portrait and paired it with the portrait of the Emperor's son Philip II in the Appartamento nuovo in Palazzo Vecchio, in Florence, now in the Palatina Gallery in Florence. This portrait remains the only painting with the Emperor's entire figure clad in armor. The excessive heat accidentally damaged the surface of the portrait that was successfully restored.



颂扬实用：《至新山寓意画》

文艺复兴时期故事和思想的传达不仅通过单纯的文本、说教或演说，还利用更具感染力、更容易被人记住的视觉艺术。维特鲁维奥·鲍孔西利奥的《至新山寓意画》正是这样一幅画作。画面中一群男子正在摧毁一座高山，山代表着需要分期偿还的基金。画面下方有一行拉丁文，意为“移除套在脖子上的国家债务这座大山”（MONTE GRAVISSIMO A CERVICIBUS REI. PU: SUBLATO），对此进行了说明。

这里“Monte”（山）指一种基金。如果说“Monte di Pietà”（慈善贷款基金）是一种非常广泛的信贷机构，包括募集资金、典当和借贷，目的是向穷人提供无息或者低息贷款，在16世纪的威尼斯，“山”则变成了政府为支付持续战争的高昂开支而强制发行公债所造成的长期债务，而这些公债是发生利息的。但“Monte di Pietà”（慈善贷款基金）最初是由教会当局、圣方济修会和圣多明我修会在意大利创设，它的目标是只为穷人提供无息贷款，放贷的唯一前提条件是贷款人必须提供抵押品。

从这一角度来看，《至新山寓意画》中一群人正在努力摧毁一座高山，应该被视为对减少国债利息的隐喻。

Celebrating Pragmatism: Vitruvio Buonconsiglio's *Allegory of the Monte Nuovissimo*

In Renaissance Italy, stories and ideas were communicated not only through text and speech but also through more compelling and memorable means: visual art. Vitruvio Buonconsiglio's *Allegory of the Monte Nuovissimo* does exactly this. In this painting, a group of men painted while destroying the high hill, to indicate the amortization of expenses due to the Monte itself. The inscription in the lower part: MONTE GRAVISSIMO A CERVICIBUS REI. PU: SUBLATO is explaining that.

Monte (mount) means funds. While *Monte di Pietà*, or Mount of Piety, was a widespread institution combining acquiring funds, pawn broking and money lending, with the purpose of providing loans to the poor with no or low interest, in the 16th century Venice, *monte* or *monti* (mounts) had become funded debts incurred through loans imposed by the state to finance continuous warfare. These loans were interest-bearing.

From this perspective, the Allegory, in which a group of men are involved in the destruction of a monte, should be read as a metaphoric amortization of the costs of the debt.



至新山寓意画

维特鲁维奥，又名“维特鲁利奥·鲍孔西利奥”（活跃于1523-1573年）

1559年

布面油画

207 × 155 厘米

威尼斯学院美术馆

inv. 539

正如画面下方拉丁文所表明的，一群人正在努力摧毁代表国家债务的高山

（monte）。这幅画出自威尼斯卡梅尔兰基宫。16世纪时威尼斯许多财政官员在此办公，包括至新山基金的官员。至新山基金是威尼斯政府三个国债发行机构之一，有趣的是，这幅画正是受该基金主管委托绘制的。画家标明了绘制这幅画的时间（1559年）、他本人名字的缩写签名以及至新山基金主管的名字。其表面曾意外遭遇高温，最近才被成功修复。

Allegory of Monte Nuovissimo

Vitruvio, called Vitruvio Buonconsiglio (documentated between 1523 and 1573)

1559

Oil on canvas

207×155cm

Gallerie dell'Accademia di Venezia

inv. 539

In this painting, as explained by the inscription in the lower section, a

monte (mount) representing state debt is being actively dismantled by a group of men. The painting is from the Palazzo dei Camerlenghi, the seat of several financial magistrates in the 16th century, including that of the Monte Nuovissimo, which was one of the three funded debts of the Venetian state, as well as the subject of this *Allegory*. The painter painted the date on the painting, 1559, and the monogramme of his name and that of the magistrate, chief of the Monte Nuovissimo.



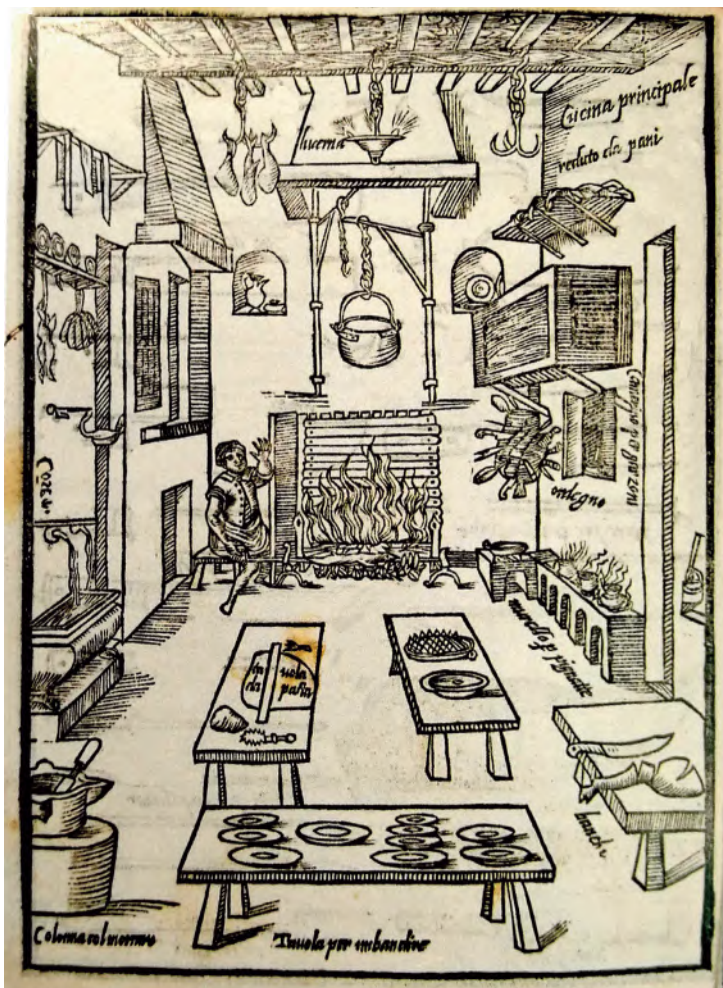
MONTE GRAVISSIMO
A CERVICIBVS REI
PV SVBLATO

1550

饮食

通过一些流传至今的 16 世纪食谱，我们可以得知，意大利文艺复兴时期的烹饪口味类似于中世纪，与古代的最大差异是开始区分甜食和咸食，甜食往往排在用餐的末尾。香料因为是舶来品而价格不菲，被用来显示富有。

如同当代的意大利，那时人们也一日三餐。餐盘通常为木制或陶质，餐叉和汤匙用木头或金属制成。下层民众主要吃谷类、豆类和蔬菜；偶尔才吃得起肉食。上层阶级则可以享受到肉、鱼以及其它产自异域的食物。在婚礼、宗教节庆或狂欢节等特殊场合，宫廷会组织宴会。宴会意味着可能有超过二十道以上的菜品，还包括音乐和戏剧表演。这类场合中，一些珍贵的装饰品和贵重的金银、水晶或陶制的餐具也会被拿出来展示，它们通常由知名艺术家制作或绘制。



◁素描选自巴尔托罗梅奥·斯卡皮的《论烹饪艺术》，1570年（《古代厨艺》图6，M.M. Simari 编，里窝那，2015年）

Drawing from Bartolomeo Scappi's 16th century treatise (table VI, from *Nelle antiche cucine*, edited by M.M. Simari, Livorno 2015)

Food

Through some survived 16th century cookbooks, we can tell the flavors in Italian Renaissance were similar to Medieval cuisine. The major difference with food from antiquity was that cooks began to separate sweet from salted tastes and to place sweet courses at the end of the meal. Spices were prized as they were imported, expensive and displayed wealth.

During the day there were three main meals, as in contemporary Italy. Tablewares were usually made of wood or ceramics, and cutlery is made of wood or metal. Lower classes ate mostly cereals, beans and vegetables; they could afford meat only occasionally. Higher classes could have meat, fish and exotic foods. On special occasions, for example weddings, religious festivities or during the carnival period, courts organized banquets. A banquet meant not only eating a larger quantity of food (there could be more than twenty courses) but also music and theatre plays.

On those occasions precious decorations and silver, gold, crystal or porcelain flatware, often modeled or painted by famous artists, were displayed.



桌布

翁布里亚佚名匠人
14-16 世纪
纺织品
40 × 191 厘米
佩鲁贾，翁布里亚国家美术馆
inv.425/1362

这块亚麻布上的图案是典型的意大利中部的翁布里亚式样，如狮子、喷泉、天鹅、生命之树和一些风格化的图案。佩鲁贾的纺织行会成立于中世纪，在文艺复兴时期得到极大发展。这件织品是一块典型的“翁布里亚式桌布”。意大利中部的贵族家庭用它们来装饰餐桌，也常见于当时的绘画中。

Table Cloth

Unknown author from Umbria Region
XIV-XVI century
Textile
40×191cm
Galleria Nazionale dell'Umbria, Perugia
inv.425/1362

Textile associations in Perugia were established in the Middle Ages and enjoyed tremendous growth during the Renaissance. This artifact is representative of typical linen tablecloths used by the aristocracy in central Italy. The pattern on this linen, of lions, fountains, swans, a tree of life and other stylized decorations, is typical of Umbrian design. Tablecloths are often depicted in Renaissance paintings as well.

桌布

翁布里亚佚名匠人

15-16 世纪

纺织品

138 × 86 厘米

佩鲁贾，翁布里亚国家美术馆

inv.920

这块亚麻布上的三个大横条上织有豹、鹿和龙，而六个细条上则是鸟和几何图案。翁布里亚地区的纺织行会成立于中世纪，在文艺复兴时期得到极大发展。这件织品是典型的“翁布里亚式桌布”。意大利中部的贵族家庭用它们来装饰餐桌，也常见于当时的绘画中。

Table Cloth

Unknown author from Umbria Region

XV-XVI century

Textile

138×86cm

Galleria Nazionale dell'Umbria, Perugia

inv.920

Textile associations in Perugia were established in the Middle Ages and enjoyed tremendous growth during the Renaissance. This artifact is representative of typical linen tablecloths used by the aristocracy in central Italy. It features leopards, deer and dragons across three large bands, with birds and geometric design adorning the remaining six bands. Tablecloths are often depicted in Renaissance paintings as well.





◁ 铁饼模

翁布里亚佚名匠人
16 世纪
铁制
16 × 86 厘米
佩鲁贾，翁布里亚国家美术馆
inv.862

Waffle Iron
Unknown author from Umbria region
XVI Century
Iron
16×86cm
Galleria Nazionale dell'Umbria, Perugia
inv.862

这两个铁饼模用于制作弥撒时信徒吃的无酵饼。起初，铁模装饰完全采用引自《福音书》的图像和文字，或者基督的名字。文艺复兴时期，贵族的“个性化”意愿促使铁饼模上出现由著名金匠雕刻的族徽，正如我们在这件展品上看到的。在翁布里亚地区，文艺复兴时期还使用这些铁饼模制作类似圣饼的甜品，在特殊场合食用。

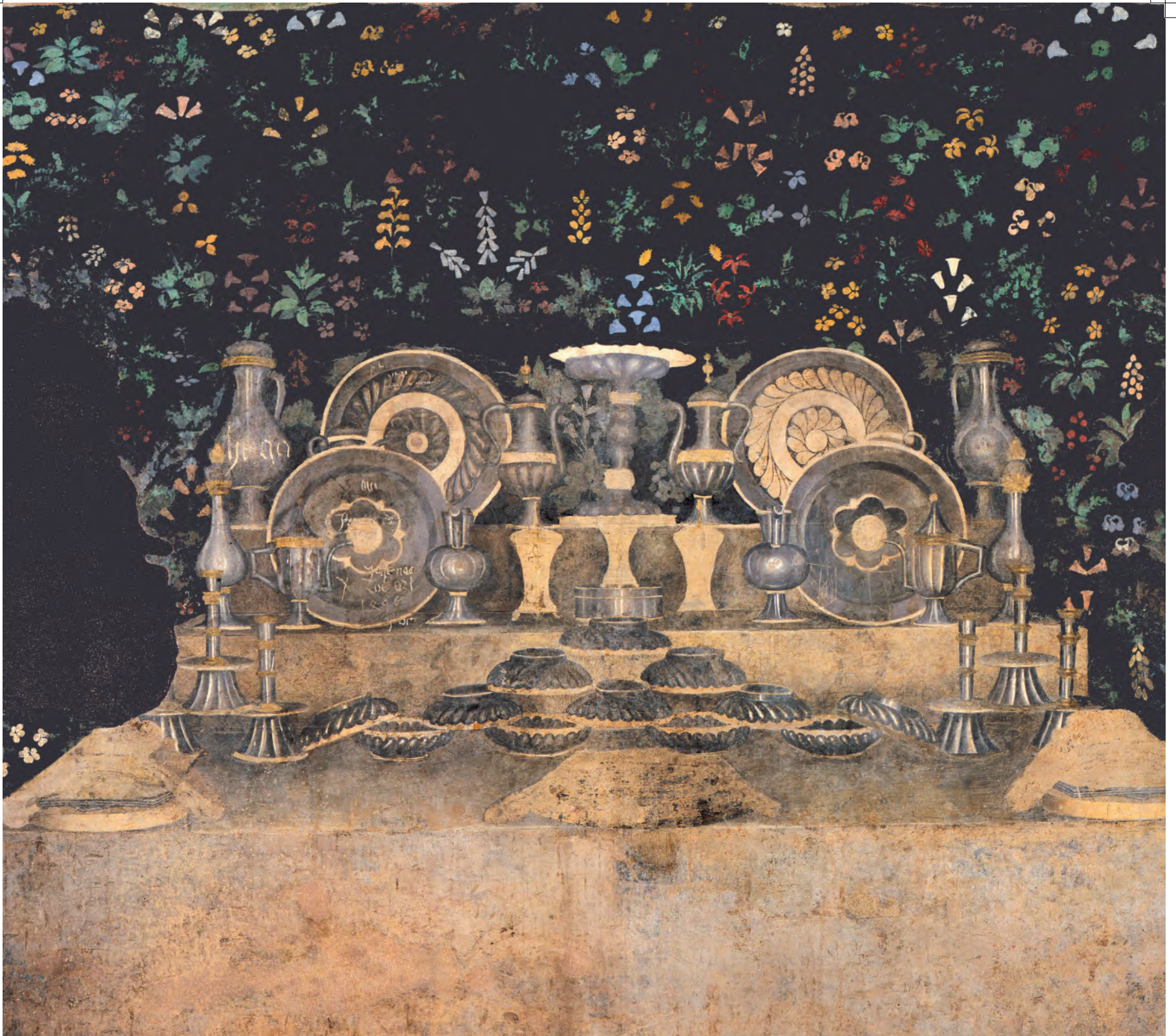
These two iron molds was used to make unleavened bread taken by believers during Mass. Initially, these molds were decorated by images and monograms, all referring to the Gospel and the name of Christ.
The desire to “personalize” the irons during the Renaissance drove the nobility, as in this case, to have their family coats engraved by famous goldsmiths. In Umbria, these irons were also used for producing sweets, similar to wafers, to be consumed on special occasions.



▷ 铁饼模

翁布里亚佚名匠人
16 世纪
铁制
16 × 75.5 厘米
佩鲁贾，翁布里亚国家美术馆
inv.864

Waffle Iron
Unknown author from Umbria region
XVI century
Iron
16×75.5cm
Galleria Nazionale dell'Umbria, Perugia
inv.864



餐具架，可能为吉罗拉莫·里阿里奥和卡特琳娜·斯福尔扎的结婚礼物，湿壁画，罗马，国家古罗马博物馆安顿普斯官分馆

A plate rack, maybe wedding gifts for Girolamo Riario and Caterina Sforza, fresco from Palazzo Altemps, Museo Nazionale Romano, Roma (courtesy of Museo Nazionale Romano, Roma)



陶壶
锡耶纳画派
14 世纪
陶
20 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 428 Maioliche

这件陶壶属于 13 到 15 世纪早期较为普遍的“古风风格”。文艺复兴时期意大利人餐桌上注重实用性的木制、金属及素陶器皿，逐渐被带纹饰的陶器取代，通常装饰着动植物或几何图案。在这件陶壶上，我们可以看到心形的

树叶。文艺复兴时期，起初只有贵族阶层或教会人士使用这类器物，后来扩展到社会各阶层。

Jug
Sieneese school
XIV century
Pottery
20cm
Museo Nazionale del Bargello, Florence
inv. 428 Maioliche

This jug belongs to the “archaic style,” developed between the 13th and early 15th centuries. On the Italian Renaissance table there was a shift from the use of purely wooden, metallic and plain pottery to more decorated pottery involving plants, animals and geometric shapes. In this jug we see heart-shaped leaves. Formerly linked solely with the aristocracy or church, these objects later were used also by other classes.



陶壶
锡耶纳画派
14 世纪
陶
19 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 431 Maioliche

这件陶壶也属于 13 到 15 世纪早期较为普遍的“古风风格”。

Jug
Sieneese school
XIV century
Pottery
19cm
Museo Nazionale del Bargello, Florence
inv. 431 Maioliche

This jug also belongs to the “archaic style,” a style developed between the 13th and early 15th centuries.



陶碗

维泰博出产

14 世纪末

陶

直径 16.5 厘米

佛罗伦萨，巴杰罗国家博物馆

inv. 392 Maioliche

这种敞口碗在文艺复兴时期十分常见。上面装饰的三角形几何图案表示风格化的阳光。

Bowl

Manufacture of Viterbo

End of XIV century

Pottery

Diam. 16.5cm

Museo Nazionale del Bargello, Florence

inv. 392 Maioliche

The bowl is a case of open form pottery, which was very common during the Renaissance. Geometric shapes with triangles suggesting stylized sunbeams decorate this artifact.

陶碗

罗马出产

15 世纪

陶

直径 15 厘米

佛罗伦萨，巴杰罗国家博物馆

inv. 1319 Maioliche

这种敞口碗在文艺复兴时期十分常见。上面装饰着条带状图案，中心是风格化的花朵。

Bowl

Roman manufacture

XV century

Pottery

Diam. 15cm

Museo Nazionale del Bargello, Florence

inv. 1319 Maioliche

The bowl is a case of open form pottery, which was very common during the Renaissance. Geometric shapes with stripes and a central stylized flower decorate this artifact.



文艺复兴时期的穿着

服装不但透露很多有关个体的信息，还反映整个社会的风貌。文艺复兴时期的服装清晰地显示一个人的社会阶层和角色。

在婚礼或与国外显要会面等重要场合，穿着金银织锦等贵重面料制作的服装，并配以珍珠或宝石，清晰地显示出主人的权势和富有。贵重的布料会作为遗产被仔细地记录在遗嘱中；它们可能是大人物赠给亲友的礼物；随从和仆人往往穿某个家族专用颜色的制服。

各地颁布的“禁奢法令”一方面试图限制炫富，另一方面旨在方便辨识特定的社会群体，如农民被禁止穿丝绸服装，在一些城市中妓女和犹太人被迫佩戴黄色标识。服装成为一种地位的象征，也用来区分社会阶层。

文艺复兴时期服装的复制

此次展览中的服装是用文艺复兴时期布料的复制品缝制的，它们并非异想天开的产物，是由意大利金工作室团队经过精确考证后制成的。尽管这些布料使用的原料是现代的，但采用了文艺复兴时期的技法。它们是由专门复原的文艺复兴时期的纺织机制造的；在生产这些布料的过程中使用了诸如丝绸之类的天然纤维，还使用了金线和银线。

服装的设计依据那个时代的绘画作品，同时还参考了16世纪的手稿（如信件和遗嘱）和纺织品的残片。

服装所表现的场景是曼托瓦公爵文琴佐·贡扎伽一世与托斯卡纳大公的女儿埃莱奥诺拉·德·美第奇的盛大婚礼。

Renaissance Clothing

Clothing tells much of an individual as well as of an entire society. During the Renaissance clothing clearly revealed the social class and role of a person.

Expensive fabrics like tinsel brocades with golden or silver stripes, embroidered with pearls or precious stones, were worn in public events such as weddings or with visits of dignitaries from abroad. They clearly displayed the power and wealth of the owner. These expensive fabrics were recorded within the testaments as parts of inheritance. They could also be given by powerful men as a gift to friends. Followers and servants wore liveries, special uniforms with the family's colors.

Sumptuary laws tried to restrict the display of wealth but also aimed to simplify the identification of particular groups. For this reason, the use of silk was not permitted to farmers and in many cities prostitutes and Hebrews were forced to wear a yellow sign. Clothing became a status symbol and served to further separate classes.

Recreating Renaissance Clothing

The magnificent Renaissance clothing seen here in the large showcase is not a product of fantasy but made with philological precision thanks to the work of Fausto Fornasari's King Studio team. The materials are modern but techniques used for reconstruction were based on Renaissance methods. Looms that would have been



used during the Renaissance were reconstructed and used to produce natural fabric using silk and also gold and silver threads.

Design was also based on pictures and drawings of the period and from the study of manuscripts of the 16th century, like letters and testaments. The remains of original textiles were also referenced as a model.

This scene represents the opulent wedding of Vincenzo I Gonzaga, Duke of Mantua, with Eleonora de' Medici, daughter of the Grand Duke of Tuscany.

The costumes are a creation of King Studio. <http://www.kingstudio.it/it/home>.



埃莱奥诺拉·德·美第奇与文琴佐·贡扎伽的婚礼

雅各布·基门蒂，又名恩波利（1551-1640年）

1600年

布面油画

240 × 245 厘米

佛罗伦萨，乌菲齐美术馆

inv. 1890, n. 5471

有三幅描绘美第奇家族女性与欧洲王室成员的联姻系列油画。其中这幅画

是为了纪念1584年美第奇家族与贡扎伽家族的联姻。

据历史记载婚礼在曼托瓦举行，文琴佐·贡扎伽率大量随从来到城里，送给埃莱奥诺拉一件价值一万斯库多（19世纪以前的意大利银币单位）的首饰。教宗格里高利十二世派主教德拉·科尔格纳主持婚礼仪式。

The Marriage of Eleanor de' Medici and Vincenzo Gonzaga
Jacopo Chimenti, called l'Empoli
1600

Oil on canvas

240×245cm

Gallerie degli Uffizi, Florence

inv. 1890, n. 5471

This monumental painting is one of three which depict marriages of Medici women to members of ruling European dynasties. This is the one commemorating the

marriage between the powerful Medici and Gonzaga families in 1584.

The marriage took place in Mantua and according to the ancient chronicles, Vincenzo Gonzaga arrived in town with an amazing entourage and gave Eleonora a precious "gioiello" worth 10,000 scudi. Pope Gregory XII sent Monsignor Della Corgna to officiate at the ceremony.



新娘母亲的服装

21 世纪

纺织品

意大利金工作室

由于画面左边被切除了一部分，我们只能看到新娘母亲的部分画像。她身着银线织锦的黑缎长裙，带有和新娘服装一样的银线刺绣。华贵的服饰显示出其新娘母亲的身份。

Dress of Female Guest (Mother of Eleonora)

XXI century

Textile

King Studio, Italy

Since a side of the painting was partially cut away, the lady on the left is only partially visible. She wears a black silk dress, brocaded with the same silver thread used in the bridal dress. The luxurious attire identifies her as the mother of the bride.

新娘埃莱奥诺拉·德·美第奇的结婚礼服

21 世纪

纺织品

意大利金工作室

新娘的服装精美地展现了 16 世纪晚期出现的一种新时尚，即饰有精巧细致的印花图案。在这件服装上可以看到象牙色缎面上的各种暗粉色织锦花纹和几何图案。紧身上衣、裙子和长袖也织有相同的图案，袖子缝合处用深红色的丝线。修长的马甲式上衣用金圆扣系扣，裙子下摆由小带子系着。马甲式上衣和裙子都用同款布料的带子镶边。拉夫领和相配的袖口均为蕾丝制成。

Wedding Gown of Eleonora de' Medici

XXI century

Textile

King Studio, Italy

The bride's dress is an exquisite example of a new style emerging in the late 16th century, which combined delicate small prints into patterns (known as "a mazzi"). It is made of ivory silk brocaded in dark pink silk in a variety of floral and geometric patterns. The bodice, the skirt, and the sopramaniche (extra sleeves) were brocaded with the same pattern while the sleeves were accented along their inner seams with a deeper red silk cord. Bodice and skirt are bordered with bands of the same fabric yet brocaded with a different pattern. The elongated, pointed bodice is closed with round gold buttons and fashioned with tabs at the lower edge. Eleonora's ruff and matching cuffs is of lace.



文艺复兴时期

意大利艺术、文化

和生活



新郎文琴佐·贡扎伽的结婚礼服

21 世纪

纺织品

意大利金工作室

展览中的五件服装精确地重现了雅各布·达·恩波利 (1541-1640) 画中所描绘的埃莱奥诺拉·德·美第奇和文琴佐·贡扎伽婚礼所穿着的意大利文艺复兴时期的服装。

如同画中展现的那样，新郎文琴佐正在给新娘的左手戴上婚戒。他的外套、马裤和斗篷内衬均为暗粉色织锦白缎。

Groom Suite of Vincenzo Gonzaga

XXI century

Textile

King Studio, Italy

These five costumes are the exact reproduction of the Renaissance garments shown in the famous painting by Jacopo da Empoli (1541-1640) representing the Marriage of Eleonora de' Medici of Florence and Vincenzo Gonzaga of Mantua, now housed in the Uffizi Galleries.

Vincenzo is represented while placing the wedding ring on Eleonora's left hand. His jacket, breeches, and the lining of his cloak are of white silk brocaded in dark pink silk.



男宾服装
21 世纪
纺织品
意大利金工作室

这套男装和文琴佐·贡扎伽以及持剑男宾的穿着风格完全相同，身着黑色锦缎礼服，礼服上有金银线刺绣的图案，拉夫领是由蕾丝制成的。

Suit of the Second Male Guest
XXI century
Textile
King Studio, Italy

With the exception of the collar, this suite reflects the same fashion Vincenzo Gonzaga and the nobleman with sword, standing to his right, is painted in. The ruff that surmounts this costume of black silk brocaded in gold and silver, is made of lace.



佩剑男宾服装
21 世纪
纺织品
意大利金工作室

这套男装是依据画中最右边参加婚礼的男宾所穿服装复制的。这位参加婚礼的男宾和新郎文琴佐所穿着的服装都是典型的十六世纪晚期风格。披风作为装饰搭在左肩。该贵族男子是一个陪衬人物，侧身持剑朝向观者，身着夹克、直筒马裤和红色紧身裤。马裤由金银绸缎织成，露出紧身裤的红色织物。红色的织锦外套和红色紧身裤与深色外套相映衬。领口处佩戴的白色亚麻拉夫领，展现了 16 世纪晚期服装的特征。除右侧一人外，画中其他男子均佩戴这种领子。

Suit of Male Guest with a Sword
XXI century
Textile
King Studio, Italy

The bride's dress is an exquisite example of a new This suit recreates the one worn by the wedding guest that is painted standing at the far right, similar in the shape to the one worn by Vincenzo Gonzaga. This attire, with the cloak treated as a decorative element and artfully arranged over the left shoulder, is typical of the late 16th century. The nobleman, a repoussoir figure in profile holding the hilt of his sword out towards the spectator, wears a giubbone (jacket) together with straight short braghe (breeches) and red tights. The breeches are brocaded in gold and silver and fashioned with strisce (slashes) revealing red fabric beneath. Red tights and a red silk cloak colorfully accent the otherwise dark costume. A white linen ruff (gorgiera), characteristic of the 16th century also completes this suite. All but one of the men seen on the right side of the painting, are painted in this fashion.



女子肖像
19 世纪锡耶纳画家
19 世纪
木板油画
60 × 49 厘米
锡耶纳国家美术馆
inv. 469

这幅肖像画表明 16 世纪中叶的女装时尚在 19 世纪时仍然有影响。这件女装似乎是用昂贵的织锦和丝绒制作的。画中人物颈部露出白色衬衫波纹状的衣领，头发中间的发带把头发束成一个圆髻，上面缀满珠宝。

Portrait of a Lady
Painter from Siena, XIX century
XIX century
Oil on wood panel
60×49cm
Pinacoteca Nazionale di Siena
inv. 469

This painting demonstrates the feminine fashion of the mid-16th century still living in the 19th century. Here the dress seems made of precious silk and velvet; the neck of the white shirt opens up to show the ripples of the collar. The hair, parted in the middle and pinned in a bun, also reveals a band of precious jewels that adorns the head.

药物学

在文艺复兴时期，对医学和药用植物学的研究更加系统。一些钻研医学和药用植物学的学者，如 P. A. 马蒂奥利（1501-1578）不仅研究古代的医学典籍，还不断进行增补。

公元 1 世纪尼禄皇帝时期的狄奥斯科里德斯，在其著名医学著作中描绘了植物的治疗特性。马蒂奥利通过考察证实了这部医学著作里描述的药用植物的存在，还补充了新的药用植物和药学知识，将钻研医学古籍与实验研究相结合。书中还配有这些植物的科学插图。马蒂奥利对该书的注解在整个 16 和 17 世纪的欧洲都被奉为权威。



文艺复兴时期
意大利艺术、文化
和生活

Pharmacy

During the Renaissance, studies in medicine and botany became more systematic. Some scholars, such as P. A. Mattioli (1501-1578), studied ancient texts, like the famous treatise by Dioscorides, a physician who lived during the reign of Emperor Nero, in the 1st century A.D..

描绘樱桃的一幅素描，选自马蒂奥利研究狄奥斯科里德斯的专论，原著再印版《锡耶纳人 M. Pietro Andrea Matthioli 的论述》，威尼斯，Vincenzo Valgrisi 印坊，1568 年

A drawing representing cherries from Mattioli's study on Dioscorides text, from a contemporary reprint of the original text "I Discorsi di M. Pietro Andrea Matthioli sanese (...), Venetia, Appresso Vincenzo Valgrisi, 1568"

Dioscorides' work described therapeutic properties of plants. Mattioli expanded the text providing new botanic and pharmacological knowledge. He made surveys to verify the existence of plants described in the treatise by combining philological studies with experimental research. The text was then completed with scientific images of the plants described. Mattioli's commentary was fundamental to the Western understanding of medicine during the 16th and 17th centuries.



药罐
德卢达风格
17 世纪
马约里卡陶
21.3 厘米
佩鲁贾，翁布里亚国家美术馆
inv. 871/48

这种陶罐被药铺用于存放草药或调配好的药物，是佩鲁贾附近德卢达镇典型的陶瓷制品。该镇自 14 世纪始就以生产这种重要的陶瓷产品著称。这个药罐罐身装饰着花环、果叶和小玫瑰。椭圆形框内描绘了骑着马的圣马丁，正准备把披风赠予穷人。圣马丁的出现透露出这个药罐属于圣马丁兄弟会（穷人的庇护所）的药铺。罐身上的文字装饰“unguento egiziac”表明里面盛放的是一种治疗溃疡的膏药，由含铜杀菌剂、明矾、蜂蜜和醋制成。

Albarello (Pharmacy Jar)
Deruta Style
XVII century
Majolica
21.3cm
Galleria Nazionale dell'Umbria, Perugia
inv. 871/48

The *albarello* is an earthenware jar used by pharmacies to store dry herbs and medicines. This one represents the typical ceramic production of Deruta, a small town near Perugia. The town was renowned for its realization of important ceramic objects since the 14th century. It features San Martino on horseback, donating a cloak to the poor. The presence of San Martino suggests that the albarello belonged to the Pharmacy of the Pio Sodalizio di San Martino (a shelter for the poor). The inscription tells the content was “unguento egiziac,” an ointment composed of verderame (copper fungicide), alum, honey and vinegar that was used to heal ulcers.



药罐
德卢达风格
17 世纪
马约里卡陶
18.5 × 9 × 8.1 厘米
佩鲁贾，翁布里亚国家美术馆
inv.871/50

这种陶罐被药铺用于存放草药或调配好的药物，是佩鲁贾附近德卢达镇典型的陶瓷制品。该镇自 14 世纪始就以生产这种重要的陶瓷产品著称。罐身饰有用浆果连接的小玫瑰花环，还饰有代表教宗的三重冕和交叉的钥匙。

Albarello (Pharmacy Jar)
Deruta Style
XVII century
Majolica
18.5×9×8.1cm
Galleria Nazionale dell'Umbria, Perugia
inv.871/50

The *albarello* is an earthenware jar used by pharmacies to store dry herbs and medicines. This one represents the typical ceramic production of Deruta, a small town near Perugia. The town was renowned for its realization of important ceramic objects since the 14th century. The decoration is made up of garlands of rosettes and berries. A garland encircles the tiaregno (papal tiara) and crossed keys, which represent the pope.



药罐

德卢达风格

17 世纪

马约里卡陶

19 厘米

佩鲁贾，翁布里亚国家美术馆

inv. 871/56

这种陶罐被药铺用来存放草药或调配好的药物，是佩鲁贾附近德卢达镇典型的陶瓷制品。这个小镇自 14 世纪始就以生产这种重要的陶瓷产品著称。罐身装饰着植物和花卉图案，中间是青蓝色的文字装饰。

Albarello (Pharmacy Jar)

Deruta Style

XVII century

Majolica

19cm

Galleria Nazionale dell'Umbria, Perugia

inv. 871/56

The *albarello* is an earthenware jar used by pharmacies to store dry herbs and medicines.

This one represents the typical ceramic production of Deruta, a small town near Perugia. The town was renowned for its realization of important ceramic objects since the 14th century. The decoration consists of a calligraphic decoration with plants and flowers. In the center runs a turquoise monochrome inscription.



药罐

德卢达风格

17 世纪

马约里卡陶

17 厘米

佩鲁贾，翁布里亚国家美术馆

inv.871/49

这种陶罐被药铺用来存放草药或调配好的药物。这种药罐代表了佩鲁贾附近德卢达镇典型的陶瓷制品。该镇自 14 世纪始就以生产这种重要的陶瓷产品著称。这件装饰着程式化的叶状花环和水果图案。很可能是用来盛放樱桃干的。罐身上的文字“ciriese”或者“ciregie”，是文艺复兴时期的意大利语，即现代意大利语的“ciliegie”，意为“樱桃”。

Albarelo (Pharmacy Jar)

Deruta Style

XVII century

Majolica

17cm

Galleria Nazionale dell'Umbria, Perugia

inv.871/49

The *albarello* is an earthenware jar used by pharmacies to store dry herbs and medicines.

This one represents the typical ceramic production of Deruta, a small town near Perugia. The town was renowned for its realization of important ceramic objects since the 14th century. This jar is decorated with stylized leaf wreaths and fruit patterns. It probably contained dry cherries (ciriese or ciregie = renaissance italian word for modern term ciliegie, cherries).



第三
单元

艺术与
精神

III
ART AND SPIRITUALITY

第三单元

艺术与精神

文艺复兴时期，艺术发生了重要转变，不再像中世纪时期以上帝和圣徒为主要题材，通常仅依照一些特定模式来绘制。在文艺复兴艺术中人类在宗教仪式和与上帝的关系中显示出自己的重要性，简而言之，宗教并不妨碍文艺复兴时期人位于宇宙中心的观念。

艺术家常常直接根据真实的人物或动物画素描，对宗教题材进行人性化的阐释。例如，圣母子题材的绘画变成了对母性的一种自然和真切的描绘。死去基督的躯体更像是一个年轻男子的真实身体，有时模仿古典时代的雕像。画作中的圣徒可以具有普通男女的面容和神情。教堂的主祭坛上装饰着华丽的大幅木板画或布面画，即祭坛画（*Pala d'Altare*），神圣人物通常被描绘在气派的室内空间里或风景中。仪式庆典总是非常庄严地举行，用到一些华贵的器具；部分器具只能由神职人员使用，由他们向民众展示。

宗教题材的画作并不只是受到教堂的委托，富有的市民阶层也需要用它们装饰府邸里的私人礼拜堂和

SECTION III ART AND SPIRITUALITY

During the Renaissance art witnessed the transition from the medieval vision, where God and saints were the main subject and mostly represented according to specific patterns to another where the human being shows its importance in liturgy as well as in its relationship with the divine: in short, the religious aspect doesn't hinder the Renaissance concept of Man at the centre of the Universe.

The artist took sketches from real life, and humanized religious subjects. The Madonna with Child, for example, became a natural and realistic representation of maternity. The body of the Dead Christ looked like a real body of a young man and sometimes was painted to resemble classical statues. Numerous saints represented also have faces and attitudes of common men and women. In churches main altars were decorated by a rich and huge wood panel or canvas—the *Pala d'Altare* (altarpiece)—where sacred figures were painted in noble interiors or in the landscape. Ritual ceremonies were administered with solemnity and rich objects; some of them could be touched only by priests and just showed to the people.

画廊。文艺复兴时期，出现了私人委托制作艺术品的巨大热潮。宅邸的墙上绘制了很多古典神话和历史故事题材的湿壁画，用来庆祝家族历史上的重要事件。

Paintings with religious subjects were not commissioned only by churches but also by wealthy bourgeoisie who acquired them to decorate private chapels and galleries. During the Renaissance a great impulse is given to private commissions of art indeed, palaces' walls were adorned with frescoes depicting classical myths and historical stories also celebrating the private and public history of the family.



圣家族与小圣约翰

罗马画派

16 世纪

木板油画

73.5 × 54.5 厘米

罗马古代艺术国家美术馆——巴贝里
尼宫

inv. 1059

这是一幅米开朗基罗的素描《沉默的
圣母》的临摹作品。这幅木板油画描
绘了耶稣全家。小圣约翰将食指放到
嘴边，示意安静。

Holy Family with St. Giovannino

Roman school

XVI century

Oil on wood panel

73.5×54.5cm

Gallerie Nazionali di Arte Antica di
Roma - Palazzo Barberini

inv. 1059

A copy of the drawing “Madonna of
Silence” by Michelangelo, this oil on
wood panel depicts Mary, the Christ
Child and Joseph. St. Giovannino
holds a finger to his lips, calling for
quiet.

圣母子
托斯卡纳画派
1540-1560 年
布面油画
113 × 86 厘米
乌尔比诺, 马尔凯国家美术馆
inv. 1990 D 150

这幅油画展现出米开朗基罗对 16 世纪中期意大利画家的影响。无论是色彩的运用还是线条, 都与蓬托尔莫 (1494-1557) 的作品接近。

Madonna with Child
Tuscan school
1540-1560
Oil on canvas
113×86cm
Galleria Nazionale delle Marche, Urbino
inv. 1990 D 150

This composition shows Michelangelo's influence on Italian painters of the mid 16th century. The use of color and lines also closely resemble the paintings of the artist Pontormo (1494-1557).





圣家族
 托斯卡纳画坊
 16 世纪
 木板油画
 127 × 104 厘米
 比萨，圣马太国家博物馆
 inv. 2145

这幅画以美丽的风光为背景，描绘了耶稣全家和小圣约翰。画中耶稣的父亲以手托腮休憩的样子是根据“圣约瑟夫的梦”所作。前景中的婴儿床，表明人们对日常生活用品的关注。这些用品在 17 世纪时正式成为静物画的主题。

Holy Family
 Tuscan workshop
 XVI century
 Oil on wood panel
 127×104cm
 Museo Nazionale di San Matteo,
 Pisa
 inv. 2145

The holy family sit together with St. Giovannino. Behind them lies a beautiful landscape. St. Joseph

relaxes with his hand under chin in accordance with the ancient representation of “St. Joseph’s dream.” In the foreground lies a beautiful crib, highlighting the importance of everyday objects. Such objects would become the subject of still life in the 17th century.

祭坛画

文艺复兴时期，教堂的祭坛总是饰有祭坛画，通常为幅单一主题的大尺寸画作，镶在一个华丽的木雕画框里。祭坛台座上通常装饰着与主画面题材相关的多幅小尺寸的叙事画，描绘的是主画面出现的圣徒的生平事迹（参见 39、119 和 120 页）。

对画家来说，一幅祭坛画是一个重大的挑战，因为它是一件公共作品，通常是由教堂管理机构或由富豪委托制作，这些富豪往往在教堂里获得了一个礼拜堂，作为家族墓葬的纪念碑。

祭坛画不仅仅是一件装饰品，而且对宗教仪式至关重要，被视为对上帝的祈祷，也是教堂的焦点所在。15 和 16 世纪祭坛画的常见主题是宝座上的圣母子和圣徒，或者是耶稣受难像。绘画对神圣人物的表现更加叙事化和自然，他们通常被置于美丽的风景中。

Altarpieces

During the Renaissance, the altar of a church is always decorated with a *Pala d'Altare*, an altarpiece, formed by a large single composition and garnished by a rich frame made of carved wood. At its bottom was a *predella*, a platform or step, consisting in small panels including a number of small-scale narrative paintings depicting events from the life of the saints represented in the main panel (referring to p.39, p.119 and p.120).

An altarpiece was the most important challenge for a painter cause it was a public work, usually commissioned by the authorities of the church itself or by wealthy people who obtained a chapel in the church as a funerary monument for their family.

The altarpiece was not only a mere decoration, it served specific liturgical functions (it was considered to be a prayer to God) and was the focal point of the church. The subjects used in the 15th and 16th century for altarpieces were usually the enthroned Madonna with Child and saints or the Crucifixion of Christ. Sacred characters could be embedded in a more narrative and natural representation and often depicted in beautiful landscapes.



圣家族与圣安娜

多梅尼科·阿尔法尼（佩鲁贾，约1480-1553年后）

1510年

木板混合媒介

216×143厘米

佩鲁贾，翁布里亚国家美术馆

inv. 363

这幅大型木板画描绘了小耶稣全家以及他的外祖父母（圣安娜和圣约雅敬）以及年幼的圣约翰。该作品来自佩鲁贾一教堂，是献给玛利亚的母亲圣安娜的祭坛画。阿尔法尼依照挚友拉斐尔从罗马寄来的素描，于1510年时绘制了该作品。这幅素描现藏于法国里尔。拉斐尔通过包含比例关系的素描指导阿尔法尼如何绘制主要人物。拉斐尔在幕后的设计揭示出两人深厚的友谊。这是阿尔法尼接到的首个重要订单。他在佩鲁贾执业数十年，画风一直受到拉斐尔的影响。

Holy Family with St. Anna

Domenico Alfani (Perugia, c. 1480-after 1553)

1510

Mixed technique on wood

216×143cm

Galleria Nazionale dell'Umbria, Perugia

inv. 363

Here the holy family, including the parents (St. Anna and St. Joachim) of Mary, and St. Giovannino are represented. Alfani realized this artwork in 1510 by following a drawing sent by his friend and master Raphael. To St. Anna was dedicated the altar of the Church of St. Simeon and Judas in Perugia, the origin of this painting. Raphael's drawing, which is now in Lille, France, gives instructions on how to execute the Sacred Family. The "quadrettatura," a drawing technique involving proportions is also utilized. The back of his design reveals an interesting note that suggests the shared intimacy of the artists. This artwork is the first public commission received by Alfani, who for decades will work in Perugia under the influence of Raphael's manner.

圣母子和圣彼得、亚历山大的圣凯瑟琳、圣阿加塔和圣保罗

卢多维科·迪安吉罗和西尼巴尔多·伊比

1509年

木板蛋彩

179 × 135 厘米

佩鲁贾，翁布里亚国家美术馆

inv. 282

这幅木板画出自佩鲁贾的圣奥古斯丁教堂，是意大利贵族家族礼拜堂中传统祭坛画的代表。其构图以坐在宝座上怀抱小耶稣的玛利亚为中心，两侧的四位圣徒分别为彼得、亚历山大的凯瑟琳、阿加塔和保罗。构图与佩鲁吉诺和拉斐尔的作品相像。基座上的文字标明完成日期，还有两位画家的签名。他们是从获得这项委托的画家艾乌塞比奥·达·圣乔尔乔处接手这个定单的。

Madonna and Child with Saints Peter, Catherine from Alexandria, Agatha and Paul
Ludovico D'angelo and Sinibaldo Ibi

1509

Tempera on wood

179×135cm

Galleria Nazionale dell'Umbria,
Perugia

inv. 282

This painting is originally from the Church of Sant'Agostino in Perugia. Representative of the traditional altarpiece of the Italian nobility, this composition features the Madonna with Child seated on a throne. Around her stand four saints, Peter, Catherine from Alexandria, Agatha and Paul. The composition resembles that of Perugino and Raphael. The inscription on the base of the throne indicates the date of completion and has the signatures of the two painters who took over the painting from the artist initially commissioned, Eusebio da San Giorgio.





圣母子、为她戴冠的两天使、长雅各和圣方济各

翁布里亚佚名画家

1500-1524年

木板蛋彩

132 × 154 厘米

佩鲁贾，翁布里亚国家美术馆

inv.306

这件作品出自佩鲁贾的一座圣方济各教堂，1863年入藏美术馆。画家的构

图风格与佩鲁吉诺接近，很可能是佩鲁吉诺的学生贾尼科拉·迪·保罗（约1460-1544）的作品。以翁布里亚逐渐隐没的群山为特征，巧妙地运用光线营造出深远的空间效果，这幅画的自然景观显示出佩鲁吉诺的风格。这是翁布里亚画派在16世纪前20年的特色。

Madonna with Child Crowned by Two Angels, Saint Giacomo Maggiore and Francis of Assisi

Anonymous Painter from Umbria region

1500-1524

Tempera on wood

132×154cm

Galleria Nazionale dell'Umbria, Perugia

inv.306

This painting is originally from the Church of San Francesco di Monteripido in Perugia and entered into

the Pinacoteca in 1863. The composition is attributed to a painter close to Perugino, perhaps Giannicola di Paolo (c. 1460-1544). Characterized by the recession of the Umbrian hills and the discerning use of light that builds space, this artwork reflects the landscape stylings of Perugino. During the first twenty years of the 16th century, this became a feature in Umbrian painting.

圣母子和两圣徒

佛罗伦萨画派

16 世纪

木板油画

154 × 117 厘米

比萨，圣马太国家博物馆

inv. 2150

画中抱着小耶稣的玛利亚坐在宝座上，圣乔治立于左侧，大天使拉斐尔和少年托比阿斯站在右侧。基座上的文字意为：“万福圣母玛利亚”，这是天主教祈祷文中开始的语句，用来赞美圣母玛利亚。

这幅 16 世纪佚名画家的作品仍展现出 15 世纪文艺复兴早期的风格，例如与建筑一体的宝座，对圣母玛利亚和两位圣徒的静态描绘，自然景观几乎全部被背景中的墙遮挡了，以及对金色的运用。

Madonna with Child and Two Saints

Florentine school

XVI century

Oil on wood

154×117cm

Museo Nazionale di San Matteo, Pisa

inv. 2150

The Virgin Mary with the Child is seated on a monumental throne and flanked by St. George on the left, and the archangel Raphael and the young boy, Tobias, on the right. At the base of the throne the inscription: Ave Maria grazia plena, are the opening words of the main Catholic prayer dedicated to the Virgin Mary. The work of this anonymous painter reflects the Quattrocen-



to style of the early Renaissance, such as the architectural throne, the static presentation of the Virgin Mary and the two saints, the wall at the background that covers most of the natural view as well as the use of gold color.



佩鲁吉诺像

佚名画家
19 世纪
布面油画
49 × 36 厘米
锡耶纳国家美术馆
inv. 342 mag

佩鲁吉诺是 16 世纪意大利最著名的画家之一，被绘制了很多肖像。这幅是

后人临摹的拉斐尔 1504 年创作的佩鲁吉诺像。画中佩鲁吉诺手持纸卷，神情冷峻地注视着观者。观者可以从其身后的窗子看到室外风景，这种构图带有明显的佛兰德斯画派的特点。1922 年时这幅画最终被认定是佩鲁吉诺的肖像，因为佩鲁贾的坎比奥厅货币交易所壁画上有其自画像。

Perugino's Portrait

Unknown painter
XIX Century
Oil on canvas
49×36cm
Pinacoteca Nazionale di Siena
inv. 342 mag

Perugino, a leading Italian painter of the 16th century, is often portrayed.

This portrait is a copy of Raphael's work produced around 1504 and represents Perugino sitting with hands folded about a small scroll. Past his severe gaze lies a window, which reveals a landscape, much like the style of Flemish paintings. The painting in 1922 was finally and rightfully attributed to Perugino because of similarities with his self-portrait in the Collegio del Cambio.



博士来访

佩鲁吉诺，原名彼得罗·瓦努奇（约1450，皮耶韦城-1523年，丰蒂涅阿诺）
1502-1515年
木板蛋彩和油画
39×85厘米
佩鲁贾，翁布里亚国家美术馆
inv. 259

这幅画和接下来的一幅，都是佩鲁贾圣奥古斯丁教堂祭坛基座上的祭屏画。原有的双面祭屏装置由30多块画屏组成，是圣奥古斯丁教堂的修士1495年委托佩鲁吉诺绘制的，最终于1523年全部完成。祭屏装置17世纪时被拆掉，现散佚在多家博物馆。这两幅画正对着教堂的壁龛。尽管尺幅不大，但画家仍运用透视法营造出深远的自然空间。这幅画中远道而来的东方三王和随从们正向小耶稣致敬。

Adoration of the Magi

Pietro Vannucci, called Perugino
(Pieve, c. 1450- Fontignano, 1523)
1502-1515
Tempera and oil on wood
39×85cm
Galleria Nazionale dell'Umbria, Perugia
inv. 259

Together, this piece and the next are paintings on the predella, an altar platform. Completed in 1523, the original double-sided altar consisted of 30 panels and was commissioned by the monks of St. Augustine to Perugino in 1495. Dismantled during the seventeenth century, the panels are now scattered throughout museums. The two paintings were originally destined to the face of the altar looking at the apse of the church. Despite its small size, the painter uses perspective

to create far-reaching natural spaces as the Magi Kings and their entourage pay tribute to the infant Jesus.



施洗约翰宣教

佩鲁吉诺，原名彼得罗·瓦努奇（约1450，皮耶韦城-1523年，丰蒂涅阿诺）
1502-1515年
木板蛋清和油画
39×84厘米
佩鲁贾，翁布里亚国家美术馆
inv. 245

这幅木板画和上一幅，都是佩鲁吉诺为佩鲁贾圣奥古斯丁教堂绘制的祭坛基座上的祭屏画。尽管尺幅不大，但佩鲁吉诺仍运用透视法通过小山和几棵树营造出深远的空间效果。施洗约翰是文艺复兴时期被广泛描绘的人物，常被绘制成站在高高的土墩上布道。拉斐尔虽师从佩鲁吉诺，但同题材画作中人物的服装和神态却大不相同。

Sermon of the Baptist

Pietro Vannucci, called Perugino
(Città della Pieve, c. 1450–Fontignano, 1523)
1502-1515
Tempera and oil on wood
39×84cm
Galleria Nazionale dell'Umbria, Perugia
inv. 245

Painted by Perugino, this piece and the last are paintings on the predella, an altar platform. Despite its small size, Perugino uses perspective to create far-reaching spatial effects through hills and trees. Widely represented during the Renaissance, St. John the Baptist was one of the most popular theme during the Renaissance, who stands at the center on a high mound and preaches.



基督复活

雅各布·丁托列托（威尼斯，1519-1594年）及其画坊
1580-1590年
布面油画
159 × 232 厘米
威尼斯学院美术馆
inv. 273

该画曾陈列在威尼斯总督府的盾徽厅。画中耶稣在一束神奇的光的笼罩下走出坟墓，这是大师丁托列托绘制的。这束光也照亮了夜幕中一群正在争论的士兵和正向耶稣的坟墓走来的两名女子。对前景中两名熟睡士兵的描绘显示出米开朗基罗对丁托列托及其画坊的影响。丁托列托的画坊中最优秀的学徒是其子多梅尼科，在这件作品中很明显地体现出其笔法。

Resurrection of Christ

Jacopo Tintoretto (Venice, 1519-1594) and workshop
1580-1590
Oil on canvas
159×232cm
Gallerie dell'Accademia di Venezia
inv. 273

This painting was exhibited in the Scudo Hall of Palazzo Ducale in Venice. Following the tradition, Tintoretto painted the risen Christ, leaving his sepulcher shrouded by supernatural light. This beam lights up a nocturnal landscape revealing an arguing group of soldiers and two women running to Christ's grave. In the foreground two sleeping soldiers demonstrate Michelangelo's influence upon Tintoretto and his workshop. The most notable apprentice in the workshop is his son Domenico, whose hand is evident in this piece.



死去的基督和两天使

弗朗切斯科·比索洛 (1470, 特雷维佐 - 1554 年, 威尼斯)

1550-1525 年

木板油画

42 × 72 厘米

威尼斯学院美术馆

inv. 0088

这幅画以威尼斯风格描绘了死去的耶稣和扶着他的天使。这是比索洛在职业绘画生涯晚期完成的，从中可以清晰地看到威尼斯画家乔凡尼·贝里尼对他的影响。“死去的耶稣”是贝里尼作品中最常见的主题。通常会描绘基督受难的重要象征物：打开的棺材、荆棘冠和手上的钉痕。

Dead Christ with Angels

Francesco Bissolo (Treviso, 1470– Venice, 1554)

1550-1525

Oil on wood panel

42×72cm

Gallerie dell'Accademia di Venezia

inv. 0088

This painting is a traditional Venetian representation of the dead Christ supported by angels. Bissolo completed it towards the end of his career when most influenced by Venetian painter Giovanni Bellini. The dead Christ was amongst Bellini's most frequented themes. The most important symbols of the passion of Christ are painted: the open tomb, a crown of thorns and crucifixion wounds on his hands.

圣凯瑟琳的神秘婚姻

威尼斯画派

16 世纪

布面油画

69 × 97.5 厘米

罗马古代艺术国家美术馆——巴贝里
尼宫

inv. 1378

画中描绘了玛丽亚怀抱中的小耶稣正在将一枚戒指戴在圣凯瑟琳的手指上。威尼斯风格的光线运用不仅突出了画面的情节表现，还使得织物和景观更为出众。

Mystic marriage of St. Catherine of
Alexandria

Venetian school

XVI century

Oil on canvas

69×97.5cm

Gallerie Nazionali di Arte Antica di
Roma-Palazzo Barberini

inv. 1378

In this painting the Virgin Mary holds the infant Child while he gingerly places a ring on the finger of a saint. The Venetian use of light enters this composition and highlights not only the narrative but also the fabrics and landscape.





文艺复兴时期
意大利艺术、文化
和生活

◁ 牧羊人朝圣

希乔兰代·达·塞莫内塔画派

16世纪

木板油画

88.7×74厘米

帕尔马, 皮罗塔博物馆群

inv. 184

这幅画构图饱满, 画家将场景安排在一处废墟中, 画面中三位牧羊人, 小耶稣的父母, 甚至马厩里的动物都崇敬地注视着小耶稣。杂乱的谷仓和耶稣所躺的马槽都不被这些人物所关注, 但画家却对这些场景和自然风景极其重视。风景和人物都参考了拉斐尔的绘画, 尤其是这位大师在罗马期间创作的作品。

Adoration of Shepherds

School of Siciolante da Sermoneta

XVI century

Oil on wood panel

88.7×74cm

Complesso Museale della Pilotta, Parma

inv. 184

In this crowded painting, three shepherds, Mary, Joseph and even barn animals, look upon the Christ child with adoration. The disarrayed barn and the meager manger holding the Christ child is not their focal point. But the artist gives attention to this setting and to the landscape. Both the landscape and the figures make reference to Raphael's paintings, especially those completed in Rome.



基督诞生与小圣约翰和天使

吉罗拉莫·马佐拉·贝多利(约1550, 维亚达纳-1569年, 帕尔马)

16世纪

油画

57.7×48.3厘米

帕尔马, 皮罗塔博物馆群

inv. 38

画家把耶稣诞生的场景安排在科林斯石柱的门廊旁。前景中母亲玛利亚正坐着照顾小耶稣和小圣约翰。后面可以看到, 父亲约瑟夫在向一位年长的妇人致谢, 她可能是耶稣的外祖母, 头上顶着一个盛放礼物的柳条篮。两位天使一边祈祷、说着话, 一边奔向玛利亚, 其他人正在生火, 火可能是信仰上帝的象征。这幅画曾一度被认为是帕尔米贾尼诺的作品, 后经考证, 认为是奇尼(威尼斯)所收藏的吉罗拉莫·马佐拉·贝多利的作品。

Nativity with St. Giovannino and Angels

Girolamo Mazzola Bedoli (Viadana, c. 1550-Parma, 1569)

XVI century

Oil on paper glued on canvas

57.7×48.3cm

Complesso Museale della Pilotta, Parma

inv. 38

The Nativity of Christ takes place in a very sumptuous portico with Corinthian columns. Mary sits in the foreground and takes care of the child Christ and St. Giovannino. Joseph, in the background, thanks an old woman, most likely to be St. Anne, who has arrived with a wicker basket of gifts on her head. Two angels are running to the Virgin as they pray and talk to each other and others are stoking a fire, probably symbol of the faith in God. This painting was attributed to Parmigianino, but now it is attributed to Girolamo Mazzola Bedoli from collection Cini (Venice).

宗教庆典和用具

在文艺复兴时期的意大利，宗教庆典和用具对宗教仪式具有重要意义。弥撒，即天主教的圣体圣事，总是需要隆重的仪式和庆典用具进行庆祝。本次展览中有多件这类器具。

在圣体圣事的庆祝中，最引人注目的是盛放象征基督鲜血的葡萄酒的圣杯，和盛放象征基督圣体的圣饼使用的圣体盘，它们是庆典中必不可少的。烛台被用来照亮祭坛和祭台。神职人员用一个小铃铛，提示礼仪庆祝中的有意义时刻。在举行平安礼时，主祭和辅祭人员都会亲吻用木头或金属制成的圣像。

香炉通常由神职人员提着链子进行晃动，使其产生烟雾，制造出一种庄严的氛围。在举行弥撒期间，会用铜质的盘子收集钱款，其中心部分通常都有装饰。

这一时期，一些仪式用具是由金银制成的，通常会摆放在祭坛旁向民众展示，炫耀该教堂的“珍宝”。

Ceremonies and Religious Tools

In Renaissance Italy, liturgical practice and sacred objects were of great importance to religious ceremony. Masses, the Eucharistic liturgical service of the Catholic Church, were celebrated with sumptuous rites and ceremonial objects. In this exhibition several of these items are on display.

Remarkably, during the Eucharist chalice to hold sacramental wine to symbolize the blood of Christ, and patena, a small dish for the host, symbol of the body of Christ, are always needed in a ceremony. Candlesticks lights up the altar and the table. A small bell is rung when indicating different moment of liturgy. Officiants and priests would kiss a pace (or peace), a religious instrument with a sacred image made of medal, during the ceremony.

A thurible, a metal censer suspended by chains, was used to burn incense. Priests would swing it and distribute smoke creating a viscerally sacred space. Bronze almoners, often decorated at the center, were used to collect offering.

During this period, some ceremonial objects were also made with precious metals, like silver and gold. These precious objects would often be displayed on the church's altar as its "treasure".



施舍盘

佛兰德——德国工坊制作
15 世纪末
黄铜
直径 40.2 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 345 Carrand

这件铜盘用于教堂作弥撒时收集硬币。其中央描绘的是玛利亚接受天使的怀胎报喜，周围一圈雕刻的是库法体铭文，这种阿拉伯文字体的特征是具有棱角。此类铜盘在中世纪时就有记载，但这种体量较大、德国工坊出产的式样在文艺复兴时期尤其多见。

Almoner

Flemish–German workshop
End of the XV century
Embossed brass
Diam 40.2 cm
Museo Nazionale del Bargello, Florence
inv. 345 Carrand

Previously part of the ecclesiastical trousseau of a church, this object was used to collect coins during Mass. The center depicts the Annunciation of the Virgin Mary and is encircled by a Kufic, or early Arabic, inscription. Such items were documented since Medieval times but this larger style was produced by a German workshop and more widespread in the Renaissance.



施舍盘

佛兰德——德国工坊制作

15 世纪

黄铜

直径 47.2 厘米

佛罗伦萨，巴杰罗国家博物馆

inv. 348 Carrand

这件铜盘用于教堂作弥撒时收集硬币。中央描绘的是造型奇特的兽面人身像。此类铜盘在中世纪时就有记载，但这种体量较大、德国工坊出产的式样在文艺复兴时期尤其多见。

Almoner

Flemish-German workshop

XV century

Embossed brass

Diam 47.2 cm

Museo Nazionale del Bargello, Florence

inv. 348 Carrand

Previously part of the ecclesiastical trousseau of a church, this object was used to collect coins during Mass. The center depicts a strange representation of a man with an animal's face. Such items were documented since Medieval times but this larger style was produced by a German workshop and more widespread in the Renaissance.

圣像牌
莫德诺工坊
1490-1540 年
金、青铜
10.8 × 6.5 厘米
佛罗伦萨，巴杰罗国家博物馆
inv. 740 Carrand

这是一种 13 世纪至 18 世纪时天主教会的宗教仪式用品，表示“带来平安”，用于圣餐前的平安礼中，为唱诗班或特殊来宾施接吻礼时使用。这类用品都有铜制或其他材质的圣像。

Madonna with Child Pace “Peace”
Ambito del Moderno
1490-1540
Golden bronze
10.8x6.5 cm
Museo Nazionale del Bargello, Florence
inv. 740 Carrand

The “pace” is a liturgical object used by the Catholic Church from the 13th to 18th century. It is a religious instrument with a sacred image made of medal or other material during ceremony and Holy Communion to bring peace.





香炉

意大利制作

15世纪

铜镀金

27 × 11 厘米

罗马古代艺术国家博物馆——巴贝里尼宫

inv. 2718

这种金属材质的香炉通常由神职人员提着链子进行晃动，使其产生烟雾，在宗教仪式的重要时刻制造出一种庄严神圣的氛围。

Thurible

Italian school

XV century

Gilded bronze

27×11cm

Gallerie Nazionali di Arte Antica di Roma—Palazzo Barberini

inv. 2718

This thurible, a metal censer suspended by chains, was used to burn incense. Priests would swing it and distribute smoke, creating a viscerally sacred space in important moments of the religious ceremonies.



天使长米迦勒（正面）
会友（反面）
多梅尼科·贝卡富米（1486-1551年）
1540-1550年
木板油画
55.5 × 32.5 厘米
锡耶纳国家美术馆
inv. 118 mag

用于供人瞻仰逝者遗容的灵床，其前后两端会插入木板双面画，描绘死者最崇敬的圣徒或曾看护死者的兄弟会会友。此处展示的灵床前端的木板双面画，描绘的是兄弟会会友和天使长米迦勒，天主教会认为他在最后审判时对灵魂进行称重，决定死者上天堂还是下地狱。



San Michele Arcangelo (recto)
Brothers (verso)
Domenico Beccafumi (1486-1551)
1540-1550
Oil on wood
55.5 × 32.5 cm
Pinacoteca Nazionale di Siena
inv. 118 mag

The cataletto, or funeral bed showcased the deceased body during the funeral. It was decorated with drapes as it was carried in solemn funeral procession. At the head and feet of the cataletto were painted tablets. These were either decorated with beloved saints or brotherhoods dedicated to the care of the dead. Here we have the representation of the brothers and Saint Michael, the Archangel that the Catholic Church sees as the one who weighs the souls of the dead on the balance to divide the damned by the blessed.

重新发现古代

据说富有的罗马红衣主教拉法埃莱·里亚里奥，喜欢收藏古典作品，购得了一座“酣睡的丘比特”雕像。因为这件雕像是作为古典作品出售的，他为此支付了一大笔钱，后来才发现，实际上出自一位年轻的佛罗伦萨艺术家米开朗基罗之手。

文艺复兴时期的学者和艺术家把古代希腊和罗马时期视为需要研究和模仿的黄金时代。他们还到处寻觅古代典籍以便加深对古代艺术法则的理解。

权贵们在他们的宫殿和花园里收藏数百尊古代雕像。一些青年艺术家被允许学习和仿制这些藏品，例如，少年时代的米开朗基罗就曾经研习过美第奇家族陈列在佛罗伦萨圣马可花园里的雕塑藏品。这正是为何从很多文艺复兴时期的优秀作品中，我们可以辨识出艺术家在姿态和形体方面受到古代雕塑的启迪，他们尤其关注人体解剖构造和动作表现上的完美。

Rediscovering Antiquity

It is said that Raffaele Riario, a wealthy cardinal, had bought for his antiquity collection a statue of a sleeping Cupid. He paid a high price for it, as it was sold as an antique piece. He later discovered that the Cupid had actually been made by a Florentine young artist. The boy was called Michelangelo.

Intellectuals and artists of the Renaissance looked at Greco-Roman antiquity as a golden age to be studied and imitated. They began to look for original texts to deepen their understanding of ancient principles.

Powerful men collected hundreds of ancient statues in their palaces and gardens. Young artists were allowed to study and copy these collections as it happened with the Medici collection in the Giardino di San Marco (Garden of St. Mark) in Florence where young Michelangelo himself could study. That is the reason why in many Renaissance masterpieces we recognize classical forms that artists derived and re-elaborated from ancient models, attracted by their perfect representation of anatomy and movement.



雅典英雄头像

2 世纪中期
大理石
38.7 × 25.9 厘米
古卡普亚考古博物馆
inv. 174368

这件雕塑可能是一名英雄或运动员的头像。胡须和发带表现出他的这类身份。头上雕刻着浓密的卷发，上面钻孔的痕迹仍清晰可见。

Head of an Athenian Hero

Half of the II century
Marble
38.7 × 25.9cm
Museo Archeologico dell'antica Capua
inv. 174368

This sculpture may have been the head of a hero or athlete. His beard and band about his head identify him as such. The curls of his hair have been meticulously sculpted and traces of the use of drill are still visible.



男子雕像（可能为塞内加）

公元前 3- 前 2 世纪希腊雕塑的罗马复制品

石制

高 37.5 厘米

都灵皇家博物馆

inv. 185

这是在赫库兰尼姆（今埃尔科拉诺）考古挖掘中发现的数件雕塑中的一件，在文艺复兴时期被认为是古罗马哲学家塞内加（公元前 4-65 年）的头像。其痛苦的神情和年迈的面容与罗马人所认为的塞内加的形象很接近，但目前还没有确凿的证据。有趣的是，文艺复兴时期，许多画家都将其临摹到他们的画作中。

Portrait of a Bearded Man, Called Pseudo Seneca

Roman copy of a Greek original III–II century BCE.

Stone

37.5cm

Musei Reali di Torino

inv. 185

It is one of the numerous portraits of the same man found during the excavation in Ercolano and identified in the Renaissance as the philosopher Seneca. The suffering expression and the old age are close to the Romans idea of Seneca but still today we have no proof about the identification. Interestingly though, many painters of the Renaissance copied this face for their paintings.

命运女神坐像

1-2 世纪

大理石

93 厘米

都灵皇家博物馆

inv. 290

这是古罗马命运女神的雕像。她像一位端坐的淑女，手持着象征无尽财富的“丰饶角”（cornucopia），即母山羊阿玛耳忒亚装满水果的角，代表丰饶。有时表现为怀抱一个婴孩，即冥王普鲁托，也表示富有。文艺复兴时期，画家们对这种题材进行了深入研究，用来创作圣母玛利亚的坐像。

Seated Fortune

I-II century

Marble

93cm

Musei Reali di Torino

inv. 290

This beautiful statue represents the Roman goddess Fortuna (Fortune) as a young lady, seated on a throne. She holds a “cornucopia,” the horn of the goat Amalthea, filled with rich fruits and symbol of prosperity. In other versions she holds a baby, the god Pluto, also meaning richness. During the Renaissance painters studied this iconography and reused the typology for their Madonnas.





◁ 克尼多斯的阿弗洛狄忒

公元前 1 世纪早期

大理石

118 × 37 厘米

古卡普亚考古博物馆

inv. 174404

这是一件希腊神话中爱与美和丰饶女神阿弗洛狄忒的裸体雕塑。这些古代雕塑时常在一些偶然的发掘中被发现。它们得到文艺复兴时期画家和雕塑家的广泛研究，并在艺术创作中被借鉴。阿弗洛狄忒即维纳斯常被塑造为几种样式。这件雕塑应该表现的是“克尼多斯的阿弗洛狄忒” (Aphrodite Knidia)，即女神刚刚出浴手执浴巾的样子；此外还有两类雕塑分别表现的是“出水的阿弗洛狄忒” (Aphrodite anadyomene)，即刚刚从海水中走出的女神正在拧干湿发，和“美臀的阿弗洛狄忒” (Aphrodite kallipygia)，通常为蹲着的姿势或望向其美丽的臀部。

Aphrodite Knidia

Early I Century BCE.

Marble

118×37cm

Museo Archeologico dell'antica Capua

inv. 174404

This is a nude sculpture of Aphrodite, the Greek goddess of love, beauty and fertility. These ancient statues were often found by accidental excavations. Their beauty was often studied and used by Renaissance painters and sculptors in their work. Aphrodite/Venus was represented in different positions. This model in particular represented the goddess while coming out of a bath, one hand keeping a towel (Aphrodite Knidia); other models represent her coming out of the seawater and wringing out her wet hair (Aphrodite anadyomene), crouched or looking backwards to her beautiful buttocks (Aphrodite kallipygia).



△ 卢克雷提娅

佛罗伦萨佚名画家

16 世纪

木板油画

83 × 62 厘米

罗马古代艺术国家博物馆——巴贝里

尼宫

inv. 1220

画中持刀自杀的女子是卢克雷提娅，是文艺复兴时期的艺术家经常描绘的主题；她的故事大约发生在 2500 多年前古罗马王政时代，一些古代作家，如奥维德和李维，都记述过。

卢克雷提娅被视为坚贞不屈的楷模。她被伊特鲁里亚国王高傲者塔克文之子强奸后自杀。她的受辱引发国王被驱逐，罗马不再接受称王者的统治，从而使罗马进入共和时代。

Lucretia

Unknown Florentine Painter

XVI century

Oil on wood panel

83×62cm

Gallerie Nazionali di Arte Antica di

Roma – Palazzo Barberini

inv. 1220

This naked woman killing herself with a knife is Lucretia, a dramatic subject often represented by Renaissance artists; her story, supposedly occurring more than two and a half thousand years ago, was told by ancient writers as Ovid and Livy.

Lucretia was considered an example of fortress and virtue. She committed suicide after being raped by the son of the king of Rome Tarquinius Superbus, of Etruscan origin. Her dishonor was the catalyst for the expulsion of the kings and the establishment of the Roman Republic.



酒神巴库斯与阿里阿德涅

弗朗切斯科·弗洛里斯·德·弗里恩特
画派

1516-1570 年

木板蛋彩

28 × 28 厘米

佛罗伦萨，巴杰罗国家博物馆

inv. 2048 Carrand

这两件珍贵的木板画表明文艺复兴时期人们对古典神话的关注。酒神巴库斯与阿里阿德涅（左图），太阳神阿波罗与达芙妮（右图），都是广为人知的神话人物，作品表现了神与凡人之间的爱情故事。

Bacchus and Ariadne

School of Francesco Floris de Vriendt

1516-1570

Tempera on wood

28×28cm

Museo Nazionale del Bargello, Florence

inv. 2048 Carrand

These two precious wooden panels are indicative of the Renaissance interest in classical mythology. Bacchus and Ariadne (left work) and Apollo and Daphne (right work) are very popular characters that tell a story of love between gods and mortals.

文艺复兴时期

意大利艺术、文化

和生活



阿波罗与达芙妮

弗朗切斯科·弗洛里斯·德·弗里恩特
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1516-1570 年

木板蛋彩

28 × 28 厘米

佛罗伦萨，巴杰罗国家博物馆

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Apollo and Daphne

School of Francesco Floris de Vriendt

1516-1570

Tempera on wood

28×28cm

Museo Nazionale del Bargello, Florence

inv. 2049 Carrand

花园和别墅

花园建筑也在嬗变中。中世纪时，花园是一块被围起来的场地，里面有花圃和泉水，还种植药用植物、蔬菜和水果。

文艺复兴时期，花园的空间进一步增大，别墅附近树篱和花圃组合而成几何图案，通过窗户和敞廊就可以欣赏到花园的设计与美景。花园中还有精心设计的联结不同景致的小径，将一些小型建筑、雕像、灌木和水景串联在一起。

在景色优美的城郊，即离城不远的地方，修建别墅和花园，在其中享受休闲的惬意并做一些研究，这种理念直接源自古罗马的传统。文艺复兴时期的别墅着意模仿古代富丽的别墅。在里面陈设艺术品，修建怡人的步道、喷泉、装饰繁复的林泽女神殿和楼阁，甚至在建筑材料的选取上都体现出对古罗马传统的沿袭。

在城里已经很难觅到绝佳的风光和大地空地，所以这些在城郊建花园和别墅的主人常常让宾客们赞叹不已，里面的大型景观也显示出他们的财富和地位。

文艺复兴时期的别墅，如位于罗马的尤里乌斯别墅和法尔内西纳别墅，帝沃利的埃斯特别墅和卡普拉罗拉的法尔内塞别墅均保留了这种意境，现在都开辟为向公众开放的博物馆。



埃斯特别墅的花园

A Picture of the Garden
of Villa d'Este

Gardens and Villas

Garden architecture is also changing. In the Middle Ages the garden was an enclosed space, with flowerbeds and a fountain, where medicinal plants, vegetables and fruit were grown.

In Renaissance the garden takes more room, with geometric patterns drawn with hedges and flowerbeds near the palace (their design was made to be seen from windows and loggias), paths with designed perspectives leading through different sceneries composed by different elements: small buildings, sculpture, bushes and water games.

The idea of having rest and intellectual activities (*otium*) in a luxurious “villa”, a residence in the landscape not too far from the city, comes directly from ancient Rome tradition: Renaissance villas were intended to emulate the rich villas of the antiquity, with works of art, pleasant walks and fountains, richly decorated nymphaea and pavilions and even in the choice of building materials.

Having beautiful landscapes and vacant lands at their disposal, they could hardly find inside the city walls, the powerful owners could amaze their guests with much more larger devices so displaying their richness and status.

Renaissance villas like Villa Giulia and La Farnesina in Rome, Villa d'Este in Tivoli or Villa Farnese in Caprarola have preserved their atmosphere and are now open to the public as museums.

尤里乌斯别墅

尤里乌斯别墅是为教宗尤里乌斯三世 (1487-1555) 而建，坐落于罗马城墙外的弗拉米妮亚大道和台伯河之间。

同古罗马时期的别墅一样，这座宅邸也与花园和风景联系在一起。半圆形的柱廊装饰着湿壁画，朝向庭院的方向，花园均带有围墙。此外，这里还有处于地平线以下的林泽女神殿——有喷水池和人造岩穴，并装饰着雕塑，在炎热的夏日为人们提供了一个清凉的休憩场所。

这座别墅由建筑师和艺术家雅各布·巴罗奇·达·维尼奥拉、巴托洛米奥·阿曼纳蒂、乔尔乔·瓦萨里和塔代奥·祖卡里设计而成，他们是意大利中部文艺复兴时期最重要的建筑师。

1870 年以后这所别墅成为伊特鲁里亚国家考古博物馆所在地。



尤里乌斯别墅，林泽女神殿

Villa Giulia, Detail of the Nymphaeum

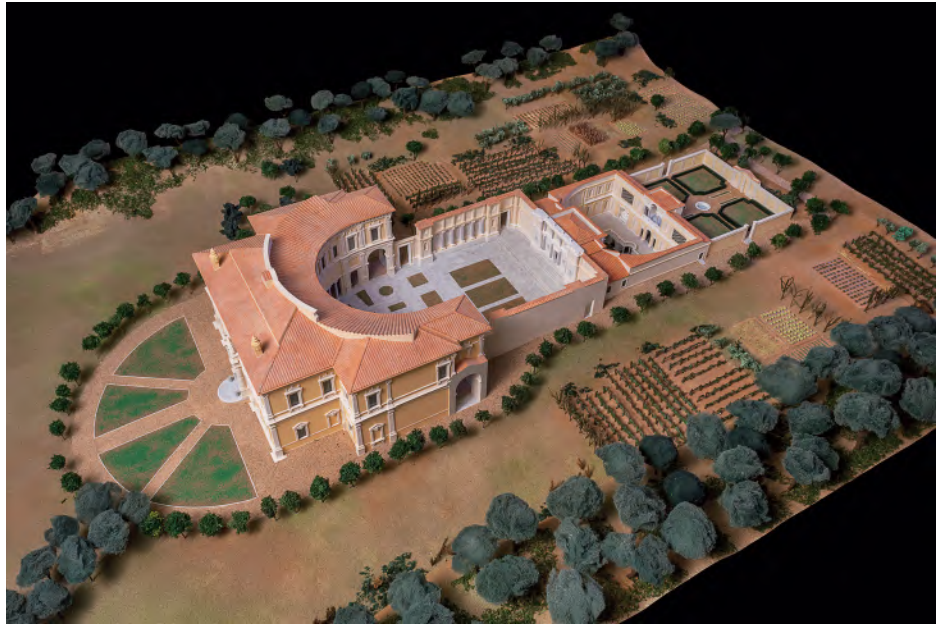
Villa Giulia

The villa was built for pope Julius III (1487-1555) between the via Flaminia and the Tiber river, just outside the walls of Rome.

Like the villas of ancient Rome the palace was connected to gardens and landscape. It has a semicircular porch decorated with frescos open on a courtyard, walled gardens and a nymphaeum—a wall fountain with an artificial grotto decorated with statues—at a lower level. This provided a pleasant site to rest in the shadow cooled by the presence of water during hot summer months.

The design was developed by famous Renaissance architects and artists, mainly Jacopo Barozzi da Vignola, Bartolomeo Ammannati, Giorgio Vasari and Taddeo Zuccari.

In 1870 the villa officially became the site of National Etruscan Archaeology Museum.



尤里乌斯别墅模型
 20 世纪
 木、塑料
 罗马，尤里乌斯别墅，伊特鲁里亚国家博物馆

Model of Villa Giulia
 XX century
 Wood, plastic
 Museo Nazionale Etrusco di Villa Giulia,
 Roma

结 语

Epilogue

“文艺复兴是一次人类从来没有经历过的最伟大的、进步的变革，是一个需要巨人而且产生了巨人——在思维能力、热情和性格方面，在多才多艺和学识渊博方面的巨人的时代。”

——恩格斯《马克思恩格斯选集》第三卷

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文艺复兴时期 意大利艺术、文化和生活

ART, CULTURE AND DAILY LIFE IN
RENAISSANCE ITALY

首都博物馆，中国北京
CAPITAL MUSEUM OF CHINA - BEIJING

展览隶属中意文化合作机制框架下的“意大利博物馆 / 睡美人”项目

An exhibition of the project MUSEITALIANI/Sleeping Beauty within the framework of the Italy-China Cultural Forum.

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