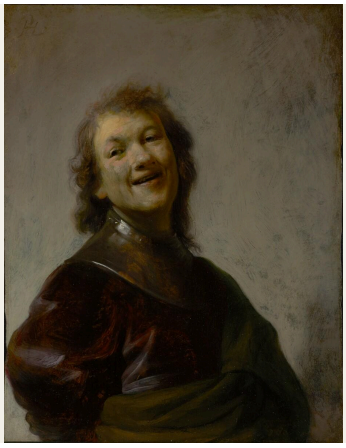
洛杉矶, 美国

J.保罗·盖蒂博物馆：杰作

J. Paul Getty Museum的二十幅欧洲绘画，从卡尔帕乔、提香到马奈、莫奈和恩索尔。

AI 辅助翻译



洛杉矶的J. Paul Getty Museum以欧洲绘画、素描和雕塑收藏闻名。这里选出的二十幅画，涵盖从卡尔帕乔笔下泻湖上的猎人到莫奈笔下雪中的麦垛，其中肖像画占了很大一部分。有些严守彰显身份地位的惯例：提香笔下身披盔甲的阿方索·达瓦洛斯、凡·戴克笔下被大片红衣包裹的阿戈斯蒂诺·帕拉维奇尼，以及戈雅笔下头戴曼蒂拉披纱的圣地亚哥侯爵夫人。在另一些画中，伦勃朗在大笑，迪克勒在打哈欠，而克诺普夫笔下的让娜·凯费尔在一组浅色门扇的映衬下显得格外娇小。其余画作中，有些围绕故事或特定场合展开：走向方舟的诺亚的动物、为全国性节日挂满旗帜的街道、恩索尔笔下充斥面具和旗帜的人群、动手打斗的乐手，以及抵挡丘比特的少女。剩下的则难以归入任何一组：那些麦垛、霍夫曼以不亚于对待任何肖像模特的认真态度描绘的一只野兔，还有夏尔丹笔下的高脚杯、水果和核桃。

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作品目录 · 20

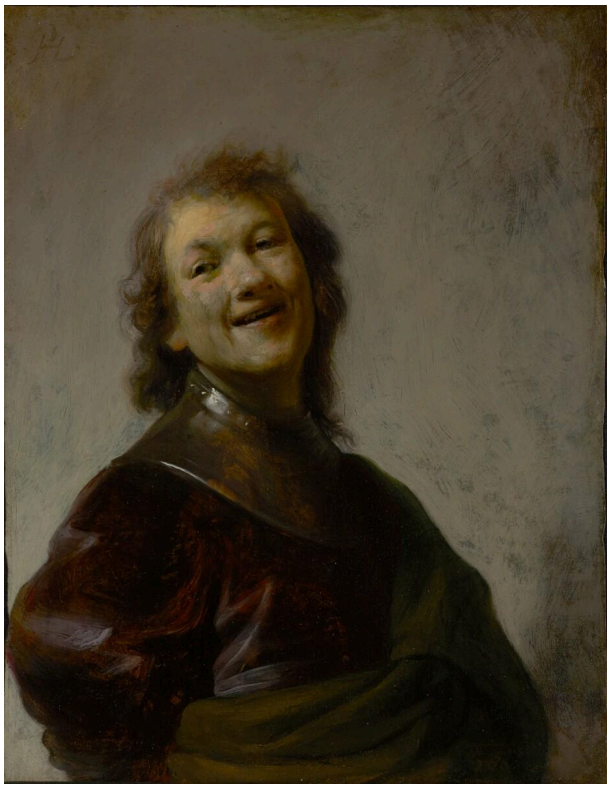
1. Rembrandt Laughing
   Rembrandt van Rijn · 约 1628 年
2. Christ's Entry into Brussels in 1889
   James Ensor · 1888
3. The Rue Mosnier with Flags
   Édouard Manet · 1878
4. Wheatstacks, Snow Effect, Morning
   Claude Monet · 1891
5. The Musicians' Brawl
   Georges de La Tour · 约 1625 年
6. Zénaïde and Charlotte Bonaparte
   Jacques-Louis David · 1821
7. Self-Portrait, Yawning
   Joseph Ducreux · 1783
8. Leonilla, Princess of Sayn-Wittgenstein-Sayn
   Franz Xaver Winterhalter · 1843
9. Maria Frederike van Reede-Athlone at Seven Years of Age
   Jean-Étienne Liotard · 约1755年—约1756年
10. Alfonso d'Avalos in Armour with a Page
    Titian · 1533
11. Agostino Pallavicini
    Anthony van Dyck · 约1621年
12. A Hare in the Forest
    Hans Hoffmann · 约 1585 年
13. The Entry of the Animals into Noah's Ark
    Jan Brueghel the Elder · 1613
14. The Eternal Feminine
    Paul Cézanne · 约 1877 年
15. Hunting on the Lagoon
    Vittore Carpaccio · 约 1490 年
16. Jeanne Kéfer
    Fernand Khnopff · 1885
17. The Marquesa de Santiago
    Francisco Goya · 1804
18. Study of the Model Joseph
    Théodore Géricault · 约 1818–1819 年
19. A Young Girl Defending Herself against Love
    William-Adolphe Bouguereau · 约 1880 年
20. Still Life with Peaches, a Silver Goblet, Grapes and Walnuts
    Jean-Siméon Chardin · 约 1759–1760 年

01 / 20

Rembrandt Laughing

Rembrandt van Rijn

约 1628 年 · 铜板油画 · J. Paul Getty Museum



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伦勃朗仰头大笑，这样的表情在正式肖像中不会出现。他以松散的笔触将它画在一块小铜板上。画幅不大，恰好适合用来尝试捕捉转瞬即逝的面部动作。

作品资料来源 · 打开艺术作品 · 藏品登记: 2013.60

02 / 20

Christ's Entry into Brussels in 1889

James Ensor

1888 · J. Paul Getty Museum



James Ensor. Christ's Entry Into Brussels in 1889. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

基督在哪里？画题宣告了他的到来，但在旗帜和一张张执意向前挤来的面孔之间，很难找到他。恩索尔于1888年绘制此画，却把事件设定在1889年，仿佛游行尚未发生。人群似乎更在意自身构成的热闹场面，而非他们据说前来迎接的那位人物。有些面孔显然是面具。另一些则很难判断伪装在哪里结束，真实的五官又从哪里开始。

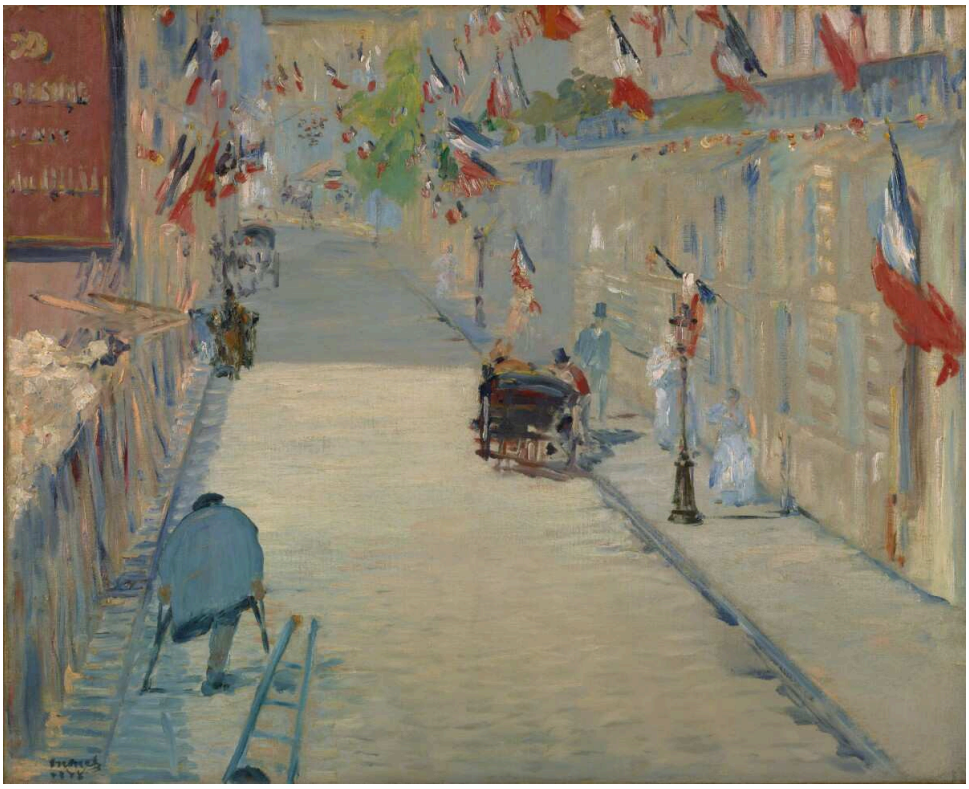
作品资料来源 · 打开艺术作品

03 / 20

The Rue Mosnier with Flags

Édouard Manet

1878 · 布面油画 · J. Paul Getty Museum



The Rue Mosnier with Flags. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

旗帜为一场公众庆典而悬挂，盖蒂博物馆将其认定为1878年六月30日的全国性节日。不过，在画面近处的边缘，马奈安排了一位拄着双拐的截肢者；有他在场，就很难把这条街看成一幅全然无忧的欢庆景象。他或许是退伍军人，但画作没有提供可供确认的线索。

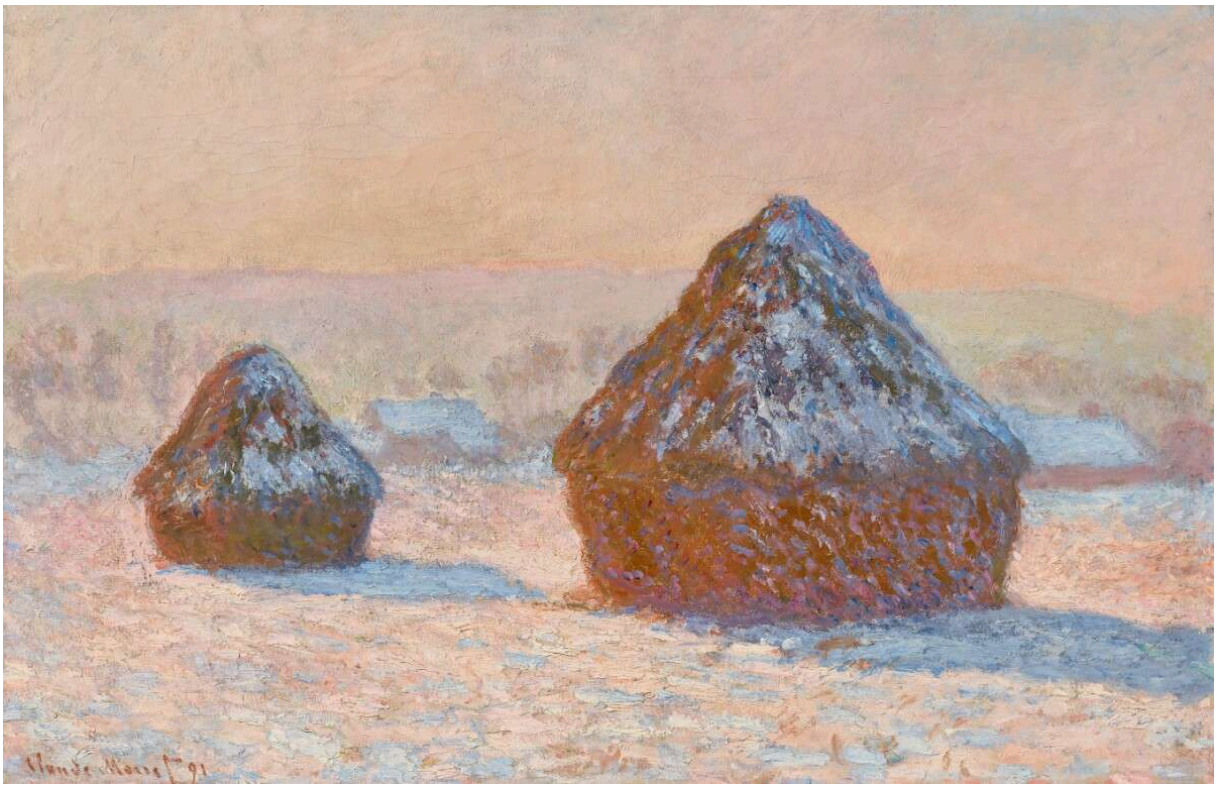
作品资料来源 · 打开艺术作品 · 藏品登记: 89.PA.71

04 / 20

Wheatstacks, Snow Effect, Morning

Claude Monet

1891 · 布面油画 · J. Paul Getty Museum



Wheatstacks, Snow Effect, Morning (Meules, Effet de Neige, Le Matin). J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

莫奈在不同季节、一天中的不同时刻，多次重画这些麦垛。它们固定的形状提供了一个不变的参照，让他得以衡量光线的变化。在这个雪后的清晨，麦垛依然深暗而坚实，蓝色和粉色的阴影则铺展在四周的地面上。

作品资料来源 · 打开艺术作品 · 藏品登记: 95.PA.63

05 / 20

The Musicians' Brawl

Georges de La Tour

约 1625 年 · 布面油画 · J. Paul Getty Museum



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一群乐手动起了手。拉图尔把他们安排得如此紧密，争斗周围几乎没有余地，于是只能由面孔、推搡的手和纠缠的身体来说明出了什么乱子。乐器仍夹在混战之中，提醒人们，这些乐手原本也许正在一起演奏音乐。

作品资料来源 · 打开艺术作品 · 藏品登记: 72.PA.28

06 / 20

Zénaïde and Charlotte Bonaparte

Jacques-Louis David

1821 · 布面油画 · J. Paul Getty Museum



Portrait of the Sisters Zénaïde and Charlotte Bonaparte. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

一封共同阅读的信，让另一个人进入了这幅双人肖像，尽管画中没有出现其身影。无论是写信人还是收信人，都在画框之外的某处。大卫让泽奈德和夏洛特紧挨着坐下，信纸置于两人之间；尽管姿势将姐妹俩紧密地联系在一起，她们各不相同的裙装仍使两人的形象分明。

作品资料来源 · 打开艺术作品 · 藏品登记: 86.PA.740

07 / 20

Self-Portrait, Yawning

Joseph Ducreux

1783 · J. Paul Getty Museum



Joseph Ducreux. Self-portrait, yawning. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

这个哈欠牵动了迪克勒的整个上半身。他伸展的双臂拉扯着外衣，张开的嘴让肖像模特通常应有的从容端庄荡然无存。打哈欠是不由自主的，但选择把它作为自画像的主题却并非如此。迪克勒选择在庄重自持似乎松脱的那一刻呈现自己。

作品资料来源 · 打开艺术作品

08 / 20

Leonilla, Princess of Sayn-Wittgenstein-Sayn

Franz Xaver Winterhalter

1843 · 布面油画 · J. Paul Getty Museum



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莱奥尼拉没有端坐在椅子上。她斜倚在一处陈设齐备的露台上，温特哈尔特让光线洒满她浅色的裙装，并在她周围安排帷幔、植物和通向远方的景致。宣示她身份地位的，与其说是她的面容，不如说是周围的一切：露台、其中的陈设，以及她置身其间时闲适的卧姿。

作品资料来源 · 打开艺术作品 · 藏品登记: 86.PA.534

09 / 20

Maria Frederike van Reede-Athlone at Seven Years of Age

Jean-Étienne Liotard

约1755年—约1756年 · 粉彩 · J. Paul Getty Museum



Jean-Étienne Liotard. Portrait of Maria Frederike van Reede-Athlone at Seven Years of Age. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/jean-etienne-liotard/portrait-of-maria-frederike-van-reede-athlone-at-seven-years-of-age-1756 · Public domain (WikiArt source label)

玛丽亚·弗雷德里克手抱一只小狗，周围是精心安排的缎带、软帽和毛皮。粉彩使利奥塔能够区分这些不同的质感，而他对她侧转的面容也给予了同样细致的关注。正式服饰决定了她呈现于人前的方式。小狗则为她手中添了一份有生命的重量。

作品资料来源 · 打开艺术作品

10 / 20

Alfonso d'Avalos in Armour with a Page

Titian

1533 · 布面油画 · J. Paul Getty Museum



Portrait of Alfonso d`Avalos , in Armor with a Page. WikiArt; Titian. Proportional resizing and JPEG compression; source frame preserved. · Public domain

提香把盔甲画出了实实在在的物体质感：光线落在弯曲的金属表面上，与落在阿方索·达瓦洛斯脸上的方式截然不同。提香在他身旁安排了一个身形较小的侍从。在这幅画中，权威既意味着拥有这身装备，也意味着有人服侍；即使尚未读过任何生平介绍，两人身形的差异也已将等级关系清楚地呈现出来。

作品资料来源 · 打开艺术作品

11 / 20

Agostino Pallavicini

Anthony van Dyck

约1621年 · 布面油画 · J. Paul Getty Museum



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红色衣袍铺满了画布下部的大半区域，几乎像围绕肖像人物建起的一座建筑。凡·戴克将阿戈斯蒂诺·帕拉维奇尼苍白的面孔和双手置于这整片庄重的礼服之上。服饰决定了他的身体如何占据画面空间，也宣告他身居公职。

作品资料来源 · 打开艺术作品 · 藏品登记: 68.PA.2

12 / 20

A Hare in the Forest

Hans Hoffmann

约 1585 年 · 木板油画 · J. Paul Getty Museum



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野兔占据了通常留给主要人物的位置。不过，霍夫曼的细致关注并未止步于此。周围的树叶、树皮和更小的生物也得到了同样仔细的观察，森林中没有哪一部分仅仅充当背景。

作品资料来源 · 打开艺术作品 · 藏品登记: 2001.12

13 / 20

The Entry of the Animals into Noah's Ark

Jan Brueghel the Elder

1613 · 木板油画 · J. Paul Getty Museum



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霍夫曼用整块画板描绘一只野兔。在这里，诺亚方舟的故事给了老扬·勃鲁盖尔一个理由，将许多物种汇聚在同一处，让它们朝着同一个目的地前行；这样的聚集是任何人都不可能在现实中见过的。他将动物分布在树木之间和开阔的地面上，让人能够比较它们各不相同的身体。

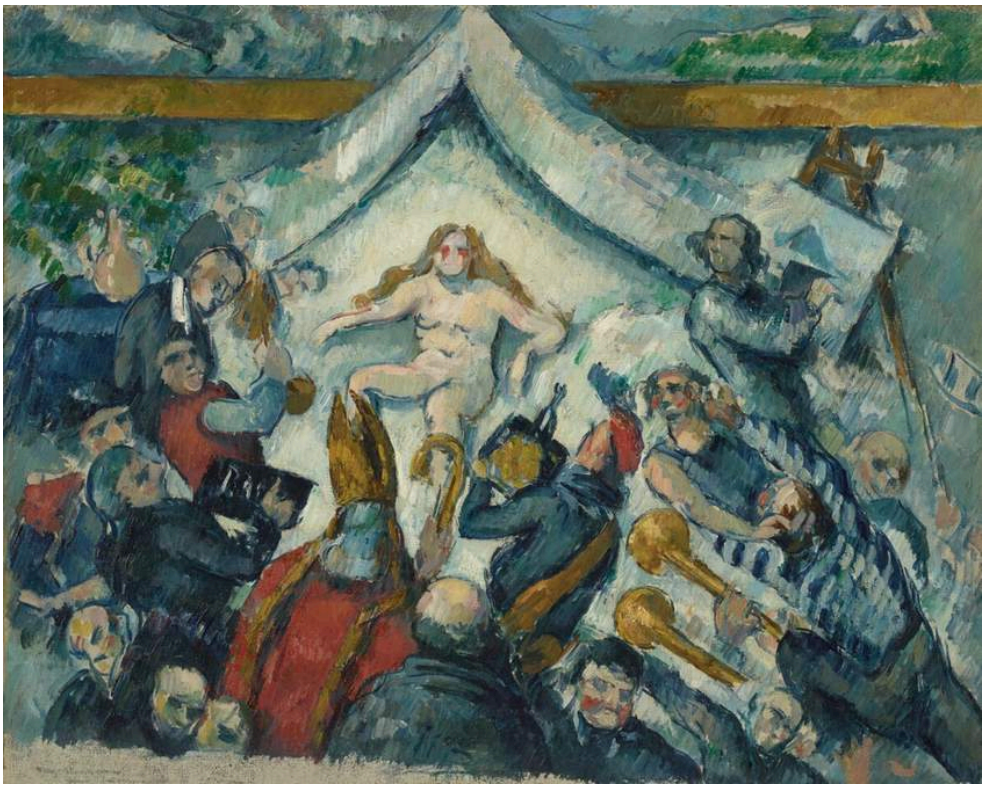
作品资料来源 · 打开艺术作品 · 藏品登记: 92.PB.82

14 / 20

The Eternal Feminine

Paul Cézanne

约 1877 年 · 布面油画 · J. Paul Getty Museum



The Eternal Feminine (L'Éternel Féminin). J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

一名女子斜倚着，被展示在一群观看者上方，正是他们的注视赋予了她在场景中的角色。塞尚突兀的色彩和生涩的描绘，让这一安排失去了任何精致或优雅。刚看过布格罗光洁细腻的画面的人，会立刻感到其中的差异。画题试图触及某种普遍性。画布呈现的却是一个具体而颇令人不适的场景：一个裸露的人物和众多观看者，而他们的观看与她的身体同样是画作的主题。

作品资料来源 · 打开艺术作品 · 藏品登记: 87.PA.79

15 / 20

Hunting on the Lagoon

Vittore Carpaccio

约 1490 年 · J. Paul Getty Museum



Vittore Carpaccio. Hunting on the Lagoon. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/vittore-carpaccio/hunting-on-the-lagoon · Public domain (WikiArt source label)

卡尔帕乔将船只分布在开阔的水面上，使船中细小的动作彼此不受遮挡。人物站立着瞄准飞鸟，长杆和低低的地平线标示出泻湖上的远近距离。作为一场狩猎，这个场景平静得出奇：一组各自展开的活动，没有哪一项在推向决定性的一刻。

作品资料来源 · 打开艺术作品

16 / 20

Jeanne Kéfer

Fernand Khnopff

1885 · 布面油画 · J. Paul Getty Museum



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让娜·凯费尔身后高大的浅色门扇，使这个小女孩显得更加娇小。克诺普夫将她精确地安置在几乎空无一物的门面前，一只手收向胸前。画中几乎没有别的东西吸引视线，因此她的静止姿态和这一个手势便支撑起了整幅肖像。

作品资料来源 · 打开艺术作品 · 藏品登记: 97.PA.35

17 / 20

The Marquesa de Santiago

Francisco Goya

1804 · 布面油画 · J. Paul Getty Museum



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侯爵夫人身穿深色裙装，头戴浅色曼蒂拉披纱，即覆在头部和肩部的蕾丝或丝质面纱。戈雅以风景为背景，画出她的全身像；她的装束适合正式的公开场合，因此身份地位无须另作解释。面容则是另一回事。那显然属于某一个具体的人。

作品资料来源 · 打开艺术作品 · 藏品登记: 83.PA.12

18 / 20

Study of the Model Joseph

Théodore Géricault

约 1818–1819 年 · 布面油画 · J. Paul Getty Museum



Study of the Model Joseph. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

席里柯把光线集中在额头、脸颊和敞开的衣领上，以暗色衬托侧转的头部。这是一幅创作习作，但画题保留了模特的名字——约瑟夫，画作也把他作为一个独立的个体来描绘，而非某种无名的典型。

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19 / 20

A Young Girl Defending Herself against Love

William-Adolphe Bouguereau

约 1880 年 · 布面油画 · J. Paul Getty Museum



A Young Girl Defending Herself against Love. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

画题中的“爱情”，就是少女正用双臂抵挡的那个长着翅膀的孩子。他是丘比特，因此这场争执成为寓意性的场景，而非生活中的一幕。布格罗光洁细腻的画法，使交错的四肢和衣褶依然清晰易辨。与拉图尔笔下斗殴的乐手相比，这几乎算不上一场打斗。画面的嬉戏意味，来自一场经过精心控制的姿态较量。

作品资料来源 · 打开艺术作品 · 藏品登记: 70.PA.3

20 / 20

Still Life with Peaches, a Silver Goblet, Grapes and Walnuts

Jean-Siméon Chardin

约 1759–1760 年 · 布面油画 · J. Paul Getty Museum



Still Life with Peaches, a Silver Goblet, Grapes, and Walnuts. J. Paul Getty Museum; Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .. Proportional resize and JPEG compression; complete source frame. · Images provided here are believed to be in the public domain and are available under CC0 through Getty's Open Content Program . Texts provided here are © J. Paul Getty Trust, licensed under CC BY 4.0 . Terms of use for the Getty logo can be found here .

夏尔丹在一处台沿上摆放了一只银高脚杯，旁边是桃子、葡萄和带着硬壳的核桃。这远非一场丰盛物产的展示。物件如此之少，色彩如此克制，细微的差别便格外重要：金属与柔软的水果相对，柔软的水果又与硬壳相对。葡萄向台沿垂伸，让原本可能显得静止的布局多了几分松动。

作品资料来源 · 打开艺术作品 · 藏品登记: 86.PA.544

服饰、环境与面容

这些肖像中，许多都借助面容周围的事物发挥表现力：凡·戴克的红袍、莱奥尼拉周围的露台、阿方索·达瓦洛斯身旁的侍从、利奥塔笔下孩子身上的缎带与毛皮，以及泽奈德和夏洛特共同阅读的信。伦勃朗的大笑和迪克勒的哈欠似乎无须这些道具。它们也经过了安排，只是借助面部和身体，而非财物与官职。克诺普夫的《让娜·凯费尔》是一个特殊的例子，因为它的环境恰恰由于其中事物极少而格外突出。

延伸阅读

Dutch Paintings in The Metropolitan Museum of Art, Volumes I and II

Walter Liedtke · 在线阅读或下载 · 英语

沃尔特·利特克编著的两卷本大都会艺术博物馆荷兰绘画藏品目录，可在线阅读或下载。它为研究伦勃朗，以及荷兰画家处理面孔、室内空间和静物的方式，提供了详尽的比较材料。由于它只涵盖大都会艺术博物馆收藏的荷兰绘画，在这里主要有助于理解《大笑的伦勃朗》。

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