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Duncan Bull 為阿姆斯特丹國家博物館國際繪畫策展人，他曾在劍橋大學、聖安德魯斯大學、耶魯大學讀藝術史，主要研究義大利、西班牙和英國繪畫。Bull 曾任蘇格蘭國家美術館版畫及繪畫研究員（1982-1987）、英國學術期刊《伯靈頓雜誌》的副總編輯（1987-2000），著有《建築師和音樂家：Piero di Cosimo 的 Giuliano da Sangallo 和他父親的肖像》（2013），策劃展覽如《林布蘭特、卡拉瓦喬》（2004，阿姆斯特丹）和《經典勝地：英國藝術家和義大利風景 1740-1830》（1981，紐黑文）。

Duncan Bull is Curator of International Painting at the Rijksmuseum. He studied Art History at the universities of Cambridge, St Andrews and Yale, and specializes in Italian, Spanish and British painting. Mr. Bull was previously Curator of Prints and Drawings at the National Gallery of Scotland from 1982 to 1987, and Deputy Editor of The Burlington Magazine from 1987 to 2000. He published The Architect and the Musician: Piero di Cosimo's Portraits of Giuliano da Sangallo and His Father (2013), and curated "Rembrandt - Caravaggio" (Amsterdam, 2004), and "Classic Ground: British Artists and the Landscape of Italy, 1740-1830" (New Haven, CT, 1981).

荷蘭的義大利繪畫收藏與鑑賞

17 世紀前半葉，年輕的林布蘭特（Rembrandt van Rijn）聲稱對其而言並無赴義大利學習的必要，因阿爾卑斯山以北的地區已可見許多義大利畫家的畫作。事實上，當時的阿姆斯特丹雖已是國際藝術貿易的樞紐，然而林布蘭特與其同窗在當地所看到的拉斐爾（Raphael）、提香（Titian）以及其他藝術家的作品，往往只是迅速經過阿姆斯特丹流向收藏家之手。與英國、法國及更為富裕的德國宮廷不同的是，上述這些國家的業餘人士與王子們喜愛在他們的華麗廳堂內展示義大利作品，而荷蘭的收藏家則更傾向收藏本土的作品。

但義大利的荷蘭商人中也有例外，如 Gerrit 和 Jan Reynst 兄弟即從威尼斯帶走了超過 200 件精良的義大利繪畫，包含洛倫佐·洛托（Lorenzo Lotto）、丁托列托（Tintoretto）與保羅·委羅內塞（Paulo Veronese）的傑作。但這些作品旋即又因英格蘭新復辟的國王查理二世欲彌補國王父親先前被賣掉的義大利繪畫收藏，要求荷蘭國會將其做為外交禮物買下。

直至 19 世紀前期，荷蘭境內方出現企圖收藏一系列的義大利藝術作品的藏家。此一現象始自拿破崙戰爭末期，國王威廉一世與威廉二世大力蒐羅符合新皇家地位的作品。威廉二世擁有的著名收藏包括安德烈亞·德爾·薩爾托（Andrea del Sarto）、皮翁博（Sebastiano del Piombo）與圭多·雷尼（Guido Reni）之傑作。荷蘭一直希望這些作品能以成為國家的永久收藏，然而在當時，這些作品實屬國王的私人收藏，且因國王生前揮霍無度，致使這些作品在國王逝世後被變賣，而離開了荷蘭。

此後，收藏義大利作品成為對義大利文藝復興時期藝術與政治有熱忱之中上層階級私人藏家的專有領域，這股風氣在 1860 年代蔓延至整個歐洲。其中的領導人是奧托·蘭茲（Otto Lanz），他以手術教授的身份從母國瑞士來到了阿姆斯特丹。其在瑞士時是雅各·布克哈特（Jacob Burckhardt）的門生，布克哈特在 1860 年出版《義大利文藝復興的文化（Cultur der Renaissance in Italien）》，培養出蘭茲對早期義大利藝術的興趣。雖然蘭茲不是富翁，但他透過與伯納德·布倫森（Bernard Berenson）、威廉·馮·博德（Wilhelm von Bode）和許多博物館策展人相處，將自己訓練成一個鑑賞家，且成功集結從 14 世紀的奧卡尼

亞（Orcagna），文藝復興早期的安傑利科（Fra Angelico）、洛倫佐·莫納可（Lorenzo Monaco）和卡羅·克里韋利（Crivelli），文藝復興盛期的丁托列托（Tintoretto）、保羅·委羅內塞（Paulo Veronese），一直到巴洛克早期的盧多維科·卡拉奇（Lodovico Carracci）的義大利繪畫收藏。

蘭茲還鼓勵與影響了許多其他阿姆斯特丹的收藏家，包括銀行家弗利茲·曼海姆（Fritz Mannheimer）、糖商艾德溫·馮·拉斯（Edwin vom Rath）。在眾多變遷，特別是第二次世界大戰之後，這些藏品在荷蘭國家博物館找到了歸屬。

The Collecting and Connoisseurship of Italian Paintings in the Netherlands

In the first half of the seventeenth century the young Rembrandt van Rijn claimed that it was unnecessary for him to study in Italy because so many paintings by Italian artists had already found their way north of the Alps. In fact, although Amsterdam had become a major centre for the international trade in art, the works by Raphael, Titian and others that Rembrandt and his fellow artists saw there were transient, merely passing through on their way to collectors elsewhere. Unlike England, France and the more affluent German courts, where amateurs and princes assembled eclectic galleries with a strong emphasis on Italian works, Dutch collectors tended to prefer local products.

The exception was Dutch merchants living in Italy, such as the brothers Gerrit and Jan Reynst who brought back from Venice a fine collection of antiquities and over 200 Italian paintings, including masterpieces by Lorenzo Lotto and Tintoretto and Paulo Veronese. But these did not stay long, as they were purchased by the Dutch States General as a diplomatic gift for the newly restored English king, Charles II who had asked for Italian paintings to replace those sold from his father's collection.

It was not until the early nineteenth century that any attempts were made to build up serious collections of Italian art in the Netherlands. The way was led Kings Willem I and Willem II who were keen to found collections worthy of the new royal status they had acquired at the end of the Napoleonic wars. Willem II built up a particularly notable collection, including major works by Andrea del Sarto, Sebastiano del Piombo, and Guido Reni. There had been hopes that this would be the foundation for a permanent Dutch National Collection; but as the King, who had acquired them as his personal property, had overspent, they were sold after his death, and left the country.

Thereafter, the collection of Italian works became the province of a small circle of private collectors, mostly from the professional classes, who were fired by the enthusiasm for the art and politics of the Italian Renaissance which had spread throughout Europe from the 1860s. Their leader was Otto Lanz, who came to Amsterdam as professor of surgery from his native Switzerland, where he had sat at the feet of Jacob Burckhardt whose Cultur der Renaissance in Italien, first published in 1860, did much to establish interest in earlier Italian art. By no means a rich man, Lanz trained himself as a connoisseur with the help of such contacts as Bernard Berenson, Wilhelm von Bode and various museum curators, and succeeded in assembling a fine collection of Italian paintings reaching from Orcagna in fourteenth century, through Fra Angelico, Lorenzo Monaco and Crivelli in the Early Renaissance, Tintoretto and Paulo Veronese in the High Renaissance up to a Lodovico Carracci in the early Baroque period.

Lanz encouraged and influenced several other Amsterdam collectors, including the banker Fritz Mannheimer and sugar-merchant Edwin vom Rath. After many vicissitudes, largely as a result of World War II, the cream of these collections found a home in the Rijksmuseum, the National Museum of Art and History.

阿姆斯特丹、私人收藏家、義大利繪畫、荷蘭國家收藏、義大利文藝復興、奧托·蘭茲、雅各·布克哈特、伯納德·布倫森、威廉·馮·博德、荷蘭國家博物館、Amsterdam, private collectors, Italian paintings, Dutch National Collection, Italian Renaissance, Otto Lanz, Jacob Burckhardt, Bernard Berenson, Wilhelm von Bode, Rijksmuseum