



簡介 Introduction

文藝復興是孕育自意大利佛羅倫斯的一場文化思潮運動，人們重拾對古希臘和羅馬時期古典文化的興趣，以重視人性、勇於探索、尋求真理的態度，於哲學、藝術、科學研究等領域中體現「人文主義」精神。

這次展覽從意大利烏菲茲美術館及其他機構襄借四十二幅畫作，透過人物肖像及宗教題材的描繪，反映當時藝術家所追求的人本精神。當中以桑德羅·波提切利的作品為主軸，同場亦展出菲利普·利皮及其他同期大師的重要作品，從中反映藝術家們與委託人的關係，借此探討當時美第奇家族與文人圈子如何攜手推動歷史上新時代的序幕。

A cultural movement that grew out of Florence, the Renaissance was a period in history when people rediscovered and developed a renewed interest in the classic Greek and Roman cultures. Humanist ideas were embraced in various fields such as philosophy, art and scientific research, with a focus on humanity, exploration and the discovery of truth.

Through the display of 42 paintings from The Uffizi Galleries and another institution, this exhibition presents the humanist ideals pursued by artists at the time, as reflected in their portraits and religious paintings. Drawing attention to the paintings by Sandro Botticelli, the juxtaposition of other masters of the time such as Filippo Lippi, further reveals the relationships between artists and patrons, which also run parallel with the pivotal role of the Medici family and the literati group in the emergence of a new era in history.

The background of the entire page is a reproduction of Sandro Botticelli's painting 'Primavera'. It depicts a group of figures in a lush, mythological landscape. In the foreground, a woman in a blue dress looks upwards, while a man in a blue and gold robe stands next to her. Other figures are visible in the background, including a man in a red and blue robe and a woman in a red dress. The painting is characterized by its fine lines and vibrant colors.

THE HONG KONG JOCKEY CLUB SERIES
香港賽馬會呈獻系列

波提切利

與他的非凡時空——
烏菲茲美術館珍藏展

Botticelli

and His Times —
Masterworks from the Uffizi



亞歷山德羅·菲力佩皮 (亦稱桑德羅·波提切利), 《三王朝聖》(又名「拉瑪的朝拜」),
1474 – 1475, 現藏於佛羅倫斯烏菲茲美術館
Alessandro Filipepi, known as Sandro Botticelli, *Adoration of the Magi (Lami Adoration)*,
1474 – 1475, Florence, Gallerie degli Uffizi

劃時代人物

The Protagonists

15世紀末，佛羅倫斯藝壇人才輩出，傳統看法均認為這是整個「文藝復興」運動中最燦爛輝煌的時期，這全賴兩位劃時代人物引領風騷。一位是佛羅倫斯的掌權者——「偉大的羅倫佐」(1449－1492)，他既是超卓的外交家，也是出色的藝術贊助人；另一位是畫家桑德羅·波提切利(1445－1510)，他在畫作中把15世紀文藝復興初期的哲學思潮演繹得淋漓盡致。

The final decades of the 15th century are traditionally seen as the pinnacle of the Florentine Renaissance, sealed by the figures of Lorenzo the Magnificent (1449－1492), *de facto* ruler of Florence, a politician committed to diplomacy and a splendid patron, and Sandro Botticelli (1445－1510), the painter who, more than any other, successfully depicted the theories of Quattrocento philosophical thought.

阿紐洛·布龍齊諾
(1503－1572)

偉大的羅倫佐肖像

約 1555－1565

油彩錫本

16 x 12 厘米

現藏於佛羅倫斯烏菲茲美術館的

雕像和油畫展覽館

藏品編號：inv. 1890 n. 865

Agnolo Bronzino
(1503－1572)

Portrait of Lorenzo the Magnificent

ca. 1555－1565

Oil on tin

16 x 12 cm

Florence, Gallerie degli Uffizi,
Galleria delle Statue e delle Pitture

inv. 1890 n. 865



聖母與聖嬰

Madonna and Child

15世紀時，聖母與聖嬰的肖像是粉飾寢室至關重要的物品，繪製形式多是裝嵌在經細緻雕琢的昂貴木框的圓形畫，及精工細作的神龕。文藝復興藝術中聖母的形象，是一位慈祥溫柔的母親，同時亦預示著聖嬰成為救世主後的受難殉道。波提切利由早期在老師菲利普·利皮的熏陶下探索個人風格，到後來成熟期之間的聖母系列畫作，其中呈現的都是上述的意象，所體現的豐富感情，影響比大量的透視學論說更為深遠。

In the 15th century, particular attention was paid to decorating the bedroom, which had to have an image of the Madonna and Child, painted on expensive round *tondi* that required complex carpentry work or in tabernacles with elaborate architectural frames. The image of the Renaissance Madonna is that of a tender mother, yet one that presages the fate and suffering of her son, humanity's redeemer. This is also the image that Botticelli provided in his long series of Madonnas, from early works still under the influence of his master Filippo Lippi to the works of his full maturity in which emotional impact prevails over canons of perspective.

亞歷山德羅·菲力佩皮（亦稱桑德羅·波提切利）
（佛羅倫斯，1445－1510）
聖母、聖子與聖若翰洗者
約 1500
蛋彩布本
134 x 92 厘米
現藏於佛羅倫斯烏菲茲美術館的帕拉蒂納畫廊
藏品編號：inv. 1912 n. 357

Alessandro Filipepi, known as Sandro Botticelli
(Florence, 1445－1510)
Madonna and Child with St John
ca. 1500
Tempera on canvas
134 x 92 cm
Florence, Gallerie degli Uffizi, Galleria Palatina
inv. 1912 n. 357





亞歷山德羅·菲力佩皮(亦稱桑德羅·波提切利)及他的工作室
(佛羅倫斯, 1445 – 1510)

與眾天使朝拜聖子

約 1500

蛋彩木板本

直徑: 110 厘米

現藏於佛羅倫斯烏菲茲美術館的帕拉蒂納畫廊

藏品編號: inv. OdA 1911 n. 750

Alessandro Filipepi, known as Sandro Botticelli and workshop
(Florence, 1445 – 1510)

Adoration of the Child and Angels

ca. 1500

Tempera on panel

Diam. 110 cm

Florence, Gallerie degli Uffizi, Galleria Palatina

inv. OdA 1911 n. 750

聖人與聖徒

Saints

這時期的畫多刻畫聖人及遵從耶穌教誨而傳世的聖徒故事，是年輕人自小學習的榜樣。他們在人世間的經歷深刻動聽，世人聽得津津樂道，亦以身施教，歌頌實踐教義的好處。這些聖人的生平故事，以宏大的角度刻畫在祭壇畫上，而祭壇下方的平台，則由多幅畫拼合而成。這些畫作充滿創意，用連續故事的形式來敘述聖人生平事蹟。

The figures of the saints, or rather those who, by following the teachings of Jesus Christ, distinguished themselves in their lifetimes for demonstrating the values of the Christian faith, are widely represented in painting. They were examples to be followed, targeted at young people from an early age; the events of their human lives were intended to entertain like a story yet also to expound the benefits of a moral existence. So-called predellas, panels painted in several compartments located along the base of an altarpiece, were decorated with freedom and a taste for episodic themes linked to the biographies of the holy figures majestically portrayed in the paintings above.

亞歷山德羅·菲力佩皮（亦稱桑德羅·波提切利）
（佛羅倫斯，1445 – 1510）

書房內的聖奧斯定

約 1494

蛋彩木板本

41 x 27 厘米

現藏於佛羅倫斯烏菲茲美術館的
雕像和油畫展覽館

藏品編號：inv. 1890 n. 1473

Alessandro Filipepi, known as Sandro Botticelli
(Florence, 1445 – 1510)

St Augustine in His Study

ca. 1494

Tempera on panel

41 x 27 cm

Florence, Gallerie degli Uffizi,
Galleria delle Statue e delle Pitture
inv. 1890 n. 1473



彼得羅·萬努奇 (亦稱佩魯吉諾)
(奇塔德拉皮耶韋·約 1448 – 豐蒂納諾·1523)
聖瑪利亞·瑪達肋納
約 1500
油彩木板本
47 x 35 厘米
現藏於佛羅倫斯烏菲茲美術館內的帕拉蒂納畫廊
藏品編號: inv. 1912 n. 42

Pietro Vannucci (known as Perugino)
(Città della Pieve, ca. 1448 – Fontignano, 1523)
St Mary Magdalene
ca. 1500
Oil on panel
47 x 35 cm
Florence, Gallerie degli Uffizi, Galleria Palatina
inv. 1912 n. 42



聖經故事 Sacred Scenes

新舊約聖經內的故事和聖人經歷，在西方藝術中佔據著相當重要的位置，亦透過宗教建築內的濕壁畫鉅細無遺地展現出來。他們的故事展現在教堂內大型祭壇畫兩側的直長嵌板，或畫成小巧的木板畫供人在家跪拜。畫中背景展現文藝復興繪畫的創作準則，以透視法呈現建築物和景物，並集中描繪古代風貌。

Sacred scenes, taken from the Old and New Testaments or the lives of the saints, represent the predominant part of pictorial depictions in Western art and unfold in fresco across the walls of sacred buildings. They are also present, however, in the margins of large altarpieces intended for churches and smaller panels reserved for domestic worship. Their setting offers the opportunity to provide an account of the principles of Renaissance painting, seen in the buildings and backgrounds organised according to the principles of perspective and a focus on antiquity.



亞歷山德羅·菲力佩皮（亦稱桑德羅·波提切利）
（佛羅倫斯，1445 – 1510）

三王朝聖（又名「拉瑪的朝拜」）

1474 – 1475

蛋彩木板本

111 x 134 厘米

現藏於佛羅倫斯烏菲茲美術館的
雕像和油畫展覽館

藏品編號：inv. 1890 n. 882

Alessandro Filipepi, known as Sandro Botticelli
(Florence, 1445 – 1510)

Adoration of the Magi (Lami Adoration)

1474 – 1475

Tempera on panel

111 x 134 cm

Florence, Gallerie degli Uffizi,
Galleria delle Statue e delle Pitture

inv. 1890 n. 882

科西莫·羅塞利
(佛羅倫斯, 1439 – 1507)

三王朝聖

約 1470

蛋彩及油彩木板本

101 x 217 厘米

現藏於佛羅倫斯烏菲茲美術館的雕像和油畫展覽館

藏品編號: inv. 1890 n. 494

Cosimo Rosselli

(Florence, 1439 – 1507)

Adoration of the Magi

ca. 1470

Tempera and oil on panel

101 x 217 cm

Florence, Gallerie degli Uffizi, Galleria delle Statue e delle Pitture

inv. 1890 n. 494



傳頌凡俗美德 Secular Stories

城邦建築和權貴的臥室多以帶有世俗題材的繪畫來裝飾，取材著重以世俗手法闡揚出宗教觀念和道德典範。這些故事和人物盡顯勇氣和公民精神，足以為世人榜樣，同時又能展示華麗的服裝和奢華的盛宴。另一方面，繼波提切利以神話寓言來表達人文思潮，愛與美化身的女神維納斯成為最廣泛出現在裝飾畫的人物，寓意著人類能從世俗中超脫到聖靈國度。羅倫佐·迪·克雷迪畫筆下的維納斯形象柔美，也是受到波提切利的影響。

In art with profane subject matter intended for city government buildings or the private rooms of the wealthy, priority was given to subjects that lent themselves to offering a secular version of religious or moral principles. These were intended to offer examples of courage and civic valour, while at the same time allowing the display of rich clothing and sumptuous banquets. In the wake of Botticelli's mythological fables, one of the most popular figures in secular decoration was Venus, called upon to represent beauty and love, providing the stimulus to allow man to ascend from the material to the spiritual realm. The tender image offered by Lorenzo di Credi was inspired by Botticelli's Venus.

羅倫佐·迪·克雷迪
(佛羅倫斯，約 1459 – 1537)
維納斯
約 1490 – 1495
油彩布本
151 x 169 厘米
現藏於佛羅倫斯烏菲茲美術館的
雕像和油畫展覽館
藏品編號：inv. 1890 n. 3094

Lorenzo di Credi
(Florence, ca. 1459 – 1537)
Venus
ca. 1490 – 1495
Oil on canvas
151 x 169 cm
Florence, Gallerie degli Uffizi,
Galleria delle Statue e delle Pitture
inv. 1890 n. 3094





雅克布·德爾·賽拉埃奧
(佛羅倫斯, 1442 – 1493)

艾斯德爾與薛西斯王的故事：皇后瓦市提的盛宴；

艾斯德爾與薛西斯王的故事：摩爾德開的勝利

約 1485

蛋彩木板本

44.5 x 81 厘米, 45 x 60 厘米

現藏於佛羅倫斯烏菲茲美術館的雕像和油畫展覽館

藏品編號：inv. 1890 n. 492 及 493

Jacopo del Sellaio

(Florence, 1442 – 1493)

Stories of Esther and Ahasuerus: Banquet of Queen Vashti;

Stories of Esther and Ahasuerus: Triumph of Mardocheus

ca. 1485

Tempera on panel

44.5 x 81 cm, 45 x 60 cm

Florence, Gallerie degli Uffizi,

Galleria delle Statue e delle Pitture

inv. 1890 n. 492 and 493



肖像畫

Portraits

人文主義的原則從個人出發，使這時期的肖像畫發展出一套嶄新的美學。佛羅倫斯的權貴紛紛委託藝術家為自己贊助的禮拜堂創作以聖經故事為主題的濕壁畫，肖像佔了濕壁畫的主要部分。肖像畫原來的作用是以服裝和珠寶來凸顯王公權貴的社會地位，但發展至15世紀末，漸見提升至獨樹一幟的藝術類別，透過捕捉個人特質，使每位人物都與眾不同。

The principles of Humanism, with man as its focus, led to a new understanding of the "portrait" genre in an artistic setting. Portraits played a fundamental role in fresco cycles with a sacred theme commissioned by wealthy Florentine families for their patronage chapels. The portrait was also an artistic genre in its own right; once merely representing the figure through their social status, identifiable by clothing and jewellery, towards the end of the 15th century portraits begin to grasp the spirit within every individual that makes them unique.

亞歷山德羅·菲力佩皮 (亦稱桑德羅·波提切利)
(佛羅倫斯, 1445 – 1510)

一位年輕女士的肖像 (西蒙內塔·韋斯普奇)

約 1480 – 1485

蛋彩木板本

61.3 x 40.5 厘米

現藏於佛羅倫斯烏菲茲美術館的帕拉蒂納畫廊

藏品編號: inv. 1912 n. 357

Alessandro Filipepi, known as Sandro Botticelli
(Florence, 1445 – 1510)

Portrait of a Young Woman (Simonetta Vespucci)

ca. 1480 – 1485

Tempera on panel

61.3 x 40.5 cm

Florence, Gallerie degli Uffizi, Galleria Palatina

inv. 1912 n. 357



亞歷山德羅·菲力佩皮 (亦稱桑德羅·波提切利)
(佛羅倫斯, 1445 – 151)
戴著軟巾帽的年輕男士肖像
約 1470
蛋彩木板本
51 x 33.7 厘米
現藏於佛羅倫斯烏菲茲美術館的帕拉蒂納畫廊
藏品編號: inv. 1912 n. 372

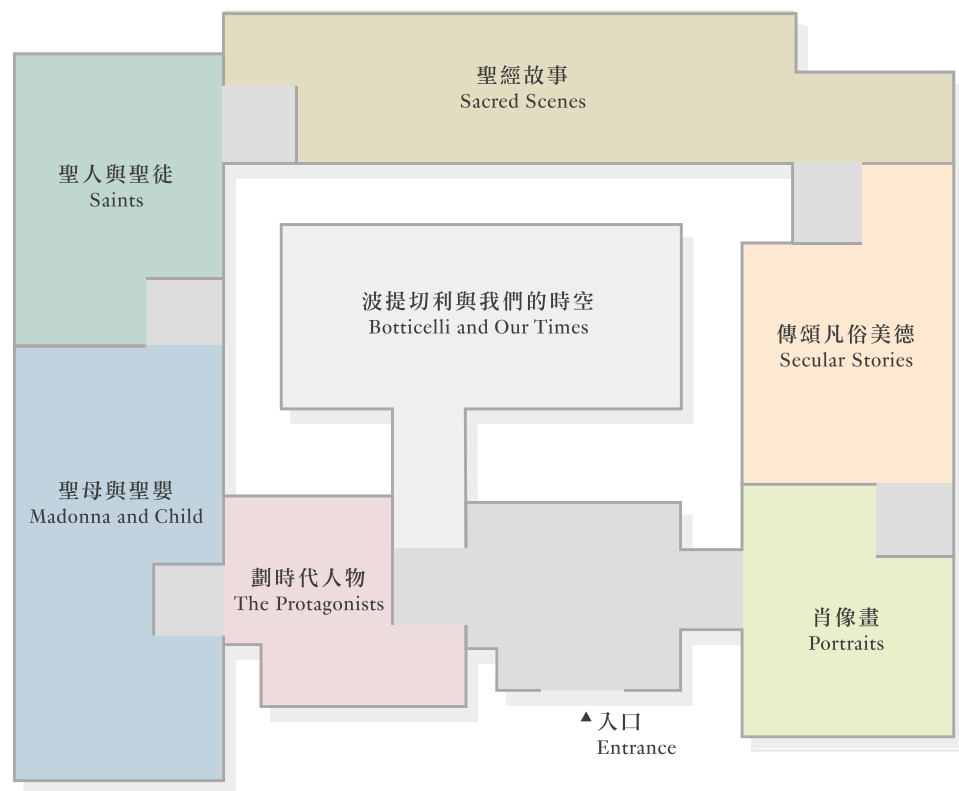
Alessandro Filipepi, known as Sandro Botticelli
(Florence, 1445 – 1510)
Portrait of a Young Man with a Mazzocchio
ca. 1470
Tempera on panel
51 x 33.7 cm
Florence, Gallerie degli Uffizi, Galleria Palatina
inv. 1912 n. 372



波提切利與他的非凡時空—— Botticelli and His Times — Masterworks from the Uffizi

專題廳(二樓)

The Special Gallery (2/F)



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本展覽的中文翻譯，因應時代宗教背景，故聖經人物、宗教聖地、教會禮儀用語等，皆以天主教聖經及教會網上出版之譯文為準。如小部分以基督新教譯名較廣為人知，則會在天主教版本後以括弧並列，以便對照及認識。

The Chinese translation of the exhibition takes into account the religious background of the relevant timeline. The Chinese Catholic Bible versions of names of religious figures, toponyms and liturgical terms are therefore adopted. For some where the versions from the Protestant glossary may be more commonly known, they would be placed in parenthesis after the Catholic terms for ease of reference and recognition.

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