

香港故宮文化博物館特別展覽
Hong Kong Palace Museum Special Exhibition



香港故宮文化博物館
Hong Kong Palace Museum

教師資源冊 Teacher's Guide

Botticelli to Van Gogh
*Masterpieces from
The National Gallery, London*

英國國家美術館珍藏展
從波提切利到梵高



大師畫作。

讓老師能夠帶領學生仔細觀察並欣賞來自英國國家美術館的
本教師資源冊試圖通過激發學生五感，配合背景知識和延伸活動，
仔細欣賞？

帶領學生參觀博物館，如何引導學生
大師畫作仔細看

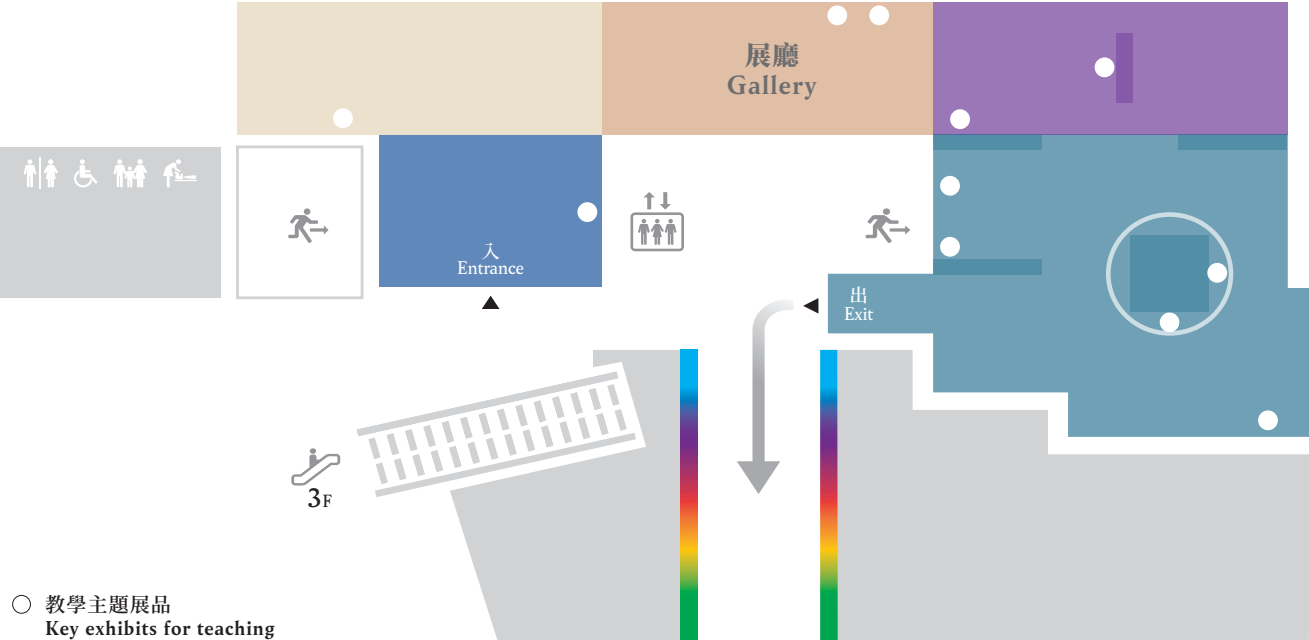


A Closer Look at the Masterpieces

How can teachers encourage their students to look more closely at the exhibits?

This Teacher's Guide aims to stimulate students' five senses. Through discussions and activities, students will learn how to look more closely at the masterpieces from the National Gallery, London.

平面圖 Floor Plan



○ 教學主題展品
Key exhibits for teaching

探索名畫的秘密
Discover the secrets of Painting

你看到了甚麼？

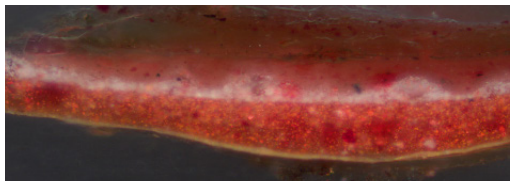


What can you See ?



你知道畫中的紅色顏料有哪些嗎？

色澱紅顏料。
紅赭石和多種深淺不一的橫切面中，可以看到朱紅、畫中男孩所穿紅色衣服的



Do you know what red pigments are used in the painting ?

In the cross-section, from the suit, the red pigments found include vermilion, red ochre, and various red lakes.

顏料是從哪裡來的嗎？ 你知道畫中的藍色

濃郁的色彩而備受推崇。
群青曾是最昂貴的藍色顏料，因其
阿富汗東北部的半寶石青金石製成。
畫中的藍色顏料是群青，由開採自



Do you know how the blue in the painting was created ?

The blue pigment depicted in the painting is ultramarine, it was made from lapis lazuli, a semi-precious stone mined in north-eastern Afghanistan. Ultramarine was the most expensive of blue pigments, and highly prized for its intense colour.

你「聞」到了甚麼？



What can you “Smell” ?



選擇一幅作品，發揮你的嗅覺想像：

- 食物「散發」着甚麼氣味？
- 人物「散發」着甚麼氣味？
- 環境「散發」着甚麼氣味？

請仔細觀察，用盡量多的詞語來形容這些「氣味」。

Choose a painting and use your imagination :

- How does the food smell ?
- How do the people smell ?
- How does the environment smell ?

Describe the smells in as much detail as you can.

《四元素》另外兩幅分別是：

The other two paintings of The Four Elements are :



《土》Earth



《氣》Air

你感受到甚麼？



What can you Feel ?



選擇一個肖像畫中人物並想像：

- 人物的腿和腳如何放置，手又在做甚麼？
- 人物在看着哪個方向？
- 人物的表情說明了甚麼？

你能擺出另一個畫中人物的姿勢，讓同伴猜猜是來自哪幅畫嗎？

Choose a character from a portrait painting and imagine :

- How does the person place their legs and feet? Where are their hands?
- Which direction is the person looking in?
- What is the person's facial expression?

Strike another pose and see if your friend can guess which painting you got it from.



倫勃朗三十四歲時的自畫像
Rembrandt's self-portrait
at age 34

思考題：

- 畫家為甚麼要畫自畫像？
- 自畫像與現今的自拍照有何相同和不同呢？

Think about it :

- Why do artists paint self-portraits?
- How are self-portraits similar to and different from taking selfies?

你「聽」到了甚麼？



What can you “Hear” ?



選擇一幅作品，發揮你的聽覺想像：

- 你能「聽」到甚麼「聲音」嗎？
- 最近和最遠的「聲音」會是甚麼？
- 作品給你的感覺是悅耳還是嘈雜？

請盡量詳細形容你從畫面中「聽」到的聲音。

Choose a painting and use your imagination:

- What can you “hear”?
- What “sounds” are closer to you and what “sounds” are further away from you?
- Are the “sounds” pleasant or harsh?

Describe the “sounds” in as much detail as you can.

風景畫中也能「聽」到聲音呢！

請一起閉上眼睛，從畫中「聆聽」大自然的聲音。



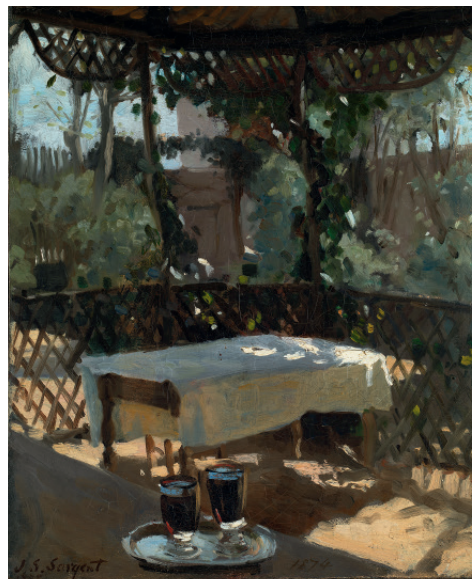
There are sounds in landscapes, too !

Close your eyes and listen closely to the sounds of nature.

你「品嚐」到甚麼？



What can you “Taste”?



高更的作品是受到塞尚《靜物與水果盤》的啟發。

可以說說兩幅畫的相同和不同嗎？



Gauguin's painting was inspired by Cézanne's *Still Life with Fruit Dish*.

How are the two paintings similar or different ?

選擇一幅作品，發揮想像：

- 水果的「味道」如何？
- 相似的環境中你會選擇什麼食物呢？

請分成兩人一組，其中一人仔細觀察畫作一分鐘，之後轉身，看看能記住畫中哪些細節？同伴可以給你提示。

Choose a painting and use your imagination :

- How do the fruits “taste” ?
- What food would you choose in a similar environment ?

Pair up with a friend. One of you will look closely at a painting and try to remember as much as you can. Now, turn around and describe to your partner what you saw in the painting. Your partner can give you some hints.

- 湯瑪斯·羅蘭士爵士《查理斯·威廉·蘭姆頓肖像(紅衣男孩)》NG 6692
- 桑索菲萊托《祈禱的聖母》NG 200
- 約阿希姆·布克萊爾《四元素：水》NG 6586
- 約阿希姆·布克萊爾《四元素：火》NG 6588
- 約阿希姆·布克萊爾《四元素：土》NG 6585
- 約阿希姆·布克萊爾《四元素：氣》NG 6587
- 喬瓦尼·巴蒂斯塔·莫羅尼《女子肖像，或為伯爵夫人露西婭·阿爾巴尼(紅衣女士)》NG 1023
- 林布蘭·凡·萊因《三十四歲的自畫像》NG 672
- 林布蘭·凡·萊因《六十三歲的自畫像》NG 221
- 約翰·康斯塔伯《史特拉福磨坊》NG 6510
- 克勞德·聖烏蘇拉登船的海港》NG 30
- 克勞德－約瑟夫·韋爾內《有漁民的河流》NG 1057
- 保羅·高更《窗前果盆和啤酒杯》NG 6609
- 保羅·塞尚《靜物與水果盤》紐約現代藝術博物館 69.1991
- 約翰·辛格·薩金特《酒杯》NG 6670

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「從波提切利到梵高：英國國家美術館珍藏展」展覽由香港故宮文化博物館與英國國家美術館合辦，獲香港特別行政區政府「文化藝術盛事基金」的資助。活動內容並不反映香港特別行政區政府的意見。

- Sir Thomas Lawrence *Portrait of Charles William Lambton ("The Red Boy")*, NG 6692
- Sassoferrato *The Virgin in Prayer*, NG 200
- Joachim Beuckelaer *The Four Elements : Water*, NG 6586
- Joachim Beuckelaer *The Four Elements : Fire*, NG 6588
- Joachim Beuckelaer *The Four Elements : Earth*, NG 6585
- Joachim Beuckelaer *The Four Elements : Air*, NG 6587
- Giovanni Battista Moroni *Portrait of a Lady ("La Dama in Rosso")*, NG 1023
- Rembrandt van Rijn *Self-Portrait at the Age of 34*, NG 672
- Rembrandt van Rijn *Self-Portrait at the Age of 63*, NG 221
- John Constable *Stratford Mill*, NG 6510
- Claude *Seaport with the Embarkation of Saint Ursula*, NG 30
- Claude-Joseph Vernet *A River with Fishermen*, NG 1057
- Paul Gauguin *Bowl of Fruit and Tankard before a Window*, NG 6609
- Paul Cézanne *Still Life with Fruit Dish*, The Museum of Modern Art, New York, 69.1991
- John Singer Sargent *Wineglass*, NG 6670

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湯瑪斯·羅蘭士爵士(1769–1830年)

《查理斯·威廉·蘭姆頓肖像(紅衣男孩)》

1825年 布面油畫

英國國家美術館，2021年通過英國國家美術館美國之友，吉利恩·克利弗小姐遺產，藝術基金(通過沃夫森基金會撥款)，阿勒薩尼收藏基金會，曼尼·布麗吉塔·戴維森慈善基金會，以及私人贊助購入。

NG 6692

男孩坐在狀似座椅的岩石上遠眺，凝視海上月色，思索着大自然的奇觀。羅蘭士筆下的小查理斯(1818–1831年)在夜色下漫遊，其若有所思的神情顯然為大自然的崇高力量所震撼。畫中的小查理斯年約六、七歲，作品是由其父第一代杜倫伯爵約翰·喬治·蘭姆頓(1792–1840年)委託畫家創作。1831年，年僅十三歲的小查理斯死於肺病，畫中的花朵象徵着年華的剎那綻放。

桑索菲萊托(1609–1685年)

《祈禱的聖母》

1640 – 1650年 布面油畫

英國國家美術館，1846年理查德·西蒙斯遺贈

NG 200

畫中聖母幾乎如真人大小，宛如無瑕的面容在黑不見底的背景中呈現，圍繞於紅、白與珍稀的群青色中。平靜的聖容沐於明光，令人感到聖母的存在。特倫多大公會議(1545 – 1563年)中制定了天主教改革的原則，提倡以更個人的方式崇拜，強調個人奉獻和反省。針對這一逐漸龐大的需求，桑索菲萊托開始製作相對較小型的祈禱畫來吸引收藏家，這幅作品正是一例。

約阿希姆·布克萊爾(可能出生於1535年，卒於1575年)

《四元素：水》

1569年 布面油畫

英國國家美術館，2001年購入

NG 6586

籃裏堆放着各種魚類，有的幾乎從盤沿滾下，有的在攤主手中，快要滑落。《四元素》固然意味1560年代的安特衛普物資豐富，但該系列創作之際卻正值經濟蕭條、氣候反常、農穫不佳乃至內戰爆發。畫家大概是想透過本畫來追懷這片土地往日的榮景。這個作為前景的當代景象，卻映襯着遠處的宗教場景。背景描繪的是耶穌施展捕魚神蹟的那一刻：耶穌顯現於門徒面前，使他們魚獲豐盛。

Sir Thomas Lawrence (1769–1830)

Portrait of Charles William Lambton (“The Red Boy”)

1825 Oil on canvas

The National Gallery, London. Bought with the support of the American Friends of the National Gallery, the Estate of Miss Gillian Cleaver, Art Fund (with a contribution from the Wolfson Foundation), The Al Thani Collection Foundation, The Manny and Brigitta Davidson Charitable Foundation and through private appeal, 2021.

NG 6692

Sitting on a rocky seat overlooking a moonlit sea, the boy gazes into the distance, contemplating the wonders of nature. Lawrence portrays little Charles William Lambton (1818–1831) as a child wanderer learning from nature’s sublime power. “The Red boy” was commissioned by his father John George Lambton (1792–1840), first Earl of Durham. The flowers beside the young boy symbolise the transience of his youth. Indeed, his life was cut short—Charles died of tuberculosis at the young age of thirteen.

Sassoferrato (1609–1685)

The Virgin in Prayer

1640–1650 Oil on canvas

The National Gallery, London. Bequeathed by Richard Simmons, 1846

NG 200

Swathed in red, white, and precious ultramarine blue, the almost life-size Virgin Mary emerges like a flawless statue from the impenetrable black background. Brightly lit in strong relief, she seems to be present before us. The subject of the Virgin alone at prayer grew in popularity after the Council of Trent (1545–1563), which set out the principles of the Counter-Reformation. It advocated a more personal approach to Catholic worship and placed emphasis on individual devotion and reflection. Sassoferrato painted small devotional pictures, such as this one, for private collectors.

Joachim Beuckelaer (probably born about 1535; d. 1575)

The Four Elements : Water

1569 Oil on canvas

The National Gallery, London. Bought, 2001

NG 6586

Fish of all kinds are piled in a basket, tumble over the edges of platters, and dangle from the stallholder’s hand. Although the painting suggests that food was plentiful in 1560s Antwerp, it was made at a time of economic recession, terrible weather, poor harvests, and eventually civil war. Perhaps The Four Elements series harks back to more prosperous times. The contemporary scene in the foreground acts as a foil to the biblical subject in the background: when the risen Christ appeared to his apostles, and they caught a multitude of fish.

約阿希姆·布克萊爾(可能出生於1535年，卒於1575年)

《四元素：火》

1570年 布面油畫

英國國家美術館，2001年購入
NG 6588

布克萊爾的《四元素系列》分別描繪了土、氣、火、水四種元素。其中《土》、《氣》、《水》三幅是以安特衛普市場為場景，而《火》的場景則設定於十六世紀初的一個廚房中。前方兩個婦人正為家禽作拔毛工序，預備烹煮。其餘的人則在後方生火、看鍋。畫面背景的门後，基督出現在馬大與瑪利亞的家中。此時的瑪利亞放下了烹飪之務，選擇專心聽道。

喬瓦尼·巴蒂斯塔·莫羅尼(1520或1524–1579年)

《女子肖像，或為伯爵夫人露西婭·阿爾巴尼(紅衣女士)》

約1556–1560年 布面油畫

英國國家美術館，1876年購入
NG 1023

出生於1534年前後，伯爵夫人露西婭·阿爾巴尼·阿沃加特羅熱衷寫詩，她創作的十四行詩(1568年以前所作)，數百年來時見重印。露西婭襯裏的格子圖案和長袍上的編織線，都是推斷這幅肖像畫作於1550年代後期的線索。地板上的大理石環紋呼應着服飾的顏色。莫羅尼肖像畫的主要特徵是反覆使用相近色調，令畫中的人物與所在環境達致協調。

林布蘭·凡·萊因(1606–1669年)

《六十三歲的自畫像》

1669年 布面油畫

英國國家美術館，1851年購入
NG 221

在生命最後幾年，林布蘭仍在嘗試不同繪畫技巧，自我精進。畫中帶色斑的皮膚、有疤痕的雙眉和唇邊的鬍鬚，都是畫家疊用濃厚而密集的顏料而呈現。寬筆觸富層次感，有時以調色板刀營造人物外形融化於光線的印象。林布蘭的衣服和背景畫得既快且薄，把觀眾的注意力導引至那張光度強烈、表情微妙的面孔上。林布蘭·哈門松·凡·萊因在萊頓出生。他就讀萊頓大學幾個月後便輟學，開始擔任繪畫學徒。作為肖像畫家和歷史畫家，他很快就備受認可。儘管林布蘭是那個時代極富盛名的畫家，最終卻死於貧困。

Joachim Beuckelaer (probably born about 1535; d. 1575)

The Four Elements : Fire

1570 Oil on canvas

The National Gallery, London. Bought, 2001
NG 6588

This painting forms part of a series depicting the four elements of earth, air, fire, and water. Three of the paintings show market scenes in the town of Antwerp. Fire is set in a 16th-century kitchen. The two women at the front pluck and prepare fowls to be roasted on the spit one holds in her hand. The people in the background tend the fire and the pot hanging over it. Through the door in the background, we see Christ in the house of Martha and Mary, where Mary rightly chose to listen to Jesus's teachings rather than help her sister Martha prepare food.

Giovanni Battista Moroni (1520 or 1524–1579)

Portrait of a Lady, perhaps Contessa Lucia Albani Avogadro (“La Dama in Rosso”)

About 1556–1560 Oil on canvas

The National Gallery, London. Bought, 1876
NG 1023

Born around 1534, Contessa Lucia Albani Avogadro was a keen poet, and her sonnets remained in print over the centuries. The orange red of her satin dress was extremely fashionable in mid-16th century Italy. The checked pattern of her underdresses and the braided slits on her gown all suggest that the portrait was painted in the later 1550s. The colour of the dress is echoed in the marble circles on the floor. This repetition of a limited palette of colours serves to harmonise the sitters with their surroundings.

Rembrandt van Rijn (1606–1669)

Self Portrait at the Age of 63

1669 Oil on canvas

The National Gallery, London. Bought, 1851
NG 221

Until the end of his life, Rembrandt continued to experiment with painterly techniques and refine his artistry. With thick and intensively applied paint the artist describes his own mottled skin and pitted brow and the tufts of hair around his lips. Broad, layered strokes, sometimes applied with a palette knife, give the impression of the physical self-dissolving into the light. His clothes and the background are rapidly and thinly painted, directing attention to the strongly lit and sensitively expressed face. Rembrandt Harmenszoon van Rijn was born in Leiden. He left Leiden University after just a few months to begin his painting apprenticeship and quickly gained recognition as a portraitist and history painter. Though one of the most famous painters of his time, Rembrandt died in destitution.

約翰·康斯塔伯(1776–1837年)
《史特拉福磨坊》

1820年 布面油畫

英國國家美術館，1987年通過「替代遺產稅計劃」獲贈
NG 6510

史特拉福磨坊位於斯托爾河上的一個島嶼，從前是水力造紙廠，與康斯塔伯的出生地東貝格霍爾特相距只有兩英里左右。康斯塔伯從母國的風景中看到美和尊嚴，這一點和十七世紀其他荷蘭畫家相同。他要以準確而深情的筆觸記錄下自己心愛而熟悉的薩福克郡風景：那般風景早已因工業化進程帶來的天翻地覆而永遠消失了。

克勞德(1604或1605–1682年)
《聖烏蘇拉登船的海港》

1641年 布面油畫

英國國家美術館，1824年購入
NG 30

傳說中，信仰基督的公主聖烏蘇拉由一萬一千名貞女相隨，從英國出發，前往羅馬展開朝聖之旅。畫中的烏蘇拉身穿黃衣，手舉帶有徽章的旗幟，注視着同伴踏上返航之舟。在科隆停留時，貞女們被入侵的匈人殺害，而烏蘇拉因拒絕嫁給匈人領袖而殉道。目前所知這個時期的藝術作品中，本畫是唯一採用該主題者。

克勞德-約瑟夫·韋爾內(1714–1789年)
《有漁民的河流》

1751年 布面油畫

英國國家美術館，1879年約翰·亨德森遺贈
NG 1057

這幅作品依循着幾條對角線而細緻構圖。畫面左方亂石中伸出的細長樹枝，與右方的人物構成整個場景的框架，把觀眾的注意力吸引到畫面中心。兩側的巨大岩壁宛如舞台佈景的雙翼，夾着河流而蜿蜒回曲，予人一種漸漸遠去的視覺效果。韋爾內讓觀眾的視線隨着河流而漸漸深遠，感知到的色彩也隨而變化。

John Constable (1776–1837)
Stratford Mill

1820 Oil on canvas

The National Gallery, London. Presented under the acceptance in-lieu procedure, 1987.
NG 6510

Stratford Mill was a waterpowered paper mill on an island in the river Stour about two miles from East Bergholt, Constable's birthplace. Like the 17th century Dutch painters, Constable saw beauty and dignity in the working landscapes of his own country. He wanted to record his beloved Suffolk countryside before increasing industrialisation changed it forever.

Claude (1604 or 1605–1682)
Seaport with the Embarkation of Saint Ursula

1641 Oil on canvas

The National Gallery, London. Bought, 1824
NG 30

Legend has it that the Christian princess Saint Ursula made a holy pilgrimage from Britain to Rome accompanied by eleven thousand virgins. Here, dressed in yellow and holding a flag with her emblem, Ursula watches her companions embark on their return voyage. Later in the story, when they stop at Cologne, the virgins are killed by invading nomadic warriors, the Huns, and Ursula is martyred after refusing to marry the Hun's leader. This is the only known depiction of this subject in the art of the period.

Claude-Joseph Vernet (1714–1789)
A River with Fishermen

1751 Oil on canvas

The National Gallery, London. Bequeathed by John Henderson, 1879
NG 1057

The composition of this painting is constructed using a series of diagonals. The tall thin tree jutting out from the left and the figures on the right frame the scene and draw us into the picture. The rocky cliffs to either side act like the wings of a stage set and, with the zigzag of the river, create the impression of a landscape receding into the distance. Vernet records the way atmosphere changes our perception of colour and definition as we look into the distance.

保羅·高更(1848–1903年)

《窗前果盤和啤酒杯》

可能作於1890年 布面油畫

英國國家美術館，2006年西門·森寶利遺贈
NG 6609

保羅·高更對畫面的每一部分都同等重視，經常利用不同顏色來構建空間，並塑造事物的形態。這幅畫中的白色布料以淡綠色、藍色、粉紅色和灰色描畫，而水果則是以色彩對比鮮明的堅實筆觸畫成。畫面左下角上下顛倒字母為高更的簽名「P Go」，他從此時開始使用這種獨特的簽名方式，大概是想讓它看上去像是刻在桌面。這幅畫作是對保羅·塞尚(1839–1906年)其中一幅題為《靜物與水果盤》的靜物畫的致敬，高更將其描述為「我的摯愛，一顆超凡的珍珠」。

約翰·辛格·薩金特(1856–1925年)

《酒杯》

可能作於1875年 布面油畫

英國國家美術館，2018年透過「替代遺產稅計劃」由英國政府接收並分配給國家美術館
NG 6670

薩金特着迷於光影的效果和流暢的筆觸，不用混合顏料，喜歡直接以飽蘸顏料之筆在畫布上作畫，顯示了印象派風格的影響。他巧妙地拿捏到陽光照亮沙地的細節，並在陰影中的桌布上製造強烈光斑，用以反射周圍的光與色。薩金特甚至觀察到光線穿過紅酒杯底座，而不是將其全然描繪在陰影中。

Paul Gauguin (1848–1903)

Bowl of Fruit and Tankard before a Window

Probably 1890 Oil on canvas

The National Gallery, London. Bequeathed by Simon Sainsbury, 2006
NG 6609

Paul Gauguin uses colour to construct space and form in this painting. Every part of the composition has equal importance. He depicts the white cloth with pale greens, blues, pinks, and greys and creates the fruits with solid strokes of contrasting colours. Gauguin's signature, "P Go", is placed upside down at the lower left, as if it were carved into the tabletop. This painting is a homage to Paul Cézanne (1839–1906) picture *Still Life with Fruit Dish*, which Gauguin described as "an exceptional pearl, the apple of my eye".

John Singer Sargent (1856–1925)

Wineglass

Probably 1875 Oil on canvas

The National Gallery, London. Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, 2018
NG 6670

Sargent's fascination with the effects of light on different textures and his fluid brushstrokes, painted directly onto the canvas with a loaded brush, without blending the paint, reveal the influence of impressionism. He captured how the sunlight illuminates parts of the sandy floor and creates dapples on the shaded tablecloth, which reflects the light and colours of its surroundings. He also observed the way light dazzles through the base of the glasses, which are otherwise in shadow.