

## 「羅浮宮的創想」部份展品說明

### INVENTING LE LOUVRE SUPPLEMENTARY INFORMATION FOR SELECTED EXHIBITS

## 前言

### INTRODUCTION

這個以「羅浮宮的創想」為題的展覽，在北京和香港兩地展出，目的是向觀眾展示羅浮宮博物館自創立以來普及、全面、充滿生命力、館藏豐富又多樣化的特色。

展覽透過大量從羅浮宮各部門和現時已經成為羅浮宮一部份的巴黎德拉克洛瓦國立美術館精心挑選的藏品，從近代追溯羅浮宮的歷史，包括重修與重大的改變如建築、功能和藏品分類，到從弗朗索瓦一世和路易十四的皇家珍藏所催生出來的博物館概念，以及在這幾百年間拿破崙一世的貢獻，「共和國」這個高瞻遠矚的概念和其後的思想運動。羅浮宮的歷史和法國歷史的關係，實在是相互交織的。

The exhibition in Beijing and Hong Kong, with its bold title “Inventing le Louvre”, aims to present the public with the universality and vitality that have characterised the Louvre Museum since its beginning. It also illustrates the diversity and richness of the Museum’s collections.

The show proposes a rich, rigorous and brilliant selection of works and masterpieces from the various departments of the Museum and from the Musée national Eugène Delacroix, Paris which is now part of the Louvre. It traces its history from modern times, marked by renovations and profound changes (architectural, functional and museographical), back to the origins of the very idea of a museum, born out of the royal collections of Francis I and Louis XIV. Along the way, the exhibition explores the contributions of Napoleon I and the visionary ideas of the “republics” and intellectual movements that followed. The history of the Louvre is therefore inextricably linked to the history of France.

## 「大羅浮宮計劃」—— 羅浮宮擴建工程 REINVENTING THE LOUVRE: PROJECT “GRAND LOUVRE”

20世紀80年代，羅浮宮已經日漸老化，變成了「一座舊皇宮中的舊博物館」。從1981年開始，羅浮宮進入了歷史性的新階段，米特朗總統支持的「大羅浮宮計劃」，令這座博物館找回昔日的活力與創意。這個計劃的主要理念，就是：「重建大羅浮宮，並盡用其地其利」。常設展覽展廳的變化，觀眾接待和服務區的開闢，辦公室、藏品倉庫和研究空間的大規模拓展，「大羅浮宮計劃」確實為羅浮宮博物館的未來確立了基準。貝聿銘先生設計的玻璃金字塔，已成為羅浮宮第一個象徵性標誌、羅浮宮的化身，儘管它是地下建築往地面上延伸的部分。與此同時，這個龐大的建築工程也為整個法國博物館界提供了方向，羅浮宮也為法國其他博物館的深層轉型帶來了靈感和動力。

In the 1980s, the Louvre was already showing signs of age, and was becoming “an old museum in an old palace”. It entered a new phase in 1981. Supported by President François Mitterand, the “Grand Louvre” returned the vigor and innovativeness which the Museum once had. The key concept of the project was “to rebuild the Grand Louvre and use its entirety for the museum”. The changes of the permanent exhibitions, the open up of the visitors’ reception and service areas; the massive expansion of the office, conservation and research spaces, the “Grand Louvre” has indeed set the benchmark for the future of the Museum. The glass pyramid designed by Icoh Ming Pei has become the first symbol of the Louvre, and has transformed into the Louvre itself despite that it is only part of the underground structure which surfaces above ground. At the same time, this massive architectural project has also given direction to the development for all museums of France. The Louvre has become the inspiration and motivation to profound changes of other museums in France.



**1** 屹立在廣場上的玻璃金字塔標誌著已經整合為一的博物館的入口，並已成為羅浮宮的一個象徵。

**2** 羅浮宮城堡雄據塞納河畔重地，是通往巴黎市的入口。The fortress of the Louvre occupied a strategic location on the edge of the Seine River, at entrance to the city of Paris.

**3** 約1380年，羅浮宮成為城市網絡一部份，以新築的護牆為界，這個軍事城堡也因此變身為皇宮宅邸。Around 1380 the Louvre became part of an urban network protected by a new wall, so the military fortress was converted into a residential palace.

**4** 自16世紀開始，法國的國王逐漸將這個中世紀城堡改造為現代宅邸，凱薩琳·梅迪奇皇后(1519–1589)也在城外興建新皇宮，附設有美輪美奐的花園。Starting in the 16th century, French kings transformed the medieval castle into a modern residence, even as Queen Catherine de’ Medici (1519–1589) built another palace, with a wonderful garden, just outside the city.

**5** **6** 這些文物來自皇家工務處建築師貝爾·德科特所建宅邸，位於羅浮宮區內，它證明17世紀時商貿已經很發達，中國瓷器已很受歡迎。

**7** 不少考古發掘出土的文物，展示了當時巴黎人日常要玩的牌類遊戲。Many discoveries from the excavations reveal the everyday games played by Parisians.

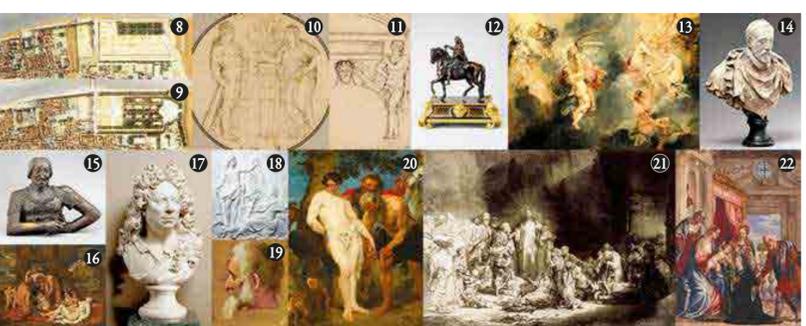
### 弗朗索瓦一世和路易十四後的宮殿與皇室收藏 ROYAL COLLECTIONS AND THE PALACE: AFTER FRANCIS I AND LOUIS XIV

時至今日，羅浮宮博物館的收藏仍以皇室藏品為主。從醉心意大利文藝復興藝術和北歐精細寫實主義流派的弗朗索瓦一世開始，法國歷代君王都有委約和購買藝術作品，以顯示其個人的知識追求和藝術品味，以及彰顯他的權力和政治影響。

獨攬大權的路易十四，擁有大量油畫、素描、工藝品，甚至重要的古代文物，這些都構成了羅浮宮博物館的主要館藏。路易十四非常重視羅浮宮的翻新工程，隨後更建造了位於凡爾賽的新宮殿，也制定了進取的當代藝術家委約政策。

To this day, the royal collections form the core of the Louvre Museum. Starting with Francis I, who was fascinated with the Italian Renaissance and the refined realism of Europe’s northern schools, the kings of France had commissioned and acquired art. The collections they formed were an expression of their intellectual curiosity and personal taste, as well as their power and far-reaching political influence.

During Louis XIV’s absolute monarchy, the original nucleus of the collections of the future Louvre Museum took shape primarily around paintings, drawings, decorative arts and some important antiquities. Louis XIV was personally committed to renovating the Louvre Palace. He went on to create a new palace at Versailles, concurrently establishing an ambitious policy of commissioning art from artists of the time.



**8** 這個1610年的羅浮宮模型，顯示了沿塞納河而建的大畫廊，它把羅浮宮和杜伊勒里宮連接起來。This view of the Louvre in 1610 notably shows the Grand Gallery running along the river, linking the Louvre to the Tuileries Palace.

**9** 1715年路易十四去世時，方形庭院的主體工程已經完成，杜伊勒里宮也已經有完整規模。

By the time Louis XIV died in 1715, the shell of the Cour Carrée (Square Courtyard) had been completed and the Tuileries Palace had reached its full size.

**10** **11** 1640年，路易十三委約當時正在羅馬的法國藝術家尼古拉·普桑，為羅浮宮大畫廊的拱型天花作壁畫。這項龐大的工程，圍繞著兩個裝飾原則：所有窗戶上方冠以圓章而兩旁伴著男像柱的裝飾，而封閉的拱窗橋墩就必須以長方形作構圖。

French artist Nicolas Poussin was living in Rome when King Louis XIII commissioned him to paint the ceiling vault of the Louvre’s Grand Gallery in 1640. This titanic job was structured around two decorative principles: all windows would be crowned by circular medallions flanked by atlantes and geniesus, whereas windowless walls would be decorated with rectangular compositions.

Poussin never completed the huge task. He returned to Rome after a stay in Paris that lasted from December 1640 to September 1642.

Sensing that his never-completed work would ultimately be destroyed, Poussin asked his official engraver, Jean Pesne (1623–1700), to make engravings of all the compositions he had done before leaving Paris.

Pesne worked from drawings by Poussin’s workshop, such as the studies, *Hercules Consulting the Oracle at Delphi* and *Study for a Draped Atlas in the Grand Gallery*.

Poussin was right: ruined within a century, his decoration was totally destroyed. Not the least trace remained by the time the museum opened, and the roof of the Grand Gallery was pierced to create overhead lighting for the painting and sculptures placed on display. Thus the only surviving record of the decoration of the Grand Gallery by the masterful Poussin and his contemporaries are these few drawings and the set of engravings done by Pesne.

**12** 這個騎馬青銅像是一件複製版，原作製於1692年，並於1699年豎立在巴黎凡登廣場。

這著名的青銅像的另一個複製版，由皇家政府在1784年購入，並擺放在羅浮宮的古代文物館，也就是當時法蘭西學院的所在地。

This bronze is a reduction of an equestrian statue done in 1692 and erected on Place Vendôme in Paris in 1699.

Another reduction of this famous statue was purchased by the royal administration in 1784 and placed in the Antiquities Hall of the Louvre, which is home to the Académie Française at the time.

**13** 這是魯本斯的梅迪奇畫廊油畫系列第一幅和最後一幅畫的草稿，大約繪於1622-25年間。這是魯本斯最大型的作品系列之一，現於羅浮宮展出。這些作品描繪亨利四世的妻子瑪麗·梅迪奇皇后的生平，是特別為她自己的宮殿而作的，這宮殿就是現今法國參議院所在的盧森堡宮。This sketch for the first and last paintings of Rubens’ Medici Gallery was done around 1622–25. One of the largest series ever painted by Rubens, now on display in the Louvre, these pictures illustrated the life of Queen Marie de’ Medici, wife of Henri IV, and were done for her own palace (known today as the Luxembourg Palace, seat of the French Senate).

**14** 亨利二世(1519–1559)像他父親弗朗索瓦一世一樣，繼續致力改造羅浮宮這座中世紀城堡；他新建的文藝復興風格建築物，包含了不少仿古藝術的元素。Like his father Francis I, King Henri II (1519–1559) continued to transform the medieval castle of the Louvre. He had a building erected in the new Renaissance architectural style, with many allusions to ancient art.

**15** 1527年，法國國王弗朗索瓦一世選擇了羅浮宮作為他在巴黎時的皇家宅邸，並將這個中世紀城堡重新翻修，作為迎接神聖羅馬帝國皇帝查理五世在1540年到訪之用。他將主樓拆掉，並在1546年下令興建「文藝復興的新翼」。

In 1527, King Francis I chose the Louvre as his royal residence whenever he stayed in Paris, and he had the old medieval castle renovated to receive a visit from Emperor Charles V in 1540.

He demolished the old keep, and in 1546 ordered construction of the Renaissance wing.

**16** 這幅以羅馬酒神巴克斯童年為題材的作品，取材自奧維德的《變形記》。作品描繪年幼的巴克斯喝著由半人半獸的森林之神榨出來的葡萄汁。普桑也畫了另一個不同的版本，現藏於倫敦國家美術館。

The subject of the childhood of Bacchus, the Roman god of wine, was drawn from Ovid’s *Metamorphoses*. It shows the young Bacchus drinking the juice of a bunch of grapes squeezed by a satyr. Poussin painted another version of this picture, with variations, now in the National Gallery in London.

**17** 這是雕塑家安東·柯塞沃克的自塑像。他曾為路易十四造像，並為凡爾賽宮裝飾。庫申本身像他的任孫一御用建築師查理·皮耶·庫斯圖捐贈給法國皇家繪畫雕塑學院的，以紀念在1703至1705年間擔任該院院長的柯塞沃克。

This is a self-portrait by sculptor Antoine Coysevox, who also did a portrait of Louis XIV and worked on the decoration of the château de Versailles. This bust was donated to the Royal Academy of Painting and Sculpture by his grand-nephew, royal architect Charles-Pierre Coustou, in honour of Coysevox, who was also director of the Academy from 1703 to 1705.

**18** 這幅浮雕是雕塑家尼古拉·庫斯圖於1693年為加入法國皇家繪畫雕塑院而作的入院作品。該院要求所有想加入該院及擁有「院士」銜的畫家、雕塑家和版畫家，必須呈交一份入院作品。庫斯圖就在1693年8月29日呈交了這個以國王為神話人物的雕塑。

This relief is sculptor Nicolas Coustou’s diploma work for full membership in the Royal Academy of Painting and Sculpture in 1693. Execution of a diploma work was required by all painters, sculptors, and engravers who sought admission and the title of “academician”. Coustou presented his diploma work, an allegory in honour of the king, on 29 August 1693.

**19** 這幅油彩紙本是范尼一練紙習作品，至於完成畫作《耶穌分五餅二魚》，現藏於比薩。根據弗朗索瓦·澤維爾·法布爾在1806年所寫的報告，作品由菲力普·史特魯茲經手，為拿破崙博物館購入。

This oil on paper is a preliminary study for Vanni’s *Multiplication of the Loaves and Fish*, now in Pisa. It was purchased through Filippo Strozzi, based on a report by François Xavier Fabre, for the Napoleon Museum in 1806.

**20** 這幅名畫可追溯到范戴克的第一個安特衛普時期，即1617–18年間（他在1618年成為大師）。作品採用魯本斯風格，畫風直率鮮明，未作修飾的手法顯示這可能是尚未完成的作品。范戴克曾經多次採用過這個題材，其中一個著名的版本曾被雅羅赫·林布蘭所收藏，現正在羅浮宮展出。

This famous painting dates from the beginning of van Dyck’s first Antwerp period, around 1617–18 (he became a master in 1618). Painted in a Rubens-like manner, full of spice and candour, the picture’s overly rough appearance suggests that it might have been left unfinished. Van Dyck handled this subject several times, notably in a famous version that also passed through the Jabach and Louis XIV collections, and is currently on display at the Louvre.

**21** 這幅作品的標題《一百荷蘭盾版畫》，反映了要正確演繹這場景的困難，因為它和福音裡所描述的情景完全沒有具體對應之處。吉桑在他1751年的圖錄裡採用了這個標題，並附上一則軼事：「我們知道林布蘭非常喜歡版畫，尤其是來自意大利的。據說有一天，有一個羅馬藝術家給他看了幾幅馬坎東尼奧的版畫，索價一百荷蘭盾一幅，於是林布蘭就用這幅作品作交換。」吉桑接著說，「這幅版畫的確是出自大師的最佳作品，按林布蘭版畫作品出售的價錢，這幅畫被稱為《一百荷蘭盾版畫》是當之無愧的。」根據在阿姆斯特丹一幅精美的印本背後手寫的字句顯示，印品從未出售，都是朋友之間相贈。林布蘭晚年一位弟子艾爾特·德·戈德爾為他所畫的一幅人像一描繪林布蘭凝視著這幅版畫也可為證（該人像像現藏於俄羅斯隱士廬博物館）。這版畫亦有可能曾用過和馬坎東尼奧·雷夢迪的傑作《瘟疫》（蘇默爾收藏）交換。

有關這個標題，還有不少故事。自17世紀以來，這幅版畫公認為林布蘭最出色的作品之一，精美的印本非常罕有，而其知名度亦不斷上升。時至今日，只有極少數印本流傳下來。作品的意義可見於與林布蘭同期的瓦特魯斯手寫的一首詩，這首詩於19世紀時在巴黎被發現：「林布蘭的針描繪了上帝之子在世間受苦的一生/1,600年前正是這樣，顯示了祂行神蹟的徵兆。這裡耶穌的手治愈那些病癒的人，給孩子（神聖的標誌）祝福，又懲罰愈生妨礙他們的人。但是「噢！」，那年青人哀號。對基督的神聖和聖潔的信仰，眾經師在冷笑著。」其中我們可

以見到《馬贊福音》和《路加福音》中所描述的基督傳道和治病過程。畫中描繪了其中間段，包括《路加福音》5章15節：「他的名聲更傳揚開了，遂有許多外齊集來聽教，並為治好自己的病症。」這是當時相當常見的題材。

耶穌在這幅畫裡靠牆站著，有點偏離了構圖中心，在人群中特別出眾，勾勒的線條模糊，光影含著若使畫中人帶著聖靈光輝。三群人向他靠攏，右邊是長長的人龍，當中有痛苦的、癱瘓的、生病的、可憐的，他們都在等待。左邊的法利塞人試圖挑戰並駁斥耶穌所說的話，而在他們旁邊的聖伯多祿，在詢問耶穌關於信徒們等待著的答覆。那些母親在基督面前獻上孩子求賜祝福，雖然聖伯多祿嘗試去驅趕，耶穌卻請她們上前。畫面描繪了《馬贊福音》19章14節裡：「你們讓小孩子來罷！不要阻止他們到我跟前來，因為天國正屬於這樣的人。」

This relief is sculptor Nicolas Coustou’s diploma work for full membership in the Royal Academy of Painting and Sculpture in 1693. Execution of a diploma work was required by all painters, sculptors, and engravers who sought admission and the title of “academician”. Coustou presented his diploma work, an allegory in honour of the king, on 29 August 1693.

This oil on paper is a preliminary study for Vanni’s *Multiplication of the Loaves and Fish*, now in Pisa. It was purchased through Filippo Strozzi, based on a report by François Xavier Fabre, for the Napoleon Museum in 1806.

**22** 委羅內塞的幾幅作品都寫有「維羅納的保羅·卡爾亞里繼承人所製」，主要都是委羅內塞（原名保羅·卡爾亞里）未完成的作圖，以及他和兄弟貝內迪圖·兒子加布里埃爾或卡勒圖·卡爾亞里等合作的作品。這些油畫都被歸類為「保羅繼承人」的作品。路易十四時，委羅內塞是他最喜愛的畫家，而這些歸入「保羅繼承人」系列的作品，和這位藝術大師個人完成的作品享有同等地位。這幅小畫是路易十四的著名收藏之一，購自同樣享負盛名的銀行家埃弗哈德·雅巴赫的珍藏。那些做決定的人都妒忌勒布倫先生，想盡力打擊他的聲譽，他們藉口說這些掛毯不好看，就停止了艾布蘭製造廠編織《國王的生活》，其實他們是想奪去勒布倫先生的控制權…。他們建議從皇家繪畫收藏中找些適合掛毯設計的題材。拉沙貝爾先生挑選了其中幾個設計並呈交給羅維瓦先生批准。彩色的設計草圖畫好後就分發給幾個畫家。」於是就是依照朱利奧·羅馬諾的畫稿和仿照尚·拉姆尼·羅倫風格的掛毯邊，製作了《萬言主題》（或稱《賽姬的愛情》）的掛毯系列。

These paintings are grouped under the name Heredes Pauli (heirs of Paolo). In the days of Louis XIV, whose favourite painter was Veronese, works by Heredes Pauli enjoyed a status similar to ones entirely by the hand of the master. Thus this little painting was bought for Louis XIV’s highly glamorous collection after having been part of the equally famous collection of banker Everhard Jabach. Here Joseph is presenting the Madonna and Child with a female martyr in Benedictine dress (probably Justina of Padua), while Mary Magdalene extends the Child’s hand for a kiss and Elizabeth readies a wreath.

Several paintings by Veronese are inscribed Heredes Pauli Callari Veronensis fecerunt. They primarily concern works left unfinished by Veronese (whose real name was Paolo Callari), but also paintings that he did with his brother Benedetto, his sons Gabriele, or Carletto Callari. These paintings are grouped under the name Heredes Pauli (heirs of Paolo). In the days of Louis XIV, whose favourite painter was Veronese, works by Heredes Pauli enjoyed a status similar to ones entirely by the hand of the master. Thus this little painting was bought for Louis XIV’s highly glamorous collection after having been part of the equally famous collection of banker Everhard Jabach. Here Joseph is presenting the Madonna and Child with a female martyr in Benedictine dress (probably Justina of Padua), while Mary Magdalene extends the Child’s hand for a kiss and Elizabeth readies a wreath.

As long as Colbert was Louis XIV’s chief minister, Charles Le Brun, First Painter to the King, exercised all his authority and talent on the Royal Gobelins Manufactory. He thus did the cartoons for sets of tapestries such as *The Royal Revelations* (1668–1681), *The History of Alexander* (1664–1680), and – the most famous series – *The Life of the King* (1665–1680).

those that hinder them. Yet (oh!) the young man wails. And the scribes sneer at the faith in holiness that crowns Christ’s Divinity.” Here we thus see Christ preaching and healing the sick, according to the gospels of *Matthew* and *Luke*. Several verses are being illustrated, including *Luke* 5:15: “But so much the more the report went abroad concerning him; and great multitudes gathered to hear and to be healed of their infirmities.” It was an usual subject at the time.

Christ is the slightly off-centre focus of the composition; he stands out, immaterial and indistinctly outlined, against a wall handled in a painterly fashion with a highly subtle play of shadow and light. Three groups converge toward him. On the right is a long procession of the afflicted, paralytic, sick, and wretched. On the left the Pharisees challenge his words and attempt to refute him, while near them Saint Peter questions him on the reward awaiting disciples. In front of Christ, mothers present their children for blessing – although Saint Peter tries to brush them away. Jesus invites them to come into him, illustrating *Matthew* 19:14: “Let the children to come to me... for to such belongs the kingdom of heaven.”

Planes of shadow, semi-shadow, and light orchestrate this timeless, abstract space. Light cuts across the scene from the left, increasingly soft, with highlights falling on Christ, the blind man, and the paralytic, modelling bodies as it brushes them, giving an ashen glow to the praying woman whose shadow falls on Christ’s tunic. Divine mystery, miracles, holiness, faith and suffering, yet also scepticism and hesitation: Rembrandt depicts all human attitudes toward divinity in a supernatural atmosphere steeped in sanctity. He exploits all the potential of his “palette” and his etching needle with incisive, almost exaggerated lines, ranging from the doctors of the Law to transparent, moving shadows imbued with luminous resonance.

The price of this miraculous print continued to climb, and it became a victim of its own success. The copper plate was bought by Guillaume Baillic (1723–1810), a captain of light cavalry who was an amateur artist. A note by Hugues-Adrien Joly, an 18th-century keeper at the Print Department, recounted the following: “[Baillic] has resuscitated the famous work known as *The Hundred-Guilder Print*; the plate being worn, an ignorant amateur was so bold as to bring it back to life, producing an abomination; that was the condition in which Captain Baillic saved this plate from the hands of the coppersmith who was going to annihilate it; and then he reworked it.” Baillic printed one edition on ordinary paper, which he sold for five guineas, and another edition on China paper, which he sold for five and half guineas. After having pulled one hundred impressions, Baillic cut the copperplate into four pieces and pulled separate impressions. His contemporaries appreciated this initiative, for the prints were bought up by subscription in 1775.

The history of this famous print and copper plate, starting with its mercenary title (strangely adopted for an etching that depicts a highly spiritual subject) and extending to the sacrilege of a plate re-worked, re-printed, and subsequently reduced to fragments, serves as a remarkable illustration of the Rembrandt legend.

**23** **24** 路易十四的首相科爾柏在任期間，首席御用藝術家查理·勒布倫掌握了皇家艾布蘭製造廠的大權，亦因此能夠大展才華。他設計了一系列掛毯的圖樣，包括《皇家宅邸》(1668–1681)、《阿歷山大大的故事》(1664–1680)和最著名的《國王的生活》系列(1665–1680)。

當科爾柏在1683年逝世時，《國王的生活》的第二系列只完成了兩幅，第三幅還在織布機上。科爾柏的最大對手，也是勒布倫的宿敵羅維瓦侯爵，採用居住編織所有的勒布倫設計的掛毯。羅維瓦喜愛使用由學生羅馬的法國藝術學院學生·根據拉斐爾作品所製的圖樣。勒布倫的傳記作家古耶·聖喬治寫道：於是「在1684年初，科爾柏先生逝世後不久，似乎有人要搞些新意思，那些做決定的人都妒忌勒布倫先生，想盡力打擊他的聲譽，他們藉口說這些掛毯不好看，就停止了艾布蘭製造廠編織《國王的生活》，其實他們是想奪去勒布倫先生的控制權…。他們建議從皇家繪畫收藏中找些適合掛毯設計的題材。拉沙貝爾先生挑選了其中幾個設計並呈交給羅維瓦先生批准。彩色的設計草圖畫好後就分發給幾個畫家。」於是就是依照朱利奧·羅馬諾的畫稿和仿照尚·拉姆尼·羅倫風格的掛毯邊，製作了《萬言主題》（或稱《賽姬的愛情》）的掛毯系列。

As long as Colbert was Louis XIV’s chief minister, Charles Le Brun, First Painter to the King, exercised all his authority and talent on the Royal Gobelins Manufactory. He thus did the cartoons for sets of tapestries such as *The Royal Revelations* (1668–1681), *The History of Alexander* (1664–1680), and – the most famous series – *The Life of the King* (1665–1680).

When Colbert died in 1683, only two tapestries from the second weaving of *The Life of the King* had been completed, and the third was on the loom. Colbert’s great rival, the Marquis de Louvois, a sworn enemy of Le Brun, decided to halt all weaving of tapestries

### 啟蒙運動與狄德羅時期的羅浮宮 THE LOUVRE IN THE ENLIGHTENMENT AND THE AGE OF DENIS DIDEROT

18世紀期間，法國國王在文化藝術上起着主導作用。當時漸漸有了將皇室收藏集中到羅浮宮的構想（皇室收藏後來被視為「國家收藏」，意味著這些珍藏並非國王的私有財產，而是國家寶藏）。路易十六(1774-1792年在位)統治期間，設立皇室收藏品博物館的想法漸漸露形。這時是法國大革命前夕；而亦正是法國大革命造就了羅浮宮博物館。

同時，在啟蒙運動中，知識分子和哲學家的角色日漸重要，啟蒙思想引導了藝術創作、文化遺產保護與豐富的發展方向。

During the 18th century, the kings of France continued to play a leading role in culture and the arts. The idea of assembling the royal collections at the Louvre (later named the “national collection” to indicate that it belongs to the nation and not just the king alone) was gaining ground. During the reign of Louis XVI(1774-1792), in a foreshadowing of things to come, the idea of a museum for the royal collections was born. This was just before the French Revolution, a historic event which would in turn literally “invent the Louvre”.

At the same time, the “Enlightenment”, characterised by a growing role played by intellectuals and philosophers, came along to guide artistic creation and the choices made to preserve and expand on cultural heritage.



**25** **26** 路易十四的首相科爾柏在任期間，首席御用藝術家查理·勒布倫掌握了皇家艾布蘭製造廠的大權，亦因此能夠大展才華。他設計了一系列掛毯的圖樣，包括《皇家宅邸》(1668–1681)、《阿歷山大大的故事》(1664–1680)和最著名的《國王的生活》系列(1665–1680)。

當科爾柏在1683年逝世時，《國王的生活》的第二系列只完成了兩幅，第三幅還在織布機上。科爾柏的最大對手，也是勒布倫的宿敵羅維瓦侯爵，採用居住編織所有的勒布倫設計的掛毯。羅維瓦喜愛使用由學生羅馬的法國藝術學院學生·根據拉斐爾作品所製的圖樣。勒布倫的傳記作家古耶·聖喬治寫道：於是「在1684年初，科爾柏先生逝世後不久，似乎有人要搞些新意思，那些做決定的人都妒忌勒布倫先生，想盡力打擊他的聲譽，他們藉口說這些掛毯不好看，就停止了艾布蘭製造廠編織《國王的生活》，其實他們是想奪去勒布倫先生的控制權…。他們建議從皇家繪畫收藏中找些適合掛毯設計的題材。拉沙貝爾先生挑選了其中幾個設計並呈交給羅維瓦先生批准。彩色的設計草圖畫好後就分發給幾個畫家。」於是就是依照朱利奧·羅馬諾的畫稿和仿照尚·拉姆尼·羅倫風格的掛毯邊，製作了《萬言主題》（或稱《賽姬的愛情》）的掛毯系列。

**25** 這幅畫是醫生、慈善家、及著名收藏家路易·拉卡茲(1798–1869)所捐贈的。他捐贈的583幅畫作是羅浮宮有史以來收到的最大私人捐贈。

This painting was donated by Louis La Caze (1798–1869), a physician, philanthropist, and great collector. His gift of 583 paintings is the largest donation to the Louvre ever made by a private individual.

**26** 這浮雕掛繪小愛神將鐮刀和權杖放在農神薩圖爾的寶座上，有記錄顯示，在17世紀中葉這浮雕擺放在羅浮宮的古董廳。

This relief, showing putti placing a sickle and sceptre at the foot of a throne identified as Saturn’s, was described as being in the Louvre’s Antiquities Hall in the mid 17th century.

**27** 這個作家尚·德拉封丹的塑像，是1781年路易十六為皇家博物館委約的作品，他邀請著名雕塑家塑造27個《法國偉人》雕塑系列，此像為其中之一。

