



沈其斌 编著

# 文艺复兴三杰 RENAISSANCE 3 MASTERS

李奥纳多·达·芬奇与米开朗基罗和拉斐尔

LEONARDO DA VINCI WITH MICHELANGELO AND RAPHAEL



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# 序言

## I

阿涅塞·萨帕托

达·芬奇理想博物馆国际协会主席

亚历桑德罗·维佐西

达·芬奇理想博物馆馆长

李奥纳多·达·芬奇是世界历史上最著名、最神秘的人物，是最伟大的跨学科天才，是艺术史中最精彩的一章——文艺复兴的主角。他与同时期两位伟大的艺术家——米开朗基罗·博那罗蒂和拉斐尔·桑西共同组成了“文艺复兴艺术三杰”。达·芬奇是15世纪杰出的文艺代表，在现代也是一个无与伦比的现象，集中表现在他那些非凡的杰作，公众的刻板印象和媒体的舆论上。他以杰作《蒙娜丽莎》《最后的晚餐》，以及《维特鲁威人》中的象征性描绘而闻名。在他的众多发明中，例如飞行器，我们能肯定他没受过中国古代技术文化的启发吗？

关于达·芬奇充斥着各种各样的传说，可通过一系列主题性的展示来还原一个去掉光环后真实的达·芬奇，并且还原他的语境。他留给世界的遗产和关于他的神话共通性，他极其复杂的多面性和惊人的新发现。这个展览并不深奥，因为它的目的在于展示这位艺术科学家如何在他的时代掀起一场变革，并预测了技术发展的未来。

通过研究自然和生活的秘密，这位画家升华了艺术的奥秘：既观念化又崇高。他在图像上的发明与他对科学的精确性和技术乌托邦的探索相呼应，也从他的工坊和不同版本的手稿（从《绘画论》起）中显现出来。

我们在展览中总结并布局了25个部分，与本书中的顺序相对应。被嵌入于一个重要的多媒体框架文献性的实体作品和材料，构成了一座平行的“理想博物馆”，

而达·芬奇和他的两位对手的作品图像作为主线，构建了文艺复兴高峰时期的图像学对比。关键的一点是：达·芬奇主义与过去几个世纪相比，对当代文化和艺术的相关性影响，远胜过米开朗基罗和拉斐尔。

想要重点讲述达·芬奇的传奇故事，就要从藏于温莎皇家图书馆的肖像，以及本展览出现的雕刻品中，找到最确凿无疑和最突出的表现方式；最相像的自画像。“神圣的米开朗基罗”的真实生活，其伟大作品是一段折磨人的关系，而“天使拉斐尔”在不论生活还是艺术领域中，都是同样的优雅。

展览以颇令人惊喜的方式，将“达·芬奇与中国”这一部分作为结尾，这是一个宽泛而迷人的问题，需要严谨地进行深入研究，当然它与掘地三尺试图证明达·芬奇和他母亲有中国血缘的媒体炒作无关。相反，在藏于温莎皇家图书馆的达·芬奇手稿中，发现了一幅绘有一个半球的画，其中提到了契丹（Katai，指契丹），塞乐卡（Serica，丝绸之国）和斯纳勒姆西图斯（Sinarum Situs，指中国明朝），这是非常重要的发现，也是真实的发现。这幅画虽非达·芬奇亲笔，但却归他所有，这表明他对中国有兴趣，并对这个地方有所了解。

为了与托斯卡纳文艺复兴时期的科技文化、与达·芬奇甚至是欧洲的活字印刷相对比，我们还需要提及中国的先驱，如王祯。此外，达·芬奇的水墨画与中国古代艺术的对比，在今天看来仍然是传统技术的革新。一个例

子是：达·芬奇在1473年创作的绘画，具有空间透视法和空气透气法，它是一个元素、图像与书法的综合体。文艺复兴时期的象征，并可引用的例子是和丢勒（在这里也有展出），让人想起曼陀罗作为宇宙和无限变幻的几何和象征性的表现。

一些关于达·芬奇亲笔签名画作约有15幅，也是全球各地博物馆的最重要收藏。最接近达·芬奇原作的一件是理想博物馆收藏的《裸体乔康达》，过去一直被认为是达·芬奇的作品，但后来我们发现是他心爱的学生吉安·贾科莫·卡波蒂（Gian Giacomo Caprotti，又称萨莱）所作，这件作品是根据达·芬奇的想法而作（这一主题已被定义为“他的最后一个创作构思”）。所有的绘画都异常脆弱，它们在每5年内只能展出非常短暂的一段时间，并且只能采用非常微弱的照明光线。

因此，这次展览并没有将所有那些难以移动的作品从西方博物馆运过来，而是将一些同样珍贵的作品从博物馆仓库中解脱出来，并向公众介绍它们。这个展览是为了创造一个与15—20世纪重要作品近距离相遇的机会，从德西德廖·达·赛蒂尼亚诺、安托内罗·达·梅西那、拉斐尔、米开朗基罗，一直到杜尚以及其他将达·芬奇看作是古代先锋的现当代艺术家们。更因如此，达·芬奇在现代仍然鲜活，因为我们的达·芬奇主义档案用无穷尽的国际收藏来证明了这一点。在展出的150件作品中，2/3来自古代，1/3来自现代；125件来自“达·芬奇理想博物馆”的收藏和档案，其他来自“达·芬奇与

达·芬奇博物馆之友”。

他们还突出了文艺复兴时期工坊和20世纪前卫艺术的重要角色：从贾姆皮特里诺的原作到达达主义和波普艺术。她们回应了始终持续的艺术史研究——鉴于一些合理的可能性，持续的新研究、新发现和更多有待发现的问题，以及未发表的珍贵文献等。

雕刻技术和版画艺术突出体现了16世纪美学理论传播的神话。6个世纪的艺术创作技艺都在这次展览中获得展示：蛋彩、油画、水彩、丙烯、有机颜料；画在画板、画布、硬纸板上；铅笔画，水墨画；石雕和青铜雕塑、石膏模型；刀刻、蚀刻、点雕刻、木版、光刻、丝网印刷；凸版印刷；石板印刷、影印石版画、光刻或经过修改或修复的电子印刷品；珍本原版、古籍、带有作品的艺术家书籍；现存物品、综合材料；带签名的摄影作品；拼贴、混合媒介；木头、金属和玻璃模型；陶土、彩绘瓷器、有机玻璃和光……

而放大的图片和多媒体材料成为这一切的补充。有经济价值并不大的遗物或文件，复制品或放大的图片，这些物件可以传达非凡的意义和文化价值，不过它们需要观众有足够的欣赏力。在来自达·芬奇工坊和学派的作品中，贾姆皮特里诺的作品显得非常出众，他用手指和掌心实践了达·芬奇的晕涂法，并在画面上留下了掌纹和指纹。能够发现它们是很令人兴奋的，但我们需要明白的是：这并不意味着它们是达·芬奇留下的痕迹。这



些指纹是达·芬奇理想博物馆档案的一部分，也是名为“达·芬奇遗产”的新研究项目的一部分。这一概念不仅限于传统意义上的遗产和由人物的复杂性带来的文化遗产，还涉及500年前达·芬奇创作的多样性；还有从生物遗传学角度上来说的遗产。

在这个研究领域，跟随着理想博物馆，我们从14—21世纪，重新勾勒出达·芬奇家族的家谱。我们确定了达·芬奇的直系在世后代，坟墓和历史定义为达·芬奇的“遗物”。

男性的直系遗传线让我们可以检测到染色体Y，它会保持相当的稳定性，并且一般不会改变，即使在15代之后也能检测得到。我们因此可以在祖先与直系后代之间做对比，并以此追溯达·芬奇的DNA。我们根据实验的可行性，与最出色的科学家和研究所合作，排列出了达·芬奇的DNA。

达·芬奇在时间和空间之间，文化和文明之间，创造了具有预见性的桥梁。这次展览的诞生是为了建立一座沟通东方、西方的桥梁，就像达·芬奇在1503年于君士坦丁堡设计的那些一样：一个未来主义的形式，让人想起中国河北省的赵州桥，后者尺寸较小，建于6—7世纪。

自它的起源，理想博物馆就以达·芬奇在《大西洋手稿》中两个预言的象征价值——对友谊和知识的期盼和隐喻为使命：

“从一个半球到另外一个半球的人们，相互交谈、相互触碰、相互拥抱，以便能更好地了解对方的语言”。

“远方国度的人们互相交流和回应”。

这些预言和这次展览的艺术之桥，都是对“Sinarum Situs”（中国大地）达·芬奇式的奉献。



# Preface I

/ Agnese Sabato

President of Museo Ideale Leonardo Da Vinci International Association

/ Alessandro Vezzosi

Director of Museo Ideale Leonardo Da Vinci

Leonardo da Vinci is increasingly famous and mythical all over the world as the greatest interdisciplinary and multifaceted genius, the protagonist of one of the most significant epochs of art history of all times: the Renaissance. He is also in relation to two great rivals, Michelangelo Buonarroti and Raffaello Sanzio. Leonardo is the artist-scientist symbol of the second millennium and even of this beginning of the 21st century: an incomparable phenomenon in the present, concentrated on a few absolute masterpieces and also on some stereotypes and media misunderstandings. He is especially famous as a painter as author of the *Mona Lisa* and the *Last Supper*, and for the emblematic drawing of *Vitruvian Man*. Among the inventions, for example, flying machines are attributed to him: but are we certain that he was not inspired by the technological culture of ancient China?

With regard to such a wide spreading myth, this exhibition aims – by means of a series of thematic examples – to foster the non-rhetorical knowledge of Leonardo, his context, his legacy and the universality of his myth, in the extraordinary complexity of multiple aspects and amazing rediscoveries. It is also propaedeutic as it aims to show also how the artist-scientist reinvented the ancient with innovation and redesigned in his time, anticipating the future of technology.

By investigating the secrets of nature and life, the painter exalts the mystery of art, conceptual and sublime. His pictorial inventions correspond to the search for scientific accuracy and technological utopia, and are also divulged by his workshop and editions (starting from the Treatise on Painting).

We have structured and summarized in twenty-five sections the exhibition path that corresponds to the order of this catalog. The physical presence of documentary works and materials is accompanied by an important multimedia framework, offering a kind of parallel “ideal museum”, with images of Leonardo and the two great rivals guiding throughout an iconographic comparison at the climax of the Renaissance. An essential point is Leonardo’s relevant presence in the culture of our time and in contemporary art, compared to previous centuries, the Leonardism prevails over Michelangelo and Raffaello.

Highlighting the myth of Leonardo means starting out first from his effigy which has in the drawing of the Royal Library of Windsor and hence in the engraving here on exhibit, the most certain and prominent representation. Also the life and the image of “divine Michelangelo” were at the center of a tormented affair, while those of “angelic Raffaello” distinguished themselves in the refined field of the “grace” of art.

The exhibition route ends with the section dedicated in a surprising way to "Leonardo and China": a broad and fascinating question that requires rigorous in-depth studies. It has nothing to do with media paradoxes searching for scoops inventing even an impossible Chinese origin of Leonardo and his mother. Rather, the discovery that among Leonardo's sheets kept at the Royal Library of Windsor is one drawing with a hemisphere that mentioned "Katai", "Serica" and "Sinarum Situs" is indeed significant. Although it is not Leonardo's autograph, it was owned by him and this shows that he was interested in China and that he knew some denominations of this territory.

We also need to mention the Chinese antecedents (e.g. Wang Zhen) in comparison with the scientific and technological culture of the Tuscan Renaissance, of Leonardo and even of the European movable type. And also an analogy between Leonardo's ink drawings and those of ancient Chinese art continues to be deemed as reinvention of traditional technique even in today. An example is Leonardo's drawing in 1473, with aerial perspective and animated landscape, in a synthesis of elements and image with calligraphic writing. Emblematic of the Renaissance and allusive to an oriental iconography is the knot of Leonardo and Dürer – here on display – that reminds us of the mandala as a geometric and symbolic representation of the cosmos and the infinite change.

There exist only about fifteen Leonardo's autograph paintings representing the main treasure of their museums. The artwork here on display which is the closest to Leonardo is the Nude Gioconda of the Museo Ideale, which in the past was also attributed to the Master, but then we attributed it to his beloved pupil Gian Giacomo Caprotti, also called Salai, realized after an idea of Leonardo himself (indeed

this subject has been defined as "his last pictorial invention"). All the drawings are extremely delicate, they can be exhibited only for a short period every five years, and illuminated by a feeble light.

Therefore, this exhibition does not envisage moving the unmovable works from the Western Museums, but makes some precious works come out of the secret of inaccessible caveaux, and introduces them to the general public. It is about creating a close and direct encounter with significant works dating back from the fifteenth to the twentieth centuries, referring to Desiderio da Settignano and Antonello da Messina, Raffaello and Michelangelo, to Duchamp and to artists who currently regard Leonardo as the protagonist of an ancient avant-gardist. For this reason, Leonardo lives in the present, as our Archive of Leonardism demonstrates with its limitless international collections. Of the 150 works on display, two thirds are ancient and one third are contemporary; 125 come from the collections and archives of the Museo Ideale Leonardo Da Vinci, the others from "Friends of Leonardo and of the Museo Ideale".

This exhibition also highlights the role of the Renaissance workshops and of the 20th century Avant-gardes: from original works by Giampietrino to Dadaism and Pop Art. They correspond to the ongoing research of art history based on some reasonable certainty: continuous new investigations, rediscovery, further question marks and unpublished documents.

Engraving techniques and art editions highlight the spread of the aesthetic theories of the sixteenth century and of the myth. Six centuries of art techniques are on display: tempera, oil, watercolor, acrylic, organic matter; on board, canvas, cardboard; pencil drawing, ink; stone and bronze sculptures, plaster



casts; burin engravings, etching, stipple engravings, xilography, lithography, screen printing; facsimiles in phototype; granolithography, photolithography or manipulated or restored digital printing; aeditio princeps, ancient editions, artist books of with graphic works; ready made, polimateric multiple works; signed photography; collage, mixed media; wooden, metal and glass models; terracotta, polychrome ceramic, plexiglass and light ...

Blow-ups and multimedia supplement all these. Sometimes, a relic, a document, a facsimile or a macro-picture even without a great economic value can convey an exceptional meaning and cultural value, though they require visitors' attention. Among the original works of Leonardo's workshop and school stand out here those by Giampietrino, an artist who realized Leonardo's sfumato technique with the fingers and palm of his hand, leaving palm and fingerprints. Discovering them is exciting, but let's get this clear: their presence does not mean that they are Leonardo's. The fingerprints are part of the Archives of the Museo Ideale Leonardo Da Vinci. It is part of the new researches for "Leonardo Heritage", a concept that is not limited to traditional heritage and involves not only the cultural heritage resulting from the complexity of the figure and the multiplicity of Leonardo's work over five centuries, but also the biological inheritance of the genius.

In this research area, with the Museo Ideale we reconstruct the family tree of Leonardo's family from the 14th to the 21st century. We have identified living direct descendants, individual burials, and a "relic" historically defined as Leonardo's.

The male direct line allows us to detect the chromosome Y, which maintains a considerable

stability and remains unchanged with only small mutations, even after fifteen generations. It then makes possible the comparison between the DNA of the offspring and of their ancestors, with the aim of tracing back Leonardo da Vinci's DNA. Following the feasibility of laboratory tests and the collaboration with the most outstanding scientists and scientific institutes, the DNA of Leonardo was finally sequenced.

Leonardo da Vinci created interlacements and prefigured bridges between cultures and civilizations across time and space. This exhibition was born in the spirit of a dialogue to create a bridge between the West and the East, as those Leonardo designed in 1503 for Constantinople (one model is here on display): a futuristic form which might remind us of the Zhaozhou Bridge in Hebei's Chinese Province, China built between the VI and VII century A.D. in a smaller size.

Since its origins, the Museo Ideale has programmatically highlighted the emblematic value of two prophecies of Leonardo in the Codex Atlanticus as anticipations and metaphors of friendship and knowledge:

"Parleransi e toccheransi e abbracceransi li omini, stanti dall'uno all'altro emisperio, e intenderansi i loro linguaggi."

"Parleransi omini di remotissimi paesi l'uno all'altro e risponderansi."

These prophecies and the bridge of the Art of this exhibition are the Leonardesque dedication to the "Sinarum Situs" (the "Land of the China").



# 序言 II

沈其斌

上海喜玛拉雅美术馆创始馆长 & 理事会理事长

达·芬奇是意大利文艺复兴最具影响力和代表性的艺术家、科学家。他之所以能成为文艺复兴的符号和化身，是因他百科全书式的跨界身份和在各个领域的卓越成就。他创造了艺术史中独一无二的神话。

比达·芬奇年轻23岁的米开朗基罗和年轻31岁的拉斐尔也是艺术史中的天才大师。他们3人共同创造了一个辉煌的时代，影响了世界艺术500年。米开朗基罗才华横溢，少年得志，23岁已经英名盖世。《大卫》雕像、《最后的审判》等都成为时代的大手笔，创造了历史高峰和艺术神话。拉斐尔也是旷世天才，他所创作的《圣母》成为时代的面孔。但他俩都受到达·芬奇的影响。一方面达·芬奇是前辈；更主要的原因是达·芬奇对人体解剖、骨骼肌肉的研究，以及在透视学、自然写生描绘等诸多方面开创了历史的新风。达·芬奇大器晚成，因此他的绘画、雕塑的存世量很少。然而，他是全世界最勤奋的艺术家，达·芬奇睡眠法（每4小时休息15分钟），使他几乎不分昼夜地研究和 works，一生留下大量绘画手稿和研究文献。可惜的是直到达·芬奇过世362年后，他的4500多页书稿才被整理出版。爱因斯坦感慨万分：假如达·芬奇手稿能及时出版，世界科技水平可以提前30—50年。这一切令我们不得不为之遗憾和深思。

意大利文艺复兴时期是产生巨人的时代。达·芬奇、米开朗基罗、拉斐尔被称为巨匠中的巨匠。拉斐尔英年早

逝，37岁就结束了艺术生命。达·芬奇67岁客死法国，临终都没有回到故乡——佛罗伦萨芬奇镇，遗体安葬在法国昂布瓦斯。米开朗基罗虽90岁高寿，可一生未婚，在孤寂中奋斗了终生。他们创造了一个伟大的时代，对后人产生了无比深远的影响。尤其是达·芬奇的《蒙娜丽莎》激励和影响一代又一代人，用他们的智慧不断创造新的时代肖像。

感谢达·芬奇理想博物馆的支持，是他们长期严谨的学术研究和深厚积累，使我们有机会通过本书的完美呈现，来目睹这一巨人的时代。

# Preface II

Shen Qibin

Former Director of Shanghai Himalayas Museum,  
Chairman of the Board

Leonardo da Vinci has been the most influential and representative artist and scientist in the Renaissance. He was regarded as the symbol and embodiment of the Renaissance due to his professionalism and outstanding achievements in various fields. He created a miracle in the history of art.

Michelangelo who was 23 years younger than Leonardo da Vinci and Raphael who was 31 years younger were both geniuses of the same period. These three have created a brilliant era which has influenced the world for over five hundred years. Michelangelo was a wunderkind full of wit and gained an unrivaled reputation at the age of 23. His masterpieces such as *David* and *The Last Judgment* have become the symbols of the era and created an artistic myth. While Raphael's *Madonnas* became a emblematic images of the age. Nonetheless, they were both influenced by Leonardo. On the one hand, Leonardo was senior. More importantly, he was a pioneer in the studies of human anatomy, perspective, and so on. Since he was a late bloomer, his paintings and sculptures are rare. However, he was the most diligent artist in the world, for his "sleeping" method (taking fifteen minutes off every four hours) had enabled him to study and work almost day and night. He had left a large number of sketches and texts on his researches. Yet, it is a pity that it was not until 362

years after his death, that about 4,500 sheets of his manuscripts were published. Einstein once said, if Leonardo's manuscripts were published in time, the global science and technology could have advanced at least 30 to 50 years, which is very impressive.

The Renaissance in Italy was an era of giants. Leonardo, Michelangelo and Raphael are now called the masters among the masters. Raphael died too young at the age of 37. At the age of 67, Leonardo died in France, without returning to his hometown, Vince Florence, and was buried in Amboise. Michelangelo lived a long life of 90 years, but he was single and dedicated his life to art. They had created a great era and had profound influences on the later generations. In particular, Leonardo's *Mona Lisa* has inspired and influenced generations to create new iconography of their own ages with their wisdom.

Many thanks to the kind support of Museo Ideale Leonardo Da Vinci. It is their long-term rigorous academic research and profound accumulation that make the book publishing possible and perfectly presented, by which we are able to explore the great age of giants.



# 李奥纳多

天才的影像  
和  
指印

在李奥纳多最早的几本传记中，“匿名者”加迪亚诺在大约1540年证实：“他是一位帅气，比例匀称，优雅且具有不错外表的人。在人们都穿长衣的年代，他穿着一件及膝的玫瑰红短衣，美丽浓密的胡子一直长到胸部中间。”这充分证明了他体貌的美丽、彬彬有礼的举止和“脱俗的”优雅。

而瓦萨里在1550年也确认了这一点：“上天以非常非常自然，甚至可以说超自然的方式给予了人类巨大的馈赠；这些馈赠聚集在一位美丽、优雅、品行良好的人身上，以至于他的每一个举手投足都如此神圣，让所有其他人相形见绌，与其说他是因为人类艺术而出名，而不是说是因为上帝的施舍。这就是人们从李奥纳多·达·芬奇中看到的特质，除了溢于言表的外貌，还有他举手投足间的优雅……”。

李奥纳多最逼真的肖像被保存在温莎皇家图书馆的李奥纳多画作中。最知名的李奥纳多自画像现藏于温莎皇家图书馆，其年代可追溯至1515年左右。经研究发现：保存在乌菲齐宫殿，创作于18世纪末戴帽子的肖像，其实是一副赝品，在长达两个世纪的岁月内，它一直被误认为是“李奥纳多的自画像”。

在18—19世纪，李奥纳多的历史浪漫主义绘画、版画和石版画的画面广为传播，这些画面复制了原作内的传奇和神话。

同时，李奥纳多还在艺术、科学、技术史中留下了天才的指印，而真正的生物肖像可以被认为是指印。通过对李奥纳多的绘画、手稿、着色画的研究，我们取得了上百项发现，并且在2000年建立起李奥纳多·达·芬奇的第一份理想博物馆档案。在通过系统比对完成识别后，我们将其原版指印和可预测的临时性侵蚀、指印区分开来。只有在确认哪些是李奥纳多真正的指印后，才可重建这位天才的生理学和人类学外观，并确认其是否参与了疑似作品的创作。



# Leonardo

## The Image and Fingerprints of a Genius

In his first few biographies of Leonardo, the “Anonymous” Gaddiano had verified in around 1540 that Leonardo is “a handsome, symmetrically-proportioned, elegant, and good-looking man. At a time when everyone wore robes, he was dressed in a knee-length red garment. A wonderful and dense beard grew to the middle of his chest.” This description reflects his beautiful appearance, gentle conduct, and “extraordinary” grace.

Vasari also confirmed this in 1550 “the heaven has bestowed mankind with great gifts in an extremely natural and even supernatural way; these gifts have assembled in a beautiful, elegant and virtuous man, so that every single gesture and expression of him seems sacred and makes others pale by comparison. He gained his fame not so much through the arts of mankind as charity of the God. This is exactly the special traits that people had seen from Leonardo da Vinci, which were more about the grace and gentleness extended from every single gesture of him other than his extraordinary appearance...”

The most vivid portrait of Leonardo is preserved in a collection of Leonardo’s work at the Windsor Royal Library. The work most likely to be a self-portrait by Leonardo is a well-known painting

housed in the Royal Library of Turin, which dated back to about 1515. The portrait of Leonardo in a hat created in the late eighteenth century and held in the Uffizi has since been discovered to be counterfeit. For two centuries, it was mistakenly considered a self-portrait by Leonardo.

In the eighteenth and nineteenth centuries, Romantic paintings, engravings, and lithographs of Leonardo were widespread, and these images reinforced the wonder and myth of the original.

Leonardo left his ingenious fingerprints on the history of art, science, and technology. His fingerprints can be regarded as his authentic biological portrait. Through the study of Leonardo’s paintings, manuscripts, and paintings, we made over one hundred discoveries and established the first ideal museum archive for Leonardo da Vinci in 2000. Through systematic comparison, we can distinguish his original fingerprints from temporary erosion and other people’s fingerprints. Only by confirming Leonardo’s authentic fingerprints can we reestablish the biological and anthropological appearance of this genius and confirm whether he participated in the creation of certain works of art.

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李奥纳多的官方肖像现保存在温莎皇家图书馆，上面刻着铭文“李奥纳多·达·芬奇”，而米兰的安布罗西亚娜收藏的版画都是复制品。这幅作品在18世纪依然被误认为是自画像，随后其作者被认为是安布罗休·德·普雷迪斯，不过它看起来更像是出自弗朗切斯科·美尔奇之手，后者长期将该作品和自己的画作一起存放。此人出生在1492年左右，在1508年后认识了李奥纳多，随后成为了李奥纳多主要继承人和文献保管人。该画作可以追溯至1510年，描绘了刚刚60岁的大师，也可能是在之后创作的，用于留下“关于李奥纳多的美好回忆”。该描绘不仅影响了乔维奥肖像学和归功于上帝的版本，也影响了（丢勒和提香）布龙奇诺画室的铜质变体和瓦萨里的变体，而在湿壁画《莱昂五世和红衣主教团》中，瓦萨里将李奥纳多刻画在洛伦佐和朱利亚诺·德·美第奇、米开朗基罗附近，在之后的《论断》中，他将该侧脸描绘为“长着花白混乱长发的老人”。尤其要说的是：我们在温莎的绘画中找到了上述侧脸，后者出自约翰·张伯伦的《李奥纳多·达·芬奇原版画作的模仿》（伦敦，1795年）。该作品由弗朗切斯科·巴尔托洛齐（1727—1815）创作，后者是保存在温莎皇家图书馆李奥纳多画作最著名的雕刻师，在当时被誉为“国王的雕刻师”，也被称为“恩赐的雕刻师”，卒于里斯本。

The only official portrait of Leonardo is housed in the Royal Library of Windsor, with “Leonardo da Vinci” engraved at the top. The replica in the collection of the Ambrosiano in Milan and the engraving presented here both imitate that work. In the eighteenth century, this portrait was mistakenly regarded to be Leonardo’s self-portrait. Later, Ambrogio de Precis was thought to be the author of the piece, even though it looks more like the work of Francesco Melzi, who preserved Leonardo’s work along with his own. Melzi was born in about 1492, met Leonardo after 1508, and became his key successor and the keeper of his documents. The work, which can be traced back to 1510, portrays the master when he had just reached age sixty. However, it might also be created later to leave behind “more beautiful memories of Leonardo”. This work affected Giovio’s portrait collection and the version dedicated to God, as well as Vasari’s impressions and the copperplate variants (of Durer and Titian) from Bronzino’s studio. Vasari depicted Leonardo near Lorenzo and Giuliano de’ Medici and Michelangelo in the fresco of Leo V and His Cardinals. In later writings, he described the profile as “an old man with long, matted grey hair.” It is worth mentioning that we have located Leonardo’s profile in other works at Windsor. There is one from John Chamberlaine’s “Imitations of Original Designs by Leonardo da Vinci,” dated in London, 1795. The piece shown here was created by Francesco Bartolozzi (1727—1815), “a historical engraver to his majesty” and “esteemed engraver.” Bartolozzi was the most famous engraver of Leonardo’s paintings collected by the Royal Library of Windsor. He died in Lisbon.

李奥纳多·达·芬奇侧脸肖像  
Leonardo da Vinci's Profile Portrait

弗朗西斯科·巴尔托洛齐 / Francesco Bartolozzi  
意大利 / Italy  
34.5 cm x 26 cm  
版画 / engravings  
1795 年