

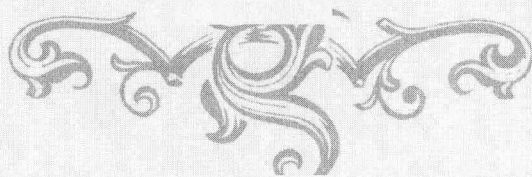


美国学生 艺术史



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〔美〕维吉尔·M·希利尔 / 著 章智源 / 译



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CELLINI MAKES HIS PERSEUS

切利尼铸造帕尔修斯铜像

A MAN named Benvenuto Cellini became known as the best goldsmith in Italy. His work in gold and silver and precious stones was so wonderful that the few examples we have now are all in museums and are considered priceless.

Cellini was a goldsmith, but he believed he could do good sculpture too, and although he was very boastful about it, he made good every boast, for his bronze statues turned out to be just as good as he said they would be.

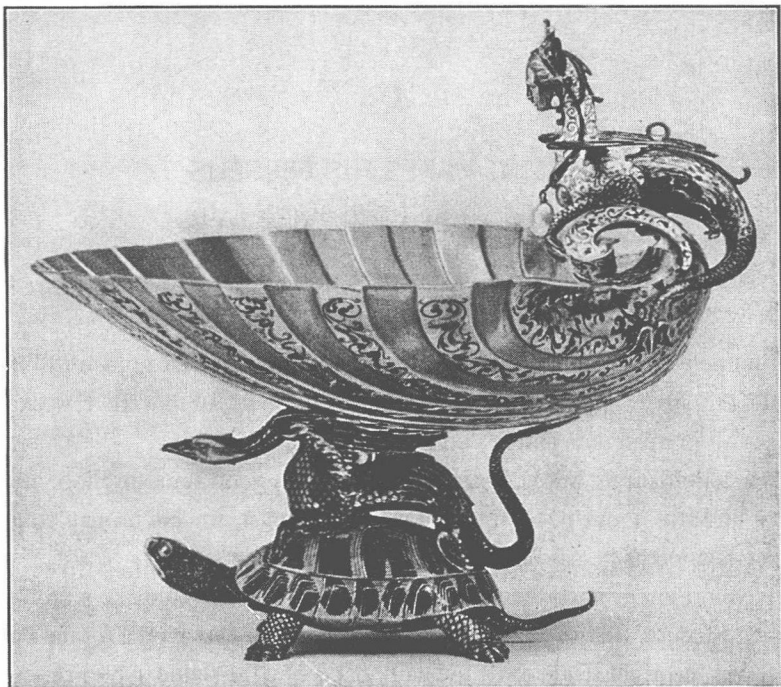
Cellini lived in Florence and the Duke of Florence asked him to make a bronze statue of Perseus killing Medusa. Cellini worked hard and long on the clay model for the Perseus until he thought it was just right. Then came the work of casting the statue in bronze.

Nowadays, when a sculptor wants to make a bronze statue, he makes a clay model first and then sends it to the bronze foundry, which makes the statue in bronze. This is easier for the sculptor because he can put all his time on modeling statues and not have to do also all the work of bronze casting. But during the Renaissance a sculptor like Cellini generally had to make the bronze cast himself, as well as the clay model. This was often a very hard thing for a sculptor to do.

Now, Cellini's statue of Perseus and Medusa was to be larger than lifesize and many people in Florence said that it would be impossible for Cellini, a goldsmith, to make a good bronze casting of such a big statue. Even the Duke of Florence told Cellini he thought it would be unwise for a goldsmith, who is used to working with tiny jewels, to cast a large bronze statue.

All this discussion, however, made Cellini the more anxious to do the bronze statue. He began by building a furnace to melt the bronze in. Then he dug a pit to put the mold in and connected it with tubes so the melted bronze could run down into the mold and harden. The mold was just the shape of the statue. To make it easier, Cellini cast the Medusa part of the statue first. The Medusa turned out very well indeed.

Then Cellini began the casting of Perseus. This was much harder to do, on account of its greater size and peculiar shape. The fire in the furnace melting the bronze got so hot that the roof of Cellini's house caught fire. Cellini himself had to work like fury to keep the fire burning in the furnace. He got so exhausted that he suddenly became ill and had to go to bed, telling his helpers just what to do. He felt so sick he thought he was going to die.



No.48-1 A CUP BY CELLINI IN THE METROPOLITAN MUSEUM, NEW YORK
(《杯子》切利尼制)

Courtesy of the Metropolitan Museum of Art

Before long, one of the helpers came to Cellini's room and told him the statue was ruined, as the bronze was not melting right. Cellini, in spite of his sickness, jumped out of bed and dashed to the furnace. He was a very hot-tempered man and now he was in such a rage with his stupid helpers that he frightened them so they jumped every time he spoke.

A storm had come up and it began to rain. Cellini sent two men out for more wood for the furnace fire and then the fire got so hot the roof caught again. Cellini ordered some of the helpers to put up boards or carpets to help keep off the rain. Then they stirred the bronze with long iron rods until it began to be the right thickness again.

Suddenly there was a great flash of light and the crash of an explosion. They were all too scared to move. Then Cellini saw that the cap of the furnace had blown off and the bronze was bubbling over the top. So he quickly opened the tubes that would let the metal flow into the mold below.

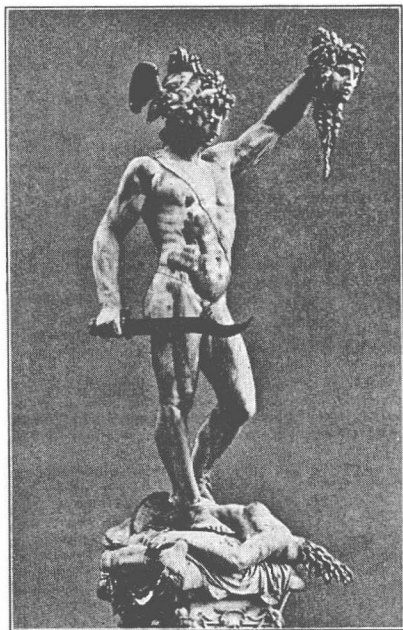
Still the bronze didn't flow freely. Cellini thought the great heat had eaten up the metal that was mixed with the copper to make it flow. What was he to do? You'll never guess what he did.

What he did was to get all the pewter platters, bowls, and dishes in the house and

throw them into the melting bronze. Pewter is a soft metal that was often used for dishes. The pewter melted and mixed with the bronze. The bronze flowed and soon the mold was filled. The scheme had worked. Cellini was so pleased he forgot all about his sickness and felt as well as ever. The next morning the servants had to go out and buy a lot of new dishes before they could serve breakfast.

Here is the picture of the finished statue of Perseus killing Medusa, cast in bronze with so much bragging and trouble and excitement, by Cellini. Perseus holds up the head which he has just cut off. He is not looking at it, because that would turn him to stone. Notice the queer-looking sword. Notice also that Cellini has made the blood flowing from Medusa in bronze, too.

The statue was set up in Florence and there it still stands, admired all the more by those who know how hard Cellini worked to cast it.



NO48-2 PERSEUS AND MEDUSA
(《帕尔修斯和美杜莎》)
CELLINI (切利尼 制)

【中文阅读】

一个名叫本韦努托·切利尼的人成了意大利最好的金匠。他打造的金、银、宝石等都精美绝伦。如今他的几件作品收藏在博物馆里，堪称无价之宝。

切利尼是金匠，但他相信自己也能制作好的雕像。尽管这很有自夸之嫌，但他每次吹嘘都能兑现。他制作的青铜像正如他所说的那么棒。

切利尼住在佛罗伦萨。佛罗伦萨公爵让他制作一座铜像，刻画帕尔修斯杀死美杜莎时的场景。切利尼开始做帕尔修斯的粘土模型，投了很大精力，花了很长时间，直到感觉满意，才开始浇铸青铜。

今天的雕刻家要想制作青铜像，就要先做个粘土模型，再送到青铜铸造厂浇铸青铜像。这非常轻松，因他无需过问浇铸之事，只要专心制作雕像模型。但在文艺复兴时期，像切利尼这样的雕刻家不仅制作粘土模型，还得亲自铸造青铜像。对雕刻家来说，难度常常很大。

现在看来，切利尼的帕尔修斯和美杜莎雕像要比真人大些。佛罗伦萨很多人都觉得，对切利尼这样一个金匠来说，制作这么大的一座青铜像简直不可思议。甚至连佛罗伦萨公爵都认为，对于做惯了小珠宝的金匠来说，要铸造这么大的铜像实在有点不

明智。

切利尼面对争议，反而更想制作青铜像了。他先建了一座熔炉，用来熔化青铜，然后，挖了一个坑放进模具，再用一根管子把模具和熔炉连接起来，使熔化了了的铜沿管子流进模具，冷却硬化。模具按雕像形状而制。为方便省事，切利尼先浇铸雕像的美杜莎那部分，效果很好。

接着，切利尼开始铸造帕尔修斯。由于这部分尺寸很大，造型又奇特，所以就加大了浇铸难度。熔铜的炉火越烧越旺，把切利尼家的房顶烧着了。切利尼为保持炉火不灭，就拼命工作。终因操劳过度突然病倒，只好躺在床上吩咐助手们接替工作。他感觉病情加重，甚至以为就要死了。

没多久，一位助手跑来报告说雕像受毁，因为青铜没能熔化好。切利尼不顾病重，跳下床直奔炉前。切利尼本来就性情暴躁，此刻面对这帮愚蠢的助手们更是暴跳如雷，吓得他们个个胆战心惊。

一场风暴来到，天开始下起雨来。切利尼让两个助手出去找些木材来燃火。再一次炉火上升，又把房顶烧着了。切利尼吩咐助手们在房顶铺些木板或地毯，防止雨漏。接着，助手们用长铁棍搅拌熔浆，直到熔浆的密度恰到好处。

突然，电闪雷鸣，一声巨响，吓得他们动都不敢动。切利尼发现炉盖突然蹦开，熔化的青铜沸腾了，铜液直往上鼓泡。于是，他赶紧打开管道，让熔浆流到下面的模具里。

可是熔浆流动不畅。切利尼想可能是高温将青铜完全熔化了。那怎么办呢？我们怎么也猜不到他接下来要做什么！

他竟然把家里所有的锡镞制品，如盘、碗、碟都扔进了熔炉。锡镞是一种软金属，通常用来制作碟子。锡镞熔化后能混合青铜，使熔浆流动，很快就使模具灌满。计划如期完成了。切利尼非常高兴，顿时忘却了所有的病痛，感觉一如往常。但第二天早上，家里的佣人不得不在早餐前新买许多碗碟。

这雕像的完成包含了切利尼的自夸、接连不断的麻烦以及成功后的喜悦。下图所示乃帕尔修斯杀死美杜莎的场景。帕尔修斯举着刚割下的美杜莎头颅。他没有看这头颅，因那会让他变成石头。注意帕尔修斯手中那支形状奇特的剑。还有，就连美杜莎头颅里流出的血都是青铜浇铸的。

这座铜像起初竖在佛罗伦萨，如今还立在那里。当人们知道切利尼铸造铜像的艰难后，更添一份钦佩之心。



A.M. OR AFTER MICHELANGELO

米开朗基罗前后

WHAT goes up must come down. Sculpture had been going up. It had been getting better and better and better since the beginning of the Renaissance. Renaissance sculpture got' way up to the top under the great Michelangelo.

Then

it

came

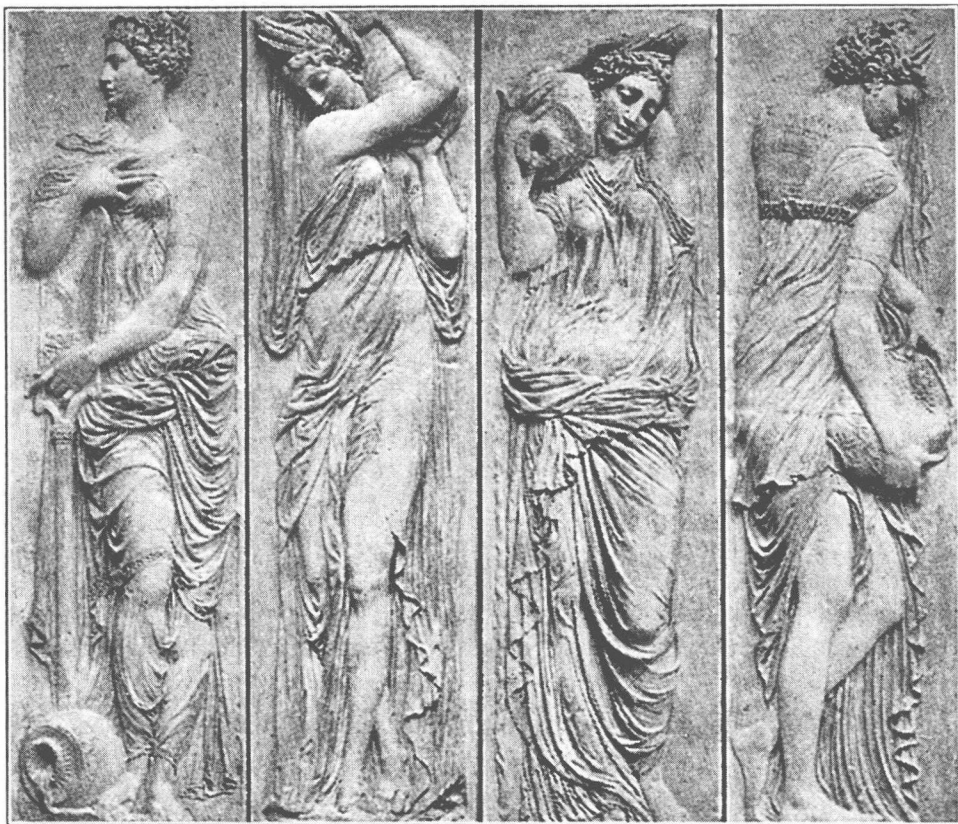
down!

For two hundred years after Michelangelo there were hundreds of sculptors, but only a very few good ones. One of these good ones was Cellini, the goldsmith who made the bronze Perseus.

There were two more good sculptors after Michelangelo who were not Italians like almost all the other great Renaissance sculptors. One, named Jean Goujon (Goo-jonh'), was born in France. The other, called John of Bologna (Bo-lon'ya), came from the town of Douai in Flanders.

Goujon is best known for some beautiful water nymphs that he carved in very low relief. Water nymphs are like water fairies or sprites, but they don't have wings like fairies. Goujon carved the water nymphs in the most graceful way you can imagine. Each nymph is carved on a separate strip or panel of marble and as the panels are high and narrow, it must have been hard for Goujon to make each nymph so graceful and yet so different from every other one. To help show they were really nymphs of the water, Goujon made each one with a jar from which she pours the water. Many years after Goujon was dead his water nymphs were used to decorate a fountain in Paris called the Fountain of the Innocents. Now they are in the Louvre in Paris.

I told you that, John of Bologna was born in Flanders, but he didn't stay there. He moved to Italy and lived in Italy the rest of his life. All his important work was done in Italy. As a famous fountain he made was placed in the city of Bologna in Italy, people began to think he was a man of Bologna and called him Giovanni da Bologna, which means John of Bologna.



No.49-1 RELIEFS FROM THE FOUNTAIN OF THE INNOCENTS (《无辜者之泉·浮雕局部》)
GOUJON (古戎 制)

Courtesy of The University Prints

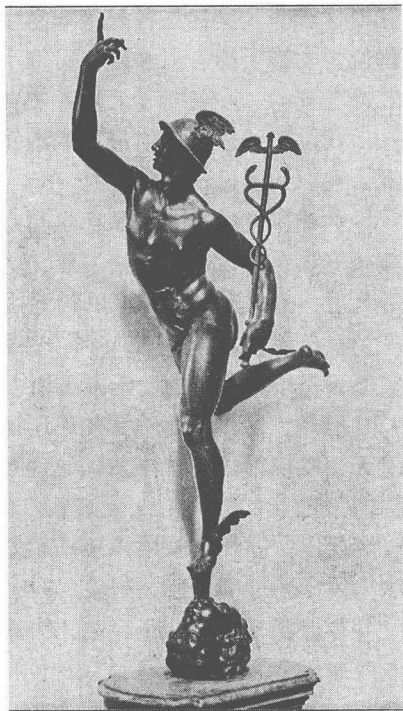
I've often heard people say when they get some joyful news, "I'm walking on air!" But that is really pretty hard to do. Don't try it.

Giovanni da Bologna made a statue that is walking on air. How? A statue can't walk on air any more than a person can! But this statue is walking on air. It is called the Flying Mercury and is Giovanni da Bologna's masterpiece. Now, to make a Mercury flying through the air, there shouldn't be anything but air to hold him up. So Giovanni made Mercury held up only by the wind. The wind is a bronze wind and is shown coming out of the mouth of a bronze wind god. The wind is blowing on the bottom of Mercury's foot. Look closely and you can see the head of the wind god facing up toward the sky.

Mercury really looks as if he were running in the air as well as flying with his winged cap and sandals and *caduceus*. The *caduceus* is Mercury's staff or wand that has the two snakes curling round it. Mercury was believed to be the messenger of the gods. He was also the god of commerce and hospitality and flocks and herds and speechmaking and

sly tricks and dreams and peace and traveling and health and riches. The Greeks believed he invented the alphabet and numbers and astronomy and music and boxing and weights and measures and gymnastics and growing olive orchards. So you see what an important fellow he was. His caduceus is used as the sign of doctors in the United States army because Mercury was the god of health. When animals or people quarrel the caduceus was supposed to make them friends again. Mercury once saw two snakes fighting. He threw his staff down between them and the two snakes curled peacefully around it. So Mercury kept them there to show the power of his staff.

Nowadays when people think of Mercury, they generally think of him as looking like this Flying Mercury of Giovanni da Bologna. That statue fits my idea of how a flying Mercury should look. Does it fit yours?



No.49-2 FLYING MERCURY
(《飞翔的墨丘利》)
BOLOGNA (博洛尼亚 制)

【中文阅读】

有升必有降。雕刻过去一直处于上升态势。自文艺复兴以来，雕刻的发展愈来愈好。在伟大的米开朗基罗带领下，文艺复兴时期的雕刻达到了顶峰。

接着，

它

开始

走下坡路！

米开朗基罗之后的二百年间，虽然也出现过好几百位雕刻家，但真正优秀的却寥寥无几。那个铸造帕尔修斯青铜像的金匠切利尼算得上优秀中一位。

米开朗基罗之后，还有两三位算得上优秀的雕刻家。他们与文艺复兴时期其他的伟大雕刻家不同，他们不是意大利人。其中一位叫让·古戎，生于法国，另一位叫博洛尼亚的约翰，来自佛兰德斯的杜埃城。

古戎以雕刻水边美女浅浮雕而出名。这些水边美女就像传说中的水仙或水精一样，只是没有仙女一样的翅膀。古戎雕刻的水边美女优雅非凡，引人遐想。她们每位都刻在一块单独的大理石板上。对古戎来说，大理石板既高又窄，所以要把少女浮雕

刻得优雅非凡又神态各异绝非易事。为了更好地展示水边女神浮雕的真实感，古戎让每位少女都手捧一只水罐，呈倒水状。古戎去世多年后，他的这些水仙浮雕曾被用于装饰巴黎的一座名叫《无辜者之泉》的喷泉。如今，这些浮雕保存在巴黎的卢浮宫。

我前面说过，博洛尼亚的约翰出生在佛兰德斯，但他没在那里生活。他移居意大利，在那儿度过一生。

约翰所有的重要作品都是在意大利完成的。他建造的那座喷泉名气很大。由于这喷泉安放在意大利的博洛尼亚，所以大家都以为他是博洛尼亚人，就称他博洛尼亚的乔凡尼，意思是博洛尼亚的约翰。

我经常发现人们在听到一些好消息时会说：“我高兴地要飞上天了。”但实际上，飞上天是很难做到的。千万不要去试啊。

但是，博洛尼亚的乔凡尼还真的刻了一座飞翔的雕像。怎么可能呢？人不可能飞上天，雕像就更不能了。但这座雕像真的飞起来了。雕像名叫《飞翔的墨丘利》，堪称博洛尼亚的乔凡尼的代表作。既然要雕一座飞翔的墨丘利像，那支撑物只能是空气。所以，乔凡尼就用风来托起墨丘利。风正从风神口中吹出，从墨丘利的脚底往上吹。风和风神都是青铜制品。近可见脸朝天的风神头像。

雕像墨丘利脚穿飞行鞋，头戴飞行帽，手握魔杖，看起来真的在飞翔。魔杖上缠着两条蛇。墨丘利公认是众神的信使。墨丘利还是商业、好客、畜牧、演说、诡计、梦想、和平、旅行、健康和财富之神。希腊人认为墨丘利发明了字母表、数字、天文、音乐、拳击、举重、度量衡、体操以及橄榄果园种植。由此可见他的重要性。现在，墨丘利魔杖在美国军中被用作医生的标志，因为墨丘利是健康之神。据说，他的魔杖能使争吵的动物或人重归于好。有一次，墨丘利看见两条蛇正在撕咬，他将魔杖丢到两蛇中间，两条蛇便安静地缠绕在魔杖上。于是，墨丘利就让这两条蛇留在魔杖上，以彰显魔杖威力。

如今，人们只要一提起墨丘利，就会想到博洛尼亚的乔凡尼的《飞翔的墨丘利》中墨丘利的形象。这雕像正符合我心中墨丘利飞翔的样子。你呢？



AN ITALIAN AND A DANE

一个意大利人和一个丹麦人

THE best Italian sculptor since the time of Michelangelo was named Antonio Canova. We generally call him simply Canova. He lived from 1757 to 1822.

Canova was brought up by his grandparents and as his grandfather was a stone cutter, the boy had from the beginning a chance to be a sculptor. When he was only eight years old he carved in marble two small shrines. When he was about ten, he is said to have carved a lion out of butter for the banquet of a rich nobleman, who liked it so much he became Canova's patron, or backer.

Canova studied hard to become a sculptor and by the time he was a man he was doing a great many good statues. These brought him much fame and much money. The money he spent by giving it away to poor people, founding art schools, helping sculptors, and giving prizes for good sculpture.

Canova's statues are very smooth and pretty, but not very strong in appearance. He carved a great many of the ancient gods and goddesses and seemed to imitate the old Greek and Roman art. He also carved portrait busts of famous men, including George Washington.

Canova's Perseus with the head of Medusa reminds you of another Perseus. Canova's Perseus isn't so good as Cellini's, but probably it is just as famous.

When Canova was at the height of his fame there came to Italy in 1797 a young man from Denmark. He liked Italy so much he stayed there for twenty-three years and soon became famous as a sculptor. Perhaps you have seen pictures of the dying lion he carved in solid rock—the famous Lion of Lucerne. It was made by a *Danish* sculptor in *Italy* in honor of the *Swiss* guards who died in *France* rather than surrender. That certainly makes a mixture of countries in one sentence.

Who was this Dane? His name was Thorvaldsen. He knew Canova and, like Canova, imitated the style of the statues of ancient Greece and Rome. He was the most successful of the imitators. Some of his works, like the Lion of Lucerne, were not in ancient style.

When Thorvaldsen returned from a visit to Denmark after twenty-three years abroad, he had become so famous that he was asked to make a colossal statue of Christ and twelve colossal statues of the Apostles for a church in Copenhagen. Colossal, you remember means tremendously large. (Think of the Colossus of Rhodes.) These huge

statues were completed in Italy in twenty years and sent to Copenhagen. A copy of the Christ stands in the lobby of the Johns Hopkins Hospital in Baltimore.



No.50-1 PERSEUS (《帕尔修斯》) CANOVA (卡诺瓦 制)

When Thorvaldsen died, he left much of his fortune for the building of an art museum in Copenhagen. There most of his works are kept and in the courtyard the sculptor himself is buried.



No.50-2 THE LION OF LUCERNE (《卢塞恩狮子》) THORVALDSEN (托瓦森 制)

【中文阅读】

米开朗基罗时代之后，意大利最棒的雕刻家是安东尼奥·卡诺瓦。我们通常只叫他卡诺瓦。他 1757 年出生，1822 年去世。

卡诺瓦是祖父母带大的。他爷爷是个石匠，所以他从小就有机会打好将来作雕刻家的基础。卡诺瓦 8 岁时用大理石刻了两个神龛。据说，他大概 10 岁时，在某公爵家的宴席上用一块黄油刻了一只狮子。公爵非常喜欢这枚狮子像，于是就做了卡诺瓦的赞助人。

卡诺瓦刻苦学习，想成为一名雕刻家。到成年时，他已经制作了许多优秀的雕像。这些雕像使他名利双收。他把钱分给穷人，创建艺术学校，资助其他雕刻家以及奖励好的雕刻作品。

卡诺瓦的雕像光滑精致，但外表不是很有力度。他雕刻了大量古代神像，有模仿古希腊罗马艺术之嫌。此外，他还为包括乔治·华盛顿在内的许多名人刻过半身像。

卡诺瓦刻的帕尔修斯举着美杜莎头颅的雕像使我们想起了切利尼的帕尔修斯像。卡诺瓦的帕尔修斯像刻得没有切利尼的好，但两者却同样出名。

1797 年，正当卡诺瓦声名大噪时，一个年轻的丹麦人来到意大利。这年轻人非常喜欢意大利，一待就是二十三年，而且很快就成为著名的雕刻家。

我们或许见过闻名的《卢塞恩狮子》——也就是他用坚石刻的一头濒临死亡的狮子像。这就是那位来到意大利的丹麦雕刻家的作品——为了纪念在法国战场上宁死不屈而战死的瑞士士兵，当然这一个句子涵盖了许多国家。

这丹麦人是谁呢？他名叫托瓦森。他认识卡诺瓦，而且跟卡诺瓦一样也模仿古希腊罗马的雕刻风格。在众多模仿者中，托瓦森最为成功。他的一些作品，譬如像《卢塞恩狮子》，却又不呈现古代风格。

托瓦森旅居国外二十三年后回到丹麦。那时他已大名鼎鼎。他受邀为哥本哈根信义堂雕一尊巨型耶稣像和十二座巨型使徒像。还记得我介绍过巨像吧（可以回想罗得岛巨像）。托瓦森花了二十年时间将这些巨像雕刻好并送到哥本哈根。如今，耶稣像的一件摹制品竖立在巴尔的摩的约翰·霍普斯金医院的大厅里。

托瓦森去世时，用大部分遗产在哥本哈根建立了一家艺术博物馆。他的主要作品都珍藏在这家博物馆。雕刻家自己就葬在博物馆的庭院里。

ON A POSTAGE STAMP

邮票上的雕像

WHEN I was a boy I collected postage stamps. Now I'm grown up, but I still have the stamps I collected and I still like to get new ones to put in my album.

If you collect stamps I'm sure you have at least one with a side view, or profile, of George Washington's head. This side view of Washington's head was first used on postage stamps in 1851. It has been used on almost every issue of ordinary United States postage stamps since then. Sometimes it has been a three-cent stamp, sometimes a two-cent, and sometimes a one-cent stamp that has had this Washington head on it.

All these profile pictures on stamps were made from a bust of Washington. The bust was made from Washington himself at Mount Vernon. It was made by a sculptor who was an expert at making busts that looked like the real people.

This expert was a Frenchman named Jean Antoine Houdon (Oo-donh). You can tell he was a Frenchman just by seeing his name. Houdon was one of the best sculptors France had had for two hundred years. When he was a boy he studied art in Paris and when he was twenty he won a prize for sculpture. The prize gave him enough money to study art in Italy for four years, so he went to Italy. He liked Italy and stayed there ten years instead of four. Then he came back to France.

Houdon said he believed a sculptor should try to make true likenesses of men who had brought glory and honor to their country so that people would always know what these men looked like. Houdon became just as successful at making portrait statues as the Romans had been. Some people think he was even better than the Romans. The most famous statue Houdon made was of a French writer named Voltaire. Voltaire is shown seated in a chair.

Have you ever wondered why so many statues have eyes without pupils? I knew a boy who went through a picture book of sculpture and with a pen put pupils in the eyes of all the statues. He said he didn't like statues with blank eyes.

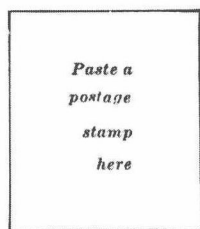
One reason the eyes are blank is because the sculptor tried to make the exact shape of the eyes. As you know, there isn't any hole in the outside material of a real eyeball and so the sculptor felt it would not be right to make a hole in the statue's eyeball. If a sculptor wanted to show the iris (the colored part) and the pupil (the black center) he painted them on the eyes or put glass or crystal eyeballs in the statue. Carving the eyes

without pupils was good sculpture, but it did make the eyes look blank. Michelangelo very lightly carved a circle and dot on his David's eyes, but most of his other statues have blank eyes.

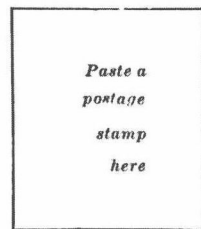
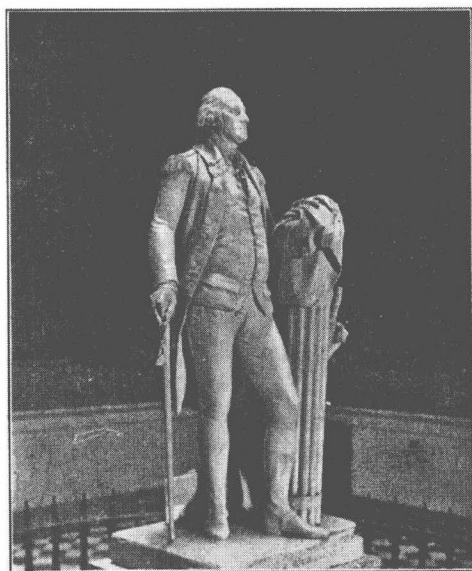
Now, Houdon thought, just as you probably do, that a portrait statue ought to have eyes with iris and pupil. So Houdon invented a way of his own for doing this. He made a deep hole for the pupil and made the iris in relief. He also left some of the marble for the white part of the eye a little raised so as to catch the light. Houdon's scheme worked very well. His portrait busts look very much alive. Some of the busts even seem to have a twinkle in their eyes.

When Benjamin Franklin was in France he had his portrait bust made by Houdon. Franklin liked the bust of himself so much that he asked Houdon to come to the new United States to make a statue of George Washington. It took Houdon and Franklin almost two months to sail from France to America and that was a fast trip in 1785. Some of the side views of Franklin on our postage stamps have been taken from Houdon's bust of Franklin.

Houdon went to Mount Vernon and stayed with Washington until he had made the bust that the postage stamp is copied from. This bust has never left Mount Vernon and you can still see it when you visit the home of Washington. Then Houdon made a full-length marble statue of Washington which is now in the Capitol at Richmond, Virginia. Here is a picture of it.



**BUST OF FRANKLIN
BY HOUDON**



**BUST OF WASHINGTON
BY HOUDON**

Besides busts of Voltaire, Franklin, and Washington, Houdon made busts of John Paul Jones, Thomas Jefferson, Lafayette, and many other people—men, women, and children.

And now, even if you are not a stamp collector, you know more about the portrait on one stamp than many stamp collectors know.

【中文阅读】

我小时候就集邮。现在大了，还保留着以前收集的邮票，而且还喜欢收集新票，以充实我的邮册。

如果你也集邮，相信你至少会有一张乔治·华盛顿侧面头像票。华盛顿侧面头像于1851年首次印在邮票上。从那以后，美国的普通邮票几乎每期都发行华盛顿侧面头像票。有时候印在三分邮票上，有时候印在二分邮票上，有时候也印在一分邮票上。

邮票上的这些侧面像是根据华盛顿的一尊半身像绘制而成。这尊半身像刻画的是芒特弗农的华盛顿，作品出自一位擅长制作半身像的雕刻大师。他雕刻的人物看起来都栩栩如生。

这位雕刻大师是法国人，名叫让·安东尼·乌敦。一看他名字，就知道他是法国人。乌敦是过去两百年来法国最优秀的雕刻家之一。乌敦小时候，在巴黎学习艺术。到20岁时就获得雕刻大奖。这个大奖使他有足够的钱到意大利进行为期四年的学习，于是他便动身去了意大利。乌敦非常喜欢意大利。四年学习期满后，他并没有立刻回国，而是在意大利生活了十年，后来才返回法国。

乌敦认为，雕刻家应当竭尽全力将那些为自己国家带来荣誉的人惟妙惟肖地雕刻出来，使普通大众了解他们的长相。在雕刻半身像方面，乌敦做得与古罗马人一样成功。有人甚至认为他做得比罗马人还要好。乌敦最著名的雕像要数他为一个法国作家——伏尔泰刻的雕像。雕像伏尔泰坐在一把椅子上。

有没有疑惑为什么这么多雕像的眼睛没有瞳孔呢？我认识一个孩子，他在浏览一本有关雕像的图画书时，用铅笔给图画书上所有的雕像画了瞳孔。他说他不喜欢这些雕像都眼神空洞。

雕刻家们让雕像没瞳孔，是因为他们想精准地刻画眼睛的形状。众所周知，人的眼球上并没有孔，所以雕刻家们觉得在雕像的眼球上弄个洞并不适合。如果一个雕刻家想要展示虹膜（彩色部分）和瞳孔（黑色部分）的话，他会在眼睛上画虹膜和瞳孔，或者在雕像上放一个玻璃或水晶眼球。眼睛里没有瞳孔的确没错，不过这却使雕像的眼睛看起来空洞无神。米开朗基罗在雕刻《大卫》时，在大卫的眼睛上刻了一个圆圈和一个点，但他的其他的雕像作品几乎都是没有瞳孔的。

乌敦的想法可能和你一样，觉得半身像的眼睛里应该有虹膜和瞳孔。为此，乌敦