

THE HONG KONG JOCKEY CLUB SERIES

香港賽馬會呈獻系列

走進巴洛克 卡波迪蒙特博物館珍藏展  
The Road to the Masterpieces from the  
BAROQUE Capodimonte Museum

巴洛克的藝術世界

A Journey to the Baroque



# 巴洛克的藝術世界

A Journey to the Baroque



巴洛克藝術誕生於動盪的 17 世紀，當時宗教改革引發戰爭，以及瘟疫蔓延奪去無數的性命。在悲慘的時代下，人們或許會問：黑暗是否人類的常態？思想家聖十字若望認為信仰在靈魂的黑暗中孕育，並化作引導人走向淨化之路的光。巴洛克藝術在這種思想基礎上找到黑暗的意義，畫布上大片的黑暗隱喻俗世、罪惡及死亡，當中的一點光芒隱喻神聖、善良與奇蹟。

Baroque art was born in the stormy 17th century, when wars were waged for religious reforms, and plagues took many lives. In such a dismal age, people might have asked, "Is darkness the norm for mankind?" Ideologist St. John of the Cross believed faith would grow in the darkness of the soul and lead people towards the light of purification. This thought gave meaning to the significance of darkness in Baroque art. The dark expanse on the canvas implies the mortal world, sin and death, while light amid the darkness represents holiness, goodness and miracles.

即使在 400 年後的今天，世界沒有化為一片樂土，人類也同樣在俗世中浮沉，尋求著光明與救贖。因此，巴洛克藝術訴說的歷史文化和感情思想，至今依然值得大家反思與探討。

Four hundred years on, our world is by no means paradise. People still have to contend with difficulties in the search for light and salvation. The history, culture, thoughts and emotions conveyed by Baroque art remain relevant today, making it worthy of our reflection and exploration.



香港藝術館策展團隊以故事及遊戲介紹巴洛克藝術的背景內容、意義及藝術手法，並邀請本地藝術家 missquai 設計及繪畫插圖，希望以此作為小小的導引，帶領觀眾走進巴洛克的藝術世界。

The Hong Kong Museum of Art invited local artist missquai to create an illustration booklet to present the background, significance and artistic approach of Baroque art through stories and games. This booklet serves as an introduction to guide you on your journey of Baroque art.



## 人物介紹 Our Characters

### 小克 Luca

正在學習藝術的學生，透過摹仿大師的作品學習巴洛克藝術的精髓。喜愛希臘神話，討厭歷史，性格溫和有禮，是很會討大人歡心的乖寶寶。

An art student who imitates works of the great masters to grasp the essence of Baroque art. He likes Greek mythology but not history. This gentle, well-mannered boy is everyone's sweetheart.



### 阿波羅 Apollo

希臘神話中的光明與文藝音樂之神，外表俊美，學識淵博，對人類的態度高傲，卻意外地有好為人師的一面。要小心相處，一旦觸怒他很可能小命不保。

Apollo is the God of Light, Poetry and Music. He is handsome and knowledgeable. Although he is haughty and aloof to mortals, he makes a surprisingly good teacher. One has to be careful around him, making him cross could prove to be fatal.

接下來，你將幫助故事主角找出展品與插圖的不同之處，並用貼紙補上插圖中缺少的部分，這個小地圖可以幫你找到相應的展品位置。

Now it's time for you to help the protagonist. Spot the differences between the exhibits and the illustrations, and fill in the missing parts with stickers. This small map will help you find the corresponding exhibits.







還有兩星期就是展覽了，雖然作品都畫好了，但老師說我根本還未完成作品.....

The exhibition will open in two weeks. I've finished all my paintings, but my teacher said they're not finished at all...



為什麼呢？明明已經畫得很像原作啊，到底我畫漏了什麼？

I wonder why. I drew them just like the originals. Have I missed something?



好.....美.....

You're SO beautiful!



唉，果然沒有人類能抵擋我的魅力。

Ah well, nobody can resist my charm.



阿波羅大人，請您當我的模特兒！

Great Apollo, can you please be my model?



人類，你成功引起我的注意。我看看.....

你是學畫畫的。

You've attracted my attention, mortal. Let me see...you're an art student who paints.



是的，小弟不才，都只是些仿畫。

Yes, but I'm not very good at all. All I do is imitate the masters.





這仿畫繪畫得太粗心了。  
This copy was done so carelessly.



請阿波羅大人指教！  
Please guide me, great Apollo!



你睜大眼睛看看自己畫漏了什麼？  
Look carefully. What have you missed?



這……其實我是故意的。  
But...I did it on purpose.



為什麼？  
Why?



因為這是靜物畫啊，繪畫物品的目的是要人反思生命的短暫和世俗的歡愉，例如這些熟透的水果和美味的飲料，就如人的生命終會消逝一樣，食物也終有腐壞的一天。  
Because this is a still life. The objects are supposed to inspire reflection about the brevity of human life and worldly pleasures. For example, these ripe fruit and tasty drinks will disappear one day, just as our lives will end some day, and the food will rot.



所以你就畫成果籃飄浮在空中的超現實作品嗎？  
That's why you've drawn this surrealistic painting of a fruit basket floating in the air?



小克故意在畫中去掉了什麼？請用貼紙為他完成畫作。  
*What has Luca intentionally omitted in the painting?  
Complete his artwork with a sticker.*



我覺得這兩個人物不符合剛才提到的象徵意義，為甚麼要畫他們呀？

I don't think these two characters suit the symbolic meaning that I mentioned. Why did the artist depict them?



你剛才提到的沒有錯，不過那不勒斯的靜物畫家從另一角度去看生命的短暫，他們透過這題材提醒世人及時享受豐饒多姿的大自然，同時單純地重現日常物品的質感、顏色及感官經驗。當時不少富裕人家收藏靜物畫來裝飾家居，所以加入這兩個人物能令藏家想起自家的美麗花園。

What you said is right, but Neapolitan still-life painters perceive the brevity of life from another angle, reminding viewers to enjoy the pleasures of earth's bounty before they fade. It reproduces the texture, colour and sensory experience of everyday objects. Many wealthy people at that time collected still-lives to decorate their homes, so adding these figures reminds viewers of the beautiful gardens of their homes.



有時我在酒店或商場看到靜物畫，純粹覺得很美。下一次我會更留心畫作的細節，欣賞畫家的繪畫技巧！

Sometimes when I come across a still-life painting in a hotel or a shopping mall, I just think it's very beautiful. Next time, I'll look closely at the details to admire the artist's skill!



①

貝內茲（德國漢堡，1658 — 意大利羅馬，1722）及  
卡洛•馬拉塔（意大利卡梅拉諾，1625 — 羅馬，1713）  
鮮花、水果及摘葡萄的女人 | 1696 | 油彩布本 | 240 x 174 厘米 |  
波旁典藏（佛羅倫斯的波多奇伯爵收藏借展）| 藏品編號 Q 176

Christian Berentz (Hamburg, 1658 – Rome, 1722) ,  
Carlo Maratta (Camerano, 1625 – Rome, 1713)  
Flowers and Fruit with a Woman Picking Grapes | 1696 |  
Oil on canvas | 240 x 174 cm | Bourbon Collection (from Florence,  
Count Potocky Collection) | inv. Q 176







雖說靜物畫可以純粹欣賞畫面，但宗教畫就是另一回事了。

You can simply appreciate the scene of a still-life painting, but religious painting is a different matter.



這是因為宗教畫通常是繪畫聖經故事的場面，有教化作用嗎？

That's because most religious paintings are based on biblical stories and they serve an educational purpose, right?



沒錯，看來你有好好學習。

Correct. It looks like you've studied hard.



嘻嘻！像這張畫就畫了厄瑪烏（以馬忤斯）的晚餐這聖經故事。耶穌復活後向兩個門徒顯現，可是他們卻沒有認出耶穌。他們一起走到厄瑪烏，直至用餐時耶穌拿起麵包作祝福，門徒才驚覺那是耶穌。若不知道這個故事，就會以為這是繪畫用膳場面的風俗畫了。Take this painting, for example. It portrays the biblical story of the Supper at Emmaus. Christ revealed Himself to two disciples after His Resurrection but they failed to recognise Him when they went to the town of Emmaus. Only when Christ picked up bread from the dinner table and blessed it did they realise the Lord was with them. If you don't know the story, you might think it's a genre painting featuring a dining scene.



是的，因為畫中的服飾和用具都是當時 17 世紀平民會使用的東西。說到這個，你故意去掉了一件東西呢。

True, because the costumes and utensils are all everyday objects used by ordinary people of that period in the 17th century. By the way, I see you omitted one object on purpose.



小克故意在畫中去掉了什麼？  
請用貼紙為他完成畫作。

*What did Luca intentionally omit?  
Complete his painting with a sticker.*





又被您發現了，因為原作是模仿大師卡拉瓦喬同題材的作品，那張畫同樣明暗對比強烈，充滿戲劇感，但畫中沒有畫出蠟燭一類的光源，那光看上去像自然光，又給人一種神聖的感覺，我很喜歡這種效果。

You spotted it again. I did that because the original is an imitation of Caravaggio's painting with the same theme. It also features a great contrast between light and dark and is highly dramatic. But Caravaggio did not paint a candle or any other light source. The light seems to be natural and sacred. I like that effect very much.



其實畫出光源物也有好處，一來其他人類會更易理解畫中的光從何而來，二來把畫作放在暗處時，蠟燭就像真的在發光一樣。

Actually, it's good to draw a light source. It helps mortals understand where the light comes from, and the candle will look as if it's really glowing if you put the painting in a dimly lit place.



像真的發光這麼神奇？我要試試！  
It will look as if it's really glowing?  
That sounds amazing! I must try that.



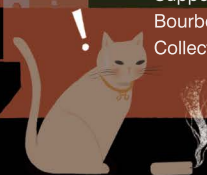
畢竟人類的眼睛很好騙。  
It's very easy to deceive the human eye.



2

馬蒂亞斯·斯托姆（荷蘭阿默斯福特，約 1600 — 意大利西西里，1650 後）  
厄瑪烏（以馬忤斯）的晚餐 | 約 1632 – 1635 | 油彩布本 | 153 x 205 厘米 | 波旁典藏  
（羅馬的維塔利收藏借展；1802 年多明尼哥·維努蒂購入皇家收藏）| 藏品編號 Q 197

Matthias Stomer (Amersfoort, ca. 1600 – Sicily, after 1650)  
Supper at Emmaus | ca. 1632 – 1635 | Oil on canvas | 153 x 205 cm |  
Bourbon Collection (from Rome, Vitali Collection; acquired for the Royal  
Collections by Domenico Venuti, 1802) | inv. Q 197







我覺得很好騙也不錯啊，看到這些寫實的畫作時，我們才會覺得畫中的聖人像在眼前顯靈一樣。

That's not a bad thing. The saints seem to be present before us when we look at these realistic paintings.



看不出 21 世紀的少年還會期待聖人顯現。So a boy in the 21st century still hopes to see the saints come to life. How surprising!



例如在音樂考試前夕，緊張得睡不著時，我就會看看聖則濟利亞的畫像，讓自己的心情平復下來。I look at a portrait of St. Cecilia when I'm too tense to sleep, before a music exam, for example. That calms me down.



既然如此，你就要把畫錯的地方改正過來。In that case, correct the parts you've drawn wrong.



我畫錯了嗎？Did I paint something wrong?



提示是聖則濟利亞的故事。Let me give you a hint: the story of St. Cecilia.



我想想……聖則濟利亞是虔誠的教徒，希望保持貞潔，卻在家族安排下不得不結婚。當婚禮的音樂響起時，她在心中歌唱，祈求上帝的保守。在新婚之夜，她召喚了守護自己的天使，以證明神蹟，並說服丈夫皈依基督，天使將由玫瑰與百合所編成的花冠交給了她和丈夫，告誡他們以純潔的身心守護這對花冠……我知道了！

Let me think...St. Cecilia was a devout Christian, who wished to maintain her virginity. She was forced into a marriage arranged by her family. When the wedding music played, she sang in her heart and prayed to God for His blessing. On her wedding night, she summoned her guardian angel and asked for a miracle from God. She convinced her husband to convert to Christianity. The angel gave St. Cecilia and her husband a garland of lilies and roses and asked the couple to guard them with their virgin bodies...Oh, I get it!



小克畫錯了什麼？請用貼紙改正他的畫作。  
What mistake did Luca make in the drawing?  
Correct it with a sticker.







天使交給聖則濟利亞的是百合和玫瑰！  
The angel gave St. Cecilia some white lilies and roses!



故事中百合與玫瑰編成的花冠是聖女的象徵物，喻意她的貞潔及犧牲。  
The lily and rose garland mentioned in the story, is an attribute of the saint, symbolising her virginity and sacrifice.



我還以為她的象徵物是樂器呢。  
I thought a musical instrument was her attribute.



早期聖則濟利亞的圖像中是沒有樂器的，她就只是一名殉道的聖人，後來因為文本翻譯錯誤，為她添上管風琴演奏家的身分，才慢慢變成音樂家的守護聖人，並在畫中添上當時流行的樂器。  
There were no instruments in the early portraits of St. Cecilia. She was presented only as a martyred saint. Later, she was also portrayed as a pipe organ player as a result of a text mistranslation. Gradually, she became known as the patron saint of musicians, and many artists added common musical instruments to their paintings.



原來是一場美麗的誤會呀。  
So it was all a misunderstanding.



③

貝爾納多•卡瓦利諾（意大利那不勒斯，  
1616—約 1656）  
聖女則濟利亞出神的境界 | 1645 |  
油彩布本 | 183 x 129 厘米 | 波旁典藏  
（那不勒斯的多梅尼科•巴巴亞收藏） |  
藏品編號 Q 285

Bernardo Cavallino (Naples, 1616 –  
ca. 1656)  
Saint Cecilia in Ecstasy | 1645 |  
Oil on canvas | 183 x 129 cm |  
Bourbon Collection (from Naples,  
Domenico Barbaja Collection) |  
inv. Q 285





你偷偷摸摸的想遮著什麼？  
Hmm, what are you trying to hide?



沒、沒有！就是這位置通風好。呀，空氣好清新啊。  
Nothing... I'm not hiding anything. It's nice and breezy here. The air is so fresh.



我看看是什麼……這張畫裡我在幹什麼啊？老了老了，一時間想不起這段往事。  
Let me have a look. What am I doing in this painting? I'm really getting old. I can't remember what I was doing here.



就是……不自量力的瑪爾敘阿斯撿到女神遺落的笛子，胡亂一吹就響起優美曲調，他居然得意忘形的想用這支笛跟您一決高下，當然最後敵不過音樂之神呀。作為對敗者的懲罰，您就剝了他的皮……  
It's...Marsyas. He was too sure of himself. He found a flute left in the forest by a goddess and realised that he could play beautiful music with it. He got so carried away that he challenged you to a musical contest with the flute. He lost of course, because you're the God of Music. To punish him, you skinned...skinned him alive!



當年我真是年少氣盛啊。可惜這張畫少了點東西，你知道是什麼？回答不來可是有懲罰。  
I was young and quick-tempered then. It's a pity that something is missing in this painting. Do you know what it is? I'll punish you if you can't give me the answer.



來幫助小克，找出不同之處，並用貼紙完成畫作。

*Help Luca find the difference, and finish his painting with a sticker.*





我找到了！是樹後三個醜醜的森林精靈。

I got it! There should be three ugly satyrs behind the tree.



答對了，你看到他們恐懼絕望的表情，覺得怎樣？

Correct. You can see their horrified and desperate expressions.  
What do you think?



我也覺得好怕……

I think it's frightening!



他們看到同伴受折磨時露出的表情，在畫中不但有助烘托氣氛，還與我泰然自若的表情形成情感對比。

The look on their faces when they see their mate being tortured heightens the atmosphere and strikes an emotional contrast with my cool composure.



這就像看球賽時，有觀眾的歡呼吶喊，和沒有觀眾的寂靜，氣氛完全不一樣呢。

In the same way, a football match feels totally different with or without fans cheering in the stands.



4

胡塞佩·德·里貝拉（西班牙哈蒂瓦，1591 — 意大利那不勒斯，1652）  
阿波羅和瑪爾敘阿斯 | 1637 | 油彩布本 | 180 x 232 厘米 |  
1882 年德·阿瓦洛斯家族遺贈 | 藏品編號 Q 511

Jusepe de Ribera (Játiva, 1591 – Naples, 1652)  
Apollo and Marsyas | 1637 | Oil on canvas | 180 x 232 cm |  
d' Avalos Bequest, 1882 | inv. Q 511





哎呀，原來也有我弟弟的畫呀。  
Oh! There's a painting of my younger brother here!



對啊，這位柏修斯是眾神之王宙斯和人類公主達娜厄所生的兒子，是您同父異母的弟弟。  
Right! This is Perseus, son of Zeus, king of the gods and the mortal princess Danaë. I know he's your half-brother.



這個可憐的孩子被希臘塞里福斯島國王視為眼中釘，就因為這國王愛慕著他的母親。人類的嫉妒真醜惡。  
This poor kid was a thorn in the flesh of the king of Seriphos, because the ruler adored his mother. Jealousy is a seamy side of you mortals.



為了除掉柏修斯，國王命令他要得到女妖美杜莎的首級，這可是想借刀殺人呀！幸好柏修斯得到了眾神的恩賜，其中包括從智慧與戰爭女神雅典娜得到盾牌；從信使之神荷米斯得到用來殺死美杜莎的刀；從冥界女神得到飛鞋這三件法寶。  
To get rid of Perseus, the king ordered him to fetch the head of Medusa, thinking that the mission would get Perseus killed. Luckily, Perseus received gifts from gods and goddesses: Athena the Goddess of Wisdom and War gave him a shield; Hermes the Messenger God gave him a sword to kill Medusa; and the Goddess of the Underworld gave him winged sandals.



問題來了，這張畫沒有畫好其中一個法寶。  
There's a problem here. One of the gifts isn't drawn correctly in this painting.



來幫助小克找出沒有畫好的法寶，並用貼紙完成畫作。  
*Help Luca find the gift that's not drawn properly, and finish the painting with a sticker.*





阿波羅大人，求提示！  
Please give me a hint, great Apollo.



美杜莎的能力是什麼？  
What is Medusa's special power?



美杜莎頭上長著的不是頭髮，而是毒蛇，她嚇人的樣子令直視她的人瞬間變成石頭……對了！柏修斯為了避免變成石頭，就把盾牌當成鏡子般接近並殺死美杜莎，所以畫中的盾牌理應反射出美杜莎的樣子啊。  
Medusa had snakes in place of hair. Anyone who looked at her horrible face was turned into stone... That's it! To avoid being turned into stone, Perseus used his shield as a mirror to aim his sword and behead Medusa. That's why the shield in the painting should reflect Medusa's image.



答對了，這盾牌可說是戰勝美杜莎的關鍵。說起來這美杜莎的頭顱最後由柏修斯獻給雅典娜，被鑲嵌在她的盾牌上，還真是諷刺。  
Correct. The shield was the key to defeating Medusa. In the end, Perseus gave Medusa's head to Athena who had it set in the shield. How ironic!



唉，這也是一個殘忍的故事呢。  
It's such a cruel story.



5

盧卡·焦爾達諾（意大利那不勒斯，1634—1705）  
柏修斯和美杜莎 | 1660 後 | 油彩布本 | 300 x 220 厘米 | 2003 年由意大利文化遺產、活動和旅遊部購入（那不勒斯的巴博內·迪·羅曼內洛收藏借展） | 藏品編號 Q 1822  
Luca Giordano (Naples, 1634 – 1705)  
Perseus and Medusa | After 1660 | Oil on canvas | 300 x 220 cm | Purchased by the Ministry of Cultural Heritage and Activities, 2003 (from Naples, Barbone di Romanello Collection) | inv. Q 1822



世界是殘酷的，但也是美麗的，不論是希臘神話，還是你們人類的歷史都是這樣子。

The world is cruel, but it's also beautiful. Greek mythology is similar to the history of your mortal world.



人類總是在苦難中掙扎，但正是克服了這些試煉，才突顯出人類的德性之美。

Life is always full of suffering. But good human virtues shine through when we overcome these challenges.



這一類聖人故事真是令人鼓舞。

The stories of such saints are so inspiring.



說起這個，我就想起聖亞加大，她因為拒絕了總督死纏爛打的追求而被嚴刑拷打，後來甚至被割下乳房。幸好神蹟令她的傷不治而癒，但第二天總督看到傷口痊癒的聖亞加大，一怒之下把她拷打至死。That reminds me of St. Agatha. She was severely tortured for refusing the governor's relentless pursuit. He even had her breasts cut off. She recovered by a miracle of God. But when the governor saw that her wounds had healed, he was so furious he beat her to death.



故事說得沒錯，但你的畫沒能畫出當中的神髓。  
You're a good storyteller. Pity your painting doesn't show the essence of the tale.



畫中欠缺的神髓是什麼？請用貼紙完善畫作。  
*What's the missing essence in the painting?*  
*Complete the painting with a sticker.*







您是指聖亞加大的表情嗎？但是她受了傷，應該很痛的呀。  
Do you mean St. Agatha's facial expression? But she's badly injured. She must be in terrible pain.



一般人承受可怕酷刑的確會面露痛苦，但聖亞加大是聖人，你要怎樣描繪她，才令觀者產生虔敬之情？  
An ordinary person would have a look of pain, but St. Agatha was a saint. If you want to provoke admiration and respect, how should you portray her?



描繪聖亞加大承受強烈的痛楚卻依然面不改色，是為了展現出信仰予人戰勝苦難的力量嗎？  
St. Agatha looks untroubled here, even though she must be in tremendous pain. Is it a way to demonstrate that faith gives us the strength to overcome hardship?



6

弗朗切斯科·瓜里尼（意大利聖亞加大伊爾皮納，1611—索洛夫拉，1654）| 聖亞加大 | 約 1640 | 油彩布本 | 87 x 72 厘米 | 波旁典藏（那不勒斯的聖馬蒂諾隱修院長宿舍借展）| 藏品編號 Q 278

Francesco Guarino (Sant' Agata Irpina, 1611 — Solofra, 1654)  
Saint Agatha | ca. 1640 | Oil on canvas | 87 x 72 cm | Bourbon Collection (from Naples, Charterhouse of San Martino, Prior's Quarters) | inv. Q 278



沒錯，這張畫不是要說酷刑有多可怕，人性有多醜惡，而是聖亞加大心懷堅定不移的信念，這是以多大的力量都無法打倒的。

That's right. This painting does not depict the gruesome torture or the ugly side of human nature. It represents St. Agatha's unwavering belief, which is impossible to break even with pain and disfigurement.



不愧為阿波羅大人，我現在有如醍醐灌頂！  
Thank you so much, great Apollo. Your wisdom has enlightened me.





雖然聖亞加大的事蹟令人肅然起敬，但我更喜歡友弟德以美貌與智慧打敗強敵的故事。

What St. Agatha did was really admirable, but the story of Judith fascinates me even more. She defeated a strong enemy with her beauty and wisdom.



少年人就是喜歡以弱制強的故事。

Young people just love to see the weak overcoming the strong.



對啊！友弟德明明是一名以色列寡婦，當亞述軍包圍她居住的城鎮時，她只帶著一名女僕進入亞述軍營，並取得了敖羅斐乃將軍的信任，與他一同進餐。最後在他醉酒入睡之際殺死他，逃離軍營。亞述軍聽說此事，嚇得軍心大亂，於是打了敗仗。

Sure! Judith was an Israelite widow. When her hometown was besieged by the Assyrian army, she sneaked into the enemy camp with a maidservant. She won the trust of General Holofernes, dined with him, killed him as he slept in a drunken stupor, and then fled from the camp. When the troops learned about this, they fell into disarray and lost the battle that followed.



這張畫畫得很像原作，可惜有一個小細節畫錯了。

Your painting is very close to the original, except for one small detail.



有嗎？您會不會看錯了？  
Really? Could you be wrong?



你皮癢了？  
Don't test my temper!



一定是我看漏了什麼！  
I must have overlooked something.



這張畫哪個小細節畫錯了？  
請用貼紙把小細節補上。  
*What is the incorrect detail?  
Fix it with a sticker.*





這張畫是友弟德斬殺將軍後準備逃走的場面，友弟德像是聽到聲響而提高警戒，畫面瀰漫著令人提心吊膽的緊張氣氛。既然友弟德正要逃走，那她應該穿著什麼才合理？

This painting portrays Judith preparing to flee after killing the General. She seems to have heard some noise and looks highly alert. The atmosphere is electric. As Judith is ready to flee, what should she be wearing?



是鞋子！  
Shoes!



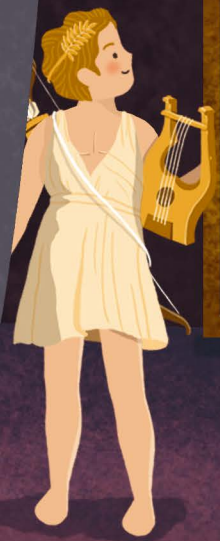
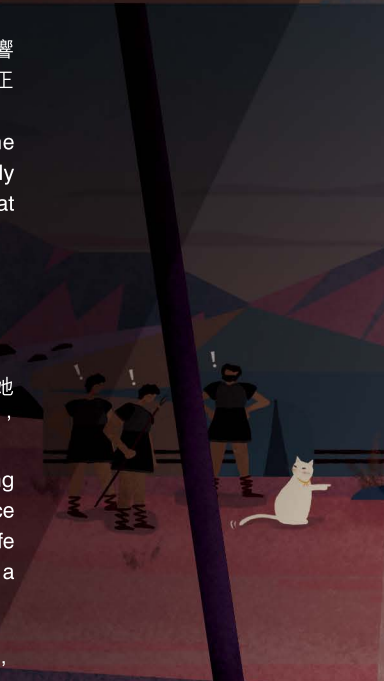
答對了。這個時期的畫作大多用裙子遮掩友弟德的雙腳，或是畫她雙腳赤裸，但這張畫特意在華美的裙下露出鞋子，配合她手上的刀，寓意她以女性魅力掩飾戰士的身份。

That's right. Paintings from that period often feature Judith wearing a long dress covering her feet or bare-footed. This particular piece intentionally shows her shoes under the ornate dress and a knife in her hand, showing Judith the warrior with her femininity as a disguise.



這呼應了她臉上新月般的光影，新月是月亮和狩獵女神的象徵物，可能暗示了友弟德是強大而獨立的女性。這張畫到了今天也不令人覺得過時呢！

That echoes the crescent-shaped light and shadow on her face, which reminds us of the Goddess of Moon and Hunting. It may also hint that Judith was a strong, independent woman. This timeless classic is not outdated even today.



⑦

阿爾泰米西婭・真蒂萊斯基  
(意大利羅馬，1593 — 那不勒斯，1652/ 1653)  
友弟德和使女割下敖羅斐乃的頭顱 |  
約 1645 – 1650 | 油彩布本 | 272 x 221 厘米 |  
法爾內塞典藏 | 藏品編號 Q 377

Artemisia Gentileschi  
(Rome, 1593 – Naples, 1652/ 1653)  
Judith and Her Maidservant Abra with the Head of  
Holofernes | ca. 1645 – 1650 | Oil on canvas |  
272 x 221 cm | Farnese Collection | inv. Q 377





不過最適合現在看的是聖巴斯弟盎的畫像呢。  
But what matches our time the most is the painting of St. Sebastian.



你說說理由是什麼。  
Why is that?



因為聖巴斯弟盎是疫病的守護聖人，特別符合這個疫症蔓延的時代。  
他是羅馬近衛軍隊長，因為基督徒身分暴露，皇帝下令以亂箭射他，可是他一息尚存，由聖女伊蓮娜治好了他。  
Because St. Sebastian, a captain in the Roman Praetorian Guard, is the patron saint of plague victims, which suits the current pandemic times well. The emperor ordered that Sebastian be killed by archers when he discovered Sebastian's Christian faith. The saint was nearly dead, but was rescued by St. Irene, who nursed him back to health.



在經歷肉體的痛苦時，他肌肉健壯的身軀痛苦得蜷曲起來，這一點描繪得很好。可是這張缺少了最關鍵的東西。  
His strong muscular body is curled up in pain. This is brilliantly portrayed. But something crucial is missing here.



請仔細閱讀聖人的故事，找出缺少了的東西。  
Read the story of the saint and find the missing object.





是箭嗎？其實我畫的時候也覺得很奇怪，聖女的手勢明明是在拔箭的。  
Is it an arrow? I did wonder about it as I copied the painting. Judging by her hand gesture, the saint is definitely pulling out an arrow.



因為畫家還沒畫完這張畫就過世了。  
That's because the artist died before he finished the painting.



其實沒了箭也不難看啊。  
It looks fine even without the arrow.



傻孩子，正因為箭傷看起來像鼠疫感染者身上的斑點，身中箭傷卻沒死的聖巴斯弟盎才成為鼠疫的守護聖人。你說這箭要不要加上去？  
Silly Luca. His arrow wounds look like spots on the skin of a plague victim, and he escaped death after being shot with arrows. That's exactly why St. Sebastian became the patron saint of plague victims. Do you think we should add an arrow then?



要的，阿波羅大人說得對！  
Yes, you're so right, great Apollo!



聖巴斯弟盎，請您守護所有感染疫症的人。  
St. Sebastian, please protect all who suffer from the pandemic.



有我這醫藥之神在面前都不求，這人類果然是大笨蛋。  
Doesn't he know I'm the God of Medicine? He should be asking me for blessings. These mortals are so silly.

8

巴爾托洛梅奧・斯蓋多尼（意大利摩德納，1578 — 帕馬，1615）  
婦女虔心照顧受傷的聖巴斯弟盎 | 1615 | 油彩布本 |  
189 x 127 厘米 | 法爾內塞典藏 | 藏品編號 Q 374  
Bartolomeo Schedoni (Modena, 1578 – Parma, 1615)  
Saint Sebastian Tended by Pious Women | 1615 |  
Oil on canvas | 189 x 127 cm | Farnese Collection |  
inv. Q 374





阿波羅大人，您要走了嗎？  
Do you have to go, great Apollo?



我得出發了，不然太陽今天就不會升起了。  
I have to set-off, or the sun won't rise today.



可是我還有山一樣多的事情想向您請教。  
But there are so many things that I want to ask you.



貪婪的人類，教了你一個晚上還不知足。  
Greedy mortal. I taught you all through the night. Isn't that enough?



因為阿波羅大人教得太好了，我不捨得您！而且我什麼回報都沒給您呢！  
That's because you've taught me so well. I'm so sorry to see you go, great Apollo. And I have nothing to give you in return.



那你就畫一張畫，在我的神殿上獻給我吧。  
Paint something for me then. Put it on my altar.



我會銘記您的教誨，畫一張最好的畫獻給您的！  
I'll always remember what you've taught me. I'll paint the best painting I can for you!



乖孩子，再會吧。  
Good boy. Farewell.



再見，阿波羅大人，我們要再會啊。  
Goodbye, great Apollo. I hope we'll meet again!





請畫一張畫感謝阿波羅的教導，你可以運用剩餘的貼紙，  
發揮創意，創作出獨一無二的畫作。

*Draw a painting to thank Apollo for his guidance.*

*Use the remaining stickers to create a unique painting.*





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missquai graduated from the School of Design of The Hong Kong Polytechnic University and the School of Visual Arts of Hong Kong Baptist University. She was named a Hong Kong Young Design Talent and spent time in Denmark and the Netherlands. Using design and illustration, she hopes to share joy and happiness through her works.

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