

BAS
MEEUWS
FLOWER
PIECES

鮑斯·米優斯
花卉作品

BAS
MEEUWS
FLOWER
PIECES A photographic
journey around
the world

鮑斯·米優斯
花卉作品
世界攝影之旅

Foreword

Timeless Beauty

Enthusiastic, inspired and attentive to detail, the internationally orientated artist/photographer Bas Meeuws (The Netherlands, 1974) often spends hours on end working on one of his artworks. Concentrating in front of his screen, he creates still lifes composed of many digital flowers and plants which he himself has individually photographed; each element captured in precise detail. The result: colourful bouquets with combinations of flowers from different seasons. Each flower is photographed in the studio in varying positions with the same lighting. Once a certain flower, insect or herb has captured Meeuws' attention, he is smitten. He loves nature; as an artist, he is especially interested in the diversity of colours and structures. Meeuws walks through parks and gardens all year round collecting plants and flowers, which he then carefully preserves and photographs in his studio. Authentic, timeless beauty that he captures in his art to share with his audience. Tangible and lifelike.

Exactly what the great painters of the Dutch Golden Age were striving after. Seventeenth-century audiences marvelled at the technical accomplishments of lifelike floral still lifes, a particularly popular genre at the time. The way Meeuws uses modern tools to compose a bouquet of flowers from different seasons—flowers that are never actually all in bloom

at the same time—is the same way the Dutch Masters used their canvases to allow people to enjoy beautiful flowers throughout the year. Floral still lifes also had a symbolic meaning. The brief blossom represented the transience of existence. Meeuws is conscious of art history and is inspired by these historical floral still lifes in his own unique way.

History can inspire and offer new insights. This is why Amsterdam Castle Muiderslot invited Meeuws to create an artwork based on the flowers in the castle gardens inspired by seventeenth-century examples. This magical place—a beautiful castle with gardens where seven centuries of profound history are told and translated in contemporary ways—is where Meeuws set to work. He was especially struck by the diversity of the flowers in the garden, and for the *Muiderslot meets Bas Meeuws* exhibition, he created new floral still lifes that are on display in the castle's historical rooms as contemporary interventions. Here is where past and present interact. Meeuws' works contain references to transience and death while at the same time being odes to life itself, to nature, to life in all its fullness. That, in itself, is timeless beauty.

Annemarie den Dekker (The Netherlands)
Director of Amsterdam Castle Muiderslot, The Netherlands

前言

歷久彌新的美

熱誠、充滿靈感、心思周密的國際藝術家／攝影師鮑斯·米優斯（荷蘭，1974）經常一連數小時創作一件作品。他專注盯著眼前的螢幕，創作以許多數位花卉與植物圖像構成的靜物，那些花卉與植物都是他親自個別拍攝的；他精確掌握每個元素的細節，最後帶來由四季花卉組合而成的繽紛花束。每朵花都是他在工作室裡從各種角度、在同一種光線下拍攝。只要某一朵花、某隻昆蟲、某株植物抓住了米優斯的目光，他就會著迷其中。他深愛大自然；身為藝術家，他對色彩與結構的多樣性尤其有興趣。米優斯整年都會到各處的公園與花園走動，蒐集各種植物與花卉，仔細保存起來，接著在工作室拍攝。他以自己的藝術掌握真實而歷久彌新的美，再與觀眾分享。美變得具體而栩栩如生。

這也正是荷蘭黃金時代的偉大畫家追求的目標。他們創作生動花卉靜物的技法成就，令十七世紀的觀眾大開眼界；這種畫在當時特別受歡迎。米優斯運用現代工具創作由四季花卉構成的花束（儘管這些花其實不可能同時開花），這種作法就和荷蘭大師的畫作一樣，讓人們能同時欣賞到一年四季的美麗花朵。花卉靜物也有象徵意涵。短暫的開花期代表生命轉瞬即逝。米優斯對藝術史很敏感，也以自己獨特的方式接受這些花卉靜物名作的啟發。

歷史能啟發，也能提供嶄新的洞見。這也是阿姆斯特丹木登城堡邀請米優斯創作的的原因，他們希望米優斯在十七世紀大師畫作的啟發下，以城堡花園中的花卉為基礎創作。這個神奇的地方、這座花園環繞的美麗城堡，以當代語彙述說、解譯著七個世紀的豐富歷史，也是米優斯創作這件作品的地方。他深深著迷於花園中的花卉多樣性，為「木登城堡遇見鮑斯·米優斯」展創作了嶄新的花卉靜物，成為一種當代介入手法，在城堡的歷史廳室裡展出。今與昔在這裡對話。米優斯的作品包含對無常、死亡的指涉，同時也是給生命本身、給大自然、給圓滿生命的頌歌。作品本身便是歷久彌新的美。

安妮瑪莉·丹·戴克（荷蘭）

阿姆斯特丹木登城堡博物館館長（荷蘭）

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HOLL

Bas Meeuws' Flower Still Lives

Respect for the beauty of seduction

The Italian photographer and curator Martino Marangoni once said to me, “Dutch visual artists haven’t forgotten their predecessors.”¹ Italian photographers carry with them the rich tradition of Renaissance painting, just like the Dutch, and that tradition can be seen today, not just in monuments and museums, but in the media culture of everyday life. That is why I was especially interested in what this man had to tell me about Dutch photography, particularly as he comes from Florence, a city where art history is everywhere.

In the conversation that ensued, it emerged that Dutch artists are good observers, that they have a feeling for balanced compositions in which there is also a place for space and stillness, that they have an eye for light, and that technique is very important to them. Without going too far in citing stereotypes or ‘local schools’, and avoiding nationalism entirely, it is interesting to examine whether what I discussed with the Italian curator is applicable to the flower still lifes of Bas Meeuws.

Observation

In Meeuws’ flower still lifes, it’s about the pleasure of observation. The superfine photos lead the eye to the most fascinating details. “I want my onlookers to wonder again,” says Meeuws. “Wonder was very important in the art of flower painting in the Golden Age. Flowers like tulips are now very common in every garden or flower shop. We forget that, in the seventeenth century, a tulip was something exotic which had just started to be imported from Islamic Turkey to the Netherlands. A Dutch person from that time would have stared their eyes out at the unfamiliar and the then unprecedented beauty of the colours and forms of the flowers. I want my work to elicit that wonder again”.

Astonished observation and reproduction of the world around us were indeed characteristic of Dutch Renaissance

art. It was related to a rising secular, more scientific view of life.² When the art of flower still lifes emerged in Holland at the end of the sixteenth and the beginning of the seventeenth century, the art of observation was flourishing in the Low Countries, and the industry of making lenses and optical applications was also thriving.³ This scientific observation was also important in the art of flower still lifes: they were pure paeans to the beauty that nature had brought forth. Meeuws, too, ‘stares his eyes out’ at the flowers that he places before his lens.

Flowers were not always his subject, though. For a long time, he was an enthusiastic amateur photographer who, when he wasn’t working as a physiotherapist, took pictures of everything around him. Inspired by friends at the art and photography schools, he taught himself. His early work consisted of still lifes of all sorts of things that he combined on his kitchen table under the light of work lamps when his children were in bed. He nurtured and encouraged his power of observation by looking at painted flower still lifes. He particularly liked those of Jan Brueghel the Elder (1568–1625), but he was also susceptible to those of Jan Davidsz. de Heem (1606–1684). He was also struck by *Flowers in a Wan-Li Vase, with Shells*, c.1640–1650, by Balthasar van der Ast (Fig. 01) in the Mauritshuis in The Hague and by *Floral Still Life* (1639) by Hans Bollongier (Fig. 02) in the Rijksmuseum in Amsterdam.

Whenever he works with flowers, Meeuws’ treatment of them expresses his admiration and respect. “Sometimes you come across flowers in forms you just couldn’t have imagined”, he says while in the Hortus Botanicus of Leiden University. He can often be found there and also works with its custodians. The mobile studio he regularly sets up consists of just two lamps and a black background, while he

鮑斯·米優斯的花卉靜物

向誘人的美致敬

義大利攝影家與策展人馬提諾·馬蘭戈尼曾告訴我：「荷蘭視覺藝術家始終不忘他們的前輩。」¹義大利攝影家也和荷蘭藝術家一樣，惦念著文藝復興繪畫的豐富傳統，今日我們仍可見到那段傳統，不僅是在紀念碑和博物館裡，也在日常生活的媒體文化中。因為如此，我尤其想知道這個人對荷蘭攝影有何看法，特別是因為他來自佛羅倫薩，一座處處可見藝術史的城市。

在後來的對話中，他說明荷蘭藝術家是優越的觀察家，他們對構圖平衡有直覺，懂得留出空間，營造寧靜，也很注意光線，技巧對他們也非常重要。假如我們不過度從刻板印象或「本國畫派」來說明，也完全避開民族主義，我和那位義大利策展人的討論是否也能用在鮑斯·米優斯的靜物上，是很有意思的討論主題。

觀察

在米優斯的花卉靜物中，觀察的樂趣是重點。精緻無比的相片引領目光停在最迷人的細節上。「我要讓觀眾再度驚嘆，」米優斯說，「驚奇在黃金時代的花卉畫藝術中十分重要。今日鬱金香等花卉在每座花園、每間花店都很常見，但我們忘了在十七世紀，鬱金香是異國花卉，才從剛從奧斯曼土耳其帝國引進荷蘭。當時的荷蘭人會直盯著這種陌生的花卉瞧，接著才留意到它前所未見的色彩與花型之美。我希望我的作品能再度引起那種驚奇感。」

對周遭世界感到驚奇的觀察與重現，確實是荷蘭文藝復興藝術的特色。這種特色的發展和較科學、世俗的生命觀興起有關。²十六世紀末、十七世紀初，花卉靜物藝術在荷蘭萌芽的同時，觀察的藝術與透鏡與光學器具製造業也在低地國興起。³這種科學觀察在花卉靜物藝術中很重要：是一首讚揚大自然之美的純粹頌歌。米優斯也是如此「直盯著」擺在鏡頭前的花朵。

不過，他並不總是以花卉為主題。有很長一段時間，他也是徒手治療師和熱情的業餘攝影師，工作餘暇便拍攝四周的一切。他受念藝術與攝影的朋友們啟發，自學出師。他的早期作品包括形形色色的靜物，孩子入睡後，他便把物品擺在廚房桌上，在工作燈

下拍攝。他常看花卉靜物畫來培養、刺激眼力，特別欣賞老楊·勃魯蓋爾 (Jan Brueghel the Elder, 1568-1625) 的畫作，也很受楊·大衛茲·德·黑姆 (Jan Davidsz. de Heem, 1606-1684) 的作品觸動。感動他的還有巴爾薩澤·凡·德·阿斯特 (Balthasar van der Ast) 的〈萬曆花瓶中的花與貝殼〉(約1640-1650年，圖01)，現藏於海牙莫瑞泰斯皇家美術館，以及漢斯·布朗尼耶 (Hans Bollongier) 的〈花卉靜物〉(1639年)，現藏於阿姆斯特丹荷蘭國立博物館。

只要是拍攝花卉，米優斯的鏡頭就透露出他的欣賞與敬意。「有時你會碰到連想都沒想過的花型。」他參觀萊登大學植物園時這麼說。他經常造訪植物園，也和園方合作，定期帶著兩盞燈和黑色背景設立簡便的活動工作室，自行架設相機拍攝花草。他坐在四周都是科學書籍、儀器、植物學櫥櫃的研究室中，植物學家們還經常給他看大自然最不尋常的花卉造物。米優斯作品中的花朵確實是特地剪下來給他的（「大自然美就美在這裡，」園方說，「花終究會長回來。」），但米優斯一手操作相機，一手拿花轉動的樣子有一種溫柔和敬意在內。他談花就像談人一樣。雛菊、迷迭香、勿忘我是「甜美」的花，鬱金香、木槿或百合等其他花卉有更刺激誘人的外觀，姿態更撩人的花甚至有異國風味，米優斯便是如此描述這些花。他努力以攝影加強大自然這種誘人的美。

構圖

在十七世紀與米優斯的花卉靜物中，重點不只是一要觀察入微。文藝復興藝術理論家如卡列里·凡·曼德爾 (Karel van Mander)、山繆爾·凡·胡格斯特拉登 (Samuel van Hoogstraten) 主張，藝術家不僅要會觀察與重現大自然元素，還要能在工作室裡「別出心裁」地創造出獨特的完整構圖。⁴「創作繫於心，心指示創作。」這是凡·曼德爾一六〇四年《畫家之書》中的話。七十五年後，仍然在黃金時代，凡·胡格斯特拉登也寫道：「主導所有自由創作的是同一種心，它敦促詩人寫詩，激勵畫家描繪可見事物。」⁵米優斯看出，他也能從靜物中塑造現實，集合不同季節的花朵，或是讓紫羅蘭等小花躍居大花之上。他就是在這番鼓勵下，創作出不受限的構圖。



Fig. 01 Balthasar van der Ast (NL, c.1593–1657), *Flowers in a Wan-Li Vase, with Shells*, 1640–1650, oil on panel, 53 x 43 cm, Mauritshuis collection, The Hague, inv. no. 1108.

圖01 巴爾薩澤·凡·德·阿斯特 (荷蘭·約1593–1657年) 萬曆花瓶中的花與貝殼 1640–1650年 油彩木板 53x43公分 海牙莫瑞泰斯皇家美術館收藏 編號1108



Fig. 02 Hans Bollongier (NL, 1598–c.1675), *Floral Still Life*, 1639, oil on panel, 67.6 x 53.3 cm, Rijksmuseum collection, Amsterdam, inv. no. SK-A-799.

圖02 漢斯·布朗尼耶 (荷蘭·1598–約1675年) 花卉靜物 1639年 油彩木板 67.6x53.3公分 荷蘭國立博物館收藏 編號SK-A-799

holds his camera and the flower himself. He sits in a room amongst the scientific books, instruments and cupboards of the botanists, who often present him with nature's more unusual floral creations. It's true that the flowers are cut for him ("That's what's beautiful about nature," says the custodian of the botanical garden, "it always grows back."), but the way Meeuws holds every flower and turns them with his hand while he operates the camera with the other expresses a tenderness and respect. He talks about the flowers as if they were people. Daisies, rosemary and forget-me-nots are 'sweet', other flowers look more seductive and exciting, like the tulip, hibiscus or lily, and the more provocative forms are even erotic, and that is how Meeuws portrays them. He endeavours to accentuate the beauty of this seduction in nature with his photography.

Composition

In the flower still lifes of the seventeenth century and Bas Meeuws, it's not just a question of acute observation. People who authored theories on the art of the Renaissance, like Karel van Mander and Samuel van Hoogstraten, demanded that artists not just observe and reproduce elements of nature, but that they compose a unique entirety themselves in the studio 'out of the mind'.⁴ 'It is all mind, and that mind instructs the making' is what Van Mander wrote in his *Schilder-boeck* [*Painter Book*] in 1604. Seventy-five years later, but still in the time of the Golden Age, Van Hoogstraten wrote, 'A same mind reigns over all free arts, the same mind, which causes the poets to write verse, compels the painters to depict visible things'.⁵ Meeuws saw that they were able to confidently mould reality in that depiction in the still lifes that combined flowers from various seasons with each other, or where small flowers, like violets, towered over larger ones. It encouraged Meeuws to produce compositions that are less restricted.

Just like the Renaissance painters, Meeuws takes elements from nature in the form of flowers and plant details. He photographs them with a digital camera and then stores and sorts the images on his computer. He now has almost 12,000 photographs of flowers and plant details. He gives the files a number and, if known, the name of the flower. The images can be located by means of tags that indicate, for example, the place (where the plant grows or where it was photographed) or diverse subjects, whether it is rare or

米優斯正如文藝復興時期的畫家，以花草細部來擷取大自然元素。他以數位相機拍攝花草，將圖像存進電腦並分類，目前已經有一萬兩千張花草細部相片。他將檔案編號，寫上已知花卉的名字。你可以透過地點（植物生長或拍攝的地點）、稀有或瀕危等多種主題的標籤找到圖像。米優斯也有約三百張花瓶相片、四百五十張左右的蟲鳥相片，也都會用在他的靜物中。

米優斯以 Photoshop 製作這些元素的相片拼貼。他通常是從桌子與花瓶開始，再像拍攝時那樣逐一處理花朵。米優斯正如花卉靜物的古典大師，以現實為創作基礎，但也和他們一樣，重新塑造了現實。他調整花色深淺，縮放或略拉長花型。手法保障了結果，我們在他的作品中看見了最均衡的構圖，再度以十七世紀凡·曼德爾的話來說，這種騙術帶來了優雅、愉悅、變化、多樣性，加總起來便是「精美的和諧」。⁶

如同前人追求轉譯 (translatio)、模仿 (imitatio)、效法 (aemulatio) 等文藝復興時期的理想習畫法，米優斯一開始也忠於眼前見到的事物外觀。他的〈無題第七十三號，2012年〉直接模仿了丹尼爾·希格斯 (Daniel Seghers, 1590-1661) 的〈瓶花〉(約1629-1637年，圖03)。他也偏好在作品中留白，營造輕快感，以呼應那種「精美的和諧」。他與文藝復興時期畫家的共通點就在這裡，正如那位義大利攝影策展人說的，荷蘭攝影師從未忘記他們的前輩。在前述阿斯特與布朗尼耶的作品中也可以見到同樣的留白。米優斯受布朗尼耶的〈花卉靜物〉(圖02) 啟發後，在2011年創作了〈無題第五十四號〉(圖04)，當時他跳過模仿的步驟，直接效法，加強了構圖對比與色彩。

光線

荷蘭攝影師非但從未忘記前輩，更會模仿前輩，假如那些畫家如今仍在世，這些攝影師就是在當面挑戰他們，或至少是讓深刻觀察大自然的文藝復興時期作品變得更加生動。

光線的運用更是如此。米優斯自學林布蘭的手法，所有攝影師都這麼做。你要如何為構圖打光？你要如何確保描繪的事物有協調的光線？你要如何用光線加強畫面的戲劇性？多數攝影師和藝術家早已發現，林布蘭的手法出神入化。美國畫意派攝影家阿爾弗雷德·施蒂格利茨 (Alfred Stieglitz)、愛德華·史泰欽 (Edward Steichen) 等人便在知名雜誌《相機作品》中，讚揚林布蘭的明暗手法無與倫比，他只從一個角度投射光線，讓整個場景充滿對比。人們描述林布蘭的畫作「無價」，因為他「絕妙的明暗手法，是令藝術脫胎換骨、點石成金的鍊金術。」⁷ 鮑斯·米優斯當然也仿效林布蘭運用單一光源，只是整體效果變得非常暗，於是他又從右方加了一些光線。



Fig. 03 Daniel Seghers (BE, 1590–1661), *Flowers in a Glass Vase*, c.1629–1637, oil on copper, 37 × 27 cm, State Gallery collection in the New Residence in Bamberg.

圖03 丹尼爾·希格斯 (比利時，1590-1661年) 瓶花 約1629-1637年 油彩銅板 37x27公分 班伯格新宮殿國家藝廊收藏



Fig. 04 Bas Meeuws, *Untitled (#54)*, 2011, Lambda print on Dibond, 130 × 101 cm, Westfries Museum collection, Hoorn.

圖04 鮑斯·米優斯 無題第五十四號 2011年 蘭達輸出 鋁製複合板 130x101公分 荷恩西弗里斯博物館收藏













Trade, Transience and Tulip Books

How history, economics and art merge together in Bas Meeuws' work

Bas Meeuws' beautiful *Tulips* series has its roots in the Dutch tulip books and individual tulip flower studies of the seventeenth century. These magnificent flower pieces connect back to the history of botanical science and illustration, the economic development of the Netherlands and the typical Dutch genre of the flowerpiece.

Trade

The introduction of the tulip into the Netherlands coincides with the arrival of Carolus Clusius (1526–1609) as first director of the Hortus botanicus in Leiden. Clusius' rather large collection of tulips was the result of his work supervising the royal garden of Maximilian II in Vienna as well as his contacts within the Turkish trade sector^{1,2}. Fortuitously, the peaty soils just behind the Dutch coastline and dune systems were highly suited to growing these bulbs. At the beginning of the seventeenth century, there were already many tulip cultivars exhibiting different colours, double-flowered forms, and petals bearing fringes or even flame-like streaks. Unknown to the growers at the time, the highly prized flame-like patterns on the petals are caused by a special tulip mosaic virus. Tulip bulbs became a highly popular and precious commodity.

The trade in—and craving for—precious plants started in the second half of the sixteenth century with the economic development that came to be known as the Dutch 'Golden Age'. As a result, a new class of wealthy merchants took on a novel role within society and science. Economic exchanges with the Levant, Asia and the Americas gave rise to an influx of new exotic plants arriving from different trading posts around the

world. As interest grew in cultivating these plants, so did the creation of new cultivars and the subsequent flaunting of the results. Networks of nobility, politicians, scientists and wealthy merchants exchanged plant knowledge with one another as they strived to create new colour and shape variations. The flowers used to create these new varieties became known as 'florist' flowers, and the tulip was one of them.

Transience

The Early Modern popularity of flowers is also reflected in the arts. Beginning in the sixteenth century, a new genre of painting began to flourish in the Low Counties (Holland and Flanders), that became particularly popular in the seventeenth century: the floral still life or flowerpiece. Painting flowers was part of the traditional training of Dutch painters. By being able to convey the right coloration, contours and textures of flowers, insects and fruits, young painters could show they had acquired the level of craftsmanship needed to pass the master's examination. Flowers were also expensive and hard to come by, so most artists would not have been able to afford more than one flower at a time. They would, therefore, make individual flower studies that could be used at a later date to compile a painted bouquet (Fig. 01). This also explains why most seventeenth-century flowerpieces show combinations originating in different seasons.

Tulips were highly coveted and very expensive, and they symbolised wealth and transience. Although nothing is said to wilt so beautifully in a vase as a tulip, symbolizing transience and mortality, the poet and politician Jacob Cats (1577–1660) also uses a closed tulip as a symbol of virginity and chastity

貿易、無常與鬱金香花譜

歷史、經濟、藝術如何在鮑斯·米優斯的作品中融為一體

鮑斯·米優斯美侖美奐的「鬱金香」系列，是源自荷蘭的鬱金香花譜與十七世紀的個別鬱金香習作。這些壯觀的花卉作品，靈感可上溯至植物科學與插圖史、荷蘭的經濟發展，以及荷蘭典型的花卉類型畫。

貿易

鬱金香引進荷蘭時，卡羅盧斯·克盧修斯（Carolus Clusius, 1526–1609）正來到萊登擔任植物園第一任園長。克盧修斯可觀的鬱金香收藏，是來自他在維也納馬克西米利安二世皇家花園的管理工作和他在土耳其貿易業認識的人。^{1、2} 幸運的是，緊貼著荷蘭海岸與沙丘帶的泥炭土壤非常適合用來種植這些球莖。十七世紀初已經有許多培育者展示不同色彩的重瓣鬱金香，其花瓣有穗邊，甚至火焰般的條紋。當時的培育者不知情的是，評價甚高的火焰紋樣，其實是一種特殊的鬱金香嵌紋病毒造成的。鬱金香球莖自此變成廣受歡迎的珍貴商品。

對珍貴植物的買賣——還有渴求——起自十六世紀後半葉，當時的經濟發展後來也稱為荷蘭的「黃金時代」。新的富商階級興起，在社會與科學上扮演著全新的角色。和黎凡特、亞洲與南北美洲的經濟往來，也促使新的異國植物從世界各地的不同貿易站湧入荷蘭。人們培育這些植物的興趣大增，也大量創立新品種並積極展示成果。貴族、政治家、科學家、富商形成彼此交流植物知識的網絡，努力創造新的色彩與外形變種。這些用來創造出新變種的花卉，又稱作「栽培型」花卉，鬱金香就是其中一種。

無常

花卉在現代早期的風行也反映在藝術上。從十六世紀起，一種新的繪畫類型興起於低地國（荷蘭與法蘭德斯），在十七世紀形成熱潮：花卉靜物或花卉畫。畫花是荷蘭畫家傳統訓練的一部分。有能力正確傳達花卉、昆蟲與水果的配色、輪廓、紋路，才顯示年輕畫家達到了能通過大師檢驗的技藝高度。花卉也很昂貴，取



Fig. 01 Jacob Marrel (DE, 1614–1681), *Two tulips: the Brandenburger and the General van der Eijck*, c.1634–1681, drawing, 34.3 cm x 45.5 cm, Teylers Museum, Haarlem, inv. no. T 083b.

圖01 雅各·馬瑞爾（德，1614–1681）兩朵鬱金香：布蘭登堡鬱金香與凡·德·艾利克上將鬱金香 約1634–1681年素描 34.3x45.5公分 哈倫泰勒博物館收藏 編號：T 083b





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