



## THE DRAWN IMAGE

Facsimile Drawings from the Albertina Collection of Graphic Art, Vienna

畫像

維也納艾伯特宮所藏刻印藝術品之複製畫

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# THE ALBERTINA

Culture from the past alive for the future

by Walter Koschatzky  
Director, Albertina Collection of Graphic Art

It is now more than 200 years since Duke Albert of Saxony-Teschen assembled an art collection in his palace in Pressburg (now the Slovakian capital city, Bratislava) — a collection which he intended to “serve higher purposes than others do”. The Duke, who was tending to devote himself more and more to his profound artistic interests, intended to bring together systematically at one point the highest achievements in drawing and graphic printing, and to make these available for the education and edification of the public.

This hope of intellectual influence from the arts arose out of ideas from the Enlightenment era, and was perhaps a little over-optimistic in the first dawn of the industrial age. It has nevertheless remained in essence the function of the institution as it has existed to the present day. Now known as the Albertina, and housed in the Duke’s own former palace in Vienna, it is one of the world’s greatest artistic collections, as regards both the enormous number of individual works and also the stringently selected choice of the very highest quality.

Access to graphic art, that is all works done on paper, is not without its problems. The ephemeral nature of the materials, the browning or bleaching of papers, colours and inks, brittleness, mildew, the destructive influence of light, temperature fluctuations and dryness — all this makes it impracticable to keep these works of art on permanent view to visitors, as in a museum. Masterpieces would be destroyed simply by displaying them for lengthy periods in the galleries. And in spite of the duty to educate and edify, the preservation of these artistic treasures must be given priority.

Thus it is that an institution like the Albertina has to build a bridge to the public by means of constantly changing exhibitions, whose scope ranges over periods and generations, from the great figures of past eras up to the rising young artists of the present day. The exhibitions which the Albertina has presented over the years have resulted in the formation of a strongly interested circle of visitors, collectors of catalogues and other publications, patrons and members of a society of friends of the gallery. And in the course of time it has been possible to build up a considerable compendium of knowledge and expositions of the graphic arts in a series of publications.

Duke Albert of Saxony-Teschen (1738-1822) grew up in Moritzburg, near Dresden, as one of the youngest sons of the Elector Friedrich August of Saxony, King of Poland, and the Austrian Archduchess Maria Josefa. His youth was overshadowed by the Seven Years War, when Saxony stood on

the side of the Austrian ruler Maria Theresa. And it was to her court that the young Albert came, when he presented himself as an officer in Vienna during the winter of 1759-60. He was an especial favourite of the Empress, to say nothing of her favourite daughter Marie-Christine (1742-1798). Their marriage in 1766 was the basis of a close and happy human relationship, but also of a substantial wealth consisting mainly of his wife's dowry on the occasion of their marriage, shrewd purchases of land, and his income as Governor in Hungary (1765-1780) and in the Austrian Netherlands in Brussels (1780-1792).

Albert increasingly showed himself to be thoughtful and considerate, with an inclination towards the Enlightenment concepts of an order of human society based on reason, and of a better and more brotherly world. The horrors of the French Revolution and the cruelties of the Napoleonic wars disillusioned him deeply, and had the effect of inducing him to withdraw from active political and military life into a life devoted to science and the collection of works of art - all the more so since his wife died at a comparatively early age, after which he led a secluded life in his fine palace on the bastion of Vienna's old city beside the Hofburg Imperial Palace, where he spent 23 years alone with his art collection.

When Duke Albert died in 1822, his collection had grown to include more than 14,000 drawings and 157,000 engravings. His heir, the Archduke Karl — the general who first defeated Napoleon at Aspern — cared for his adoptive father's treasures as the latter would have wished. In 1816 Duke Albert had laid down a "*fidei-commissum*" in his will, laying certain legal obligations on his heirs in respect of the collection, among others that it must not be permitted to leave Austria. It was under these provisions that it was transferred to the Republic of Austria after the First World War, and could be preserved throughout all the troubles of the period.

The end of the war brought another development, however, namely the combination of the Albert collection with the even greater collection of copperplate engravings belonging to the former Imperial Court Library, a union which was once described by Frits Lugt as "*un mariage fantastique*". The history of the imperial collection of engravings goes back to around the year 1440 under Emperor Friedrich III, and runs together with that of the imperial library, itself one of the proudest cultural achievements of imperial times. This is also the basis of the Albertina's rich collection of early woodcuts, incomparable masterpieces of single-copy printing and the graphic inventory of Emperor Maximilian I.

The main foundation of the engraving collection was, however, the purchase by Emperor Karl VI in 1738 of the complete collection which had belonged to Prince Eugene of Savoy (1663-1736), the famous Austrian general during the Turkish wars. Prince Eugene had invested considerable sums of money in his collection, and had had the whole of Europe scoured for suitable additions to it. In 1717 he had brought the famous art expert Pierre Jean Mariette from Paris to Vienna in order to develop it according to a system. Thus there developed within a few decades a collection of rare scope, of carefully-selected quality, and systematically organized.



When the Emperor acquired the collection for the imperial library after Eugene's death, it remained for half a century as good as untouched, until a highly-talented young custodian, Adam Bartsch (1757-1821), was authorised to expand it and make it available to the public. He attacked this task, his life's work, with commitment and an almost unbelievable amount of expert knowledge. The result was preserved for posterity in the 21-volume work "*Le peintre graveur*", which he compiled on the basis of Mariette's classification system and notes. It was to be the basis of a discipline for which Bartsch's catalogue remains an essential tool right to the present day. The imperial collection grew under Bartsch and his successors during the 19th century, until by the First World War it was one of the most comprehensive in the world.

The decades of political and economic upheaval during the inter-war period were hardly the most favourable for the satisfying of artistic wishes. Nevertheless, the by now formidable Albertina collection, the union of its component parts complete, could be expanded still further. The sale of duplicates, and barter deals, on occasion with no small regrets, brought in considerable sums of money, which were spent on founding a modern collection.

This step was in effect a definitive decision that the Albertina was not to be regarded as an archive, as a depot or a mausoleum of a magnificent past, but that it had to be a living factor of significant cultural activity in Austria and further afield in the confrontation with contemporary art and the searching and experimenting of young people. The exhibitions which have already been mentioned play a decisive role in this activity. Art is never an abstract value concept, and the work of art always has just as much value as it possesses in human consciousness. It is, however, the purpose of collections and museums to create such a sense of value.

The palace in which the Albertina collection of graphic art is accommodated, Duke Albert's former home, was built to his order by Louis de Montoyer from Brussels. It stands on the foundations of the earlier palace of the Portuguese Count Manuel Silva-Tarouca, and part of the old St. Augustine's Monastery. After Albert's death in 1822, the Archduke Karl, his adopted son and sole heir, had the palace especially richly furnished. This created a framework, not only for the cultivated needs of a large family and its entourage, but also for the art collection and library.

On 12th March 1945 a substantial part of the building was destroyed during an air raid, at the same time as the nearby Vienna State Opera was bombed. The historic rooms, however, remained as undamaged as the art works, which had been evacuated to safety. Now the Albertina, in its rebuilt palace, continues to build a bridge between yesterday and today, in order to preserve for the world a great deal of that which makes life there worth living.

# 艾伯特宮珍藏

不朽的文化遺產

華特·歌查斯基

維也納艾伯特宮所藏刻印藝術品館長

距今二百多年前，薩克森——特斯陳的艾伯特公爵之藝術收藏，爲了達到「比其他收藏具有更崇高理想」之目的，開始建立在位於普雷斯堡（現今斯洛伐克首都巴迪斯拉華）的宮殿中。這位對藝術的興趣與日俱增公爵，一面計劃有系統的蒐集素描與平面版畫之精品，一面將其藏品公諸於世，藉以教育和薰陶廣大羣衆。

通過藝術去啟發智識功能的理想，是一個源出於啟蒙時代的意念，在工業時代早期，這種理想是不免偏於樂觀的。但無論如何，此理想藏之本質迄猶保留不變。今貯於艾伯特公爵生前在維也納所居的府邸之中的艾伯特宮珍藏，就個別藝術家作品數量之豐富，與作品挑選之嚴格而言，不啻爲世界上最偉大的藝術珍藏之一。

觀賞平面藝術，亦即是所有在紙上完成的作品，自有其本身之困難。物料不能長久保存，紙張、顏色和水墨不但容易變黃和褪色，而且十分脆弱，易生霉污，復因光線之破壞與溫度之變化，藝術作品實難於博物館一類場所中作永久之陳列。若在展覽廳作長時間展出，藝術傑作將遭受損壞。故縱使展覽目的乃在教育與薰陶羣衆，如何維護此等藝術寶藏之問題，亦不能不優先考慮。

基於這點，艾伯特宮博物館經常更換展覽，作爲溝通羣衆的橋樑。展覽之範圍，則包括許多時代，由古代名家以至現代崛起之年青藝術家，莫不兼備。艾伯特宮歷年舉辦之展覽，非但結集了一羣興緻勃勃之觀衆，對收藏目錄書刊的藏家、贊助人、及館友組織的成員，亦具吸引力。多年來，該館出版了一系列的刊物，於平面藝術的知識和要略，扼要介紹。

成長於德累斯頓附近莫利茲堡的薩克森——特斯切之艾伯特公爵（一七三八～一八二二），爲波蘭國王（兼薩克森之弗里德里克·奧古斯特的選舉後）與奧國女公爵瑪麗亞·約瑟芬的王子之一。他在七年戰爭的陰影下渡過童年。當時薩克森對奧國統治者瑪麗亞·特里薩相當擁護。一七五六至六〇年之冬，年青有爲之艾伯特於維也納宮中擔任官職，深得女皇鍾愛，其寶貝女兒瑪利·姬絲汀（一七四二～一七九八）加以垂青，更不待言。他們在一七六六年結婚。由這婚姻所帶來之人際關係，不但密切愉快，又由於女方之嫁粧不菲，以及艾氏在土地選購上的精明抉擇，與他在布魯塞爾擔任奧屬荷蘭總督時之薪俸，而令他財富大增。



自此艾伯特日漸關懷體恤他人，復致力於啟蒙運動之概念，意欲建立理性與友愛之人性社會秩序。法國大革命之恐怖與拿破崙戰爭之殘酷，使他極感失望，導致他從活躍的政治和軍事生涯引退，轉而從事科與藝術品之蒐集。自其妻中年早逝後，艾伯特遂隱居於與霍堡之皇宮相鄰的維也納故城古堡的皇宮中，與他的藝術藏品朝夕相處，過了二十三年不問世事的生活。

一八二二年，艾伯特公爵逝世。其藏品當時已超過一萬四千張素描與十五萬零七千件版畫。他的繼承人，卡爾公爵，秉承艾伯特之遺志，繼續主理此一藝術珍藏。遠在一八一六年，艾伯特公爵已在其遺囑中訂立了「移交條文」，註明其後裔處理珍藏時所需負起之若干法律責任，其中一條規定此一珍藏絕對不能帶離奧國。基於此等條文之約束，艾伯特之珍藏在第一次世界大戰結束後，仍能在當時紛亂之局勢下，安然順利移交於奧地利共和國。

戰爭結束後，艾伯特珍藏因與前宮廷圖書館所藏數量龐大之銅版畫，合併收藏，乃有進一步發展。弗里茨·勒格特把這項合併稱為「天作之合」。事實上，皇家的版畫收藏可追溯至一四四〇年弗里德克三世時代，其後這批皇家版畫轉屬宮廷圖書館，成為奧國在宮廷時代最驕人的文化成就之一。宮廷圖書館的收藏既包括了早期木刻畫、精湛的單色印畫、和馬克西米利安一世的平面藝術，遂使得艾伯特宮的收藏的內容，更加豐富。

版畫收藏方面之主要來源，為卡爾六世在一七三八年購入的薩沃的尤金王子（一六六三～一七三六）之藏品。尤金王子是土耳其戰爭中的著名奧國將領。為建立此一珍藏，尤金不但花費了不少金錢，並且在歐洲各地不斷搜購適當的作品。一七一七年，為了能使他的藏品的發展，可以系統化，著名藝術家皮埃爾·琺·瑪麗埃格，經過他的禮聘，而自巴黎赴奧。此後，終於在短短數十年間，建立了一個在品質上經過嚴格挑選與在組織上頗有系統的，極為罕有的收藏。

尤金王子去世後，奧王為宮廷圖書館購入他所有的收藏，惜歷時五十餘年，並無人妥為整理。直到年青和富於高度智慧的阿當·巴奇（一七五七～一八二一）出任監督護理人以後，他才獲得政府授權，擴展此一珍藏，並將之公諸於世。巴奇畢生置力於這件工作，運用本身高度的專業知識來處理珍藏，終於參考瑪列蒂的分類法和筆記，編成廿一巨冊的「版畫集」，流傳後世。巴奇所編之目錄，迄今猶為有關訓練入門必讀之工具書。在十九世紀，此一皇家收藏於巴奇與其繼承人主理下，迅速發展，至第一次世界大戰爆發前，已成為世界上最能包羅萬有的收藏之一。

休戰期間，政治經濟動盪，藝術理想自然難以實現；唯時至今日，龐大而結構完整的艾伯特宮珍藏，仍有繼續發展之趨勢。雖然間中需要忍痛割愛，出售複製品和進行交易活動，但此舉也為艾伯特宮帶來一筆可觀的基金，用以建立一個現代藝術品的收藏。

此一路向決定艾伯特宮珍藏並非偏重過去重要性之檔案室，亦非僅為倉庫與廟堂式之收藏。反之它已成為奧國當今極具生命力之文化活動中心，足與現藝術潮流相抗衡、進一步導引新一代之探索與嘗試歷程。由該館所安排之展覽，皆於此等活動中，產生巨大之作用。藝術絕非一種抽象之價值觀念，藝術品在人類醒覺意識中，亦具有崇高價值。建立博物館與藝術收藏之目的，正在確定上述之價值觀。

艾伯特公爵之舊居，即貯藏艾伯特宮所珍藏平面藝術品之宮殿，係由聘自布魯塞爾之路易·蒙托耶所建成，唯其興建，亦以葡萄牙伯爵曼紐爾·席伯爾，塔洛卡的舊宮殿與聖奧斯定修院之部份建築為參考。一八二二年，艾伯特公爵逝世後，為其養子及唯一繼承人之卡爾公爵，遂將艾伯特宮大事裝修，從而形成一所可以容納龐大家族、與供圖書與藝術收藏之用的建築物。

一九四五年三月十二日之空襲，雖擊中艾伯特宮附近之維也納國家歌劇院、而宮殿的主要部份亦遭炸毀，然該宮之歷史貯藏室則幸無損失，宮內所藏之藝術品亦因移離該宮而得以保存。今艾伯特宮雖經重建，但此宮非但仍為溝通古今之橋樑，保存於宮內之大量藝術珍品，亦使此世界之生命，更有價值。



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- 57) Lady Writing with a Child (Madame Pompadour and Daughter)  
chalk, red ochre, highlighted in white, 250 × 289 mm

**JEAN BAPTISTE CAMILLE COROT (1796 — 1875):**

- 58) Landscape with Tree and Three Figures in the Front  
charcoal, 290 × 430 mm

**JEAN-AUGUSTE-DOMINIQUE INGRES (1780 — 1867):**

- 59) Male Portrait  
pencil, 310 × 220 mm



**JEAN FRANCOIS MILLET (1814 — 1875):**

- 60) Woman Harvesting  
chalk, 395 × 305 mm

**EDGAR DEGAS (1834 — 1917):**

- 61) Sea Beach with Sand Dunes  
water-colour, 144 × 296 mm

**AUGUSTE RENOIR (1841 — 1919):**

- 62) River Landscape  
water-colour, 260 × 340 mm

**GUSTAV KLIMT (1862 — 1918):**

- 63) Female Nude with Left Arm Stretched Out  
study for “Medicine” (1901), black chalk, 415 × 273 mm
- 64) Reclining Woman  
pencil, 348 × 567 mm
- 65) Two Reclining Female Nudes, turned to the right  
study for “Watersnakes” (1904, with alterations 1907), red-coloured  
pencil, 370 × 543 mm
- 66) Portrait of a Lady in a Kimono  
study for an unfinished portrait of Dora Breisachs (1917/18), pencil,  
498 × 322 mm
- 67) Lady with Long Pleated Dress, sitting on a chair  
study for the portrait of Adele Bloch Bauers (1907) in the Austrian  
Gallery, black chalk, 450 × 315 mm
- 68) Seated Woman  
study for the portrait of Fritz Riedler (1906) in the Austrian Gallery,  
black chalk, 448 × 317 mm
- 69) Standing Lady, full figure from the front  
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Gallery, pencil, 567 × 365 mm

**EGON SCHIELE (1890 — 1918):**

- 70) Group of Three Street Urchins  
1910, pencil, 446 × 308 mm
- 71) Portrait of Heinrich Benesch  
1913, pencil, 483 × 320 mm
- 72) Embrace  
1915, charcoal, 482 × 320 mm
- 73) Portrait of Schiele's Mother  
1918, black chalk, 457 × 290 mm

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#### 二、童年耶穌與地球

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#### 三、因斯布魯克之舊皇堡庭院

一四九五年之水彩畫，335×267 毫米

#### 四、因斯布魯克之舊皇堡庭院（無雲）

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#### 六、甲冑武士

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#### 八、盛裝赴教堂之紐倫堡仕女

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畫於羊皮紙之不透明水彩畫，117×150 毫米

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十四、毛茛花

一五二六年畫於羊皮紙上之水彩與不透明色畫，356×288毫米

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水彩與不透明色畫，292×150 毫米

十六、死鵓鴿

一五一二年成於羊皮紙之縮圖，280×200 毫米

十七、鵓鴿之翼

一五一二年成於羊皮紙之縮圖，197×200 毫米

十八、天使之頭像

以中國筆墨與白色為主而完成於藍色威尼斯紙之畫蹟，  
270×208毫米

十九、童子頭像

以中國筆墨與白色為主而完成於藍色威尼斯紙之畫蹟，  
275×211毫米

二十、祈禱之掌

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二一、仰望之使徒

以中國筆墨與以白色為主而完成於藍色威尼斯紙之畫蹟，  
290×236毫米

二二、馬克西米利安大帝第一世

一五一八年，以黑色及肉色粉筆完成，但強調白色之畫蹟，  
381×319毫米

二三、自謝爾德城門遠眺安特沃普港

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二四、老人頭像之習作

一五二一年以鋼筆墨線完成於灰紫色紙上，但強調白色之畫蹟，  
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**漢斯·巴爾東格（名）格里因（1484—1545）：**

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**拉法爾羅·桑蒂 ( 1483—1520 ) :**

二六、聖母像

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**米開朗琪羅·波那樂蒂 ( 1475—1564 ) :**

二七、裸立男子之背影

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二八、橄欖叢中之耶穌與三位使徒

以褐色顏料完成之鋼筆畫， 257×192 毫米

**巴塞洛繆教士 ( 巴奇奧·德拉·波特 ) ( 1472—1517 ) :**

二九、飛翔之天使

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**巴德·保羅·魯本斯 ( 1577—1640 ) :**

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三二、聖凱瑟琳

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強調白色之黑紅色粉筆畫， 253×203 毫米

三四、戴帽的尼哥拉斯·魯本斯

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**倫布蘭特·哈曼斯·范律 ( 1606—1669 ) :**

三五、梳妝之少婦

以中國墨、褐色鋼筆畫、與褐色淡彩完成之畫蹟， 233×180 毫米

三六、象羣及其飼養員

黑色粉筆畫，245×360 毫米

三七、象

完成於一六三七年之黑色粉筆畫，233×355 毫米

三八、雷暴前之農舍

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**成於倫布蘭特派畫家之畫蹟：**

三九、赴埃及途中之小息

施以赭色渲染之褐色顏料鋼筆畫，315×200 毫米

四十、哲學家

一六四五年，施以赭色渲染之褐色顏料鋼筆畫，198×225毫米

**克勞德·洛蘭（克勞德·盖里）（1600—1682）：**

四一、林景

以褐色顏料完成之鋼筆畫，282×207 毫米

四二、鄉間節日

褐色淡彩之鋼筆畫，197×260 毫米

四三、有水源之牧場

以墨與褐色顏料完成，但強調不透明白色之鋼筆畫，  
202×274毫米

**查理斯·約瑟·納多爾（1700—1777）：**

四四、提鈴鼓之少女

在赭底上強調白色之紅赭色顏料粉筆畫與紅色臘筆畫，  
277×205毫米

四五、巴拉丁之牧羊人

以黑色粉筆與水彩完成之畫蹟，315×465毫米

四六、羅馬市內之斯特羅斯別墅

以黑色粉筆與水彩完成之畫蹟，295×460 毫米



**弗朗沙·布歇 ( 1703—1770 ) :**

四七、提水壺之少女

強調白色但以粉筆及紅赭色顏料完成之畫蹟， 250×242 毫米

**尚一巴普蒂斯·格羅斯 ( 1725—1805 ) :**

四八、少女頭像之習作

在紅底上配以不透明白色，與以黑白臘筆、紅粉筆、及炭筆完成之畫蹟， 342×262 毫米

**尚一昂納·弗拉戈納爾 ( 1732—1806 ) :**

四九、寓言一景

以黑色粉筆與褐色顏料完成之畫蹟， 455×310 毫米

五十、女孩與旱獭

水彩畫， 259×212 毫米

五一、埃斯別墅內之柏樹徑

以紅粉筆及褐色顏料完成之畫蹟， 340×464 毫米

五二、羅林園林及其噴泉

一七七四年以鉛筆、毛筆、與褐色顏料完成之畫蹟，  
289×368 毫米

**舒伯特·羅伯特 ( 1733—1808 ) :**

五三、溫泉

鋼筆及水彩畫， 304×442 毫米

**路易·奧伯 ( 活躍於1740至1780 ) :**

五四、西洋景

一七四七年以粉筆與臘筆完成之畫蹟， 280×200 毫米

五五、畫室內之學徒

以粉彩、紅赭顏料、與臘筆完成之畫蹟， 335×240 毫米

**尚·米歇爾·莫羅 ( 又名小莫羅 ) ( 1741—1814 ) :**

五六、法式花園

一七六九年以鋼筆、褐色顏料、與水彩完成之畫蹟，  
285×350 毫米

**弗朗沙·格里恩**（約1735—1791）：

五七、書寫之婦與其女（龐帕杜夫人與其女）

以粉筆與紅赭色顏料完成，但強調白色之畫蹟，250×289毫米

**尚·巴普蒂斯·卡米爾·柯羅**（1796—1875）：

五八、林中三人

炭筆畫，290×430 毫米

**尚—奧古斯—多米尼克·安格爾**（1780—1867）：

五九、某男之像

鉛筆畫，310×200 毫米

**尚·弗朗沙·米勒**（1814—1875）：

六十、收割之婦

粉筆畫，395×305 毫米

**埃德加·德加**（1834—1917）：

六一、海灘沙丘

水彩畫，144×296 毫米

**奧古斯·雷諾亞**（1841—1919）：

六二、河景

水彩畫，260×340 毫米

**古斯塔夫·克林茨**（1862—1918）：

六三、左臂外伸之裸女

按此圖乃一九〇一年《藥》畫之習作，爲黑色之粉筆畫，  
415×273 毫米

六四、側倚之婦

鉛筆畫，348×567 毫米

六五、向右側倚之二裸女

一九〇四年，《水蛇》畫之習作（一九〇七年另有更動），以  
紅色鉛筆完成之畫蹟，370×543 毫米

六六、著日本和服之仕女

按此圖乃作於一九一七年或一九一八年，未完成之多拉·布賴薩克斯肖像之習作，鉛筆畫，498×322 毫米

六七、著長褶裙之仕女

按此圖乃完成於一九〇七年，現藏於奧國美術館之阿黛爾·布洛克·鮑爾肖像之習作，黑色粉筆畫 450×315 毫米

六八、仕女坐像

按此圖乃現藏奧國美術館，作於一九〇六年，弗里沙·里德勒肖像之習作 爲黑色粉筆畫，448×317 毫米

六九、正面立女之全身像

按此圖乃完成於一九〇六年而現藏於奧國美術館之阿黛爾·布洛克·鮑爾肖像之習作，鉛筆畫，567×365 毫米

**埃岡·希爾（1890—1918）：**

七十、三名街童

一九一〇年之鉛筆畫，446×308 毫米

七一、海因里希·貝尼希之肖像

一九一〇年之鉛筆畫，483×320 毫米

七二、擁抱

一九一五年之木炭畫，482×320 毫米

七三、布爾之母的肖像

一九一八年之黑色粉筆畫，457×290 毫米





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