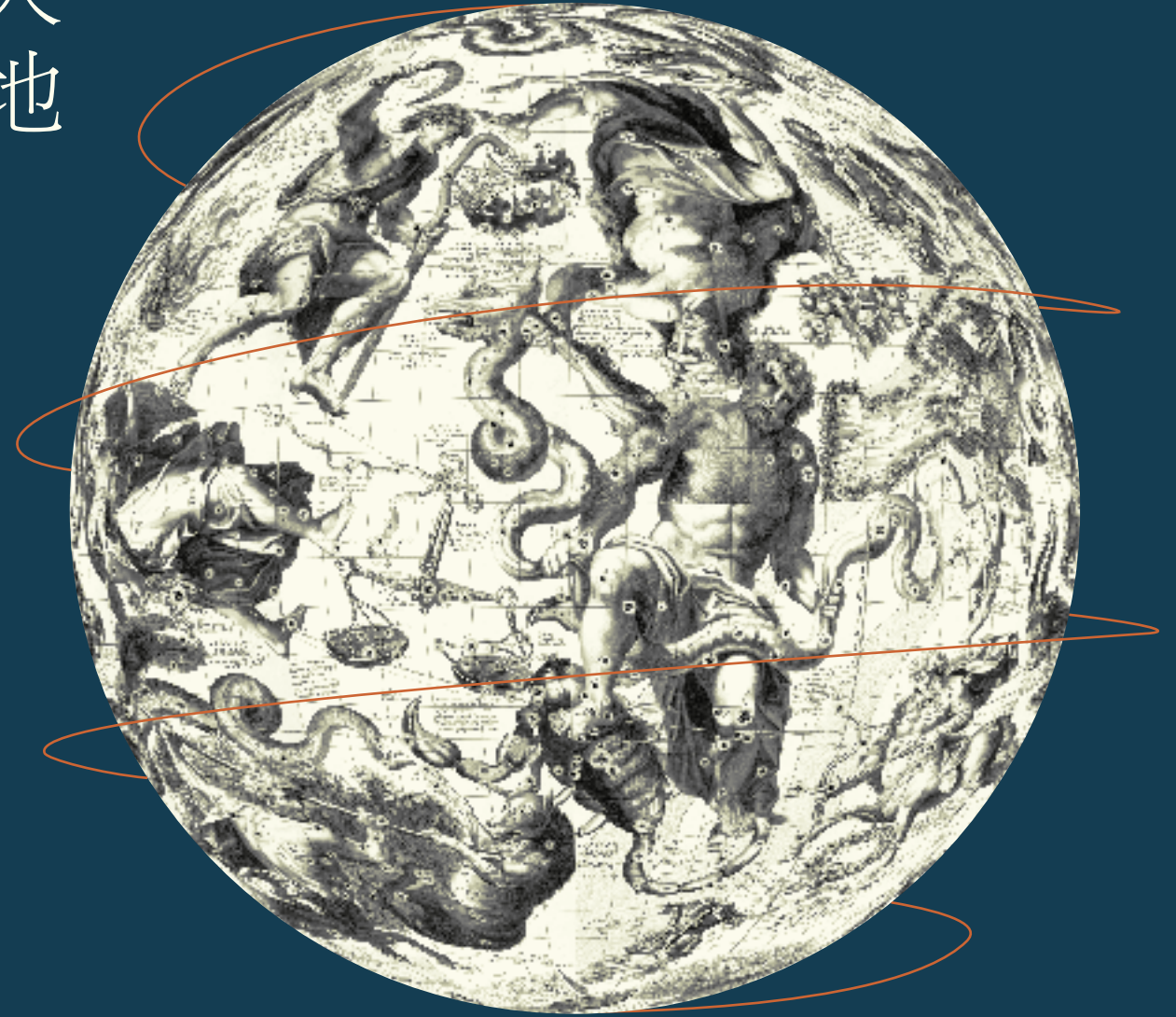


刻畫天地  
羅浮宮館藏銅版畫



ENGRAVING THE WORLD  
THE CHALCOGRAPHY  
OF THE LOUVRE MUSEUM

刻畫天地  
羅浮宮館藏銅版畫  
ENGRAVING THE WORLD  
THE CHALCOGRAPHY OF THE LOUVRE MUSEUM



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安東尼·弗朗索瓦·德扎魯阿 (1864- ?)  
根據雷奧納多·達芬奇 (1452-1518)  
蒙娜麗莎 (局部圖)  
腐蝕與凹線雕刻銅版畫 - 高 0.666；寬 0.466  
編號：6825

Antoine-François Dezarrois (1864-?)  
after Léonard de Vinci (1452-1518)  
*Mona Lisa* (detail)  
etching and burin - H. 0,666 ; L. 0,466  
inv. 6825





## 皇家繪畫暨雕塑學院

一六四八年，畫家勒布倫說服了年輕的路易十四，創立皇家繪畫暨雕塑學院，並自一六五五年起開始招收雕版師。學院章程於一六七三年修訂，從此雕版師一如畫家，必須交出一件銅版肖像作品作為入院獻禮；一七〇四年，入院獻禮由一件增加為兩件，因此使得學院的雕版收藏來源，在捐贈與購買之外，再添不絕之源。學院所出版的這套銅版畫，是由三卷以對開方式集結成冊的作品，名為《皇家繪畫暨雕塑學院收藏雕版所印製之義大利暨法國銅版畫大師作品集》。

如同《皇家雕版收藏集成》的雕版，學院的銅雕版收藏也是為了販售版畫。當這所學院於一七九九年解散之後，它的銅雕版全數送到國家銅版雕刻收藏館，成為進入該機構的第二批歷史收藏。

## THE ROYAL ACADEMY OF PAINTING & SCULPTURE

In 1648, the painter Charles Le Brun persuaded the young king Louis XIV to set up the Royal Academy of Painting and Sculpture, which was opened to engravers after 1655. When the statutes of the Academy were revised in 1673, it was decided that the engravers, like the painters, had to present an engraved portrait as a reception piece. In 1704, the number of reception pieces was raised to two, which, in addition to donations and purchases, considerably enriched the Academy's collection of plates. The set of prints published by the Academy is made up of three in-folio volumes, entitled *Collection of Prints after French and Italian Masters, the plates of which belong to the Royal Academy of Painting and Sculpture*.

Like the plates in the *Cabinet du Roi*, the Academy's collection of copperplates was used to pull prints for sale. When the Academy was dissolved in 1793, the plates were sent to the National Chalcography, becoming the second historical collection to enter the institution.

羅朗·卡爾（1699-1771）  
根據亞參特·利勾，1687年院士  
塞巴斯蒂安·布爾東肖像

凹線雕刻銅版畫 - 高 0.385；寬 0.269  
編號：2117

Laurent Cars (1699-1771)  
after Hyacinthe Rigaud, academician in 1687  
Sébastien Bourdon

burin - H. 0.385 ; L. 0.269  
inv. 2117



## 《恩典之谷教堂穹頂》

神聖三位一體與其主要奧祕（1691至1693年，凹線雕刻版畫）

《恩典之谷教堂穹頂》最先是由畫家皮耶·米涅阿（1612-1695；亦被稱為「羅馬人米涅阿」）所作，經米歇爾·高乃伊（1642-1708；亦見稱大高乃伊，或「花毯廠的高乃伊」）以素描臨摹，最後由熱拉爾·奧德朗（1640-1703）根據素描雕製銅版。奧德朗擅長以熟稔的技巧，處理巨大的構圖。羅浮宮所收藏的《索城禮拜堂穹頂》銅雕版，就是奧德朗根據勒布朗畫作，為《皇家雕版收藏集成》所雕製的作品。而這組原本僅屬個人創作的《恩典之谷教堂穹頂》銅雕版，也就這麼順理成章地與《索城禮拜堂穹頂》銅雕版並肩列入皇家學院收藏。



熱拉爾·奧德朗（1640-1703）  
恩典之谷教堂穹頂（局部圖）

Gérard Audran (1640-1703)  
*The Dome of Val de Grâce* (detail)

## THE DOME OF VAL DE GRÂCE

*The Holy Trinity and its Principal Mysteries* (1691-1693, burin)

Engraved by Gérard Audran (1640-1703), after a drawing by Michel Corneille the Elder, called Corneille of the Gobelins (1642-1708) which was executed after a painting by Pierre Mignard, called Mignard the Roman (1612-1695). Audran was remarkably at ease with monumental compositions. The Chalcographic Department owns the plates for the *Dome of the Chapelle de Sceaux*, after Le Brun, which he executed for the *Cabinet du Roi*. Originally a personal project, the engraving of the *Dome of Val de Grâce*, took its place alongside the engraving of the *Chapelle de Sceaux*.



熱拉爾·奧德朗（1640-1703）  
根據米歇爾·高乃伊  
臨摹米涅阿（1612-1695）作品之素描  
恩典之谷教堂穹頂  
神聖三位一體及其主要奧祕  
腐蝕與凹線雕刻銅版畫（六件雕版）直徑 1.26  
編號：1179

Gérard Audran (1640-1703)  
after a drawing by Michel Corneille the Elder  
executed after a painting by Pierre Mignard (1612-1695)  
*The Dome of Val de Grâce*  
*The Holy Trinity and its Principal Mysteries*  
etching and burin in 6 plates - diameter : 1,26  
inv. 1179

## 《柯洛內里球儀》

這兩只銅版印製球儀，為兩座直徑各四公尺長之著名球儀縮圖版。兩座球儀又號《馬爾利球儀》，為艾斯特雷樞機主教獻給法王路易十四的賀禮。它們是由地圖學兼天文學家文森索·柯洛內里（1650-1718）於一六八一至一六八三年間所製。其中的地球儀，遠溯歐洲地理大發現時代，見證了當年全球各洲陸地探勘之進程。而其中的天文儀，則根據法王路易十四誕生日，西元一六三八年九月五日之天象所繪。柯洛內里將彩繪天文儀的重責交付予法國畫家尚－巴浦提斯·寇爾內勒（1649-1695），完成這幅以藍色為基底之巨作。任務告捷後，柯洛內里決定趁勝追擊，繼續製作縮小版的兩只《馬爾利球儀》，並出版刊行之。一六八六年，柯洛內里在巴黎與其時之法王雕版師尚－巴浦提斯·諾朗（1657-1725）簽署協議，由後者擔綱雕製此天文儀之系列縮圖，尺寸定為直徑三又二分之一古法尺長（相當於今日一百零八公分）。此系列雕版隨後分別於一六八八年與一六九三年分為兩梯次發行，今日皆為巴黎羅浮宮銅版雕刻收藏館之館藏品。至於地球儀之銅版雕刻工作，則竣工於義大利威尼斯。今日法國所見之雕版藏品，乃根據法籍建築師斐爾南·普易雍所收購之十七世紀版畫作品，於一九八〇年所重新刻製。此次於香港展出的《馬爾利球儀》系列版畫作品，為當代直紋紙手工印製作品。雕版於亞麻布上組印並黏貼於一座直徑一百零六公分的樹脂球體上，最後以水彩畢竟其工，如同今日藏於巴黎法國國家圖書館的兩座原版球儀一般。

尚－巴浦提斯·諾朗（1657-1725）  
根據阿爾努·德維茲（1644-1720）  
柯洛內里的天文儀  
腐蝕與凹線雕刻銅版畫

Jean-Baptiste Nolin (1657-1725)  
after Arnould de Vuez (1644-1720)  
*Coronelli's Celestial Globe*  
etching and burin.

## CORONELLI'S GLOBES

Coronelli's globes are reduced versions of the two famous globes, measuring 4 m in diameter, which were given to King Louis XIV by the Cardinal d'Estrées and became known as the "Marly globes". They were executed by the cartographer and cosmographer Vincenzo Coronelli (1650-1718) between 1681 and 1683.

The terrestrial globe retraces the history of the great discoveries, mapping the gradual exploration of the continents. The celestial globe represents the state of the sky at the birth of Louis XIV, on 5 September 1638. Although the subject of the globes is geography and astronomy, their impact is more educational, visual and aesthetic than scientific. Coronelli entrusted the task of painting the constellations to Jean-Baptiste Corneille (1649-1695) who produced a remarkable work in a splendid range of blues.

On the strength of his already considerable reputation, Coronelli wished to produce models of the Marly globes, reduced to a diameter of 3 1/2 feet (108 cm). In 1684, he was granted a royal printing privilege for a period of fifteen years. In 1686, he signed a contract in Paris with the king's engraver Jean-Baptiste Nolin (1657-1725), for the engraving of the plates of the celestial globe. The first series of copperplates was executed in 1688 and the second in 1693. The latter is now in the Chalcographic Department of the Louvre. The plates for the terrestrial globe were engraved in Venice. As the original copperplates have disappeared, a compilation of 17<sup>th</sup> century engravings bought by the French architect Fernand Pouillon was used to re-engrave a series of plates in 1980. The two printed globes presented here were made from contemporary prints on laid paper. The prints were mounted on a 106 cm-diameter resin sphere that had first been covered with canvas and paste, like the model in the Bibliothèque Nationale, Paris.



北天極  
直徑 0.387  
編號：5841

North Pole  
Diam : 0,387  
inv. 5841



處女座  
高 0.673；寬 0.308  
編號：5854

*Virgo*  
H. 0,673 ; L. 0,308  
inv. 5854

半人馬座  
高 0.670；寬 0.305  
編號：5855

*Centaurus*  
H. 0,670 ; L. 0,305  
inv. 5855

獅子座之鎌，巨蛇座  
高 0.671；寬 0.305  
編號：5856

*Sickle. Serpens*  
H. 0,671 ; L. 0,305  
inv. 5856

天秤座  
高 0.672；寬 0.306  
編號：5857

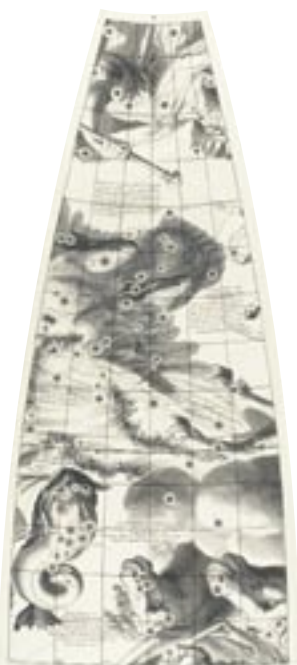
*Libra*  
H. 0,672 ; L. 0,306  
inv. 5857

武仙座  
高 0.670；寬 0.306  
編號：5858

*Hercules*  
H. 0,670 ; L. 0,306  
inv. 5858

蛇夫座  
高 0.671；寬 0.309  
編號：5859

*Ophiuchus*  
H. 0,671 ; L. 0,309  
inv. 5859



天琴座  
高 0.671；寬 0.307  
編號：5860

*Lyra*  
H. 0,671 ; L. 0,307  
inv. 5860

人馬座  
高 0.668；寬 0.307  
編號：5861

*Sagittarius*  
H. 0,668 ; L. 0,307  
inv. 5861

海豚座  
高 0.666；寬 0.306  
編號：5862

*Delphinus*  
H. 0,666 ; L. 0,306  
inv. 5862



魔羯座  
高 0.670；寬 0.307  
編號：5863

*Capricornus*  
H. 0,670 ; L. 0,307  
inv. 5863

飛馬座  
高 0.674；寬 0.304  
編號：5864

*Pegasus*  
H. 0,674 ; L. 0,302  
inv. 5864

水瓶座  
高 0.672；寬 0.304  
編號：5865

*Aquarius*  
H. 0,672 ; L. 0,304  
inv. 5865



## 《拉羅榭爾圍城戰》

《拉羅榭爾圍城戰》敘述從一六二七年九月至一六二八年十一月這段期間，皇家軍隊圍攻並拿下這座城市的經過。

當時的拉羅榭爾城是一座貿易發達，享有高度稅務優惠的新教城市。拜其為強權承認之城鎮憲章所賜，它幾乎是一座獨立城市，擁有自己的國防、駐軍與船隊。拉羅榭爾城之所以會捲入這場戰爭，原因除了親近當時與法國外交關係緊張的英格蘭胡格諾教派之外，也和一六二七年英軍登陸蕾島，以及黎希留樞機主教決意滅絕新教勢力有關。

羅浮宮銅版雕刻收藏館於一八六一年收入館藏的這套《拉羅榭爾圍城戰》雕版，融合了腐蝕法與凹線雕刻法，由傑克·卡洛於一六三〇年完成。這套城市鳥瞰圖由六件雕版組成；組合後，外緣另框以十幅刻有文字或裝飾圖案的雕版。

## THE SIEGE OF LA ROCHELLE

*The Siege of La Rochelle* recounts the siege and taking of the city by royal troops from September 1627 to November 1628.

The city of La Rochelle was then a Protestant stronghold which enjoyed a flourishing trade and considerable tax privileges. It was administered in an almost independent manner thanks to a communal charter, and had its own defences, garrisons and fleet. Its proximity to Huguenot England, then engaged in tense diplomatic relations with France, the landing of English troops on the Isle de Ré in 1627, and Richelieu's determination to crush Protestantism dragged the city into the conflict.

Acquired by the Chalcography in 1861, the engraving of *The Siege of La Rochelle* was executed by Jacques Callot in 1630 as a set of six plates which give a bird's-eye view of the site; they were then assembled, and framed by ten plates of text or decorative motifs. Callot used a combination of etching and line engraving.

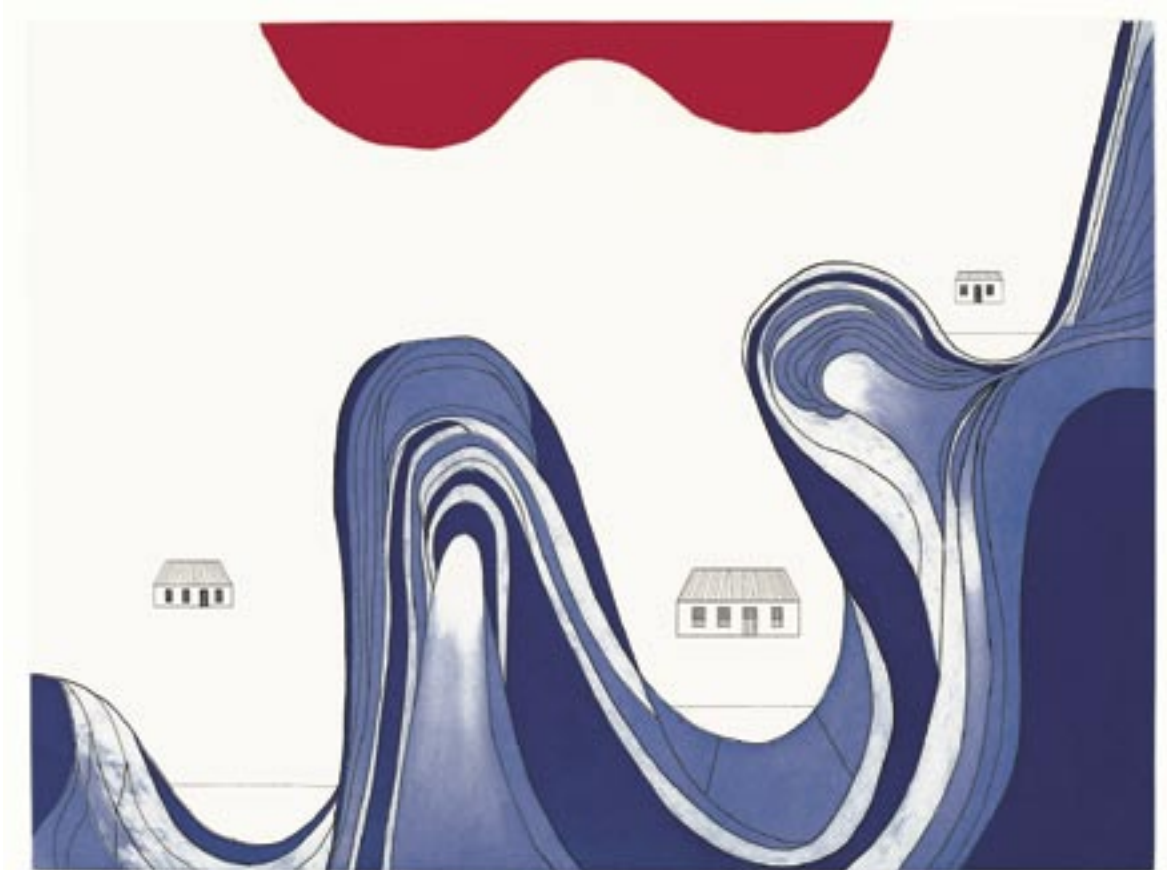
傑克·卡羅（1592-1635）  
拉羅榭爾圍城戰

腐蝕與凹線雕刻銅版畫，共六件雕版  
雕版之五（右）- 高 0.574；寬 0.455  
雕版之六（左）- 高 0.573；寬 0.455  
編號：3660

Jacques Callot (1592-1635)  
*The Siege of La Rochelle*  
etching and burin in 6 plates  
plate 5 (right) - H. 0,574 ; L. 0,455  
plate 6 (left) - H. 0,573 ; L. 0,455  
inv. 3660







路易絲·布爾汝阿（生於1911年）  
山湖（1997）  
直刻、凹線、腐蝕與細點腐蝕銅版畫  
高 0.455；寬 0.605  
編號：11083

Louise Bourgeois (born in 1911)  
*Mountain Lakes* (1997)  
drypoint, burin, etching, aquatint  
H. 0.455 ; L.0.605  
inv. 11083

## 羅浮宮銅版雕刻收藏館的當代銅版畫

由於照相工藝於產業上的運用，像是凸、凹版照相技術，銅版雕刻藝術所面臨的競爭，無可避免地變得更為激烈。藝術家紛紛轉向，不再以臨摹原作、刻製討喜的詮釋性銅版畫為創作中心。為了鼓勵版畫藝術及延續其歷史，羅浮宮銅版雕刻收藏館於一九八九年決定重新啓用過去的訂製系統，收藏當代藝術家的作品。這項持續豐富其館藏的任務，網羅了來自法國，甚至歐洲與世界各地的藝術家，一同激發出現代版畫藝術中的想像潛能以及無窮的技法資源。只要採用的方法禁得起長時間的印刷，版畫的內容與技術可由藝術家自行決定。新作品的訂製政策讓藝術家能夠與昔日的藝術，特別是羅浮宮的收藏品，進行具有創造性的對話。

## CONTEMPORARY PRINTS FOR THE CHALCOGRAPHIC DEPARTMENT OF THE LOUVRE

Inevitably, the art of engraving suffered from competition due to the industrial application of photomechanical procedures such as heliogravure and photoengraving.

Artists turned away from interpretative engraving to concentrate on original work which quickly gained ground.

True to its role of encouraging printmaking and keeping its history alive, the Chalcographic Department of the Louvre decided in 1989 to reactivate the system of commissioning works from contemporary artists as it was used in the past.

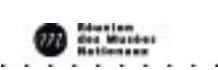
This commitment to the constant enrichment of the collection, which brings together artists not only from France but from all over Europe and other parts of the world, brings out the imaginative potential and inexhaustible technical resources of modern printmaking.

As long as the procedure chosen can withstand prolonged printing, the subject and the technique are left to the artist's discretion. The policy of commissioning new work has led these artists to develop a creative dialogue with art from the past, particularly with works in the Louvre.



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翁燕菁  
林志忠  
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Zheng Bingmei  
Pascale Vacher and Yin Guoqing  
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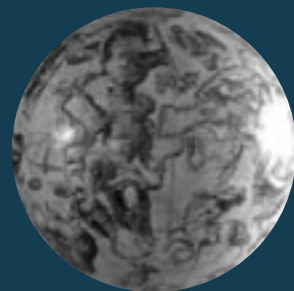
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