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<td>高橋 明也</td>
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<td>国立西洋美術館年報</td>
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オノレ・ドゥミエ版画作品（1701点）
個別作品に関しては、新收作品一覧（p.35～p.140）を参照

Honoré Daumier’s Prints (1701 pieces)
(see “List of New Acquisitions,” pp.35-140 of this volume, for complete list of titles).

Provenance:
Edward Morse; Tobu Museum of Art (Tobu Railway Company)

Exhibition:
Honoré Daumier Caricatures from the Tobu Collections I (1997), II (1999), III (2000), Tokyo, Tobu Museum of Art

リトグラフを主体とするオノレ・ドゥミエ（1808-1879）の版画作品群が、19世紀版画史の中で重要な位置を占めていることは言うまでもない。今回、購入された1701点の版画は、東京、池袋の東武美術館に所蔵されているものでドゥミエのまとまった収集としては世界有数の、きわめて貴重な存在と言える。

このコレクションはもともと、版画収集家として名高い西ピーター・モース氏（大森英雄の発見者ユッドワード・モース氏の孫、1993年没）の収蔵品であった。その一部（浮世絵関連）はその後墨田区の所蔵となり、ドゥミエを中心とする19世紀フランス版画のコレクションは東武美術館に一括購入されたという歴史をもつ。

ドゥミエは生涯にわたって、ほぼ4000点余り（デルテーブによる）のリトグラフ、1000点余りの木版画、300点余の油彩画、60点程の小像像を作成した。しかし、幼い頃から家族を養うために身につけたリトグラフの技法を用いて生み出した質、量ともに膨大な風刺画は、この芸術家の才能が存分に発揮された分野といって良だろう。1832年から72年までの約40年間、ドゥミエが毎週のように風刺版画を発表したのは、共和派ジャーナリストだったシャルル・マリオン（1800-1862）が創刊した週刊の「ラ・カリチュール」（1830-35）と日刊の「ル・シャリヴァル」（1832-93）のふたつの風刺新聞紙上であった。

旧モース・コレクションのドゥミエ作品は網羅的収集であることが特色で、パリ、国立図書館をはじめとする欧米の大規模な収集を除けば、国内の公共コレクションでは伊丹市立美術館の2000点余のコレクション（旧安宅コレクションの432点が残っている）のみが比肩しきる。まず、「カリチュール」誌とその別冊「月刊リトグラフ協会」に掲載された作品（いずれもほとんどが体裁から分離され、マウントされている）は10点を除き、ほぼ全部が揃っている。また「シャリヴァリ」紙に対しては、書籍として発行された合本形式のまま残されたもの（6冊；作品は当然マウントされておらず、今回の購入とは別に東武鉄道より寄贈された）、別冊としてアルバム形式に収められたもの（マウントされていないが、購入分に含まれる）さらに個々に集められたもの（マウント済；購入分）がある。

東武美術館は、1997年、1999年、2000年の3度にわたって、この旧モース・コレクションのドゥミエ版画展を展覧した（「東武美術館所蔵オノレ・ドゥミエ版画展」展）。その際制作、出版された3冊のカタログには、場合によっては2点、3点と存在する同一作品の複製分を除いた「カリチュール」と「月刊リトグラフ」掲載分、および「シャリヴァリ」の合本分を除く作品（アルバムや単独に収蔵された分）は1500点が、年代とシリーズによって整然と分類されている。ちなみに、①には500点、
The prints created by Honoré Daumier (1808-1879), predominantly in the lithograph medium, hold an unquestionably important position in the history of 19th century prints. The 1,701 works purchased from the Tobu Museum of Art, located in the Ikebukuro district of Tokyo, are an extremely important, world-renowned compendium of Daumier’s works.

These works were originally in the famous print collection of the late Peter Morse who died in 1993, and was a descendant of Edward Morse, discoverer of the Oñari Shell Mound site. One portion of Peter Morse’s collections, his ukiyo-e prints collection, are now in the Sumida Ward, Tokyo collection, while Morse’s collection of 19th century French prints were acquired by the Tobu Museum of Art in a blanket purchase.

Over the course of his life, Daumier is known to have created more than 4,000 lithographs (according to Delteil), more than 1,000 woodcuts, 300 oil paintings, and some 60 small clay statuettes. However, it was the massive number and quality of caricatures created by Daumier in the lithograph techniques – learned as a child to support his family – which brought his full artistic genius into play.

Over the course of approximately 40 years, from 1832 to 1872, Daumier published his caricatures in two satirical periodicals, the weekly La Caricature (1830-35) and the daily Le Charivari (1832-93), both published by CharlesPhilipon (1800-1862).

The Daumier works in the former Morse collection are an exhaustive gathering of his prints. With the exception of the large-scale collections in Europe and America, such as those in the Bibliothèque Nationale, Paris, this collection of Daumier prints is only rivaled by one public collection in Japan, the more than 2,000 prints in the Hisami Museum of Art, which is based on a core of 432 works formerly in the Ataka Collection.

The NMWA collection of Daumier prints includes all but ten prints of the Daumier works published in Le Charivari and those of its monthly supplemental publication, L’association Ménestrel. The majority of these prints have been separated from their bound formats and are now mounted as individual sheets. The works from Le Charivari are in various formats today, with six volumes of bound issues of the magazine (these works are not mounted on mats, and this group of items was presented as a gift to the museum by the Tobu Railway Company, separate from the purchased prints).

The Tobu Museum of Art held a series of three exhibitions during 1997, 1999, and 2000 (Honoré Daumier, Caricature, I, II, III, from the Tobu Collections). The three catalogues that were published on the occasion of these exhibitions reproduce approximately 1,500 prints, including all those from Le Caricature and L’association Ménestrel (with the exception of a few prints which exist in duplicate in the collection), and the Le Charivari prints which have been mounted in album or single sheet format, thus excluding the works in bound issue format. The catalogues arrange these prints in chronological and series order. In detail, catalogue I includes 500 entries, catalogue II, 194 entries, and catalogue III, 475 entries.

The condition of these works is truly a mixed lot. There are a few examples of proof prints, known as “sur blanc” for their lack of captions or legends, and some test prints which have their captions printed and are stamped with censorship stamps. The bulk of the newly acquired works, however, were mass-printed on poor quality paper along with their accompanying magazine texts. The range of paper qualities used, and each work’s different state of preservation, means there is a complete range of conditions, with some works showing considerable foxing. Further, some of the works have been adhered overall to their mount surface, and this state will surely call for conservation intervention in the future. There are also some hand-colored works in the group.

However, overall, it is rare to see a collection with such a unified state of preservation. The NMWA print collection includes a number of focused, high-quality collections, such as German prints centering on Dürer, Holbein and Schongauer, some 422 works by Jacques Callot, 17th century Dutch engravings centering on works by Rembrandt, series albums by Piranesi, Goya and Max Klinger, and other sub-groups. This addition of the Morse collection of Daumier prints marks a dramatic leap in the importance of the NMWA print collections.

When the previous owner of the collection, the Tobu Museum of Art (Tobu Railways Company), purchased the Morse Collection, they are said to have received the condition from Morse that they do their best to make sure that the collection stay intact and not be scattered or dispersed. The NMWA purchase of this collection in its entirety allows the wishes of the deceased collector to be honored in perpetuity in a new location.

(Akiya Takahashi)