新収作品  オノレ・ドーミエ版画作品 200点

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オノレ・ドーミエ版画作品(1701点)
個別作品に関しては、新撰作品一覧(p.135～p.140)を参照

Honoré Daumier's Prints (1701 pieces)
(see "List of New Acquisitions," pp.135-140 of this volume, for complete list of titles.)

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

Exhibition:

リトグラフを主体とするオノレ・ドーミエ(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。今回は、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ーミエの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うと、版画収集家として名高いベニート・モース氏(大森直樹の発見者エドワード・モース氏の孫、1993年没)の収集品であった。その一部(浮世絵関連)はその後小田区の所蔵となり、ドーミエを中心とする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。

ドーミエは生涯にわたって、ほぼ4000点余り(デルテエによる)のリトグラフ、1000点余りの本版画、300点余の油彩画、60点程の小塑像を制作した。しかし、幼い頃から家族を養うために身につく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いだろう。1832年から72年までの約40年間、ドー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・フィリボン(1800-1862)が創刊した週刊の「ラ・カリチュール」(1830-35)と日刊の「ル・シャリヴェル」(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ーミエ作品は網羅的に収集であるが特色で、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点余にコレクション(旧安宅コレクションの432点が残となっている)のみが比較的数多い。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本体から分離され、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「シャリヴェル」紙については、書籍として縫じら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、今回の購入に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縫じられたもの(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ーミエ版画展を展開した(「東武美術館所蔵オノレ・ドーミエ版画展」)。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重複分を除いた「カリチュール」と「月刊リトグラフ」掲載分、および「シャリヴェル」の合本分を除く作品(アルバムや単独に収集された分)は1500点、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 NMWA collection of Daumier works includes all but ten prints. The Daumier works in the former Morse collection are an important part of the NMWA print collection. Over the course of his life, Daumier is known to have created about 7,500 prints. When the previous owner of the collection, the Tobu Museum of Art, held a series of three exhibitions during 1997, 1999, and 2000 (Honore Daumier, Caricature, I, II, III, from the Tobu Collections), the three catalogues that were published on the occasion of those exhibitions reproduce approximately 1,500 prints, including all those from Le Caricature and L'association Menseuëtée (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 prints created by Honore 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 Omori 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 Deteil), 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 Le Caricature (1830-35) and the daily Le Charivari (1832-93), both published by Charles Philipon (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 Iwami Museum of Art, which based on a core of 432 works formerly in the Ataka Collection.

The NMWA collection of Daumier works includes all but ten prints of the Daumier works published in Le Caricature and those of its monthly supplemental publication, L'association Menseuëtée. 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).

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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 or legends, and some test prints which have their captions or legends, and some test prints which have their captions or legends, and some test prints which have their captions or legends, and some test prints which have their captions or legends.