新収作品  "オノレ・ドーミエ版画作品" 場面点

<table>
<thead>
<tr>
<th>項目</th>
<th>内容</th>
</tr>
</thead>
<tbody>
<tr>
<td>著者</td>
<td>高橋 明也</td>
</tr>
<tr>
<td>雑誌名</td>
<td>国立西洋美術館年報</td>
</tr>
<tr>
<td>巻</td>
<td>1</td>
</tr>
<tr>
<td>ページ</td>
<td>未定</td>
</tr>
<tr>
<td>発行年</td>
<td>2002年</td>
</tr>
<tr>
<td>URL</td>
<td><a href="http://id.nii.ac.jp/1263/00000365/">http://id.nii.ac.jp/1263/00000365/</a></td>
</tr>
</tbody>
</table>
オノレ・ドー美作品(1701点)
欄内作品に関しては、新作作品一覧(第23頁～第24頁)を参照
Honoré Daumier's Prints (1701 pieces)
(see "List of New Acquisitions, pp.35–140 of this volume, for complete list of
Provenance:
Edward Morse; Tobu Museum of Art (Tobu Railway Company)
Exhibition:
Honoré Daumier Caricatures from the Tobu Collections I (1997), II (1999), III
1900, Tokyo, Tobu Museum of Art

リトグラフを主体とするオノレ・ドー美(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ー美のまとまった収集としては世界屈の、
きわめて貴重な存在であるといえよう。
このコレクションはそもそも、版画収集家として名高いベニーター・
モース氏(大森鷹翅の発表者エドワード・モース氏の後裔、1939年
没)の収集品であった。その一部(浮世絵関連)はその後黒田区の
所蔵となり、また、ドー美を中心とする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来歴をもつ。
ドー美は生涯にわたって、ほぼ4000点余り(デルテイエによる)の
リトグラフ、1000点余りの木版画、300点余の油彩画、600点程の小像
像を作った。しかし、幼い頃から家族を囲むように体についてリト
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年までのほぼ40年間、ドー美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・カリキュール」(1830-35)と日刊の
「ル・シャルヴァリ」(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美作品は網羅的収集であることが
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点余のコ
レクション(旧安宅コレクションの432点が残されている)のみが比肩
しうる。また、「カリキュール」誌との別冊「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「シャルヴァリ」
紙については、書籍として残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残されたもの(マウント
されていないが、購入分に含まる)、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美版画を展覧した〈東武美術館所蔵オ
ノレ・ドー美版画展〉を。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
キュール」と「月刊リトグラフ」掲載分、および「シャルヴァリ」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 Ōmori Shell Mound site. One portion of Peter Morse's collections, hisuki-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 Defeit), 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 technique - 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 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 Itami Museum of Art, which is based on a core of 422 works formerly in the Akiya Takahashi Collection. The three catalogues that were published on the occasion of those exhibitions reproduce approximately 1,500 prints, including all those from *La Caricature* and *L'association Mensuelle* (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 or legends, and some test prints which have their captions 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 works by 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 marks a dramatic leap in the importance of the NMWA print collections.

When the previous owner of the collection, 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 those exhibitions reproduce approximately 1,500 prints, including all those from *La Caricature* and *L'association Mensuelle* (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 works by 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 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 were 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.