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<td>著者</td>
<td>高橋 明也</td>
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<td>雑誌名</td>
<td>国立西洋美術館年報</td>
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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、新取作品一覧（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、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ってよい。

このコレクションはもとより、版画収集家として名高いピーター・
モース氏（大森財団の発見者エドワード・モース氏の他の、1993年
没）の収集品であった。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（デルフィエによる）
のリトグラフ、1000点余りの本版画、300点余りの油彩画、60点程の小像
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けるリト
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
芸術家が存在を発揮した分野といって良いだろう。1833年
から72年までの30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・フリボン（1800-
1862）が創刊した週刊の「ラ・カリチュール」（1830-35）と月刊の「
ル・シャリヴァリ」（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）のものが比肩
する。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（いずれもほとんどの本体から分離され、マウントさ
れている）は10点を数え、ほぼ全部が揃っている。また「シャリヴァリ」
紙については、書籍として発表された未本文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巻きついたもの（マウント
されていないが、購入分に含まれ）、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を展示した（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、
第4巻にわたって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1400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、

14
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 1903, and was a descendant of Edward Morse, discoverer of the Ōmori 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 Delpoil), more than 1,000 woodcuts, 500 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 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 Imao Museum of Art, which is 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 *La Caricature* and those of its monthly supplemental publication, *L’association Menueuse*. 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 those exhibitions reproduce approximately 1,500 prints, including all those from *La Caricature* and *L’association Menueuse* (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, 494 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 the *Berliner Kupferstichkabinett*, French prints focusing on the 18th century, English prints from the 16th century, and series orders in the group. The NMWA purchase of this collection in its entirety was presented as a gift to the museum by the Tobu Railway Company, separate from the purchased prints.