

	作家名	生没年	作品名	制作年	技法	inv.no.	standard ref.
1	アセーバ・デ・リベラ	1591-1652	グロテスクな小さな頭部	1622年	エッチング	G.2010-14	Bartsch XX, p.82, n. 8-1; Illustrated Bartsch, XI IV, n. 276
2	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 1月と2月	1546-47年	エンブレイヴィング	G.1999-38	Pauli 177 / II, Bartsch 154 (ii / )
3	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 3月と4月	1546-47年	エンブレイヴィング	G.1999-39	Pauli 178 / II, Bartsch 155 (ii / )
4	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 5月と6月	1546-47年	エンブレイヴィング	G.1999-40	Pauli 179 / II, Bartsch 156 (ii / )
5	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 7月と8月	1546-47年	エンブレイヴィング	G.1999-41	Pauli 180 / III, Bartsch 157 (ii / )
6	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 9月と10月	1546-47年	エンブレイヴィング	G.1999-42	Pauli 181 / I, Bartsch 158 (i / )
7	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 11月と12月	1546-47年	エンブレイヴィング	G.1999-43	Pauli 182 / I, Bartsch 159 (i / )
8	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 一年の終わり	1546-47年	エンブレイヴィング	G.1999-44	Pauli 183 / I, Bartsch 160 (i / )
9	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 農民の宴	1546-47年	エンブレイヴィング	G.1999-45	Pauli 184 / II, Bartsch 161 (ii / )
10	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 農民の喧嘩	1546-47年	エンブレイヴィング	G.1999-46	Pauli 185 / II, Bartsch 162 (ii / )
11	ハンス・ゼーバルト・ペーハム	1500-1550	『農民の祝祭 (12の月)』: 垣根の陰で	1546-47年	エンブレイヴィング	G.1999-47	Pauli 186 / II, Bartsch 163 (ii / )
12	ルカス・フォルステルマン (父)	1595-1675	農民の喧嘩		エッチング、エンブレイヴィング	G.2008-43	Bastelaer 218; Lebeer 89; Gilchrist 218; The New Hollstein (Brugel/Orenstein)
13	コルネリス・ブルーマールト	1603-1684	家禽売り		エンブレイヴィング	G.1991-7	Hollstein 290
14	ジョヴァンニ・ブリット	1530-1550 活動	乳搾りの女がいる風景	1525年頃	木版	G.2006-18	
15	ハンス・ゼーバルト・ペーハム	1500-1550	男女の道化		エンブレイヴィング	G.2003-100	Bartsch 213; Pauli und Hollstein 215 I (von II); Goddard 45.
16	ハンス・ゼーバルト・ペーハム	1500-1550	小さな道化	1542年	エンブレイヴィング	G.2003-102	Hollstein 234 II (von III)
17	ジャック・カロ	1592-1635	『小さな道化たち』: 表題紙		エッチング	G.1987-106	Lieure 279 (i / ii)
18	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-107	Lieure 407 (i / i)
19	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-108	Lieure 408 (i / ii)
20	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-109	Lieure 409 (i / ii)
21	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-110	Lieure 410 (i / ii)
22	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-111	Lieure 411 (i / ii)
23	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-112	Lieure 412 (i / iii)
24	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-113	Lieure 413 (i / ii)
25	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-114	Lieure 414 (i / ii)
26	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-115	Lieure 415 (i / ii)
27	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-116	Lieure 416 (i / ii)
28	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-117	Lieure 417 (i / ii)
29	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-118	Lieure 418 (i / ii)
30	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-119	Lieure 419 (i / ii)
31	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-120	Lieure 420 (i / ii)
32	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-121	Lieure 421 (i / ii)
33	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-122	Lieure 422 (i / ii)
34	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-123	Lieure 423 (i / ii)
35	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-124	Lieure 424 (i / ii)
36	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-125	Lieure 425 (i / ii)
37	ジャック・カロ	1592-1635	『小さな道化たち』		エッチング、エンブレイヴィング	G.1987-126	Lieure 426 (i / ii)
38	ステファノ・デッラ・ペッラ	1610-1664	カルロ・カントゥ	1646年	エッチング、エンブレイヴィング	G.2006-5	De Vesme 30
39	ブファルト公ブレヒト	1619-1682	洗礼者ヨハネの首を持つ死刑執行人	1658年	メゾタイント	G.1983-4	
40	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-128	Lieure 480 (i / ii)
41	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-129	Lieure 481 (i / ii)
42	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-130	Lieure 482 (i / ii)
43	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-131	Lieure 483 (i / ii)
44	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-132	Lieure 484 (i / ii)
45	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-133	Lieure 485 (i / ii)
46	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-134	Lieure 486 (i / ii)
47	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-135	Lieure 487 (i / ii)
48	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-136	Lieure 488 (i / ii)
49	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-137	Lieure 489 (i / ii)
50	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-138	Lieure 490 (i / ii)
51	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-139	Lieure 491 (i / ii)
52	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-140	Lieure 492 (i / ii)
53	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-141	Lieure 493 (i / ii)
54	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-142	Lieure 494 (i / ii)
55	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-143	Lieure 495 (i / ii)
56	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-144	Lieure 496 (i / ii)
57	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-145	Lieure 497 (i / ii)
58	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-146	Lieure 498 (i / ii)
59	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-147	Lieure 499 (i / ii)
60	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-148	Lieure 500 (i / ii)
61	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-149	Lieure 501 (i / ii)
62	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-150	Lieure 502 (i / ii)
63	ジャック・カロ	1592-1635	『乞食』	1622-23年頃	エッチング	G.1987-151	Lieure 503 (i / ii)
64	ジャック・カロ	1592-1635	『ジプシー』: ジプシー達の行進: しんがり		エッチング、エンブレイヴィング	G.1987-100	Lieure 374 (iv / iv)
65	ジャック・カロ	1592-1635	『ジプシー』: ジプシー達の行進: 先頭		エッチング、エンブレイヴィング	G.1987-101	Lieure 375 (ii / ii)
66	ジャック・カロ	1592-1635	『ジプシー』: ジプシー達の宿		エッチング、エンブレイヴィング	G.1987-102	Lieure 376 (ii / ii)
67	ジャック・カロ	1592-1635	『ジプシー』: ジプシー達の宴		エッチング、エンブレイヴィング	G.1987-103	Lieure 377 (ii / ii)
68	スヘルテ・ア・ボルスヴェルト	1586頃-1659	日本でのイエズス会士の殉教		エンブレイヴィング	G.1971-4	Hollstein 43; L 268
69	ステファノ・デッラ・ペッラ	1610-1664	『素描の法則』: (21) ターバンをかぶった男性の頭部習作	1641年	エッチング	G.2006-41	De Vesme 384
70	ステファノ・デッラ・ペッラ	1610-1664	『素描の法則』: (23) ターバンをかぶった男性の頭部習作	1641年	エッチング	G.2006-43	De Vesme 386



No.	artist	date of birth and death	title	date	techniques	inv.no.	standard ref.
1	Jusepe de RIBERA	1591-1652	Small Grottesque Head	1622	Etching	G.2010-14	Bartsch XX, p.82, n. 8-1; Illustrated Bartsch, XLIV, p. 276.
2	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: January and February	1546-47	Engraving	G.1999-38	Pauli 177 / II, Bartsch 154 (i / )
3	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: March and April	1546-47	Engraving	G.1999-39	Pauli 178 / II, Bartsch 155 (ii / )
4	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: May and June	1546-47	Engraving	G.1999-40	Pauli 179 / II, Bartsch 156 (ii / )
5	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: July and August	1546-47	Engraving	G.1999-41	Pauli 180 / III, Bartsch 157 (ii / )
6	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: September and October	1546-47	Engraving	G.1999-42	Pauli 181 / I, Bartsch 158 (i / )
7	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: November and December	1546-47	Engraving	G.1999-43	Pauli 182 / I, Bartsch 159 (i / )
8	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: The Year's End	1546-47	Engraving	G.1999-44	Pauli 183 / I, Bartsch 160 (i / )
9	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: Peasants' Feast	1546-47	Engraving	G.1999-45	Pauli 184 / II, Bartsch 161 (ii / )
10	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: Peasants' Brawl	1546-47	Engraving	G.1999-46	Pauli 185 / II, Bartsch 162 (ii / )
11	Hans Sebald BEHAM	1500-1550	<The Peasant Feast (The Twelve Months)>: Peasants behind the Hedge	1546-47	Engraving	G.1999-47	Pauli 186 / II, Bartsch 163 (ii / )
12	Lucas VORSTERMAN, the Elder	1595-1675	Peasants Fighting over a Game of Cards		Etching and Engraving	G.2008-43	Bastelaer 218; Lebeer 89; Gilchrist 218; The New Hollstein (Brugel/Orenstein) A67
13	Cornelis BLOEMAERT	1603-1684	Poulterer with baskets		Engraving	G.1991-7	Hollstein 290
14	Giovanni BRITTO	fl.1530-1550	Landscape with a Milkmaid	ca. 1525	Woodcut	G.2006-18	
15	Hans Sebald BEHAM	1500-1550	The Fool and the Female Fool		Engraving	G.2003-100	Bartsch 213; Pauli und Hollstein 215 I (von II); Goddard 45
16	Hans Sebald BEHAM	1500-1550	The Little Buffoon	1542	Engraving	G.2003-102	Bartsch 230; Pauli und Hollstein 234 II (von II)
17	Jacques CALLOT	1592-1635	<The Gobbi>; Title Page		Etching	G.1987-106	Lieure 279 (i / ii)
18	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-107	Lieure 407 (i / i)
19	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-108	Lieure 408 (i / ii)
20	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-109	Lieure 409 (i / ii)
21	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-110	Lieure 410 (i / ii)
22	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-111	Lieure 411 (i / ii)
23	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-112	Lieure 412 (i / iii)
24	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-113	Lieure 413 (i / ii)
25	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-114	Lieure 414 (i / ii)
26	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-115	Lieure 415 (i / ii)
27	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-116	Lieure 416 (i / ii)
28	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-117	Lieure 417 (i / ii)
29	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-118	Lieure 418 (i / ii)
30	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-119	Lieure 419 (i / ii)
31	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-120	Lieure 420 (i / ii)
32	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-121	Lieure 421 (i / ii)
33	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-122	Lieure 422 (i / ii)
34	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-123	Lieure 423 (i / ii)
35	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-124	Lieure 424 (i / ii)
36	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-125	Lieure 425 (i / ii)
37	Jacques CALLOT	1592-1635	<The Gobbi>		Etching and Engraving	G.1987-126	Lieure 426 (i / ii)
38	Stefano DELLA BELLA	1610-1664	Carlo Canti called il Buffeto	1646	Etching and Engraving	G.2006-5	De Vesme 30
39	RUPRECHT, Prinz von der Pfalz	1619-1682	The Executioner with the Head of St. John the Baptist	1658	Mezzotint	G.1983-4	
40	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-128	Lieure 480 (i / ii)
41	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-129	Lieure 481 (i / ii)
42	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-130	Lieure 482 (i / ii)
43	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-131	Lieure 483 (i / ii)
44	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-132	Lieure 484 (i / ii)
45	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-133	Lieure 485 (i / ii)
46	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-134	Lieure 486 (i / ii)
47	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-135	Lieure 487 (i / ii)
48	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-136	Lieure 488 (i / ii)
49	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-137	Lieure 489 (i / ii)
50	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-138	Lieure 490 (i / ii)
51	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-139	Lieure 491 (i / ii)
52	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-140	Lieure 492 (i / ii)
53	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-141	Lieure 493 (i / ii)
54	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-142	Lieure 494 (i / ii)
55	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-143	Lieure 495 (i / ii)
56	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-144	Lieure 496 (i / ii)
57	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-145	Lieure 497 (i / ii)
58	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-146	Lieure 498 (i / ii)
59	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-147	Lieure 499 (i / ii)
60	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-148	Lieure 500 (i / ii)
61	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-149	Lieure 501 (i / ii)
62	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-150	Lieure 502 (i / ii)
63	Jacques CALLOT	1592-1635	<The Beggars>	ca. 1622-23	Etching	G.1987-151	Lieure 503 (i / ii)
64	Jacques CALLOT	1592-1635	<The Bohemians>; The Bohemians Marching : The Rear Guard		Etching and Engraving	G.1987-100	Lieure 374 (iv / iv)
65	Jacques CALLOT	1592-1635	<The Bohemians>; The Bohemians Marching : The Vanguard		Etching and Engraving	G.1987-101	Lieure 375 (ii / ii)
66	Jacques CALLOT	1592-1635	<The Bohemians>; The Stopping Place		Etching and Engraving	G.1987-102	Lieure 376 (ii / ii)
67	Jacques CALLOT	1592-1635	<The Bohemians>; The Feast of the Bohemians		Etching and Engraving	G.1987-103	Lieure 377 (ii / ii)
68	Schelte à BOLSWEERT	ca.1586-1659	The Martyrdom of the Jesuits in Japan		Engraving	G.1971-4	Hollstein 43; L 268
69	Stefano DELLA BELLA	1610-1664	<I Principi del Disegno>; (21) A Study of a man's head with a turban	1641	Etching	G.2006-41	De Vesme 384
70	Stefano DELLA BELLA	1610-1664	<I Principi del Disegno>; (23) A Study of a man's head with a turban	1641	Etching	G.2006-43	De Vesme 386
71	Stefano DELLA BELLA	1610-1664	Polish Rider	ca. 1648-50	Etching	G.2008-42	De Vesme-Massar 275 / II
72	Honoré DAUMIER	1808-1879	<THE EXHIBITION OF ANIMALS>; (6) — Oh look, what funny cowerds... they're dressed in a strange way. — They've probably put on carnival costumes to distract their animals along the way...	1856	Lithograph	G.2000-1681	Delteil 2833 (ii/ii), Tobu III-407
73	Honoré DAUMIER	1808-1879	<News>; (100) Mme. POTARD. — Isn't it true, gallant turco, that you prefer French women to Africans?... Mr. POTARD. — Hush!... my good lady..., you know you'll make him blush!...	1859	Lithograph	G.2000-1736	Delteil 3198 (iii/v), Tobu III-461
74	Honoré DAUMIER	1808-1879	<News>; (101) — Oh!... my dear..., I'm frightened of those people there!... — So you should be, they're very vicious... they beat women and make blacks of them!...	1859	Lithograph	G.2000-1737	Delteil 3199 (ii/vi ?), Tobu III-462

75	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (1) THE DISEMBARKATION: Each traveller who lands at a port in China is immediately conducted, like a wrong-doer, between two rows of inquisitive people to the passport office: hardly has he touched the soil of the Celestial Empire, than he becomes the prey of luggage-porters, hotel-boys, interpreters, messengers and other highwaymen authorised by the Chinese police.	1843	Lithograph	G.2000-1452	Delteil 1189 (ii/ii), Tobu III-187
76	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (2) THE PASSPORT: The foreigner who visits China is submitted to an indispensable formality; he receives a slip of paper on which is written the age he wants to indicate, the profession he says he pursues and the place where it pleases him to appoint his birth; all that followed by a description of particulars which applies to everybody, after which, against a consideration of two francs, the Chinese government is deemed to lend him succour and assistance for one year.	1844	Lithograph	G.2000-1453	Delteil 1190 (iii/iii), Tobu III-188
77	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (3) THE CUSTOMS: Having arrived at customs, the traveller is examined, ransacked, undressed and rifled — His clothes are not admitted to [this country], since they make them in China; — His wig [is], because they do not make them; — His boots, because leather is prohibited; — His clyster-pump, because it is a mechanical object with a suspect use... they seize everything and make him pay duty for the rest, after which, he is as free as the air...	1844	Lithograph	G.2000-1454	Delteil 1191 (ii/ii), Tobu III-189
78	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (4) THE SEAFARERS' HOTEL: He who says hotel-keeper —in China— and above all in a seaport, says patent thief... if you bring to his notice that he counts dinners that you have not ordered —errands that you have not had [him] make —waiters who have not served you — expenses for transporting luggage for which you have paid, he replies graciously: Suh, we always count that, always... that is the Chinese habit!... Editor's note: This habit also exists in certain French sea ports.	1844	Lithograph	G.2000-1455	Delteil 1192 (ii/ii), Tobu III-190
79	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (5) CHINESE LAW: Chinese barristers strive so hard, striking so many oratorical poses that the magistrates, in order not to be distracted by the gestures of the defence and to lose nothing of his arguments, generally devote themselves to some manual work, one slices his desk with penknife cuts; the other draws crude little figures on stamped paper or fashions folded paper hens; others have recourse to a more efficient method, they close their eyes and fall into deep meditation from which the usher who shouts silence! with all his might is at great pains to extract them... it is for this reason that Chinese justice is represented with a bandage over its eyes.	1844	Lithograph	G.2000-1456	Delteil 1193 (ii/ii), Tobu III-191
80	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (6) CHINESE PROPRIETY: In this country they have a singular idea of propriety!... the most chaste young girl, the most upstanding woman do not blush, by a prodigious exaggeration of forms, to call attention to a certain quarter to which they give the appearance of a veritable air-balloon... they call that a bustle...	1844	Lithograph	G.2000-1457	Delteil 1194 (ii/ii), Tobu III-192
81	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (7) CHINESE MARRIAGE: The angler's skill in setting his lines, the hunter's artfulness in taking game, the horse-dealer's tricks to hide the redhibitory defects of his horse, nothing is comparable to the skill, the artfulness, the trick which a mother deploys in order to marry her daughter... the poor Chinese men mistrust the lures, of honey and of glue, to no avail, someone always falls into the maternal snare.	1844	Lithograph	G.2000-1458	Delteil 1195 (ii/ii), Tobu III-193
82	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (8) WOULD YOU MARRY... IN CHINA: A Chinese woman who brings nothing to her husband places the household in difficulties because her clothes are very costly. / A Chinese woman who brings something, places the household in embarrassing circumstances because her clothes cost more. / A Chinese woman who brings many things places the household in misery: her whims devour everything!	1844	Lithograph	G.2000-1459	Delteil 1196 (ii/ii), Tobu III-194
83	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (9) A CHINESE DANCE: One is greatly mistaken if one believes the Chinese people to be giddy, joyful and the friend of pleasure: they are on the contrary serious and morose, since their greatest amusement consists in a type of lugubrious walking in which the men and women walk one in front of the other, or one beside the other, and seem to be saying among themselves: brother we should die! In order also to point to the philosophical intention behind this ceremony, the opposite of dancing, they call it: Counter-dancing.	1844	Lithograph	G.2000-1460	Delteil 1197 (ii/ii), Tobu III-195
84	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (10) CHINESE PROBITY: The unfortunate man who commits a little failing and gives 80 per cent to his creditors is ruined, dishonoured, lost, and sees all his careers close before him... if he would like to be well thought of, well received in the world, there is only one way... that is to begin again upon a bigger scale and to give away nothing at all.	1844	Lithograph	G.2000-1461	Delteil 1198 (ii/ii), Tobu III-196
85	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (11) CHINESE MODESTY: The Chinese love modesty and outlaw without pity all those immodest dances introduced by the Tartars under the names of Kan-Kan, Ka-chu-cha et cetera, there is only one of them, a single one, the most voluptuous, the most lascivious of all, one which delivers the woman to the embraces of a young man, one which troubles and intoxicates the senses, this one a Chinese man rigorously forbids to his daughters and permits it... only to his wife!	1844	Lithograph	G.2000-1462	Delteil 1199 (ii/ii), Tobu III-197
86	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (12) THE HORSE RACES: The Chinese, who have the most wretched coach horses it is possible to imagine, have recognised the necessity to improve this interesting race of quadrapeds. As a consequence the Equestrian Society of Peking could think of inventing nothing better than to create races in which the horses would cover one league in four minutes. Fairly frequently, the horse attains its goal, but never the society for its encouragement: understood that the winner is then taken in triumph to its home... in a cart. He is improved for perpetuity.	1844	Lithograph	G.2000-1463	Delteil 1200 (ii/ii), Tobu III-198
87	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (13) AN ENTERTAINMENT OF PEKING: Chinese men, who have worked assiduously all day long, meet with the need to distract themselves in the evening, thus they have invented a very ingenious game the detail of which of which [sic] would be too tedious [to explain], suffice it for us to say that it is played with little bits of bone called dominoes, nearly all the dealers in opium, tea, sugar, prunes and other colonial commodities make themselves out to be excessively clever at this eminently Chinese game.	1844	Lithograph	G.2000-1464	Delteil 1201 (ii/ii), Tobu III-199
88	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (14) THE POLKA: The Chinese people, an eminently observant and wise people, having noticed that the turkey-cock an animal of very phlegmatic temperament, seemed however to take the greatest pleasure in [enticing?] by turns each foot with a small jerky movement, one day took it into their heads to imitate this poultry in that type of amusement. Thence the origin of a dance which immediately caused delight in the best society of Peking and its suburb, but as a result of an equally Chinese whim this dance was named the Polka whereas good sense, grammar and the turkeys called for themselves to be baptised with the name of turkey-cocka.	1844	Lithograph	G.2000-1465	Delteil 1202 (ii/ii), Tobu III-200
89	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (15) SMOKERS AND SNUFF-TAKERS: — Do not believe that all Chinese stupefy themselves with opium; no, a crowd of people and above all [those] in good society make their sovereign pleasure consist of smoking and taking a certain leaf which looks pretty disagreeable, but whose taste is very loathsome — As this leaf is harvested from a plant called nicotiana they were completely naturally inclined to call it tobacco.	1844	Lithograph	G.2000-1466	Delteil 1203 (ii/ii), Tobu III-201
90	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (16) THE MUSIC LESSON: The Chinese man of independent means likes to occupy his leisure by cultivating music: very willingly he takes lessons on the clarinet, the accordion or the hunting horn, and in spite of the contrary opinion of his unfortunate neighbours, persists in calling this an accomplishment!	1844	Lithograph	G.2000-1467	Delteil 1204 (ii/ii), Tobu III-202
91	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (19) CHINESE WARRIORS: All Chinese men have the right, from six to eight times a year, to carry a rifle, a cartridge-pouch, and even to wear a fur cap; then they apply themselves, more or less voluntarily to night patrols which have as their goal the maintenance of public peace. Only it happens quite often that the chief named KA-PO-RAL takes infinite trouble to prevent his warriors singing at the tops of their voices "mother GO-DI-CHON" or other Chinese ballads, and it is by waking with a start that the good citizens learn that their rest is being watched over.	1844	Lithograph	G.2000-1468	Delteil 1207 (ii/ii), Tobu III-203
92	Honoré DAUMIER	1808-1879	<JOURNEY TO CHINA>: (17) THE PENAL CODE: The Chinese legislators have decreed that all the accused will answer a summons freely in front of their judges, and so they are brought before the examining magistrate between two policemen and bound with handcuffs, which in fact leaves them no more liberty than to sneeze. Moreover justice is delivered with such promptness in the Celestial Empire that it is very rare for he who has been cautioned to remain more than eight months before attending his trial, finally the solemn day arrives when he sees himself sentenced to a fortnight in prison, and the capped mandarin has the goodness to explain to him that this fortnight is not to be confused with the eight months he has already spent behind bolted doors.	1845	Lithograph	G.2000-1469	Delteil 1219 (ii/ii), Tobu III-204