

ティツィアーノ・ヴェチェッリオ [1485/90 (?) 頃–1576] と工房
《洗礼者聖ヨハネの首を持つサロメ》

油彩、カンヴァス
90×83.3 cm
カンヴァス裏面にチャールズ1世のモノグラム

Tiziano Vecellio, called Titian [Pieve di Cadore c. 1485/90 (?) – Venice 1576] and Workshop
Salome with the Head of John the Baptist

Oil on canvas
90×83.3 cm
P.2011-0002

来歴 / Provenance: King Charles I of England (1600–1649), Hampton Court, by 1649; Intended for the Commonwealth sale 1649–51, but reserved for Oliver Cromwell and probably thereafter kept at Hampton Court or Whitehall; Recovered after the Restoration in 1660 for Charles II of England (1630–1685) and certainly at Whitehall by 1666; In the collection of William III, King of England, at Kensington Palace by 1697; In the Queen's Gallery at Windsor Castle by *circa* 1705–10; In the Great Drawing Room, Kensington Palace by 1732 and within the Royal collection until some time after 1736 (but not recorded in a 1785–90 inventory); Col. W. Pollok-Morris C.M.G., D.S.O. (1867–1936) of Craig, Kilmarnock, Scotland, by 1913 and recorded in an inventory of his belongings at Craig drawn up in July 1928; By descent to Mrs Ellison J. Dickson, Knowlton, Ayr, Scotland, by whom loaned to The National Trust, Culzean Castle, Ayrshire by 1965, and recorded in an inventory of her collection at Knowlton drawn up in October that year; By family descent until sold ("The Property of a Gentleman"), London, Christie's, December 9, 1994, lot 348, as Studio of Titian, where bought by Colnaghi; From whom acquired by Luigi Koelliker, London; New York, Sotheby's, January 29, 2009, lot 33; From Koelliker acquired by a collector in England.

文献 / Literature: Possibly Colonel William Hawley's inventory of 1660–1 of goods recovered for the Crown, as either no. 37: "A herodias with ye: St John Bapt: Head in a platter being an Italian peace," or more likely no. 55: "A Harodias with A John Baptist head in A platter and her maide by her": *Inventory of Charles II's Pictures etc., at Whitehall and Hampton Court, circa 1666–7*, p.43, no.470, in store at Whitehall; *Inventory of James II's Pictures etc., at Whitehall, Windsor, Hampton Court and in the custody of the Queen Dowager, Catherine Braganza, Somerset House, 1688*, no.358, at Whitehall; *Inventory of William III's Pictures etc., at Kensington, 1697 and 1700*, in the Gallery; *Inventory of Queen Anne's Pictures at Kensington, Hampton Court, Windsor, St. James's and Somerset House, circa 1705–10*, no.97, in the Queen's Gallery at Windsor; *Inventory of George II, Pictures at Kensington, 1732 and 1736*, p.2 in the Great Drawing Room; A. Hume, *Notices of the Life and Works of Titian*, 1829, pp.76 & 78; Probably G.F. Waagen, *Treasures of Art in Great Britain*, 1854, vol. II, Appendix, p.480, no.13, under 'Catalogue of the Capital Pictures in the Collection of Charles I, King of England'; J.A. Crowe & G.B. Cavalcaselle, *Titian: His Life and Times*, 1877, vol. II, p.141; Possibly J. Cosnac, *Les Richesses du Palais Mazarin*, Paris 1885, p.416, no.78, "Hérodes avec la teste de saint Jean, par Tissian"; E.K. Waterhouse, "Paintings from Venice for Seventeenth Century England: some records of a forgotten transaction", in *Italian Studies*, vol.7, 1952, p.15; O. Millar, "The Inventories and Valuations of the King's Goods 1649-1651," in *The Walpole Society*, XLIII, 1972, p.190, no.78; P. Miller, "Scots expert unveils Titian's lost Salome to the world. First showing for multi-million pound find," in *The Herald*, 4th August 2004, p.4; AA. VV., "Not for an age, but for all time," in *Edinburgh Evening News*, 3rd August 2004; T. Cornwell, "Double Delight unveiled at National Gallery as new Age of Titian dawns," in *The Scotsman*, 4th August 2004, p.13; P. Humfrey, in P. Humfrey et al., *The Age of Titian: Venetian Renaissance Art from Scottish Collections*, exhibition catalogue, Edinburgh 2004, pp.178–9, 436, no.65, reproduced in colour; G. Tagliaferro, "La bottega di Tiziano: un percorso critico," in *Studi Tizianeschi*, IV, 2006, pp.45, 47, fig. 23; P. Humfrey, *Titian. The Complete Paintings*, New York, 2007, p.329, no.256, reproduced in colour; S. Albl in S. Ferino-Pagden, *Der späte Tizian und die Sinnlichkeit der Malerei*, exhibition catalogue, Vienna 2008, pp.338–340, no.3.17.

本作品は割合最近発見されたティツィアーノと工房の作品である。1994年のオークションにティツィアーノ工房作として出品された本作品は、落札者によって周囲に継ぎ足されていたカンヴァスと画面全体を覆っていた加筆が取り除かれ、その結果ティツィアーノの真作と認められることとなった。2004年にロイヤル・スコティッシュ・アカデミー

で開催された展覧会に展示されてその存在が周知され、2007年にはこの展覧会の監修者のひとりピーター・ハンフリーが執筆したティツィアーノのカタログ・レゾネに掲載された。翌2008年にはウィーン美術史美術館で開催された「晩年のティツィアーノ展」にも出品されている。

画面には洗礼者ヨハネの首を持つサロメが描かれる。豪華な衣装と宝石に身を包むサロメは鑑賞者をやや見下ろしながら、首の載った大皿を両腕で抱えてこちらに差し出す。左斜め後ろには彼女の肩越しに首を覗き込む老女がおり、対角線上の逆側、サロメの右手前には黒人の小姓が位置し、大皿を支えるのを手伝っている。

本作品に年記はないものの、画家後期の作と見て間違いない。制作時期を正確に位置づけることは不可能であるが、1556–59年制作の《ディアナとアクタイオン》や《ディアナとカリスト》(どちらもスコットランド国立美術館)よりも後に置くハンフリーの見解は的を射ていると思われる。

本作品には3つのヴァージョンが知られる。ひとつはデトロイト美術研究所にある後期作品《ホロフェルネスの首を持つユディト》である。本作品と同構図であり主人公の顔も同じであるが、彼女が右手に剣を持ち、首を袋に入れようとしている点からユディトを描いていると判断される。「洗礼者聖ヨハネの首を持つサロメ」と「ホロフェルネスの首を持つユディト」はどちらも人気のある主題であった。そして図像に共通点が多いため、画家は構図を転用したのである。ふたつ目はニューヨークの画家が所有する本作品と同主題の作品だ。本作品よりもやや画面が大きいこととサロメの服装が異なるほかはほぼ同一であるが、明らかに質が劣ることから工房作と見なし得る。3つ目はフィレンツェのヴォルピ・コレクションにある、やはり工房作と思われる《果物盆を持つ少女》である。女の顔と体の向き、画面に収まる体の割合が共通している。

以上3点のほかに、もう1点興味深い作例がある。それはブラド美術館に所蔵される《ポルトガルのイザベラ》(1548年)だ。この作品のX線写真には、本作品および3つのヴァージョンに登場するのと同じ女性の顔が、同じ向きで写っているのである。このことから、本作品に見られる構図は遅くとも40年代半ばにはティツィアーノによって採用されており、彼と工房はそれを長いスパンで繰り返し用いたと推測される。

ヴァージョンの存在から、本作品の制作に工房が介入した可能性が考え得るが、ティツィアーノに独特な制作方法に留意しなければならない。ティツィアーノは殺到する注文をこなすため、同じ構図を繰り返し用いて複数のヴァージョンを生み出すことを割合初期から行っており、晩年にはそれが顕著であった。素描や油彩による見本を用意し、顧客の求めに応じてヴァージョンを作成したらしい。その場合工房の画家が携わることが多かったのだが、ティツィアーノ本人がかなり手を加えたものから、工房による完全なコピーに留まるものまで、さまざまな段階のものがある。自らが筆を揮う場合には構図を繰り返しながらも変更を加え、新たな表現の可能性を試していたようだ。

本作品のX線写真は、ティツィアーノが本作品の制作に積極的に携わっていたことを強く示唆する。それを見るとサロメの右腕や侍女の首はかつて布で覆われており、それゆえ画家は大胆な変更を加えながら本作品を描いたことがわかるからである。もちろん、部分的に



は工房の画家が描いたかもしれないが、限定されていたと見てよいだろう。なお、大皿の上縁の輪郭が決定していないため、未完成作であるかのようにも見えるが、この部分以外に未完成を疑わせる部分はない。少なくとも、ほぼ完成の域にあったことは間違いない。

本作品は注目に値する来歴を有している。大きな手がかりとなるのは、カンヴァス裏面に捺された、王冠を戴くCRのモノグラムである。これは本作品がかつてイギリス王チャールズ1世のコレクションにあったことを証するものだ。事実、チャールズ処刑後の1649-51年に行なわれたイギリス共和国主催の遺品競売リストには、「ティツィアーノによる、聖ヨハネの首を皿に載せて持つヘロデア」の絵が150ポンドの評価額とともに登場し、さらにクロムウェルの指示で出品が保留されたことも記してある。彼はおそらく絵の主題を「ホロフェルネスの首を持つユディト」と勘違いし、政治的な価値を見出したのであろう。なお、150ポンドという評価額はリストの中でもかなり高価である。比較例を記すと、現在ヴィクトリア&アルバート美術館にあるラファエロのタペストリー原画連作は300ポンド、ルーヴル美術館の《キリストの埋葬》は120ポンド、ブラド美術館の《カルロス5世像》は150ポンドと評価されている。

1660年の王政復古後に本作品は王室に戻され、60-61年の目録に記述がある。以後本作品は、チャールズ2世(1666-67年頃)、

ジェームズ2世(1688年)、ウィリアム3世(1697年)、アン女王(1705-10年頃)、ジョージ2世(1732-36年頃)の各財産目録に記されている。しかし1785-90年頃に記された財産目録には記されていないことから、この間半世紀ほどのある時点で王室コレクションから離れたらしい。その後の消息は不明であるが、1913年までにはスコットランドの個人コレクションに入り、28年にはその財産目録に登場する。記された寸法から、この時までにはカンヴァスが足されたことがわかる。以後は1994年のオークションまで一族間で相続された。

以上が確実に跡付けられる来歴であるが、チャールズ1世以前についても、本作品との関連が推測される記録がある。それは16世紀ヴェネツィアの著名なコレクター、バルトロメオ・デッラ・ナーヴェのコレクション目録だ。彼はティツィアーノの弟子パルマ・イル・ジョーヴァネの友人であり、ティツィアーノの工房に出入りしていたことが知られている。

デッラ・ナーヴェの死の翌年である1637年に、駐ヴェネツィアのイングランド大使であったフェイルディング子爵がコレクションを購入し、翌38年にこの目録が作成されたのだが、その15番には、「ティツィアーノ作、ヴェールを被った女と黒人の小姓を従えホロフェルネスの首を持つ、4&3パルモのユディト。おそらくはヘロデアの娘…150ドゥカーティ」との記述がある。コレクションは子爵の義兄である、ロンド

ンのジェームズ・ハミルトン侯爵のもとに運ばれた。このコレクションにはチャールズ1世も関心を示し、いくつかは入手したことが知られているので、デッラ・ナーヴェ旧蔵の《サロメ》がチャールズの手へ渡った可能性、つまり購入候補作と同一作品である可能性がある。ただし、ハミルトンの手へ渡った旧デッラ・ナーヴェ・コレクションの大部分は1659年にオーストリア大公レオポルド・ヴィルヘルムによって購入され、そして大公のもとには上記のニューヨーク・ヴァージョンが所蔵されていた。それゆえ、ニューヨーク・ヴァージョンがデッラ・ナーヴェ旧蔵作品であった可能性も排除できない。断定するにはさらなる調査が必要であろう。

本作品の状態は最上とは言えず、サロメの顔や左肩、侍女の首、ヨハネの首の周囲、画面右縁沿いには加筆が認められる。それでも本作品はティツィアーノの筆致を十分に残している。それはとりわけ衣服や装飾、サロメの右腕に顕著である。

ティツィアーノは西洋美術史を語るうえで最重要の画家のひとりであるが、わが国の美術館で彼の作品を収蔵するものはこれまでなかった。観客への教育効果のうえでも、本作品の購入は当館にとって重要な意味をもつと考える。(渡辺晋輔)

This painting is a relatively recently discovered work by Titian and his workshop. The painting appeared at auction in 1994 as a Titian Workshop attribution. The successful bidder then removed the added surrounding canvas and retouching, revealing a work that has now been recognized as by the hand of Titian himself. The work became known when it was displayed in an exhibition held at the Royal Scottish Academy in 2004, and was included in the 2007 Titian catalogue raisonné by one of the exhibition curators, Peter Humfrey. In 2007–2008, the work was displayed in “The Late Titian and the Sensuality of Painting” exhibition held at the Vienna Kunsthistorisches Museum.

The painting depicts Salome holding the head of St. John the Baptist. Salome, gowned in splendid garments and jewelry, looks down slightly at the viewer, while using both hands to hold the large platter supporting the head out towards the viewer. Diagonally back to the left, an old woman peers around Salome’s shoulder to see the head, while on the opposite diagonal, a small black girl helps support the platter.

This work is undated but it is undoubtedly from the painter’s late period. While it is impossible to assign a certain date to the work, Humfrey’s view that it postdates the 1556–1559 dates of *Diana and Actaeon* and *Diana and Callisto* (both in the National Galleries of Scotland) seems accurate.

There are three known versions of this composition. The first is the *Judith with the Head of Holofernes* (Detroit Institute of Arts). The Detroit work and the NMWA share the same composition and face of the protagonist, while in the Detroit work, the protagonist has been identified as Judith because she holds a sword in her right hand and appears to be putting the severed head in a bag. Both Salome Holding the Head of St. John the Baptist and Judith Holding the Head of Holofernes were popular subjects. The two subjects share many iconographic details, and painters used the same compositions for both subjects. The second version of the painting is a work with the same subject as the NMWA work, today in a New York art dealer collection. The New York work is slightly larger than the NMWA work and Salome’s clothing is different, otherwise they are essentially the same composition. The New York work, however, is clearly inferior in quality and is considered to be a studio work. The third

version is a work in the Volpi collection in Florence, *Portrait of a Young Woman with Fruit*, which is probably a studio work. The woman’s face and body pose, along with its proportions within the composition, are the same as the NMWA work.

In addition to these three works, there is one more work that is fascinating in this regard and that is *Isabel of Portugal* (1548) in the Prado Museum. X-ray examination of the painting reveals that the face of the woman is the same as that seen in these three works, and it faces in the same direction. At the latest the composition seen in the NMWA work was used by Titian from the late 1540s onwards, and it can be posited that Titian and his studio reused this composition many times over a long time span.

Thanks to the existence of other versions, it could be thought that this work also saw the intervention of studio hands, but we must remember Titian’s unique way of working. In order to rush through his crushing number of commissions, Titian began to create multiple versions of the same composition from a relatively early date, and this trend was all the more striking in his later years. Using drawings and oil studies as preparatory works, it seems that he would then vary the subject based on what the commissioner wanted. In these instances there are many works by the painters in his studio, but it seems that there are all levels of products from such a process, from those with considerable work by Titian himself, to those that are complete copies by his studio. When Titian himself painted within this context, he would reuse a composition but also add some changes to the work, and thus it was probably a chance for him to experiment with new effects.

X-ray examination of this work produced results that are extremely suggestive that Titian himself created the painting. These x-rays reveal that at one stage of the painting production cloth was draped over Salome’s right arm and the servant’s neck, thus indicating that the painter made bold changes as he produced the work. Of course, there may have been studio hands at work in parts of the canvas, but it seems that those areas are relatively restricted in amount. While the indefinite aspect of the upper edge of the platter may suggest that the painting is an unfinished work, there are no other sections of the painting that can be considered as such. At the very least it would seem that the work was very close to completion.

This painting has noteworthy provenance. A major hint in this regard comes from the “CR” and crown monogram on the back of the canvas. This is proof that at one time this painting was in the collection of King Charles I of England. In fact, after the execution of Charles, the auction list of works held by the British Commonwealth includes a “Herod Holding St. John’s Head in a Platter, By Tytsyan [sic], with the price of 150 pounds.” The list further notes that this work was withdrawn by order of Cromwell. Probably he mistook the subject matter for that of Judith with the Head of Holofernes, and found political value in it. The price of 150 pounds was quite high compared to others on the list. For comparison, the series of tapestry cartoons by Raphael today in the Victoria and Albert Museum was priced at 300 pounds, *The Entombment of Christ* in the Louvre was listed as 120 pounds and the *King Charles V* in the Prado was priced at 150 pounds.

After the Restoration in 1660, this work returned to the royal household, and it is included in the catalogue of the collection made in 1660–1661. The painting was then included in the asset inventories of Charles II (ca. 1666–67), James II (1688), William III (1697), Queen Ann (ca. 1705–10), and James II (ca. 1732–36). However, its omission from the inventory of ca. 1785–90 indicates that at some point in that intervening half century the painting left the royal collection. The painting then disappeared from view until it entered a Scottish private

collection by 1913, and appeared in that person's asset catalogue in 1928. Judging from the measurements given in that catalogue, by that point the work had been set into a bigger canvas. The painting was then handed down in the same family until it was auctioned in 1994.

While the above provides a solid provenance for the work, there is a record from before Charles I that is posited to relate to this painting. This is the collection catalogue of Bartolomeo della Nave, a famous collector in 16th century Venice. He was a friend of Palma il Giovane, one of Titian's pupils, and is known to have visited Titian's studio.

In 1637, the year after della Nave's death, Viscount Fielding, the English Ambassador to Venice, bought della Nave's collection, and created his own catalogue in the following year 1638. Number 15 in that catalogue is a painting described as "a Judith Pal 4 & 3 with a woman with a vaile over her head and a More page with the head of Olifernes of Titian it may be Herod's daughter...150." The collection was taken to London to the home of Fielding's brother-in-law, Marquis James Hamilton. Charles I also expressed interest in this collection, and is known to have bought several of the works. Thus it is possible that this very work was one of the paintings purchased by Charles I. However, the majority of the ex-delle Nave paintings that had passed into the hands of Hamilton were purchased in 1659 by Archduke Leopold Wilhelm of Austria, who at one time owned the above-mentioned New York version of the subject. As a result, the possibility that the ex-delle Nave work is the New York version of the work. Further study is needed to clarify this matter.

The condition of this work cannot be considered excellent and retouching is visible on the face and left shoulder of Salome, the servant's neck, the area around John's head, and the right edge of the composition. In spite of such retouching, the work fully reveals Titian's own brushwork. This brushwork is particularly striking in the garments, jewelry and Salome's right arm.

Titian is considered one of the most important painters in the history of European art, and up until this purchase there had yet to be an example of his work in a Japanese museum collection. Thus the purchase of this work is particularly important for the NMWA and its educational role.

(Shinsuke Watanabe)