



ジョヴァンニ・セガンティーニ [1858-1899]

《羊の剪毛》

1883-84年  
油彩、カンヴァス  
117×216.5 cm  
右下隅に記名

Giovanni Segantini [Arco 1858 - Schafberg 1899]

*The Sheepshearing*

1883-84  
Oil on canvas  
117×216.5 cm  
Signed lower right corner: G. Segantini  
P.2007-0002

来歴 / Provenance: Grondona Collection (Milano); 松方幸次郎; 十五銀行; 個人蔵 (日本), 1934-2008.

展覧会歴 / Exhibition: Exposition Universelle, Section des Beaux-Arts, Antwerpen, 1885; Societ  degli Amatori e Cultori delle Belle Arti in Roma, LVII Esposizione, Roma, 1886; Esposizione Nazionale di Belle Arti della Citt  di Venezia, 1887; "Italian Exhibition: Alberto Grubicy's Picture Gallery", London, 1888; 『松方氏蒐集欧州美術展覧会』東京府美術館, 1928 (昭和13); 追加目録; 『松方氏蒐集欧州美術展覧会 (第5回売り立て展)』青樹社主催、会場: 東京府美術館, 1934 (昭和9), no.56; 『セガンティーニ展 アルプスの牧歌と幻想』兵庫県立近代美術館, 1978.04.29-05.28、出品番号 T.20.

文献 / Literature: Primo Levi, "Il Primo e il Secondo Segantini", *Rivista d'Italia*, III, Roma novembre, 1899; Luigi Vittari, *Giovanni Segantini: Story of his Life*, London, 1901; Franz Servaes, *Giovanni Segantini: Sein Leben und sein Werk*, Wien, 1902; Gottardo Segantini, *Giovanni Segantini: La sua vita e le sue opere*, Milano, 1923; Marcel Montandon, *Segantini*, Bielefeld-Leipzig, 1925; Nico Barbantini, *Giovanni Segantini, vol.II della Collezione Artisti Veneti*, Venezia, 1945; G. Nicodemi, *Giovanni Segantini*, Milano, 1956; L. Budigna, *G. Segantini*, Milano, 1962; Teresa Fiori, "Il Divisionismo in Italia", *Arte Illustrata*, Milano, gennaio, 1969; Maria Cristina Gozzoli, *L'opera completa di Segantini*, Milano, maggio, 1973; Annie-Paule Quinsac, *Giovanni Segantini: Zeichnungen, Ausstellung Katalog*, Z rich, 1978; Annie-Paule Quinsac, "Invio alle grandi mostre", *Bolaffi Arte*, Torino, marzo, 1978; 『セガンティーニ展 アルプスの牧歌と幻想』兵庫県立近代美術館, 1978, T.20, p.149; Annie-Paule Quinsac, *Segantini, Catalogo generale*, Editoriale Electa, 1982, no.358A, p.274 (1885-88年の文献については本書に詳しい文献表が掲載されている).

イタリア北部の町アルコ (当時はオーストリア領) に生まれたセガンティーニは、画学生時代をミラノで送ったほかは、生涯のほとんどを生

まれ故郷に近い町や村で過ごし、制作の拠点とした。同時代の美術界やほかの画家たちとの交流という点で、いわば隔絶された環境にありながら、点描技法や象徴主義など世紀末ヨーロッパ美術の動向を反映させつつ、独自の作風を確立した画家である。1880年、セガンティーニはミラノを離れ、北部の農村ブリアンツァに居を構えた。ブリアンツァへの移住は、画商としてセガンティーニを世に送り出したヴェイトーレ・グルビッチの助言があったとされ、この移住によりセガンティーニは静かに制作に集中できる環境を得たのである。ブリアンツァには1886年まで暮らし、その後、セガンティーニ絵画を代表するモチーフであるアルプスの山々に囲まれたサヴォーノに移住する。所謂ブリアンツァ時代には、専ら山村の光景に主題を求め、初期のアカデミックな画風から脱し、画面は徐々に明るい光を帯びてくる。点描技法をとり入れ、自然の中に見出された神秘を強く意識していくサヴォーノ時代と比較すると、ブリアンツァ時代の作品では写実性が前面に出る傾向があるが、自ら進むべき方向を決定する重要な時代と位置づけることができる。

ブリアンツァでのセガンティーニは、山間の村の風景や農民、牧童などそこに暮らす人々、動物たちを題材として精力的に制作を行っている。山村の春から夏にかけての風物詩でもある剪毛の主題は何度か扱っており、本作と同構図にも木炭やパステルなどを用いた素描、習作が残っている (Q.385-362)。クインザックによると準備習作 (油彩) 以外に、本作と同時期に制作されたパステル画、木炭画、のちに制作された作品として木炭画2点、パステル画、毛を刈る男性だけを描いた木炭画が確認されている。油彩によって一度完成された作品が、のちに木炭やパステルで描き続けられたことになるが、本作品は1885年にアントウェルペンで発表されてから1888年まで毎年ローマ、ヴェネツィア、ロンドンなどでの主要な展覧会に出品され注目を集めたことから、次々と類作が注文されたとも考えられる。《羊の剪毛》に関してセガンティーニは、実際の光景を見て描いたと言って

いる(友人に宛てた手紙、1898年)。しかしながらクインザックは、実際の光景だけではなく助手に登場人物のポーズをさせ、記憶によって再構成した可能性を指摘している。<sup>1)</sup> 確かに上記連作では人物のポーズや配置、構図にほとんど変更はなく、即興的というよりもむしろ緻密に計算され完成に至った作品であることがわかる。

セガンティーニが本格的に点描技法を使うようになるのは1886年頃のことであるが、本作には柵の外の羊の群れや羊の毛を刈る人物の周辺に不規則な粗い筆触が見られ、光の表現方法を模索する跡が認められる。一方で形態や構図は単純化され、羊舎の柱の垂直に対して羊を囲う柵や羊舎の張り出した軒の線、遠くの水平線などが横長の画面に幾何学的な安定感をもたらしている。人物や羊の細部は簡略化され、羊の毛を刈るという動きのあるはずの場面にも関わらず、それぞれのポーズは静的である。前景から中景、遠景への広がりを広角レンズでとらえたような横長の構図は晩年の大画面作品を想起させ、本作を同時代の装飾壁画に関係づけるものである。

なお、サヴォニーノ時代、セガンティーニ自身が《光のコントラスト(Contrasto di luce)》と題した油彩画(ブリュッセル、ベルギー王立美術館蔵、fig.)は、一度手元を離れた《羊の剪毛》を借り戻し、それを参照しながら描いたといわれている。前景と後景を羊舎の柵で仕切り、暗い羊舎と光に満ちた農村風景をはっきりと対比させる点、色調が両者に共通している。また《光のコントラスト》に描かれた2頭の羊は毛を刈られた直後の様子であり、両作品の連続性を看とることができ。そのうえで、《光のコントラスト》では羊舎の柵の水平線をさらに強調して構図を単純化し、光と影の対比に焦点を絞っていることがわかる。この2作品からは、ブリアンツァ時代からサヴォニーノ時代に向けて表現を純化させていくセガンティーニ芸術のひとつの方向性を見ることができよう。

農村の人々の質朴な生活を主題とする点、静けさに満ちた簡略な形態、構図などから、セガンティーニはしばしばミレーと比較される。確かに当時ミラノではミレーやコロエといったフランスの1830年代以降のバルビゾン派が若い画家たちに強い影響を与えており、セガンティーニにもそれが波及していたことは推測することができる。しかしながら、セガンティーニ自身は、グルビッチによってもたらされたいくつかの版画などを別とすると、ミレーの作品を実際に見る機会はなく、その影響も限定的なものと考えざるを得ない。

本作はミラノの実業家グロンドーナ家のコレクションであったものを、松方幸次郎が購入し日本にもたらした。1928年の東京府美術館での展示の後、1934年の売り立て展で個人蔵となり、今回当館が購入するまでこの個人宅に飾られていた。なお、野上弥生子の小説『真知子』(1931年発表)には、主人公が東京府美術館の展覧会を見に行く場面で、本作についての記述がある。(大屋美那)

註

1) Annie-Paule Quinsac, *Segantini, Catalogo generale*, Editoriale Electa, 1982, p.274.



fig. セガンティーニ《光のコントラスト》1887年、ブリュッセル、ベルギー王立美術館 Segantini, *Contrast of Light*, 1887, Brussels, Musées Royaux des Beaux-Arts de Belgique

Segantini was born in the north Italian town of Arco, which was then under the dominion of Austria. He moved to Milan for his art school days, but he ended up spending the majority of his life in towns and villages near his hometown, using those places as the basis for his painting activities. In terms of his interactions with the art world and other painters of his day, he remained in his marginalized environment, reflecting the Pointillism, Symbolism and other modern European art movements, all while establishing his own distinctive painting style. In 1880 Segantini left Milan and moved to Brianza, a farming village in the north. His move to Brianza was encouraged by Vittore Grubicy, the art dealer who sent Segantini's works out into the world, and this move gave Segantini a quieter environment where he could focus on his painting. Segantini lived in Brianza until 1886, when he moved to Savognino, surrounded by the Alps that would form one of the major motifs of Segantini's later paintings. During his time in Brianza he focused on scenes of mountain village life, shedding the academic style of his early period as his compositions gradually became filled with bright light. Compared to his Savognino period, with its use of pointillist techniques and a strong awareness of the mysticism found in nature, the Brianza period works reveal a tendency towards realism, but he found some important determinations of his future direction in this period.

In Brianza Segantini actively took as his subject matter the landscapes and farmers of the village set amongst the mountains, the shepherds and others who lived there and the animals they cared for. Several times he took sheep shearing as his subject matter, sheep shearing scenes being common from spring to summer in the hill towns. In addition to this oil painting, there also remain drawings and study works of the same composition worked in charcoal and pastel (Q385-362). According to Quinsac, other than a preparatory work in oil, there were pastels and charcoal sketches done at the same time as this work, two charcoal works and pastel works created later, and charcoal works depicting only the man shearing the sheep. This indicates that even after completing the composition in the form of an oil painting, Segantini continued to paint images of the composition in pastels and charcoal. After this work was first displayed in Antwerp in 1885, it was displayed in major exhibitions held in Rome, Venice, London and other venues until 1888 where it gained attention. It is also thought that several commissions for similar works were received at that time. Segantini himself said that the *Sheepshearing* image was drawn from a scene he had actually witnessed (letter to a friend, 1898). However, according to Quinsac, it is also possible that he may have constructed the composition in the studio with a memory of the actual scene, having his assistant pose for him.<sup>1)</sup> Thus the work can be seen as intricately planned as opposed to simply painted directly from nature.

Though Segantini began to fully use the pointillist technique around

1886, here irregular, rough brushstrokes can be already seen on the group of sheep outside the fence and around the figures shearing sheep, all of which are traces of his efforts to express light. On the other hand, the forms and composition have been simplified, with a geometric stability in the composition formed by the verticals of the sheep barn pillars and such horizontal elements as the fence surrounding the sheep, the swelling lines of the eaves of the sheep barn, and the horizon line that stretches into the distance. The details of humans and sheep have been simplified, and regardless of the fact that this is supposed to be a depiction of the activity of sheep shearing, both humans and sheep are in still, stable poses. The horizontal composition, stretching from foreground to middle ground and distance appears as if it had been shot with a wide-angle lens. This compositional choice was developed in Segantini's late period large-scale works, and also links this work to the decorative paintings created at the same time in Europe.

During the Savognino period he created an oil painting titled by the artist *Contrast of Light* (Brussels, Musées Royaux des Beaux-Arts de Belgique, fig.). While the *Sheepshearing* work had already left his studio, he borrowed it back to use as reference during his creation of *Contrast of Light*. The two works share the division of foreground and background by the sheep barn, the contrast between the clear separation of dark sheep barn with light-filled farm village scene and the palette tones. Further, the two sheep seen in *Contrast of Light* are shown immediately after having been shorn, further cementing the connection between the two works. In addition, in *Contrast of Light* the composition is more simplified, with the horizontal line of the sheep barn fence emphasized and the focus placed firmly more on the contrast between light and shadow. These two works thus reveal one of the directions of Segantini's arts, as they moved from the Brianza period to the Savognino period with a simplification of expression.

Segantini has frequently been compared to Millet in terms of his use of the simple lives of farm villagers as his subject matter, his still, simplified forms, and his compositions. Indeed, Millet, Corot, and other Barbizon school French painters from the 1830s onward greatly influenced the young painters in Milan at the time, and thus it can be surmised that Segantini was similarly influenced. However, Segantini himself, with the exception of several prints introduced to him by Grubicy, did not have a chance to actually see Millet's oil paintings in person, and thus the influence from Millet's works must have been limited at best.

This work was purchased by Kojiro Matsukata from the collection of the Grondona family of Milanese industrialists, and brought by Matsukata to Japan. In 1928 it was displayed at the Tokyo Prefectural Art Museum, and in 1934 purchased by a private collector from an auction exhibition. The painting remained in that private collection until it was purchased by the NMWA. In the novel *Machiko*, written by Yaeko Nogami and published in 1931, the heroine of the story remarks about seeing this work when she went to see the Tokyo Prefectural Art Museum exhibition.

(Mina Oya)

Note:

- 1) Annie-Paule Quinsac, *Segantini, Catalogo generale*, Editoriale Electa, 1982, p.274.