

A standing screen, with a typical 18th century decorative motif of floral pattern on light green ground, forms the background for a young woman removing her coat. Two gentlemen carefully observe the hem of her undergarment exposed in this process, as they gaze longingly at her actions. This young woman's pose derives from Crespi's renowned "lice picking" pose, while Moschini has taken that link literally, stating that this woman is in fact, picking at small insects.

However, is this woman actually picking at lice? At the very least, the maid in the background holding a water basin, the elegant clothes of the men peeping at the woman, and the delicately chic floral pattern of the young woman's skirt all imply that this scene is in a wealthy, as opposed to impoverished and hence lice-ridden, home. Indeed, the table next to the woman bears a fashionable silk fan and two perfume bottles.

Longhi's humor is concealed in this painting. Simply looking at the pose of the central woman, as seen in other works by Piazzetta and Longhi, we get a clear image of lice picking. But such an action is not really appropriate for this woman. Then, what is this young woman doing? Thus the painter tantalizes the viewer, naturally our gaze is drawn to her décolletage, just like the two gentlemen in the painting. The maid glances at the men with an almost "it can't be helped" smile on her face. And indeed, she is not simply chastising the men in the painting, her look is also directed at its viewers.

Whether old or young, male or female, rich or poor, Longhi never painted the subjects chosen for his works in a vulgar manner; he always turned a gentle gaze on the human form. In this he resembles his good friends, the representative 18th century Venetian dramatists, Carlo Goldoni and Gaspar Gozzi, and Gozzi's son Carlo. Gaspar Gozzi compared Longhi to Tiepolo,<sup>3)</sup> saying that while Tiepolo depicted (famous) figures from history, Longhi focused "un'adunanza da ballo, una ventura di amore, una discepola di musica." In Gozzi's view, both painters depicted their subjects "nella sua maggior perfezione." In contrast to these sentiments of 18th century Venetians, Michael Levey made the following comment. "His pictures are therefore, with all their undoubted charm, lazy little pictures: just as the society he pictures is lazy. The world he sees is in general the enclosed one of affluent people trying to pass the time."<sup>4)</sup> The question remains: was the painting perfect or lazy? In any event, Longhi's works bring a natural image of Venice in the 18th century to the modern viewer. (Mitsumasa Takanashi)

#### Notes

- 1) Vincenzo Moschini, *Pietro Longhi*, Milano, 1956, pp.17-18, fig. 4.
- 2) Terisio Pignatti, *Pietro Longhi*, London, 1969, p. 75.
- 3) Gaspar Gozzi, *La Gazzetta Veneta, a cura di Antonio Zardo*, Firenze, 1957, pp.242-243.
- 4) Michael Levey, *Painting in Eighteenth Century Venice*, 3rd ed., London & New Haven, 1994, p.142.

リチャード・ウィルソン[1713-1782]  
《ティヴォリの風景(カプリッチョ)》  
1754年  
油彩、カンヴァス  
99.1×134.5cm  
イニシアルによる署名と年記あり

Richard Wilson [Penegoes 1713-Colomendy 1782]  
*Landscape Capriccio with the Tomb of the Horatii and Curatii, and the Villa of Maecenas at Tivoli*  
1754  
Oil on canvas  
99.1×134.5cm  
Inscribed on the masonry, lower right: RW/ROMA/1754  
P.1998-5

Provenance:  
Christie's 7 June 1845; Derek Johns, London.

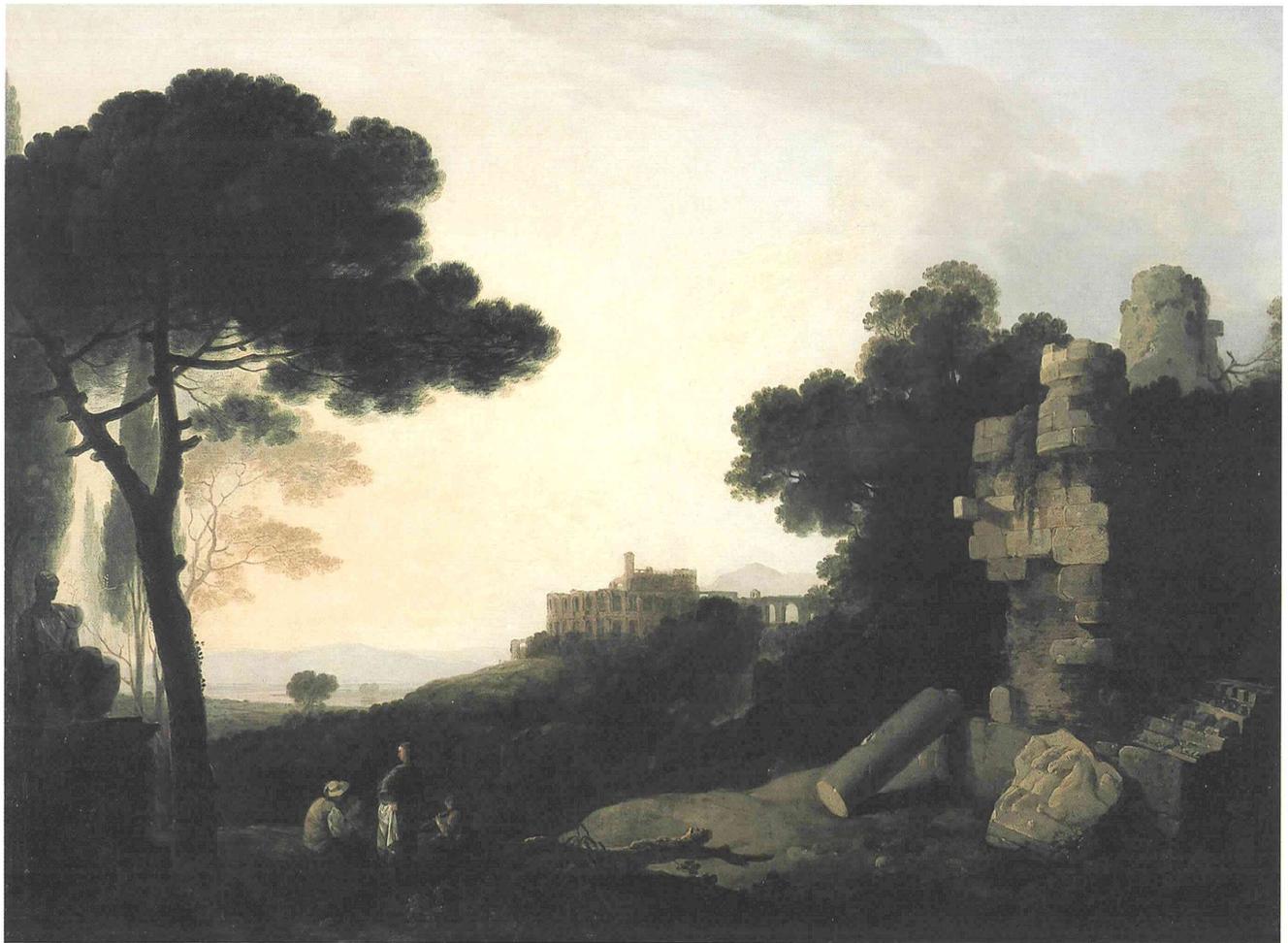
Exhibitions:  
David Solkin, *Richard Wilson*, Tate Gallery, 1982, no.72.

Bibliography:  
W.G. Constable, *Richard Wilson*, London, 1953, p.204 (as lost work).

イギリス風景画の創始者ともいえるウィルソンは1750年代にイタリアに滞在し、クロードやデュゲの強い影響を受けた。それ以前は主として肖像画を制作していたが、このイタリア滞在を契機として専ら風景画の制作に従事するようになった。ターナーやコンスタブルに先駆けてイギリスに風景画を浸透させた意義は少なくない。イタリア滞在中に制作されたクロード風な様式によるウィルソンの風景描写は、グランド・ツアーの流行とともに大いにもてはやされた。イギリス帰国後も自国の景観を題材に古典的風景を制作したが、後期作品においては、オランダの画家、とりわけ、アルベルト・カイプなどにも影響され、自然主義的な深まりも認められる一方、ロマン主義を予告するような作品も制作した。

本作品は、1754年にローマで制作された。当時、ローマに滞在していたスティーヴン・ベッキンガムから直接注文を受けたものである。この時ベッキンガムが注文した作品は4点であるが、現在知られているのは本作品を含む2点である(なお、この2点は1845年のクリスティーズのオークションに揃って出品されて以来、初めて、1982年のテート・ギャラリーのウィルソン回顧展で2点一緒に公開された)。ウィルソンはローマ内外に散在する古代の建築物やモニュメントを選択し、それらを敬愛するクロードやデュゲの構図に則ってまとめ上げた。前景にはヴィア・アッピア・ヌオーヴァにある古代の英雄ホラティウス兄弟たちの墓、反対側にはおそらくヴィラ・メディチの彫像に基づく女性像、中景にはマエケナスの別荘が配され、古代ローマの栄華が追想されている。ベッキンガムの連作は全体として古代ローマの衰退と没落とを表現しようとしたものだったと推測される。

本作品に満ちているメランコリックな調子は、18世紀にグランド・ツアーを行なったイギリスの旅行者たちが古代ローマにたいしてもっていた一般的な感情でもあろうが、そこに文明の衰退に関する当時の保守的な政治哲学の反映を読みとる研究者もいる。いずれにせよ、当時のイギリスの貴族たちが自分たちの文化もその末裔に連なることを願った、古代文化にたいする憧憬が認められるといえよう。



国立西洋美術館にはロッセッティ、ミレイなど19世紀のイギリス絵画が数点所蔵されるが、それ以前となるとレイノルズの肖像画が1点あるのみである。西洋美術館が今後イギリス絵画を系統的に収集していくのには多くの困難が伴うであろうが、本作品がひとつのきっかけになることを期待したい。なお、細部に補彩の跡が見られるが、保存状態は良好である。(幸福 輝)

Wilson, who has been called the founder of British landscape painting, lived in Italy during the 1750s where he was strongly influenced by Claude Lorraine and Dugut. While his earlier career had focused on portrait painting, this Italian sojourn can be seen as the beginning of his career as a landscape painter. A predecessor to Turner and Constable, Wilson's influence on landscape painting in Britain was considerable. Along with the joys of the Grand Tour, contemporary Britain extolled Wilson's depiction of the landscape in the style of Claude in his works created during his Italian stay. After his return to Britain, Wilson created classical style paintings on the scenes of his native land. Works from his later years, however, influenced by Dutch painters such as Albert Cuyp, reveal the growing naturalism, which is coupled with early indications of the later Romantic movement.

This work was painted in 1754 in Rome and was created on a direct commission from Stephen Beckingham, then living in Rome. It seems that Beckingham commissioned four works from Wilson during this period, with two of the commissioned paintings extant today. These two works, including this NMWA painting, first ap-

peared in a Christie's auction in 1845, and then did not resurface until their inclusion in a 1982 retrospective on Wilson held at the Tate Gallery.

For this painting, Wilson selected a variety of classical buildings and monuments, not all of them located in Rome, and then arranged them in a composition reminiscent of his revered Claude and Dugut. The foreground of this painting features the tomb of the ancient heroes, the Horatii, located in the Villa Appia Nuova, paired with a sculpture of a woman based on the sculpture at the Villa Medici. The Villa of the Maecenas is placed in the center of the composition, lending the entire work an air of ancient Roman elegance. It has been suggested that Beckingham sought an image of the rise and fall of the Roman Empire in the series of works he commissioned from Wilson.

The melancholic mood which pervades this painting was a standard sentiment that British travelers on the Grand Tour held towards Ancient Rome. Some scholars have seen this attitude as a reflection of the conservative political philosophy of the day towards the decline of civilization. In any event, this painting confirms the longing for ancient civilization felt by the British aristocracy of the day, who felt their own culture to be a descendent of that earlier empire.

With the exception of a handful of 19th century British paintings, such as those by Rossetti and Millais, the NMWA has only had one earlier British painting, a Reynolds portrait, in its collections. While there are many obstacles to the museum building a systematically arranged collection of British painting in the future, we can only hope that the acquisition of this work will provide further impetus to such collecting. Finally, while traces of supplemental brushwork can be seen in the detailed areas of the work, overall the painting is in a good state of preservation. (Akira Kofuku)