

新収作品 New Acquisitions

スケッチャ (本名ジョヴァンニ・ディ・セル・ジョヴァンニ・グイーディ)
[サン・ジョヴァンニ・ヴァルダルノ, 1406—フィレンツェ, 1486]

《スザンナ伝》

金・銀・テンペラ、板

42.5×152 cm

Giovanni di ser Giovanni Guidi, called Scheggia
[San Giovanni Valdarno, 1406—Florence, 1486]

Story of Suzanne

Gold, silver, tempera on panel

42.5×152 cm

P.2015-0015

来歴/ Provenance: Château de Ferrières, Baron Edmond de Rothschild Collection from where seized by the Einsatzstab Reichsleiter Rosenberg (inv. No. BOR57); Paris, in the holdings of the German Embassy; Bavaria, Buxheim Monastery from where recovered by the Monuments Men and restituted to the Rothschild family (1946); Private Collection.

文献/ Literature: Andrea De Marchi in *Le opere e i giorni: exempla virtutis favole antiche e vita quotidiana nel racconto dei cassoni rinascimentali*. Exh. cat. Museo Stibbert, Florence, 2015. Edited by A. De Marchi and L. Sbaraglio, Signa 2015, pp. 167–170, n. 4.7.

作者について

スケッチャ (「木端」を意味するあだ名) は15世紀にフィレンツェを拠点として活動した画家。マサッチョの弟として知られる。その名が具体的な作品の数々と結び付けられたのは、割合最近のことだ。20世紀初めから、同じ様式を有する一群の作品があることは知られていたが、1969年にルチアーノ・ベッローシがその作者をスケッチャとした。スケッチャの署名と年記の残る唯一の作品である、生地サン・ジョヴァンニ・ヴァルダルノのサン・ロレンツォ聖堂のフレスコ画《聖セバステアヌスの殉教》と、様式を比較した上での結論であった。^{註1)} 以後ベッローシの見解は徐々に同意を得ていき、1999年にはサン・ジョヴァンニ・ヴァルダルノでスケッチャ展が開催された。この年には同展のカタログのほかに、ベッローシとマーガレット・ヘインズによるスケッチャのモノグラフが刊行されている。^{註2)}

スケッチャはピッチ・ディ・ロレンツォの工房や兄マサッチョの工房で修業を積み、1426年にはピサで兄の工房にいた記録がある。初期の作品にはマサッチョの影響が大きい。1432年には石工師・木工師組合に、1433年には画家が加入していた業種商組合に加入している。マサッチョとの関係でスケッチャはブルネッレスキと親しかったらしく、おそらく彼経由で大聖堂聖具室の寄木細工の原画制作を引き受けている。またマサッチョ没後の作品には、フラ・アンジェリコ、フィリッポ・リッピ、パオロ・ウッチェロら、この時期のフィレンツェを牽引した画家たちからの影響を認められる。特に1440年代には、モティーフの引用のほかに、明快な画面構成や大気の表現に、ドメニコ・ヴェネツィアーノからの影響が顕著である。

スケッチャがおもな活動の分野としたのは、カッソーネや誕生盆といったものの装飾であった。1449年1月1日のロレンツォ・デ・メディチ (のちの豪華王) 生誕の際に誕生盆 (メトロポリタン美術館所蔵の《名声の凱旋》) がスケッチャに注文されたことは、彼がこの分野の

傑出した画家と見なされていたことを物語っている。また1492年のメディチ家の財産目録には、ジュリオ・デ・メディチ (のちの教皇クレメンス7世) の部屋の項目に、スケッチャによるロレンツォ・デ・メディチの騎馬試合を描いたスバリエーラが記載されている。

作品について

本作品は大きさから考えて、カッソーネの前面を飾っていたパネルと考えられる。カッソーネとは14–16世紀のイタリアで用いられた長持ちのことで、特にフィレンツェが生産の中心地だった。結婚に際して注文され、新居に運び入れられることが通常であった。^{註3)} そのため、絵画で装飾される場合その主題は結婚や女性の美德に関係するものが多かった。この絵はその典型的な例である。描かれているのは旧約聖書外伝の「スザンナ伝」後半部分であり、おそらく当初は前半部分を描いた絵と対になって、ふたつのカッソーネを飾っていたのであろう。19世紀、多くのカッソーネから絵画パネルのみが取り外され売却された。この絵もそうした例のひとつと思われる。

カッソーネ装飾の発展においてスケッチャは大きな役割を果たした。彼のカッソーネ装飾はそれまでのやや散漫な画面とは異なり、構図が引き締まり、人物と周囲との関係づけも大きく変化した。^{註4)} この絵はこうした特徴を端的に見せる作品である。

物語は画面左、法廷におけるスザンナの裁判の場面から始まる。法廷では高い位置に座る裁判官をふたりの長老が挟み込み、奥の長老は裁判官の顔を見ながらスザンナの罪を申し立て、裁判官の前に座るもうひとりの長老はスザンナに向き合い、帳面を見ながら尋問している。後ろ手に縛られたスザンナは目を伏せて寡黙に立つ。彼女は真珠飾りのついた鞍型の赤い頭飾りとヴェールを被り、服には木に刻み目をつけた上に金箔が貼られている。彼女は武器を持つ一群の兵士たちに囲まれ、なかでも指揮棒を持ち赤い帽子を被る左端の隊長と、スザンナに何やら語りかける傍らの兵士、背後にいる粗末な服を着た男は目立っている。前景では小姓たちが画面を賑やかす。法廷の奥、開口部の向こうには階段とそれを上るふたりの男が垣間見える。一方、建物の外には待機する兵士たちがおり、その後ろには建物のロジャがある。兵士たちの盾や馬飾りに見える黒人の横顔の紋章は、具体的な家族のものではない。騎士が手に持つ赤い旗の鳥の紋も同様だ。兵士たちの暇そうな様子は、手前の体を搔く犬にも伝染している。

待機する兵士たちは次の場面へと視線を導く機能を果たす。ここではスザンナ以外にも法廷の場面に登場した隊長、兵士、粗末な服の男が繰り返し登場する。片手で隊長の馬の轡を取り、もう片方の手でスザンナの服を引っ張るのがダニエルであり、手に持つ紙片に名が記されている。彼はここで彼女の無実を主張しているところなのであろう。画面のほぼ中央に位置するこの3人を境にして、スザンナと長老の立場は逆転する。本来はこの後もう一度裁判とダニエルによる尋問が行なわれるのだが、その場面は省かれ、物語の結末へと話が飛ぶ。

スザンナを連行する隊列の後ろ、灰色の山と木立の向こうには、首と手に縄をかけられて若者たちに殴られながら連行される長老たちが見える。そして画面右端には衣服をはぎ取られ、処刑台上で石打ちの刑に処されるふたりが描かれる。左のスザンナの連行の場面と一続きのように、石を投げつける計8人の若者たちがおり、ふたりの



長老は身体から血を流して息絶えようとしている。

この絵は最近存在が知られ、アンドレア・デ・マルキによってスケッチに帰属された。2015年秋にはフィレンツェのステイッベルト美術館で開催された展覧会に出品された。^{註5)} 制作年についてデ・マルキは、この絵にドメニコ・ヴェネツィアーノの《東方三博士の礼拝》(1438年頃、ベルリン国立絵画館)や、ヴェネツィアーノの影響を強く留め1449年頃作であることが確実な《名声の凱旋》との共通性が認められることから、1450年頃としている。

この絵はごく最近修復された。修復調書によれば、この時オリジナルの絵画層に加筆されていた後世の補彩が取り除かれたという。状態はカッソーネとしては良好である。カッソーネは実用の家具だったため、通常きわめて保存状態が悪く、ほとんど図柄の判別がつかないものも多い。そうした例に比べると、この絵は本来の状態をかなり留めている。ただし補彩は多く、紫外線を照射すれば画面全体にわたり数多く確かめられる。特に法廷の奥に見える階段の辺りには目立つ補彩がある。修復家が最近加筆した箇所もあり、それはスザンナの服に施された赤い線の模様や右端の石を投げる若者のシャツの模様、兵士の持つ槍に顕著である。板を横方向に走る亀裂も見られ、亀裂に沿って補彩がなされている。また、画面左端は若干切り取られている。

(渡辺晋輔)

註

- 1) フィレンツェのドイツ研究所における講演で見解を述べた。講演の内容は以下にまとめられている。L. Bellosi, "Il Maestro del Cassone Adimari e il suo grande fratello", in L. Bellosi, M. Haines, *Lo Scheggia*, Siena 1999, pp. 7-33.
- 2) *Il fratello di Masaccio. Giovanni di Ser Giovanni detto lo Scheggia*, catalogo della mostra (San Giovanni Valdarno, Casa Masaccio), a cura di L. Cavazzini, Siena 1999; L. Bellosi, M. Haines, *op. cit.*
- 3) カッソーネに関しては、たとえば以下。J.M. Musacchio, *Art, Marriage, & Family in the Florentine Renaissance Palace*, New Haven and London 2008, pp. 136-156.
- 4) A. De Marchi, "Le opere e i giorni: un nuovo sguardo sui mobili nuziali istoriati del Quattrocento", in *Le opere e i giorni: exempla virtutis favole antiche e vita quotidiana nel racconto dei cassoni rinascimentali*, catalogo della mostra (Firenze, Museo Stibbert), a cura di A. De Marchi and L. Sbaraglio, Signa 2015, pp. 13-23, in part., pp. 21-22.
- 5) *Ibid.*, pp. 167-170, n. 4.7.

The Painter

Giovanni di ser Giovanni Guidi, called Scheggia (a name that means "the splinter"), was a painter active in 15th century Florence. His name has only been relatively recently linked to specific paintings. A group of paintings in the same style have been known since the beginning of the 20th century, and in 1969 Luciano Bellosi identified Scheggia as their painter. The *Martyrdom of Saint Sebastian*, a fresco in San Lorenzo, San Giovanni Valdarno, is the only extant work with a signature and date by the artist. Bellosi based his attributions on a comparison of the unsigned works with the *Saint Sebastian*.¹⁾ Bellosi's interpretations gradually gained acceptance, and an exhibition of Scheggia's works was held in San Giovanni Valdarno in 1999. That year saw not only the publication of the exhibition catalogue, but also a Scheggia monograph by Bellosi and Margaret Haines.²⁾

Scheggia trained in the studios of Bicci di Lorenzo and his (Scheggia's) famous older brother Masaccio, and is recorded as having been in his older brother's workshop in Pisa in 1426. His early works were heavily influenced by those of Masaccio. In 1432 he joined the Arte dei Maestri di Pietra e Legname, and in 1433 joined the Arte dei Medici e Speziali. Through his connection with Masaccio, Scheggia became acquainted with Brunelleschi, and it was probably through him that Scheggia collaborated on the intarsia designs for the sacristy of the Florence Cathedral, after Masaccio's death, Scheggia was further influenced by other leading Florentine painters of the time, such as fra Angelico, fra Filippo Lippi and Paolo Uccello. Particularly in the 1440s, he was also considerably influenced by Domenico Veneziano, not only in terms of quoted motifs but also his clear compositional structures and atmospheric expression.

Scheggia's main work was in the decoration of *cassoni* (decorative chests) and *deschi da parto* (commemorative birth trays). The fact that Scheggia was commissioned to provide the *Triumph of Fame* (Metropolitan Museum of Art, New York) painting for the birth tray used for the January 1, 1449 birth of Lorenzo de' Medici (later known as Il Magnifico), indicates that he was considered the premier painter of such works at the time. The 1492 Medici family inventory includes a *spalliera* (decorative backboard) by Scheggia depicting Lorenzo de' Medici in an equestrian contest in its Giulio di Giuliano de' Medici (later Pope Clement VII) section.

The Painting

Judging from the size of this work, it is thought to have originally

adorned the front panel of a *cassone* (elaborate chest). The *cassone* chest type was used in Italy from the 14th to 16th centuries, and their production centered on Florence. It was standard for a *cassone* to be commissioned upon the occasion of a marriage, and then carried into the newlyweds' home.³⁾ As a result, in most instances the paintings used to adorn *cassoni* were on themes related to marriage or a woman's virtue. This painting is a typical example of such a theme. The story of Suzanne is recounted in the Book of Daniel, part of the Old Testament apocrypha. This panel shows the latter half of the tale. Presumably this painting was originally paired with the first half of the tale, with both used on a *cassone*. In the 19th century a large number of *cassoni* had their painted panels removed and sold as separate paintings. This painting is thought to be one such example.

Scheggia played a major role in the development of *cassone* decoration. Unlike earlier *cassone* decoration, which consisted of scattered motifs, his compositions were tightly organized and he completely changed the relationship between the depicted figures and their surrounds.⁴⁾ This painting can be considered a clear expression of this characteristic.

Here the narrative starts on the left side of the composition with Suzanne's judgment at court. Two old men flank a judge, seated in an elevated position. The old man on the judge's right recites Suzanne's sin while looking at the judge. The other old man, seated in front of the judge, faces Suzanne, and steals glances at her as he looks at his notebook. Suzanne, with her hands bound behind her back, stands quietly with downcast eyes. She wears a red, pearl-adorned headdress over a veil, and garments rendered in gold leaf applied to carved wood. She is surrounded by armed soldiers. Particularly striking are the commander seen holding a leader's baton and wearing a red hat on the left edge of the soldier group, the soldier next to Suzanne saying something to her, and a man wearing rough clothing behind her. A group of youths in the foreground enliven the scene. Behind the law court, a stairwell rises from an arched doorway and two men stand on the stairs, peeking at the scene below. On the other hand, soldiers stand guard outside the building, with the building's loggia seen behind them. The crest depicting the profile of a black man seen on a soldier's shield and horse equipment is not an identifiable family crest. Similarly the bird crest on the red banner held by a horseman is not a specific crest. The dog scratching himself in the foreground echoes the idle pose of the soldiers.

The waiting soldiers draw the viewer's gaze to the next scene. Suzanne, along with the commander, the soldier and roughly dressed man all appear again in the next scene. Daniel holds the commander's horse's bridle in one hand while pulling on Suzanne's clothes with the other, and the fragment of paper he holds in his left hand has his name written on it. Daniel is probably emphasizing her innocence in this scene. These three figures are placed in the approximate center of the composition, and from here on their positions change drastically. The original story includes a second questioning of Suzanne by the judge and Daniel, but that scene is omitted from this depiction and the tale races to its conclusion.

Gray mountains and a stand of trees rise behind Suzanne and the soldiers, and beyond those mountains a group of young men lead elders bound by ropes at their hands and necks. On the far right side of the composition, the elders, stripped of their clothing, are shown being stoned on punishment blocks. As if to form a series with the Suzanne entourage on the left, there are eight young men throwing stones, and blood streaming from the bodies of the two accused about to expire.

The whereabouts of this painting became known recently and Andrea de Marchi attributed it to Scheggia. The painting was displayed in the exhibition held at the Stibbert Museum in Florence in the autumn of 2015.⁵⁾ In terms of dating, De Marchi considers that this work was

painted ca. 1450, given its stylistic similarities to the *Adoration of the Magi* (ca. 1438, Alte Pinakothek, Berlin) by Domenico Veneziano and Scheggia's *Triumph of Fame*, which is confirmed as ca. 1449 and shows considerable Veneziano influence.

This painting was very recently restored. According to the conservation report, later retouching was removed from the original painting layer. The condition is good for a *cassone* panel. Given that *cassoni* were functional household items, normally they are in extremely bad repair, and in many instances the damage is so great that it is hard to determine the painted imagery on their panels. Compared to such examples, the original state of this painting still remains to a considerable degree. However, there is quite a bit of retouching on the work, with ultraviolet light exposing numerous places of retouching across the entire composition. The area around the stairs behind the court shows noticeable retouching. There are also places where conservators have made recent retouching efforts, with the most noticeable of these found on the pattern of red lines adorning Suzanne's garments, the pattern on the shirts worn by the youths throwing stones on the right edge, and a soldier's shield. Crack lines can be seen on the side of the panel, and retouching has been applied along those cracks. Part of the left edge of the composition has also been slightly cut off.

(Shinsuke Watanabe)

Notes

- 1) Bellosi noted his interpretation in a lecture given at the Kunsthistorisches Institut, Florence. L. Bellosi, "Il Maestro del Cassone Adimari e il suo grande fratello," in L. Bellosi & M. Haines, *Lo Scheggia*, Florence–Siena, 1999, pp. 7–33.
- 2) *Il fratello di Masaccio: Giovanni di ser Giovanni detto lo Scheggia*, Exh. Cat., Casa Masaccio, San Giovanni Valdarno, curator L. Cavazzini, Siena 1999; L. Bellosi & M. Haines, *op. cit.*
- 3) See the following regarding *cassoni*, J. M. Musacchio, *Art, Marriage, & Family in the Florentine Renaissance Palace*, New Haven and London 2008, pp. 136–156.
- 4) A. De Marchi, "Le opere e i giorni: un nuovo sguardo sui mobili nuziali istoriati del Quattrocento," in A. De Marchi and L. Sbaraglio eds., *Le opere e i giorni: exempla virtutis favole antiche e vita quotidiana nel racconto dei cassoni rinascimentali*, Exh. Cat., Museo Stibbert, Florence, Signa 2015, pp. 13–23, in part, pp. 21–22.
- 5) *Ibid.*, pp. 167–170, n. 4.7.