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「南紀から広島へ—長澤蘆雪の画風の変遷と精神の変容—」
From Nanki to Hiroshima: The Transition of the Nagasawa Rosetsu's Style and the Transformation of his Spirit

蘆雪は生涯にわたって多くの作品を残したが、南紀（今の和歌山県）に残された30代前半の作品（無量寺・草堂寺・高山寺の障壁画など）と広島への支援者との関わりで制作した40代の作品（宮島八景図、蓬萊山図、山姥図など）は、それぞれ蘆雪の前期・後期画業を代表する優品として知られている。これらの作品群には、一貫して蘆雪特有の表現と感性を伺うことができるが、一方で両者の画風には相違がみられることも事実である。その変化の背後にある要因について考察するために、二つの時期の間に起こった出来事を概観し、蘆雪の画業を振り返ることが、本発表の目的である。

Rosetsu created many works throughout his life, but the works made during his early 30s in the Nanki region (present-day Wakayama Prefecture), such as the wall- and sliding-door paintings in the Muryōji, Sōdōji and Kōsanji Temples, and the works done for his patrons in Hiroshima during his 40s, such as *Eight Views of Miyajima*, *Mt. Hōraisan*, *Mountain Hag*, and others, are both known as high-quality paintings that represent respectively the early and late painting periods of Rosetsu. Although it is possible to ascertain consistent expressions and sensibilities peculiar to Rosetsu in all of these works, the fact remains that there are differences between the styles of both periods. The purpose of this presentation is to look for the reasons behind these changes by examining the events that occurred between these two periods; based on this information, we will look back on Rosetsu's paintings.