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「芦雪の初期作品について」

*On the Early Works by Rosetsu*

長沢芦雪の師匠が円山応挙であったことは、芦雪自身の言葉や他の資料で確認でき、芦雪の美人画や動物画の画風からもちがいない。芦雪の初期作品としては、昭和38年（1963）、美術史家・故山川武氏（1926-2004）が「蛇図」・「群鶴図」を紹介し、当初から応挙様式に関心を寄せていることが指摘された。近年、新たに「関羽図」と「梅に鳥図」が確認され、芦雪が応挙様式だけでなく、応挙とは異なる画風についても学ぼうといていたことが窺える。たとえば、「関羽図」の着物の皺を描く抑揚のある線や一本一本描いた髭の線などは、筆線に対する関心の強さを示しており、「梅に鳥図」は当時京・大坂で流行していた南蘋派の画風に影響を受けていると考えられる。

このような初期作品に見られる画風は、応挙入門と同時にいったん影を潜め、応挙作品と見紛うばかりの「美人図」や「鯉図」などの作品を描くようになる。その後、徐々に応挙様式とは異なる、大胆で迫力のある画風へと変化していき、即興で描かれた席画などの作品も多く残している。

本発表では、応挙入門前後の画風の変化とそれ以後の展開から、芦雪における応挙入門の意味について考察したい。

We know from Rosetsu's own words and from other contemporary documents that his teacher was Maruyama Ōkyo, a fact that can be confirmed through the painting style of Rosetsu's beautiful women and animals. The earliest works by Rosetsu, the paintings "Snake" and "Group of Cranes," were introduced in 1963 by the art historian Yamakawa Takeshi (1926-2004), who from the beginning pointed out that there was a close connection to the style of Ōkyo. In recent years, "Kan'u" and "Crow and Plum Tree" have been determined to be early works by Rosetsu, and through these works it can be determined that Rosetsu was trying to learn painting styles different from that of Ōkyo. For example, features such as the modulation of the kimono wrinkle lines in "Kan'u" and its fine, individually drawn beard hairs, indicate the strength of interest in the brushed line, while the "Crow and Plum Tree" points to the influence of the Nanpin School that was popular in Kyoto and Osaka at that time.

The experimentation with painting styles seen in his earliest extant works became extinguished once Rosetsu entered Ōkyo's atelier. Then Rosetsu learned from copying his teacher's paintings and created similar works, such as "Beautiful Woman" and "Carp." After this period, Rosetsu's painting style gradually departed from that of Ōkyo, and changed into bold and powerful expressions, as seen in the impromptu paintings composed at gatherings (*sekiga*), many of which survive.

In my presentation, I would like to look at Rosetsu's paintings by comparing the works done before and after his time with Ōkyo. I would then like to consider the meaning of Rosetsu's entrance into Ōkyo's atelier.