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Moonlight and the Return of Sentiment: Nagasawa Rosetsu in Comparison to His Master Maruyama Ōkyo

「月光」と詩情の回復復 - 師・円山応挙との比較による長沢芦雪に関する考察」

長沢芦雪には朧月を描いた作品が多い。しかもそれらはしばしば、月明かりに照らされた木々のシルエットをともなう。そうした光とそれがつくりだす現象への関心は、芦雪が師事した日本絵画史上の巨匠・円山応挙にすでに見出すことができる。応挙もまた、大気の状態までもが表された空の月、揺れる水面に映る月影、夕闇に灯具から漏れる光の束、あるいは光量が少ない夜明け前の秋野の情景などを、優れた技術によって描いているが、その一部が写生帖に留められていることからもうかがえるように、応挙作品における光の表現は純粹に視覚的な問題、言い換えれば、光学的な現象をいかに描くかということに収斂する。対して、月を描く芦雪の作品には多かれ少なかれ詩情が漂っているように感じられ、また合理的なレベルを超えた過剰ともいえる描写も見受けられる。光にまつわる表現を軸に、芦雪作品における、応挙が排除した絵画における「意味」の回復や「遊戯性」の導入について再考したい。

Nagasawa Rosetsu often painted a hazy moon in his works. Many such examples also include silhouettes of trees illuminated by moonlight. This type of lighting, and interest in the imagery that can be created using such light, can already be seen in the works of Maruyama Ōkyo, Rosetsu's teacher and one of the greatest artists in Japanese painting. Ōkyo, using his superlative skills and techniques, was able to depict the moon in highly atmospheric ways, whether painting the moon in the night sky, or moonlight reflected in the surface of rippling water. He perfectly captured the faint light on an autumn field just before dawn, as well as the slivers of candlelight escaping from paper lanterns at dusk. Studies of such depictions can be found in his sketchbooks, suggesting that Ōkyo approached the expression of light purely as a visual problem. In other words, that he was focused simply on how to accurately portray optical phenomena. In Rosetsu's works, on the other hand, depictions of the moon are filled with poetic sentiment, sometimes to a completely excessive level. I would like to reconsider Rosetsu's work by focusing on the expression of light, looking at the playfulness he introduced, as well as how he restored a deeper "meaning" that is absent in Ōkyo's works.