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「長澤蘆雪における〈反動〉——應舉の氷を破る」
Rosetsu's Backlash: Breaking the Ice of Ōkyo

18世紀後半の京都画壇では、池大雅、與謝蕪村、伊藤若冲、曾我蕭白といった画家たちが個性を競い合った。彼らがいずれも生理的なリズムというべきものを形態や筆触に表すのに対して、画家の身体への介入を排した視覚中心の現実主義を目指したのが、圓山應舉である。先行する画家たちが、伝統の枠組みの中に新奇な現実感を満たしたのとは違い、俗なる現実がそのまま絵画を成立させるという確信も應舉にはあった。冷たい眼を持つ彼こそが京都画壇の真の革新者だった。

長澤蘆雪の画技の基礎は應舉の様式にある。一方で彼は、應舉の絵画の革新性に対して一種の〈反動〉を企てた弟子である。たとえば蘆雪は、應舉が「雨竹風竹図」(円光寺)や「藤花図」(根津美術館)で例外的に見せた筆墨の運動感を強調し、身体性の復権を果たした。また、親交のあった儒者、皆川淇園は、顕微鏡で見た蚤の画を六曲屏風に拡大して描いた作品を記録しているように、應舉が客観的な視覚を得るために有効だと説いたレンズの効能も、驚異をもたらす遊戯へと変じている。

彼の反動の意味を次のように解釈してみたい。蘆雪は、大雅、蕪村、若冲、蕭白らの達成を評価し、それらのうちあるものに触発され、自らの絵画で再生しようとしたのだと。大雅の指頭画が持っていたパフォーマンスの楽しさを蘆雪は取り入れた。蘆雪の「大仏殿炎上図」で、款記が画中の炎に照らされているかのように表されているのは、大雅の「洞庭秋月図」(東山清音帖)や若冲の「薔薇小禽図」(動植綵絵)にも見られる、絵と書との相互浸透を推し進めたものといえよう。相国寺で毎年一般に公開されていた「動植綵絵」は、應舉にも蘆雪にも刺激を与えたはずである。尖った岩や山の頂点に止まる鳥獣が、蘆雪の絵画にはよく登場するが、若冲が「雪中鴛鴦図」(動植綵絵)などで描いたモチーフをおもしろいと感じた経験に由来するのではなかろうか。蕭白のグロテスクな人物画や粗放な水墨技法は、やはり蘆雪の寒山拾得や山姥、雲龍などの画に影響を与えたと見える。そして、俳画を含む蕪村の人物画の躍動的な描線も、蘆雪の発想源として検討に値する。

蘆雪は、これら先行する画家たちの画業を復興しようとしたのではない。彼はあくまでも自分の興味を惹く表現を取り上げ、それらを應舉の様式と融合したに過ぎないだろう。だが少なくとも彼は、忘れ去るには惜しい豊かな達成が應舉以前の京都画壇にあったことを自覚していた画家だったに違いない。

The Kyoto art scene of the latter half of the 18th century featured painters such as Ike Taiga, Yosa Buson, Itō Jakuchū, and Soga Shōhaku, who competed with each other in originality. While they all expressed physiological rhythms in forms and brushstrokes, Maruyama Ōkyo differed in that he aimed at a visual-centered realism that eliminated the painter's bodily interventions. Unlike the preceding painters who created original visions within the framework of tradition, Ōkyo was convinced that common reality could serve as the subject of paintings. With his cold eye, he became the true innovator of the Kyoto art scene.

The basis of Nagasawa Rosetsu's painting technique can be found in the style of Ōkyo. On one hand, he was the student who in a way attempted to rebel against the innovations of Ōkyo's paintings. For example, Rosetsu was able to restore the physicality and a feeling of movement through the ink brush that Ōkyo rarely emphasized, except for works such as his "Bamboo in Rain and Wind" (Enkōji Temple) and "Wisteria Flowers" (Nezu Museum). In addition, according to a poem composed by his friend, the Confucian scholar Minagawa Kien, Rosetsu painted a six-fold screen with an enlarged image of a flea as seen through the microscope. The efficacy of lenses for obtaining objective vision, as taught by Ōkyo, is turned into a game of wonders.

I would like to interpret the meaning of Rosetsu's rebellion as follows. Evaluating the achievements of Taiga, Buson, Jakuchū, Shōhaku and others, Rosetsu was inspired by their work and tried to recreate their innovations through his own paintings. Rosetsu learned to recreate the enjoyment of Taiga's finger painting performances. The way that the inscription in Rosetsu's "The Burning of the Great Buddha Hall" seems to reflect the burning flames within the painting can also be seen in the mutual penetration of words and images shown in Taiga's "The Moon in Autumn on Dongting Lake" (Tōzan Seiinchō) or Jakuchū's "Roses and Small Birds" from his *Colorful Realm of Living Beings*. In Rosetsu's oeuvre, birds and animals can often be seen perched on top of sharp cliffs and mountain tops: perhaps this tendency comes from an interest in Jakuchū's motifs, such as the "Mandarin Ducks in Snow" (*Colorful Realm of Living Beings*). Shōhaku's grotesque figural paintings and rough ink landscape techniques appear to have influenced Rosetsu's paintings of Kanzan and Jittoku, mountain hags, and dragons. And, finally, the dynamically drawn lines seen in Buson's figural paintings with haiku poems deserves consideration as a source of Rosetsu's expression.

Of course, Rosetsu did not intend to merely reproduce the works of earlier painters. He took up the expressions that attracted his own interest and fused them with the style of Ōkyo. At the very least we can say that he must have been a painter who was conscious of the regrettably rich achievements of the Kyoto art scene before the arrival of Ōkyo.

野口剛 Takeshi Noguchi
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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.

岡田秀之 Okada Hideyuki

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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.

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「芦雪と大坂画壇」
Osaka Painters and Rosetsu

奇想の画家と呼ばれる長沢芦雪の絵画を見ると、意外にも木村兼葭堂を中心とする大坂画壇の作風と似通った特質を見出すことができるように思われる。大坂との関係でいえば、芦雪と深い関わりのある淀藩は、京都と大坂とに跨る文化的土壌を形成したことで知られる。つまり、池大雅や売茶翁らと篠崎小竹や広瀬旭荘らに至る京都と大坂とが融合する文化的土壌が淀藩の特質でもあった。また、大坂画壇との関係でいえば、芦雪を学んだ大坂を代表する写生派の西山芳園らがあり、大坂画壇の画家たちは、芦雪と深い関係があった。

また逆に、芦雪もまた大坂画壇の画家たちから影響を受けた可能性も捨てきれない。猿を描いて知られる大坂の森狙仙をはじめとする森派や、芦雪の作風とも共通項のある岡田米山人の戯画的作風や林閨苑（Rin Ryoen）の奇矯な絵画をみると、芦雪との同時代的関係を考えさせられる。本発表では、大坂でも活動し、大坂で亡くなった芦雪の奇想と呼ばれる作風を大坂画壇との比較を通じて相対化しながら明らかにしたい。

Looking at paintings by Nagasawa Rosetsu, the so-called eccentric painter, one finds characteristics that seem to resemble those of Osaka painters centered around Kimura Kenkadō. As for relationships to Osaka, one could mention Rosetsu's profound connections to the Yodo Domain, which was well known for fostering cultural connections between Kyoto and Osaka. In other words, the creation of deep connections between Kyoto and Osaka artists was a characteristic of the Yodo Domain: all the way from Ike Taiga (1723-76) and Baisa'ō (1675-1763) to Shinozaki Shōchiku (1781-1851) and Hirose Kyokusō (1807-63). In addition, as for Rosetsu's reception among Osaka painters, one might mention Nishiyama Hōen (1804-67), who learned from Rosetsu and came to represent the *shasei* school in Osaka. All in all, it becomes clear that the Osaka painting world had deep connections to Rosetsu and his works.

Conversely, we cannot reject the possibility that Rosetsu was influenced by Osaka painters. If we look at the Mori School, including the Osaka painter Mori Sosen (1747-1821) known for painting monkeys, and Okada Beisanjin (1744-1820) whose humorous painting style bears similarities to that of Rosetsu, as well as the freakish paintings of Rin Ryōen (1740s-1780s), we can easily imagine contemporary connections to Rosetsu. In my presentation, I would like to discuss Rosetsu, who both worked and died in Osaka, and try to come to a deeper understanding of the painter through a comparison between the so-called eccentric painting style of Rosetsu and those of the Osaka painting world.

河野元昭 Kōno Motoaki
静嘉堂文庫 Seikadō Bunko Art Museum

「私が見てきた長澤蘆雪受容の変化」
Changes in Rosetsu Reception That I Have Observed over the Years

1973年の『美術研究』での論文以降、約半世紀に渡って、蘆雪について書いている。その間、自分の目で見えてきた「蘆雪」の考え方の変化について発表する。

I have been writing on Rosetsu for almost half a century since my article in a 1973 issue of the journal *Bijutsu kenkyū*. At this conference I would like to present on the changes I have seen in thinking about “Rosetsu” during this time.

宮崎もも Miyazaki Momo
大和文華館 Yamato Bunkakan

「芦雪の指頭画をめぐって」
On the Finger Paintings of Rosetsu

指頭画とは、手指に墨などを付けて直接描いた絵画のことで、指墨や指画とも呼ばれる。手や指を用いて絵を描くことは、中国の唐時代にはすでに行われていたというが、清時代の高其佩によって盛んになった。日本では、芦雪にやや先だって活躍した柳沢淇園や池大雅らが指頭画を得意としており、所謂文人画家たちを中心に好まれた手法であった。

長沢芦雪の師である円山応挙には指頭画の作例は知られていないが、芦雪は、南紀の草堂寺のために制作した「五祖栽松焚経図」をはじめとしていくつかの指頭画を残している。多くの充実した作品を残した南紀にて、芦雪は独自の画風に磨きをかけたことが知られる。芦雪がどのような交友関係から指頭画を学び、指頭画を手がけることが、応挙とは異なる芦雪の画風の発展にどのように寄与するのかといった点について考察したい。

“Fingertip painting” (*shitōga*), also called “finger ink” (*shiboku*) or “finger painting” (*shiga*), is a type of painting created by using fingers lubricated with ink. Paintings created with hands and fingers is said to have already been made during China’s Tang Dynasty (618-907) and the art form came to flourish during the Qing Dynasty, primarily due to the works of the painter Gao Qipei (1660-1734). In Japan, Yanagisawa Kien (1703-58) and Ike Taiga (1723-76), both active somewhat earlier than Rosetsu, became adept at this practice, and it developed into a painting style preferred mainly by the so-called literati painters.

Although fingertip paintings are not known to have been done by the teacher of Nagasawa Rosetsu, Maruyama Ōkyo, Rosetsu created several fingertip paintings, such as the *The Fifth Zen Patriarch Cultivating Pines, Burning Sutras* in the Sōdōji Temple. Rosetsu was known to have refined his own distinctive painting style during his stay in the Nanki region, a place where he brushed many high-quality works. I would like to discuss the kind of friendships that led to his learning the fingertip painting technique and how Rosetsu’s fingertip paintings contributed to the development of a style that differed from that of his teacher, Maruyama Ōkyo.

Hans Bjarne Thomsen
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The Kansai Eccentric

Ever since the serial publication of the Tsuji Nobuo's *Lineage of Eccentrics* (*Kiso no keifu*) in 1968, there has been a cottage industry in the attributions of eccentric artists. Japanese artists of the past and present – in ever increasing numbers – have been declared as being “eccentric,” in their lives and works, in a strategy that has proved to be popular with museum visitors and book sales. Aspects which might have been explained as stylistic variations of an artist, have been taken out of contexts, magnified, and even distorted in order to argue the point that these are the results of eccentric personalities.

The post-war receptions of Rosetsu and his contemporary colleagues, such as Itō Jakuchū and Soga Shōhaku, follow these patterns. Tracing post-war publications, we see that these artists has become ever more eccentric in public understanding.

An alternate strategy in understanding such artists would be to see them, not through postmodern standards, but to place them back to the contexts of the time and the places in which they lived. In other words, we would need go back to the eighteenth century and see how they were understood in their own time. Through the use of techniques from various disciplines, including history, religion, and economy, the presenter will attempt to examine 18th century Kansai artists within their contemporary contexts.

筒井忠仁 Tsutsui Tadahito
文化庁 Agency for Cultural Affairs

「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.