

佐藤康宏教授 Prof. Dr. Yasuhiro Satō
東京大学 University of Tokyo

「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.