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與謝蕪村《草廬三顧·蕭何追韓信圖屏風》研究

A Study of Yosa Buson's "The Three Visits to Zhuge

Liang's Thatched Cottage, and the Chasing of Han Xin"

與謝蕪村的《草廬三顧·蕭何追韓信圖屏風》，將三國時代的「三顧茅廬」與楚漢相爭之際的「蕭何月下追韓信」，兩個不同時代、不同主角的故事配為一雙屏風畫。這樣的組合無論是在中國或日本，皆找不出先例。根據文學界的研究，唐代李瀚所編輯的訓蒙書《蒙求》，自西元 878 年前即傳入日本，影響深遠。在《蒙求》中，「諸葛顧廬」與「韓信升壇」的故事即為一組，這種組合方式極可能提供了與謝蕪村創作本作品的靈感。但是，若仔細比對《蒙求》中對「三顧茅廬」及「蕭何追韓信」的敘述，會發現《蒙求》的記述相當簡略，與本作品中豐富詳盡的繪畫內容大不相同。筆者發現，與謝蕪村所描繪的各項細節，來自當時所流行的兩部中國白話小說的翻譯本《通俗三國志》與《通俗漢楚軍談》。因此，對當時嗜讀翻譯中國小說的文化界人士們而言，必然相當熟悉這件屏風畫的主題。

Yosa Buson, one of the most accomplished painters of the Edo period, chose an unusual combination of stories for a pair of screens: the three visits to Zhuge Liang's thatched cottage, and the chasing of Han Xin. This pairing of different characters from different periods has no precedent in either Chinese or Japanese painting. Buson's inspiration might have come from the book, *Meng Qiu (Essays on Historical Events for Children)*, in which Zhuge Liang and Han Xin were paired together. Edited by Li Han in the Tang Dynasty, *Meng Qiu* was introduced to Japan by at least 878 A.D, where it had profound influence. Yet the painting seems to represent something deeper than the text covered in *Meng Qiu*. A close visual and textual analysis reveals that this pair of screens was also based on the Chinese novels, *The Romance of Three Kingdoms* and *The Chu-Han Contention*, both of which were popular readings among Edo intellectuals.