

On the Study of Chinese Painting by Nanga Artists in Osaka during the Latter Part of the Taishō Period – With a Focus on Yano Kyōson –

TANIOKA Aya (2nd Year in Doctor's Program, JSPS Research Fellow DC1)

Introduction

I would like to begin with some brief words on the painting tradition of “Nanga.” While Japanese “Nanga” was influenced by literati painting in China, it also underwent unique developments as a painting genre in Japan [Note.1]. Nanga rose quickly in popularity from the mid-Edo period, and flourished from the “Bakumatsu” period through the early Meiji period, but in general Nanga is perceived as being in decline at the end of the Meiji period. However, from the 1910’s onward, Nanga came to be re-evaluated as a “modern” artform similar to Post Impressionism or Expressionism. The people who have been viewed as the standard bearers of “Shin Nanga” or “New Nanga” at this time were not *traditional* Nanga painters, but instead a rising cadre of *reformist* Nihonga and Yōga painters. Until now, those painters portrayed within Japanese art history of the modern period as being part of the “conservative group,” on the other hand, have been quickly forgotten and have been given little consideration. However, recent years have seen attempts to re-evaluate Nanga painters of this conservative group.

The city of Osaka served as an important location where goods and knowledge from throughout East Asia accumulated. Chinese paintings that entered Japan through Nagasaki and Nanga works produced under the influence of Chinese painting first entered Osaka before Kyoto or Edo [Note.2]. Under these circumstances, many Nanga paintings were frequently produced in Osaka. During the Middle and Late Edo period, Kimura Kenkado (1736-1802) and his circle of Nanga artists who viewed Chinese Nanga as an ideal, were highly active in *bunjin* literati activities. Even during the Bakumatsu and Early Meiji periods, which is seen as a period of decline for Nanga, figures like Okada Hankō (1782-1846), Tanomura Chokunyū (1814-1907) and Mori Kinseki (1843-

1921) produced works of Nanga in great numbers.

While so far there has been much progress in the study of Tokyo and Kyoto-based painting circles, little movement has been made in the study of painting circles in Osaka. However, since the 1983 exhibition “Osaka Painting School in the Edo Period” (Osaka City Museum of Fine Arts), which attempted to clarify a general outline of modern Osaka painting circles, this kind of research has been gradually advancing. Also, in recent years more research has focused on individual Nihonga artists and Yōga artists who were active in Osaka. It may well be that now is an opportune time for considering Osaka painting circles through the re-evaluation of important Nanga artists. It is with this in mind that I have been focusing my research on the painter Yano Kyōson (1890-1965), an important figure representative of Nanga painters active in Osaka in the modern period. By advancing research on Yano Kyōson, I hope to contribute to a reconsideration of the trends and general situation of Nanga painting circles and Osaka painting circles in the modern period.

Yano Kyōson was a painter who over the Taishō and Shōwa periods sought to achieve a new way forward for Nanga. Kyōson was active in the official state-run juried art exhibitions, the Bunten Exhibition and the Teiten Exhibition, as well as the post-war Nitten. He also participated in the Japan Nanga Academy that was formed in 1921, and he played a leading role in many art collectives. In 1924 he established the Osaka Art School where he served as the school’s president and contributed to the education of new generations of artists. In addition to this and his participation in the Osaka Art Exhibition and the Osaka City Art Association, and through his establishment of Shuchō-sha, Kyōson contributed in many ways to the development of the arts and culture in Osaka.

In this report I will focus on Yano Kyōson’s role as a Nanga painter in modern Osaka and will consider aspects of his study of Chinese painting during the late Taishō period. First, I will clarify the development of Kyōson’s painting style during the Taishō period, confirming that the change seen in his painting style in 1919 and 1920 is important for considering his efforts to achieve a new kind of Nanga. Next I will take up his painting

“Misty Rivers and Layered Peaks,” (Awajishima Museum) which was painted in 1919 and exhibited in the Second Annual Shuchō-sha Exhibition in 1920, to illustrate Kyōson’s engagement with the study of Ming and Qing painting. Finally, I will look at the text of his lecture *Lecture on Shin Nanga* (Chūō Bijutsu sha, 1928-1929) to show how he returned to Ming and Qing painting for the purpose of creating a new kind of Nanga.

1. The Painting Style of Kyōson

The latter part of the Meiji period marked the formative years of Kyōson’s study of painting. Following this period in 1913, at the age of 23, he received his first acceptance to a Bunten Exhibition. The work exhibited at the Seventh Bunten Exhibition, titled “Mountains and Lake at Clear Dawn” (Ehime, Hokke-ji temple) depicts mountains floating over a lake under the glowing light of dawn, and is painted in a rich sumi-ink monochrome. With “After the Rain” in 1914, a depiction of a tree-filled landscape following rain executed in rich watery ink; and “Pure Temple Amidst the Clouds” in 1915, which evokes the grounds of a temple wafting in crisp and clear air, Kyōson continued to submit works to the Bunten Exhibition. He even received a special certificate of merit. In 1917 he submitted the painting “Foot of the Mountain” to the Fourth Reorganized Japan Art Academy Exhibition, a work that was painted by filling the picture with pointillistic dots of ink. As is seen from these examples, Kyōson’s works produced during the early Taishō period were fairly simple compositions executed in wet monochrome ink. Critical reviews show that through 1917 his works were perceived as following the conventional formalism of Japanese Nanga [Note.3] .

In 1919, Kyōson held the First Personal Exhibition, featuring works by himself and Fukuoka Seiran. This exhibition was later looked back on as the First Shuchō-sha Exhibition. Kyōson submitted 11 works to this exhibition. Among these, the whereabouts of the painting “Temptation of Mara” (Museum of Main Store of Yagi Shōten) was recently confirmed through my research conducted last year. My own research has confirmed the possibility that the work “A Corner of Enzōji Temple,”

(Ehime, Hokke-ji temple) the storage box of which has a label dated to the autumn of 1919 may correspond to “Enzōji,” one painting from the diptych “My Native Village” that was exhibited at this exhibition. Unlike his previous works of landscapes executed in wet ink monochrome with simple compositions, in this exhibition he included more experimental works. Looking at reviews from the time as well, his works were received both positively and negatively, but it’s clear that in this year Kyōson was presenting various experimental works in order to break away from the traditional Nanga of the past [Note.4] . In the same year, he also produced the painting “Misty River and Layered Peaks” which I will take up in the next section, and he submitted this painting to the Second Shuchō-sha Exhibition in 1920.

He submitted 12 works to the same exhibition. Held in Osaka, this exhibition was also accompanied by a series of lectures by Kikuchi Kan (1888-1948), Akutagawa Ryūnosuke (1892-1927), Kume Masao (1891-1952) and Sawamura Sentarō (1884-1930). It therefore seems to have received a great deal of attention. In his “Ten Conveniences and Ten Pleasures of Ien” (Awajishima Museum), “Teacher Kondō Sekiten” (Ehime, Hokke-ji temple) and others, we can notice a wide range of styles in works from this year. Compared to the Shuchō-sha exhibition of the previous year, critical reviews now viewed Kyōson as fully grounded and set in the direction he hoped to take his art. In addition, several newspapers of the time first began to use the words “Shin Nanga” with respect to Kyōson’s work, signaling its reception as a new kind of Nanga different from anything that had come before [Note.5] .

Then, in 1928 at the Ninth Teiten Exhibition, his work “Green Fields Under Twilight Color” (Private) was recognized with a special prize, signifying that Kyōson was arriving at the peak of his career as a painter.

As I have shown so far, by taking a chronological look at his paintings and critical reviews, we can estimate that the years 1919 and 1920 marked a turning point in Kyōson’s style. He was departing from traditional Nanga and beginning to reformulate his own painting style. This is further confirmed through Kyōson’s own words published in *Chūō Bijutsu*, vol.12, no.1 (January 1926) in an entry titled “Thanks to the Kindness

of Mr. Nishimatsu, Sleeping in his Grave.” The contents can be summarized as follows:

In order to make a living I produced works not because I was driven by a heartfelt desire to paint them. For fear of rejection from the judgement of exhibitions, I painted works that were of general favorability. However, at the age of 30 I resolved to stop submitting to exhibitions and their judgements, and thanks to the financial support of Nishimatsu Saburō, a cotton merchant, I didn't have anxiety over how to make a living or the worries of acceptance or rejection; instead I was able to freely carry out my investigative approach to making paintings. The site where I presented my achievements was the Shuchō-sha exhibitions that were held beginning from 1919. However, since Nishimatsu passed away in the spring of 1921, my lifestyle has suddenly changed, and I am no longer able to create works and pronouncements so freely.

Additionally, the arts and literature collective Shuchō-sha was initiated in April, 1919 with the publication of the journal *Shuchō* or *Main Current* by Kyōson and the novelist Uemura Sōichi (1891-1934), better known as Naoki Sanjūgō. Many art-related commentaries by Uemura, as well as writings by Kyōson were published in volumes 1-8. Beginning with the First Shuchō-sha Exhibition in 1919 and its theme of “Revolution and the Future,” Shuchō-sha held four annual exhibitions. These were also accompanied by public lectures. Beginning in 1921, the Shuchō-sha held open lectures regularly on literature and the arts. Kyōson regularly participated in these lectures, and many were devoted to fine arts. Some of the figures who gave talks included Saitō Yori (1885-1959), future professor of Osaka Art School etc [Note.6] . While it was only active for a short period of time, Kyōson's activities with Shuchō-sha had a major influence on his later activities, including his establishment of the Osaka Art School.

So far, through looking at the development of Kyōson's painting style and his writings, I have confirmed the importance of the works he submitted to the Shuchō-sha Exhibition in 1919 and 1920 for considering the new kind of Nanga that Kyōson was striving for. In the next section I will turn to the work that he painted in 1919 and exhibited at the

Second Shuchō-sha Exhibition in 1920, “Misty River and Layered Peaks,” in order to consider just what kind of painting Kyōson was trying to achieve in his “New Nanga.”

2. The Study of Chinese Painting in “Misty River and Layered Peaks”

The painting “Misty River and Layered Peaks” is a handscroll painting measuring 53.2 centimeters high by 556.6 centimeters long in total [Fig.1]. The work was gifted by Jikihara Gyokusei (1904-2005), an artist viewed as Kyōson’s successor, and is currently in the collection of Awajishima Museum. The painting itself is a landscape executed in ink with light color on paper measuring 44.3 centimeters by 367 centimeters. From his handwritten colophon at the end of scroll, we know that this painting was produced by Kyōson in 1919 and revised by him in 1935 [Note.7]. At the beginning of the scroll is an epigraph by the poet Yoshii Isamu (1886-1960) written on an attached gold slip of paper that is separate from the painting [Note.8]. The text of this epigraph is from a poem published in a January 1943 volume of *Asakage*. There it is included among poems under the section *Kanshō yokyō* with the comment: “*Bokuhōshō* - a poem composed one day when I went to a museum in the capital.” *Bokuhōshō* is a poem composed in 14 verses, four of which versify a Chinese painting. It may be that when Yoshii saw this painting he recalled a Chinese painting that he once saw at the Kyoto Imperial Museum. From another gold slip of paper on which Kyōson himself inscribed at the end of the scroll, we know that this painting was exhibited in the Second Shuchō-sha Exhibition in 1920 [Note.9]. The scroll’s box is inscribed on the outside with “Misty River and Layered Peaks illustrated handscroll” and the reverse of the lid of the box is inscribed with text recording that Kyōson wrote the title of the painting himself on the front of the box in Tairaikan.

Based on all of this evidence, it is highly likely that this painting was produced in 1919 and exhibited at the second Shuchō-sha Exhibition in 1920, then after it was retouched in 1935 gold slips were added to the beginning and end of the scroll so that by 1944 when the Osaka Art School and Kyōson’s residence Tairaikan were repossessed by the Japanese Army, the scroll had arrived at its present condition.

Returning to the painting itself, if we study it closely we can notice that it contains several motifs that are shared with Chinese painting of the Ming and Qing dynasties. The slight rounding of architecture and the straw roofs of the houses in “Misty River and Layered Peaks” closely resemble Gong Xian (1618-1689) ’s “Mountain Dwelling in Forest and Clouds” (Qing dynasty, Private) in the Hashimoto Collection. The building up of ink to express the light and shade and the mass of the mountains is an expressive technique shared by both paintings. The sharply pointed mountains and the flat rocks of the peaks [Fig.1-1] can be seen in this portrayal of “Liandantai from a leaf of twenty albums of Huangshan” (Qing dynasty, Beijing, National Palace Museum) as well as the painting “Endless Rivers and Mountains” (1661, Sen-oku Hakuko Kan) [Fig.2] and many other works by the painter Hong Ren (1610-1663). Similarities can also be seen with the painting “Rivers and Mountains with Poem” (1663, Kurokawa Institute of Ancient Cultures) [Fig.3] by Jin Shi (dates unknown), a painter whose influence from Hong Ren has been pointed out. The sharp angles of distant mountain peaks painted with “mi” dots to create a sense of depth can be seen in Shao Mi’s (dates unknown) “Clouds and Mountains” (1640, Osaka City Museum of Fine Arts). The depiction of pines in the foreground [Fig.1-2] shows similarities with Xiao Yun-Cong’s (1596-1673) “Traveling through Autumn Mountains” (1657, Tokyo National Museum) [Fig.4] . The style of depicting trees with the inside of their trunks left mostly unpainted and with sharply pointed tips [Fig.1-3] is first seen among Ming and Qing painters in “Detailed and Complex Landscape in the Song Manner” (1636, Shanghai Museum) [Fig.5] and other works by Dong Qichang (1555-1636). Additionally, Kyōson’s painting uses paper that seems conscious of the gold paper popular during the Ming and Qing dynasties, so here as well we can see traces of his study of Late Ming and Early Qing painting.

The Xinhai Revolution of 1911 led to the fall of the Qing dynasty and the subsequent influx of many masterworks of the Ming and Qing dynasties to Japan, particularly to the Kansai region. As Ming and Qing paintings were re-evaluated, they were shown in exhibitions held in many places and also published in catalogues and other records. It is highly possible that Kyōson was able to see Ming-Qing paintings through these

exhibitions or publications. As for “Mountain Dwelling in Forest and Clouds,” it belonged to the collection of the seal engraver Kuwana Tetsujō (1864-1938) who enthusiastically collected Chinese paintings at the end of the Meiji period, and was recorded on a record of the paintings in his collection called *Kyūka inshitsu kanzō garoku* that he self-published in 1919 [Note.10] Although it is unclear when their association began, Tetsujō appears to have had a relationship with Mizuta Chikuho (1883-1958), and it may be through Chikuho that Kyōson was able to see this painting.

Of course, aside from the Ming and Qing artists already mentioned, it is also possible to consider influence from other Chinese painters and paintings, as well as Japanese Nanga. However, as I will discuss in the next section, considering Kyōson’s view of “Shin Nanga”, the historical background, and the characteristic of the Ming and Qing paintings, I believe that it is reasonable to think that he *especially* studied works of Ming and Qing painting.

3. The View of Kyōson’s “Shin Nanga” Reading from *Lecture on Shin Nanga*

Now, why did Kyōson paint “Misty Rivers and Layered Peaks” and why did he decide to study Ming and Qing painting? In order to make sense of Kyōson’s views of “Shin Nanga,” I focus on the text of his *Lecture on Shin Nanga*, a painting discourse written around 1928, when he was arriving at the peak of his painting career.

First, Kyōson’s *Lecture on Shin Nanga* begins by defining “Shin Nanga” in opposition to “Kyū Nanga”. In contrast to traditional Nanga, which blindly followed specific masters or painting discourses and avoided personal expression, “Shin Nanga” was a means for expressing nature by incorporating elements of past masters while also respecting the individuality of the painter. He says that: for those who want to study about Shin Nanga, rather than studying the works of past Nanga painters in Japan, it is better to study their source in the northern and southern schools that preceded the Late Ming and Early Qing. Further he says: The past distinguished Nanga artists of Japan became masters by directly studying the works of Chinese painters, so “Shin Nanga” painters today should also study the works of Chinese painters and strive for

their level of ability. As examples of Chinese painters to learn from, he mentioned several painters up through the Ming-Qing era, and especially included many Ming-Qing painters. This is because works made through the Yuan dynasty were difficult to see either first-hand or in photographs and also because Kyōson himself had few opportunities to see such works. As seen here, Kyōson thought that in order to create "Shin Nanga" that exhibited "a painter's own individuality" it was necessary to learn from Ming-Qing painting.

Also, with regards to what motivated Kyōson to open his eyes to "Shin Nanga," it is of course significant that many masterworks of Ming and Qing painting were brought to Japan, particularly to the Kansai region, with the fall of the Chinese dynastic system. However, we also should not ignore the influence of artists of Yōga. From the end of the Meiji period through the early Taishō period, there was an influx of new artistic trends from the west. Nanga's emphasis on the expression of individuality could be seen as parallel to the subjectivist tendencies of Yōga painters that was rooted in Post Impressionism and later western art; and this parallel led to a re-evaluation of Nanga. Kyōson acknowledged that this kind of study of western trends by Yōga painters opened the eyes of Nihonga painters, and as a Nanga painter himself it also inspired him. Kyōson seems to have been greatly influenced by Saitō Yori in particular, who served as a professor of Osaka Art School. He says that it was through his association with him that he learned Saitō's manner of producing Yōga and his advocacy, and he came to see similarities between Yōga painters and Nanga painters.

Saitō studied European style painting at the Shōgo'in Yōga Kenkyūjo, after which he studied in Paris. After returning to Japan he introduced paintings of Post Impressionists and Fauvism. What Saitō placed importance on was the creation of works that expressed individual subjectivity and art that was born through experiences of daily life. He also emphasized the production of large works that were well composed with harmonious beauty [Note.11] .

Because the exhibition hall was now the primary site for presenting paintings in the modern period, large works were necessary for effective display. This meant that the

production of paintings in the Nanga style which traditionally were not so large needed to be reformed. In addition to the aspects of subjectivism and expressionism that Kyōson believed were shared between Yōga painters and Nanga painters, perhaps we can also add to this his understanding of the importance of producing large works with “well-composed harmonious beauty.”

The Ming-Qing transition is viewed as a period when individuality was highly regarded. In addition, various painters of the Late Ming and Early Qing followed the principle of “copying the old” in their study of old paintings. Not only did they study the brushwork of older works attributed to specific painters, they also analyzed and reproduced the forms of trees, rocks and other individual motifs, creating a new painting style that was highly constructed [Note.12] .

With the influx of many high-quality works of Ming and Qing painting following the collapse of the Qing dynasty, and the introduction of new western artistic trends as a motivating factor, Kyōson sought to create a new type of Nanga that placed importance on the painter’s own individuality. But it was also necessary to produce well-composed, unified works on a large scale for display in exhibitions. It may be that in painting “Misty River and Layered Peaks,” that Kyōson was seeking to study the paintings of the Late Ming and Early Qing that were produced during a period in which the importance of individuality was elevated, and the paintings being made were highly constructed images that reconfigured old paintings.

Conclusion

In Part 1 of my talk I referenced both Kyōson’s stylistic development and documentary sources to confirm that the years of roughly 1919 to 1920 marked a stylistic turning point where he began to pursue a new kind of Nanga. In Part 2 I considered Kyōson’s study of Chinese painting by showing how influence from various Ming and Qing painters can be seen in different places throughout his handscroll painting “Misty Rivers and Layered Peaks.” In Part 3 I showed how when Kyōson argued for the creation of Shin Nanga as a way of expressing one’s individuality in his *Lecture on Shin Nanga*,

we can read into this that he was thinking of the importance of returning to the study of Chinese painting of the Ming and Qing and earlier, but specifically of works from the Ming and Qing. We can also interpret that the primary factors that lead him to this way of thinking were the influx of high-quality Ming and Qing painting following the 1911 collapse of the Qing, and the influence of Yōga painters. Because Saitō's influence was particularly strong, Kyōson accepted the importance that Saitō placed on producing large works of "well-composed harmonious beauty." In addition to this, I've suggested that it is through his study of Ming and Qing paintings – works that were produced during a period that placed importance on individuality and which reconstructed older paintings to create highly constructed images – that Kyōson was seeking to open a path forward to a new frontier of painting.

Looking at other works from the same period, we can see that at this time Kyōson was producing figural works in addition to his study of Ming and Qing paintings. The painting "Temptation of Mara" was submitted to the First Shuchō-sha Exhibition in 1919. Portraying himself in the position of the Buddha Shakyamuni, and with peonies standing in for Mara's demons; the work is a proclamation of his ideals, suggesting his inability to be tempted by social status, fame or wealth; and the opening of a new frontier for Nanga. In contrast to this modern egoistic expression, in his use of realism, we can see the influence of Obaku zen monk portraits and Ming-Qing portraits and figural painting. Furthermore, looking at his 1920 submission to the Second Shuchō-sha Exhibition, "Birds and Flowers of Spring and Autumn," not only did he learn from the realistic expression of Ming-Qing portraits and figure painting, but we can also observe that he learned composition and styles for depicting background.

Of course, a generation before Kyōson, the artist Mori Kinseki, who was also active in Osaka, had studied western copper plates, and also studied Ming and Qing painting through his connections with individuals who came to Japan from China. However, I think it's possible to say that Kyōson's late Taishō period works incorporated modern artistic thought to his study of Ming-Qing painting, and this contributed to the birth of a new form of Nanga.

In this report I have attempted through various approaches to show that while Kyōson has been perceived as a traditional, conservative Nanga painter, he actually sought to open up new frontiers for Nanga, and I hope that this will be how we evaluate his work and the other Nanga artists in modern Osaka going forward.

Notes

- [1] As scholars have noted, there is the problem regarding the usage of the words “Nanshūga” “Bunjinga” and “Nanga.” In this report, considering the connotations that each of these words have, I have chosen to use the word “Nanga,” because the artists, art critics and Kyōson frequently used this word. Regarding this problem, Sakai Tetsurō, “The Meaning of New Nanga : The Revaluation of Nanga in the Taisho Era,” *Bulletin of the Miyagi Museum of Art, vol.3* (Miyagi Museum of Art, 1988); Kōno Motoaki, “A study of Literati Painting in Japan,” *Kokka, no.1207* (Kokkasha, 1996) and Ōkuma Toshiyuki, “Kindai Nanga shi kō” in *Shizen ni Asobi, Shizen ni Utau – Kindai Nanga Ten* (Museum of Modern Art, Gunma, 1999) discuss it in detail.
- [2] Nakatani Nobuo, “Osaka Gadan kara Higashi Asia Bijutsu shi no Kōsō e” in *Osaka Gadan wa Naze Wasurerareta no ka - Okakura Tenshin kara Higashi Asia Bijutsu shi no Kōsō e* (Daigo Shobō, 2010).
- [3] On the exhibition of “After the Rain” at the Eighth Bunten Exhibition, see Kino Seihō, “Japanese Art of this Autumn (5): the Bunten Exhibition and the Nihon Japan Art Academy Exhibition,” *Yomiuri Newspaper* (24 October 1914). On the exhibition of “Pure Temple Amidst the Clouds” at the Ninth Bunten Exhibition, see XYZ, “Literary World of Yomiuri : Criticism of Japanese Art of the Bunten Exhibition (1),” *Yomiuri Newspaper* (21 October 1915). On the exhibition of “Foot of the Mountain” at the Fourth Reorganized Japan Art Academy Exhibition, see Furukawa Osamu, “Nihonga in Japan Art Academy Exhibition,” *Waseda Bungaku, no.143* (October 1917); Ishii Hakutei, “Japanese Art in Japan Art

Academy Exhibition,” *Chūō Bijutsu*, vol.3, no.10 (October 1917).

- [4] Uemura Sōichi, “About the First Personal Exhibition of Fukuoka Seiran and Yano Kyōson,” *Shuchō*, no.6 (November 1920); Haruyama Takematsu, “Discussing the world of Japanese painting,” *Bijutsu Shashin Gahō*, vol.1, no.1 (January 1920); Uemura Sōichi, “For Haruyama Takematsu,” *Shuchō*, no.8 (March 1920).
- [5] “I saw the Shuchō-sha Exhibition,” *Yomiuri Newspaper* (27 October 1920) and “Works of the Shuchō-sha Exhibition,” *Asahi Newspaper* (29 October 1920).
- [6] Takuma Itsuko, “Naoki Sanjūgo to Shuchō-sha Bungei Kōza,” *Osaka Geibun Sōdan* (Osaka Geibun-kai, 1973).
- [7] A handwritten colophon at the end of the scroll records the following: *This painting was produced sixteen years ago, but now after taking another look at it I'm incredibly dissatisfied yet cannot bear to part with it, so I've spent several days making revisions to it and retouching it. September 1935 at Tairaikan, Kyōson.* This is followed by the square intaglio seal reading “Ichihashi” and a square relief seal reading “Kyōson,” as well as a “playful seal” or *yūin* reading “Kyōson.”
- [8] An epigraph at the beginning of the scroll translates roughly as “Seeing a landscape painting where an immortal resides, in my heart too it's like the playing of music and chess – Isamu.”
- [9] At the end of the scroll is another gold slip of paper on which Kyōson inscribed the following text: *Misty River and Layered Peaks – in 1920 I founded Shuchō-sha, and every year held art exhibitions in Tokyo and Osaka. This painting was submitted to the second exhibition. Kyōson usō.* It's followed by a square intaglio seal reading “Tairai sanjin” and a square relief seal reading “Kyōson.”
- [10] Ajioka Yoshindo, “The Hashimoto Collection and the Kuwana Collection,” *BIJUTSU FORUM 21*, vol.26 (Daigo Shobō, 2011).
- [11] Saitō Yori, “Kaiga no Shin Chōryū to Shiken,” *Nihon oyobi Nihonjin*, February number (February 1909); “Shokan 4-5 ken,” *Gendai no Yōga*, May number (May

1912); “Puvis de Chavannes no Geijutsu,” *Bijutsu Shinpō*, *August number* (August 1916); “Doryoku no Taisaku wo Nozomu,” *Mizue*, *October number* (October 1919); “Teiten no Tokusyoku wo Tsukure,” *Bijutsu Shinron*, *November number* (November 1926); “Kaiga ni okeru Taisaku to Shōhin,” *Bijutsu*, *June number* (June 1935).

- [12] Itakura Masaaki, “Minmatsu Shinsho no Meiga, Kanshō no tame no Keyword,” *The Elegant and the Eccentric: Masterpieces of Chinese Painting of the Late Ming and Early Qing Dynasties* (Tokyo Bijutsu, 2017).

大正後期における大阪の南画家の中国絵画学習について

－矢野橋村を中心に－

谷岡 彩（博士後期課程 2 年・日本学術振興会特別研究員 DC1）

はじめに

日本の南画（文人画、南宗画）は中国の南画の影響を受けながらも日本独自の展開を遂げたジャンルである〔註 1〕。江戸中期以降勃興し、幕末から明治初期に流行したが明治末期には衰微したとされる。しかし 1910 年代以降、ポスト印象派や表現主義と似ている「近代的」なものとして見直されるようになった。そのとき「新南画」の担い手として注目されたのは、旧来の南画家ではなく、新進の日本画家や洋画家達であった。これまで近代日本美術史において、保守派に位置づけられた画家達は忘れ去られ、顧みられることはなかった。しかし近年、保守派の南画家達の見直しが図られている。

大坂は東アジアの物資や知識の集積地であり、長崎に入ってきた中国絵画やその影響を受けて制作された南画などはまず大坂に入ってきたという〔註 2〕。そのような状況下で、大坂では南画がさかんに制作された。江戸中後期には、中国文化を咀嚼して、中国の南画を理想とした木村兼葭堂（1736-1802）と周辺の画家達が非常に文人的な活動をし、衰微したとされる幕末明治期にも岡田半江（1782-1846）や田能村直入（1814-1907）、森琴石（1843-1921）が輩出した。

これまで東京・京都画壇を中心に研究が進められ、大阪画壇の研究は沈滞状況にあった。しかし 1983 年の「近世大坂画壇」展（大阪市立美術館）で近世の大坂画壇を総括的に捉える試みがなされて以降、徐々に進みつつある。近代についても大阪で活躍した日本画家や洋画家の個別研究がなされており、今こそ大阪画壇を考える上で重要な南画家について見直すべき時ではないか。

そこで筆者は、近代に大阪を中心に活躍した代表的南画家である矢野橋村（1890-1965）に注目している。なぜなら、橋村の研究を進めることは、近代における南画壇、大阪画壇の動向と位置の再考の一助となると考えられるからである。

矢野橋村は、大正から昭和にかけて新しい南画のあり方を模索した画家である。文部省美術展覧会（文展）や帝国美術院展覧会（帝展）、戦後は日本美術展覧会（日展）で活躍し、1921 年に設立された日本南画院にも参加し、多くの美術団体を主導した。1924 年には、大阪美術学校を設立し、校長として後進の育成に寄与した。大阪美術展覧会や、大阪市美術協会に参加し、主潮社を設立するなど、大阪の文化芸術の発展にも貢献している。

本報告では、近代の大阪における南画家の一側面として、大正後期における矢野橋村の中国絵画学習について紹介したい。まず、大正期を中心に橋村の画風展開を確認し、1919年、1920年が画風転換期であり、橋村の目指した新しい南画を考える上で重要であることを示す。次に、1919年に制作し、1920年の第2回主潮社展覧会（主潮社展）に出品した《烟江疊嶂画卷》（洲本市立淡路文化史料館蔵）を取り上げ、橋村が明清絵画を中心とした中国絵画を学習したことを示す。最後に、橋村の著作『新南畫講話』（中央美術社、1928-1929年）を取り上げ、橋村が明清絵画に回帰することで、新しい南画の創出を目指していたことを示す。

1. 橋村の画風展開

橋村は明治末期の習画期を経て、1913年23歳の時、第7回文展において文展に初入選する。湖に浮かぶ山が暁の光に照らされる様子を、美しい墨色で描いた《湖山清暁》（愛媛・法華寺蔵）がその時の出品作である。その後1914年、雨上がりの木々を湿潤な墨色で描いた《雨後》、1915年、澄んだ空気の漂う寺院の境内を描いた《雲邊浄刹》と続けて入選、褒状を受け、1917年には全画面を水墨の点描で描いた《麓》を再興第4回日本美術院展覧会（院展）に出品した。ここまでの作品をみると、大正初期は湿潤な墨色を用いた単純な構図で描いており、批評をみても、1917年頃までは従来の日本の形式主義的な南画と評価されていたことが分かる〔註3〕。

1919年には、後に第1回主潮社展に数えられる福岡青嵐 矢野橋村第1回個人展覧会を開催し計11点を出品した。うち現存が確認できている作品を紹介すると、《降魔図》（八木商店本店資料館蔵）は、筆者による昨年の調査により所在が明らかとなった作品であり、また1919年秋の箱書きをもつ《圓蔵寺一隅》（愛媛・法華寺蔵）は、本展出品作《郷里》のうち《圓蔵寺》である可能性がある。同展では、これまでの湿潤な墨色と単純な構図からなる山水とは異なる実験的作品を出品している。当時の批評を見ても、賛否両論あるものの、橋村がこの年旧来の南画を打破するためにさまざまな実験作を発表していたことは確かである〔註4〕。次章で取り上げる《烟江疊嶂画卷》を制作したのはこの年である。

翌1920年の第2回主潮社展には同図の他、計12点を出品した。大阪での展覧会では併せて菊池寛（1888-1948）、芥川龍之介（1892-1927）、久米正雄（1891-1952）、澤村専太郎（1884-1930）らが登壇した講演会が行われており、特に注目された展覧会であったと考えられる。《伊園十便十宜》（洲本市立淡路文化史料館蔵）、《近藤尺天先生》（愛媛・法華寺蔵）など、この年も様々な作風を試みている。同展の批評では、昨年の主潮社展と比べ地に足が着いているというような記述が見られ、また、複数の新聞が橋村の作品に対して初めて「新南画」という言葉を用いてこれまでとは異なる新しい南画であると評価した〔註5〕。

そして、1928年の第9回帝展において《暮色蒼々》（個人蔵）で特選を受け、画業のピークを迎える。

以上のように作品と批評を年代順にみると、1919、1920年頃が、旧来の南画を脱し、新たに

自らの画風を形成していく画風転換期と推定できる。さらに『中央美術』第12巻1号（1926年1月）に寄せた橋村の著述「地下の西松氏の厚意を謝す」をみると、この推定はより確かなものとなる。要約は以下の通りである。

生活費のため、心から描きたいわけではない作品を制作した。鑑査のある展覧会のためには、落選を恐れて一般に好まれる作品を描いた。しかし、30歳で決心して、鑑査のある展覧会への出品をやめ、綿花商の西松三郎により経済的援助を受けることで、生活費や入落の心配に煩わされることなく、自由に研究的制作を行えるようになった。その成果を発表する場が、1919年から開催した主潮社展であった。しかし1921年春に西松が没して以降、生活が一変したため自由な制作・発表ができなくなった。

なお、主潮社は、1919年4月に小説家・直木三十五の名で知られる植村宋一（1891-1934）と橋村が雑誌『主潮』を創刊したことに始まる美術文芸団体である。植村の美術時評的な文章や、橋村の著作も多く載せ、No.1からNo.8まで刊行した。展覧会は「革命及未来」を主題に1919年に第1回主潮社展を開き、1922年の第4回展まで開催し、併せて講演会も行った。1921年以降は主潮社自由大学文藝講座も定期開催し、橋村も積極的に関与している。美術に関する講座も多く、後に大阪美術学校の教授となる斎藤与里（1885-1959）なども講演を行った〔註6〕。活動期間は短いが、主潮社の活動は大阪美術学校の設立をはじめとする橋村のその後の活動に大きく影響したといえる。

以上、橋村の画風展開と著述から、橋村の目指した新しい南画を考える上で1919、1920年の主潮社展の出品作が重要であることを確認した。次章から、1919年に制作し、1920年第2回主潮社展に出品した《烟江疊嶂画卷》を取り上げて、いかにして橋村が新たな南画を創造しようとしていたかを考察していく。

2. 《烟江疊嶂画卷》にみる中国絵画学習

《烟江疊嶂画卷》は、全長縦53.2cm、横556.6cmの画卷である〔図1〕。橋村の後継者とも目された直原玉青（1904-2005）が生前寄贈し、現在洲本市立淡路文化史料館が所蔵する。本図は、縦44.3cm、横367.0cmの紙本墨画淡彩で山水を描く。末尾の墨書から本図は、橋村が1919年に制作し、1935年に加筆したことが分かる〔註7〕。画卷の巻頭には、本図とは別の金箋に歌人・吉井勇（1886-1960）が墨書した題辞を付す〔註8〕。本図の題辞は、1941年2月から1942年5月までの作品をまとめ1943年1月に刊行された『朝影』（墨水書房）に収められた「鑑賞餘響」のうち「墨寶抄 或る日京の博物館にゆきて詠みける歌」に載る。「墨寶抄」は14句からなり、うち4句は中国絵画を詠むが、吉井は本図を見て、恩賜京都博物館で見た中国絵画を想起したかもしれない。巻末には、金箋に橋村が墨書した自題を付し、本図が1920年第2回主潮社展出品作であること示す〔註9〕。また箱には、蓋表に「烟江疊嶂畫卷」、蓋裏に「橋村迂叟自題匣面

於大來館」と墨書する。

以上から、本図は1919年に制作、1920年の第2回主潮社展に出品し、1935年に加筆、その後巻頭と巻末の金箋を加え、橋村の自宅である大來館を含む大阪美術学校が接收される1944年までに現在の画卷としての体裁が整えられた可能性が高い。

本図にもどり観察すると、いくつかのモチーフに明清絵画との共通性が見出せる。《烟江疊嶂画卷》の丸みを帯びた建物や藁葺きの家は、現在橋本コレクションに収められる龔賢(1618-1689)の《雲林山居図》(清時代、個人蔵)などに近く、墨のタッチを重ねて明暗と量感を表わす遠山の表現は、同図の土坡の描法などの龔賢の作品を想起させる。鋭く尖った山や頂の平らな岩の表現〔図1-1〕は、《黄山六十景図冊 第二十図 煉丹台》(清時代、北京・故宮博物院蔵)や《江山無尽図巻》(1661年、泉屋博古館蔵)〔図2〕などの漸江(1610-1663)の作品に度々みられ、漸江の影響が指摘される顧大申(生没年不詳)の《溪山詩興図》(1663年、黒川古文化研究所蔵)〔図3〕とも近似する。鋭角な遠山の頂きを米点で描くことによる奥行き表現は、邵彌(生没年不詳)《雲山平遠図》(1640年、大阪市立美術館蔵)などに見られる表現である。近景の松の表現〔図1-2〕は、蕭雲從(1596-1673)が《秋山行旅図巻》(1657年、東京国立美術館蔵)〔図4〕に描く松に近い。幹の中央を塗り残した先の尖った木々の表現〔図1-3〕は、《細瑣宋法図巻》(1636年、上海博物館蔵)〔図5〕など董其昌(1555-1636)の作品をはじめとする明清諸家の作品に描かれる。また、明清時代に流行した金箋を意識したような紙を本図に用いており、ここにも明末清初の絵画の学習の形跡を見て取れる。

1911年の辛亥革命により清朝が倒壊し、多くの良質な明清絵画が日本、とくに関西に流入した。それに伴い明清絵画が再評価され、各地で展覧会が開かれ図録や画集が出版されている。橋村がこれらを通して明清絵画を見る機会は十分にあっただろう。また《雲林山居図》についていえば、明治末期に中国絵画を積極的に蒐集した篆刻家・桑名鉄城(1864-1938)の旧蔵品であり、1919年に所蔵書画を収めて自ら刊行した『九華印室鑑蔵畫録』に載る〔註10〕。交流がいつ成立したかは不詳だが、鉄城は水田竹圃(1883-1958)と親交があったようで、橋村も竹圃を通じて作品を直接見ることができた可能性もある。

もちろん先に述べた明清諸家以外の中国絵画や日本の南画の影響も考えられるが、次章でみる橋村の新南画観や時代背景、明清絵画の特徴などと併せて考えると、本作では特に明清絵画を学習していたと考えてよいのではないだろうか。

3. 橋村の「新南画」観—『新南畫講話』を中心に—

では、何故橋村は《烟江疊嶂画卷》を制作し明清絵画を学ぼうと考えたのか。画業のピークを迎える1928頃に著わした画論『新南畫講話』を中心に橋村の新南画観を探る。

橋村はまず「新南画」と「旧南画」を対比的に語ることで「新南画」を定義し、特定の師匠や画論等を盲目的に信じて自己の表現に至らない「旧南画」に対して、「新南画」は先人の要素

を取り入れながらも自己の個性を尊重し、自然を表現するものとした。そして、これから「新南画」を研究して行こうと思う人々が参考にすべきは日本古来の南画家の作品よりもその源流である明末清初以前の南北両派であると述べている。なぜなら、日本古来の一流大家は中国画家の作品を目標として研究したため一流となり得たのであり、現代の南画家も中国画家の作品に学び、その画格を目指すべきであるからだという。参考にすべき中国の画家として、明清時代に至るまでの複数の画家を挙げ、中でも明清諸家を多く紹介しているが、それは元時代までの画家の作品は、実物はもちろん写真も容易に見られず、橋村自身彼らの作品にあまり触れていないからであるという。自己の個性を発揮した「新南画」を創造するには中国絵画、特に明清絵画に学ぶ必要があると考えていたと言えるだろう。

また「新南画」に目覚めた動機に関して、清朝倒壊以降良質な明清絵画が日本に多くもたらされた以外に、洋画家の影響も大きいと述べている。明治末期から大正初期、西洋の新しい芸術思潮の流入により、南画は洋画家を中心としてポスト印象派以降の西洋美術の主観主義的傾向と南画の人格表出をパラレルに捉えられ、再評価された。橋村はこのような洋画家達の研究が日本画家達の覚醒を促したと述べ、南画家である自身も触発されたという。特に大阪美術学校の教授をつとめた斎藤与里の影響は大きかったようで、橋村は斎藤との交流の中で彼の制作態度や主張に南画家のそれとの共通点を見出したと述べている。

斎藤は、聖護院洋画研究所で学んだ後パリに遊学し、帰国後はポスト印象派やフォーヴィスムを日本に紹介した人物である。斎藤が重視したのは、自己の主観や生活から生まれる芸術を創造すること、構成力の優れた大作を制作することであった〔註 11〕。

発表の場が主に展覧会となった近代、南画にも会場効果を発揮した大作を制作することが求められるようになり造形面での革新が必要であった。橋村が見出した洋画家と南画家の間にある制作態度や主張の共通点とは、主観主義・表現主義的側面に加えて、構成力に優れた大作の制作の重要性であったのではないか。

明末清初は個性を尊重する時代であったとされる。また明末清初諸家は「倣古」の理念に沿って古画を研究し、著名な先行作品の筆法を学び、樹や岩などモチーフごとに形態を分析し再構成することで、より構築的な新たな画風を作り上げたのだという〔註 12〕。

清朝滅亡により良質な明清絵画が多く流入し、西洋の新たな芸術思潮がもたらされたことを動機として、橋村は自己の個性を尊重した「新南画」の創造を目指したが、展覧会で発表するためには統合の取れた大作を制作する必要があった。そこで、個性重視の時代機運の中で生まれ、古画を再構成することで構築的な画面を作り出している明末清初の絵画を《烟江疊嶂画卷》を制作することで学ぼうとしたのではないか。

おわりに

1章では、画風展開と文献から、1919年から1920年ごろが新たな南画を創造しようとした画

風転換期であることを確認し、2章では、《烟江疊嶂画卷》に明清諸家の影響が散見できることから、本図で中国絵画を学習したと考察した。3章では、『新南畫講話』から、「自己の個性」を発揮した「新南画」を創造するには、明清以前の中国絵画、特に明清絵画に回帰する必要があると考えていたこと、またそのように考えるに至った要因として、1911年の清朝滅亡による関西への良質な明清絵画流入に加え、洋画家の影響があったことを読み取った。特に斎藤の影響を強調していることから、斎藤が構成力に優れた大作の制作を重視していたことも受けて橋村は、個性重視の時代機運の中で生まれ、古画を再構成することで構築的畫面を創造した明清絵画に学び、それを軸に新境地を切り開こうとしていたのではないかと考察した。

同時期の作品をみると、この時期橋村は人物画でも明清絵画を研究していたことが分かる。1919年の第1回主潮社展に出品した《降魔圖》は、橋村自身を釈迦に投影し、牡丹を魔衆に喩えて、地位や名声、富に惑わされることなく南画の新境地を切り開いていく、という理想を表明した作品である。このような近代的な自我表現が見られる一方で、写実的表現には黄檗頂相や明清時代の肖像画や人物画の影響が看取できる。また、1920年第2回主潮社展出品作《花鳥自春秋》などをみると、明清時代の肖像画や人物画のもつ写実表現のみならず構図や背景表現にまで学習が及んでいたと考えられる。

たしかに、橋村の一世代前に大阪で活躍した森琴石も西洋の銅版画を学び、来舶清人と交流し、明清絵画の学習も行っていた。しかし、橋村の大正後期の作品は、近代的芸術思想をもって、明清絵画に回帰することでこそ生まれた南画であったといえる。

これまで、橋村は旧来の保守的な南画家と位置づけられてきたが、本報告で見てきたようなさまざまな試みによって南画の新境地を切り開こうとしていた。今後は、橋村やその他の近代大阪の南画家達を正統に評価していく必要があるのではないかと。

註

- [1] 「南宗画」「文人画」「南画」の用語問題があるが、本報告では「南宗画」「文人画」「南画」の語がそれぞれ持つ含意をふまえながら、同時代において、特に画家や評論家によって多用され、橋村も用いていた「南画」の語で統一する。この問題に関しては、酒井哲朗「大正期における南画の再評価について—新南画をめぐる—」（『宮崎県美術館研究起用』第3号、宮崎県美術館、1987年）、河野元昭「日本文人画試論」（『國華』1207号、國華社、1996年）や大熊敏之「近代南画史考」（図録『自然に遊び、自然に謳う—近代南画展』群馬県立近代美術館、1999年）などで詳しく論じられている。
- [2] 中谷伸生「大坂画壇から東アジア美術史の構想へ」（『大坂画壇はなぜ忘れられたのか 岡倉天心から東アジア美術史の構想へ』醍醐書房、2010年）
- [3] 1914年第8回文展出品作《雨後》については、紀星峰「讀賣文壇 今秋の日本畫（五）

- 文展と日本美術院」(『讀賣新聞』1914年10月24日)、1915年第9回文展出品作《雲邊淨刹》については、XYZ「讀賣文壇 文展日本畫評(上)」(『讀賣新聞』1915年10月21日)、1917年再興第4回院展出品作《麓》については、古川修「美術院の日本畫」(『早稲田文学』143号、1917年10月)、石井柏亭「美術院の日本畫」(『中央美術』第3卷10号、1917年10月)を参照。
- [4] 植村宋一「福岡青嵐 矢野橋村 第一回個人展覽會に就て」(『主潮』No. 6、1919年11月)、春山武松「日本畫界を論ず」(『美術寫眞畫報』第1巻第1号、1920年1月)、植村宋一「春山武松氏に」(『主潮』No. 8、1920年3月)。
- [5] 「主潮社を觀る」(『讀賣新聞』1920年10月27日)、「主潮社の作品」(『朝日新聞』1920年10月29日)。
- [6] 主潮社自由大学文藝講座については、田熊涓津子「直木三十五と主潮社文芸講座」(『近世大阪藝文叢談』大阪藝文會、1973年)を参照。
- [7] 本図末尾には、「此畫十有六年前所作今再觀之心頗慊然／不忍釋手加筆費數日補點染／昭和十年九月於大來館 橋村迂叟」(／は改行箇所)と墨書し、白文方印「一橋」、朱文方印「橋邨」、遊印の「橋邨」を捺す。
- [8] 卷頭の題辭には、「仙のみる山水の圖を／見てあればこころ琴棋に／遊びぬるかな 勇」と墨書する。
- [9] 卷末の自題には、「烟江疊嶂／余大正九年創立主朝社毎歳／於東京大阪開催美術展覽會／此畫卷其第二回出陳作也／橋村迂叟」と墨書し、白文方印「大來山人」、朱文方印「橋邨」を捺す。
- [10] 味岡義人「橋本コレクションと桑名コレクション」(『美術フォーラム21』26号、醍醐書房、2011年)
- [11] 斎藤与里の著述「絵画の新潮流と私見」(『日本及日本人』2月号、1909年2月)、「所感四五件」(『現代の洋画』5月号、1912年5月)、「ピュ井ス・ド・シャワヌの芸術」(『美術新報』8月号、1916年8月)、「努力の大作を望む」(『みづゑ』10月号、1919年10月)、「帝展の特色を作れ」(『美術新論』11月号、1926年11月)、「絵画に於ける大作と小品」(『美術』6月号、1935年6月)などを参照。
- [12] 板倉聖哲「明末清初の名画、觀賞のためのキーワード」(『典雅と奇想 明末清初の中国絵画』東京美術、2017年)



[图 1]

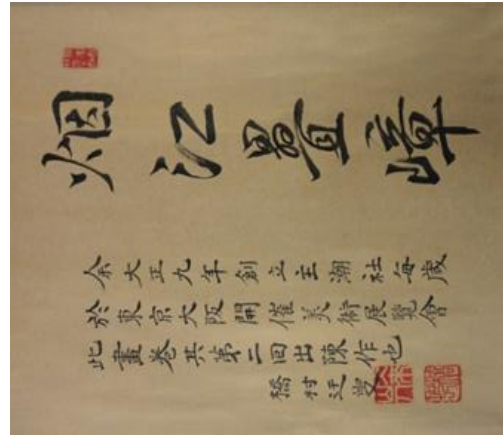
矢野橋村《烟江疊嶂画卷》

1919年、一卷、紙本墨画淡彩、44.3×374.4(cm)、洲本市立淡路文化史料館藏

[Fig.1]

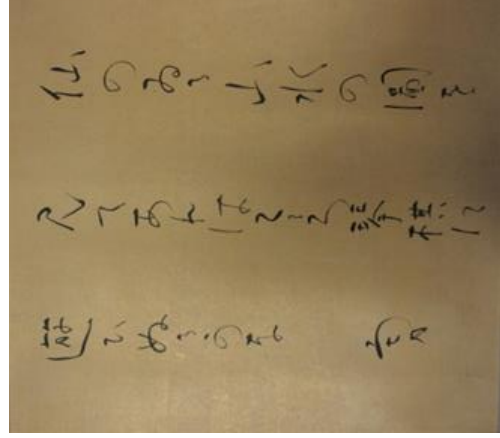
Yano Kyōson, "Misty River and Layered Peaks."

1919. Handscroll; ink and light color on silk, 44.3×376.0 cm, Awajishima Museum



卷末自題

Title written by Kyōson himself at the end of the scroll.



卷頭題辭

Epigraph written by Yoshi Isamu at the beginning of the scroll.



〔図 1-1〕

矢野橋村《烟江疊嶂画卷》部分

〔Fig.1-1〕

Yano Kyōson, “Misty River and Layered Peaks.” Detail of fig.1.



〔図 2〕

漸江《江山無尽図卷》部分

1661 年、一卷、紙本墨画淡彩、
28.5×292.8(cm)、泉屋博古館蔵

〔Fig.2〕

Hong Ren, “Endless rivers and mountains” (detail). 1661. Handscroll; ink and light color on paper, 28.5×292.8 cm, Sen-oku Hakuko Kan.



〔図 3〕

顧大申《溪山詩興図》部分

1663 年、一卷、紙本淡彩、26.6×490.8(cm)、
黒川古文化研究所蔵

〔Fig.3〕

Jin Shi, “Rivers and Mountains with Poem” (detail).



〔图 1-2〕

矢野橋村《烟江疊嶂画卷》部分

〔Fig.1-2〕

Yano Kyōson, “Misty River and Layered Peaks.” Detail of fig.1.



〔图 4〕

蕭雲從《秋山行旅图卷》部分

1657 年、一卷、紙本墨画淡彩、

25.4×551.8(cm)、東京国立博物館蔵

〔Fig.4〕

Xiao Yuncong, “Traveling through Autumn Mountains” (detail). 1657. Handscroll; ink and light color on paper, 25.4×551.8 cm, Tokyo National Museum.



〔图 1-3〕

矢野橋村《烟江疊嶂画卷》部分

〔Fig.1-3〕

Yano Kyōson, “Misty River and Layered Peaks.” Detail of fig.1.



〔图 5〕

董其昌《細瑣宋法图卷》部分

1636 年、一卷、紙本墨画、25.3×111.4(cm)、

上海博物館蔵

〔Fig.5〕

Dong Qichang, “Detailed and Complex Landscape in the Song Manner” (detail). 1636. Hand scroll; ink on the paper, 25.3×111.4(cm), Shanghai Museum.

付記

本研究は、日本学術振興会科学研究費補助金（特別研究員奨励費 課題番号：18J21136）による成果の一部である。

なお、図1は執筆者が撮影した物を所蔵機関の許可を得て掲載、図2は『泉屋博古 中国絵画』（便利堂、1996年）、図3は『中国書画探訪 関西の収蔵家とその名品』（二玄社、2011年）、図5は『世界美術大全集 東洋編 第8巻』（小学館、1999年）より複写転載、図4はURL（<https://webarchives.tnm.jp/>）より取得使用した。Web掲載に際しては、許可を得た画像のみ掲載した。

Additional remark

This work was supported by Grant-in-Aid for Japan Society for the Promotion of Science (JSPS) Fellows (No. 18J21136.)

Also, Fig.1 is printed with permission of the museum. Fig.2 is from *Sen-oku Hakuko Chinese paintings* (Benrido, 1996), Fig.3 is from *Chūgoku Shoga Tanbō Kansai no Shūzōka to Sono Meihin* (Nigensha, 2011), Fig.5 is from *Sekai Bijutsu, Tōyō-hen, vol.8* (Shogakukan, 1999) copied and reprinted. Fig.4 is acquired from the following URL: <https://webarchives.tnm.jp/imgsearch/> . Only the images with permission are posted on Web.

◆Joint Workshop を終えて◆

発表後、ハーバード大学の学生の方々や先生方から貴重なご意見・ご質問をいただいた。今後の研究に生かしたい。以下に、それらの意見・質問とそれに対する発表者の回答をまとめた。

意見・質問 1:

Thank you for very interesting presentation. I did be interested in your constructing history of evolution of the artist on style and also telling us from this perspective interprets how his own art making evolved. I was wondering whether you could talk about how you see that history could be mapped on to a larger social enculture development in Japan, like maybe in Osaka in the 1910's, also 1920's, because when you mentioned about the Shuchōsha Free University, you mentioned that there was a cherished moment about on the visual generation of the country's culture, materialistic tendencies, and also how those discover tend to philosophy, religion and arts to bring about some kind of revival. And also in your last part about Kyōson's lecture on the Shin Nanga, I found rhetoric remind me of what's happening in the Western Renaissance where people went back to the masters of classical period to find new artistic inspirations to bring about other form of renewal. So I was wondering because Renaissance is such a multiple dimensional movement not just in art but in the literature and a lot of culture and also social. I expect I was wondering how you see the story of Kyōson's evolution as an artist could be used us one manifestation of a larger phenomena.

回答 1:

1. 橋村の画風展開と大阪における社会背景やコンテクストとの関係について：橋村が画風転換し、明清絵画の学習によって新たな南画を創造していこうと考えた一つの要因として、発表でも述べたように、関西への良質な明清絵画の流入があったと考えられる。その他多くの社会背景が影響していると考えられるが、より詳細な調査や比較検討を今後進めていきたい。
2. 橋村による明清絵画の学習が西洋のルネサンス文化における古典学習に近く、新南画へのプロセスはむしろ古典的と言えるのではないかという指摘に関して：たしかに橋村の明清絵画の学習は古典学習ではある。しかし、橋村は近代的な芸術思潮をもって明治末以降新たに流入した新舶載の明清絵画から学ぶことにより新南画の創造を試みたと考えられるため、古典とはいえどもこれまでとは異なる古典から学んだというところに新しさがあると考えられる。

意見・質問 2:

画家のキャリアがどのように変化したのかということが分かりやすかった。橋村は講演会を開催し、出版物も出している。誰にどのような影響を与えたか。また、特にどのような人物とつながりが深かったか。

回答 2:

この頃、橋村が中心となった主な講演会は、主潮社展と併せて行われた講演会、主潮社自由大学文芸講座、出版物は雑誌『主潮』である。これらが橋村周辺の画家、文学者、美術愛好者などにどのような影響を与えたかについては検討中である。ここで興味深いのは、橋村自身も講演の内容や『主潮』に掲載された評論などから影響を受けた可能性があるということである。主潮社自由大学文芸講座の講演会では、印象派やポスト印象派、象徴主義芸術についての講演が多く行われ、『主潮』には植村の橋村作品に対する批評なども載り、橋村が影響を受けていた可能性がある。また、後の大阪美術学校の教授となる斎藤与里、嘱託で文芸を担当する里見稔、一般美術を受け持つ中井宗太郎も講演を行っている。これらの人物との交流も主潮社の関連で培われたものと考えられる。

意見・質問 3:

1. 古典回帰については、やはり日本における伝統的な中国絵画のカノン（規範）となったのは宋元絵画であって、一部の近代の画家ではそれが明清絵画に移るという現象の中での古典、ということであるから、今までの伝統的な日本における中国絵画の古典ではなく、新しいカノンが明清絵画であるという文脈を強調した方が受け取りやすいと思われる。
2. 1919年に矢野橋村の画風が一変するという主張は納得できる。しかし《烟江疊嶂画卷》は、やはり呉彬（生没年不詳）などの画家の作品を忠実に模写した保守的な作品に見えてしまう。当時の文脈の中では斬新なものかもしれないが、「奇想派」とされる明末の画家などを非常に忠実に模写したように思われる。橋村はこの時代にそれらの画家を「奇想」と呼んでいたのか。そうであれば、特に自己主張、独創性が強調される画家を選んでいったという可能性を指摘できると考えられるが、どうか。
3. 《降魔図》は新南画として納得できる。この作品も明清絵画の模写なのか。この絵画の登場はどう説明できるか。橋村の語る新南画をよく体現しているように思われるが、橋村の新南画を語る上では《降魔図》や《花鳥自春秋》の方が適切なのではないか。また、これらの作品における西洋絵画の影響についてはどうか。

回答 3:

2. 橋村はこの《烟江疊嶂画卷》で明末清初の画家のモチーフや筆致を学習し、再構成することで中国絵画のもつ表現や造形を学んだと考えられる。同図はまさに明清絵画を模写したような作品であるが、それゆえに橋村が明清絵画を学習していたことを明らかに示すことが

できる。同図で明清絵画を学習し、その後の作品に応用することで、新たな南画の境地を開いていったと考察できる。また、「奇想派」とされる明末清初の画家を橋村が「奇想」と捉えていたかについては今後文献の精査が必要であるが、独自の表現をもつ画家として関心を持っていたのは確かだと思われる。

3. 《降魔図》における顔貌の写実的表現や正面性、体部の簡易的表現には、黄檗頂相や明清時代の肖像画や人物画の影響が看取できる。また、1920年第2回主潮社展出品作《花鳥自春秋》などをみると、明清時代の肖像画や人物画のもつ写実表現のみならず構図や背景表現にまで学習が及んでいたと考察でき、これらの作品は、橋村が明清絵画の学習を応用した成果であると考えられる。指摘の通り、橋村の目指した新南画のひとつの形であったと考えられ、重要である。また、今回の発表では触れていないが、これらの作品が西洋絵画の影響を受けている可能性は十分にあり、それも含めて今後検討していく必要がある。