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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.