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「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.