

# 石川欽一郎

## ISHIKAWA Kinichiro

1871–1945

石川欽一郎出生於日本靜岡縣，為日治時代第一位來臺灣居住且從事教職的西洋畫家。石川兩度來台的因緣（1907–1916；1924–1932），透過在臺北國語學校、臺北師範學校的教書工作，對校外美術團體的指導，以及籌備並推動「臺灣美術展覽會」，成為近代臺灣美術教育和藝術發展史上重要的推手。

本次入藏作品大抵未標注創作年代，約為石川1907–1932年在臺任教期間，返日及赴朝鮮、歐洲各地遊歷之作<sup>1</sup>，其中〈山紫水明帖〉為石川鼓勵其弟子倪蔣懷戮力以經商一途，出錢出力創辦臺灣前所未有之美術研究所，特於扉頁題款昭和四年（1929）；倪蔣懷亦於日記中感念老師致贈作品之情誼，決心做對社會有益的事。這冊畫帖集結了石川在報紙發表過的臺灣和中國華南地區寫生，改畫成尺幅較小，畫風較為簡略的圖像。<sup>2</sup>

富士山，聳立於石川出生地靜岡縣之北，以其優美而獨特的山形輪廓被日本人引為重要精神象徵，自古即廣見於繪畫詩歌。這幅〈日本富士山〉取景不同於常見之巨碑式構圖，石川似乎是從駿河灣望向層疊山巒，前方水色參差穿插著藏藍青黛，遠方則以接近透明的淡藍色，點出了畫面左側兩葉輕舟，一前一後橫渡山間水域，山形相形巍峨，更襯托出遠處的日本第一高峰。石川寫景清新淡雅，巧用水彩的暈染讓景色微帶氤氳，增添柔和美感。富士山麓頂著冬季限定的皚皚白雪，澄淨明亮，前方小山帶著盈盈綠意，宣告季節的轉換。

〈北國的夏〉描寫日本農村的夏日場景。遠方以大筆揮就的天空與山景襯托，前景大範圍地塗刷各種蓬勃的綠色，綴以鮮嫩的黃色，中景則以細筆描繪古樸屋舍，綠樹濃蔭錯落於房舍間，以一背負著竹簍的點景人物，增添畫面生氣，也將觀者目光導向主體一棟以茅草及木頭搭建的農家。當時的日本正跨步邁向現代化，許多鄉村景色應已受到人為新事物的破壞；然圖中，我們見到北國的夏天滿是綠意飽滿的生機，連綿的草坡樹林向遠處鄰接山景，這是石川所嚮往的詩意所在，予人與世隔絕的桃花源感。

臨日本海的北朝鮮名勝金剛山，為東亞佛教聖地，傳說曾為華嚴經法起菩薩之住處，全山分內、外、海、新等四金剛區，山中有數十寺，內金剛區有新羅時期約西元515年所創之古剎—長安寺。<sup>3</sup> 石川以秋葉繽紛的寺院為題，前方點景人物以傳統韓服出場，對照前方簡陋的小木屋，細膩描寫的古樸建築型式更顯莊嚴。攝影尚未普及的年代，石川藉著旅行寫生，彷彿實況報導般，轉載了時空凝結中的古剎風情。

〈江上〉與〈英國倫敦泰晤士河〉為石川旅遊歐洲之寫生紀錄。石川熟練地運用水分及水彩顏料的特性，呈現出蒸汽與霧氣的不同狀態。對於藝術史料而言，這二件入藏作品不僅佐證了藝術家生平，也見證了20世紀前半之歐洲現代化歷程。〈江上〉一作描繪的可能是荷蘭上個世紀20年代推出的現代化蒸汽拖船，藍天碧海中，巨大而色彩鮮麗的船體，對照其前方撒網捕魚的小船，相形壯麗。當我們目光回到倫敦濃霧中的〈英國倫敦泰晤士河〉，左方的工程車，高舉機器臂膀，以運作中的姿態，對照著11世紀建造的倫敦塔，霧中的倫敦正將面對高速變遷。石川在旅途中快速捕捉景物的功力，利用細筆與水彩輕盈靈透的特性，為我們留下百年前的時代見證。（方美晶）

- 1 白雪蘭，〈田園山水之間—石川欽一郎作品初探〉，《石川欽一郎師生作品展》（臺北：臺北市立美術館，1986），頁11-14。
- 2 倪蔣懷，〈恩師 石川欽一廬先生〉，《風景心境—台灣近代美術文獻導讀（上）》（臺北：雄獅美術，2001），頁410-412。
- 3 慈怡法師主編，《佛光大辭典》，<http://buddhaspace.org/dict/fk/data/%25E9%2587%2591%25E5%2589%259B%25E5%25B1%25B1.html>。日本殖民時代，長安寺因作為金剛山進出門戶，而逐漸興旺，尤其在鐵路電氣化之後，大大改善內金剛山路上交通；雖然路途顛簸，但長安寺作為避暑勝地的旅遊業逐漸發達。<http://www.norihuto.com/kumgang-old-tyouan.htm>。

Born in Shizuoka Prefecture, Japan, Ishikawa Kinichiro was the first person to teach Western-style painting in Taiwan during the Japanese occupation. Over the course of two stays (1907–1916 and 1924–1932), Ishikawa became an important driving force in the development of art and art education in Taiwan through his work as an educator at the National Language School of the Taiwan Governor-General's Office and Taipei Teachers' Academy, as an advisor to several independent arts organizations, and as a planner and promoter for the Taiwan Fine Arts Exhibition.

The works by Ishikawa collected by the Museum this year, like many from the same era, lack specific creation dates, but were most likely made between 1907 and 1932 when Ishikawa was teaching in Taiwan, or visiting Japan, Korea, or Europe.<sup>1</sup> Of these, the artist presented *Purple Mountains and Limpid Water Accordion Book* as a form of encouragement to his pupil Ni Chiang-Huai, who had been diligently working at his art business to earn money for the establishment of Taiwan's first art academy. An inscription on the book's title page states it was gifted in the fourth year of the Shōwa era (1929), and Ni Chiang-Huai also wrote in his diary that he was grateful to his teacher for this gift intended to encourage his ambition to benefit society. The book contains smaller versions of landscapes originally published in newspapers that the artist had sketched in Taiwan and Southern China. Stylistically, the works are relatively simple.<sup>2</sup>

Mt. Fuji rises in the north of Ishikawa's birthplace, Shizuoka Prefecture. With its beauty and unique shape, the mountain is considered an important spiritual symbol by the Japanese people and has appeared in countless paintings and poems since ancient times. Ishikawa's *Mt. Fuji, Japan* presents a view that differs from the usual monumentalizing composition, as it seems the artist was depicting the mountain from Suruga Bay. The water in the foreground is painted in alternating shades of purplish blue and blackish green, and the background in translucent light blue. The scene is adorned on the left with two tiny sampans, one behind the other, traversing the water between two mountains in the bay, which tower over the sampans and complement Japan's tallest peak in the distance. Ishikawa's landscape is fresh and elegant, and his clever smudging of watercolors creates a subtle mist-like quality that enhances the gentle beauty of this painting. The peak of Mt. Fuji is clear and bright, and draped in the perfect amount of pure white snow for the winter season. The small mountains in the foreground are suffused with a trace of green to herald the coming of spring.

In *Summer in the North*, Ishikawa depicts a summer scene in a Japanese village, using sweeping brushstrokes to paint the sky and mountains in the background, and a great deal of brushwork for verdant vegetation interspersed with tender yellow leaves in the foreground. Fine brushstrokes describe an old and simple house surrounded by randomly placed, dense and shady trees, and a figure shouldering a bamboo basket adds life to the scene while drawing the eye to the main subject—a farmhouse built of wood and grass. Japan at the time had just entered modernization, and many scenic villages were being destroyed and

replaced with new things. However, in this painting, a village in northern Japan on a summer day is seen full and flourishing with green, and its unbroken tract of grass and trees slopes into the distance toward adjoining mountain scenery. The poetry that Ishikawa yearned for is here in this isolated Eden that he presented to humanity.

North Korea's famous peak Mt. Kumgang, lying adjacent to the Sea of Japan, is a holy place in East Asian Buddhism. According to the Flower Garland Sutra, Mt. Kumgang is the dwelling place of the Bodhisattva Dharmodgata and therefore venerated as sacred. The area is divided into the inner, outer, coastal, and new Kumgang regions. There are dozens of Buddhist temples on the mountain, including the Chanun Temple in the inner Kumgang region and built during the Silla Kingdom period in approximately 515 CE.<sup>3</sup> Ishikawa chose this temple in a blaze of autumn leaves as the subject for his *Nekunkan Chanun Temple, Korea*. The temple is complemented with two figures donning traditional hanboks and a simple wooden house in the foreground, the detailed depiction of which lends it dignity. Before cameras were universal, Ishikawa's travel painting, like live news does today, reported the atmosphere of this old temple to the people.

*Upon a River* and *Thames River, London* are two landscape paintings that Ishikawa completed while traveling in Europe. He was skilled at using watercolors to present the different qualities of steam and fog. These two works document not only the artist's travels, but also the extent of modernization in Europe in the first half of the twentieth century. *Upon a River* depicts a modern steam powered tugboat in the 1920s in what appears to be the Netherlands. Among the blue sky and jade river, the large and colorful tugboat sits in majestic contrast to a small fishing boat from which a figure is casting a net. Turning our attention to the mist enshrouded *Thames River, London*, we see a construction crane on the left, the posture of its high arm set in contrast to the eleventh-century Tower of London as this fog covered city faces rapid changes. Ishikawa quickly captured this London scene with his slender brush and watercolors, thus adroitly recording an era that existed one-hundred years ago. (Fang Mei-Ching)

1 Pai, Hsueh-Lan. "Tiányuán shānshuǐ zhī jiān—shíchūān qīnyíláng zuòpīn chūtàn." *Early Twentieth Century Watercolors by Kinichiro Ishikawa and His Students* (cat.) (Taipei: Taipei Fine Arts Museum, 1986), pp. 11-14.

2 Ni, Chiang-Huai. "Ēnshī shíchūān qīnyī lú xiānshēng." *Fēngjīng xīnjīng-táiwān jìndài mèishù wénxiàn dàodú (shàng)*, edited by Yen Chuan-Ying, Taipei: Hsiung-Shih Art Book, 2001, pp. 410-412.

3 Most Venerable Tzu Yi (comp.), *Fo Guang Dictionary of Buddhism*, <http://buddhaspace.org/dict/fk/data/%25E9%2587%2591%25E5%2589%259B%25E5%25B1%25B1.html>. During Korea's Japanese colonial period, Chanun Temple became popular due to its location at the gateway to the Mt. Kumgang region, especially after the electrification of the railway and major improvements were made to the inner Mt. Kumgang region roads. Even though the road was quite bumpy, a tourist industry grew up around Chanun Temple, which became a famous scenic spot popular during the summer holiday. <http://www.norihuto.com/kumgang-old-tyouan.htm>.



北國的夏 Summer in the North  
1932  
水彩、紙 Watercolor on Paper  
28 x 38 cm  
蒐購 Purchase 2019.0002.001



朝鮮內金剛長安寺 Nekunkan Chanun Temple, Korea  
1940-1943c  
水彩、紙 Watercolor on Paper  
32 x 41 cm  
蒐購 Purchase 2019.0002.003



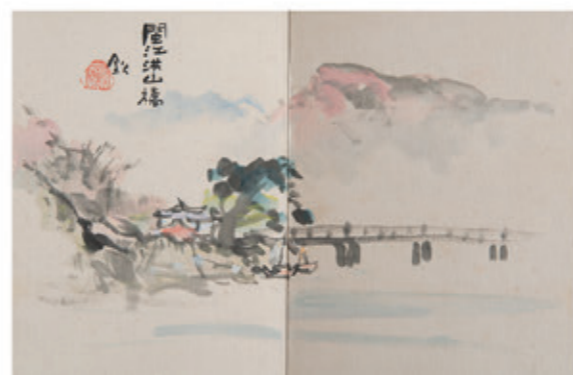
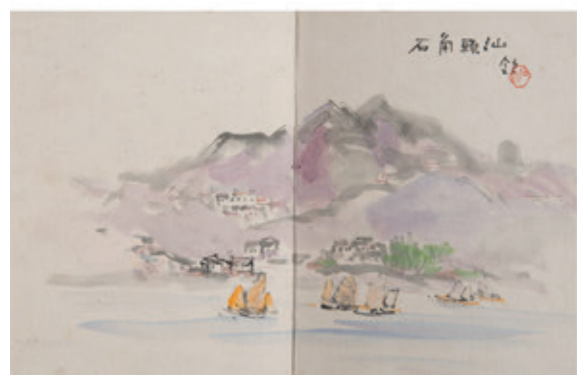
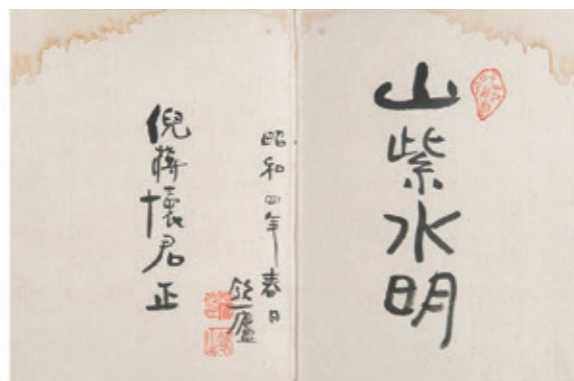
英國倫敦泰晤士河 Thames River, London  
1922  
水彩、紙 Watercolor on Paper  
25 x 33.5 cm  
蒐購 Purchase 2019.0002.005



江上 Upon a River  
1925-1940  
水彩、紙 Watercolor on Paper  
40 x 51.5 cm  
蒐購 Purchase 2019.0002.004

日本富士山 Mount Fuji, Japan  
水彩、絹 Watercolor on Silk  
33 x 48 cm  
蒐購 Purchase 2019.0002.002





山紫水明帖 Purple Mountains and Limpid Water Accordion Book

1929

水彩、紙 Watercolor on Paper

冊函 Accordion 24 x 19 x 3 cm 內頁 (展開) Inside pages 24 x 36 cm (x13)

蒐購 Purchase 2019.0002.006