

# 三宅克己

## MIYAKE Kokki

1874–1954

德島縣人，6歲時至東京，為日本水彩畫發展的開拓者之一，曾出版「水彩畫手引」、「水彩画の描き方畫」（如何畫水彩）等教授創作技巧之書籍及圖錄。先後從大野幸彥（1859-1892）、原田直次郎（1863-1899）學習洋畫，1896年約翰·瓦利至日本展出，受其水彩畫風感動，立志成為水彩畫家。1893年三宅克己參與明治美術會展出，1897年赴美，於耶魯大學附設美術學校學習；並於畫廊展售作品以籌措旅歐經費，隔年赴英國拜訪畫家阿爾弗萊德·帕森斯，此後經常旅遊歐美、中國、日本各地寫生。1899年返日後參加白馬會，解散後加入光風會，自1907年參加文部省美術展覽會第一回展覽，活躍於文展、帝展、新文展等重要官方展覽。<sup>1</sup>

本館今（2020）年入藏的三宅克己畫作〈蒂沃利風景〉（1910），尺幅雖小，構圖細膩，且利用畫紙的質感營造出義大利古城斑駁的歲月痕跡。三宅克己的作品曾由大力推動水彩畫的石川欽一郎（1871-1945）穿針引線下送來臺北，作為觀摩展出。1910年起，石川指導的臺北中學校寫生班於圖書室的展覽，持續數回，其中便包含三宅克己等人創作的歐洲與日本風景水彩畫。<sup>2</sup> 1914年，三宅克己終於克服對黑死病等臺灣惡劣環境的心理障礙，來臺後一掃陰霾，也書寫文章發表對臺灣風光的體認，「從羅馬到蒂沃利之間的山野有許多橄欖樹林，樹幹的樣子或葉色等都和相思樹有些近似。……從紅瓦的屋頂看到濃綠色茂密如傘狀的樹影，好像外國的感覺。」<sup>3</sup> 其言論恰好與這幅作品相映成趣。

這件作品自日治時期被保存至今，已超過百年，最初由一名臺北二中（今成功高中）的美術教師所收藏，終戰後離臺前，贈予欣賞的學生吳金河，此後成為吳先生與妻子吳李銀卿女士傳家之寶，而在其子東海大學助理教授吳超然提議下，兄姐們吳瓊華、吳瓊惠、吳坤山、吳瓊琳、吳瓊文齊心合議，慷慨將此作贈予本館，擴充日治時期水彩畫發軔之研究。（方美晶）

- 1 參考德島縣立近代美術館網站（<https://art.bunmori.tokushima.jp/>）、東京文化財研究所介紹（<https://www.tobunken.go.jp/>）。
- 2 蔡家丘，〈日本水彩畫與臺灣日治時期水彩畫的興盛〉，《日本近代洋畫大展》（臺北：臺北教育大學北師美術館，2017），頁194。
- 3 三宅克己著、顏娟瑛譯，〈台灣旅行感想〉（《水繪雜誌》110期，1914.4），收入《風景心境：臺灣近代美術文獻導讀（上）》（臺北：雄獅美術，2001），頁59-61。

Miyake Kokki was born in Tokushima Prefecture, Japan, and moved to Tokyo when he was six years old. He was a pioneer of Japanese watercolor painting and published books and catalogs instructing readers in watercolor techniques. He studied Western painting with Soyama Yukihiko (1859–1892) and Harada Naojirō (1863–1899). In 1896, the British painter John Varley Jr. (1850–1933) arrived in Japan and had an exhibition of watercolors, which deeply moved Miyake and inspired him to become a watercolorist. In 1893, his work was included in the Meiji Fine Arts Society Exhibition, and in 1897 he went to the United States to attend the School of Fine Arts at Yale, and raised money for a trip to Europe by selling his paintings at a gallery. In 1898, Miyake went to England and visited Alfred Parsons (1847–1920), and thereafter regularly traveled in Europe, North America, China, and Japan where he painted from life. After returning to Japan in 1899, he joined the Western painting group Hakuba-kai, and after it disbanded in 1911, joined the Kofukai Art Association. In 1907, he exhibited in the first Bunten (Japan Fine Arts Exhibition, supervised by the Japanese Ministry of Education, Science, Sports and Culture), and was subsequently active in the major government run art exhibitions, the Bunten, Teiten (supervised by the Imperial Academy of Arts), and Shin Bunten.<sup>1</sup>

In 2021, the Museum acquired Miyake's 1910 work *Tivoli*. Although the painting is small, its composition is exquisite, and Miyake used the texture of the paper to depict the traces of age and mottled surfaces of the ancient Italian town. Following vigorous promotion by the Japanese painter Kinichiro Ishikawa (1871–1945), Miyake's watercolors were brought to Taiwan for exhibition and emulated by many. In 1910, Taipei Junior High School started holding exhibitions of work by its life drawing class taught by Ishikawa. Over the years, exhibited works included Miyake's watercolors depicting landscapes in Europe and Japan.<sup>2</sup> In 1914, Miyake overcame his fear of Taiwan's harsh environment, such as caused by a recent string of plague epidemics, and visited the island, lifting the veil of mystery and even writing an essay to express his appreciation for Taiwan's scenery: "The many olive trees in the mountains between Rome and Tivoli are similar to Taiwan's acacia trees in the shape of their trunks and color of their leaves." He continued, "From the red-tiled roofs, I can see the dense, umbrella shaped shadows of these trees, giving me the feeling of being abroad."<sup>3</sup> These remarks correspond perfectly with the delight seen in his paintings.

Created during the Japanese period, *Tivoli* has been preserved for more than 100 years. Soon after being painted, it was collected by an art teacher at Taipei No.2 Middle School (today's Chenggong High School). Before leaving Taiwan after the conclusion of the war, the teacher gifted the painting to a student he valued, Wu Jin-He. It then was treated as a treasured family heirloom by Mr. Wu and his wife, Ms. Wu-Li Yin-Ching. At the suggestion of their son, Assistant Professor Wu Chao-Jan of Donghai University, the children of Wu Jin-He, Wu Chung-Hua, Wu Chung-Hui, Wu Kun-Shan, Wu Chung-Lin, and Wu Chung-Wen, generously agreed to present the painting to the Museum in hopes of enhancing research on watercolor painting of the Japanese period in Taiwan. (Fang Mei-Ching)

- 1 See [bunmori.tokushima.jp](http://bunmori.tokushima.jp) and [tobunken.go.jp](http://tobunken.go.jp) for more details.
- 2 Tsai Chia-Chiu, "Japanese Watercolors and the Flourishing of Watercolor Painting in Taiwan during Japanese Rule," *Yōga: Modern Western Paintings of Japan* (Taipei: Artco Books, 2017), p. 194.
- 3 From Kokki Miyake's "My Travel Notes in Taiwan," published in Japanese in the April 1914 issue of *Watercolor* magazine. Chinese translation from Yen Chuan-Ying's *Mind of Landscape: Introduction to Archives of Taiwanese Modern Art* (Taipei: Lion Art, 2001), pp. 59-61.

蒂沃利風景 Tivoli

1910

水彩、紙 Watercolor on paper

28 x 19 cm

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