

真野紀太郎

MANO Kitaro

1871-1958

真野紀太郎 1871 年 5 月 8 日出生於名古屋，和石川欽一郎同年。8 歲即到東京的東京英語學校就讀，並向中丸精十郎及原田直次郎學習油畫、水彩。1907 年與大下藤次郎、丸山晚霞等畫家，組成日本水彩畫研究所推廣水彩畫。1913 年和石井柏亭、南薰造、石川欽一郎等組成日本水彩畫會，之後每年皆出品該會展覽。1921 年 7 月真野紀太郎展開歐洲寫生旅行，行跡遍至倫敦、柏林、巴黎、楓丹白露、義大利拿坡里灣、瑞士阿爾卑斯山白朗峰等地；隔年歸國，於 12 月發行 10 件單張作品畫集，後為倪蔣懷所收藏。

石川欽一郎在 1922 年從神戶出發到歐洲各國，真野紀太郎於 1923 年搭乘海軍練習艦隊到南洋群島、澳洲旅行，之後他常到臺灣、上海、朝鮮、滿州寫生。或許緣於他是石川欽一郎好友，因而與倪蔣懷熟識。《臺灣日日新報》刊載他於 1925 年來臺旅遊寫生，並於博物館展出作品。隔年 2 月再度來臺，5 月參加基隆亞細亞畫會作品展，展出者包括石川欽一郎、真野紀太郎、武內鶴之助、東鄉實男、倪蔣懷、永田哲次郎、山口氏家、宇田繁等。1927 年臺灣水彩畫第一回展於海野商會，真野紀太郎也參加，1929 年 2 月 1 日真野紀太郎又來臺舉行畫展。1932 年他到印度、緬甸旅行，此次捐贈作品中有 1933 年在恆河畔寫生的〈印度風景〉可為印證，歸國後舉行個展發表作品。

1938 年他和石川欽一郎、三宅克己於東京日動畫廊舉行三人水彩展，翌年則與石川欽一郎、石井柏亭於大阪美交社舉行三人展，此三人與武內鶴之助又在日動畫廊展出，可以了解他與石川欽一郎的友誼甚深。

1945 年為避開戰爭，真野紀太郎曾到十和田湖避居，戰後回到東京，然石川欽一郎於此年過世。1948 年他舉行畫業 60 年紀念展，1951 年舉行 80 歲紀念展，1958 年 1 月 20 日因衰老離世，享年 87 歲。

倪蔣懷收藏的日本畫家作品中，除了石川欽一郎，真野的作品較多，如 1922 年的〈里昂金頭公園〉、風景〈瑞士〉等作，並且有數件裸女畫；裸女作品有可能促使倪蔣懷 1929 年開始尋求藝旦作為裸體畫之模特兒。真野紀太郎在臺北辦過個展數次，亦參加倪蔣懷主導的畫會展覽，二人乃亦師亦友的關係，故推估這些真野紀太郎的作品可能是在展覽中購得。1938 年 4 月倪蔣懷曾為成立美術館之事，拜訪石川欽一郎、真野紀太郎、望月省三，當面向他們請益；此行倪蔣懷也到真野紀太郎的學生中西利雄畫室參訪。1940 年真野曾經寫信給倪蔣懷，推薦值得收藏的日本水彩新秀畫家作品，足見他協助倪蔣懷成立美術館的熱忱。（白雪蘭）

Mano Kitaro was born in Nagoya, Japan, on May 8, 1871, which was the same year that Ishikawa Kinichiro was born. When he was eight years old, he moved to Tokyo and enrolled in the Tokyo English Language School, where he studied oil and watercolor painting with Nakamaru Seijuro and Harada Naojiro. In 1907, he formed the Japan Watercolor Research Institute with other artists including Oshita Tojiro and Maruyama Banka to popularize watercolor painting. In 1913, he formed the Japanese Watercolor Painting Society with Ishii Hakutei, Minami Kunzou, Ishikawa Kinichiro, and thereafter, produced works every year for the society's exhibitions. In July of 1921, Mano traveled to London, Berlin, Paris, Fontainebleau, the Bay of Naples, and Mount Blanc, where he made a series of sketches. He returned to Japan the following year and published a catalog of ten paintings in December, which were later collected by Ni Chiang-Huai.

In 1922, Kinichiro Ishikawa set out from Kobe to visit various European countries, and in 1923, Mano sailed on a naval training boat to the Nanyang Islands and Australia. After this trip, he often traveled to Taiwan, Shanghai, North Korea, and Manchuria to sketch. Perhaps it was due to his friendship with Ishikawa Kinichiro that Mano met Ni Chiang-Huai. *Taiwan Nichi Nichi Simpo (Taiwan Daily News)* published an article about Mano's trip to Taiwan in 1925, where he sketched and exhibited his works in a museum. He came to Taiwan again in February of the following year, and participated in the Keelung Asia Art Association exhibition in May. In addition to Mano Kitaro, exhibitors included Ishikawa Kinichiro, Takeuchi Tsurunosuke, Minoru Togo, Ni Chiang-Huai, Nagata Tetsujiro, Yamaguchi Ujie, and Uda Shigeru. In 1927, the first exhibition of the Taiwanese Watercolor Painting Association was held at Umino Shokai, a Japanese trading company in Taipei, and Kitaro Mano participated. On February 1, 1929, Mano came to Taiwan to hold another art exhibition. In 1932, he traveled to India and Myanmar. Among the works donated to the Museum this year is *Scenic View, India*, which he sketched on the banks of the Ganges River in 1933. After returning to Japan, he held a solo exhibition and continued to present works through other outlets.

In 1938, Tokyo's Nichido Gallery held a three-person watercolor exhibition for Mano, Ishikawa and Miyake Kokki. The following year, the Bikōsha Garō in Osaka held a three-person watercolor exhibition for Mano, Ishikawa and Ishii Kakutei, and then Nichido Gallery in Tokyo held an exhibition for these three artists along with Tsurunosuke Takeuchi. It was evident that Mano and Ishikawa shared a deep friendship.

To avoid the war, Kitaro Mano took refuge in Lake Towada in 1945. He did not return to Tokyo until after the war ended, but by then Ishikawa Kinichiro had passed away. In 1948, an exhibition was held to commemorate his 60 year career as a painter, and in 1951, another exhibition was held to commemorate his 80th birthday. Mano died of old age on January 20, 1958, at the age of 87.

Among the works by Japanese painters that Ni Chiang-Huai collected, most were by Ishikawa and many by Mano, such as his 1922 works *Parc de la Tête d'or, Lyon* and *Switzerland*, as well as several paintings of female nudes. This might have prompted Ni to seek out geisha in 1929 to pose nude for his paintings. Mano had several solo exhibitions in Taipei, and also participated in art exhibitions organized by Ni. The two were both teachers and friends, so it is speculated that Ni might have purchased works by Mano at these exhibitions. In April 1938, Ni visited Ishikawa, Mano, and Shozo Mochizuki to ask for their advice regarding the establishment of a museum. During this trip, Ni also visited the studio of Mano's student, Nakanishi Toshio. In 1940, Mano wrote a letter to Ni recommending works by emerging Japanese watercolor painters worth collecting, which shows his enthusiasm in assisting Ni in establishing his art museum. (Pai Hsueh-Lan)

織毯上的裸婦 Nude Seated on Tapestry

1925

水彩、紙 Watercolor on paper

50 x 35 cm

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裸婦背影 Nude, Back View

1925

水彩、紙 Watercolor on paper

51 x 34 cm

捐贈 Donation 2022.0009.002



橫躺裸婦 Reclining Female Nude

c. 1926

水彩、紙 Watercolor on paper

28 x 39 cm

捐贈 Donation 2022.0009.003



床邊裸婦 Nude Seated on Bed

c. 1930

水彩、紙 Watercolor on paper

64 x 50.5 cm

捐贈 Donation 2022.0009.005



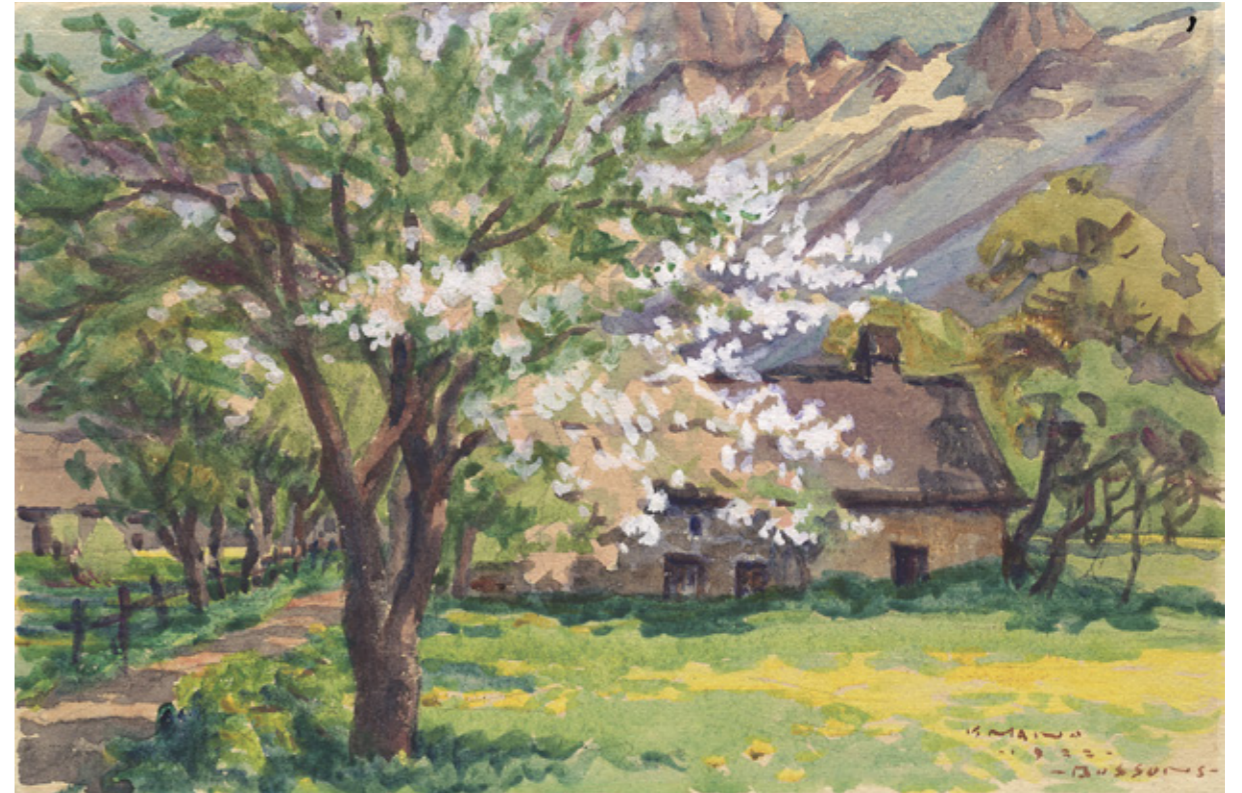
印度風景 Scenic View, India
1933
水彩、紙 Watercolor on paper
29 x 38 cm
捐贈 Donation 2022.0009.006



薔薇花開 **Roses in Bloom**
1929
水彩、紙 Watercolor on paper
49 x 32 cm
捐贈 Donation 2022.0009.004



盛開 **Flowering Tree**
1922
水彩、紙 Watercolor on paper
21 x 33 cm
捐贈 Donation 2022.0009.007



里昂金頭公園 Parc de la Tête d'Or, Lyon

1922

水彩、紙 Watercolor on paper

21 x 33 cm

捐贈 Donation 2022.0009.008



瑞士 Switzerland

1922

水彩、紙 Watercolor on paper

21 x 33 cm

捐贈 Donation 2022.0009.009

