

## 油画に生き三峽に生きた李梅樹の絵画（Ⅱ）

### ——その絵画は何を承け何を啓いたか——

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#### 要旨

李梅樹は中期以後、「郷土」台湾の土地、人情を非常に重視する画家としての立場を確立したが、それは、それまで残っていた西洋画の描写法や美意識などの影響からすっかり自由になることで可能となった、と言われる。筆者は、これに異を唱えるわけでは必ずしもない。しかし、李梅樹が師事信服した石川欽一郎と岡田三郎助の絵画観、芸術思想を検討し、又、李梅樹が公学校時代に親しんだ伝統の線画や美校時代に観察した寧洛古佛やそれらの背景としてある大陸の絵画思想、さらには美校の洋画教育に底流する西洋絵画思想などをも検討する時、李梅樹の絵画観はこれら全体が交錯する中で成立しており、評者達が強調するようなものでは決してないことが確かめられる。

キーワード：「郷土」台湾の土地、人情、西洋画の描写法や美意識、  
石川欽一郎や岡田三郎助、伝統の線画や寧洛古佛、中  
国画の描写法や西洋絵画思想

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## 以油畫爲生命、以三峽爲鄉土的李梅樹的繪畫（II）

### ——其繪畫在台灣油畫史繼承甚麼啓示甚麼——

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#### 摘要

據說，李梅樹在其生涯的中期以後，特別關注於「鄉土」台灣的風土和居民，並將其作為繪畫的對象，這是因為他終於能夠完全脫離西方畫的價值觀和美意識。針對此點，筆者並非要完全否定這種說法，而是覺得我們必須進行全面性的檢討與證實，才能理解實際情況。例如他師承的石川欽一郎、岡田三郎助的繪畫觀、藝術思想究竟為何？他在公學校時代觀摹過的線畫畫法和在美術學校時代素描過的日本古佛對其造成的影響為何？而西洋繪畫只是尊重自我的思想嗎？他的藝術觀是怎樣形成？他的特色又是甚麼？透過這些證實的檢討，我們一定會知道，上揭各種要素都強烈地影響了李梅樹的藝術觀和美意識的形成，如果沒有這些影響要素，又怎會形成其特有的藝術思想和美意識呢？

關鍵詞：「鄉土」台灣的風土和住民，西方畫的價值觀和美意識，  
石川欽一郎和岡田三郎助，傳統的線畫和日本古佛的素描，  
西洋繪畫思想

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# **Li Meishu(李梅樹) from Sanxia(三峡) dedicated himself to the**

## **Art of oil painting(Ⅱ): inspirations behind his works and their influence**

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### **Abstract**

Li Meishu gained notoriety as a painter in the middle of his artistic life. He paid particular attention to his “home”, the land of Taiwan and overall spirit of its people.

The critics emphasized that this was possible because he managed himself from the influence of western styles in the manner of drawing, the sense of beauty, et cetera and held a particular perspective. I do not necessarily object to this. However, I perceive that Li Meishu’s view towards painting was derived from a mixture of element such as his admired mentors ISHIKAWA, Kinichiro(石川欽一郎) and OKADA, Saburosuke(岡田三郎助)’s view towards painting as well as their philosophy towards Art, traditional line-drawing that he enjoyed while he was in Gong Xuexiao(公学校, elementary school only for Taiwanese), the old statues of Budda from Kyoto and Nara which he studied while he was in the Tokyo Fine Arts School and the thoughts from Chinese paintings behind these statues. Moreover, western painting philosophies permeate the works of the Tokyo Fine Arts School, the department of Western Painting Styles. From these perspectives, there is no basis in stating that Li Meishu had liberated himself from western influences and so forth.

**Keywords:** ISHIKAWA Kinichiro and OKADA Saburosuke’s view towards painting, Chinese traditional line-drawing, the old statues of Budda from Kyoto and Nara, the thoughts from Chinese paintings, Western painting philosophies

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