

外山选

苏联版面新集

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序

蘇聯版畫新集

附油畫及雕刻

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NOTES ON SOVIET

GRAPHIC ART EXHIBITION

我記得曾有一個時候，我們很少能夠從本國的刊物上，知道一點蘇聯的情形。雖是文藝罷，有些可敬的作家和學者們，也如千金小姐的遇到柏油一樣，不但決不沾手，離得還遠呢，卻已經皺起了鼻子。近一兩年可不同了，自然間或還看見幾幅從外國刊物上取來的諷刺畫，但更多的是真心的紹介着建設的成績，令人擡起頭來，看見飛機，水閘，工人住宅，集體農場，不再專門兩眼看地，惦記着破皮鞋搖頭歎氣了。這些紹介者，都並非有所謂可怕的政治傾向的人，但決不幸災樂禍，因此看得鄰人的平和的繁榮，也就非常高興，

I remember one time that there was very little chance to read anything about the USSR in Chinese publications. Some of our respected writers and scholars, like the tender girls of old China, did not want to touch it, as if it were something like the pitch, and kept themselves far away from it with sneers. The situation has entirely changed in the past two years. Of course, we can sometimes see some cartoons reprinted from the foreign publications, and much more we can see the introducing of the construction work in the USSR. Thus with our head raised we can see also Soviet airplanes, dams, workers residences, collective farms and other things in different Chinese publications. And we may not hang down our head to stick to the ragged shoes with sighs. Those who made it possible for the Chinese to read such things about the USSR are not terrible political agitators. They are those who want to share the enthusiasm of the peaceful

construction work of the USSR with the people of China. I think this is a good sign for the cause of China and the USSR. On one hand, it gives us a clear picture of the USSR, so that no one in China will misunderstand the socialist country. On the other hand, it proves that in China, there are people who are not afraid of "oppression by force" or "sufferings of poverty" to say the truth and tell the world what is going on in the USSR.

Those introductory works of the USSR are in the form of writings or pictures. This Soviet Graphic Art Exhibition puts directly before our eyes the artistic works of the USSR. A number of the masters, are familiar just because their works have been previously reproduced. But because of this exhibition, in which those original works are displayed, we feel that they are so much closer to us.

Among graphics, woodcut was invented in China long long ago. However it has had its days of decline in the later past years. Five years ago, woodcut became popular once again in China. That is the imitation of the European style, but it has nothing to do with the ancient wood cutting art. However, because of oppression from certain quarters and of lack of masters, it has not much progressive in China. From the present exhibition, we see many of the master pieces of graphic art. First, we must pay special attention to

並且將這高興來分給中國人。我以爲爲中國和蘇聯兩國起見，這現象是極好的，一面是真相爲我們所知道，得到瞭解，一面是不再誤解，而且證明了我們中國確有許多『威武不能屈，貧賤不能移』的必說真話的人們。

但那些紹介，都是文章或照相，今年的版畫展覽會，卻將藝術直接陳列在我們眼前了。作者之中，很有幾個是由於作品的複製，姓名已爲我們所熟識的，但現在才看到手製的原作，使我們更加覺得親密。

版畫之中，木刻是中國早已發明的，但中塗衰退，五年前從新興起的是取法於歐洲，與古代木刻並無關係。不久，就遭壓迫，又缺師資，所以至今不見有特別的進步。我們在這會裏纔得了極好，極多的模範。首先應該注意的是內戰時期，就改革木刻，從此不斷的前進的巨匠法復爾斯基（V.

Favorsky)，和他的一派兌內加（A. Deineka），岡察洛夫（A. Goncharov），葉卡斯託夫（G. Echeistov），畢珂夫（M. Pikov）等，他們在作品裏各各表現着真摯的精神，繼起者怎樣照着導師所指示的道路，卻用不同的方法，使我們知道。只要內容相同，方法不妨各異，而依傍和模仿，決不能產生真藝術。

兌內加和葉卡斯託夫的作品，是中國未曾介紹過的。可惜這裏也很少；和法復爾斯基接近的保夫理諾夫（P. Pavlinov）的木刻，我們只見過一幅，現在卻彌補了這缺憾了。

克拉甫兼珂（A. Kravchenko）的木刻能够幸而寄到中國，翻印介紹了的也只有一幅，到現在大家才看見他更多的原作。他的浪漫的色彩，會鼓動我們的青年的熱情，而注意於背景和細緻的表現，也將使觀者得到裨益。我們的繪畫從

the works of V. Favorsky, who worked hard since the days of civil war and has worked in endless progress, and those of his group, such as A. Deineka, A. Goncharov, G. Echeistov, and M. Pikov. They all revealed their true spirit in their work. The artists of later days, though following the teachings of the above mentioned masters, are working in a different technique. It shows that the contents may be the same, yet the technique one chooses may be different. Only imitation will give no true art.

The works of A. Deineka and G. Echeistov were not introduced to China before. Unfortunately, in this exhibition, there are not many of their works. However, there are many done by P. Pavlinov, whose work (we see one before) is very near to that of V. Favorsky, to make up for this.

Only one wood cut done by A. Kravchenko has been fortunately mailed to China and printed before the eyes of the Chinese public. It is only in this exhibition, that we see more of his works. The romantic colors which he used gives us the warmth of youth. He pays special attention to background and keen expression. Our painting has prevailed the

so-called "Si-yi" method since Soong Dynasty. With that method, two dots mean eyes, no matter they are long or round. And one dash means a bird, no matter it is a falcon or a sparrow. They liked simple ways which however has been turned into empty. This defect has still often been expressed in the works of those young woodcutters. A. Kraochenko's new work "Dneprostory" called up the idle fancy. N. Piskarev may be the first Soviet wood-cutter introduced to China. His four illustrations of "the Iron Flood" have already been appreciated by the young readers of China. Now we see his illustrations of "Anna Kalinina" with his technique of another kind.

In this exhibition, We have D. Mitrokhin. L. Khizhinsky, S. Mochalov, whose names have previously been known by the Chinese public. We have also the first time to recognize many artists whose names have been known before the October Revolution. And we also see those work of the young artists growing in the early period of the twentieth century. The works of the above mentioned artists all show the road leading to the peaceful construction with their co-operative efforts. As to the other artists and their works,

宋以來就盛行「寫意」，兩點是眼，不知是長是圓，一畫是鳥，不知是鷹是燕，競尚高簡，變成空虛，這弊病還常見於現在的青年木刻家的作品裏。克拉甫兼珂的新作『尼泊爾建造』（Dneprostory），是警起這種懶惰的空想的警鐘。至於畢斯凱萊夫（N. Piskarev），則恐怕是最先紹介到中國來的木刻家，他的四幅『鐵流』的插畫，早為許多青年讀者所欣賞，現在才又見了『安娜·加里尼娜』的插畫——他的刻法的別一端。

這裏又有密德羅辛（D. Mitrokhin），希仁斯基（L. Khizhinsky），莫察羅夫（S. Mochalov），都曾為中國預先所知道，以及許多第一次看見的藝術家，是從十月革命前已經有名，以至生於二十世紀初的青年藝術家的作品，都在向我們說明通力合作，進向平和的建設的道路。別的作者和作

品，展覽會的說明書上各有簡要的說明，而且臨末還揭出了全體的要點：『一般的社會主義的內容和對於現實主義的根本的努力』，在這里也無須我贅說了。

但我們還有應當注意的，是其中有烏克蘭，喬其亞，白俄羅斯的藝術家的作品，我想倘沒有十月革命，這些作品是不但不能和我們見面，而且也未必會得出現的。

現在，二百餘幅的作品，是已經燦爛的一同出現於上海了。單就版畫而論，使我們看起來，牠不像法國作品的多爲纖美，也不像德國作品的多爲豪放；然而牠真摯，卻非固執，美麗，卻非淫艷，愉快，卻非狂歡，有力，卻非粗暴；但又不是靜止的，牠令人覺得一種震動——這震動，恰如用堅實的步法，一步一步，踏着堅實的廣大的黑土進向建設的路的大隊友軍的足音。

we have seen in the catalogue the simple but significant exposition with the conclusion of the general main points: "The socialist contents in general and the fundamental effort toward the realism." Here I have no need to say any more.

But Some attention should be paid that in this exhibition we also see the works of the artists of Oakland, Georgia and White Russia. If there was no October Revolution, I don't think there would be any chance to see these works and there is no chance for the creation of such work.

Now, the 200 works are brilliantly shown in Shanghai. So long as the graphics are concerned, they are not as wild and proud as the German works. They are not as beautiful and slender as the French works. However, they are faithful and sincere but not stubborn, they are beautiful but not over-romantic, they are signs of happiness but not of over-joy. There is strength in these works, but not unrefined strokes. There is no stagnance in it. It gives a kind of thrill—just as a thrill from the foot—ound of the huge number of the friendly army with its firm step upon the solid and broad black soil marching on toward the road of construction.

附記：會中的版畫，計有五種：一木刻，一膠刻（目錄譯『油布刻』，頗怪），看名目自明。兩種是用鋸水浸蝕銅版和石刻而成的，譯作『銅刻』和『石刻』固可，或如目錄譯作『蝕刻』和『石印』亦無不可。還有一種 Monotype，是在版上作畫，再用紙印，所以雖是版畫，卻只一幅的東西，我想只好譯作『獨幅版畫』。會中的說明書上譯作『摩諾』還不過等於不譯，有時譯為『單型字』，卻未免比不譯更難懂了。其實，那不題撰人的說明，是非常簡而得要的，可惜譯得很費解，如果有人改譯一遍，即使在閉會之後，對於留心版畫的人也還是很有用處的。

魯迅

序蘇聯版畫展覽會

PREFACE OF

SOVIET GRAPHIC ART EXHIBITION

民族間親善之獲得，必當以溝通文化始；而彼此藝術品之觀摩，尤爲最有效之文化運動。蓋藝術乃民族生活之現象，思想之表徵。彼此生活思想既無間隔，則敬其所尊，不犯所忌，久則和合無間，自能進於大同。

若苟以爲己之弱點，適爲人乘者，則自安於鄙陋，不圖進步；雖不自表現，人亦將乘之。抑我之自白，與人之訴我，其相去抑有間矣。

蘇聯自革命以還，百事更

For the development of friendly relations between nations, it is necessary to establish close cultural relationship between these nations. The exchange of artistic works between nations and the study of one another's art will help greatly in the development of this cultural relationship. It must be noted that art is an expression of the life of a nation and a symbol of the thought of a nation. When two nations are acquainted with the conditions of each other's life and thought, then each nation will respect the other for its merits and overlook its shortcomings. As a result, the two nations may cooperate wholeheartedly for the fellowship and peace between nations.

If a nation fears that its shortcomings will be pointed out by the other nation and keeps itself from establishing any relationship with the other nation, it will not progress. It may be noted that if a nation attempts to cover up its shortcomings, these shortcomings may be pointed out by the other

nation, which will be all the more shameful to the former.

The Union of Soviet Socialist Republics has done much in development of art since the revolution, Pang Hua (Graphics), which is one of the most important type of art, has occupied the most important place in Soviet art. Such artistic masters as Favorsky, Charushin, Dobrov, Kukrynixy, Sokolov Pavlinov, Soloveichik, and Vereisky have developed highly their skill in this particular form of art. Their works are compared favourably with those of Mantegna, Dürer, Rembrandt, and Goya, masters of art, who are rarely found in every generation. The development of these masters in the proletarian state of the U.S.S.R. gives great joy to the scholars, old and new.

Pang Hua originated in China. The wood cut of Shih Tsao Chai was a very rare specimen of one of the most highly developed arts in the entire history of human culture. In addition, the works of the Yuan and Ming Dynasties (during the early part of European Renaissance) were masterpieces. So it is also with the works of Chia Tze Yuan. However, only the painters names were respected and carefully preserved. As to the

張，藝術有托，日趨鬯茂。版畫者，乃其新興文化之一也。其中大師，若法服司基 (Favorsky) 查路申 (Charushin)，多卜洛夫 (Dobrov)，庫克立尼克索 (Kukrynixy)，索闊洛夫 (Sokolov)，索洛維赤克 (Soloveichik)，魏立司基 (Vereisky)，皆能各標新異，獨建一幟，于是人材輩出，風興雲湧，視古昔間代挺生之傑，若孟戴涅 (Mantegna)，杜于勒 (Dürer) 冷白浪 (Rembrandt) 管牙 (Goya) 不墜之緒，在無產之邦昌明，其道如此，此尤令古今文豪起舞者也。

版畫之出世，以吾國爲最早，尤以其完美之早爲大地所驚，如十竹齋之木刊彩印，可稱人類文化史上稀有之傑作。其外若元明曲本傳 奇插圖之美，世所罕見，皆當歐洲文藝復興早期。厥后芥子園畫譜 版畫，亦見精妙，無忝作者。但其道止于此，皆無名英雄爲

之，士夫視為等閒，無關宏旨。于是雖有任渭長之畫傳四種，潘椒石畫冊，皆著畫者之名，其刊或附屬品，至并刊者姓名，且不著焉。

歐洲版畫之初期，目的亦為傳播名作副本，其用同于照相，惟以道在精確，非精于素描者無能為役，而藝術家能精于素描，則已過第一種難關，往往自身即成卓絕之作家。故孟戴涅杜于勒冷白郎，皆千古之最大畫師。而近世管牙，倍難爾（Besnard）初論（A. Zorn）白郎羣（Brangwyn），康普（Kampf），亦皆不世出之大畫師也。故道在日新，藝亦須日新，新者生機也；不新則死，如吾國往日如許無名英雄，今至于不祀也。為畫亦然。

吾有感於蘇聯藝術蓬勃之象，不憚而為之序。

wood cutters,* though they had done wonderful work, they were neglected by scholars.

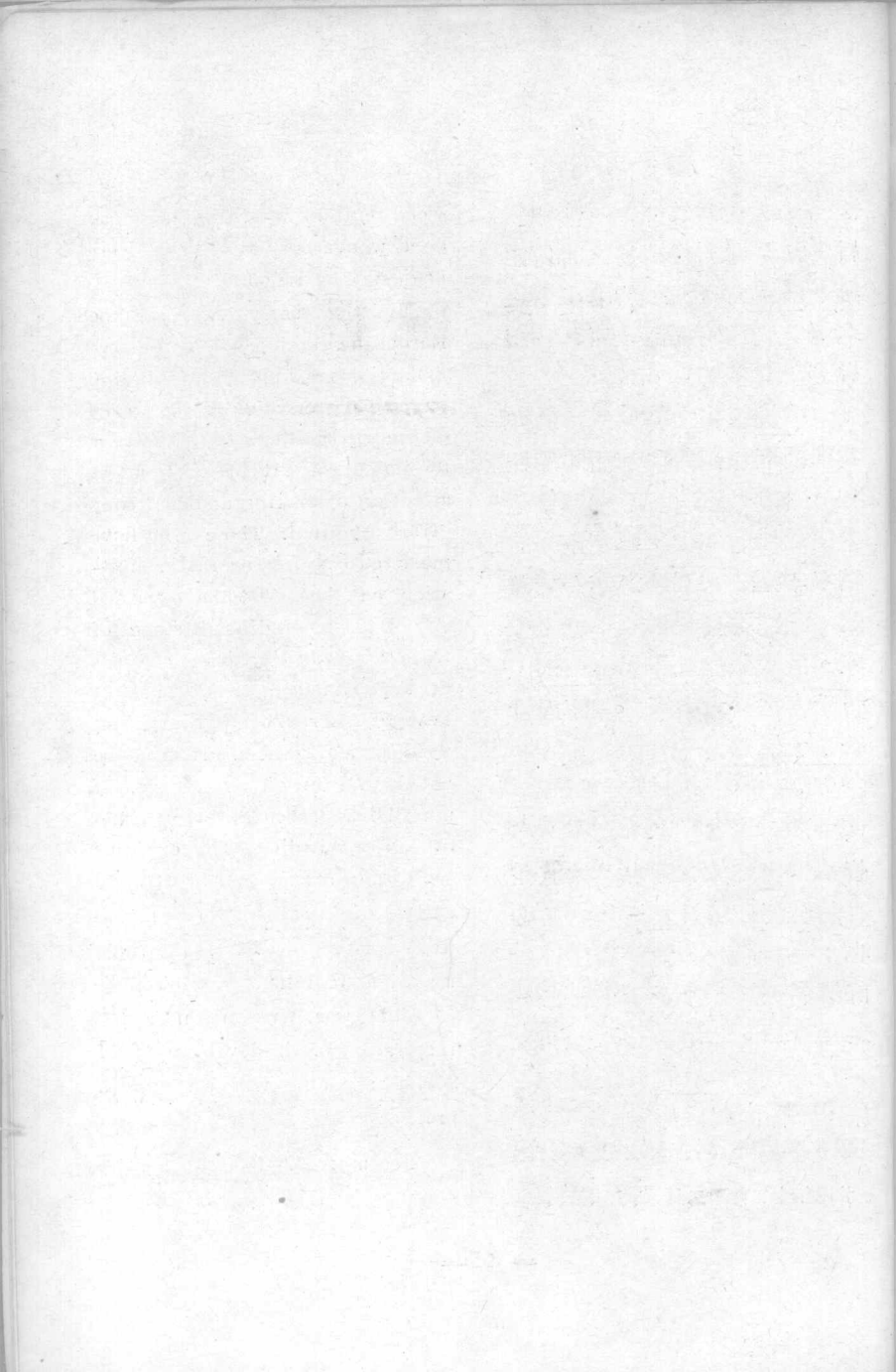
In the early days of the European graphic art, this particular kind of art had as its sole purpose preservation of the works of famous painters. It is similar to photography. It pays the greatest attention to making an exact copy of the original. Those who have mastered copying, or rather imitation can be said to have passed one of the most difficult stages of the art. Gradually, these copyists became famous artists, such as Besnard, A. Zorn, Brangwyn, Kampf, and others. It must be noted that art is progressive. It must be improved all the time, otherwise, it dies. This explains the disappearance of the best wood cutters of the past, whose names were not recorded. It is the same regarding painting.

This was written under the inspiration of the development of Soviet art and will serve as a preface.

December 12, 1935.

HSU PEI-HUNG

廿四年十二月十二日 徐悲鴻



蘇聯版畫

SOVIET GRAPHIC

I

蘇聯對外文化協會，中蘇文化協會，中國美術會，暨中國文藝社聯合組織之「蘇聯版畫展覽會」，爲介紹蘇聯藝術家作品於中國人民之第一步。

吾人所滿意者，爲在此展覽會一年前曾有中國畫家徐悲鴻教授，在莫斯科開繪畫展覽會，其後復有中國大戲劇家梅蘭芳，在莫斯科及列寧格勒獲得最大成功。吾人希望此等事項僅爲蘇聯及中國人民親密接近之開端。

I

The Exhibition of Soviet Graphic Art in China, organized by the U.S.S.R. Society of Cultural Relations with Foreign Countries together with the China-Soviet Cultural Society, the China Art Society and the China Association of Art and Literature, constitutes the first step in introducing to the Chinese people creations of Soviet masters of art.

We note this fact with satisfaction, as well as the fact that the exhibition of Chinese art, organized two years ago in Moscow by China's most prominent artist, Professor Hsu Peihung (Ju Peon), and last year's performances by the great Chinese actor-manager, Mei Lan-fang, were marked by much success in Moscow and Leningrad. We hope that these events constitute only the beginning of further and closer approachement between the peoples of the USSR and China.

Soviet graphics are represented in the present exhibition fairly broadly and in fair variety both regarding names and artistic currents, as well as technique. Together with wood engravings, which are justly considered the most characteristic technique for Soviet graphic art, we may become acquainted here with Soviet etchings, drawings, water colours, and also with the monotype which lately has been presented more and more often in exhibitions of Soviet graphics.

The most popular genre of Soviet graphic art, the wood engraving illustration, constitutes at the same time its youngest branch. It originated during the years of the Civil War, when the country was straining all its efforts in protecting the Soviet borders against numerous enemies.

At that time was published in Russian translation the book "Les opinions de l'abbé Coignard," by Anatole France, one of the few European writers, who in those trying years believed in the vitality of the Soviet State. The book was published with illustrations by the then little-known artist V. Favorsky, who was known only to narrow circles appreciating his uncommon sculptural works.

在此展覽會內，蘇聯版畫足以代表各派作家及藝術思潮與創作技巧。尚有木刻，爲蘇聯版畫中最有特殊技巧者，他若蘇聯銅版、繪畫、水彩畫、與獨幅版畫均爲各蘇聯版畫展覽會中最近時常陳列之品。

蘇聯版畫中最普遍之體裁、木刻畫、同時爲最年青者，其發端始於內戰時期，當舉國盡力保護蘇聯邊疆，以防各種仇敵侵入。

其時法朗士(Anatole France)之『法師柯愛業之意見』(Les opinions de l'abbé Coignard)的俄文譯本印行，法朗士爲少數歐洲作家之一，在試驗期中相信蘇聯之活力。其書之插畫爲當時不甚著名之藝術家法佛爾斯基(Y. Favorsky)所作，渠僅知名於少數欣賞其不同凡俗之雕刻的人中間。

該書引人注意，其優點在能脫去裝飾畫氣，革命前出版家及藝術家聯合爲當時有力量之『藝術世界』派所常供給俄羅斯讀者之物。

法佛爾斯基木刻之作風，含蓄而直率，雖亦不免過度的抽象及玄妙。但在有力的真摯裏，表現了那幾年內的真摯精神。

『法師柯愛業之意見』的插畫，法佛爾斯基創造了新蘇聯的書籍藝術第一個標本。介紹較大的活動性至其木刻畫的表現內是可能的，避免其畫中組織上拘泥的抽象還是可能的，但是除去這種缺點，並不是說捨棄了插畫藝術中新發現的原則，只能說是達到更完美的境地，從外國藝術的束縛中解放過來，那種束縛遮蔽了新蘇聯插畫藝術的真藝術性質。

蘇聯書籍藝術用塑形藝術及複寫技巧以求充分啓示文學書籍內之客觀性。在此書籍非

The book attracted attention, though it was deprived of that decorative attire which was lavishly provided for Russian book-loves by pre-revolutionary publishers associated with artists of the once influential "World of Art" group.

The language of Favorsky's wood engraving, is alike reserved and strict, although perhaps unduly abstract and schematic. Nevertheless, in its weighty earnestness there was some of the earnest spirit of those years.

Working on "Les opinions de l'abbé Coignard," Favorsky created the first specimen of the new Soviet art of the book. It was possible to introduce greater mobility into the illustrative language of his engravings, it was even possible to eschew the formalistic abstractness of some of its constructions; but to get rid of these defects by no means meant giving up of the newly discovered principles of the illustrative art, but rather the achievement of its greater perfection, its emancipation from foreign garb which concealed the true artistic nature of the new Soviet language illustration.

Soviet book art endeavours adequately to disclose the objective sense of the literary text by means of plastic art and polygraphic

technique. Here the book is not ornamented, but is created as an artistic entity which speaks simultaneously in the language of the writer and the artist.

As in all other branches of Soviet art, in the graphic art of the USSR there is being more and more resolutely confirmed year by year the new realistic style which is known under the name of socialist realism.

The language of Soviet graphics, and of Soviet art on the whole, became more realistic to the extent that the Soviet artist realised more and more clearly the Soviet epoch, the living realities of the Soviet Union, with its new people, the historic landscapes, smoke-stacks and scaffoldings of new industrial constructions, and the fields cultivated by collective farmers.

At the same time Soviet graphics attained great brightness and fragrance coupled with profound veracity in the historical concrete portrayal of the past from the standpoint of the man who is participating in the construction of socialist society.

II

The language of the Soviet illustrative engraving has progressed far beyond the first experiment

被裝飾，而是被創造成爲某種藝術的實體，同時說出文學家及藝術家的話。

蘇聯版畫藝術，正如其他蘇聯藝術，一年一年的更堅決的證實了新的寫實作風，而以社會主義的寫實主義這名稱著名的。

蘇聯版畫作風，以及整個蘇聯藝術作風，逐漸變成了寫實的，其程度到了使得蘇聯藝術家更明瞭蘇聯的時代，蘇聯的生動的現實及其新的人民與歷史的景色，工業建築中的煙囪與棚架，集體農民耕種着的田地。

同時蘇聯版畫達到了偉大的光明與美麗，還有深刻的忠實在歷史的具體的過去表現裏，從社會主義的社會建造者的觀點出發。

II

蘇聯插畫的作風，較諸法佛爾斯基早年第一次試驗時更有進展，最要者法佛爾斯基自

已經過了一條有意義的路，走向更深邃的寫實主義。

在此展覽會內，他在我們面前出現，一個成熟的大師深刻的啓示了那浸染着後期意大利中世紀主義精神的偉大的但丁的“Vita Nuova”悲傷的像，梅利美（Merimée）的古典的極端簡潔的敘述；他的同時代人的寫真，樹林裏的生活，露天的生活，動物世界的的生活，在他爲卜里息文（Prishvin）的書所作的插畫裏。

法佛爾斯基最強烈的筆畫，是他的藝術圖案的深刻，常是簡單的而且能達到觀者。他在這方面的能力，變做更有力量，在他爲梅利美的『埃忒呂斯克器皿』（Le Vase Etrusque）所作的封面 Vase 是被放置在兩部份中間：一部份穿着帝國時代衣服的人，一羣馬。因是 Le Vase Etrusque 變化得好像走進了一個社會的特徵，兩個歷史的時代交錯着在法蘭西作家的故事裏。

of the early Favorsky; and above all, Favorsky himself has traversed a significant road in the direction of a deeper realism.

In the present Exhibition he appears before us as a mature master who discloses with equal depth the pathetic images of “Vita Nuova” of the great Dante that are imbued with the spirit of latter day Italian medievalism, and the classically strict laconic narrative of Merimée; the portraits of his contemporaries, and the life of the forest, of the open, and of the animal kingdom, in his illustrations to the book of Prishvin.

The strongest trait of Favorsky is the depth of his artistic design, always simple and reaching the beholder. His capacity in this respect is most readily convincing in his cover design to Merimée’s “Le Vase Etrusque,” where the vase is placed between two groups: a group of women in Empire dresses and a pack of horses. Thus the Etruscan vase is transformed as though into a social attribute of two historic epochs which crossed one other in the story by the French writer.