



大师之外 的大师

THE OTHER MASTERS

19 世纪欧洲古典写实油画欣赏

Appreciation of the 19th Century European
Classical Realistic Oil Paintings

编著 湖南省博物馆 西苑雅集 维也纳艺术沙龙

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陈建明

湖南省博物馆馆长



望西方艺术史，欧洲古典写实油画作为其最重要的一个部分，从古希腊时期发展到文艺复兴时期，再到19世纪工业革命时期，无论是技艺、作品还是理念都达到了巅峰。

19世纪的欧洲，社会巨变，资产阶级在各国发动夺取政权的革命，并先后确立了统治地位，文学艺术领域也相应地作出回应。欧洲艺术开始从反映社会生活、推动社会变革到反映市民的世俗趣味，从崇高走向平凡，从严肃走向轻松。而伴随着工业革命科技的飞速进步，使得人们渴望发明与创新，同时又不断产生厌倦感，这就造成了艺术上各种流派不断涌现并大放异彩的繁荣局面。拉斐尔前派、新古典主义、浪漫主义、现实主义与巴比松画派等不同流派、风格各异的油画大师以及大师之外的大师们，纷纷展现出杰出的艺术才华，将古典写实油画艺术推向极致。

湖南省博物馆作为湖南最大的公共文化艺术机构，一直以来通过举办高水准的展览与活动，致力于培养本土观众欣赏艺术的眼光和对美的感悟能力；同时，作为中央与地方共建的国家级博物馆，在新的历史时期我们不仅致力于中国古代传统文化艺术的保护与研究，还着眼于展示世界各地的优秀文化与艺术。通过与全球的艺术机构合作，我们曾成功举办“古典与唯美——西蒙基金会藏欧洲19世纪绘画精品展”、“走向现代——英国美术三百年”、“托斯卡纳的光与影——1850~1950意大利绘画珍品展”、“欧洲先锋——恩特林顿美术馆20世纪藏品鉴赏”等备受好评的西方艺术展，为中西方艺术的交流、传承，开阔观众之眼界，启发审美之精神，作出了极大的努力。

此次“大师之外的大师——19世纪欧洲古典写实油画欣赏”是我们再次引进的展示西方古典艺术的又一重要展览。展览不仅集中展现了19世纪欧洲古典写实油画的丰富面貌，也表现出这一时期欧洲各国不同的艺术风格与理念，如法国巴比松画派的微妙与丰富，法国新古典主义的理想与韵律，德国浪漫主义的深沉与神秘，英国拉斐尔前派的象征与唯美。细细品读一幅幅精美的作品，我们能够走进欧洲工业文明时期的历史与生活场景，了解那个时代人们的审美趣味与生活品味，重温来自那个时代真实而美好的记忆，也能够再次领略欧洲古典写实艺术的精髓。

感谢西苑雅集与维也纳艺术沙龙为此次展览所付出的努力，预祝展览圆满成功！

Speech

Chen Jianming

Director of the Hunan Provincial Museum

If we look back upon the western art history, we will see that European realistic painting is its most important part. From ancient Greece to the Renaissance and to the Industrial Revolution period in the 19th century, the techniques, works and ideas of realistic painting reached its apex.

Europe in the 19th century witnessed great social changes when the bourgeoisie, after launching revolutions aimed seizing political power, established its ruling position and the fields of literature and art also responded accordingly. European art began to change from reflecting social life and promoting social reform to reflecting the secular taste of the civilians, from being lofty to being ordinary, and from being serious to being entertaining. With the rapid development of science and technology that accompanied the Industrial Revolution, people yearned for invention and innovation while they at the same time constantly harbored boredom. This led to the continuous emergence and boom of different art schools. Great masters of oil painting and some minor masters of such different schools and styles as pre-Raphaelitism, neo-classicism, romanticism, realism and the Barbizon School all demonstrated their outstanding artistic talents and pushed classical realistic painting to perfection.

As the largest public institution of culture and art in Hunan Province, the Hunan Provincial Museum has always dedicated itself to the cultivation of the art appreciation level of the local viewers and their perception of beauty by holding high-level exhibitions and activities. At the same time, as a national-level museum jointly developed by the central and local governments, it in the new historical period is dedicated to not only the conservation and study of Chinese traditional culture and art but also the demonstration of outstanding culture and art of the whole world. Through the cooperation with various art institutions around the globe, we have successfully held such highly-acclaimed exhibitions of western art as "From Classicism to Impressionism – Exhibitions of the 19th Century European Masterpieces in the Collection of the Simon Foundation", "Towards Modernity – Three Centuries of British Art", "Light and Shade of Tuscany – Exhibition of Italian Masterpieces from 1850 to 1950" and "European Avant-garde: Exhibition of the 20th Century Works in the Collection of the Unterlinden Museum". These have made great contributions to the exchange and continuity between Chinese and western art, the broadening of the viewers' horizon, and the enlightenment of people's aesthetic spirit.

This "The Other Masters – Exhibition of the 19th Century European Classical Realistic Oil Paintings" marks another great effort of ours in introducing and demonstrating western classical art. This exhibition not only showcases the rich aspects of the 19th century European classical realistic oil painting but also manifests the different artistic styles and ideas of various European countries of this period, such as the French Barbizon School with its subtlety and richness, French Neo-classicism with its ideals and rhythms, German romanticism with its mysticism and profundity, and pre-Raphaelitism with its symbolism and aestheticism. A careful interpretation of these exquisite works will enable us to enter the historical and life scenes of European industrial civilization, understand the aesthetic and life taste of the people of that time, review the truthful and beautiful memories of that period, and appreciate the essence of European classical realistic art once again!

I express my gratitude to See-Yon Exquisites and the Vienna Art Salon for their efforts in holding this exhibition, and I wish the exhibition a great success!

再识古典

Revisiting Classics

刘骁纯

著名美术理论家

中国艺术研究院研究员
曾任《中国美术报》主编

Liu Xiaochun

Renowned Fine Arts Critic

Researcher of the Chinese Academy of Arts
Former Chief Editor of Art Newspaper of China

“大师之外的大师——19世纪欧洲古典写实油画欣赏”近期将在湖南省博物馆展出，展览分成两部分：“肖像与风俗”、“风景与静物”，共展出60多幅欧洲古典写实油画精品。此次展览为我们提供了面对原作再次观赏和深读欧洲古典写实油画的绝佳机会。

按照古典、近代、现代、当代的美术史逻辑，古典写实艺术不是早已经过时了吗？再提深读欧洲古典写实油画还有意义吗？

问题是在谈中国。对于中国新文化建设来说，“过时论”极为有害。

中国新文化建设是低谷中的建设，它不需要统一行动，例如普遍性地打倒孔家店或普遍性地跪拜孔家店，例如普遍性地跟随西方、跟随苏联或普遍性地反资、反修、反西方，我们需要的是分兵行动，各行其是。就美术而言，中国文人书画、西方古典艺术、西方现当代艺术，这三块最难啃的硬骨头都需要有一批人才去专攻，攻到骨髓里头再言创造。

康有为、徐悲鸿当年赴欧，最令他们惊叹的就是古典写实绘画，如今一个世纪过去了，当我们站在米开朗基罗、伦勃朗等大师的原作面前时，还会生出感叹，欧洲古典写实绘画的精髓我们至今没有真正学到手。

我认为，吃透中国文人书画精髓并完成相应的创造是中国美术复兴的文化土壤，吃透西方现当代艺术精髓并完成相应的创造是中国美术复兴的艺术观念，吃透欧洲古典写实艺术精髓并完成相应的创造是中国美术复兴的基石。

对吃透欧洲古典写实艺术精髓的课题来说，最难的是吃透其坚实有力的造型结构和精神结构；在现实中寄寓形而上精神，在具象中内含抽象结构，在叙事中凸显造型魅力，在写实中深藏写意元素。

当前，对徐悲鸿的诟病越来越多，但不应忘记，他是“一意孤行”地用生命启动这一课题的开山人和奠基人。要求开山人一步达到顶峰，妄哉。

今天，我们有了《华工船》，有了《矿工图》，有了《西藏组画》，有了《父亲》，有了《钢水·汗水》……却没有一棵茁壮的小树长成参天大树，程丛林、周思聪、陈丹青、罗中立、广廷渤们，或因英年早逝，或因受到“过时论”的蛊惑，皆未能“一意孤行”地倾其全部生命攻到底，惜哉！

古典不死，攻克欧洲古典写实艺术的任务并未完成。

欧洲古典写实艺术如果从古希腊雕刻算起已有两千多年的历史，其古典精髓不仅存在于我们熟知的大师大作之中，也大量存在于我们不熟知的杰出艺术家的精品之中。对于有心人来说，如果有机会近距离品读后一类精品，其收获有时甚至大于观看前一类大作的印刷品和电脑图片，因为古典精髓的生命气息永远存在于原作之中。

“大师之外的大师——19世纪欧洲古典写实油画欣赏”向我们提供的就是这样一个难得的深读原作的机会。展览作品如《晚钟》《窗边思念的女子》《流浪的提琴手》《黄昏雪景》《森林早春》等，都是值得细细品鉴与学习的佳作。

The Other Masters – Appreciation of the 19th Century European Classical Realistic Oil Paintings will be held in the Hunan Provincial Museum recently. The exhibition, divided into two parts of “Portraits and Genre School Paintings” and “Landscapes and Still Lifes”, will present 60 European classical realistic masterpieces. It will offer us an excellent opportunity to appreciate and interpret European classical realistic oil paintings at a close distance to original works.

According to the logic of classical, pre-modern, modern and contemporary fine art history, classical realistic art was outdated a long time ago. So, is it of any significance to mention an in-depth interpretation of European realistic oil paintings?

The issue here is that we are talking about China. For China's construction of new culture, the “theory of being outdated” is rather detrimental.

China's construction of new culture is a construction at low ebb, which does not call for any unified action such as the universal “down with the Confucianism” movement, the universal worship of Confucianism, the universal trend of following the west or the former Soviet Union, or the universal anti-capitalism, anti-revisionism or anti-West movement. What we need is diversified action in which anyone can act as he pleases. In terms of fine arts, the three hard nuts – calligraphies and paintings of Chinese literati, western classical art, and western modern and contemporary art – all need a group of talents to crack open and reach the very kernel before any mention of creative activities is possible.

When Kang Youwei and Xu Beihong went to Europe, what amazed them most was the art of classical realistic painting. One century has passed since then, but when we stand before the original works by such great masters as Michelangelo and Rembrandt, we will still deplore that so far we have not truly mastered the

essence of European classical realistic painting.

In my opinion, a full understanding of the essence of calligraphies and paintings of Chinese literati to be followed by related creative activities is the cultural soil for the rejuvenation of China's fine arts, a full understanding of the essence of western modern and contemporary art to be followed by related creative activities is the artistic concept of the rejuvenation of China's fine arts, and a full understanding of the essence of European classical realistic art to be followed by related creative activities is the cornerstone of the rejuvenation of China's fine arts.

As to a full understanding of the essence of European classical realistic art, the most difficult thing is a full understanding of its solid and powerful modelling structure and its spiritual structure: infusing spiritual connotations into realistic forms, adding abstract structures to concrete images, setting off formal charms in narration, and hiding freehand brushwork elements in realistic paintings.

At present, there are rampant criticisms of Xu Beihong, but one has to remember that he was the initiator and founder who “stubbornly” started this task with his life. It is preposterous to ask the initiator to reach the summit with one stride.

Today, we have such works as *Boat Full of Chinese Laborers*, *The Miners*, *Tibet series*, *Father*, and *Liquid Steel and Sweat*, but none of these saplings has ever grown into a towering tree. People like Cheng Conglin, Zhou Sicong, Chen Danqing, Luo Zhongli and Guang Tingbo have either passed away as at early age or been bewitched by the “theory of being outdated”, so none of them has been able to “stubbornly” dedicate his whole life to this pursuit. What a pity!

Classicism will never die, and the task of fully mastering European realistic art still remains unaccomplished.

If we regard the sculptures of ancient Greece as the beginning of European classical realistic art, it then has a history of more than two thousand years. Its classical essence lies not only in the masterpieces by the great masters known to us but also in the great number of outstanding works by celebrated artists we are not familiar with. For people with high aspirations, if they can have an opportunity to appreciate exquisite works of the latter category at close distance, this experience sometimes will be even more rewarding than viewing printed works or computerized images of the former category. This is because the life breath of the essence of classicism forever exists in original works.

What The Other Masters – Appreciation of the 19th Century European Classical Realistic Oil Paintings has provided us is exactly such a rare opportunity for an in-depth interpretation of original works. Works at the exhibition such as *The Ringing of Evening Bell*, *A Yearning Girl by the Window*, *Vagrant Fiddler*, *Snow Scene at Dusk* and *Early Spring in the Woods* are all masterpieces worthy of appreciation and study.

来自维也纳的 美好记忆

Beautiful Memories from Vienna

于峰

维也纳艺术沙龙艺术主持

国际中国美术家协会欧洲分会主席

兰德威尔

奥地利皇家图书馆馆员

奥地利维也纳艺术沙龙艺术总监

Yu Feng

Director of the Vienna Art Salon in Austria

President of the European Branch of the International

Chinese Artists Association

Landwell

Librarian of the Austrian Royal Library

Art Director of the Vienna Art Salon in Austria

经

过维也纳艺术沙龙、西苑雅集以及湖南省博物馆同仁们的努力，我很欣喜地看到“大师之外的大师——19世纪欧洲古典写实油画欣赏”之巡展在中国长沙开幕，这与维也纳艺术沙龙成立的初衷是一致的，即“艺术的价值在于分享”。

二十多年前，维也纳艺术沙龙在世界文化名城维也纳成立，这是一家以艺术家、评论家、艺术品修复专家、鉴藏家为主体的艺术机构，主要进行欧洲古典艺术品的品鉴与收藏、修复与研究。目前，艺术沙龙藏有丰富多彩的艺术精品，尤以18、19世纪欧洲古典写实油画为主。

湖南省博物馆是一家有影响力、有远见的国家级历史艺术博物馆，之前就举办过“古典与唯美”、“走向现代——英国美术300年”等重量级的展览，让中国观众有了了解与感知西方艺术的机会。此次我们有幸与湖南省博物馆和西苑雅集合作举办展览，相信能让更多的艺术爱好者见证西方写实艺术的辉煌。

维也纳曾是奥匈帝国的首都，哈布斯堡王朝曾在欧洲的广大地区统治了四百多年。这个欧洲历史上最显赫的王室不仅在政治上有举足轻重的地位，且因其王室成员对艺术的痴迷，也对欧洲艺术的繁荣起到了积极的推动作用。维也纳可以说就是这个王室遗留下来的一座艺术宫殿，维也纳皇家美术学院造就了无数优秀的艺术家，这其中包括享誉世界的大师克里姆特和埃贡·席勒。

地处欧洲心脏的维也纳不仅是世界音乐之都，在绘画方面也是大师云集的地方。帝国时代欧洲各地的优秀画家被邀入宫廷作画，达官贵人歌舞升平，艺术为其粉饰乾坤。数百年来，这里积累了数量庞大的艺术精品，使我们得以饱览和收藏。许多作品虽然在后来的艺术史中较少提及，但它们来源清晰，作品所达到的艺术成就完全可以与那些享誉世界的名家媲美，这些作品构成了19世纪写实油画艺术的风景区。

19世纪是欧洲写实油画的鼎盛时期。那时的王公贵族竞相邀请画家为他们绘制肖像，以显示他们的尊严和荣耀。当时活跃在维也纳沙龙的肖像画家威德里希和易伯尔深受贵族的青睐，他们的肖像画订单应接不暇，而他们的创作态度极为严谨，充分体现了古典主义精神，且达到了油画的相当高度。风景油画似一首美妙的乐曲一样也受到人们的由衷喜爱：在阿尔卑斯山下、多瑙河畔、维也纳森林中成长的风光画家们如约瑟