

中国油画研究系列

The Chinese Oil Painting Research Series

东京艺术大学藏中国油画



*The Chinese Oil Paintings Collected
by Tokyo National University of Fine Arts and Music*

李超 主编

上海人民美術出版社

Shanghai People's Fine Arts Publishing House

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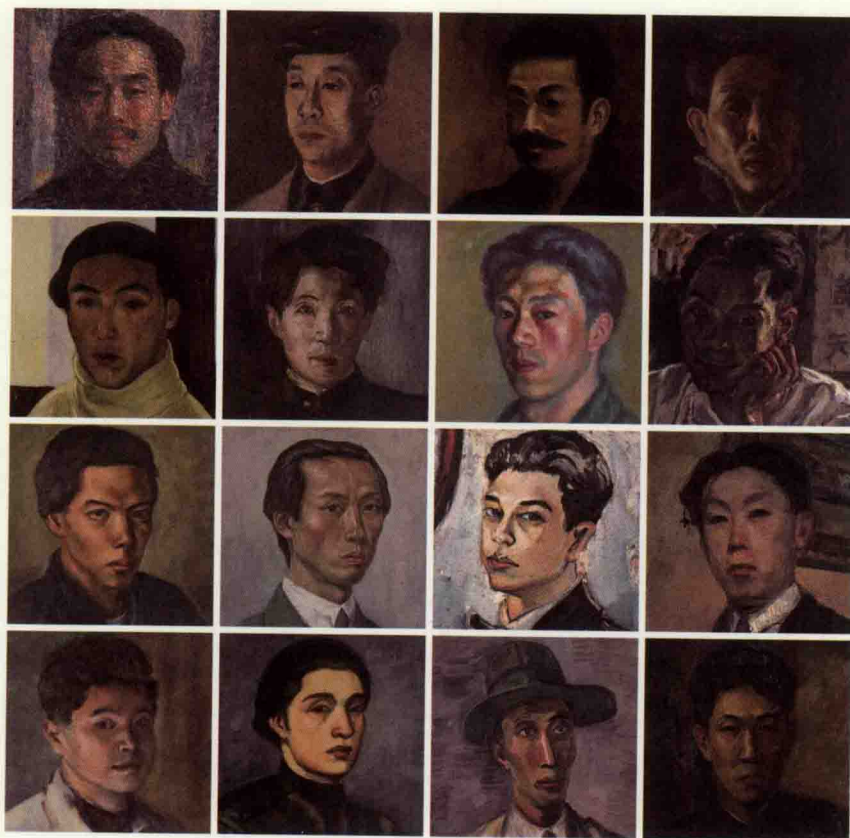
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《中国油画研究系列·东京艺术大学藏中国油画》

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我国起初有周勤豪、汪亚尘、刘海粟、陈抱一许多人，到日本去受他们美术院的教育或影响，就首先感觉到后期印象派的绘画，和东方的精神，很相合宜。日本既有了这种空气，我们更不容不提倡这种艺术了。

——金伟君《美展与艺术新运动》，《妇女杂志》第十五卷第七号，教育部全国美术展览会特辑号，妇女杂志社1929年7月发行。

《中国油画研究系列》

总序

近年来，关于中国油画的研究逐渐进入综合阶段，从其觉醒与发展，引进与创造等主题入手，关于中国油画方面的研究已经获得了诸多有益的成果。从本土问题到亚洲视角，中国油画成为近现代东西方美术交流的一个重要的东方文化现象；从创作个案到风格类型，中国油画又成为显现中国近现代文化转型的一个重要篇章。

无疑，关于中国油画的研究，其内容范围已经涉及其创作风格、文化历史、艺术市场和收藏鉴定等方面，已经逐渐引起国内外有关艺术界、学术界、收藏界的重视。同时与中国油画相关的学院教育、学术研究和国际交流的发展，需要一个相应的权威而系统性的学术研究项目，予以有力的支持和推进。在此背景之中，上海大学美术学院李超教授工作室，以中国近现代美术研究为主要研究方向，将《中国油画研究系列》列为其重要学术科研项目之一。

《中国油画研究系列》主要选取在洋画运动过程中，出现的一些代表性的艺术家作为个案，重点梳理其主要的艺术历程，分析其艺术风格特征，并进行重要的艺术作品的文献著录和艺术评论。其中特别是对于曾经被历史遗忘的重要代表性的艺术名家和前辈，进行重点的梳理、发现和研究，使之成为20世纪中国油画艺术的重要遗产。

《中国油画研究系列》重在研究20世纪中国美术界被遗忘或“失踪”的重要艺术家和艺术群体，充分发掘中国近现代美术中心的重要文化资源，重新审视中国油画发展演变的百年历程，为推动中国近现代美术资源的经典积累和文化推广，进行相应的学术探索。

上海大学美术学院
李超教授工作室
2011年12月

The Chinese Oil Painting Research Series

Preface

In recent years, by getting down to such various subjects as awakening, development, introduction and creativity, the research of Chinese oil painting has gradually stepped into its synthetic stage and made a lot of beneficial achievements. From native problem to Asian perspective, Chinese oil painting has been an important oriental cultural phenomenon in the Oriental-Western art communication. It also becomes a significant chapter revealing the culture transformation of modern China if being studied on the basis of styles, types, and creative cases.

Undoubtedly, by extending its scope to such aspects as creation style, culture history, art market, collection and identification, the research of Chinese oil painting has drawn widespread concerns in the fields of art, academia, collection, and relevant enterprises home and abroad. Meanwhile, the developments of education, research, communication and industrialization in terms of Chinese oil painting require an authoritative and systematic academic research project, which can correspondingly provide forceful support and boost. In this context, Professor Li Chao's Studio of Fine Arts College of Shanghai University set The Chinese Oil Painting Research Series as an important academic research project so as to make academic contribution to the research of modern time Chinese Fine Arts.

The Chinese Oil painting Research Series picks out some representative artists as individual cases, then arranges their primary art courses, analyses their art styles, and presents document and art criticism of important art works. During this process, we will lay great emphases on several representative art masters and predecessors forgotten by history so as to make it the major heritage of 20th century Chinese oil painting.

The Chinese Oil painting Research Series mainly studies up on important artists and art groups forgotten or lost by Chinese artistic circles in the 20th century. Therefore, we can fully unearth important cultural resources of modern Chinese Fine Arts and re-examine the century evolution course of Chinese oil painting, hereby making relevant academic exploration for the promotion of Chinese modern time fine arts resources accumulation and culture popularization.

Fine Arts College of Shanghai University

Professor Li Chao's Studio

December 2011

《中国油画研究系列·东京艺术大学藏中国油画》

序 言

众所周知，近代中国与日本的美术交流，是一个需要持久和深入研究的学术命题。近代日本美术是中国近代美术演变的一个重要参照，中国通过日本间接地学习西方艺术，同时通过日本西洋艺术的参照，又进一步觉醒本土化创造的重要价值。就此意义而言，本集作为中国油画研究系列之一，以集中出现于20世纪前期的东京美术学校中国留学生现象为视角，以“东京艺术大学藏中国油画”为研究专题，为百年来中国美术界之探索首例，自然具有重要的学术意义。

在近代中国产生的真正的留学生的规模效应，应以清末留学美国的中国幼童、官费及自费留日学生、留学美国潮流和留法勤工俭学运动四个时期为代表。简言之，留学欧美和留学日本，是清末留学生文化的两大重要现象。事实上，早在1872年清政府即已经开始向欧美派遣留学生，在时间上早于留学日本潮。但是留学西方的高潮却并未立刻形成，直到1919年留法勤工俭学运动开展后，才形成留学西方的高潮。而清政府向日本派遣留学生，始于1896年，并立刻达到第一次高潮，又于1905年前后形成第二次高潮。此若章宗祥《日本游学指南》所言：“为今之计，则莫如首就日本。文字同，其便一；地近，其便二；费省，其便三；有此三便，而又有当时维新之历史，足以东洋未来国之前鉴。故费本一而利十者，莫游学日本若也。”出于对日本明治维新的震动和甲午海战的耻辱等政治社会的因素所致，在那特殊的年代出现了“去日本学习西方文化”的特殊现象。因此，在甲午战争至五四运动期间，留学日本现象甚于留学欧美现象；而五四以后，特别是20世纪30年代以后，留学日本现象趋于式微，中国留学欧美者逐渐超过留学日本者。

1906年日本关于《清国人志于洋画》的报道，表明中国留学生在东京美术学校开始了留日艺术历史的发端。东京美术学校创立于1887年，位于东京都台东区上野公园122番地8号，1949年与东京音乐学校合并升格为东京艺术大学，成为其中的美术学部，其是19世纪以来日本唯一一所国立美术学校和最高美术学院。1896年，该校在曾留学法国的新进画家黑田清辉的极力主张之下，原绘画科改为日本画科，增设属于西方美术体系的西洋画科。自此至1907年，先后增设图案科、塑造科和图画师范科，从而逐渐完备了西方美术教育的学科体系。中国留学生主要集中在东京美术学校学习，该校的油画专业由日本著名的西洋画家藤岛武二、冈田三郎助、和田英作、安井曾太郎、梅原龙三郎等主持。其教育的核心，是将“写实基础”融会印象主义的革命因素。这是中国现代西洋画教育的主要“摇篮”之一。近半个世纪里，共有134名优秀的中国学子在这里留学。

东京艺术大学藏中国油画，成为这段留学历史的形象见证，其主要为这些中国美术前辈的自画像油画作品。根据东京美术学校的惯例，西洋画科（1934年以后改称油画科）的毕业生，在毕业时都应该给母校留下一幅自画像。学油画的中国留学生共90人，占中国留

学生总数的68.2%；毕业生为52人，占57.7%。迄今留存在今东京艺术大学艺术资料馆的关于中国留学生的自画像，实际上只有44幅，由于种种历史原因，还有8名油画毕业生无自画像或是自画像下落不明，他们是：汪亚尘、伍子奇、陈元干、雷公贺、谭华牧、何善之、胡桂馨、廖德政。本集根据东京艺术大学相关部门提供图版，并选编其中40幅作品编辑成书。

这些自画像最早的作于1911年，最晚的创作时间为1946年。它们均为半身像，以画家自己的真实写照为依据，各持不同表现手法，语言各异且风格鲜明。画像一般又都有画家亲笔的签名和日期，更统一采用日本通用的12号风景型画框规格。每幅长60.6厘米，宽45.5厘米，基本等同于真人大小。这些宝贵的自画像，无疑成为中国近现代油画艺术的经典代表之一，同时也是中国近现代美术史研究的宝贵资料。

以东京美术学校的中国留学生为代表的留日美术前辈，和当时留学法国的同胞艺术家之间，彼此有着内在诸多的联系。强烈的振兴中国美术的使命，使得留日画家中的佼佼者，如李叔同、江小鹈、陈抱一、王悦之、汪亚尘、陈之佛、胡根天、王道源、丁衍庸、卫天霖、许幸之、陈澄波、王式廓等走在了中国洋画运动的前列。事实上，这些东京美术学校的留学生大都选择归国报效祖国，并且多主要致力于美术教育。只是留日者生不逢时，不如留法者幸运。早期留日归国者，国立美术学校和国立艺术院尚未到大力兴办之时，他们没有获得大显身手的良机；后期留日归国者，又因从事现代派艺术而在抗战救亡的时局环境中难遇知音。故而他们在私立美术学校任教者较多，也同样显现其独特的学术力量。在写实主义和表现主义之间，中国本土日本派和法国派的艺术家长们，都有着各自引进和创造的选择和方案，这些选择，可以认为是他们“主动误取”的自觉性所致，来源之一是学院派的教育环境，二是留学地区的整体文化氛围和艺术风尚，三是归国以后的本土化实践的思考。同时每一位画家在其前后艺术历程中，又呈现出程度不同的风格侧重点。当然，他们最主要的特点，无疑是将美术院校作为重要的学术策源地，进而产生和扩大他们的艺术影响和文化效应。

在如是艺术影响和文化效应之中，我们无疑关注到其中的“东京美术学校”现象，这是中国现代油画史研究中的一个重要选题。而关于东京艺术大学藏中国油画的研究，正是对于这一重要的文化现象加以深入的解读，以思考中国近现代美术资源在国际化的语境下，如何得以更好的保护和传播。因此，关于“东京艺术大学藏中国油画”的学术主题，对于共同深入思考近代中国和日本美术的国际化和本土化问题，具有重要的学术意义。

The Chinese Oil Painting Research Series - The Chinese Oil Paintings

Collected by Tokyo National University of Fine Arts and Music

Foreword

As is known to all, the exchange of Chinese and Japanese modern art is a research subject needed to be done thoroughly with long lasting effort. Modern Japanese art is an important reference for the evolution of modern Chinese art, because China learned western art indirectly from Japan and the important value of localization creation awakened much further through the reference of Japanese western art. In this sense, this book, as one of the Chinese oil painting research series, focuses on the phenomenon of early 20th century Chinese students studying abroad in Tokyo Art School. "The Chinese Oil Paintings Collected by Tokyo National University of Fine Arts and Music" is the first exploration for such kind of research subject in one hundred years Chinese fine arts circle, thus has a unique academic value beyond any doubt.

The real culture phenomenon of students studying abroad in modern China had four representative stages - the Chinese toddlers studying abroad in the United States in the Late Qing Dynasty; the students studying abroad in Japan at public expense or at private expense; the trend of studying abroad in the United States and the movement of work-study program in France. In short, studying abroad in the West and studying abroad in Japan are two important cultural phenomena in the Late Qing Dynasty. In fact, as early as 1872, the Qing government had already sent students to the West, which was earlier than the trend of studying abroad in Japan.

But the peak of studying abroad in the West did not immediately reach until in 1919, the year in which the movement of work-study program to France carried out. And the Qing government sending students to Japan started in 1896, which immediately reached its peak, subsequently formed the second peak around 1905. As Zhang ZongXiang said in Japan Study Tour Guide "According to the present, the best policy is going to Japan, first because it has similar characters with China; secondly, it is very near; thirdly, the fee is cheap; with these three advantages, and within the background of Meiji Restoration. The best bargain is to study abroad in Japan." Out of the political and social factors such as the shock by the Japanese Meiji Restoration and the shame of the Sino-Japanese War, a particular phenomenon appeared in that particular era, which was "going to Japan to learn western culture." Therefore, during the time from the Sino-Japanese War to the May 4th movement, the phenomenon of studying abroad in Japan surpassed the phenomenon of studying abroad in

the West; but after the May 4th movement, especially since 1930's, the trend of studying abroad in Japan tended to be down, and studying abroad in the West gradually became the first choice among Chinese students than studying abroad in Japan.

In 1906, *The Qing Dynasty People Eager For The Western Painting* reported in Japan showed that Chinese students started their art study life in Tokyo Art School. Tokyo Art School was founded in 1887, located in Tokyo Taito Ueno Park 122, lane 8. In 1949, it was merged with Tokyo Music School and renamed Tokyo National University of Fine Arts and Music. It is the only one national school and the supreme fine arts academy in Japan since the 19th century. In 1896, at the urging of the vanguard artist Kuroda Seiki, who once studied abroad in France, the original painting department was changed to Japanese painting department, and added the western painting department which belongs to the western art system. Since then to 1907, it successively added graphic department, sculpture department, and drawing teacher-training department, thus gradually perfected its western art education system. Chinese students mainly studied in Tokyo Art School, at that time, many famous Japanese painter such as Fujishima Takeji, Okada Saburosuke, Wada Eisaku, Yasui Soutaro, Umehara Ryuzaburo were teaching oil painting in Tokyo Art School. The core idea of its education is to blend the realism foundation with the revolutionary factors of impressionism. According to our present idea, it is one of the main cradles of China's modern western painting education. Nearly half a century, there were 134 outstanding Chinese students studying in there.

The Chinese oil paintings collected by Tokyo National University of Fine Arts and Music, which mainly the self-portraits of these Chinese fine arts predecessors, witnessed the history of Chinese early abroad studying tide. According to the tradition of Tokyo Art School, graduates from western painting department (renamed as oil painting department in 1934) should leave one self-portrait to their Alma mater at graduation. The total number of Chinese students learning oil painting was ninety, accounting for 68.2% of the whole Chinese students; and the graduates amounted to fifty-two, 57.7% of all the oil painting Chinese students. But in fact, for kinds of some historical reason, there are only forty-four self-portraits preserved by the art archive of Tokyo National University of Fine Arts and Music. The condition of the other eight

self-portraits are unknown, they are: Wang Yachen, Wu Ziqi, Chen Yuangan, Lei Gonghe, Tan Huamu, He Shanzhi, Hu Guixin and Liao Dezheng.

The earliest piece of these self-portraits was painted in 1911, and the latest was in 1946. They are all bust, on the basis of painter's real looks, each have different expression, language and style. Generally, every portrait has signature and date by artist's own hand, and all use unified Japanese general 12 scenery frame. Each painting is 60.6cm long and 45.5cm wide, equivalent to the real size on the whole. These precious self-portraits will undoubtedly become one of the representative classics in Chinese modern time oil painting art, and will also be valuable materials in research of Chinese modern time fine arts history.

The senior artists represented by the Chinese students studying abroad in Tokyo Art School had many relationships with their compatriots studying abroad in France at that time. A Strong sense of mission to revitalize Chinese fine arts made these top artists such as Li Shutong, Jiang Xiaojian, Chen Baoyi, Wang Yuezhi, Wang Yachen, Chen Zhifo, Hu Gentian, Wang Daoyuan, Ding Yanyong, Wei Tianlin, Xu Xingzhi, Chen Chengbo, Wang Shikuo to lead the pace of Chinese western painting movement. In fact, most of these Chinese students returned home to serve the country when they graduated from Tokyo Art School, and most of them devoted themselves to the fine arts education. But they were somehow born at the wrong time, and not as lucky as their compatriots returned back from France. For those who came back early from Japan, the national fine arts schools were not running in high gear and they didn't get the opportunity to give a full play at that time; for those who came back later, the tense situation of Anti-Japanese War made them hard to realize their art ambition for modernism. So they usually taught in private fine arts school and also showed a unique academic strength. Between realism and expressionism, Chinese local artists returning from Japan or returning from France, all had their choice and scheme for introduction and creation, these choices can be deemed as their deliberate "initiative misuse". One of the sources was the education environment of the academy, the second was the whole culture environment and art style in foreign land, and the third was the thinking about the localization practice after their returning. At the same time, throughout every painter's art process, it showed different degree of style emphasis. However, the most essential characteristic was undoubtedly that

they all regarded art academy as an important academic womb to produce and extend their artistic influence and cultural effect.

In such booming atmosphere of art influence and culture effect, we will undoubtedly pay attention to the phenomenon of "Tokyo Art School", for it is an important subject of Chinese modern time oil painting history. While the research of the Chinese oil paintings collected by the Tokyo National University of Fine Arts and Music is a further interpretation of this important cultural phenomenon, so as to figure out a better protection and propagation for Chinese modern time fine arts resources in the context of internationalization. Therefore, the academic subject about "the Chinese oil paintings collected by the Tokyo National University of Fine Arts and Music" has great academic value for the deep analysis of the internationalization and localization issues commonly shared by modern time Chinese and Japanese fine arts.

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