

PICTORIAL DICTIONARY OF THE APPRECIATION OF STAMPS
OF THE WORLD INTELLECTS

薛大德 主编

世界文化名人 邮票鉴赏大图典



美术家
Artist

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广东教育出版社

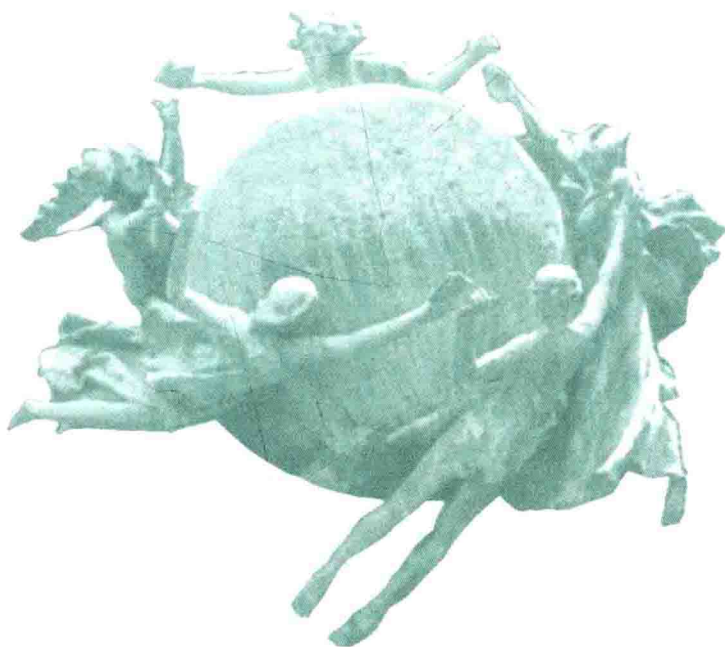
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周巍峙

序言

集邮是一种文化欣赏娱乐活动,有广泛的群众性。我不是专业集邮家,虽然已届米寿之年,还担负着很重的编纂任务,社会活动也不少,但我仍然喜欢集邮。集邮确实给我的业余生活带来了不少乐趣,在与一些集邮爱好者的交往中,也不断补充了新的集邮知识和方法,进一步提高了集邮的兴趣和水平。不久前,上海的老集邮家薛大德先生给我来信,说他和另外四位集邮家合作编著了一套关于世界文化名人的邮票鉴赏大图典,并要我写一篇序。我长期从事文化工作,对集邮文化的发展也比较关心,无法拒绝,只好不揣冒昧,在这里写几句话。

这套邮票鉴赏图典规模宏大,内容充实,品类齐全。收集这么多邮票、首日封、实寄封,并对相关知识进行介绍,要查阅大量资料,花费许多时间、精力,所耗财力当也不菲,实属不易。我认为编著者这种热爱集邮,赏玩之余对相关知识进行认真推考研究,孜孜以求的执著精神十分可佩。读者读这套书,可以通过邮票认识世界各国古今近三千位文化名人,简略知晓他们的生平、主要作品和成就;同时,也可欣赏世界各国琳琅满目的邮票艺术,获得知识上的增长和艺术审美上的满足,所以,这是一套在内容和形式上都臻上乘,既是大众普及的,又是专业的;既是集邮的,又是艺术文化和历史教育的好书,值得向广大读者,向广大集邮爱好者,特别是广大青年朋友推荐。当然,这套图典主要是通过邮票帮助读者对世界文化名人有一定的了解,它的作用只能是像路标那样,引领读者走近这些人物。而要想深入了解他们的生平事迹与艺术成就,还必须直接阅读他们的作品,以及有关他们的权威性传记和研究著作,才能真正走进这些名人的内心世界,了解他们在人类文明史上的重要作用,领悟他们的杰出与伟大。这套图典如果能够引发读者在这一点上有所尝试,则功莫大焉!

我们常把邮票称为一个国家的名片,其实它更像一部百科全书。每个国家的邮票,就是这个国家政治、经济、社会发展变化的一定反映,是这个国家与民族历史文化的缩影和遗存。我们在收集、欣赏一个国家的邮票时,实际上也是在了解这个国家的历史和文化,从这个意义上来说,收藏邮票也是在收藏历史和文化。这样,邮票收藏活动

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才具有更高的品格和水平,才具有更高的社会文化价值。我们应该大力提倡的,正是这种富含深厚文化底蕴的高品位和健康高雅的集邮活动。这样的集邮活动,能陶冶情操,益智怡情,有利于社会主义精神文明建设。

集邮文化是一种比较特殊的文化现象,它不受国家、民族、地区的局限,所有国家、民族、地区的邮票,都可以成为收集对象。集邮者本身也不受国家、民族、地区的限制,什么人都可以集邮。集邮也不受时间限制,邮票不分古今、不分新旧,都可成为集邮者的收藏品。集邮文化和其他艺术收藏文化一样,是一种超越时空、国界和民族的国际文化现象,也是一种蕴藏于民间的文化积累。集邮文化还是多层次、多功能的,它既可以增长知识,又可以提高审美水平。邮票作为邮资凭证,贴在信封上走向世界各国和各个地区,通过邮票的图案与文字,宣传了邮票发行国的政治、经济、文化特色,弘扬了该国的民族传统,是一个国家走向世界的有效载体与手段之一。集邮爱好者当中,有专家、学者、干部,但更多的是各个阶层、各个界别的人民大众,其中青少年占相当大的比例。中国目前集邮者有上千万人,因此集邮活动值得我们重视,需要集邮方面的行家里手通过多种方式加以引导,使之健康发展。

我历来认为,邮票是具有商品性质的,交换或用钱买卖邮票和其他邮品,对于集邮活动来说都是必不可少的。个人之间交换邮票,能起一定的作用。有时,稳定的“友好交换”会对某一专题的完成起重要作用,但在多数情况下,大量的收集还是通过邮票商店来进行的,或许邮票商店的主人就是有经验的集邮者,更是集邮者的朋友,这一点我深有体会。那种忽视邮票的文化功能,过度强调市场炒作邮票的商品属性、追求虚假快速升值的想法,是有一定的片面性的。我希望各级集邮组织和广大集邮媒体,重视集邮文化的建设,多宣传集邮文化和欣赏娱乐活动的益智怡情功能、交友互助功能,多组织健康有益的集邮讲座、集邮展览和其他多种多样的群众性集邮活动。有条件的集邮家,还可编写出版像本套书这样的集邮知识性图书,这对普及集邮知识、提高集邮水平,吸引更多的青少年加入集邮队伍,都是十分有益的,这将更好地推进群众性集邮活

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动健康蓬勃地发展。

《世界文化名人邮票鉴赏大图典》即将正式出版发行。我相信,编著者付出的辛勤劳动一定会得到应有的回响,真正的集邮爱好者会对这套书作出积极的评价。也希望编著者在本套书出版后,广泛汲取读者反馈回来的意见,如果还有不足与错讹之处,应及时加以修订,便于今后再版加以改正,使本套书成为当代中国集邮图书中的精品。

2004年10月25日

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Preface

Philately, an activity that involves cultural appreciation and amusement, is of a mass character. I am not a professional philatelist. However, I am fond of collecting stamps, even though I am eighty-eight and still actively involved in social activities and engaged in a heavy load of compiling work. Stamp collecting has, indeed, brought to my spare life great fun. While exchanging experience with amateur philatelists, I have been gaining new knowledge about and methods in collecting stamps, which has in turn, heightened my interests in and sharpened my ability of stamp collecting.

It was not long before I received a letter from Mr. Xue Dade, a veteran philatelist in Shanghai. I was informed that he had compiled a series of pictorial dictionaries of appreciation of stamps about the world-renowned intellects in collaboration with another four philatelists. In the meantime, I was requested to write a preface to it. Being engaged in cultural work for quite a long time, I have been concerned with the development of philatelic culture. As it is quite hard for me to turn down the request, I only have to venture to write a few lines for the series.

This series is of high standard, resourceful and complete in categories. It is really difficult to collect so many stamps, first day covers and used envelopes as well as to introduce the relevant information. The latter involves consulting a large amount of data, long hours, consistent efforts, and, as I assume, a very large sum of money.

I deeply admire the compilers for their ardent love, and above all, the persistently punctilious pursuit of textual research into the knowledge related to stamp collecting. Readers of this series may, with the help of stamps, get to know nearly 3,000 famous intellects all over the world by reading the brief accounts of their life, major works and achievements, meanwhile, appreciate the various styles of philatelic art so as to get information of the field and aesthetic satisfaction as well. It is superb in both content and form, suitable for both general and professional readers, concerned with

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philately and artistic culture as well as history education. Therefore, it is quite worthwhile to recommend this series to general readers, and stamp collectors, especially to the youngsters.

Anyway, this series is to help readers acquire a general knowledge of the world-renowned intellects in the form of stamps. It can be served as a signpost to guide our readers to those great men in history. To gain a further understanding of their life and deeds as well as the literary or artistic achievements, readers have to refer to their works and the authoritative biographies of as well as research works on the giants so as to get into their innermost spiritual world, be aware of the important roles they have played in the history of human civilization, and thus, grasp their prominence and glory. It will definitely be deemed as a great success for this series if it may arouse the readers' interests in making an attempt to take action to do further study.

We often regard stamps as a visiting card of a country. In fact, they are more like an encyclopedia. The stamps of a particular country are, in a sense, the reflections of politics, economy and social changes in the country, and the epitome as well as remains of the history and culture of the nation. While collecting and appreciating the stamps of a particular country, we are, in fact, trying to acquaint ourselves with the history and culture of the country. In this sense, stamp collecting is to collect history and culture. Thus, stamp collecting requires higher standard and enjoys greater socio-cultural value. What we should promote is the activity that is rich in deeply rooted cultural details, of high standard and healthily elegant. This very activity may, exert a favorable influence on our character, help improve intelligence and generate amusement, and above all, be advantageous to the construction of socialist spiritual civilization.

Philatelic culture is unique as it is not confined to the limits of the countries,

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nationalities and regions, stamps from different countries, nationalities and regions can all be collected. Neither are stamp collectors restricted to their own countries, nationalities and regions, everyone is free to collect stamps. Nor is philately limited by time constraints, stamps, classical and modern, old and new, can all be collected. Just like the culture of all the other art collecting, philatelic culture surpasses space and time, country boundaries and nationality. It is also a kind of cultural accumulation held in store among the people. Besides, it has various levels and many different functions. Stamp collecting can help increase our knowledge and at the same time, improve our aesthetic taste.

As postage vouchers, stamps on the envelopes get to different countries and regions on the earth. Meanwhile, the pictures and scripts on the stamps give publicity to politics, economy, cultural characteristics and national customs of the country issuing them. Stamps issued by a country are effective carriers and means of introducing the country to the others.

Of all the stamp collectors, there are experts, scholars, cadres, and the broad masses of the people in all strata of society and in all walks of life, a considerable proportion of youngsters. At present, there are millions of philatelists in China. Therefore, the activity deserves our attention. It calls for various forms of guidance from experts in philately to ensure its healthy development.

I have always claimed that stamps are commodities in nature and that the exchange and dealing of stamps and other postal goods are an indispensable part of philately. Exchange of stamps between individuals can be helpful for stamp collecting. Sometimes, the stable “friendly exchange of duplicate stamps” may play an important role in completing the collection of stamps of a special subject. But, in most cases, a large share of the collection is conducted with the help of professional stamp dealers. I have an intimate knowledge of the phenomenon that owners of stamp shops

themselves may be experienced philatelists or close friends of philatelists. The idea of overlooking the cultural function of the stamp, meanwhile, overemphasizing its commodity nature in marketplace and concentrating on an impractically rapid increase in value is, to a certain degree, one-sided.

I hope that both philatelic mass media and organizations at all levels focus attention on the construction of philatelic culture, on the publicity of its functions of improving intelligence and generating amusement, of making friends and helping each other, on organizing useful lectures, exhibitions and other forms of mass activities of philately. Philatelists, who have the prerequisite for compiling books, may publish books on philatelic knowledge, just like the present one. The endeavor will be helpful for popularizing philatelic knowledge, for improving philatelic standard, and for attracting more and more youngsters to participate in the activity. It will also give great impetus to the healthy and flourishing development of mass activities of philately.

This series is to be published. I have faith in that the compilers' hard work will be repaid with due attention, and that real philatelists will set a high value on this series. I hope that the compilers will heed the opinions of the readers and revise it promptly so as to make it better for the new edition and to make it exquisite among modern Chinese philatelic works.

Zhou Weizhi

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前言

每个人都有—个难忘的童年之梦。童年时代,我爱在静谧的仲夏之夜,头枕着藤椅遥望浩瀚的宇宙星空,天真地数着忽隐忽闪的星星,看着那些瞬间消逝的流星被蒙上神秘的面纱。半个多世纪过去了,这种神奇的夜境常在我的脑海里萦绕。世界各国的天文台,常对新发现的行星进行编号,并用对人类有卓越贡献的伟人名字加以命名,这是很有纪念意义的。在集邮文化领域中,寻找曾为人类文明作出杰出贡献的名人的踪迹,似乎也有着这样的意义和趣味。

我从小爱读伟人的传记,文化名人的事迹常感动并激励着我在人生的道路上前进。他们发挥卓尔不群的才华,为人类创造出辉煌的精神财富,但他们的命运往往艰辛坎坷而催人泪下:意大利文艺复兴三杰之一的米开朗基罗,为创作梵蒂冈西斯廷教堂天顶壁画《创世纪》,有四年时间在高高的脚手架上仰面作画,当他完成杰作走下脚手架时,已是身体畸形、头错位、眼睛严重损坏,那时他才37岁;法国印象派画家雷诺阿临死前腿脚瘫痪,手指不听使唤,还让人们用担架抬着他,将笔绑在他手上,他还想作画。他死前唯一的要求是让儿子给他铅笔画个花瓶;俄罗斯19世纪风景画巨匠列维坦,毕生在画中用心灵与大自然对话,创作出许多抒情的俄罗斯名画。当他将要完成最大的画作《湖》时,却倒在了画架上,时年仅40岁;双目失明、一级残疾的尼·奥斯特洛夫斯基与病魔作斗争,完成了辉煌杰作《钢铁是怎样炼成的》,成为指引一代又一代人奋斗的“圣经”;20世纪现代主义小说创始人之一、“迷宫”小说之父,因创作“孤独三部曲”而蜚声国际的小说家卡夫卡在1924年患肺结核辞世时只有41岁;原子时代的开拓者,发现比铀强200倍的放射性新元素镭的法国科学家皮埃尔·居里,他与他的爱妻居里夫人一起在1903年荣获诺贝尔奖。但不幸的是,他于1906年在巴黎遭遇车祸身亡,时年只有47岁;德国民族文学的先驱者席勒,他的杰作《阴谋与爱情》曾蜚声德国艺坛。但他于1805年5月9日在贫病交加中死去时,也仅45岁;17世纪法国戏剧家莫里哀,一生创作了《伪君子》、《唐璜》、《吝啬鬼》等名剧三十余部,但他自己的艺术生命的最后一幕却是因咳嗽吐血

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不止而与世长辞；“乐圣”贝多芬一生悲壮，经历了贫穷、失聪、失恋的痛苦，而他在全聋时期创作的《第九交响乐》被人们誉为“音乐史上一个绝对的顶峰”。当1824年他指挥这部交响乐时，全场轰动，掌声不绝，但他竟一点也听不到这雷鸣般的掌声和赞扬声；创作了《义勇军进行曲》的人民音乐家聂耳，溺死于日本海时只有23岁……

关于编著这套书的初衷，就是想把世界文化名人通过大家所喜爱的集邮文化形式呈现出来。其显著特点有三：一是权威性和代表性。保加利亚革命家季米特洛夫曾称邮票为“国家的名片”，说明邮票具有国际意义与象征性。一般来说，凡是用于各国邮票画面的文化名人及其作品、事迹，都是在本国乃至世界上有重要影响，为人类文化作出过巨大贡献的，所以其权威性与知名度无可置疑。二是邮票或邮票封片的文化信息量大、涵盖面广、流传迅速。据不完全统计，全世界每年有几万种反映不同文化背景、语种与政治生活的上亿枚邮票发行流通，所以有人称邮票为没有国境线的文化与友谊的使者，这是其他书籍传媒所无法相比的。三是邮票画面彩色成像，精美绝伦，且方寸之间紧凑雅致，具有浓缩与袖珍的视觉艺术效果。据统计，这套书的世界文化名人共有：美术家（包括画家、雕塑家、工艺美术家与建筑家等）六百多位；音乐家（包括作曲家、器乐家、歌手等）五百多位；文学家（包括小说家、诗人、散文家、文学评论家等）七百多位；戏剧家与电影家（包括戏剧家、演员、电影表演艺术家、摄影家等）近五百位；诺贝尔奖获得者（包括历届物理学奖、化学奖、生理学或医学奖、文学奖、和平奖、经济学奖得主）五百多位，总计近三千人。尽管我们把自己近半个世纪珍藏的集邮精品都奉献了出来，并倾注了无数的心血精力加以考证核实与解读，但仍难免有遗珠之憾。如有许多为人类文明作出过巨大贡献的世界文化名人，却没有相应的邮票反映他们的生平事迹。远的不提，就说我们中华民族，出现于邮票画面上的文化名人，绝对是分子式上的少数，与他们的贡献和影响很不相称。我们只能尽自己最大的努力用首日纪念封片等来弥补诸如此类的

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不足。以世界范围来说也很不平衡,例如篇幅与比重,欧洲国家较多,其他各洲就显得单薄。这绝不代表我们编著者的倾向性,而是“巧妇难为无米之炊”也。所以本书出版以后,除了热望广大读者向我们指出谬误之处以外,我们仍将继续努力,挖掘和收集世界薄弱地区文化名人邮票及其他邮品,以便再版时改进。

在本书即将与读者见面之际,还要感谢为其顺利出版提供精神支持的“伯乐”——中国出版工作者协会副主席伍杰,中华全国集邮联合会副主席暨学术委员会主任许孔让和彭燕萍女士,为人做嫁衣而无私奉献的责任编辑杨向群、美术编辑陈国梁和曾大力副社长,更荣幸的是全国文学艺术界联合会主席周巍峙,以近九十高龄为本套书撰写序言,中华全国集邮联合会会长刘平源先生也以宝贵的翰墨对本书出版给予支持与鼓励,更增添了这套书的“厚重感”。对于以上各位领导和朋友的大力支持和帮助,在此表达我真挚的感激与敬意。

薛大德

2004年秋于上海

Foreword

Dreams of our childhood are such that they often reawaken in our mind. When I was a child, I used to rest my head on the rattan chair, gazing at the starry mid-summer sky, innocently counting the twinkling stars, and glimpsing at the shooting stars being enveloped mysteriously into a curtain of night. More than half a century has passed, still, I often recall vividly the night of wonder. It is a memorable practice, though common for the astronomical observatories all over the world to number the newly discovered planets and to name them after the great men who have contributed remarkably to our mankind. It seems to us that in the domain of philatelic culture, it is of the same significance and interest to trace those great men who have made outstanding contributions to the human civilization.

I have enjoyed reading the biographies of these eminent intellects since I was young. Quite often than not, I have been greatly moved by their stories. What's more, their achievements have always inspired me to continue to make progress in my life. Giving the reins to their brilliant talent, they have left to us splendid spiritual legacies. However, most of them experienced such great hardships of all kinds that we can't help shedding tears for them.

Michelangelo, one of the three masters of the High Renaissance, spent more than four years on the high scaffold painting scenes from *Genesis* on the ceiling and upper walls in the Sistine Chapel. He stood day by day, head bent back, arms stretched up. The time he finished the ceiling frescoes and stepped down the high scaffold, he became deformed, head out of place, eyes severely damaged. At that time, he was only thirty-seven years old.

Renoir was a French impressionist painter. During the last days of his life, Renoir was seriously crippled, unable to move his hands freely. However, he continued to paint on a stretcher, by using a brush strapped to his arm. Just before he died, still, he requested of his son to give him a pencil to draw a vase.

美术家
Artist

音乐家
Musician

文学家
Writer

戏剧家与电影家
Theater and Film Artist

诺贝尔奖获得者
Nobelist

Foreword

Isaak Levitan, the great 19th-century Russian landscape painter, devoted all his life to the hearty communion with nature by the means of landscape painting. In the forty years of his life, Isaak Levitan painted many landscapes that were later recognized to be among the finest masterpieces of Russian art. The last large canvas by Levitan is titled *The Lake*. The canvas remained unfinished as the monumental work on it was stopped by the painter's death.

Being an incurable patient who had been confined to bed, blind, Nikolay Ostrovsky went through the hardest pain and illness and created the masterpiece *As Steel was Tempered* — a Bible which has guided and inspired generations and generations of people.

Franz Kafka, one of the founders of Modernism in the 20th century and father of labyrinthine novel, was known to the world for his three novels: *Amerika*, *The Trial*, and *The Castle*. When he died of tuberculosis in 1924, he was only forty-one.

French scientist Pierre Curie was one of the early investigators in the atom age. He and his beloved wife, Marie Curie, shared the 1903 Nobel Prize in physics for their discovery of radium, a new element that is two hundred times more radioactive than uranium. Unfortunately, he was struck and killed by a horse-drawn carriage in Paris in 1906 at the age of forty-seven.

Friedrich von Schiller is regarded as the leading figure in contemporary German literature. His masterpiece *Intrigue and Love* once was tremendously popular in German literary and art circles. Nevertheless, he was only forty-five when he died of a serious illness on May 9th, 1805, penniless.

Moliere, the 17th-century French dramatist, produced more than thirty pieces of famous plays such as *Tartuffe*, *Don Juan* and *The Miser*. Ironically, he had been grievously ill for some time, played the role of the hypochondriac in his last play, fell mortally ill during the fourth performance, and died soon afterwards.

诺贝尔奖获得者
Nobelists

戏剧家与电影家
Theater and Film Artist

文学家
Writer

音乐家
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美术家
Artist

Ludwig van Beethoven, “a musical Titan”, had a solemn and stirring life. He suffered from poverty, affliction with deafness and inability to enter into happy personal relationships. The work *Symphony No. 9*, which has been regarded as an ultimate summit in the history of music, was completed, by the time when he had been completely deaf for years. In 1824, he conducted the symphony and it was greeted by tremendous cheers that were resounding throughout the hall. However, the musician was completely unaware of the thunderous applause and ovation.

Nie Er, who had composed *The Militia March*, was a great Chinese composer. It was at the age of twenty-three that he was drowned in the Japanese sea.

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The original intention of compiling this series is to present the world-renowned intellects in the well-received form of philately. It bears the following three features. Firstly, this series is highly authoritative and representative. Bulgarian revolutionist Georgi Dimitrov once addressed stamps as “the visiting cards of different countries”. It proves that stamps are internationally significant and symbolic. Generally speaking, those intellects in different countries, with their works and achievements, were invariably selected to be printed on the stamps on the basis that they enjoyed nationwide or even worldwide influence, and that they have made remarkable contributions to the human civilization. Therefore, their authoritativeness and publicity are beyond doubt. Secondly, stamps or envelopes carry a lot of cultural information with a wide coverage and they circulate quickly. According to incomplete statistics, every year, over one hundred million stamps which fall into thousands of different categories, reflecting cultural background, languages and political life, are being issued and circulated all over the world. Therefore, stamps are considered as culture and friendship ambassadors without boundaries, which is unparalleled to other forms of paper media. Thirdly, the colored pictures on the stamps display a