

抗戰八年木刻選集

WOODCUTS
OF WAR-TIME CHINA
1937-1945



中華全國木刻協會編選

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抗戰八年木刻選集

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第

序

在第九世紀，我國就有了木刻畫。第十四到十七世紀，木刻畫極為發達，精品很多。直到西洋印刷術傳入，多數書本與印件不再用木刻的辦法了，木刻畫才衰落下來。

我國的木刻畫大多是經書，史書，子書，佛經，道藏，小說，劇本的插圖。也有純粹的藝術畫，刻着山水，花鳥，人物。此外又有神像，風俗畫，吉祥畫等類，是澈底的民間藝術——就是說，並非士大夫書齋裏的東西。那些作品技法各異，工拙不一，卻有個相同之點：畫底稿的是一個人，動手刻的另是一個人。先得有好畫手畫底稿，好刻手才可以顯他的本領，他的本領在乎不走樣，不損傷底稿的神采。如果沒有好底稿，好刻手也無所施其技。

我國現代的木刻藝術卻並非承襲本國的傳統，是受的外來的影響，是刻手而兼畫手的。我們要永遠記住魯迅先生，介紹許多國外作品，印行一些木刻選集，鼓勵青年藝術家着手學習，延請能手指授技法，全是他的勞績。假如沒有魯迅先生的倡導，我國的木刻藝術會不會發展到目前的地步，是很難說定的。

從倡導到如今，時間不滿二十年，成績已經相當可觀了，這本抗戰八年木刻選集就是證據。這本選集包含七十五位作家，一百幅作品。七十五位，一個不小的數目。一百幅，那是從陳列在抗戰八年木刻展覽會的幾千幅作品中精選出來的。

看了這本選集，可以領悟幾層意思。

由於所處的國度和所值的時代，木刻作家與文藝作家一樣，一貫的表

現着反帝反封建的精神。從正面說，一貫的表現着爭自由的精神。他們不把木刻藝術認作無所爲而爲的東西，他們有所爲，他們把木刻藝術認作宣傳的工具，爭自由的武器。雖是工具和武器，本身卻仍然是件藝術品。是藝術品兼有工具和武器的作用，不是爲了工具和武器犧牲了藝術。

在抗戰八年間，木刻作家夠努力的了，請想想，陳列在展覽會中的作品就有幾千幅。單就這本選集來看，對於敵人的憎恨，對於受苦難者的同感（不是同情），對於大衆生活的體驗，對於自由中國的期望，可以說表露無遺了。八年的抗戰是我國歷史上沒有前例的大事件。我國脫去了自身的以及外來的重重束縛，自由獨立的站在世界上，雖然現在還沒有做到，還待全國人民努力奮鬥，可是將來敘說起這一段艱辛的成功史來，八年的抗戰必然是個極大的關目。我國人民以生命寫下歷史，而這本選集就是那歷史的縮影。

就技術方面看，也有可以說的。在木刻藝術剛介紹進來的時候，我國的一些作品脫不了模仿，某一幅的藍本是外國的某一幅，某人的作品依傍着外國的某一家，幾乎全可以指出來。這是不可免的，也是無可非議的，學習任何藝術，總得經過模仿的階段。重要的是始於模仿而不終於模仿，模仿只作創造的準備。這一點，我國的木刻作家很快的做到了。請看這本選集裏的作品，構圖，陰影，線條，刀法，各有獨到之處。一個總印象：木刻藝術成了我國土生土長的東西。有幾幅細緻的近似我國舊時的「繡梓」，可是並不相同，繡梓哪裏有那種生命力！而且，繡梓只是書本的插圖，是附屬品，現在這些作品卻是獨立的藝術。近似於傳統而不承襲傳統，受着外來的影響而不爲影響所拘束，土生土長，趨於創造：我國的木刻藝術已經發展到這個地步了，可是距離創導當時還沒有滿二十年。

三十五年八月，葉聖陶

中國新興木刻的發生與成長

一

提起中國的新興木刻，就得想起魯迅先生。

一九二九年，魯迅先生播下了木刻的種子——他以藝苑朝華這個名字印行了四本畫集，其中有兩本是木刻集。在這以前，把西洋木刻介紹到中國來的事從來沒有過。

爲了培養這類種子，一九三零年的夏天，魯迅先生在上海開辦了一個木刻講習班，請一位日本版畫家擔任教授，使愛好木刻的藝術青年有學習刻作的機會。自此以後，‘捏刀向木’的一天天的增多起來，到現在爲止，剛好有十五年的歷史。

魯迅先生爲什麼要提倡木刻呢？他在藝苑朝華裏的新俄畫選的序文上說得很清楚。‘……中國製版之術，至今未精，與其變相，不如且緩，一也；當革命時，版畫之用最廣，雖極匆忙，頃刻能辦，二也。’從這個話，可見木刻藝術能夠在中國發展，自有其必然的理由。

二

可是中國木刻藝術在萌芽之初，是經過了血和淚的培植的。木鈴社首先在杭州國立藝專被解散了，接着上海的一八藝社也受到了摧殘。‘九一八’以後，木刻竟被頑固勢力認做‘危險’的玩藝兒，展覽會被封閉了，作品被沒收了，作者被囚禁了。然而這些打擊與阻撓並沒有使木刻夭折，相反的，新興木刻與新興文學一樣，在鬥爭的程途中茁壯起來了。

中國新興木刻的發祥地是上海，隨後它的種子被帶到北平和廣州。在這兩處地方，一九三二年以後的數年間，曾以迅速的步調加強了木刻的活動。如一九三四和三五年的兩次全國性的大規模的流動木刻展覽會，就是從這兩處地方發動起來的。

第一次先在北平文廟展出，當時影響的廣大與收穫的豐厚，連木刻運動者自己也感到驚訝不置。後來這些作品從北平出發，流動到天津，太原，濟南，上海，漢口五個重要都市，歷時兩年，都無例外的受到廣大人民的歡迎。第二次由廣州到北平，在二十七個大小都市巡迴展覽。在上海展出時，行將近世的中國新興木刻之父，魯迅先生，對於全國木刻工作者的努力，大大的感到興奮，勉勵有加。從那時起，中國新興木刻的基礎才算打穩了。

中國新興木刻由於魯迅先生的竭力提倡，更由於客觀政治形勢（反帝，反封建）的催促，在上海，在北平，在廣州，在南京，甚至在文化素受錮蔽的地方，都爭先恐後的成立了木刻團體與木刻研究班。這樣一來，木刻工作者逐年增加，木刻藝術才有今日堪與其他文化部門並駕齊驅的情況。

除了擴充木刻團體與組織，訓練新成員之外，重要的活動是經常舉行木刻展覽會，出版與木刻藝術有關的刊物。我們在過去，對於這些是同等的予以注意的。列舉重要的木刻團體，有木鈴社（杭州，一九二九），一八藝社（上海，一九三〇），春地畫社（上海，一九三一），野風畫會（上海，一九三二），上海繪畫研究社（上海，一九三三），中國版畫研究會（上海，一九三三），平津木刻會（北平，一九三二），太原木刻研究會（太原，一九三二），現代版畫會（廣州，一九三二），開封木刻研究會（開封，一九三三），南昌木刻會（南昌，一九三四），濤空畫會（上海，一九三四），MK木刻會（上海，一九三四），鐵馬版畫會（上海，一九三五），野穗社（上海，一九三四），深刻木刻研究會（香港，一九三五），上海木刻作者協會（上海，一九三六），以上是地方性的組織。抗戰開始以後，木刻界即開始全國性的團結，有中華全國木刻界抗敵協會（武漢，桂林，一九三七——四二），中國木刻研究會，（重慶，一九四二——四六），中華全國木刻協會（上海，一九四六——）。至於印行的書報刊物，如各地展覽會的特刊，附刊於各地報紙上的木刻期刊，散見於各雜誌報章上的木刻創作和論文等，真是不可勝數。而比較有歷史價值的，可以舉出現代版畫，木刻界（都是現代版畫會編印），木刻紀程（魯迅編印），木藝（桂林時代木協編印），木刻藝術（木協湘·粵·東南分會

合編印)等。其他畫集出版的很多,不能在這裏列舉了。

三

自一九三七年全面抗戰開始,直到獲得勝利為止,這八年當中,正是中國新興木刻運動的成長期。這期間的活動情形,雖不能在這篇短文中詳述,但是那幾個足以顯示全貌的鏡頭,是應該拿出來檢視的。

首先我們必須鄭重的指出,中國木刻界在抗戰前雖然彼此都有堅強的精神聯繫,但是還嫌不夠。到了一九三八年,全國木刻界的中心組織出現了,把全國木刻工作者的力量集中起來,推進木刻運動到更高的階段去。在抗戰進行中,這個全國性的組織雖然爲了環境關係,曾經兩次改換名稱,但本質上仍然繼承着和發揚着過去的傳統精神,成爲一個具有機動性的團體。

在中華全國木刻界抗敵協會的推動之下,各地會員曾經展開廣泛的活動:除了經常舉行木刻展覽會,配合戰時宣傳,出版不少畫報外,還舉辦過木刻訓練班,函授班,木刻供應站,並建立了木刻工廠。以上是指都市方面而言。在鄉村和前線,那就有大小規模的巡迴木刻展覽,木刻畫報,標語,傳單,連環圖畫的散佈等。那時候,木刻藝術已經真正的衝進了戰爭的旋渦,成爲抗戰宣傳的利器了。這樣多方面的發展,在幾次大規模的展覽會中表現得更其充分:如一九三七年武漢的‘全國抗戰木刻展’,一九三八年以後在桂林出現的‘七七紀念木刻展’,‘魯迅先生逝世三週年紀念木刻展’和‘木刻十年展’,一九四一年以後在重慶出現的‘中國木刻研究會紀念展’和‘送蘇木刻展’。而最引起注意的是一九四二至四四年一連三屆的全國分十七個地區同時舉行的大規模的‘雙十木刻展’。這樣龐大的計劃能夠順利的執行,說明了中國木刻已達到相當成熟的階段。此外,自從一九三九年以後,迭次將木刻選送蘇,英,美,印,使中國的新興藝術得在莫斯科,列寧格勒,倫敦,紐約和加爾各答展出,博得不少好評,更是一件值得注意的事。再說,抗戰八年間,木刻出版物的散佈真是異常廣泛,幾乎每個重要城市,只要是木刻作者所到的地方,當地的報紙雜誌上就有木刻的作品出現。據中國木刻研究會的估計,戰時全國出版的木刻刊物約

在四千種以上。

以上只說到量的發展，我們還得就質的方面來檢討一下。

在中國初期的木刻中，因為缺乏師承，不免模仿西洋——尤其是蘇聯的作風。這種模仿的作風直到抗戰前期還不會擺脫，因為一種藝術新風格的創造是要通過作者的修養與認識的。到了抗戰第三年，由於作者生活上的體驗增多，以及在戰爭中受到了不斷的磨練，逐漸養成了一種能夠控制自己思想與技術的能力；更由於一九三八年以後整個中國文化界廣泛的民族形式的討論與嘗試，木刻作者也逐漸發見了自己的路向。從人物的形態以至內容與形式的表現，都顯出了鮮明的中國風。克服模仿，自成風格，這是藝術長成的最有力的說明。試看經過了八年戰爭鍛鍊出來的最近的木刻，誰都會承認，不但題材的把握已經有顯著的進步，而且技術的表現也達到成熟的境界了。

四

如果我們看到抗戰八年間除了木刻以外，中國的一切造形藝術都顯得十分萎縮，如果我們認定抗戰期間的文化活動和其成果直接是戰後建設新中國的新文化的基石，那麼，木刻在這期間成長，實在是一件最使人興奮的事。因為從這裏我們可以意味到木刻就是支持着行將下墜的中國造形藝術的一股新生力量，更可以意味到木刻透露着新中國的新文化的光輝。一種文化運動，在一個國度裏，以十五年的短促歲月健康的成長起來，成為最有前途的未來文化的支柱，這種事實是值得稱說的。然而這並不是偶然倖致的結果，新興木刻在中國的發展實在是循着歷史的必然性的。我們深深看到自由民主的新中國的誕生，必然隨伴着一種偉大的新文化的開始，那麼，木刻就是這種新文化的一部分。所以我們今天特別珍重這門木刻藝術，我們從它的本質與成果中，已經發見了它的偉大的性格了。

編 後

這本選集能在時局動蕩不安的環境中出版，真是一件可喜的事。爲了想使讀者從這本選集裏看到抗戰八年來新興木刻的成果，所以內容選得十分廣泛。在有限的一百幅中，包括了七十五個作家，每個作家的作品至多不超過兩幅，因此有許多佳作不能不割愛，深感遺憾。更因爲這次編選與印刷都很匆促，沒有充分徵集更多新作的時間，以致一部分散見於各種刊物的舊作也選入了。好在我們編印這本選集正如魯迅先生印行木刻紀程一樣，是想把它作爲木刻運動史中的一塊里程碑的，因此，只要是好的作品，即使已經散見於各種刊物，現在重選入集還是有意義的。



INTRODUCTION

THE ART of wood engraving existed in China as early as the 9th century. It flourished from the 14th to 17th centuries, boasting of an abundant crop of fine works. It declined in consequence of the introduction of the Western method of printing which has supplanted the use of wood blocks in printing books and other matters.

Most of the Chinese woodcuts are the illustrations in classics, histories, philosophical works, the Buddhist sutras as well as the Taoist sacred books, and light readings like novels and plays. There are also purely artistic engravings of hills and streams, flowers and birds, and persons and things. There are still others representing gods, folk customs, auspicious omens, etc. which belong to the category of a thoroughly popular art—that is, not the sort of thing decorating the walls of a gentleman-scholar's studio. Though the above-mentioned pictures differ widely in their workmanship and merit, they have one thing in common: the drafts were made by one person and the engravings on the wood, by another. Therefore the cutter or engraver must have got hold of a good draft in order to make a display of his skill which simply lies in sticking closely to the model and reproducing its artistic effect. In a word, nothing could be done by the cutter without good drafts as patterns.

The art of modern Chinese woodcutting, however, is not derived from native tradition. It has come into being as a result of foreign influence. The one and the same person has a double rôle to play: he draws the pictures as well as cuts the wood. Thanks to the tireless

efforts of the late Mr. Lu Hsün who introduced a great many foreign woodcuts into this country, compiled several selections of the famous ones, and encouraged young artists to learn this new art from experts, woodcutting begins to flourish in China. Whether the art of Chinese woodcutting would have become what it is today without his light and leading is a question as idle to raise as it is difficult to answer.

Since Chinese woodcutting has only a history of less than twenty years, the accomplishment of the artists—witness the present collection—is all the more praiseworthy. The selection which contains engravings represented is made out of the works on view in the Exhibit of Woodcuts during the War Against Japan (1937–1945).

Glancing over the contents of this volume, one cannot fail to be struck by the following points:

The Chinese woodcut artists live in a country and an age ravaged and blasted by war, and, like their compatriot writers, have systematically revealed their spirit of anti-imperialism and anti-feudalism. They have shown their spirit of freedom-seeking. The art of woodcutting is not regarded as something to be done because there is nothing else to do but as something which it is meaningful as well as urgent to do. They take it as an instrument of propaganda and a weapon in the war of liberation. Though an instrument and a weapon, woodcut is a work of art in itself. Its serviceability as an instrument and weapon is by no means bought at the cost of aesthetic value.

Judging by the book before us, the artists have laudably done their best during the long eight years' war. One sees the hatred of our enemy, the fellow-feeling (not pity) toward the victimised among our people, the experiences of life of the general public and the expectations of the advent of a free China all depicted to the fullest extent. This war of resistance is an unprecedented great event in Chinese history. Even though we have not yet shaken off all the bondages within and without

and are unable to attain the status of a free and independent people among the family of nations, the war of resistance is a stepping-stone for us to rise to better things. We have written our recent history in blood, and this book is a pictorial epitome of that part of Chinese history.

Something remains to be said about the technique. At the stage when woodcutting was first introduced, some of the works did savour of imitation. It was then relatively easy to identify the foreign models imitated and the foreign masters the woodcutters served prentice to. This, however, is unavoidable and not to be condemned; for, in learning any branch of art, we have to go through the stage of imitation. What is important is that imitation should be used as a means, not as an end. It only paves the way to independent creation. And this has already been achieved by our woodcut artists in a very short time. One will see in this collection the highly individual styles in the composition, shading, engraving and lines. The total impression is that woodcut has become an art racy of Chinese soil. Some of the finely-wrought woodcuts are very much like our ancient wood-engravings, but they are not really alike: how could the latter have got such vigour of life? Moreover, the ancient wood-engravings served only an illustrative purpose in the books, while these woodcuts form an art *sui generis*. As something that seems to be traditional but really not inherited, that is influenced by foreign art but not cramped by it, and that has grown out of our own soil and stepped forward to creation, the very art of Chinese woodcutting has developed into the present state only within a period of less than twenty years.

Yeh Shêng-t'ao.

SHANGHAI, August, 1946.

The Birth and Growth of the New Art of Wood-Engraving in China

1

WOOD has long been a familiar medium for multiplying impressions in China. Much good work has been done by the old masters and many pieces in the collection published by Prof. C. T. Chêng¹ still command our love and admiration. But we are here not concerned with that. What we are going to relate is the story of the rise of the new art of wood-engraving² in present-day China.

Talking about the new art of wood-engraving in China, one cannot help recalling the name of the late Lu Hsün. It was he who sowed the seed of wood-engraving in 1929 by publishing four books of the examples of pictorial art under the collective title of "New Glories in the Realm of Art." Of the four books two are collections of woodcuts. Up to that time nobody had cared to introduce the Western art of wood-engraving into China.

To encourage the learning of this new art, Lu Hsün sponsored an instruction class in Shanghai, with a Japanese artist as teacher, giving practical lessons to a number of young men and women who wanted to acquire this new art. That was fifteen years ago, in the summer of 1930. From that time on, the number of those who hold engravers, knives and chisels to work on wood has grown from year to year.

¹ 鄭振鐸：中國版畫史，良友圖書公司出版。Prof. C. T. Chêng: "A History of Chinese Woodcuts (868-1934 A.D.)," 1940, Liang Yu Publishing Co.

² The terms *wood-engraving* and *woodcut* are employed indifferently in this discussion, in spite of their technical differences, for the simple reason that examples of both arts have been included in the present work.

What was the motive that urged Lu Hsün to encourage the art of wood-engraving? It was stated clear in his Preface to *WOODCUTS OF NEW RUSSIA* (in the "New Glories" series):

"... The art of reproducing pictures is still very imperfect in China and we had better wait than spoil good-works of art by bad reproduction. This is one reason for cultivating the simpler art of wood-engraving. A further reason consists in the usefulness of woodcuts in times of revolution, when great demand is to be met at short notice."

Hence the rapid development of the woodcut in present-day China.

2

YET the story of the development of this art has been partly written in blood and tears. First, the *Wood-Bell Club* of the National Academy of Art, Hangchow, was disbanded. Then followed in its steps the *One-Eight Art Club* of Shanghai. After September 18, 1931 (when the Japanese began their world conquest by occupying Manchuria), wood-engraving came to be regarded as a "dangerous" art by the reactionaries. Exhibitions were banned, prints were confiscated and the artists were imprisoned. But obstacles and frustration did not succeed in killing the new art. On the contrary, it grew in strength in the struggle, as is also the case of the new literature.

Although the new art of wood-engraving was born in Shanghai, it spread early to Peiping in the north and Canton in the south, where the new art gained in depth and power very rapidly during the few years since 1932. It was at these two places that the two nationwide exhibition tours of 1934 and 1935 were respectively launched. The former began its career at the Confucian Temple in Peiping and immediately made a better impression and exerted a greater influence than had been hoped for even by the sponsors themselves. The works of art were subsequently exhibited at the five great cities of Tientsin, Taiyüan, Tsinan, Shanghai and Hankow, everywhere received with enthusiasm by the large populace. The exhibition of

1935 started at Canton and ended at Peiping, passing twenty-seven towns in its tour. The arch-sponsor of this new art, Lu Hsün, visited the exhibition when it was held in Shanghai, and was very pleased and much moved by the efforts of those young artists. Lu Hsün died a short time after the exhibition, but the art that he had brought into being in China had shown itself firmly grounded.

Due to the encouragement of Lu Hsün and also due to the urge of the political environment (anti-imperialism and anti-feudalism), the new art had a phenomenal development. Artists' associations and instruction classes were formed at Shanghai, Peiping, Canton, Nanking, and even in many culturally backward places. The number of wood-engravers grew quickly. Wood-engraving was given a status equal to any of the established arts and was considered a major cultural force.

Previous to the War the artists' associations were mostly local in nature, of which the more important included the following:

- The Wood-Bell Club (Hangchow, 1929).
- The One-Eight Art Club (Shanghai, 1930).
- The Springfield Painting Club (Shanghai, 1931).
- The Wild Wind Painting Society (Shanghai, 1932).
- Shanghai Painting Research Club (Shanghai, 1933).
- Chinese Wood-Engraving Research Society (Shanghai, 1933).
- Peiping-Tientsin Wood-Engraving Society (Peiping, 1932).
- Taiyüan Wood-Engraving Research Society (Taiyüan, 1932).
- Modern Wood-Engraving Society (Canton, 1932).
- Kaifeng Wood-Engraving Research Society (Kaifeng, 1933).
- Nanchang Wood-Engraving Society (Nanchang, 1934).
- The T'ao K'ung Painting Society (Shanghai, 1934).
- The M. K. Wood-Engraving Society (Shanghai, 1934).
- The Iron Horse Wood-Engraving Society (Shanghai, 1935).
- Wild Corn-Ears Club (Shanghai, 1934).
- The "Depth" Wood-Engraving Research Society (Hongkong, 1935).
- The Woodcutters' Association of Shanghai (Shanghai, 1936).

After the outbreak of war in 1937, the wood-engravers began to form a national association, which was known successively as:

Chinese Woodcutters' Association for War Effort (Hankow and later Kweilin, 1937-1942).

Chinese Wood-Engraving Research Society (Chungking, 1942-1946).

Chinese Woodcutters' Association (Shanghai, 1946-).

One of the chief activities of these societies has been publication: witness the numerous pamphlets in connection with the exhibitions, the periodical woodcut supplements of daily papers, as well as the essays and reprints appearing in various periodicals. As publications of special historical value we may mention the following:

Modern Wood-Engraving.

Woodcut. Both edited by the Modern Wood-Engraving Society, Canton.

Landmarks in Wood-Engraving. Edited by Lu Hsün.

The Art of Wood. Edited by the Time Woodcutters' Association, Kweilin.

The Art of Wood-Engraving. Edited jointly by the Hunan, the Kwangtung and the Southeast Branches of the Chinese Woodcutters' Association.

3

THE EIGHT years of war, 1937-1945, coincide with the age of growth of wood-engraving in China. Space forbids us to go into details, but a few salient facts claim our attention.

First we must point out that although there had been a very strong spiritual bond among the new artists previous to the war, it was not until 1938 that a national organization began to form itself, so as to concentrate the strength of all the practitioners of the art and to push the movement into a new level of activity. Though this national organization, owing to political reasons, twice changed its name during the war years, it has always been true to the spirit that gave birth to the new art and made it grow.