

An oil painting depicting a rural scene. In the foreground, a large pile of pumpkins in various shades of orange and red dominates the lower half of the frame. Several people are gathered around the pumpkins: a woman in a dark red shirt is leaning over, working with a pumpkin; a young girl in a pink shirt sits nearby; another woman in a white shirt is also working with a pumpkin. In the background, a woman in a light pink shirt stands near a white horse, and another woman in a yellow shirt is visible on the right. The overall atmosphere is warm and busy, with a focus on the harvest of pumpkins.

中國第二代油畫

費以復油畫集

Fei Yifu

中國第二代油畫家

費以復油畫集



中國第二代油畫家 費以復油畫集

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天道酬勤——費以復畫集序

費以復是蘇州同里人，著名的江南水鄉與大運河、太湖相貫通的渠溪湖河，縱橫交織，四通八達故鄉的寧靜、樸美，費以復始終難以忘懷；石橋下汨汨的流水聲，更是費以復魂牽縈繞的心聲。讀費以復的畫，彷彿走在水鄉的小河畔，聆聽著甜美甘冽的流水聲，清澈、明淨、悅耳，令人心曠神怡，流連忘返。

徐龍森

認識費以復是今春以來的事，是以細讀他的油畫作品做為端始的。儘管費以復已於一九八二年在赴甘肅敦煌的寫生途中，將自己的生命永遠地獻給了藝術，也使我永遠地失去了與他謀面的機會，成為莫大的遺憾。然而，披覽費以復遺留下來的上百件油畫作品，卻像與一位寬仁的長者娓娓而談，神交既久，時間、空間就不再是我們之間的阻隔，我與費以復成了「忘年交」。

性格內向，傾向老莊哲學，
人生態度以澹泊為尚，與世無爭

從費以復存留的上百幅之眾的作品中，可以看出，在中國第二代油畫家中，費以復的一生作畫極為勤奮。大量的寫生作品忠實地紀錄下了費以復遍及大江南北的足跡，莫干山的青翠、黃山的烟雲、洞庭湖的波瀾、廬山的雋永、雁蕩山的怪異、泰山的日出、西湖的綽約、龍門的石窟、敦煌的壁畫、青島的海灘、坎門的漁場、蘇州的園林、天池的積雪、長江三峽的紆紆……一一盡收眼底。

古賢曰：天道酬勤。在浙江油畫五老中，費以復的獨樹一幟，便是其印證。

費以復性格內向，精神上傾向於老莊哲學，人生態度以澹泊為尚，與世無爭。一生積習，惟在繪畫。費以復的油畫作品大多為小幅，並以小幅為佳。這一方面是因為寫生攜帶方便的緣故，另一方面也是費以復謹小慎微的生性使然。比如，當年學院派的通常狀況是：在各類重大展覽活動中，畫家均以力作參展，以期成為成功之標誌，而費以復卻並不熱衷於此。每有展覽，往往隨意挑選一二件作品參加，並不刻意，雖有時也試圖創作幾件「重大題材」的作品，因大都



年輕得志時代的費以復

並不十分成功，由此，就更無問津之意。從費以復各個時期作品風格的演化來看，他的關注點較集中在自我滿足及對各派畫風的嚐試中。因而，有時會出現一張馬糞紙的正反兩面都畫上畫的情況。也是出於性格的緣故，一旦完成一批作品，費以復總是將它們收入篋中，密不示人，作品的整體面貌鮮為人知。其結果便是他在油畫界的影響力遠遠低於他的作品應讓人獲取的程度。只是在今天，當費以復的這些不輕易露面的作品展示在世人面前時，才使我們真正有機會聆聽一位一生敬業的藝術家的心聲。

對顏文樑油畫的讀解、領會更為深刻、深切，並將之融合為個人的繪畫風格，色彩更趨明快，造型細膩而富有節奏。

費以復的繪畫稟賦，早在他求學於蘇州美專時便已發露。無論在色彩上，還是在意趣的取向上，都可以見出這位江南才學之子靈動、敏感、纖細、精到的心跡。顏文樑老先生對這位稟賦極高的學生十分重視，不但親加指授、相切磋，而且還將其定為蘇州美專未來的接班人。後因時事變遷，蘇州美專成為歷史遺事之後，此事才成泡影。雖此，費以復與顏文樑師友之情卻是終其一生而有增無減。



顏文樑與費以復熱烈交談。

這份特殊的師友之情，同樣體現在費以復的藝術創作之中。在費以復的作品中，尤其是早期的作品不難看到顏文樑對他的深刻影響。成名之作《羊王廟》就是在顏文樑的粉畫《廚房》的影響下著手創作的，一年中費以復共畫了十三幅素描透視稿，並在此基礎上完成油畫，在蘇州美專一時傳為美談。顏文樑的影響作用不僅表現在費以復的早年作品中，從費以復五〇年代以後創作的十數件以蘇州園林為題材的系列作品中，可以看到隨著時日的推移，對顏文樑油畫的讀解、領會更為深刻、深切，並將之融合為個人的繪畫風格，色彩更趨明快，造型細膩而富有節奏。尤其是木板油畫《拙政園》，用平面展開的手法完成，一樹一石、水榭樓閣、池水蟲魚，曲盡其妙，將江南名園表現得淋漓盡緻。

除顏文樑外，西方畫家中，對費以復產生較重要影響的是俄羅斯風景畫家西什金和列維坦。費以復曾經從徐悲鴻處借來大量外國名畫印刷品，悉心加以臨摹，其中令他尤為心醉的是西什金、列維坦的風景作品。為此，費以復曾花費了不少精力潛心於列維坦風景作品的研究，並在臨摹過程中反復揣摩比較。在一件臨摹列維坦的《秋樹》風景畫旁，費以復

用毛筆題有「此畫有元人倪瓚之意境」從這一評述中，我們可以見出費以復對列維坦的愛好，是一種比較之後有意選擇。列維坦的風景畫意味優雅，有種貴族氣；而元人繪畫的蕭煞則是中國式的貴族意味。費以復從對上述兩者的比較中體現了他的藝術品味，而他的大量風景作品都留有這兩位重要人物的痕跡與意味。

牧笛式的抒懷，江南田園詩的意趣

印象派是費以復自五〇年代中期以來一直關注的西方重要畫派，對莫內情有獨鍾。費以復多件以日出、日暮為表現題材的風景作品便是例證。如作於一九五四年的《日暮而歸》和《日出而作》，以其對莫內的領悟，把丘陵、小平原和河湖縱橫的江南特有的暮靄晨曦，以及空氣中的水份在陽光照耀下那瞬息萬變，不可名狀的色彩、感覺表現得恰如其份。在山東嶗山與青島的大量寫生作品中，費以復更進一步將莫內畫風中的東方情調加以發揚，並轉換成本土性的畫意、境趣。這在費以復一生藝術創作中是最具價值的部分之一，同時，又再一次佐證了將源始於西洋的油畫向民族趣味轉換，是中國第二代油畫家們所共同致力的目標。

使中國畫家創作的油畫作品成為真正意義上的中國油畫，儘管在客觀事實上是第二代畫家所共同致力的目標，但很難說，他們這一共同的追求和在作品中表現的這一份共性，是自覺的、刻意的藝術終極追求。第二代油畫家們是在相對封閉的三十餘年（1949～1979）中渡過的，換言之，是在得不到其他支援的情況下，只能自救、自立的三十餘年。故而，在傳統的「適性」、「怡情」中，自覺不自覺地將民族的個性趣味滲透到舶來的藝術樣式中，滲透到各自的作品之中。第二代油畫家與其老師、學生們的最大區別在於此。他們的老師輩抱著一腔熱血，以科學救國、教育救國、新文化（西方文化）救國的宗旨，投身於藝術的創作與教育，他們的學生輩則在經濟相對不平衡的情況下從事藝術，失落本體文化的自信，更多地呈現為西方文化強烈滲透下的一種異化形成。

作為中國第二代油畫家中具有代表性的費以復，他的作品風格介於中國式的浪漫主義和寫實主義之間，其中的寫實主義意味是十分明顯的，如黃山寫生系列和西湖寫生系列。而其間的浪漫主義情懷，則與「浪漫主義」的公認定義相去甚遠。這些作品中更多地讓人體會到的是一種牧笛式的抒懷，常

能讓人感受到江南田園詩的意趣。

從費以復的用筆用色來看，由於大幅作品少見，因而大色塊的運用較少，但從僅存的幾件作品來看，如《廣闊的地野》、《堆禾成丘》等，筆調十分流利到位，用色大膽酣暢，尤其是翠綠和橄欖綠的協調使用，確實到了「人畫俱老」的境界。費以復愛秋天，也愛畫秋天，並且擅長於畫秋景。他筆下的秋天，生機勃勃，詩意盎然，全無惆悵肅利的低沈格調，深秋濃綠中那幾筆火紅的楓葉，其老辣果敢，令人擊節賞歎。

在「五四」以後以被異化為能事的社會氛圍中，自足自給地完成油畫的本土化轉化

縱觀費以復一生的繪畫創作，基本上經歷了以下幾個綜合過程：三〇年代主要是受顏文樑畫風的影響；四〇年代，西什金、列維坦對他的影響最大；五〇年代以後，先是從來中國開教授班的羅馬尼亞的博巴和前蘇聯的梅里尼柯夫、馬克西莫

夫作品中找到他自身所需要的，感覺到不足的東西；然後，又從法國印象派的作品中感悟藝術的啓示。在這一藝術的歷程中，費以復以其獨有的轉換能力，一方面努力汲取對自己有益的東西；一方面又在學習的過程中結合其個人的愛好，和業已形成的繪畫風格的定勢，對所學內容加以綜合改造，以期創作出既具個人風貌、符合繪畫自律及色彩學原理的畫風，又將民族的情趣意韻自然融入其中的作品。

在費以復身上有一種與生俱來的以柔克剛的天賦。他似乎從不排斥新的畫風和畫派進入自己的繪畫領域。在中國文化史上，每一次異族文化的入侵或引進，最終總是被中華文化所消融、吸收。中國文化這一傳統與個人稟賦相結合，使費以復總能從中找到契合於自己的接受通道，進而豐富自己，同時又不被對象所吞噬。體現在費以復身上的這種吞吐、容納、涵泳的文化生機活力，是中國藝術家所獨有的一種稟賦。也正因為如此，致使費以復能在「五四」以後，以被異化為能事的社會氛圍中，自足自給獨立地完成油畫的本



費以復在上海臨摹蘇聯畫家作品。

土化轉化；這無論是對中國油畫，還是對費以復，都是極其難能可貴的。

相較於印象派畫家的作品，費以復那輕鬆、愉悅、詩意十足，又不失浪漫的印象式的作品獲得了自身的獨立，表現出中國畫家的真誠與靈活，相較於前蘇聯的現實主義作品，費以復則更多地展示了中國式的「詩境」的浪漫與「寫意」的率真；相較於他的同代人或他的前輩第一代畫家，費以復具有更多的本土性語言，給人以親切感，給人以一種似曾相識的民族趣味；而與晚於他的當代畫家們相較，費以復的老辣、嫺熟，似乎可以看作是中國式的「印象主義」的發端。

更多的本土性語言，給人以親切感，給人以一種似曾相識的民族趣味

一般而言，對於第一代、第二代油畫家，人們較願意把他們當歷史來看待，更集中在對他們的教學、教育成就的頌揚，以及他們對中國油畫引進並使之普及的貢獻中，而忽視甚至不願承認這樣一個對中國油畫史來講，既是基本的又是重要的事實：第二代油畫家們——如費以復、劉國樞、楊立光、劉依聞、閔希文等——他們各自在自己的作品中完成了中國油畫發展的一個必不可少的歷史性過程，即油畫在民族土壤中紮下的深深的根基。因而在第二代油畫家身上最具歷史性價值的不是油畫技巧上的純化，而是本土性的轉化；不是語言樣式上的「拿來主義」或「洋涇濱」，而是在自足自信，不斷接受、不斷轉換的過程中的創造與豐富。

本土化往往以地域性的顯在標幟。前蘇繪畫與法國繪畫的不同，德國繪畫與意大利畫差別，既是不容忽視的事實，同時，又是繪畫生命力得以勃發的動因。西方的繪畫如此，中國的繪畫也是如此，斧劈皴與披麻皴，荆（法）關（同）氣勢與董（源）巨（然）風情，既是技法、風格上的差異，亦是不同地域特性使然。藝術源自於生活，雖是老生常談，卻是不可更移的鐵律。作為世界性畫種的油畫，在中國畫家的作品中如果看不到地域性文化對油畫的貢獻，那麼，油畫的語言會是怎樣的類同與貧乏？看不到第二代畫家們的這一歷史性業績，責任不在別人，而在我們！由此，我想通過對承前啓後的第二代畫家的個案分析與研究，貫通中國油畫的發展歷史；通過對中國百年油畫史的梳理、總結、認識，相信對當下油畫創作、批評、研究的參照意義將

是巨大的。

石濤曾有比之「過客」的人生觀，倘若我們能夠從「過客」的雪泥鴻爪中觀照到今天該做些什麼，那麼，整理、編輯這部費以復的遺作便擁有了現實的價值與意義。

費以復是蘇州同里人，著名的江南水鄉與大運河，太湖相貫通的渠溪湖河，縱橫交織，四通八達。故鄉的寧靜、樸美，費以復始終難以忘懷；石橋下汨汨的流水聲，更是費以復魂牽夢繞的心聲。讀費以復的畫，彷彿走在水鄉的小河畔，聆聽著甜美甘冽的流水聲，清澈、明淨、悅耳，令人心曠神怡，流連忘返。

願費以復的作品亦如其故鄉同里的流水，經由運河，江入大海，傳遞給所有喜愛它的人們，結識更多像我這樣的「忘年交」。

一九九五年七月於東海堂

Diligence Will Be Amply Rewarded

—Preface to Fei Yifu's Album of Oil Works

By Xu Longsen

It was in last spring when I threw myself into the researches on his works that I began to gain some knowledge of Mr. Fei Yifu, who died unfortunately on his way to Dunhuang, Gansu to sketch there, dedicating his whole life to art. It was really deplorable that I lost the chance to meet this well-known artist. However, while perusing several hundred oil works left over by Mr. Fei, I felt as if I were conversing closely with a kind, elderly man about his life and paintings. By studying his works and talking spiritually with him, we gradually established a kind of rapport and finally became "good friends". Neither time nor space could ever prevent us from doing so.

Hundreds of oil works well preserved by Fei Yifu impress us with the fact that he was the most diligent artist among the second generation of Chinese oil painters. Numerous sketches record loyally the tracks of Professor Fei all over the country: the verdant Mógan Mountain, the exquisite cloud and mist of Huangshan Mountain, the white-crested waves of the Dongting Lake, the exciting sunrise of Taishan Mountain, the graceful Lushan Mountain, the grotesque Yandang Mountain, the powerfully appealing West Lake, and the Longmen caves, the Dunhuang Murals, the seabeach in Qing Dao, the fisheries in Kan Men, the landscape gardens in Suzhou, the patches of wintersnow in Tianchi and the boatmen in the Three Gorges on the Yangtze River —— all this finds vivid expression in his pictures.

Our ancient scholar says: "Diligence will be amply rewarded", i.e. One's efforts will surely be compensated with good result. The old saying turns out to be true in regard to Fei Yifu, one of the famous Zhejiang Five Veteran Artists, who developed a unique and unmatched style through his diligent toil.

Fei Yifu was quite introvert and believed in Lao Tzu and Zhuang Tzu's philosophy of living, do not seek fame and wealth, let there be less ego, less desire. He devoted all his life to painting. Most of his oil works are small-sized, and they also came out to be the best. This is quite understandable for it is convenient for him to carry the small canvas to sketch outside; on the other hand, it strongly reflects Prof. Fei's guarded principles in life. Several decades ago, painters of Academicism in China preferred to display their large-format works in some important exhibitions in order to gain immediate acceptance. On the contrary, Fei was never enthusiastic about it; instead of striving sedulously for fame through some exhibitions, he would casually pick up a couple of small canvas and send them to the show. At one time, he used to follow the trend to produce on large canvas works of significant themes. Yet, his attempt failed. From then on, he gave up the idea of drawing for the sake of politics or society. His focus was mainly on the

improvement of his techniques through experimenting various styles of different schools. Sometimes he would paint on both sides of a strawboard. Thanks to his character, whenever he finished several works of the same theme, Fei Yifu would lock them in the cases, reveal to nobody—which resulted in the sad fact that very few people have a clear idea of his paintings, and that he exercised but much slighter influence over the world of art than he adequately deserved. Only today when Fei Yifu's creations seldom shown on public occasions are at last being displayed before us can we enjoy the opportunity to explore his intricacies and deepen our knowledge of this diligent but obscure artist.

Fei Yifu's talent faculties for painting were elicited when he was studying at the Suzhou Fine Arts School. There, Fei, a bright student from the south, demonstrated some conspicuous qualities characteristic of him either in his choice of personal tastes or in the employment of colours, such as the unusual intelligence with aspiration for perfectness, the delicate sense of colour, the sensitivity and precision while elaborating his inward experience in a picture. Master Yan Wenliang showed great concern over this gifted student. He not only instructed him in class, exchanged views after class, but also planned to appoint him to be his successor in charge of the Suzhou Fine Arts School. It was just a visionary hope because later on political vicissitudes brought about the collapse of the school. Nevertheless, their teacher-student friendship increased with years and lasted throughout their lives. This extraordinary friendship was reflected in Mr. Fei's creation activities. It is by no means difficult for us to perceive Yan Wenliang's personal influence on Fei's works especially on his early creations. For instance, *Yang Wang Temple*, the canvas that established him as an artist, was produced under the influence of his teacher's water colour *The Kitchen*. Fei had drawn thirteen perspective sketches in one year before he completed this masterpiece, which served as an example of his diligence and was told from mouth to mouth with general approval in the Suzhou Fine Arts School.

From a series of his paintings about Suzhou landscape gardens created in 1950's, we could still feel Yan Wenliang's power. With the elapse of time, Fei smoothly integrated his understanding of Yan's works with his own style by toning up his pictures with delicate and rhythmical compositions. *Zhuo Zheng Garden*, a woodblock oil, was finished with the technique of general plan, successfully depicting the intricate beauty of this famous southern garden by giving life to every rock, tree, pavilion, lake, insect and fish.

Apart from Yan Wenliang, Mr. Fei was later greatly affected by two Russian landscape painters, Ivan Ivanovich Shishkin and Issac Levitan. Fei used to borrow from Xu Beihong—a most distinguished artist in China—a lot of printed famous western pictures and copied them with great devotion. He was extremely enchanted with their landscape paintings which he consumed much time and energies in studying, comparing and copying. On the margin of a copy from Levitan's *Trees In Autumn*, Mr. Fei commented: "The work is strongly reminiscent of the paintings by Ni Yuanlin of Yuan Dynasty in terms of gorgeous images." From this we realize that Fei's preference for Levitan was decided after careful comparison. The landscapes by Levitan bear the unique elegance of Russian aristocrats; while the unrestrained

gracefulness expressed by Ni Yuanlin conveys the flavour of Chinese noble class. The comparison between the two manifests Prof. Fei's artistic taste and pursuit. The influence of Issac Levitan and Ni Yuanlin was so strong that most of the landscapes by Fei carry marks and flavour of them two.

In the mid-fifties, Fei turned his principal interest into Impressionism and he expressed a preference particularly for Claude Mounet. This was exhibited in scores of versions of such themes as sunrise and sunset. With his fresh understanding of Mounet, he packed aptly the paintings named *Return Home As The Sun Sets* and *Start Work As The Sun Rises* with overflowing images characteristic of the southern landscapes, such as the undulating hills, the crisscross rivers and lakes, the predawn light, the evening mist, the capricious moisture in the sunshine and the diversified color and unspeakable feelings. In the numerous sketches drawn in Laoshan Mountain and Qing Dao, Fei skilfully combined the oriental appeal in Mounet's works with his personality, and in this way he developed many landscapes with Chinese local charm and delicacy. These paintings are the most treasured part of his whole creations. It confirmed that the second generation of the Chinese oil painters aimed at blending the oil painting originated from the west in with the ideal and taste typical of Chinese.

It is self-evident that the painters of the second generation strived painstakingly by inheriting the quintessence of the Chinese artistic tradition to make oil painting Chinese. Nevertheless, we can't thus draw the conclusion that they did it with intense consciousness and took it up as their ultimate artistic pursuit. These artists lived in the times (1949-1979) when China was shut up from the outside world. This is to say, during these thirty years they depended on themselves in artistic creation. Typical ideas of Chinese interests imbued consciously or subconsciously every line of their works. This is the key difference between the second generation and their teachers or students. Their teachers — the first generation — enthusiastically devoted their lives to art and education for the purpose of saving China by means of science, education and western culture; whereas their students — the third generation — entered upon artistic career during a period when the economy in China developed with unevenness. They, to some extent, lost confidence in their own culture and were preoccupied with western civilization. Because of this, they often express themselves in an artistic form alienated from Chinese tradition.

As a representative of the second generation of oil painters, Mr. Fei's style stands in the middle of Chinese Romanticism and Realism. Realism finds special favour in the eyes of Fei and is applied to most of his works particularly to the following two works: *The Huangshan Sketch Series*, *The West Lake Sketch Series*. The air of Romanticism in his works is considerably different from the generally accepted definition of Western Romanticism. What people feel in his pictures is a kind of pastoral fascination characteristic of Southern lyric delicacy.

Prof. Fei seldom exploited the technique of color area, for he rarely worked on large-format pieces. However, just through a couple of few large-sized oil

works like *Vast Wilderness*, *Haystacks*, we are struck by his boldness in the employment of color with fluent and precise touches, which establishes a kind of graceful color harmony especially between emerald green and olive green.

Mr. Fei took pleasure in autumn and loved to paint scenery in this special season. Fei's autumn embodies such optimistic attributes as exuberance, vitality and exhilaration to replace despondency, solemnity and melancholy. Viewers are possessed in particular by his adventurous and skilful touches of maple-leaves which take on a magnificent red color in deep green of late autumn.

Mr. Fei's artistic creations experienced the following stages: In 1930's, he was after his teacher Yan Wenliang; in 40's, he focused on the style of Levitan and Shishkin; after 1950's, he, first, gained what he desired in creation from Romanian artist Borbar and from the former Soviet Union painters Merrinikoff and Markxymoff, who came to China to lecture to Chinese professors on Western Art; then he obtained the artistic aspiration from French Impressionism. During the course of his pursuit, Mr. Fei, with his unusual ability of "transference", absorbed greedily all that he believed was beneficial to improve his skills. On the other hand, he combined his personal tastes and approaches with those he learned from Westerners to establish a style exclusively his own in order that he was able to produce paintings possessing his unique characteristics integrated with native colors.

- Born with a gift of flexibility, Mr. Fei welcomed all fresh methods of creation. According to the history of Chinese culture, culture of different races when introduced into China was in the long run well digested and absorbed by the great Chinese culture. The special tradition combined with his gifted personality resulted in the fact that he managed to find an appropriate way to enrich his mind with new knowledge instead of being swallowed up by other cultures. Such special feature of cultural vitality reflected in Mr. Fei's creations are actually typical of Chinese artists. It helped Mr. Fei complete independently the task of making Western oil painting Chinese. There was a period after the May 4th Movement when the country was hemmed in by a kind of unhealthy atmosphere of venerating what was foreign and despising what was Chinese. Mr. Fei's job was of great significance both to Chinese oil painting and to himself.

Compared with the works of Impressionism, Mr. Fei's works are richer with relaxation, enjoyment and poetic exquisiteness, leaving us the impression of romance originated from his spiritual independence. These pieces at an angle reflect the characteristics of Chinese artists such as honest and flexibility. Compared with the Realistic works by the former Soviet Union artists, Fei's pieces concentrate more on displaying Chinese lyrical romance and the frankness of "free sketches". Compared with the works by those of the same generation or the first generation, Fei produced far richer local language which conveys an amicable feelings to our viewers. Compared with his juniors or the contemporary artists, Fei was more experienced and skilful. "Chinese Impressionism" seems to have been originated by Mr. Fei Yifu.

Generally speaking, people tend to treat the painters of the first and second generations as past history. Critics spare no effort to extol their teaching activities, achievements in education, and contributions to introducing oil painting into China and to making them accepted by the public. They ignore or unwilling to acknowledge the truth that artists of the second generation including Fei Yifu, Liu Guoshu, Yang Linguang, Liu Yiwen, Min Xiwen and so on accomplished an essential process in the development of Chinese oil painting through their own creations, i.e. they made the oil painting take deep roots in the soil of their culture. So, the most treasured qualities of these artists are not those simply concerned with their techniques but those with their contributions to making the Western form Chinese.

Localization in art is usually marked by regions or areas. We can't ignore the fact that paintings of Holland are different from that paintings of France, Germany or Italy, and it is the differences that bring about life to the development of art. This is also true of Chinese paintings. For example, axe cut and hogback both are stroke techniques in Chinese painting which give the effect of the cuts or large axe plits made by an axe, but they achieve different effect in various places. Jing Hao and Guan Tong, Dong Yuan and Ju Ran — all well-known for their majestic beauty or powerful grandeur of the similar themes in their pictures — established their own unique styles due to, in a sense, the areas they lived.

“Art originates from life” — this is a common talk but true principle. If Chinese painters made no contributions to oil painting, a universal expression of art, by integrating it with Chinese local color, how homogeneous and flat the Chinese oil painting language would be! We are to be blamed if the achievements made by the second generation fail to be recognized. Therefore, I attempt to provide people with a thorough knowledge of the history of Chinese oil painting through studying, analyzing these artists chiefly those who served as an important link between the first and the third generations. I believe that it is of great value carding, summarizing and re-recognizing the development of Chinese oil painting especially for those who are engaged in oil creation, criticism or research.

Shi Tao, Chinese renowned artist, cherished the “passing-traveller” outlook on life. It is worthwhile for us to edit this album if we can learn something from these “passing travellers” to guide our artistic activities.

Fei Yifu was born in Tongli, Suzhou, a beautiful place surrounded by limpid water. Prof. Fei could never forget such views in the hometown as the tranquility of the fields, the flowing water under the stone bridges. While appreciating Fei's works, we feel as if we were walking beside the gurgling brooks in his village, listening to the sweet sound of the water, birds and chicks. We are so intoxicated by the greatness of nature depicted by Fei that we even forget the existence of ourselves.

I sincerely hope Mr. Fei Yifu's works, like the

flowing water in his hometown which passes the Great Canal and finally joins the vast sea, will also transmit the aesthetic messages to all who love his creations.

(Translated by Yan Jinglan)

1930's
