

# 北方木刻





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NORTHERN WOOD-ENGRAVINGS

跋

經過了一段不短的時日，一度不輕的忙碌，——甚至還遭遇了物價的飛騰，時局的激變——本書終於出版了。雖然不無快慰之感，但更多的還是歉仄的心情：我們還沒有盡更大的努力使這本書在形式上達到更滿意的地步。最大的困難是所集的木刻原稿太多太亂，而且都從遠道帶來，數度易手，以致有的連作者姓名和題目都查不出來。現在印出來的，可能有些錯誤，希望在遠地的作者原諒，通知我們，以便再版改正。在近三百幅的原作中，因製版困難和出版成本的限制，無法一一編入，十分可惜。

『西北窗花剪紙集』（陳叔亮先生編），一套共九十八幅，是純粹西北民間的作品，另行出版單冊。此外，尚有幾套連環木刻，這裏未能全部容納，只有等待以後的機會再介紹了。本書出版倉猝，以致原先決定把說明排在圖畫下面也未能做到，祇好另外印一張單頁，夾在書內，對照閱讀或許比較可以方便些。

北方木刻

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## 序

中國固有的木刻已經有一千五六百年的歷史，而最近新興木刻的歷史卻祇有十五六年。這是中國封建社會的長期停滯，終於起了蛻變的又一個局面中的表現。只是木刻藝術比較起其它的文化部門乃至藝術部門來蛻變得更遲，然而它的新的發展卻是異常的迅速。它真是『後來居上』，大有領導着其它藝術部門的形勢了。

木刻蛻變的這樣遲是應該歸罪於所受的封建意識與買辦意識的壓力特別重，而它發展得這樣迅速便應該歸功於木刻作家們排除這兩種意識的壓力的主觀努力來得特別勇猛。

固有的木刻是被視為不登大雅之堂的匠技的。木刻者僅是工人，儘管刻書刻畫，而寫者畫者別有專家，刻者依樣葫蘆而已。甚至於刻者可以不識字，不能畫。更加以封建社會的長期停滯使一切技藝長期地沿走着沒落的一路，木刻的呆板庸俗早淪落到不值一顧的地步了。在這時近代資本主義的文明猛烈地侵襲了來，鉛印影印等新式的印書法，銅版、鋅版、石版、玻璃版等新式的製版術，就像大風暴一樣，席捲了封建社會的殘壘，於是乎可憐的奄奄一息的舊式木刻便瀕臨於滅亡的邊緣。

我們誰都知道感謝近代的文化巨人魯迅先生。就像中國的近代文化是由魯迅先生發揮了領導作用的一樣，瀕死的木刻也就靠了他又才甦活了轉來，而且很快的便茁壯無比了。新的木刻技術是由他首先由國外介紹過來的，但更重要的是他在意識上的照明。他使木刻由匠技成為



藝術，而且成爲了反帝反封建的最犀利的人民武器。木刻沒有走過怎樣的寬路，一出馬便以健全的現實主義，配合着人民的要求，緊迫着時代的動向，邁進了它的大步。就這樣，它只經過了短短的一段摹倣時期，一躍而達到獨立創造的境地，成爲了人民所樂見，而反人民者所害怕的東西。假如『迎頭趕上』這句話要找一個實例來佐證的話，木刻便是最好的一個實例了。

如有人要問：這所迎的『頭』究竟是甚麼？我們就可以更明白的回答：便是人民意識的覺醒。

中國人民在最近的五十年當中，不用說整個是在覺醒過程裏面。但這覺醒的程度和範圍是有幾個階段的。粗略地說來，在辛亥革命前後是一個階段，在五四運動前後是一個階段，最近的幾年又是一個階段。辛亥革命前後是以民族意識或國家意識的覺醒爲主流，當時的號召是『排滿興漢，富國強兵』。五四運動前後是近代意識，主要是資產階級意識的覺醒，反帝反封建，歡迎德先生和賽先生，大抵是由有產者的立場號召出來的。近年來這種號召是更加明確而普遍化了，主要是奠定了人民本位的新民主主義的立場，我們可以稱之爲人民意識的全面覺醒。

在這人民意識全面覺醒的階段，木刻藝術，實開風氣之先。這就是它之所迎的『頭』。木刻作家們在中國人民解放的鬭爭中確確實實是走在最前頭了。

他們的努力實在是驚人，尤其在對法西斯日本抗戰的八年中，他們呈出了超級的貢獻。對於這些驚人的努力和成績，不僅我們中國人民業經予以承認，就是蘇美英法等盟邦的朋友們也一樣的承認了。中華全國



木刻協會曾經有『抗戰八年木刻選集』出版（一九四六年上海開明書店印行），更替我們提出了實質的證據。單就這一部書的深受海內外讀者的歡迎，我們也就可以知道這些成績是怎樣的優異了。

現在又在讀者面前所呈現出的這部『北方木刻』，自然是『抗戰八年木刻選集』的姊妹篇，但所選的是限於在華北工作的作家們的作品，這裏面有少數作品在後者中是曾經選進了的。木刻作家們本來無分南北，都同樣地在現實主義的指導精神下爲人民服務，但因環境的不同，作風和取材上自然也就有了差別。這樣以地域的區分來蒐集作品，更可以使我們明白地看出作家的主觀努力和客觀環境間的相互的作用關係。

北方的作家們是處在更無拘束的空氣裏面，被解放了的人民大眾的樂天生活影響着他們，使他們的反映都呈現出一片樂天的景象。那種天真的由心裏發揚出來的農民們、工人們、小市民們、士兵們的快活，無論在顏面上，行動上，一切的情調上，都具有一種特殊的魅力。這是南方的作家們所不能夠產生的。一般地說來，北方的作品富於喜劇情調，而南方的作品富於悲劇情調。在別的藝術部門裏也有這同樣的現象，但以木刻爲最顯著。而且北方木刻對於人民的教育意義也來得更爲直捷，人民的生活受着藝術的影響而逐漸地合理化，美化了。因此我們在這裏不僅可以得到藝術的欣賞，還可以得到環境的認識，不僅可以看出藝術的進步，還可以看出生活的進步。這是這個選集所以特別值得推薦的地方。

在本書裏面同時蒐集了一些北方作家們的窗花和年畫的作品。這



些作品的素樸味特別令人神往。脫胎於民間藝術，而向民間藝術的形骸裏吹進了新鮮的生命。藝術真好像年輕了一二十個世紀。

民族的確是復活了，藝術的確是復活了。我們永遠保持着這個生機，使它不斷地茁壯，蕃息。

郭沫若

一九四七年四月四日於上海



## INTRODUCTION

Although the history of Chinese indigenous wood-engraving covers a period of about fifteen hundred years, the emergence of a Renaissance wood-engraving in China occurred no more than fifteen years ago. The revival of Chinese wood-engraving coincided with, and was one aspect of, the slow outgrowth of China's feudalism. While its Renaissance was belated, in comparison with any other branch of art, wood-engraving, once started on its rebirth, went forward in rapid strides and soon overtook its sister arts.

The delay of the Renaissance may be ascribed to the particularly heavy pressure brought upon the art of wood-engraving by reactionary ideas inherited from the feudalistic and compradore systems prevalent in China during this period. Its swift development in the later stage was due to the fact that young wood-engravers became subjectively conscious of the urgent need to resist the influence of anything which stunted the growth of art.

In the old days, there was a tendency to regard wood-engraving as an inferior manual craft having nothing to do with art. The wood-engraver was a menial artisan. In some cases, he might be a man who possessed no knowledge of writing or drawing. He merely imitated a pattern done



by others. Furthermore, the prolonged presence of a feudal society in China forced all arts and crafts into a state of anachronism. With the invasion of capitalist civilisation, modern methods of printing.....stereotype photogravure, lithography, copperplate printing, zinc-plate printing..... stormed the dilapidated bulwark of feudalism in China, and drove old style wood-engraving, which was already on the decline, toward extermination.

We are all indebted to Mr. Lu Hsun, the titanic leading figure in modern Chinese culture, for his worthy contributions to the revival of the art of wood-engraving. Under his guidance, it grew and reached maturity swiftly. Mr. Lu-Hsun was the first to introduce to China the modern art of wood-engraving. What is more important, he set the course for modern engraving to follow. He made of wood-engraving, hitherto a timid and compromised art, a potentially poignant and powerful weapon of the people against imperialism and feudalism.

The course that modern wood-engraving steered was relatively straight. No sooner was it introduced to China than it accepted a spirit of healthy realism and went forward steadily in harmony with the demands of the people and the current trend of the modern age. Thus, it underwent only a brief period of imitation and almost instantly set up a stage of its own, independent and original. It has become an art welcomed by the millions and feared by the few.

It may be pointed out that the brief history of the art of wood engraving provides a measure of evidence of the awakening of people's consciousness. The Chinese people had been experiencing this awakening



for the past fifty years, during which period they went through three different stages: the first covered the period before and after 1919, the second, before and after the May 4th Campaign, and the third, recent years. In 1919, the awakening of nationalism and patriotism formed the main stream of the revolution, the general demands at that time being the overturn of the Manchurian Dynasty and the early realization of prosperity and armament of China. Throughout the May 4th Campaign, it was the awakening of modernism, in other words, the awakening of the capitalist class, that took the lead of the revolutionary movement. Such slogans as "Anti-Imperialism", "Anti-Feudalism", and "Democracy and Science", were at the outset more or less tinged with the views of the upper and middle classes. In recent years, these appeals have become universal and have taken a concrete form, shaping the policy of the new democratic groups which have the people as their enthusiastic supporters. We may call this last stage the period of the awakening of people's consciousness.

It is here that modern wood-engraving occupies a prominent position. Energetic wood-engravers stand out conspicuously and gloriously in the struggle of the Chinese people for freedom. Their efforts are most praiseworthy. During the eight long years of our war of resistance against Japan, they contributed more to the total war effort than did any other art. Their assiduous efforts and remarkable achievements have been recognized by the Chinese people as well as our Allied friends. The publication by the All China Wood-engraving Society of the "Woodcuts of War-time China, 1937—1945" (printed by the Kai Ming



Book Company, Shanghai, 1945), has provided for us a distinguished record of their brilliant accomplishments. The enormous success of the book, both in China and foreign countries, testifies to the superb artistic level attained by wood-engravers.

The present book may be considered a sister volume of the "Woodcuts of War-time China, 1937—1945", and a few works included in the earlier collection may be found also on these pages. However, the present volume is characterized by the fact that its selections are confined to the works of wood-engravers of North China.

Despite the fact that wood-engravers, whether in the North or the South, are producing works for the people under the same guiding spirit of realism, the different circumstances under which they live motivate them along divergent courses with regard to style and conception. The purpose of selecting works on a geographical basis, therefore, is to provide readers with a distinct vision of the relationship between, and mutual functions of, subjective efforts and objective circumstances.

Wood-engravers in the North have been living in a vigorous and hopeful atmosphere. The influence of the life of the liberated people has permeated their work, which reflects, in appearance, behaviour or mood, the self-reliance and unity of the peasants, workers, townsfolk and soldiers. This is seldom seen in wood-engravings in the South. Generally speaking, wood-engravings produced in the North have a force lacking in the somber tone of Southern works. The same trend may be discerned in other arts, but it is evidenced most conspicuously in the realm of wood-engraving.



The educational significance of Northern Wood-engravings, moreover, is more obvious than in the South. The influence of art is used consciously in an attempt to rationalize and improve the life of the people. The social significance attached to this work may help to explain my recommendation of the present selections.

Included also in this volume are some window decorations and calendar drawings done by Northern wood-engravers. The simplicity and unadorned beauty of these works is particularly noteworthy. Fresh blood has been transfused into an archaic and dying art, an art which now bears the imprint of the people.

Our nation is now on the eve of rejuvenation; so is our art. We will forever preserve this vital force and nurture its growth and spread.

Kuo huo.

Translated by Lee Chia



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