

PAINTINGS BY YUNCHANG YU

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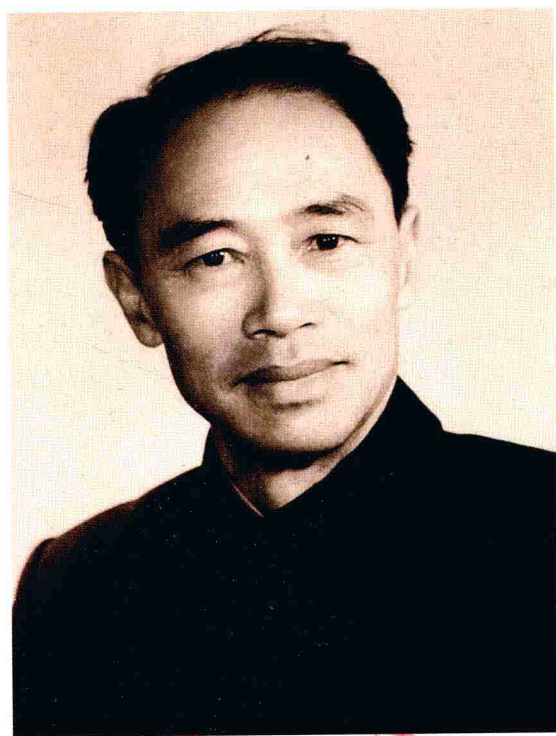


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前言

著名画家游允常于1923年11月30日生于河南洛阳，祖籍福建福州。自幼酷爱美术，40年代初考入桂林绘画训练班，受教于漫画家盛特伟和黄新波先生等。继而就读于中央大学艺术系及北京艺专，师从艺术前辈徐悲鸿、傅抱石和李瑞年等先生，得到系主任徐悲鸿大师的激赏和直接领导。

游允常热情、潇洒，正义感很强。早在抗日战争时期，他还在扶轮中学读初中和桂林中学读高中时，就画了许多抗日宣传画和木刻讽刺画。大学时期，他被同学推选为班长，并领导建立了《野马》社，出版针砭时局、要求民主与进步的画报，很快就成为代表学生呼声的一份强有力刊物。与此同时，游允常和《野马》社的同学们，又以漫画为武器，投入民主革命运动。游允常是这个时期两本重要画集的主编和主要作者。一本是《一·二五运动纪念画集》，记录了1946年1月25日重庆十余所大、中学校师生一万余人，为促进政治协商会议的成功和要求民主、反对内战而举行的声势浩大的游行；另一本是《拿饭来吃——五·二〇血案纪念画集》，记录了1947年5月20日南京、上海、苏州和杭州16所大专院校师生六千余人，在南京联合举行的“反饥饿、反内战、挽救教育危机”的大规模游行，游行遭到暴力镇压，酿成“五·二〇血案”。血案引发了全国60多个大、中城市的学生投入了反饥饿和反内战的运动，被称为“五·二〇运动”。两本画集忠实、生动地描绘了中国近代史上的重要一页，是当时蓬勃发展的学生运动在民主革命时期发挥了重要有力作用的历史见证。第一本画集如今只残留了封面和一张照片。第二本画集后来被中国历史博物馆、中国人民革命军事博物馆、南京雨花台烈士纪念馆收藏并展览。

40年代末，游允常曾任香港《周末报》的美术记者，并在《文汇报》、《大公报》、《华商报》等报发表漫画。在此时期，他参加了香港进步美术家组织的《人间画会》。1949年进入广州，筹办和出版《华南画报》，并在《南方日报》发表漫画。1953年到北京后，历任人民美术出版社编辑、北京工艺美术学校绘画教研组长、人民美术出版社编审等。1956年，成为中国美术家协会的第一批会员。

20世纪50年代和60年代初期，游允常是中国最有影响的国际漫画家之一。他有着非常敏锐的观察力及艺术上的概括力，经常寥寥数笔，就一针见血地表现出问题的实质。那时，

每隔几天就能看见他在中国最大的几家报纸如《人民日报》、《光明日报》、《北京日报》《工人日报》、《中国青年报》等报上刊登的作品。《漫画》、《世界知识》、《连环画报》、《时事手册》等刊物也经常发表他的画作。他的国际漫画代表作，反侵略、支持各国人民斗争和促进世界人民团结与友谊的如：《百慕大棋战》、《军火商的苦恼》、《自杀武器的试验》、《强盗的逻辑》、《历史的影子》、《梦想与现实》、《火山上的旅行》、《今日日本》、《“民主”橱窗》、《巴黎即景》、《只闻楼梯响，不见人下来》、《新金字塔》、《后院的呼声》、《人心所向》、《搁浅》、《前途茫茫》、《如来佛的手掌》、《海内存知己，天涯若比邻》等等，除在报刊发表外，有些画在全国美展展出，有些被放大着色后出版成大型画页张贴，有些被收入美协编印的《漫画选集》或由美协组织赴欧洲展览，有些被国内的刊物如《人民中国》、《北京周报》等以多种外文转载，还有些被国外的杂志转载。

与此同时，他也发表了一些国内方面的漫画，如批评某些浪费现象和生活学习方面某些缺点的幽默画《宿舍小景》、《拔萝卜》、《跳猴皮筋歌》等。他还创作了许多幅反映城乡建设的系列画，有些出版了单行本。1963年，他应邀为全国农业展览馆创作大型油画壁画《繁荣的农付业市场》(8米×5米)，为农展馆增添了富丽辉煌的色彩，留下了他的又一个纪念画作。

游允常同时也是一位出色的美术教育家和资深的美术编审。60年代，他在北京工艺美术学院担任绘画教研组长。在9年任教期间，他尽心尽力，培养了许多优秀美术人才，其中有些人成了美术界的精英。70年代末，他回到人民美术出版社任编审，负责绘画技法理论及画册工作。

游允常积累了多年的编辑经验，有着广博的艺术专业知识和深厚的绘画与文学修养。他编辑了大量优质美术书画，如：《中国美术馆藏画》、《中国人民革命军事博物馆藏画》、《徐悲鸿画集》、《台湾美术作品选》、《中国画技法(花鸟、山水、人物)》、《油画技法》、《宽线条铅笔画》、《意大利艺术巡礼》、《黄山》、《青岛》、《怎样画风景》(怎样画静物、画水粉、画图案……)、《怎样画马》(怎样画猫……)等等，在国内外发行，流传很广。他主编并设计了一套新颖、普及的美术技法读物《美术技法画库》，深受广大美术爱好者的欢迎。在国内搞美术的人，大多都收藏有他编辑的书画。这些书画，在中国美术史上具有一定的影响力。

作为有卓越成就的中国画家之一，90年代他被载入《中国当代漫画家辞典》、《中国出

版人名词典》和《1949—1989 中国美术年鉴》。

1989 年，游允常旅居美国、加拿大。他曾在洛杉矶举办个人画展，参加旧金山中国画廊美术联展及湾区美展、加州万佛城美展和蒙特利尔梦湖园画展等。在渥太华，他成为加拿大国家美术馆(即加拿大国家画廊)的成员，并当选为加华艺术协会的理事，每年都参加艺术协会的画展。

游允常是一位才华横溢的画家，一生沉迷于美术，努力钻研多个画种，是一个美术多面手。少年时期，他喜爱木刻；到了青年时期，他专注于漫画；中年时期，他侧重于国画；而老年时期，则倾心于油画。至于钢、铅笔速写和素描，则是他每个时期都大量画的。在他足迹所到之地——大江南北、长城内外以及美、加部分地区，他都画了不计其数的速写和素描，留下了许多各个时期、各个地方的缩影。80 年代末、90 年代旅居美、加时，他不仅侧重油画，而且其他如国画、水彩、素描、钢笔画等也同时发展。有一次兴致来时，还画了一幅他睽别多年的漫画《欢庆中国春节》(1996 年)，被加拿大最主要的英文日报《渥太华公民报》登载。他 90 年代在美、加画的多幅作品，被渥太华最大的中文周报《中华导报》编为“游允常专辑”，自 2003 年 9 月 5 日起至 2005 年 7 月 22 日连续发表。

游允常自青年时期起接受艺术院校的正规训练和名师的指导，有着深厚扎实的中、西画根基；又长期深入生活，观察和发掘自然和生活的美，进行艺术上的概括和再创造，成功地创作了大量绘画佳作。他对中外著名画家的作品有广泛的接触与研究，同时又熟悉中外绘画技法，融合中、西画之长，创造了自己独特的艺术风格，他的中画里融有西画景物，西画中又融有东方韵味，并不断追求创新。在加拿大，他吸收西方一些画派以色造形、以色传情的精华，力求色彩上的突破，树立了油画创作的新风格。他在多个画种中所投入的精力也使各个画种互相推动，相得益彰，作品更加完善。他的作品题材丰富，功力深厚，写实与写意相融，严谨与创新结合，景物生动，画面优美，色彩绚丽，意境深远，充分表现了他既有娴熟的绘画技巧，又有高度的艺术创造力和想象力。感人至深的是，他把思想感情全部倾注在他的画里。从他的作品中，我们可以清楚地感到他不同时期的脉动。他早期的漫画和素描燃烧着纯真的激情和对理想的追求，晚期的油画、水彩和国画又洋溢着步入高等艺术殿堂的喜悦和成熟的祥和。他在纸上抒发他此时的心情与胸怀：“漫游寰宇，搜奇探幽；心领神会，超然象外；磅礴挥写，落笔背抚，形意俱骸。”这张有着他笔迹的纸一直

留在他的案头。

回顾他的一生，无论在40年代风华正茂的学生时期，50及80年代勤恳无倦的编辑时期，还是60年代任劳任怨的任教时期，以及90年代自由发展的绘画黄金时期，他都是认认真真，孜孜不倦。他给人最深的印象是“刻苦”、“专注”和“乐观”。他从不浪费一分一秒的时间。1989年以前，由于他从事编辑工作，只能用业余时间或工作与出差的空隙时间作画。他在日记中这样说：“坚持画、天天画，要多画，要画好”。60到70年代“文革”时期，他的大量时间是在北京远、近郊区的农村、工厂，尽管体力劳动十分劳累，他手中的笔却从不停辍。80年代末退休旅居美、加后，他有了自由的绘画时间和空间，欣喜万分，把全部身心都倾注在他的绘画上。他在日记中写道：“我虽步入老年，但兴趣更浓于青年。我要努力多画、多出产品，我对前途充满了信心。”有时，画友们看他累了，劝他休息，他说累是累了，但很开心。在他身上，我们总感到一种活力和热情，好像永远有使不完的干劲。只要作画，他就忘了一切，忘了劳累，忘了病痛，有时因胃不好，连续三天不能吃饭，他也照常坚持写生作画。他就是这样视美术高于他的生命，把生命无私地奉献给美术，直到2002年3月13日因脑溢血不幸去世的最后一刻。

游允常一生魂系美术的精神和他忠厚善良的人品，是所有认识他的人都广为称道和有口皆碑的。他的画家朋友们说：“没想到他在古稀之年犹能创作这么多功力好、有才华、品种多的画作，实在难得。”“想不到他的画如此丰满，琳琅满目，美不胜收，看后十分感动。”“一个人很难样样俱到，多少名家精通二者已不多见，他却能在多方面都有造诣，这种精神值得敬佩。”“他的油画色彩极好。看他的油画、水彩、素描、钢笔画等作品实在是一种享受！”“他‘画如其人’、‘人如其画’。他的画风就像他那正直宽厚、热情诚恳、关心他人甚于自己的高洁品格！”……游允常一生中呕心沥血的创作和可贵可敬的品格给人们留下了永远难忘的深刻印象！

为了展现游允常杰出的艺术成就，缅怀他献身画坛的不朽精神，本画集收集了他的部分作品（含国画、油画、水彩、漫画、素描、速写）作为永久的纪念，以飨读者。

FOREWORD

Yunchang Yu, a well-known Chinese artist, was born on November 30, 1923 in Luoyang, Henan province of China. His ancestral home was in Fuzhou, Fujian province. From a very early age he was ardently fond of fine arts. In the early 1940s, he started art training in Guilin from Caricaturists Teweï Sheng, Xinbo Huang and others. He then attended the Department of Arts of the Central University in Nanjing and the Department of Oil Painting of the Academy of Arts in Beijing. He learned from Senior artists including Beihong Xu, Baoshi Fu, Ruinian Li, and received direct instructions from Master Beihong Xu, Dean of both Departments and President of the Academy, who recognized that Yunchang Yu was very talented.

Yunchang Yu was enthusiastic and elegant, and possessed a very strong sense of justice. Early in the Anti-Japanese War period when he attended the FuLun Railway Junior Middle School and the Guilin Senior Middle School, he painted many anti-Japanese picture posters and woodcut caricatures. When he was studying in university, he was elected class leader by his schoolmates, and exercised leadership in starting a caricature pictorial named *Wild Horse* to point out errors in the political situation and to demand democracy and progress. This periodical soon became a strong and powerful publication representing the students' voices. Using caricature as a weapon, Yunchang Yu and his *Wild Horse* schoolmates threw themselves into the democratic revolutionary movement. Yunchang Yu was editor-in-chief and the main author of two important painting collections of this period. One was the *January 25 Movement Memorial Paintings' Collection* which recorded that on January 25, 1946, over 10,000 professors and students of more than ten universities and middle schools in Chongqing held a gigantic demonstration to give impetus for the success of the Political Consultative Conference, and to demand democracy and oppose civil war. The other was the *Bring us Food -- May 20 Bloody Event Memorial paintings' Collection* which recorded that on May 20th, 1947, more than 6,000 professors and students of sixteen universities in Nanjing, Shanghai, Suzhou and Hangzhou jointly held in Nanjing a mighty "Anti-Starvation, Anti-Civil War, Saving Educational Crisis" demonstration. This demonstration was violently suppressed, causing the "May 20th Bloody Event". It initiated a nationwide anti-starvation and anti-civil war movement (called May 20 movement) participated by students of more than 60 big and medium-sized cities. These two painting collections authentically and vividly described an important page of the Chinese modern history. They were the historical testament of the important and powerful function played at that time by the vigorous students' movement in the period of the democratic revolution. As for the first paintings' collection, only the cover and a photo now remain. The second one, later on, was collected and displayed in China History Museum, China Military Museum and Nanjing YuHuaTai Martyrs Memorial Hall.

In the late 1940s, Yunchang Yu became an art reporter for the Hong Kong *Weekend Newspaper*, and published caricatures in *Wenhui Daily*, *Dagong Daily* and *Huashan Daily*. In this period he joined the progressive fine artists' organization named *Ren Jian Hua Hui* in Hong Kong. In 1949, he went to Guangzhou to establish and publish the *South China Pictorial*, and also published caricatures in the *South China Daily*. He relocated to Beijing in 1953 and from that time worked as Editor of the People's Fine Arts Publishing House, as Chief of the Teaching-Research Group of the Beijing School of Arts and Crafts, as Senior Editor

and Appraiser of the People's Fine Arts Publishing House. In 1956, he became one of the first group of members of the *China Fine Artists Association* - the most authoritative organization in the world of Chinese fine arts.

In the 1950s and the early 1960s, Yunchang Yu was one of the most prestigious caricaturists in China on international subject matters. He possessed remarkable powers of observation and artistic condensation, often piercing to the crux of a matter with only a few strokes. In that period, his works were published every few days in the largest newspapers such as *People's Daily*, *Guangmin Daily*, *Beijing Daily*, *Workers' Daily* and *China Youth* as well as frequently in magazines such as *Caricatures*, *World Knowledge*, *Picture Series Magazine*, *Current Events Manual*, etc. His representative works on international subjects, for instance, his caricatures supporting peoples' struggles in various countries against aggression and promoting world peoples' unity and friendship: "Playing Chess in Bermuda", "Munitions Merchant's Worries", "Suicide Weapon's Test", "Logic of the Robber", "Shadow of History", "Dream and Reality", "Travel on the Volcano", "Today's Japan", "A 'Democratic' Showcase", "Scene of Paris", "The Stairs Creak But No One Comes Down", "New Pyramid", "Yells in 'Backyard'", "All Peoples' Desire", "Be Stranded", "Bleak Prospects", "Buddha's Palm", "Bosom Friends within the Four Seas Are Close Neighbors though Separated by Oceans", etc. were not only published in the newspapers, but some of them took their place in the national fine arts exhibitions. Some were enlarged and colored to be published as large-scale picture posters; some were collected by the *China Fine Artists Association*, either for their books *Selections from Caricatures*, or to be sent to Europe for their exhibitions, and furthermore, some were reprinted in foreign language editions of domestic magazines *Beijing Review*, *People's China* etc. as well as reprinted by some magazines of other countries.

In the meantime, he also published a number of caricatures on domestic subject matters. For instance, some criticized certain cases of waste or notable shortcomings in living and studying conditions as seen in "Dormitory Scene", "pull the 'Carrot'", "Song of Skipping Elastic Band", etc. He also drew a large number of picture series reflecting the development of both urban and rural constructions, some of which were reprinted in pamphlet form. In 1963, he was invited by the Chinese Agricultural Exhibition Centre to create a large-scale mural oil painting "Flourishing Agricultural and Sideline Products Market" (8 meters X 5 meters), which added beautiful and splendid colors to the Center and left one more of his meaningful mementos.

Yunchang Yu was, at the same time, an eminent art educator and a senior editor and appraiser in the world of fine arts. In the 1960s, he worked as the Chief of Teaching-Research Group in Beijing Arts and Crafts School. In nine years of teaching, he had done his utmost to train many excellent fine artists; some of them have become elite members of the fine arts circle. In the late 1970s, he worked again in the People's Fine Arts Publishing House, and was responsible for researching painting techniques, methods and theories as well as editing the pictorial books.

Yunchang Yu accumulated editing experiences for many years, had rich and extensive specialized knowledge of art, and was well cultured in painting and literature. He compiled a great number of high-quality artistic books and paintings such as *Collection of paintings of China Fine Arts Museum*, *Collection of Paintings of China Military Museum*, *Collection of Paintings of Beihong Xu*, *Selected Fine Art Works of Taiwan*, *Techniques and Methods of Chinese Painting (flowers, birds, landscapes, figures, etc.)*, *Techniques and*

Methods of Oil Painting, Bold Line Pencil Drawing, A Visit of Artistic Works of Italy, Mount Huang, Qing Dao, How to Paint Landscape (how to paint still life, gouache, pattern ...), How to Paint a Horse (paint a cat ...), etc. which were issued both in China and abroad and found a wide audience. He designed and compiled in his general editorship a series of new and popular readings titled *Repertory of Techniques and Methods of Fine Arts* which won warm praises from numerous art-lovers. Most of the fine artists in China collected the artistic books and paintings he compiled. These books and paintings have a certain degree of influence in the history of Chinese fine arts.

As one of the Chinese artists of outstanding achievement, he was in the 1990s written into the *Dictionary of the Contemporary Chinese Caricaturists*, the *Dictionary of the Publishers of China* and the *1949-1989 Fine Arts Almanac of China*.

In 1989, Yunchang Yu came to the United States and Canada. He held an "Individual Art Exhibition" in Los Angeles, participated in the "Art Exhibition of Chinese Art Gallery" and the "Bay Area Art Exhibition" in San Francisco, the "Wan Fu Cheng (Ten Thousand Buddha City) Art Exhibition" in California and the "Meng Hu Yuan (Dream Lake Garden) Art Exhibition" in Montreal. In Ottawa, he became a member of the National Fine Arts Museum of Canada (i.e. National Gallery of Canada). He was elected member of the Board of the Chinese Canadian Arts Council of Canada, and participated every year in the art exhibitions held by the Council.

Yunchang Yu was an extremely gifted artist. He was immersed in fine arts all his life, and persevered in an effort to dig into many varieties of fine arts. He was an estimable, versatile fine artist. When he was in his teens, he liked woodcarvings. In his youth, he focused on caricatures. In his middle age, he concentrated on Chinese paintings. During his senior years, he gave his heart to oil paintings. As for the sketches in pen or pencil, these were his first priority, of these he did a large number in every period. In all the places where he left his footprints ----- south and north of Changjiang (Long River), inside and outside of the Great Wall, and several states of the U.S.A. and provinces of Canada, he drew a great number of pen and pencil sketches, depicting the embodiment of the views and features of various places in different periods. In the late 1980s and the 1990s, when he came to the United States and Canada, he not only emphasized oil paintings, but also drew many Chinese paintings, watercolors and sketches contemporaneously. Once, when he was in high spirits, he even drew a caricature, something he had not done for a long time. This picture, celebrating the Chinese New Year (1996), was published by the prominent English-language daily the *Ottawa Citizen*. Many of the paintings he created in the U.S.A. and Canada in the 1990s were compiled in the Special Column of Yunchang Yu and published in serials from Sept. 5, 2003 up to July 22, 2005, by the largest Chinese weekly newspaper in Ottawa--the *Canada China News*.

Yunchang Yu received formal artistic training at academies and university and was instructed by famous masters throughout his youth. Thus, he had a profound and solid foundation of Chinese and Western painting techniques. He went deep and long into life to observe and explore the beauty of nature and life and proceed with its artistic condensation and re-creation, and then successfully created a large number of fine paintings. He had wide access to studies of the works of Chinese and Western famous artists. He fused the merits of the Chinese and Western paintings and created his own unique artistic style. He harmonized the scenery and

objects of Western painting with his Chinese painting, and gave an Oriental touch to his Western painting. He constantly endeavored to bring forth new ideas in the arts. In Canada, he observed and emulated some Western painting groups in profiling by color and transmitting feelings by color, he exerted himself to make a breakthrough in colors and fostered the creation of a new style of oil painting.

Yunchang Yu devoted his energies to many varieties of fine arts, and ensured that these varieties promoted and complemented each other, each bringing out the best in the other and creating finer works. His works dealt in ample and varied themes and were executed with high skill. He melted realism into free-hand painting and combined scrupulousness with creation and innovation. His paintings unfold before us compelling scenery and objects, beautiful tableaux, rich colors and magnificent conceptions. All these fully demonstrate that he was a master of painting techniques, possessing a high degree of artistic creativity and imagination. What touches people the most is that he poured all his thoughts and feelings into his paintings. From his works, we can clearly feel his pulse in different periods. Early on, his caricatures and sketches were burning with pure passion and the pursuit of ideals. His later works --- oil paintings, watercolors and Chinese paintings, were brimming with the joy of stepping into the advanced art world, and with the serenity of maturity. He expressed his feelings and mind on a paper:

"Wandering the whole world,
Searching the marvels and visiting the secluded spots;
Understanding and grasping by heart and spirit,
Holding aloof from worldly things;
Wielding brush with great momentum,
Putting brush to paper to master the key components,
Both image and idea are complete."
This paper has always remained on his desk.

Looking back on his whole life, no matter whether it was at life's full flowering--- his student's period in the 1940s, at his assiduous and tireless editor's period in the 1950s and 1980s, his hard-working and uncomplaining teacher's period in the 1960s or his golden period of free development of painting in the 1990s, he had always worked seriously and indefatigably. The deepest impressions he left on people are his "painstaking", "devotion" and "optimism". He never wasted a minute of time. In the past, because he was an editor, he could only use his spare time and the free intervals in work and in trips to paint. He wrote so in his diary: "I must persist in painting, paint every day, paint more and paint well." During the Cultural Revolution period in the 1960s and 1970s, most of his time was spent in rural areas and factories in the outer and near suburbs of Beijing. Though the manual labor made him exhausted, he never stopped the brush in his hand. In the late 1980s, after retirement, he came to the United States and Canada, where he had free time and space for painting, which put him in an ecstasy of joy. Then he put all his heart and mind into painting. He wrote in his diary: "Though I am stepping into my old age, I have even keener interest in painting than in my youth. I will strive to paint more and make more creations. I have full confidence in my future." Sometimes, his artist friends found he was very tired and advised him to rest. He said he was tired, but he felt very happy. From his body, we always sensed a sort of vigor and enthusiasm and that he seemed to have never-exhausted

energies. As long as he was painting, he forgot everything, forgot his tiredness and even his ailment. Sometimes, he could not eat for three consecutive days because of his stomach disease, but he still kept on sketching and painting. He always remained so, and regarded fine arts as being higher than his life and dedicated himself selflessly to fine arts until the last day of his life --- on March 13, 2002, he unfortunately passed away due to cerebral hemorrhage.

Yunchang Yu's spirit of tying his soul to fine arts all his life and his honest and generous character and morals, are widely praised and highly acclaimed by all those who knew him. His artist friends said: "I didn't expect that he, at his seventy years of age, was still able to produce so many creative, talented paintings and in so rich varieties. It is indeed rare." "I have never imagined that his creations are so rich, so beautiful! I was dazzled and very much moved by the endless array of his fine paintings." "It's impossible for one to be good at everything. It's not common to have seen or heard that a few famous artists were proficient at two varieties of arts, but, brother Yu was able to have attainment in many varieties. This spirit deserves respect!" "His oil paintings' colors are very excellent. Watching his oil paintings, watercolors, pen sketches... is really an enjoyment!" "He was like his paintings. His paintings are like him. His artistic style is just like his lofty and unsullied character and morals--- his integrity and generosity, enthusiasm and sincerity and caring for others more than for himself!" Yunchang Yu's creations for which he strained his heart and mind in his whole life and his noble and respectable character, left to the people a very profound and indelible impression!

In order to display Yunchang Yu's outstanding artistic achievement and cherish the memory of the immortal spirit of his dedication to fine arts, this book gathered part of his paintings (including chinese paintings, oil paintings, watercolors, caricatures, sketches.....)as a permanent memento, and for our readers.

Translated by Yaomei Sun
Edited by Robert A. Read

惜失允常

方成

中国新闻漫画研究会名誉会长

中国美术家协会常务理事

我和允常兄，按说应该成为相好的朋友，惜无天缘——在不太正常的历史条件下，相交更须靠缘分。

1948年我们都避居香港，一同参加进步的《人间画会》，从事有组织的活动，为《文汇报》、《大公报》画漫画，也为《华商报》、《星期报》组织漫画稿。那时生活紧张，除画会活动外，彼此无暇多交往。过了几年，我们先后来到北京，我在《人民日报》工作，负责约漫画稿。《人民日报》对漫画质量的要求很严格。那时在北京的漫画家不多，我常联系的也就是米谷、江有生、吴耘、江帆和游允常等几位漫画名家。上个世纪五、六十年代，漫画大都是评议性的画，自然用作宣传鼓动的强力手段。对这类漫画创作，过去我们不太熟悉，但很快就适应了。

和允常兄接触就知道，他待人宽容大度、和善友好。对这种性格的人，我很乐于接近。但毕竟来往不多，特别是在“文化大革命”期间。多年久违，但他朴实诚挚的影像，一直深存在我心里。“文革”之后，我才知道他长期笼罩在厚重的政治云翳之中，而他是无辜的。

以前我只知道他是一个漫画家。最近才见到他的许多油画、水彩、国画、素描等。看作品之多、品种之多，在耄耋之年还到处写生作画，足见他的勤奋和执著。特别突出地表现在他的油画上。他所作的风景画，从画面的布局和色彩的调配，展现出景物优美的情调；从笔触运用上，看出不一般的技艺水平和艺术风格；从时时变化的技法中，看出他确实在不断地进行新的艺术追求。我知道漫画家都是自学而能的，受过正规美术教育的不多。像允常兄这样多才多艺的漫画家少得很。可惜历史条件不允许他大展才华，为社会服务。

我真是很怀念他。不仅痛惜失去一位多才的漫画家，也因失去一位心所向往的朋友。

方成 2003年9月24日

LAMENT THE LOSS OF YUNCHANG

Cheng Fang

Honorary President of News Caricatures Research Society of China

Member of Executive Board of Chinese Fine Artists' Association

Yunchang and I should have, in an ordinary way, become intimate friends, but regrettably we were not predestined for such good luck. We lived under not very normal historical conditions; our becoming close friends with each other depended more on fate.

In 1948, we were both in Hong Kong where we participated together in the progressive fine artists' organization *Ren Jian Hua Hui* and planned to publish our paintings in an organized way. We drew caricatures for *Wen Hui Daily* and *Da Gong Daily*, and also commissioned caricaturists to paint for *Hua Shang Daily* and *Xing Qi Bao*. In these days, life was hectic. Except taking part in the activities of the fine artists' organization, we had no time for a social life together.

After several years, each of us went to Beijing. I worked at the *People's Daily* and was responsible for inviting caricaturists to make their contributions to the newspaper. The *People's Daily* had very strict guidelines for the content of caricatures.

At that time, there were not many caricaturists in Beijing. Those I frequently contacted were several famous caricaturists such as Gu Mi, Yousheng Jiang, Yun Wu, Fan Jiang, Yunchang Yu and a few others. In the 1950s and 1960s the caricatures, for the most part, were intended to illustrate and support the commentary and judgments appearing in the newspaper. They were meant to be a strong and vehement means for publicity and agitation. In our past experience we had not been familiar with creating caricatures of this kind, but very soon we adapted ourselves to it.

Whenever contacting Yunchang, we all knew very well that he was magnanimous and broad-minded, genial and amicable toward people. I was pleased to be associating with a man of such good character. I would have been very glad to remain in close association with him, but due to circumstances beyond our control we were unable to have frequent contacts, especially in the years of the "Cultural Revolution". We did not see each other for many years, but his sincere and honest image always exists in the depths of my heart.

After the "Cultural Revolution", I know that he was for a long time unjustly enveloped in a nebulous political purgatory, but he was innocent all along.

Before, I knew Yunchang only as a caricaturist. Recently I saw a lot of his paintings in oils, watercolors, Chinese traditional styles, sketches, etc. Just a look at such a great quantity of works including so many variations among his works, and that he went near and far to sketch and paint from life and nature even in his later years, is quite enough to show his diligence and perseverance. These are displayed most convincingly in his oil paintings. The landscape scenes painted by him, through the composition of tableaux and the

blending of colors, present to our eyes a high degree of beautiful scenery and objects. From his command of brush strokes, we can see his masterly skill level and artistic style. His often varied painting techniques and methods indicate he had incessantly devoted himself to new artistic pursuits. I know that nearly all Yunchang's caricaturist contemporaries cultivated their abilities through self-study. Not many of them received a formal fine arts education as did Yunchang; versatile caricaturists like Yunchang are very few. It is regrettable that the historical conditions did not allow him to fully display his great talents to serve society.

I remember him with admiration and with affection. I lament not only the loss of a talented, versatile caricaturist, but also the loss of a good friend and a true soul mate.

Translated by Yaomei Sun
Edited by Robert A. Read

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