

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

謹以此書紀念
木刻導師魯迅先生
逝世十週年

*Dedicated to
the Late Mr. Lu Hsiin,
the Arch-Sponsor of Woodcutting in China,
on the Occasion of the Tenth
Anniversary of His Death*

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WOODCUTS OF WAR-TIME CHINA 1937-1945



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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，木刻畫極爲發達，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

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。

爲了培養這顆種子，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書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，行將逝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），M K 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。



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| 29. 灌 田 ($5\frac{3}{4}'' \times 3\frac{5}{8}''$) | 趙 泮 濱 |
| 30. 小 鬼 上 課 ($6\frac{3}{4}'' \times 8\frac{1}{4}''$) | 笑 俗 |

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| 31. 歡迎 ($9\frac{1}{4}'' \times 9''$) | 陳 煙 橋 |
| 32. 商訂農戶計劃 ($7\frac{1}{2}'' \times 6''$) | 焦 星 河 |
| 33. 長舌婦 ($7\frac{1}{8}'' \times 5''$) | 李 志 耕 |
| 34. 勝利後 (原寸) | 克 萍 |
| 35. 勞動英雄 ($9\frac{1}{4}'' \times 12\frac{1}{4}''$) | 力 羣 |
| 36. 上海的邊緣 ($8'' \times 10\frac{7}{8}''$) | 珂 田 |
| 37. 晚歸 ($11\frac{3}{8}'' \times 8\frac{3}{8}''$) | 余 白 墅 |
| 38. 緊急撤退 ($7\frac{3}{8}'' \times 3\frac{1}{8}''$) | 楊 訥 維 |
| 39. 貧病 (原寸) | 阿 楊 |
| 40. 石工 ($8\frac{1}{2}'' \times 6\frac{3}{8}''$) | 王 琦 |
| 41. 回憶中的前瞻 (遺作; 原寸) | 羅 清 楨 |
| 42. 搜索 ($5\frac{7}{8}'' \times 8\frac{1}{4}''$) | 荒 煙 |
| 43. 篾匠 (原寸) | 麥 非 |
| 44. 合作 (原寸) | 萬 湜 思 |
| 45. 向吳滿有看齊 (色版; $12'' \times 7\frac{1}{4}''$) | 古 元 |
| 46. 開路 ($7\frac{1}{4}'' \times 5\frac{1}{2}''$) | 王 式 廓 |
| 47. 拾荒 (原寸) | 西 崖 |
| 48. 新窗花 ($5'' \times 5\frac{1}{8}''$) | 羅 工 柳 |
| 49. 阿Q (原寸) | 劉 建 翫 |
| 50. 爲死者復仇 ($7\frac{3}{4}'' \times 5\frac{1}{2}''$) | 王 流 秋 |
| 51. 嘉陵江上 ($7\frac{1}{8}'' \times 9\frac{3}{4}''$) | 刃 鋒 |
| 52. 飢餓之羣 ($13\frac{3}{4}'' \times 20''$) | 麥 稈 |
| 53. 負木者 ($7\frac{7}{8}'' \times 6\frac{1}{2}''$) | 趙 延 年 |
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| 56. 賣唱的孩子 ($5\frac{3}{4}'' \times 7\frac{3}{4}''$) | 丁 正 獻 |
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| 58. 上水 ($6\frac{1}{2}'' \times 5\frac{1}{2}''$) | 梁 永 泰 |
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| 61. 貨郎擔 ($7\frac{1}{4}'' \times 5''$) | 夏 風 |
| 62. 年畫 ($8\frac{1}{4}'' \times 11\frac{3}{4}''$) | 沃 渣 |
| 63. 嘉陵江的一角 ($5\frac{3}{8}'' \times 4\frac{1}{8}''$) | 劉 峴 |
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| 65. 自行失蹤的人 ($6\frac{3}{4}'' \times 9\frac{1}{4}''$) | 王 樹 藝 |
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| 69. | 兩種孩子 (7" × 9 $\frac{3}{4}$ ") | 張 | 漾兮 |
| 70. | 牛犂變工 (色版; 7 $\frac{3}{4}$ " × 5") | 胡 | 一川 |
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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 Shèng-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.

Propelled by the national association, its members went into wide-spread activities in the cities: holding regular exhibitions, publishing posters for war purposes, holding instruction classes, giving correspondence courses, and establishing supply centres and workshops. In the villages and at the front, exhibition tours were made, and woodcut posters and newspapers and chain pictures were distributed. In this way the art of wood-engraving rendered its service to the supreme cause of the war of resistance. This phase of multifarious development was sufficiently demonstrated in several large-scale exhibitions: in the National War Effort Exhibition at Hankow, 1937; in the July Seventh Anniversary Exhibition, the Exhibition on the Third Anniversary of the Death of Lu Hsün, the Exhibition on the Tenth Anniversary of the Birth of Wood-Engraving in China, all held at Kweilin in 1938 and the subsequent years; in the Exhibition to Commemorate the Founding of the Chinese Wood-Engraving Research Society and the Pre-View of Woodcuts Going to be Exhibited in U.S.S.R., both held at Chungking after 1941; and especially in the Double Tenth Anniversary Exhibitions which were held simultaneously in seventeen districts on the national festival successively for three years, 1942-1944.

Besides these, we must not omit to mention the exhibitions of Chinese Woodcuts held since 1939 at Moscow, Leningrad, London, New York, and Calcutta, which were very favourably received.

Furthermore, the spread of woodcuts and publications about wood-engraving was very wide indeed. In any town of considerable size there were always to be found wood-engravers and the appearance of their works in daily or periodical papers. According to the estimate by the Chinese Wood-Engraving Research Society, the publications about wood-engraving during the eight years of war totaled more than 4,000.

In addition to the growth in quantity, there was also an obvious advance in quality. In the first years of the growth of the new art, the practitioners could not help being imitative—imitating the Western, especially the Russian, artists. This imitative style persisted until the outbreak of war. Then, the experience of life acquired and the ordeal they went through during the war gradually gave them the ability to bring their sentiments and their technique under control. The discussion and practice of the “national form” that had made a great stir in the various departments of culture in China since 1938 also helped to make the wood-engravers to see their way. A typical Chinese style began to show itself in the expression as well as the subject matter of their work. To have grown out of imitation and evolved a style of its own: that is the surest sign that an art comes of age.

4

IF WE admit that all pictorial and plastic arts other than wood-engraving appeared to have been arrested in their development during the war, and if we admit that the cultural activities and achievement during the war have a direct bearing on the development of the new culture in post-war China, we cannot be too excited over the growth of the art of wood-engraving during the same period. It is this young art that is giving support to the other pictorial and plastic arts; it is through this new art that we are having a glimpse of the glory of the new culture in new China. Yet it is by no means fortuitous; there is a kind of historical necessity in all this. We are sure that the birth of a free, democratic new China will have to be accompanied by the birth of a great new culture, and we are sure that wood-engraving will be an integral part of this new culture. It is not without reason that we set great store by the art of wood-engraving; for in its quality and achievement we have discovered its noble nature.

POSTSCRIPT

IT is a great delight to be able to publish this volume of reprints in a time of confusion and anxiety like this. In order to offer the reader as comprehensive a view as possible of the achievements in wood-engraving during the eight years of war, we include the work of no less than 70 artists in a collection of no more than 100 prints. As no single artist is to be represented by more than two pieces, many works have to be left out which would otherwise be included. We also regret to mention the fact that as this collection has been made in a very short time, we have not been able to confine our choice entirely to new works that have not appeared in periodical or other publications. Our apology is the same as that of Lu Hsün in publishing "Landmarks in Wood-Engraving": namely, we intend this collection to mark the progress of wood-engraving in China, and as no good story will lose anything in the re-telling, no good work of art will lose anything in the re-printing.



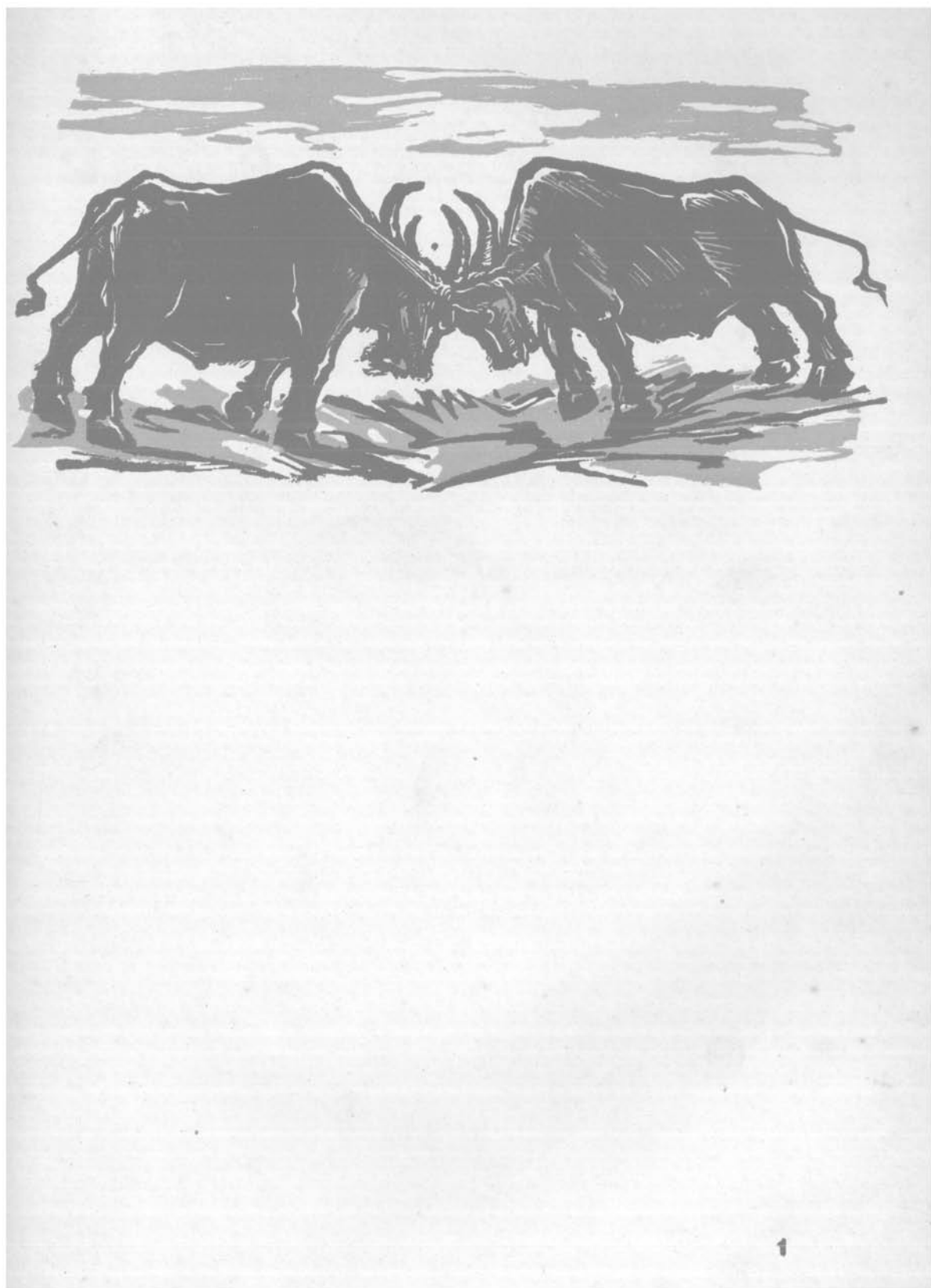
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26. REFUGEES FLOCKING TO THE KWEILIN STATION ($12\frac{3}{4}'' \times 9''$) - - - - - Ts'ai Ti-chih
27. VILLAGE COUNCIL ($6\frac{1}{2}'' \times 4\frac{7}{8}''$) - - - - - Chang Wang
28. SOLDIERS AND CIVILIANS CO-OPERATING ($10\frac{1}{4}'' \times 8''$) - - - - - Sung Ping-hêng
29. IRRIGATION ($5\frac{3}{4}'' \times 3\frac{5}{8}''$) - - - - - Chao P'an-pin
30. "LITTLE GHOSTS" TAKING LESSONS ($6\frac{3}{4}'' \times 8\frac{1}{4}''$) - - - - - Hsiao Su

31. WELCOME ($9\frac{1}{4}'' \times 9''$) - - - - - Ch'ên Yen-ch'iao
32. CONSULTATION ON THE FARMHOUSE PROGRAM ($7\frac{1}{2}'' \times 6''$) - Chiao Hsing-ho
33. TALKATIVE WOMEN ($7\frac{1}{4}'' \times 5''$) - - - - - Li Chih-kêng
34. WHEN THE DAY IS WON (*Original Size*) - - - - - K'o P'ing
35. THE LABOUR HERO ($9\frac{1}{4}'' \times 12\frac{1}{4}''$) - - - - - Li Ch'ün
36. ON THE MARGIN OF SHANGHAI ($8'' \times 10\frac{7}{8}''$) - - - - - K'o T'ien
37. COMING HOME IN THE EVENING ($11\frac{3}{8}'' \times 3\frac{3}{8}''$) - - - - - Yü Pai-shu
38. RETREAT ($7\frac{3}{8}'' \times 3\frac{1}{8}''$)- - - - - Yang Na-wei
39. BETWEEN POVERTY AND ILLNESS (*Original Size*) - - - - - Ah Yang
40. STONE-MASONS ($8\frac{1}{2}'' \times 6\frac{3}{8}''$)- - - - - Wang Ch'i
41. RENEWED EXPECTATION (*Posthumous Work—Original Size*) Lo Ch'ing-chên
42. A SEARCH ($5\frac{7}{8}'' \times 8\frac{1}{4}''$) - - - - - Hwang Yen
43. BAMBOO-SPLINT WORKER (*Original Size*) - - - - - Mai Fei
44. CO-OPERATION (*Original Size*) - - - - - Wan Shih-ssü
45. "RIGHT DRESS TO WU MAN-YU!" (*Coloured—12'' x 7 $\frac{1}{4}$ ''*) - - - - Ku Yüan
46. ROAD-MAKING ($7\frac{1}{4}'' \times 5\frac{1}{2}''$) - - - - - Wang Shih-k'uo
47. SORTING THE REFUSE (*Original Size*) - - - - - Hsi Yai
48. WINDOW DECORATION, NEW STYLE ($5'' \times 5\frac{1}{8}''$)- - - - - Lo Kung-liu
49. AH Q (*Original Size*)- - - - - Liu Chien-an
50. VENGEANCE FOR THE DEAD ($7\frac{3}{4}'' \times 5\frac{1}{2}''$) - - - - - Wang Liu-ch'iu
51. ON THE KIALING RIVER ($7\frac{1}{8}'' \times 9\frac{3}{4}''$) - - - - - Jên Fêng
52. STARVATION ($13\frac{3}{4}'' \times 20''$) - - - - - Mai Kan
53. THE LOG-CARRIER ($7\frac{7}{8}'' \times 6\frac{1}{2}''$) - - - - - Chao Yen-nien
54. ENMITY (*2 Pieces—Original Size*) - - - - - Hwa Shan
55. A PLENTIFUL YEAR ($4\frac{1}{2}'' \times 6\frac{1}{2}''$) - - - - - Hsü Fu-pao
56. SINGING FOR A LIVING ($5\frac{3}{4}'' \times 7\frac{3}{4}''$) - - - - - Ting Chêng-hsien
57. THE SURPRISE-PARTY (*No. 9 of a Chain Picture—Original Size*)- Yen Han
58. REFILLING WATER ($6\frac{1}{2}'' \times 5\frac{1}{2}''$)- - - - - Liang Yung-tai
59. FAREWELL ($8\frac{1}{2}'' \times 4\frac{1}{4}''$) - - - - - Chao P'an-pin
60. AUTUMN HARVEST ($7\frac{1}{4}'' \times 4\frac{3}{4}''$) - - - - - Chang Wang
61. THE PEDLAR ($7\frac{1}{4}'' \times 5''$)- - - - - Hsia Fêng
62. NEW-YEAR DOOR POSTER ($8\frac{1}{4}'' \times 11\frac{3}{4}''$)- - - - - Wu Cha
63. A SECTION OF THE KIALING RIVER ($5\frac{3}{8}'' \times 4\frac{1}{8}''$) - - - - - Liu Hsien
64. POEM RECITAL (*Original Size*) - - - - - Lu Hung-chi
65. THE MAN WHO "DISAPPEARED" BY HIMSELF ($6\frac{3}{4}'' \times 9\frac{1}{4}''$) - - Wang Shu-i
66. "COMRADES, HERE'S ANOTHER!" ($9\frac{1}{4}'' \times 6''$)- - - - - Liu Lun
67. MOTHER AND CHILD (*Original Size*) - - - - - Ch'ên T'ieh-kêng

68. CULTIVATION ($7\frac{5}{8}'' \times 5\frac{7}{8}''$) - - - - - Li Ch'ün
69. TWO TYPES OF CHILDREN ($7'' \times 9\frac{3}{4}''$) - - - - - Chang Yang-hsi
70. EXCHANGE OF OX-LABOUR (*Coloured*— $7\frac{3}{4}'' \times 5''$) - - - - - Hu I-ch'üan
71. THE SHEPHERDESS ($7'' \times 8\frac{1}{2}''$) - - - - - Chiao Hsing-ho
72. AUTUMN AT LAICHIACHIAO [CHUNGKING] ($7'' \times 5\frac{1}{4}''$) - - Ting Chêng-hsien
73. TRAGEDY IN THE SACRED CHURCH ($11\frac{5}{8}'' \times 7\frac{1}{2}''$) - - - - - Lin Yang-chêng
74. FORSAKEN (*Original Size*) - - - - - Lai Shao-ch'i
75. BUILDING A STONE DAM ($5\frac{1}{8}'' \times 8\frac{1}{2}''$) - - - - - Lu Ti
76. MISERABLE BOYHOOD (*Original Size*) - - - - - Li Chih-kêng
77. THE NEWSBOY (*Original Size*) - - - - - I Chih
78. PORTRAIT OF DOSTOEVSKY ($8\frac{5}{8}'' \times 6\frac{5}{8}''$) - - - - - Hsin Po
79. REPAIRING THE RAILWAY ($7\frac{3}{8}'' \times 6\frac{1}{4}''$) - - - - - Hwang Jung-ts'an
80. WHEELBARROW-MEN AT CHENGTU ($6'' \times 7\frac{1}{2}''$) - - - - - Chang Yang-hsi
81. A PRAIRIE FIRE ($8\frac{1}{2}'' \times 6\frac{7}{8}''$) - - - - - Ts'ai Ti-chih
82. EMIGRATION ($6'' \times 7\frac{1}{2}''$) - - - - - Yen Han
83. A SONG OF COMPLAINT (*Original Size*) - - - - - Ah Yang
84. MOTHER OF GEN. MA PÊN-CHAI ($7'' \times 5''$) - - - - - Lo Kung-liu
85. PORTRAIT OF KAETHE KOLLWITZ (*Original Size*) - - - - - Jung Ko
86. THEY ALSO LIVE IN THE METROPOLIS ($5\frac{1}{2}'' \times 7\frac{1}{4}''$) - - - - - P'an Jên
87. MIAO-TZŪ SEEN AT THE FAIR ($9\frac{1}{2}'' \times 13$) - - - - - Liu P'ing-chih
88. BEHIND THE BARS ($6\frac{7}{8}'' \times 9\frac{1}{4}''$) - - - - - Wang Shu-i
89. A COUPLE OF SHÊ-TRIBESMEN ($4\frac{1}{2}'' \times 5\frac{3}{4}''$) - - - - - Sha Ping
90. THIRST ($6\frac{3}{8}'' \times 4\frac{7}{8}''$) - - - - - Hwang Yen
91. THE BUSY AND THE IDLE ($4\frac{3}{4}'' \times 6\frac{3}{4}''$) - - - - - Shang Mo-tsung
92. A WOMAN CORVÉE ($4\frac{5}{8}'' \times 7\frac{3}{8}''$) - - - - - T'ang Ying-wei
93. A POOR FAMILY (*Original Size*) - - - - - Kiang Fêng
94. REFUGEES ($4\frac{1}{4}'' \times 3\frac{1}{4}''$) - - - - - Ko K'o-chien
95. SPINNING ($5\frac{1}{4}'' \times 7\frac{1}{4}''$) - - - - - Chi Kwei-shêng
96. NEW-YEAR CONSOLATION FOR THE SOLDIERS ($6\frac{1}{8}'' \times 4\frac{3}{4}''$) - Wang Liu-ch'iu
97. THE DESERTED INFANT (*Original Size*) - - - - - Lu T'ien
98. A PORTRAIT ($4\frac{3}{8}'' \times 6\frac{1}{8}''$) - - - - - Sung Hsiao-hu
99. SHAKING HANDS BY THE UNITED NATIONS ($\frac{3}{8}'' \times 8\frac{3}{4}''$) - - - - - Wu Shih
100. GORKY'S BOYHOOD (*No. 1 of a Chain Picture—Original Size*) -Liu Chien-an

NORTHERN LASSIES (*Cover*— $3'' \times 3\frac{3}{4}''$) - - - - - Chüang Yen
REFUGEE CHILDREN (*Frontispiece—Original Size*) - - - - - Yang Na-wei
PEASANT AND WIFE (*Decoration for Chin. P. S. Page*— $8\frac{1}{2}'' \times 7\frac{1}{2}''$) -Wêng I-chih



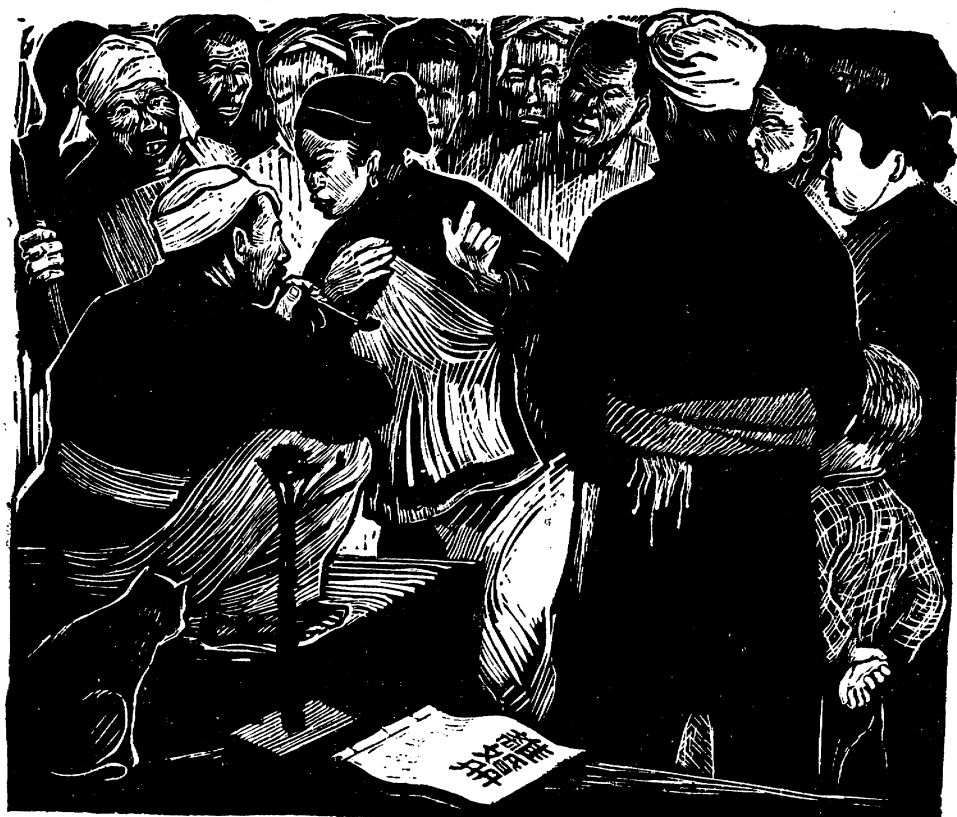


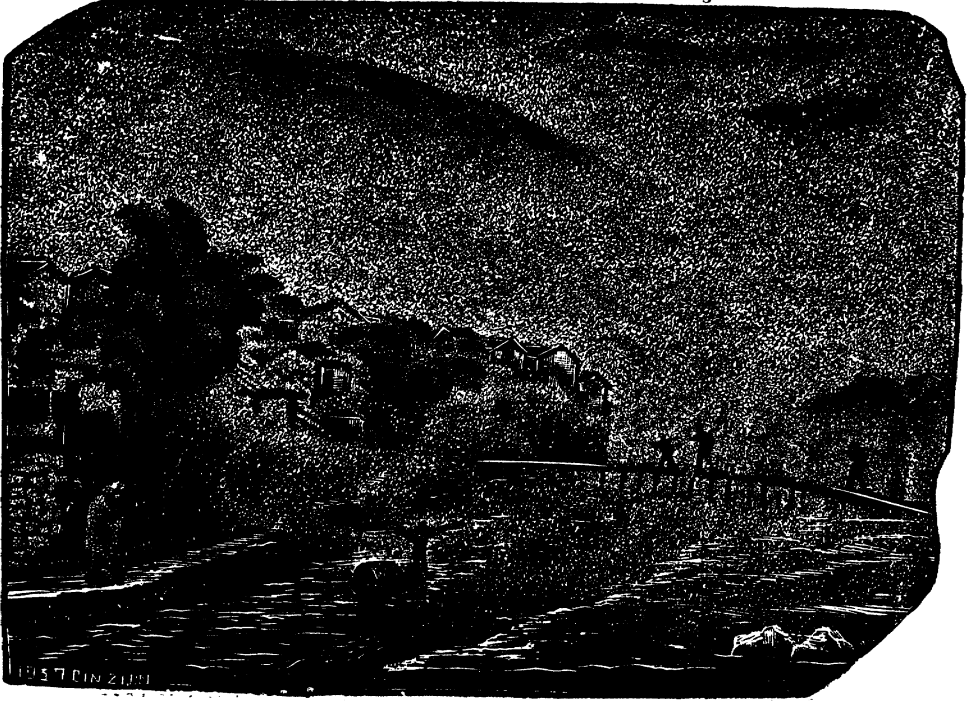


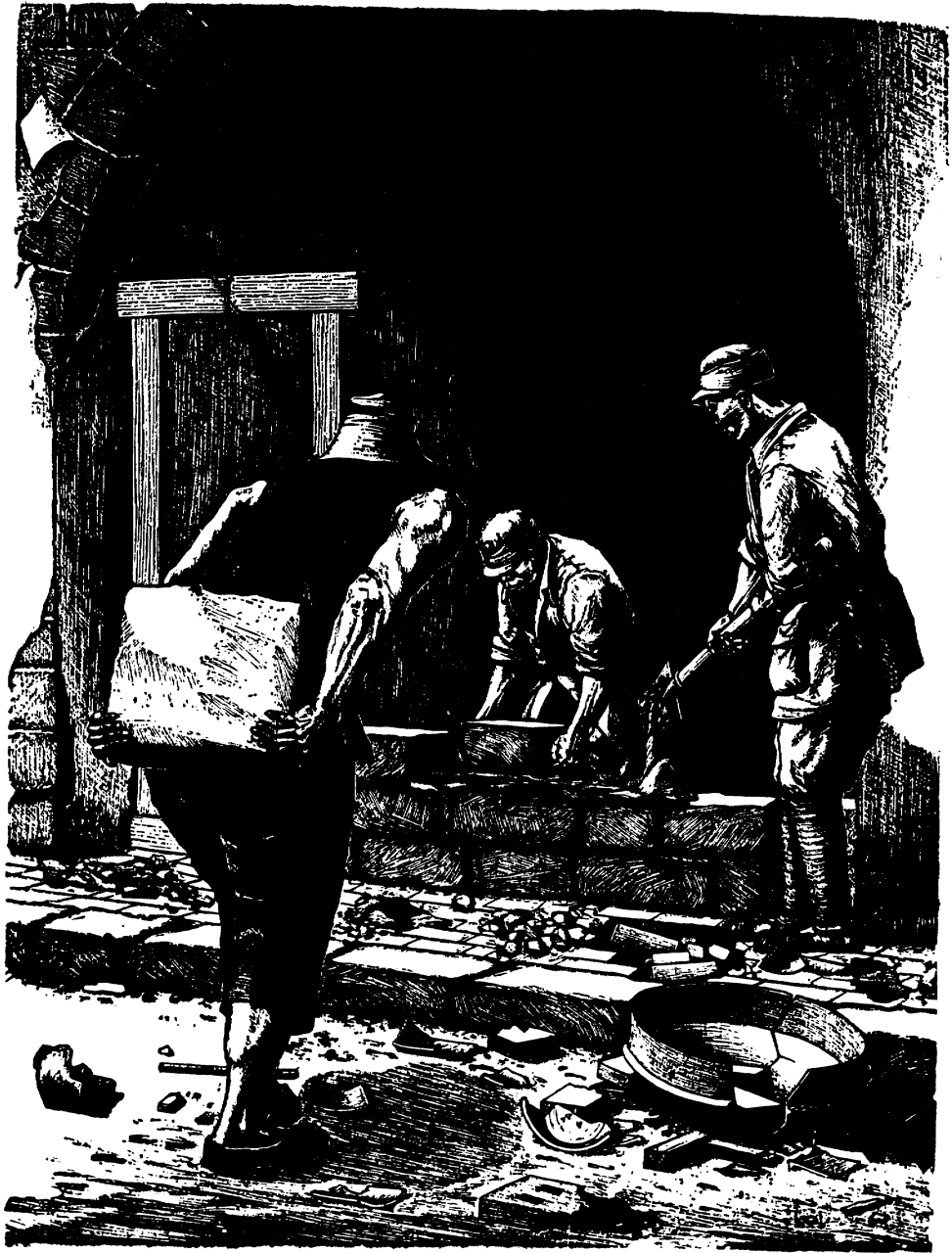












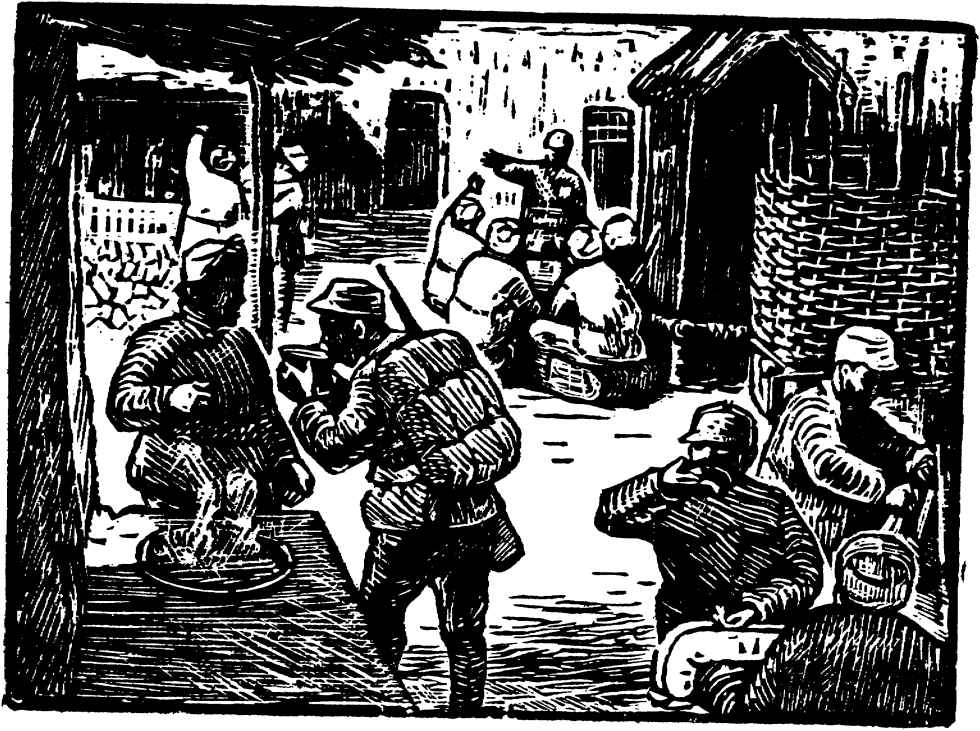








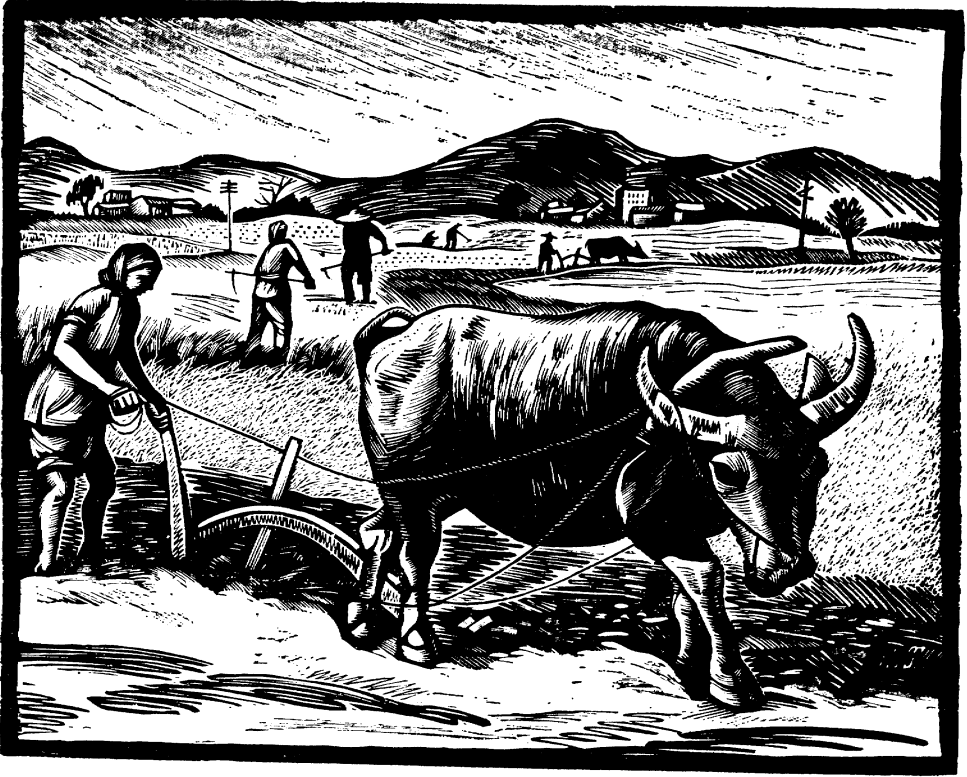




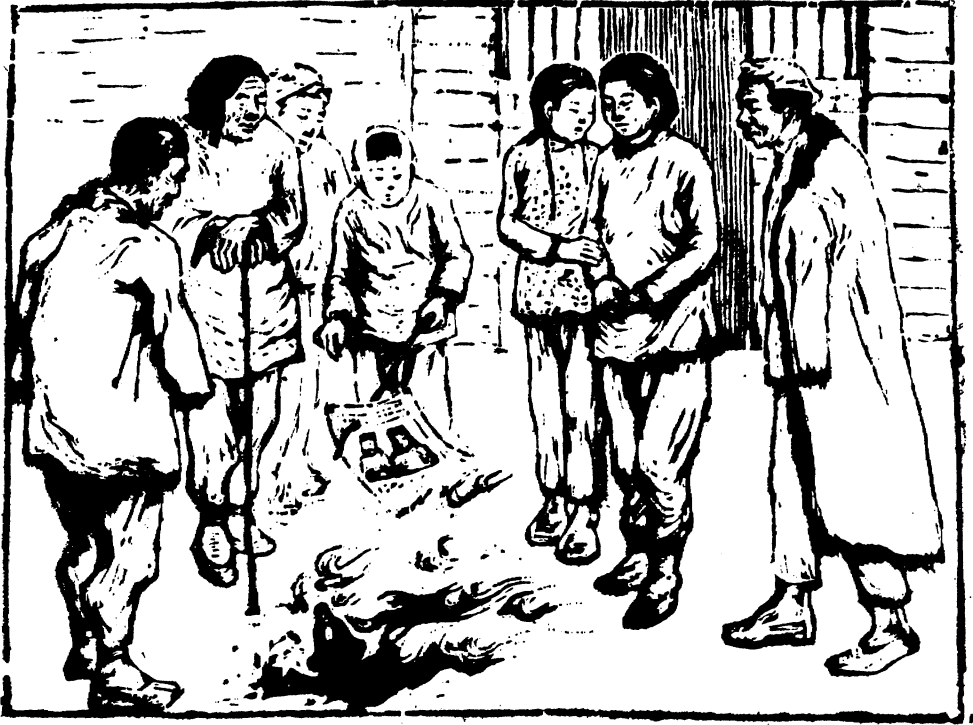




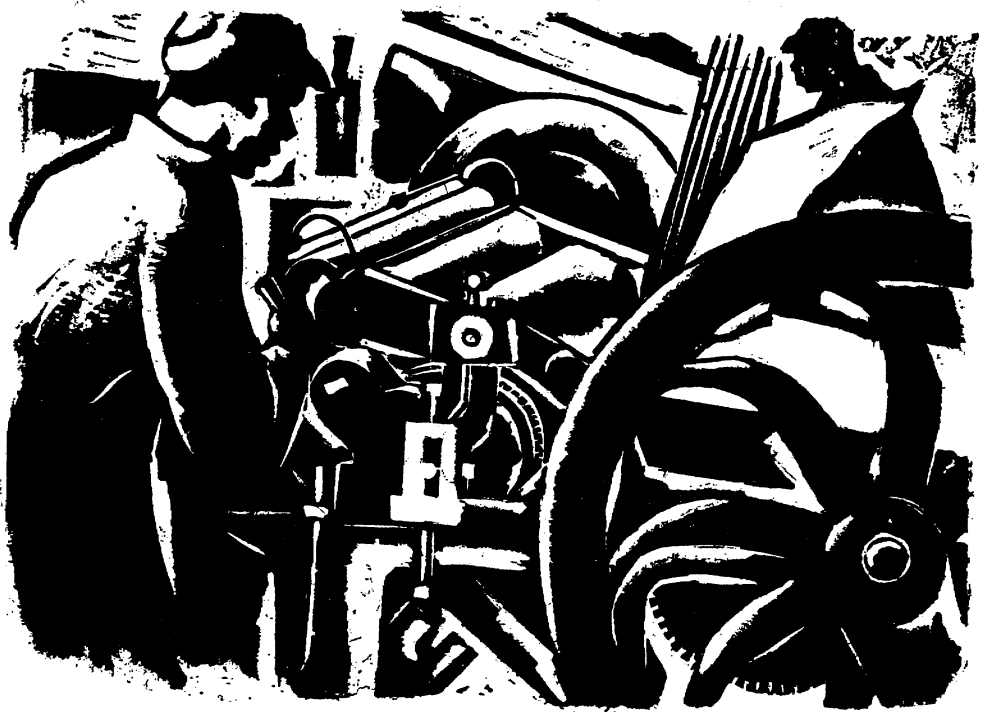










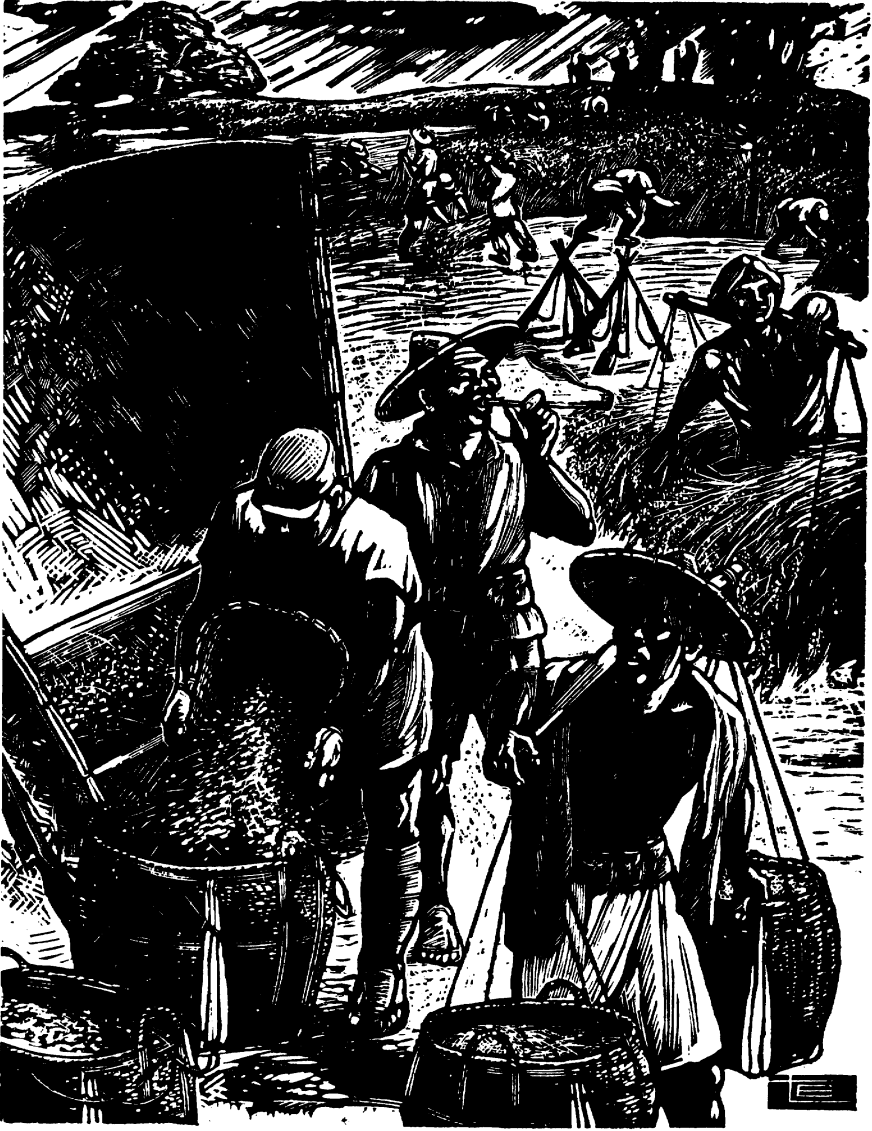


















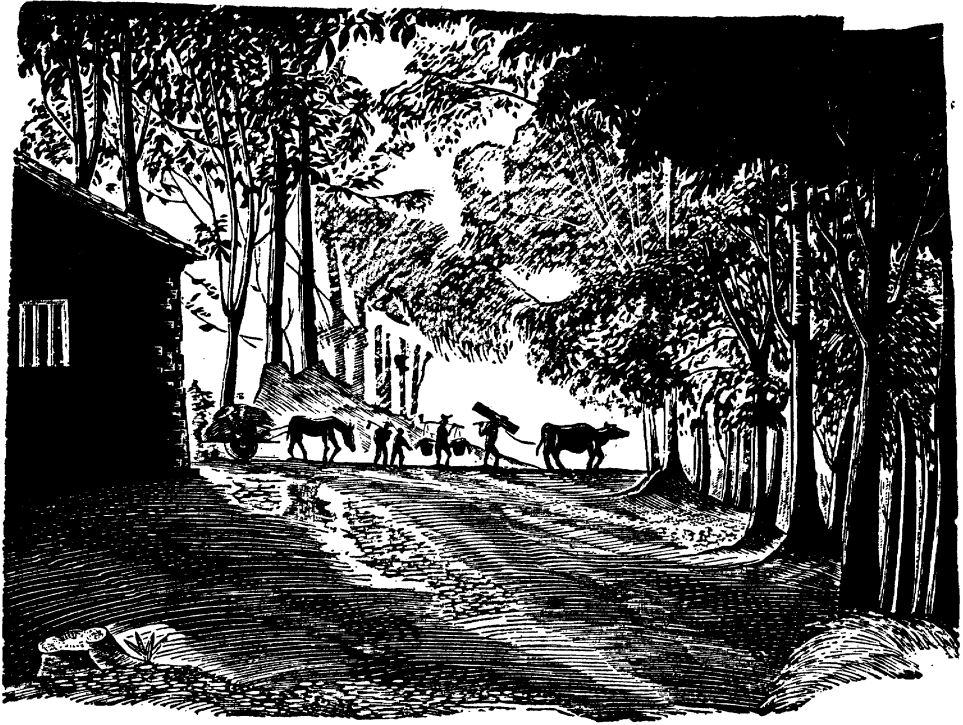








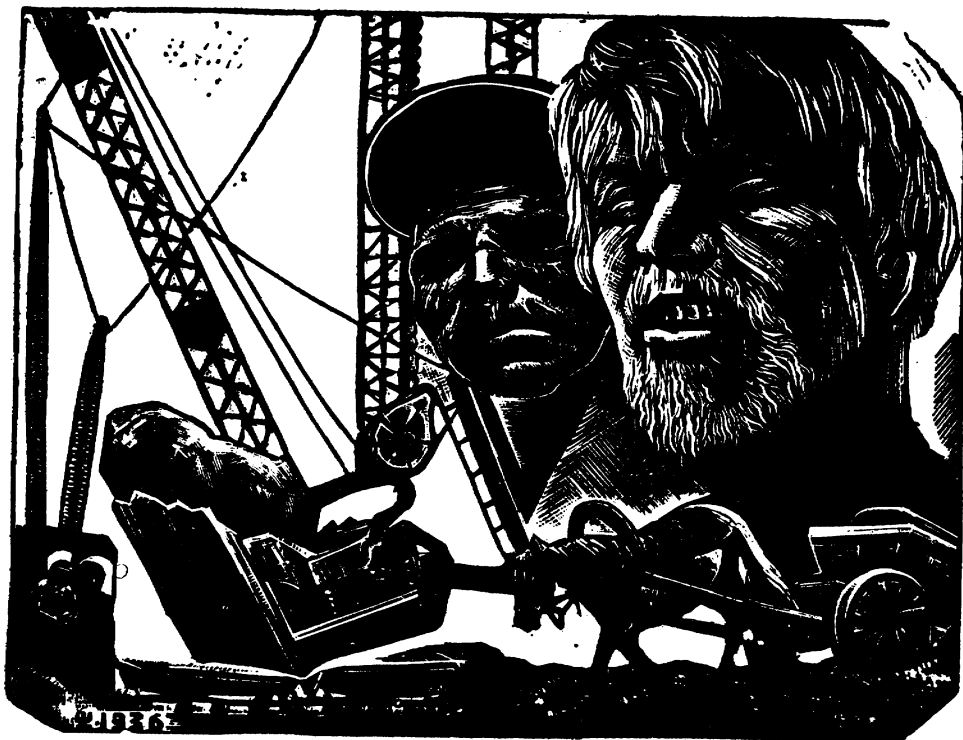


















向吳滿有看齊



XIANG WU MANIOU KAN KI























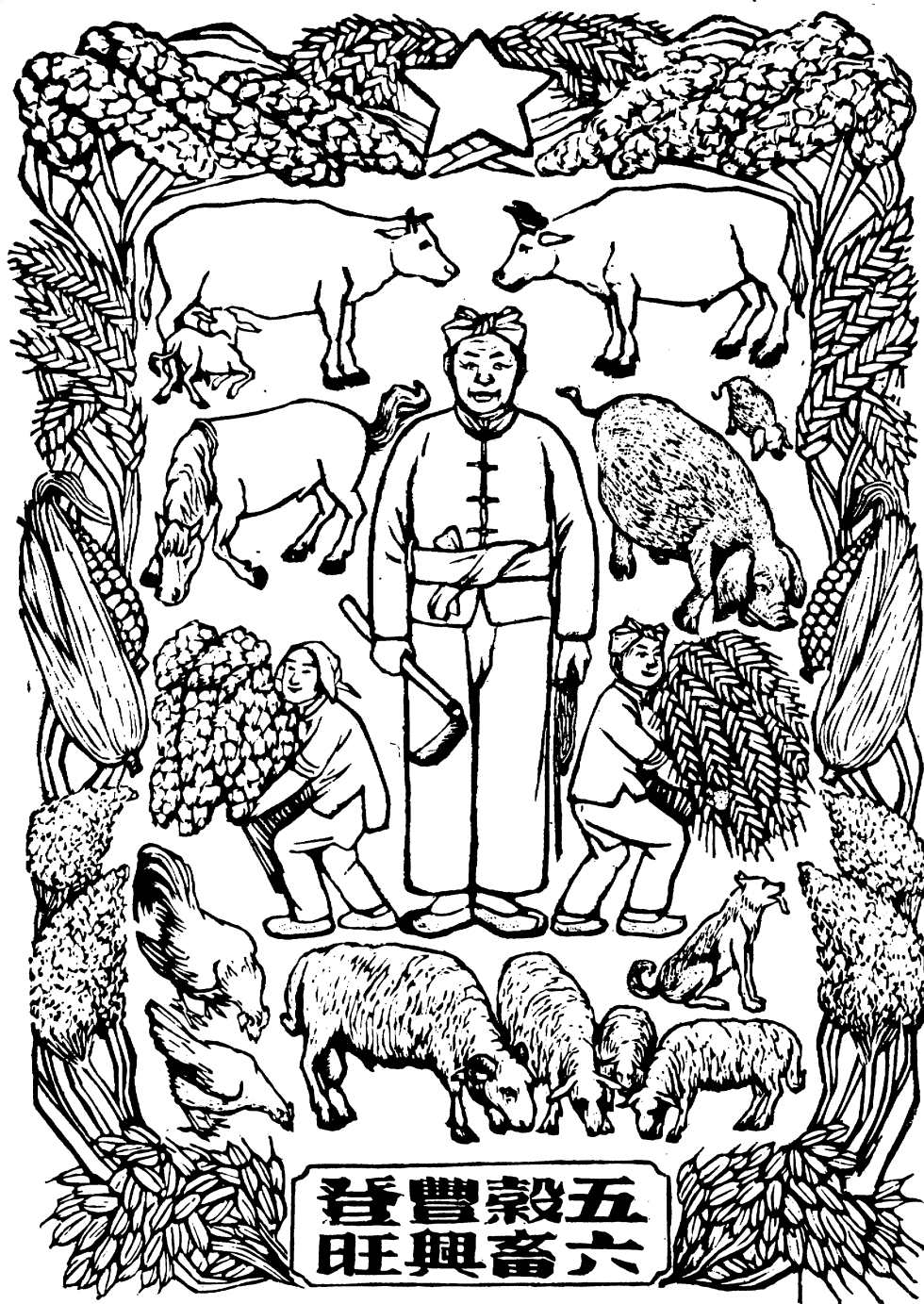




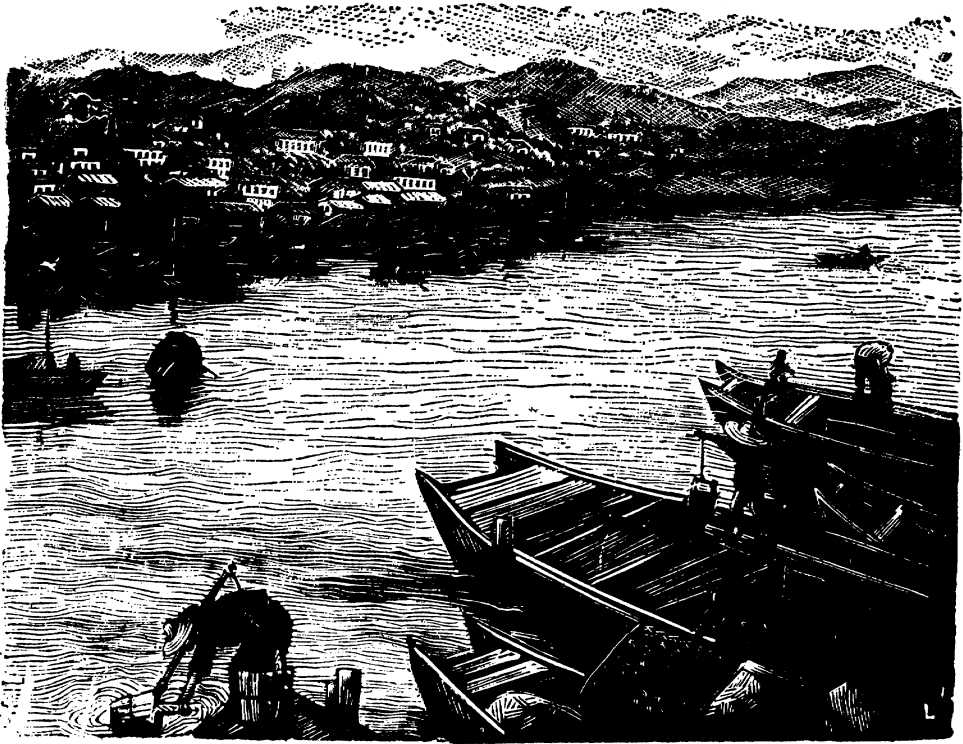








五穀豐登
六畜興旺





















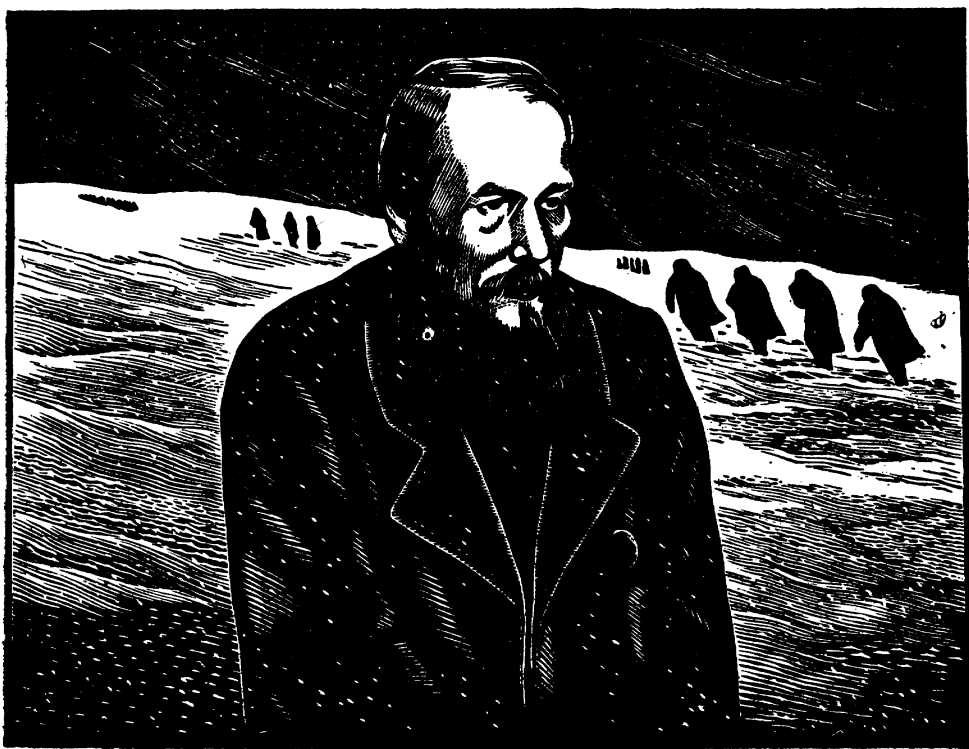


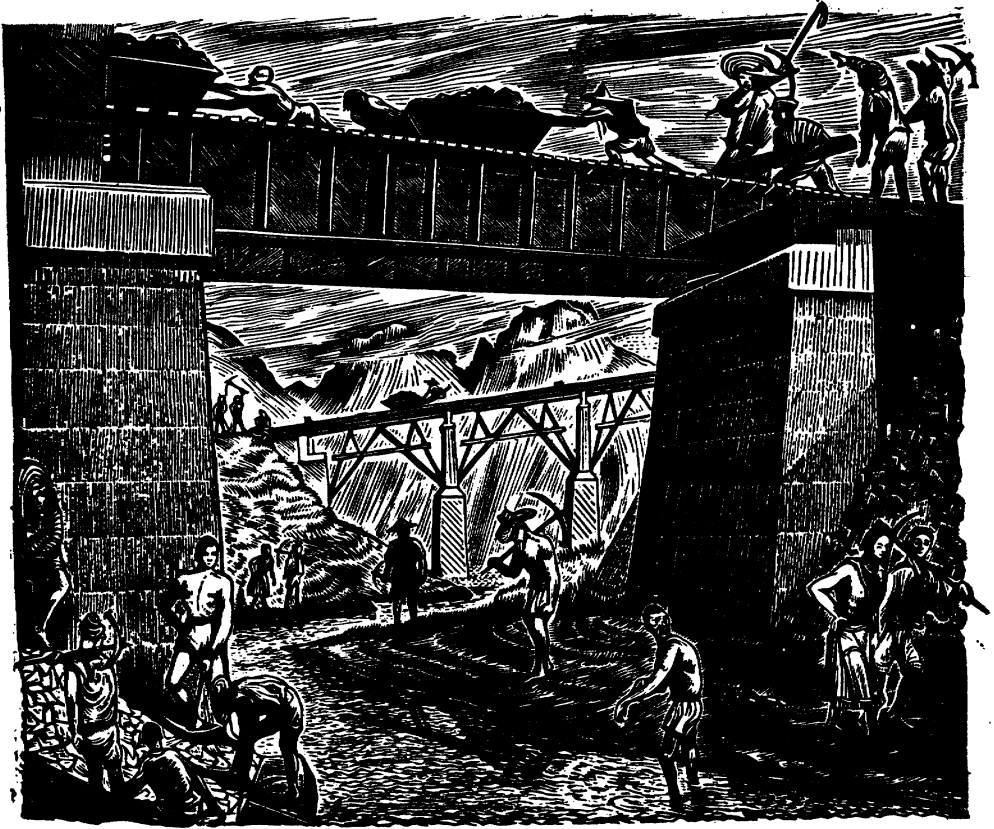






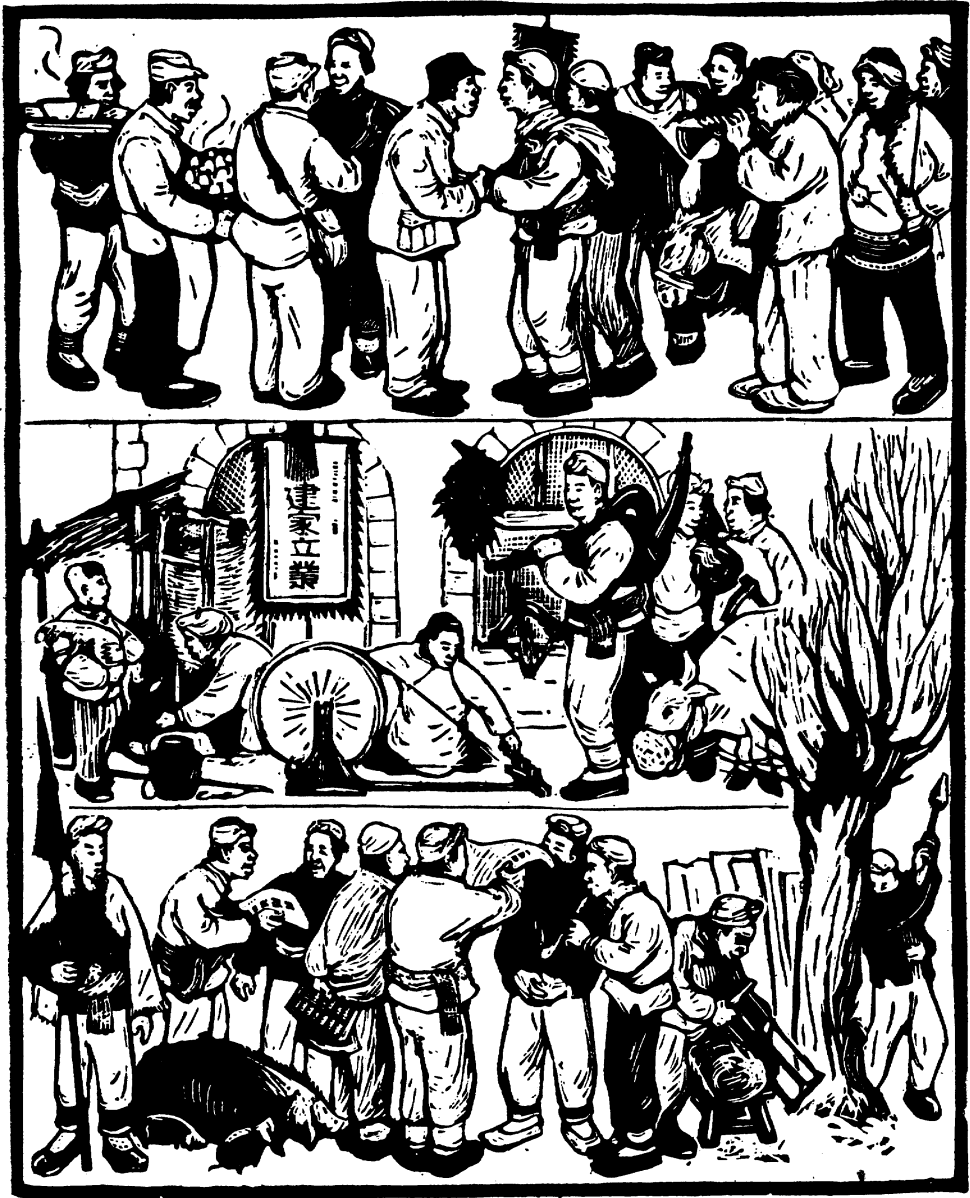




















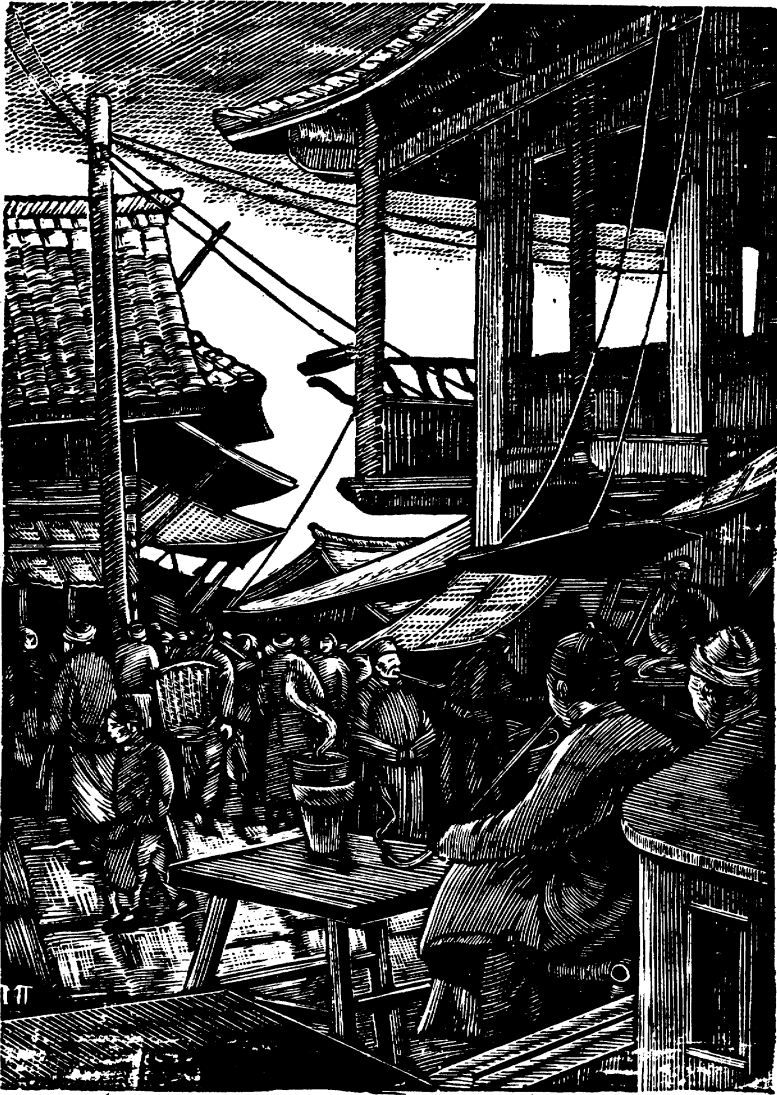




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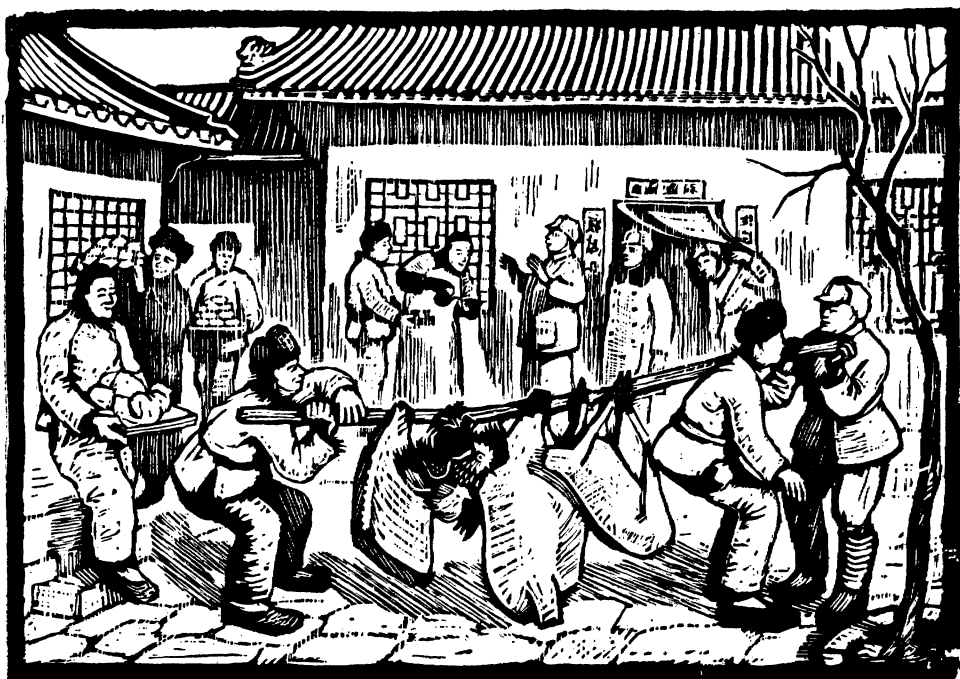


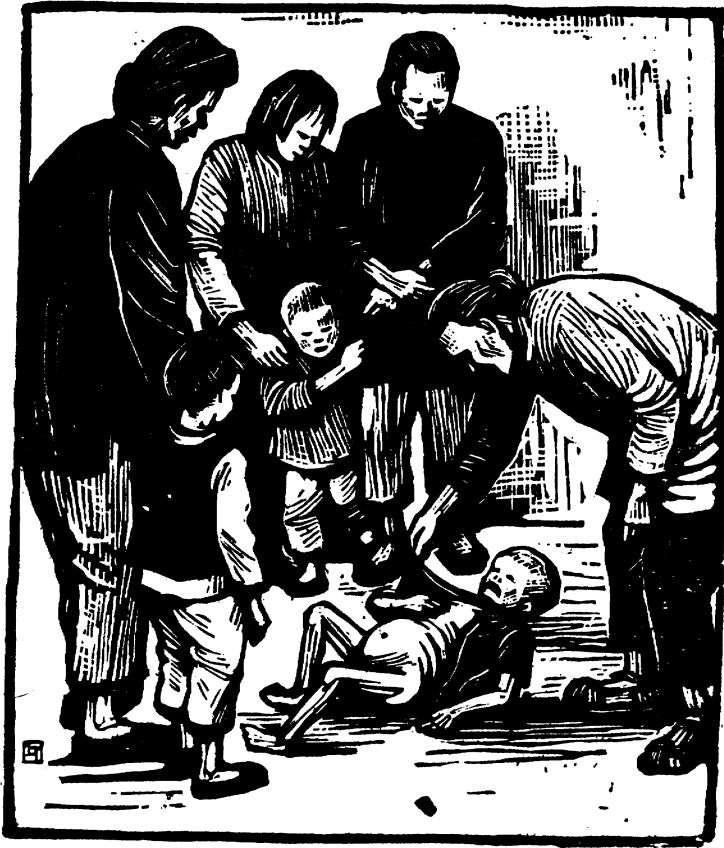


















作者簡敘

野夫

原名鄭誠之，浙江樂清人。是中國木刻運動最早的運動者之一。在上海美專學習時即組成一八藝社及野風畫會，從事木運的推動。初期創作極努力，後來大部時間轉用於推進木刻運動方面。曾於一九三六年與李樞發動第三次全國木流展，因抗戰爆發，未能成功。後輾轉浙贛，投身於合作事業，並着手發展木刻用品的供應事業，組成木刻用品合作社（即今日的中國木刻用品合作工廠）。這時東南以至全國木運的蓬勃發展，有賴於他的努力極多。後更為培育木刻新人，創辦木刻函授班，成績卓著。與其說他是個木刻創作者，毋寧說他是個木刻運動家，十幾年來他推進木運的勞績相當的大。他的木刻頗粗豪，堅持着黑地白線的作風，沒有大變化。著有點綴集木刻手冊合作運動木刻書集等書。（1——數目字表示作品的頁次）

陳煙橋

廣東人。一九三〇年與野夫鐵耕等在上海從事木刻運動，為最初提倡木刻運動者之一。‘九一八’以後，在上海刻作甚勤，並曾組織木刻團體。抗戰軍興，即離滬赴香港，從事報紙與漫畫工作。其後轉至重慶，幫助陶行知先生創辦育才學校，任該校繪畫組主任。課餘撰述藝術理論甚多。兩年後流落西南各地，因生活環境多變動，刻作漸少。其作風純樸無華，一如其人，從他為愛潑斯坦著的人民戰爭所作的插圖可以充分看出。他有很高的抱負，想到各地搜集畫材，創作刻畫這時代的畫幅，但為生活所逼，未能如願。近年來從事藝術理論多於木刻創作，並常繪時事諷刺畫。據他說，客觀現實需要甚麼最急，他就做甚麼。（2,31）

夏風

河南人。曾在北平國立藝專肄業。一九三八年入魯藝美術系學習，後在美術研

究室工作。(3,61)

李 樺

這位南國的木刻家最能給人一個深刻印象的是他的誠摯溫厚的性格和作品上的結實明快的作風。不論題材的選擇和畫面的處理，都是經過苦心經營的。他的作品的全部題材多取自戰地生活，有強烈的感人力量，如烽煙集的十二幅作品就可以看出。他原是個油畫家，一九二五年畢業於廣州美術學校，後渡日研究。三〇年返國，執教於母校，即從事木刻運動。一九三二年在校內組織現代版畫會，參加者二十餘人。這個團體馬上成爲當時南中國木運的中心。曾負責舉辦第二次全國木刻流動展覽會，有很好的成績。‘七七’後他投軍，轉戰於蘇皖贛豫鄂湘等省。在歷次戰役中，他作成鋼筆，竹筆，木炭，水墨的戰地素描近千幅。他不單是個努力的藝術創作者，同時是個熱情的藝術運動家。(4,20)

王 琦

是一個工作精神旺盛的木刻運動家。一九四二年改組成中國木刻研究會的時期渝方的負責者之一。在這以後直到抗戰結束的四五年間，推動全國木刻運動不遺餘力。先後在渝負責辦理大小木刻展覽會十餘次。編印的木刻刊物有木刻研究（國民公報），半月木刻（新蜀報），木刻陣綫（新華日報），民主美術（民主報）和新藝術（西南日報）各副刊。並計劃國際木刻展覽及出版事。他的刀法綿密精潔，畫面明朗可愛。多採重慶戰時生活爲題材。他是重慶人，畢業於上海美專，歷任教員，編輯。一九三九年曾在國際宣傳處及文化工作委員會工作。(5,40)

刁 鋒

姓汪，安徽全椒人。戰前習繪畫。抗戰初期隨軍轉戰江淮，作藝術宣傳。後入大別山，辦大別山畫報，組織繪畫宣傳隊。一九三九年開始習木刻。四〇年入川，在育才學校任教。四二年與其他木刻家共同出品莫斯科中國木刻展覽會，是獲得好評的

中國木刻家之一。蘇聯作家說他的富有‘金石味’的線條是受了鐘鼎文的啓示，是一種可喜的收穫。從小組會議那一幅，很可以意味到這一點。（6,51）

古 元

廣東人。一九三八至四〇年在魯藝美術系學習。四〇年至四三年在美術研究室工作。四四年以後任美術系教員。曾屢次下鄉實習。作風傾向於通俗的民族形式，用黑線條作平面的表現，頗受各方推崇，漸成爲流行於西北的木刻典型。題材以農民生活及新生產的描寫爲主。從他的畫幅中，可以看見那邊人民的形象。（7,45）

羅清楨

初期在上海從事木刻運動者之一。畢業於新華藝專。一九三九年前執教於梅縣。他是廣東大埔人，對鄉土情形很熟悉，在那裏各學校中竭力推動木刻，培養出不少新人。作品以精細出名，刻畫很用功，一刀不苟。在廣東東江一帶受他影響的木刻作者很不少，幾乎成爲一派。一九四〇年赴贛北戰地工作，多刻戰地題材，出戰地真容半月刊。一九四一年六月，以肺病請假返原籍，繼受經濟及精神上的打擊，至一九四二年十一月二十七日逝世。（8,41）

李少言

河南人。一九三九年赴西北，入魯藝。現在還在那裏。作風富東方味。（9）

沙清泉

河北人。抗戰時參加部隊工作，在西北多年。作風精細。多刻畫塞外及中原的農民生活。（10）

陸 田

這位苦學的木刻家由江浙流亡到江西後，於一九三九年始習木刻。由於職業上

的需要，早年刻作頗多。後轉湘，多作新詩插圖。以報社事，曾一度繫獄。恢復自由後，至桂任教。作風穩健，風格在東西洋之間。（11,97）

新 波

姓黃，廣東台山人。是一個最富有文學興趣的抒情木刻家。作風簡潔靜穆，有柔美的線條，頗傾向於美國木刻家 Kent 的風格。常採寓言題材，用平行線及波狀線刻出平湖似的恬靜畫面。一九三四年在上海從事木刻運動。抗戰期間，大部時間在桂教書。（12,78）

劉 崙

廣東惠陽人。多產作家。他有旺盛的精力。早年畢業於廣州美術學校，後曾渡日研究。一九三六年參加木刻運動。對素描下過很大苦功，亦長於水彩畫及粉彩畫。抗戰期間隨軍參加戰地宣傳工作，多以戰地生活為題材，刻作樸茂的畫幅，刀法綿密，有穩健的風格。一九四三年後離軍職，任教於中山大學師範學院。（13,66）

劉鐵華

河北人。北平藝專畢業。一九三二年在平津推動木運，入獄。‘七七’後恢復自由，赴西安執教兩年。後轉渝，在中國木刻研究會協力工作。任教於育才學校，既而任中蘇文化協會總會幹事。為人富於熱情。作風粗豪有力。（14）

王秉國

陝北人。抗戰開始以後在綏德師範學習。一九四一年入魯藝美術系學習。後在政治部任宣傳工作。（15）

郭 鈞

四川人，曾在成都參加木刻界抗敵協會。一九三九年入魯藝學習，後在美術研

究室工作。(16)

謝梓文

從事木刻而擅長篆刻的並不多，他卻是最愛篆刻的一個，常在木刻上創造中國畫的形式，刻上題款及篆章，頗帶古香古色。這種復古形式並不為同輩所推重，所以不能發展開去。他的木刻刀法精密，線條優美，頗具氣魄。他四川人，畢業於成都東方美專。一九四〇年始從事木刻創作。(17)

朱鳴岡

一個在清苦的公教生活中掙扎的通俗木刻家。他的木刻具有堅實的寫實作風，給與人一種明晰的印象。光暗與線條都處理得很整齊，謹嚴樸素，一如其人。題材多為公教人員的日常家庭生活，對於這種生活，他並不讚美，而作一種苦痛的告白。他畢業於上海新華藝專，抗戰開始以後才從事木刻的創作。(18)

張在民

廣西南寧人。畢業於廣州美術學校。一九三二年加入廣州現代版畫會，從事木刻創作。戰時曾隨軍作戰於大別山，後返桂。(19)

馬 達

廣西人。最初木刻運動者之一。曾在上海新華藝專肄業。學習甚刻苦，意志堅強，卒底於成。‘七七’後到西北，在魯藝任教。(21)

計桂生

山西人。一九三九年在二戰區民藝學習。四〇年入魯藝學習，後在美術研究室工作。(22,95)

陳叔亮

浙江人。上海美專畢業。一九三八年入魯藝美術研究室工作。四〇年參加文藝考察團赴內蒙工作。四四年赴三邊組織文藝工作。四五年返魯藝任教。(23)

韓尚義

浙江紹興人。畢業於上海美專。抗戰開始，在武漢入政治部第三廳美術工場工作，參加黃鶴樓大壁畫的製作。長沙大火後，轉入桂林。繼又被派赴西北巡迴宣傳，走遍陝甘寧青綏諸省。創辦西北戰時藝術研究會，木刻講習班。著有木藝十講(商務版)。近大部時間從事電影與舞臺之裝置藝術，少刻作。(24)

梁永泰

廣東惠陽人。是自學的木刻家中進步最快的一個。他有一般廣東人活潑的天性，憑精密的頭腦，把握現實題材，創作甚富。他作畫不尚空想，畫稿必經綿密的寫生，故表現物象甚準確。早年曾參加劇隊在粵漢鐵路上工作，因此關於鐵路的素描甚多，並據此刻成一套畫集，題為鐵的動脈。(25,58)

蔡迪支

廣東順德人。自學的木刻家之一。戰事起後，在曲江編畫報。由於工作上的需要，一九三九年習木刻。他的黑白強烈的對比，以及有力的處理均勻的線條等技巧，頗受李樺的影響。他把握現實題材相當的緊，從不作虛構的描寫。一九四四年入桂，桂柳大撤退時，所作素描甚多，後皆入木刻，頗能反映當時的情景。(26,81)

張望

廣東人。上海美專畢業。M K木刻研究會主持人之一。抗戰開始以後，曾從事政治工作。一九三九年到重慶，任育才學校繪畫組指導員。一九四二年到西北，在魯藝

美術研究室工作。一九四五年任美術教員。(27,60)

宋秉恆

畢業於上海美專，後在母校任助教，對素描很有根柢。抗戰開始以後，赴閩工作。一九三九年從事木刻的創作，大刀闊斧，游刃有餘，常刻大幅，具見魄力。後傾向於裝飾味，多作精巧小品。(28)

趙泮濱

河北人。抗戰開始後入奮鬥劇社工作。一九四二年入魯藝美術系。(29,59)

笑 俗

不詳。(30)

焦星河

河南人。曾在開封美術師範肄業。一九三八年入魯藝學習，後在美術研究室工作。曾多次下鄉實習，後入文藝工作團，赴內蒙工作。(32,71)

李志耕

浙江定海人。一個最富農民氣息的木刻家。早年在上海習畫。‘八一三’後加入救亡劇團，負責作標語，漫畫。後經湘桂黔鄂諸省流亡到重慶，加入中國木刻研究會，一九四〇年開始習木刻。作品偏重四川農村生活的描寫，把窮苦人民的辛酸曲曲在刀鋒下表出。(33,76)

克 萍

浙江鎮海人。為後期中國木刻用品合作工廠重要主持者之一。早年在上海白鵝畫社習畫。抗戰開始後任報社工作，便接觸木刻。一九四二年與野夫共謀木刻工廠

的發展。工作精神旺盛，刻苦耐勞。曾與野夫阿楊合編給初學木刻者一書。（34）

力 羣

山西人。他是一九三〇年在杭州國立藝專組織木鈴木刻社被學校開除的學生之一，也是最早為木刻受難者之一。旋赴滬，繼續木運。‘八一三’後參加抗劇宣傳隊，又曾到武漢，在政治部第三廳工作。一九四〇年到第二戰區，任教於民族革命藝術院。一九四一年到西北，任魯藝木刻科教員。他的木刻極樸質，有濃厚的北方風味。（35,68）

珂 田

浙江人。原學政治經濟，喜畫。‘八一三’時走武漢，患咯血，遂返上海養病，從事木刻工作。作有連環圖畫小毛等。（36）

余白墅

浙江餘姚人。抗戰開始後參加部隊藝術工作。一九三九年在寧波與依黎等組織木刻研究會。一九四二年至贛南，推動木刻運動。曾舉辦木刻展覽多次，主編木漫刊物。作品多反映勞工與農民的生活。（37）

楊訥維

這位自學的廣西木刻作家曾經過一個很刻苦的學習階段。惟生活局限於桂省，致題材的範圍未能展開。畫面刻畫甚精巧，後期傾向於黑線條的民族形式的嘗試。他不單是個熱心的木刻運動者，同時是個很好的教師，在學校裏造就了不少木刻界的幼苗。（內封面：38）

阿 楊

原名楊嘉昌。是個農家子，小學畢業後即失學，繪畫木刻均由自學。最早習木

刻，係受馬達啓示，旋停頓。一九三九年參加報社工作，再度刻畫。後與野夫合辦木刻工廠。作風沈重，有憂鬱的感覺。著有新藝散談民族健康二書。（39,83）

荒 煙

廣東人。自學出身。是一個最耐心於精刻細鏤的木刻家。每幅作品都是慘淡經營的，所以刻製的過程很慢，但是發表的作品不少。就大體看，他的作風是接近西洋的，喜用三稜刀和排線刀。早期作品多刻戰地生活，後因局限於東南內地，題材漸趨狹隘，轉以日常生活為對象。他所作的風景很美，但帶有蕭條的感覺。（42,90）

麥 非

廣東人。畢業於廣州美術學校西洋畫系。是一個富有色彩感的水彩畫家。戰時參加漫畫宣傳隊入贛工作，一邊畫漫畫，一邊刻木刻，所以他的木刻常帶有濃厚的漫畫味。平日以日常生活寫成素描甚多，並入淪陷區找尋畫材，最近又從事塑像的創作。（43）

萬 湜 思

是一個多才的人物，能寫詩，能寫小說和雜文，又能作木刻，但未嘗正式習畫。抗戰時，因負責編輯一種定期刊，需要插圖，便捏刀向木，自行刻作。作時多模仿，刻鏤十分精細，進步迅速，漸能創作。在浙主編刀與筆時即患肺病，逐漸加重，休居於縉雲鄉間，不復刻作。至一九四四年春，不治逝世，年僅二十九歲。曾出版譯詩及木刻集中國戰鬥。（44）

王 式 廓

山東人。一九三五年畢業於上海美專。後赴日本學習。抗戰開始以後返國，擔任政治部第三廳美術宣傳的工作。為黃鶴樓大壁畫的起稿人。一九三八年秋赴魯藝執教。（46）

西 崖

杭州人。杭州美專畢業。在東南三戰區戰地工作。作風帶裝飾味。曾將作品印成集子，名火與力。（47）

羅工柳

廣東人。曾在杭州國立藝專肄業。一九三八年入魯藝美術系學習，參加魯藝木刻工作團，赴晉東南，在新華日報華北版工作。他的作風，前期傾向黑白對比，後期喜歡運用黑線條，有民族風格。（48,84）

劉建庵

山東人。早年在上海習畫。很早就從事木刻運動。一九三八年與馬達力羣等在漢口組織中華全國木刻界抗敵協會。一九三九年入桂，一直沒有離開過，安心過着刻苦的教師生活。作風帶拙味。喜用三稜刀刻平行線，運用線條疎密粗細的間隔表現陰陽。他忠於木運與忠於生活一樣。（49,100）

王流秋

廣東人。一九三八年到西北後，曾赴晉察冀邊區，入聯大文藝部學習。四一年返西北，編輯前線畫報。四二年入魯藝美術系學習，後在美術研究室工作。（50,96）

麥 桴

山東人，久居上海，有江南人的氣質。對藝術各部門都感興趣。一九四〇年開始習木刻，刀法粗細並見，傾向西洋風。（52）

趙延年

江蘇人。是木刻界最年輕的奇才。抗戰開始後，輾轉流亡至曲江，在廣東藝專

西習畫。素描基礎頗好。一九四二年始從事木刻創作。刀法穩健，精密，頗近蘇聯作風。但在交錯的線條中流露出東方人飄逸的氣質。（53）

華 山

廣西人。一九三八年入魯藝美術系學習。爲魯藝木刻工作團之中堅分子。主編新華日報華北版敵後方木刻副刊。（54）

徐甫堡

國立藝專雕塑系畢業，是最早出現的木刻團體木鈴社的一分子，是最早提倡木刻運動者之一。抗戰開始以後曾任中學教員，軍隊政治工作人員。所作木刻有堅強沈重之感。年來因爲家累，轉向實用美術方面發展。（55）

丁正獻

浙江嵊縣人。童年過着飢餓，疾病，兵匪騷擾的暗淡生活。‘八一三’戰事爆發時，尙在上海美專求學。後到武漢，加入政治部第三廳工作。後赴渝，爲中國木刻研究會改組後的主要負責人之一。一九四〇年始從事木刻。一九四一年秋，任教於國立社會教育學院，完成套色的農村四季等作品。作風頗纖細，富有抒情味。（56,72）

彥 涵

江蘇人。曾肄業於杭州國立藝專。一九三八年入魯藝美術系學習。後參加魯藝木刻工作團赴晉東南工作，在魯藝分校任教。後又赴冀魯西寧等地工作。一九四二年返魯藝美術研究室工作。一九四五年任美術系教員。他的木刻作風很有力：用一種帶有韌性的線條描出戰鬥場面，頗能引起緊張與活潑的感覺。（57,82）

沃 渣

姓程，原名振興，安徽人。畢業於上海新華藝專。爲最早從事木刻運動者之一。

曾爲美名記者史沫特萊女士的著作刻插圖多幅。一九三八年到西北，任魯藝美術系主任。三九年赴晉察冀邊區任聯大文藝部美術系主任。四四年返魯藝美術系，任教員。(62)

劉 峴

河南人。早年在上海美專肄業時，即從事木刻運動。後赴日研究‘木口木刻’。‘七七’後赴西北。作品精細，有蘇聯木刻風格。(63)

盧鴻基

廣東人。畢業於杭州藝專。抗戰開始後入軍委會政治部第三廳工作，繼加入文化工作委員會。在重慶時，爲中華全國木刻界抗敵協會及中國木刻研究會主持人之一。曾主編戰鬥美術。(64)

王樹藝

貴州人。具有質樸的地方性。抗戰初期曾以無線電員身分參戰，隨軍轉戰於南北各地。一九三八年退回後方，從事木刻運動，刻作頗勤。作品多以農民生活爲內容，暴露在飢餓線上掙扎的農村慘象。近更多描寫社會的黑暗面。他的套色木刻市集曾獲教育部三等獎。(65,88)

陳鐵耕

廣東人。木鈴木刻社及一八藝社中堅分子之一。又名陳克白，陳耀唐。爲人純樸如老百姓。早年創作甚豐。是木刻連環圖畫最早的嘗試者。‘七七’後赴西北，深入敵後。(67)

張漾兮

深深的受着家累的人常會意志消沈，但是具有四川人的奮鬪特性的他，卻駱駝

似的背着重荷慢慢的在藝壇的沙漠上前進着。他畢業於成都東方美專，歷任記者，編輯，教員等職務。一九四五年冬與友人主持自由畫報，對於爭取民主的工作貢獻頗多。他的木刻的創作並不多。風格豪邁，有倔強的線條，正和他的苦鬪不屈的性格一樣。（69,80）

胡一川

福建人。曾在杭州國立藝專肄業。後到上海，為木鈴社組織人之一。與女木刻家夏朋結婚，同繫獄。夏朋死於獄中。一川出獄後從事報館工作。後以記者身分赴西北，在抗戰劇團工作。後入魯藝任教。三八年赴晉東南，任新華日報華北版木刻記者。四一年返魯藝。（70）

林仰鐸

福建人。自學的木刻青年。作風結實。（73）

賴少其

廣東海豐人。畢業於廣州美術學校。在校時參加現代版畫會，對木刻運動推進最力。作事精明勇敢，富空想。一九三九年在桂支持木協會，負責編救亡木刻（救亡日報附刊）及木藝月刊。（74）

陸地

江蘇人。參加戲劇宣傳隊工作，流轉於湘贛鄂桂各地。木刻是他的業餘工作，但據他說，他對木刻最感興趣。作風明快，多以個人生活為題材。（75）

亦支

原名黃克靖，湖南沅陵人。畢業於國立藝專雕塑系。一九四二年始從事木刻。作品精巧，多小幅，帶有濃厚的雕塑造型美。（77）

黃榮燦

重慶人。曾肄業於昆明時期的國立藝專。性好動，善適應環境，熱心木運，富有組織力。抗戰開始後參加劇隊工作，流動於西南諸省。作品多現實生活的描寫。（79）

戎 戈

是一個苦學的藝術學徒，現在還在自學中。一九二三年生於浙江寧波城郊的一個破落家庭裏，幼年喪父，十四歲入上海某藥房當學徒。他的作品是在黯淡的學徒生涯中偷出一點時間來刻作的。（85）

潘 仁

浙江麗水人。抗戰初期因野夫等在麗水創辦木刻用品合作社，常和往來，便開始習木刻。作品畫面多晦暗，但刻鏤頗精。（86）

劉平之

四川人。少年時代求學上海，在新華藝專畢業。原習藝術教育，後以戰時需要，從事木刻運動。他在黔桂川一帶工作，所以作品多描寫苗民生活。他的質樸的性格，可以從他的作品上看出。（87）

沙 兵

浙江永嘉人。是野夫主辦的木刻函授班的學員之一。抗戰期中，曾任小學教員，是‘學校木運’的熱心推動者。一九四三年入英士大學藝專科求學，為一苦學生，而學習精神極旺盛。所作木刻多注意於‘木味’的表現。現研讀於上海美專。（89）

尙莫宗

河南人。畢業於國立北平藝專。抗戰開始時即從事木刻創作。一九四一年曾與

王琦合作，刻成木刻連環圖畫三兄弟。(91)

唐英偉

廣東潮安人。畢業於廣州美術學校中畫系，但他很早就厭棄中國畫。一九三二年從事木刻運動，參加廣州現代版畫會。他常把握種種機會滿足他的創作慾，早年發表作品很多，多用粗線條刻成豪放的畫面。曾屢次舉行個展於西南各省。(92)

江 烽

原名周西，上海浦東人。從小即喜美術，家貧，無資進美術學校。一九三一年加入春地畫會為會員，從那時起從事木刻。曾兩度入獄，獄中猶孜孜習繪畫。‘七七’後赴西北，初在政治部編前線畫報。後在魯藝任木刻教員。四二年任魯藝美術部長。四五年任美術研究室主任。(93)

葛克儉

他開始接近木刻藝術約在一九三九年。是野夫主辦的木刻函授班的優秀學員之一。初期作品頗受野夫的影響。後入東南聯大藝專科深造，作風始轉變，傾向於光與力的表現。現尙在上海美專學習中。(94)

宋肖虎

安徽人。畢業於武昌藝專。曾擔任重慶勵志社美術股工作。現在武漢時報任編輯。(98)

武 石

這位沈毅的木刻家好像一頭老鷹，對現實投下陰沈的眼光，一下子就把對象緊緊抓住。湖南湘潭人中多革命家，他也具有這種傳統的鄉土性格。戰前在新華藝專習畫，戰事起來之後，隨戲劇隊在湘桂各地流動工作。他從事木刻大概因為這門藝

術適合他的孤僻的性格。他的明快而豪放的刀觸很有壓逼觀者的感染力。(99)

莊 言

不詳。(封面)

翁逸之

曾研究繪畫多年，喜油畫，粉畫。近多作木刻，作風柔美。(中文編後飾圖)

BIOGRAPHICAL SKETCHES OF WOODCUT ARTISTS

(The italic numbers in parentheses refer to pages.)

Yeh Fu

Yeh Fu, whose real name is Chêng Ch'êng-chih, is a native of Loch'ing, Chekiang Province. He was one of the early promoters of the wood-engraving movement in China. While a student in the Shanghai Art Academy, he organized the One-Eight Art Club and the Wild Wind Painting Society for the purpose of promoting the wood-engraving movement. In the early stages he worked very hard on woodcut pictures. Later, he devoted most of his time to the promotion of the wood-engraving movement. In 1936, in collaboration with Li Hwa, he promoted the Third National Mobile Wood-engraving Exhibition, but because of the subsequent outbreak of the war of resistance, the plan could not be carried out. Later, he went first to Chekiang Province and then to Kiangsi Province to engage in co-operative enterprises, at the same time developing wood-engraving tool manufacturing enterprises. He organized the Wood-engraving Tool Co-operative (which is now known as the China Wood-engraving Tool Co-operative Factory). It was mainly through his efforts that the wood-engraving movement in the Southeast as well as throughout the country developed rapidly. Later, with a view to training people in the wood-engraving art, he started a correspondence course in wood-engraving, which proved a great success. He is more of a promoter of the wood-engraving movement than a creative wood-engraving artist. During the past ten years and more, he has made an important contribution toward the wood-engraving movement. His wood-engraving works are quite sweeping in style. He has persisted in his dark-background and white-line style, which has undergone no marked change. He is the author of three books, namely, "Titbits," "A Handbook on Wood-engraving" and "A Collection of Wood-engraving Pictures on the Co-operative Movement." (1)

Ch'ên Yen-ch'iao

Ch'ên is a native of Kwangtung. In 1930, along with Yeh Fu and Ch'ên

T'ieh-k'eng, he engaged in the promotion of the wood-engraving movement, being one of those who were the first to promote this movement. After the Mukden Incident of September 18, 1931, he devoted most of his time to wood-engraving in Shanghai, and also formed wood-engraving organizations. When the war of resistance broke out, he left Shanghai for Hongkong to engage in newspaper and cartoon work there. Later, he proceeded to Chungking, where he helped Dr. T'ao Hsing-chih start the Yü Ts'ai School, being in charge of its Painting Department. During his leisure hours he wrote many treatises on fine arts. Two years later, he spent his time travelling from place to place in the South-west, and because of his unstable living conditions, his wood-engraving works gradually decreased in number. Like Ch'ên himself, his works are characterised by their simplicity, as evidenced by the wood-engraving pictures which he produced for incorporation into Israel Epstein's book, "The People's War." He was very ambitious and had planned to go to different places for the purpose of collecting materials for his works, so that he could engrave some pictures depicting the present age. However, for financial reasons he was unable to carry out his plans. During recent years he has devoted more of his time to writing treatises on fine arts than to wood-engraving. He has frequently engraved cartoons on current affairs. He says that he will do whatever is most urgently required by the objective realities. (2, 31)

Hsia Fêng

Hsia is a native of Honan. At one time he studied in the National Art Academy, Peiping. In 1938, he enrolled in the Fine Arts Department of the Lu Hsün Art Academy and later, he worked in the Art Research Department of that Academy. (3, 61)

Li Hua

This wood-engraving artist from South China has a sincere and genial disposition and his works are solid and clear-cut in style, and that is where he can impress people the most. He always devotes a great deal of time and energy both to the selection of the subject matter and to the actual engraving of the pictures. All of his works depict life at the front and are highly inspiring, as shown by the twelve pictures in his "Collection of Pictures on War." He used to be an oil painting artist. In 1925 he was graduated from the Canton Art Academy, and later he went to Japan for further study. In 1930 he returned to China to

teach in his alma mater, at the same time engaging in the promotion of the wood-engraving movement. In 1932 he organized the Modern Wood-engraving Society in the school, which was participated in by more than twenty people. This Society immediately became the center of the wood-engraving movement in South China. Li was responsible for conducting the Second National Mobile Wood-engraving Exhibition, which proved a great success. After the Lukouch'iao Incident, he joined the Army and fought in Kiangsu, Anhwei, Kiangsi, Honan, Hupeh and Hunan Provinces. During the various important battles he painted nearly 1,000 pictures of conditions on the battlefield with the Western-style pen and the Chinese brush in carbon-stick and Chinese ink. He is not only a hard-working creative artist, but also a zealous promoter of the art movement. (4, 20)

Wang Ch'i

Wang is a hard-working promoter of the wood-engraving movement, being one of those in Chungking who were responsible for the organization in 1942 of the Chinese Wood-engraving Research Society. During the four or five years between then and the end of the war of resistance, he did all he could to promote the wood-engraving movement. More than ten exhibitions, large and small, of woodcut pictures were held under his leadership during this same period. The literature on wood-engraving which he prepared and published in the supplements of the various newspapers included the following columns: "Study of Wood-engraving" in the "Kuo Min Kung Pao"; "The Wood-engraving Semi-monthly" in the "Sin Shu Pao"; "The Wood-engraving Front" in the "Sin Hwa Jih Pao"; "Democratic Fine Arts" in the "Min Chu Pao"; and "The New Art" in the "Hsi Nan Jih Pao." He also made plans for an international exhibition of woodcut pictures and for an international publication. His engraving is fine and compact, and the pictures produced by him, mostly depicting Chungking's wartime life, are clear and pleasant. He is a native of Chungking and is a graduate of the Shanghai Art Academy, having been engaged in teaching and editing work. In 1939 he was connected with the International Publicity Board and the Committee on Cultural Work. (5, 40)

Jên Fêng

Jên Fêng is surnamed Wang and is a native of Ch'üanchiao, Anhwei Province. Before the war he learned painting. During the early stages of the war, he followed the troops to the Yangtse-Hwaiho area, where he engaged in pro-

paganda work through fine arts. Later, he went into the Tapishan Mountains, where he started the "Tapishan Pictorial" and organized fine arts propaganda teams. In 1939 he began to learn wood-engraving. In 1940 he went to Szechuan where he taught in the Yü Ts'ai School. In 1942, along with other woodcut artists, he produced woodcut pictures for an exhibition of Chinese woodcut pictures held in Moscow, and he was one of those Chinese woodcut artists who won acclaim. According to a Soviet woodcut artist, his style has been influenced by his ability to write Chungting-style Chinese characters, which is a valuable attainment. This is clearly borne out by his product entitled, "Small Group Conference." (6, 51)

Ku Yüan

Ku Yüan is a native of Kwangtung. From 1938 to 1940 he studied in the Lu Hsün Art Academy and from 1940 to 1943 he worked in the Art Research Department of that Academy. After 1944 he served as teacher in the Fine Arts Course of the Academy, and in connection with his work he made a number of visits to the countryside to practise wood-engraving. He is inclined to the popular, native style, using dark and plain lines, which was followed by all quarters and gradually became the prevailing style in the Northwest. The subject matter of his works includes the living conditions of the peasants and the new way of production. From his works one can see something of the life of the people in that region. (7, 45)

Lo Ch'ing-chên

Lo was one of those who promoted the wood-engraving movement in Shanghai in the early stages. A graduate of the Sin Hwa Art Academy, he taught in Meihsien, Kwangtung, prior to the year 1939. He was a native of Tapu, Kwangtung. Being well acquainted with conditions in his native town, he did his best to promote wood-engraving in the different schools there and so was able to produce quite a large amount of new talent. His works were noted for their fineness and his engraving was very carefully done. There are quite a number of wood-engraving artists in the East River region of Kwangtung who have been influenced by him, so his style has almost become a separate school of wood-engraving by itself. In 1940, he went to the North Kiangsi front to work, using conditions at the front as his subject matter. He issued a semi-monthly called "The True Situation at the Front." In June, 1941, having contracted

T.B., he went on sick leave and returned to his native town. Due to economic difficulties and mental suffering, he passed away on November 27, 1942. (8, 41)

Li Shao-yen

Li is a native of Honan. In 1939 he went to the Northeast and entered the Lu Hsün Art Academy for study. He is still there now, and his works are Oriental in style. (9)

Sha Ch'ing-ch'üan

Sha is a native of Hopei. During the war he worked among the troops and was in the Northwest for quite a number of years. His works are very fine, most of them depicting the life of peasants outside the Great Wall and in Honan. (10)

Lu T'ien

After he had fled to Kiangsi from the Kiangsu-Chekiang area, this poor, hard-working wood-engraving artist did not begin to learn wood-engraving until 1939. His profession required that he do a great deal of wood-engraving in the early years. Later on, he went to Hunan Province, where he engraved many pictures to go with new-style Chinese poetry. Due to his connection with a newspaper office, he was incarcerated for a while. After he was released, he went on to Kwangsi Province to teach. His style is a stable one, and his works are partly Western and partly Oriental in character. (11, 97)

Hsin Po

Hsin Po is surnamed Hwang, and is a native of Toyshan, Kwangtung. He is a lyric wood-engraving artist who is very deeply interested in literature. His style is a simple and quiet one, and his works have soft and beautiful lines, being modeled on the style of Kent, the American woodcut artist. He often uses fables as the subject matter of his works, producing peaceful and quiet pictures with both parallel and wave-like lines. In 1934 he participated in the wood-engraving movement in Shanghai. During the war of resistance he spent most of his time in teaching in Kwangsi. (12, 78)

Liu Lun

Liu is a native of Waiyeung, Kwangtung, and is prolific in works. He has a strong physique and is full of energy. Many years ago he was graduated from the Canton Art Academy, and later, he went to Japan for further training. In 1936 he began to participate in the wood-engraving movement. He has spent a

lot of time and energy in learning sketching, and is also highly proficient in painting pictures in water-colors and powder-colors. During the war, he did propaganda work among the troops at the front, and using living conditions at the front as his subject matter, he engraved many rich pictures. His engraving is compact, and his style is a stable one. In 1943 he quit the Army and began to teach in the Normal College of National Sun Yat-sen University. (13, 66)

Liu T'ieh-hwa

Liu is a native of Hopei Province and a graduate of the Peiping Art Academy. In 1932, because he promoted the wood-engraving movement in Peiping and Tientsin, he was imprisoned. After the Lukouch'iao Incident, he was set free and went to Sian, where he taught for two years. Later, he proceeded to Chungking, where he worked in the Chinese Wood-engraving Research Society, and also taught in the Yü Ts'ai School. Later, he became a secretary of the National Headquarters of the Sino-Soviet Cultural Association in Chungking. He is full of emotions and his style is rugged and strong. (14)

Wang Ping-kuo

Wang is a native of North Shensi. After the outbreak of the war of resistance, he learned wood-engraving at the Sui Teh Normal School. In 1941 he enrolled in the Fine Arts Course of the Lu Hsün Art Academy. Later, he did propaganda work in the Political Training Board. (15)

Kuo Chün

Kuo is a native of Szechuan. At one time he was connected with the wood-engraving Artists' Anti-Japanese Association at Chengtu. In 1939 he enrolled in the Lu Hsün Art Academy, and later, worked in the Art Research Department of that Academy. (16)

Hsieh Tzū-wen

There are very few people who are proficient in wood-engraving as well as in the engraving of seal characters, but he is one of the very few. Oftentimes, he introduces a touch of Chinese-style painting in his wood-engraving works by including in them some introductory remarks and his own name seal in characters, thus making his works look quite antiquated. This antiquated style, however, is not much appreciated by his contemporaries, so it cannot be well developed. His wood-engraving works are carefully done, with beautiful lines and much force. A native of Szechuan Province, he was graduated from the

Oriental Art Academy, Chengtu. He did not begin to produce creative works until 1940. (17)

Chu Ming-kang

Chu is a wood-engraving artist of the popular type who has struggled amidst the difficult living conditions of Government employees and school teachers. His wood-engraving works depict the realities of life and make upon people an impression of clarity. He pays special attention to the shade and light and the lines of his woodcut pictures, like his personality, are serious and simple in character. He uses as his subject matter the ordinary home life of the Government employees and school teachers. He does not praise such life, but merely tells a painful story of same. A graduate of the Sin Hwa Art Academy, he did not begin to produce creative wood-engraving works until after the war of resistance had begun. (18)

Chang Tsai-min

Chang is a native of Nanning, Kwangsi. He is a graduate of the Canton Art Academy. In 1932 he became a member of the Modern Wood-engraving Society, Canton, engaging in the production of creative wood-engraving pictures. During the war he was with the Army in the Tapishan Mountains. Later, he returned to Kwangsi. (19)

Ma Ta

Ma is a native of Kwangsi, and was one of the early promoters of the wood-engraving movement. At one time he studied in the Sin Hwa Art Academy, Shanghai. He learned very hard and has a strong will power, so his efforts were finally crowned with success. After the Lukouch'iao Incident, he went to the Northwest and taught in the Lu Hsün Art Academy. (21)

Chi Kwei-shêng

Chi is a native of Shansi Province. In 1939 he learned wood-engraving in the People's Art Academy in the Second War-zone. In 1940 he enrolled in the Lu Hsün Art Academy, and later, he worked in the Art Research Department of that Academy. (22, 95)

Ch'ên Shu-liang

Ch'ên is a native of Chekiang Province and a graduate of the Shanghai Art Academy. In 1938 he began to work in the Art Research Department of the Lu

Hsün Art Academy. In 1940 he joined the Art and Literature Study Group to Inner Mongolia. In 1944 he went to Sanpien to organize artistic and literary activities there, and in 1945 he returned to the Lu Hsün Art Academy to teach. (23)

Han Shang-i

Han is a native of Shaohing, Chekiang, and is a graduate of the Shanghai Art Academy. At the beginning of the war of resistance, he joined the staff of the Art Department of the Third Bureau of the Political Training Board in the Wuchang-Hankow Area and participated in painting the huge wall picture at the Hwang Hao Lou, Wuchang. After the great Changsha fire, he went to Kweilin. Later, he was appointed to mobile propaganda work in the Northwest, when he covered all parts of the provinces of Shensi, Kansu, Ninghsia, Chinghai and Suiyüan. He started and conducted the Northwest Association for the Study of Wartime Art and a class in wood-engraving, and also wrote a book entitled "Ten Lectures on the Wood-engraving Art" (published by the Commercial Press). More recently, he has been devoting most of his time to movie and stage decoration and little time to wood-engraving. (24)

Liang Yung-tai

Liang is a native of Waiyeung, Kwangtung Province. He is one of the self-taught wood-engraving artists who have made most rapid progress. He has an active disposition typical of the people of Kwangtung, and with a keen mind, he is able to make good use of the realities as subject matter. He is prolific in creative works. He does not engrave pictures out of nothing; every picture that he produces depicts something real, so his pictures of persons and things are very accurate. In the early years he joined a dramatic troupe which worked on the Canton-Hankow Railway, so he has engraved quite a number of pictures depicting life on a railway. He has engraved one full set of pictures entitled, "The Iron Artery." (25, 58)

Ts'ai Ti-chih

Ts'ai is a native of Shunteh, Kwangtung Province, and is one of the self-taught wood-engraving artists. After the outbreak of the war, he edited a pictorial in Kükong, Kwangtung. In order to meet the needs of his work, he began to learn wood-engraving in 1939. The strong contrast between his dark and light lines, his ability to handle his pictures with vigor, and his even lines indicate

that he has been strongly influenced by Li Hwa. His subject matter is confined strictly to the realities, and he has never engraved any pictures on the basis of his imagination. In 1944 he went to Kweilin, and at the time of the wholesale retreat of the Chinese troops from Kweilin and Liuchow, he painted many pictures of conditions obtaining then. Later, these same pictures were converted into wood-engraving ones, and they depict very well the conditions obtaining at the time. (26, 81)

Chang Wang

A native of Kwangtung Province, Chang is a graduate of the Shanghai Art Academy. He was one of those who were in charge of the M. K. Wood-engraving Society. After the outbreak of the war of resistance, he engaged in political training work. In 1939 he went to Chungking and became an instructor in the Painting Department of the Yü Ts'ai School. In 1942 he went to the Northwest, where he worked in the Art Research Department of the Lu Hsün Art Academy. In 1945 he became an instructor in fine arts. (27, 60)

Sung Ping-hêng

Sung graduated from the Shanghai Art Academy and, later, became an assistant in his alma mater, being well grounded in sketching. After the outbreak of the war of resistance, he went to Fukien Province to work. In 1939 he began to produce creative wood-engraving pictures with sweeping lines engraved at will. He often produced large pictures which were very forceful. Later, he began to devote himself to producing smaller pictures of an ornamental nature. (28)

Chao P'an-pin

Chao is a native of Hopei. After the beginning of the war of resistance, he joined the Fêng Tou Dramatic Club. In 1942 he enrolled in the Fine Arts Course of the Lu Hsün Art Academy. (29, 59)

Hsiao Su

Details unknown. (30)

Chiao Hsing-ho

Chiao is a native of Honan and at one time studied in the Normal Art School in Kaifeng. In 1938 he entered the Lu Hsün Art Academy to study, later working in the Art Research Department of that Academy. For a number of times he went to the countryside to practise wood-engraving. Then, he joined

the Literary and Art Group which went to Inner Mongolia to work. (32, 71)

Li Chih-kêng

Li is a native of Tinghai, Chekiang Province. He is a wood-engraving artist with many of the characteristics of a peasant. In the early years he learned painting in Shanghai. After the battle of Shanghai in 1937, he joined the National Salvation Dramatic Troupe, with special responsibility for preparing slogans and cartoons. Later, he went to Chungking via Hunan, Kwangsi, Kweichow and Hupeh Provinces, and joined the Chinese Wood-engraving Research Society at Chungking. In 1940 he began to learn wood-engraving, his works depicting rural life in Szechuan. He was thus able to describe the suffering of the poverty-stricken people with his engraving knife. (33, 76)

K'o P'ing

K'o P'ing is a native of Chinghai, Chekiang, and was one of the responsible officers of the China Wood-engraving Tool Co-operative Factory in its later stages. In the early years he learned painting in the Pai O Painting Club, Shanghai. After the beginning of the war of resistance, he engaged in newspaper work, thus beginning to come in contact with wood-engraving. In 1942 he co-operated with Yeh Fu in developing the wood-engraving factory. He is full of vigor, works hard and is not afraid of difficulties. In co-operation with Yeh Fu and Ah Yang, he compiled a book entitled, "Dedicated to Those Who Have Just Begun to Learn Wood-engraving." (34)

Li Ch'ün

Li Ch'ün is a native of Shansi. In 1930 he was among those students in the National Art Academy, Hangchow, who were dismissed because they organized the Wood-Bell Club in the Academy, and was also one of those who were the first to suffer for their espousal of the cause of wood-engraving. Later, he went to Shanghai to continue to promote the wood-engraving movement there. After the battle of Shanghai in 1937, he joined the Kang Chü Propaganda Team, and went to the Wuchang-Hankow area to work in the Third Bureau of the Political Training Board. In 1940 he went to the Second War-zone where he taught in the National Revolution Art Academy. In 1941 he went to the Northwest, where he became a teacher of wood-engraving in the Lu Hsün Art Academy. His wood-engraving works are exceedingly simple in character, being typical of the works by a northerner. (35, 63)

K'o T'ien

K'o T'ien is a native of Chekiang. He originally studied political science and economics, but likes painting. At the time of the battle of Shanghai in 1937, he went to the Wuchang-Hankow area, where he spat blood. So, he returned to Shanghai for recuperation and engaged in wood-engraving. He has engraved a set of pictures entitled, "Hsiao Mao." (36)

Yü Pai-shu

Yü is a native of Yüyao, Chekiang. After the outbreak of the war of resistance, he did artistic work among the troops. In 1939, in co-operation with I Li and others, he organized a wood-engraving research club in Ningpo. In 1942 he went to Southern Kiangsi to promote the wood-engraving movement there. He conducted quite a number of wood-engraving exhibitions and also edited a wood-engraving cartoon periodical. Most of his works reflect the living conditions of laborers and peasants. (37)

Yang Na-wei

This self-taught Kwangsi wood-engraving artist underwent a very strenuous period of learning. But because he has never been away from Kwangsi, the scope of his subject matter is rather limited. He engraves very fine pictures, and more recently, he has been trying to use heavy, dark lines. Not only is he a zealous promoter of the wood-engraving movement, but he is also a good teacher. In the school where he has taught, he has produced many a younger wood-engraving artist. (38, *Frontispiece*)

Ah Yang

Ah Yang's original name was Yang Chia-ch'ang. He is from a peasant family, and after finishing his primary school course, he was unable to continue his studies. He learned both painting and wood-engraving in an unorthodox manner. He first learned wood-engraving under the guidance of Ma Ta, and later suspended it. In 1939 he began to do newspaper work and again took up wood-engraving. Then he co-operated with Yeh Fu in running the Wood-engraving Factory. His style is a serious one and conveys an impression of gloominess. He has written two books, one entitled "A Talk on the New Art" and one entitled "Health of the Nation." (39-43)

Hwang Yen

Hwang Yen is a native of Kwangtung. He is a self-taught wood-engraving artist, who is patient enough to engrave very fine pictures. Every one of his works is very carefully done. But while it takes him a relatively long time to produce a picture, yet the number of his works which have been published is quite large. By and large, his style is close to the Western style, and he likes to use a three-point knife and a multi-point knife. At first, he engraved mostly pictures of life at the fighting front, but later, because he confined himself to the interior of Southeastern China, the scope of his subject matter gradually narrowed down, being limited to one's daily life. The landscape pictures which he engraves are very beautiful, but they convey an impression of desolation. (42, 90)

Mai Fei

He is a native of Kwangtung, being a graduate of the Canton Art Academy in Western-style painting and a painter in water-colors who is skilful in using colors. During the war he joined the cartoon propaganda team which went to Kiangsi for work. He drew cartoons on the one hand and did wood-engraving pictures on the other, so his woodcut pictures often smack of cartoons. He has produced many pictures of daily life and once went to occupied territory to look for suitable subject matter. More recently, he has engaged in making statues. (4)

Wan Shih-ssü

He was a versatile person, being able to write poetry, novels and articles on miscellaneous subjects. He could also engrave woodcut pictures, though he had never learned wood-engraving in the regular manner. During the war he edited a periodical, and because he needed pictures for publication in that periodical, he began to do woodcut pictures himself. When he first began to engrave pictures, he imitated other people's works. But his engraving was very fine and he made such rapid progress that he soon began to do creative works. While he was editing the magazine, "The Pen and the Sword," he contracted tuberculosis, and his condition gradually deteriorated. Therefore, he recuperated in the countryside near Chinyün, Chekiang, and stopped engraving pictures. In the spring of 1944, he passed away at the age of only 29. He translated a number of poems which were published and also engraved a collection of pictures entitled "China Fights." (44)

Wang Shih-k'uo

Wang is a native of Shantung. He was graduated from the Shanghai Art Academy in 1935. Later, he went to Japan for further training. After the outbreak of the war of resistance, he returned to China to do propaganda work under the Third Bureau of the Political Training Board. It was he who designed the large wall picture at Hwang Hao Lou. In the autumn of 1938 he went to the Lu Hsün Art Academy to teach. (46)

Hsi Yai

Hsi Yai is a native of Hangchow and is a graduate of the Hangchow Art Academy. He used to work in the Third War-zone in Southeastern China. His works are ornamental in character. He has had printed a collection of his own works entitled "Fire and Energy." (47)

Lo Kung-liu

Lo is a native of Kwangtung. At one time he studied in the Fine Arts Course of the Lu Hsün Art Academy. Then, as a member of the Wood-engraving Group of that Academy, he went to Southeastern Shansi and served with the North China edition of the "Sin Hwa Jih Pao." As regards his style, at first he emphasised a balance between dark and light lines, and later he began to like to use more dark lines. His is the native style. (48, 84)

Liu Chien-an

Liu is a native of Shantung. In the early years he learned painting in Shanghai. He began to participate in the wood-engraving movement rather early. In 1938, in co-operation with Ma Ta and Li Ch'ün, he organized the National Anti-Japanese Association of Wood-engraving Artists. In 1939 he went to Kwangsi and has never left that province since then, having been patiently living the hard life of a school teacher. He has adopted a naïve style, and he likes to engrave parallel lines with a three-point knife, using heavy and light lines to indicate shade and light. He is as loyal to the wood-engraving movement as to life itself. (49, 100)

Wang Liu-ch'iu

Wang is a native of Kwangtung. Upon his arrival in the Northwest in 1938, he went to the Shansi-Chahar-Hopei border region, where he enrolled in the Art and Literature Department of the Associated University. In 1941, he returned

to the Northwest to join the staff of the Political Training Department there, with special responsibility for editing the "Front Pictorial." In 1942, he enrolled in the Fine Arts Course of the Lu Hsün Art Academy, later working in the Art Research Department of that Academy. (50, 96)

Mai Kan

Mai Kan is a native of Shantung. Because he has lived in Shanghai for many years, he has the characteristics of a native of that part of Kiangsu Province which is south of the Yangtse River. He is interested in all phases of fine arts. In 1940 he began to learn wood-engraving. He uses both heavy and light lines, and leans toward the Western style. (52)

Chao Yen-nien

Chao is a Kiangsu man, being the youngest among all wood-engraving artists in China. After the outbreak of the war of resistance, he went to Kükong, Kwangtung, after experiencing many hardships en route. There, he enrolled in the Kwangtung Art Academy to learn Western-style painting. He is well grounded in sketching. It was not until 1942 that he began to engrave creative works. His style of engraving is sound and fine, closely resembling the Soviet style. However, his crossing lines betray the light and easy temperament of an Oriental. (53)

Hwa Shan

A native of Kwangsi, Hwa Shan enrolled in the Fine Arts Course of the Lu Hsün Art Academy in 1938, being the pivot of the Wood-engraving Group of the Academy. He edited the behind-the-enemy-lines wood-engraving supplement to the North China edition of the "Sin Hwa Jih Pao." (54)

Hsü Fu-pao

Hsü is a graduate of the Sculpture and Statue-making Course of the National Art Academy, Hangchow, being a member of the Wood-Bell Club, the first wood-engraving group in China, and also one of the earliest promoters of the wood-engraving movement in this country. After the outbreak of the war of resistance, he first served as a middle school teacher and, later, as a political training worker among the troops. The woodcut pictures produced by him make upon people an impression of strength and seriousness. In recent years, because of his heavy family responsibilities, he has had to shift to practical fine arts. (55)

Ting Chêng-hsien

Ting is a native of Chenghsien, Chekiang. During his boyhood, he lived a miserable life amidst hunger, illness and disturbances created by soldiers and bandits. When the battle of Shanghai broke out on August 13th, 1937, he was still studying in the Shanghai Art Academy. Later, he went to the Wuchang-Hankow area to work in the Third Bureau of the Political Training Board there. Then, he proceeded to Chungking, becoming one of the responsible officers of the re-organized Chinese Wood-engraving Research Society there. It was not until 1940 that he began to engrave creative works. In the autumn of 1941, he taught in the National College of Social Education. It was at that time that he finished a collection of pictures in colors entitled, "The Four Seasons in the Rural Districts." His engraving is fine and is lyric in nature. (56, 72)

Yen Han

Yen Han is a Kiangsu man and is a graduate of the National Art Academy, Hangchow. In 1938, he enrolled in the Fine Arts Course of the Lu Hsün Art Academy, later going to Southeastern Shansi as a member of the Wood-engraving Work Group of the Academy for that region and teaching in the branch of the Academy there. Then, he went to Hopei, Shantung and Sining (in Chinghai) to work. In 1942 he returned to the Art Research Department of the Lu Hsün Art Academy to work. In 1945, he taught in the Fine Arts Course of the Academy. His wood-engraving style is a forceful one, and he depicts scenes of battles with strong lines, conveying an impression of tenseness and activity. (57, 82)

Wo Cha

Wo Cha's real name is "Ch'êng Chên-hsing and he is a native of Anhwei. He is a graduate of the Sin Hwa Art Academy, Shanghai, and was one of the early participants in the wood-engraving movement. At one time he engraved quite a number of pictures for inclusion in a book by Miss Agnes Smedley, the well-known American correspondent. In 1938 he went to the Northwest where he served as head of the Fine Arts Course of the Lu Hsün Art Academy. In 1939 he went to the Shansi-Chahar-Hopei border region to become head of the Fine Arts Course of the Literature and Art Department of the Associated University there. In 1944 he returned to the Fine Arts Course of the Lu Hsün Art Academy to teach. (62)

Liu Hsien

Liu is a native of Hopan, and when studying in the Shanghai Art Academy in the early years, he had already begun to participate in the wood-engraving movement. Later, he went to Japan for further training. After the Lukouch'iao Incident he went to the Northwest. His engraving is very fine and seems to follow the Soviet style. (63)

Lu Hung-chi

Lu is a native of Kwangtung and is a graduate of the Hangchow Art Academy. After the outbreak of the war of resistance, he joined the staff of the Third Bureau of the Political Training Board of the National Military Council, later joining the staff of the Cultural Work Committee. While at Chungking, he was one of those in charge of the National Anti-Japanese Association of Wood-engraving Artists and the Chinese Wood-engraving Research Society. At one time he edited the magazine "Fighting Fine Arts." (64)

Wang Shu-i

Wang is a native of Kweichow Province, and like most people from the interior, he is simple and honest. During the early stages of the war of resistance, he joined the Army as a radio-man, and followed the troops to different places in the South and the North. In 1938 he returned to Free China to engage in wood-engraving and worked very hard. His works are mostly on the life of the peasant, depicting the sad plight of the rural communities which are facing starvation. More recently, he has produced works that depict the dark side of society. A woodcut picture in colors which he did, entitled "The Fair," won a third-class award from the Ministry of Education. (65, 88)

Ch'ên T'ieh-kêng

Ch'ên is a native of Kwangtung and was one of the important members of the Wood-Bell Club and the One-Eight Art Club. He is also named Ch'ên K'o-pai and Ch'ên Yao-t'ang. He is as simple and honest as the average peasant, and was prolific in works in the early years. He was the first person who tried to engrave chain pictures. After the Lukouch'iao Incident, he went to the Northwest and penetrated deep into enemy-occupied territory. (67)

Chang Yang-hsi

Normally, it is relatively easy for one who has heavy family responsibilities to become dejected, but being a Szechuanese who is full of fighting spirit, he

proceeded steadily in the desert of the world of art like a camel under a heavy load. He is a graduate of the Oriental Art Academy in Chengtu, and has served as a newspaper reporter, an editor, and a teacher. In the winter of 1945, in collaboration with some of his friends, he took charge of the "Freedom Pictorial," having made an important contribution to the fight for democracy. He has not produced many creative woodcut works. He follows a rather sweeping style, using lines which convey an impression of intransigence, which is in line with his strong fighting spirit. (69, 80)

Hu I-ch'üan

Hu is a native of Fukien and is a graduate of the National Art Academy, Hangchow. After his graduation he came to Shanghai. He was one of the organizers of the Wood-Bell Club. He was married to a woman wood-engraving artist, Miss Hsia P'êng, and both of them were put in gaol. Mrs. Hu died in prison. When Mr. Hu was released, he engaged in newspaper work. Later, he went to the Northwest as a newspaper man, and worked with the Resistance Dramatic Group there. Later, he became a teacher in the Lu Hsün Art Academy. In 1938 he went to Southeastern Shansi, serving as a wood-engraving reporter of the North-China Edition of the "Sin Hwa Jih Pao." In 1941 he returned to the Lu Hsün Art Academy. (70)

Lin Yang-chêng

Lin is a native of Fukien and is a self-taught, young wood-engraving artist. He follows a solid style. (73)

Lai Shao-ch'i

Lai is a native of Haifêng, Kwangtung, and is a graduate of the Canton Art Academy. While in school, he was a member of the Modern Wood-engraving Society and worked very hard for the advancement of the wood-engraving movement. He is an able and courageous man rich in imagination. In 1937 he helped the Wood-engraving Association at Kweilin, with special responsibility for editing "National Salvation Wood-engraving" (which was the supplement to the "National Salvation Daily") and the "Wood-engraving Monthly." (74)

Lu Ti

Lu is a native of Kiangsu. He joined the Dramatic Propaganda Team and travelled from place to place in the provinces of Hunan, Kiangsi, Hupeh and

Kwangsi. Wood-engraving is not his regular work, but he tells people that he is deeply interested in it. He follows a clear-cut style and his works mostly depict the life of the individual. (75)

I Chih

His real name is Hwang K'o-ching. He is a native of Yüanling, Hunan, and is a graduate of the Sculpture and Statue-making Course of the National Art Academy, Hangchow. It was not until 1942 that he began to do wood-engraving. His works, which are mostly small in size, are very well done and are full of the beauty of sculpture and statue-making. (77)

Hwang Jung-ts'an

Hwang is a native of Chungking. He studied in the National Art Academy while it was located in Kunming. He has an active disposition, can adapt himself to new situations, is devoted to the wood-engraving movement and is a good organizer. After the outbreak of the war of resistance, he joined a dramatic group and travelled from place to place in the Southwestern provinces. Most of his works depict the realities of life. (79)

Jung Ko

Jung Ko is a hard-working student of art and is now still learning without a teacher. In 1923 he was born to a family in the suburbs of Ningpo, Chekiang, which had been a prosperous one in the past but which had by then been reduced to poverty. His father died when he was a young kid, and at the age of 14 he became an apprentice in a certain dispensary in Shanghai. His woodcut pictures were done during what little leisure time he managed to obtain while serving as an apprentice under miserable circumstances. (85)

P'an Jên

P'an is a native of Lishui, Chekiang. When Yeh Fu and others started the Wood-engraving Tool Co-operative Factory at Lishui in the early stages of the war of resistance, P'an kept in close contact with them, so he began to learn wood-engraving. Most of the pictures done by him are dark and gloomy, but his engraving is well done. (86)

Liu P'ing-chih

Liu is a Szechuan man. In his boyhood he studied in Shanghai, graduating from the Sin Hwa Art Academy. He first studied art education, but in view of the wartime needs, he participated in the wood-engraving movement. He

worked in the Kweichow-Kwangsi-Szechuan area, so most of his works depict the life of the Miao tribesmen. That he is a simple and honest man is evidenced by his woodcut works. (87)

Sha Ping

Sha Ping is a native of Yungkia, Chekiang, and was a student in the wood-engraving correspondence course conducted by Yeh Fu. During the war of resistance, he served as a primary school teacher, being an enthusiastic promoter of the "wood-engraving movement in schools." In 1943 he enrolled in the art course of Ying Shih University. Being a poor student, he had a strong desire to learn. Most of the woodcut pictures done by him emphasise the fact that they are woodcut pictures. He is now studying in the Shanghai Art Academy. (89)

Shang Mo-tsung

Shang is a Honan man and is a graduate of the Peiping Art Academy. He began to do creative woodcut pictures at the beginning of the war of resistance. In 1941 he co-operated with Wang Ch'i in engraving a series of woodcut pictures entitled "Three Brothers." (91)

T'ang Ying-wei

T'ang is a native of Ch'ao-an, Kwangtung. Although he is a graduate of the Chinese-style Painting Course of the Canton Art Academy, yet he began to dislike Chinese-style painting rather early. In 1932 he began to participate in the wood-engraving movement, and became a member of the Modern Wood-engraving Association in Canton. He availed himself of every opportunity of satisfying his own desire to engrave creative work and had an especially large number of pictures published in the early years. He produced forceful pictures in heavy lines. He held quite a number of exhibitions of his own works in the Southwestern provinces. (92)

Kiang Fêng

Kiang's original name was Chou Hsi and he is a native of Pootung, Shanghai. From his early boyhood he began to like fine arts, but because his family was a poor one, he was unable to enroll in an art academy. In 1931 he became a member of the Springfield Painting Society, and it was then that he began to do wood-engraving. He was imprisoned on two occasions, but even while in prison, he learned painting diligently. After the Lukouch'iao Incident, he went to the

Northwest. At first he edited the "Front Pictorial" published by the Political Training Board, then he became a teacher of wood-engraving in the Lu Hsün Art Academy. In 1942 he became head of the Fine Arts Department of the Academy, and in 1945 he was made Director of the Art Research Department of the Academy. (93)

Ko K'o-chien

It was in the year 1939 that he began to come in contact with wood-engraving. He was an outstanding student in the wood-engraving correspondence course conducted by Yeh Fu. His works in the early stages were influenced strongly by Yeh Fu. Later, he entered the Art Department of the Southeast Associated University for further study, and his style began to change, emphasising the depicting of light and force. He is now still studying in the Shanghai Art Academy. (94)

Sung Hsiao-hu

Sung is a native of Anhwei and is a graduate of the Wuchang Art Academy. At one time he was connected with the Fine Arts Section of the Officers Moral Endeavor Association at Chungking. He is at present one of the editors of the "Wuhan Times." (98)

Wu Shih

This serious wood-engraving artist, like an eagle, looks at the realities intently and quickly grasps the objects of his wood-engraving works. There are many revolutionaries among the people of Siangt'an, Hunan, and he, too, possesses the traditional traits of character of a revolutionary. Before the war he learned painting at the Sin Hwa Art Academy. After the outbreak of the war, the dramatic group with which he was connected worked in different parts of Hunan and Kwangsi provinces. He has engaged in wood-engraving probably because this art suits his temperament. His clear-cut and sweeping style of engraving has an overwhelming influence upon people. (99)

Chüang Yen

Details unknown. (Cover)

Wêng I-chih

Wêng has learned painting for many years, and likes oil painting and chalk painting. Recently, he has been doing much wood-engraving and his style is a beautiful one. (Chinese Postscript Page)

