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蘇聯版畫新集  
附油畫及雕塑

外山選

上海天馬書店印行



# 記蘇聯版畫展覽會

NOTES ON SOVIET

GRAPHIC ART EXHIBITION

我記得曾有一個時候，我們很少能夠從本國的刊物上，知道一點蘇聯的情形。雖是文藝罷，有些可敬的作家和學者們，也如千金小姐的遇到柏油一樣，不但決不沾手，離得還遠呢，卻已經皺起了鼻子。近一兩年可不同了，自然間或還看見幾幅從外國刊物上取來的諷刺畫，但更多的是真心的紹介着建設的成績，令人擡起頭來，看見飛機，水閘，工人住宅，集體農場，不再專門兩眼看地，惦記着破皮鞋搖頭歎氣了。這些紹介者，都並非有所謂可怕的政治傾向的人，但決不幸災樂禍，因此看得鄰人的平和的繁榮，也就非常高興，

I remember one time that there was very little chance to read anything about the USSR in Chinese publications. Some of our respected writers and scholars, like the tender girls of old China, did not want to touch it, as if it were something like the pitch, and kept themselves far away from it with sneers. The situation has entirely changed in the past two years. Of course, we can sometimes see some cartoons reprinted from the foreign publications, and much more we can see the introducing of the construction work in the USSR. Thus with our head raised we can see also Soviet airplanes, dams, workers residences, collective farms and other things in different Chinese publications. And we may not hang down our head to stick to the ragged shoes with sighs. Those who made it possible for the Chinese to read such things about the USSR are not terrible political agitators. They are those who want to share the enthusiasm of the peaceful

construction work of the USSR with the people of China. I think this is a good sign for the cause of China and the USSR. On one hand, it gives us a clear picture of the USSR, so that no one in China will misunderstand the socialist country. On the other hand, it proves that in China, there are people who are not afraid of "oppression by force" or "sufferings of poverty" to say the truth and tell the world what is going on in the USSR.

Those introductory works of the USSR are in the form of writings or pictures. This Soviet Graphic Art Exhibition puts directly before our eyes the artistic works of the USSR. A number of the masters, are familiar just because their works have been previously reproduced. But because of this exhibition, in which those original works are displayed, we feel that they are so much closer to us.

Among graphics, woodcut was invented in China long long ago. However it has had its days of decline in the later past years. Five years ago, woodcut became popular once again in China. That is the imitation of the European style, but it has nothing to do with the ancient wood cutting art. However, because of oppression from certain quarters and of lack of masters, it has not much progressive in China. From the present exhibition, we see many of the master pieces of graphic art. First, we must pay special attention to

並且將這高興來分給中國人。我以為為中國和蘇聯兩國起見，這現象是極好的，一面是真相為我們所知道，得到瞭解，一面是不再誤解，而且證明了我們中國確有許多『威武不能屈，貧賤不能移』的必說真話的人們。

但那些紹介，都是文章或照相，今年的版畫展覽會，卻將藝術直接陳列在我們眼前了。作者之中，很有幾個是由於作品的複製，姓名已為我們所熟識的，但現在才看到手製的原作，使我們更加覺得親密。

版畫之中，木刻是中國早已發明的，但中塗衰退，五年前從新興起的是取法於歐洲，與古代木刻並無關係。不久，就遭壓迫，又缺師資，所以至今不見有特別的進步。我們在這會裏總得了極好，極多的模範。首先應該注意的是內戰時期，就改革木刻，從此不斷的前進的巨匠法復爾斯基。（V.

Favorsky)，和他的一派兌內加 (A. Deineka)，岡察洛夫 (A. Goncharov)，葉卡斯託夫 (G. Echeistov)，畢珂夫 (M. Rikov) 等，他們在作品裏各各表現着真摯的精神，繼起者怎樣照着導師所指示的道路，卻用不同的方法，使我們知道。只要內容相同，方法不妨各異，而依傍和模仿，決不能產生真藝術。

兌內加和葉卡斯託夫的作品，是中國未曾介紹過的。可惜這裏也很少；和法復爾斯基接近的保夫理諾夫 (P. Pavlinov) 的木刻，我們只見過一幅，現在卻彌補了這缺憾了。

克拉甫兼珂 (A. Kravchenko) 的木刻能夠幸而寄到中國，翻印介紹了的也只有一幅，到現在大家才看見他更多的原作。他的浪漫的色彩，會鼓勵我們的青年的熱情，而注意於背景和細緻的表現，也將使觀者得到裨益。我們的繪畫從

the works of V. Favorsky, who worked hard since the days of civil war and has worked in endless progress, and those of his group, such as A. Deineka, A. Goncharov, G. Echeistov, and M. Rikov. They all revealed their true spirit in their work. The artists of later days, though following the teachings of the above mentioned masters, are working in a different technique. It shows that the contents may be the same, yet the technique one chooses may be different. Only imitation will give no true art.

The works of A. Deineka and G. Echeistov were not introduced to China before. Unfortunately, in this exhibition, there are not many of their works. However, there are many done by P. Pavlinov; whose work (we see one before) is very near to that of V. Favorsky, to make up for this.

Only one wood cut done by A. Kravchenko has been fortunately mailed to China and printed before the eyes of the Chinese public. It is only in this exhibition, that we see more of his works. The romantic colors which he used gives us the warmth of youth. He pays special attention to background and keen expression. Our painting has prevailed the

so-called "Si-yi" method since Soong Dynasty. With that method, two dots mean eyes, no matter they are long or round. And one dash means a bird, no matter it is a falcon or a sparrow. They liked simple ways which however has been turned into empty. This defect has still often been expressed in the works of those young woodcutters. A. Kräochenko's new work "Dne-prostory" called up the idle fancy. N. Piskarev may be the first Soviet wood-cutter introduced to China. His four illustrations of "the Iron Flood" have already been appreciated by the young readers of China. Now we see his illustrations of "Anna Kalinina" with his technique of another kind.

In this exhibition, we have D. Mitrokhin, L. Khizhinsky, S. Mochalov, whose names have previously been known by the Chinese-public. We have also the first time to recognize many artists whose names have been known before the October Revolution. And we also see those work of the young artists growing in the early period of the twentieth century. The works of the above mentioned artists all show the road leading to the peaceful construction with their co-operative efforts. As to the other artists and their works,

宋以來就盛行「寫意」，兩點是眼，不知是長是圓，一畫是鳥，不知是鷹是燕，競尚高簡，變成空虛，這弊病還常見於現在的青年木刻家的作品裏。克拉甫兼珂的新作『尼泊爾建造』(Dneprostory)，是響起這種懶惰的空想的警鐘。至於畢斯凱萊夫(N. Piskarev)，則恐怕是最先介紹到中國來的木刻家，他的四幅『鐵流』的插畫，早為許多青年讀者所欣賞，現在才又見了『安娜·加里尼娜』的插畫——他的刻法的別一端。

這裏又有密德羅辛(D. Mitrokhin)，希仁斯基(L. Khizhinsky)，莫察羅夫(S. Mochalov)，都曾為中國預先所知道，以及許多第一次看見的藝術家，是從十月革命前已經有名，以至生於二十世紀初的青年藝術家的作品，都在向我們說明通力合作，進向平和的建設的道路。別的作者和作

品、展覽會的說明書上各有簡要的說明，而且臨末還揭出了全體的要點：『一般的社會主義的內容和對於現實主義的根本的努力』，在這里也無須我贅說了。

但我們還有應當注意的，是其中有烏克蘭，喬其亞，白俄羅斯的藝術家的作品，我想倘沒有十月革命，這些作品是不但不能和我們見面，而且也未必會得出現的。

現在，二百餘幅的作品，是已經燦爛的一同出現於上海了。單就版畫而論，使我們看起來，牠不像法國作品的多爲纖美，也不像德國作品的多爲豪放；然而牠真摯，卻非固執，美麗，卻非淫艷，愉快，卻非狂歡，有力，卻非粗暴；但又不是靜止的，牠令人覺得一種震動——這震動，恰如用堅實的步法，一步一步，踏着堅實的廣大的黑土進向建設的路的大隊友軍的足音。

we have seen in the catalogue the simple but significant exposition with the conclusion of the general main points: "The socialist contents in general and the fundamental effort toward the realism." Here I have no need to say any more.

But Some attention should be paid that in this exhibition we also see the works of the artists of Oakland, Georgia, and White Russia. If there was no October Revolution, I don't think there would be any chance to see these works and there is no chance for the creation of such work.

Now, the 200 works are brilliantly shown in Shanghai. So long as the graphics are concerned, they are not as wild and proud as the German works. They are not as beautiful and slender as the French works. However, they are faithful and sincere but not stubborn, they are beautiful but not over-romantic, they are signs of happiness but not of over-joy. There is strength in these works, but not unrefined strokes. There is no stagnance in it. It gives a kind of thrill—just as a thrill from the foot—ground of the huge number of the friendly army with its firm step upon the solid and broad black soil marching on toward the road of construction.

附記：會中的版畫，計有五種：一木刻，一膠刻（目錄譯『油布刻』，頗怪），着名自自明。兩種是用鉛水浸蝕銅版和石刻而成的，譯作『銅刻』和『石刻』固可，或如目錄譯作『蝕刻』和『石印』亦無不可。還有一種 Monotype，是在版上作畫，再用紙印，所以雖是版畫，卻只一幅的東西，我想只好譯作『獨幅版畫』。會中的說明書上譯作『摩諾』還不過等於不譯，有時譯為『單型字』，卻未免比不譯更難懂了。其實，那不題撰人的說明，是非常簡而得要的，可惜譯得很費解，如果有人改譯一遍，即使在閉會之後，對於留心版畫的人也還是很有用處的。

魯 迅

# 序蘇聯版畫展覽會

## PREFACE OF

## SOVIET GRAPHIC ART EXHIBITION

民族間親善之獲得，必當以溝通文化始；而彼此藝術品之觀摩，尤為最有效之文化運動。蓋藝術乃民族生活之現象，思想之表徵。彼此生活思想既無間隔，則敬其所尊，不犯所忌，久則和合無間，自能進於大同。

若苟以為己之弱點，適為人乘者，則自安於鄙陋，不圖進步；雖不自表現，人亦將乘之。抑我之自白，與人之訴我，其相去抑有間矣。

蘇聯自革命以還，百事更

For the development of friendly relations between nations, it is necessary to establish close cultural relationship between these nations. The exchange of artistic works between nations and the study of one another's art will help greatly in the development of this cultural relationship. It must be noted that art is an expression of the life of a nation and a symbol of the thought of a nation. When two nations are acquainted with the conditions of each other's life and thought, then each nation will respect the other for its merits and overlook its shortcomings. As a result, the two nations may cooperate wholeheartedly for the fellowship and peace between nations.

If a nation fears that its shortcomings will be pointed out by the other nation and keeps itself from establishing any relationship with the other nation, it will not progress. It may be noted that if a nation attempts to cover up its shortcomings, these shortcomings may be pointed out by the other

nation, which will be all the more shameful to the former.

The Union of Soviet Socialist Republics has done much in development of art since the revolution. Pang Hua (Graphics), which is one of the most important type of art, has occupied the most important place in Soviet art. Such artistic masters as Favorsky, Charushin, Dobrov, Kukrynixy, Sokolov, Pavlinov, Soloveichik, and Vereisky have developed highly their skill in this particular form of art. Their works are compared favourably with those of Mantegna, Dürer, Rembrandt, and Goya, masters of art, who are rarely found in every generation. The development of these masters in the proletarian state of the U.S.S.R. gives great joy to the scholars, old and new.

Pang Hua originated in China. The wood cut of Shih Tsoo Chai was a very rare specimen of one of the most highly developed arts in the entire history of human culture. In addition, the works of the Yuan and Ming Dynasties (during the early part of European Renaissance) were masterpieces. So it is also with the works of Chia Tze Yuan. However, only the painters' names were respected and carefully preserved. As to the

張，藝術有托，日趨豐茂。版畫者，乃其新興文化之一也。其中大師，若法服司基 (Favorsky) 查路申 (Charushin)，多卜洛夫 (Dobrov)，庫克立尼克索 (Kukrynixy)，索闊洛夫 (Sokolov)，索洛維赤克 (Soloveichik)，魏立司基 (Vereisky)，皆能各標新異，獨建一幟，于是人材輩出，風興雲湧，視古昔問代挺生之傑，若孟戴涅 (Mantegna)，杜于勒 (Dürer) 冷白浪 (Rembrandt) 管牙 (Goya)不墜之緒，在無產之邦昌明，其道如此，此尤令古今文豪起舞者也。

版畫之出世，以吾國爲最早，尤以其完美之早爲大地所驚，如十竹齋之木刊彩印，可稱人類文化史上稀有之傑作。其外若元明曲本傳奇插圖之美，世所罕見，皆當歐洲文藝復興早期。厥后芥子園畫譜版畫，亦見精妙，無忝作者。但其道止于此，皆無名英雄爲



之，士夫視爲等閒，無關宏旨。于是雖有任渭長之畫傳四種，潘椒石畫冊，皆著畫者之名，其刊或附屬品，至并刊者姓名，且不著焉。

歐洲版畫之初期，目的亦爲傳播名作副本，其用同于照相，惟以道在精確，非精于素描者無能爲役，而藝術家能精于素描，則已過第一種難關，往往自身卽成卓絕之作家。故孟戴涅杜于勒冷白郎，皆千古之最大畫師。而近世管牙，倍難爾（Besnard）初論（A. Zorn）白郎羣（Brangwyn），康普（Kampf），亦皆不世出之大畫師也。故道在日新，藝亦須日新，新者生機也；不新則死，如吾國往日如許無名英雄，今至于不祀也。爲畫亦然。

吾有感於蘇聯藝術蓬勃之象，不憚而爲之序。

廿四年十二月十二日 徐悲鴻

wood cutters, though they had done wonderful work, they were neglected by scholars.

In the early days of the European graphic art, this particular kind of art had as its sole purpose preservation of the works of famous painters. It is similar to photography. It pays the greatest attention to making an exact copy of the original. Those who have mastered copying, or rather imitation can be said to have passed one of the most difficult stages of the art. Gradually, these copyists became famous artists, such as Besnard, A. Zorn, Brangwyn, Kampf, and others. It must be noted that art is progressive. It must be improved all the time, otherwise, it dies. This explains the disappearance of the best wood cutters of the past, whose names were not recorded. It is the same regarding painting.

This was written under the inspiration of the development of Soviet art and will serve as a preface.

December 12, 1935.

HSU PEI-HUNG



# 蘇聯版畫

## SOVIET GRAPHIC

I

蘇聯對外文化協會，中蘇文化協會，中國美術會，暨中國文藝社聯合組織之「蘇聯版畫展覽會」，為介紹蘇聯藝術家作品於中國人民之第一步。

吾人所滿意者，為在此展覽會一年前曾有中國畫家徐悲鴻教授，在莫斯科開繪畫展覽會，其後復有中國大戲劇家梅蘭芳，在莫斯科及列寧格勒獲得最大成功。吾人希望此等事項僅為蘇聯及中國人民親密接近之開端。

I

The Exhibition of Soviet Graphic Art in China, organized by the U.S.S.R. Society of Cultural Relations with Foreign Countries together with the China-Soviet Cultural Society, the China Art Society and the China Association of Art and Literature, constitutes the first step in introducing to the Chinese people creations of Soviet masters of art.

We note this fact with satisfaction, as well as the fact that the exhibition of Chinese art, organized two years ago in Moscow by China's most prominent artist, Professor Hsu Peihung (Ju Peon), and last year's performances by the great Chinese actor-manager, Mei Lan-fang, were marked by much success in Moscow and Leningrad. We hope that these events constitute only the beginning of further and closer approachement between the peoples of the USSR and China.

Soviet graphics are represented in the present exhibition fairly broadly and in fair variety both regarding names and artistic currents, as well as technique. Together with wood engravings, which are justly considered the most characteristic technique for Soviet graphic art, we may become acquainted here with Soviet etchings, drawings, water colours, and also with the monotype which lately has been presented more and more often in exhibitions of Soviet graphics.

The most popular genre of Soviet graphic art, the wood engraving illustration, constitutes at the same time its youngest branch. It originated during the years of the Civil War, when the country was straining all its efforts in protecting the Soviet borders against numerous enemies.

At that time was published in Russian translation the book "Les opinions de l'abbé Coignard," by Anatole France, one of the few European writers, who in those trying years believed in the vitality of the Soviet State. The book was published with illustrations by the then little-known artist V. Favorsky, who was known only to narrow circles appreciating his uncommon sculptural works.

在此展覽會內，蘇聯版畫足以代表各派作家及藝術思潮與創作技巧。尚有木刻，為蘇聯版畫中最有特殊技巧者，他若蘇聯銅版、繪畫、水彩畫、與獨幅版畫均為各蘇聯版畫展覽會中最近時常陳列之品。

蘇聯版畫中最普遍之體裁、木刻畫、同時為最年青者，其發端始於內戰時期，當舉國盡力保護蘇聯邊疆，以防各種仇敵侵入。

其時法朗士(Anatole France)之『法師柯愛業之意見』(Les opinions de l'abbé Coignard)的俄文譯本印行，法朗士為少數歐洲作家之一，在試驗期中相信蘇聯之活力。其書之插畫為當時不甚著名之藝術家法佛爾斯基(Y. Favorsky)所作，渠僅知名於少數欣賞其不同凡俗之雕刻的人中間。

該書引人注意，其優點在能脫去裝飾畫氣，革命前出版家及藝術家聯合為當時有力量之『藝術世界』派所常供給俄羅斯讀者之物。

法佛爾斯基木刻之作風，含蓄而直率，雖亦不免過度的抽象及玄妙。但在有力的真摯裏，表現了那幾年內的真摯精神。

『法師柯愛業之意見』的插畫，法佛爾斯基創造了新蘇聯的書籍藝術第一個標本。介紹較大的活動性至其木刻畫的表現內是可能的，避免其畫中組織上拘泥的抽象還是可能的，但是除去這種缺點，並不是說捨棄了插畫藝術中新發現的原則，只能說是達到更完美的境地，從外國藝術的束縛中解放過來，那種束縛遮蔽了新蘇聯插畫藝術的真藝術性質。

蘇聯書籍藝術用塑形藝術及複寫技巧以求充分啓示文學書籍內之客觀性。在此書籍非

The book attracted attention, though it was deprived of that decorative attire which was lavishly provided for Russia i book-loves by pre-revolutionary publishers associated with artists of the once influential "World of Art" group.

The language of Favorsky's wood engraving, is alike reserved and strict, although perhaps unduly abstract and schematic. Nevertheless, in its weighty earnestness there was some of the earnest spirit of those years.

Working on "Les opinions de l'abbé Coignard," Favorsky created the first specimen of the new Soviet art of the book. It was possible to introduce greater mobility into the illustrative language of his engravings, it was even possible to eschew the formalistic abstractness of some of its constructions; but to get rid of these defects by no means meant giving up of the newly discovered principles of the illustrative art, but rather the achievement of its greater perfection, its emancipation from foreign garb which concealed the true artistic nature of the new Soviet language illustration.

Soviet book art endeavours adequately to disclose the objective sense of the literary text by means of plastic art and polygraphic

technique. Here the book is not ornamented, -but is created, as an artistic entity which speaks simultaneously in the language of the writer and the artist.

As in all other branches of Soviet art, in the graphic art of the USSR there is being more and more resolutely confirmed year by year the new realistic style which is known under the name of socialist realism.

The language of Soviet graphics, and of Soviet art on the whole, became more realistic to the extent that the Soviet artist realised more and more clearly the Soviet epoch, the living realities of the Soviet Union, with its new people, the historic landscapes, smoke-stacks and scaffoldings of new industrial constructions, and the fields cultivated by collective farmers.

At the same time Soviet graphics attained great brightness and fragrance coupled with profound veracity in the historical concrete portrayal of the past from the standpoint of the man who is participating in the construction of socialist society.

## II

The language of the Soviet illustrative engraving has progressed far beyond the first experiment

被裝飾，而是被創造成爲某種藝術的實體，同時說出文學家及藝術家的話。

蘇聯版畫藝術，正如其他蘇聯藝術，一年一年的更堅決的證實了新的寫實作風，而以社會主義的寫實主義這名稱著名的。

蘇聯版畫作風，以及整個蘇聯藝術作風，逐漸變成了寫實的，其程度到了使得蘇聯藝術家更明瞭蘇聯的時代，蘇聯的生動的現實及其新的人民與歷史的景色，工業建築中的煙囪與棚架，集體農民耕種着的田地。

同時蘇聯版畫達到了偉大的光明與美麗，還有深刻的忠實，在歷史的具體的過去表現裏，從社會主義的社會建造者的觀點出發。

## II

蘇聯插畫的作風，較諸法佛爾斯基早年第一次試驗時更有進展，最要者法佛爾斯基自

已經過了一條有意義的路，走向更深邃的寫實主義。

在此展覽會內，他在我們面前出現，一個成熟的大師深刻的啓示了那浸染着後期意大利中世紀主義精神的偉大的但丁的“Vita Nuova”悲傷的像，梅利美(Merimée)的古典的極端簡潔的敘述；他的同時代人的寫真，樹林裏的生活，露天的生活，動物世界的生活，在他爲卜里息文(Prishvin)的書所作的插畫裏。

法佛爾斯基最強烈的筆畫，是他的藝術圖案的深刻，常是簡單的而且能達到觀者。他在這方面的能力，變做更有力量，在他爲梅利美的『埃忒呂斯克器皿』(Le Vase Etrusque)所作的封面 Vase 是被放置在兩部份中間：一部份穿着帝國時代衣服的人，一羣馬。因是 Le Vase Etrusque 變化得好像走進了一個社會的特徵，兩個歷史的時代交錯着在法蘭西作家的故事裏。

of the early Favorsky; and above all, Favorsky himself has traversed a significant road in the direction of a deeper realism.

In the present Exhibition he appears before us as a mature master who discloses with equal depth the pathetic images of “Vita Nuova” of the great Dante that are imbued with the spirit of latter day Italian medievalism, and the classically strict laconic narrative of Merimée; the portraits of his contemporaries, and the life of the forest, of the open, and of the animal kingdom, in his illustrations to the book of Prishvin.

The strongest trait of Favorsky is the depth of his artistic design, always simple and reaching the beholder. His capacity in this respect is most readily convincing in his cover design to Merimée’s “Le Vase Etrusque,” where the vase is placed between two groups: a group of women in Empire dresses and a pack of horses. Thus the Etruscan vase is transformed as though into a social attribute of two historic epochs which crossed one other in the story by the French writer.

### III

As often happens, the best disciples of Favorsky proved to be precisely those who went farthest away from the methods of the teacher, although following paths mapped by him.

Thus, having organically adopted Favorsky's system of treatment of images and laws of composition, there has developed a great artistic master, A. Deineka, who has managed to imbue his art with sharp social content. Deineka has created a whole gallery of types of people of the Soviet Union, portraying with particular affection and craftsmanship the trained bodies of Soviet physical culture of manhood and womanhood.

In recent years the graphic structure of his compositions began to be combined with bold utilization of colour effects. In this connection his predilection for water colours is understandable. In our Exhibition he is represented by one water-colour Crimean study.

Great artistic prominence has been gained in recent years by A. Goncharov, a great master in xylographic engraving and an interesting painter and decorator. He has departed from the canons of the Favorsky school in two seemingly diametrically oppo-

### III

正像常見的事一樣，法佛爾斯基的最好弟子們正離開了其師傅的方法很遠，雖則還是依照他所指出的路。

因是有機的依照了法佛爾斯基的描寫方法與組織規律，藝術大師德義聶加 (A. Deineka) 應時而生，他的藝術中參合了尖銳的社會成份，德義聶加把握住了許多蘇聯的各種人民，用着特殊的情感與技藝描畫出了蘇聯體育中男女兩性的健壯體魄。

近年來他的版畫組織與結構，開始包括大胆利用顏色感應，在這方面他當用水彩是可以了解的，在此展覽會內，他的代表作爲一水彩畫。

近年來關查洛夫 (A. Goncharov) 獲得了偉大的藝術上的卓越，一個木刻大師，一個有趣的畫家與裝飾畫家。

自兩個相反的方向，他離開了法佛爾斯基學派的教條。



他的一部份作品着重雕刻的成份，那是法佛爾斯基版畫的特點努力於一種特有的版畫紀念。在相反的方向他在一部份作品內加入了繪畫技巧的成份。第二種探尋在他爲史莫勒提(Smollet)所作插畫中最爲顯露。可是又在他爲依凡諾夫(Vs. Ivanov)的小說『野民』所作插畫內，關查洛夫的木刻自其活動力及尖銳性上類似筆繪。在他不朽的木刻中，關查洛夫的代表作爲與『薩拉瓦達·阿拉耶夫的故事』(Story about Silavata Olayev)所作的插畫。

在法佛爾斯基的其他弟子中，應得特別提到天才的葉柴司托夫(Echeistov)，他創作了許多優良的像刻。在此展覽會內，他以兩最近作品與吾人見面：普希金的像，蘇聯詩人梅耶柯夫斯基(Mayakovsky)的像。除此種木刻外，葉柴司托夫展覽着許多巴枯油場的水彩畫。

sed directions. In some of his works he has strengthened the "sculptural elements" that are characteristic of Favorsky's graphics, striving after a peculiar "graphic monumentality." As against this, in other works he has introduced the element of "drawing technique." This second quest is revealed most strikingly in his illustrations to Smollet. Yet, also in the exhibited illustrations of Vs. Ivanov's story "Savage People," the xylographic engraving of Goncharov resembles the pen work in its mobility and sharpness. Of his "monumental" engravings Goncharov is represented by such sheets as his illustration to "Story about Salavata Olayev."

Among other disciples of Favorsky special mention should be made of the talented Echeistov, who has done a series of excellent portrait engravings. In the present exhibition he acquaints us with two of his most recent works: the portrait of Pushkin, and the portrait of the Soviet poet Mayakovsky. Besides these engravings, Echeistov also exhibits a series of water-colour studies of the Baku oil fields.

To the same group belongs M. Pikov, who is represented by an interesting portrait of Babanova the actress, by three illustrations, to "Lyrics of Ancient Hellas," and by a pathetic engraving, "Moscow Proletarian Division." Other representatives of this group are Mulhaupt and A. Soloveichik, who have done a series of portrait engravings of leaders of the USSR

Close to Favorsky's circle is P. Pavlinov, one of the best Soviet graphic artists. His greatest merit is in the creation of the xylographic portrait that is distinguished by depth of analysis. The Exhibition includes the portraits of Tyutchev, Giordano Bruno, the first Chairman of the Central Executive Committee of the RSFSR, J. Sverdlov, a portrait of Chekhov and one of his most recent works, a portrait of Pushkin in his youth.

#### IV

An outstanding master of Soviet graphics who follows a course of his own is A. Kravchenko, in whose creations realistic tend-

同一學派的畢可夫 (M. Pikov), 他的代表作為女優巴巴諾娃 (Babanova) 的有趣的像, 三幅 Lyrics of Ancient Hellas 的插畫, 一幅『莫斯科普羅隊』的悲傷的刻畫。此派其他代表為繆立霍特 (Mulhaupt) 與索洛威亦克 (A. Soloveichik) 創造了許多蘇聯領袖的像刻。

接近法佛爾斯基的是鮑立諾夫 (P. Pavlinov), 最好的蘇聯版畫家之一。他的最大優點為木刻像之創造, 以分析的深刻顯著。本展覽會包括秋捷夫 (Tyutchev), 不魯諾 (Giordano Bruno), 蘇聯中央執行委員會第一任主席史維得羅夫 (J. Sverdlov), 契訶夫的像, 以及其最近作一幀, 普希金年青時的像。

#### IV

蘇聯版畫之傑出人材能獨樹一幟者, 為克老夫申闊 (A. Kravchenko), 在他的創作內,

寫實的傾向，參雜着奇異的浪漫意味，克老夫申闊與法佛爾斯基派同樣愛好木刻，但其作風頗異於是派。

法佛爾斯基自雕刻技巧脫走，其作品之每一組成份，均具有雕刻的完備形式。他的一部份作品組織，可以與各個塑形的高尚藝術意味相較，這種塑形，雖有空白分隔，但由意境上可以互相連接。

克老夫申闊在反對方面，努力使其版畫具有圖畫成份，其作品特別注意背景。

他的作風在為霍福曼(Hoffmann) 郭哥爾(Gogol)及狄更斯(Dickens)所作的初期插畫內已經成熟。他繼續為一浪漫主義者，為社會主義者浪漫主義之最好代表，雖則轉變到革命題材。所有他的插畫為蕭洛霍夫(Sholokhov)的『靜靜的頓河』(Quiet Don)，為拜倫(Byron)的『神秘』(Mysteries) 列寧墓的描寫，獻給尼泊爾建

encies are blended with a grotesque romantic manner. Kravchenko shares with the Favorsky school a predilection for xylography, yet in his artistic manner he differs sharply from the members of this group.

Favorsky proceeds from sculptural finish. Some of his compositions might be compared with a highly artistic exposition of separate plastic images that are detached from each other by unfilled spaces and are connected with each other only by sense.

Kravchenko, on the contrary, endeavours to lend to his graphic works the element of picturesqueness, and works with particular care on the background.

His artistic language became crystallised in the first series of illustrations to Hoffman, Gogol, and Dickens. He remains a romanticist, and the best representative of socialist romanticism, even when turning to revolutionary thematics. All his exhibit illustrations to Sholokhov's "Quiet Don" and to Byron's "Mysteries," easel engraving depicting the Lenin Mausoleum and a series of engravings

dedicated to Dneprostroy are imbued alike with a sense of life and with unity of style.

As distinguished from Kravchenko, a seasoned and consistent master, the creations of the two other artists who are close to him by tradition, Piskarev and Suvorov, are sharply dissimilar in regard to choice of thematics. When turning to the past, they fall under the influence of those masters who had once worked on its portrayal. (Such stylistic flexibility betrays their former closeness to the "World of Art" group). As against this, when working on themes of revolutionary realities, they draw close to realistic art.

Such extremes for Suvorov are, on one hand, his illustrations to *Odyssey* that are based essentially on the antique vase, and, on the other hand, "Lenin's Arrival" — an engraving in which the historic episode is depicted with great dramatism and realism.

Similar contradictions in the works of Piskarev are his illustrations of "Anna Karenina," that are close to the engraving art of the '40's (4th decade) and his earnest illustrations to "Iron Flood," of Serafimovich (the series which preceded the "Anna Karenina" work and is not included

設 (Dneprostroy) 的畫刻都浸染着人生的意義與作風的齊整。

克老夫申闊爲一嚴整作家，異於他的是另外兩個藝術家的創作品，自傳統上與克氏接近，畢司喀列夫 (Piskarev) 與蘇沃洛夫 (Suvorov) 他們的作品就取材方面各不相同。論到過去，他們受相畫作家影響 (作風上的柔性使其失去與『藝術世界派』之接近)。相反方面，當採取革命實際題材時，與寫實藝術接近。

蘇沃洛夫的兩極端，一方爲對『奧德賽』(Odyssey) 所作插畫，採取古瓶爲題材，另一方則『列寧的到來』一畫爲歷史事件用寫實主義繪出。

同樣相反情形，見諸於畢司喀列夫之作品者，爲其與『安娜·卡麗尼娜』(Anna Karenina) 所作插畫，與十九世紀中葉時畫刻相近，另一方面則爲其與綏拉菲莫維支 (Serafimovich)

之『鐵流』(Iron Flood)所作插畫，(其時期在 Anna Karenina 之先，故未列入此展覽會內)。

藝術家之作品與克老夫申相近者為朔爾(Sarah Schor)，此在展覽會中，他的作品為與杜斯托以夫斯基(Dostoyevsky)之小說『魔鬼』所作銅版插畫。蘇塔洛諾索夫(Staronosov)一個多方面的蘇聯版畫家，為史塔林在 CPSU 第十七屆會議演說辭作插畫而著名。他的藝術的特別處為替兒童讀物『金尾』所作插畫。由是等插畫，使其與勒貝德夫(Lebedev)派相接近。關於勒貝德夫派將於後面討論。

#### V

蘇聯版畫家之屬於老輩者為米托洛汗(Mitrokhin)及赫仁斯基(Khizhinsky)。他們的藝術創作仍依賴『藝術世界』之傳統主義。米托洛汗的銅版與木刻很少離開了主觀的狹

in the present Exhibition).

Other artists whose work is close to that of Kraychenko are Sarah Schor, who has given to this Exhibition a series of etchings illustrating Dostoyevsky's novel "Demons," and Staronosov, one of the "most versatile" Soviet graphic masters, who is known for his illustrations to Stalin's address to the 17th Congress of the CPSU that are shown in this Exhibition. A special phase of his art is shown by the series of illustrations to the children's book, "The Golden Tail." They bring him somewhat nearer to the Lebedev group, about which we shall speak later.

#### V

To the older generation of Soviet engravers belong D. Mitrokhin and P. Khizhinsky. In their art creations is still felt a dependence upon the traditions of the "World of Art." The exquisite, exceptionally refined etchings and xylographs of Mitrokhin rarely depart from the narrow circle of subjective, "room" motifs that

were cultivated at the end of the nineteenth and the beginning of the twentieth centuries. In recent years Mitrokhin has produced a number of works in which he endeavours to respond to the new life and social relations of the Soviet Union ("Entertainment City in the Leningrad Central Park of Culture and Rest"). Khizhinsky is represented in the Exhibition by illustrations to the works of the revolutionary poet of the beginning of the past century, Ryleyev.

A more decisive turn to the new thematics was taken by the oldest Soviet engraver, I. Pavlov, who has done a series on Soviet leaders and on heroes of the Soviet Union that enjoys great popularity. In the present Exhibition he is represented also by a number of landscapes.

To the oldest generation of artists belongs Kruglikova, who has created a series of etchings on the Baku oil fields, and another Soviet etcher, N. Dobrov, who exhibits on such themes as "Evolution of Threshing" and "Shot from the Avrora."

小範圍，『室』，其動機培植於十九世紀末期及二十世紀初期。近年來米托洛汗產生不少作品，在其中他努力發展蘇聯的新生活與社會關係。（列寧格勒中央文化休息公園之遊藝城）。赫仁司基在此展覽會內之代表作為其為十九世紀初期革命詩人里勒也夫（Ryleyev）之作品所作插畫。

一個重要的轉變走向新的題材，為蘇聯老畫家包洛夫（I. Pavlov）所取，他創作了許多蘇聯領袖及蘇聯最受擁戴之英雄的像。在此展覽會內，他的代表作為風景畫。

屬於藝術家之老輩者為克魯格立闊娃（Kruglikova），她創作了許多為銅版取材於巴枯油場。另一蘇聯銅版畫家為多卜洛夫（N. Dobrov），他所取的題材，例如『驚人的進化』（Evolution of Threshing）與『阿夫羅拉軍艦的放彈』（Shot from the Avrora）。

## VI

接近以上各派者，處於領袖地位的應為木刻畫家，勒貝德夫派由是而生，在其中其他版畫技巧獲得優勢。

勒貝德夫派與法佛爾斯基派恰處於相對地位。它的傳統不能上升至意大利與德意志文藝復興時代藝術家之技藝，或上升至杜勒(Dürer)的藝術。其發達原於內戰時期之宣傳廣告。因是其形式之簡單化，其作風之嚴肅與接近性，使此派畫家為兒童讀物作可愛的插畫，作風輕快而技巧鮮明。

勒貝德夫派經過了所謂『左派藝術』時期(立體主義和構成主義)，很快的達到了避免抽象的與形式的因襲，學得了整個的把握着人生與現實的一切，用了最嚴肅的刻繪。

此派領袖勒貝德夫不幸未列入此展覽會，但在此吾人頗有機會以領略是派人物之創作品。

## VI

Besides these groups, among whom a leading place belongs to the xylographers, there has emerged the Lebedev school, in which other forms of graphic technique prevail.

The Lebedev group is the direct opposite of the Favorsky school. Its tradition do reach the craftsmanship of the artists of the Italian and German Renaissance, to the art of Dürer, etc. It has grown out of the placards of the time of the Civil War. Hence its simplification of form, laconism and accessibility of its artistic language, make the exponents of this school admirable illustrators of books for children, merry in style and brilliant in technique.

The Lebedev school, having passed through the so-called "Left Art" stage (Cubism and Constructivism, rapidly succeeded in shedding abstract and formalistic subtleties and learned to grasp life in its fullness and realistic detail by means of the most laconic depiction.

The leader of this school, V. Lebedev, unfortunately is not represented in the present exhibition, but we have fairly ample opportunity here to get acquainted with the creations of his followers.

Characteristic of the followers of Lebedev is the absence of that clearly obvious dependence upon the art methods of the teacher which we observe, as a rule, in the Favorsky school.

Closest to Lebedev in the character of his talent is V. Kurdov, who came to the front lately, especially by his illustrations for the children's book "Life of Imteurghin".

These illustrations by Kurdov combine the economy of composition methods, with which we are familiar from the works of Lebedev, with exquisite jeweltechnique in the depiction of people, animals, and objects.

In the circle of Lebedev also should be placed the draughtsman and water-colour painter Pakhomov, who is particularly fond of depicting children, and the animalist Charushin, whose works are always imbued with a delicate humour that is understandable to the child and touching to the adult.

Active in the field of wood engraving, among the pupils of Lebedev, is Serge Mochalov, who exhibits here, among others, an interesting illustration for the book, "Paris Commune and Artists," and two illustrations to the

是派人物之特點，爲缺乏明顯的依賴其師之藝術方法如像法佛爾斯基派一樣。

在其天才性質上與勒貝德夫最相近者，爲庫爾多夫 (V. Kurdov)，他最近始露頭角，尤其是他爲兒童讀物 Life of Imteurghin 所作插畫。

庫爾多夫的插畫包括組織方法的經濟，此爲吾人在勒貝德夫作品中所常見者，與對於人，動物及事物刻繪的精細技巧。

勒貝德夫範圍內尚有製圖人及水彩畫家巴霍莫夫 (Pakhomov)，他特別喜繪小孩。尚有查路申 (Charushin) 其作品常帶幽默意味，爲孩童所易了解，成年人亦受感動。

勒貝德夫學生中在木刻方面活動者，爲莫查洛夫 (Serge Mochalov)，在此展覽會內陳列品中，有爲『巴黎公社及藝術家』所作有趣插畫，與阿妥也夫斯基 (Odoyevsky) 作品所



作兩插畫。尚有卜多國司基 (Eduard Budogossky)，在此展覽會內，其作品爲與『加里拉與狄姆娜』(Kalila and Dimna) 一書所作插畫，相當遠離了勒貝德夫派的清楚的嚴肅性與表現性，其作風不甚自由。

## VII

庫普立雅諾夫 (N. Kurpeanov) 派，可稱爲地位尙未穩定。他並沒有創造一個肯定的藝術方法系統。但是他的純淨的抒情詩的天才在蘇聯青年版畫家創作品內引起相當感應。

像勒貝德夫及其學派一樣，庫普立雅諾夫經過了『最左翼藝術』的誘惑時期，直到他脫離此時期後，纔創作出好東西來。他在藝術上更大的進展被停止，爲了一九三三年他的早死。

庫普立雅諾夫最出色的繼承人，是三個諷刺畫家及繪畫

works of Odoyevsky, as also is Eduard Budogossky. The latter, in his exhibited illustrations to the book "Kalila and Dimna", has diverged fairly far from the clear laconicity and expressiveness of the Lebedev school, approaching a more stylistic manner that is not free from a certain stylisation:

## VII

The school of N. Kurpeanov can be spoken of in a less absolute sense. He did not create a definite system of art methods. Nevertheless, his refined lyrical gifts have met with an appreciable response in the creations of the younger group of Soviet graphic artists.

Like Lebedev and his school, Kurpeanov passed through the stage of infatuation with "leftist art", and only after having eschewed this did he create a number of remarkable series. Further artistic development was ended by his premature death in 1933.

The most outstanding successors to Kurpeanov are the trio of cartoonists and draughtsmen—M.

Kuprianov, Krylov and N. Sokolov, who often work collectively, under the joint nom-de-plume of "Kukrynixy".

In the present exhibition the Kukrynixy are represented both as an art collective who produced poignant illustrations to the Fables of Demyan Bedny, and by a number of individual works. Sharp observation is united in them with a gentle humour, particularly characteristic of Krylov and Kuprianov..

#### VIII

Artists, who find talented solutions to problems of pure draughtsmanship technique, are Vereisky and Lvov. They, especially Vereisky, are perhaps the most remarkable masters of Soviet realistic drawing. The "A girl with a Book" and "Twilight", shown in this Exhibition, belong to the best works of Vereisky, as well as his portrait of the Soviet Commissar of Defence, Voroshilov.

Our Exhibition acquaints one with a number of lithographs by Isaac Brodsky, one of the most

藝術家普里亞諾夫 (M. Kuprianov), 克里洛夫 (Krylov) 與 索柯洛夫 (N. Sokolov), 他們常同作畫, 用筆名柯克里尼克綏 (Kukrynixy)。

在此展覽會內柯克里尼克綏之代表作為合作藝術, 為白德宜諷刺作品, (Fables of Demyan Bedny) 所作刺激性之插畫, 及許多個人作品, 敏銳的觀察含着溫和的幽默, 特別是在克里洛夫與柯普里亞諾夫的作品內。

#### VIII

藝術家之發現純粹圖樣技巧問題的良好解決者, 為維里斯基 (Vereisky) 與羅瓦夫 (Lvov)。他們, 尤其是前者, 為蘇聯寫實繪畫中之最出色人物。此展覽會中維里斯基的最好作品『女人讀書』與『黃昏』及蘇聯國防委員長伏羅希洛夫 (Voroshilov) 的像皆是。

此展覽會陳列有卜洛斯基 (Isaac Brodsky) 所作石印

畫，他是蘇聯最受歡迎的繪畫家。他的成功繪圖着重圖畫技巧之真正基礎。卜洛司基的格言之一『素描爲圖畫之基礎』。

具有同樣意義的是另一寫實畫家喀資曼 (E. Katzman) 的素描 (鉛筆)。卜洛司基與喀資曼特別以其所作之列寧，史達林，加里寧，基洛夫，伏羅希洛夫及其他蘇聯領袖之像著名。

有確定價值者，爲藝術家闊別列夫 (Kobelev) 替 "On the Cheluskinites" 一書所作插畫，尚有克里孟第葉夫 (Klementyev) 之石印畫『基洛夫在列寧格勒的葬儀』，其中歷史事件有深刻描寫。

青年繪圖家中，石馬林諾夫 (D. Shmarinov) 引起特別注意。彼爲潘菲洛夫 (Panferov) 之小說『布羅斯基』 (Bruski) 作插畫。

從事顏色石印畫者，尚有索闊洛夫 (Ilya Sokolov) 包洛

popular Soviet draughtsmen. His masterly drawings emphasize once again the true basis of his pictorial craftsmanship. For one of Brodsky's favorite dicta is: "drawing is the foundation of painting".

Of similar significance is drawing (pencil and crayon) to another realistic painter, E. Katzman. Brodsky and Katzman are especially known for their portraits of Lenin, Stalin, Kalinin, Kirov, Voroshilov, and other leaders of the USSR.

Of indubitable documentary value are the illustration to the book "On the Cheluskinites", by Kobelev, and also the lithograph of Klementyev, "Funeral of Kirov in Leningrad", in which these historic events are portrayed with intense drama.

Of the younger draughtsmen particular attention is merited by D. Shmarinov, the illustrator of Panferov's novel "Bruski".

Of these working in the field of colour lithography are also shown Ilya Sokolov, Nikolai Pavlov,

(an interesting portrait of Kirov), and Rudakov.

Intermediate technique (coloured Chinese ink with water colour, etc.) is favoured by Zenkevich and F. Lecht.

### IX

Water colour is only beginning to acquire an independent significance in Soviet graphic art. It would be premature to speak of a fully crystallized school in this respect. Water colours are often employed by Soviet painters wishing to work out on the water-colour palette a lighter and gayer gamut of tones in order to transfer them subsequently into oil paintings, attuning in this manner the optimistic content of their themes with the gay selection of colours. The future alone will demonstrate the value of water-colour as a genre in the creations of the painter. E. Antonov (represented in this Exhibition by animated water colour depiction of images of Socialist labour and recreation), or in the creations of the already mentioned Deineka and Echeistov. We observe more definite predilection for water colours in Akhmet'ev, Lushin and especially in Kashina, an exceptionally optimistic young

夫(Nikolai Faylov) (作有基羅夫像)與魯達闊夫 (Rudakov)。

中國顏色水彩畫技巧，為秦開維基 (Zenkevich)與萊契特 (F. Lecht)所喜用。

### IX

水彩畫在蘇聯版畫藝術中正開始獲得獨立意義。若論此方面之成就，則為時尚早。水彩畫常被蘇聯畫家採用，以求色彩在版畫上獲得較輕鬆之格調，然後再移至油畫內，照此使題材內之快樂情調合於顏色之適宜選擇。將來自能表現水彩畫之價值，畫家安托諾夫 (E. Antonov) 在此方面之成就（在此展覽會內之代表作品為水彩畫作社會主義者勞動相），或在前述之德義諾加及葉柴司托夫作品內。更喜水彩畫者為阿克米蒂葉夫 (Akhmet'ev)，盧興 (Lushin) 與加希娜 (Kashina)，後者為一極端樂觀的青年女畫家，其作品

包括新的蘇聯題材及優異圖畫技巧。

一個值得注意的水彩畫家，是莫希里夫斯基 (Mohilevsky)尚有列寧格勒老藝術家杜密東托夫 (Dormidontov)常作水彩畫。

最有創作天才的蘇聯水彩畫家，為蒂希勒 (Tischler)和豐維秦 (Fonvizin)，他們的特點是觀察特別銳敏，其目的在求顏色作用僅能用水彩畫表現出來。真的水彩畫之尚未被他們引至應有的聯絡，使得有力對物象世界寫實的重現，它們的退後包含客觀真實的毀壞，與蘇聯藝術之根本傾向違背。

雖是如此，此展覽會內豐維秦之最近作品『一個婦人的像』，證實他的成功已對現實作更進一步的寫實。這個作品對於我們是象徵的，現實的覺察世界，用純粹水彩畫方法表現，這就是我們所認為是蘇聯

painter who combines in her work the new Soviet thematics with superb pictorial technique.

A noted water colour artist is Mohilevsky. The old Leningrad artist, Dormidontov, also often resorts to water-colour.

However, the most original Soviet water-colour artists are Tischler and Fonvizin. Characteristic of them is a special sharpness of vision that is directed towards colour effects that can be expressed only through water colours. It is true, that this virtuosity of water colour paintings has not yet been brought by them into proper coordination with the ability to give realistic reproduction of the world of objects. Their drawback consists in some deformation of objective realities, which is contradictory to the basic tendencies of Soviet art.

Nevertheless, one of the latest works of Fonvizin, shown in this Exhibition, "Portrait of a Woman", testifies to his mastery of a more realistic approach to the realities. This work appears to us to be symptomatic: a realistic perception of the world in combination with a purely water colour approach towards its reproduction. Such seems to us to be the future of the water colour genre in Soviet art.

A special place in the Exhibition is held by Rostislav Barto and Shevchenko, who have given a series of interesting monotypes, being pioneers of this genre in the U.S.S.R.

#### X

Mainly Russian artists are represented in the Exhibition of Soviet Graphic Art. As for the graphic art of other peoples of the Soviet Union we get acquainted here only with a small group of Ukrainian artists (Kassian, Silvestrov, Dovgal, Shevchenko). Except for the latter, all the Ukrainian artists represented in the Exhibition are working on wood engravings. The most outstanding of them is Kassian, who has created a series of remarkable cycles dedicated to the Civil War or to the heroics of socialist construction. He is the acknowledged leader of the extensive school of Ukrainian xylographers.

Georian art (which has number of graphic masters) is represented in this Exhibition only by David Kutatelidze, who has done a number of interesting lithographs

水彩畫的將來。

在此展覽會內羅斯蒂斯拉夫 (Rostislav)，巴爾托 (Barto) 與歇夫兼珂 (Shevchenko) 應佔一特別位置，其作品為獨幅版畫，他們為蘇聯在此方面之開導人。

#### X

在蘇聯版畫展覽會內，代表作家大多數為俄羅斯藝術家。蘇聯內其他人民之版畫在此陳列者，僅有少數烏克蘭藝術家 (Kassian, Silvestrov, Dovgal, Shevchenko) 除後者外，所有在此展覽會內之烏克蘭藝術家均作木刻。他們中最出色的是卡西安 (Kassian)，他創作了許多獻給內戰或是社會主義建設中之英雄事業。他是烏克蘭木刻畫派中為衆公認的領袖。

喬治亞藝術 (其中有不少版畫家) 在此展覽會內的代表為柯太退拉支 (David Kutateladze) 他作了不少的石印畫。

對喬治亞自然的獨特色彩有優美的描寫。

白俄羅斯之代表爲悠杜文 (Yudovin) 其陳列品爲悲傷的『列寧格勒的防守』及兩副對『卡雅明三世之旅行』(Travels of Benjamin III) 的奇異插畫。

史達林曾謂蘇聯文化之特點爲『形式是民族的，內容是社會主義的。』這個定義也充分說明了蘇聯藝術，其中一般社會主義的內容與對寫實主義的根本企求，是反映在蘇聯各民族各種藝術傳統裏。

吾人希望此蘇聯版畫展覽會，蘇聯新社會及文化生活的證明，將對中蘇人民相互了解之增進有重大意義，並將使兩國文化合作日增親密。

and 'who gives superb depictions of the unique colouring of Georgian nature.

White Russia is also represented by one artist, Yudovin, who exhibits the pathetic "Defence of Leningrad" and two acute grotesque illustrations to "Travels of Benjamin III".

Stalin has characterized Soviet culture as 'national in form and social in content'. This definition also fully describes Soviet Art, in which the general socialist content and the basic striving after realism are reflected through the multifarious art traditions of the numerous nationalities of the Soviet Union.

We hope that the Exhibition of Soviet Graphic Art which bears witness to the new social and cultural life of the Soviet Union, will prove of great significance to the promotion of mutual understanding among the peoples of the U.S.S.R. and China and will lead to closer cultural cooperation between them.





# 蘇聯的版畫藝術

## DRAWING & ENGRAVING IN USSR

### I

版畫藝術是蘇聯藝術中最年青的。就是蘇聯版畫家中被尊為前一代的，也差不多在革命後的年代中才發展成熟。

版畫藝術與過去的分離，是開始於內戰時間的暴風雨時代，在革命詩人畫家馬雅訶夫斯基領導下的蘇聯宣傳畫——而完成於書籍的插畫。

蘇聯版畫藝術很快的獲得了牠的新的途徑，於是便和革命以前，祇知注重堆砌矯飾的狹隘的客廳版畫藝術永遠絕緣了。

蘇聯的木刻和繪畫從曇花一現的所謂「左翼」實驗中所受的影響並不多。同樣的，替代「左翼」而起，在新經濟政

### I

Graphic art is the younger of the Soviet arts. Even those of the Soviet graphic artists who are known as the older generation have nearly all developed and matured in the post-revolutionary years.

A break with the past in the domain of graphic art was begun during the stormy years of the civil war by the Soviet poster—by the “Rosta Windows” that were conducted by the revolutionary poet and artist, Vladimir Mayakovsky—and was completed by engravings for books.

Soviet graphic art rapidly found new paths which led it away for ever from the narrow circle of pre-Revolutionary drawingroom graphic art with its elaborate and pretentious trifles.

Soviet engravings and drawings proved but little affected by the rapidly out-lived experiments of the “Left.” Equally slight was the influence exercised on Soviet graphic art by the passive naturalism which replaced the “Lefts” and which gained a hold on Soviet

art for a time in the first years of the New Economic Policy; nor was graphic art greatly influenced by timid attempts at a revival of aesthetical and academic stylisation which took place during the same period. Since that time the basic current in Soviet graphic art has been realism, varying in form and in quality, but becoming more and more firmly established in the work of the best Soviet graphic artists.

This realism, which with equal mastery recreates both the images of the past, presented in a new way, and the realities of the Soviet present, the new people and the new scenery, has raised Soviet graphic art to the heights of a world art.

A keen realistic perception of the world, laconic and generalised, taking no interest in non-essential details; expressiveness of the image; an organically new conception of the world—these have become the typical qualities of the leading Soviet graphic artists.

Soviet graphic art, following in the paths of the new Socialist humanism, pays ever greater attention to the depiction of the actual concrete man, both in book engravings and in drawings. The

策初年左右着蘇聯藝術的消極的自然主義，所給與版畫的影響也不多；同時期希圖恢復美學上的學院的風格運動，也不會怎樣影響了版畫藝術。從那時期以來，蘇聯版畫藝術的基本思潮是現實主義，雖然在形式和內容上各個不同，但是這思潮在蘇聯優秀的版畫家作品之中卻逐漸的穩固了。

這現實主義，在同一的優勢之下，用新的方式表現過去的想像，又表現蘇聯目前的現實，新的人物與新的風景，將蘇聯版畫藝術提高到了世界藝術的水準。

一種尖銳的現實的對於世界的認識，簡潔而概括，不注意的必要的枝節；想像的表現；一種對於世界的有機的新的認識——這一切都成了蘇聯主要版畫家的典型的特質。

蘇聯的版畫藝術，循着社會主義者新人文主義的道路，對於以個人作對象的製作，在

書籍插畫以及繪畫上，是愈來愈注意了。肖像藝術，因為感到對於從個人的特質上所反映的階級的和時代的一般容貌的興趣，在蘇聯的木刻和繪畫，以及雕塑藝術上，已經非常流行起來。

木刻，從法佛爾斯基(Favorsky)的最初的作品起(法郎士的小說「法師柯瓦業拉爾之意見」的插繪)，獲得了自丟勒(A. Dürer)時代以來就消失了了的獨立的特有的方法，已經成為蘇聯版畫藝術中的先鋒。

從這裏產生了新的書籍藝術。和革命以前從事書籍裝幀專講風格裝飾的畫家們的傳統相反，法佛爾斯基倡導了書籍裝幀的新原則——從封面開本到插畫，以及字型和襯紙——都要表現書籍內容的意義和風格。

蘇聯書籍裝幀的另一形式，則要提到列比特夫(Lebe-

portrait, born of an interest in an individual personality which reflects in itself the general face of the class and of the epoch, has become very popular in Soviet engravings and drawing, as well as in Soviet sculpture.

Wood-engraving, which in the very first works of Favorsky (the illustrations for Anatole France's *Opinion de l'Abbé Coignard*) received its own and independent language that had been lost since the time of A. Dürer and the Japanese, came to the fore in Soviet graphic art.

There emerged the new art of the book. As against the decorative traditions of the stylistic and ornamentalist school of the artists who had been engaged in the decoration of books before the Revolution, Favorsky introduced the new principles of book design in which all the elements—from the cover and the format to the illustrations, lettering and end-pieces—disclose the meaning and the style of the text.

Another type of Soviet book design is associated with the name of Lebedev, who has created a new

book for children, based on the language of the poster:

In connection with this "revolution in the look," it became possible for engraving to penetrate into new fields—into journals (even those of the textile industry, or of horse-breeding—for instance, the covers engraved by Favorsky), and later into textbooks, political books and scientific literature (illustrations to Stalin's speech on the results of the First Five Year Plan, by Staronossov; illustrations to Shapley's *From Atoms to Galaxies*, by Matorin).

Soviet graphic art owes its development to a considerable extent to the great interest of the toiling masses of the U.S.S.R. in Soviet and classical literature. The demand for illustrations for literary works of all times and all nations is exceedingly great. In this connection mention should be made of the ever-extending activity of the Academia Publishing House which is constantly publishing illustrated editions of the classics—from Homer to Thomas Hardy, from Firdausi to Dickens, from *The Saga of Igor's Company* (an ancient Russian epic) to Italian

dev)的名字。他用招貼畫的方法，給兒童創造了一種新的書籍。

因了這種「書籍革命」，使得木刻能夠伸張到新的領域——伸張到定期刊物（甚至是織物工業和養馬的——如法佛斯基所刻的封面）；後來更滲入課本，政治著作以及科學讀物去（斯達露諾索夫 (Staronossov) 爲斯達林第一次五年計劃報告書所作的插畫；瑪多林 (Matorin) 爲舍浦萊著「從原子到星河」所作的插畫）。

蘇聯版畫藝術的發展，一部份又由於蘇聯民衆對於蘇聯新文學以及古典文學所表示的極大的興趣。對於一切文學作品的插畫的要求非常的強烈。關於這點，我們該提到日益活動的學院出版部，不停地出版了許多插繪本的古典名著——從荷馬到哈代，從費爾達西到狄根斯，從伊果一羣的傳說（古代俄羅斯的史詩）到高爾

基礎意大利故事集。

II

蘇聯版畫家之中祇有極少數是革命以前出身的畫家。

烏斯特羅摩伐——列倍德伐 (Ostroumova-Lebedeva) 在革命以後的最好的作品是她一九二六年的「青色的奈伐」，和她以前的作品同一流派。直到最近的作品裏，新的列寧格勒，和她所描繪過的舊的彼得堡完全不同，才反映到她的作品裏。克魯格利科伐 (E. Kruglikova)，在她一輯關於巴庫油田的蝕雕中，相當的保持着她原有的鬆散的印象派的風度。在卡耳朵夫斯基 (D. Kardvsky) 革命後所作的插畫中，那種考古學上的準確的服飾和嚴整的姿式又重現了。

派夫洛夫 (I. Pavlov)，將他取法於十九世紀末葉的木維技巧略為變動之後，在他的風景和人像的取材上，都轉向蘇維埃生活中了。他的關於

Tales, by Maxim Gor'ky.

II

Among Soviet graphic artists there are but very few pre-revolutionary artists

The best work of Ostroumova-Lebedeva since the Revolution is her Blue Neva of 1926, which is in line with the previous works of this artist, who has assimilated the best in pre-revolutionary graphic art. Only in the latest works of Ostroumova-Lebedeva has the new Leningrad, so unlike the former Petersburg views depicted by her, been reflected in her work. E. Kruglikova, in her series of etchings of the Baku oil fields, has substantially retained hersomewhat loose, impressionistic manner. In the post-revolutionary illustrations of D. Kardovsky the same archeologically precise costumes and angular gestures are repeated.

I. Pavlov, having little changed the technique of his reproductive wood-engraving which repeat the engraving technique of the end of the nineteenth century, turned in his landscapes and portraits to material taken from Soviet life. His portraits of shock-brigade

works and of revolutionary leaders, especially the portrait of Stalin, have gained wide popularity.

To the same group of old-pre-revolutionary masters belong the etcher, M. Dobrov; the learned and strictly academic woodengraver, P. Shillingovsky; and lastly, the recently deceased sculptor, N. Andreyev, an accomplished academic delineator who created a most invaluable collection of sketches of Lenin (from life).

Younger successors of the academic and genre naturalist traditions in Soviet graphic art are not numerous, nor are they typical of Soviet graphic art. The most consistent, unpretentiously descriptive naturalist is I. Sokolov, who works almost exclusively in the field of coloured engraving on linoleum. A continuer of the traditions of reproductive wood-engraving is M. Matorin. In this connection the drawings of P. Skala, N. Dormidontov, S. Pavlov and E. Katzman, and of the more

先鋒隊工人以及革命領袖的造像，尤其是史達林的像，獲得了極大的流行。

屬於革命前期大師一羣的還有蝕雕家朵布羅夫(M. Dobrov)；博學的極端學院派木刻家西林果夫斯基(P. Shillingovsky)；還有，最近逝世的雕刻家安特列夫(N. Andreyev)，一位老練的學院派描繪能手，曾為列寧生前作了一輯至可寶貴的速寫。

蘇聯版畫藝術家中，年輕一點的承繼着學院風和自然主義傳統的並不多，而且也不是蘇聯版畫藝術的主潮。沙珂洛夫(I. Sokolov)是一位最純粹的一貫的自然主義者，他的作品幾乎完全限於彩色膠版的製作。馬多林(M. Matorin)是復刻木版畫的承繼者。關於這方面，斯加拉(P. Skala)，多米頓托夫(N. Dormidontov)，派夫諾夫(S. Pavlov)，加茲曼(E. Katzman)，以及更

傾向於印象派的任克費支 (B. Zenkevich)，勒克特 (F. Lekht) 諸人的繪畫是該提及的。頭腦深刻的里亞沙斯基 (G. Ryazhsky) 的水彩畫，是這一羣之中最特出的一點。

出身於革命前期「藝術世界」一派中的一羣版畫家，其中產生了不少名手。和冷靜的自然主義對於對像的漠不關心的描寫相反，這些畫家都給世界以尖銳的主觀的理解。

有幾個畫家，和這一派有歷史淵源的都獲得了克復這種狹隘的方法的道路。有一些循着明快的最主觀的感情主義的途中方法，從形式的領域內獲得了解決。因此，封費洵 (A. Fonvizin) 的絢爛的水彩畫，一切都溶合在色彩中的，雖然他的主觀形像幾乎是抽象的，依然給觀者以生動的印象。同樣的將主觀世界的形象加強而且集中起來，是沙珂洛夫 (M. Sokolov) 的速寫的特點，尤

impressionistic B. Zenkevich, and F. Lekht may also be mentioned. An outstanding feature of this group is the water-colours of that thoughtful painter, G. Ryazhsky.

The group of graphic artists which came from the pre-revolutionary "World of Art" group, has produced greater artists. As against the fairly indifferent and passive description of object that was characteristic of contemplative naturalism these artists gave a sharply subjective interpretation of the world.

A number of artists historically associated with this trend have found the way to overcome this essentially limited method. Some of them found the solution in the realm of form, along the path of a clear and brilliant accentuation of that very subjective emotionalism. Thus, the iridescent watercolours of A. Fonvizin, in which everything merges in a glimmer of hues, produce a vivid impression on the beholder despite the subjectiveness of his almost amorphous images. The same deepening and accentuation of the subjective world of images is characteristic of the sketches of M. Sokolov, especially of his

illustrations for Dickens and his portraits of the men of the great French Revolution, despite the fact that they are obviously influenced by Guys.

Other artists of this group have more resolutely followed the path which finally leads them to realism.

Thus, I. Nivinsky, one of the most prominent Soviet etchers, after the smartly decorative *Caucasian Capricios* has created great portraits of Lenin and works depicting Soviet construction (Transcaucasian Hydro-Electric Power Plant, Azerbaijan Oil Fields, etc.). Nivinsky has made use of the methods of photomontage—the juxtaposition of things occurring in different places at different times. In his departure from the old traditions he was helped a great deal by influences which emanated from what was best in “Left” art. The same influences manifested themselves to a varying extent, and with varying results, upon the three great wood-engravers in this group—A. Kravchenko, N. Piskarev, and A. Suvorov.

其是他給狄肯斯作品的插繪以及法國大革命中人物的畫像。

這一羣之中其他的畫家都更堅決的循着終於走上現實主義的道路。

因此，尼芬斯基 (I. Nivinsky)，蘇維埃最傑出的蝕雕家之一，繼着他的十分漂亮裝飾性的“*Caucasian Capricios*”之後，便製作了列寧畫像以及描寫蘇聯建設的作品（高加索水力發電廠，亞塞爾倍羅油田等等）。尼芬斯基運用了攝影疊印 (Photomontage) 的方法，將不同地點和時間所發生的事件並列起來。在擺脫舊有的傳統上，他曾受了不少從所謂「左翼」藝術中所發散出的優點的助益。這同一的影響，又在不同的程度和結果上，影響了這一羣中的三位木刻大師——克萊夫申科 (A. Kravcheako)，畢滋卡萊夫 (M. Piskarev) 和索伏洛夫 (A. Suvorov)。



克萊夫申科沿着一條光輝的大道，達到了蘇聯版畫家中最前列的地位。一位個人色彩極強烈的藝術家。他將自己光輝的裝飾風的浪漫風格，染在他廣闊的多變化的一切題材之上。木刻藝術的發展，使得他能將自己奇特的風格在霍夫曼，狄肯斯，果戈理諸人作品的最初的插畫上發展起來。其後，他成了陰刻的名手之一（如『斯特拉狄瓦利亞斯在他的工作室中』。）一位浪漫主義者，一位抒情主義者——可說是革命的浪漫主義最好的代表——當他接觸新的主題時，他仍保持着自己（如『尼泊爾水閘工程』，『列寧墓』，蕭洛霍夫『靜靜的頓河』插畫）。

畢滋卡萊夫，在法佛爾斯基一派的影響之下，完全屏除了自己早期作品的雕飾的象徵主義。他給塞拉費莫維支『鐵流』作的插畫，有着驚人的深刻和玉一樣優美的特點。畢滋

A. Kravchenko has travelled along a splendid path which has led him to one of the foremost positions among Soviet graphic artists. An artist with a sharply individual manner, he has put the seal of his brilliant romantic-decorative style upon the most diverse subjects which fell within the circle of his extensive interests. The development of wood-engraving enabled him to develop his grotesque language in the very first series of his illustrations for Hofmann, Dickens and Gogol. Later, he became one of the most eminent masters in the silvery play of lines (Stradivarius in his Workshop). A romanticist and a lyricist—of the very best type of revolutionary romanticism—he remains the same when embodying new themes (Dneprostroy, Lenin's Mausoleum, illustration to Sholokhov's Quiet Don).

Piskarev, under the influence of the Favorsky school, has entirely rid himself of the ornate and rhetorical symbolism of his earlier works. Grim intensity and gem-like finesse characterise his illustrations to Serafimovich's The Iron Flood. In the latest big work of Piskarev

—the coloured wood-engravings for Anna Karenina—stress is placed on a subtle subjective lyricism at the expense of the dramatic phase of Tolstoy's novel.

Suvorov is an artist who combines the elements of a brightly individual subjective language with a search for profoundly realistic expressiveness. Formerly an adept of an art which was closely allied to expressionism, he has since passed over—in his bright and gay illustrations for A. Tolstoy's *Nikita's Childhood*—to the emotional and simple realistic manner.

Closely reminiscent of Kravchenko in some ways is P. Staronosov, who drew the illustrations for Stalin's Speech at the Sixteenth Congress of the Communist Party of the Soviet Union.

A third group, connected with the traditions that have been completely given up by the leading Soviet graphic artists, comprises "Left" artists who proceed from the expressionistic principles of modern German art. The outstanding members of this group are D.

卡萊夫最近的大作——『安娜卡尼娜』的彩色木刻——他努力根據托爾斯泰小說的戲劇場面，發揮着自己極微妙的主觀的抒情主義。

索伏洛夫是一位將光輝的個人主觀的手法和深刻的現實的表現聯結起來的藝術家。曾經一時是近於表現派藝術的名手，他現在已邁步前進——如給他小托爾斯泰『尼卡達的幼年』所作明朗而愉快的插圖——達到了感情的單純的現實手法。

有些地方極使人想起克萊夫申科的是斯達路諾索夫。他作過『蘇維埃聯邦第十六屆黨員大會中的史達林演說詞』的插繪。

另有一羣，還保持着已經被目前蘇聯主要版畫家一致放棄了的傳統的。是那些根據德國現代藝術中的表現主義原理的「左翼派」畫家。這一羣中出色的人物是斯特倫堡 (D.

Sterenberg) 和狄斯契勒 (A. Tischler) ，以及水彩畫家果雷曼 (M. Goashman) 。

### III

在近年，我們見到界限更分明的畫家流派出現，在他們之中，現實的原則已經成爲最重要的了。這些畫家的大部份，都經過了所謂「左翼」的革命初年理論上的實驗——這種實驗，他們後來都用作對於現實作一種清晰的深刻的描繪之用。

現在我們該說到下列的流派：第一要提到的，是關於米突利基 (P. Miturich) ，列伏夫 (P. Lvov) 泰爾沙 (N. Tyrsa) 以及費利亞斯基 (G. Vereisky) 諸人的藝術 (在後者的作品中，消極的冷靜的痕跡多少還可以見到) 。米突利基 的無可指責的正確的寫實主義，可說具有蘇聯版畫藝術中最理想的感官工具，使人感到他在經過了尖銳的「左翼」實

Sterenberg and A. Tischler (the latter drew interesting illustrations for Selvinsky's *Ulalaye'schina*) and the water-colour painter, M. Gorsman.

### III

In recent years we witness the appearance of even more clearly defined groups of artists for whom the realistic element has already become the dominant one. The majority of these artists have passed through the "Left" rationalistic experiments of the first years of the Revolution—experiments which they subsequently utilised for the purpose of a clear and thoughtful depiction of reality.

Here we must dwell on the following currents: in the first place, the art of P. Miturich, P. Lvov, N. Tyrsa and G. Vereisky (in the latter, however, traces of passive contemplativeness are still to be found). The irreproachably accurate realism of Miturich, who possesses perhaps the most ideal perceptive apparatus in Soviet graphic art, suggests the thought that Miturich, having passed over to such precise realistic form after sharp "Left" experiments, was

afraid to make a further step, to subordinate his knowledge of the external reality to a deeper appraisal thereof. The same somewhat restrained contemplativeness characterises the water-colours of Tyrsa, a remarkable animal-painter, and the drawings of Lvov who stands close to Miturich, but is even more gentle and lyrical. In the drawings and lithographs of Vereisky, one is struck by the fluctuation between the academic immobility of some of his works and the sparkling, vivid and greatly generalised realistic craftsmanship of his other works (for instance, his remarkable Portrait of Artist's Mother). The refined water-colour painter, A. Moguilevsky, stands close to this group.

This contemplativeness and passiveness has been fully overcome in the works of a remarkable group of realistic graphic artists headed by M. Rodionov and S. Gerassimov—the latter one of the most prominent Soviet oil-painters, who works with equal success in the domain of graphic art. S. Gerassimov's illustrations for Nekrassov's

驗之後獲得了目前那種正確的寫實形態，好像不敢再進一步，將自己關於外形的寫實技能移作更深入一步的研究之用。這種同樣多少有點拘束的冷靜態度，在著名的動物畫家泰爾沙的水彩畫，和米突利基極相近，但是更溫雅抒情的列伏夫的繪畫上都可以見到。費利亞斯基的繪畫和石版畫，使你驚異他的作品有些帶着學院風的冷靜，有些又有着光輝的生動的一般化了的寫實手法（如他出色的『畫家的母親肖像』）。精細的水彩畫家莫革利夫斯基（A. Moguilevsky）和這一派極相接近。

這種冷靜消極的態度，在羅狄奧洛夫（M. Rodionov）和基拉席莫夫（S. Gerassimov）領導之下的一羣現實的版畫家的作品上，是完全被克服了。基拉席莫夫是蘇聯最出色的油畫家，在版畫藝術的領域內也獲得了同樣的成就。他給尼卡

拉索夫的詩歌『誰在俄國最幸福』所作的插畫，是運用了稀有的精彩，充滿了深刻的社會性。精巧的溫靜風景畫家羅狄奧洛夫，已經成了蘇聯最傑出的現實派畫家之一。特殊有趣的是他的最近作『洛夫果羅風景畫』。

這一流派，更被兩位有趣而還年輕的版畫家，希瑪利洛夫 (D. Shmarinov) 和狄克特利夫 (B. Dekhterev) 所充實，他們因了給高爾基作品所作的插畫，獲得了前列的地位。

派夫利洛夫 (F. Pavlinov) 是連結這一流派和法佛爾斯基—利比特夫流派的一條鎖鍊，他是蘇聯主要的木刻家之一，技巧優越深刻，是蘇聯版畫中綜合心理肖像的始創者（如普希金肖像）。他同時又是一位敏銳的，雖然略帶唯理色彩的插繪家（給路菲尼“Lorenzo Benoni”所作的木刻）。

poem, Who is Happy in Russia? have been executed with exceptional brilliance, and are full of profound social characterisations. The refined and placid landscape painter, Rodinov, is becoming one of the most remarkable Soviet artists in realistic drawing. Of especial interest are his most recent works, Novgorod Landscapes.

The ranks of this group have been replenished by two interesting, and still very young graphic artists D. Shmarinov and B. Dekhterev, who have come to the fore by their illustrations for the works of Maxim Gorky.

A connecting link between this group and the Favorsky-Lebedev circle is P. Pavlinov, one of the principal Soviet engravers, whose craftsmanship is excellent and profound, the creator of the syntactical, psychological portrait in Soviet engraving (Pushkin, Tyutchev). At the same time he works as a keen, although somewhat rationalistic illustrator (woodcuts to Ruffini's Lorenzo Benoni).

The work of the Leningrad artist, N. Brimmer, who died young, an excellent engraver, developed under the influence of Pavlinov.

However, most of the younger artists group themselves around V. Favorsky, V. Lebedev and N. Kupreyanov.

Lebedev is one of the most brilliant Soviet artists. Having overcome the cubism and suprematism of his earlier works, he has arrived at a vivid and sensuous, although somewhat frigid and considered realism. In his ironical series of social drawings (from *The Streets of the Revolution* to *N. E. P.*) and in his amazing water-colours (*Sportswomen with Flowers*) is seen the same rapid emancipation from abstract design which is also true of his books for children from *The Circus* and *The Hunt to Petrushka*. In his drawings of artist's models, one is impressed by the conciseness of his lines which are at the same time precise and to the point. The features of Lebedev's realistic art, which is sensuous and far removed from

年青早死的列寧格勒畫家布利茂 (N. Brimmer)，一位優秀的木刻家，他的作品是在派夫利洛夫影響之下而發展的。

不過，大部份的青年畫家都是聚集於法佛爾斯基，利比特夫和庫普利雅諾夫 (N. Kupreyanov) 諸人的旗幟之下。

利比特夫是蘇聯最精彩的畫家之一。他克服了自己早期作品中的立體主義之後，已獲得了生動而敏感的，雖然略帶脆弱猶疑的現實主義。在他社會諷刺畫輯（從『革命的街』到『新經濟政策』），以及可驚的水彩作品（帶花的女運動家）上，可以見到他對於舊有的抽象構圖之遑急的脫離，在他給兒童作的畫冊，從『馬戲班』，『打獵』到“Petrushka”上同樣也可以看出。他的人體畫，使人感到他的線條簡潔同時正確扼要。利比特夫寫實藝術的特點，敏感而遠離着自然主

義，已經傳給了他最得意的弟子庫爾采夫(V. Kurdov)。他最近插畫的關於 Chukchas 生活的書籍，可說是近年出版的最好書籍之一。關於列比特夫其他的弟子，我們該提到版畫家派卡荷莫夫(A. Pakhomov)，柴路詢(V. Charushin)，以及木刻家莫柴羅夫(S. Mochalov)和布采果斯基(E. Budogosky)。

一位在才能上並不亞於列比特夫的大師是庫普列洛夫，他是蘇聯藝術家中最抒情的一個（已經在一九三三年淹死了）。正如列比特夫一樣，他也是脫離了所謂「左翼」的探討而轉向實生活的研究。他的從早期感情的木刻（『巡洋艦可羅拉號』）轉到關於牧畜漁獵鐵道以及巴爾的艦隊的深刻的抒情畫的道路，可說是一個深入的探討，因此產生了不少美麗的素描和水彩畫。庫普列諾夫的身畔也圍繞着一羣子

naturalism, have been communicated to the best of his pupils, V. Kurdov. The latest book illustrated by him, dealing with the life of the Chukchas (The Life of Imteurgin Senior) is one of the best books published in recent years. Of the other pupils of Lebedev, mention should be made of the graphic artists A. Pakhomov and V. Charushin, and the engravers S. Mochalov and E. Budogosky.

A master not inferior to Lebedev in regard to talent is the most lyrical of all the Soviet artists, N. Kupreyanov (who met his death by drowning in 1933). Just as Lebedev, he had broken with the "Left" quests and had turned to the study of actual life. His road from the emotional engraving of the earlier period (The Cruiser "Aurora") to the profoundly lyrical series of Herds, Railroad, Fisheries and Baltic Fleet, was one of profound quests which yielded a multitude of beautiful drawings and water-colours. Kupreyanov is in his turn surrounded by a galaxy of followers,

among whom first place is held by the remarkable trio of graphic artists, painters and cartoonists working jointly under the collective nom de plume of "Kukryniksy," from the first syllables of M. Kupriyanov, P. Krylov, and Nikolai Sokolov. Their principal work is a series of vividly expressive illustrations for Gorky's *The Life of Klim Samgin*.

L. Bruni is close to both Kupreyanov and Lebedev. This most refined and delicate lyricist has not accidentally devoted most of his work to children and animals, being perhaps the keenest and closest observer of reality, which he reflects by means of sparing pencil lines or by means of bright yet precise water-colours.

Beside him mention should be made of N. Altman, who, like Bruni and Lebedev, has traversed the road through subjectless abstractions to accurate realistic observations. In his illustrations (for Gogol) there is much grotesque expressiveness which can be traced to Jewish graphic art, yet they

弟，其中最主要的是那三位集體版畫家，用着Kukryniksy的筆名的聯合作品（Kukryniksy是M. Kupriyanov, P. Krylov, Nikolai Sokolov三人名字的第一音所拼成）。他們主要的作品是關於高爾基的『克里姆撒姆金的生活』生動有趣的插畫。

布路尼 (L. Bruni) 是近於庫普雅列諾夫和利比特夫之間的。這位精巧的抒情者，他的大部份作品都是關於兒童和動物，正不是一件偶然的事，因為他差不多是一位現實的最銳利的觀察者，用着簡煉的鉛筆線條和明朗而又正確的水彩將這反映了出來。

除他之外，還該提到阿爾提曼 (N. Altman)，和布路尼與利比特夫一樣，他也是從無主旨的抽象的道路轉到了精確的現實的觀察。在他的插畫中（關於果戈理的），雖然還有許多猶太插畫意味的奇特的



表現，但是卻清晰而暢達，表現着是一個現實主義者。蘇聯的版畫由他的努力而獲得了一輯出色的關於列寧的速寫。

不過，蘇聯版畫界最傑出最偉大的名字，該是卓絕的蘇聯畫家法佛爾斯基。提到新的人文主義，我們便首先想到他，因為這新的教義是很舊世界一切腐爛殘餘者（如他給斯巴斯基的『除夕』插畫中的白黨軍官），但是卻又深切的讚揚人性中一切的優點。

法佛爾斯基在他的作品中最留意人物。他的作品中的風景及裝束祇是用來陪襯人物的特性。如他為名女伶巴巴諾伐所作一個成為英雄的少年戲裝像，以及他出色的『布留克哈與遠東軍』構圖中的人物，都是蘇聯藝術中的名物。

從格羅巴的“Thamar”和“Ruth”的插畫到普利希文“Cheng-Sheng”的插畫，以及他的畫像上（從伊斯多敏到宋

are clear and intelligible, revealing the realist. Soviet graphic art is indebted to him for his series of remarkable sketches of Lenin.

However, the most outstanding and the greatest name in Soviet graphic art is that of the eminent Soviet artist V. Favorsky. One thinks of him perhaps more than of anyone else when one speaks of the new humanism which is capable of hating all the rotten survivals of the old world, (like the White Guard officer in his illustrations to Spassky's New Year's Eve), but which also profoundly and attentively appraises everything that is best in human nature.

Favorsky in his work is interested in the man. The landscape and the genre participate in his works only in the capacity of assistants in the characterisation of people. And such of his works as the new portraits created by him of the actress Babanova in the rôle of a boy who becomes a hero, or the people in his remarkable composition Blukher and the Far Eastern Army (a pencil drawing), belong to the very best works of Soviet art.

A lengthy process of emancipation may be traced along the entire course of his illustrations

from Globo's Thamar and Ruth to Prishvin's Cheng-Sheng and in his portraits (from Istomin to Dostoyevsky or Dante). His frescoes and scenic designs (for Shakespeare's Twelfth Night) indicate how multiform is his work.

The large group of immediate pupils of Favorsky is composed of artists of various talents and various trends, and of various degrees of dependence on their master. The most brilliant and original first-rate artists are the trio: A. Deineka, A. Goncharov, and G. Pimenov. Deineka is a great painter, poster and graphic artist, and one of the best known and most popular Soviet artists. He has organically assimilated the Favorsky method and has created upon its basis his own brilliant, and socially keen art in which too, the foreground is held by man, and above all, by the new man created by the Revolution.

In the last two years Goncharov has become a great master of engraving and book illustration. At the same time he is an incisive painter and scenic designer. It was particularly difficult for him

斯朵益夫斯基和但丁），可以看出關於他的插畫的整個漫長的變革的過程。他的壁畫和舞台布景設計（莎士比亞的『第十二夜』）也正表示了他的作品是怎樣的多方面。

法佛爾斯基及身的許多弟子，包括了各種不同的才能，不同的傾向，以及受着他的影響深淺不同的畫家們。最精采有獨創性的第一流畫家是這三人：丹尼卡（A. Deineka），岡察洛夫（A. Goncharov）和辟密羅夫（G. Pimenov）。丹尼卡是一位偉大的油畫家，招貼畫家和版畫家，是蘇聯藝術家中最出名最普遍的一個。他溶化了法佛爾斯基的手法，從這上面創造自己精采明快的社會性的藝術，同樣的將「人」視作了最前提，尤其是由革命所創造的新人。

在最近兩年，岡察洛夫成了一位木刻和書籍插繪的大師。同時他也是一位尖銳的畫

家和舞台布景設計家。他之克服了唯理派的乾燥抽象的構圖和表現派的有力的變形，確實不是一件易事。從這種轉變的戰勝之後，他的作品是愈加精采了。舉例說，他關於斯摩勒特作品的插畫，提供了對於內容最幻想的解釋，同時卻又充滿了不竭的幽默和新鮮。如『紅軍的十五週年』，雖然畫面很小，但是卻是蘇聯版畫中紀念碑性質的典型之作。辟密諾夫，同樣的敏銳而富於表現性，在他的近作中達到了明快但是卻單純的現實手法。他的重要的書籍插畫，是一輯關於朵斯朵益夫斯基『卡拉馬察夫弟兄們』的大張水彩畫。

法佛爾斯基的大部份弟子都從事於書籍插畫，如葉契斯多夫 (G. Yecheistov)，畢訶夫 (M. Pikov)，屠加諾夫 (G. Tuganov)，波里雅訶夫 (M. Polyakov)，克萊夫索夫 (A. Kravtsov)，以及格羅柴

to overcome not only a rationalistic dryness and abstractness, but also strong elements of expressionistic distortion. All the more brilliant was his work after his emancipation from these defects. Thus, for example, his illustrations to Smollett offer a most fascinating interpretation of the text and are replete with inexhaustible humour and freshness. Such works as *Fifteen Years of the Red Army* are of the monumental type of Soviet graphic work despite the small size of the engraving. Fimenov, equally trenchant and expressionistic has arrived in his latest paintings and drawings at a sharp yet quite simple and realistic manner. His most important book illustrations are a series of large watercolours for *Dostoyevsky's The Brothers Karamazov*.

A particularly great number of Favorsky's followers are working on book illustration. Such artists as G. Yecheistov (excellent portraits of the artists Prud'hon, Gericault, etc.), M. Pikov (the actress *Fabanova*), L-Mulhaupt (*Odyssey*), G. Tuganov, M. Polyakov, A. Kravtsov and B. Grozevsky

have long since won prominent places among Soviet engravers.

This abundance of excellent young artists convinces one that the Soviet graphic art is on the right road, leading to the greatest heights of world art.

#### IV

So far we have dealt with the graphic art of Moscow and Leningrad. But beside Moscow and Leningrad graphic art has appeared and is successfully developing in the Ukraine, Georgia, Armenia, White-Russia, Uzbekistan and the other republics of the Soviet Union. The elements of the respective national artistic cultures form an important component part of the graphic art style of each of these nationalities. The best representatives of these national currents in graphic art have followed the same course— from the conversion and critical selection of the old traditions to the profound realism of Soviet art, to the method of socialist realism. Certain artists, it is true, such as the Ukrainians Padalka and Sedlyar, or the Georgian Gudiashvili, are still devoting too

夫斯基(B. Grozevsky)等，都早已在蘇聯版畫家中獲得了重要的地位。

這些濟濟的青年畫家，使人相信蘇聯的版畫藝術已經走上了康莊大道，趨向着世界藝術的最高峯。

#### IV

莫斯科和列寧格勒的版畫藝術略如上述。但是在這之外，版畫藝術已經在烏克蘭，喬治亞，愛米尼亞，白俄羅斯，烏茲貝克斯坦以及蘇維埃聯邦其他共和國出現而且成功的發展起來了。各個國家的藝術文化本質，成了各個版畫藝術風格的重要原素。這些國家的版畫藝術主要趨向也是這樣的——從舊的傳統的批判的選擇中，趨向蘇聯藝術的現實主義，社會主義的現實主義。有些畫家，這是無庸隱諱的，如烏克蘭的派達爾卡 (Padalka) 和席特亞爾 (Sedlyar)，喬治亞的葛狄阿希費里 (Gudiash-

vili) 仍然過於着重本國舊有的裝飾意味和寫意手法。但是對於大部份的畫家，國家的舊有傳統不過視作是一種趨向新的出發點（如愛米尼亞的訶特約賜 (A. Kodjoyan)，猶太烏克蘭的佛萊特金 (Fradkin) 和布蘭克 (Blank) 猶太白俄羅斯的兩朵芬 (Yudovin) 等等)。

烏克蘭的木刻產生了極多的傑出名手，該提到的如派達爾卡，朵夫加爾 (Dovgal)，舍克洛夫斯卡雅 (Sakhnovskaya) 以及多才的卡西安 (V. Kassian)；在他的作品中，他將古代烏克蘭大師的遺風和歐洲古典以及現代版畫藝術交織了起來。

卡西安於一九二七年到蘇聯，加入了蘇聯畫家的行伍。他在蘇聯初次作品中關於內戰的浪漫主義的情調（如『伯利訶普的佔領』），已經為對於社會主義建設的熱忱所替代。

much attention to the ornamental decorative and schematic methods of the old national art. Yet, for the majority of the national artists the old traditions proved but a fruitful starting point (as for such prominent graphic artists as A. Kodjoyan in Armenia, for the Jewish-Ukrainian engravers, Fradkin and Blank; for the Jewish White-Russian engraver, Yudovin, and so on).

Ukrainian engraving has provided the greatest number of prominent artists, among whom mention should be made of Padalka, Dovgal, Sakhnovskaya and of the versatile artist V. Kassian, in whose work the traditions of the old Ukrainian masters are interwoven with those of both classical and modern European graphic art.

Kassian arrived in the U.S.S.R. in 1927 and entered the ranks of Soviet painters. The romantic pathos of the Civil War to which his first Soviet engravings are devoted (The Taking of Perekop), is replaced by the pathos of socialist construction. In a large

number of engravings devoted to Dnieprostroy, Kassian has found a more calm and realistic method of presentation.

Following the Ukrainian school begins the rapid growth of other national schools of graphic art, striving to keep up with the high standard already set by the artists of Moscow and Leningrad.

**A. CHEGODAYEV**

在他關於「尼泊爾水閘」的許多木刻中，他已經獲得了一種很冷靜的現實的表現手法。

隨着烏克蘭的版畫藝術，蘇聯其他民族的版畫也迅速的生長起來。努力趨向着莫斯科以及列寧格勒的畫家們已經達到了的水準。

**契果達葉夫**



“熊之生長” (Nina Smirnova 所著)的插圖 E. Charushin 作







同前 E.Charushin 作



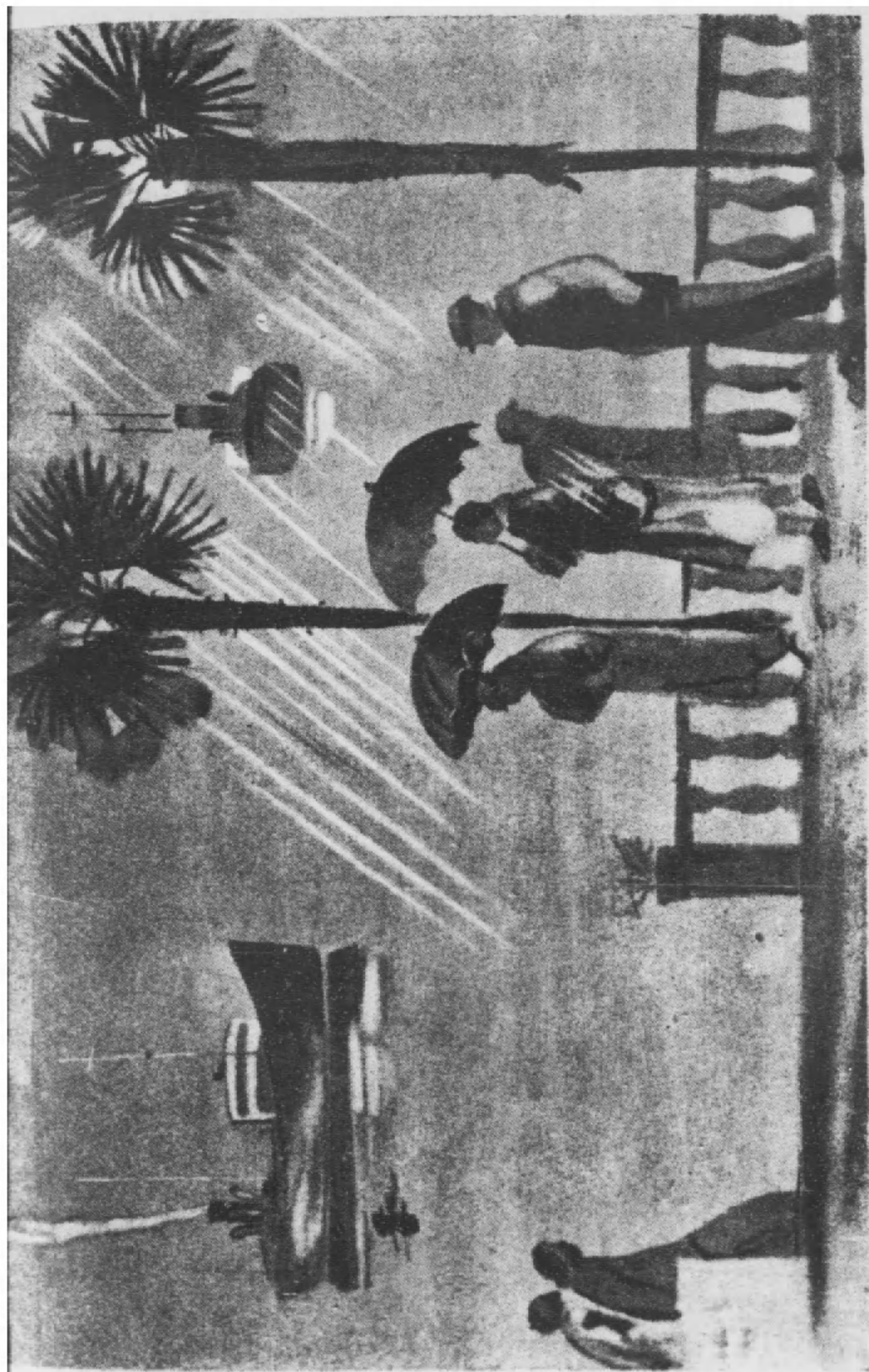


兒童與草束

E. Katzman 作







雨景 V. Lushin 作



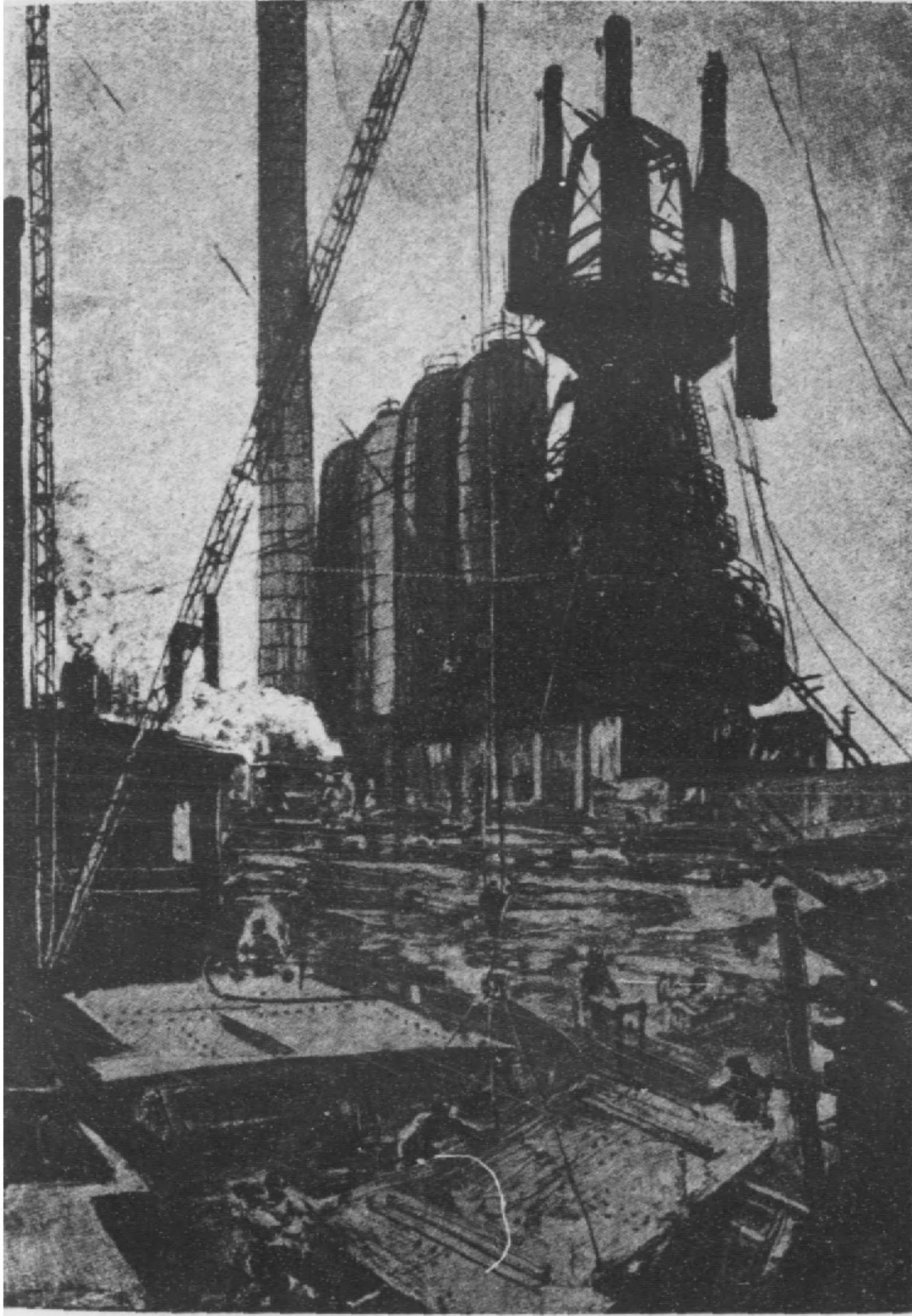




“在俄國誰最快活？”（Nekrasov 所著）的插圖 S. Gerasimov 作



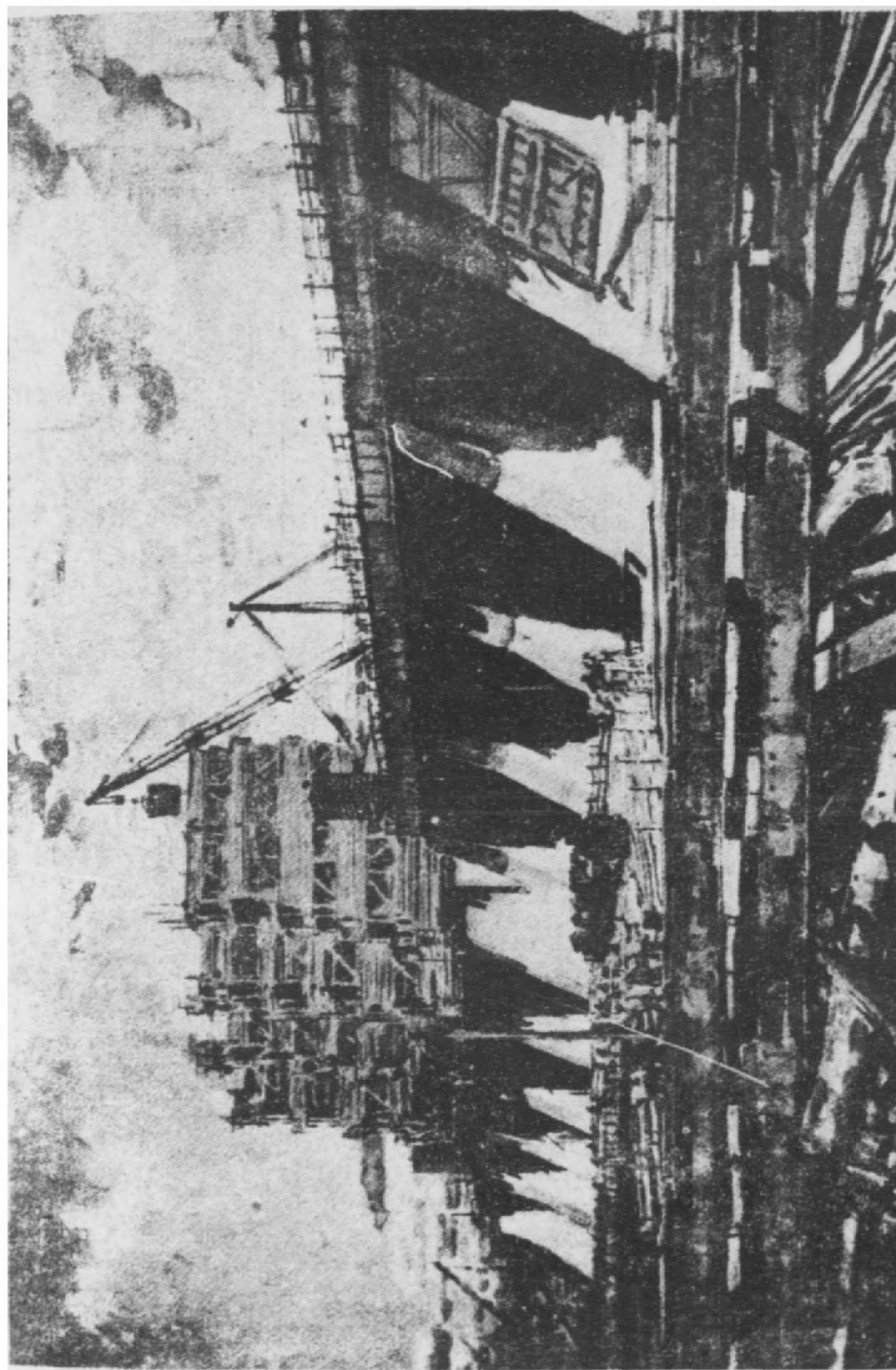




庫茲聶茲克工廠的熔化爐 I. 索珂洛夫作







尼泊爾江上的建築物 V. Kassian 作





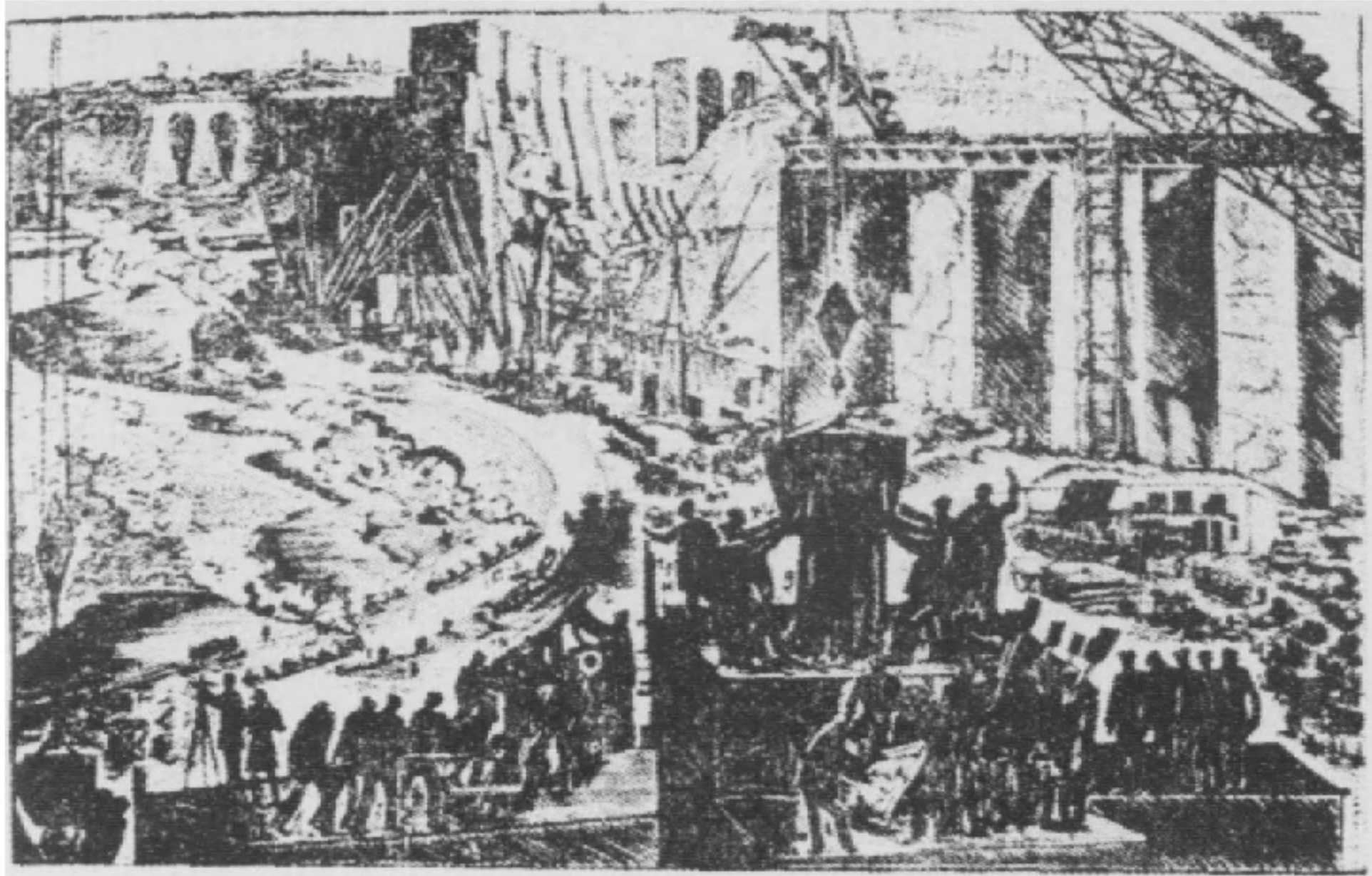


尼泊爾江上的建設

V Kassian 作







(上) A. Kravchenko 作

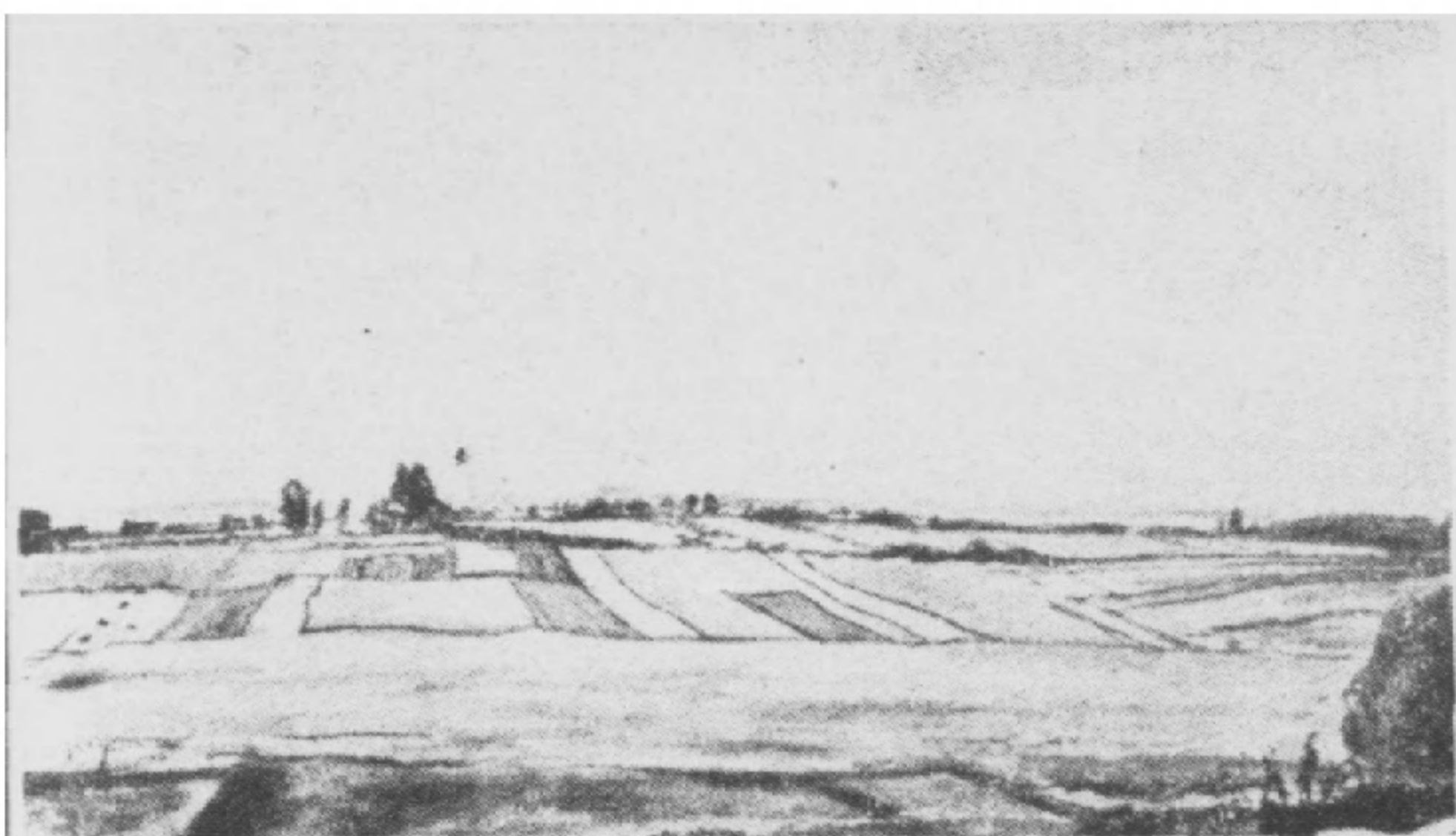
尼泊爾江上的建設兩幅



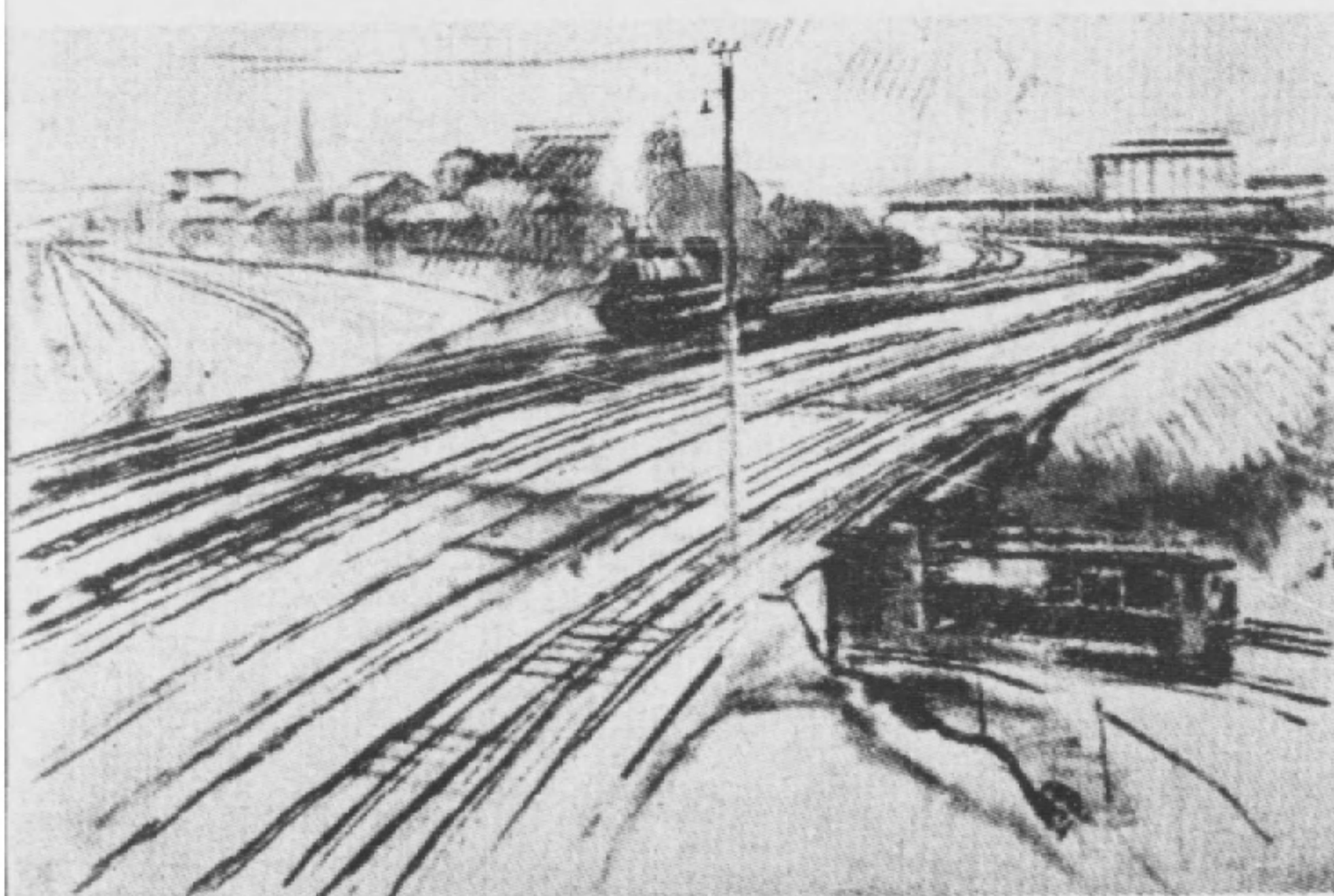
(下) V. Kassin 作





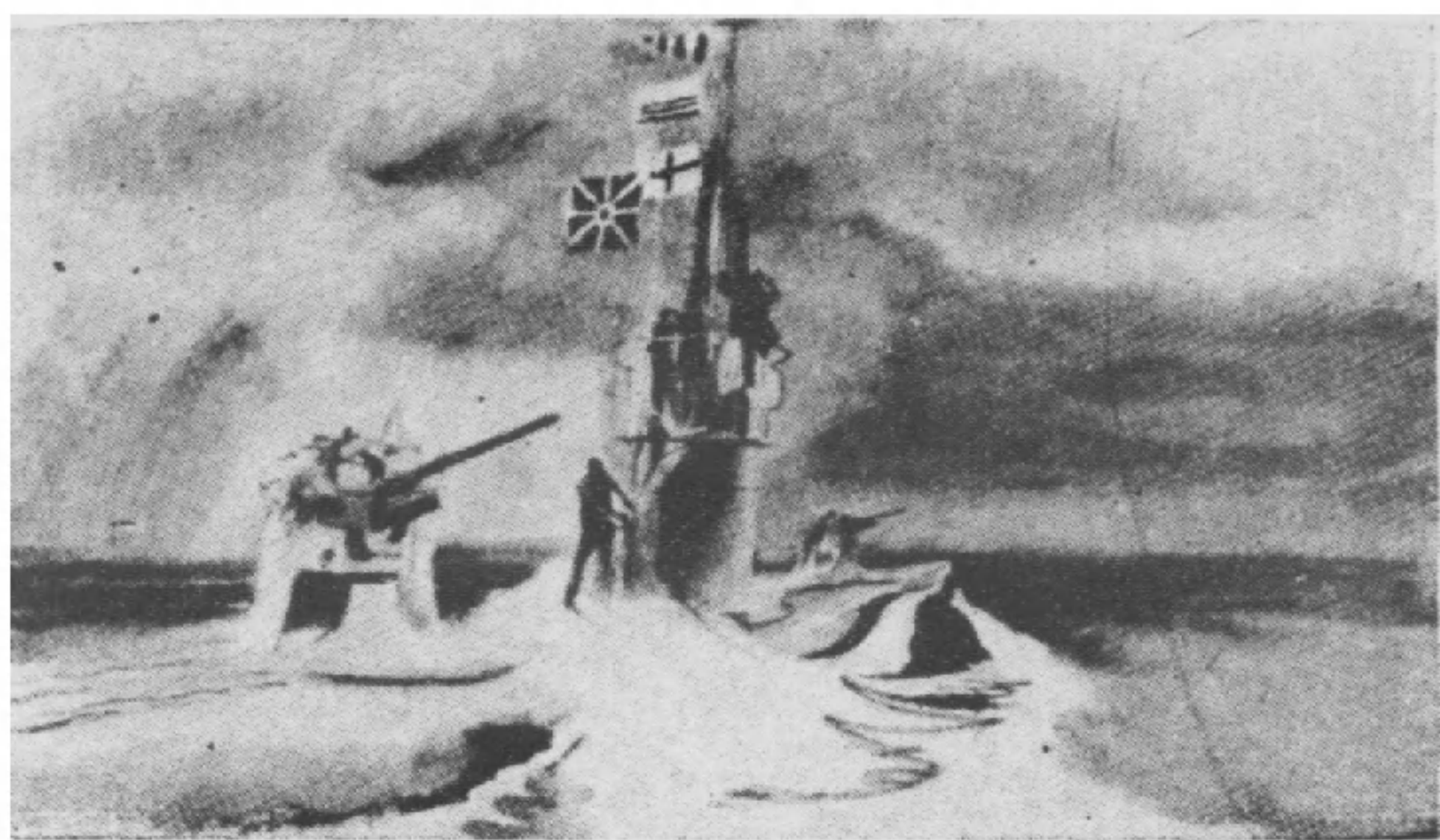


田 場 M. Rodionov 作



鐵 道 N kupreyanov 作





潜水艇 N. Kupreyanov 作



革命黨到村上 S. Gerassimov 作







拿太爾加

M. Kapreyanov 作

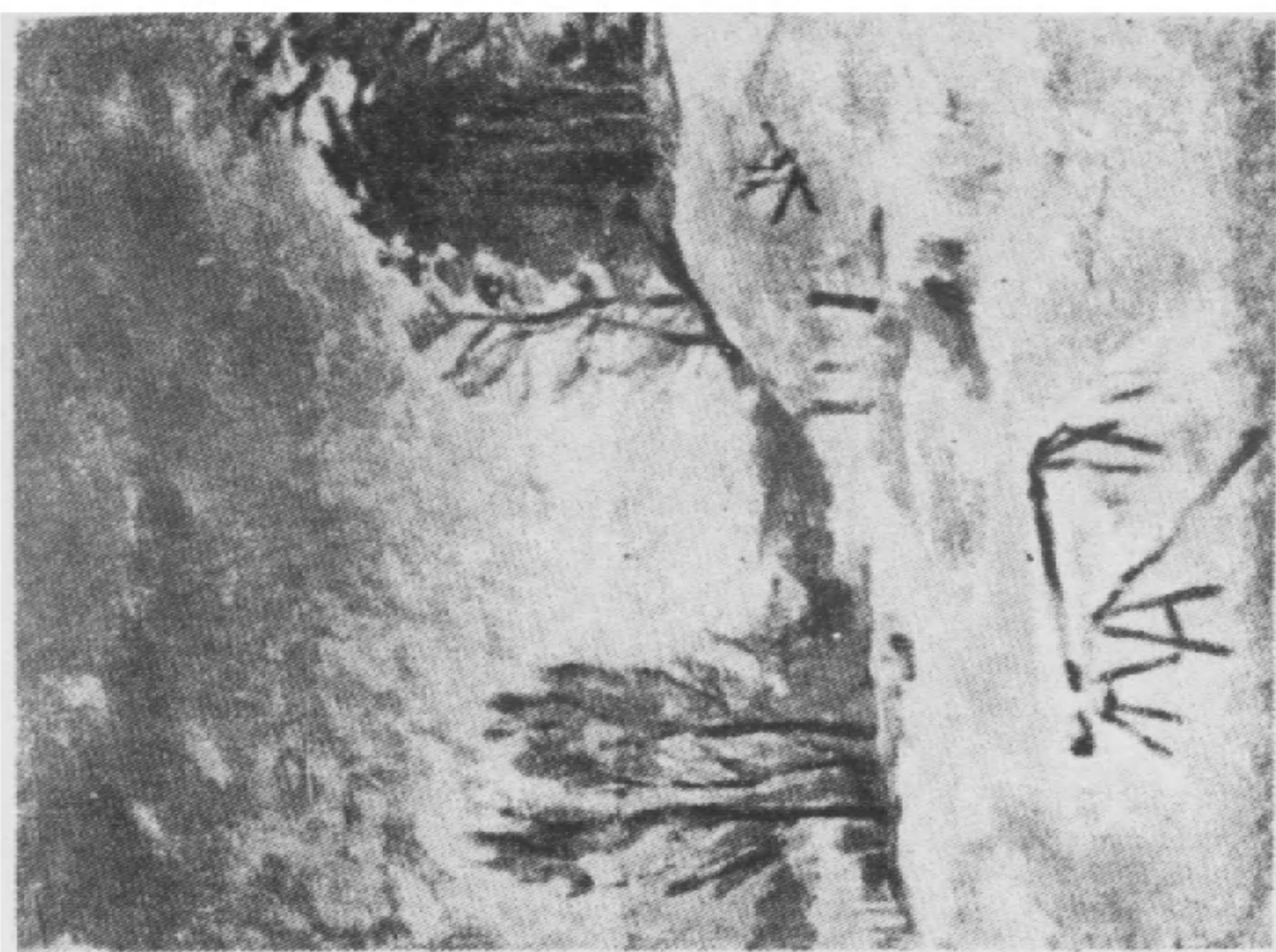
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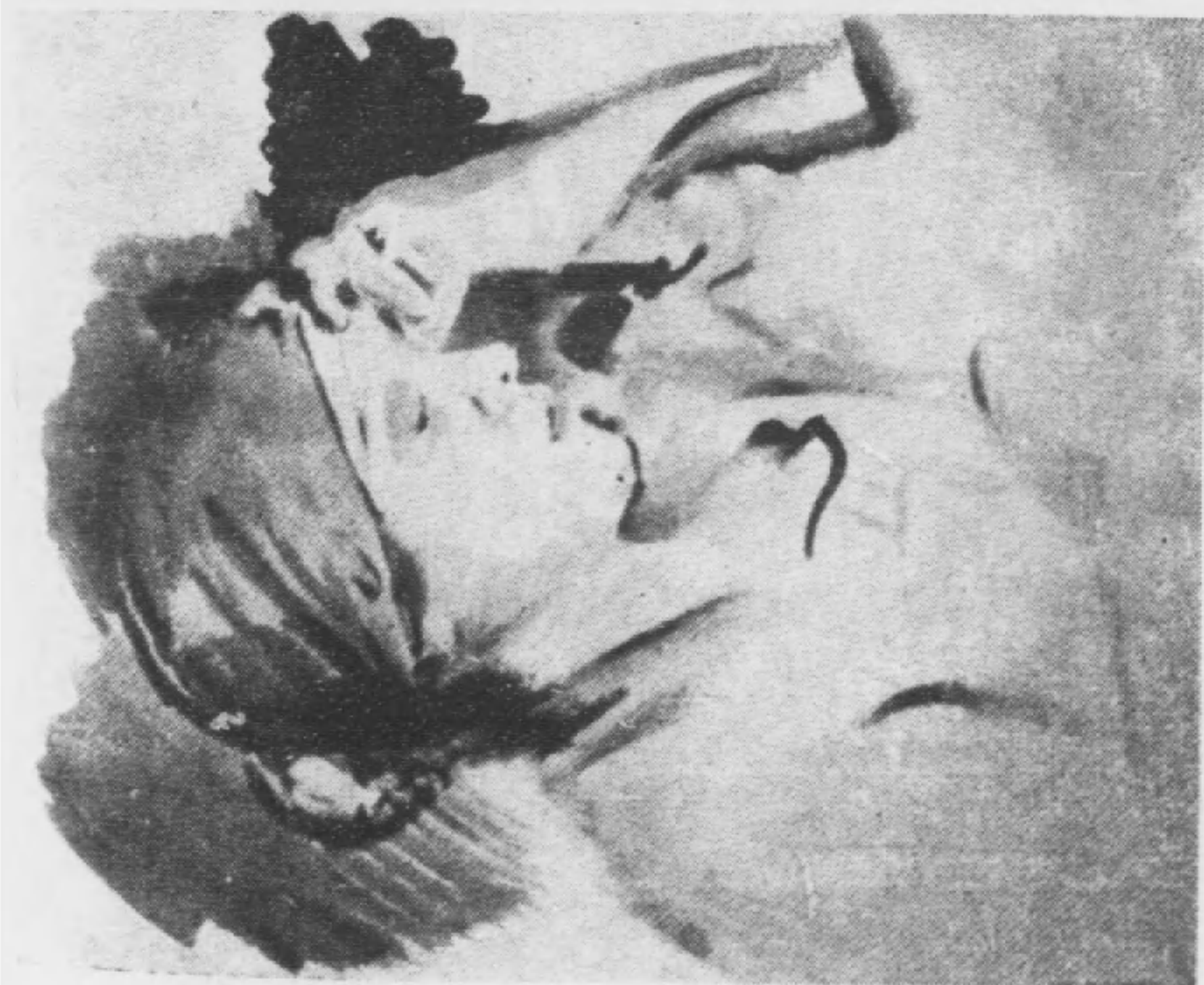








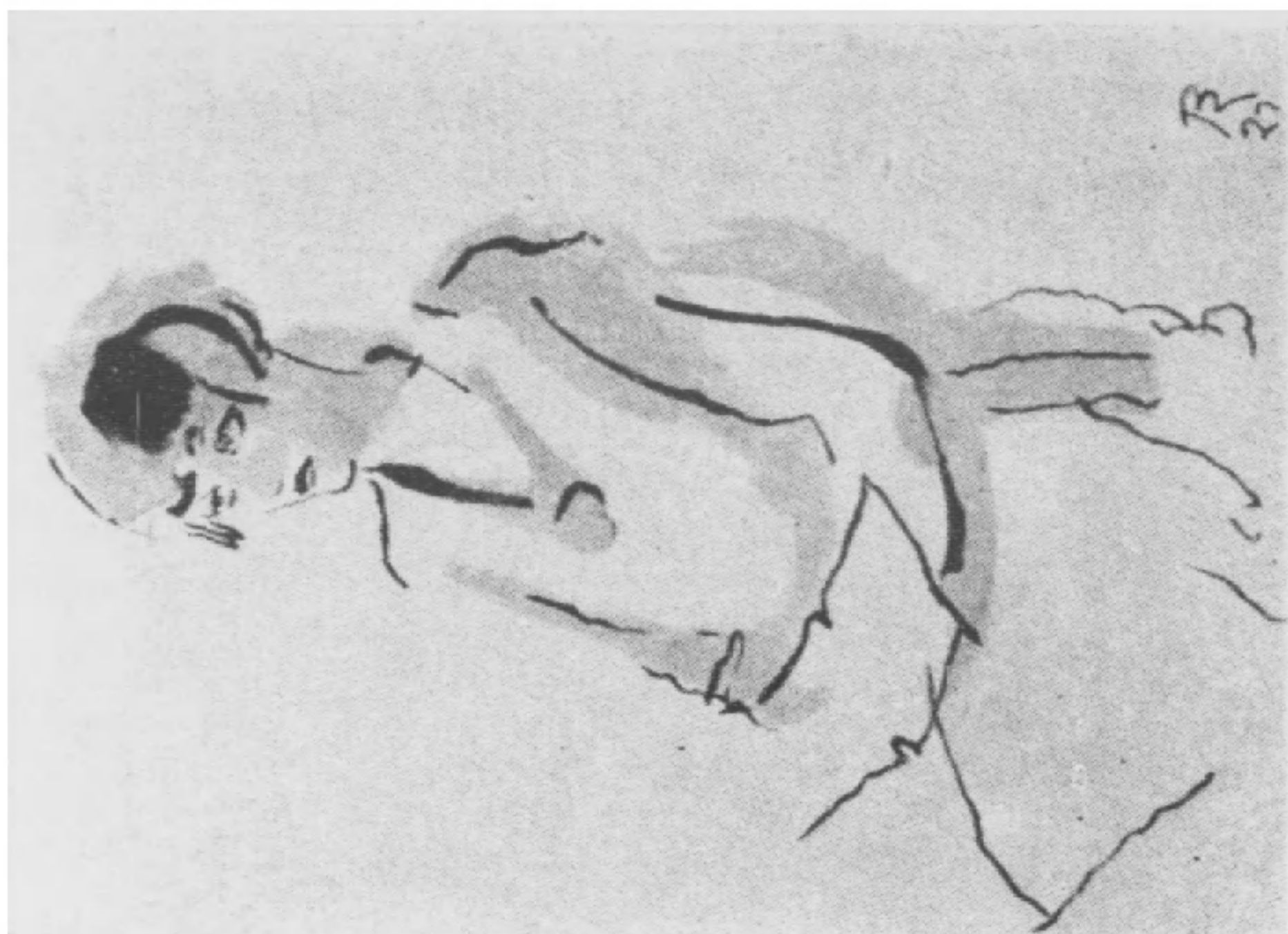
冬 天 I. Bruni 作



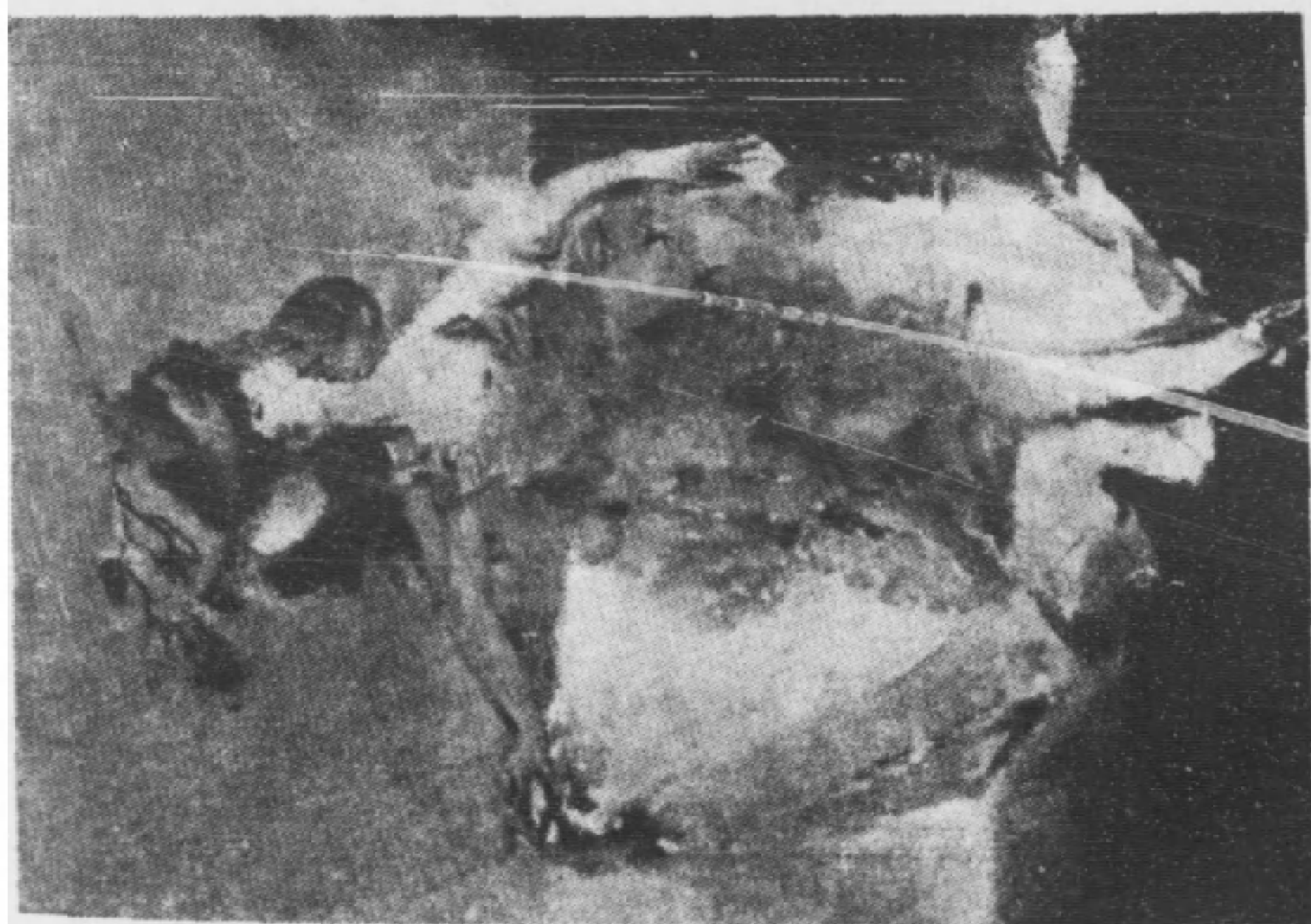
畫 像 N. Tyrsa







女兒的畫像 V. Konashevitch 作



舞蹈之女 A. Fonvisin 作



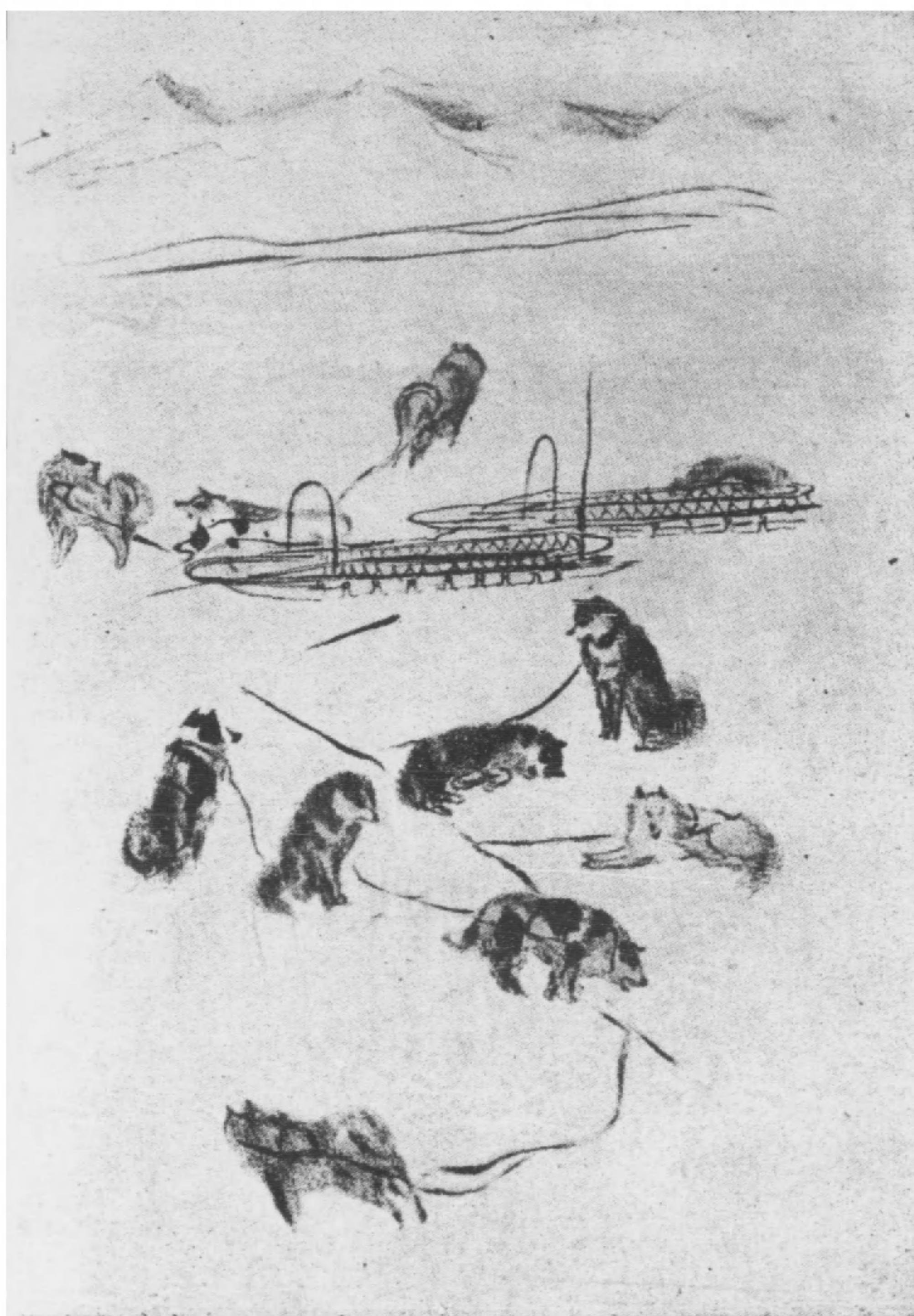


母親的畫像

G. Verelsky 作



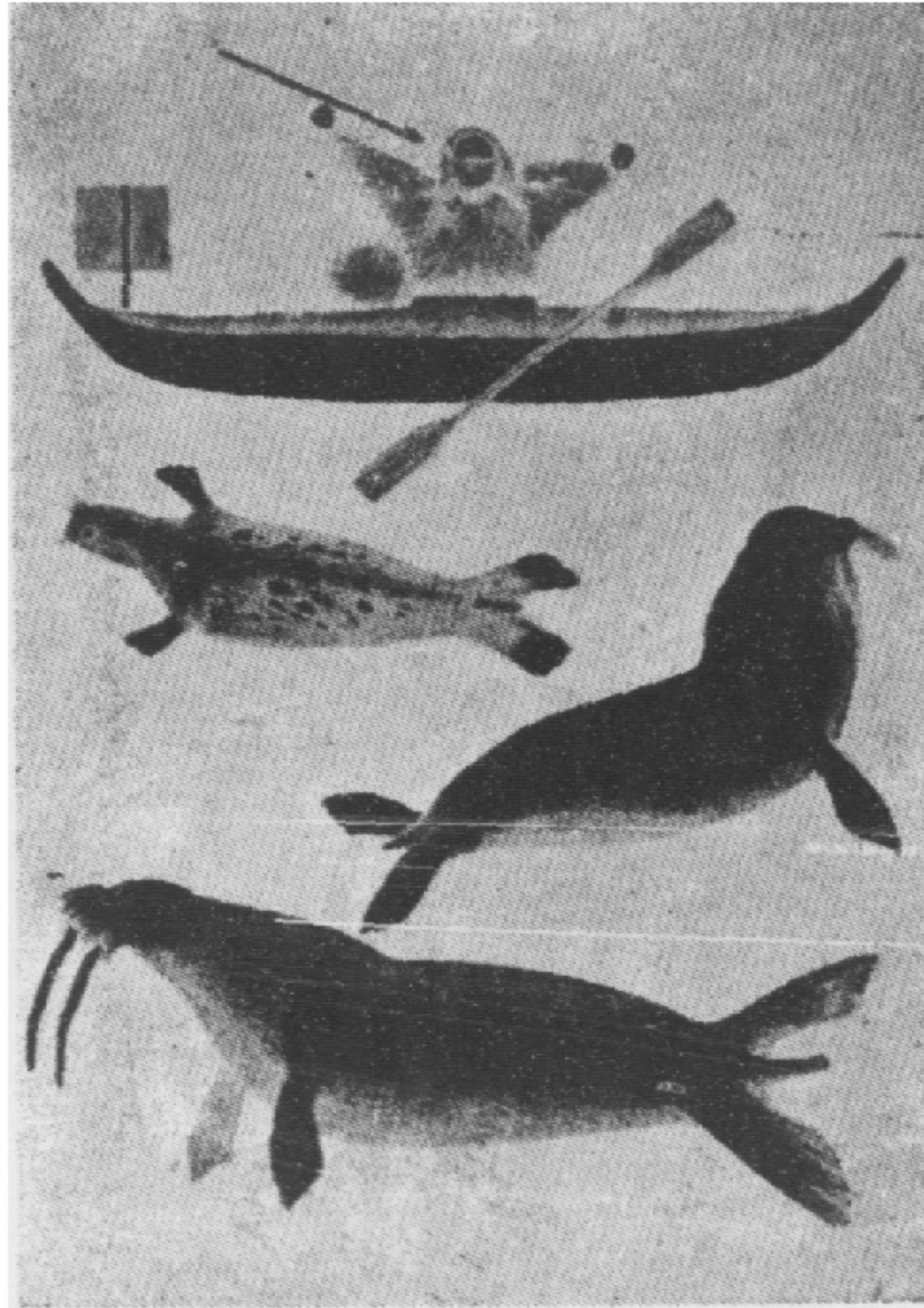




狼的狩獵

V. Kurodov 作





“打獵”的插圖 V. Lebedev 作







“鼻子”（果戈理所著）的插图

N. Altman 作





渥夫羅拉號軍艦放彈

M. Dobrov 作







工場中的司徒拉迭瓦留斯

A. Kravchenko 作





收 穫 P. Shtromossov 作



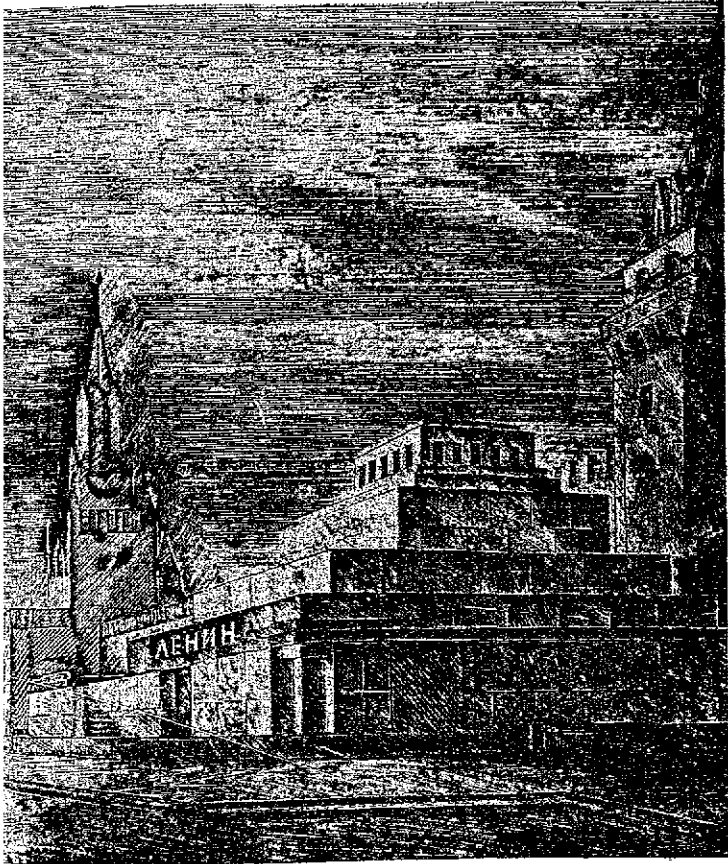




A. Suvorov 作

1817 年列寧到彼得格勒

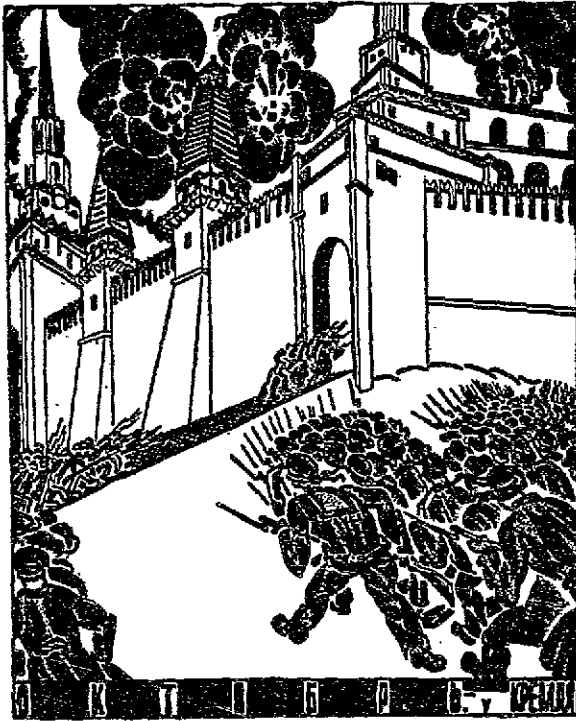




列 甯 墓

А. Krovchenko 作





克里姆林宫的轰击

Klina.y 作

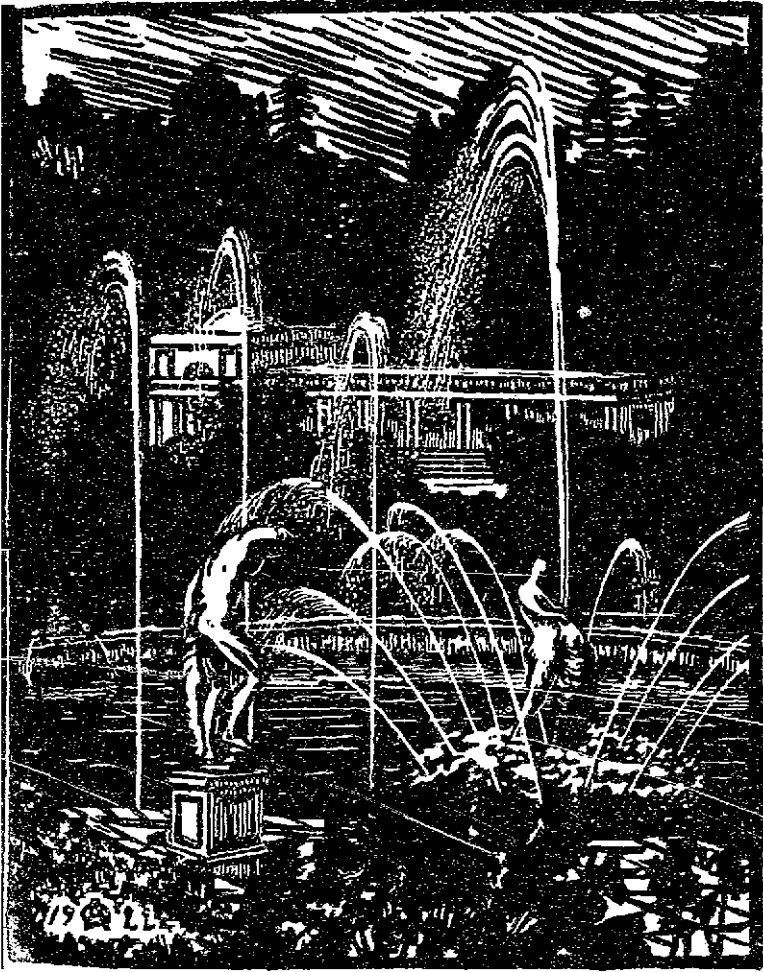




松 林 V. Voinov 作







噴泉

A. Ostronmova-Lebedeva 作





静物 V. Bibikov 作





炭衣的女人

Н. Kuplianov 作





託洛斯基夫人像

E. Kluglikova 作



孩子們

E. Kluglikova 作







戰闘

A. Kravchenko 作





“蘇聯黨十七次全會史丹林報告”的插圖

P. Staronov 作





高爾基像

A. Soloveichik 作

1



柴霍甫像

P. Pavlinov 作







果戈理像

N. Sheverdiacv 作

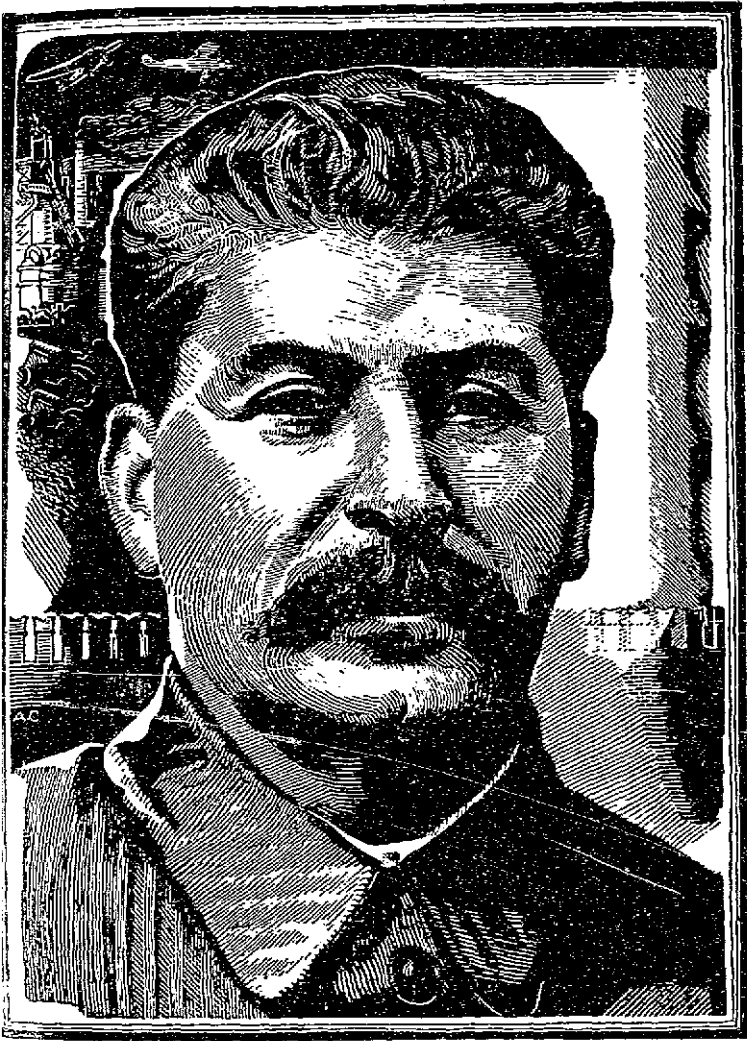




拜倫像

A. Kravchenko 作





史丹林像 A. Soloveichik 作





梅立美像 V. Favorsky 作







基洛夫像      N. Pavlov 作





伏羅希洛夫像

G Vereisky 作







綏拉非莫維支像

G. Vereisky 作



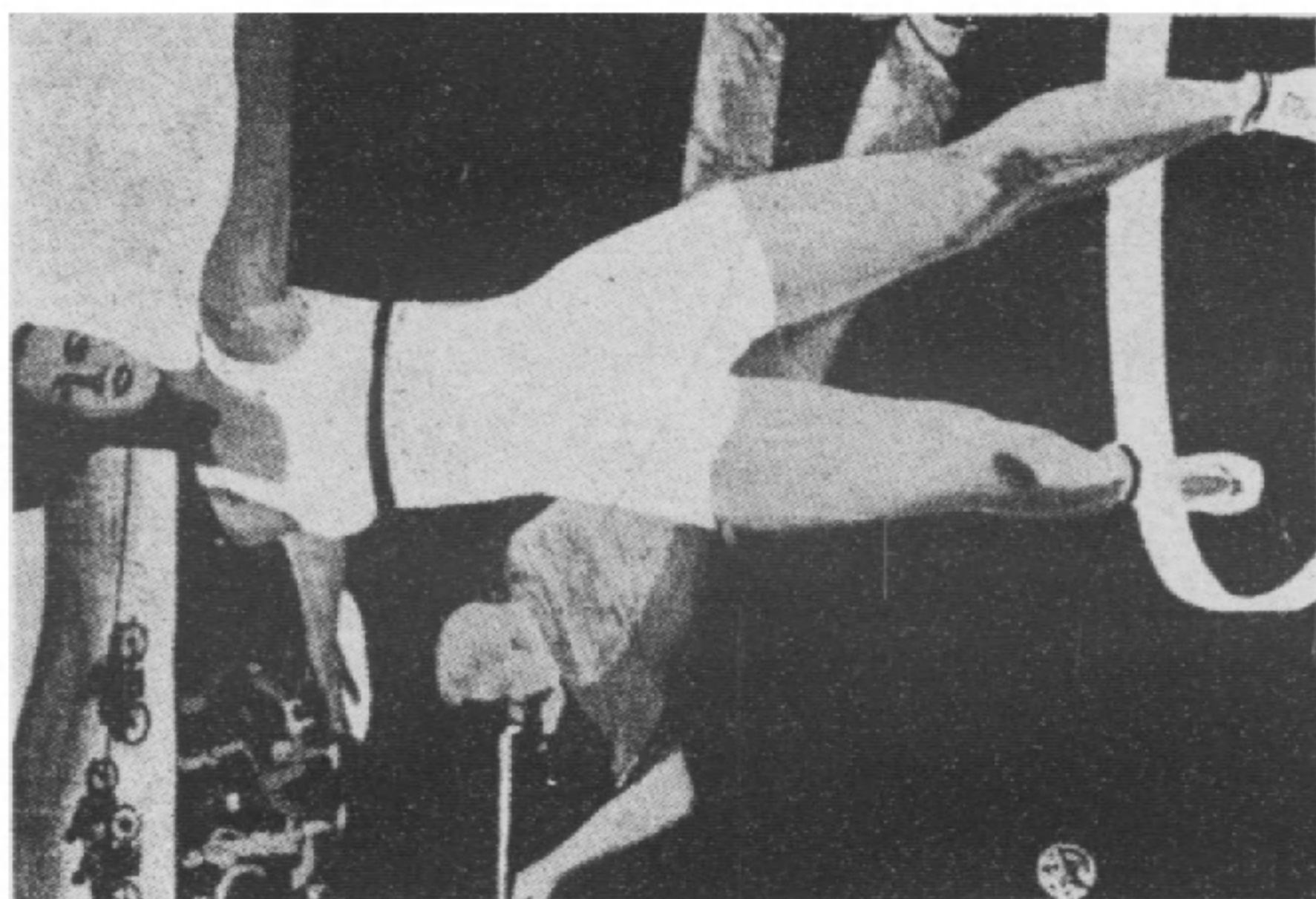


烏克蘭作家提契拿像

K. Kasian 作





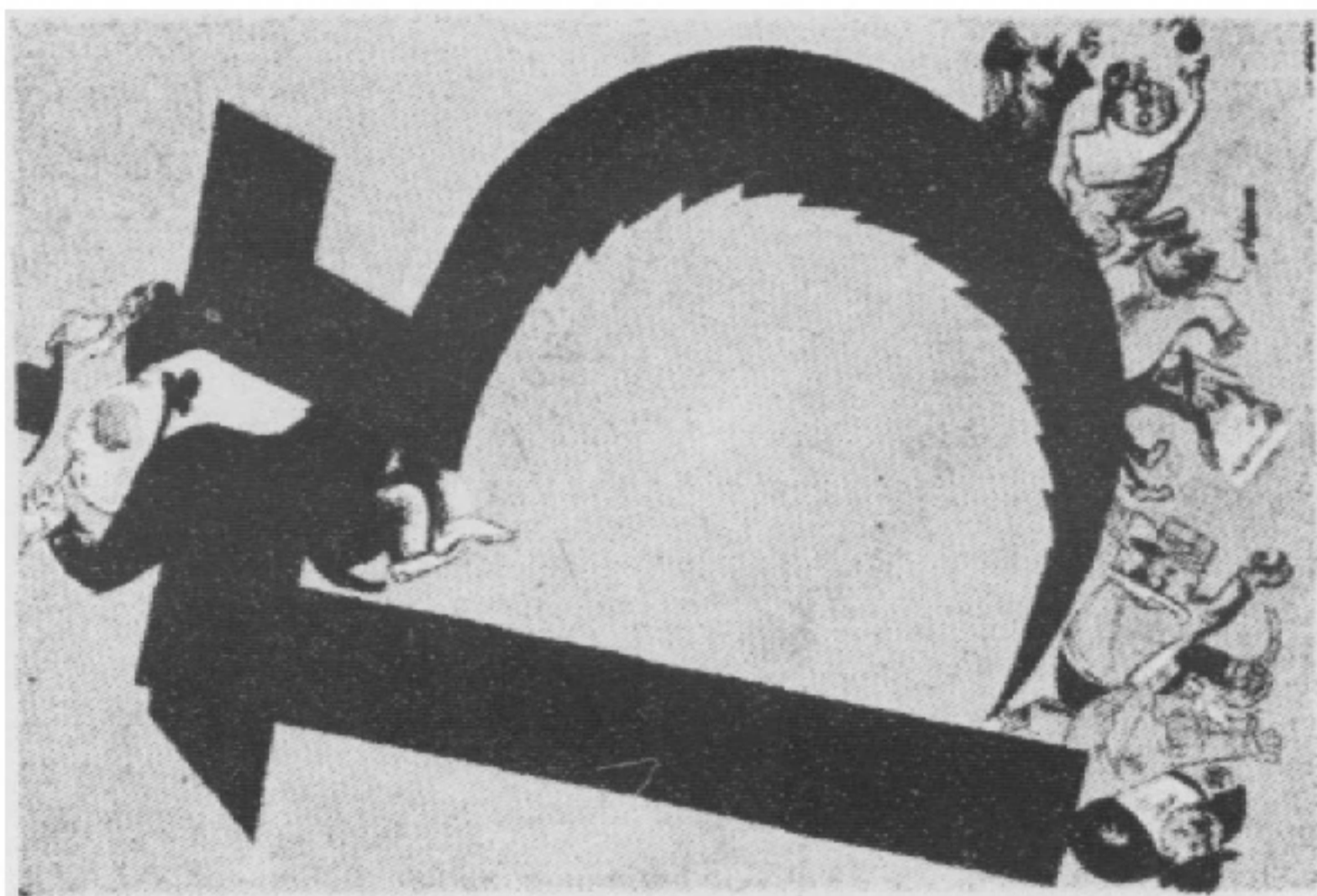


爲勞動和防衛而準備 A. Deineka 作

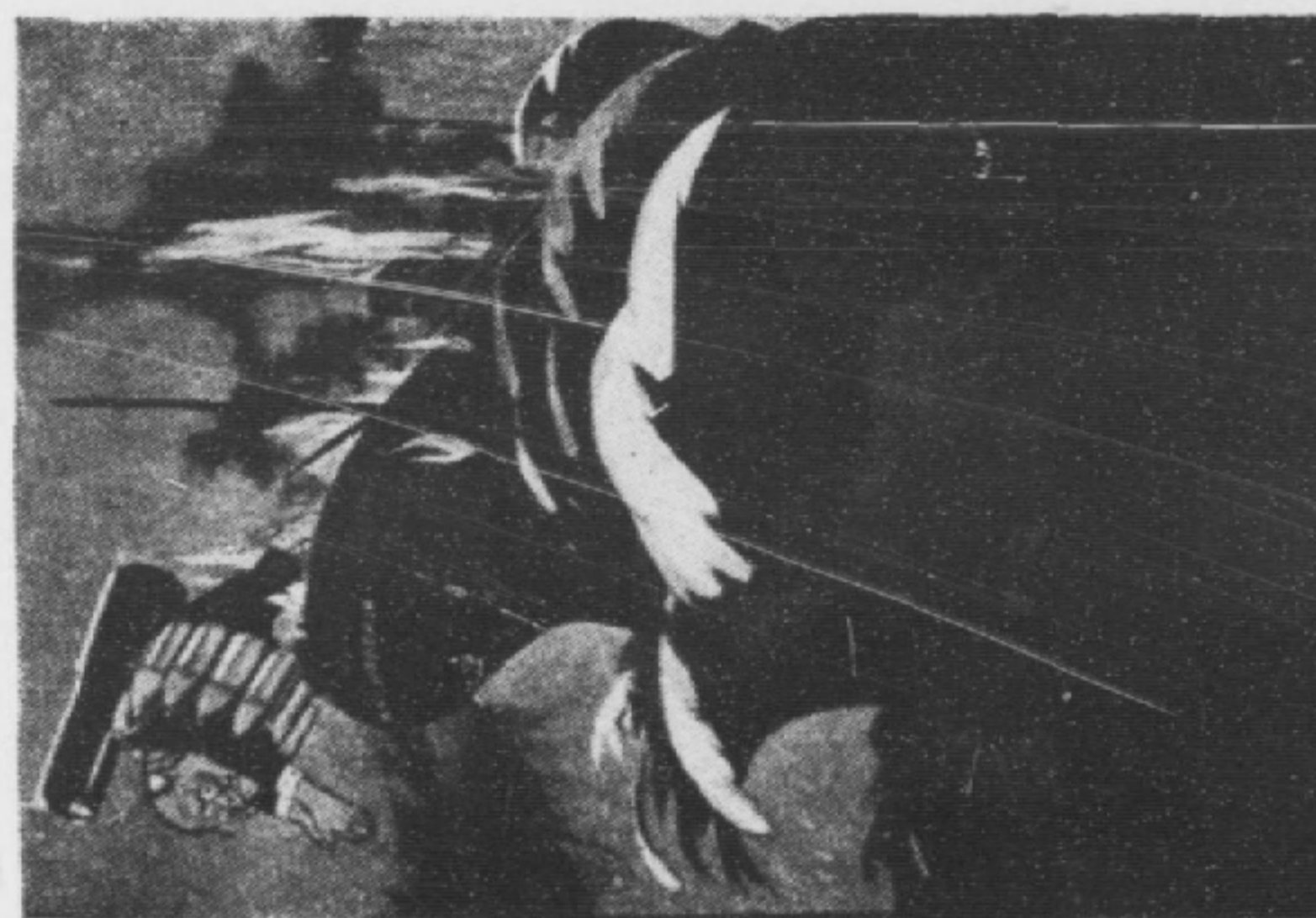


集體化的成功 A. Sokolov 作





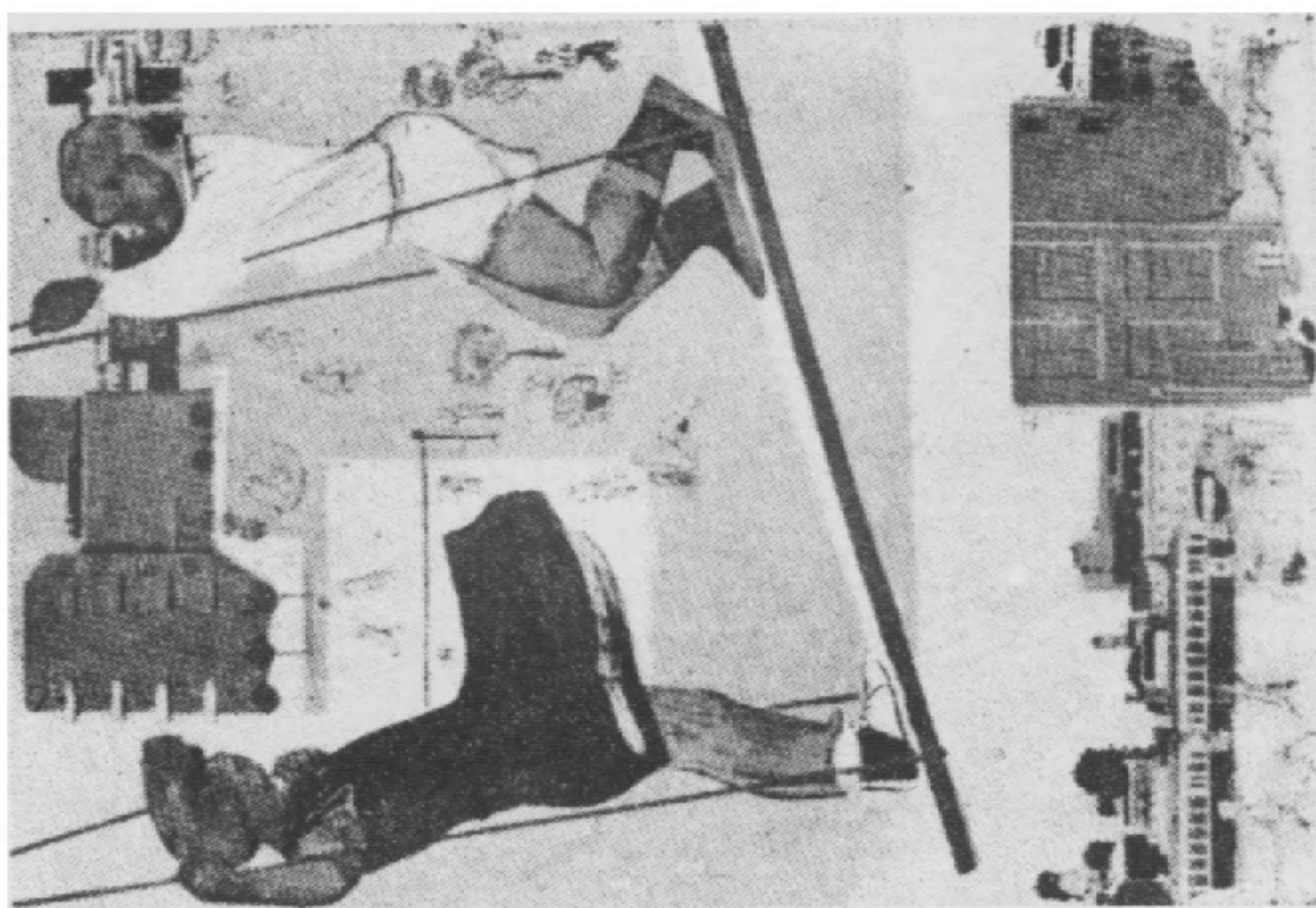
十月革命第十五週年      Kupryniksy 作



靠戰爭而得救      J. Hans. 作

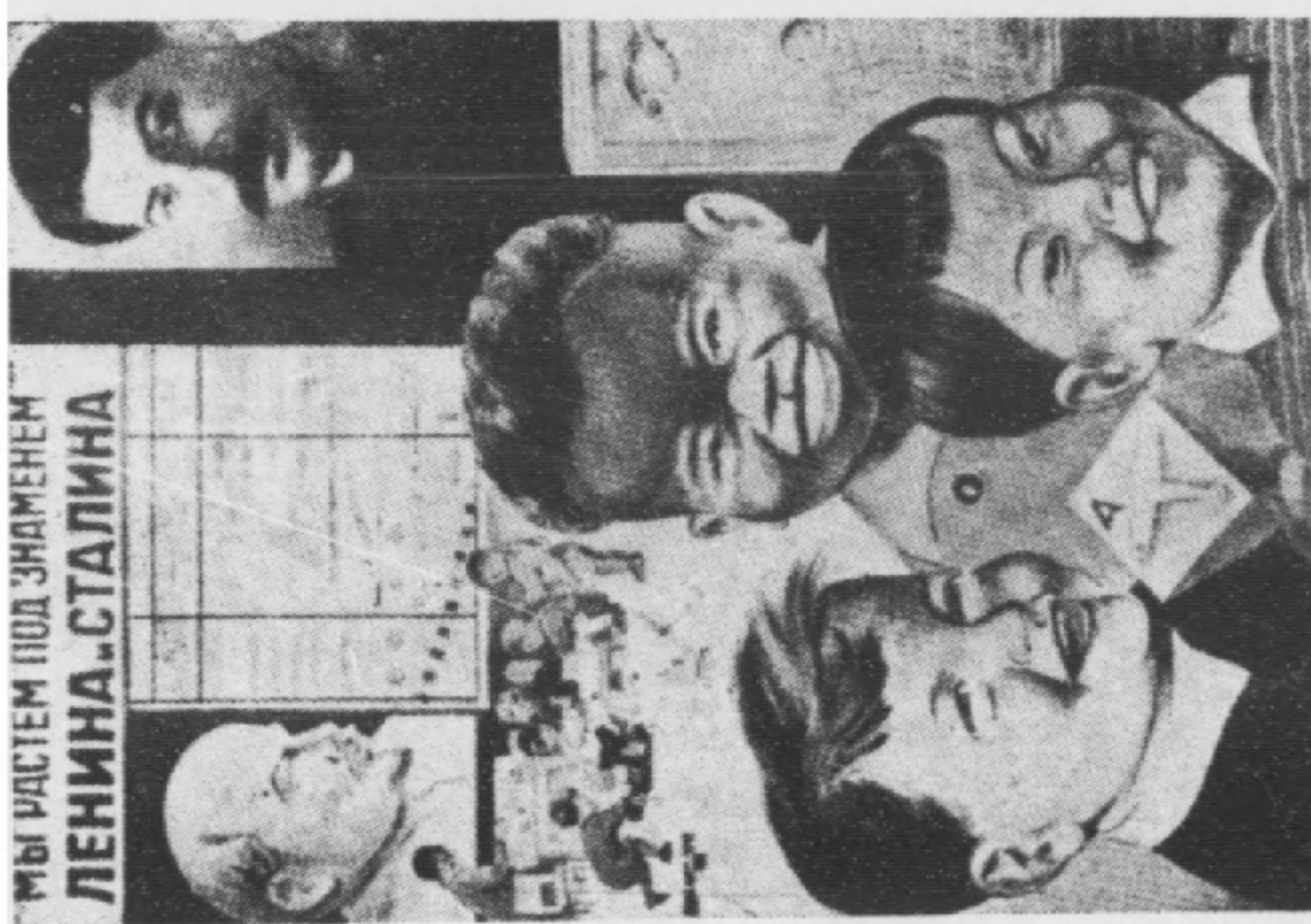






兒童運動場

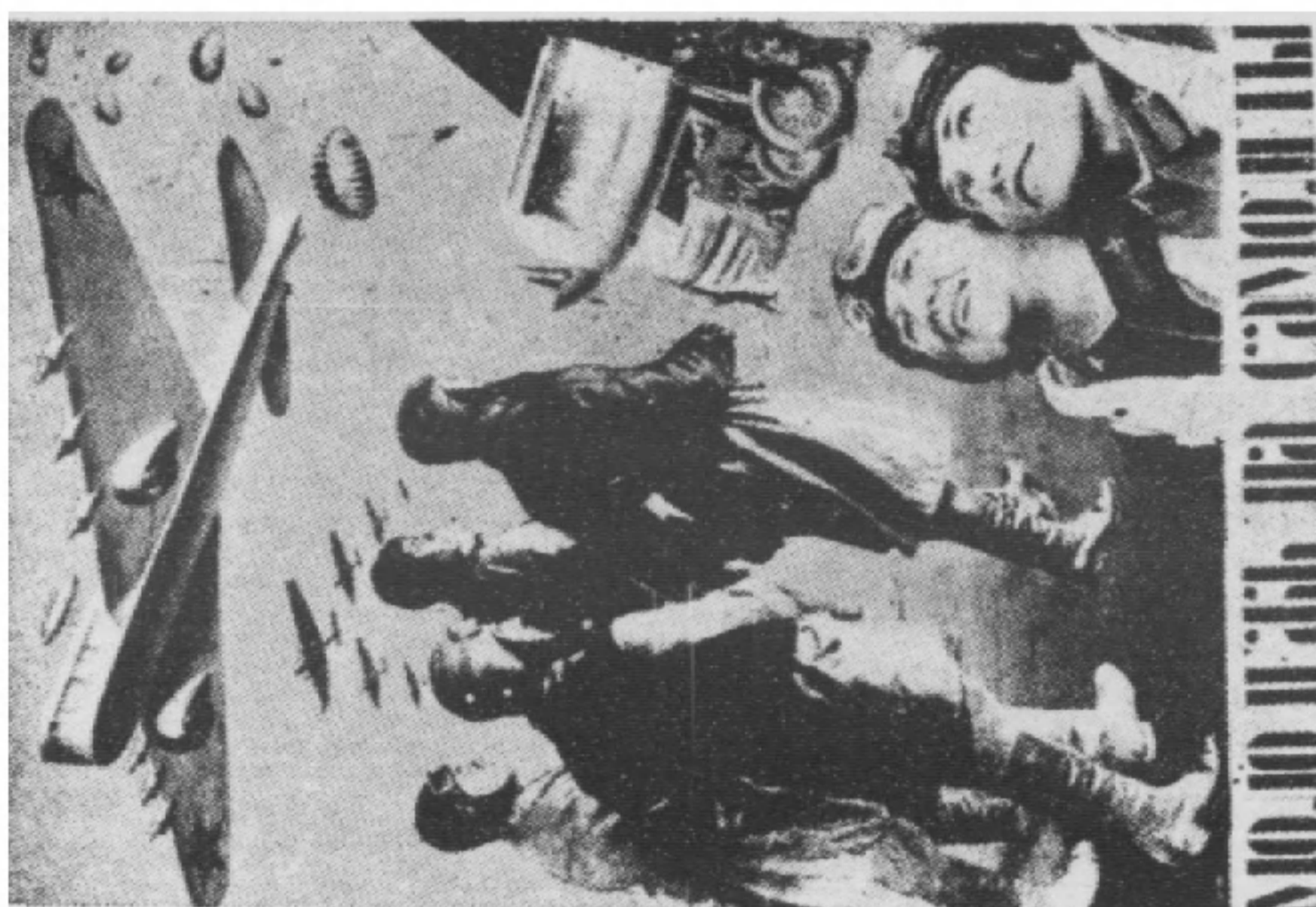
A. Kokarekin 作



在列寧的旗下

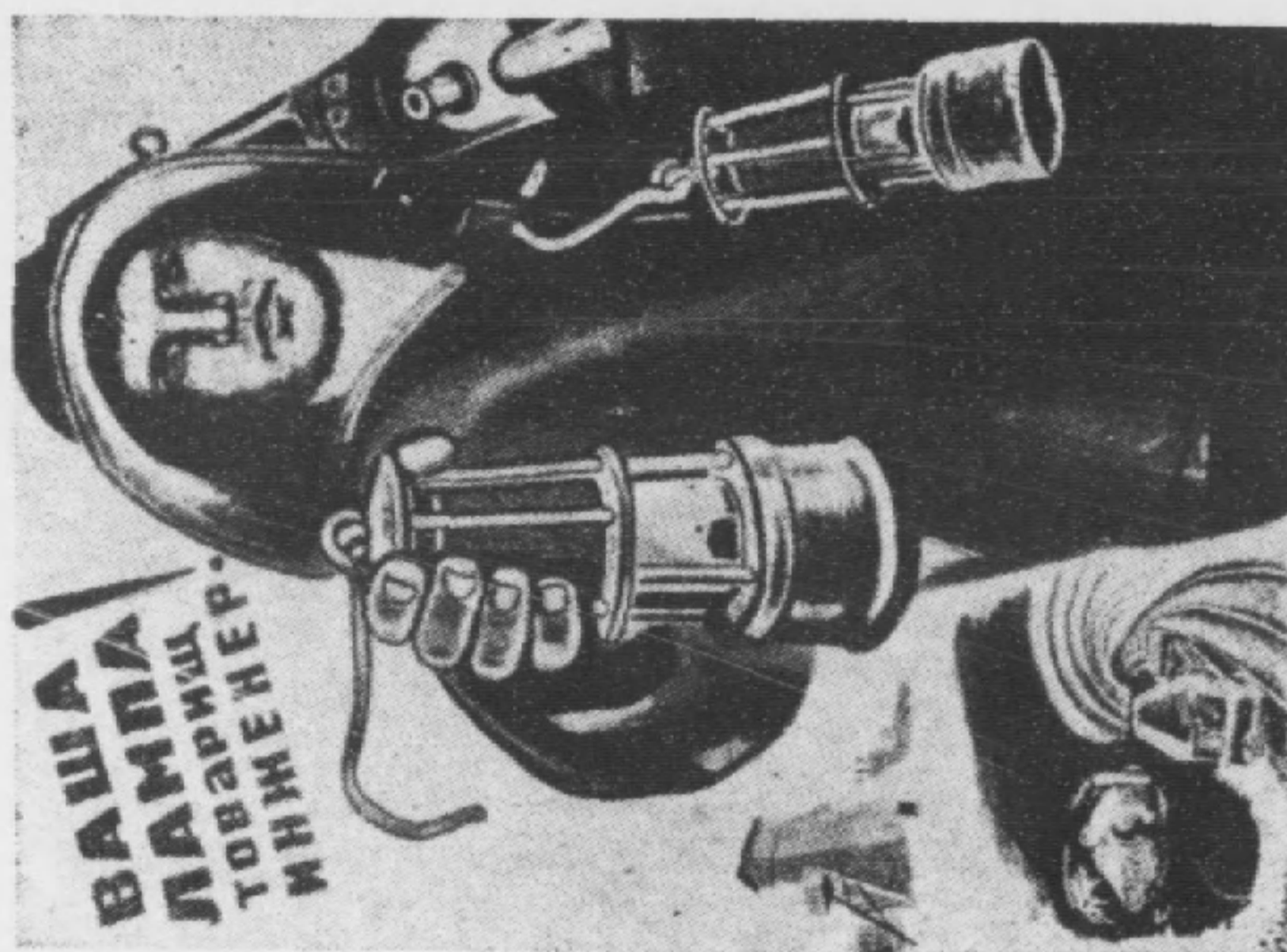
K. Zotov 作





航空青年

G. Klntses 作

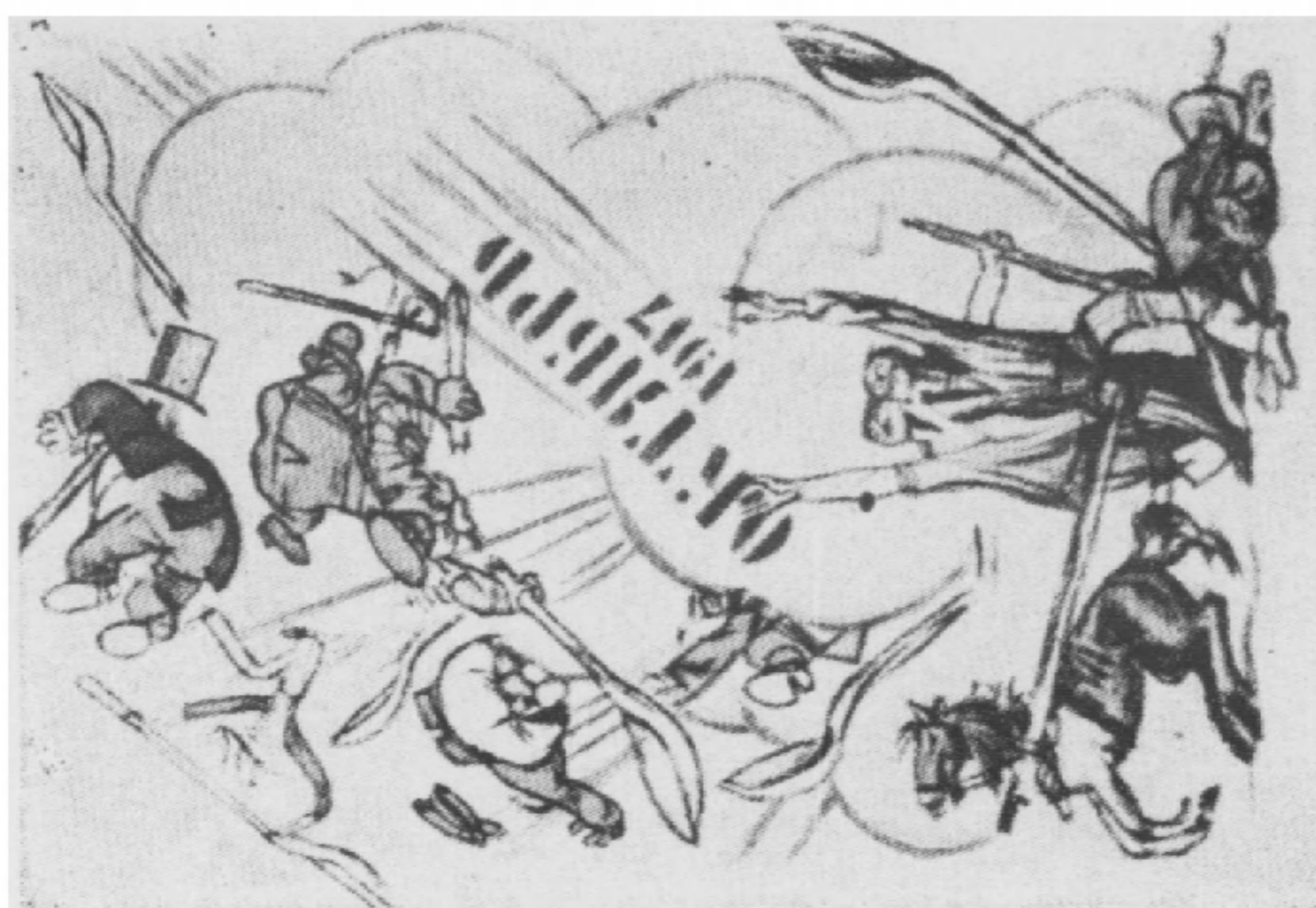


工程師同志！注意你的燈！

V. Govorkov 作







1917·10月

Cheremnikh 作



“走向繁荣的生活”

Cheremnikh 作





赤軍第十五週年的窗飾畫

K. Urbetis 作



蘇維埃之國的船長

P. Yefimov 作





Kukryniksy 作

敵人的面目（悠亨尼契將軍）







“新年之靈”(司柏斯基所著)的封面及扉葉圖案畫。

V. Favorsky 作





СЕРГЕЙ СПАССКИЙ  
НОВОГОДНЯЯ  
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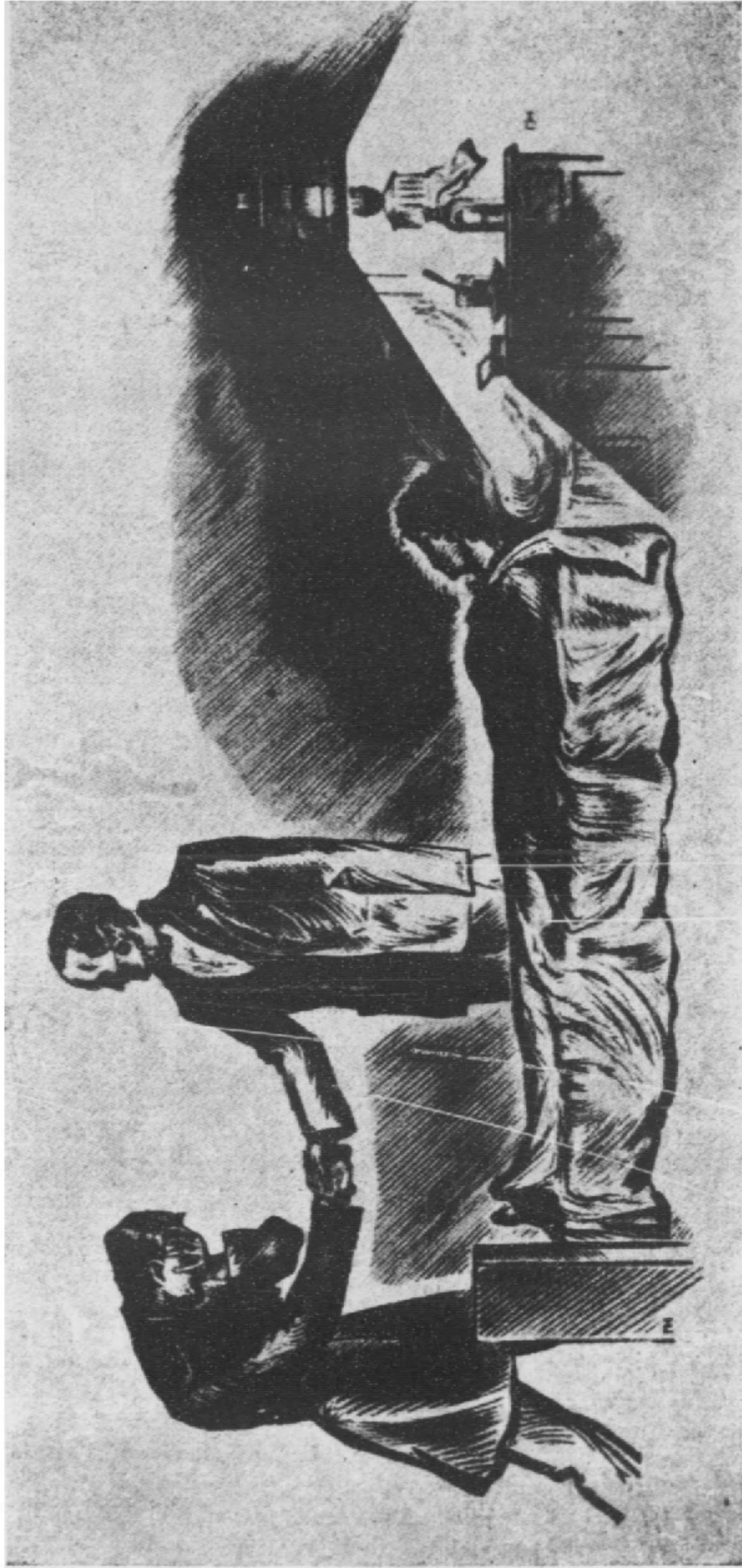


ИЗДАТЕЛЬСТВО  
ПИСАТЕЛЕЙ, 1932  
В ИГНИМГРАДЕ

同 前 V. Favotsky 作







“安娜·卡羅尼娜”(託爾斯泰所著)的插圖

N. Piskarev 作

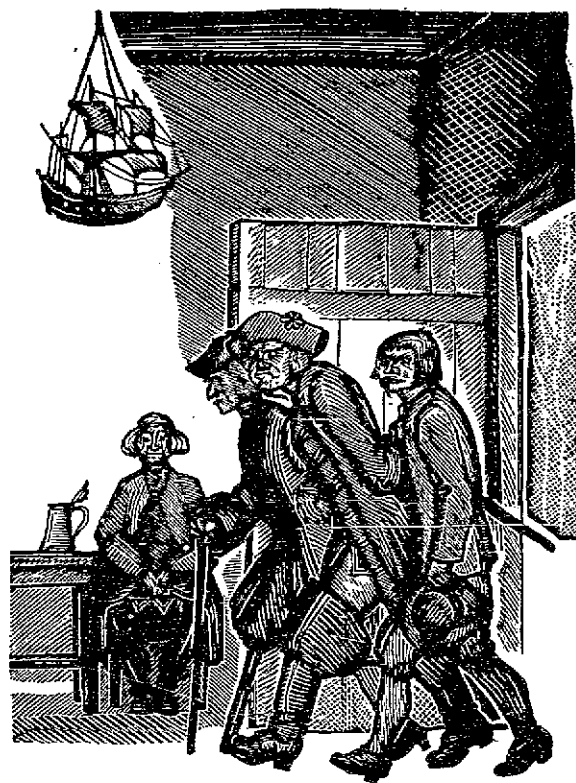




同 前

N. Piskarev 作





“Peregrine Pickle” (司莫萊脫所著)的插圖

A. Goncharov 作







“龐拿德之罪”（法朗士所著）的插圖  
A. Kravchenko 作





“野民”（伊凡諾夫）的插圖

A. Gencharov 作





藝術家蒲魯東的畫像

G. Yecheistov 作





女孩巴巴諾瓦飾一男孩

V. Favorsky 作







“柯麗拿的小屋”（普式庚所著）的插圖

V. Favorsky 作





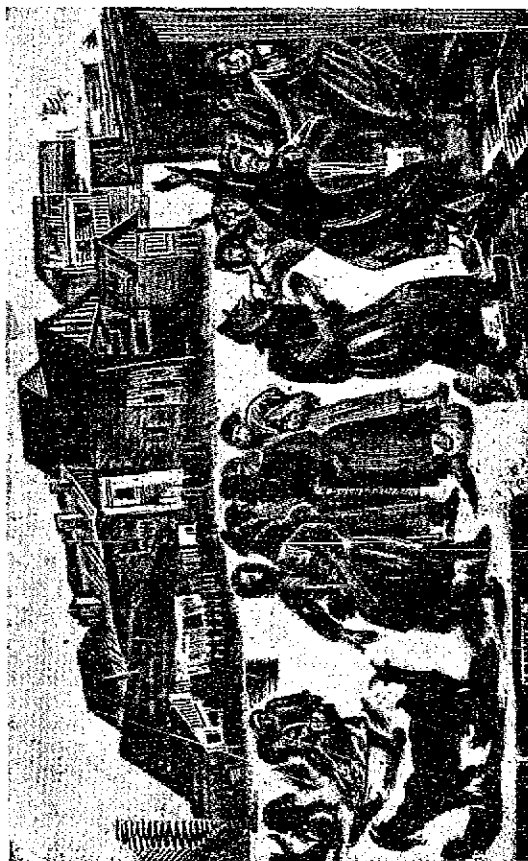
同 前 V. Favorsky 作





“我快樂的青年時代”(L. Pervoransky 所著)的封面畫 V. Kasian 作





“他來了”(Козубинский 所著)的插圖 V. Silvestrov 作







“動物故事”(託爾斯泰所著)的插圖 V. Favorsky 作





白德尼諷刺詩中的插圖 · Kukryniksy 作





“肖像”(果戈理所著)的插图

A. Kravchenko 作





“死魂靈”(果戈理所著)的插圖

V. Favorsky 作



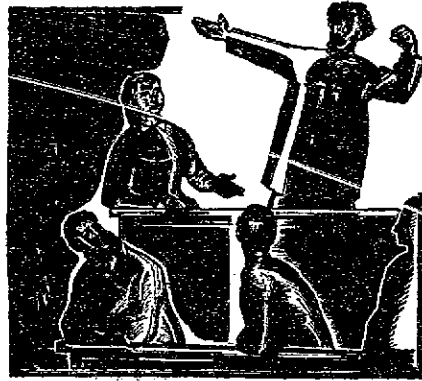




兩  
幅

彼得亞歷克綏夫的供詞

A. Goncharov  
作







女優巴巴諾瓦  
M. Pitkov 作



“煉獄之魂”(梅立美所著)的插圖  
V. Favorsky 作



“愛郎抵實戈”(A. Prévost 所著)的插圖 V. Konashevich 作



詩人 Venevrtinov 畫像  
E. Budogosky 作





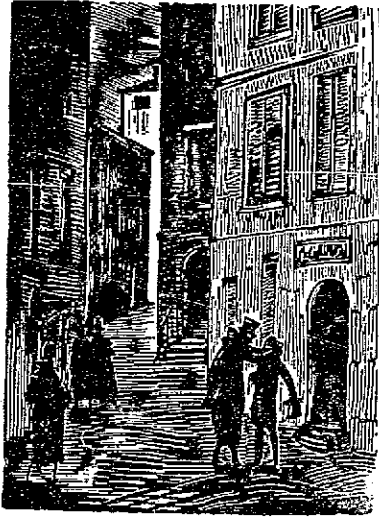
1

1 “靜靜的頓河” (蕭洛霍夫所著)  
的插圖 A. Kravchenko 作



2

2 “柯愛拿法師的意見”(法朗士所著)  
的插圖 V. Favorsky 作



3

3 “比諾尼隨筆集” (羅非尼所著)  
的插圖 P. Pavlinov 作



『鐵流』(綏拉非莫維支所著)的插圖五幅



И. Пискарев 作





同  
前



N. Piskarev  
作







『布羅斯基』(潘菲洛夫所著)的插圖

D. Shmarinov 作



“Sevastopol” (A. Malyshekin 所著)的插繪

V. Mikhovskiy 作



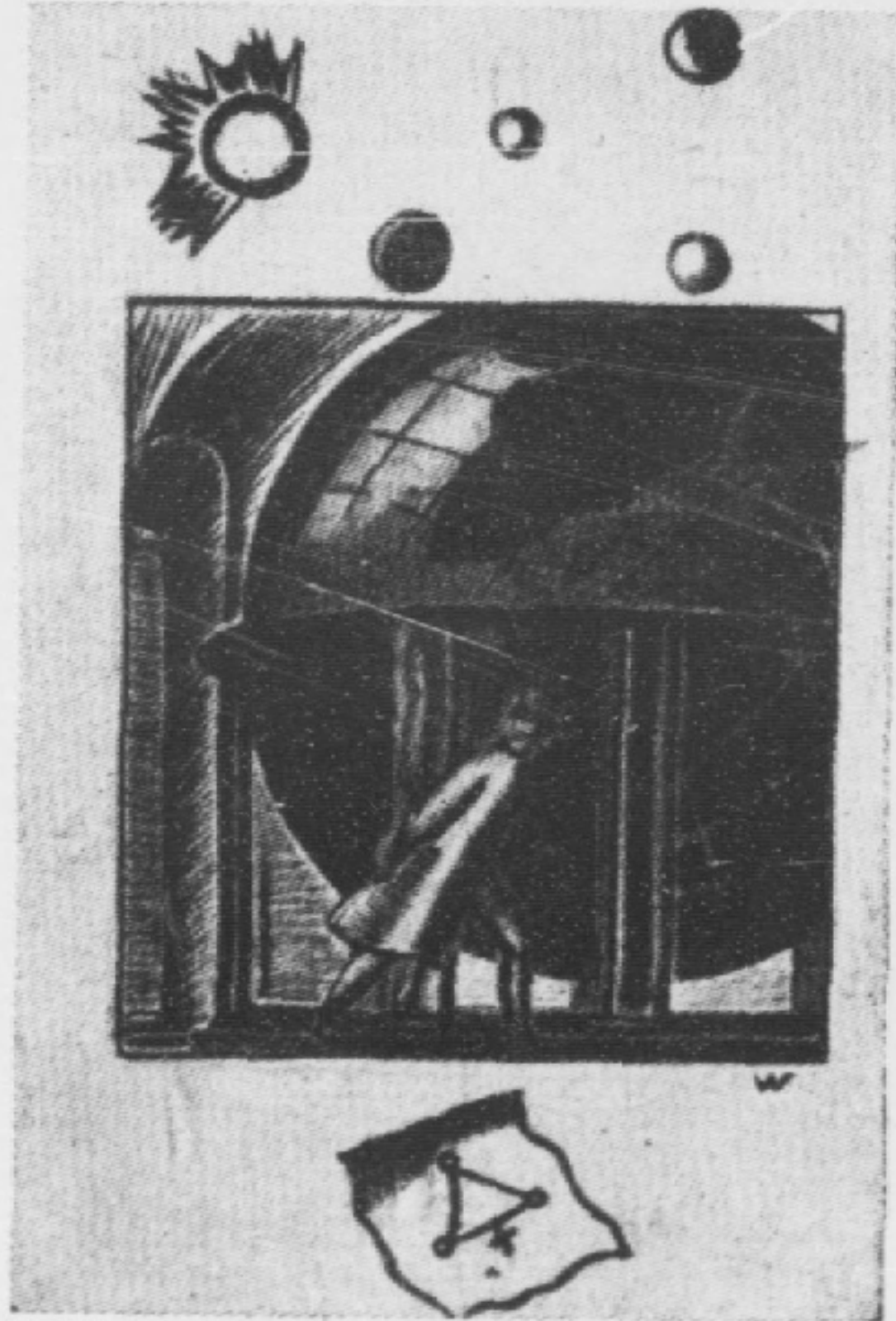
『動物故事』(託爾斯泰所著)的插圖

V. FAVORISKY 作



『羅莫諾索夫的著作和生活』(G. Shklovskiy 所著)的插圖

V. FAVORISKY 作







赤衛軍十五週年(展覽會目錄封面畫)

A. Goncharov 作



『快樂乞丐之家』(貝留克所著)的插圖

S. Mocharov 作







「時間的三種色彩」(A. Vinogradov 所著)的插圖

P. Pavlinov 作



某詩(Pinchevsky 所著)主題的插圖

M. Fradkin 作



『葛林兼珂選集』的封面畫



Verbitsky 作

『巴士達納克詩集』的封面畫



S. Bigos 作



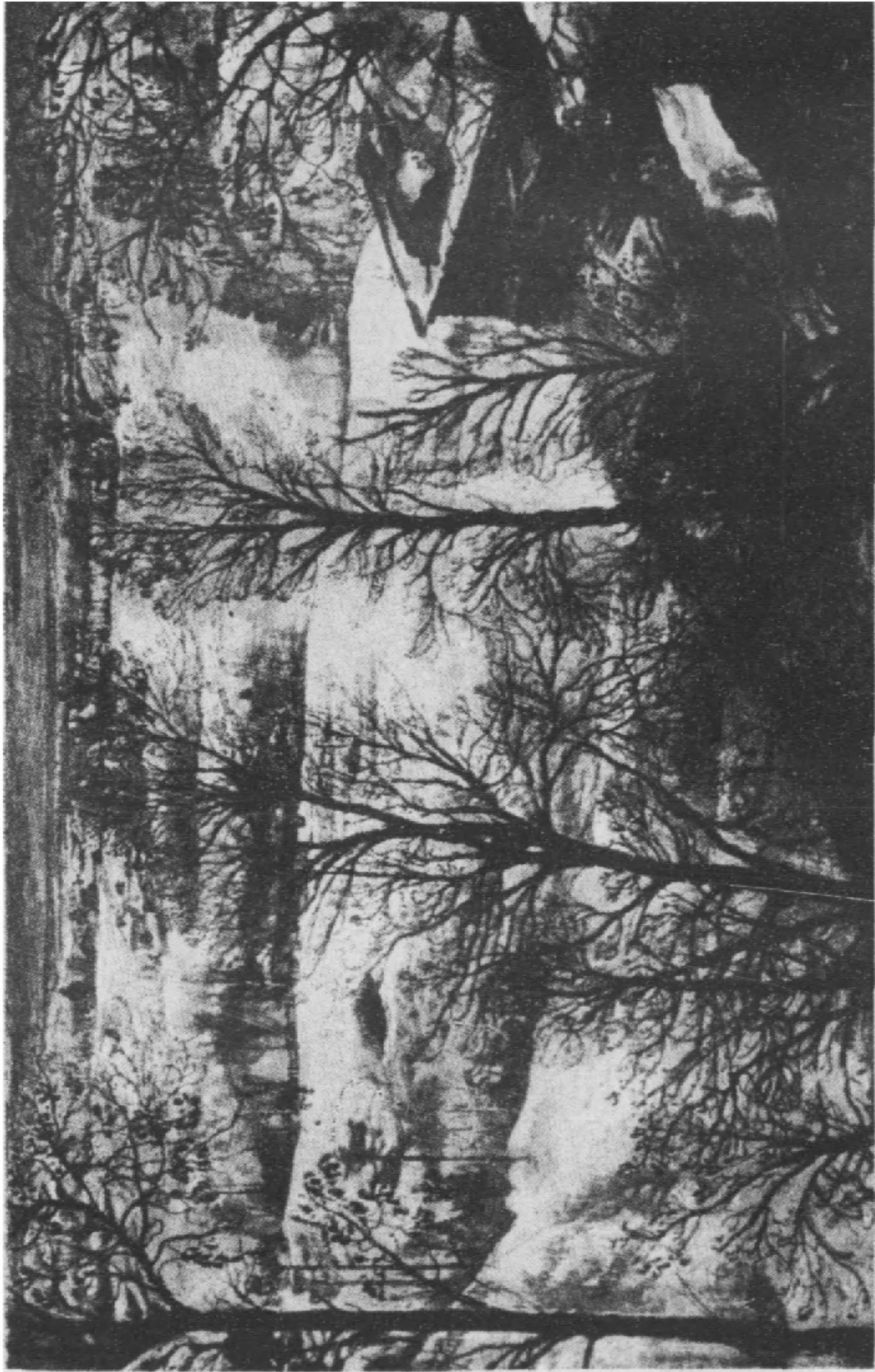


“奧卡珊和尼柯萊脫”(法國無名氏所著)的插圖四幅

A. Kravchenko 作





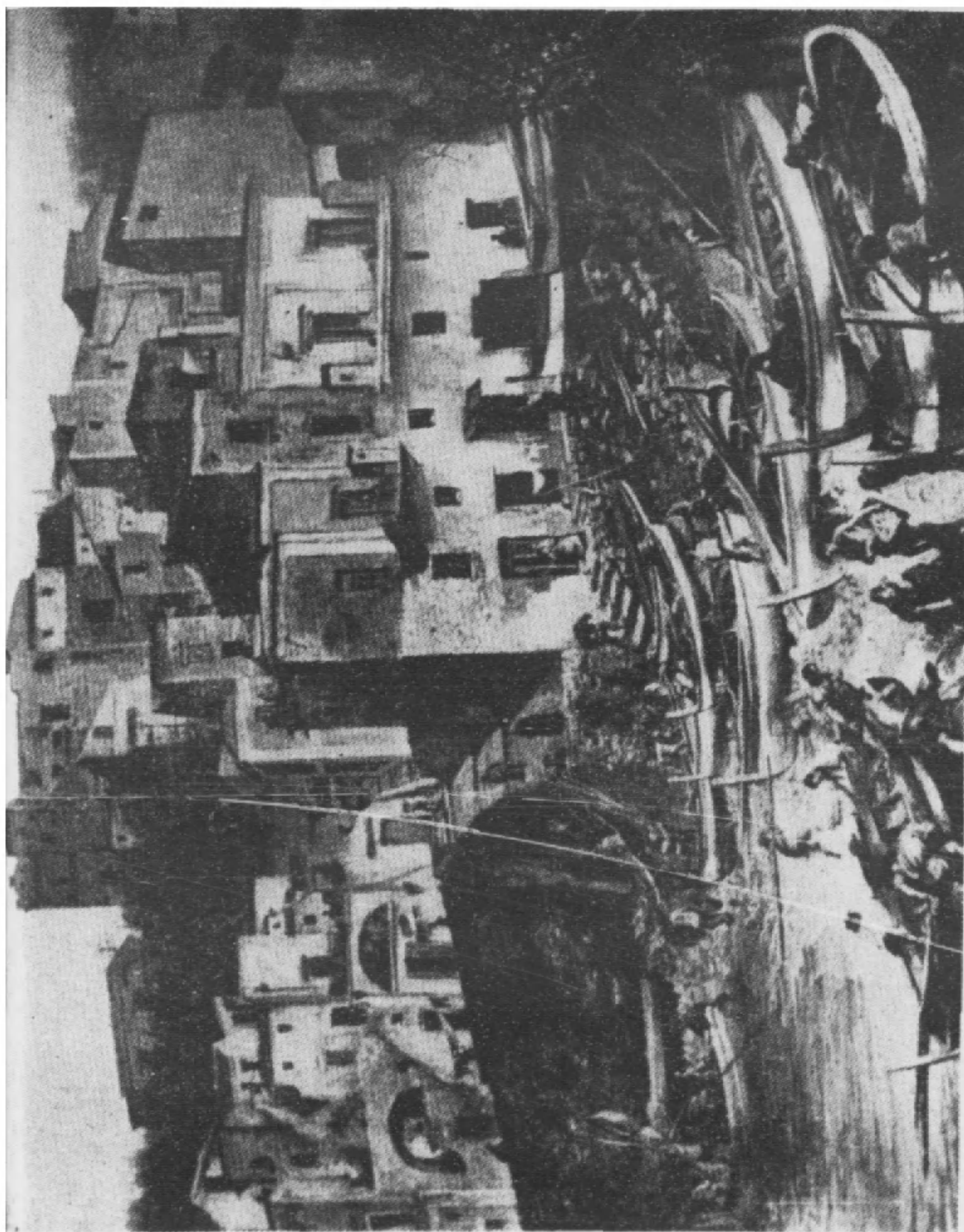


冬日一景

I. Brodsky 作







漁 岸

V. Yakovlev 作







高爾基像

P. Korin 作







普式庚像

P. Kocchalovsky 作







T. Gaponenko 作

集體農場的農婦出去工作了







女工突擊隊

Karakham 作







紅場的隊伍 · C. Yuon 作



西伯利亞巴底山的盟誓 S. Gerassimov 作







軍 (壁畫)

Ряк v.rov 作



彼得格勒的防守

A. Demeka 作



外洋面上的蘇聯艦隊

G. Nisky 作





某委員長之死 C. Petrov-Vodkin 作



一個同志被發現了 T. Bogorodsky 作







早 晨

C. Petrov-Vodkin作





窗  
前  
之  
女



O. Petrov-Vodkin  
作

浴  
女



A. Deineka  
作





溜冰者

G. Ryazhsky 作





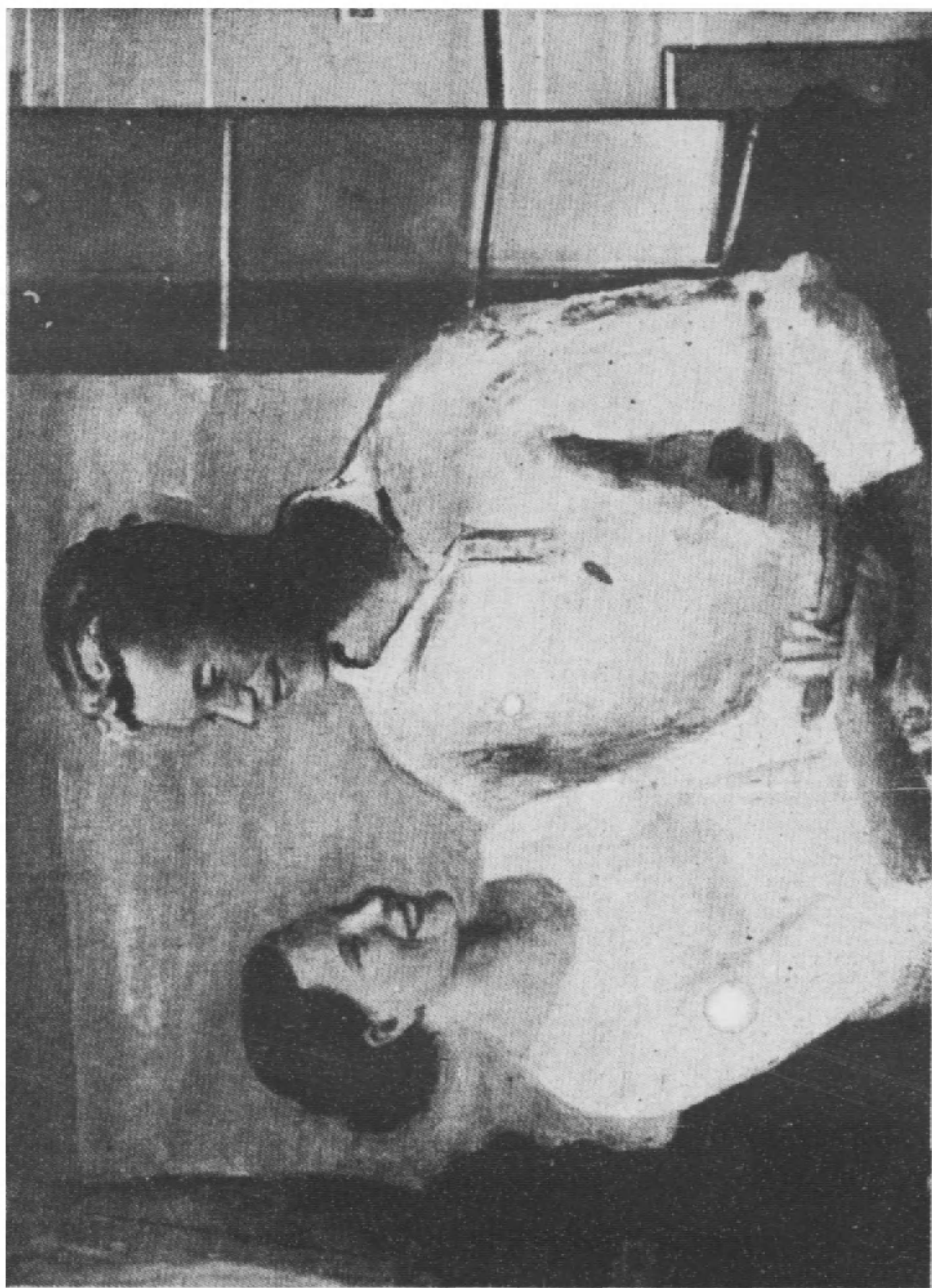


鼓動家

D. Sterenberg 作







T. Antonov 作

愛







漁戶的女兒們

A. Shevchenko 作







A. Deineka 作

母 親





斑 馬

I Yefimov 作







託爾斯泰雕像

B. Korolev 作







列寧著作的時候

N. Andreyev 作



坐着的女人

A. Zelensky 作



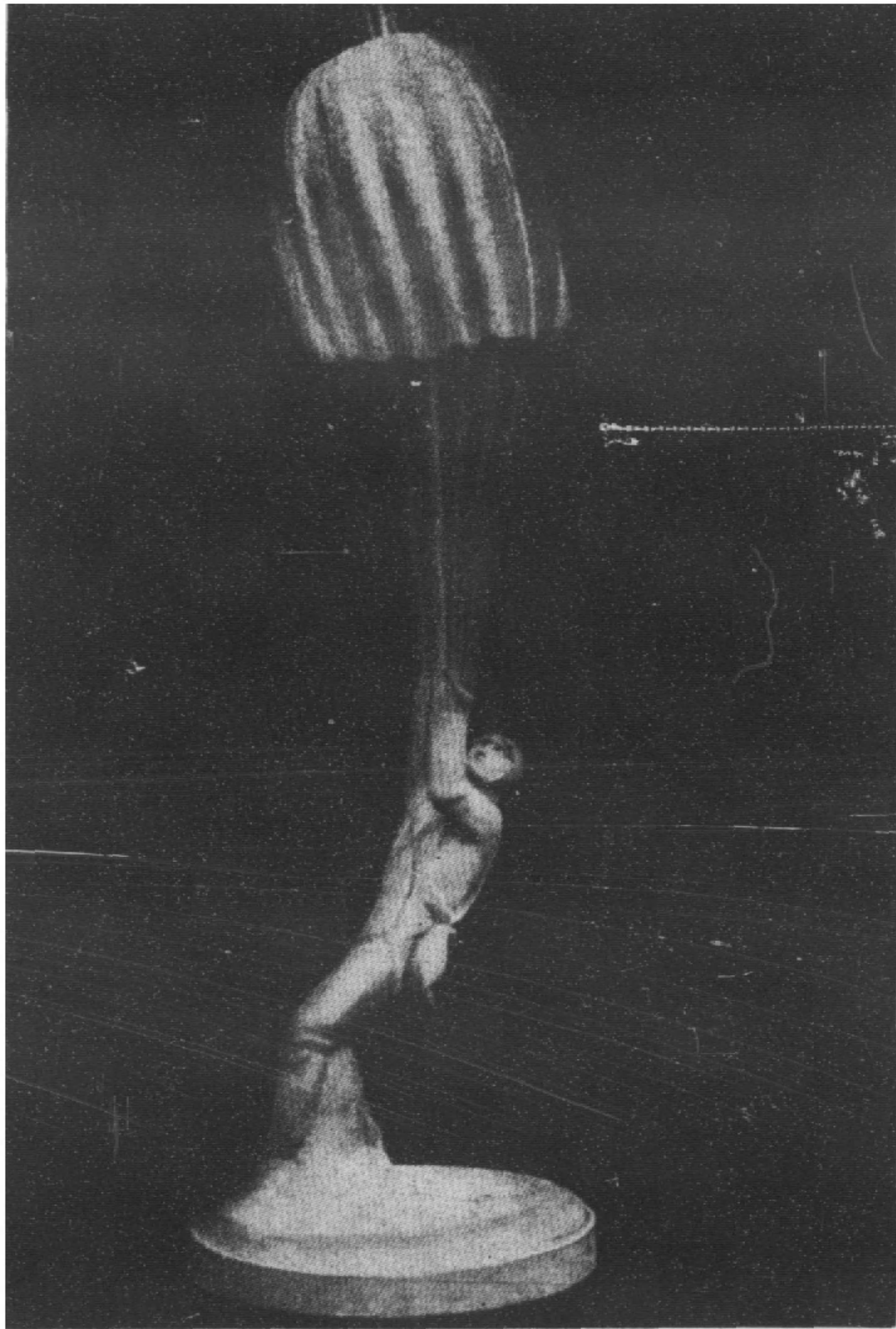
突擊隊工人

A. Zlatovratsky 作









鼓風爐勞動者

V. Valev 作







農婦 V. Mukhina 作





滑石：普羅列塔利亞的武器

I. Shadr 作







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