

中國漫畫家作品選

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SELECTED WORKS OF
CHINESE CARTOONISTS

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前 言

在充满尖锐的社会矛盾和斗争的中国现代史中,中国的漫画家们是以战士的姿态出现并发展壮大起来的,其作品始终与国家和民族的命运息息相关,形成了中国漫画艺术战斗的传统;在向现代化进军的今天,中国的漫画家力求扩大自己的创作视野,产生了大量具有民族和社会特点的作品,同时也涌现出一批新作者。我们编选了这本包括六十余人的作品集,向您介绍中国现代漫画的概貌,希望他能让您了解中国人民的思想和生活情趣,以及中国漫画家的幽默才能和艺术才能;还希望它能增进中国漫画家同各国漫画家、各国人民之间的了解和友谊。

中国美术家协会漫画艺术委员会

1987年5月

FORWARD

The Chinese cartoonists have emerged and expanded their ranks in militant spirit amidst sharp social contradictions and fierce struggles in the modern history of China. Closely linked with the fate of their motherland and people, the works of the Chinese cartoonists maintain the tradition of militancy which typifies the art of Chinese cartooning.

To help the realization of national modernization, the Chinese cartoonists have worked with doubled efforts to widen their field of vision, so that more and more cartoons imbued with new features have been created. Quite a number of fresh cartoonists have also been trained.

In this volume, we have selected the works of more than 60 representative cartoonists to show the general situation of modern cartooning in China. It is our hope that they may be of help for friends of foreign lands to understand the thoughts and life of the Chinese people as well as the sense of humour and artistic talents of the Chinese cartoonists. By means of this collection of selected Chinese cartoons, we wish the friendship and mutual understanding between the cartoonists of China and those of the various countries will be greatly promoted.

May, 1987

The Commission of the Art of Cartooning,
The Chinese Artists Association

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漫 画 在 中 国

毕克官

(一)

漫画之称原始于日本,在中国启用这个名称是1925年。但是,中国之有漫画,并非始自1925年。中国古代已有漫画,例如明朝有位皇帝就曾在1465年创作过一幅《一团和气图》。清代后期中国农村的民间年画,里面也有一些漫画。但古代漫画还仅仅是零散的个别作品。中国漫画大规模兴起,开始形成一个独立的画种,是在清代光绪时期的1903—1907年间。

近代漫画是随中国资产阶级民主革命运动的发展而产生的。1911年孙中山领导的革命推翻了清朝的封建统治,建立了中华民国。这是中国漫画发展的第一个高潮。这一时期,随着现代印刷术的引进,新闻报刊数量很多,漫画受到重视。尤其是上海、广州和北京等地的报刊成为漫画家大显身手的地方。锋芒所向,集中于帝国主义侵略者和封建统治者。当时的著名作家有何剑士、张聿光、钱病鹤、马星驰、沈伯尘、但杜宇、丁悚等。沈伯尘主编的《上海泼克》于1918年创刊,是中国最早的一本漫画刊物。

丰子恺和黄文农是二十年代最有代表性的两位作家。丰子恺当时以社会生活和儿童生活为题材,善于从平凡的生活中挖掘深邃的主题,作品富有哲理性和人情味,其艺术风格有着明显的东方特色。在这本画集中,我们特别选入了他几幅作品,请读者欣赏。黄文农则以政治讽刺画著称。他的作品,象匕首一样锋利,刺向帝国主义和封建军阀。不幸的是他过早地于1934年就离开了人间。张光宇和叶浅予是三十年代最有代表性的两位作家。张光宇有多方面的才能,画风以浓厚的装饰意味受人称道。叶浅予则以长篇连环漫画《王先生和小陈》称著。三十年代中国漫画的发展进入了第二个高潮。这与国际国内政治形势的变化有关。在国际有反法西斯运动的高涨;在国内,由于日本帝国主义的加紧侵略,国民的爱国反日情绪高涨,漫画也就当仁不让地发挥战斗作用。例如,上海一批漫画家自发组织起抗日

漫画宣传队，到敌后从事宣传工作。去到解放区的作者也紧握漫画武器进行战斗。在八年反抗日本侵略的斗争和创建新中国的斗争中，漫画家受到锻炼，涌现出一大批成熟的作家。华君武、丁聪、米谷、张乐平、廖冰兄、张仃、特伟等人就是这个队伍中的代表。

（二）

1949年新中国成立后，漫画得到了空前的大发展。尤其是1976年后的十年间，可说掀起了中国漫画史上的又一次高潮。

一部中国漫画史，可说是一部群众性漫画运动的历史。中国的漫画作者多数未曾进过美术院校，是在各自的职业岗位上由业余爱好而逐渐成为漫画家。这是中国漫画队伍的一个特点。新中国成立后，在广泛的群众基础上，产生出一批成就突出的漫画家。特别是近十年，由于政治局面安定，漫画有极大的发展。人数之多、积极性之高，是建国以来所没有的。他们多数来自基层，了解人民群众的心声，这对从事漫画创作说，无疑是十分重要的。这个画集中四十岁以下的作者就是这支新军中的骨干。

在人力众多的基础上，许多省市自发组成了漫画学会、研究会等群众团体。中国美术家协会漫画艺术委员会，于1986年成立，是全国性的漫画工作机构。各地的漫画组织在当地有关部门领导下，有的得到报刊的配合，举办漫画学习班、讲座、讨论会、函授班，在培养漫画人才方面，实际上起到了学校的作用。作品多，也就要求有更多的发表园地。五十年代，全国只有一个漫画刊物《漫画》杂志，今天，已有六七家之多了。其中以《讽刺与幽默》和《漫画世界》最有影响。工人日报的《工人的画》专栏已有三十年的历史，在团结和培养工人漫画作者方面，起到了积极的作用。个人漫画选集和各种漫画专集这十年也有为数不少的出版。其中最值得一提的是四川美术出版社编辑出版的《中国漫画家丛书》，计划从二十年代的画家起陆续出版，至今已出版了七八本之多。随着创作的兴旺，研究和评论工作也提到日程上来。漫画作者和读者经常在报刊发表文章和意见，讨论创作问题。专门研究漫画问题的专著也有一些。全面介绍和研究中国漫画发展史的专著《中国漫画史》已经出版。漫画理论十分薄弱的状况有所改变。

中国漫画家先后多次访问过一些国家，并进行展出。研究和介绍中国漫画家和作品的文章在国外时有发表，西欧还出版了几本专著。

(三)

正如前面所说,中国漫画有反帝反封建的战斗传统,是充分发挥了漫画的讽刺作用的。新中国诞生,帝国主义殖民主义势力在中国大陆上被扫除,反人民的专制势力也被粉碎;漫画家所面临的是一个新的形势,所担负的任务也就有所不同。社会主义社会是个新旧交替的时期,是新旧两种思想作风斗争尖锐的时期。因此反映社会生活就成为这一时期的重大主题。大家一方面继续抨击世界范围的帝国主义侵略者;一方面讽刺社会上存在的种种不良思想作风和触犯国家法律、违反工作纪律的行为。在这两方面,漫画家以作品反映人民群众的心声,同时也阐述着自己的见解。由于爱人民之所爱,恨人民之所恨,不用说这些作品是受到热情欢迎的。遗憾的是,有许多深受欢迎的作品,由于国情的不同和社会背景的不同,外国读者很难理解,无法选入这本画集。

中国漫画家一向把漫画创作视为一项十分严肃的工作,注重社会效果,对广大人民——包括儿童在内——负责,是大家共同遵守的准则,因而那种低级趣味的作品,不会在中国漫画家笔下产生。我认为,严肃性正是中国漫画最突出的一个特色。

中国漫画从清代末期形成独立画种,至今已有八十余年了。如果说漫画处在探索阶段时,形式和风格还不多样,个人风格也不突出的话;那么,到二十年代情况就有了变化。到政治斗争激烈的四十年代,经过实践的锻炼,就已呈现出五彩缤纷的局面了。独树一帜,个人艺术风格非常突出的作家有众多的涌现。他们不断借鉴外国漫画的经验;同时,着力于本民族文化遗产和绘画传统的学习,努力追求漫画的中国作风和中国气派,以使作品为广大的人民群众喜闻乐见。以许多优秀作品为代表的中国漫画,是具有浓厚的民族特色。

我们高兴地看到,一些老作家,象华君武、丁聪、张乐平、廖冰兄等至今仍在漫画战线上战斗不懈。新中国成立后,涌现出一批成绩显著的作家,他们在读者中有着广泛的影响,是今日中国漫画的骨干力量,这本集子里选登了不少他们的作品,因篇幅所限,就不一一介绍了。

1987.2.2 北京

CARTOONING IN CHINA

By Bi Keguan

The two characters used as the Chinese translation for the term "cartoon" are pronounced "man hua", which was originated in Japan and adopted by china in 1925. Actually cartoons began to take root in China long before then. As early as 1465 in the Ming Dynasty, an emperor had executed a royal masterpiece entitled Great Harmony, satirizing the bogus harmonious relationship among court officials. During the later period of the Qing Dynasty (1644--1908), some Spring Festival pictures done by peasant artists were virtual cartoons which fortuitously came into being. The widespread sprouting of cartoons in the final years of the Qing Dynasty (between 1903 and 1907) marked the advent of the era in which cartooning was recognized as an independent branch of art in China.

Modern Chinese cartoons appeared amidst the development of China's bourgeois democratic revolutionary movements. The Republic of China was founded in 1911 after the feudal rule of the Qing Dynasty was overthrown by the revolution led by Dr. Sun Yatsen. This made it possible for the first upsurge of cartooning in the history of China. At that time, following the influx of modern printing machinery, the number of newspapers and periodicals had been greatly increased. Consequently, cartoons began to attract the attention from many publications. Especially the newspapers and periodicals published in Shanghai, Kuangzhou, Beijing and some other big cities provided a fine arena for the cartoonists to demonstrate their talents. The targets of attack in most of the cartoons were imperialist aggressors and feudal rulers. The prominent cartoonists at that time were He Jianshi, Zhang Yiguang, Qian Binhe, Ma Xingchi, Shen Pochen, Dan Duyu and Din Su. The Shanghai Puck edited by Shen Pochen was inaugurated in 1918. It was the earliest cartoon periodical in China.

Feng Zikai and Huang Wennong were the two most representative cartoonists in the 1930s. Feng Zikai was gifted with the ability of digging out significant themes for his drawings from ordinary social life and children's behaviours. His cartoons were of specific oriental art style with profound philosophical reasoning and human emotions. We have selected some of his works in this volume that may be of interest to our readers.

Huang Wennong was known for his political caricatures which pierced through the imperialist and feudal warlords like daggers. Unfortunately he lived a short life and passed away in 1934.

In the 1930s. Zhang Guangyu and Ye Qianyu came to the fore on the stage of cartooning. Zhang (Guangyu) was known for his many-sided artistic talents. His works which were characteristic of rich decorative touches had been widely appreciated. Ye (Qianyu) became famous by his cartoon serial entitled Mr. Wang and Little Chen.

The thriving situation of cartooning in the 1930s marked the second upsurge in the annals of China's cartoon development, which was due largely to the rapid changing international and domestic political circumstances. At that time, the movement against Fascism was at its high tide throughout the world. The Chinese people's patriotic sentiments against the intensified aggression launched by the Japanese imperialists also rose to the highest degree. It was only natural that the Chinese cartoonists devoted all their efforts to the cause of patriotism. A group of cartoonists in Shanghai voluntarily organized cartoon propaganda teams against Japanese aggression to work actively in the enemy's rear areas. Those who went to the areas liberated by the Communist troops also took up their pens or painting brushes as weapons to attack the enemy. During the eight years of struggle against Japanese aggression, the cartoonists gained a lot of experiences in the skills of drawing and made progress in their thoughts. Thus quite a number of brilliant cartoonists emerged. Among them were Hua Junwu, Ding Cong, Mi Gu, Zhang Leping, Liao Bingxiong, Zhang Ding and Te Wei.

(II)

After the founding of the People's Republic of China in 1949, an unprecedented development of cartooning began to unroll. Particularly in the ten years beginning from 1976, a great upsurge of cartooning activities once again took place in China.

The history of cartooning in China is in reality a record of popular cartooning activities. The majority of Chinese cartoonists have not studied in art schools. They come from all walks of life and become amateur cartoonists simply because they are interested in this craftsmanship. This is one of the important characteristics of the rank and file Chinese cartoonists. Large numbers of promising cartoonists have come out from among the broad masses of people since New China was born. Thanks to the stable political situation in the past ten years, China has seen great development in cartooning. The people who take part in drawing cartoons have been so numerous and their ardency so high that are unparalleled in the history of China. The bulk of them have emerged from grassroots units and have been in the best positions in feeling the pulses of the people. This undoubtedly is most advantageous to the work of cartooning. Authors below the age of forty, whose sample works are contained in this volume, form the backbone of China's new army of cartoonists.

With so many people participating in drawing cartoons, civilian organizations of various types have been set up by cartoon artists in many provinces and cities. The

national cartoon organization is the Commission of the Art of Cartooning under the Association of Artists of China established in 1986. Cartoon organizations in various localities work in co-ordination with related official departments and newspapers or periodicals to sponsor spare-time classes, forums or correspondence courses for the purpose of training the beginners. These activities have in fact functioned as art schools.

In the 1950s, there existed only one periodical by the name of Cartoon in the whole country, now there are six or seven. Among them the Satire and Humour and the Cartoon World are most influential. A special column called Workers' Drawings in the Daily Worker has been existed for thirty years. It has achieved remarkable results in rallying and training cartoonists among the workers. Quite a number of selected works of individual cartoonists and collections of different categories of cartoons have been published in the last ten years. It is noteworthy that the Arts Publishing Company in Sichuan Province has begun to publish a series of biographies and works of famous Chinese cartoonists of the past sixty years. Up to the present, seven or eight volumes of this series have already been off the press.

Prosperity in the arena of cartoons and caricatures has spurred up the zest of researchers and critics as well as general readers and cartoonists to write articles in the newspapers expressing their views, ideas or comments. The History of Cartooning in China published last year is a book of comprehensive study of the development of Chinese cartoons. The deplorable situation of lacking theoretical studies on the art of cartoons has changed henceforth.

Moreover, the Chinese cartoonists have paid visits to many countries and held exhibitions abroad. Writings about Chinese cartoonists and their works have frequently appeared in foreign news media. Several books on Chinese cartoons have also been printed in Western European countries.

(III)

The Chinese cartoonists' long-standing fighting spirit against imperialism and feudalism has enabled them to use cartoons as an effective satirical weapon. After the birth of the People's Republic of China, the imperialist and colonialist forces were wiped out from the mainland, the anti-popular autocratic system crushed. The Chinese cartoonists therefore are now in a new environment and their task becomes different.

The socialist society is a transitional period during which new things are born from the old. It is also a period of acute struggle between the new and old ideologies. Reflections of social realities have therefore become the main theme of cartoons in this space of time. On the one hand, they continue to strike at the imperialist aggressors in the

context of international situation, and, on the other hand, they aim their satirical pens at all unhealthy ideological tendencies, unlawful acts, undisciplined behaviours and wrong working styles that are commonplace in public life. Their cartoons not only express the people's opinions but also reflect their own interpretation of things. It goes without saying that the works of Chinese cartoonists are welcomed by the general public because they cherish what the people love and hate what the people abhor. It is a pity that many widely praised cartoons in China have not been included in this volume owing to the fact that they could hardly be apprehended by the people of foreign lands because of the differences of national conditions and social backgrounds.

The Chinese cartoonists have all along regarded their work as a very solemn endeavour, so that they pay great attention to the social effects of their cartoons. They are aware of their responsibility for the people, including children. This has become an unwritten principle they commonly abide by. No wonder all works of vulgar interest have never been created by the Chinese cartoonists. We hold that seriousness is the major feature of Chinese cartoons.

More than eighty years have elapsed since the final days of the Qing Dynasty when cartooning became an independent branch of art in China. General assessment has it that during its pioneering period, Chinese cartoons were monotonous both in form and style. But the situation began to change in the 1920s. In the 1940s, when fierce political struggles were rampant and the Chinese cartoonists became more experienced with their skill and tactics, a multifarious scene came into being in the cartoon arena. Outstanding cartoonists whose works are of different artistic styles or unique qualities come out in large numbers. They persist in learning from cartoons of foreign countries and, at the same time, spare no effort in learning from the fine cultural legacy and learning from the tradition of art of their motherland. They try hard to produce cartoons in Chinese style and spirit so as to let their works be appreciated by the people. Facts have proved that many excellent Chinese cartoons are imbued with national characteristics.

We are glad to note that some veteran cartoonists such as Hua Junwu, Ding Cong, Zhang Leping, Liao Bingxiong and others are still very active at work. A new generation of promising cartoonists have emerged since the establishment of the People's Republic of China and they have won wide popularity with their brilliant works. They are the main force in China's cartoon arena nowadays. We have selected a good number of their drawings in this volume. Owing to limited space, we are unable to introduce them one by one.

漫画家小传

Brief Biographies of Cartoonists



丰子恺 (1898—1975) 浙江桐乡人。早年从师李叔同学习绘画、音乐。1921年去日本留学。回国后在上海、浙江、重庆等地从事美术和音乐教学。二十年代初开始漫画创作,常作“古诗新画”并以儿童生活为题材,一些作品暴露了社会黑暗。造型简括,画风朴实,受日本画家竹久梦二的影响。自谓要“沟通文学及绘画的关系”。新中国建立后,曾任全国政协委员、中国美术家协会常务理事、上海中国画院院长。

Feng Zikai (1898—1975)

Born in Tongxiang County, Zhejiang Province. Learned painting and music from Li Shutong in early years. Went to Japan in 1921 to study in a university. Taught art and music in various middle schools in Shanghai, Chongqing of Sichuan Province and some cities in Zhejiang

Province after returning from Japan. Began to execute cartoons in early 1920s, mainly on topics of children's life. Also drew many pictures with new ideas on the basis of old Chinese poems. Some of his works exposed social darkness. Influenced by Japanese artist Takehisa, his style of drawing was characteristic of simplicity in Chinese artistic tradition. After the founding of the People's Republic of China, he was elected Member of the National Political Consultative Conference. Former member of the Board of Directors of the National Chinese Artists Association; former Director of the Shanghai Institute of Chinese Painting.



张乐平 1910年生,浙江海盐县人。三十年代开始在《时代漫画》等刊物上发表漫画,抗战时期参加“抗日漫画宣传队”的活动。1946年创作连环漫画《三毛从军记》。1947年至1948年创作长篇连环漫画《三毛流浪记》。他所塑造的“三毛”的艺术形象,产生了广泛而深刻的社会影响,被人们誉为“三毛之父”。新中国成立后,画有《三毛迎解放》、《二娃子》、《父子春秋》等。现任全国政协委员、中国美术家协会顾问、《漫画世界》主编。

Zhang Leping (1910—)

Born in Haiyan County, Zhejiang Province. Started to con-

tribute his works to Modern Cartoon and other periodicals in Shanghai during the 1930s. Took part in cartoon propaganda activities against Japanese aggression after 1937. Built his fame after 1946 by creating the character San Mao in such long cartoon serials as San Mao Joins the Army; The Adventures of San Mao; San Mao Welcomes Liberation; Diary of Father and Son; etc. So he has been known as the father of San Mao. Presently member of the National Political Consultative Conference; Advisor to the National Chinese Artists Association; Chief-editor of Cartoon World magazine.



蔡振华 浙江德清人,1921年生,1928年开始在报刊上发表漫画。1934年毕业于国立杭州艺专,专业是工艺美术,画漫画是他的主要业余爱好。1933年画的艺专教授漫画群像,是他早期的代表作。

蔡振华的漫画创作大致可分为两个时期:一是建国前,画了大量反帝反封建题材的作品;二是1976年以后,以高度的热情创作了不少声讨“四人帮”和表现现代化建设题材的漫画。现任中国美术家协会理事。

Cai Zhenghua (1912—)

Born in Deqing County, Zhejiang Province. Began to publish

his cartoon works in newspapers when he was 16 years old. In 1934, he graduated from the Hangzhou Fine Art College in Zhejiang Province. Though he studied decorative art at school, yet cartooning has always been his hobby. Before the founding of the People's Republic of China in 1949, he had published a lot of cartoons opposing imperialism and feudalism. After 1976 when the chaotic decade of the so-called "cultural revolution" was put to an end, he rekindled his zest in cartooning and drew numerous pictures supporting national reconstruction and modernization. Member of the Board of Directors of the National Chinese Artists Association.



沈同衡1914年生于上海。抗日战争爆发那年，毕业于新华艺专油画系。因国难当头，毅然以漫画为武器，参加全国文艺界抗敌协会领导的战斗。抗战结束，接着投入民主解放运动，将漫画锋铓对准国内外反动统治。新中国成立后，被选为上海美协副主席，与若干同志创办漫画杂志。旋调北京人民日报工作，常在各报刊发表内容广泛的漫画作品和有关漫画的评论文字。现虽年逾古稀，离职休养，而犹热衷于漫画，孜孜不倦。

Shen Tongheng (1914—)

Born in Shanghai. Learned oil painting and graduated from the Xinhua Art college in 1937 when Japan started full-scale aggression against China. He then joined the team of cartoonists under the leadership of the National Association of Writers and Artists to carry out anti-Japanese propaganda work. After World War II, he devoted to drawing cartoons against the reactionary Kuomintang government in China. After the advent of New China, he was elected Vice-Chairman of the Shanghai Artists Association. He had initiated, together with some friends, the publication of a cartoon magazine in Shanghai before joining the People's Daily in Beijing in 1953. He often contribute cartoons and articles on cartooning to newspapers or periodicals. Though living in retirement, he is not tired of drawing cartoons.



华君武 1915年出生，因为家境困难不能进美术学院。1933年在上海上学时开始漫画创作，向一些报刊投稿。1938年抗日战争爆发，弃银行职员的生活离开了那个不使人喜欢的旧社会，奔向抗日根据地延安，在鲁迅艺术文

学院工作了八年。延安的生活使之逐渐认识了正确的人生道路和艺术道路。第三次国内战争期间，在东北解放区的《东北日报》社工作了四年，当过记者和报刊的专栏漫画作者。新中国成立后，曾在《人民日报》社负责美术工作，从1953年起一直在中国美术家协会担任领导工作，业余时间创作漫画。

Hua Junwu (1915—)

Born in Shanghai. Began to try his hand at cartooning during high school days and some of his works had been published in newspapers. When the Sino-Japanese War broke out in 1937, he left Shanghai the next year for Yanan, the base area of the Communist Party. He worked in the Luxun Arts and Literature Academy for eight years and found the correct path of life for an artist. During the civil war starting from 1946, he worked as a staff cartoonist and reporter in the Northeast Daily till the founding of the People's Republic of China. He had headed the Art Division of the People's Daily in Beijing for a few years. He has become Secretary-general of the National Chinese Artists Association since 1953. At the age of 72, he is still very active in doing cartoons for many publications throughout the country.



廖冰兄 1915年生,广西武宣人,成长于广州市。1932年开始发表漫画。1934年至抗战前夕,经常在广州、上海、香港发表漫画,并举办漫画展。抗战时期,参加“抗日漫画宣传队”活动。1946年在重庆举办《猫国春秋》漫画专题展览。解放战争时期,在香港参加“人间画会”。新中国成立后,曾任广州市人大代表。出版有《冰兄漫画》。现任中国美术家协会理事、美协广东分会副主席、广州漫画学会会长。

Liao Bingxiang (1915—)

Born in Wuxuan County, Guangxi Province and brought up in Guangzhou, Guangdong Province. His cartoon works first appeared in newspapers in 1932. Between 1934 and 1937, he drew many cartoons for newspapers published in Guangzhou, Shanghai, Hongkong and other cities and held exhibitions for several times. During the War of Resistance Against Japanese Aggression, he joined the anti-Japanese cartoon propaganda team. He held a personal exhibition in Chongqing, Sichuan Province, in 1946. After the birth of New China, he was elected deputy to the People's Congress of the Guangzhou City. Presently member of the Board of Directors of the National Chinese Artists Association; Vice-Chairman of the Association's Guangdong Branch; Director of the Cartoon Society in Guangzhou City. Publication: Binxiong's Cartoons.



刘小青 “我从小只有画画使我着迷。自从上海美术专科学校毕业后,画画就成了我终生的爱好和职业。我曾作过美术编辑,美术教员。我愿意用画笔去赞扬美的、善的事物、去揭露丑的、恶的坏习。”

如今,我已年过古稀,但仍和小时一样痴迷于画画。”

Liu Xiaoqing

Graduated from an art school in Shanghai, he had been art editor for magazines and art teacher in schools. His affection for cartooning has been kept unabated till old age.



丁聪 笔名小丁,1916年生于上海,三十年代初读中学时,开始发表漫画,但之后的大部分时间,为谋生计,干的是:编辑大型画报和文艺刊物,设计舞台美术,教图画课,画电影广告等工作,1957年以后,较长时期地搞体力劳动。近十年来,才以画漫画及插图专业。出版的专集有:《阿Q正传插图》、《丁聪漫画选》、《鲁迅小说插图》、《丁聪插图》、《昨天的事情》(讽刺画集)、《丁聪漫画、插图、速写集》及英、法、德文版的《古趣集一百图》等等。现任中国美术家协会漫画艺术委员会主任。

Ding Cong (1916—)

Born in Shanghai. In the 1930s, while studying in middle school, he

showed favouritism to cartoons and had some of his works published in newspapers. In the twenty years or so after graduating from middle school, he had been employed to work in different posts such as editor of a pictorial, editor of a literary journal, stage art designer, middle school art teacher and movie advertisement artist. He had done physical labour for quite a long time after 1957. It has been possible for him only in the last decade to devote all his efforts to drawing cartoons and book illustrations. Publications: Illustrations for Luxun's novel Ah Q; A Selection of Ding Cong's Cartoons; Ding Cong's Illustrations; Things of Yesterday (a volume of caricatures); A Collection of Ding Cong's Cartoons; Illustrations and Sketches; Illustrations for One Hundred Ancient Chinese Humorous Stories (printed in English, French and German editions). He is now Director of the Cartoon Art Commission of the National Chinese Artists Association.



陈惠龄 1916年生,江苏人。现在江苏教育学院工作,是《幼儿教育》美术编辑。1982年他的漫画《我是黄河》获全国漫画展览佳作奖。画家自幼见母亲巧扎风筝,喜爱京剧中的丑角。中学时代接触到《子恺漫画》,十分倾倒。1935年开始在上海《时代漫画》发表漫画。从此,画漫画五十余年。

Chen Huiling (1916—)

Born in Jiangsu Province. While in middle school, he was very much influenced by cartoonist Feng Zikai's works and gradually became a self-taught cartoonist himself. In 1935, his cartoons were frequently published by Modern Cartoon magazine in Shanghai. From then on, he took cartooning as a life-long career. His cartoon entitled "I am Yellow River" was awarded first prize at the national cartoon exhibition in 1982. He is now working at the Jiangsu College of Education and is an art editor for the Pre-school Education Monthly.



王乐天 原籍南京, 1917年生于上海。青年时在上海就读于英国人办的一所公学, 该校重视绘画, 1932年发表了题为《帝国主义的嘴脸》的处女作, 可是直到1954年担任《漫画》杂志编辑时, 才成为一个职业漫画作者。不论抗日战争时期在四川, 还是解放战争时期在上海, 作品均为针对军国主义和反动派的。建国后除了创作时事漫画和人民内部讽刺画, 也画幽默画。他说: 漫画是时代的产儿, 幽默是高雅的情趣, 不论它是战斗的投枪, 还是逗笑的面具, 都为我带来了最大的欢乐。

Wang Letian (1917—)

Born in Shanghai. Educated in a British-operated college where he

learned the skill of drawing. His first cartoon entitled the Countenance of the Imperialist was published in a newspaper in 1932. Became a professional cartoonist in 1954 when he was one of the editors in Cartoon magazine. During World War II, his cartoons were mostly aimed at the Japanese aggressors and the reactionary rulers at home. Since China's liberation in 1949, he has published numerous cartoons satirizing the people's misdoings and condemning social evils.



米谷 (1918—1986) 原名朱吾石。浙江海宁人。1934至1937年就读于杭州国立艺专高中部和上海美专西画系。1938年到延安, 在陕北公学和鲁迅艺术学院学习、创作。1943年到上海为进步报刊画漫画。1947年留居香港, 为《群众》周刊等画漫画。新中国成立后, 任上海《解放日报》编委和上海美协副主席。1950年至1960年任《漫画》月刊主编, 创作大量国际时事漫画。出版有《米谷漫画选》、《在天翻地覆的时代里》等政治讽刺画集。

Mi Gu (1918—1986)

His real name was Zhu Wushi. Born in Haining County, Zhejiang Province. Educated in Hangzhou Fine Art College and Shanghai Art College from 1934 to 1937. Went to Yanan in 1938 to study political

science at the North Shanxi College and continue art studies at the Lu Xun Arts and Literature Academy. Returned to Shanghai in 1943 to contribute cartoons to progressive publications. After the liberation of Shanghai in 1949, he was appointed member of the Editorial Board of the Liberation Daily and elected Vice-Chairman of the Shanghai Branch of the National Chinese Artists Association. Former Chief-editor of Cartoon monthly from 1950-1960. His works were mainly on international political events. Publications: Selected Cartoons of Mi Gu; In the Stormy Times.



方成 原名孙顺潮。祖籍广东中山市, 1918年生于北京。1942年武汉大学化学系毕业后任黄海化工研究社助理研究员。1946年任上海《观察》半月刊漫画版主编。1948年参加香港“人间画会”活动。新中国成立后, 任《人民日报》美术编辑。1986年评为高级编辑职称。曾在北京、上海等地举办个人漫画展览。出版漫画集多种和漫画研究文集《幽默、讽刺、漫画》。现为中国美术家协会常务理事, 《讽刺与幽默》编委。

Fang Cheng (1918—)

His real name is Sun Shunchao, but he is better known as Fang Cheng. Born in Beijing. His ancestral home was in Guangdong Province. Graduated from the Chemistry Department of Wuhan University in

1942 and worked at the Huanghai Chemical Institute for four years. In 1946, he was employed as cartoonist by the Observer Bi-monthly in Shanghai. Two years later, he went to Hongkong to participate in activities of the Renjian Art Society. Senior art editor of the People's Daily in Beijing, since 1951. Held personal cartoon exhibitions in Beijing, Shanghai, Guangzhou, Hongkong and other cities. Member of the Board of Directors of the National Chinese Artists Association; Member of the Editorial Board of Satire and Humour Bi-monthly. Publications: Selected Works of Fang Cheng: Humour, Satire and Cartoon, etc.



乐小英 (1921—1985) 浙江镇海人。1937年失学后到工厂当学徒，业余学画画，以后的职业便是画画，主要创作儿童生活题材的漫画。1942年根据鲁迅翻译的《表》画成连环画。新中国成立后，创作的《五彩路》曾获全国连环画奖。出版有《乐小英儿童连环漫画选》。曾任《小朋友》杂志和《新民晚报》美术编辑，中国美术家协会会员。

Yue Xiaoying (1921—1985)

Born in Zhenhai County, Zhejiang Province. An apprentice in a factory when he was 16 years old. As a self-taught cartoonist, he persistently earned his living by drawing cartoons

for newspapers and magazines. The theme of his works was mainly children's life. Created a long cartoon series on the basis of Lu Xun's novel Watch. After 1949, he was awarded first prize at a national exhibition of serial cartoons for his Colorful Road. Former Art Editor of Little Friends Monthly and Shanghai's Xinmin Evening News; former member of the National Chinese Artists Association. Publication: Selected Serial Cartoons for Children by Yue Xiaoying.



江有生 广东中山市人，1921年生于日本横滨。幼年时因看鲁少飞的《改造博士》漫画及后来的《时代漫画》杂志而对漫画大感兴趣。1942年参加新四军担任旅服务团的漫画木刻组组长，开始走上漫画创作的道路，其作品参加过历届美展、漫画展，并发表在国内外报刊上。1957年曾带领《中国漫画展》到朝鲜平壤展出，1980年曾带领中国漫画家代表团访问日本，现任《讽刺与幽默》编委。本人有个愿望，自己所画的大量作品，也许有一天，能启发一两个少年儿童也走上创作漫画的道路。

Jiang Yousheng (1921—)

Born in Yokohama, Japan. His ardent interest in cartoons was cultivated in childhood by reading comic books and Modern Cartoon monthly published in Shanghai. In

1942, he joined a brigade of the Communist New 4th Army to head the Cartoon Section under the Brigade's Propaganda Department. His works have been displayed in numerous exhibitions both at home and abroad. He initiated the exhibition of Chinese cartoons in Pyongyang, Korea, in 1957 and led a delegation of Chinese cartoonists to visit Japan in 1980. Member of the Editorial Board of Satire and Humour Bi-monthly.



吴耘 (1922—1977) 上海人。1939年入上海美专半工半读。1940年参加新四军，曾担任画报记者、编辑。创作木刻《不让鬼子来抢粮》及连环画《红军妈妈》和抗日漫画。新中国建立后，在中国美术家协会工作。曾任《漫画》月刊编委。六十年代创作的“故事新编”漫画颇有特色。出版有《吴耘美术作品选》。

Wu Yun (1922—1977)

Born in Shanghai. Studied as a part-time student at Shanghai Art College in 1939 and joined the Communist New 4th Army the next year. Had been art correspondent and editor of newspapers. His noted works include Never Allow Japanese Devils Snatch Our Food (wood-cut) and A Red Army Mother (serial cartoons). Former member of the Editorial Board of Cartoon Monthly. His cartoon series, New Versions of Old Stories, created in the sixties had



韦启美 我于1923年出生于安徽安庆。1947年毕业于中央大学艺术系。六、七岁时我自以为有绘画的天赋才能，是因为当我跟别的孩子一样胡涂乱画时，我受到大人的称赞比别的孩子多。我对漫画有兴趣，是因为我所在小学附近的图书馆阅览室里的大量书刊只有漫画杂志我看得懂。我至今坚持画漫画，是因为我不在乎退稿。

Wei Qimei (1923—)

Born in Anqing, Anhui Province. Graduated from the Art Department of the Central University in 1947. Showed talent in drawing since childhood. Has been engaging in drawing and publishing cartoons in various newspapers for more than forty years.



王宇 1923年，我出生于九朝古都洛阳。30年代在北平读书时，家庭中的男性长辈，无一不喜爱漫画，收藏中外漫画期刊及图册颇为齐全，我受到熏陶，开始学画并试图创作。中学和北平艺专时期向报刊投稿。40年代当过编辑。以后带笔从军，在革命战争中竭尽一卒之力，是我漫画创作的一个黄金时期。50年代，漫画坎坷，我也坎坷但还算小有收获。60年代到70年代中期，漫画在劫，我也难逃，十年搁笔。80年代，又是一个黄金时期，但我只能发挥“余热”了。回顾四十年的历程，如此而已。

Wang Yu (1923—)

Born in Loyang City, Henan Province. Strongly influenced by elder relatives who were cartoon lovers and the large stocks of picture books and art albums kept in his family, he began to draw and contribute his works to newspapers in the 1930s. In the 1940s, he joined the army to do propaganda work by drawing cartoons. Suspended drawing for more than ten years because of political and other reasons. Since 1980, he has regained his strength and worked actively in the cartoon arena.



陈今言 (1924—1977) 女，北京市人。毕业于北京辅仁大学美术系。曾任中学美术教员。1950

年入中央美术学院研究班学习，毕业后任《北京日报》美术组副组长。1973年到北京市工艺美术研究所从事研究和美术设计工作。她是新中国成立后有成就的女漫画家之一，出版有《陈今言美术作品选》。中国美术家协会会员。

Chen Jinyan (1924—1977)

Born in Beijing. Graduated from the Art Department of the Catholic University, Beijing. Taught art lessons in a middle school. Entered the Post-graduate Class of the Central Fine Art Academy in 1950 and, after graduation, worked in the Art Section of Beijing Daily. She was an accomplished female cartoonist in New China. Former member of the National Chinese Artists Association. Publication: Selected Works of Chen Jinyan.



江帆 1924年生苏州，出世七个月因父亲病故，随母亲迁往常熟外祖父家，所以称常熟人。13岁就进工厂当学徒，以后曾在农村当过几年小学教员。1949年开始创作漫画，一个偶然的机会，竟使我三十多年来一直从事着报刊的漫画编辑工作，同时创作漫画。决心和机会已经使我和漫画结下了不解之缘，目前为《人民日报》高级编辑。