

上海美术馆
Shanghai Art Museum

口袋里的美术馆丛书

童年的记忆
——从《三毛》到《白光》
Memory of Childhood
From *Sanmao* to *White Light*

高茜 著
Gao Qian



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总序

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上海美术馆
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General Preface

Published by Shanghai Art Museum, "The Art Museum in Pocket Library" is a series of illustrated books of art education and popularization, integrating our museum's exhibition and collection, aiming to introduce outstanding contemporary and modern artists, art genres and their important works to the public, and fully exerting art museum's function of public cultural services.

As the compilation and publication of this series have received great support from Shanghai Cultural Development Foundation, here we'd like to extend our sincere gratitude!

Shanghai Art Museum
December, 2008

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童年的记忆 ——从《三毛》到《白光》

高茜

Memory of Childhood: From *Sanmao* to *White Light*

Gao Qian

有人说，所谓过去就是一个个记忆碎片的编织。对于每个人来说，有些记忆早已在时间的长河中变得模糊不清，然而，有些记忆却历久弥新，令人难以忘怀。还记得连环画吗？在纷乱浮躁的现代社会里，在喧闹的都市中，已经有太多的娱乐方式充塞了我们的生活，几乎让你来不及思考，一一品味。连环画似乎已经属于很遥远的过去，那些在昏暗灯光下的点点快乐，仿佛一张张泛黄的旧照片，渐渐模糊了，却仍带给人们无限温馨的回忆。记忆中，过去总是显得那么安宁。街道是那么窄，弄堂的空气里飘浮着一丝清香，街上的人不那么忙碌，偶尔有清脆的车铃声从你身旁滑过。你还会看见在小小的巷子里，有几排简陋的书架，上面分列着花花绿绿的小人书。书架前，几个孩子入迷地看着手里的小书。也许，在那个时代，看这种小书就是孩子们最为心醉的快乐了吧！然而，这些往事都已渐渐远去，寂静地、不可挽回地成为尘封的记忆。当你有一天想起的时候，是否会惊觉时间流逝的残酷和迅疾呢？

小人书的时代，已经过去了。

Someone says, so-called past means numerous memory fragments interwoven together. For everybody, some memories have already been ambiguous among the everlasting time, however, some are still vivid and unforgettable. Do you still remember picture-story book? In the chaotic and impetuous modern society, in the noisy cities, too many ways of entertainment fill up our lives, leaving no space to contemplate or appreciate. Picture-story book seems to belong to a very distant past. The happiness in flickering light was like yellowish old photos, becoming increasingly ambiguous but bringing us very cozy memories. In memory, the past always seemed so peaceful. The streets were so narrow; the air in small alleys was tinted with a little delicate fragrance; passersby were not so hurried; occasionally, some bicycles with silvery ringing passed by your side. You could also see several rows of simple and crude bookshelves in small alleys, displaying various picture-story books. In front of the bookshelves, some kids were completely absorbed into these books. Maybe, at that time, watching these books was the happiest moment for a child. Nevertheless, when these things silently went away and inevitably became memories covered with dust until you accidentally recollect them someday, would you be surprised to realize how fast and cruelly the time elapses?

The times of picture-story book has passed.

连环画的前世今生

“小人书”是北方人的叫法，浙江称为“菩萨书”，汉口称为“伢伢书”，两广及南洋称为“公仔书”，在上海称为“图画书”。这些颇有些趣味的名称，似乎也暗示了南北人对同一件事物的不同看法。一直到了1925年，上海世界书局出版《西游记》时，连环画的名字才出现在大众面前。当时，这还是一个代表着新的时尚的名字。

如今早为人们熟知的连环画，究竟起源于何时呢？隐藏于几千年风尘背后的连环画的最初面貌又是怎样的呢？历经岁月斑驳洗礼，久远的事物总会留给后人许多暧昧不清的谜。关于连环画的缘起也是如此。无论认为是唐代也好，或是宋代也罢，任何论者都不会否认连环画历史的久远，久远到我们已经无法判定它最早诞生的确切年代。不过，大多数学者都认为，连环画的雏形可以追溯到2000多年前的汉代。1957年的一天，借助微弱的灯光，考古人员在河南洛阳“烧沟”61号汉墓中看到了让他们兴奋不已的壁画，其中有著名的“二桃杀三士”的故事，这是一个由连续的几幅画面组成的壁画，生动描述了发生在春秋战国时期的一个典故。而这幅连续性的壁画就是目前为止我们所看到的最早的一组“连环画”。汉代的这

Origin and Status Quo of Picture-story Book

In the north, it is called “Xiao Ren Shu” (child’s book); in Zhejiang province, it is called “Pu Sa Shu” (Buddha’s Book); In Hankou, it is called “Ya Ya Shu” (kid’s book); in Guangdong and Guangxi provinces and Nanyang, it is called “Gong Zai Shu” (figure book); in Shanghai, it is called “Tu Hua Shu” (picture book). These interesting names seem to imply people in south and north have different opinions about the same object. Till 1925 when Shanghai World Press published *Journey to the West*, the name of “Lian Huan Hua” (picture-story book) appeared formally. At that time, this was a name representing new fashion.

When did our familiar picture-story book originate? What’s the preliminary appearance of picture-story book hiding behind thousands of years of history? With time elapsing, old things would always leave many dubious riddles, so is the origin of picture-story book. No matter Tang Dynasty or Song Dynasty, nobody would deny the long history of picture-story book, so long that we couldn’t define the specific time of its earliest emergence.

种“连环画”并不是孤立存在的。1972年，考古专家在长沙马王堆1号汉墓中发现了一个漆棺，在这个漆棺上画着许多神怪似的人物。最令人瞩目的是“土伯吃蛇”和“羊牵鹤”这两组画。这两组画的画面情节很简单，但画与画之间的连续性比较强，因而我们完全可以相信这样的组画具有了连环图画特征。在东汉以后，这种具有连续性性质的图画的内容变得丰富起来，甚至在图画本身之外，还出现了文字说明，即所谓的“榜题”。这实际就是连环画的雏形。

这种连续性绘画到了南北朝和唐代以后，变得更为普遍，绘画样式也更为丰富和自由。这种样式在佛教鼎盛的时期用得最为广泛，比如莫高窟壁画上的佛教故事和本生故事都是用连续性的绘画形式表现出来的。在莫高窟北魏第257窟西壁，我们至今还可以看到一组完美的本生故事画，虽然被岁月侵蚀得厉害，但我们还是可以辨识这个“九色鹿本生”连环壁画。整个故事采取横卷连环画的形式，共有9幅画面，说的是一个神鹿与人类的故事。无论是表现形式，还是绘画艺术，都表现得十分恰当和精彩，令人过目难忘。汉唐时期的这种连续性壁画本身就具有很强的叙事功能，而正是这种文学和美术的结合，为连环图画的发展，提供了坚实的基础。当我们看现在的连环画图书时，又有多少人会想到，莫高窟壁画上的佛教故事

However, most scholars believe that the embryonic form of picture-story book could be retrospectively traced to Han Dynasty more than 2000 years ago. One day in 1957, in faint light, archeologists were extremely excited to find some mural paintings in No. 61 tomb of Han Dynasty in Shaogou, Luoyang, Henan province. Among these mural paintings, there was the famous story "Two Peaches Kill Three People", which consisted several paintings and vividly described an anecdote in the Spring and Autumn Period and the Warring States Period. By now, this mural painting of sequential pictures is probably the earliest "picture story" we have ever seen. This sort of "picture story" isn't an isolated case. In 1972, in No. 1 Han tomb in Mawangdui of Changsha, archeologist discovered a lacquer coffin on which many figures of supernatural were painted. Two series of paintings, "Tubo Eats Snake" and "Sheep Rides Crane", were the most conspicuous. The plots of these two series of paintings are quite simple, however, the coherence among paintings is rather strong, therefore, we could absolutely believe such series of paintings have the feature of picture-story book. After Eastern Han Dynasty, the contents of such paintings became increasingly abundant, and besides painting itself, even caption emerged. This is actually the embryonic form of



莫高窟北魏第257窟西壁——“九色鹿本生”。

"Nine-colored Deer" on the western wall in No. 257 cave of Northern Dynasty in Mogao Caves.

picture-story book.

After Southern and Northern Dynasties and Tang Dynasty, this sort of continuous painting became more popular, and the forms of painting were also more abundant and freer. This form was most extensively applied in the period of Buddhism's great prosperity, for instance, the stories about Buddhism and Jataka in mural paintings in Mogao Caves. On the western wall in No. 257 cave of Northern Dynasty in Mogao Caves, we could see a series of perfect story-telling paintings about Jataka. Though they are severely eroded by ages, we may still recognize the mural painting of "Nine-colored Deer". Created in the form of horizontal-scroll picture story, the whole story was appropriately and spectacularly presented, leaving the audience a deep impression. These continuous mural paintings in Han and Tang dynasties were good at story-narration, and just the integration of literature and art provided a strong basis for the development of picture-story book. When we are reading the current picture-story books, how many people would realize that the stories about Buddhism and Jataka were a kind of "picture story" in Tang Dynasty? During the evolution for thousands of years after that,

和本生故事就是唐代的一种“连环画”呢？连环图画在此后千余年的演变中，渐渐发生着细微的变化，但同时又一直延续着最早的形式，直到近代画报的出现。

subtle changes gradually happened to story-telling painting, however it still remained the earliest form until the emergence of contemporary pictorial.

小人书与上海

近代形形色色的画报最早出现于上海。从这个时候开始，现代连环画就与上海结下了不解之缘。在1843年以前，上海还是一个安宁、平静的小县城。可是不过几十年的光景，上海已经成为一个时尚而繁华的城市。20世纪初的上海，充满着一种春花秋月般的时尚味道。在这个与内地截然不同的城市里，许多新鲜的东西如雨后春笋出现在人们面前。黄浦江上的轮船和马路上的汽车早已打破了当年的宁静，宣告了传统生活的终结。其实，早在上海出现连环画之前，上海人已经开始接受许多新鲜的玩意儿，连环画这个新出现的绘画形式自然不会例外。1884年，上海的《点石斋画报》刊登了描述朝鲜东学党事变过程的10幅连续画，这应该是连环画最早见于画报的实例。当时，这种图文并茂的石印新闻画报风行一时，报商们招聘来小贩沿街叫卖，极受群众欢迎。此后，又出现了“回回图”，所谓的“回回图”就是为古典名著如《三国演义》、《水浒传》、《西游记》的每一回绘制一幅插图。这在北宋时期就已经出现了，只不过还不是太普遍，而到了元明时期就比较流行了，比如《新刊全相注释西厢记》，共有一百多页，每页都有插图，图画边上甚至还标有文字。“回回图”一出现，马上流行开来，许多印书馆都采用这个方法来增加图书的可读性，从而吸引读

Child's Book & Shanghai

Various contemporary pictorials originated in Shanghai. From then, modern picture-story book became closely connected with Shanghai. Before 1843, Shanghai was still a tranquil and peaceful small town. For just several decades, Shanghai turned into a fashionable and prosperous city. At the beginning of the 20th century, Shanghai was permeated by a stylish aura like wind, flowers, snow and moon. In this city completely different from inland, many fresh things successively appeared all of a sudden. Ships in Huangpu River and cars on roads already broke the previous tranquility, declaring the termination of traditional life. Actually, before the appearance of picture-story book in Shanghai, Shanghainese had already begun to accept many novelties, so that the picture-story book, a new form of painting, would not be exceptional. In 1884, *Shanghai Dian-Shi-Zhai Pictorial* published 10 pieces of continuous paintings describing the course of Tonghak Rebellion in Korea, which was probably the earliest case of picture-story book published in pictorial. At that time, this lithographic news pictorial with paintings and texts was very popular, newspaper dealers recruited peddlers to sell along



在1843年以前，上海还是一个安宁、平静的小县城。可是不过几十年的光景，上海已经成为一个时尚而繁华的城市。20世纪初的上海，充满着一种春花秋月般的时尚味道。黄浦江上的轮船和马路上的汽车早已打破了当年的宁静，宣告了传统生活的终结。

Before 1843, Shanghai was still a tranquil and peaceful small town. For just several decades, Shanghai turned into a fashionable and prosperous city. At the beginning of the 20th century, Shanghai was permeated with a stylish aura like wind, flowers, snow and moon. In this city completely different from inland, many fresh things successively appeared all of a sudden. Ships in Huangpu River and cars on roads already broke the previous tranquility, declaring the termination of traditional life.

the streets. After that, “chapter painting” emerged. So-called “chapter painting” indicates the illustration for each chapter in classic novels, such as *Three Kingdoms*, *Water Margin*, *Journey to the West*, and etc. This had already existed in Northern Song Dynasty when it was not popular, and it was more prevalent in Yuan Dynasty, for instance, *Newly Published West Chamber with Full Illustrations & Notes* consisted of more than 100 pages with one illustration on each page, besides the illustration there was even a caption. Once “chapter painting” emerged, it immediately became popular, and many publishing houses adopted this method to increase book’s readability in order to attract readers to purchase.

The name of picture-story book firstly originated from books published by Shanghai World Press. During the four years from 1925 to 1929, Shanghai World Press successively published some full-length picture-story books including *Three Kingdoms*, *Water Margin*, *Journey to the West*, and etc, on whose cover red characters of “Lian Huan Tu Hua” (picture-story book) were printed. The printing, binding and layout of these picture-story books were excellent at that time, therefore they were quite influential after entering the

者购买。

连环画这个名称最早来自上海世界书局出版的书籍。从1925年到1929年的四年中，上海世界书局先后出版了《三国志》、《水浒》、《西游记》等长篇连环画，在封面上都印上了“连环图画”的红色字样。这些连环画图书印制和装帧在当时都属上乘，所以上市以后产生了很大的影响。后来为了读起来方便，连环图画的“图”字被舍去，就称作“连环画”。随着这个名称在读者当中的普及和深入人心，全国各地许多连环画出版物都沿袭了这一名称，现代连环画最终定型。



《新刊全相注释西厢记》

Newly Published West Chamber with Full Illustrations & Notes.

market. For the reader's convenience, "Tu" among "Lian Huan Tu Hua" was omitted, and it became "Lian Huan Hua". With the popularization and well-acceptance among readers, many publishing houses throughout China carried on this name, thus modern picture-story book came into shape.

As soon as modern picture-story book appeared, it was well accepted by the public. From the day of its birth, picture-story book was never an art form especially serving the noblemen or the upper class. Just for the same reason, picture-story book could be rapidly spread. In the 1920s and the 1930s, the popularity of picture-story book in Shanghai was absolutely as high as that of current cartoon and animation. In *Novel of Picture-story Book* published in 1932, Mao Dun wrote, "In the streets and alleys of Shanghai, there were numerous small book stalls like sentinels..... Whoever spent two pennies could sit on the bench and read twenty or thirty of the child's books rented from the stall." This was not a single phenomenon in Shanghai, but quite popular in Beijing, Tianjin, and etc, so was picture-story book. However, as the cradle of modern picture-story book, Shanghai played a more important role in the development of modern picture-story book. Till the

现代连环画一出现，就受到普通大众的喜爱。从它诞生的那一天起，连环画就不是一个专为贵族和上层社会服务的艺术形式。也正因为如此，连环画才会迅速流行开来，在20世纪的二三十年代，连环画在上海的流行程度绝不亚于现在的卡通画和动画片，茅盾先生在1932年发表的《连环图画小说》一文中写道：“上海的街头巷尾像步哨似的密布着无数的小书摊……谁花了两个铜子，就可以坐在那条凳上租看摊上的小人书二十本或三十本。”这并非上海一地的景象，在北京、天津等地，连环画也很流行。但作为现代连环画的发祥地，上海在现代连环画的发展中起着更为重要的作用。到了20世纪30年代，上海连环画在绘画的形式上逐步完善，品种也增加了许多，逐渐成为人们生活中重要的娱乐方式。

1930s, Shanghai picture-story book gradually improved itself in the form of painting, and also increased a lot in variety, slowly becoming a significant way of entertainment in life.