

中國當代美術家

CONTEMPORARY CHINESE ARTISTS

The Life and Works of FAN ZENG

Sichuan Art Publishing House

四川美術出版社

范曾



中國思想史研究叢刊
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The Life and Works of PAN ZUNG

Edited by
WU YU-CHANG



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**The Life and
Works of Fan Zeng
—Contemporary
Chinese Artists Series**

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《中國當代美術家》畫傳旨在盡可能真實、全面地展示構成美術家藝術個性的諸多因素及其形成過程，力圖從美術家所處之社會背景、文化氛圍、生存環境及其獨具的生命形態的交織、衝突和生發中，探求其表現形態和演變歷史，以期讀者能充分而深刻地理解當代中國美術家獨特的美學追求及其藝術創作的價值，使美術家與讀者在心靈和情感上藉以獲得交流，從而在當今世界文化大循環的潮流中起到共振和推動作用。此實乃編者初衷，果能如此，將感到欣慰。

本書的出版，承蒙有志於宏揚東方文化的泰國湄南大酒店董事長陳洪振(亞真 陳信)先生及諸多知名人士的熱情支持，藉此篇首之頁，銘記於此，深表謝意。

王 偉

1989年1月中國成都

วัตถุประสงค์ของหนังสือเล่มนี้ ก็เพื่อแสดงให้เห็นถึงปัจจัยต่างๆ ที่เป็นจริงและรอบด้าน ซึ่งประกอบกันเข้าเป็นบุคลิกลักษณะทางศิลปะ และกระบวนการก่อตัวขึ้นจากบุคลิกลักษณะนี้ของจิตรกร ทั้งนี้ เพื่อที่จะแสวงหาบุคลิกของการแสดงออก และประวัติการแปรเปลี่ยนของบุคลิกลักษณะนี้จากการประสานกัน การขัดแย้งกันและการกำเนิดขึ้นระหว่างภูมิหลังของสังคม บรรยากาศด้านวัฒนธรรมและสภาพการดำรงอยู่ของจิตรกร ตลอดจนบุคลิกของชีวิตจิตรกรที่เป็นอยู่เฉพาะตัว เพื่อที่จะให้ผู้อ่านเข้าใจแจ่มชัดและลึกซึ้งถึงสุนทรีภาพ เฉพาะที่จิตรกรจีนยุคปัจจุบันเรียกร้องแสวงหา และคุณค่าของจิตรกรรมที่พวกเขาสร้างขึ้น ทำให้จิตรกรกับผู้อ่านมีการแลกเปลี่ยนกันทางด้านจิตใจและอารมณ์ ทั้งจะทำให้เกิดความรู้สึกสนองตอบและผลักดันให้ก้าวไปข้างหน้าท่ามกลางกระแสหมุนเวียนของวัฒนธรรมสากลในยุคปัจจุบัน นี่คือการมุ่งมาดปรารถนาเดิมของพวกเราเรียบเรียง ถ้าหากเป็นไปได้ตามนี้แล้ว ข้าพเจ้าในฐานะผู้จัดทำพหุязыจีนจะรู้สึกดีใจมาก

การที่หนังสือนี้จัดทำเป็นเล่มได้ ก็ด้วยความสนับสนุนและช่วยเหลืออย่างเต็มที่ของพวกเราจัดทำพหุязыไทย คือ นายอาจัน ตั้งสิน (เงินหงเงิน) ประธานกรรมการบริษัท มีนาโฮเต็ล จำกัด (โรงแรมแม่น้ำ) ร่วมกับกลุ่มบุคคลผู้ที่มีความสนใจและมุ่งมั่น ในการเผยแพร่ศิลปะวัฒนธรรมแห่งบูรพาพิศ ข้าพเจ้าจึงขอแสดงความขอบคุณอย่างสูงไว้ ณ ที่นี้

หวังเหว่ย

เฉิงตู ประเทศจีน เดือน 1 ปี 1989

This album seeks to give an authentic and comprehensive picture of the various factors conducive to the building up of the artist's artistic character and to explore the forms of expression and history of development of this character from the social background, cultural atmosphere and physical environment in which he/she lives, as well as from the genesis and intertwining conflicts of his/her own life patterns. In this way, we hope, readers may gain a full and deep understanding of the peculiar aesthetic pursuit of a contemporary Chinese artist and the value of his/her artistic creations, thereby achieving a "communion" or "mutual participation" in thoughts and feelings, between the artist and his/her readers — a communion that will help promote the great cultural exchange now going on in the present day world. This, too, has been the goal the editors of this album endeavour to achieve, and we would be happy if it is attained.

Our special thanks are due to Mr. Achin Tangsin (Chen Hongzhen) Chairman of the Board of the Menam Hotel Co., Ltd. (Thailand) and other enthusiast for the promotion of Oriental art and culture, who gave us firm support for the publishing of this album.

January 1989

Wang Wei
Chengdu, Sichuan Province, China



The Artist Fan Zeng

畫 家 范 曾

Artistic Chronology

藝術簡歷

- 1938** Born in the city of Nantong, Jiangsu Province, in a family to 12 generations of poets and scholars.
- 1955** Graduated from Nantong Middle School and enrolled in the Department of History at Nankai University in Tianjin after passing the entrance examination.
- 1957** Transferred to the Department of Art History of the Central Academy of Fine Arts, where he studied for half a year before transferring again to the Department of Chinese Painting of the Academy.
- 1962** Graduated from the Department of Chinese Painting of the Central Academy of Fine Arts and began to work at the Museum of Chinese History.
- 1978** Transferred to teach at the Central Academy of Arts and Crafts and became an associate professor the following year.
- 1979** Visited Japan as a member of the Rong Bao Zhai delegation and held exhibitions of works in Tokyo and Osaka.
- 1980** Held a joint exhibition of paintings with Professor Zhang Ding in Hong Kong. Went to Canada on a lecture tour in October.
- 1981** An exhibition of Fan Zeng's paintings of human figures opened in Yokohama, Japan.
- 1982** An exhibition of Fan Zeng's new paintings of human figures was held in Tokyo, Japan.
- 1984** The Fan Zeng Art Gallery was completed and opened to public in Okayama, Japan.
- 1985** Went to Japan to take part in the celebrations for the first anniversary of the Fan Zeng Art Gallery.
- 1986** Became a professor of Nankai University and appointed as a member of the Appraising Committee for Academic Degrees of the State Council. Went to the United States with a study group of 10 Chinese artists and toured Los Angeles, San Francisco, Chicago, Washington and New York in October. An exhibition of Fan Zeng's paintings and calligraphy opened at the Chinese Art Gallery in December.
- 1987** An exhibition of Fan Zeng's paintings and calligraphy opened in the Tianjin Art Museum in February. Held a touring exhibition of Fan Zeng's paintings and calligraphy in Tokyo, Osaka and Okayama in March to raise funds for the construction of the Building of Oriental Art and donated all the 3,800,000 yuan of the proceeds. Held a joint exhibition of paintings and calligraphy with Liu Bingsen in Cologne, the Federal Republic of Germany. Awarded the Commemorative Gold Prize for Special Contributions to Artistic Exchange Between Japan and China by the Japanese Society for the Study of Japanese and Chinese Art.
- 1988** Became a member of the National Committee of the Chinese People's Political Consultative Conference and vice-chairman of the Society for the Study of Japanese Art.
- 1938年** 范曾生於江蘇省南通市一個詩書相傳十二代的世家。
- 1955年** 江蘇省南通中學畢業，同年考入天津南開大學歷史系。
- 1957年** 轉學中央美術學院美術史系，越半載，轉中國畫系。
- 1962年** 中央美術學院中國畫系畢業，同年至中國歷史博物館工作。
- 1978年** 調中央工藝美術學院執教，越兩載任副教授。
- 1979年** 隨榮寶齋代表團訪日，展出作品於東京、大阪。
- 1980年** 與張仃教授聯合書畫展於香港舉行，同年10月赴加拿大講學。
- 1981年** 范曾人物畫展於日本橫濱開幕。
- 1982年** 范曾人物新作展於日本東京開幕。
- 1984年** 范曾美術館於日本岡山落成開幕。
- 1985年** 范曾美術館一週年，范曾赴日參加慶祝盛典。
- 1986年** 晉昇為南開大學教授，受聘為國務院學位委員會評議組成員。10月參加中國十美術家考察團赴美。12月《范曾書畫展》於中國美術館開幕。
- 1987年** 2月天津藝術博物館舉行《范曾書畫展》。3月為籌建東方藝術大樓《范曾書畫展》於日本東京大阪、岡山巡迴展出，並捐獻展覽所得。連同1988年、1989年所捐，計三百八十萬人民幣。4月與劉炳森先生聯合書畫展於德意志聯邦共和國科隆舉行。日本日中藝術研究會授予“日中藝術交流特別貢獻紀念金獎”。
- 1988年** 任全國政協委員，同年任日本藝術研究會副會長。

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常用印章
藝術簡歷

范 曾
范 曾
劉奇俊

Fan Zeng's Own Account of His Life

范曾自述

I was born in a family of scholars in the city of Nantong in Jiangsu Province. According to what is recorded in the genealogical tree, my earliest ancestry can be traced to Fan Zhongyan of the Northern Song Dynasty. Documented history of my family, however, began with Fan Fengyi, my ancestor twelve generations before me, who lived during the end of the Ming Dynasty and the beginning of the Qing Dynasty. In the twelve generations of my ancestors were a number of cultural giants, among them Fan Fengyi, Fan Bozi, Fan Zhongling and Fan Han. Fan Bozi was my great grandfather, an outstanding poet who flourished during the reigns of Tongzhi and Guangxu (1875-1909). Chen Shizeng, a great painter in modern times, was a granduncle on my mother's side who became famous for his promotion of scholar paintings. It is partly because it is in the family tradition and partly because I want to draw a line between myself and my granduncle that I am promoting New Scholar Paintings today to give scholar paintings a new lease of life in new times.

I was born on July 5, 1938 (the eighth day of the sixth lunar month) when half of China was occupied by Japanese imperialist invaders and my family was taking refuge in the countryside in northern Jiangsu, where I spent the first years of my childhood. By the time we were able to return to the city, my family of several generations of scholars had become totally down and out. All we found were a dilapidated house and several thousand copies of books which were worth nothing at the time. It is from among these books that I have managed to preserve some ancient editions which are highly valuable today. I spent my childhood in this impoverished intellectual family. Everything in the family was simple and crude. My father Fan Ziyu was a learned scholar, too. He was a typical one of those scholars who wrote but never intended to have his writings printed. It

我出生於江蘇省南通市一個書香門第。據家譜記載，先祖上溯可至北宋范文正仲淹先生，而有史可考的，則可從明末清初我的十二世祖范鳳翼先生算起，這十二代人裏，足可彪炳於中國文化史的巨擘大師至少有范鳳翼、范伯子、范仲林、范罕等人。范伯子肯堂先生是我的曾祖父，他是同治光緒年間傑出的詩人。近代的大畫家陳師曾是我的姑祖，以提倡文人畫著稱，我今天提倡新文人畫，一方面說明家學淵源；一方面也是爲了和姑祖的觀念劃一界限，使文人畫在新時代具有新的生命。



Fan Zeng as a child.
幼年時的范曾

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was at my persuasion that he agreed in his late years to have a collection of his poems printed. He was very pleased with the collection and had several dozen copies locked in the drawers until they became mildew, except one copy which he placed at my mother's altar. My father was an honest but conservative man. The poems he wrote are beautiful in language and pensive in mood. He wrote many good patriotic poems during the War of Resistance Against Japan. The purpose of his writing of poems seemed solely to express his own feelings. He taught Chinese, history, art and a foreign language in a middle school. Since he was well-versed in history and literature, his lectures in the classroom were different from those of the other teachers and were always absorbing. Everything in the family was looked after by my mother Miao Jingxin. My impression of her is that she was beautiful and virtuous and had a gentle disposition. She taught at primary schools for fifty years and enjoyed very high prestige in our home town. After Liberation, she served as a member of the Nantong city government council and a Standing Committee member of the city's People's Political Consultative Conference. Her death in the "cultural revolution" by torture and frame-up was the saddest event in my life. The poverty of my family did not dampen my family's traditional interest in art and literature. My father told us that the house of the Fan family was favourably located geomantically. There was a 300-year-old well in the courtyard, providing sweet drinking water for the family. The courtyard with the well in it could be looked upon as a giant ink-stone, while the seven-storeyed octagonal Guangxiao Pagoda, a 1,300-year-old Tang Dynasty structure, near the house was like a huge writing brush soaring into the sky. With the writing brush and ink-stone, one certainly could write sublime essays. My father urged us to study hard, not by threats of physical punishments, but by setting a good example himself and influencing us with his scholarly quality that had been handed down from generation to generation and his noble personality. He taught me and my two brothers to write poems and essays. The rhythmic sound of his reciting of poems, sometimes melancholy, sometimes stormy, still echoes in my ear today. The fact that my brothers and I can write poems in the classical style is the result of training by my father in the family's literary environment. This kind of childhood training required far less efforts on our part than learning poetry in adulthood and enabled us to understand the poems more deeply. The same is probably true in learning science and art. I think it is very important to learn when one is young, that is, before one is burdened by life and before one's senses are blunted by the complexities of society. A young and unblemished heart is most sensitive to everything in the world.

I began to go to school at four. A precociously intelligent child, I was always at the top of the class.



With his father, mother, brothers and sisters in a family portrait.

少年時與父母、兄弟姐妹全家合影

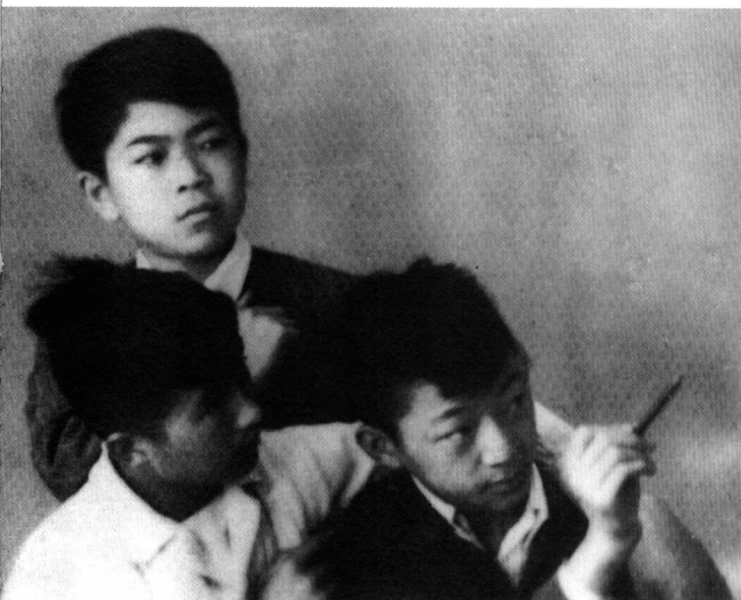
Fan Zeng as a college student playing with children.

童心不減的大學生





The young Fan Zeng with his parents.
青年時同父母一起留影



Three young artists.
三個小畫家

我生於1938年7月5日(農曆六月初八)。日本帝國主義的侵略使中國的半壁河山成為淪陷區，我是在逃難的途中呱呱落地的，在蘇北的農邨中渡過了顛沛的襁褓生涯。待到再進城時，這文學世家已凋零不堪了，原因是家賊發國難財，將家中值錢的東西變賣一空，剩下的是幾間破房和幾千冊書，那時書是一文不值的，而家賊也不識版本之可貴，所以至今我們幸藏着一些圖書便成為珍貴的古籍。我的兒童時代便是在這清貧的知識分子家庭中成長。家中的一切都很簡陋，父親范子愚先生，是一位淵博的學者，他是述而不作的典型。直到晚年，我勸他出一本詩集，老人才表示同意，印出來之後，他很高興，但他作夢也不會想到這是獵取名譽的工具，幾十本書鎖在抽屜裏發霉，祇拿出一本供奉於母親的靈前。父親為人老實迂闊，但他的詩卻是風華婉轉蕩氣迴腸的。抗日戰爭時期寫過不少愛國主義的好詩，但他寫詩的目的，好像就是為了自己感情的抒發。他教中學的語文、歷史、美術、外文，由於熟讀文史典籍，講課別具風格，引人入勝。家中的一切全靠賢慧的母親繆鏡心先生。在我印象裏，她不僅容貌娟秀美好，而且性格極其溫和，從事小學教育五十年，在家鄉聲譽極高，解放後曾任南通市政府委員和政協常委，卻在“文化大革命”中被誣陷折磨而死，這是我一生不堪回首的、最悲痛的事。清貧的家庭生活，並沒有影響文學世家的樂趣，父親告訴我們，范家的風水好，院中的一口井，井水十分



A portrait of his mother by Fan Zeng.
范曾筆下的母親

Since my father was a graduate of the Shanghai Art College, he had several albums of paintings and drawing paraphernalia in the house. I began to scrawl pictures on paper when I was very young. The artist who influenced me most in my childhood was Feng Zikai whose pictures were included in the *Husheng Collection of Pictures* and *Zikai's Collection of Cartoons*. I liked his pictures drawn in simple lines and their rich literary flavour. The compassionate heart of the artist moved me deeply. There was also *The Street Urchin San Mao* drawn by Zhang Leping, which often made me shed tears over the misfortune of San Mao. I made copies of Feng Zikai's and Zhang Leping's pictures almost with obsession. I also learned calligraphy. Since my great grandfather Fan Bozi learned his calligraphy from Zhang Lianqing, the famous calligrapher of the Qing Dynasty, my family favoured Zhang's calligraphic style. I also began to learn from his calligraphy when I was a child and practised by making copies of his handwriting while holding the writing brush with the wrist not touching the desk. I also collected stamps. Since I had no money to buy stamps, the only stamps I could lay my hand on were those from letters received by members of the family. And yet I found infinite interest even in the most commonplace and worthless ones. I was rather timid and did not dare to ask for used stamps from others. My collection grew very slowly until my second elder brother went to Hong Kong in 1945. From there he sent me batch after batch of foreign stamps that he had removed from letters sent to the bank where he worked. My collection thus increased gradually to several big albums. Even today I still love collecting stamps. Some years ago I painted pictures for a set of stamps, which won top prize in designing. This particular set of stamps is now much sought after by young philatelists. But I can never forget the pleasure I found in the beauty of the stamps when I was a poor child.

When I was eight, great changes took place in my family. Because my eldest brother participated in revolutionary activities, the authorities wanted to arrest and execute him. He fled home and joined the guerrillas in northern Jiangsu. The second elder brother had to make a living for himself. He went to Hong Kong with our mother's brother and found a job there. Although I still had my elder sister and younger sister at home, we did not play together because they were not interested in what interested me. I felt lonely and missed my two elder brothers who liked me very much. When the second elder brother's circumstances improved, he often sent me candies, books and magazines. My eldest brother continued to work for the revolution, moving from place to place. He had no money and constantly suffered from hunger and cold. But he did not forget me. Once he sent home a dozen small stone monkeys. The monkeys were crudely carved, but I thought they were the best things I

甘美，有三百 年 歷史，和整個天井結合起來算是一方碩大無比的硯台，而門外有一座越一千三百年的唐代寶塔——光孝塔，八角七級，算是一枝插入雲霄的大筆，有着這樣的筆硯，還寫不出大塊文章嗎？父親教我們苦讀，所用的不是戒尺，而是言傳身教，是他祖祖輩輩留下來的文人氣質，他的博文強記和高尚的人格。他教我們兄弟三人作詩，論文，他吟哦的聲調沉雄悲涼，有如風之入松，濤之入海，氣勢實在磅礴得很。我們兄弟都會作舊體詩詞，完全是靠這種耳濡目染而熏陶出來的，這恐怕比成年之後再學，花的氣力小，而理解得更深透，在科學和藝術上，我以為從幼年開始十分重要，這時的心靈沒有被沉重的生活和複雜的社會磨上老繭，柔嫩的、美好的心，對世界上的一切，都有最靈敏的感應。

我四歲時入學，由於早熟的聰敏，學習成績都是名列前茅。我父親是上海美專畢業的，家中有些留下的畫冊和畫具，我從小便喜歡橫塗縱抹。最早對我有影響的畫家是豐子愷的《護生畫集》、《子愷漫畫集》，我喜歡他要言不繁的用筆和濃厚的文學氣息，他的惻隱之心深深打動了我。還有張樂平先生的《三毛流浪記》，我有時看着看着就流下了眼淚。我照着豐子愷和張樂平的畫臨摹，有時到了如痴如迷的地步。我也寫字，由於張廉卿是范伯子的老師，所以我們家對他的書法十分推重，我從小學他的字，每天懸腕對臨。除此還收集郵票，那時沒有錢買，就從偶然收的家信中撕下來一張張積累，連很普通的、不值錢的郵票，我也認為趣味無窮。我們小時候老實得很，連向別人要舊郵票都不敢的，因此搜集的速度之慢，可以想像。直到二兄1945年去香港之後，他從銀行裏的信件上取下一批批的外國郵票寄給我，我才漸漸收集了幾大本。當我成名之後，我不僅愛集郵，而且我畫的郵票得到了最佳獎，成了小郵迷們的崇拜對象，我總忘記不了我少年的困境和對美的追求。

我八歲之後，家庭發生了巨大的變化，大兄因為參加革命，遭到追捕，幾乎喪命，離開家園，到蘇北打游擊去了；二兄也為生活所迫，跟舅父去香港謀生。我從小不愛和女孩子玩，一個姐姐，一個妹妹對文學又一竅不通，所以我很孤獨，懷念着兩位才情出眾的兄長。他們也很喜歡我的。二哥的生活漸漸好一些了，經常寄糖菓和書刊給我；大兄則一直為革命奔走，常囊空如洗，挨餓受凍，但他還是想着我，給我寄回過十隻石猴，那是刻工粗糙的藝術品，但牠帶給我的快樂，超過了我一生所可能得到的一切，我竟然讓牠們排隊睡在我的枕旁，每天給牠們洗澡。1949年全國解放，在春節裏，大哥穿着灰軍裝揹着盒子炮回家中，我的家庭從此開始了佈滿陽光的生活。但是好景不長，1957年大兄成了右派。我們家也跟着倒霉了二十年，史無前例的浩劫，又使我失去了母親和大兄，二兄憂鬱而死，想到這一切，都使我感到一陣悲哀，普天之下每一個

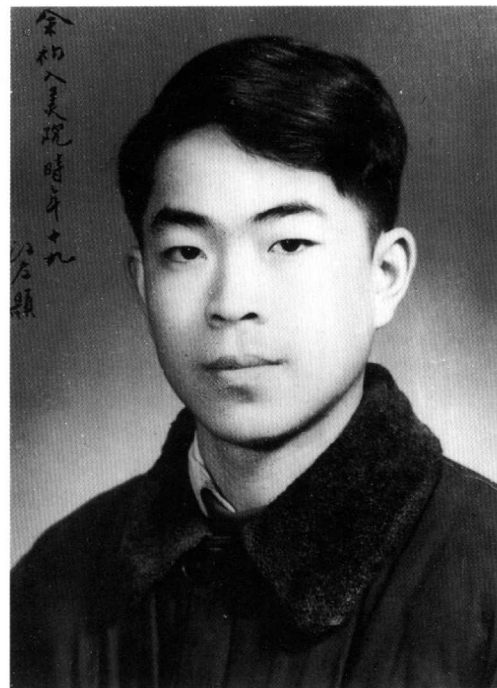
had ever had. I lined them up alongside my pillow and washed them every day. After the liberation of the whole country in 1949, my eldest brother returned home during the Spring Festival that year, wearing a grey uniform and carrying an automatic pistol. Life in my family began to be filled with sunlight. But this did not last very long. In 1957, my eldest brother was condemned as a Rightist, and the whole family suffered with him for the next twenty years. During the "cultural revolution," I lost both my mother and my eldest brother. My second elder brother died, too, from sorrow. Whenever I think of them, I am overcome with grief. No good and honest family in the whole country will like to see these historical tragedies to recur in China. My father passed away last year, so was my elder sister, who died of illness the year before last. After experiencing all the joys and sorrows of the family, I am the only one who have survived. I regret that I had no chance to perform better filial piety towards my parents and failed to bring more joy and happiness to them and to my brothers and sisters.

After I began middle school, I became very naughty and my grades dropped every day. With the exception of literature of which I was still the best student in the class, I showed no interest at all in mathematics, physics and chemistry. Our textbook for algebra was a big thick book with wide blank margins on each page, a good place for drawing pictures. We drew a picture on the margin of each page showing continuous action and then leafed through the pages at an appropriate speed, the picture would become somewhat animated.

In Nantong Middle School where I studied, there were three young painters who became known not only in Nantong city, but also in the whole Jiangsu Province. They were Yuan Yunsheng, Gu Lefu and myself. We became members of the Nantong City Artists Association when we were thirteen. Together we drew cartoons and posters. Yuan Yunsheng is quick and clever and Gu Lefu, good-natured; my character comes between the two of them. We have experienced different fate and today are separated by long distances. I cannot forget our friendship in our school days.

Zhang Zitong and Gu Yun'ao were our middle school art teachers who initiated us into the world of painting. Both of them were graduates of the Shanghai Art College. They were upright and honest persons. We owe our success to their instructions. I always have fond memories of them.

In 1955, when I was seventeen, I passed the entrance examination and enrolled at Nankai University in Tianjin in the Department of History. I had surprisingly good memory in those days. I was able to commit to memory several hundred historical dates, and my grade was never below A. The professors in the Department of History were all learned scholars. The ones I most respected were professors Zheng Tianting and Lei Haizong. They



Fan Zeng when he was a student at the Central Academy of Fine Arts.

進入中央美院讀書時的范曾

善良的家庭，都不願中國再演這歷史的悲劇。父親在去年初也謝世了，姐姐是前年病故的，我的家，在歷盡了悲歡之後，留下了我孑然一身，我一生的遺憾是沒有盡為人子的孝道，沒有帶給父母兄長更多的幸福和快樂。

我上中學之後，開始頑皮，成績也江河日下，祇有文學永遠在班上執牛耳。我對數、理、化沒有絲毫的興趣，所好代數書很厚，正好在書的邊角上畫卡通，每一頁畫的動作，略有區別而有連續性，用相當的速度翻閱，便可有運動的效果。

當時我們南通中學有三位小畫家在全市，甚至江蘇省有名，便是袁運生、顧樂夫和我，十三歲便入了南通市文聯美協，那時經常在一起畫漫畫和招貼，袁運生比較機靈，顧樂夫則很憨厚。我的性格是介於兩者之間。我們的命運不同，現在天各一方，但少時的友情總是難忘的。

中學時代的教師張子通和顧雲璈先生，是我們繪畫的啟蒙老師，他們都是上海美專畢業的，為人都極謙和質樸，我們的成功，和他們的教誨是分不開的，我時常懷念他們。

1955年，我十七歲考上天津南開大學歷史系，那時的記憶力是頗驚人的，過目不忘，三遍成誦，幾百個歷史年代背得嘩嘩如流水，所以我的成績從來不低於5分。南開大學歷史系的教授們都是學富五車的著名學者！我最尊敬的鄭天挺和雷海宗先生早已去世了，我永遠懷念他們。我

have long passed away, but I always cherish their memory. Young historians of today who aspire to reach their level of learning need to exert a tremendous amount of effort.

Among the other teachers in the Department of History at Nankai who influenced me most were Wu Tingqiu, who is well versed in the histories of Japan, Korea and India and who aroused a deep interest in me in the history of Asia and the Orient; Wang Yuzhe, a scholar of pre-Qin history; Yang Yirang, a scholar of the history of the Han Dynasty; Yang Zhijiu, a scholar of the history of the Sui and Tang dynasties; Yang Shengmao, Gu Xiegao and Li Guobin, who were professors of world history; and Lai Xinxia, an expert of modern Chinese history, who all helped me in laying a foundation in the science of history. Although it has been thirty years, I have never forgotten them. They have also shown close concern for me. Recently Professor Gu Xiegao said at a gathering, "Fan Zeng has become a famous painter both in China and abroad. Yet he still do reverence to us as a disciple." All the professors present laughed.

When I was nineteen, the Department of Art History was set up at the Central Academy of Fine Arts. I wrote a few short theses and sent them to Jiang Feng, President of the Academy. The ideas expressed in the theses were rather naive and shallow, but the style of writing was probably not too bad because of the family tradition. The Academy immediately agreed to allow me to transfer. When I bid farewell to Nankai University in 1957, Professor Wu Tingqiu was sorry for my leaving Nankai. He said prophetically, "China will lose a good historian while gaining a good painter."

I enrolled at the Central Academy of Fine Arts after the summer holidays. The atmosphere at the Academy was tense. The anti-Rightist movement was in full swing and Jiang Feng was condemned as the "No. 1 Rightist" and became the target of criticism. The academic atmosphere disappeared completely. Classes went on in the Department of Art History only lackadaisically. But I still remember Professor Liu Lingcang, our teacher of outline drawing, who was not the least bit negligent in the classroom whether there was a political movement or no political movement. He praised my copies of Yan Liben's *Emperors of the Past Dynasties*, saying that they were vivid and lifelike. Professor Li Hu, who taught sketching, was another strict teacher, a master of basic skills and my guide in art. He was invited to teach first at the Beiping Art College from Sichuan by Xu Beihong through Zong Qixiang. He was conscientious in the classroom and taught the students the scientific methods of observation and expression. He strongly censured those students who were careless and did not work hard. He was genuinely for the good of the students. Although his method might not be encouraged today, it was indeed his spirit that moulded me into an artist.

認為青年一代的史學家們要達到他們的水平必須花盡移山心力，不是教育一改革，學問也會貯存到你大腦中去的，教育的改革，目的是使知識能成為獨創的工具，但知識本身的累積性，是任何人也無法迴避的。先得站到前人的肩上，然後才能言創造、言前進。

南開歷史系給我影響最大的學者還有吳廷瑒，他精通日本、朝鮮和印度歷史，他引起我對亞洲、東方的濃厚興趣，上他的課得益匪淺。研究先秦史的王玉哲、漢史的楊翼驥和隋唐史的楊志玖都為我打下了史學的根基。外國史的教授楊生茂、辜燮高和黎國彬，還有近代史專家來新夏，都對我很有教益。這些學者都誠實得不得了，不知道為甚麼也有成右派的，作為他們的學生，無論他們誰因不測之禍而罹難，都使我們內心十分抑鬱。三十年來，我對他們沒有一天輕忘，他們對我也愛護備至，有一次，辜燮高先生講：“范曾已是中外馳名的藝術家，對我們仍行弟子禮啊！”在場的教授們都笑了。

我十九歲時，中央美術學院成立美術史系，我寫了幾篇十分幼稚可笑的文章寄給江豐院長，文章立論當然是疏漏膚淺的，但文筆可能不墜家風，中央美術學院很快地表示歡迎我去，時在1957年。離南開時，吳廷瑒先生十分惋惜地說：“中國可能少了一個優秀的史學家，而會多一個優秀的畫家”，三十年後，這位史學家的預言已成為了現實。



With his wife Bian Baohua.
范曾同夫人邊寶華在一起



I studied in the Department of Art History only for half a year before I transferred again to the Academy's Department of Chinese Painting. There I met for the first time in my life the many great artists, among them Jiang Zhaohe, Li Kuchan, Li Keran, Guo Weiqu, Li Hu, Liu Lingcang, Huang Jun, Yu Zhizhen and Zong Qixiang, who all taught classes and who were all patient and tireless teachers. The one who exerted the greatest influence on my life as an artist was Jiang Zhaohe whose paintings indisputably constituted a landmark in the history of Chinese painting. In his figure paintings he elevated the traditional skills to a new height. The portraits he painted all his life actually form a great scroll retracing the history of modern Chinese society. No Chinese painters, either ancient or modern, can match him in the momentum he expressed in his works, in the vigour of brush strokes and in depicting the inner world of the personalities. He taught us to observe the subjects carefully and convey the spirit of the subject through depicting the form. His theory of conveying the spirit has carried forward the realistic spirit in classical Chinese painting. He required us to give free reign to our brushes after making accurate judgement and he repeatedly warned us not to be misled by the play of light and shade on the surface of the subject. He told us to proceed from the traditional "bone-depicting method of applying the brush" in order to correctly render the structural composition of the subject, paying attention the angle of the subject's structural composition in space and the minute perspective change of the angle. Through many years of his teaching, his students have, in general, mastered the techniques of portraying the shape. Of course, it requires efforts on the part of the students themselves to produce works of art. This is because a great master can only teach you the rules, but not how to produce creative works. It was on the foundation of Jiang Zhaohe's teaching and influence I started my own career as a painter after graduation. Although the pictures I painted are different from his, I can never forget and am always grateful for the instructions he gave me in my youth. Li Keran and Li Kuchan also influenced me deeply, the former with his profound ideas on art and excellent artistic skill and the latter with his uninhibited personality and outstanding achievement in Chinese ink and colour painting. Young and eager to learn, I looked upon these great painters as the ultimate models and idolized them as supernatural beings. Li Keran gave me a scroll of calligraphy in which he wrote: "Seventy-two obstacles," with which he encouraged me to press forward and never to look back in the spirit of the monk Xuan Zhuang who overcame seventy-two obstacles on his way to the Western Regions to obtain Buddhist scriptures. I valued this souvenir of my teacher's so much that though my home was ransacked three times during the "cultural revolution," the rebels failed to lay their hands on it. I was the

過了暑假，到中央美術學院上學，美院已是一片緊張空氣，江豐已成為美術界的“頭號右派”，在受着批判，學術氣氛是談不上了，美術史系很蕭條，課程也很鬆弛，祇記得教白描的劉凌滄先生，不問甚麼運動不運動，認認真真的傳統，教課一絲不苟，他一開始便對我的作業大加獎飾，說我摹的閻立本的《歷代帝王圖》能傳神。教素描的李斛先生，也是我藝術上的嚴格的導師，他的功底好極了，當初徐悲鴻先生特地請宗其香先生將他從四川調到北平藝專，他上課執教認真，有科學的觀察方法和表現手段，凡有浮光掠影，不刻苦作畫的，他則痛加呵斥，使學生誠惶誠恐，今天想來，他真是用心良苦，儘管他的教學法或不會為現時所推重，但他的精神卻造就了我。

美術史系半年便草草收場了，我轉到中國畫系，在這裏，我平生第一次見到那麼多的藝術大師。蔣兆和、李苦禪、李可染、郭味蕓、李斛、劉凌滄、黃均、俞致貞、宗其香都親自授課，而且老一輩藝術家都具有那種誨人不倦的師道。其中對我一生影響最大的當然首推蔣兆和。他的藝術無疑是中國繪畫史的里程碑，他的人物畫，將中國的傳統技巧，推向一個嶄新的境界，他畢生的創作不啻是中國現代社會的偉大的歷史畫卷，他的作品氣派非凡，筆力雄健，而對人物內心世界的刻劃，在中國堪稱古今一人。他訓練我們對物象做仔細觀察，要求我們在盡精刻微的基礎上做到以形寫神。蔣兆和先生的傳神論是中國古典繪畫現實主義精神的弘揚光大。蔣兆和先生要求我們在精確地

With Liao Jingwen, widow of Xu Beihong, at the opening ceremony of the Xu Beihong Memorial Hall in Yixing.

同廖靜文老師在宜興徐悲鴻紀念館開館式上



most favourite student of Li Kuchan, who more than once said to others that Fan Zeng was the best student he had ever taught in his scores of years of teaching in art colleges. He has published only one large album of his paintings, *Paintings by Li Kuchan*. Yet he asked me to write the preface, saying that my writing is like rhythmical prose in form and the Tongcheng school of writing in style. Li Kuchan is a man of strong character, fearless of brutal force. He displayed the unyielding integrity of a Chinese during the War of Resistance Against Japan. Both his personality and his art are highly respected today by all the Chinese people. Another teacher I should mention is Guo Wei-qu, a man of extensive learning. He was the greatest painter of flowers in the freehand style after the death of Hua Xinluo. He was very fond of me. On my graduation he gave me a picture he painted of bamboo, expressing his hope that I might one day make a name for myself. He later suffered a very sad fate. He was wrongly condemned as a landlord and sent to his home village, where he died of sorrow and indignation. His death is a great loss to Chinese art, a loss only those who know the value of his art can understand.

My work at the Academy was rather ordinary in the first year. From the second year onwards, I began to distinguish myself and remained at the top of the class ever afterwards. Just before my graduation, I painted *Wenji Returning to the Han Court*, a picture on a historical subject, and showed it to Guo Moruo, the well-known writer, poet and historian, who had written a play on the same subject. He told me that he was so deeply stirred by the picture that he rose from bed at three o'clock in the morning and composed a long poem, which he inscribed on the picture and presented it to me. The poem has become one of Guo's immortal works and was included in his *East Wind Collection of Poems*. He received me at his residence and told me that he was willing to write more poems for my pictures in the future. However, I never went back to see him again, because I was not satisfied with anything I painted in those days. It was not until ten years later did I begin to have some confidence in what I painted.

Upon my graduation I was given a job at the Museum of Chinese History, working under Shen Congwen, the famous writer and scholar, to compile materials and draw illustrations for a book on Chinese clothing and personal ornaments throughout history. It was a gigantic project involving a tremendous amount of painstaking work. Shen's maxim was that we must have patience. This maxim represented his attitude in his literary creations and academic research all his life. He was never impatient to tell us the things we should pay attention to in our work, writing them down in small neat characters in his letters to us. His spirit of fortitude can hardly be matched by anyone with ordinary will power. In the



判斷之後放筆直取，如燈取影，纖悉不遺。蔣先生反復教導我們不要被表面的光 and 色的魅力所迷惑，而從中國六法論的“骨法用筆”出發，把握對象的結構，注意結構在空間的角度和角度由於透視所形成的微妙變化，經過兆和先生多年的指導，一般說來，他的學生，造型這一關是能通過的，至於創造，則有待於自己的努力。大匠能教人以規矩，不能使人巧，我正是在畢業之後，逐步探求，從兆和先生的影響下起飛，走上自己奮進的道路的；今天我的畫風和兆和師當然不同，但是得能莫忘，我永遠感激少年時代得之恩師的諄諄教導。李可染先生以他深邃的藝術思想和精湛的藝術技巧，李苦禪先生以他豪放的爲人氣派和博大的水墨畫造詣，深深地感動着我。我那時十分幼稚，求知慾十分旺盛，對於這些大師我是高山仰止、景行行止，我把他們看做神靈一樣的崇拜。李可染先生曾送我一幅書法：“七十二難”，用玄奘西天取經，不畏七十二難的精神鼓舞我勇猛精進，誓無反顧，這張字即使在文化大革命被三次抄家，都沒有落入造反派手中，我對老師的拳拳之情，由此可見。李苦禪先生是最愛我的，他曾不止一次對人說在幾十年的大學教學中，最好的學生是范曾，他一生出過的一本唯一的大畫冊《李苦禪畫集》的序言，便是苦禪先生請我寫的。他喜歡我的文筆，說形式上有駢文的面貌，而風骨卻是桐城派的。李苦禪爲人剛烈，不畏強暴，在抗日戰爭時期，保持了中華民族的氣節，他的爲人和藝術今天深深地爲國人所尊崇。還應提起的是郭味蕓先生，他是一位有淵博學識的虔敬之士，他是華新羅之後的最偉大的小寫意花卉畫家，他很愛我，在我畢業的時候，送我一張畫竹，希望我能拂雲擎日，但他的命運十分不幸，文化大革命中，被錯劃爲地主，遣送回鄉，憂憤而死。這真是中國畫壇的極大損失，這種損失祇有深知他藝術價值的人才能體會到。

我在大學裏的成績，一年級時尚不足觀，二年級以後，才嶄露頭角，此後一直名列前茅。1962年畢業時，我畫了