

Bilingual Edition / 中英对照

Wit and Humour from Ancient China

100 Cartoons by Ding Cong

十二
趣
集

丁
聰



NEW WORLD PRESS BEIJING

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WIT & HUMOUR

from

ANCIENT CHINA

— 100 Cartoons by Ding Cong

Bilingual Edition

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NEW WORLD PRESS
BEIJING, CHINA



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Ding Cong and His Cartoons

This collection of jokes has been chosen from histories, biographies, novels and anecdotes dating from the 3rd century B.C. to the 17th century. It ridicules stupid officials, pokes fun at pretensions or follies and records smart repartee, displaying much the same style of humour throughout two millennia.

As the Chinese have a strong sense of humour, many such anthologies have been compiled. This one, however, has the outstanding attraction of illustrations by Ding Cong, one of China's most popular and respected artists.

Ding Cong, now sixty-nine, still signs his work Little Ding. He first did so in his teens to distinguish himself from his father Ding Song, a veteran cartoonist in Shanghai. Ding Song's home was frequented by actors, writers and painters, and from his boyhood Little Ding loved art. But an artist's life was so hard in those days that his father did not want him to follow in his steps; he refused to teach him. Art was the youngster's hobby and he learned from life, taking a sketch-book with him wherever he went. His only formal training was a term of drawing classes at the Shanghai Fine Arts Institute.

Like virtually all Chinese artists of his generation Ding Cong has had a very chequered career. The Anti-Japanese War forced him to move from Shanghai to the Interior. Later, Kuomintang's censorship and persecution of radicals drove him from Shanghai to Hong Kong. After Liberation the anti-Rightist movement and the "cultural revolution" robbed him for twenty years of the freedom to publish under his own name. Under these circumstances it is amazing that he has achieved so much. On the other hand, the ups and downs of his life have toughened him, enriched his experience and deepened his sympathy for all underdogs.

Ding Cong started his career by drawing cartoons and helping to edit film magazines and pictorials. In the Interior and Hong Kong he also designed stage sets and costumes — experi-

ence which stands him in good stead when illustrating stories from the past. With the outbreak of the Pacific War in 1942 he went back to the Interior and contributed to the exhibition "Hong Kong in Torment." His travels with a repertory company brought him in touch with social outcasts, whose sufferings he often took as his theme. Thus his *The Red Light District* and other drawings of social phenomena portray the hard life of prostitutes in Chengdu as well as the rampant corruption in wartime China. In recognition of his outstanding work he was made a member of the Modern Art Association.

In 1944 he drew brilliant illustrations for Lu Xun's masterpiece *The True Story of Ah Q*, satirizing the landlord and Imitation Foreign Devil but showing sympathy for feckless Ah Q, considering him as a victim of his times. This sympathy for the poor and ignorant pervades all his illustrations.

Returning to Shanghai in 1945, and later when he returned to Hong Kong, Ding Cong drew cartoons attacking the Kuomintang's reactionary regime. "Cartoons can be compared to daggers," he said. "Armed with them I have pierced through dark and gloomy times."

After Liberation Ding Cong came to Beijing, became an editor of the *China Pictorial*, drew cartoons, illustrated stories and helped to design exhibitions. One of our earliest recollections of him is when, like a smiling Buddha, he showed us round the fascinating exhibition of the classical novel *A Dream of Red Mansions* which he had been instrumental in arranging. The wealth of material assembled shed light on the novel and its historical background, the costumes and furnishings of that time, even the tricks resorted to by desperate candidates to cheat in the imperial examinations.... That was one of the best exhibitions we have seen.

In 1957, wrongly labelled as a Rightist, Ding Cong was sent to the Great Northern Waste to work on the land. Though the temperature sometimes dropped to 30 degrees below zero, he never complained but retained his sense of humour. In 1960 he was cleared and given a job in the National Art Gallery. But in 1966 came the "cultural revolution," he was sent to a cadre school and then to the countryside to work as a swineherd.

When rehabilitated in 1979, Ding Cong determined to make up for lost time. His work is in great demand. His cartoons keep appearing in papers and magazines. He has illustrated many books by such famous writers as Lu Xun, Lao She and Mao Dun, as well as many others. After making a careful study of these works he faithfully reflects and illuminates them

with his meticulous draftsmanship and his keen sense of character and period.

Ding Cong is an all-round artist but above all a brilliant cartoonist and illustrator. A good illustration should do more than simply reproduce what a writer has said; it should give it a new dimension by adding the artist's insight. This Ding Cong does most successfully, using his cartoonist's eye to select significant details and bring out salient features without drawing caricatures. His illustrations in this book are not merely amusing but forceful and thought-provoking. Over the years he has evolved his distinctive style and simplified his compositions. His drawings can be recognized at a glance. The speed with which he now works is based on painstaking practice.

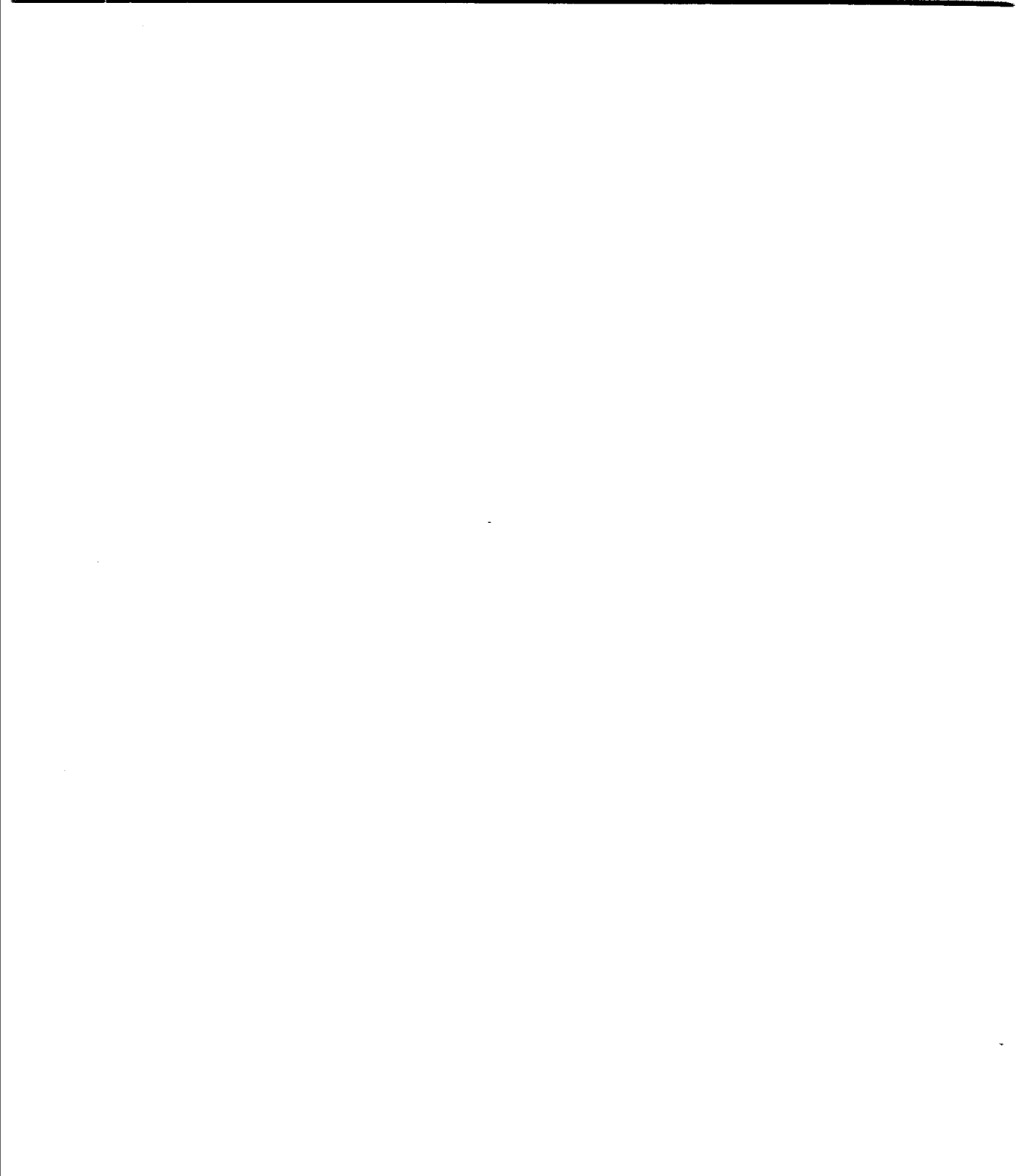
We once had the privilege of seeing Ding Cong in action. In a friend's home one evening a poet complained that some bureaucrats, to pose as cultured, write up third-rate poems or calligraphy everywhere. Then our hostess brought out a newly made rice paper lamp-shade, and we urged Ding Cong to paint something on it. In five minutes he had produced a smug mandarin in red robe and official hat, proudly flourishing a brush. The poet added the irreverent inscription, "I passed this way and peed here."

Ding Cong's old friends still call him Little Ding, not simply because he won fame under this name but because of his lovable childlike qualities. He is frank, enthusiastic and straightforward, full of fun and with no malice in his make-up. Wherever he goes we hear laughter. "The style is the man" — this applies to both writers and artists.

Ding Cong now advises the literary journal *Du Shu*. One of China's prolific artists, he is working tirelessly to delight the reading public. As he says, "I am nearly seventy and must make the most of my time."

Gladys Yang and Yang Xianyi

July 1985



丁聪和他的漫画

这个插图本笑话集是从公元前三世纪到公元十七世纪的一些笔记小说和历史传记中选出的，内容是对某些昏庸官僚和装模作样的愚蠢人的讽刺小品，包括一些机智的对话，反映了近两千年间中国人民的古老幽默。

中国人民是很富于幽默感的，历代曾有过许多这样的笑话选集，但这本选集的插图是出自当代中国最受欢迎的一位美术家丁聪之手，因此而大大增色。

丁聪现年六十九岁，但他还自称为“小丁”。他的父亲丁悚是过去上海的一位漫画家。丁聪在十几岁时就随他父亲作画。他的家中经常有一些著名戏曲演员、作家和美术家作客，因此他从小就喜爱艺术。当时一个画家的生活是很艰苦的；他的父亲并不想鼓励他成为画家，也不愿意教他画画；他开始只是拿绘画当作业余爱好。他开始只作一些生活速写。后来也只在上海美专正规学习了一个学期。

同他一代的大多数画家一样，丁聪经过一个颠沛流离的生活。抗日战争迫使他离开上海去到内地，后来由于国民党对文艺的审查制度和政治迫害，他又被迫流亡香港。解放后的反右运动和“文化大革命”又剥夺了他二十年的创作自由，不能发表许多署自己名字的作品。即使这样，他还能生产大量的作品，这是很令人惊异的。艰苦生活环境磨炼了他的意志，丰富了他的生活经验，也使他对过去受苦受难的老百姓增加了感情。

丁聪开始创作主要是搞漫画，同时也编辑过电影画报，作美术编辑工作。在内地和香港期间还设计过舞台布景。这些经验对他为小说作插图都有帮助。一九四二年太平洋战争开始时，他从香港回到内地参加“香港受难”展览。他还随剧团到各地写生，接触到当时难民生活，画出他们困苦的处境。如他在成都曾为当时妓女的悲惨生活画了一幅“花街”，还画了其它揭露战时国民党腐败社会的画面。由于他的贡献，他当时就是中国美术家协会的一位杰出代表。

在一九四四年，他为鲁迅的名著《阿Q正传》画了插图，讽刺了当时的地主阶级和假洋鬼子，对天真的阿Q的苦难遭遇表示了同情。他当时的插图大都反映了他对贫苦大众的深厚感情。

一九四五年他回到上海，后来又去到香港。他当时画了不少抨击国民党反动统治的漫画。他曾经说过：“漫画有如匕首，可以用来刺穿那个黑暗悲惨的年代！”

解放后，他来到北京，编辑了《人民画报》，又画了不少漫画和书籍插图，设计过各种展览。还记得，当他在五十年代初为古典小说《红楼梦》设计一次历史背景展览时，他总是笑咪咪地，象弥勒佛那样，兴致勃勃地带着我们看他的各种美术设计。那次展览中大量的资料提供了《红楼梦》一书的历史背景，当时的服装和生活用具，甚至包括应考的学员在考场作弊时所带的夹带材料等等。那是我们所见过的最有趣味的一次展览。

一九五七年丁聪被错划右派，被送到北大荒劳改。虽然有时气温低到零下三十度，他毫无怨恨情绪，还保持着他的幽默。一九六〇年他恢复名誉，到美术馆工作，但在一九六六年又发生了“文化大革命”，又被送到干校，在农村养猪。

一九七九年他恢复自由，决定要补上所失掉的时间。许多方面都

请他作画，他的许多漫画在许多报纸和刊物上发表，他为许多著名作家如鲁迅、老舍和茅盾等等的小说画了插图。在认真研究这些作品之后，他精心绘制了插图，忠实地反映了作品内容、人物性格和时代。

丁聪是一位多才多艺、技巧全面的画家，特别擅长的是漫画和书籍插图。一幅好的插图不仅要能反映出作家所说的内容，而且要能加深作品的艺术深度。丁聪正是成功地做到了这一方面。他以画家敏锐的洞察力选出重要的细节，取其精华，而不使人物漫画化。他为这本书所做的插图不仅使人觉得有趣，而且使人深思。他的独特风格和简洁手法是长期探索的果实。他的速写使人一看就懂，他作画速度惊人，往往一挥而就，而这正是他苦心经营的成绩。

我们曾有一次机会看到丁聪作画。一天晚上，在一位朋友家里，在座的一位诗人谈起有些官僚冒充风雅，喜欢在名胜地方乱涂乱写。后来这家主人拿出一个新制的纸台灯罩，请丁聪在灯罩上画几笔，他只用了几分钟的时间就画出了一个身穿红袍、头戴纱帽的官僚，手里拿着毛笔。那位诗人就为这个画题上“到此一游”并比之为到处撒尿。

丁聪的老朋友们都叫他“小丁”，这不仅是因为他年少成名，而且是因为他“不失其赤子之心”，为人非常坦率真诚正直。他到哪里，人们都可以听到他爽朗的笑声。他的作品风格正反映了他本人的性格。

丁聪现在是《读书》杂志的美术顾问。他不知疲倦地经常发表新作品，产量惊人。他自己常说，他快到古稀之年了，必须加倍努力。

戴乃迭 杨宪益

一九八五年七月

1. Talent in Childhood

When he was only ten years old, Kong Rong of the state of Eastern Han went to visit a noted scholar named Li Ying. The boy demonstrated his talents before Li and his guests by properly answering a number of questions put to him.

The boy was praised by all the guests present except one. The majority was of the opinion that if the boy was so clever at the age of ten he would have a promising future.

A man named Chen Wei expressed a different view: "If one is too clever in childhood he will be unlikely to make any great achievements when he grows up."

Kong Rong replied: "On the basis of what you have just said, it is clear that you were a very clever child."

小 时 了 了

东汉孔融，十岁时，去见当时的大学者李膺。宾客很多，他有问必答，显出才能。

客人都加以夸赞，说小时候这么聪敏，将来一定大有作为。

有个名叫陈炜的，持有不同意见，他说：“小时候过于聪敏懂事，长大了未必有什么了不起。”

孔融接口便说：“听您这么说，想来您小时候一定很聪敏懂事了！”



2. Zhuge Ke

Zhuge Liang, of Three Kingdoms fame, had an elder brother named Zhuge Jin, who was otherwise styled Zhuge Ziyu. The latter had a long face, so people nicknamed him "Donkey Face". He worked under Sun Quan, the ruler of the state of Eastern Wu. Zhuge Jin had a son named Zhuge Ke. Diligent in his studies and naturally clever, the boy was praised as a prodigy.

One day Sun Quan was holding a grand feast for his ministers. He ordered a man to bring in a donkey. A piece of paper with the words "Zhuge Ziyu" on it was attached to the donkey's face, implying that Zhuge Jin had a face as long as a donkey's. This caused everyone present to break out laughing and caused Zhuge Jin great embarrassment.

At this difficult moment, Zhuge Ke knelt before Sun Quan and asked his permission to add two words to what was already written on the paper. Sun Quan agreed.

Zhuge Ke wrote "donkey of" before his father's name, thereby changing the original derogatory meaning.

The ruler had no way of preventing the donkey from being dragged away by Zhuge Ke free of charge.

诸 葛 恪

诸葛亮有个哥哥诸葛瑾，字子瑜，因面孔长得长，有人称他为驴脸。他在东吴孙权手下当差。他有个儿子叫诸葛恪，因勤奋好学，又聪敏，当时被誉为神童。一日，孙权大宴群臣，叫人牵来一头驴，用纸写了“诸葛子瑜”四个字，贴在驴面上，意思是：诸葛瑾的脸长，象驴脸，惹得在场的人哄堂大笑，使诸葛瑾很难堪！

诸葛恪马上跪到孙权面前，要求用笔添两字。孙权说：“好吧。”

诸葛恪就在“诸葛子瑜”下面添了两个字“之驴”。你再看：“诸葛子瑜之驴。”

孙权毫无办法，只能让他白白拉走一头驴。

