



征途

卷二

March

——走向百年的中国动画
Chinese Animation
Enters New Century

中国动画史(二)

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《征途——走向百年的中国动画》

序

王六一

中国动画已走过八十余年，正朝着百年迈进。从最初的艰难起步，到蓬勃发展，到迷茫停滞，再到中兴转折，直至探索发展，中国动画经历了有坎坷、有迷茫、有辉煌、有成就的不同时期和阶段。可贵的是，中国的艺术家从未放弃对动画的追求，也不乏对动画产业的热情探索。进入 21 世纪后，中国动画已被视为国家的文化符号和识别标志，强有力地体现着一个国家的软实力。中国动画，正以崭新的面貌和旺盛的精力步入快速发展的时期。

一个国家的文化产业总是循着国家发展的轨迹，或快或慢、或起或落地发展着。动画产业作为文化产业的重要组成部分，折射出一个国家文化发展的兴衰进程。它对大众文化、社会审美意识和国家的文明程度都产生着潜移默化的作用和影响。一个时代的作品，必然反映这个时代的特点，中国动画的发展，同样也印证着国家文化的发展。

1918 年，《从墨水瓶里跳出来》等美国动画片陆续在上海登陆，使处于相对封闭的中国人对神奇的动画片产生了兴趣。以万籁鸣、万古蟾、万超尘为代表的新一代中国动画艺术家应时而起，他们以创作中国人自己的动画片为信念，进阶成为中国动画片的开山鼻祖。经过他们多年艰苦地探索与不懈地研究，终于于 1922 年成功摄制了中国第一部广告动画片《舒振东华文打字机》。之后，1924 年中华影片公司摄制了动画片《狗请客》，上海烟草公司摄制了动画片《过年》。这两部影片被视为中国最早的动画片。然而，对中国动画产生更大影响的是万氏兄弟于 1926 年绘制的《大闹画室》，自此，才拉开了中国动画发展的序幕。

新中国成立后，社会经济、文化艺术蓬勃发展，动画也呈现出了良好的发展态势。这一时期，中国动

画汇聚了大批优秀人才，创作了多部经典之作，如《乌鸦为什么是黑的》（1955 年）、《神笔》（1955 年）、《骄傲的将军》（1956 年）、《猪八戒吃西瓜》（1958 年）、《小蝌蚪找妈妈》（1961 年）、《大闹天宫》（1961 年、1964 年）等，在国际上赢得了“中国学派”的美誉，中国动漫进入了发展的黄金时期。

“文革”十年，中国动画与其他艺术一样，遭到前所未有的冲击和摧残，人才受到迫害，创作受到禁止，创作形势落入低谷，与 20 世纪 60 年代初的巅峰形成鲜明的对比。此外，这场劫难也使中国动画与世界动画的发展拉开了距离，整整缺失了一代人才，致使优秀动画作品难以出现。虽然后期也推出了几部作品，但题材受到限制，艺术探索不足。

“文革”以后，中国的经济文化重新步入正轨，中国动画开始复苏。从 20 世纪 70 年代末到 80 年代末的十年时间里，上海美术制片厂的一批优秀艺术家特伟、阿达、王树忱、詹同、胡进庆、严定宪、林文肖、曲建方、常光希等动画艺术家，各显身手，创作了诸如《哪吒闹海》、《三个和尚》、《雪孩子》、《山水情》等优秀作品。

随着经济改革的深入和发展、国家对文化产业的重视、国家经济实力和人民生活水平的不断提升，人们对精神文化产品的需求和要求也有了前所未有的提高。电视的普及带动中国动画开始进入制作动画系列片的轨道，民企也相继投身动画产业，中国动画开始摸索一条以市场为主导的产业发展方向。《葫芦兄弟》、《阿凡提》、《黑猫警长》、《蓝猫淘气 3000 问》等系列片的出现，开启了中国动漫产业之路，《喜羊羊与灰太狼》的成功，使动画产业有了更加广阔的发展空间，让我们再次看到了中国动漫市场的未来。



“以史为鉴可以知兴替”，中国动画产业正在快速发展，有利地推动着中国文化走向世界。值此发展之际，推出了《征途——走向百年的中国动画》，旨在通过动画这一艺术形式，展示中国 20 世纪至今文化现象和社会发展的一个侧影，意在循着国家发展的轨迹，回顾中国动画发展近百年的历史，从而找准适合中国动画发展的航向，继续扬帆而行。

《征途——走向百年的中国动画》是一部集学术、观赏和普及为一体的大型跨媒体系列出版物。该系列出版物将中国动画置于中国近百年的跌宕起伏、波澜壮阔的社会、文化、经济、历史背景之下，对中国动画在不同历史时期所表达的社会意识、艺术风格、文化理念、价值观念进行研究分析和评价，从而为广大专业动画工作者、大专院校师生和动画爱好者提供一个可资借鉴、研究、学习、参考的文献资料。

在编写过程中，我们本着尊重史实的创作态度，通过对海内外 200 位从事动漫研究的专家学者、教授、动漫企业和工作室、大专院校的采访，获得了他们创作、研究和产业开发的许多有价值的第一手材料。尤为感动的是，一些年事已高的动漫艺术家在得知我们写作这一套书的目的后，纷纷将他们珍藏多年的历史照片和有关报道提供给我们：研究中国电影和少年儿童文学的专家林阿绵先生，为我们送来了他几十年来搜集到的有关动漫的文章、报道和剪报等资料；我国著名动漫大师特伟、阿达、王树忱的后代，也对我们的这一套书给予了充分的肯定和支持。他们认为这套书“生逢其时”，如果再没有人干，中国动画早、中期的历史将会因老一代艺术家的离去，而造成不可弥补的损失。

该套书中有关中外动漫交流的部分，同样得到了美国、日本、俄罗斯、德国、加拿大、印度、伊朗、西班牙、马来西亚等国家和地区动漫研究专家学者、教授的

大力配合，他们欣然担任本套书的顾问，分别就中国动画走向世界，中国动画的产业、版权、动画教育等专题赐稿。另外以国外专家学者的眼光看待中国动画，也是本套书的一大特色。他们在阅读了部分译稿和图片后，一致认为可以出版英文、俄文、阿拉伯文等译文版。

该套书根据历史年代编辑而成，同时又涵盖动漫作品、动画产业和政策、动画教育、动画合作与中外动画交流、台湾和香港地区的动漫，内容上相互联系并各有侧重。比如，这套书以主线的笔墨形式梳理了漫画与动画的关系。中国动画界的许多杰出的艺术家，同时也是非常优秀的漫画家，如动画大师特伟、阿达、王树忱、詹同等，就一直从事漫画创作。漫画大师张乐平、华君武、方成也曾参与动画片的创作，成就艺坛佳话。本着厚古而不薄今的原则，本套书着重介绍以上海美术电影制片厂为代表的中国动画学派。我们将对改革开放三十多年来，中国的动画产业加以关注。同时，我们还会充分介绍代表着中国动画未来的年轻动漫艺术家。

这套书的特点除了介绍不同时期的动画作品编创人员、故事梗概外，还包括了对重要作品的创作背景、艺术特点以及主创人员的有关评论。在版式风格上，强调图文并茂，力求做到以文配图，以图释文，具有一定的学术价值和历史意义。

《征途——走向百年的中国动画》是目前在国际上编辑出版的以特定国别的动漫系列书中规模最大、涉及面最广、内容最丰富的一套动画专业史书籍。承担这一任务以来，我们既感到光荣和自豪，又感到惶恐和紧张。在中外动漫研究专家学者、教授、动漫公司等社会各界的鼎力支持和配合下，历经两年完成了这套书的编辑工作。工作中的不足和遗漏之处，恳请在大家的谅解和帮助下，在该套书的再版时，不断完善，做到更好！

March _ Chinese Animation Enters New Century

Preface

Liuyi Wang

The history of Chinese film animation covers more than eighty years, heading towards one hundred. From the initial difficult start to prosperous development, confused stagnation, and then revival, Chinese animation has experienced different periods of achievement and success, faced ups and downs in the turbulences of the past century. But Chinese artists have never given up their animation pursuits. They are full of passion for the art of animation. More important, Chinese animation has been regarded as a symbol of national culture and identification, and a strong manifestation of a country's soft power. China's animation is taking a new route, filled with exuberant energy, into a period of and fast development, into the in twenty first century,

The cultural and entertainment industry development of the country always follow the path of national development. Animation industry as an important part of the cultural industry also reflects rise and fall of the national cultural development process. Animation exerts a great influence on popular culture, the aesthetic sense of social civilization. The animation creation in the different periods of times reflects the marks and characteristics of its their times. The development of Chinese animation also keep pace with the development of national culture

Since its creation in 1918, Max Fleischer's "Out of the Inkwell", a popular animated series that was in tune with the classic art of shadow play, and other American cartoon films were shown in Shanghai, where Chinese people were interested in the imaginary world of animation. With the mission to create Chinese animation, Mr. Wan Laiming, Mr. Wan Guchan, Mr. Wan Chaochen, and Mr. Wan Dihuan, represented the first generation of Chinese animation artists determined to produce true Chinese animation. After getting acquainted with the technique, the first animated advertisement "Shuzhen Dong Chinese Typewriter" was created in 1922. After that, the Chinese Film Company produced the animated "Dog Treat", and Shanghai Tobacco Company produced the animated film "New Year" in 1926. Both film are recognized as China's first cartoons however it was "Uproar in the Studio" produced by the Wan Brothers in 1926 that made a tremendous impact on China's animation. It is the prelude to the development of Chinese animation.

After the founding of The People's Republic of China, the socio-economic and cultural development were promising.

Animation as one of the important part of culture was based on a solid infrastructure thanks to the support of the government. Many Chinese masterpieces such as "Why Is the Crows Are Black-Coated", "The Conceited General", "Magic Pen"(1955), "Pigsgy Eats Watermelon"(1958), "Little Tadpoles Looking for Mamma"(1961), and "Havoc in Heaven"(1961, 1964) appeared in the late 1950s and early of 1960s. This period is called the Golden Age of Chinese Animation. A large number of outstanding creative talents emerged back then; the internationally renowned school of Chinese animation was founded.

The Golden Age of Chinese Animation fell into an abyss during the chaotic ten-year period of ten years of the so called Great Cultural Revolution. The most terrible catastrophe of the Cultural Revolution was the destruction of talents. This catastrophe caused Chinese animation to fall behind international animation development. A whole generation of talented people were wasted, and excellent animation works couldn't be produced.

After the end of the Cultural Revolution, the chains of bondage were broken, and the social, economic, and cultural life of China returned to the right track. Chinese animation began to recover. A group of animation artists from Shanghai Fine Art Animation Film Sstudio produced excellent animation such as "Nezha Conquers the Dragon King", "Three Monks," "Snow Kid", "Feeling from Mountain and Water" breathing unique creativity, wonderful imagination, and remarkable skill into the works.

With the development of economic reform, Chinese animation began to explore market-oriented industrial performance. The popularity of television paved the way for producing animation animated series in China produced by non-government enterprises, such as "Blue Cat" and "Pleasant Goat and Big Big Wolf", long-living series that encouraged the further development of Chinese animation.

Following the deepening development of China's reform and opening up policy, the reinforcement of the nation's economy, as well as the rising living standards, the spiritual and cultural needs and requirements of the people have increased considerably. Meanwhile, the Chinese government puts emphasis on cultural industries and provides funding and technology support so that there is enough room for Chinese animation development. Step by step, a new



Chinese animation industry has begun to take shape. The rapid development of Chinese animation is also vigorously promoting Chinese culture to the world.

Learning from history can predict rise and fall. On the occasion of the fast development of Chinese animation, we are going to publish the ten volumes of "March – Chinese Animation Enters a New Century". The purpose of our ambitious project is to review Chinese animation history from the beginning to today in order to document Chinese cultural phenomena and social development from the perspective of animation. We try to meet the demand to publish this series as the ultimate guide and reference to the Chinese animation history.

March — Chinese Animation Enters a New Century is a set of academic, aesthetic and popular seriesbooks. The ten volumes of this book series aim to provide reviews and analysis, as well as commentary, on Chinese animation from the angle of the social consciousness, artistic styles, and cultural ideas and values on the background of the different periods of Chinese history. Our target group will consist of professional animators, students and animation fans who will use our project as reference for research and study.

In the process of editing, we try to use the first-hand materials; we hold the principles of respect for facts, objectivity and fairness. We have interviewed more than 200 animation experts and scholars, professionals from animation companies and studios, and professors from universities at home and abroad, and have collected posters, stills, and documents. We are grateful to all those who have provided valuable material. We are moved by Mr. Amian Lin who supplied his precious collection of animation including articles, reports, newspaper clippings etc., to us. The next generation of Chinese animation masters, who follow in the footsteps of Te Wei, Xu Jing Da, Wang Shuchen and others, have granted their full support in editing this book by opening their archives. They believe that if this book series devoted to the history of Chinese animation cannot be edited and published in time, some of the historical records, especially those of Shanghai Fine Art Animation Film Studio, cannot be preserved as the old masters will have passed away. This would be an irreparable loss.

One of the prominent features of this book series is that many foreign scholars, experts, professors and professionals are engaged as advisors. We have received contributions from the United States, Japan, Russia, Germany, Canada, India, Iran, Spain, Malaysia and other countries and regions. Foreign contributors supply articles on animation exchange and cooperation between China and other countries. The

focus on Chinese animation in foreign countries is also the fruitful result of international cooperation and coproduction. After reviewing the illustrations and some parts of translation, many foreign friends are sure this book series can be published in English, Russian, Arabic, and Japanese language versions.

The structure of this book series is classified by animation production, animation industry, animation education, animation exchange and cooperation between China and foreign countries, Taiwan and Hong Kong animation, etc. Each volume will focus on one subject, and each volume is heavily illustrated. The reader can read text with pictures and interpret the text by seeing the respective images. Some of the stills and pictures in this series are published for the first time.

We pay much attention to the relationship between animation and comics. Many outstanding Chinese animation artists actually are comic artists too. For example, animation masters such as Mr. Te Wei, Mr. Wang Shui Chen, A Da and Zhen Tong created many wonderful comics. On the other hand, famous Chinese comic artists such as Mr. Hua Jinunwu and Mr. Feang Cheng have been involved in animation.

Another feature of this book series is that we do not only introduce the synopsis of animation films in different periods of time, but also provide the reference materials on the background of important works of animation, the art style as well as comments, critics and reviews and information on director and designer. While we emphasize on the traditional Chinese Animation School as represented by the Shanghai Fine Art Animation Film Studio, we also pay attention to Chinese animation in the new age of the reform period and the opening to the outside world. Of course, we also would like to focus on the young generation of Chinese animation artists, because we know that these young artists represent the future of Chinese animation.

Maybe this work is the most comprehensive and largest professional book series on the history of animation in one single country ever published. It is our pride to fulfill this honorable task, but we also feel the hard work. It would be impossible for us to complete this book series without the great support and cooperation of animation scholars, experts, professors and professionals at home and abroad. We are indebted to Mr. Lin Amin, Mr. Xu Cheang, Sheng Darlong, Wang Yiqian, Doctor John A. Lent, and Doctor Rolf Giesen for valuable advice and assistance, and to my colleagues for their share participation in the shaping of this book.

1950 – 1956



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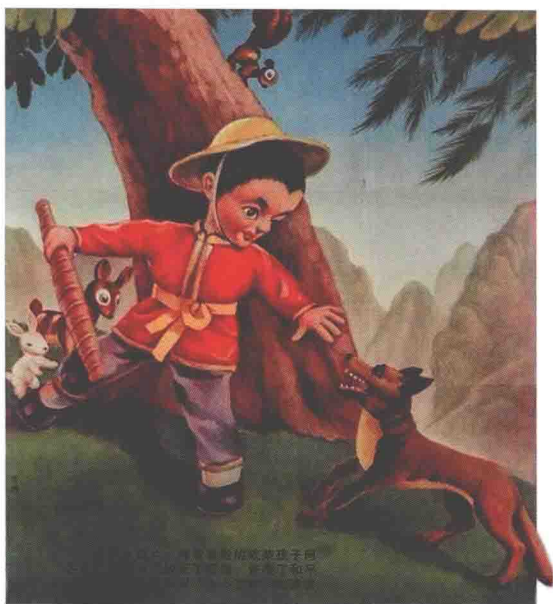
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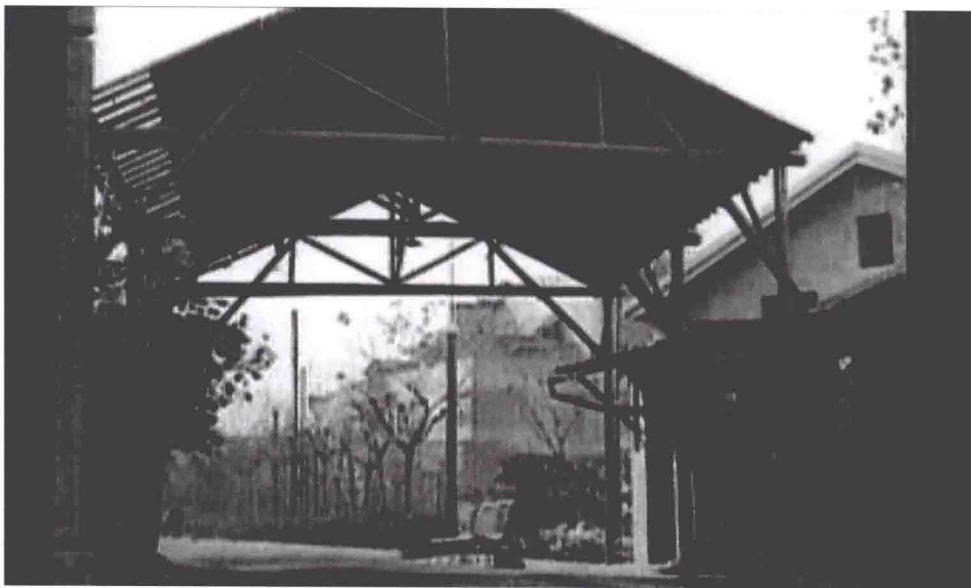




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上海电影制片厂美术片组 美术电影的成长阶段

开创中国动画发展的新局面



■ 上海电影制片厂原址

旧中国时期的美术电影是以万氏兄弟为代表的一代动画人在一无资料、二无资金、三无场地的极端艰难的条件下诞生的。其创作的作品本身具有明显的时代烙印，曾在革命的历史洪流中，对宣传抗日、号召民众联合起来共同抗战起到积极的推动作用。虽然新中国的美术电影也是在连续不断的国内外战争的硝烟下开始的，但这一艺术形式的创作环境与万氏兄弟孤军奋战的窘困状态

有着很大的区别。尤其在新中国成立以后，党对美术片事业的发展高度重视，在这样备受瞩目的创作前提下，确立中国美术电影的发展方向和确定专业的美术电影的创作环境是十分重要的。于是东北电影制片厂美术片组应运而生。可就在特伟、靳夕、方明等人为了不负领导嘱托，想要大干一番事业的时候，却发现一连串的客观问题都与影片创作的要求不相适宜。尤其是创作人员的造型功



■ 夏衍与特伟

力、动作设计能力以及影片的节奏感把握等方面的问题成为制约动画艺术创作的关键。尽管早期也尝试了从几个方面对创作人员实施一场“艺术熏陶战”，但在创作过程中，陷入困顿的现象依然时有发生。

特伟早期从事漫画，可以单人完成创作。但是动画则不同，它需要一批不同专业的人才集中起来才能完成，属于劳动密集型的艺术门类。况且，当时的东北地处偏远，气候干燥，风沙较多，不宜赛璐璐的描线和上色工作也是不争的事实。更为重要的是信息闭塞、人才匮乏，这样的环境对于美术片的发展是极为不利的。考虑再三，特伟拟写

了一份“南迁美术片组”的报告递交给文化部，理由很简单，就是美术片的发展需要人才。

“上海艺术界特别是电影界和美术界人才很多，可以直接参与到美术电影的创作中来。早期万氏兄弟创作过《铁扇公主》，也留下了不少动画人才，可以把他们召集回来，所以，上海是一个发展美术电影最理想的地方。”特伟在回忆这段经历时说。

报告很快得到批复。1950年2月3日，根据国家文化部副部长夏衍和文化部电影局局长袁牧之关于“鉴于美术片的发展前景，在上海办厂较为合适”的指示，文化部决



■ 1950年，东北电影制片厂美术片组全体人员，迁往上海的纪念照

定，派特伟、方明专程到上海进行筹建工作，并取得了顺利进展。

1950年3月14日晚，东北电影制片厂举行晚会，副厂长张辛实和美术组副组长靳夕在晚会上先后发言，欢送美术片组成员南迁到上海工作。3月17日，东北电影制片厂美术片组22人起程，3月24日到达上海，从此，美术片组隶属于上海电影制片厂（简称：上影厂）的领导。组长特伟，副组长靳夕，工作地点设在上海市福州路汉弥登大

楼的四楼一角。3月27日，上影厂举行了生产动员及欢迎美术片组到上海的大会。3月底，上影厂美术片组成立中共党小组，党员4人，矫野松担任党小组组长，这是中国美术电影发展史上的第一个党组织。

就在东北电影制片厂美术片组到达上海的第三天，也就是1950年3月26日，陈毅市长在文化部副部长夏衍的陪同下，专程来到福州路汉弥登大楼看望美术片组全体成员。大家都没想到陈毅市长会在百忙之