

图文相映

斑驳的记忆

Sketches matching words: fragmentary memories

马壮寰



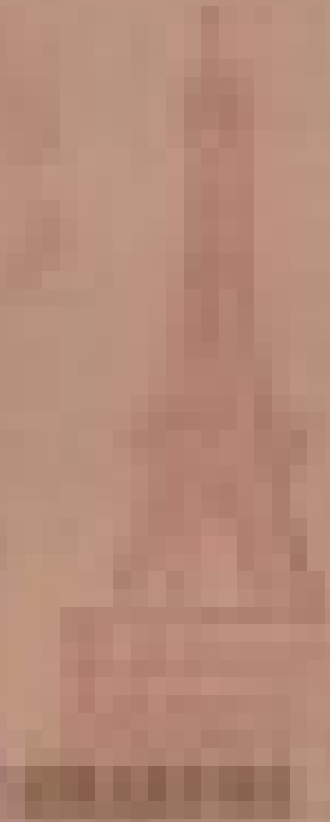
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斑驳的记忆

**SKETCHES MATCHING WORDS:
FRAGMENTARY MEMORIES**

马壮寰 著



机械工业出版社

本书主要包含了作者自20世纪70年代以来若干幅不同时期所画的涉及国内外景象的速写,以及与其相应的随笔文章。除了黑白速写,书中同时也附带几幅色彩小品。它们在不同程度上,折射出作者对生活的点滴记忆和思考,也体现出作者对艺术美的朴素追求。

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(2013年作者自画像)

写在前面

我是一名退休不久的大学英语教师，以往几十年的时间都倾注于英语教学和相关研究之中。早期，我还曾在中学教过七八年英语。我热爱英语教学这个职业，为它付出过辛苦，也得到了一些回报。在我眼中，教书不仅仅是谋生的手段，也是我获得快乐和幸福的一种途径。

除了令我感到愉快的职业，我还有一些爱好，画画就是其中之一。这些爱好与工作相协调，好比是心灵的港湾，或者是精力的加油站，几乎成了我生活的组成部分。

如果要问我画画的兴趣是怎么形成的，我也说不清楚，只记得自己从小就喜欢画画。回想起来，年幼时多多少少受到了一些外界的影响。譬如，看到哥哥姐姐画画，自己也想画。上学后，老师发现我喜欢画，就推荐我去少年宫参加美术组。虽然时间不长就中断了，也没受到什么正规的训练，但是毕竟在那里看到了一些画得比较好的孩子们画的画。

记得当时我家附近有一所艺术学院，美术专业的学生经常搞汇报展。我一听说有画展，就会溜进去看。啊，真开眼界，很是羡慕。看到铅笔素描把人物画得那么逼真，心里就会琢磨人家是怎么画的。尽管琢磨不出什么门道，但是多少有些启发。

后来上了中学，这是一所重点学校。没想到的是，在这所那么重视学习成绩和升学率的学校里居然还有组织得井然有序的课外活动小组。我成为了美术组的成员。负责美术组的是一位中年女老师，她和蔼可亲，总是面带微笑，既有耐心又有经验。据说年轻时她曾留学过日本。不幸的是，没过多久，平静的学习生活就被“文革”摧毁了。所有的老师突然间好像都变成了“敌人”，平时对

老师的尊重和崇拜也瞬间消失了。在那混乱、茫然、惊恐的时期，我偶尔在家还拿起笔随便画几下，换来心里短暂的平静。有一次我还应驻校“工宣队”的要求，给某工厂用水粉画过一幅较大的领袖像，供他们游行时使用。当时真可谓年轻胆大，无所顾忌。今天想起来有点后怕，如果被认为画得不像，那势必会惹出很大的麻烦甚至灾祸。“文革”开始两年之后，我和许多同学一样到农村当了“知青”。幸运的是，在业余时间里领导偶尔让我写写画画，搞些宣传。当时经常画些有关“农业学大寨”的宣传画。这些林林总总的事情都是发生在青少年时代，在此提起它们无非是想说，我对画画的兴趣从小就开始了。

然而，画画毕竟不是我的职业。当工作繁忙的时候，能画画的时间自然很少。但是总体说来，这个爱好几十年里基本没有停止过。特别是速写，因为速写不需要太多时间，也不需要复杂的作画条件。而且我还知道，速写这种看似简单的方式其实是培养美术修养必不可少的。除此之外，更使我喜欢速写的原因是它可以为往日时光留下痕迹，成为回忆往事的索引。寥寥几笔，日后就能勾起许多回想，还能从中得到一点美的滋味或者愉悦的感受。正因如此，多年来，在忙于工作且并不宽裕的时间里，我时常信手画上几笔，时间一久，积攒了不少速写。

这本集子中的画就是从那些速写中筛选出来的，都是即兴之作，不成体系。就绘画技艺而言，恐怕也低于专业水平，然而这些都是现场画的（仅有两三张是参照图片画的，文中有说明），都是真实的，都来自我以往的生活。真实的有时更加可贵。集子后面还附带了几幅色彩，一并与读者分享。

生活中的无数瞬间在悄然流逝，无数个经历的故事在记忆里变得模糊。然而，如果能留下一笔，哪怕是不经意的一笔，那逝去的或正在逝去的记忆就可能因此而突然变得清晰，往事又会在脑海中再次呈现。文字具有这个作用，图画在一定程度上也能达到这个功效。

作为一类符号系统，图画有其自身的妙处，某些方面不及文字，但某些方面又胜过文字。反过来说，文字也是一样。虽然文字作为语言的附属，或者像通常所说，是语言的一种形式，它几乎无所不能：什么都能表达，但是有些时候它远不如图画那样生动，这也是事实。如果两相结合，岂不互补？正是出于这种考虑，在这本集子里，除了图画，我还附上了一些文字。这些文字都与图画有

关，但未必是谈绘画技法的。有的谈画中景物，有的谈作画时的情景、心情，以及相关的联想等，总之都是“触景生情”，有感而发。

这样一种设计或安排在图书市场上已有先例，但是还不算多。效果如何，应由读者评说。但是不论怎样，这些都是我用心而为，都是出自我生活的经历和积累。

坦率地讲，在这本集子即将与读者见面之际，我多少有些顾虑和惶恐。作为业余爱好，我的画能被读者喜欢吗？专业人士会怎样评论？可是又一想，艺术本身并不是由“专业”或“非专业”而加以分野。只要能给人以美，哪怕是一点一滴，无论画者是谁，这样的画都应该享有与众人见面的机会。

当然，要想传递艺术美，正规的技巧训练是必不可少的，艺术毕竟是一种基于规范的实践。而我作为一名业余爱好者，恰恰在这方面是欠缺的。如果没有基本的技巧或手法，或者说没有一定的基本功，只有激情和灵感，也无法产生真正的艺术作品。本人年已花甲，况且画画仅是爱好，所以绘画技艺要想得到更大提高，恐怕很难。但是我相信，尽可能地多画、多看、多想仍会带来一些进步，仍是一种积极的享受。我乐于这个过程。

为出此书，我曾工作过多年的北京第二外国语学院的领导给予了热情的鼓励和支持，在此我对他/她们表示由衷的感谢。同时，我还要向机械工业出版社各位编辑表达我真挚的谢意，是他们的理解和耐心、细致的工作，才使得本书顺利出版。

当这本集子问世之时，我多么希望它能如我所愿，向读者传递一点美的讯息，带给他们一些愉悦的感受，或引起某种心灵的共鸣。如能如愿，那将是我莫大的荣幸和欣慰，也无愧于那些为此书的出版给予理解、支持和帮助的人们。

马壮豪

FOREWORD

Three years ago, I retired from teaching the English language and doing linguistic research at a university, which had taken me much more than two decades. I also taught English in high school for about seven years before I left my hometown in 1985. Due to my passion for pedagogy, I worked hard and in return received some rewards. In my eyes, teaching is not only about a pay check but also for gaining happiness.

In addition to my fulfilling teaching career, I have a few hobbies, of which are drawing and painting. My hobbies, able to refresh me, are compatible with my work and integrated with my life.

If I am asked how I cultivated and developed my hobbies, I can not answer clearly, but mention that I began to like drawing and painting at an early age. However, I do remember something that might exercise certain influence on my hobby cultivation. For instance, I often saw my elder brothers or sisters drawing, and when I was found interested in drawing by the art teacher of the primary school I was recommended to an extra-curriculum art group for children. In the group, I observed other members painting or drawing quite well though I received only limited training before I quit.

I also remember that near our home there was an academy of fine arts, and the students there often displayed their paintings and drawings. Whenever I heard of an exhibition by them, I would go to the event. I would always be excited by their works, showing great admiration for their talent. When looking at portraits in pencil, for example, I often wondered how they were drawn so lifelike. I seemed to get inspiration from their drawings though I failed to understand certain relevant questions or acquire specific techniques.

Later, when I entered my middle school, a prestigious key school, I found unexpectedly that in such a school with great emphasis on academic programs and GPA, there were also some groups of extra-curriculum activities. I joined the art group. The teacher was an amiable, middle aged woman, who had studied in Japan earlier. She was not only friendly but also experienced. Unfortunately, the peaceful learning life was ruined very soon by the "Cultural Revolution". Consequently, the relationships between student and teacher became tense as if all of the teachers were viewed as reactionaries and the admiration and reverence for them disappeared suddenly. Even

during that turbulent, chaotic and fearful period, in order to soothe myself, I did drawing at home occasionally.

At school, once, I was required by the “workers’ representative” to paint a portrait of Mao Zedong because they needed it for parading. I did it obediently. Today I realize how risky that was because I could have been in trouble if the portrait had been regarded as distorted or somehow not reflective of the supreme leader. Two years after the outbreak of the cultural revolution, just like many of my classmates and the youth of China, I was forced to go to a farm to do manual labor. However, sometimes I was given a task to draw certain posters, usually, propaganda posters about “Emulate Dazhai on agriculture” (Dazhai, a village appointed officially as a model then). All of these combined events happened to me when I was young. To recall these things just aims to indicate that my interest in art began quite a long time ago.

Art is not my career after all, therefore usually I do not have plenty of time for drawing or painting. However, I have kept this hobby, especially sketching, since sketching is timesaving and convenient to do. Even though sketching might be easy, as some people think, it is an indispensable form of art training. Another reason for my preference for sketching is that it can leave a record, like a camera, of a bygone time or evoke my memories or remembrances of the past. In this regard, only a few strokes may be enough. Above all, I do take delight or enjoyment from sketching. While preoccupied with my career, I kept drawing though sometimes with little attention, a rather large quantity of sketches being accumulated.

This album is a selection and compilation of those sketches. They are characteristically impromptu, unsystematic, and, in terms of drawing technique, probably quite different from the professional. However, all of the sketches were done on location except only a couple of ones based on photos. They are genuine, original and derived from my past life. The original may be more valuable. At the end of the album a few paintings are included in the appendixes.

Numerous experienced events are going to be blurred in one’s memory as time flies unknowingly. If, however, a record, even a slight one, is made, the lost memories of the past are likely to become fresh again and the bygones may occur to the mind. Writing can make this effect so can drawing.

Being another semiotic system, drawing, in nature, excels writing in certain respects. In other words, writing is not as vivid as drawing sometimes, though it is able to address almost everything. So it might be better to combine the two. In this album, in addition to the sketches, some words are written. Relevant as they are, the words

may not necessarily discuss how to draw. Instead, some of the words talk about the scenes or things which were sketched; some present the situations where the sketches were made, and still some other words just reveal my then mood and later reflections and so on. In short, they are unpretentious, and closely related to the sketches.

There are albums compiled this way in book stores, but quite rare. As for whether the design of this album is desirable or not, it is ultimately up to readers to make that judgment. No matter how this album is evaluated, it does result from my hard effort and accumulation of my life experiences.

Frankly speaking, I am somewhat diffident or nervous before the album is published. Can my sketches, done by an amateur, be liked by others? How will they be criticized by the professional artists? On second thought, however, art should not be distinguished as professional or unprofessional. As long as it conveys esthetic value, even though a little, the drawing or painting deserves an opportunity to be shown.

Of course, professional training is necessary if drawing is expected to be able to get across beauty because art is a sort of practice relying on certain rules or methods. Only passion or inspiration, lacking basic techniques, cannot produce artistic works at all. As I am in my sixties and drawing is just my hobby, rather than my career, it is apparently more difficult for me to improve my drawing techniques. However, more practice of drawing, more appreciation and thinking of artistic works are definitely conducive to my drawing competence and estheticism. I do enjoy doing these things.

To help me with the publication of this album, the leadership of Beijing Second Foreign Languages Institute has offered me encouragement and support. I would like to thank them sincerely. I would also extend my thanks to the editresses of China Machine Press for their patient and careful work, without which the album could not be published. In addition, I am quite grateful to Mr. Ruebensaal, my American friend and colleague, who read the English foreword and offered his suggestions.

As the album is being brought out soon, I wish it to convey to readers beauty, happiness and sentimental reflections. If it can realize my wishes, it will satisfy and honor me, and, more importantly, deserve the help offered by those friendly people.

Ma Zhuanghuan

目 录

写在前面

■ 国内

可爱的树木 / 1

北京公园的树、樱桃沟小景、泰山迎客松、峨眉山小树林、雪中的树、武大校园及磨山植物园树景。鼓浪屿榕树、云杉坪古树、南洋杉树林、三亚的树

教工疗养院小景 / 13

碾子、土井、芦居

西北点滴 / 15

枯树、鸣沙山、骆驼、毡房

“首博”所见 / 18

阿里斯托芬和索福勒斯双头像、阿尔基洛克胸像

校园一景 / 20

沈阳掠影 / 21

造型奇特的木凳、动物石雕、大政殿、东陵公园大门

松花江边 / 25

中央大街的欧式建筑 / 27

霓虹桥 / 28

教堂 / 29

白洋淀的船 / 30

白水河的牦牛 / 31

土楼 / 31

玄武湖小景 / 32

关山小景 / 33

母子情深：狍狍 / 34

“知青”记忆 / 34

农场子弟、未完成的创作、农场学校教师

身边的人 / 49

母亲的病容 / 52

■ 美国

移民的入口：艾利斯岛的雕塑 / 54

纽约大都会博物馆点滴 / 56

大瀑布附近的小景 / 60

纽约中心公园的古树 / 61

心爱的“小小”：朋友家的猫 / 62

波特兰火车站 / 63

稻草人 / 64

塞多那的远山 / 65

环球影城小景 / 66

贝勒大学校园一景 / 67

■ 英国

国家美术馆大门 / 68

国家肖像画廊所见 / 70

塔桥城堡 / 71

哈姆雷特雕像 / 72

圣雄甘地塑像 / 73

古堡 / 74

树木 / 76

■ 澳大利亚

动物天堂 / 77

蜥蜴、考拉、袋鼠、微型马、鸵鸟、鸸鹋

澳洲巨树 / 86

悉尼歌剧院 / 88

邮轮 / 90

悉尼中央火车站 / 91

布里斯班河上的桥 / 92

周末集市 / 93

■ 德国

公园里的木滑梯 / 95

林中的“拓展”运动 / 96

公园里的纪念碑 / 98

■ 法国

凡尔赛所见 / 99

卢浮宫所见 / 101

埃菲尔铁塔 / 凯旋门 / 103

■ 奥地利

阿尔卑斯山 / 104

■ 丹麦

宁静的住宅 / 105

美人鱼雕像 / 106

天鹅 / 107

■ 日本

树 / 108

岚山小木亭 / 110

■ 附录

附录1 水彩“夕阳” / 111

附录2 水彩“索菲亚教堂” / 112

附录3 水彩“英国古堡” / 113

附录4 水彩“静物” / 114

附录5 水彩“古堡遗址” / 115

附录6 水彩“英国教区小景” / 116

附录7 水彩“林中的阳光” / 117

附录8 水粉“人物写生” / 118

附录9 油画“秋色” / 119

附录10 油画“澳大利亚蓝山峡谷” / 120

附录11 油画“林中小屋” / 121

附录12 油画“八里桥公园” / 122

附录13 油画“橘子与青枣” / 123

附录14 油画“索绪尔肖像” / 124

附录15/附录16 兄长的油画 / 125~126

可爱的树木

俗话说，独木不成林。孤零零的一棵树，即使再高大，也比不了浩瀚的森林。然而，浩瀚的森林又岂不是由一棵一棵单独的树木汇聚而成？我爱浩瀚的森林，也爱单独的树木，这种情感在孩童时就开始了。

记得小时候，我家窗前种了几棵小树。我常帮着大人去给小树浇水，盼它们快点长高，心里总是想着它们。我们家所在的街道不宽，马路路面不是现在常见的柏油或水泥，而是由石块铺成的。马路上汽车不多，来往较多的是马车。马车经过时，可以听到马蹄踏在路面上发出的哒哒声，清脆悦耳。这条街上的民房大都是俄式平房，有的房子很低矮，甚至很破旧。可是，就是在这样一条不起眼的小街上，树木随处可见，绿化一点不差。路两旁的人行道边儿上长着一排高大的杨树。夏天在树下可以看到乘凉的人们和嬉戏玩耍的孩子们。在路旁住宅的木板障（木栅栏）里也有花草、树木。每到春天丁香花开放时，阵阵幽香随风飘来。或许就是这些使我无意中树木产生一种爱恋之情。上学读书后，逐渐懂得一点科学常识，知道树木能为人类带来那么多益处，是那么重要，那么宝贵，对树的爱就更加深厚了。这种爱不是林学家的爱，但却是相当地真挚和恒久。

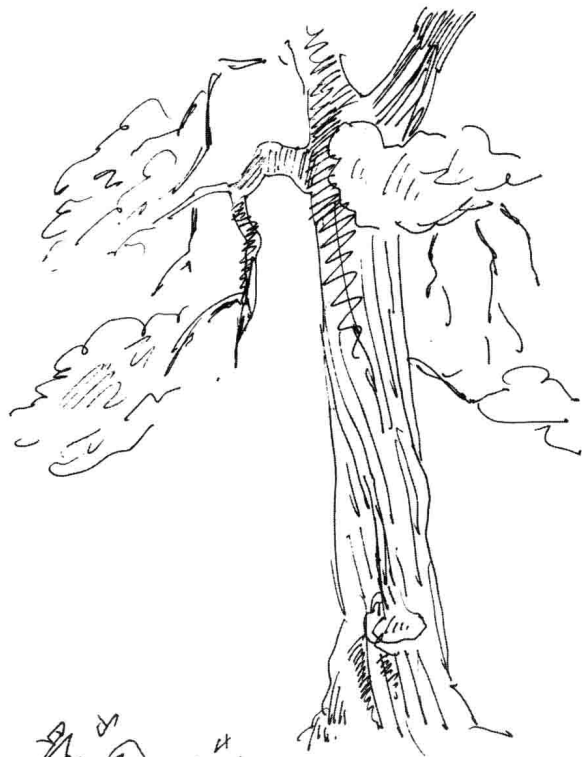
每到一处，不论在国内还是在国外，我总会不自觉地留意那里树木多不多。看到郁郁葱葱、枝繁叶茂的树，心里就油然感到一种安静和喜悦；看不到，心里就会不舒服。如果遇到树木被毁，还会心痛难忍，甚至顿生怒气。有一次，我在一个公园里发现有人随意损毁树木，甚至在公园里占地盖房。我立刻打电话把这个情况向几个部门反映，可是他们都相互推诿，最终还是不了了之。爱护树木对有些人来说好像仅仅是一个口号，实际生活中由于各种原因毁坏树木的现象屡屡发生。试想，一个没有树木的环境该是怎样的环境？哪一个文明的社会不爱护树木和森林？我们为什么不为自己，为后代多增添一些绿色呢？

除了看，我也时常用笔把树木，特别是那些造型奇特的树木勾勒下来。这里有在北京的公园里画的松柏，也有在其他地方记下的美丽树影。

北京公园的树

北京的公园除了名胜古迹，那里的树，特别是古树，也会给人留下深刻印象。这几幅（图1~图11）古松柏是在中山、景山、天坛或香山等公园画的。画面上虽然只是单独的一棵或几棵树，但是那苍劲、挺拔或俊秀的树形足以给人带来美感，甚至令人产生敬意，产生怀古的遐想：它们生长了多久？经历过多少沧桑？松柏在中国文化中承载着美好的寓意，之所以如此，或许与它那历久弥坚的特性是分不开的。寒来暑往，年复一年，那些古树显得越发深沉、稳重，好像始终在静静地观望着人世间的一切。每次看到这样的古树，特别是那些树形优美的，我总是会多看上一眼，以至于不由得画上几笔，抒发对它们由衷的欣赏。

2



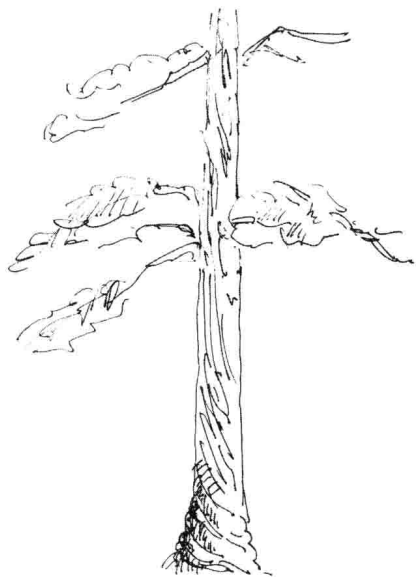
景山
公园
2011.11.24

（图1）

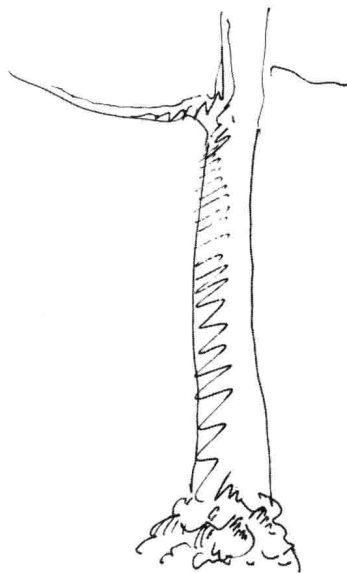


景山
古树
2011.10.22

（图2）



(图3)



(图4)



(图5)



(图6)



(图7)



(图8)



(图9)



(图10)



(图11)

五月初，京西门头沟的妙峰山已春意盎然，一片新绿。然而，在欣赏春色的同时我却注意到了这棵形状有些怪异的树（图12），它还没发芽，或许已经死去。那刚劲的枝桠透出几分倔强，又好像在向人们昭示着心酸的往事。



（图12）

妙峰山
2010. 5.8



鹰山公园
08.8.

（图13）

这是在北京西南的鹰山公园里看到的一棵小树（图13）。比起那些古树，它既不高大也不伟岸，但是它那弱小、纤细的身姿却也有几分动人。画面对凌乱的树叶做了适当概括，从而增加了整体感及透视感，而且与树干、树枝形成了某些对比。