

曾宓  
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人物

曾宓小品



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出品人: 江 吟

主 编: 曾 莹

责任编辑: 姚建杭

责任出版: 李 兵

监 制: 邱荣武

特约编辑: 袁卫民 沈轶君

装帧设计: 张 建

翻 译: 徐雪英

摄 影: 夏 洲



三  
庫  
主  
人  
作

*Zeng Mi's Simple Artistic Creations*  
**VOLUME OF FIGURE PAINTINGS**



不要名人抬举

不要掬客吹捧

我有多少丑陋，就多少丑陋  
我有几分姿色，就几分可人

请不要忘了生活

那一点虚光的启示

那一弧曲线的触动

那墨晕烘托的壮丽

那层次高华的召唤……

全是她的哺育

我的同仁常说

没有艺术的没落

只有没落的艺术

而没落的艺术，必是背离了生活

爱我们的生活吧

自然、坦诚、明快而又和谐的生活

洋溢着爱的活力

孕育着

无尽的情思

无穷的形式

艺术的创造

正从这里开始



Don't need the favor of celebrities  
Or the lavish praise of brokers  
How much ugliness I have, I am ugly to that degree.  
How much beauty I have, I am lovely to that degree.  
Don't forget life  
That inspiration of virtual light  
That enlightenment of curve  
That splendor set off by ink halo  
Those calls of high taste  
Are all bred by her  
My colleagues often say

There is no dilapidation of art  
Only the dilapidated art  
And the dilapidated art is surely against life  
Love our life  
Our natural, frank, bright and harmonious life  
Full of the vigor of life  
Giving birth to  
Continuous attachments  
And endless forms  
Artistic creations  
Start from here



# 拙又何妨

曾 莹

一袭白衣一顶白帽，长长的脸上有点憨样。这就是我的父亲——三石楼主曾宓。

父亲从来就是一个顽童。小时候不好好做作业，在课堂上只要有纸就乱涂，竟还画了老师打毛衣。现在年逾古稀了，还要捉弄家里养的小松鼠，趁它不备时去扯尾巴上的毛。然而正是这种孩子般的天真，让他在生活中事事乐观，处处见美，在平凡中寄予真性，从而成为了艺术创作中不尽的源泉。他画舞蹈者，画人家上班，画开会，也画生炉子起火，孩子撒尿，足球入网。画是他生活的一部分，整个世界都是画，有感而发，发而为画。画反映了他的慧心，他的关注，他的兴趣，他的想法，正像前人所说：“一画一世界”。所有的这一切，都源于他对生活的热爱：“爱我们的生活吧！自然、坦诚、明快而又和谐的生活，洋溢着爱的活力，孕育着无尽的情思、无穷的形式。艺术的创造正从这里开始。”

父亲更是一个真人。一个爽直的，不虚伪不做作，也不溜须拍马的人。他自己就说过：“不要名人抬举，不要掇客吹捧。我有多少丑陋，就多少丑陋；我有几分姿色，就几分可人。”没有年龄的限制，没有地位的考虑，他只是用作品来承载情感，因而画得无拘无束，自由随性，也因而每一幅都充满了对生命的思考，洋溢着诗人的灵气。他的画不仅用心于笔墨、造型、色彩，还很在意他的款，他的印，甚至是每张画的题目，从而构成一个完整的故事。父亲一生吃了很多苦，正如名人所言：“苦难是文艺创作的财富”，他的画常常是凝重忧郁的，如《雨中行》、《伤心的孩子》等等。但他近期的作品，特别是2007年的那组人体画，则色彩明快，充满了平和安详。我知道，父亲是用常人无法想象的毅力，走到了这一步。对于女儿来说，这是最大的宽慰了。我看到一支七十岁的笔，画出了一颗三十岁的心。他的作品，人物和山水有机地结合在一起，就像是肖邦的曲子，自有诗意无限，缓缓流动。

在艺术的世界追求了一辈子，父亲听到过无数评价。然而他只是静静地思考、默默地探索。山水画于他早已驾轻就熟，但是他继续尝试进入其它领域，用中国画最根本的观念，用意象来画人物画，将人物画与他本身的山水画结合起来。他综合了多年的艺术素养，将笔墨技法、造型、素描，包括光影的表现，以及水彩画的基础，色彩的运用……把人物当作了一种载体，用来表达他的感受；用人物肢体语言的细节来描绘人物，并跟环境相结合。同时运用比以往比例更大的色块，很好地处理了对比关系。更难得的是，他还能保持中国画的骨法用笔，在描画人物外形的时候并不是面面俱到，而是与色彩互留余地，两者互相咬合，交相辉映。尽管很多作品中，父亲画的人体其实都是有“问题”的：这个腿短，那个手长。但他画的人物是写意的，以神带形，讲究的是“神似”，在父亲心中，意象才是主要的方向。技巧只是一种表现手法，而最重要的就是要“写意”，以意趣感人，把对生活的感受表现出来。拙又何妨，大巧如拙，大智若愚。

父亲是笨拙的，在杭州生活了大半辈子还不会说杭州话。父亲更是一个执着任性的人，一个极其有激情，且感情非常细腻的人。由于长期敬业绘画，专注画面的章法，在生活中也讲究构成。每次他来用餐，坐下之后都习惯地挪动菜盆，换个摆法。经他一调整，不大的桌面，居然立见舒畅起来。他常常对我说：“绘画艺术，最后就是构成艺术，笔墨精良可以穷尽，但构成组合却永无止境。你看很多名家书画首先是从章法中显示出不凡的。”父亲搜集了许多画片剪报，不时翻翻看看，其中包含了国内外儿童绘画、各类画作和摄影等等各种类型，就是为了研究构成和章法的学问。他的画雅俗共赏，传统与现代有机结合，以写为法，以形带意，给人无限想象的空间，表达了他对艺术的见解和审美的境界，让人在他精心营造的意境里，一再流连。

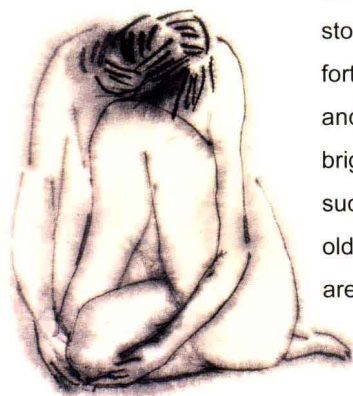
## *Clumsy, What Harm is There?*

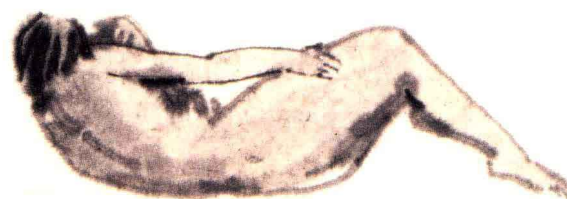
*Zeng ying*

One white clothing, one white hat, and a little straightforwardness and good-naturedness shown on a long face. This is my father—Zeng Mi, San Shi Lou Zhu.

Father has long been a mischief. In his childhood, he didn't like to do homework conscientiously, only painted randomly on any paper he could find, and once the teacher knitting a sweater was painted. Now at seventy years of age, he likes to fondle the little squirrel at home, and occasionally pulls his tail by surprise. However, due to this kind of childish innocence, he is optimistic about life and has a great eye for beauty in life. The truth he gives to the commonness constitutes the endless source of his artistic creation. He paints dancers, people going to work, people attending a meeting, people lighting a stove, children pissing and soccer kicking the goal. Painting is an integral part of his life and fills his whole life, and he utters feelings out of his life and paints out of his feelings. In a sense, painting reflects his wisdom, his concerns, his interest and his ideas, which accords with the saying of a forerunner, "One painting is one world". Everything he paints is originated from his love of life. "Love our life! Natural, frank, bright and harmonious life is full of the vigor of love, continuous attachments and endless forms. Artistic creations start from here."

Father is, above all, a man true to his heart, a straightforward man, free from hypocrisy, pretentiousness and flattery. Once he said, "Don't need the favor of celebrities, or the lavish praise of brokers. How much ugliness I have, I am ugly to that degree. How much beauty I have, I am lovely to that degree." His paintings, void of age limits and considerations of position, are only a means to carry sensations; therefore, his paintings are free, casual, unrestrained, and full of the thinking on life and intelligence of poets. Besides, he not only attaches great importance to inks, forms and colors, but to his inscriptions, seals and even the subject of every painting, which forms a complete story. Father has experienced great hardships during his lifetime, however, as the saying goes, "Hardships are the fortune for artistic creations." His paintings are always dignified, solemn and gloomy, such as "Walking in the Rain" and "Sad Children". However, his works recently, especially the figure paintings created in 2007, are imbued with bright colors, peaceful and calm atmosphere. I understand that father, with unimaginable perseverance, scored with such great achievements now, which, for his daughter, constitutes greatest comfort. I perceive a heart of thirty years old created out of a pen of seventy years old. His works, with a harmonious combination of figures and landscape, are just like tunes by Franciszek Chopin, a free, poetic, unconstrained flow of water.





Indulged in a world of art for a life time, father has received numerous comments, however, he only listened silently and explored calmly. He is already quite expert in landscape paintings, but he furthered his attempts into other fields—creating figure paintings with images, combining figure paintings with landscape paintings based on the rudimentary concepts in traditional Chinese painting. He, with his artistic cultivation of many years, with his skills of inks, forming, sketches, expressions of shadows and fundamentals of watercolors, application of colors, etc., conveyed his feelings via painting of figures. In addition, he depicted figures with the details of body language, and combined them with their environments. At the same time, he nimbly handles the contrastive relationship with much larger color blocks. What is even more precious is that he keeps the use of framework strokes in traditional Chinese paintings, which means, in painting figures' appearances, not all the aspects are taken into consideration, instead, there leave some blanks between colors and appearances and they hold with each other and set off each other splendidly. Though there are some “problems” in the figures painted by my father—some with a short leg, some with a long hand, the figures he created are quite expressional and “equivalent in essence”, because in my father’s opinion, images are the main directions, skills are only a way of expression, and the most important part is to “give expressions to images”, to touch others with fun of images and then to express the feelings about life. Clumsy, there is no harm, great intelligence is great clumsiness and great wisdom takes the looks of folly.

My father is clumsy, as he can’t speak Hangzhou dialect since living in Hangzhou for most of his life time. Father is a stubborn and perseverant person, a person of great passion and with delicate feelings. As long dedicated to paintings, long dedicated to the organizations of paintings, he even attaches great importance to composition in life. Whenever he sits down for dinner, he usually moves the dishes to another composition. Miraculously, after his adjustment, the dining table becomes more spacious. He often tells me, “Art of painting, in the end, comes to the art of composition. Excellent use of inks can come to an end; however, the compositions will never come to an end. Many great masters show their superiority in the organizations of their works.” Father has collected a lot of paper cuttings, ranging from children paintings, paintings of various kinds to photographs and he would read them sometimes to study their compositions and organizations. His paintings, appealing to both refined and popular tastes, combining the traditional and modern elements, express his understanding of art and horizon of aestheticism with his law of writing and images of forms, which endows people with a wide space to imagine, and a great atmosphere to linger on.



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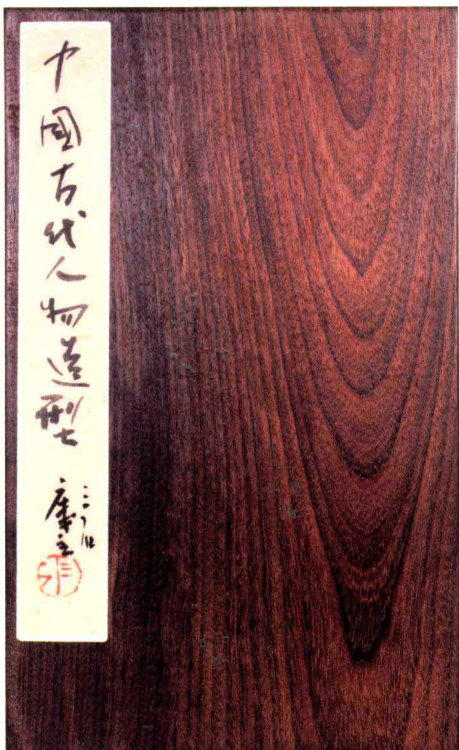
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作品  
WORKS



中国古代人物造型

三石楼主

Models of Ancient Chinese Figures

San Shi Lou Zhu

东汉人物造型 之一 Figure Models of the East Han Dynasty, I 33cm × 20.5cm 1983

题跋：东汉伎乐俑造型

款署：三石楼主必画

铃印：三石（朱）

東漢伎梁俑造型

安國

