

江注：2019年4月2日江轸光书画捐赠仪式在扬州博物馆隆重举行，我作为家属代表作了发言。亲友中有多位不能听懂中文，他们要求见到发言的英文译件。我最近将讲话稿作了整理。我十分感谢我以前的学生，留美李安迪（Dr. Andy Li）博士对全稿作了翻译。现将中英文讲稿一并收录如下。

在江轸光书画捐赠仪式上的讲话

江明 2019.4.2, 扬州

尊敬的刘副市长和各位领导

扬州美术界和文博界的朋友们

女士们，先生们！

今天，我作为江轸光书画的捐赠人之一，作为先生后人的家属代表，参加江轸光书画捐赠仪式，难掩心情激动。我代表我们江家四代人，感谢扬州博物馆举办这样隆重的捐赠仪式，感谢市和相关局领导光临指导。感谢著名书画家、书画鉴赏和理论家萧平先生对我父亲江轸光先生的艺术成就和价值的深刻的理论分析和高度评价。今天是我们大家庭历史上十分意义的一天，因为我们继承了父亲一生追求艺术以服务社会回馈大众的精神，为他凝聚了一生心血的书画作品找到了最好的归宿，使得我们的私家珍藏转换为公共文化财富，得以与广大书画爱好者和研究者共享。

我父母养育我们兄弟姐妹 5 人，姐姐江默已 93 高龄，今天也来参加。大哥江涛早年即定居海外，天文学家。二哥江山服务于军事院校数十年。他们已经故去，但两位嫂嫂今天分别从爱尔兰和美国回来参会。妹妹江和扎根于扬州，她是陪伴我父母最长的姐妹。今天我们来自海内外的江轸光先生的后人和近亲 50 余人齐聚家乡，参加盛典。其中有 10 余人不能听懂中文，我们不能提供同声翻译，委屈他们了，但我想，这也可以促进他们努力学习中文。



我父亲生于 1900 年，与 20 世纪同龄。20 世纪风云变幻，他的一生也随之跌宕起伏，备受艰辛。而他一生中所不变的，是对书画艺术的不懈追求。上世纪 30 年代初，父亲才 30 岁出头，在镇江师范教美术，成绩优秀，被当时国民政府教育部选派公费留学日本。在创作

方面，作品入选全国美展，可谓风华正茂，前途无量。那时父亲月工资是 140 元大洋，供养全家七、八口人，生活小康。日寇 1937 年全面侵华，扬州很快沦陷，一家人的生活一下子跌入低谷。但是，在 8 年抗战中，我父亲坚守民族气节，坚决不和日本人合作，拒绝到日伪教育机构任职，长期赋闲在家。他指望以卖画为生，但国破家亡兵荒马乱的年代，到哪里寻觅购买书画的知音？所以，那些年我们家的生活过得相当清苦。我虽年幼，但已有清晰记忆。现举一例，记得 1943 年前后，我入小学，连放铅笔毛笔的文具盒也买不起。妈妈帮我用零碎布缝制了一个笔袋（如今大概已没有人知道笔袋是什么了）。就在这样没有固定收入的艰辛年代，在我记忆中，父亲还是勤奋读书、作画和苦练书法。为了节约开支，他练书法不用毛边纸，更谈不上用宣纸，全用旧报纸。那时他和扬州的爱国文化人朋友，常会聚于家中画室，切磋画艺，议论国事，一同度过了那艰难年代。父亲在抗日战争中所表现的民族气节和家国情怀，是对我们后人的最好教育，是全家人的精神财富。

书画艺术是父亲毕生的追求。我祖父是中医，应该说，家中并没有艺术细胞，或如现代的说法，没有艺术基因。父亲和我说过，他 1920 年从江苏省第五师范，即扬州中学的前身毕业时，因家境不好，祖父坚决要他到钱庄学生意，找口铁饭碗。一贯孝顺且性格温和的父亲这时竟勇敢地起来‘抗命’了。他于 1921 年只身来到上海，报考了刘海粟先生创办的上海美术专门学校，入西洋画科。由此开始了他终身为之奋斗的绘画艺术之旅。同时此举也使得扬州这座具有深厚中

国书画积淀和传统的古城里出现了第一代具有坚实西洋画基础的中国画画家。晚年父亲和我讲起此事，仍有几分得意，说自己做了正确的选择。父亲之所以能在没有任何书画背景的家中走出，义无反顾地走上艺术之途，无疑是受了他第五师范时的美术老师、一代宗师吕凤子先生的影响。这就是名师的魅力，教育的魅力。后来，父亲也秉承吕先生的意志，热心美术教育事业。他于1923年毕业后即入镇江师范教书直至抗战开始。解放前夕又入扬州中学教书，直到1960年创办扬州国画院。在两校任教近30年，育天下桃李。其中出现了后来担任中央美院教授的文金扬和张世椿等美术精英人才。

父亲在扬州中学教务繁重，但念念不忘国画创作。他一直有着全力从事专业美术创作的强烈愿望。这一愿望终于在1960年实现了。那年，他奉调离开扬中，组建扬州国画院。那时他虽然已达60岁退休年龄了，但在我的记忆中，60年代初那几年，是他一生中心情最为舒畅，精神最为振奋，也是他自己认为最有作为的几年。我们都还记得，1960年，国家经济极为困难，到处在精简机构，新成立的国画院一时连办公用地和画室都不能落实。父亲将家中的堂屋让了出来，画桌、家具和文房四宝也贡献出来，化私为公。这在后来一些老画师的回忆文章中有所记述。60年后我父亲进入创作的高峰期。他的代表作之一《迎客松》就是那时的作品。



1982年，为筹备父亲在镇江博物馆的个人书画展，扬州博物馆馆长蒋华女士来到我家，和父亲一同赏画。在1999年的一篇文章中，蒋馆长描述了她当时对《迎客松》的激赏之情。她写道，迎客松图中“松枝苍劲，青翠欲滴，笔笔松针遒劲有力。长长的松枝，犹如伸开的手臂，笑迎四方之客，不由使我发出由衷的赞叹！”见蒋馆长如此欣赏，我父亲表示，考虑将此画赠送与扬州博物馆。作为博物馆馆长的蒋华，这时非常激动，紧紧的握住父亲的手，连声称谢。

迎客松是父亲的代表作之一，就我们所知，他共画过两幅。一幅为扬州交际处（文革前扬州最大宾馆，今西园宾馆）所作，曾长期高悬于宾馆大堂，迎接八方来客。另一幅于80年代初赠与扬州博物馆。父亲生前对这两幅画的安排，体现了他创作的目的，他追求艺术创作的卓越完美，他更看重要将作品服务社会回馈大众。在父亲晚年，他分别给我们五个子女少许画作和书法作品，说是“留着纪念”。近十

多年来，当我们这辈已进入花甲古稀之年时，我们常常在思考，究竟怎样才能实现这个“留作纪念”的嘱咐呢？按传统，传给儿子女儿孙子孙女……这样，随着世纪的推移，画作总将褪色；若干辈后，前人的影响也将淡薄。我们另一个选择是，秉承父亲创作服务社会反馈大众的理念，将作品捐赠给家乡扬州的文化机构，使之得以永久保存。即，变我们的私家珍藏为社会共享财富，长期服务于书画爱好者和研究者，这无疑是更好的选择。经过多年酝酿，家人逐步取得了共识。2017年春节时，我二哥江山病重，家人聚会时，他嘱咐大家，一定要把这事办好。过了仅仅两个月，他就去世了。

2017年10月，在扬州博物馆顾风名誉馆长和扬州书法家协会会长杨小杨先生的引荐下，我们家人的代表会见了扬州博物馆的两位馆长，表达了我们的愿望，当即得到馆长的热情支持和鼓励。恳谈之时，馆长调出了馆藏画。原来博物馆已收藏父亲七幅画作，最早的是1942年的青绿山水，最晚的是70年的迎客松，时间跨度几十年。除迎客松我们早已知晓外，我们都没有见过甚至没有听说过。当工作同志戴着白手套，将画卷徐徐展开之时，我们见到这些画作经几十年的收藏，张张品相良好，我们都很感动。心想，我们终于为先人作品找到最好的归宿。此后，我们海内外家人齐心协力积极行动，顺利完成了书画和画稿的归集和整理，于2018年3月郑重交付与扬州博物馆。在扬州博物馆一年多的辛勤努力下，今天我们终于迎来了江轸光书画赠送展开幕和江轸光书画集出版发行，全家人倍感欣慰和鼓舞。最后，说点我家的家庭教育。在作为书画家的父亲和小学老师的母亲的家中长大，

耳濡目染潜移默化，我们兄弟姐妹 5 人，个个勤奋好学，品行端正，读书的事从未让父母操心过。或许正因为有过早年违抗父命坚持学画的难忘经历，父亲对我们的学习兴趣取向，一直宽松对待，让我们自由发展。虽然我们对书画、对文史都还喜欢，但都未选此为终身职业，父亲从不强求。有趣的是，如果说父亲在江家历史上第一次生长出艺术基因，到我们这一代却发生了“转基因”，我们兄弟三人都是理科男。大哥学数学，是旅居海外的知名天文学家。扬州报纸上曾用“天上有颗江涛星”的标题报道过他。确实，鉴于他的科学贡献，有颗小行星是以他的名字命名的。二哥学物理，长期在军事院校从事物理教学。我在复旦大学学化学，在那里已工作了 60 年了。应该说，我们在各自的岗位上都有所建树，这是父亲晚年最感欣慰的事。今天我们更可告慰先人的是，父亲的第四代后人，也都健康成长，不但个个学习优秀，还都有着服务社会服务大众的热诚。现举个例子，曾孙之一在美国哈佛大学法学院得到了博士学位。他没有选择去华尔街为大亨服务赚大钱；他去了一个小城的政府机构，专门为穷人提供免费法律服务，工资自然是很低的。但我们家人都以他为骄傲。

由于感想很多，占用了大家不少时间。再次谢谢大家！



**SPEECH AT THE DONATION CEREMONY OF JIANG,
ZHENGUANG'S PAINTING AND CALLIGRAPHY**

Jiang, Ming
2019.4.2 Yangzhou

Dear vice Mayor Liu and Leaders,
Our Yangzhou friends in art and meuseology,
Ladies and gentlemen,

As one of the donators of Jiang, Zhenguang's painting and calligraphy work and a representative of his descendants, I am very excited to attend the donation ceremony. On behalf of the four generations of the Jiang family, I would like to extend my sincere appreciation to Yangzhou Museum and local leaders for hosting and attending the grand donation ceremony. I would also like to thank the famous artist, appreciator and theoretician of calligraphy and painting, Mr. Xiao, Ping for his profound theoretical analyses and high praises of the artistic achievements and values of my father Jiang, Zhenguang. Today is a special day for our family as we have inherited the spirit of our father's lifelong pursuit of art to serve the society and give back to the community. We have found the best home for the embodiment of lifelong dedication of our father so that we succeed in transforming our private collections of his paintings and calligraphy into shared cultural wealth with all enthusiasts and researchers of the works.

My parents raised five of us. My sister Jiang, Mo, who is here today, is already 93 years old. My eldest brother Jiang, Tao, an astronomer , settled overseas in the early years and my second eldest brother Jiang, Shan served for several decades in military institutions. Both of them passed away, but the two sisters-in-law came back from Ireland and the United

States to attend the ceremony. My younger sister Jiang, He is local and has accompanied my parents for the longest periods of time. Today, more than fifty descendants and relatives have gathered in our hometown from local and abroad to attend the grand ceremony. More than ten of them cannot understand Chinese. I apologize for not being able to provide simultaneous translation but I believe this is a great opportunity to promote their efforts to learn Chinese.

My father was born in 1900. Just like the rapid changing and turbulence 20th century, which my father shared the same age as, his life was full of ups and downs. What had remained unchanged in his entire life was his unremitting pursuit of the art of painting and calligraphy. In the 1930s, he was teaching art in Zhenjiang Normal School, and was selected by the Ministry of Education of the National Government for government-paid study in Japan. His art works were selected into the national art exhibition. With a monthly salary of 140 Yuan, our father supported the eight-people-family to have a comfortable life. Unfortunately, the otherwise boundless future did not last, after Japan invaded China in 1937. Yangzhou quickly fell and our family's life quality also fell into a trough. However, in the eight-year War of Resistance, father defended his national integrity and firmly refused to cooperate with the Japanese or to serve in the Japanese-Puppet educational institutions, and instead, stayed at home for a long time. He attempted to make a living by selling paintings yet did not manage to find buyers in the chaotic, invaded country at the time. Our family lived in poverty as a result. Here is an example: around 1943, I could not afford a pencil box as I was going to attend elementary school. My mother had to sew a "pencil bag" with pieces of cloth for me (I guess nowadays no one knows what a pencil bag is). Even in such a hard time period where the family had no stable income, I remember that father was still diligent in reading, painting and practicing calligraphy. To save money,

he did not practiced calligraphy on deckle-edged rough paper, let alone on Xuan paper, but instead on used newspapers. He got through the difficult time together with his patriotic friends in Yangzhou by gathering at home, practicing painting and discussing national affairs. The national integrity and patriotism father role-modeled during the War of Resistance were the best education and spiritual wealth of our entire family.

The art of painting and calligraphy is the lifelong pursuit of my father, even though that he was not prepared with “art cell” (or in millennials use “art gene”) as my grandfather is a doctor of traditional Chinese medicine. Farther told me that when he graduated from the Fifth Jiangsu Normal School (the former Yangzhou High School) grandfather insisted that he go to learn business at Chinese private banks for a stable income. Our father, who had been always filial and gentle, bravely refused the request. In 1921, he went to shanghai on his own and applied for the western painting department of Shanghai Fine Arts School founded by Mr. Liu, Haisu, and began the journey of painting art that he later fought lifelong for. In return, this brave move eventually brought Yangzhou, the ancient city with profound Chinese painting and traditional arts, with the first generation of Chinese painting artist with solid western painting trainings. In father’s later years, he was still proud of the decision he made. Father’s success to rise from a family without art traditions and to relentlessly pursue a career in art, was undoubtedly influenced by his art teacher at the Fifth Normal School, master Lu, Fengzi. This is the charm of a famous teacher and the charm of education. Later in the years, father adhered to Mr. Lu’s will and dedicated to art education: he taught art classes in Zhenjiang Normal School from 1923 till the breakage of the War of Resistance. He resumed as an art teacher in Yangzhou High School around the end of Chinese Civil War, until the establishment of Yangzhou Chinese Painting Institute in 1960. In his teaching career of thirty years, father cultivated numerous

talents across the country, including Wen, Jinyang, Zhang, Shizhen and other elites that later served as professors of the Central Academy of Fine Arts and other universities.

Father didn't forget professional artistic creation, even when fully occupied with teaching responsibilities at Yangzhou High School. He always had a strong desire to fully dedicate himself to professional art creation. This wish finally came into reality in 1960. That year, he was transferred from Yangzhou High School and founded the Yangzhou Chinese Painting Academy. He was already sixty, the age to retire, but in my memory, the early 1960s were the very several years that he was most comfortable, enthusiastic and accomplished in his entire life. All of us clearly remember that in 1960, the newly established Chinese Painting Academy could not secure office space and painting studios, as the entire nation was consolidating infrastructure to get through the extreme economy. Father donated the living room of the house, the painting tables, furniture and “the Four Treasures of the Study (Wen Fang Si Bao)” to the institute, which was described in the recollections of some elder painters. My father's art work started to blossom after 1960, including one of his masterpieces “the Greeting Pine (Ying Ke Song)”.

In 1982, in order to prepare for my father's painting and calligraphy exhibition at the Zhenjiang Museum, Mrs. Jiang, Hua, the director of Yangzhou Museum, came to my house and discussed the paintings with my father. In her article that was later published in 1999, Mrs. Jiang, Hua described her appreciation and excitement for “the Greeting Pine”. “The pine branches are vigorous and vivid, the pine leaves are powerful” she wrote, “the long pine branches assemble open arms that are warmly-welcoming guests from all over of the world. I can't help but sincerely admire!” Hearing her appreciation, my father said he would consider giving the painting to the Yangzhou Museum. Jiang, Hua tightly held and

shook my father's hand to express the excitement and gratefulness.

“The Greeting Pine” is one of my father's masterpieces. As far as we know, he painted two of the paintings. One was created for Yangzhou Liaison Hotel (the biggest hotel in Yangzhou before the Cultural Revolution, now known as Xiyuan Hotel). It was presented in the hotel lobby to welcome guests for a long time. The other one was given to Yangzhou Museum in the 1980s. How father arranged the destinations of the two paintings reflected his belief in artistic creation: He pursues the perfection of art, and more importantly he creates art for giving back to people and serving the society. In his later years, he gave some paintings and calligraphy works to the family members as “a symbol of memories”. As our generation moves into our 60s and 70s, we often ponder how we may realize our father's will. According to the traditions, we shall pass the paintings to our children and grandchildren.... Thus, as the time flees, the paintings will eventually fade. After several generations, the will and influence of the predecessors will fade as well. Our other option was to follow father's belief in giving-back: donate the paintings and calligraphy works to the cultural institutions of Yangzhou so that these art works may be preserved forever. In other words, transform our private collections to public wealth, and serve enthusiasts and researchers in painting and calligraphy. After years of discussions, the family gradually gained consensus. During the Spring Festival of 2017, my second eldest brother Jiang, Shan was seriously ill. He asked everyone to take care of the donation process when we had our family reunion. Two months later, he passed away.

In October 2017, with the recommendation of Mr. Gu, Feng, the honorary director of Yangzhou Museum and Mr. Yang, Xiaoyang, the president of the Yangzhou Calligraphers Association, representatives of our family met with the two directors of Yangzhou Museum. The directors

warmly encouraged and supported our wish to donate. During our discussion, the directors pulled several paintings from the museum's collection. We were yet to find out that the Yangzhou Museum had collected seven paintings of our father's. The earliest was "the Green Mountains and Water (Qing Lu Shan Shui)" from 1942, and the latest was "the Greeting Pine" from 1970, spanning several decades. Except for "the Greeting Pine", we have never seen or even heard of the rest of six paintings. When the museum professionals put on white gloves and unfolded the painting scrolls, we found out that each one of the paintings remained in good condition, after decades of storage. We were deeply moved and glad that we finally found the best home for father's masterpieces! Since then, our family members from local and abroad collectively completed the collection and sorting of the paintings sketches and calligraphy works. The collection was formally handed to Yangzhou Museum in March 2018. With more than a year of efforts of the experts and friends from Yangzhou Museum, today we are finally here: the grand opening of the donation ceremony and the publication of Jiang, Zhenguang's painting and calligraphy collection. Our whole family feels deeply encouraged and pleased.

Last but not least, I would like to talk about the Jiang family's philosophy of education. Our father is an artist and our mother is an elementary school teacher. Under their influence, each one of my brothers, sisters and I, are honest, diligent and willing to learn. It is perhaps because of the unforgettable experience of "fighting" with our grandfather and insisting to learn painting, father was open to our academic interests and career choices. Although we were still interested in painting, calligraphy, history and literature, none of us chose these areas as our careers. It may sound hilarious that if father for the first time developed "art gene" in the Jiang family, our generation experienced the drastic "transgene": my

brothers and I became scientists. My eldest brother studied mathematics and was a well-known astronomer living abroad. The Yangzhou newspaper once reported him with an article titled “there is a star named after Jiang, Tao”. Indeed, an asteroid is named after him for his scientific contributions to astronomy. My second eldest brother studied physics and had been dedicating to physics education in military institutions for a long time. I studied chemistry at Fudan University and have been working there for sixty years. It is fair to say that all of my generation made our accomplishments in our respective roles, which satisfied father the most in his later years. Today, we are even prouder that the fourth generation has grown up – not only well performs in schools but also inherited the belief to serve the society and people. For example, one of the great-grandchildren graduated from Harvard Law School with a Juris Doctorate degree. Instead of working in the Walls Street to make money for the tycoons, he decided to serve in a government agency in a small town, providing pro bono legal services to poor people. Although he is not making big money, our family cannot be more proud of him.

My apology for taking a lot of time to go through all of the feelings!
Thank you all again!

(Translated by Andy Li)