

胡絜青畫集



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A COLLECTION OF PAINTINGS BY
HU JIEQING



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胡洁青
画集

白石老人题



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胡絜青 Hu Jieqing

序

十年浩劫之前，我每到北京，總要去老舍同志的家，照例先見到夫人胡絜青同志，她讓我在客廳裏坐下，然後進書房通知老舍。老舍出來，閒談一會，他們夫婦就陪我到王府井大街或者東安市場走走，有時也去書畫社看看。我記得有一次他買了一把摺扇送給我，他們夫婦都向我解釋扇面上誰寫的字，誰畫的畫。雖然我對書畫是外行，聽了很快就忘記，但他們的好意我却忘記不了。還有一次，我和一位朋友到他們家去，老舍書房裏一張桌上放了十幾把老式摺扇，他要我們每人挑兩把拿回去。他說，這都是他最近買來的，在扇面上題詩作畫的人全是清代北京的知名人士，談起這些人他們非常熟悉。我們高興地接受了禮物。我知道絜青同志是白石老人的弟子，我當時會想：拿一把摺扇請他們兩位給我寫字作畫留個紀念吧。可是我還不會有機會把這想法講出來，浩劫來了。幾把摺扇也全給拿走了。我仿佛落進了但丁的“地獄”裏面，一下子變成了“牛”。在“牛棚”裏聽到關於老舍的不幸的消息，我將信將疑，但從自己的處境來看，我又感到凶多吉少。後來連自己能不能活下去也成了問題，再沒有精力考慮其他的事情，活着就像做夢一樣。

我漸漸脫離了“險境”，可是越來越多的消息證實老舍悲慘的死亡，傳播消息的人常常添上一些可怕的描寫。我空下來，想起那位正直善良、才華橫溢的作家會得到“家破人亡”的下場，我感到不平。我不知道絜青同志和孩子們在哪裏，但他們的處境我也可以想像到，我多麼希望他們平安無恙！

終於盼到了雲散天青的日子。壓在我頭上的大石給搬走了，我又從“牛”變回到人，恢復了人的權利。我到了北京，到了過去常到的老舍的家，一次，兩次，三次……我見到了絜青同志，讀了她寫的回憶文章。我看到了大的變化。破碎的家庭又團聚了。老舍的遺著逐漸得到整理出版，多卷本文集的編輯工作也已開始。傑作《茶館》將在歐洲演出。關於這位偉大作家的紀念，應當做的工作都在進行……我坐在豐富胡同十九號的客廳裏，同絜青同志和孩子們暢談，我總覺得老舍就在我們中間，我仿佛幾次聽見他的笑聲。他應當為絜青同志這些年的努力感到高興！

去年四月中國作家代表團訪問法國，動身前我和孔羅荪同志到豐富胡同拜訪絜青同志，向她討畫，準備贈給法國朋友。她為我們繪了三幅。法國文化界朋友重視這樣的禮物，他們敬重《駱駝祥子》和《茶館》的作者，也敬重他的夫人。絜青同志的《紅梅》掛在法中友好協會的會所，美麗的花朵象徵着中國人民的深厚友誼。對繪畫我沒有發言權，但對人民的友誼我却是深有體會的。為了這個我感謝絜青同志。

巴 金

1980年8月31日

FOREWORD

Before the Ten-year Catastrophe, whenever I went to Beijing, I always went to Comrade Lao She's house. As a rule, Comrade Hu Jieqing, his wife, came first out to greet me. She would lead me to the parlor, had me seated and then went to the study to inform Lao She of my arrival. He would come out and we chatted for some time. Then the couple would go with me to Wangfujing or Dong'an Bazaar for a walk. Sometimes we would visit the Calligraphy and Painting Society. I remember that once he bought me a folding fan, and they explained to me who wrote or painted on the fan. I, as a layman about calligraphy and painting, would soon forget what they said afterwards, but I could never forget their kindness. Another time, I went with a friend to their house. I saw that a dozen of old-styled folding fans were on a table in the study. Lao She told us to choose and take a couple of them each. He said that those were what he purchased not long ago, and that the persons who painted or made inscriptions on the fans were all well-known personages of Beijing in the Qing Dynasty. I realized then that they knew those artists quite well. We took the gift. I knew that Comrade Jieqing was a disciple of Qi Baishi, the honourable old artist, thus an idea came to my mind—to ask them paint and make inscription on one of my folding fans. Unfortunately, the catastrophe had come before I could make my request. The few folding fans I kept were confiscated. Just like fallen into Dante's "Inferno", I suddenly became an "ox" (class enemy) and was imprisoned in a "cowshed" where I learned the information of Lao She's unfortunate ending. I was half believing and half doubting about it. However, thinking of my own unfavourable situation, I felt it bide ill rather than well. Later on, it became doubtful whether I myself would live, thus I was incapable to think of other matters. I lived like dreaming.

Gradually, I was out of "danger". But more and more informations proved the miserable death of Lao She. Those who carried in the news often provided some terrible descriptions. When I had leisure, I thought of the upright, kind and highly gifted writer. I felt deeply resentful for his miserable end—his family broken up and ruined. I didn't know where Comrade Jieqing and her children were, yet I could imagine what was their situation like. How I did wish them safe and sound!

Long-cherished fine days came at last, and the big rock on my head was removed. I became a man again, and my rights as a human being were recovered. I went to Beijing. More than once I went to Lao She's home where I had paid frequent visits. I saw Comrade Jieqing and read her reminiscences. I saw that great changes had happened. The broken family had reunited. The posthumous writings of Lao She were being gradually sorted out and published, and editorial works on his multi-column collection beginning. The play «Teahouse», produced according to his novel of the same title, would appear on European stages. What should have been done for the commemoration of the great writer were going on—I sat in the parlor in No.19, Feng Fu Hutong and talked with Comrade Jieqing and her children. All the while, I was feeling the presence of Lao She among us. For several times, I seemed to hear him laughing. He should be glad for Comrade Jieqing's efforts during these years!

In April of last year (referring to 1979 as the date of the foreword's completion indicates), the Chinese Writers' Delegation was going to visit France. Before starting the journey, I went with Comrade Kong Luosun to see Comrade Jieqing in Feng Fu Hutong, for the purpose of asking some paintings from her, which will be presented to French friends. She painted three for us. French friends of the cultural circle attach great importance to such gifts. They have great respect for the author of «Xiang Zi, the Camel» and «Teahouse», and they also deeply respect his wife. «Red Wintersweet», a painting by Comrade Jieqing, is preserved by the Franco-Chinese Friendship Association. The beautiful flowers on the painting symbolize the profound friendship of the Chinese people. I am not qualified to speak on painting, but have an intimate knowledge of friendship among people. For this I am presenting my hearty gratefulness to Comrade Jieqing.

Ba Jin

August 31, 1980

前言

我是學文學的，前半生教書。可是，從小就喜歡畫畫，練字，四十六歲起才正式拜師習畫，可謂半路出家。

但我很幸運，我的寫意老師是齊白石，我的工筆老師是于非闇，都是當代大師。我從他們那裏不光是學到了技法，還學到了當藝術家的道德規範，可謂機遇難得。

我有一個好家庭，丈夫一輩子從事寫作，雖然他自己的作畫水平不及一個幼兒園的孩子，却偏偏天生地有一雙鑑賞家的眼力，評論起來頭頭是道，加上爲人熱情，喜好交結畫家，家中常常畫家如雲，牆上好畫常換，滿壁生輝；我們有一個小院子，種花養草是我們共同的愛好，極盛時栽培的獨朵菊花多達百盆，秋天經常舉辦家庭花展。我陶醉在百花叢中，它們都是我的天然好老師；而家庭藝術沙龍式的漫談常常使我處在創作的激情之中，可謂環境助我。

我愛觀摩各派古畫，我愛旅行，我愛寫生，我愛走到哪兒寫生到哪兒，我並不認爲這樣做有什麼值得特別誇耀的地方，不，這是我生活的一部份。我由傳統中走來，想在生活中找到新東西。想用新的方法去表現，去畫，去畫我自己的東西。我老老實實地畫，我老老實實地寫，我老老實實地作人。

我今年八十有七，不知不覺留下了幾百張畫，幾百張字，像我的脚印，證明我沒有白白地來到了人世。

我選出了幾十幅畫，印在這裏，遠遠看去，的確象一串稀稀疏疏，歪歪扭扭的脚印，祇是爲了多添一個實證：有人跋涉過，攀登過，尋求過，全是爲了把美奉獻給人間。

胡絜青

一九九一年十二月五日於北京

FOREWORD

Though being an ardent lover of painting and calligraphy in my childhood, I was trained in the speciality of literature and had been a teacher in the first half of my life until I was 46 years old when I formally became a student of painting under the directions of some artists. I was a late beginner in arts.

But I have been very lucky to get the rare chance in my artistic trainings. I learned freehand painting from Mr. Qi Baishi and realistic painting from Mr. Yu Fei'an, both of them contemporary master painters. I have learned not only painting skills from them, but also the moral standards of being an artist.

I had a happy family. Being a writer all his life, my husband was even not so talented on actual practice of painting as a child in a kindergarten, but he was a born appraiser who could make clear and logical comments on anyone else's painting. In addition, he was enthusiastic by nature and loved to make friends with painters. Artists paid frequent calls and their paintings, appearing in turn on the walls, added radiance and beauty to our rooms. There was a little courtyard in our house. It was our common hobby to cultivate flowers and grasses. At the height of a flowering season, there were 100 pots of single-flowered chrysanthemums.

Family flowers shows were often held in autumns. Being intoxicated, I took the flourishing flowers as my best teachers of Nature. Informal discussions in household artistic salon always brought me into a state of creative enthusiasm. Thus was how the environments helped me.

I love to view and emulate ancient paintings of diversified sects. I love to travel, I love to sketch, and I love to sketch anywhere I go. I don't think it worth bragging about because it is a part of my life. I have come from tradition and am trying to look for something new. I just want to express by new methods, to paint, and to paint things of my own. I paint and write in earnest, and I consciously take my role as a human being.

I am 87 years old. Several hundred pieces of paintings and an roughly equal amount of calligraphy works have been produced while I am not aware of it. They are my footprints which prove that I have not come to the world doing nothing.

Collected in this album are dozens of my works. Looking from afar, they really seem a string of sparse and twisting footprint, except that there is a positive addition—Someone has trudged, climbed and explored, just for the purpose of dedicating beauty to the world.

Hu Jieqing

Dec. 5, 1991 in Beijing

作者簡介

胡絜青，北京人，1905年12月23日生於一個滿族家庭，原名玉貞，筆名燕崖、胡春。1915年畢業於北京師範學校女生分校，考入北京師範大學國文係，1931年以優異成績畢業。1931年至1937年在濟南和青島任高中語文教師，1938年返回北平，在北京師範大學附屬女中任教。1943年流亡重慶，在北碚國立編譯館社會通俗讀物擔任編審。抗戰勝利後在北碚女子師範學院師範部任教，在鄉村建設學院任副教授。1950年初返回北京。1958年起一直任北京畫院畫師，為一級美術師。1931年和作家老舍結婚，有三女一兒。

自幼酷愛繪畫藝術，在校學習期間曾從師於書畫家汪采白、楊仲子、孫誦昭。40年代結識齊白石。1951年正式拜齊白石為師，深得真傳。擅長花卉翎毛，能工能寫，尤以畫松、菊、梅為佳。1957年與陳半丁、于非闇、孫誦昭舉辦作品聯展。1980年在香港舉辦個人畫展，並有《絜青畫冊初集》問世。其書法作品和散文亦有情趣。散文《老趕不上趟》曾獲北京市散文一等獎，《老舍和朋友們》與舒乙共獲首屆杜康散文優秀獎和第三屆《十月》文學獎。

歷任第二至五屆北京市政協委員，現為全國政協委員，任北京市文聯顧問和中國畫研究會顧問。

Curriculum Vitae

Hu Jieqing, a native of Beijing born December 23, 1905, in a family of the Man nationality, was originally named Yuzhen, and her pen names are Yanya or Huchun. Graduating 1915 from the Girls' Branch of Beijing Normal School, she enrolled in the Chinese Language Department of Beijing Normal University, and graduated 1931 by exceedingly good marks. From 1931 to 1937, she had been a teacher of Chinese language in Senior Middle Schools of Jinan and Qingdao. In 1938, she returned to Beiping and became a teacher in the Attached Girls' Middle School of the Beijing Formal University. In 1943, she went into exile and reached Chongqing where she became a judge in the National Editing and Translating Academy in Beipei. After the Japanese imperialist government surrendered unconditionally, she taught in the Formal Education Department of Beipei Women's Formal College, and became an associate-professor in the Rural-area Construction College. In early 1950, she returned to Beijing. From 1958 on, she has been a painter (class-A Artist) in Beijing Art Academy.

She married Lao She, the famous writer, in 1931, and has given birth to 3 daughters and 1 son.

Madame Hu ardently loved painting in her childhood. When being a schoolgirl, she learned painting from calligraphists/painters Wang Caibai, Yang Zhongzi and Sun Songzhao. In the 1940s, she got to know Qi Baishi. In 1951, she became formally a disciple of the master, and has learned much skills from him. She is good at flower-bird painting, especially on pine, chrysanthemum and wintersweet. In 1957, a joint-exhibition of Chen Banding, Yu Fei'an, Sun Songzhao and Hu Jieqing was held. In 1980, she held an individual exhibition in Hongkong, and had the «First Collection of Painting by Hu Jieqing» published. Her calligraphy works and essay writings are also appealing. «Always Lagging Behind», an essay, won the Class-A Prize in the Appraisal of Beijing Essays. «Lao She and His Friends» (with Shu Yi as the co-writer) won the First Du Kang Excellent Essays Prize, and the Literature Prize of the Third «October» Appraisal.

She had been a member of the Beijing People's Political Consultative Congress (The 2nd to the 5th Terms). She is now a member of the National People's Political Consultative Congress, Consultant to Beijing Writers' and Artists' Association and Consultant to Traditional Chinese Painting Research Society.



1. 玉羽春光 A Peacock in Spring

五月風香花滿城

慶祝建國卅五年大慶作於首都 黎青



2. 鴿戲月季花下 Doves under the Chinese Rose



3. 多壽圖 Symbolizing Longevity

壬寅年夏 黎青寫生



黎青



曾凌前人咏

牡丹有玉里散香蘇

地脈萬花低首避天人

三句嘆為全出神初得未

曾有今見黎青姊此五

國色天香真堪合萬花

低首矣

癸亥秋

黎青







7. 竹林白鶴 White Cranes in the Bamboo Forest

年年開占小春時
點綴湖山景最宜
造化流芳何太早
無陽安得有南枝

黎青八十六歲作



丰景

黎青写于八十年代第一春

