

何陋齋文集



天風吹海不心潮  
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海霞何遜





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何海画集



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## 何海霞画集

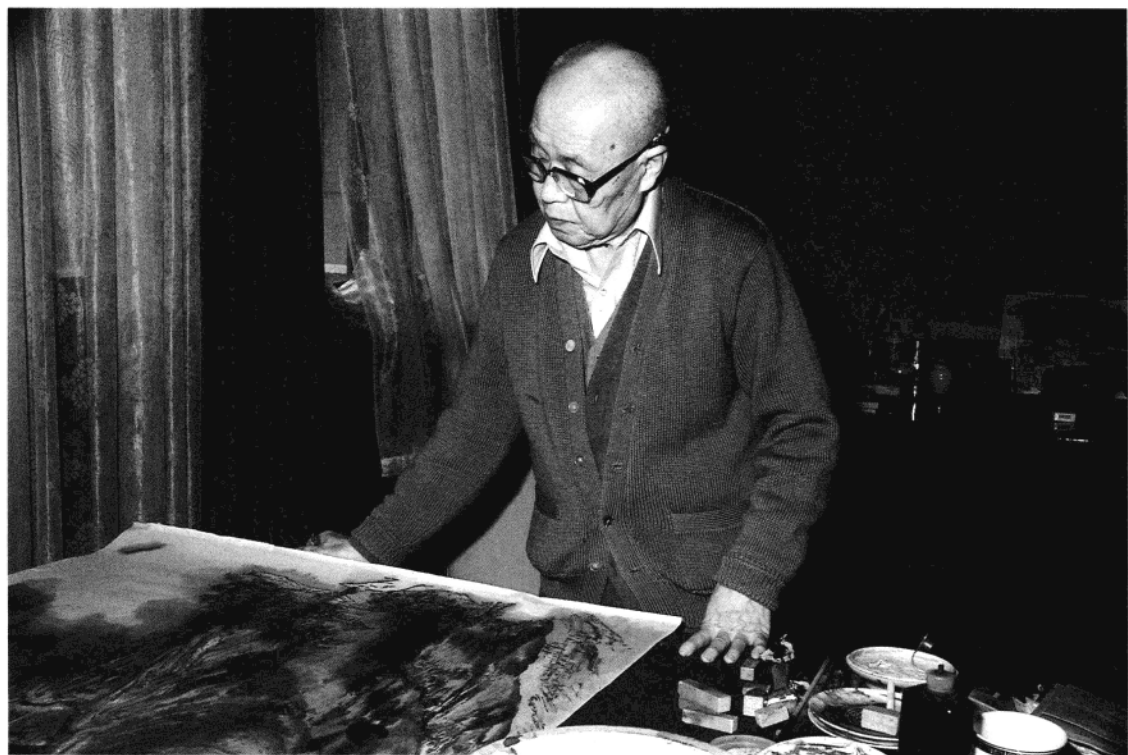
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何海霞先生

写在前面的话

何海霞

给自己的画集写序，很是不易。限于水平，很难写出对自己的认识，以及对艺术的见解。出版画集，是我平生第一次。是集我今年在中国画研究院举行画展时的作品。华君武同志见后竟惊异地说：「这果真是你第一次……」这件事仿佛是那么令人不可理解。

这几十幅画确是我近二、三年七拼八凑之作。居然能在中国画界出现轩然大波的当口展出，河北美术出版社并予以出版，这不能不说是同行前辈与好友对我的鼓励。这无疑也是对我的鞭策。

当前，美术界对待国画应如何发展有些新的争议。有些革新者认为：中国画已出现了危机，应把它作为保留节目。欲振兴国画事业需另起炉灶……对这些观点，实在不能令人苛目。

做为能够饮誉世界画坛的中国画，是我们民族文化遗产的一部分，我们应引以为骄傲。因为这是我国所独有的，在今天则更显示出它的勃勃生机。诚然，旧有的创作形式已不完全为今天所适用，如果一脚踢开前人留给我们的宝贵财富，离开我们民

族的特点倒向西化，或另辟蹊径去开拓新路，搞「无法论」，这当然是个人的自由。然而，我却以为，我们的艺术到底要适合我们的国情、民族艺术必须扎根于民族的土壤中。

另有些人则主张要越过唐、宋、元、明、清。直接追求、取法远古时代的艺术。这究竟是发展了，还是倒退了，人们自有公论。

然而，这些革新者也给我敲了一记警钟。同任何其它姊妹艺术一样，国画艺术也绝不能划地为牢，停滞不前。「笔墨当随时代」石涛和尚的论断在今天仍有他的积极意义。我已年趋八旬，在旧传统中滚了几十年，总是怀着无可推卸的责任感与对民族的热爱。以往我很喜欢「阳关三叠」「梅花三弄」等古曲。喜欢它如诗如画般的意境。然而，近年来西洋的名曲乐章也总不断的在我耳边回荡。那优美的旋律有时竟使我着了迷……并给了我很多启示。看来艺术都是相通的。

有人问我究竟是属于哪一派。我的回答是：不迷信古人、洋人，但绝不摒弃他们。择其之长为我所用——我即是这一派。

我以为古人留给我们的经验是经过漫长岁月、多少代人的劳动换来的。如能「古为今用」，并注入现实生活精神、又不断吸收外来营养，方能发展我们的民族国画事业。我想，在我们飞跃发展的时代，在党的「双百」方针指引下，我们的国画事业是一定会更加繁荣昌盛的。

我们这一辈人由于种种原因，总是有他的局限性。在今后，中青年无疑是发展国画事业的生力军。我愿与他们共同学习并由衷的希望他们能创作出具有崭新时代风貌的作品来。

对于此册之作，自觉很是不足。无论是从内容到形式，还嫌陈旧。虽有新法尝试。但仅仅是开始，大有推敲之必须。我仍在探索中。

杂七杂八的拉了很多与画集无关的话，谬误之处一定很多，敬望读者批评指正。

## 凌云健笔意纵横

潘启珪

如果举行山水画竞技，何海霞先生无疑可以获得全能冠军；至少我要诚心诚意投他一票。

海霞的「全能」表现在：

他可以放笔作寻丈巨幛长卷，游刃有余，绝不枯竭；也可以收笔作寸缣尺楮，而得千里之势。

他可以泼墨大写，气势磅礴；也可以重彩工笔，金碧辉煌。

他可以使墨如彩；也可以使彩如墨。

他可以千笔万笔不觉其多；也可以两笔三笔不感其少。

他可以追荆（浩）关（仝）李（成）范（宽）之精严；也可以比石涛、八大之放逸。

他可以临摹古迹，落笔乱真；也可以自出机杼，一空依傍。

他可以治南北宗于一炉；也可以融东西洋于一体。

他可以优入古人法度而具现代精神；也可以用现代手法而不隳传统。……如此等等。

海霞确实是当代画坛的奇才。他画路宽，风貌多变。看他的画是一种美的享受，看他作画，更可大饱眼福。

他手里一枝笔，就是赶山鞭，三山五岳，听他驱遣。我不知道他心里装得多少山山水水，随笔拈来，都成妙景。他作十余丈大画，一般画笔不够用了，便抓起大排刷来，横扫竖划，竟象毛锥一样得心应手，而且笔笔生发，迅如风雨。吴道子画三百里嘉陵山水一日而毕，海霞也有这本领。一个七十多岁的老人了，病病歪歪的，作起画来竟有这个劲头，这也是一奇。

一般山水画家只能在有限的文人画范围内翻笔墨筋斗，而海霞不是。他是从整体上把握了院体画、民间画、

文人画的笔墨技法而要枪舞棍的。这不难理解。因为他出身贫寒；是北京琉璃厂这所大学培育出这位奇才的。他有幸接触许多古代名家字画，而且得到临摹的机会。这个嗜画如命的小伙子是以学习的虔诚认真对待的。他加意揣摩，临到可以乱真的程度，从而扎扎实实地学到了全套传统笔墨功夫。

但他不满足，还渴望得到名师指授。说也凑巧，三十年代，画家张大千来北京开画展，海霞出于仰慕，画了幅山水送他，把画中高士画成大千先生模样，美髯飘拂风度潇洒，神情逼真。张胡子大为赏识，欣然收他为弟子。自此海霞跟随这位名师走南闯北，遍游名山大川，由法古人进而师造化。他在和大千先生朝夕接触中使他领悟到一个艺术家应有的识见、学养、气度、胸怀，决不只是技艺。他的山水画终于走出了自己的路，既和古人、和师门有血缘关系，而面目还是何海霞。不是名师门下必定出高徒，而是高徒悟性超凡，传得了真经。

新中国成立后，海霞长期在西安工作，和赵望云、石鲁等画家一道深入生活，满怀激情地用画笔歌颂祖国壮丽江山和社会主义建设。思想的变化带来了艺术的开拓，他突破了旧传统的藩篱，进入山水画创作的新天地；赵望云的朴实和石鲁的犷悍也揉进了他原来的潇洒典雅的画风之中，体现了时代精神成为长安画派的创立人之一。如果不在这块有着古老文明和壮阔河岳的八百里秦川扎根，和人民同心共命，海霞笔下的山水何能如此深沉感人，体现出民族的、乡土的、时代的精神，成为又一代开宗创派的山水画大师呢！

海霞从老传统的路子走过来，对传统的真知灼见使他知所取舍，他取的是精髓，弃的是形骸。中国山水画从来不是模山范水、图解自然，而是妙悟通神、天人合一；是造景不是写景。在对景写生之风统领画坛的年代，海霞仍注重目识心记。他看山也画山，但创作时却把速写本抛开，这是他的一条『宝贵经验』。他画的是心中山，不是眼前山；是真景，不是实景。同一处山水，在他笔下变异莫测，绝不与人雷同，也不重复自己。海霞不泥古，也不排外。他从现代西方绘画包括抽象派中也寻求通感，汲取营养，以为我用。苦学传统和锐意创新的努力，贯穿于他整个艺术生涯中。这个从临古入门的画家『删去临摹手一双』，他得到了自由；这经历了多少寒暑，多少苦辛，岂是轻易得来的啊！不经苦修便可超凡入圣的事，在艺术上是没有的。海霞的学艺道路对今天的青年不也是一个富有教益的启示么？

『庾信文章老更成，凌云健笔意纵横』（杜甫）、海霞越到老年，意气越壮，笔力越健，创作巨画也越多。



他很重『气』、『力』也重韵味，笔墨刚健中含婀娜之姿。对山水深情，他老而弥笃，常不畏险阻，登山涉水，乃至遭伤残而不悔，置生死于度外，似乎和年龄的增长成反比。十年动乱中，他敢于『解放自己』，今天正是真正得到解放了。这想必是他意气愈加风发创作越加旺盛的根本动力吧。

海霞平生作画无数，他的艺术早为海内外所共钦。今年中国画研究院为他举办了第一次个人画展，河北美术出版社也为他出版第一本作品选集；古稀老人，两个『第一』，说明艺术家对艺术的挚着和真诚，而置名利于度外的豁达胸怀。我国画坛世世代代都有这样一些只作奉献、不问报偿的艺术家，他们是民族的骄傲，海霞和我是忘年之交我从心底尊敬这位前辈。就是这种心情，促使我为海霞这本画集写下了这番也许不是多余的话。

一九八六年七月于北京春蚕画室

## **His Lofty and Skiful Brush Depicts in Length and Breadth**

If a competition of landscape paintings is to be held, I am sure that Mr. He Haixia will be crowned the all-round champion; at least I will wholeheartedly cast my vote for him.

The all-round superiority of Haixia is displayed in the following aspects:

In large, free-flowing strokes, he can skilfully and easily create paintings measuring tens of feet without depleting his imagination; while in small delicate strokes paintings as small as a foot or even an inch in dimension give the impression of magnificent landscapes stretching hundreds of kilometers.

He can brush with running ink to create imposing paintings; but he can also use heavy coloring and fine brush strokes to create resplendent and magnificent pieces.

He can use ink like colors; and colors like ink.

He can make thousands of strokes without giving one a feeling of overcrowding; and can make just a few strokes without giving an impression of over-simplification.

He can be as meticulous and strict as such artists of the past as Jing Hao, Guan Tong, Li Cheng and Fan Kuan; but he can also paint as naturally and unrestrainedly as Shi Tao and Ba Da.

He can copy ancient masterpieces that are undistinguishable from the real pieces; he can also create his own completely original paintings.

He can melt Northern and Southern Chinese styles in one pot; he can also unite Eastern and Western styles into one body.

He can exemplarily follow ancient disciplines while at the same time display the spirit of contemporary times; he can also use modern methods without violating the traditional.

Haixia is an extraordinary talent in the contemporary painting circle. He paints a broad range of subjects. His paintings are multifarious in style and feature. Just as it is an aesthetic enjoyment to appreciate his paintings, it is also a very rewarding experience to watch him executing them. A brush in his hand becomes a mountain-herding whip, driving and dispatching great mountains and crowning peaks as he pleases. I always wondered how many mountains and rivers are imprinted in his mind. Any casual stroke of his brush will infallibly produce wonderful scenes. When he was asked to create a huge painting of more than a hundred feet in length, for which an ordinary paint brush would be inadequate, he picked up a row of brushes and swept and stroked with it as proficiently as one would with an awl, and finally every stroke was vivid and powerful and made with the swiftness of wind and rain. The ancient Chinese painter Wu Daozi was reputed for executing a painting depicting 150 kilometers of mountains and rivers of Jialing in one day; Haixia is also able to do that. It also comes as a surprise that the ill and weak septuagenarian should have such vigor in executing paintings.

An average landscape painter can only work in the limited field of scholarly paintings, but this is not the case with Haixia, who paints splendid pieces on the basis of an overall understanding of academic paintings, folk paintings and scholarly paintings. This is readily comprehensible from his background as an extraordinary talented person from a family of scanty means who learned art at Beijing Municipality's Liulichang District, an excellent place for self-training in art. There he had the opportunity to come into contact with and copy the calligraphic works and paintings of many celebrated ancient masters. This young man, who treasures paintings as dearly as his life, looked upon each painting with the homage of a dedicated student. He worked very hard at copying the masterpieces until it became all but impossible to tell his copies from the originals. Thus he solidly mastered the complete set of traditional brush and ink usage.

However, that did not make him contented, instead, he aspired to follow a great master. By sheer luck, in the 1930s, the celebrated painter Zhang Daquan came to Beijing to be present at his personal painting exhibition. Out of profound respect and honour, Haixia painted a landscape painting and presented it to the great artist. The painting featured a scholar portrayed to look exactly like Zhang Daquan who had streaming beard, natural, unrestrained manner, and a lifelike expression. Daquan highly commended the painting and gladly accepted the young aspirant as his pupil. After that, Haixia followed the famous master in his travels throughout North and South China, observing various famous mountains and great rivers, and progressed from copying ancient masterpieces to learning from nature. During the period when he lived with Mr. Zhang Daquan together from morning to evening, He Haixia came to realize that the knowledge and experience, self-cultivation, bearing and breadth of vision required of an artist are far more than mere techniques. He Haixia finally found his own approach to landscape painting — an approach which complies with ancient Chinese tradition and which has intimate relationship with his teacher, but is still distinctly He Haixia's own style. It is not a case of a celebrated master infallibly producing an accomplished disciple. Rather, it is the gifted pupil inheriting his teacher's true learning because he has an extraordinary power of comprehension.

Over the many years since the founding of new China, Haixia has been working in Xian. Along with Zhao Wangyun, Shi Lu and other artists, he plunged into the thick of life, and fervently used his paint brush to extol the magnificent rivers and mountains and the socialist construction of his motherland. The change in his ideology brought about a new development in his art creation, and he broke through the confines of old tradition and entered a new horizon in the creation of landscape paintings. To his original natural, unrestrained and refined style of painting, were blended the simple style of Zhao Wangyun and the tough and intrepid style of Shi Lu. Thus he embodied the spirit of the contemporary era and became one of the founders of the Changan School of Painting. Had he not taken root in the 400 kilometer Qinchuan River Valley noted for its ancient civilization and magnificent rivers and mountains, becoming one of the people and sharing their common fate, how could Haixia paint mountains and rivers so deeply moving, so truly reflecting the spirit of the nation, the province and the age, and how could he become the founder of a school of landscape painting of the contemporary generation?

Haixia, who started his career by following the old, traditional approach, naturally has true knowledge and deep understanding of the tradition, knowing which elements of the tradition should be accepted and which should be rejected; he accepts the essence and discards the shell. The art of Chinese landscape painting has never been copying and modelling mountains and rivers and illustrating nature by diagrams, instead, it features the delicate understanding of the essence and the unity between man and nature; it creates scenes, not copies of them. During the years when the practice of sitting before a scene and copying from it dominated the painting circle, Haixia countered the trend by insisting on observing with the eyes and remembering by heart. He observed mountains and also sketched mountains, but when it comes to creating, he simply put away his sketch book, and that is his "valuable experience". He paints the images of mountains existing in his mind, not the mountains in front of him; that is, he paints the truth as he sees it. Under his brush, the mountains and rivers at one and the same location can vary in a multitude of ways, and are never similar to any images created by other people or to those created by himself. Haixia does not stiffly stick to ancient disciplines, neither does he exclude anything foreign. He seeks sense of commonality and takes up nourishment for his own use from modern Western painting techniques including those of the abstract schools. His efforts at assiduous learning from the tradition and striving to create new concepts run through his entire artistic career. This artist, who began by copying ancient masterpieces, did away with copying and obtained freedom — an accomplishment that is realized only after going through many winters and summers and after subjecting himself to much hardship. It was by no means easily won! In the realm of art, no one has ever become a great master without having undergone hard work. Is Haixia's road of learning art enlightening to today's youths?

“The essays composed by Yu Xin in his old age are more mature. His lofty and skilful brush depicts in length and breadth” (from a poem by Du Fu). As he becomes advanced in age, Haixia becomes more high-spirited, stronger in his brushwork, more prolific in his creation of great paintings. He emphasizes “vigor” and “strength”, but he also lays stress on lingering charm. His brushwork is graceful but appears strong. He has even deeper love for the mountains and rivers in his advanced age, and irregardless of his safety, often braves dangers and difficulties to scale mountains and wade across rivers, fearless of the possibility of suffering injury and crippling which increase with his age. He dares to “free” himself during the tumultuous 10-year period, and now he is really free. Most probably that is the prime mover which makes his creations high-spirited, vigorous and prolific in number.

Haixia has created a countless number of paintings in his life and has long been admired both in China and abroad for his artistic accomplishment. This year, the Institute of Chinese Paintings sponsored Haixia's first personal painting exhibition and Hebei Fine Arts Publishing House published the first selection of his works. The two “firsts” in his seventies bear testimony to the artist's punctiliousness, sincerity and open-mindedness, and his disregard of personal fame and gain. Generation after generation in the Chinese painting circle, there have always been artists like Haixia who care only about making contributions but never seek material benefits. They are the pride of Chinese nation. Haixia and I are intimate friends despite the great difference in our ages and I respect this predecessor of mine from the bottom of my heart. It is with this frame of mind that prompts me to write these words which are probably superfluous for this collection of paintings.

By Pan Jiezi  
Spring Silkworm Art Studio, Beijing  
July 1986



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冷香飞上笔端





泰山飞瀑