

清高鳳翰山水冊



清高凤翰山水册

山东省博物馆藏

文物出版社印刷厂印刷

文物出版社编辑出版

新华书店发行

(北京五四大街29号)

1981年3月第一版第一次印刷

统一书号：8068·874 定价：2.40元

清高凤翰《山水册》简介

高凤翰，字西园，号南村，又号南阜，山东胶州人。1683年（清康熙二十二年）生，1728年（雍正六年）应举“贤良方正科”考列一等，次年授安徽歙县县丞，至1737年（乾隆二年）因病去官，1749年（乾隆十四年）卒，年六十七岁。

高凤翰生前，曾多次到扬州，与金农、郑燮、高翔等往来友善，书画风格亦与之相近，画史上常把他与“扬州八怪”并列，“或列其中”。他不但长于诗、文、书、画，而且精于治印，喜收藏古印玺及砚石。在艺术实践上，他十分勤奋，尤其在他五十五岁右手病残以后，顽强地坚持以左手作书画，经过刻苦锻炼，其笔力圆劲，奔放沉着，较之他的右手，更别具一种风格，在画坛上享有盛名。

这套《山水册》是1734年（雍正十二年）农历五月高凤翰在南京官署中开始创作，在泰州行署完成的。那时他因公务正来往安庆、南京、扬州、泰州间。原册纸本设色，共六幅，前五幅各纵27.5厘米，横68.7厘米，末幅纵同前，横则少一半。这套画册是他专门画给友人

作纪念的。第一幅“柳园图意”，画的是此人的别墅。第二幅“弘济江天”，是追忆他前一年秋天到南京过燕子矶时所见的景色，这一年元日，他就住在燕子矶弘济寺。第三幅“绿云苍雪”，是画的想象中的黄山雪景，他遗憾在那一带为官前后五年，而没有看到过雪中景色。第四幅“西亭诗思”，是画他自己家乡的园亭。他把它们画在同一册里，表示“画里联居”，寄寓着与友人永远相好的情谊。第五幅“邗沟春汛”，是他在这一年三月因公务到扬州时所见景色，当时作诗一首，此画乃归来所作。第六幅“岳台春晓”，岳台在泰州，据说是南宋抗金名将岳飞所筑，后人在此建立了岳王祠。他见游人到此观赏春色，而很少有人缅怀凭吊这位民族英雄，因而感慨万端。这几幅画虽然所描绘的都有具体地方，但却是他通过回忆和想象的艺术创作。

原册今藏山东省博物馆。

Landscape Painting Album by Gao Fenghan of the Qing Dynasty

Gao Fenghan, styled Xiyuan, and also known as Nancun or Nanfu, was a native of Jiaozhou in Shandong Province. He was born in 1683 (the 22nd year during the reign of Emperor Kang Xi of the Qing Dynasty). In 1729 (the 7th year of Emperor Yong Zheng), he participated the imperial examination for the degree of "an able, virtuous and upright official" and won the first grade. He was appointed the county magistrate of Xixian County in Anhui Province in the following year and retired on account of sickness in 1737 (the 2nd year of Emperor Qian Long). He passed away in 1749 (the 14th year of Emperor Qian Long) at the age of sixty-seven.

Gao Fenghan had been to Yangzhou many times during his life and had friendly connections with Jin Nong, Zheng Xie, Gao Xiang and others. Thus, the style of his painting and calligraphy was quite similar to theirs; his name was listed side by side with the "Eight Yangzhou Eccentrics" in the history of painting or was counted as one of them. He was not only good at poetry, prose, calligraphy and painting, but also skilled in seal-engraving. He was fond of collecting ancient imperial seals and inkstones. He was very assiduous in practice of arts, especially when his right hand was disabled at the age of fifty-five, he persisted tenaciously in writing and painting with his left hand. Through painstaking training, his vigour of stroke was bold and steady, possessing a special kind of style which was even better than his works by right hand. He was well renowned in the Chinese painting circles.

This Landscape Painting Album was first started from the fifth moon in 1734 (the twelfth year of Yong Zheng) in his office in Taizhou. He was then travelling between

Anqing, Nanjing, Yangzhou and Taizhou. The original album was of paper and coloured, altogether six pieces. The first five paintings were 27.5 cm × 68.7 cm; the last one was same in width but half in length. This album was specially made as a souvenir for his friends. The first one, "Picturesque Scene of Willow Garden", was a description of the villa of his friend. The second one, "Sky above River at Hongji", was a recollection of the sights caught his eyes when passed Yanziji (Swallow Rock) in the autumn a year before; he stayed in the Hongji Monastery on China New Year's Day that year. The third one, "Green Cloud and Grey Snow", was an imaginary depict of the snow scene at Mount Huang. He regretted that he did not have a chance to behold the snow scene though he had been officials at places in its vicinity. The fourth one, "Poetic Inspiration on West Pavilion", depicted the gardens and bowers in his home town. He deliberately put these two in one album to show "joint residence in picture", implying the eternal friendship with his companions. The fifth one, "Spring in Hangou", described the scenery he witnessed in the third moon that year when he was on a business trip to Yangzhou. He composed a poem then and made the painting after his return. The sixth and the last one, "Spring Dawn at Yuetai". Yuetai was in Taizhou and was said to have been built by Yue Fei, the famous general in the War Against Jin in Southern Song Dynasty. A temple in honour of Yue Fei was later built there. The tourists often paid visits to that place for enjoyment of spring sights but there had been scarcely anyone visiting and pondering on the achievements of the national hero. This aroused all sorts of feelings in the mind of the artist. Although these paintings covered specific spots, they were works of art through recollection and imagination.

The original album is now kept in the Museum of Shandong Province.

Published by
The Cultural Relics Publishing House, Beijing

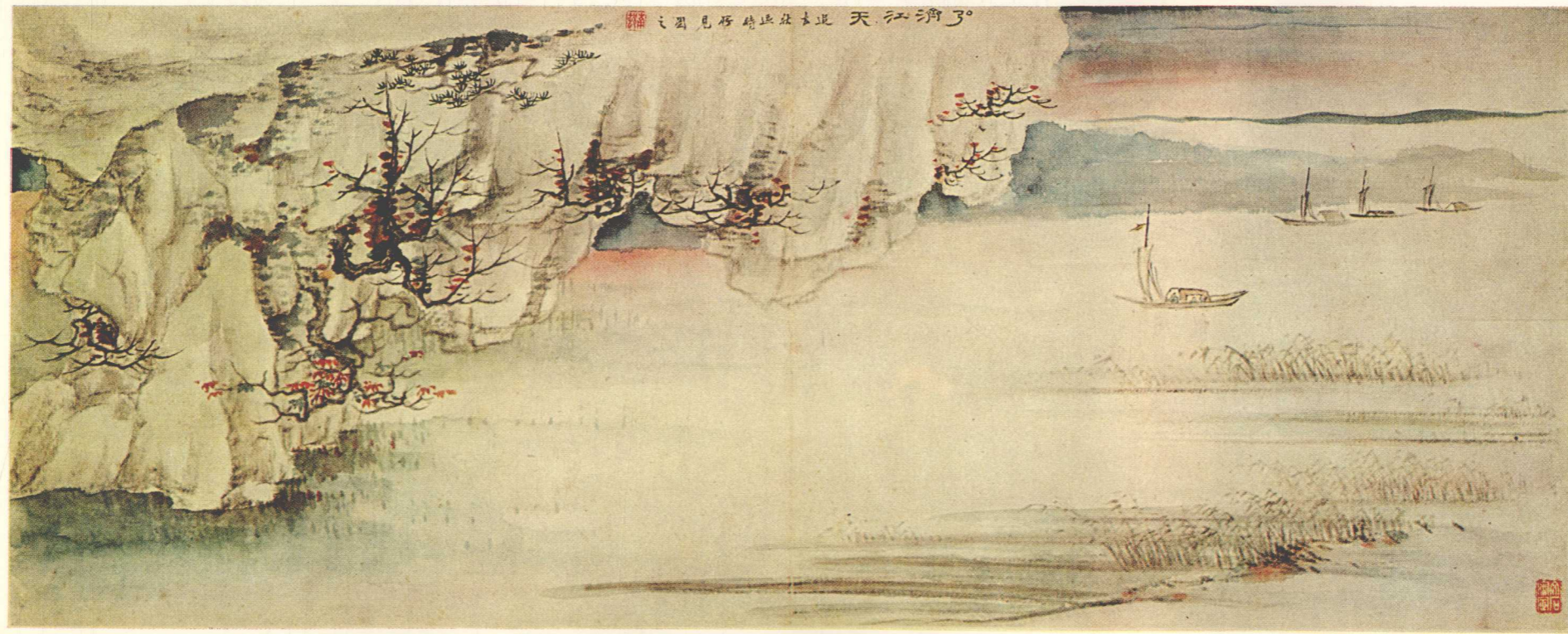


清 高风翰《山水册》（十二开）之一

向在灤邱曾為步友
 張伯子卿天圖其杞城外
 崇正而張卿為之文圖
 南村圖於後為之卷
 思乃畫裡餅石時僅斗
 於崇正書中者也為
 南村圖於冊者後
 夕多其西之詩也於後
 幅亦於卿君之也也
 文



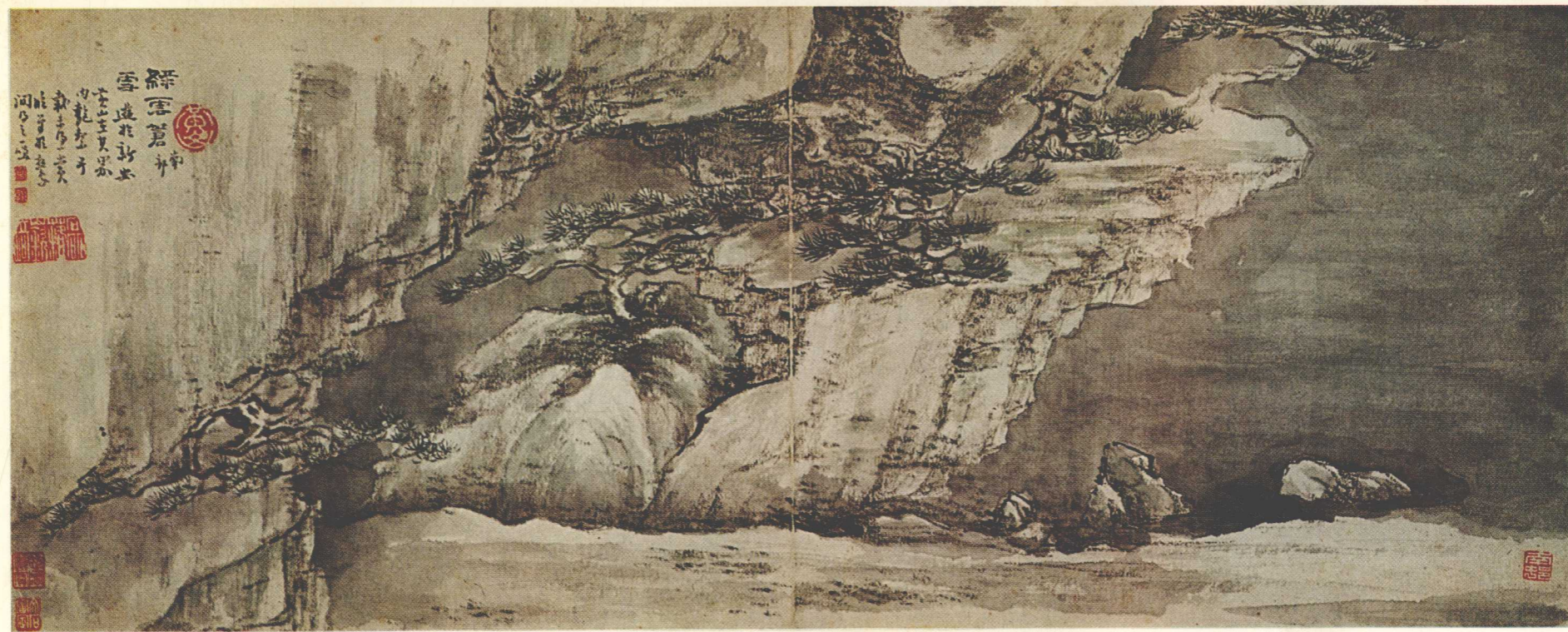
清 高风翰《山水册》（十二开）之二



弘濟江干寺重游夏
幾丰歲開元日節春
釀半江烟盡在潭疑
后僧醺不論禪鐘與
清絕界解榻臥諸天

弘濟山寺之暖林
奕為龍岩烟寂
石古木疎藤冷
霜滿溪江新雪
橫寺旋以天橋
煙密千里金碧
窮者極致無法
不宜取當時之
未足詩三則今
元日過宿寺中
清特與出懷
風和記





清 高风翰《山水册》（十二开）之五

畫雪昆云刺劃良由雪意
此奇在簞茫奇在歷落
奇在一團模糊也若復
枝逢葉染有如雕塑世間
無此靈又安尋有此趣耶
故持為此橫破畦陌之筆
更用艸隸作書以顯其後
庶幾一家眷屬耳



蘇公半寅乃及子月
詩畫新造流傳

成冊用字可

高若此長兄於金陵
官署學堂暇
多作一故人一笑意
思可也 弟翰
又後





清 高风翰《山水册》（十二开）之七



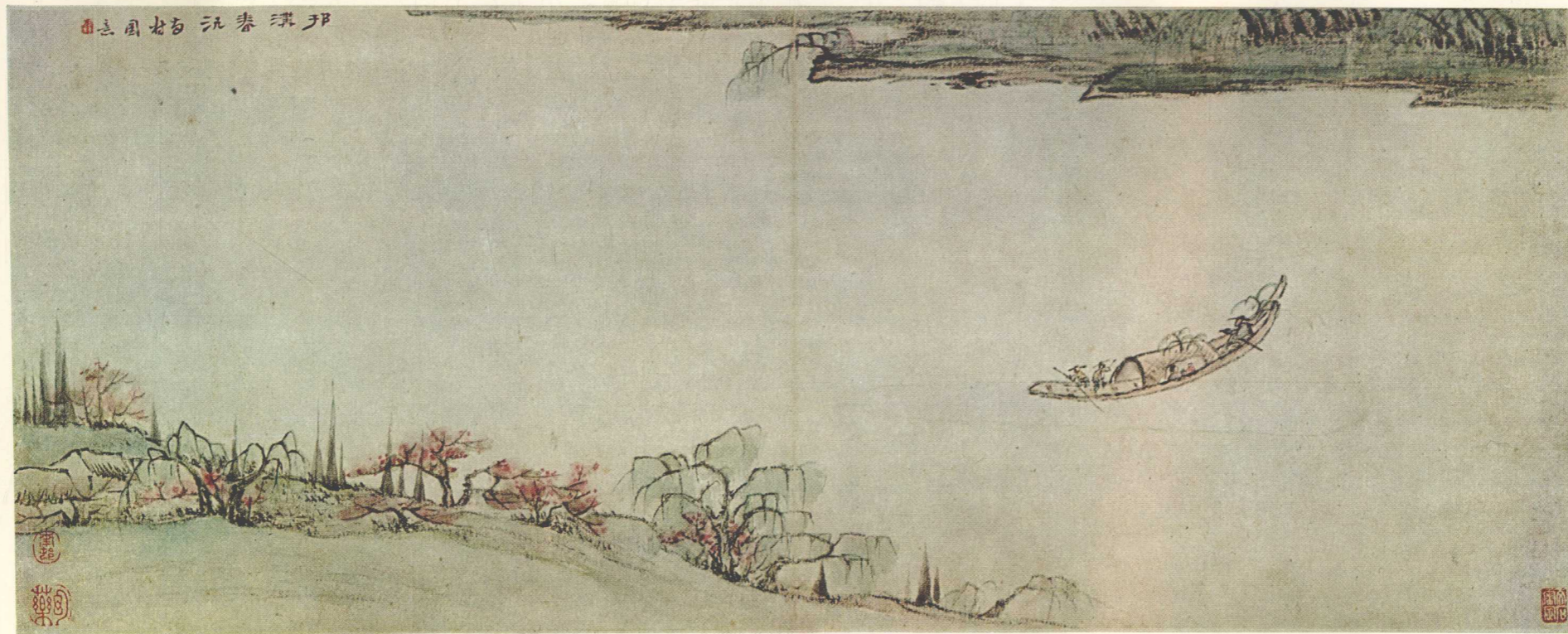
昔作園中客幽裏數寄
 詆頑今圖更裡風味想
 烟枝紅雨藤蘿屋香
 泥芍藥畦題成梁焚下
 猶似內京時



為老兄長兄屬冊作
 畫携之海陵
 署凡子問之
 叔駿筆以圖因造
 舊為也 高風翰記



清 高風翰《山水冊》（十二开）之八



清 高风翰《山水册》（十二开）之九

海陵西城有老冢
墓所築以覽形勝
防北侵處也土人
眷公功德目為立
祠其上祀之地饒
桃李柳表時為州
人遊賞地攜樽呼
酒邀狀猶知念孤
忠壯績著發人哉
上已過之實申楸
桂之思豈塗耿
耿紀時吟詩

高翰





望遠春
曉窗
丁巳



寒食西城見物華
岳王祠外燠暗
荒臺遊信
益僧侶茅屋
枕花雜菜花樹
解魚情偏傍水
人忘懷地久
居京我未為
農桑好不過
去金河小郭





麦畦青 接菜花洲

出山花 抱岸迴短桥

低蓬柳 杨柳

蓬花 瓣子 新喜来

蓬花 瓣 河牛 小舟 名士 外
端青 礼 差 高 多 来 一

三月 二日 以 公 别 必 维

杨 舟 中 日 辨 而 生

粗 径 境 实 范 然 画

图 也 注 以 唐 一

向 主 如 何 一 辨 并

溪

