

高希舜画集



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劉少奇夫人孫君佛初渡百歲



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一九八一年·長沙

高希舜画集

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高希舜

愛林道見精研續為後
色古難用素心蒼鬱有古
致北平齊白石畫五子通之
先生尤擅張果圖素意味
雅大類武果初畫像氣概
而藝子益進于道矣

辛未秋
白石

予不盡其目其畫學實有得於此以益
愛林道見予嘗以畫說以素心常擬古為畫
家終全情於韻味之素之素之素之素之素
猶及也青之素白陽州韻最勝石之素
家意清和諸家所無多堂板橋南平
中情打頭進以吳畫為愛作詩家
因以為畫留梅雨天一懷往來不返
人語此中外地特多正前之留待之舉
者故好畫時益專氏之意未幾而乃
逝立此語後人知矣愛林道之意
形如手願為進一解焉此固非本意
人語然自摩詰以來繪事日進不色
人及進畫於無端也丁卯正月二日謹文

代 序

高希舜，字爱林，一峰山人，清凉山人，皆其号也。生于一八九五年，湖南益阳桃江人。父、祖皆耕读，母氏工白描。爱林自幼耳濡目染，承母训，独好辍笺作画，一乡称之。及长，游长沙，一九一五年入省立第一师范，以绘画第一闻名于同学间，任学友会美术纠察。毕业后受一师校长易培基先生邀聘任一师附小图画教员。

公元一九一九年，爱林游京师，以第一名考入北京艺专，与已故名画家陈师曾、王梦白、姚茫父等过从日密，艺益进，及卒業，果魁多士，名动京华。各校争相延聘，先后任北京师大附中、北京师大、北京务本女子大学诸校美术教席。是时齐白石亦居京，与爱林笃好，日相切磋绘事。并进而穷探恽南田、朱雪箇诸家之奥。外师造化，内出心源，自成家数。白石深叹其画之形神兼备，以为难能。爱林尝写《蒲田戏鸭图》。陈半丁题曰：舜翁泼墨淋漓，用笔圆浑处，白石翁不能胜也。白石见之，叹而书其馀白曰：一峰山人之于画，手带铁圈五斤半以练其技，故有此幅之独到处，真神品也。其先，白石见其画荷，为之补以草虫，尝曰：余平生于绘事不喜与人合作，独爱林兄所作竟出前人科臼，故常与之合作。今尚有爱林写芋，白石画蟹之《芋蟹图》传世，为美术史上之珍品焉。徐悲鸿居南京，亦尝称之曰：当代画家，首推高爱林。其为时贤推重如此。则爱林绘事之工，于兹可见一斑矣。

一九二七年，余至南洋讲学，爱林则东渡，与日本时贤井土灵山、正木直彦、横山大观等论艺事，现尚存《苦瓜图》一幅，即东邦灵山仙史所题跋，可为当时中日文化交流之见证矣。一九三一年开个

人画展于东京，展品百余幅，争购一空。旋归国，欲行艺术教育救国之素志，先曾创办京华美专于北京，后又复创办南京美专于金陵，并任校长兼教授。时南京艺界尚属沉寂，故爱林乃与徐悲鸿先生等从事艺界之团结运动，中华美术会由此诞生，爱林被推为理事，故爱林实是中华美术会重要奠基人之一也。迨抗战军兴，南京危殆，乃不避艰险，迁校湖南桃江，披荆斩棘，荒山蔽庐，弦歌不辍；当窗染翰，范水模山，盖又不胜国破山河在之悲矣。

解放后，重返北京，出任京华美术学院院长，后全国院系调整，改调中央美术学院任教，旋入文化部文学艺术研究院从事美术研究工作。方欲潜心艺术，发奋创作，又逢“四人帮”猖獗一时，爱林亦罹其荼毒，逝者如斯，良可叹也。迄“四人帮”终被人民所唾弃，爱林创作激情更高，正欲攀登艺术珠峰之巅，不意以年逾八十高龄，终成伏枥老骥矣。

余与爱林自蒙馆至一师均共砚席，为总角之交，迄今友好近八十年，故知之最谄。其为人严正，善善疾恶，所交苟有逾检，必箴规之，无所假借；于诸弟子则诲之不倦，无荒无怠，俨如父兄之于子弟然。其画工写兼长，栩栩如生，气魄雄伟，老苍而秀发，韵味盎然一代大家也。

迩者，其子建民与友好及门弟子辈，收罗爱林历年幸存之作，将承湖南美术出版社辑编影印成集，以惠艺林，以饫读者。

余有幸为此画集涂抹数言，文无采而语多疵，然于爱林之生平，可窥一斑耳。聊代序。

辛酉春同乡同学弟八十八岁张国基于北京。

自述

余幼承慈训，好涂鸦，稍长，颇能状物，及入湖南一师，稍知规矩，而师长同学咸以丹青相推许，余因所以立毕生忠于艺事之志也。旋负笈北京从师曾、梦白、茫父诸先生游，得白石山翁砥砺切磋之益；复出入故宫，饱览前贤诸家法迹，然后知艺海浩瀚无涯，未可故步自封者也。乃远涉重洋，与东瀛时贤横山大观、井土灵山诸子相交流，见识浸广，而自少益多，及还南京白下，一面输囊办学以行志；一面潜心绘事。穷研六法以厚本，非泥古也；强调写生以致知，非写照也；变化笔墨以用己，非猎奇也；修身敦行以养气，兢兢业业，刻苦探索，诚诚恳恳，以画为乐，从罔有他求以分心，数十年如一日。今谬承湖南美术出版社，将辑拙作以刊行，自审谫陋，未敢望惊人益世，苟吾所历，可作后来之前车，亦平生之愿也。

一峰山人高希舜辛酉春



PREFACE

Gao Xi-xuan (with pseudonyms ' Hilltop Hermit' and ' Fresh Cool Hermit') was born in 1895 near the Tao Jiang River, I Yang county, in China's Hunan Province. Both his father and grandfather were peasants with some classical learning. His mother was an experienced line painter in traditional ink and brush style.

Influenced and taught by his mother, Gao Xi-xuan showed taste and aptitude for drawing and practised the art of making sketches with the highest grade of Chinese writing paper made of fine bamboo shreads. This hobby of his won him high praise in the whole district.

Following the private tutoring he received at home, he was taken to Changsha in 1915 to be educated further at the First Normal School, where Mao Tse-tung was his classmate. There he achieved first place in drawing among his schoolmates and acted in the Student Friendship Association as an art inspector.

After graduation, he was recommended by Yi Bei-ji (a progressive intellectual connected with the Chinese Communist Party and principal of the First Normal School) as a teacher of drawing.

In 1919, Gao Xi-xuan went to Beijing and passed the entrance examination given by the Beijing National Art Institute and was admitted as first among the examinees. This enabled him to become acquainted with several famous artists, such as Chen Shi-zeng, Wang Meng-bai and Yao Mang-fu. His art greatly improved and

he distinguished himself as an outstanding and ingenious painter well-known in the capital. Many educational institutions competed with each other to offer him a good position. He was consecutively appointed as professor of art at the Beijing National Teachers' College, the middle-school attached to this college, and the Beijing Wu Ben Women's College.

At that time, another noted artist, Qi Bai-shi, was also in Beijing. Gao Xi-xuan was very closely associated with him. Intimacy, professional interest and exquisite taste all enabled Gao Xi-xuan to penetrate the art of Fan Nan-tien, Zhu Xue-gu and some other original painters. Externally he painted as the creator of nature, while internally his conception and mental plan always manifested originality. They frequently exchanged views with each other and became masters in their own right. Qi Bai-shi deeply admired the art of Gao Xi-xuan as 'form imbued with spirit', which was impossible to find in contemporary artistic accomplishments. When Gao Xi-xuan completed his picture 'Teasing Ducks in the Cattail (?) Field', Chen Ban-ding noted 'Old Gao painted incisively and vividly. His picture was so simple and free from inhibition with vigorous strokes that even Old Qi was not able to contend.' When Qi Bai-shi read this, he sighed and added the following words: 'Hilltop Hermit practised his painting by hanging an iron bracelet weighing five and a half catties on his arm to acquire his skill and proficiency; so this picture is really exceptional—it's a masterpiece of marvellous and divine brushwork.'

Before that, when Qi Bai-shi saw Gao Xi-xuan's painting

'Lotus' he decorated it with some grasshoppers, and often said to his friends, 'I have never tried to cooperate with anybody else in drawing pictures, but only Hilltop Hermit's work suited my taste. It overturned the set patterns of artistic creation, so I often worked hand-in-hand with him.'

There is another picture called 'Taro and Crab', drawn by Gao Xi—xuan and Qi Bai—shi. This picture was treated as an art treasure such as was rarely seen among the original Chinese painters.

When Xu Bei—hung worked in Nanjing, he noted that Gao Xi—xuan should be ranked as the most outstanding painter in the realm of contemporary Chinese art. There is no doubt that Gao Xi—xuan's art was highly praised by all those who knew how to judge and appreciate it.

In 1927, when I went to Southeast Asia to do some educational work, Gao Xi—xuan travelled to Japan to learn from ido reizan, masamoto naohiko and yokoyama. Taikan A painting entitled 'Bitter Gourds' with a good comment by ido reizan is still kept as evidence of Sino—Japanese cultural exchange.

In 1931, an exhibition of Gao Xi—xuan's works was held in Tokyo. More than one hundred masterpieces were sold out at once. After this exhibition, Gao Xi—xuan returned to China to educate his own people and to save his beloved country from the enemy's invasion. First of all he established the Ging Hua Art Institute in Beijing and another art institute in Nanjing. He acted as president and professor as the art circle there was not very active. He worked hand—in—hand with Xu Bei—hung, a well—

known painter. The Zhong Hua Art Association was then organised through their hard efforts and Gao Xi—xuan was elected member of the council.

During the Sino—Japanese War (1937—1945) Gao Xi—xuan moved his school to the country near the Tao Jiang River, I Yang county in Hunan Province to escape from the attack launched by the Japanese warlords. This place was wild and desolate, quite different from metropolitan Nanjing, the capital of old China. Being exceedingly patriotic and optimistic, Gao Xi—xuan did all he could to make full use of the reararea to evade the enemy forces.

After Liberation in 1949, Gao Xi—xuan returned to Beijing. He became president of the Beijing Art Institute, and concurrently held an important post as an art research member attached to the Ministry of Education and Culture. He was then able to devote his time to creative art and painting.

For Gao Xi—xuan, the most unfortunate thing was that during the Cultural Revolution no one was allowed to paint the traditional fine arts. The dominance of the Gang of Four's 'ultra—left tendency' opposed everything traditional. Gao Xi—xuan had to suspend his activities for some years until the overthrow of the Gang of Four. He then resumed his work with full speed, but in his old age he suffered from paralysis.

Gao Xi—xuan and I studied together under private tutoring and all the teachers in the Hunan Normal School. We treated each other as intimate and life—long friends for eighty years, and I

know him more closely than anyone else. He is righteous, knows how to distinguish virtue from vice, how to make suggestions and give advice without any reservations and above all has always made it his habit to teach students well and make himself fully responsible for carrying on this work.

Both Gao Xi—xuan's calligraphy and painting are excellent, full of life and vigour. They really make him fit to deserve the honour of being a great artist.

His son, Jian Ming, has collected quite a number of his father's works with the latter's old friends and students. They have been bound and published by the Hunan Art Publications Bureau.

To those who are interested in the development of Chinese painting and the works of Gao Xi—xuan, I think this album will help to bring new allies and fresh sources of strength into the fine arts. This, at least, is the reason why I venture to write a preface for Gao Xi—xuan.

Chang Guo—ji,

President,

Beijing Institute of Literature and History,

4 May, 1981

Autobiographical Notes

When I was still a little child, my mother often taught me to draw pictures, so I became interested in painting and calligraphy early in life. When I grew up, I became good at imitating beautiful things. Then I was sent to the First Normal School in Changsha, and it was there that I learned the fundamental rules of painting.

To my great surprise, my teachers and classmates admired and praised me as a talented amateur painter. This kind of recognition naturally encouraged me to aspire to be an artist in my life's work.

After graduation, I went to Peking to learn from several noted painters, including Shi Zeng, Mon Bei, Mang Fu and in particular, Qi Bai—shi. I used to frequent the Imperial Palace, where the masterpieces in the gallery there drew all of my attention and helped me to realize that the realm of art is immensely broad, and exquisite works, various styles, and great attainments must not be ignored out of complacency.

So, leaving Peking, I travelled to Japan to learn from such contemporary artists as Ido reizan, Masamoto Naohiko and Yokoyama Taikan. They all helped me greatly in widening my sphere of judgement and discernment.

Then I returned to Nanjing to organize my own educational institute, and at the same time to pursue my advanced studies.

Through experience I discovered that the six categorical fundamental rules of drawing did not mean that one should have blind belief in the ancients or follow the ancient ways strictly and obstinately; that the emphasis on painting realistically from life is not merely for the sake of portraiture or representation but also for the sake of the extension of the painter's knowledge and for training the painter to be more meticulous in the execution of his work; that the use of freehand brushwork is not for the sake of hunting for novelty but a way of following traditional accomplishments to attain vivid expression and a bold line; and finally, that the cultivation of one's moral character is for the purpose of maintaining mental tranquillity.

I was always cautious, conscientious, and sincere in listening open-mindedly to the criticism of the masses with respect to art. My aim was to paint, as an everlasting and enjoyable vocation. I never became involved with any other occupation, so as not to divert my concentration from painting. For decades I have pursued my art in peace.

In conclusion, I cannot but acknowledge the inferior quality of my work, and I am very grateful to the Hunan Art Publishing House for their generosity in having this album published. I hope it will serve in some way to help future generations in the study of art.

Gao Xi—shun

目 录

彩 色 版

香袭云衣	一九二三年	1
荻雀图	一九二四年	2
葫 芦	一九二四年	3
玉簪狡兔	一九二六年	4
水仙佛手	一九二六年	5
苦 瓜	一九二九年	5
芦茅雀子	一九二八年	6
窥 秋	二十年代	6
白 荷	二十年代	7
水仙小雀	一九二九年	8
玉妃步月	一九三〇年	8
枇 杷	一九三〇年	9
牡丹鸡	一九三二年	9
昆虫小品	四十年代	10
昆虫小品	四十年代	10
昆虫小品	四十年代	11
昆虫小品	四十年代	11
海 棠	四十年代	12
荣华下之哈巴	五十年代	12

佳 果	五十年代	13
西 瓜	五十年代	14
葵兔图	五十年代	15
菊花群雀	五十年代	16
牡丹小狗	五十年代	17
春之歌	五十年代	18
和平之春	五十年代	19
春之序曲	五十年代	20
石榴萱草	六十年代	21
芭蕉菊石	六十年代	22
留与花间同住	六十年代	23
秋日小景	七十年代	24
蝶恋花	七十年代	25
十里清香	七十年代	26
牡 丹	一九七八年	27
绿萼梅	一九七八年	28
红 梅	一九七八年	29
瓶 花	一九七八年	30
故乡风味	一九七八年	31

嫣然摇动冷香飞	一九七八年	32
葡萄	一九七九年	33
繁荣万年	一九七九年	34
白菜茄子	一九七九年	35
牡丹石头	一九七九年	36
柱顶红	一九七九年	37

萝卜	一九七九年	38
石榴	一九七九年	38
鸡冠花	一九七九年	39
菊花	一九七九年	39
盛夏风光	一九七九年	40

单 色 版

鱼瓮图	一九二四年	41
秋池佳趣	一九二六年	41
佳 果	一九二六年	42
甘苦并香	一九二七年	43
墨玉簪	二十年代	44
鹰	二十年代	45
蓝竹鸡	二十年代	45
白 荷	一九三〇年	46
荷 花	一九三〇年	46
墨 荷	一九三〇年	47
墨玉簪	一九三一年	48
墨玉簪	一九三一年	48

芋蟹图	一九三一年	49
水仙竹雀	一九三二年	50
蝌 蚪	三十年代	50
白菜山菌	一九三一年	51
丰 收	三十年代	51
耄耋葡萄	三十年代	52
蜡 雀	四十年代	52
荷池戏鸭	五十年代	53
水墨芙蓉	六十年代	54
芦蟹图	七十年代	55
墨 梅	一九七九年	56