

油画部分

徐悲鸿画集

作人题



PAINTINGS BY XU BEIHONG

徐悲鸿画集

油画部分

徐悲鸿纪念馆 北京出版社合编

北京出版社

出版説明

現代中国の傑出した画家、美術教育家である徐悲鴻は、一生涯に大量の作品を残した。彼の作品は形式が多様で且つ極めて創造性に富み、与えた影響は深遠である。彼の芸術的成果を全面的に紹介し研究するために、このたび“徐悲鴻記念館”に現蔵する千二百余点の作品中から精選して、中国画、デッサン、油絵の三部分からなる画集を編集出版することになった。

編集出版の過程で、多数の著名な美術家の助言と援助を得たことに対して、お世話になつた関係各位に、この場を借りて深く感謝の意を表したい。

北京出版社

油絵部分

徐悲鴻記念館

北京出版社共編

徐悲鴻畫集

作人題圖

北京出版社出版

图书在版编目(CIP)数据

徐悲鸿画集:油画部分/徐悲鸿纪念馆编. —北京:

北京出版社, 1996 重印

ISBN 7-200-00623-8

I. 徐… II. 徐… III. ①绘画—作品综合集—徐悲
鸿②油画—作品集—中国—现代 IV. J221.8

中国版本图书馆 CIP 数据核字(96)第 13159 号

徐悲鸿画集

油画部分

北京出版社 出版

北京·北三环中路 6 号

邮编:100011

电话:010-62013123

010-62028146

北京出版社 总发行

北京利丰雅高长城印刷有限公司制印

1996 年 9 月第 1 版第 3 次印刷

开本:787×1092 毫米 1/8 印张:20

ISBN 7-200-00623-8/J·56

定价:220 元



悲鴻 Peon

1895—1953

封面题字 吴作人

Inscription on Front Cover by Wu Zuoren

责任编辑：宋光森

装 帧：刘春华 宋光森

摄 影：胡维标 孙为为

Editor-in-charge: Song Guangsen

Designed by: Liu Chunhua and Song Guangsen

Photographers: Hu Weibiao and Sun Weiwei

PAINTINGS BY XU BEIHONG

OIL PAINTINGS

**Compiled by the Xu Beihong Museum
and the Beijing Publishing House**

PUBLISHED BY BEIJING PUBLISHING HOUSE

EDITOR'S NOTE

Xu Beihong, China's outstanding modern artist and teacher of fine arts, was a prolific painter. His works, original in form and content, have had a profound impact on Chinese painting. As a general introduction to his achievements we have compiled this series of albums to be published in three parts — traditional Chinese paintings, sketches and oil paintings. The reproductions are from the more than 1200 paintings now kept in the Xu Beihong Museum.

We gratefully acknowledge the help and support we have received from many organizations and well-known artists in the course of compiling these albums.

Beijing Publishing House

序

冯法祀

徐悲鸿先生是中国现实主义油画的开拓者、奠基人。中国油画得以繁荣昌盛，为当今世界所瞩目，与徐先生在油画上的成就是一脉相承的。

徐先生旅欧攻研油画，冲破资产阶级学院派的藩篱，认真研究欧洲艺术的优良传统，融会中国传统绘画技法，与中国实际相结合，开辟了中国油画蹊径。

徐先生油画是建立在严格的素描基础之上的，他认为：“研究科学以数学为基础，研究艺术以素描为基础，科学无国界，而艺术尤为天下之公共语言。”为此他所作素描数以千计。在油画训练中，他同样重视临摹前辈大师的作品，他认为：“写生是观察研究自然形貌（这是主要的），临摹则是借鉴前人的方法，二者不可偏废。”正确的素描观，正规而系统的训练方法，勤奋刻苦的学习态度，使他的油画技术迅猛提高，追踪前辈大师的足迹，望其项背，与欧洲鼎盛时期的油画相媲美。

徐先生油画的精湛技术，在于他继承西欧古典艺术严谨而完美的造型传统，并汲取印象主义对光、色的发现，使之完善地结合。

徐先生的油画基础训练是通过大量严格的人体写生进行的。他的油画人体习作，造型严谨精确，动作姿态典雅优美，完全显示出这位大师掌握了形体运动的优美规律。光和色的巧妙安排和运用，象诗一样富有音韵感与乐律的节奏感。为了探求人体上微妙的色彩变化，他解开在人体上运用紫色和绿色的难题，使他的作品色彩斑斓、熠熠生辉，进入崇高的艺术境界。他不仅做到裸体模特儿外表的形似，还深入到皮下和肌肤里层的描写，显示脉胳和血液的流动，赫然画出有血有肉有生命的躯体。他继续探求，倾注画家的意想和情思，在他笔下的模特儿，表现出安谧、寂静、深沉、含蓄、雋永、柔和、刚劲等多种崇高的美的意境。在我们欣赏大自然的美景中，曾见到过，在人生的旅程和现实的社会生活中，也曾见到过，可贵之处在于这种多层次的复杂感情和意境，能够在人体作品中体现，这就可以理解美术史上的人体作品因何具有崇高的艺术价值，也是徐悲鸿的人体作品具有崇高的艺术价值之所在。

徐先生的油画，重视“面向自然，对景写生”和自我之亲身感受，曾自谓：“因心惊造化之奇，终不愿牺牲自然形貌而强之就我体式，宁屈吾体式以曲全造化之妙。”故其作品，以其形象之生动性、具体性和鲜明性，动人心魄。由于大师重视主观感受与客观存在的高度统一，其作品未有千人一面、千山一貌的弊端，富有强烈的生活气息、时代感受和创新精神。

徐先生油画色彩上的造诣表现在：其一，能洞察物象暗部色彩的差别，突破古典油画以棕色或是素描深浅表现的局限，能画出景物丰富细微的色彩感和响亮的透明感，他的色彩能发出共鸣与响声。其二，

不戴着别人的眼镜观察对象，而是真正打开自己的眼睛观察世界，因此，其色彩能够随千变万化的对象而变化，时有创新、时有发现，而不是以不变应万变，这是通向创造与更新最可贵的技巧，是现实主义最基本的过硬功夫。他掌握了这套真本领、硬功夫，将油画这一外来品种移植到中国土壤，为油画民族化，开辟蹊径。其三，徐先生在油画色彩的探求中，始终与严谨而完美的造型相结合，形与色的完美结合，其高难度的系数是很大的，而攀登油画技术高峰必须克服这个高难度。其四，能够敏锐地区分物象明暗交界线过渡到半调子之间的色彩细微变化，这个地带的转折变化是微妙的，又是光线转折的脊梁骨，是决定物体质感和色感的关键部位，如不对之认真观察研究、分析综合，下一番苦功，是不能觉察和表现出来的。最后，他的色域宽阔，在人体肤色中，能够大胆使用普蓝、深红、桔黄、柠檬黄等一类烈性颜色，这是罕见的。徐先生使用这类颜色画人体，控制得宜，从未出现重复、雷同以及过火、太怯（俗气）的弊病，仍能收到协调和谐、璀璨生辉之效，这是极其难能可贵之处。

高超而精湛的技术固属重要，但崇高而精深的艺术造诣，最终取决于大师正确而认真的艺术观和庄严肃穆的人生观。徐先生认为：

“艺术应该维护真理，艺术本身也应体现真理。”真正的艺术应是：

“真宰上诉，感应上苍，惊天地而泣鬼神。”艺术家应“穷造化之奇，探人生究竟，别有会心，乃产杰作”。徐先生笃信：“艺术上未历苦境之人恒乏宏愿，世界上最大艺术家，多愿力最坚强之人，故能立大德，造大奇，为人类申诉。”

徐先生油画的艺术价值，在于他的作品与时代的脉搏息息相通，

与民族安危，人民祸福和艺术兴衰休戚相关，他以坚韧不拔的毅力，为之奋斗终身，故有歌颂高风亮节的《田横五百士》，宣泄人民渴求解放的《徯我后》，激励人民抗战意志和决心的《愚公移山》，伸张正气的《蔡公时就义》等作品问世。

徐先生油画题材宽阔、形式多样、作法深刻，既创作了气魄雄伟、气势磅礴，洋溢着时代精神、人生正气的作品，又创作了抒情即兴、多样性之作。雄伟悲壮、动人心魄的如《田横五百士》，悲天悯人、感泣上苍的如《徯我后》，脱颖清新、沁人心脾的如《玉簪花》，幽深哀怨，发思乡之幽情的如《箫声》、《月夜》；风景画苍莽浩瀚的如《黄山秋色》，明丽清澈的如《桂林风景》，瑰丽奇幻的如《喜马拉雅山》；肖像画如《诗人陈散原像》、《黄震之像》、《孙多慈少女像》等则维妙维肖、栩栩如生，极尽传神之能事。

徐先生油画，数量上也是可观的，人体习作二百余及抗战时期毁于战乱中之精品四十余，散失海内外私人手中的藏品，不可胜计。藏于徐悲鸿纪念馆之作品，仅及百余件。此次选刊之作品，多出自库存，仅数幅出于私人藏品，远不能反映其油画全貌。然而，就刊印的作品而论，其油画技术之精湛，艺术造诣之高深。对中国油画事业影响之深远，已可见端倪。

编印徐悲鸿油画集，学习、研究徐先生油画，从中汲取营养，发展我国的油画事业，使之赶上和超过世界油画艺术的最高水平，实为笔者之初衷和夙愿。

冯法祿

一九八七年二月

PREFACE

Feng Fasi

Mr. Xu Beihong is the pioneer and founder of Chinese oil painting, to whose achievements on oil painting can the prosperity of Chinese oil painting, being the focus of world attention now, be traced.

He went studying oil painting in Europe, broke through barriers established by bourgeois Scholastics, made serious studies on good traditions of European art, merged them with traditional Chinese painting skills and opened up the way for the development of Chinese oil painting in the light of the actual situations of China.

Mr. Xu's oil paintings have a solid foundation of strict training on sketches. He holds that "The base for scientific researches is mathematics while that for artistic researches are sketches. Sciences are free from any national boundaries, and art, in particular, is the public language of the whole world". He had made thousands of strict sketch exercises before taking up oil painting trainings, so that the latter was guaranteed by the former. While receiving oil painting trainings, he attached, to the same extent, great importance to copying paintings of senior masters. "To sketch is to observe and study oneself's body and appearance (this being the major aspect), and to copy is to draw on the experiences from our predecessors' methods. Neither should be overemphasized at the expense of the other." Correct understanding about sketch, regular and systematic training methods, hard and diligent studies — these together helped Xu make speedy progress on oil painting skill, follow the footsteps of, and catching up with, senior masters, and equal European oil paintings which were drawn in a period of great prosperity.

Mr. Xu was highly skilled in oil painting. He carried on the rigorous and perfect modelling tradition of western European classical art, absorbing at the same time the discoveries about light and colours by impressionists, thus achieved a very high level by ingeniously combining them together.

Xu undertook oil painting training through making great amount of strict sketches of human body. His oil painting exercises of human body are characterized by the rigorous and accurate shaping and the elegant manner of actions. They clearly show that the Master takes perfect command of the graceful pattern of physical movements. Ingeniously arranged and applied light and colours fill the painting with rythms and rhymes just like poems are. To search after the delicate changes of colours on human body, he solves the problem of applying violet and green colours to human body and produces gorgeous paintings, attaining a lofty realm of art. He not only makes the appearance of the model properly shaped, but also goes deeper to describe the subcutaneous tissues and the inner layers of the skin, whereby the vasa and the flow of the blood are shown, making the painting look vivid with flesh and blood. He goes further on, throwing in his imaginations and feeling. The models he paints appear tranquil, quiet, deep, implicit, meaningful, gentle and vigorous—together in a lofty realm of beauty, which we have seen in actual social life, as well as in appreciating the beautiful scenes of the nature. It is valuable that such complicated feelings and artistic conceptions are incarnated in the paintings of the human body. This explains why human body paintings have attained lofty artistic value in the history of art. It is also where the human body paintings of Xu Beihong achieve lofty artistic value.

Mr. Xu attached great importance to "Facing Nature and sketching actual scenes". Once he said: "Being surprised by the wonders of Nature, I am willing to stoop to suit Nature, rather than showing the literary form at the cost of sacrificing the form of Nature." Hence, his paintings are lively, concrete and distinctive, and capable of profoundly affecting the feelings of spectators. As the Master gives attention to the high degree of unification of subjective experience and objective existence, his paintings, lacking the drawback of ceaseless repetitions, have the rich flavour of life, impressions of the epoch and creative spirit.

The attainments on the colours of Mr. Xu's oil paintings are manifold. Firstly, he has a keen insight into the differences of the colours in the darker parts of the object, and is capable of breaking through the limitations of showing with brown colour (as the classical oil paintings do)

resounding transparency of the objects can be clearly felt, as if the colours are emitting resonance and sounds. Secondly, he does not observe objects through others' spectacles, but looks on the world with his own eyes. Therefore, the colours vary according to ever changing objects, always creative rather than remaining on the same level. Such most valuable skills, the greatest fundamental proficiency of realism, lead to creation and rejuvenation. Taking perfect command of such skills, he transplants oil painting, a foreign variety, onto Chinese soil and opens up the road of the nationalization of oil painting. Thirdly, in the pursuance of colours of oil painting, he attaches great importance to rigorous and perfect shaping at the same time. The perfect combination of colours and shapes is an extremely difficult problem that must be solved. Fourthly, he is capable of differentiating the minute changes occurring at the transitional areas of the objects where the juncture of light and dark develops into a half tone. The delicate transitions at such areas, being the back-bone of the transition of light, and the key position by which the feeling of quality and colours is determined, will not be detected and manifested if the painter does not make painstaking effort to observe, study, analyze and synthesize. Finally, he applies a wide range of colours. He is bold enough to apply, to the skin of human body, such strong and rarely used colours as Prussian blue, deep red, orange and lemon yellow. In such practices, he takes appropriate command of the colours and attains harmonious and dazzling effects, excluding the drawbacks of repetition, duplication, overdoing and vulgarity. This is just where he is extremely estimable.

Superb and consummate skills are doubtlessly important. However, sublime and profound artistic achievements decidedly come from the Master's proper artistic view and solemn outlook of life. Mr. Xu holds that "Art is to uphold and embody the truth", that real art is to "appeal and react to the Nature. It must be world-shaking", and that "To produce masterpieces, an artist should pursue the wonders of the Nature and explore into the actuality of human life, and attain his own and unique understanding." He sincerely believes that "Those who are not personally in the misery usually lack great aspirations. The greatest artists of the world are mostly strongest ones. Therefore they can attain great moral integrity, produce great wonders and appeal for human being."

His paintings communicate with the pulses of the epoch; and are bound with the safety of the nation, happiness of the people and the flourish of art. It is on these points rests the artistic value of Mr. Xu's oil painting. He had struggled indomitably all his life and produced various types of

paintings: Those eulogizing lofty styles and moral integrity, like «Tian Heng with His Warriors»; those unbosoming the wish of the people who yearn for liberation, like «Placing Hopes on the King»; those impelling the will and determination of the people to resist the Japanese invaders, like «The Foolish Old Man Removing the Mountain»; those encouraging healthy trends, like «Cai Gongshi Facing Execution Bravely»; and so forth.

Mr. Xu's oil paintings have a wide range of subject matters, multiplied forms and profound art of composition. There are lyrical and diversified improvisations, as well as daring and powerful paintings permeated with the spirit of the epoch and the healthy atmosphere of life. For examples, there are those grand, solemn, stirring and profoundly affecting, like «Tian Heng with His Warriors»; those compassionate and extremely moving, like «Placing Hopes on the King»; those talented and refreshing, like «Fragrant Plantain Lily»; those deep, plaintive and rousing homesickness, like «Playing the Vertical Bamboo Flute» and «Moonlight Night». Landscape paintings include those showing a vast and boundless scene, like «Autumn Scene of Huangshan Mountain»; those depicting a bright, clear and beautiful sight, like «Guilin landscape»; those magnificent and illusory, like «The Himalayas». Portraits, such as «Portrait of Chen Sanyuan, the Poet», «Portrait of Huang Zhenzhi» and «Portrait of Sun Duoci, a Young Lady», are in vivid touches and remarkably true to life.

The quantity of Mr. Xu's oil paintings are also considerable. There remains over 200 pieces of exercises of human body. More than 40 choiced ones were damaged in the war against the Japanese Invasion. Those lost in private collections are beyond counting. Only over 100 are in the collection of Xu Beihong Museum. Most of the paintings in this album are from the Museum, only a few are from private collections. They are far from being able to show the full view of Mr. Xu's oil paintings. Nevertheless, even judging from the published ones alone, there is an inkling of the consummate skill, the advanced artistic achievements and their far-reaching influence to the oil painting undertakings of China.

It has been the long-cherished wish of this writer that Mr. Xu's oil paintings be collected, edited and printed, so that the Chinese oil painting career can be developed through studying, researching them and absorbing nutritions from them, thereby to catch up with and to surpass the highest level of oil paintings of the world.

Feb , 1987

(Translated bg Mai Yangzeng)

目 录

序..... 1—8

图 版..... 1—101

- 1 人 像..... (1920·麻布·73×53cm)
- 2 老妇习作..... (1922·木板·40.5×33cm)
- 3 老妇像..... (1922·纸板·34×26cm)
- 4 女孩体..... (1922·麻布·71×51cm)
- 5 女人体..... (1923·纸板·70×51cm)
- 6 持棍老人习作..... (1923·麻布·68×50cm)
- 7 老人像..... (1924·木板·34.5×25.5cm)
- 8 蜜 月..... (1924·麻布·95×119.5cm)
- 9 抚猫人像..... (1924·麻布·65×53cm)
- 10 抚猫人像(局部)
- 11 自画像(原寸)(1924·木板·24.5×18.5cm)
- 12 读 书(残损)(早期·麻布·85×65.5cm)
- 13 男人体背部..... (1924·纸板·38×24cm)
- 14 女人体习作..... (1925·麻布·78×57cm)
- 15 女人体习作(残损)(1925·纸板·91×60.5cm)
- 16 女人体习作..... (早期·麻布·120×64cm)
- 17 女人像(原寸·残损)(早期·木板·24×14cm)
- 18 希腊神话构图..... (早期·麻布·51×76cm)
- 19 箫 声..... (1926·麻布·80×39cm)
- 20 睡 (1926·麻布·40×51cm)
- 21 黄震之像..... (1926·麻布·84×55cm)
- 22 石膏头像..... (1927·纸板·36×26cm)

- 23 石膏像..... (早期·纸板·46×27cm)
- 24 画家任伯年..... (1927·麻布·51×39cm)
- 25 男人体习作..... (约1927·麻布·73×53cm)
- 26 男人体习作..... (早期·纸板·68×34cm)
- 27 男人体背部习作(约1927·麻布·73.5×39cm)
- 28 女人体习作..... (约1927·麻布·43×25cm)
- 29 女人体..... (1927·纸板·39.5×64cm)
- 30 女人体..... (1927·麻布·66×81cm)
- 31 女人体..... (早期·麻布·47×60cm)
- 32 睡 儿 (1928·木板·25×30cm)
- 33 熟睡的小孩..... (1928·麻布·71.5×60cm)
- 34 徐达章先生像(记忆画).....
(1928·麻布·75×54.5cm)
- 35 肖 像..... (1928·木板·56×69cm)
- 36 河 边..... (1928·木板·35.5×49.5cm)
- 37 田横五百士
(1928—1930·麻布·1.98×355cm)
- 38 田横五百士(局部)
- 39 田横五百士(局部)
- 40 浴..... (早期·麻布·94×61.5cm)
- 41 老人体习作..... (早期·麻布·72.5×35cm)
- 42 女人体习作..... (早期·麻布·72.5×35cm)
- 43 女人体(残损) ... (早期·麻布·70×89cm)
- 44 女人体..... (早期·麻布·59×81cm)
- 45 诗人陈散原..... (1929·麻布·59.5×70cm)
- 46 人 像..... (1930·麻布·149×89cm)
- 47 自画像..... (约1931·麻布·67.5×46.5cm)

48 傚我后…… (1930—1933·麻布·230×318cm)
49 傚我后 (局部)
50 傚我后 (局部)
51 “叔梁纥”草图… (1931·纸板·71×42cm)
52 “霸王别姬”草图 (1931·麻布·46×58cm)
53 自画像…… (1931·麻布·95.5×68.5cm)
54 女人体习作…… (中期·麻布·44×75cm)
55 女人体习作…… (中期·木板·73×78cm)
56 自画像…… (1934·麻布·61.5×45.5cm)
57 鸡鸣寺道中…… (1934·麻布·68×78cm)
58 焦山鸟瞰…… (1934·纸板·52×61cm)
59 湖 畔…… (1935·麻布·89×107cm)
60 桂林风景…… (1934·麻布·54×74.5cm)
61 桂林风景…… (1934·纸板·57×76cm)
62 女人体习作…… (1935·麻布·50×63.5cm)
63 女人体习作…… (中国·麻布·58.5×102cm)
64 黄山秋色…… (1935·麻布·70×83cm)
65 夜…… (1935·木板·33×45.5cm)
66 彩 霞…… (1935·麻布·27.5×40.5cm)
67 少女像…… (1936·石棉板·60×47cm)
68 人 像…… (1936·麻布·132×107cm)
69 风 景…… (1936·麻布·51×66cm)
70 月 夜…… (1937·麻布·87×94cm)
71 两孩像…… (中期·麻布·68×46cm)
72 三孔桥…… (中期·麻布·48×69cm)
73 自画像…… (1937·麻布·45×40cm)
74 母女图…… (1939·麻布·93×74cm)
75 自画像…… (中期·麻布·59×54cm)

76 风尘三侠…… (中期·照片·原作下落不明)
77 印度牛…… (1939·麻布·66×68cm)
78 泰戈尔像…… (1940·麻布·60.5×48cm)
79 少妇像…… (1940·麻布·82×54cm)
80 印度国际大厦一角 (1940·麻布·30×38cm)
81 印度风景…… (1940·麻布·27×35cm)
82 喜马拉雅山…… (1940·麻布·56.5×67.5cm)
83 喜马拉雅山…… (1940·麻布92×59cm)
84 喜马拉雅山之林… (1940·麻布·56×70cm)
85 喜马拉雅山…… (1940·麻布·56.5×70cm)
86 鸡足山庙宇庭院… (1942·麻布·64×78cm)
87 读…… (1943·麻布·101×60cm)
88 徐夫人像…… (1943·麻布·62×48cm)
89 女人体背部…… (1943·麻布·84×78cm)
90 女人体习作…… (1943·麻布·7115×58cm)
91 女人体…… (1943·麻布·77×59cm)
92 女人体…… (中期·麻布·59×38cm)
93 玉簪花…… (1943·麻布·66×48cm)
94 银杏树…… (1943·麻布·104×90cm)
95 青城山风景…… (1943·麻布·85×49cm)
96 徐夫人像…… (1947·麻布·67×54cm)
97 郭俊卿像…… (1950·麻布·74×45cm)
98 李长林像…… (1950·麻布·59×43cm)
99 战斗英雄肖像…… (1950·麻布·63×87cm)
100 骑兵英雄邵喜德… (1950·麻布·88×63cm)
101 海军战士 (未完成)(1950·麻布·87×63cm)

徐悲鸿年表…… 1—8