

中国画部分：人物·山水·花木

# 徐悲鸿画集

作人题



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PAINTINGS BY XU BEIHONG





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中国画部分：人物 山水 花木

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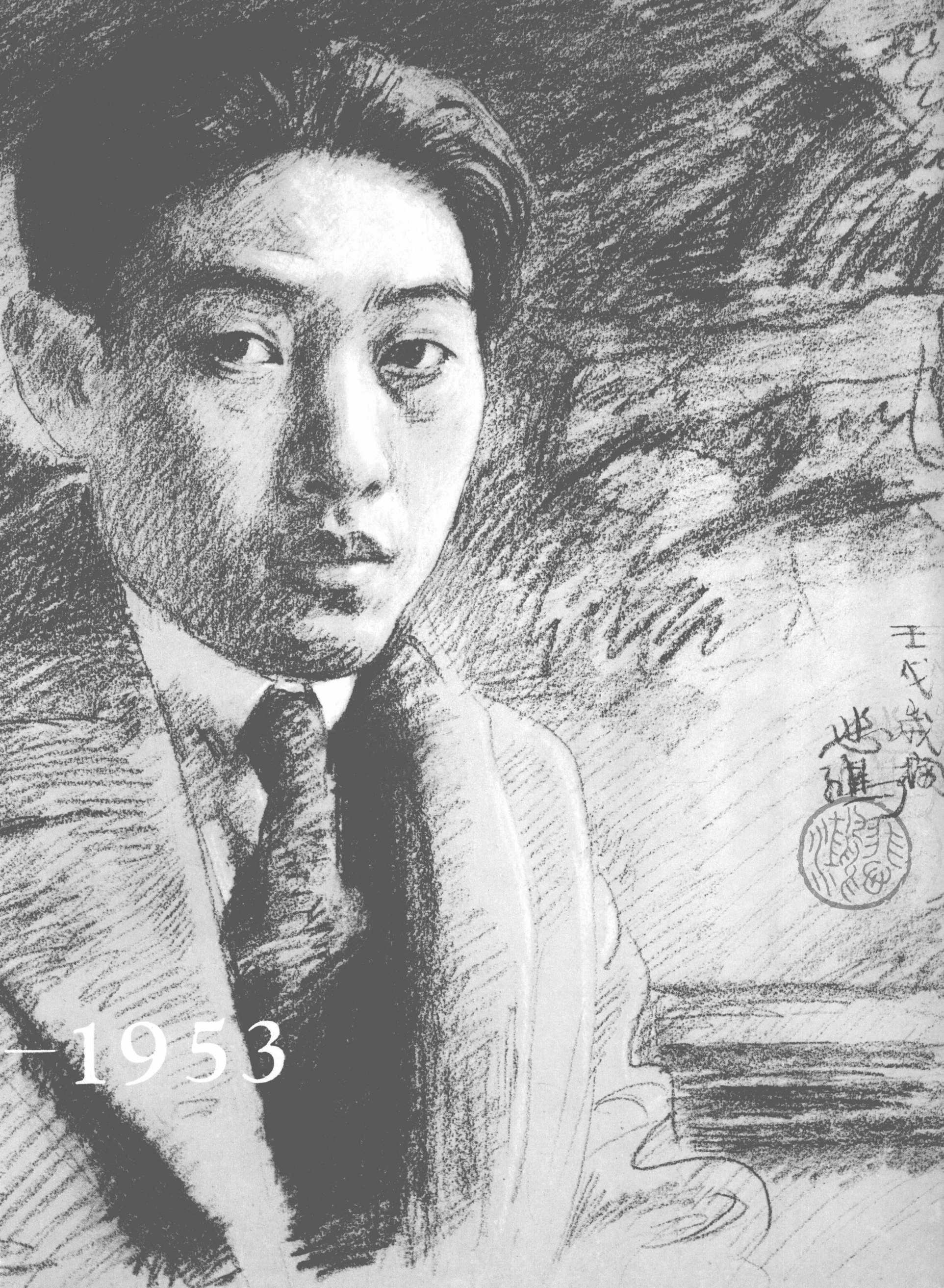




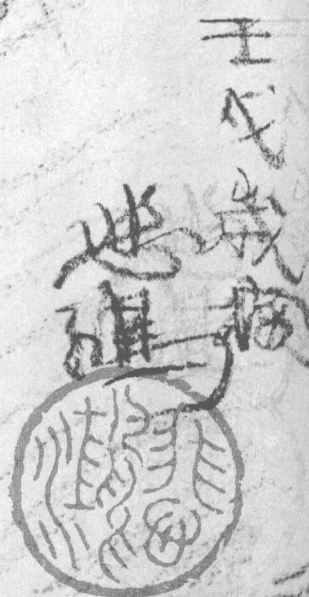


悲鴻 *Péou* 1895





—1953



## 出版说明

中国现代杰出的画家、美术教育家徐悲鸿，一生创作了大量作品。他的作品形式多样而又极富创造，影响深广。为更全面地介绍和研究他的艺术成就，从“徐悲鸿纪念馆”现在收藏的一千二百余件徐悲鸿的作品中，编辑出版这部由中国画、素描、油画三个部分组成的多册画集。

在编辑出版过程中，得到许多著名美术家的关心、帮助和有关方面的支持，这里特致谢意。

北京出版社

一九七九年六月



# **PAINTINGS BY XU BEIHONG**

**(I)**

**TRADITIONAL CHINESE PAINTINGS:  
FIGURES, LANDSCAPES AND PLANTS**

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

**PUBLISHED BY BEIJING PUBLISHING HOUSE  
BEIJING, 1979**

## **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  
June 1979

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# 序

徐悲鸿

徐悲鸿的画集，自从二十年代到现在，半个世纪以来，在不同的历史时期，先后出版过好几种。为了满足广大美术爱好者的渴望，这次又出版了他的画集。

徐悲鸿早在五四运动后，在巴黎学画时，就已得到同时期在法国领导革命的周恩来同志的重视。在第三次国内革命战争的末期，曾受毛泽东、周恩来同志的重托，对保护国统区美术事业做出了贡献。解放以后，更备受党的关怀信任。在旧社会，他忧国忧民，到了新社会，他拥护党，拥护社会主义，热爱劳动人民。老一辈革命家，老一辈艺术界，无不深知徐悲鸿在艺术上的卓越成就；尤其当敌人对他进行威迫利诱，向他围攻的时候，他正直不阿，是非分明，横眉冷对的政治立场，都充分地体现在他立意鲜明的艺术创造中。周恩来同志曾赞誉他为一代艺术大师。可是当林彪、“四人帮”横行时，他虽然已经去世，依然遭到百般摧残，被恶毒诬蔑为“资产阶级反动学术

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权威”。只有在粉碎“四人帮”之后，才有可能又出版他的画集。

这套画集，是从他千余幅丰富多彩的中国画、素描、油画作品中选出来的。集子内容兼收并蓄，方面比较广，为艺术专业者和爱好者提供了徐先生一生的卓越的艺术造诣，是经过一条艰辛的勤学苦练的道路，对广大读者能起指导和示范的作用。

从初学基础素描时起，我常铭记着徐悲鸿先生在教学中的两句名言：“宁方毋圆，宁拙毋巧”，“忌趋熟滑，贵乎厚重”。五十一年前，我开始去徐先生家，在他的画室里看到他学生时代的几张基础人体素描习作，致力于以直线表现曲线，以平面组成球面的基本工夫。随着岁月的流逝，自己实践的成败经验，使我逐步体会到他的作品技巧的高度成就，是在勤学苦练中而不断提高；不仅在于素描方面的“笔冢”、“墨池”，而更重要的正是他体现他这个名言的要旨，对造形的千锤百练，从量变到质变，从技术到艺术的升华。

我们在这里看到的画篇幅虽然还是有限，但给我们的启发则深长无限，启发了我们对造形艺术的认识。造形变化万端，运动千姿百态。何以能塑造得蕴坚含实，刻形传神？我看是与他深入生活，专注观察，尽微致广，溢情纸上是分不开的。要加强表现力，就得大胆取舍，为了引人入胜，需要为观众留有余地。言简意赅，笔不到而气韵横溢。虽弦绝余响，却“此时无声胜有声”反而是艺术的充实。这使我们领悟到从事艺术制作，并不以无限加工

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为求“精”，无休止刻画以致“真”。轻描淡写、墨饱笔酣、纵情挥洒，同可称神功。

在本集所收，可看到徐悲鸿先生的画表现极尽充分，造形立意，情致充沛，宛然生动。要认识生活，不为生活表象所束缚，要敏锐掌握反应自己激情感受的能力，而不要把手段当做目的；从精微到广大，言不尽而意无穷，就是所谓留有余地。

我们民族有极其悠久的优秀传统文化传统，历多少千年从未绝替。从我国当前所据有的最早帛画，即可看到我们古代高手是如何辩证地来处理画面的。画面有实有虚，实而不滞，虚而不空。有着笔处，传神写态，有省笔处，略略带过，不轻落墨，有虚实轻重，知道下笔，亦知道搁笔。因此我觉得“学画”不易，学会了画，还要学会“不画”。“学不画”更难。任何艺术形式都不能违背它自己的创造规律。艺术水平的高下，固不在于精雕细琢。

二十多年前为徐悲鸿先生素描选集写过序言<sup>\*</sup>，我想尽可能免于函义重复，谨简列数行，毋蹈繁赘，以为本集序。

一九七九年六月于北京

<sup>\*</sup> 指 1958 年，人民美术出版社编印的《徐悲鸿素描》的序言。

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# PREFACE

by Wu Zuoren  
(Wu Tso-jen)

In the last fifty years since the 1920's, many different editions of Xu Beihong's works have been published at various times. Here we have another collection which we hope will afford much satisfaction to all art lovers.

When Xu Beihong was studying art in Paris after the 1919 May Fourth Movement, his works had already come to the notice of Comrade Zhou Enlai, who was then engaged in revolutionary activities there. Towards the end of the period of the Third Civil War (1946-1949), Xu Beihong was entrusted by Comrade Mao Zedong and Comrade Zhou Enlai to do all he could to preserve the art undertakings in Guomindang-controlled regions. After Liberation he continued to enjoy the trust and concern of the Party. In the old society, the fate of China and her people had caused him much distress and worry. In the new society, he gave his support to the Party and socialism, and loved the labouring people. Revolutionaries and artists alike of the older generation all know Xu Beihong created great works of art. Surrounded by enemy threats and cajoling, his staunchness, political integrity and strong sense of justice showed up clearly in his unambiguously progressive paintings. Zhou Enlai called him a great master, but during the period of the Gang of Four and Lin Biao, though he was already dead, he was bitterly attacked and denigrated as a

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“reactionary bourgeois authority”. This present collection has only been possible since the downfall of the Gang of Four.

The works in these albums have been chosen from among his over one thousand richly varied traditional paintings, sketches and oils. The wide range of topics will give professional artists and amateurs a good idea of the brilliance of Mr Xu’s artistic creation achieved by dint of hard work and practice. The reproductions will also serve as a guide and example to the reader.

From the time I first started to draw, I often recalled what Mr Xu said in his classes, “It is better to keep one’s squareness instead of trying to be smooth and round; it is better to be artless rather than try to be arty.” “One must avoid the tendency to be facile and smooth; it is better to be solid and weighty.” Fifty-one years ago, when I started visiting Mr Xu’s home, I used to see in his studio several works from his student days. They were drawings, studies of the human body where the artist had attempted to depict curves with straight lines and the flat planes in round surfaces. As the years passed, I came to realize, from the depths of my own successes and failures, how good his technique was and that it had been acquired at the price of immense practice. Not only had he “discarded mountains of brushes and stained the pond black with ink”, as the Chinese saying goes, but more important, this great diligence had enabled him to put into practice his own teachings and create works of high artistic value.

Though the present collection is limited, we can still draw much inspiration from it, especially in the field of plastic arts. How could Xu Beihong manage to portray with such force and vividness the multiple forms and movements of things? I feel that it was thanks to his close observation of life, his scrutiny of all things in their detail and in their general form. To increase one’s powers of expression, bold choice of what to depict and what to leave out is necessary; to give the viewer more enjoyment, one must leave something to his imagination. Just as a complete meaning can be expressed in a few words, so a

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certain quality can be conveyed without the brush having drawn anything. And surely the richness of art lies precisely in this power to make people continue to enjoy the music "though the string has ceased vibrating", making "silence more eloquent than words". This has brought us to realize that "high" and "true" art does not mean the unlimited addition of detail. Light touches or a few deep-toned, powerful strokes of the brush also create masterpieces.

All the paintings in this collection are highly evocative, their distinct subject is portrayed with great feeling and life. Art is based on life, but must not be bound down by it, and great skill and technique are only the means to higher artistic expression. Finite means must not limit infinite meaning.

China has a brilliant cultural heritage which has come down to us unbroken over the millennia. From the earliest paintings so far discovered, we can see with what skill the great masters of the past planned their paintings and their fine dialectical balance between space and ink. The painted parts are not set or rigid; the spaces are not empty or meaningless. Where the brush has flowed over the paper, form and expression come to life; where the artist has refrained from painting, the meaning is subtly conveyed. He knows when to use his brush and when not to. Precisely because of this, I feel that to "learn to paint" is certainly not easy, but to learn when "not to paint" is even harder. All forms of art have their creative principles. We cannot judge works of art purely by their attention to minute detail.

Twenty years ago I wrote the preface to a collection of *Xu Beihong's Sketches*\*. I do not want to repeat myself and so I have tried to be brief.

June 1979, Beijing

(Translated by Shi Xiaojing)

\**Xu Beihong's Sketches*, published in 1958 by the People's Fine-arts Publishing House.

# 图版 PLATES

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# 目 录

序 .....	1—3	
图 版 .....	1—100	
1 诸 老 图 .....	早期 · 147 × 58 cm	
2 渔 父 .....	1926 · 91 × 57 cm	
3 持剑钟馗 .....	1928 · 122 × 65 cm	
4 钟馗饮酒 .....	1929 · 177 × 95 cm	
5 黄震之像 .....	1930 · 132 × 66 cm	
6 九 方 皋 .....	1931 · 139 × 351 cm	
7 白描人物 .....	1931 · 47 × 25 cm	
8 牧童和牛 .....	1931 · 95 × 178 cm	
9 桃 榔 树 .....	1935 · 135 × 34 cm	
10 村 歌 .....	1936 · 77 × 132 cm	
11 沉 吟 .....	1936 · 111 × 108 cm	
12 怀素学书 .....	1937 · 132 × 39 cm	
13 巴人汲水 .....	1937 · 294 × 63 cm	
14 贫 妇 .....	1937 · 102 × 62 cm	
15 农夫休息 .....	1938 · 102 × 62 cm	
16 持扇钟馗 .....	1938 · 102 × 62 cm	
17 愚公移山 .....	1940 · 144 × 421 cm	
18 自 写 .....	1938 · 115 × 56 cm	
19 洗 衣 .....	1938 · 60 × 52 cm	
20 荆十三娘 .....	1938 · 100 × 48 cm	
21 印度妇人像 .....	1940 · 108 × 52 cm	
22 泰戈尔像 .....	1940 · 51 × 50 cm	
23 牧 童 .....	1941 · 56 × 83 cm	
24 赵 姬 .....	1941 · 94 × 40 cm	
25 白描人物 .....	1942 · 66 × 35 cm	
26 抬 举 .....	1943 · 55 × 36 cm	
27 跨犊儿童 .....	1943 · 117 × 62 cm	
28 屈原九歌 · 国殇 .....	1943 · 107 × 62 cm	
29 国殇执紼者稿 .....	1943 · 76 × 43 cm	
30 屈原九歌 · 山鬼 .....	1943 · 111 × 63 cm	
31 屈原九歌 · 湘夫人 .....	1943 · 26.5 × 19.5 cm	
32 飞 天 .....	1943 · 26.8 × 20.3 cm	
33 紫气东来 .....	1943 · 109 × 113 cm	
34 论语一章 .....	1943 · 109 × 113 cm	
35 二 童 图 .....	1944 · 79 × 36 cm	
36 持杯钟馗 .....	1944 · 79 × 41 cm	
37 日暮倚修竹 .....	1944 · 100 × 31 cm	
38 天寒翠袖薄 .....	1944 · 150 × 55 cm	
39 落花人独立 .....	1944 · 101 × 40 cm	
40 在世界和平大会 .....	1949 · 局部 · 170 × 71 cm, 上听到南京解放 原画352 × 71 cm	
41 西山古松柏 .....	1918 · 85 × 51 cm	
42 晴岚翠嶂 .....	1918 · 128 × 63 cm	
43 虬 枝 .....	1932 · 109 × 110 cm	
44 山 光 .....	1932 · 47 × 81 cm	
45 西天目山老殿 .....	1934 · 110 × 108 cm	
46 惟石岩岩 .....	1935 · 109 × 79 cm	
47 墨 松 .....	1935 · 130 × 76 cm	
48 毋食我黍 .....	1935 · 200 × 78 cm	
49 白 皮 松 .....	1935 · 216 × 110 cm	