

纪 念 徐 悲 鸿 一 百 周 年 诞 辰

# 悲 鸿



画 集



上海文艺出版社



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纪念徐悲鸿一百周年诞辰





徐

# 悲鴻

画集

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一九九五年七月,是我国画坛一代宗师徐悲鸿先生一百周年诞辰。

饱览徐悲鸿先生用毕生心血创立起来的融汇中西、博大精深的艺术宝库,我们的心灵无不为之震颤,为之感奋。

徐悲鸿先生是五四运动前后新文化运动的代表人物之一,是中国画坛坚决的革新者。他的《中国画改良论》一书便是向保守僵化、步入衰途的文人画发出的挑战。他主张:“古法之佳者守之,垂绝者继之,不佳者改之,未足者增之,西方绘画可采入者融之”。他的画论独树一帜,为中国画革新扬起了风帆。他带领着一代有志者投身于中国画的革新和复兴运动,并以巨大的热情和惊人的毅力,在那动荡的年代和颠簸不定的生活状态下,创作了一大批传世之作。他的《愚公移山》等名作巨篇一反传统,以人物为中心,讴歌了中华民族艰苦奋斗、百折不挠的精神;他还把充满运动活力的裸体引入国画,表现出一位艺术创新者的胆识和魄力。古人画马采用线条勾勒的工细写法。他却通过墨色的巧妙运用,表现出奔马的气势澎湃、一往直前。他的山水画《漓江春雨》,用大块墨色写物造形,一片空灵迷蒙、烟雨浩渺的山光水色出自天然,胜似天然,其意绵绵不尽,堪称中国山水画的珍品。徐悲鸿先生赋予笔墨以无穷的活力、无穷的生机。他笔下的人物、动物和山水,无不表现出为发展民族艺术而勇于创造,执著追求的热诚。

徐悲鸿先生根植于中国的民族艺术,又在多年赴欧洲的学习中,潜心钻研西方艺术之精髓,学贯中西,融中西绘画之长于一炉,从而为中国绘画艺术的发展开拓出一条崭新的路,他为我们留下的大量素描和油画作品,其中既有西方艺术的朴实自然、浪漫激情、绚丽多彩,又蕴含中国文化的内涵,线条流畅,凝练动人,意境深远,显露出东方艺术的韵味。他的作品是历史与现实、西洋画和中国画的完美结合。印度诗坛泰斗泰戈尔曾在徐悲鸿画展序言中写道:“中国的艺术大师徐悲鸿在有韵律的线条和色彩中为我们提供了一个在记忆中已消失的远古形象,而无损于他自己经验里所具有的地方色彩和独特风格”,我们“将从这些绘画中得到丰富的灵感”。

徐悲鸿先生是个杰出的画家,也是个伟大的爱国者。抗日战争期间,他不仅数度远涉重洋,举行义展义卖活动,支持伟大的抗日战争,而且不畏威胁利诱,坚持民族气节。徐悲鸿先生又是一位美术教育家,正是他奠定了我国现代美术教育体系的基础。由他创办的美术学校和在新中国成立之后他担任院长的中央美术学院,培育了一代具有创新与开拓精神的大家名师。

徐悲鸿先生爱自己的民族,爱自己民族的艺术。这是他之所以成为一代宗师的精神支柱和灵感之源。他把自己的命运与民族的命运融为一体。他面对民族压迫的铮铮铁骨以及他祈求光明之心在他挥挥洒洒的笔情墨趣之中,得以充分的体现。

这本画册仅是徐悲鸿先生留给我们的极其宝贵的财富的一部分,由此我们可以领略到徐悲鸿先生的人品和画品。

我们正处在改革开放的年代,我们应该像徐悲鸿先生那样,热爱祖国,热爱人民,热爱生活;像徐悲鸿那样,追求光明,追求真理,追求进步,为中华民族的振兴而鞠躬尽瘁。

在徐悲鸿先生一百周年诞辰之际,编印、出版这本画册,不仅寄托我们对徐悲鸿先生的敬仰和纪念之情,而且蕴含着继承、发扬、光大中华民族优秀文化,振兴中华民族的深切期望。

一九九五年三月

# Preface

Shanghai International Culture Association

July 1995 comes the one hundredth anniversary of Mr. Xu Beihong's birthday—a great master of art and integrity in China.

Looking at the art treasure that Mr. Xu Beihong had built up in his whole life with his drawings and paintings combining harmoniously Chinese and Western arts, no one can remain untouched and uninspired deep in heart.

Being a committed modernist, Mr. Xu Beihong was one of the representative personages in the realism movement in art marked by May 4th Movement. In his book 'On the Improvement of Chinese Painting Art', he severely challenged the old-fashioned scholastic style of Chinese painting which, in his opinion, had reached the nadir of its decline because of its conservation and rigidity. He urged the artists 'to preserve those traditional methods which are good, revive those which are moribund, change those which are bad, strengthen those which are weak, and amalgamate those elements of western painting which can be adopted.' His new and original theory agitated many artists in the modernization of traditional Chinese painting. In the meantime, with great enthusiasm and amazing willpower, he created a huge amount of masterpieces, in a time of social upheaval and personal unsettlement. Contrary to the traditional style, in his famous paintings such as 'The Foolish Old Man Removing the Mountain' he used human figures in the historical and realistic life as the subject matter, eulogized the hard struggle and indomitable spirit of the Chinese nation. With courage and insight as a creative artist he also brought the moving nude with athletic and flexible lines into Chinese traditional painting. From ancient times the technique used to paint a horse had always been the delicate sketch of contours without exception while he created galloping horses with strong but graceful strokes, arranged skillfully in different shades of ink. In the landscape 'Spring Rain on the Li River', he used his big splash-ink technique to paint the prodigious hillrocks and their rippling shadows in the water emerging from smoky drizzles. Looking at this masterpiece of wonderful and sentimental scenery in Chinese landscape painting will drive one into imagination with no bounds. The human image, animals and scenery he created with his brush full of vigor and validity expressed his courage and persistence to modernize and develop the Chinese painting—our national art. While deeply rooted in soil of national art, Mr. Xu Beihong painstakingly studied the essence of Western art which he combined harmoniously with that of Chinese art, thus opened up a new road for the development of the latter. He left behind a quantity of sketches and oil paintings in which he absorbed the simplicity, romanticism and colourfulness of the Western art, his paintings expressed by his successive and smooth lines, had always embraced the connotations of Chinese culture and conveyed the charm of the East. In a word, his works are a perfect integration of history and reality, Western art and Chinese art. The great Indian poet Rabindranath Tagore wrote in an introduction of Xu Beihong's exhibition, 'In his use of rhythmic lines and colour, the Chinese master Xu Beihong revives for us the shapes and forms of antiquity which had faded from our memory, without detracting either from his own unique style or from the national flavour which he had distilled from his experience', 'art lovers will derive much inspiration from them'.

Mr. Xu Beihong was an outstanding artist and a great patriot as well. For several times he traveled thousands of miles to hold art exhibitions abroad and donated the entire proceeds to support the Anti-Japanese War. Mr. Xu Beihong was also a dedicated teacher of arts who laid a solid foundation of the education system of modern arts in China. In the Fine Arts School founded by himself and the Central Academy of Fine Arts of which he became the president right after the establishment of New China, he trained many of today's established artists with pioneering spirit and creativity.

Mr. Xu Beihong loved his own nation and his own nation's art. This love was a spiritual support and source of inspiration in his life-long pursuit for success in art. His dedication to the fate of his nation and unyielding resistance to the foreign suppression were in full display in his works. This album is only a part of the precious art treasure left behind by Mr. Xu Beihong, from which however, one can appreciate not only his painting skill but also his integrity.

Now in a time of reform and opening to the outside world, we should learn from Mr. Xu Beihong his love for his motherland, for his people and for life; we should always seek bright prospects, truth and progress and dedicate our lives to the rejuvenation and prosperity of our motherland.

On the occasion of the one hundredth anniversary of Mr. Xu Beihong's birthday, we compiled and published this album in order to convey our deep respect and commemoration for this great master of art, as well as our earnest desire for the inheritance and development of Chinese culture, and rejuvenation and prosperity of China.



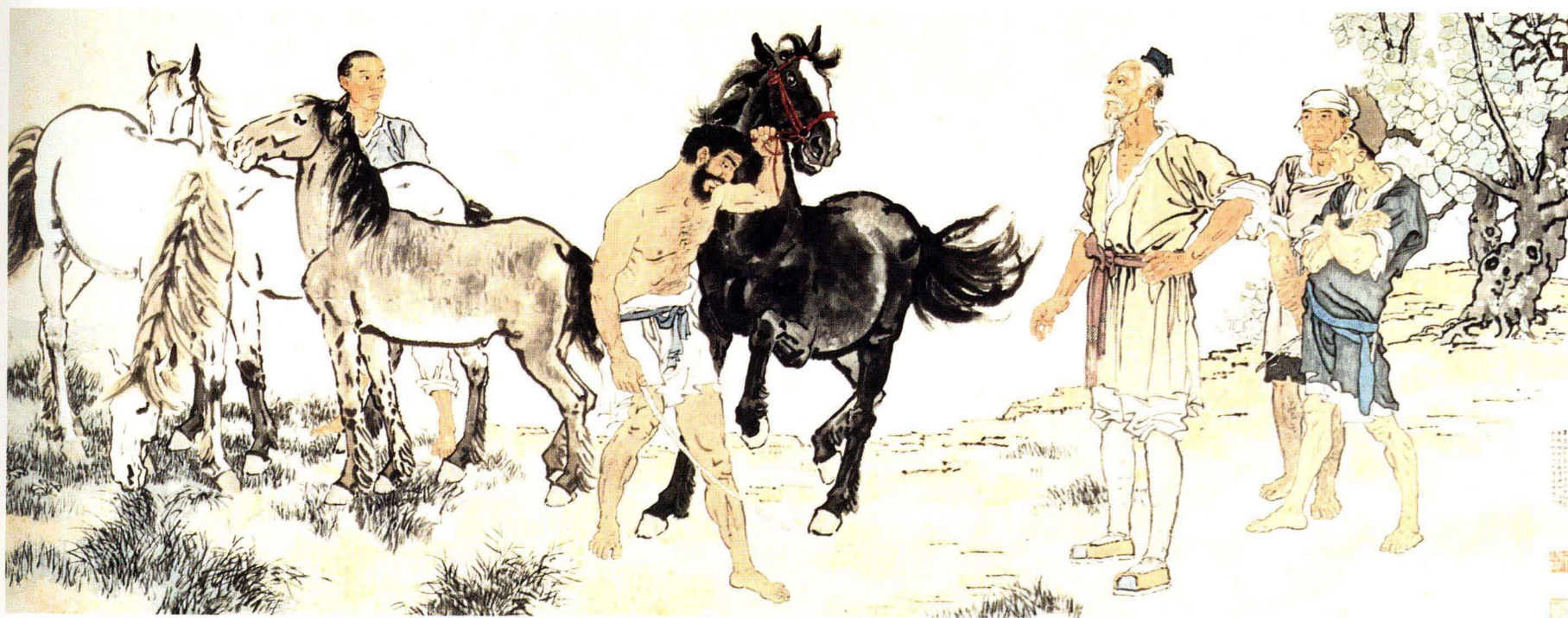
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九方皋

一九三一年作

Jiufang Gao

水墨设色纸本横幅

Dated 1931

139×351厘米

Horizontal scroll, ink and color on paper

139cm×351cm

作者款识：「辛未初冬，第七次写此，

并纪念廉南湖先生，感喟无极。

悲鸿时授徒中央大学，居丹凤街。」

作者印章：「徐悲鸿」（白文方印）

「江南布衣」（朱文方印）

静文爱妻存

少小也曾锥刺股，不徒白手走江湖。  
乞灵无着张皇甚，沐浴薰香画墨猪。  
乙亥岁始，悲鸿写。



猪

一九三五年作

水墨设色纸本立轴

112×38厘米

*Black Hog*

*Dated 1935*

*Hanging scroll,  
ink and color on paper*

112cm×38cm

作者款识：「少小也曾锥刺股，不徒白手走江湖。」

「乞灵无着张皇甚，沐浴薰香画墨猪。」

「乙亥岁始，悲鸿写，静文爱妻存。」

作者印章：「悲鸿之印」（白文方印）

「荒谬绝伦」（朱文方印）







*Mountainous Scene*  
 Dated 1935  
*Hanging scroll, ink and color on paper*  
 130cm × 121cm

山林远眺  
 一九三五年作  
 水墨设色纸本立轴  
 130×121厘米  
 作者款识：「卅四年在宁写树，  
 翌年冬居桂林思雨望田足成，  
 又越两载乃题写，悲鸿」  
 作者印章：「徐」（朱文圆印）  
 「悲鸿」（朱文方印）





*Tiger and Rabbit*  
Dated 1935  
Horizontal scroll, ink and color on paper  
46cm × 110cm

虎与兔  
一九三五年作  
水墨设色纸本横幅  
46×110厘米  
作者款识：「乙亥歲始，  
迪生巧白石翁写牡鸡命我写虎兔，  
以象征其全家。纸藏篋中，几乎遗失。  
歲晚，偶捡得之，急写寄以偿宿负。」





Against the Wind  
 Dated 1936  
 Hanging scroll, ink and color on paper  
 101cm × 83cm

逆风  
 一九三六年作  
 水墨设色纸本立轴  
 101×83厘米  
 作者款识：「逆风。丙子大暑，  
 游龙州遣兴，悲鸿。」「静文爱妻保存」  
 作者印章：「东海王孙」（白文长方印）





Morning Song  
 Dated 1936  
 Hanging scroll, ink and color on paper  
 82cm × 99cm

晨曲  
 一九三六年作  
 水墨设色纸本立轴  
 82×99厘米  
 作者款识：「晨曲，丙子春不至，悲鸿。」  
 作者印章：「悲」（朱文心形印）





雪

一九三六年作

水墨设色纸本立轴

Snow Scene

131×78厘米

Dated 1936

Hanging scroll, ink and color on paper

131cm×78cm

作者款识：「丙子之冬，以居桂林，

曾未见雪。山川既殊，亦减情怀，此则无中生有也。」

作者印章：「悲鸿」（朱文方印）

「鸿爪」（朱文圆印）

「独与天地精神往来」（白文方印）