

徐悲鸿画集

作人题



素描部分：人像·画稿 附：粉画·水彩画

PAINTINGS BY XU BEIHONG



徐悲鸿画集

素描部分：人像画稿 附：粉画 水彩画

徐悲鸿纪念馆 北京出版社合编

北京出版社

图书在版编目(CIP)数据

徐悲鸿画集:素描部分:人像·画稿·粉画·水彩画/
徐悲鸿纪念馆编. —北京:北京出版社,1996 重印

ISBN 7-200-00177-5

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

中国版本图书馆 CIP 数据核字(96)第 13158 号

徐悲鸿画集

素描部分:人像·画稿·粉画·水彩画

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

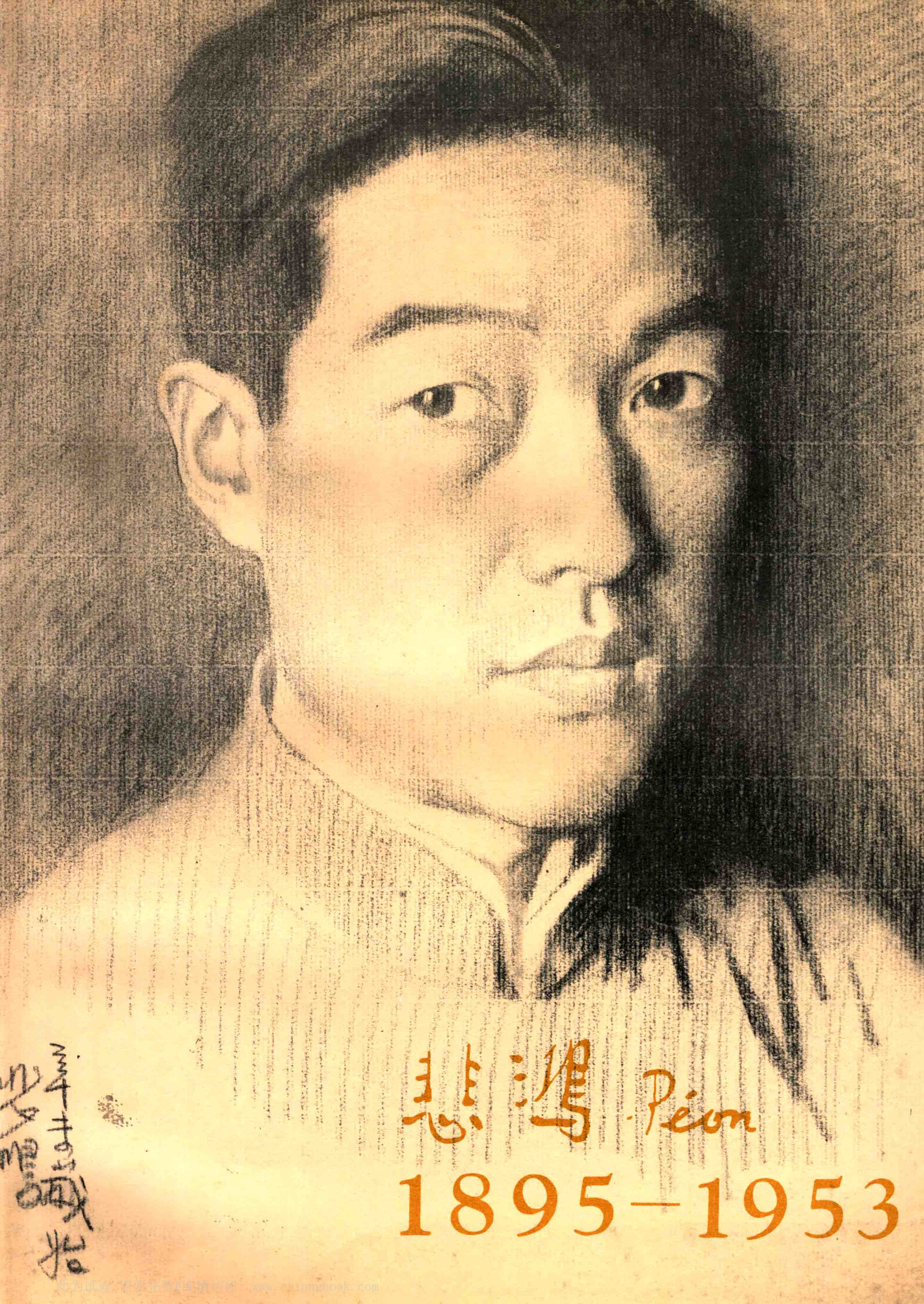
开本:787×1092 毫米 1/8 印张:17

ISBN 7-200-00177-5/J·28

定价:180 元

中华人民共和国印刷

Printed in the People's Republic of China



此為試閱，需要完整版請訪問：www.erlongbook.com

悲鴻 *Péon*

1895—1953

封面题字 吴作人

Inscription on Front Cover by Wu Zuoren

责任编辑：宋光森

特邀编辑：刘春华

摄影：胡维标

Editor-in-charge: Song Guangsen

Specially invited editor: Liu Chunhua

Photographer: Hu Weibiao

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

PAINTINGS BY XU BEIHONG

SKETCHES: PORTRAITS ·ROUGH SKETCHES

APPENDICES: GOUACHES ·WATERCOLOURS

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 volumes — 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

——谈徐悲鸿的素描

傅王佐

徐悲鸿先生精于素描，着意在美术传统的更新，使之反映社会生活与时代。

悲鸿先生重视传统艺术，他盛赞古代龙门石窟雕刻改造了外来艺术，继承和丰富了民族艺术传统。先生钦敬发展传统艺术的当代人，推崇高奇峰、高剑父、齐白石和李铁夫等。甚至不惜承担风险，于一九四二年在重庆中央大学向学生介绍解放区的木刻，赞扬作者是“顶顶了不起的大画家”，赞佩作者能巧妙地运用民族艺术形式，描绘人民的生活与愿望。先生还重视泥塑、木雕、剪纸等民间艺术形式，亲自撰文高度评价这些艺术，认为其作者可以同当代世界上杰出的艺术家相媲美。先生热爱这些艺术，正是他自己艺术观的反映。

“师造化”为历代中外绘画巨匠的必由之路。悲鸿先生以其精湛的素描与深入的观察打开了“造化”的奥秘。在借鉴前人的技艺上。先生留学前就提出了“古法之佳者守之，垂绝者继之，不佳者改之，未足者增之。西方画之可采入者融之。”这个主张奠定了他绘画风格的理论基础。先生吸取欧洲当代大师绘事的明暗变异，与画面重新组合时构成的虚实、弛张等多方面的

艺象及技术的营养，但却以中国传统艺术的理念为根本，先学外来，而后溶化，以整体的造型与生态的规律，使祖国的珍传，溶汇了外来的艺道。

由于悲鸿先生始终以造化为师。又重视吸取传统的精华，并推崇以造化为师的古画家阎立本、吴道子和近代画家任伯年等，对国外古画家和雕刻家拉菲尔 (Raffaello Sanzio)、米开朗琪罗 (Michelangelo Buonarroti) 等人，进行了包括临摹在内的种种研究和实践，他的艺术观念、理论、方法和气质浸透了人民与民族艺术的情感。他的素描画面既有明暗变化影调，也有传统的规律；既有作者感情抒发的痕迹，更着重于表现中国人民的爱好。先生的素描继承描绘内心及神态的传统，配以写心达意、抒发情感的文字，诗、词、书、画浑然一体，从表及里都充满着中国画的气质，先生的素描和传统艺术经络息息相通。

“胸有成竹”是中国画家的一个要求，但获至“成竹”，又各有自己的方法。先生重视素描默写训练，使之与速写成为锻炼形象记忆的要法，以简少的笔画，把捕获之形与神在纸上凝铸。先生以素描写生万张的艰辛实践，溶汇中外技法，使写生伴随默写，相辅相成，坚持不懈，深得记忆形象之道。终获胸内之“成竹”，独树素描的风格。

悲鸿先生的素描明暗变化有序，造型止于美的旋律。画面上的线条，有时勾画形态，或变作体积而消失；有时化作感情的意象，或成形貌的特征；有时隐于形体之内，溶化于素描的体、重、形、神之间。素描布局也有异趣，他以鸟瞰平视之传统章法，素描风景；运用记忆传神之技能，专写神气活现之动物；对于人体素描，亦常试用中国画的构图，以代替常见的外国素描。先生的素描作品，或则增大空间，或加款题词，或运用印章以衬托人

体，构成对比而调和的整体，别开生面，为人们喜闻乐见。

悲鸿先生继承遗产的另一特色，是吸取国外雕刻大师之技艺。他在一九三〇年《悲鸿自述》中写到：“吾性最好希腊美术，尤心醉班而堆侏残刊（帕特农神庙残雕），故欲以忒弥之飞弟亚史（菲底亚斯）为上帝。……”先生研究古希腊的雕刻艺术，赞佩这些杰作“是曰大奇，至善尽美”，并使之注入到自己的素描实践中。他的人体素描构图，严格掌握重心的稳定，动态的微妙变化，适中的比例，有韵律的动态，都与雕塑相通。先生特别注意空间感的研究，使他的素描强烈地具有三度空间的特色。

悲鸿先生反复素描“印度胖子”，着重于体积的研究，体量与体积感鲜明，造型饱满而结实，扑面而来的形体，都有很强的雕塑感。先生的素描结构严谨，来去分明，亮处有物，暗处不空，具有潜移默化的情调。型的塑造在马的素描中，表现更为突出。素描的雕塑感，使他墨画的马造型坚实，奔驰则似如千钧冲力，即使取它一个局部，也似有金属之声，具有雕塑杰作的特征，赋有永恒的价值。这些都源于先生对立体体积造型的敏感，对素描的长期艺术实践和潜心研究。先生为我们留下的数以千计的人体、人像、速马、动物、风景和画稿等素描作品，以及画册里所附的粉画和水彩画，无不体现了先生素描上的非凡成就和伟大贡献。

悲鸿先生一生正气凛然，热爱祖国，热爱人民、为他所热爱的事业奋斗终生，鞠躬尽瘁，死而后已。悲鸿先生是我们永远学习和纪念的伟大艺术家、教育家。

一九八三年六月于北京

PREFACE

—On Sketches by
Xu Beihong

Fu Tianshou

Mr. Xu Beihong was skilled in sketching. To make it reflecting the epoch and the social life, he took great pains in renewing the tradition of fine arts.

Mr. Xu attached importance to traditional art. He highly praised the Longmen Grottoes engravings because they had remoulded foreign art and inherited and enriched the tradition of national art. He admired and respected contemporaries who developed traditional art, and had great esteem for Gao Qifeng, Gao Jianfu, Qi Baishi, Li Tiefu and so on. He even went, in 1942, so far as taking risk to introduce the wood engravings from the liberated areas to students of the Central University in Chongqing, commending the engravers as "the most extraordinary great painters" and "ones who depict the lives and aspirations of the people by ingeniously applying national artistic forms". He also paid attentions to such folk artistic forms as clay sculpture, wood carving and paper-cutting. He wrote essays himself, setting a high value on these artistic forms, and comparing the authors to the outstanding contemporary artists of the world. His opinions about these artistic forms show precisely his own artistic concepts.

"Modelling oneself after Nature" has been the road all master painters, foreign or Chinese, have been following. Mr. Xu unfolded the mysteries of Nature with his exquisite sketches and deepgoing observations. Even before going abroad, he held that "the ancient methods are to be treated in different ways. Preserve the good ones, revive those which are passing away, reform the inferior ones, make up the deficiencies and absorb the desirable elements from foreign paintings." These ideas laid the theoretic foundation of the style of his paintings. Absorbing artistic and technical nourishments (such as chiaroscuro and the voidness, solidness, tenseness and relaxation

which appear when the tableaux are recomposed) from contemporary European masters in the first place, he dissolved elements of foreign arts into the concepts of Chinese traditional art by integral modelling and by applying ecological laws.

Mr. Xu had always been modelling himself after Nature. He paid great attention to, and absorbed the essence of, traditional arts. He praised highly of those painters such as Yan Liben and Wu Daozi of ancient times and Ren Bonian, the contemporary, who modelled themselves after Nature. He also made painstaking studies and practices (including copying) on foreign ancient painters and sculptors such as Raffaello Sanzio, Michelangelo Buonarroti and so on. As a result, his artistic concepts, theories, methods and makings had been saturated with the feeling of the people and the national art. In his sketches, there is chiaroscuro, as well as traditional pattern. The feeling of the painter can be traced, while the interest of the Chinese people is painstakingly expressed. Mr. Xu's sketches, inheriting the tradition of depicting the innermost being and the manner, supported by captions that express the painter's feelings, are filled with makings of Chinese painting inside and outside through, with poems, calligraphy and paintings expressed in a unified entity. They are closely bound up with the pulse of traditional art.

Chinese painters are required to "have a well-thought-out plan", but the approaches for the plan are different. Mr. Xu paid attention to training of sketching from memory which, together with sketching, was taken as the important method of memorizing the figures, and the appearances and spirits of what he seized were cast on the paper in succinct strokes. Merging foreign and Chinese skills, sketching uninterruptedly from memory and from life, he had produced more than 10,000 sketches all his life. He was skilled in memorizing the figures, thus successful in making "a well-thought-out plan" and in establishing his own unique style.

In his sketches, the changes between light and shade are well arranged and modelling is to the melodies of beauty. The lines on the tableaux are eternally changing---depicting the appearances, or diminishing into areas, or being changed into imageries of emotions, or expressing the characteristics of the appearances, or being hidden in the shapes, or at times dissolving among the bodies, quantities, shapes and spirit of the sketches. The layouts of his sketches are also in extraordinary tastes. He made scenic sketches by the traditional methods, either in a bird's-eye-view position or a translational one. Lifelike sketches were produced from memory with skill. Sketches of human bodies were in Chinese compositions rather than the often used foreign sketching skill. Widening the spaces, or adding names

and inscriptions on the sketches, or setting off human bodies by seals, he has broken a new ground in producing a contrasting but harmonious entity, and his sketches have been dearly loved by the public.

Another characteristic in the way Mr. Xu received cultural heritage is that he absorbed the skills of foreign master sculptors. In "Autobiography of Xu Beihong", he wrote in 1931: "I like the arts of Greece the best, and am deeply engrossed especially in the vestiges of Parthenon, making an idol of the obscure Phidias---" He studied the carving art of ancient Greece and commended those masterpieces as "most miraculous, perfect and beautiful". These qualities he absorbed into his sketching practices. In composing his sketches of human bodies, he kept it a strict rule to grasp the steadiness of the centre of gravity, the subtle changes and the rhyme scheme of dynamic states, as well as the appropriateness of proportions---all interlinked with carving. He paid special attention to the study of space perception which led to an intensive sense of three-dimensional space in his sketches.

Mr. Xu repeatedly made sketches of "the Indian Fatty". He put emphasis on studying the areas. The distinct sense of the quantity and areas of the body, the plumpness and sturdiness of the modellings and the figures of the body made the sketches look like real sculptures. With vigorous constructions, distinct trends and well-arranged lights and shades, his sketches are appealing for their imperceptible influences. The modelling of shapes is even more prominent in sketchings of horses. Looking like real sculptures, the shapes of the horses painted with Chinese ink are substantial, and the running ones show the momentum of an avalanche. Even if only a detail is taken from a sketch, it seems changing with the characteristic of master sculptural work and being endowed with eternal value. All these originate from his sensitiveness on the modelling of stereoscopic areas and the long-term artistic practices and devoted studies on sketching. Mr. Xu has left over more than 1,000 sketches of human bodies, portraits, running horses, animals, landscapes and rough sketches. Together with the gouaches and watercolour paintings in this album, they reflect Mr. Xu's outstanding achievements and great contribution on sketching.

Being a patriotic artist, Mr. Xu Beihong had struggled all his life to defend the Motherland and the people. Encouraged by awe-inspiring righteousness, he had given his all till his heart stopped beating. He is a great artist and educator whom we commemorate and from whom we are to learn forever.

At Beijing Jane. 1983

图版 PLATES

LA PEINTURE DE XU BEIHONG

LES DESSINS

PORTRAITS · DESSINS

ANNEXES: ESQUISSES A LA CRAIE · AQUARELLES

par

le Musée Xu Beihong et les
Editions de Beijing

Editions de Beijing

La peinture de Xu Beihong en six albums

1. Les peintures traditionnelles:
personnages, paysages, fleurs, arbres.
2. Les peintures traditionnelles:
oiseaux, animaux.
3. Les dessins:
corps
4. Les dessins:
corps, croquis, animaux, paysages.
5. Les dessins:
portraits, esquisses (avec dessins à la craie et gouaches)
6. Les peintures à l'huile

徐悲鴻畫集
作人題



NOTE DE L'ÉDITEUR

Xu Beihong, éminent artiste de Chine contemporaine qui se consacra à la peinture et à l'enseignement des beaux arts, fit sa vie durant un grand nombre de peintures. Ses œuvres variées dans la forme et riches d'esprit de création eurent et ont toujours une influence importante. Pour présenter sa production de façon plus générale et conduire le public à une étude plus approfondie, les présents albums ont été rédigés et édités à partir de la collection du Musée Xu Beihong

qui possèdent plus de mille deux cents tableaux. Ils ont été regroupés selon trois thèmes: peinture traditionnelle, dessin et peinture à l'huile.

Au cours de la rédaction et de l'édition, nous avons bénéficié de l'aide et de l'attention de peintres célèbres, ainsi que du soutien des secteurs concernés; qu'ils en soient ici remerciés.

Editions de Beijing

PREFACE

— Du dessin de Xu Beihong

Xu Beihong est un grand dessinateur qui tenait à renouveler la tradition picturale pour qu'elle reflète la vie sociale et la nouvelle époque.

Pourtant il estimait bien l'art traditionnel. Il appréciait surtout les statues antiques des grottes Longmen, disant qu'elles avaient transformé l'art hérité de provenance étrangère tout en enrichissant la tradition artistique chinoise. Il montra un grand respect à ses contemporains contribuant au développement de l'art traditionnel: Gao Qifeng, Gao Jianfu, Qi Baishi, Li Tiefu... Risquant le danger, il présenta en 1942 à Chongqing des gravures sur bois de la région libérée aux étudiants de l'Université centrale. Il dit que les auteurs de ces gravures étaient "de grands maîtres sans pareil", qu'ils savaient parfaitement bien utiliser des formes artistiques nationales pour décrire la vie et le désir du peuple. Il attachait aussi une grande importance aux formes artistiques folkloriques: sculpture en terre, sculpture sur bois, papiers découpés... Il écrivit des articles faisant hautement l'éloge de ces arts, estimant que leurs auteurs étaient capables de se mesurer avec les grands maîtres contemporains du monde. Son amour pour ces arts reflète le mieux ses conceptions artistiques.

"Prendre l'Univers comme maître" est un chemin à ne pas manquer pour tous les grands

peintres de générations en générations, que ce soit en Chine ou à l'étranger. Avec ses dessins raffinés et ses observations pénétrantes, Xu Beihong arriva à découvrir le secret de cet "univers". En ce qui concerne l'héritage des techniques des peintres du passé, il avança déjà avant son départ pour l'Europe: "Garder ce qui est bon, préserver ce qui est menacé, corriger ce qui est mauvais, compléter ce qui est insuffisant et se fondre avec ce qui est assimilable dans la peinture occidentale". C'est à partir de cette base théorique que s'est formé son style pictural. Il s'inspira des meilleurs effets techniques des chefs-d'œuvre européens contemporains sous différents aspects, tels que le rapport plein-vide, tendu-détendu, apparus à travers la recombinaison du clair-obscur dans l'image du tableau. Pourtant les conceptions traditionnelles chinoises restaient toujours essentielles chez lui. Ce qu'il fit, c'est d'étudier d'abord ce qui était étranger, puis l'assimiler dans son propre style. Par sa connaissance sur la loi générale plastique et écologique, il réussit à fondre des méthodes de l'art occidental dans le patrimoine chinois.

Xu Beihong voyait toujours son meilleur professeur dans la grande nature. Il appréciait bien Yan Liben, Wu Daozi, peintres antiques et Ren Benian, peintre moderne, qui avaient pris la même voie que lui. D'autre part, il faisait de diverses recherches sur de grands peintres et sculpteurs étrangers, tels que Raphaël et Michel-Ange, y compris faire des copies fidèles. Ainsi, ses concepts artistiques, sa théorie, ses méthodes et