

中国画部分 飞禽·走兽

# 徐悲鸿画集

作人题



PAINTINGS BY XU BEIHONG



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中国画部分：飞禽 走兽

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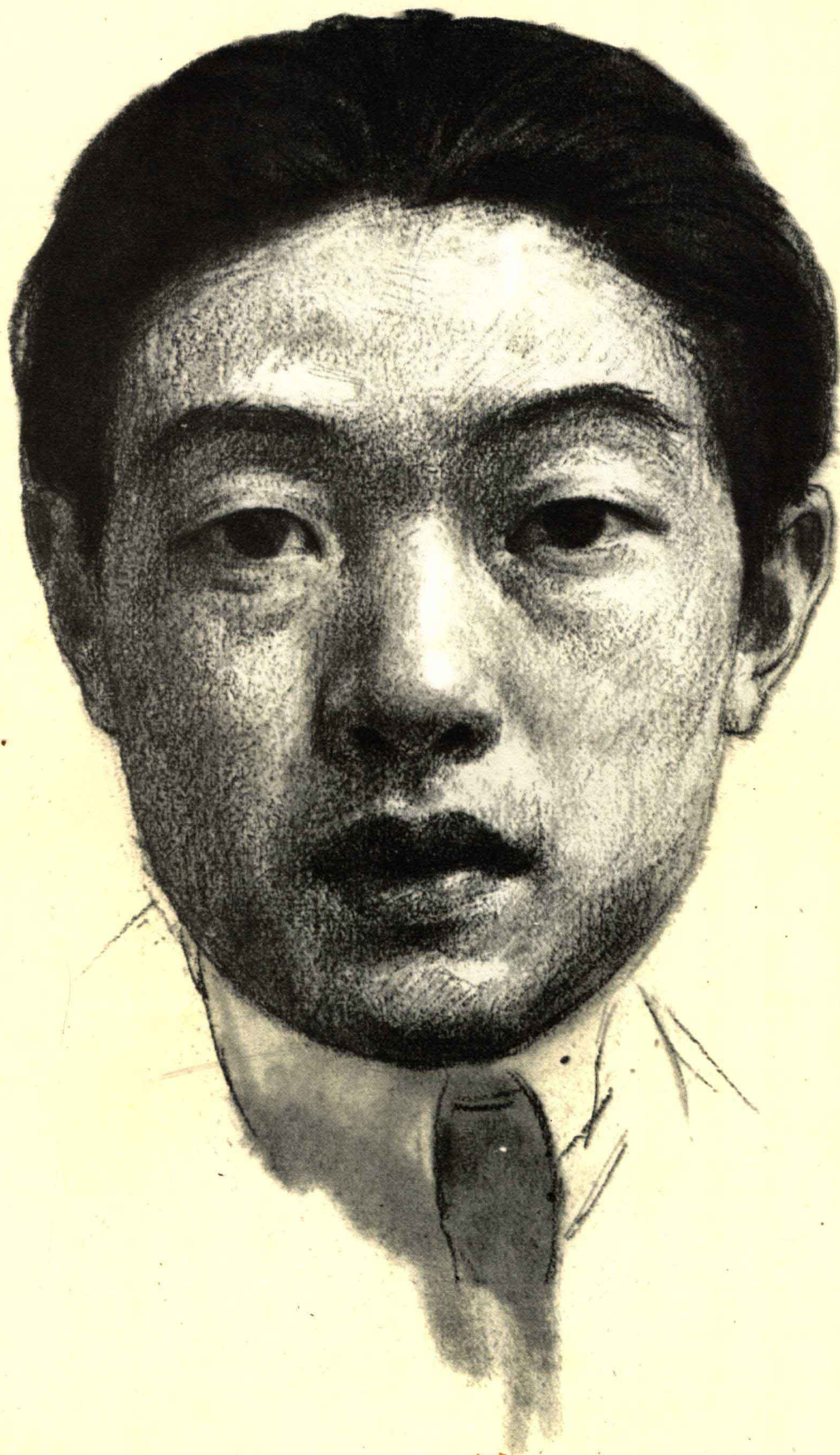
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甲子歲  
悲鴻  
自寫



悲鴻 Peon

1895—1953



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## 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**

**TRADITIONAL CHINESE PAINTINGS:  
BIRDS AND BEASTS**

**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



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# 序

## ——简论徐悲鸿的 中国画：飞禽、 走兽

艾中代

在徐悲鸿的全部作品中，就数量而论，中国画的飞禽、走兽占相当大的比重；从艺术而论，这些作品不但别出心裁地反映了自然界的生趣，更重要的是在这些形象中，往往寄托着深刻的人格化的意想。这和他主张着重表现人物的创作思想是一致的。

人们都赞赏徐悲鸿画的马。他画马不是单纯地画马，而是在马的身上寄托他自己的心情和意志，反映艺术家对于生活、对于社会、对于祖国以至整个世界的看法。也就是说，通过他的艺术观，反映着他的世界观。这本来是艺术的社会功能。我国的传统艺术在这方面是具有鲜明的特色的。中国画中飞禽、走兽的艺术性的高下，在很大程度上取决于作者所创造的意象，取决于作品的思想境界；当然，艺术技巧在这个领域里也是大有游刃的余地的。

为了阐明这个问题，我想从他画的小麻雀说起。因为在我的少年时期，正是徐悲鸿所画的麻雀，引起我对他的艺术发生了很大的兴趣，并且导致我要跟他学习美术的决心。

在中国历代绘画上，麻雀并不少见。院体宋画的特点是画得极其工整，从元代以后，写意的

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花鸟得到发展，写意的麻雀也随着出现。徐悲鸿很喜欢任伯年的麻雀，我则更喜欢徐悲鸿的麻雀。在我看来，在鸟类中间，长得漂亮，叫得好听的鸟多不胜数，唯独麻雀最土气。它一身赭褐，没有一点鲜艳的色彩；它连走路都没有姿态，只会雀跃跳蹦，飞的时候也不会凌空穿插，只能在草木丛中乱窜，更不会作长距离的飞翔，比之直上云霄的云雀，那简直是个土包子。就像徐悲鸿笔下所创作出来的《晨曲》那样，它那没有节奏的吱喳声，只能说是“下里巴人”之类吧，但它却朴实得可爱。

对麻雀的形象刻划，是徐悲鸿在禽鸟画上的典型创造之一。麻雀是一个小胖子，尾巴较短，咀脸乌黑，连眼睛也混在一片乌黑中，如果把它画得眉清目秀，娉婷多姿，那就离开了客观实际。麻雀虽然长得土气，但它的美，正在于有点傻呼呼的天真稚气。徐悲鸿经常把麻雀画在风声呼啸的芦苇丛中，画在春寒料峭的枝梢上，或者画在大树底下的雪地里，这种意境比画在海棠枝头、芙蓉花畔更加符合麻雀的生活实际。我们看中国画的禽鸟、走兽、不但要看笔墨如何淋漓尽致，更重要的是要体会艺术家的匠心。譬如《晨曲》就是一件从极为平常的农村生活中散发着朴素情操的作品，它给我们凭添恬静、优美的盎然生趣。

从徐悲鸿画的麻雀身上，是不难领会画家怎样用想像和联想的创作构思，激发人们奋发前进的高尚情操的。可以举《逆风》为例。徐悲鸿画过很多次《逆风》，有一次我看他画《逆风》，他说“我喜欢画鹰，但有时并不喜欢鹰。画什么东西，都要有精神的寄托，我的精神所寄，常常在这小东西麻雀身上。鱼逆水而游，鸟未必逆风而飞……”讲到这里他没有讲下去，当时我只以为麻雀逆风而飞，别有情趣，并不很理解他所说的“精神所寄”。后来有一

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次看他画鹰。题上“飞扬跋扈为谁雄”，才领会到他为什么有时不喜欢鹰，而常常喜欢小雀麻的原因了。他在《逆风》上的精神所寄，是歌颂小人物的反抗精神，是鼓舞小人物奋发图强的志气。毛泽东同志曾称赞《逆风》很有思想。他画《逆风》早在一九三五年，他一再画《逆风》，不同的环境下，《逆风》的思想内容是有所不同的。

再说他画鸡。鸡是在中国画上经常出现的，但徐悲鸿所画的公鸡，形象非常英俊，它白身，灰胸，黑尾，加上挺拔的红冠和卓然而立的黄脚，这形象和色彩的构思就与众不同，产生气宇轩昂的气概。他也画乌鸡，一身墨色，体现另一种魄力。

徐悲鸿画雄鸡比麻雀还多，他在雄鸡身上寄情托兴，更有积极的意义。他在一九三四年画过《风雨鸡鸣》这个题材，题上《诗经·风雨》篇：“风雨如晦，鸡鸣不已，既见君子，云胡不喜”，又加上“惜未见也”一句。这最后一句，表示画家对当时时局的失望和不满。他早在一九三二年就画了同一题材，题词是“雄鸡一声天下白”，这幅画是颂扬十九路军健儿的淞沪抗敌。一九三七年，他画了《壮烈之回忆》和又一幅《风雨鸡鸣》，这后一幅画，是他许多以雄鸡为题材的作品中最杰出者。此时，抗日战争风起云涌，徐悲鸿画一只公鸡引吭高啼，对于全民族奋起抗战，作了极其热烈的歌颂。他借《诗经》中一个女子想念她的爱人的情思，表达了深切而兴奋的心情。他已经看到“君子”，这“君子”就是领导全国人民抗御帝国主义侵略的中国共产党。

这幅画的构思还有一个很大的特点，通常的情况，公鸡是不会在大雨中啼叫的，这幅《风雨鸡鸣》，画一只公鸡站在暴风雨中的石尖上，这种形象思维，可以说是中国画采取革命浪漫主义手法的一个成功的创始。周恩来同志

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看了这幅画以后说，这是他最喜欢的中国画之一。

徐悲鸿很爱画狮，本集所收有早在一九三〇年之所作。一九三四年所作《新生命活跃起来》也是一件浪漫主义的杰作，雄狮跃过山巅，如凌空飞度，所以此作曾题《飞将军从天而下》。从这里可以看到画家迫切期望民族觉醒的心情。一九三八年，他作《负伤之狮》，一九三九年他画了几幅《侧目》。在抗日战争的艰苦岁月中，我看过他第三次画《侧目》的情形，那时他心情沉重。作画时一言不发，他把狮鬣画得好像怒发冲冠，狮子的双目炯炯发光，在雄狮身上寄托着民族的自尊和坚强的意志。

现在再回到徐悲鸿画的马。徐悲鸿以画马驰名当世，他画马独创一格，前无古人，而“托兴”、“自况”的用意，最明显而又深刻。

在我国优秀的绘画传统中，以马作为题材，由来已久，并有不少名家。但是传统画马，多数是画鞍马、厩马，而徐悲鸿画马，独取野马。厩畜的肥马，膘厚毛滑，而徐悲鸿独画瘦骨嶙峋的奔马、战马。唐朝的大诗人杜甫曾写下这样的咏马诗句：“干唯画肉不画骨，忍使骅骝气凋丧，将军善画盖有神，必逢佳士亦写真。”通过评论曹霸（诗中称将军）及其学生韩干画的马，提出画马不画骨，不能得其神气。苏东坡也有诗句：“厩马多肉尻雕圆，肉中画骨夸尤难”，可见画马要肉中见骨，才显出是骏马，我曾在甘肃藏族自治区参观过那里的赛马会，了解到马喂养得太肥是跑不快的，要露出皮下的筋肉骨骼才好。徐悲鸿画马很瘦，不但有神，而且形神兼备。有人以为他画马太瘦，是美中不足，其实他是有意这样塑造的。我们只要从他题画马的词句：“天涯何处寻芳草”，“此去天涯将焉托？伤心竟爽亦徒然”，“秋风万里频回顾，认识当年旧战场”，就可以领会到画马是他忧愤心情的“自况”。直到一

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九四九年，全国解放以后，他才画了一幅“山河百战归民主，铲除崎岖大道平”，表达他对向往多年的人民共和国的诞生的欢欣鼓舞。他画马“自况”的杰作是《九方皋》（此画收入《徐悲鸿画集》第1集），这虽是一幅人物画，但马的地位在画面上也很重要，试看那匹黑色的俊马，特别是那发光的眼睛，因为遇到九方皋这位识马的知己而愕然跃寄，这就是用人格化的手法，反映徐悲鸿自己的心情的绝妙写照。徐悲鸿画马从来不画笼套，但这匹黑马是带着缰绳的，他说它遇到了知己，就甘心效劳。

他画的走兽还有牛，比马并不逊色。他画马矫健，画水牛则强调温敦的憨态，“芳草得来且自饱，更须何计慰平生”，这就是他在牛身上的精神所寄。他曾多次画懒猫，好像和画狮、马、牛不相及，其实也是有所用意的。一九三四年，正是“九·一八”以后，日寇步步入侵，他在一幅懒猫图上题诗：“颓废最上策，浑沌贵天成，生小嬉憨惯，安危不动心。”哀叹那些“皆能国难来而不惧，纵陆沉亦安全”的糊涂虫。

徐悲鸿画得最少的是猪。但是他在一九三五年所画的墨猪，画得很出色。这是真正的大写意，形象、形体的塑造都是无懈可击，最妙的是上面的题诗：“少小也曾锥刺股，不徒白手走江湖，乞灵无着张皇甚，沐浴熏香画墨猪。”这是托兴自嘲，其实是讥刺当时社会的腐朽。虽然少小努力也无用，只能乞灵于猪了。另一幅山水画《抬举》上面有个细节，却是主题所在，题曰“两只人撵一位猪，猪来自白云深处”，这简直就是讽刺画。从这里可以看到徐悲鸿的创作思路是非常活跃多变的。

徐悲鸿所作禽鸟、走兽，也有很优美的抒情作品，前文所述《晨曲》属于这一类。一九三一年所作《日长如小年》也属这一类：夏日炎炎，在池塘里的

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三只鹅，都快瞌睡了，用中国水墨表现物质感和空间氛围，达到如此传神，那鹅毛轻软，用笔飞舞而状物又极为精微。这幅画的作法很别致，它满纸着色，连水面也着色，这又是中国画上所少见的，但它仍然是中国画，而不是水彩画，从这里可以看到徐悲鸿对表现手法的探索精神。正由于他不受陈规的约束，所以他的笔墨在传统技法的基础上又创造性地有所发展。

徐悲鸿画得较多的还有喜鹊、仙鹤，画得很少的有虎、兔、狗、松鼠和鹭。本集所收有一幅《虎与兔》，它们亲密相处，这里有必要加以说明，这幅画是送给他的朋友——一对伉俪的，丈夫属虎，夫人属兔。说明这一点，是为了免于发生误会，因为按照徐悲鸿的创作思想，虎兔友好是不可能的。但既是伉俪，就应相亲相爱。归根到底，他的禽鸟、走兽，还是有所托兴、寄情的。

有一幅双鹭图，没有题词，他自己在这幅画的照片背面写了“睥睨”两字，这就是主题所在。鹭是猛禽，它斜眼睥睨，目空一切，毫无疑问，画家对这样的庞然大物并不表恭维，而对于那只猎犬，倒很欣赏它的警惕性。

我们可以从徐悲鸿的飞禽、走兽，看到他的艺术思想很深刻，他的创作思路很活跃，他的取材内容很宽阔，他的表现手法很多样。这些特点，在他的其他画种、体裁和题材的作品上，也同样体现得很鲜明，这就形成了他的艺术的丰富多彩，引人入胜。

一九八一年六月于北京

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# PREFACE

## — A Brief Introduction to Xu Beihong's Traditional Paintings of Birds and Beasts

Ai Zhongxin

Xu Beihong's traditional paintings of birds and beasts make up a sizable proportion of his entire works. From the artistic point of view, they not only vividly depict nature but, more important still, his subjects are often personified and take on deep significance. This is in accord with his creative principle of depicting primarily human figures.

Everyone admires Xu Beihong's paintings of horses, but to him horses were not mere animals. They embodied his own emotions and ideas, reflecting his views of life, of society, of his country and of the whole world. In other words, his world outlook expressed itself through his art. This social function of art is one of the marked characteristics of traditional Chinese painting. The artistic value of such beasts and birds depends to a large degree on the painter's conception of them and the meaning conveyed by each work. Of course skill and technique are very important, too.

As an illustration, let me take his drawing of sparrows, for it was precisely these little birds of his that aroused my interest in his works when I was young and led me to study art under him.

Sparrows are not uncommon in traditional Chinese painting. Song-dynasty works of the academic school were meticulously done with emphasis on detail. After the Yuan Dynasty, the *xie-yi* school (characterised by bold, vigorous outlines in the impressionistic manner) of rendering birds and flowers developed and so emerged the *xie-yi* sparrow. Xu Beihong was very fond of Ren Bonian's painting of sparrows, but I prefer Xu Beihong's. There are countless birds with beautiful plumage and lovely

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song. To my mind, the sparrow is the most plain and humble with its drab russet-grey feathers devoid of any bright colouring. Even its gait is undignified: it hops along, fluttering from bush to grass, unable to soar or glide. Compared to the high-flying skylark, it really seems most commonplace. In his *Morning Song*, Xu Beihong has aptly pictured their confused medley of chirping, which can only be described as “plebeian” yet is lovable because unsophisticated.

Xu Beihong’s portrayal of the sparrow is one of his best creations: Round and plump, with a short tail, its head is so black that even the eyes are invisible. Anything else would have been too far removed from real life. Yet the sparrow, in spite of its plainness, has a special appeal on account of its rather silly naivetè. Xu Beihong liked to paint sparrows fluttering among windblown reeds, or perched on chilly spring boughs, or on the snowy ground under a big tree. This is far closer to real life than showing them sitting on the branches of the flowering crabapple or next to hibiscus blossoms. When assessing traditional paintings of birds and beasts, we must not only observe the skill in the use of brush and ink but, more important still, try to grasp the artist’s meaning. For example, *Morning Song* is a work showing an ordinary, simple everyday scene in the countryside, and it gives us a feeling of calm, quiet loveliness.

From Xu Beihong’s sparrows, we can easily see how he used imagination and symbolism to create works that inspire people to press forward. *Against the Wind* is an example. Xu Beihong used this theme for many paintings. Once, when I watched him working on one, he said to me, “I like painting eagles, but I don’t always like eagles. When one chooses a subject, one must have an emotional basis and my feelings often find their best expression in the little sparrow. Fish may swim against the current, but birds don’t necessarily fly against the wind...” There he broke off. At the time I just thought it rather original to depict sparrows in a head wind as I didn’t quite grasp what he meant by an “emotional basis”. It was only when I watched him paint an eagle once and saw him add the inscription “Why so proud and overbearing?” that I came to understand why he sometimes did not like the eagle but preferred the sparrow. In *Against the Wind*, he was praising the spirit of revolt of the ordinary people and trying to urge them to move forward and fight. Comrade Mao Zedong felt that *Against the Wind* had deep meaning. The first one was done in 1935;

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succeeding ones were painted at different times, under different circumstances and their meaning varied correspondingly.

Now let us examine his cocks. This fowl is often seen in traditional Chinese painting, but Xu Beihong's cocks are different in both colouring and attitude from previous painters'. White, with a grey breast, black tail, upright red comb and poised yellow feet, they are handsome birds full of energy and pride. He also painted black cocks to express a different kind of vigour.

Xu Beihong painted more cocks than sparrows, and in them he portrayed an even more positive spirit. In 1934 he painted *Cock Crowing in the Rain*, to which he put a quotation from the ancient classic *Shijing* (*The Book of Songs*), "Wind and rain darken the skies, the cocks crow interminably. Now that I have seen you, how can I be unhappy?" Behind the quotation he added, "Unfortunately I have not seen anything" which amply expressed his disappointment and dissatisfaction with the situation at that time. In 1932 he had painted a picture with the same subject and the inscription, "At the crow of the cock, the skies turn bright", praising the 19th Route Army's resistance to the Japanese invaders in Shanghai. In 1937, he painted *Recalling Past Valour* and another *Cock Crowing in the Rain*, which can be considered one of his best cock paintings. At the time, the Sino-Japanese War was raging. Xu Beihong painted a cock crowing at the top of its voice, as if singing the praises of the entire Chinese people valiantly resisting the enemy. Quoting from a poem in *Shijing* where a young maiden thought of her lover to express his great excitement and exhilaration, he implied that the "lover" so ardently awaited was the Communist Party of China which was leading the struggle against Japanese aggression.

This painting has another original trait, for under ordinary circumstances a cock will not crow in the rain. But here we see just that. This painting is one of the best first examples of revolutionary romanticism in traditional Chinese painting, one which Comrade Zhou Enlai particularly liked.

Xu Beihong very much liked to paint lions and some of the ones in this collection were created as early as 1930. *Vigorous with New Life* done in 1934 is another masterpiece of romanticism. It shows a lion leaping over the mountaintops and originally had the inscription "The General bears down from heaven", expressing his fervent desire that the nation would arise. In 1938, he created

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