

仁齋畫冊



紀念當代著名國畫家、美術教育工作者徐風（號仁齋、字樂山）先生百年誕辰

大 世 界 出 版 公 司

A BRIEF ACCOUNT OF XUFENG

Xufeng, (1900--1988) styled Leshan, was also known by his literary name Renzhai, was from Wujin in Jiangsu province. Being as the first class of graduates from the art department of the State Central University, Xufeng had ever been the best pupil of Mr. Xubeihong, the great art master in modern times. Xufeng was a famous contemporary traditional Chinese painter as well as an art educational worker.

Xufeng was born in a very poor family and had his bitter life in his childhood, till 1912, thanks to the great concern of his uncle Xushaoqing, who was a returned student from Japan. Xufeng could have entered his uncle's Yangzhong School for study. In 1918, he was admitted to the Normal School No. 3 of Jiangsu province, meanwhile he and his classmate, Qiangsongyan had become good friends, both of them used to work hard after class and study some art affairs together. In 1927, Xubeihong had returned to teach at the art department of the State Central University after finishing his study in France, while xufeng was just studying at the above-mentioned department. Therefore he could fortunately learned and passed on directly from the master Xubeihong as well as Lufengzhi, Panyuliang, Zhangsuqi, Wangcaibai and Hudinlu. He also could have demonstration on art skills from the said master above. Xufeng was then greatly imbued and nurtured by the spirit art. He absorbed the quintessence from the mentioned master. Sometimes, he would swap experience with his schoolmates Wuzhouren, Lusibai, Jiangren etc. and learned from each other, later, he had achieved his studying aim.

After his graduation, Xufeng had taken up his art educational working for years, but he would still think of his master's loving-kindness to him from time to time. In the summer of 1932, while he was working in Haizhou the North of Jiangsu, once he stopped at Nangjing on his way back to the South during his vocation for is special visit to beihong, his master at the address of no. 6 at Fuhougang That's a good thing for him however. The master was then so pleased that he immediately painted a horse to send Xufeng as a gift and wrote his words reading "A carpet of fragrant grass seems enough for oneself in the busy world, but how to survive better must also be taken into one's consideration either." What a beautiful saying that moved one so deeply that it had become a deed praised far and wide in the art world.

During the Anti-Japanese war, the army being sent everywhere, all of the country was dissipated. Xufeng drifted from place to place among Hunan, Guangxi, Jiangxi and Guizhou. He could only live for away from his hometown never had a peaceful life. He would always paint as long as he had a moment in order to express his emotion of anger. For over years, he had gathered his paintings for more than two hundred. What he painted was extremely lifelike and profound perfect; all of the works became great satisfactoring one. In the Summer of 1943, Xufeng held his private art exhibition in Guiyang just for three days within which he owned more than thirty thousands of visitors. The exhibition itself was unique and became an exceptional grand occasion so that is cause a sensation throughout the Mountain City. It was so praised that he had really followed his master. The local newspaper then reported that "Mr. Xu devoted himself to his art career for over thirty years, his profound, art works and wonderful skill and technique in painting which resulted from his sustain or long-term hard working. The composition of his painting and the way of his skill both attained the acme of perfection in landscape painting..." Before the exhibition, Xu Feng had taken some of his paintings into pictures and mailed

them to Master Beihong, who was also invited to Guiyang. After checking one by one with great care the paintings, either Chinese or Western, to be exhibited, the master gave him high praises and wrote in great joy, "It's dripping with vitality!" He gave his notes reading "Renzhai, may dear brother, your recent works go beyond that of ordinary people and the way you adopted in painting is typically natural, I'm so pleased that I am writing the above hear for you ." In addition, as for some pictures among them "A young girl", he wrote the following in his reply to Mr. Xu Feng. This work is perfect. I wonder if all your works could be as good as this one... In short, your works like the one pictured, I would also prefer to buy them.

Xufeng never stopped his studying art of painting, though all his life was full of frustrations, For decades of years he dealt in the art educational work diligengtly and brought up a generation of young art talent. One after another, he took a teach in some normal school in Hunan, Guiyang, Jiangsu etc. It may well be said the lots of outstanding art talents in his realm of paint he had his pupils everywhere.

After liberation, Xufeng worked as a teacher in Luoshe Normal School in Jiangsu province and dealt with art educational work and the creation of traditional Chinese painting. Especially after the Third Plenary Session of the Eleventh Central Committee, the Party's policy towards intellectuals could have been further carried out. Under the concern of the party and our government, he successively assumed the office of art adviser of "the Two Spring realm of paint" in Wuxi and held the post of honorary president of the Aged Recreation and Sports Association at Luoshe town of Wuxi county. He was in high spirit and full of vigor, he always encouraged himself with the wording carved on his seal "I vow to paint till the end of my life." He insisted on his creating landscape painting of traditional Chinese paint. For nearly over a hundred works. What he painted had the following characteristics with distinct theme, conception profound, the composition of painting creative, the way of paint simple and vigorous. "A flying waterfall in the gully of pines", "Coming home late to enjoy the maples painted fresh red", "A distant sources at long stream", "The Huangshan Mountin". "Chinese cabbages". All the above had been selected one after another to be exhibited on the exhibition held by the Province and Municipality and were published in some literary magazines. Among them, "A distant sources at long stream" had been collected by Shanghai People's Art Publish House into "A collection of Paint within 80 years" published by Nangjing Normal University. On 01 Oct. 1984, When the celebration of 35 th anniversary of the founding of our People's Republic, thirty pieces of his selected paintings together with "the Two Spring Realm of Paint" in Wuxi were again exhibited in the Provincial Art gallery. The exhibits were highly appreciated by the leaders of both provincial and municipal as well as his colleagues in art circles. His name had been written into "A Dictionary of Celebrity" and "A Dictionary of Chinese Contemporary eminent person in art circles".

In Xufeng's life, he treated people sincerely. He was modest and kind, He went all out to make further study. He was an outstanding figure among his generation. His art quintessence would leave a good name to posterity.

January 19, 1999

徐風簡介

徐風（一九〇〇年～一九八八年），號仁齋，字樂山，江蘇武進人。國立中央大學藝術系首屆畢業生，系近代藝術大師徐悲鴻先生高足、當代著名國畫家和美術教育工作者。

徐風出生在一個貧苦家庭，幼年家境清寒，一九一二年得日本留學生族叔徐少卿關懷，才由私塾轉入其創辦的養中小學讀書。一九一八年考入江蘇省省立第三師範學習，時與同學錢松岩等結為好友，課余苦練，共研藝事。一九二七年，徐悲鴻先生留法學成歸國，任教于國立中央大學藝術系，徐風適在該系求學，深得徐悲鴻大師以及著名畫家呂鳳子、潘玉良、張書旗、汪采白、胡汀鷺等示範傳藝，徐風則濡染熏陶，得以兼采衆長。日與同窗吳作人、呂斯百、蔣仁等相互切磋，而學以大成。

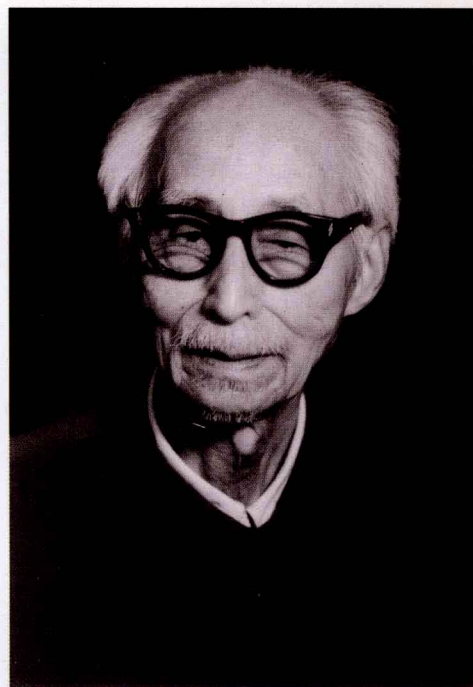
徐風大學畢業后，從事藝術教育工作有年，猶時時顧念師恩不置。一九三二年夏，徐風就職蘇北海州，假期中南返，途經南京，專程去傅厚崗六號拜謁悲鴻老師，有所請益，老師大悅，即畫馬一幅為贈，并題其上雲：“芳草得來且自飽，更須何計慰平生”。出語慰藉，感人肺腑，洵藝壇之佳話矣。

抗戰軍興，全國糜爛，徐風顛沛流離于湘桂贛黔之間，萬裏羈旅，不遑寧居，暇輒寄情染翰，以抒極憤。數年間集畫至兩百余幅，賦物象形，曲盡其妙，允為愜心之作。一九四三年夏，徐風在貴陽舉行個人畫展，三數日間，觀衆達三萬數千人之多，盛況空前，轟動山城，可謂不負師承矣。當地報刊謂：“徐氏致力藝術垂三十年之久，其功夫之深湛，技巧之熟練，絕非一朝一夕所可致，其構意及手法均達爐火純清化境……”畫展前，徐風曾將部份畫稿攝成影片郵呈悲鴻老師，并函請老師親臨貴陽對其要展出的中西畫幅一一仔細翻閱檢驗，閱畢，老師贊嘆不已，即揮筆題詞：“元氣淋漓”，并附語曰：“仁齋弟近作山水軼出清人，筆墨之用，一本自然，喜而書此”。另悲鴻老師在復信中對其中一些影片如“青苗少女”像等寫道：“此作極佳，未知所作均能與此相近否……總之如影片之作，我亦欲購之。”

徐風一生坎坷，但研求藝事，向未中斷，幾十年來孜孜不倦，

從事藝術教育工作，培育一代青年藝術人才，先后在湖南、貴陽、江蘇等地師範學校任教，可謂畫苑多俊才，桃李滿天下。

全國解放后，徐風一直在江蘇省洛社師範執教，從事藝術教育工作和中國畫創作。十一屆三中全會后，黨的知識分子政策進一步落實，在黨和政府的關懷下，他先后擔任無錫《二泉



當代著名國畫家、美術教育工作者徐風先生

畫院》藝術顧問，無錫洛社鎮老年文體協會名譽會長等。精神煥發，干劲倍增，總以“誓以丹青終我生”印章一枚以勉勵自己。堅持中國山水畫創作近百余幅，所作作品主題鮮明，意境深遠，構思新穎，用筆渾厚。“松壑飛瀑”、“探楓晚歸”、“源遠流長”、“黃山”、“大白菜”等先后被選送省、市展覽會展出，并在有關文藝刊物上刊登發表，其中“源遠流長”被上海人民美術出版社搜集在南京師範大學出版的《八十年畫集》中。一九八四年十月一日，在慶祝建國三十五周年之際，又隨無錫《二泉畫院》將其精選的近三十幅國畫邀去省美術館展出。受到了省、市領導同志及書畫界同仁們的一致贊賞。其名被載入《無錫名人辭典》及《中國當代藝術界名人錄》。

徐風一生待人真誠，謙虛和藹，奮發進取，為儕輩冠，其藝術之精髓將永留芳世。

一九九九年一月十九日

PREFACE

Included in the "Painting Album of Eight Years" compiled and selected by myself in 1982 in commemoration of the eightieth anniversary of the Art Department of Nanjing Teachers' University is a painting entitled "A long Stream with a Distant Source" which depicts a water-fall dropping sharply and roaringly amidst assorted trees along rocks in spectacular grandeur. I was so astonished while admiring it as if I were hearing the roaring water-fall in the real situation. It was a master-piece indeed. Over ten years later, Mr. Xu Jianhua, son of the painter of this painting visited me at my home, recounting everything about his father Xu Feng. Not until then did I get to know that Mr. Xu Feng was a master painter in the circle of art who passed away in 1988 in his house at Loushe. In the same year, a few other artists of great fame also passed away, such as Cheng Zhizhuang in Sichuan Province, Huang Qiaoyuan in Jiangxi Province and Huang Yechun in Anhui Province. I cannot help heaving a long sigh at the thought of their death as they were noted masters of art of a generation.

As early as in the twentieth, Mr. Xu Feng studied in the Art Department of the Central University, becoming one among the first batch of graduates of this department along with Mr. Wu Zuoren and Mr. Lu Sibai. They were both classmates and good friends ranking outstandingly among painters in China at that time. Preferring seclusion without imparting on his skills of art to others. Mr. Xu Feng remained unknown to the outside world in his years, leaving an unforgettable impression on me. In 1928, Mr. Xu Beihong came back to China from France with great honour after eight-year study there. Blessed with knowledge of Chinese and Western art and profound skills of Western art incorporated into the realm of Chinese paintings in particular, he initiated a new style of painting based on sketch and painting from life, thus starting a new period marked by the clash and integration between Chinese and Western paintings. Admiring the fame of Mr. Xu Beihong, Xu Feng, Ye Jiying and Wu Zuoren went to Shanghai to invite Mr. Xu Beihong to teach in the Art Department of the Central University. Mr. Xu Beihong was expected to vitalize art, perfect and regulate the system of art education and replenish painting apparatuses. At that time, such famous painters as Lu Fengzhi, Pan Yuliang, Zhang Shuqi and Wang Caibai also came to the Central University to give demonstration and impart on skills of art. For a time, the Central University was concentrated with a galaxy of master painters good at Chinese and Western paintings. They ushered in a new style of art through training talented students and fostering a healthy tendency of art. They either busied themselves in painting studios producing sketches, water colours, oil paintings and turning out Chinese paintings, or went out painting from life and experiencing social life. All this was aimed at repaying society through depicting human life with paintings. Mr. Xu Feng became an excellent student of Mr. Xu Beihong since he benefitted a good deal from the latter. At that time, master Xu Beihong, while in his prime of artistic creation, concentrated his energy on the creation of some huge oil paintings in addition to teaching, such as "Five Hundred Heroes" and "Xiwohou", etc. Xu Feng, as a student, accompanied Mr. Xu Beihong while taking care of the painting studio and serving as a model for his teacher. Thanks to the personal instruction and tutorial of his teacher Mr. Xu Beihong, Xu Feng's skills of painting became proficient day after day. From then on, Xu Feng, an excellent student of master Xu Beihong, began to embark on the path of exploring and pursuing life and art.

Later, Xu Feng paddled his canoe in society. On July 7, 1937, Japanese aggression in China led to repeated defeat of Chinese troops, the loss of Chinese territory and the sufferings of Chinese people. Mr. Xu Feng had to seek shelter in Hunan province, Guangxi autonomous region, Jiangxi province and Guizhou province. While enjoying the beauty of landscape in these places on his refuge

tour, he witnessed the sufferings of his country folks in drifting from place to place. Such an experience fired him with love for his country and enthusiasm for artistic creation. During this period, quite a few paintings of Xu Feng came into being followed by frequent painting exhibitions. With works of great emotion, he endeavoured to portray the life of common folks, exposing miserable social life and revealing the picturesque landscape of China with profound connotation and perfect skills of art, thus winning high reputations and compliments.

In the early post-liberation days when Jiangsu Institute of Paintings was established, there was an urgent need for talented painters. Mr. Qian Songye, as a good friend of Mr. Xu Feng since childhood, knew Mr. Xu Feng and his skills of art very well. So he highly recommended Mr. Xu Feng to be a master painter. To his mind, if Xu Feng could accept it, Xu Feng might work with Fu Baoshi, Qian Songye and Song Wenzhi for the further improvement of art creation. With Xu Feng's talent, he could match with other master painters in terms of fame, adding lustre to the painting school of Jiangsu province. However, Mr. Xu Feng did not accept it for one reason or another. Even so, he never stopped his research in art. For dozens of years, he persisted in producing paintings of Chinese landscape, showing concern for the change of his motherland, writing about what he saw in everyday life and depicting the spectacular charge of mountains and rivers. However, regretfully, he was narrowly experienced as he was only confined to the countryside without much exchange of art with counterparts.

On the whole, Xu Feng's works are featured by the strong points of Chinese and Western paintings and the artistic style of Mr. Xu Beihong. He succeeded in portraying the owner of all things in the world with his personal observation and plain design. Apart from producing sketches and water colours, he was good at applying Chinese writing brushes to bring about landscape paintings in water ink. Based on techniques of Chinese paintings, he carried on and developed traditional techniques. He distinguished himself in painting rocks and trees at will with mature and flexible craftsmanship and gradated and varied layout. In particular, he excelled himself in bringing pines to vividness and dealing with the density of pine needles in a reasonable way. Besides, he was able to adjust the atmosphere of the entire layout organically so as to meet the requirements set for the painting. He was a master in changing plainness into marvel. His paintings, randomly turned out, actually revealed his profound mastery of painting skills. In the final analysis, with his profound mastery of painting skills and cultural quality, he was able to demonstrate anything in defiance of difficulties with unusual brushwork and unique flavour. The more you look at his paintings, the more enchanted you will become, since his paintings embody the gift of Chinese paintings. His horse paintings, the copies of those of Xu Beihong if it is not too much to say, not only resemble those of Xu Beihong, but also appear dynamically different. In addition, his paintings of fruits and vegetables are revealed to the full by means of water ink or double-tinting.

His artistic proficiency of dozens of years is completely represented by his paintings thanks to his infinite vigour and vitality at old age. While dying, he admonished his children to dedicate to art all their life and asked them to publish a painting album and hold exhibitions for extensive promotion. Though he is gone, his paintings resulting from painstaking efforts are invaluable treasures for the following generation. His spirit of art shines brightly over the human world.

Hu Haichao
At the end of 1998

序

是在1982年，我經手編選為南京師大藝術系八十周年系慶而出版的《八十年畫集》畫冊，其中有一幅《源遠流長》的作品，寫雜樹掩映中巨瀑沿山石崩然而下，氣勢沉雄，力貫千鈞，如聞其聲，如臨其境，心不禁為之震懾，是大手筆之作也。時隔十余年后，此畫作者徐風先生的哲嗣建華先生尋訪于我家，細述其父種種，方知徐風先生乃為藝壇巨擘，已于88年默默地在洛社寓所仙逝。其時四川陳子莊、江西黃秋園、安徽黃葉村、江蘇徐風皆是名花暗然凋謝，一代名師息筆人間，思之不禁神傷而浩嘆！

徐風先生早于二十年代，就讀于中央大學藝術系，與吳作人、呂斯百等同為該系第一屆畢業生。同窗好友，時譽隆起，皆名列畫壇之首，獨先生藝不后人，却名不見經傳，時乎運乎，令人難以釋懷。1927年徐悲鴻先生留學法國八年載譽歸來，學貫中西，滿腹經綸，尤以其深厚的西洋技藝而入中國畫壇，雄風烈焰，藝術新潮，他揭開了中西繪畫的衝擊與交融的新時期，開創了以素描為基礎，寫生務實的新畫風。徐風、葉季英、吳作人等同學仰慕大名，至上海親迎徐悲鴻至中大藝術系執教，振興藝術力挽頹風，健全正規藝術教育制度，添制繪畫器材。著名畫家呂鳳子、潘玉良、汪采白等也前來該校示範傳藝，一時中西繪畫名師薈萃，樂育英才、樹藝術之正氣，開時代之新風。北極閣下，六朝松畔，群群學子，或埋首畫室，作素描、水彩、油畫、描摹創作中國畫，或外出寫生，體驗社會生活，以繪畫表現人生，以學業回報社會。徐風先生時蒙春風化雨，雋識多才，在此良好教育中茁壯成長，成為優秀學生。而悲鴻大師也正值藝術創作旺盛時期，教學之余，集中精力，創作了一生中的重大題材，如《田橫五百壯士》、《奚我后》等巨幅油畫，徐風則執弟子之禮，陪伴于左右，代為保管畫室，或作模特兒，供師描摹采用，參與其中，共襄盛舉，激發其學習和創作的熱情，身受大師栽培指導，親炙乳汁，金針度人，畫藝日臻佳境。名師出高徒，從此走向探索與追求人生的藝術之路。

嗣后，步入社會，適逢七七事變，日寇入侵，國勢衰頹，節節敗退，國土淪喪，人民苦難，徐風先生避難西行，輾轉于湘桂贛黔等地，覽山川形勝之美，看人民流離顛沛之苦，經歷苦難，增長閱歷，益增愛國之情，激發其創作熱情、曾有不少作品問世、頻頻舉

辦畫展，以自己的激奮之作，描繪平民生活，揭露民生凋蔽的社會生活，表現萬裏山川的雋美，內涵深刻，技藝更趨完備，搏得了美譽和贊賞。

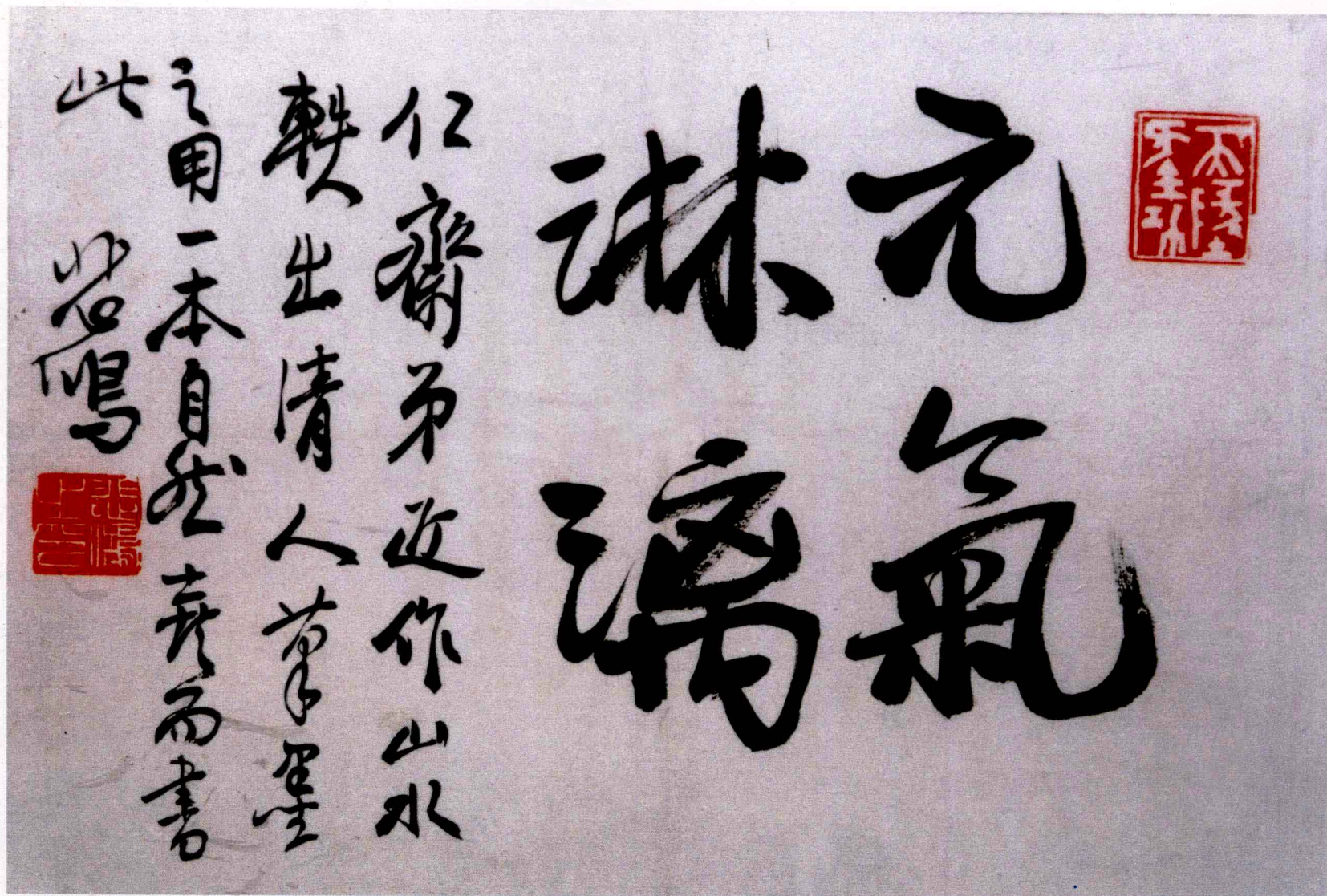
建國之初，江蘇畫院成立，文藝正需人才。錢松岩先生與徐風先生為少年摯友，熟悉了解先生之為人與藝術，曾力薦先生為畫師，設想如事有成，則先生與傅抱石、錢松岩、宋文治等先生，共治藝事，相互切磋提高，以先生之才，當可并駕齊驅，馳譽藝壇，共為江蘇畫派增色生輝。然先生因故未能如願，但研究藝事，向未中斷，幾十年來堅持中國山水畫的創作，心系祖國事物之變異，寫平日見之物，描山川變化之壯舉。然畢竟見聞欠廣，局限于鄉裏，缺少行萬裏路，藝少交流演變，這應該是引以為憾的。

綜觀先生之作，綜合中西繪畫之長，揚徐悲鴻先生之藝，自出心意，乃以平實之心，狀寫萬物之妙。除素描、水彩之外，善于運用毛筆作水墨山水畫，根據中國畫之技法，繼承發展了傳統技法，山石樹木任筆隨意敷染，筆致老到靈活，墨色蓊郁而有層次，布局變化多樣，尤其是松樹畫得多姿多采，松針疏密處理有致，對於全局的氣氛，能有機地加以調度，以適應畫面的要求。其嚴實處化平凡為神奇，漫不經心處，顯露功力，歸根結底，以其功力和識見修養墊底，表現任何事物不怕難，下筆不俗，奇氣自生，初見不奇，越看越入神，得中國畫之奧妙。其畫馬得徐悲鴻先生的真傳，不僅可以亂真，而且神情骨相，動態取勢自有一番面貌。其他蔬果白菜，或水墨渾染，或雙溝着色都能盡情表現。

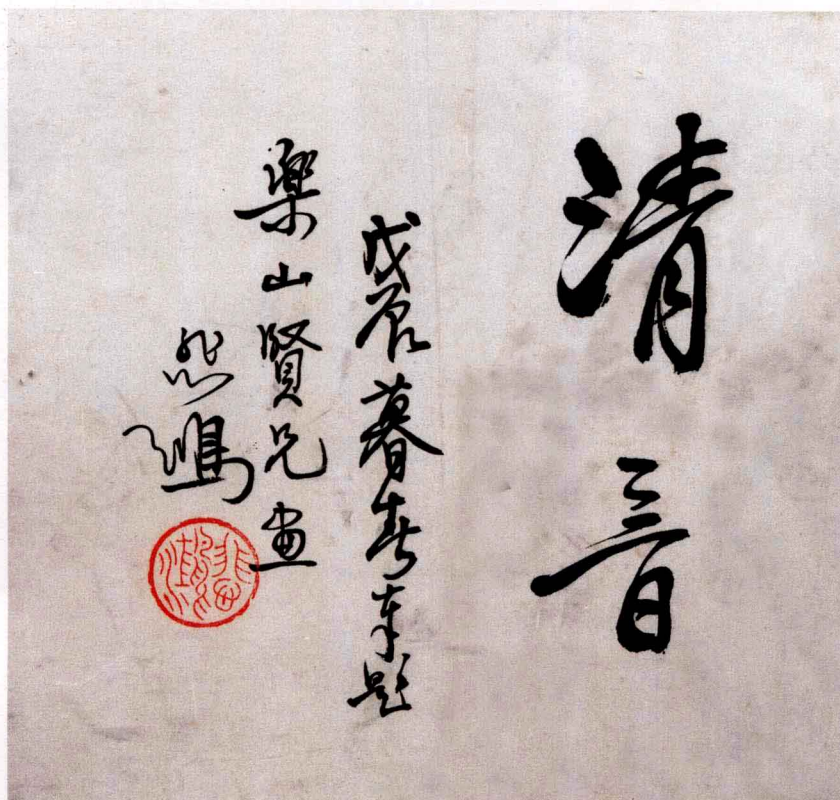
徐風先生數十年功力，盡付繪畫中。彌老愈健，活力無窮，老來風骨，融匯于書畫之中，臨終猶諄諄告誡子女善待畢生藝術，并囑要為之出畫冊，辦展覽，以廣宣傳。斯人已矣，留得丹青照后人，斯人斯藝，何人能與評說，小子何知，漫道而已。一代藝人，嘔心瀝血之作，且留與后人賞鑒，點點滴滴化為先生之藝術精神，光照人間。

胡海起

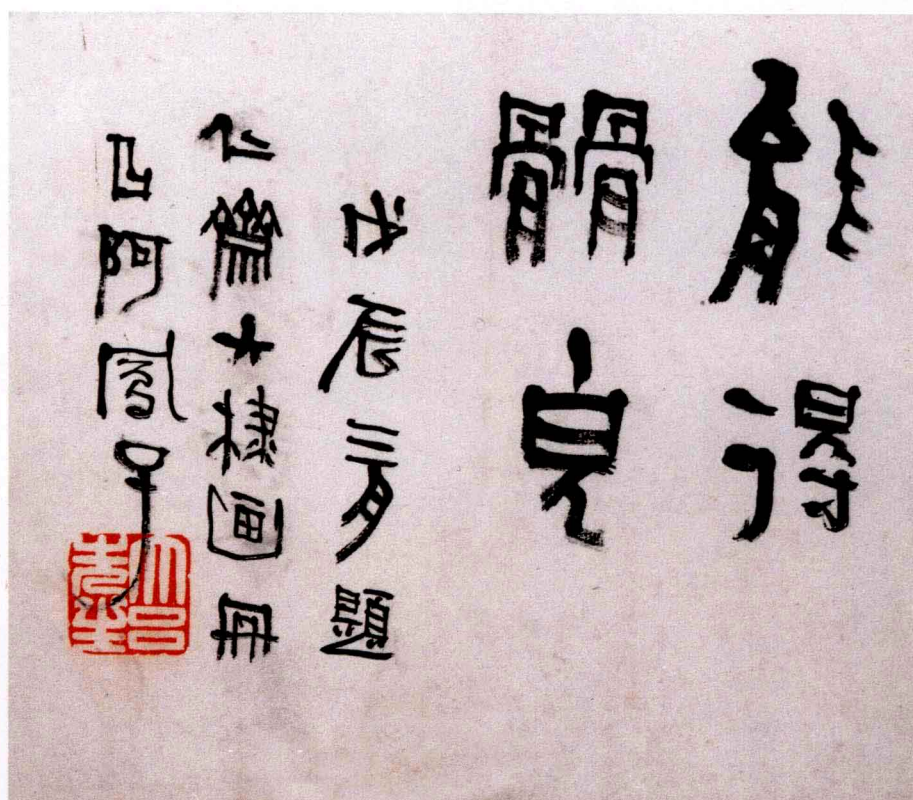
一九九八年歲闌



一代宗師徐悲鴻先生為徐風作品題詞一：“元氣淋漓仁齋弟近作山水輒出清人筆墨之用一本自然喜而書此”
 Master Xu Beihong's inscription for Xu Feng's painting, "Brother Rinzhi's recent works ,which fully reflect his style, inherited the Qing Dynasty painters' techniques in using the brush and ink .And this I write in pleasure ."



一代宗師徐悲鴻先生為徐風作品題詞二：“清音”
Master Xu Beihong's inscription for Xu Feng's painting, "Clear sound"



呂鳳子先生為徐風作品題詞：“能得體貌”
Mr. Lu Fengzi's inscription for Xu Feng's Painting, "Alike in spirit"

為仁齋學長畫冊題

藝以致用

黃養輝先生

黃養輝先生為徐風畫冊題詞：“藝以致用”
Mr. Huang Yanghui's inscription on xu Feng's painting album, "Paint to reflect the realistic life"

為仁齋先生畫冊題

神韻清新

彭勃

彭勃將軍為徐風畫冊題詞：“神韻清新”
General Peng Bo's inscription on Xu Feng's painting album, "Distinct charm"

此乃拙作
且自飽更
頃何計慰
平生
仁齋弟田
北鳴
壬申歲
末



徐悲鴻大師贈畫（1932年）
Painting presented by Master
Xu Beihong in 1932



吕凤子先生赠画 (1928 年)
Painting presented by Mr. Lu
Fengzi in 1928



钱松岩先生赠画 (1923 年)
Painting Presented by Mr.
Qian Songai in 1923

我是中大藝術系首屆畢業生，是在徐悲鴻老師的諄諄教導下學藝的，能够受教于一代大師門下，我至感自豪。無情的歲月流逝，轉眼間整整六十年過去了，我也是白發蒼蒼的八十七歲老翁了。回憶二十年代與徐師相處的種種情景，歷歷如在目前。我和徐師有同族之誼，又是他親近的學生，以往一切來往情況，知之頗詳。近由藝友和徐師親侄女徐咏韶之熱情建議，要我寫點資料留念。頗合我平生之願。適值徐師家鄉“宜興徐悲鴻紀念館”建立，想以此文作為一份小小的賀禮，亦藉以自留紀念。

一九二七年大革命后，我在國立第四中山大學（中央大學前身）藝術系上學時，適逢徐師留法八年回國，暫居滬上。我們藝術系四十二位同學，聞其大名，想邀請他來校任教。其時，學校當局尚未正式發出聘書，全班同學推舉葉季英、呂斯百和我（徐風號仁齋）三人在星期日先去滬上探望徐師，說明來意。以振興祖國藝術為己任的徐師，終於在一九二八年初夏某天中午毅然孑身來南京，到藝術系同學住宿的“沙塘園”來探望同學們。同學們知道久盼的徐悲鴻老師來了，歡聲雷動。從此，這所小小的沙塘園就成為藝術大師徐悲鴻和其一批弟子初次見面的紀念堂了。

徐師來中大任教，決不是偶然事，這是有他一定抱負的。正如師母廖靜文在《徐悲鴻一生》書中所寫的：“他計劃要開創多少事業呵！一定要使中國美術發揚光大，使它在世界藝術寶庫中重新閃耀絢麗的光彩，以提高我們國家的威望，為中國人民爭氣，這是他多年以來的願望，現在就要變為現實了。他將立刻投進祖國的懷抱，挑起這副重擔。”徐師為東方藝術之頹唐衰退和祖國藝術之不振，目擊心傷，而思有以挽救振興之道，認為非培育藝術人才不可，在留法八年回國之后，毅然前來中大任教，他的苦心孤詣，使人欽佩。

國立第四中山大學藝術系創立后，全國藝術名流雲集南京，如呂鳳子、潘玉良、張世旗、蔡任達、李毅士和汪采白等先后來中大藝術系示範傳藝，頗極一時之盛，尤以徐師之來任教，藝術系同學，學習情緒高漲，藝術空氣濃厚。由于徐師的關係，從法國購進大批石膏人像模型，大的高頂天花板，小的一如案頭清供，讓同學們選用寫生。同學們在這樣優良的條件下學習，又得名師指點，興趣盎然，進步神速。

徐師在藝術教育上有他獨特的見解和主張。這些主張經常教育學生們理解和實行，使我們得益非淺。

（一）強調“素描”是一切造型美術的基礎。“繪事后素”的學說，早就由古代哲人說透了。一幅畫上，素描功夫占首要地位，色彩要放在素描的后面。并指出寫生石膏人像是打好人體寫生的堅實基礎，通過這一階段的艱苦學習，以后從事人體造型制作的各種

畫種時，就能輕鬆愉快地順利完成。

在我們學習石膏人像寫生相當時間有了收獲后，徐師有計劃地安排了制作裸體人物素描寫生。先從上海請來一位女性範人（徐師為了尊重模特兒，改稱為範人），以后，囑我先后物色三位範人：邵桂生、畢老三和鄧小妹。徐師說：“學畫裸體人物較困難，務必要堅持忍耐，庶不致半途而廢。”用裸體人物寫生，當時在國內還是一件大膽的創舉。其時，教育學院院長鄭某，曾在藝術系二院門首，不懷好意地問我說：“同學作實物寫生，為何一定要用裸體人物？狗也可以用嘛！”我回答道：“人為萬物之靈，五官端正，身多健美的曲線，獸類怎么可以相比”。鄭某啞口無言，訥訥而去。我告知徐師，他感慨地說：“當前這種封建殘余思想還嚴重存在，無怪鼠目寸光之徒要少見多怪。想要轉變這種不合時代潮流的風氣，實非易事。根本的辦法，還是應大力宣傳和加強‘藝術教育’的問題，我們要作一番艱苦的努力……”

徐師十分重觀素描的功力，也就是苦練的功夫。他強調對動物、靜物和大自然的素描寫生，要持之以恆，才能水滴石穿。徐師在《徐悲鴻彩墨畫》書中說：“余愛畫動物，皆對實物用過極長時間功力，即以畫馬論，速寫稿不下千幅。”

（二）注意用國畫藝術傳統特點之一的“雙鉤法”，以養成同學對客觀事物精細微妙的觀察能力。徐師說：“‘雙鉤’是中國畫的本源，但勾勒必須寫生。用勾勒精確地描繪對象，同時又要隨着對象的變化而變化勾勒的技法，千萬不可墨守古人的成規，要使勾勒技術有所發展和創新……”徐師為了鼓勵同學學習用雙鉤法，還定了獎勵。我利用課余和假期時間，積畫了不少用雙鉤法畫的植物，成捆地交到了徐師處。徐師大悅，立即在他的畫堆裏翻出一張《西洋少女打結毛頭襯衫圖》（圖1）的木炭肖像畫簽了名、蓋好章當面獎贈給我。我得此畫幅，寶而藏諸行篋中，數十年來，完好如初。其他同學也同樣得徐師之賞畫。徐師又強調繼承和發展國畫傳統，絕不能拘泥成法，食古不化。他見我創作國畫，常常用《芥子園畫譜》作為參考，就指導我說：“《芥子園畫譜》是清代王概、王蓍和王臬等人編輯的，作為傳統國畫的模範畫譜，自有其一



（圖1）

定的貢獻，也就是說有其好的一面。但也有其壞的地方，如公式化、裝飾化、形式化、概念化和標準化，對後來學者危害性極大。如果同學學習國畫，長期下去定會滑到形式主義邊緣而不自知，這是很危險的”。

徐師治藝不務浮華，強調繼承和發展民族傳統，反對食古不化，要求面向生活，面向自然。他的這些觀點對美術教育，影響深遠。

(三) 提出“寫生不是寫死”的觀點。徐師在中大任教時，常作野外寫生示範教學。有一次，他囑同學到離校不遠的石婆婆巷寫生水牛。等我們去時，他早已獨自在臭氣難聞的牛棚旁邊，畫好不少水牛圖，站的，卧的，形態各殊，却都栩栩如生。我們畫好后請他指點，限于時間，未能一一評述，只說“寫生不能寫死”，“寫死不是寫生”。又說：“寫生首先要對客觀事物作詳盡的觀察，使其外在形態和內在精神實質融為一體，抓住一剎那間，胸有成竹，才能作出生動活潑的畫像來。”課堂教學時他對我們說：“畫面所賦予的色彩，要使它象音樂似的發出聲音來，使人感到心曠神怡。塑造的物體，還要使它可以用手拿到、移得出，並使它生動地跳出畫面來，這樣的畫幅才能動人心弦，才算是有聲有色的好畫”。

(四) 隨機應變，因材施教，尊重學生的個性發展。徐師常把他的家庭當作課堂，利用同學常到他家去請教的機會，在我們容易看到的地方，挂置他的近作，並且經常更換，使我們一進門就被他的新穎作品吸引住，起到了觀賞示範的作用。他知我在國畫上對線條練習已有相當功夫，就要我到他家去作工筆菊花寫生。我遵囑畫了幾張，感到出力不討好，就改作潑墨寫意畫，但深恐有違徐師之原意而惶恐不安。可是徐師看到后，不但不予責備，反而將他自己畫的水墨寫意菊花畫幅，拿給我示範。我經他鼓勵，也就放大了膽，繼續畫了不少水墨菊花寫意畫。徐師高興地說：“很好，再接再厲，多下些這方面的功夫。”這是徐師尊重學生個性發展的因材施教。

徐師在治畫上，大力提倡寫實主義，堅決反對脫離實際、浮誇虛飾的形式主義。有一次，我在人體寫生課上把所畫對象的嘴，改小了一些，認為櫻桃小嘴好看，而且還以此自豪，認為是個創新。后被徐師發現，他循循善誘地對我說：“你原意是從美的觀點出發，本無可厚非，而不知這一改已脫離了實際，誤入了形式主義的歧途……”說得我心悅誠服。

(五) 徐師在藝術教育上，曾制定五項治藝准則：(1) 古法之佳者守之，(2) 垂絕者繼之，(3) 不佳者改之，(4) 未足者增之，(5) 西方繪畫之可采入者融之。這五項治藝准則，和徐師其他的教學主張都是融匯貫通的。主要精神是要在繼承國畫傳統的基礎上，務必要求有獨創的風格，下苦練功夫，“致廣大，盡精微”，萬不可死守陳法，做古人的奴隸。

徐師一生從事美術創作，作品遍布于世界各地，受人珍愛。我

因在中大學藝期間，曾為徐師看管過畫室，有幸見到徐師早期的一些作品，有些作品還親見他握筆創作。現據回憶所及，簡介如下：

一九二九年春，

徐師遺失一幅心愛的國畫《牧牛圖》(圖2)，為之悶悶不樂，曾在中大校刊上懸賞尋找，始終沒有下落。我亦為之不安，因為邵桂生是由我介紹給徐師，幫忙料理家務的，此畫被竊，邵難免有重大嫌疑。

當我向徐師自責時，徐師反以好言安慰說：“仁齋弟，我深知你的為人，盡可放心，不必疑慮。”后我自思，桂生是個老實人，也就不放在心上。仁厚的徐師后來還繪了一幅五尺中堂《松圖》贈給桂生。畫上題句：“桂生與吾合作三年，心愛吾畫，未嘗啓齒，茲乃償其素願，喜悅之情，凡持吾畫者均莫能逾也。嗚呼！苟得人人而悅之，若桂生之至情者，雖摩頂放踵又何惜耶！辛未春盡悲鴻。”桂生喜得《松圖》(圖3)，寶藏在家有半個世紀，惜在



(圖2)



(圖3)

一九七八年左右，因生活困難被一識者以三百元低價購去。當時我在無錫羊尖，聞訊后趕回武進南夏墅老家(桂生與我住前后村)，想以高價贖回此畫，但該買主已不知去向。

一九二九年夏間的一天，我和呂斯百、劉藝師和趙尚卿等同班同學在中大草坪漫步，偶遇徐師，在閑談中，徐師突然問道：“我現在想畫國畫，誰有宣紙？”我立即奔回宿舍取了宣紙，和徐師一同步入藝術系一院樓上，磨墨展紙。那天徐師精神充沛，畫興勃發，振臂一揮，畫成一幅《水墨蒼松圖》(圖4)，畫畢對大家說：“這是我畫國畫以來之首次嘗試，并不足奇。”最后簽名蓋章，囑我收執保存，



(圖4)



(圖5)

南京中央美術學院徐悲鴻先生畫

我暗自欣喜，至今此畫尚珍藏於箱篋中。

徐師移住南京后，搬進丹鳳街中大宿舍，徐師分到四個房間，其時蔣碧微的父母也和徐師住在一起。中大藝術系還為徐師另備兩個房間，作為他的畫室，並囑我搬住在內，為他看管。他來畫室時，往往蹲在地上整治畫具，調制油采。作畫時常和我聊天，我恐妨礙他作畫，力避和他講話。當時徐師雖有家庭變故之痛，也難移他對美術創作之熱情，正專心創作大幅油畫《田橫五百士》。囑我半蹲半坐於兩間畫室交界的門檻上，有時作仰首狀，有時站立作俯視狀，供他寫生。所以該幅油畫左上方有我仰視、俯視兩個頭像（圖5），另有邵桂生和另一位老工友像，均力舉雙臂前衝，目光炯炯正視田橫，滿懷義憤，不願田橫決別之狀。

此畫取材於《史記》。田橫是齊國的后裔。陳勝、吳廣起義抗秦，田橫一家和義士也投入了抗秦的鬥爭。漢高祖劉邦統一天下后下令：“田橫來降，可封王侯；如不降，就派兵消滅。”田橫不降，與五百士訣別后自刎，遺囑兩個部下拿他的頭去見漢高祖，要求保全五百義士的生命。劉邦以王禮葬之，並派員去招降五百士。但五百義士聽到田橫已死，均蹈海而亡，竟無一人投降。徐師此作借古諷今，貶斥那些在大革命失敗后毫無氣節的人，贊揚富貴不能淫、威武不能屈、貧賤不能移的高風亮節。此作開始於一九二八年，至一九三〇年完成，自始至終正是我為徐師看管畫室之時。

《溪我后》巨幅油畫，始畫於一九三〇年，至一九三三年完成。取材於《書經》：“溪我后，后來其蘇”之意，是一幅象征性的寓意畫，意即等待賢明的領導來解救大眾的苦難。畫中指商湯伐桀，苦難的人民渴望賢君若大旱之望雲霓狀。邵桂生半裸體像被徐師畫入。

一九三二年，我在蘇北連雲港漁村師範工作，暑假南歸，途經南京，往訪徐師於傅厚崗六號寓所，那天徐師賓客盈門，見我遠道來訪，親熱地和我交談，在我耳邊輕輕囑咐：“請等一下，我將畫一



(圖6)

幅駿馬送你留念。”我聽了喜出望外，稍候片刻，徐師就來招呼我走近畫臺，早已有人代為展紙磨墨。徐師從容微笑，精神抖擻地舉起右手，捉筆凝思。當時，觀眾密密層層，大家的精神亦隨之緊張起來，我亦深為徐師擔憂不安，在那種場面作畫，非有深厚的功力，是難以勝任的。徐師却處之泰然，胸有成竹，腹稿早已打好，只見他輕快地用兩支畫筆，干濕互用，交相輝映，有時把畫筆倒勾輪廓，畫上和諧而富有韻律的線條，不到二十分鐘，就完成了一幅栩栩如生的《駿馬吃草圖》（圖6）。隨後，徐師在畫上題了“芳草得來且自飽，更須何計慰平生”兩句，落了上下款交給我。我得徐師獨厚，獲此稀世名畫，深感受之有愧。

一九三七年抗戰軍興，我避難西行，與尊敬的徐師分別，以后只有在通信中求得徐師指導。

世人對徐師之畫馬，有各種不同的看法，凡見有畫馬，立即聯想到徐師。八十年代的今天更負盛名，譽為天下第一畫馬巨手，並不過分。

猶憶二十年代我為徐師看管畫室時，曾親見過徐師所畫一幅《奔馬圖》。畫中一匹壯健雄偉的駿馬，以排山倒海之勢，遠遠奔馳而來，昂首長嘶，氣勢磅礴，使人精神振奮。這和一般畫馬者之造型不整，形態不全，顯不出奔放之美的作品，不可同日而語。原因很明顯，功力之深淺而已！徐師一生所到之處，隨時隨地對景物進行素描速寫，畫馬的速寫稿不下千幅，可見他所下的功力之深了。

徐師出生於舊社會，經歷過半殖民地、半封建的苦難生活。以后日軍侵華，遇有國破家亡之危，看到生靈塗炭，民不聊生的悲慘情景，目擊心傷，義憤填膺，遂以其成熟之功力，借畫馬以抒發其愛國愛民之熱情。我曾向徐師請教過：“何以獨用畫馬來表達振奮人心，愛國愛民的思想呢？”徐師教導說：“馬有不顧一切衝向任何艱險的性格和堅定不移的大無畏精神。一個革命者應該具有馬的那種可貴的特性和精神，才能無堅不摧，無往不勝。我曾以此意答蔡元培先生所問，他亦深以為然。”徐師在其畫馬的題詞中，往往流露其偉大的政治思想。如“山河百戰歸民主，鏟除崎嶇大道平”；“秋風萬裏頻回顧，認識當年舊戰場”；“百載沉疴終自起，首之瞻處即光明”；“直須此世非長夜，漠漠窮荒有盡頭”和“鄂西大捷，吾人勉得安居”等等。不但畫馬如此，徐師曾借畫雞題：“雄雞一聲天下白”“雞鳴風雨不已”。借畫獅題：“新生命活躍起來”，“東京會獅”。還有借畫雀題：“逆風”、“晨曲”等等，都在其作品中反映強烈的愛國愛民的政治思想。

徐師不但是畫馬的大師，他所畫的人物也是極有成就的，曾被國家領導人推崇過，認為現代能畫人物者，唯有徐悲鴻。但為其畫馬這盛名所蓋過了。徐師又能文善詩，所有的成就，將和其畫馬之盛名一同并存，永垂後世。

徐師歷任上海藝術大學和南國藝術學院教授，國立中央大學藝

術系教授、主任，北平藝術學院院長，中央美術學院院長和中國美術家協會主席等。數十年來，他精心培養出來的藝術人才舉不勝舉。他愛才如命，求才若渴，為振興我中華民族的藝術，起了不可估量的作用。例如我中大藝術系同學呂斯百，徐師認為是奇才，中大沒有畢業，就提拔去法國留學，支持他畢業回國，推薦他任南京師範學校藝術系教授、代主任。另一同學楊建侯，也由徐師引薦任南京師範藝術系教授。著名的中央美術學院教授文金揚亦為徐師所推薦。至于中外聞名的當代藝術界泰鬥吳作人，是我中大藝術系的同班同學，早為徐師賞識，精心培植，從滬來寧后，去北京伴隨徐師學藝，并由徐師設法送歐留學，曾以第一名的優異成績，在比利時皇家美術學院畢業，回國后先后擔任中央大學藝術系教授、北京藝專教務長、中央美術學院院長、名譽院長，現任全國美協主席和全國文聯副主席，又如蔣兆和，天資穎悟，愛雕塑，擅長廣告畫。二十年代在上海，就為徐師見重，給予格外照拂。雖家境清寒，而能安心致藝，自學成才，被徐師引薦為中央美術學院教授而名聞全國。現任中央美術學院教授的張安治和雕塑系的王臨乙，均系我中大藝術系同學，得徐師扶植成材，為祖國藝術效勞，作出優越的成績。

至于我個人能在美術上小有成就，全憑徐師教育之功。猶憶徐



這幅徐悲鴻老師贈予參加其個展的油畫自畫像

(圖7)



(圖8)

師于一九二八年夏來中大任教后，在南京門簾橋第四師範學校，開過一次盛大的個人畫展。畫展內容是他在法國留學時創作的作品，偏重于油彩人物寫生，色彩鮮艷，形態生動，富于內感，使人大開眼界。展前，我剛完成一幅油彩《自描頭像》，(圖7)，徐師見了認為此畫色調和諧，氣勢大方，立即囑我將此畫送到展場，一并展出。這是徐師對我的鼓勵啟發，我引以為榮。

抗日戰爭時期(一九三九年至一九四三年)，我避難西行，流離于湘、桂、贛、黔之間，曾往貴州安順縣黔江中學教美術，那

裏是苗、漢兩族雜居之地。我在課余寫生了一幅《青苗少女圖》(圖8)，自認滿意，就拍攝照片寄呈徐師求教，徐師立即復信鼓勵我：“……此作極佳，未知所作均能

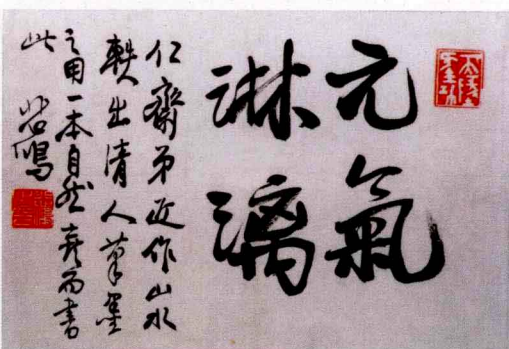
與此相近否？……總之，如影片之作，我亦欲購之……”我承徐師獎掖，感激萬分。但卒未能將《青苗少女圖》原作敬贈徐師，愧疚之至！

抗日戰爭時期，后方物資缺乏，寫生用的炭精筆買不到，我曾函重慶徐師替我設法，得徐師回信，囑我向長沙孫多慈女士處詢問，求彼分一二支以應急需，果真如願以償。

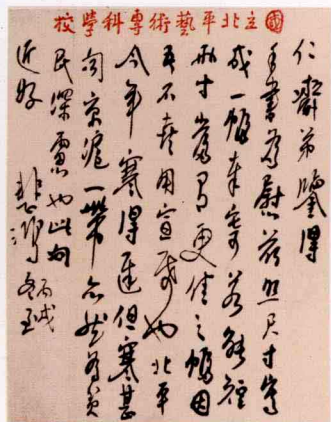
一九四三年夏，我在貴陽舉行個人畫展。一九四四年又和呂聖逸等舉行聯合畫展。個人畫展五天，觀眾達三萬余人次，得社會人士之稱贊和當地報紙之好評。我在畫展之前，曾函請徐師來貴陽指導，他對我要展出的中西畫幅都一一仔細翻閱為我檢驗，閱畢，徐師贊嘆不已，并興奮地題“元氣淋漓”四個大字(圖9)，并附題詞三行曰：“仁齋弟近作山水，軼出清人，筆墨之用，一本自然，喜而書此。”半個世紀以來，我善加保存，不時翻閱，視為至寶。這次畫展后，中央日報曾發表記者湯黑子作《徐風畫展述感》一文，多處提到我的成就與徐悲鴻老師的培育是分不開的。

一九四五年抗戰勝利后，我于一九四六年夏始得携眷東返，在無錫洛社師範工作，曾函寄北京藝術專科學校徐師求畫，于丙戌冬至喜獲徐師以航挂信寄來一幅畫馬，該畫不幸于一九七八年老家失火中焚毀，僅存信箋信封各一(圖10)。信中最后寫道：“……北平今年寒得遲，但寒甚。聞京滬一帶亦然，為貧民深慮也。”可見徐師時刻關心貧民生活的高尚情操。

後來，徐師多次來信，我深感徐師對我關心培育之恩，沒齒難忘。

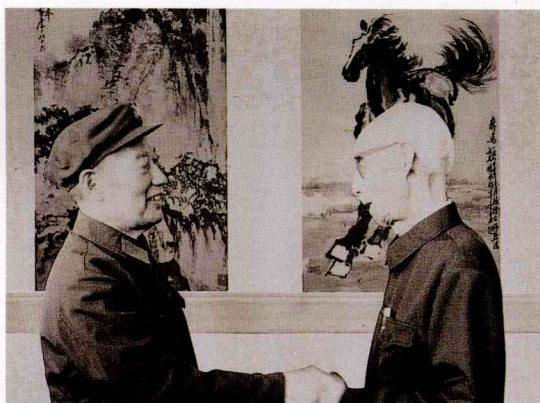


(圖9)



(圖10)

(全文摘自一九八七年七月《宜興文史資料》紀念徐悲鴻專輯第12期)



▲一九八四年十月一日，徐風先生應無錫《二泉畫院》之邀，在江蘇省美術館開畫展時與南京軍區政委杜平將軍合影

Picture of Mr. Xu Feng being with General Du Ping of the Nanjing Military District on Oct.1,1984



▲一九二九年徐風先生與國立中央大學教育學院藝術專修科全體同學合影

Picture of Mr. Xu Feng being with all his classmates in the Education College of the State-run Central University in 1929



▲一九七八年徐風先生與著名國畫家楊建侯教授在其南京寓所合影（自左至右：楊建侯、蔣仁、孫文林、徐風）

Picture of Mr. Xu Feng being with Prof. Yang Jianhou, the famed Chinese painter, at his residence in Nanjing in 1978 (from left to right: Yang Jianhou, Jiang Ren, Sun Wenlin, Xu Feng)



▲一九八七年徐風先生與夫人黃淑仙（后排左）、及徐悲鴻先生侄女徐咏韶女士（后排右）合影

Picture of Mr. Xu Feng being with his wife, Madam Huang Shuxian(left in the rear) and Madam Xu Yongyun(right in the rear), Mr. Xu Beihong's niece in 1987



▲一九八三年徐風先生在洛社寓所與其學生中央美院教授文金揚夫婦合影（前排自左至右：黃淑仙、徐風、賈鎮廷。后排自左至右：文金揚夫人敬德純、文金揚、徐建華）

Picture of Mr. Xu Feng at his residence in Luoshe being with his student, Prof. Wen Jinyang and his wife of the Central Academy of Fine Arts in 1983

作品目錄

一、國畫

| | | | |
|---------------|------|----------------|---------|
| 1. 溪橋牧歸 | 18 頁 | 28. 雀梅圖 | 31 頁 |
| 2. 春江曉渡 | 19 頁 | 29. 獨坐觀楓圖 | 31 頁 |
| 3. 一路風景舊山陰 | 19 頁 | 30. 松鶴圖 | 32 頁 |
| 4. 溪山清曉圖 | 20 頁 | 31. 雙松雙鷹圖 | 32 頁 |
| 5. 松壑挂瀑 | 20 頁 | 32. 喜雀 | 33 頁 |
| 6. 深冬 | 21 頁 | 33. 鴨趣 | 33 頁 |
| 7. 松蔭抱琴 | 21 頁 | 34. 雙松雙鶴圖 | 34 頁 |
| 8. 利用空地趕種秋菜 | 22 頁 | 35. 小憩 | 34 頁 |
| 9. 洗石子 | 22 頁 | 36. 鵲報雙喜松壽萬年 | 34 頁 |
| 10. 開河帶積肥一有兩利 | 23 頁 | 37. 臨徐悲鴻老師奔馬五幀 | 35 頁 |
| 11. 三月江南積肥忙 | 23 頁 | 38. 江山多嬌 | 36~37 頁 |
| 12. 深山探寶 | 24 頁 | 39. 甯河泥 | 38 頁 |
| 13. 放牧圖 | 24 頁 | 40. 支援公社去積肥 | 38 頁 |
| 14. 漁家樂 | 25 頁 | 41. 自畫像 | 39 頁 |
| 15. 曬網 | 25 頁 | 42. 三孩割草圖 | 39 頁 |
| 16. 祖國河山春常在 | 26 頁 | 43. 人物水墨速寫 | 39 頁 |
| 17. 勞動歸來 | 26 頁 | 44. 植樹造田 | 40 頁 |
| 18. 五牛圖 | 27 頁 | 45. 鋪山路 | 40 頁 |
| 19. 輕舟已過萬重山 | 27 頁 | 46. 力爭上游 | 40 頁 |
| 20. 老僧遠行健步歸 | 28 頁 | 47. 太湖風光 | 41 頁 |
| 21. 重岩探幽 | 28 頁 | 48. 今日湖山分外姣 | 41 頁 |
| 22. 長林涯生頂齊峰 | 29 頁 | 49. 山外青山青又青 | 42 頁 |
| 23. 勁松參天人雲霄 | 29 頁 | 50. 橫雲松 | 42 頁 |
| 24. 青菜 | 30 頁 | 51. 老松展青 | 42 頁 |
| 25. 葵花 | 30 頁 | 52. 山林秀色待鳥歸 | 43 頁 |
| 26. 大白菜 | 30 頁 | 53. 相約下河塘爭先積肥忙 | 43 頁 |
| 27. 竹 | 31 頁 | 54. 太湖帆影 | 43 頁 |