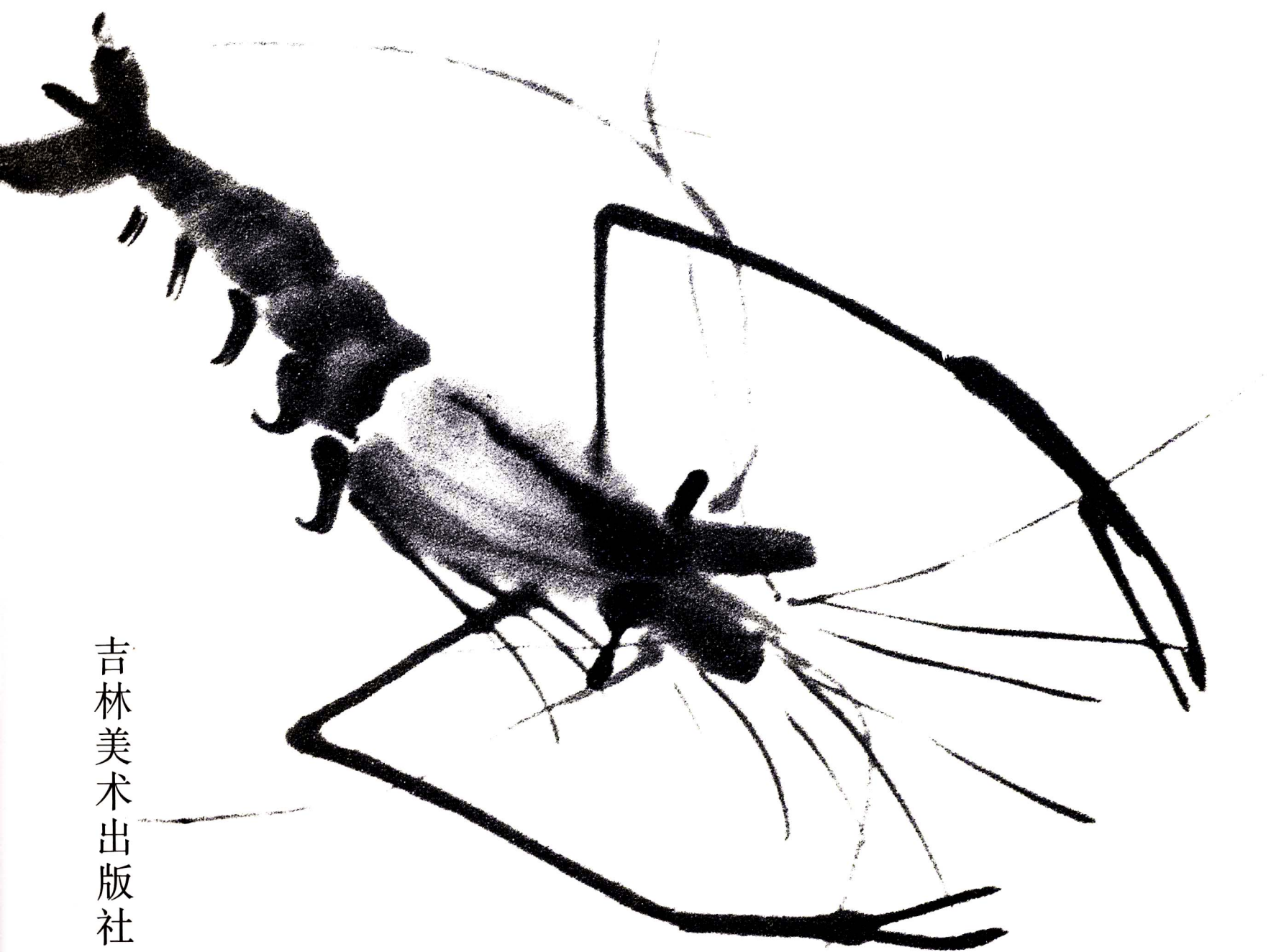


齐白石绘画精萃



齐白石绘画精萃

首次面世作品

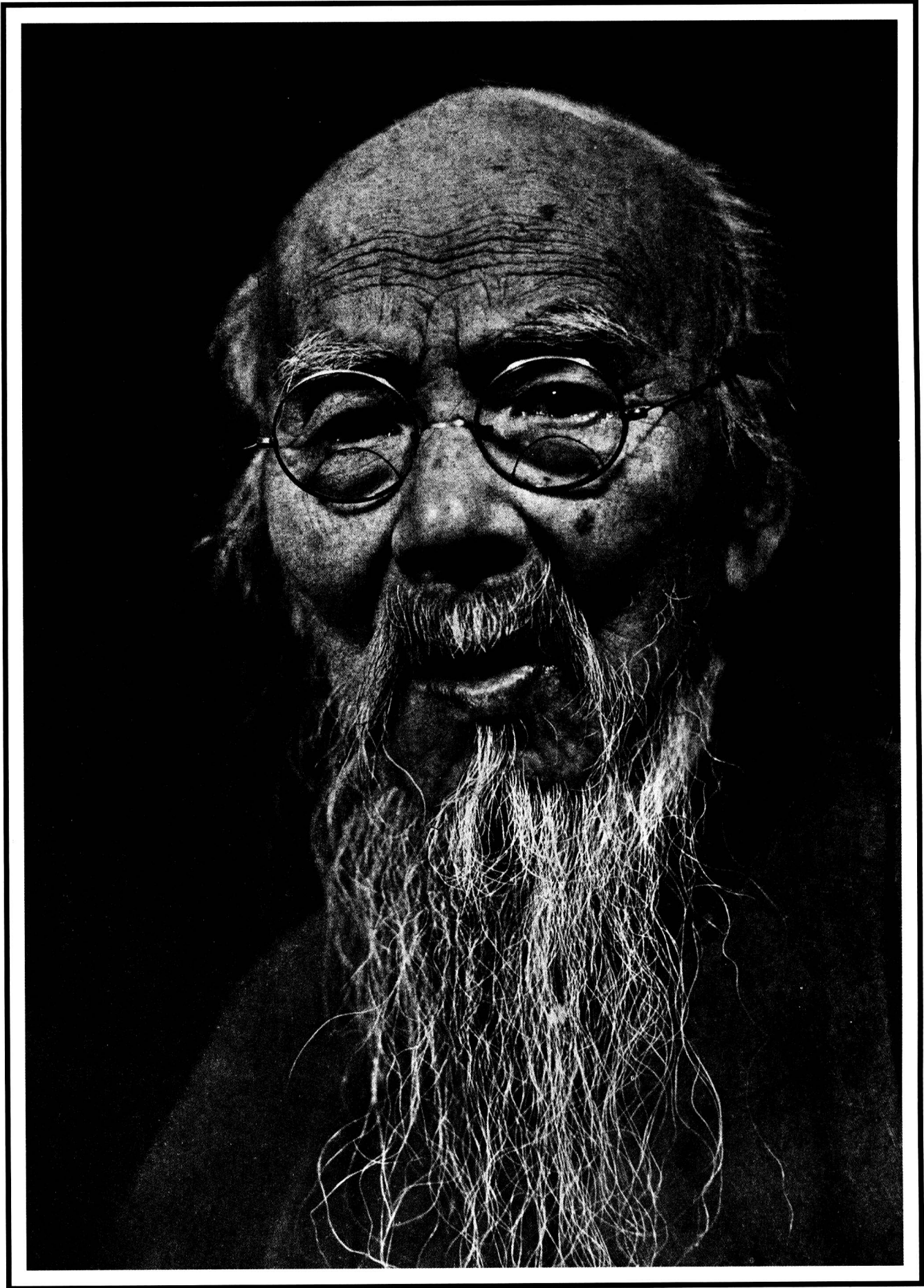


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齐白石绘画精萃

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序 言

在当代中国的艺坛上生活了近一个世纪的齐白石先生，是一位在绘画艺术上继承传统锐意创新的大写意画家，是诗、书、画、印全面发展的艺术家，在中国当代美术史中具有崇高的地位。他在有生之年勤奋耕耘，为人类留下了数以万计的绘画、书法、篆刻、诗歌等艺术作品，倍受人民的赞赏和喜爱。他精于花鸟、草虫，以及虾、鱼、蟹、蛙等水族之类，也擅画山水和人物。他的绘画风格和劳动人民的思想感情息息相通，充满了生活的情趣。他注重观察自然，师法自然，在长期的艺术探索中几经“变法”，融合文人画与民间画的表现技法，敢于突破陈规俗套，大胆创新。

他以其来自民间的幽默和稚趣描绘对象，使作品具有自己的独特风格。他一生所追求的不仅仅是形式上的表现，而是着重反映万物的神韵。他久居农家，深知万物均具自然美态之理。一虾一蟹、一鱼一虫、一花一果，无不跃然笔端，别有生气。他的绘画，本质朴素，人人易懂，千千万万的人都被他的画所感动。所以，齐白石先生不愧为人民的艺术家。

齐白石先名纯芝，字渭清，又字兰亭，后名为齐璜，号濒生，别号白石，1864年1月1日(清同治二年，农历癸亥年十一月二十二日)出生于湖南湘潭县杏子坞星斗塘。

齐白石从小爱好绘画，由于家境贫寒，只能用旧帐薄和习字纸画画。十五岁时为生活所迫开始学做雕花木工，偶然的自学“芥子园画谱”受到启发。二十六岁开始走上绘画生涯，拜当地人物肖像画家肖芑陔学画人物像。转年拜文人胡沁园、陈少蕃为师，学习诗词和工笔花鸟、草虫绘画，向当地名人谭荔生学画山水。这期间，主要以工笔临摹为主。三十六岁时拜文人王闾运为师，成为他生活和艺术道路上的一个重要转折点，开始由民间画师转变为文人画家。三十九岁至四十六岁期间曾五次出游大江南北，遍游西安、北京、南昌、桂林、广州、钦州、上海等地，观赏了长江、洞庭、衡山、庐山等名山大川。开阔了眼界，充实了“造化”内容。看了徐渭、朱耷、陈淳、石涛、金农、李鱓、郑板桥、黄慎，以及赵之谦、吴昌硕等诸多名家的作品。这些大家对齐白石影响很大。他尤为崇拜徐渭、朱耷、石涛、吴昌硕。他曾在诗稿中写到“青藤雪个，大涤子之画，能横涂纵抹，余心极服之，恨不能生前三百年或为诸君磨墨理纸，诸君不纳，余于门之外，饿而不去，亦快事也”。又如，他七十岁时在题画诗中写到“青藤雪个远凡胎，缶老衰年别有才，我欲九泉为走狗，三家门下转轮来”。由此看出白石老人对这四位画家的钦佩与赞赏。此时他的绘画转入以写生为主，走上大写意的花卉翎毛一派，笔意多取法于吴昌硕，意境趋向八大山人，用笔用墨挥洒豪放，师法石涛和青藤，汲取各家神髓，“师于古而不泥于古”。

齐白石五十多岁来到北京，正值民国初年，北京地区一些守旧派画家不理解他的写意画。但在具有革新精神的陈师曾、徐悲鸿的重视和启发下，齐白石开始“衰年变法”，走上了自己的艺术道路，至此，他在艺术上也完全成熟了。他的画，题材广泛，从花鸟鱼虫到鸡鸭虾蟹，从瓜果梨桃到白菜萝卜，无不纳入他的画卷。他把传统的写意和民间的绘画，以及诗文书法金石等艺术揉和一体，在继承的基础上努力创新，舍弃“冷逸”的风格，追求更符合于个人气质和对生活理解的真挚情感和表达。白石先生开创了“红花墨叶”派画法，用鲜艳的洋红点花朵，用浓墨画花叶，红色花朵配上不同墨色的荷叶，形成鲜明对比。其具有刚健、质朴、清新，富有生命力的画风，展现了他具有独特个性的艺术面貌。但这个时期白石先生的作品还是形强神弱，所画花卉如葡萄、桃、藤萝、荔枝等，多以地、根为主体，花叶果实较小，枝叶繁密，色彩平淡，这是他变法初期之特征。七十岁后是他变法后绘画最成熟的时期，笔墨纵横淋漓，气势雄伟，技法变化自如。有时挥笔如狂，超脱酣放，有时轻弄毫尖，精描细刻，形神兼备，臻于妙境。他擅用墨彩的深浅浓

淡表现对象的质感，有时惜墨如金，有时泼墨如云。以金石之笔篆法入画，刚柔结合，兼工带写，造型简练，构图巧妙，充分表现“画外有画”、简而不空的意境。赋色鲜艳泼辣，色彩明快浑厚，乡土气息浓郁。他画的虾，腹部伸曲弯弹非常有力，小腿简练，用浓淡墨相生的画法表现虾的头胸，透明感明显。虾的眼睛用浓墨横点，倍显生动。短须长臂钳，挺拔有力，软中带硬，这是高度的提炼。他追求的不是形似而是神似，即真又美，是前人没有的，这是白石先生的独创。

齐白石的山水画都是来自生活的实践感受，他的皴法或用披麻，或用米点，视具体景物而定。构图一扫四王的“土馒头”，平凡的景物，经他经营，画面十分新鲜，反复构思，不愿落入前人窠臼，“用我家笔墨画我家山”。他的山水画朦胧湿润、秀丽萧疏、静雅，富有诗意，可观可游可居。

齐白石的人物画主要受黄慎影响，人物的衣纹线条按书法而行，刚劲流畅，线条粗而不俗，这是因他有青年时工人物画像的功底。

齐白石的书法早年写清末流行的“馆阁体”，后改写湖南一带流行的何绍基书体。四十岁出游认识曾熙、李瑞清，又学习魏碑和六朝碑。五十岁后写郑文公碑和金冬心书体。行草书得力于湖南岳麓山名碑和唐代李邕的“麓山寺碑”。后为治印又写篆书，三国时吴国的“天发神讖碑”，字体雄伟浑厚，对其有较大影响。齐白石将各家的风格融为一体，自成一家，用笔稳健爽快，丝毫不懈，形成自己的书法风格。

齐白石篆刻治印，不囿于昔人绳墨，富有创造力，以奇峭的章法和雄健的刀工创造出生气勃勃的不同凡响的印章作品，独树一帜。白石老人篆刻治印先由浙派丁敬、黄易入手，转而博采众长。后专攻赵之谦的“二金蝶堂印谱”，注重学秦汉印刻的优秀传统，把汉印格局融合到赵之谦一体之内。他的篆刻作品在字法、章法、刀法上都具有迥然相异的追求，呈现出崭新的风貌。他的字法即篆法主要取之于“汉祀三公山碑”，结体平方正直、朴实大方、疏密错落、从容不迫、自然天真，有隶草的韵致。在章法布局上简洁洗练，于奇峭中见平实，于平实之中复见奇峭，安排恰到好处，效果统一，整体感强。刀法主要得益于汉人的攻玉凿铜之法。由于他早年作雕花木工，腕力过人，刀法熟练，用刀果断。这种大刀阔斧的刀法淋漓痛快，达到了刀中见笔、笔中见刀、刀笔浑然一体的效果。

齐白石先生以金石书画及教学为一生，是一位在中国艺坛上承前启后的艺术大师。他画友广泛，学生众多，曾任教于国立北平艺术专科学校、京华美术专科学校。新中国成立后，曾被聘为中央美术学院名誉教授，是中国美术家协会第一任主席。1953年，文化部授予他“人民艺术家”荣誉证书，1955年获前德意志民主共和国艺术科学院通讯院士荣誉证书，1956年获世界和平理事会颁发的1955年国际和平奖金。1957年9月16日齐白石先生在北京逝世，享年九十四岁。1963年在白石老人辞世六年以后，仍被世界和平理事会推举为世界文化名人。为了使齐白石先生更多的艺术作品与世人见面，现从北京市文物公司等部门所藏的大量绘画作品中精选出二百余幅，辑成《齐白石绘画精萃》大型画册予以出版。这些作品是从未正式发表过的，绝大部分注明了创作年代和尺寸，书后附有齐白石艺术、生活年表，基本上概括了白石先生的绘画艺术全貌，可以令人信服地展现他在中国画方面所走过的创造性的历程。我们深信，这部大型画册的问世，将为国内外读者全面了解、研究、学习齐白石的绘画艺术提供极大方便，必将受到热烈欢迎。

王春福

1992年10月于北京

Preface

Mr. Qi Bai Shi living nearly a century in contemporary China's art circles, is a painting artist who has carried on the heritage and made active innovations; is a great freeh and painter who is comprehensively proficient in poetry, seal, calligraphy and painting; and is ranked high in contemporary China's history of art. He has dedicated his lifetime to art career; provided human beings with millions of art works, such as picture, calligraphy, engraving, poetry, etc; and won people's warmest admiration and favor. He is skillful at drawing flowers, birds, grasses and insects; good at such aquatic animals as shrimps, fishes crabs, frogs, etc; as well as figures and landscape. Mr Qi's painting style is closely related to working people's feelings, full of life interests. He lays emphasis upon observing the nature and learning from the nature. Having innovated his skills several times in the process of searching for the truth of art, he has combined scholarly and folk painting techniques, and he has boldly broken obsolete conventions to bring forth new ideas. He owns folk humors and refined tastes as drawing subjects, to make his works have their own special style. His life aim is not only expression in form but also charms of all beings. Having lived long in countryside, he has clearly known that everything applies to the rule of natural beauty. whatever he draws, a shrimp or crab, a fish or insect, a flower or fruit, all is turned onto pages vividly and enthusiastically. His works are plain in nature and easy to understand, so that thousands of people are deeply moved. Therefore, Mr Qi Bai Shi is no wonder an artist of people.

Qi Bai Shi's former name was Chun Zhi, one of his given name was Wei Qing, and another name was Lan Ting. Later he was called Qi Heng, nicknamed Pin Sheng, and another nickname was Bai Shi. On January 1st, 1864 (November 22th, Gueei Haih in lunar Calendar, the second year of Tong Zhi, Ching Dynasty), Qi Bai Shi was born in Star Pond Avenue, Xing Zi Village, Xiang Tan County, Hu Nai Province.

Qi Bai Shi showed great interests in painting since his childhood. Because of poverty, he could only do practising in account books and hand-writing papers. At the age of 15, to earn a living, he learned to be a flower-engraving carpenter. By chance he studied "The Art Works in the Garden of Jie Zi" by himself, and was greatly enlightened. At 26, he began with his painting career, under the direction of a local famous portrait painter, Xiao Xiang-hai, to learn to draw portraits. The next year he acclaimed Hu Qin-yuan and Chen Shao-fan as his teachers, to learn poetry and fine brushwork of flowers and binds; at the same time, he learned to draw landscape pictures from Tan Li-sheng, another well-known artist. In this period, he mainly worked at finework copying. when he was 36, he became a student of Wang Kai-yun, a scholar, which was the turning point of his art and life—since then he changed from a folk painter to a scholarly artist. During the time from 39 to 46, Mr. Qi has five times travelled across the Yangtse River, and around Xi'an, Beijing, Nan Chang, Gui Lin, Guang Zhou, Qin Zhou, Shang Hai, etc. So he appreciated such famous mountains and great rivers as the Chang Jiang River, Dong Ting Lake, Mount Heng Shan and Mount Lu Shan. All that widened his eyesight and enriched his art images. He enjoyed many famous art works of Xu Wei, Zhu Da, Chen Chun, Shi Tao, Jin Nong, Li Hu, Zheng Ban-qiao, Hung Shen, as well as Zhao Zhi-qian, Wu Changshuo, and so on. He was deeply influenced by those celebrities, especially by Xu Wei, Zhu Da, Shi Tao and Wu Chang-shuo. Bai Shi has ever written in a poem: Ching Teng and Xue Ge and Da Di-zi's paintings All can draw things with great ease/Which earns my deepest respect/So that I wish to have been born 300 years earlier even to prepare paper and ink for them/If I were refused only to stand outdoors/I would rather suffer hunger than go away/That should be also my honor. For another example, at the age of seventy, he composed a poem for a certain picture—Ching Teng and Xue Ge are far over ordinary men/Specially intellectual in spite of oldness is Mr Fon/How I wish to be a lackey in Heaven/Even to serve each of them in turn! Hence we can see how profoundly Bai Shi respected the above four artists. Since then,

sketches dominated his works, and the time of freehand brushwork on flowers and plants came into being. His techniques mostly stemmed from Wu Chang-shuo, the artistic conception tended to be the one of the Eight Great Mountain Artists, and the use of pen and ink were similar to Shi Tao and Ching Teng—Bai Shi absorbed the spirits of each school, learning from traditions but not restrained by them.

Qi Bai Shi came to Beijing when he was over fifty years old. It was exactly the early time of the Republic of China, and a lot of conservative painters there failed to comprehend his freehand brushwork. Fortunately, with the attention and help of Chen Shi-cheng and Xu Bei-hong, who were both liberal-minded, Bai Shi started with the "Innovation of Old Age", which marked the beginning of his own art style. Up to now, his art skills have become fully mature. His painting subjects were extremely wide, including flowers, birds, fishes, insects, chickens, ducks, shrimps, crabs, melons, fruits, peaches, pears, vegetables and radishes. He unified traditional freehand brushwork with folk paintings; mixed his pictures with poetry, calligraphy and inscription arts; made efforts to bring forth new ideas on the basis of carrying on the heritage; and abandoned the rigid style to aim at expressions more suitable for individual qualities and genuine feelings towards life experiences. Mr Qi Bai Shi created the manner of "Red Flower and Ink Leaves", so that red flowers and colorful leaves formed a sharp contrast. His style of being robust, natural, fresh and energetic, showed his art features of unique characteristics. Nevertheless, in this period, Mr Qi Bai Shi's works were still attractive in form but weak in spirit. In the pictures of flowers and plants—grapes, peaches, litchis and wistarias, for instance, grounds and roots were usually the predominant parts; leaves and fruits were comparatively small; the color had nothing extraordinary; and branches were much too flourishing. Those were the features in the early period of the Innovation. Since he was seventy, the maturest stage was followed by bold and vivid usage of pen and ink, a tremendous momentum and freely changeable skills. Sometimes Bai Shi squandered ink wildly, naturally and freely; some other times he stroked the brush gently to depict objects delicately. Thus, both the form and spirit reached the nicest conception. He is good at employing the different thickness of ink to express the subject's qualities, whether cherishing ink as gold or throwing ink as cloud. It unites strength with gentleness to apply seal-engraving manner to paintings; it gains the wonderful composition by combining craftsman-ship and sketching manner—all shows the artistic conception that "Pictures are born outside themselves" which seems brief but never vacant. The color of his paintings is brilliant and bold, sprightly and gay, full of countryside tastes. His shrimp belly stretches and bends vigorously; the shrimp outline is simple; and the bust is painted with both thick and light ink, which forms remarkable transparency. While the shrimp's eyes are horizontally dotted with strong ink, specially vivid, short feelers and long antennae are strong and straight, exactly the union of power and softness, which is the first-class refinement. His aim is not similarity in form but vividness in spirit, that is, both truth and beauty. That is Mr. Qi Bai Shi's unprecedented creation.

Qi Bai Shi's landscape paintings come from practical feelings in life, so whether he squanders ink or cherishes it depends on the concrete scenery. His composition is quite different from "The Rustic Bread Shape" by the Four Masters, and common things can be turned into fresh pictures through his hands. He is always composing the structure time and again in case of repetition, as his saying "Using brush and ink of my own to draw mountains of my own." Thus his landscape pictures are dim and damp, pretty and elegant, graceful and poetical, worthy of appreciation, journey and residence.

Qi Bai Shi's figure paintings are mainly influenced by Huang Shen, so that the clothes outlines appear firm and easy, wide but not vulgar, following the calligraphy manner. That is simply due to his hard work at portrait finework in youthhood.

Mr Qi's calligraphy works belonged to the Palace Style which was popular in late Ching

Dynasty. Later he changed to follow the He Shao-ji style that was welcomed in Hu Nai Province. In his forties, he travelled out to be acquainted with Zeng Xi and Li Rei-ching, and began to learn rubbings of tablets in Wei and Six Dynasties. In his fifties, he copied inscriptions of Mr Zheng Wen and the Jin Dong-xin Style. His running and cursive scripts benefited from the famous tablets rubbings in Mount Yu Lu, Hu Nan Province, as well as "The Temple Tablet" by Li Yi, Tang Dynasty. After that, for the reason of sealengraving, Bai Shi learned to write seal script. In "The Tablet Rubbings of Divine Prophecy" in Wu of the Three Kingdoms, characters are powerful and vigorous, which impressed quite an effect upon him. He integrated style features of many masters to become a master of himself. His brush was steady and firm and crisp, so he reached his calligraphy characteristics.

Bai Shi's seal-cutting is never dependent on former generation's craft, but full of imagination. His remarkable composition and enthusiastic cutting art set up energetic and preeminent seal works. He began seal cutting with Ding Jing and Huang Yi, the Zhe school, and then tried to absorb advantages of each celebrity. Later he specialized in the Sealwork Collections of the Double Jin Die House; emphasized learning excellent traditions in Qin and Hai Dynasties; and united the composition of Han Dynasty with Zhao Zhi Qian's style. His seal works hold special pursuits in character art, composition art and cutting art, which makes his seals take on a new look. His character art, that is, seal-script art, is mainly derived from the Mountain Tablet written by Qi Gong, Hai Dynasty, so the character is straight, stable, natural, comfortable, ingenuous and with a taste of official and cursive scripts. The composition is brief and concise, grotesqueness and plainness are permeated easily, and the arrangement is among the nicest—the effect is successful harmony and a strong sense of harmony. The cutting craft majorly benefited from copper cutting manner in Han Dynasty. Having worked as a flower-engraving carpenter in youthhood. Bai Shi's wrist strength is great, and cutting skill is mature and decisive. This bold and resolute quality is striking and moving, able to achieve the result that calligraphy and engraving are wonderfully harmonious.

Having devoted his lifetime to art creation and teaching, Qi Bai Shi is a great artist of China who carries on the heritage and ushers in the future. He had lots of painting friends and millions of students, and has ever taught in the State Art Academy of Peking and also in Jing Hua Fine Arts Academy. After the liberation of China, he has been invited as an honorary professor by Central Fine Arts Institute, and as the first president of the China's Artists Association. In 1953 he gained the merit of "People's Artist" granted by the Cultural Department. In 1955, Art and Science Institute of the former Democratic Republic of Germany conferred him the honor of Communication Academician. And 1956 saw that he won the International Peace Prize awarded by the World Peace Council. On September 16th, 1957, Qi Bai Shi died in Beijing, at the age of 94. Six years hence in 1963, he was still recommended as one of the world Cultural Scholars by the World Peace Council. In order to make public more of his art works, now over two hundred pieces of works have been carefully chosen, and edited into two separate Volumes for publication—the Volume of Flower, Bird, Grass and Insect; and the Volume of Landscape and Figure Paintings. Most of these works are marked with composing time and size, and none of them has ever been published before. In appendix, an art and life table of Qi Bai Shi attaches to the book. Therefore, the book basically covers Mr. Qi Bai Shi's painting art looks, and credibly shows his creative experience in the field of Chinese Painting. We are assured that its publication will make it more convenient for readers at home and abroad to research and study and learn Qi Bai Shi's painting art, and that surely the book will be accorded a warm welcome.

Wang Chun Fu

齐白石年表

一八六四年 癸亥 清同治二年 农历十一月二十二日
(1864.1.1)，齐白石生于湖南省湘潭县杏子坞星斗塘的一个贫穷农家，取名纯芝，字渭清、兰亭。

一八六六年 丙寅 同治五年 三岁 祖父齐万秉教其识字，三年时间认识了三百多个字。

一八七〇年 庚午 同治九年 七岁 到其外祖父周雨若蒙馆读书，读了《三字经》、《百家姓》、《千家诗》等书，同时对绘画发生了兴趣。

一八七一年 辛未 同治十年 八岁 因家贫不能再读书，帮助做家务。照看两个兄弟，上山砍柴、放牛，闲时到星斗塘去钓鱼。后经常作此题材的绘画作品。

一八七四年 甲戌 同治十三年 十一岁 经历了一喜一悲两件大事。喜事，家人给他娶了亲，是同乡姓陈的姑娘，名叫春君，作童养媳。悲事，同年祖父去世，齐白石悲痛欲绝，三天不进食。

一八七七年 丁丑 光绪三年 十四岁 先同本家叔祖齐仙佑学做木匠手艺。因他体力较差，被师傅送回家。不到一个月，又拜一位大器作木匠齐长龄学手艺。

一八七八年 戊寅 光绪四年 十五岁 辞别了齐长龄，拜周之美为师学艺(雕花木匠)。周之美的雕花手艺在白石铺一带很出名，用平刀法雕刻人物，更是当时独一无二的绝技。齐白石喜欢这门手艺，又佩服师傅的本领。周氏看他天资聪明，又肯用功，故耐心地教他雕刻绝技。

一八八一年 辛巳 光绪七年 十八岁 周之美看他手艺学的很出色，准其出师。同年，他和陈春君圆了房。齐白石雕花，大胆创新，得到众人的夸奖，人称“艺木匠”或“芝师傅”。

一八八二年 壬午 光绪八年 十九岁 见到了一部《芥子园画传》，喜出望外，如获至宝，借来用油素纸一幅幅地勾影。画了半年，把这部《芥子园画传》全部(除残缺的一本外)勾影完毕，钉成十六本，以此为本，使花样能推陈出新、变化无穷。

一八八三年 癸未 光绪九年 二十岁 九月，其妻陈春君生了一女孩，取名菊如，此女为白石的长女。

一八八八年 戊子 光绪十四年 二十五岁 正式拜肖芑陔(传鑫)为师学习绘画。肖芑陔是湘潭画像第一名手，并画山水人物，多才多艺。肖对齐白石很器重，把拿手本领都教给了他。从此，对画像摸着了门径。

一八八九年 己丑 光绪十五年 二十六岁 拜胡自倬、陈作坝为师，学习绘画及诗文。胡自倬，号沁园，又号汉槎，能写汉隶，画工笔花鸟草虫。陈作坝为湘潭名士，号少蕃，擅作诗文。两位师傅，为齐白石取单名“璜”，号“濒生”，别号“白石山人”。

同年得子(长子)，取名良元，号伯邦，又号子贞。

一八九二年 壬辰 光绪十八年 二十九岁 在家中自题“甌屋”两字横幅。当地人多喜仕女，他作了很多仕女画，故有“齐美人”之称。

一八九四年 甲午 光绪二十年 三十一岁 和王仲言、罗氏兄弟(真吾、醒吾)、陈茯根、潭子荃、胡立三等人，组织一诗会，取名“龙山诗社”，推举白石为社长。

一八九六年 丙申 光绪二十二年 三十三岁 开始学习刻印，以丁龙泓(敬)、黄小松(易)的印谱为师，学习篆刻。

后因收藏印石有三百多方，故自名为“三百石印斋”。

一八九九年 己亥 光绪二十五年 三十六岁 由张仲 (先为诗友，后为亲家)介绍，拜王湘绮为师，学习诗文。

一九九〇年 庚子 光绪二十六年 三十七岁 携妻带着两儿两女离开星斗塘，到五里之外的梅久祠，并盖一间书房，取名“借山吟馆”。

一九〇二年 壬寅 光绪二十八年 三十九岁 妻又生一子，取名良琨，号子如。同年，他的朋友夏吴诒来信，请他去西安教其夫人姚无双学画。此行为齐白石第一次远离家乡，在西安结识了樊樊山。

一九〇三年 癸卯 光绪二十九年 四十岁 随夏氏全家同行进京，结交了一些新友，认识了李筠庵。李氏善书法、工魏碑，并教他临《鬻龙颜》。数月后，取道天津，经上海回家。此番远游是其自称五出五归中的一出一归。

一九〇四年 甲辰 光绪三十年 四十一岁 应王湘绮之邀，同张仲?从汉口出发，经九江，游庐山到南昌，此为二出二归。回家后，把书屋“借山吟馆”中的“吟”字删去，名为“借山馆”。

一九〇五年 乙巳 光绪三十一年 四十二岁 应汪年颂(名治书，长沙人，任广西提学使)之邀，来到广西桂林。所见奇峰峻岭，目不暇接，悟其真谛，受益非浅。其山水画造诣日见高超。

一九〇六年 丙午 光绪三十二年 四十三岁 从桂林取道梧州，经广东回家，此称三出三归。回家后，建一新房，取名“寄萍堂”，堂内一间书屋，名为“八砚楼”。同年得其长孙，取名秉灵，号丘衡。

一九〇七年 丁未 光绪三十三年 四十四岁 第四次出游，首站广西梧州，后乘船到钦州，经肇庆，游端溪至北仓河览越南山水。回到钦州正值荔枝上市，沿路看到绿叶衬着紫红色果子的荔枝树煞是喜人，故把荔枝入画。

一九〇八年 戊申 光绪三十四年 四十五岁 胡泌园去逝。应罗醒吾(龙山诗社“七子”之一)之邀到广州。次年秋(1909年，宣统元年)去香港后换轮船到上海、苏州，游南京，经江西归故里。此行为五出五归。

十一年间，走遍了半个中国，这“五出五归”对其绘画艺术风格的形成大有助益。

一九一〇年 庚戌 宣统二年 四十七岁 将游历所画的山水画稿重画一遍，编成《借山图卷》，共52幅。并为友胡廉石绘《石门二十四景图》得其朋友们的称道。此后又见赵之谦的《二金蝶堂印谱》，将其篆刻改学赵体。自刻印的刀法改变以后，又把汉印的格局与赵体相融会。

一九一二年 壬子 民国一年 四十九岁 自感老之将至，又因频年做客在外，似水上浮萍，故取别号“萍翁”。

一九一七年 丁巳 民国六年 五十四岁 家乡军阀混战、盗匪横行，为避难独身北上进京，又恰逢“复辟之变”，无奈转赴天津。战事结束再返北京，住法源寺庙内，以卖画刻印为生。此间，结交了陈师曾、凌植支、汪霭士、陈半丁、姚茫父、王梦白等画友。同年十月回家，见家中劫后残余，遂刻一方“丁巳劫灰之余”印章。

一九一八年 戊午 民国七年 五十五岁 家乡土匪

趁战乱之机，横行无忌。他带着家人匿居在紫云山下。至此，感到家乡虽好，却不是安居之所，故决定离家到京定居。

一九一九年 己未 民国八年 五十六岁 三月，乘乱事稍定，先只身离家至京，住在法源寺庙内，以卖画刻印为生。不久其妻同其副室胡宝珠来京，在右安门内龙泉寺租房而居。

一九二〇年 庚申 民国九年 五十七岁 回家乡过了春节后，带其三子良琨、长孙秉灵来京，搬到宣武门内石铎阁，后又迁到西四迤南三道栅栏六号。刚到京时所作的画，近于八大山人冷逸一路，不为北京人所喜爱。陈师曾劝他自出新意，通过变法，自创红花墨叶派。林琴南见其画，大为赞赏，称之“南吴北齐，可以媲美”。同年结识徐悲鸿、贺履之、朱悟园、梅兰芳等人。

一九二一年 辛酉 民国十年 五十八岁 应朋友夏午貽之邀，到保定过端阳节。到保定后，游莲花池，并对花写照。

一九二二年 壬戌 民国十一年 五十九岁 日本东京工艺馆主办中日联合绘画展览会，日本著名画家荒木十亩、渡边晨亩来信，欢迎中国画家参加。陈师曾带着白石几幅花卉山水参加展览，此展轰动日本，白石作品销售一空，卖价非常丰厚。

一九二三年 癸亥 民国十二年 六十岁 白石欲写日记，取名“三百石印斋记事”。秋后，将家从三道栅栏迁至太平桥高岔拉一号。同年，好友陈师曾为继母奔丧至南京，因痢疾而死，享年48岁，从此，他失掉一位知己。

一九二五年 乙丑 民国十四年 六十二岁 二月，生了一场大病，七昼夜不省人事，苏醒后，一个多月才能坐起。此年，梅兰芳正式同其学画草虫。

一九二六年 丙寅 民国十五年 六十三岁 这一年之内，父母两丧，伤心之极，故请樊樊山为其父母写墓碑碑文。同年，在辟才胡同西口跨车胡同9号，买了一所房子，年底搬进新居。

一九二七年 丁卯 民国十六年 六十四岁 秋天，应国立北京艺术专科学校校长林风眠之邀，到那里任教。为邵逸轩作“达摩”图。

一九二八年 戊辰 民国十七年 六十五岁 初夏，北洋军阀政府垮台，“国都”迁至南京，北京改称北平。艺术专科学校改称艺术学院，由徐悲鸿担任院长，白石仍在此执教，随之改称教授。他的《借山吟馆诗草》出版。为孙诵昭作“得财”图。

一九三一年 辛未 民国二十年 六十八岁 诗友樊樊山在北平逝世，白石闻迅后，亲自吊唁，以表悲悼之心。他在担任艺术学院教授同时，兼教京华美术专门学校课程。

一九三三年 癸酉 民国二十二年 七十岁 由樊樊山选定，王仲言重选的《白石诗草》八卷出版。又将一九三〇年——一九三三年中所刻之印，拓存十册，汇成印谱。

一九三四年 甲戌 民国二十三年 七十一岁 此年，因社会混乱，白石自感不安，固在家中窗前装上铁栅，自称“铁栅屋”。

一九三五年 乙亥 民国二十四年 七十二岁 初春，南行回家乡祭扫先人。回京后为表怀念先人之心，刻一方“悔乌堂”石章。

一九三六年 丙子 民国二十五年 七十三岁 应朋友之邀，带副室胡宝珠及子女到蜀，游遍青城、峨嵋等名山。

一九三七年 丁丑 民国二十六年 七十四岁 此年，其所谓“瞒天过海法”是在年龄上虚加两岁，自称77岁，实为75岁(虚岁)。卢沟桥事变后，平津相继沦陷，他辞去艺术学院和京华美术专门学校两处的教职，闭门家居，不与外界接触。为李宗仁(德邻)作《松鼠图》。

一九四〇年 庚辰 民国二十九年 七十七岁 正月，妻陈春君在家乡去逝，享年78岁。他得知妻子死讯后，悲痛刻骨，作一篇祭文。为弟子王庆云作《芦塘鸭戏图》。

一九四三年，癸未 民国三十二年 八十岁 年初，在大门上贴出“停止卖画”字条，但在家中仍是无一天间断作画。二月继室胡宝珠病故，老年遭此不幸，不免悲伤万分。秋日，为其弟子孙诵昭作《桃藕葡萄图》。

一九四六年 丙戌 民国三十五年 八十三岁 抗战胜利后，恢复卖画刻印。十月，到南京、上海两地分别举办展览，所带二百多幅作品，被抢购一空。为郭德洁作《葫芦草虫图》。

一九四八年 戊子 民国三十七年 八十五岁 社会上金融紊乱，法币成为废纸。老人无奈，贴出“暂停收件”告事，所有订画一概谢绝。为郭德洁作《荷花鸳鸯图》；为李宗仁作《鹰石图》；为李宗仁郭德洁夫妇作《灯鼠图》。

一九四九年 己丑 八十六岁 正月，北平解放。十月一日，新中国成立。老人被选为中华全国文学艺术界联合会全国委员会委员、中华全国美术工作者协会全国委员会委员。

一九五〇年 庚寅 八十七岁 三月，毛泽东在中南海丰泽园会见齐老。十月，他把历年自存的精彩作品取出两件：一件是1937年写的五言篆书盈联“海为龙世界，云是鹤家乡”，一件是一九四一年画的鹰轴，专程送给毛泽东。为章伯钧作《藤萝双峰图》。

一九五二年 壬辰 八十九岁 为“亚洲及太平洋区域和平会议”作巨幅《百花与和平鸽》，用盛开的百花象征胜利，用鸽子象征和平。同年，中央美术学院聘老人为名誉教授。

一九五三年 癸巳 九十岁 中华全国美术工作者协会和中央美术学院为老人九十岁寿辰举行庆祝会。并授给他荣誉奖状，称为“中国人民杰出的艺术家”。同年，当选为中国美术工作者协会和北京中国画研究会主席。九月，老人的好友知己徐悲鸿逝世。为章伯钧作《丝瓜草虫图》。

一九五四年 甲午 九十一岁 四月，中国美术家协会在故宫博物院举办“齐白石绘画展览会”。九月，当选为第一届全国人民代表大会代表。

一九五五年 乙未 九十二岁 被德意志民主共和国艺术科学院授予“德国艺术科学院通讯院士”荣誉状。

一九五六年 丙申 九十三岁 世界和平理事会国际和平奖金评议委员会，将一九五五年度的国际和平奖金授予了老人。

一九五七年 丁酉 九十四岁 北京中国画院成立，老人被选为名誉院长。九月十六日逝世。老人逝世后，成立治丧委员会，郭沫若任主任，周恩来、陈毅、林伯渠、陈叔通、董必武、李维汉、周扬、沈雁冰等四百多人参加葬礼。

齐白石逝世一年后，文化部和美术家协会，在北京展览馆举办“齐白石遗作展览会”，展出老人一生所作的艺术精品。

王彦朝

一九九二年十二月十六日

Qi Bai shi painting marrow

Chronology of Qi Baishi-the Great Painter

In the Year of Eighteen Hundred and Sixty Four or the Second Year of Tongzhi at the age of one.

On the Twenty Second day of the Eleventh Lunar Month (Jan 1,1864) Qi baishi was born into a poor farmer's family in Xingdoutang village Xingziwu in Xiangtan County,Hunan Province. He was named Chunzhi and another name was Weiqing or Lanting.

In the Year of Eighteen Hundred and Sixth Six or the Fifth Year of Tongzhi at the age of three.

Qi learned to read and write from his grandfather-Qi Wanbing and could read 300 and more characters in three years.

In the Year of Eighteen Hundred and Seventy One or the Tenth Year of Tongzhi at the age of eight.

Because of poor, Qi discontinued his study and had to help with some houseworks like taking care of his brother, cutting firewood, pasturing cattles or fishing. Painting works in the above subject were always made afterwards.

In the Year of Eighteen Hundred and Seventy Four or the Thirteenth Year of Tongzhi at the age of eleven.

Two important things happened to Qi. One was happyhe married a child bride-Chenchujun, the other was sad-his grandfather died, he was too grieved to eat for 3days.

In the Year of Eighteen Hundred and Seventy Seven or the Third Year of Guang Xu at the age of fourteen Qi learned to carpenter from Qixianyou, his gradfather's younger brother, and was sent home soon because of poor health. In no more than a month, he acknowledged another capenter-Qichangling as his master.

In the Year of Eighteen Hundred and Seventy Eight or the Fourth Year of Guangxu at the age of fifteen.

Qi left Qichangling and took Zhouzhimei-a carpenter and carver as master. Zhou had a unigue skill in carving, especially in figue carving. Qi was fond of this art and expressed admiration for master Zhou. Zhou liked Qi for his intelligence and hardworking and taught him with great care.

In the Year of eighteen Hundred and eighty One or the Seventh Year of Guangxu at the age of eighteen.

Qi finished his apprenticeship from Zhou with good results.

In the same year, Qi began living together with Mis. Chen Chunjun and was called "Art capletely" or "Art master" for his skill and new ideas in carving.

In the Year of Eingteen Hundred and Eighty Two or the Eighth Year of Guangxu at the age of nineteen.

Qi was overjoyed when he first saw a set of "Painting Biography of Jieziyuan" and finished drawing it completely in six months (except the missed one) Taking this as a sample, Qi constanly made his painting changeable with new ideas.

In the year of Eighteen Hundred and Eighty Three or the Ninth Year of Guangxu at the age of twenty.

In September, Qi's wife gave birth to a girl named Juru.

In the Year of Eighteen Hundred and Eighty Eight or the Fourteenth Year of Guangxu at the age of twenty five. Qi formally acknowledged Xiao xianghai (Chuan xin) as his teacher. Xiao was the number one in portrait drawing in Xiang tan and was a man of many gifts. Xiao thought highly of Qi and had taught him what he was good at.

From then on , Qi found the way in drawing portrait.

In the Year of Eighteen Hundred and Eighty Nine or the Fifteenth Year of Guangxu at the age of twenty six. Qi acknowleged Huzizhuo and Chenzuoxun as teachers to learn painting and literature and poetry. Hu was expert in Li style of calligraphy and was good at painting flower, bird, fish and worm. Chen was famous for his literature and poetry. Hu and Chen renamed Qi as Huang or Pinsheng, and another name Master Bai Shi.

Qi's eldest son was born, named as Liang Yuan, another name Bobang or Zizhen.

In the Year of Eighteen Hundred and Ninety Two or the Eighteenth Year of Guangxu at the age of twenty-nine.

Qi wrote a script of Zeng Wu for himself. Paintings of beauty were popular among local People, many of his works were about traditionl beauties, and , Qi was known as "Beauty Qi".

In the Year of Eighteen Hundred and Ninty Four or the Twentieth Year of Guangxu at the age of thirty one. Qi organized a poetry sociaty named "Longshan" with Wang Zhongyan, brothers of Lo ieenwu and Lo shengwu, Chen fugen, Tan ziquan, and Hu lisan and Qi was chose to be the President.

In the year of Eighteen Hundred and Ninety Six or the Twenty socond Year of Guangxu at the age of thirty three. Qi began to learn seal cutting from a book of ancient seals written by Ding longhong and Huang xiaosong. As he had celected three hundred seals, he called himself "Three Hundred seals Room".

In the Year of Eighteen Hundred and Ninety Nine or the Twenty Fifth Year of Guangxu at the age of thirty six. Qi took Wang xiangyi as teacher to learn literature and Poetry introduced by Zhang Zhongyang (a poetry friend and later relatives by marrige of Qi).

In the Year of Nineteen Hundred or the Twenty Sixth year of guangxu at the age of thirty seven.

Qi moved to the village of Mei Jiuci 5 li away from Xing Doutang with his wife and four Children and bild a house named "Reciting Room in Borrowed Mountain".

In the Year of Nineteen Hundred and two or the Twenty Eighth Year of Guangxu at the age of thirty nine.

Another son was born named Liang kun, another name was Zirui. At the invitation of a friend-Xia Wuyi, Qi went to Xiaan to teach Painting where he got acquainted with Fan fanshan. This was the first time Qi left far from home.

In the Year of Nineteen Hundred and Three or the Twenty Nineth Year of Guangxu at the age of fourty oe.

Qi moved to Beijing along with xia's family where he got acquainted a number of friends. Among them was Li yunyan, a skilled calligrapher who taught Qi to copy « Cuan longyan ». Months later, Qi returned home via Tianjin and Shanghai. This was one of what Qi called himself "Five Trips and Five Returns".

In the Year of Nineteen Hundred and Four or the Thirtyth Year of Guangxu at the age of fourty one.

At the invitation of Wang Xiangyi, Qi travelled to Nanchang by way of Jiujiang and Lushan, starting from Wuhan with Zhang Zhongyang. This was th second of his "Five Trips". When returned home, Qi Changed the name of his room into "Borrowed Mountain Room".

In the Year of Nineteen Hundred and Five or the Thirty Firs t Year of Guangxu at the age of fourty two.

Invited by Wang nian song (another name was Zhishu,

from Changsha) Qi came to Guilin in Guangxi. Seeing the wonderful view of Peaks and river, his eye could not take it all in, he got the true essence and was benefited a great deal and his skill of Pain Ting was more excellent.

In the Year of Nineteen Hundred and six or the Thirty Second Year of Guangxu at the age of fourty three.

Returned from Guilin by way of Wuzhou and Guangdong, this was the third of his "Five Trips". A new house was built named "Ji Pingtang", one of the room was called "Bayan room". The eldest grandson was born named Bingling, another name was Qihent.

In the Year of Nineteen Hundred and Seven or the Thirty Third Year of Guangxu at the age of fourty four.

The fourth trip included Wuzhou in Guangxi, Qinzhou and Zhaoqing, he travelled by boat from Duanxi River to Beicang River in Viet Nam. When returned to Qinzhou, it was just the ripe season for litchi, Qi was especially happy when he saw the beautiful scenery of litchi tree on the roadside, from then on, Litchi frequently appeared in his Painting works.

In the Year of Nineteen Hundred and Eight or the Thirty Fourth Year of Guangxu at the age of fourty five.

Humiuyan died. Invited by Loshengwu (one of the seven members of "Longshan Poetry Society") Qi travelled to Guangzhou then to HongKong the following year (the First Year of Xuantong). on his return, he travelled in Shanghai, Suzhou, and Nanjing. This was the last of his "Five Trip".

The "Five Trips" which covered half area of China and lasted eleven years was greatly helpful to his art career.

In the Year of Nineteen Hundred and Ten or the Second Year of Xuantong at the age of fourty seven.

Qi repainted the draft paintings made during his five trips and compiled "Borrowed Mountain Painting Book" including 52 paintings. His "Twenty Four Scenery Book in Stone Gate" for Hu lianshi was highly praised among friends. When he saw "Erjindie Printbook" of Zhao zhiqian he changed his seal cutting into Zhao style and mixed it together with Han style.

In the Year of Nineteen Hundred and Twelve or the First Year of the Republic of China at the age of fourtynine. Felt that he was nearly aged and that he was away from home in years like duckweed on water, Qi named himself "old duckweed man".

In the Year of Nineteen Hundred and Seventeen or the Sixth Year of the Republic of China at the age of fifty four.

Qi himself moved to Beijing because of war among warlords and bandits, on his arrival in Beijing, it was just the time of "Restoration incident", he transfered to Tianjin. When he returned to Beijing after war, he lived in Fayuan Temple and made a living by selling paintings and cutting seals. Here he got acquainted many friends including Chen Shizeng, Ling Zhizhi, Wang Aishi, Chen Banding, Yao Mangfu, Wang Mengshi. In October, Qi returned home and cut seal of "Survivor of a Disaster" to remember the history.

In the Year of Nineteen Hundred and Eighteen or the Seventh Year of the Republic of China at the age of fifty five. Qi decided to settle down in Beijing because of war and bandits in years.

In the Year of Nineteen Hundred and Nineteen or the Eighth Year of the Republic of China at the age of fifty-six.

In March, when the condition was a little better, Qi

arrived in Beijing alone and lived in Fayuan Temple and soon changed to Longquan Temple at Youanmen as his wife came and joined him.

In the Year of Nineteen Hundred and Twenty or the Nineth Year of the Republic of China at the age of fifty seven.

Qi returned to Beijing with his family after celebrating Spring Festival at home and lived in Shideng Temple and then moved into a house at No.6 Sandao Zhalan in Xisi.

His early works, similar to the school of "Eight Famous Painter" in style, were not popular in Beijing. Encouraged by Chen shizeng, he changed his painting in style and found a new school of his own-"Red Flower and Green Leaf". His works were highly Praised by Lin Qinnan-a famous artist and could be said comparable to those of Wu Changshuo. He got acquainted with Xu Beihong, Helu zhi, Zhu Wuyuan and Mei Lanfang.

In the year of Nineteen Hundred and Twenty One or the Tenth Year of the Republic of China at the age of fifty eight.

Invited by Xiawuyi, Qi traveled to Baoding and celebrated the Dragon Boat Festival, many works of lotus were made.

In the Year of Nineteen Hundred and Twenty Two or the Eleventh Year of the Republic of China at the age of fifty nine.

An exhibition of paintings was jointly held by Japasese and chinese artists in Tokyo. Qi's Paintings were sent to the exhibition and sold vrey well, Causing a sensation throughout Japan.

In the Year of Nineteen Hundred and Twenty Three or the Twelvth Year of the Republic of China at the age of sixty.

Qi wanted to keep a diary named "Record in the Room of Three Hundred Seals" and moved his family to a new house at no. 1 in Taiping qiao Chen Shizeng died of dysentery in Nanjing at the age of fourty eight. Qi lost a good friend.

In the Year of Nineteen Hundred and Twenty Five or the Fourteenth Year of the Republic of China at the age of sixty two.

In february, Qi was seriously ill and was unconscious for seven days. Meilanfang learned to paint from Qi.

In the Year of Nineteen Hundred and Twenty six or the Fifteenth Year of the Republic of China at the age of sixty three.

Both his father and mother died, Qi was extremely grieved and invited Fanfanshan to write an inscription on the tablet. He bought a nev house at the Pical lane and moved in at the end of the year.

In the Year of Nineteen Hundred and Twenty Seven of the Sixteenth. Year of the Republic of China at the age of sixty four.

At the invitation of Linfengmian, preident of the Beijing Art School, Qi taught in the school and made "Painting for Damo" (see No.25).

In the Year of Nineteen Hundred and Twenty Eight or the Seventeenth Year of the Republic of China at the age of sixty five.

In early Summer, the Warlord Government fell from Power and the "Capital" was moved to Nan jing, Beijing was called Beiping. Xubeihong became president of the Beijing Art School, Qi taught as a professor in the school. Qi's "Poet and Paintings in Borrowed Mountain Room" was printed. The painting "geting rich" was made

(See No.29).

In the Year of Nineteen Hundred and Thirty one or the Twentieth Year of the Republic of China at the age of Sixty eight. Fanfanshan died in Beijing. Qi was grieved and presented his condolence. While teaching as professor at the Art School. Qi did some teaching in addition in Jianghua Painting School.

In the Year of Nineteen Hundred and Thirty Three or the Twenty Second Year of the Republic of China at the age of seventy.

Selected by Fan Fanshan and reselected by Wang Zhongyan, Qibaishi Poem and Painting Published in 8 volume. A selection of seals from 1930 to 1933 was published in ten books.

In the Year of Nineteen Hundred and Thirty Four or the Twenty Third Year of the Republic of China at the age of seventy one.

Felt unsafety because of the social turbulence, Qi fixed iron railings on the windows named as "Iron Railings Room."

In the Year of Nineteen Hundred and Thirty Five or the Twenty Fourty Year of the Republic of China at the age of seventy two.

Qi returned home to offer sacrifices to his ancestors when he came back to Beijing he cut a seal of "Hui wu tang" to express his feeling of thinking of ancestors.

In the Year of Nineteen Hundred and Thirty Six or the Twenty Fifth Year of the Republic of China at the age of seventy three. Invited by a friend, Qi travelled to Qingcheng and Emei Mountains in Sichuan with his concubine and children.

In the Year of Nineteen Hundred and Thirty Seven or the Twenty Sixth Year of the Republic of China at the age of seventy four.

Qi called himself seventy seven year old, two years older than his real age, claiming that he was playing trick of practice deception.

"July 7 Incident" took place, Beijing and Tianjin were occupied in succession by Japanese. Qi resigned his position of teaching in Beijing Art School and Jinghua Painting School and shut himself up. he made the "Painting of Squirrel" for Li Zongren (see no.64).

In the Year of Nineteen Hundred and Forty or the Twenty Ninth Year of the Republic of China at the age of seventy seven. His wife died at the age of seventy eight, Qi was extremely grieved and written a funeral oration. "Painting of Ducks in Pond" was made for his student Wan Qingyun (see no.92).

In the Year of Nineteen Hundred and Forty Three or the Thirty Second Year of the Republic of China at the age of eighty although a sign of "No Business" was seen at his door, Qi had never stopped painting. In February, Qi lost his second wife and was deep in grief. a "Painting of Peaches, Grapes and Lotus Root" was made for his student Sun Songzhao (see no.94).

In the Year of Nineteen Hundred and Forty Six or the Thirty Fifth Year of the Republic of China at the age of eighty three.

After the war of fighting against Japan, Qi began selling paintings again. In October, he held exhibitions in Nanjing and Shanghai and more than 200 paintings on display were sold out in a rush. "Paintings of Bottle Gourd and grass with Worms" were made for Mis. GuoDejie (see no.108.)

In the Year of Nineteen Hundred and Forty Eight or the Thirty seventh Year of the Republic of China at the

age of eighty five.

There was a inflation and monetary crisis, Qi had to refuse all the orders of painting and business suspended. A few paintings were made for Mr. Li Zongren and Mis. Guo Dejie like "Painting of Lotus and Mandarin Duck" (see no.114) Painting of Eagle on Stone "(see no.15) and" Painting of Light and Mouse"(see no.117)

In the Year of Nineteen Hundred and Forty Nine at the age of eighty six.

In January, Beijing was liberated and in October, new China was found. Qi was elected as a member of national association for literary and art workers and a member of national association for painters.

In the Year of Nineteen Hundred and Fifty at the age of eighty seven.

In March, the late Chairman Mao Zedong met with Qi in Zhongnanhai in Beijing. In October, Qi sent Mao two paintings of his best collection one was a written on scrolls saying "see was the world of dragon and cloud was the home of crane". the other was a painting of eagle "Painting of Two Bees on Chinese Wistaria" was made for Zhangbojun (see no.122).

In the Year of Nineteen Fifty Two at the age of eighty nine. Qi made a large painting of "Hundred Flowers and Doves" for the Peace Conference in Asia and the Pacific area, the flower in full bloom symbolizing victory and the doves standing for peace. The Central Painting Institute invited Qi as its honorary professor.

In the Year of Nineteen Hundred and Fifty Three at the age of ninety.

A celebration party was held by the National Association for Painters and the Central Painting Institute for Qi's birthday of ninety, and Qi won the title of outstanding artist of the people. He was elected President of the National Association for Painters and Chinese Painting Research Institute. In September, Xu Beihong, a best friend of Qi died. "A Painting of Worms with Towel Gourd" was made for Zhangbojun (see no.130)

In the Year of Nineteen Hundred and Fifty Four at the age of ninety one.

In April, an exhibition for Qibaishi's paintings was held in the Museum of the Forbidden City. In September, Qi was elected a member of the National People's Congress.

In the Year of Ninety Hundred and Fifty Five at the age of ninety two. Qi was awarded the title of academician of Art Academy of East Germany.

In the Year of Nineteen Hundred and Fifty Six at the age of ninety three. Qi won the international peace prize for 1955 issued by the World Peace Council.

In the Year of Nineteen Hundred and Fifty Seven at the age of ninety four.

Beijing Academy of Chinese Paintings was found and Qi was elected honorary president. Qi died on 16th September, a funeral committee was formed with Guomoru as chairman and among the important figures attended at the funeral were Zhouenlai, Chenyi, Linboqu, Chengshutong, Dongbiwu, Liwei Han, Zhouyang, Shenyanbing. A year after Qi's death, the Ministry of Culture and the National Association for Painters held an exhibition during which the best works of Qi's life were shown.

wang yan Chao

On the Sixteenth of December

In the Year of Nineteen Hundred and Ninety Two.

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