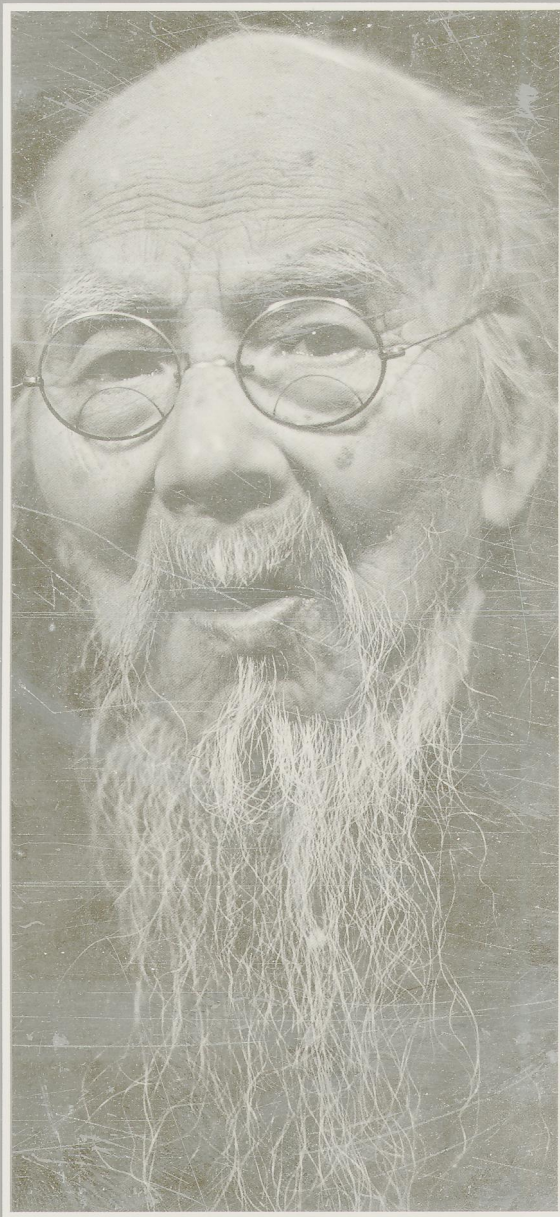


# 齊白石全集



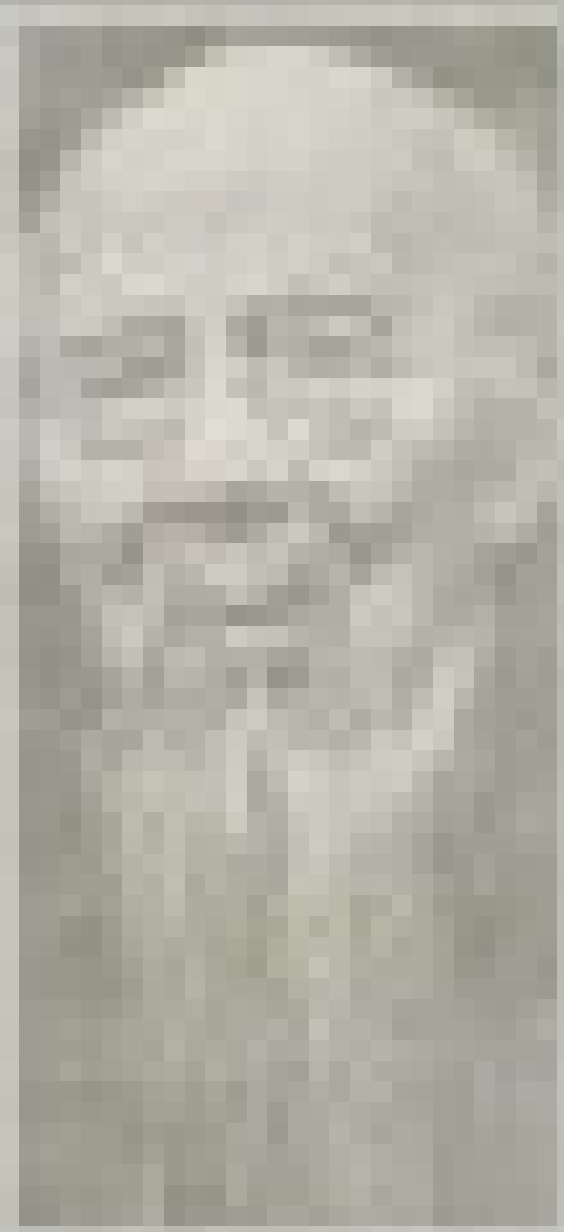
第一卷：雕刻・繪畫

THE COLLECTED WORKS OF QI BAISHI



南白

全



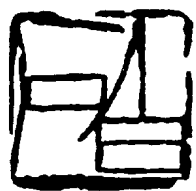
集

# 齊白石全集

第一卷：  
雕刻・繪畫



齊白石









## 凡例

- 一 《齊白石全集》分雕刻、繪畫、篆刻、書法、詩文五部分，共十卷。
- 二 本卷爲早期雕刻與繪畫。收入一八八二年至一九〇二年雕刻作品一四件；一八九二年至一九一八年繪畫作品一八六件。繪畫作品按年代順序排列。
- 三 本卷內容分爲四部分：一傳略，二概述，三圖版，四著錄、注釋。

# 前言

# 前言

齊白石是二十世紀最富創造性和影響，唯一曾被選為世界文化名人的近代中國藝術家。

中國畫歷史悠久，講究文化傳統與素養。齊白石祇讀過半年村塾，二十七歲前還是一個走鄉串戶的雕花木匠。但他轉益多師，師古人又師造化，歷經數十年艱苦卓絕的奮鬥，終於成為融詩、書、畫、印，文人藝術與民間藝術為一體的中國畫大師。

齊白石一生跨清末、民國和中華人民共和國三個時期，先後在農村和城市生活了近一個世紀，親歷了近代中國激烈的社會變革。但他始終固守着一個藝術家的立場，保持着對寧靜村居生活的深情依戀。他把豐富的生活閱歷凝結為詩歌、繪畫和印文，全身心地歌咏生命自然，頌美勤勞樸素的人生。他創造的境界和美，不僅體現了中國的人文傳統與智慧，也表達了整個人類對生存、和平和美好自然環境的真誠向往。

齊白石藝術活動的近百年，正是中國文化藝術激烈變遷的時代。許多中國畫家和藝術家，都接受了西方藝術的洗禮。但齊白石一直堅守着從傳統藝術自身求新求變的途徑——由俗入雅，變雅為俗，把時代審美需求與個人志趣結合起來。他的成功表明，傳統繪畫除了融中西為一體的途徑外，也能夠通過體系自身的吐故納新，特別是借助於文人與民間兩種傳統的融合，求得現代轉化並達到一個空前的高度。

齊白石的藝術成就，首先是繪畫上的。他兼擅肖像、人物、山水、花鳥走獸和各種雜畫，能作工筆，更長於寫意，還能將極工與極寫合而為一，構成特殊的繪畫風格與情趣。他的大寫意花鳥畫，形象逼肖，筆墨極簡，色彩濃艷，同時又不乏強烈的墨韻和有利的筆綫。他的草蟲，無論工寫，都能形神畢肖，活潑如生；他純用水墨創造的蝦、蟹、蛙諸種水族，不僅刻畫出它們跳躍爭鬥飛翔鳴叫種種生命活態，還充分展示出水墨藝術自身的奇妙與魅力。他筆下的造化自然和可愛的生命因季節而不同，因風雨雪霜而變化，因時光流逝而榮衰，因畫家彼時彼地心境的差別而呈現出千姿百態。齊白石的山水畫，胎息於前人畫譜與法式，獨出於寫生觀察與構景造境。一丘一壑的桂林山，竹林掩映的鄉村小景，霧靄烟波中的帆影，殘陽枯樹中的鴉群，古柏柵欄下的白牆老屋……平樸、親切、出人意表，遠離流行模式，強調心理空間；畫法上，則多勾少皴，忽疏忽密，筆勢古拙奇肆，偶爾用色則濃鬱強烈，心手怪異。這使它們呈現出強烈的個性和風格意趣的現代性。齊白石的大寫意人物，簡約、變形、粗獷、稚拙，措意奇突，幽默而多趣，時常表現出農民式的談諧和從豐富閱歷中



獲得的人生智慧，從而使近代寫意人物畫異峰突起，別見洞天。

齊白石篆刻，由浙派丁敬、黃易入門，再摹二金蝶堂印譜，求取平正自然。後從“天發神識碑”變求刀法，從“三公山碑”變求篆法，由秦權、將軍印求風格的縱橫平直，一任天然。最後形成其篆法方直、章法疏密自然、單刀側鋒衝刻的齊派法門，以及其驕快銳利、氣勢盈滿、意態縱橫的風格，躋身於近代篆刻大師之列。

他的書法，先後經過習摹館閣體、何紹基、龔龍顏碑、三公山碑、金冬心、鄭板橋、李北海等，自成剛勁、蒼拙、姿致斜欹的體制。

齊白石的詩歌與文章，感事傷時，發於靈府，情感真摯，樸素動人。特別是他的大量題畫詩，記述個人經歷、悼念親人的短文與挽聯，或清新自然，境界淡遠；或意象奇突，寓含機趣；或援入口語，親切有味。胡適說白石的詩文表現了“樸實的真美”，“最能感動人”，可謂一語中的。

詩、文、書、畫、印章乃至早期雕刻，各自獨立，又是一個不可分離的整體。它們從不同側面展示出齊白石的天才與創造，同時又互為表裏，互相補充與印證。研究齊白石，不能不顧及他的各個方面，即便單純瞭解他的繪畫，也祇有在全面熟悉的基礎上，纔能深入。

齊白石的藝術，有一個發生、發展、變化和成熟的過程。因此，必須從縱的方向加以細緻的考察，纔能真正明晰齊氏藝術的底裏。經過對大量作品和齊白石經歷的研究分析，我們把齊白石的繪畫分為四個大時期：

- 一、早期（一八九二年——一九一八年）
- 二、中期（一九一九年——一九二七年）
- 三、盛期（約一九二八年——一九四八年）
- 四、晚期（約一九四九年——一九五七年）

早期約四十年，即從學木匠到定居北京之前這個漫長的時期。他作為民間藝匠、地方畫家，無論生活、心理、藝術創作、文化交際圈等等，都帶有濃鬱的民間性與地方性。但這一漫長時期為他後來的大器晚成打下堅實的基礎。沒有在家鄉艱苦奮鬥的半個多世紀，不可能有定居北京之舉，不可能在北京藝林獨立。

在早期，齊白石從木匠而畫家，從民間肖像畫師而兼畫人物、山水、花鳥，並成為在詩、文、篆刻、書法各方面都有所成就的地方名家，除了他個人的天資與努力外，有三個因素是至關重

要的：第一，他得到了湘潭地方以胡沁園、黎松安、王湘綺爲代表的士紳文人的支持與提携，得以進入他們的文化圈；第二，他在這個文化圈中師友的幫助下，作了八年之久的遠遊，擴展了眼界與心胸，提高了修養與技巧，爲他向文人藝術轉化和後來的定居北京奠定了心理、識見與能力的基礎；第三，遠遊後十年近乎隱逸的幽居生活——讀書、吟詩、作畫、刻印，從身分、志趣、素養和作品風格等各方面完成了由民間藝術家向文人藝術家的轉變。

中期約十年，但在齊白石藝術歷程裏占據重要地位。首先是定居北京之舉，改變了他的藝術道路。如若始終株守家鄉，不出湘界，齊白石到老也祇能是一個地方名家，而不會成爲卓立不群的藝術大師。他的印章“故鄉無此好天恩”，說的就是北京對於一個藝術家的天時地利條件：文化環境、藝術環境、藝術生存環境、瞭解世界與被世界瞭解的環境。初到北京的十年，在生存需要與藝術環境的雙重壓力下，他進行了艱苦的“衰年變法”：一方面繼續向文人繪畫特別是以八大爲代表的明清個性派文人畫索求，一方面通過借鑒吳昌碩的筆墨風格與色彩表現，把幽居以來所學摹的冷逸畫風轉變成一種渾厚、強烈、簡約、剛健，文野相融、雅俗共賞，與畫家自己個性更相契合的新風格。變法以後，齊白石大器晚成，進入了藝術上的成熟期與全盛期。

盛期二十年，齊白石一直處在創造力旺盛的狀態中：作品多、精品多、風格穩定。人們所熟悉的齊白石作品，多出自這一時期。花鳥畫占據了最重要的位置，山水、人物數量雖少，却多有很高的質量。但由於以賣畫爲生，齊白石常要適應或應付各類求畫者，也有不少重複與粗疏之作。

新中國成立時，年近九旬的齊白石進入了他藝術上的晚期。在體力精力尚好的五十年代初，他依然保持着旺盛的創造力，作畫很多。約五十年代中期，老人身體衰象漸顯，把筆作畫，有時出現不能控制正常筆綫形態的情況。題材範圍大大縮小，構圖日見簡括，筆墨越來越蒼老，有時在紙上直潑花青。有意思的是，一些在某種程度上失去控制的圖像與筆綫，反而愈見奇拙與神彩。當藝術家對畫面的理性控制減弱，反而充分地調動了潛隱的無意識和自由天性的作用，何況他幾十年練就的筆墨功夫並沒有失掉，這是齊白石晚年一些作品（如一九五七年所畫《牡丹》、《葫蘆》）超然物表，無法而法，真趣盈滿的基本原因。

最有成就與聲名的藝術家，不一定都能得到真正的理解。對此，晚年的齊白石有清醒的意識。一九五六年，他在黎錦熙、齊良已編的《齊白石作品選集·序》中寫道：



予少貧，為牧童及木工，一飽無時而酷好文藝，為之八十餘年。今將百歲矣，作畫凡數千幅，詩數千首，治印亦千餘。國內外競言齊白石畫。予不知其究何所取也。印與詩，則知之者稍稀。予不知知之者之為真知否，不知者之有可知者否，將以問天下後世……

齊白石逝世四十年來，出版了許多他的畫集、印譜以及有關研究、回憶著述，為世人瞭解他和他的藝術提供了珍貴的資料和啓示。但和數以萬計的齊白石作品相比，每部畫集所能收入的作品是非常有限的。而且，這些畫集和印譜，幾乎不收或很少收入齊白石前期尤其早期的作品，人們很難通過它們瞭解齊白石藝術發展的歷程和全貌。黎錦熙編訂校注的《齊白石作品集·第三集·詩》具有高度的學術水準，但由於歷史原因，有些詩沒有被收入，還不免有些遺漏。齊白石寫的文章、書信和大量題跋，同樣是他藝術生命不可或缺的一部分，但國內研究界和出版界尚未來得及關注它們。此外，由於研究工作的薄弱，齊白石作品的斷代、真偽辨別也存在着一些困難和問題。新時期以來，隨着藝術創作、藝術研究的發展，文物市場的興旺和國際文化交流的活躍，美術史家、畫家、收藏家、廣大美術愛好者和海外友人對齊白石藝術瞭解的要求越來越高——希望知道他各個時期作品的面貌，看到更具學術性、印刷更為精美的畫集和具有學術水準的研究專著，但研究工作需要以系統的圖像資料和文獻資料為前提。因此，編輯包括雕刻、篆刻、詩、文、題跋、書、畫的《齊白石全集》，勢在必行。

一九九〇年，一部全面展現齊白石曲折漫長的藝術發展過程與藝術成就的大型畫冊選題《齊白石全集》，被列入國家“八五”重點出版規劃。在義不容辭的責任感和桑梓之情的驅使下，湖南美術出版社的編輯人員與國內的志同道合者開始了長達五年的全方位的組稿、拍攝及編撰工作。

齊白石一生創作了數以萬計的繪畫與篆刻作品，所謂“全集”也祇能是選擇其中的一部分，不可能無遺漏地全部收入。但唯有掌握了相對的“多”與“全”，纔有充分選擇的餘地，以“不全”體現出相對的“全”來。《全集》中的繪畫選自所拍四千餘件原作和少量印刷品，印章則選自兩千餘方原拓或可靠的印本。詩歌在黎錦熙編《齊白石作品集·第三集·詩》的基礎上補遺，凡

能收集到的、可靠的遺漏之作，一概補入。文章和題跋也采取求全的原則，把能夠見到的作品全部收入。

編者在搜集、編選作品的過程中，特別注意了它們的創作年代和題材風格的發展變化。譬如繪畫，從齊白石三十歲到九十七歲（一八九二年—一九五七年）六十多年間，基本做到了年年有作品；收入了所能搜集到的全部有相異之處的作品，以便給觀者提供出齊白石繪畫演變的清晰脈絡。二百多件前期作品，三百餘件“衰年變法”時期作品，最能說明這位民間出身的藝術家漫長而艱苦的藝術歷程，在學術上具有重要的意義。一千五百餘件盛、晚期作品，大多具有代表性，並考慮到花鳥、人物、山水，工筆、寫意，題材、風格的諸種不同。它們的創作時序，則幾乎可以按月份排列。

限於時間和主客觀條件，《齊白石全集》還存在着諸多不足，如個別重要的繪畫、篆刻作品尚未能收入，詩文著作還收集得不夠全，作品著錄仍有闕如，有些圖片質量不夠理想等等。我們期望能有機會輯遺和補正。

齊白石全集編輯委員會

一九九六年六月



# PREFACE

# PREFACE

Qi Baishi is the most innovative and influential artist of modern China, and the only Chinese artist of the 20th century to have been placed among the giants of the world culture.

Chinese painting, of remote origin, stresses cultural tradition and cultivation. Qi Baishi read for only half a year at a private village school, and was merely a carver-carpenter wandering from door to door. Yet he apprenticed himself to many, and copied the ancient masters as well as the Great Creator; after years of hard striving, he succeeded as a master of Chinese painting, who integrated poetry, calligraphy, painting and seal-making, and literary arts and folk arts.

Qi Baishi lived in three periods of Chinese history, from the late Qing Dynasty through the National Republic to the People's Republic, in rural and urban areas for almost a century, and experienced the radical social changes of modern China. Yet he kept himself firmly upon the stance of an artist, and attached himself with profound feelings to the tranquil village life. He compacted his extensive experience into poems, paintings, and seal-inscriptions, and he poured forth his soul and body abroad in hymning life and nature, and in beautifying the living of diligence and simplicity. The conception and the beauty of his creation not only embody the humanistic tradition and intelligence, but also express the yearning of the whole of mankind for subsistence, peace and paradisaean natural environment.

The near-100 years in which Qi Baishi was active in arts were the very years of radical shifts in Chinese culture and arts. Numerous Chinese painters or artists baptized themselves in Western arts. Yet Qi Baishi persistingly followed the track which could introduce innovations into the traditional arts by intrinsic means—prosaicism into refinement, refinement into prosaicism, unification of the aesthetic demands of the age with the interests of the individual. His success well demonstrates that traditional Chinese painting can achieve modern transformation and ascension to an unprecedented height, by means of intrinsic metabolism of the system, especially combination of the literary and folk traditions, as well as by means of integration of Chinese and Western artistic cultures.

Qi Baishi's artistic achievements, are, first of all, of painting. He was adept at the paintings of portrait, figure, landscape, flower-and-bird, and a diversity of other subject matters; he was well versed in meticulous brushwork, and better in free-hand brushwork, and so skilled as to unify extreme meticulousness and extreme free-handedness to form his original painting style and mood. His free-hand brushwork flower-and-bird paintings are true to the actual objects, sketchy in brushwork and inkwork, exuberant in colour rendition, and meanwhile with strong ink tints and forceful brush lines. His grass-and-insect paintings, whether meticulous or free-hand, as vivid as living, all capture the spirit as well as the form of the objects. His ink wash paintings of such aquatics as shrimps, crabs and frogs, not only represent the living dynamisms of their activities as jumping, competing, flying and chanting, but also demonstrate the inherent curiosity and charm of the ink wash art. By his brush, the natural beings and lovely lives alter with seasons, metamorphose with weathers, decline and prosper with the passage of time, and present themselves in a diversity of postures with the variation of the painter's mind and mood. Qi Baishi's landscapes, gestated in the painting models and canons of earlier artists, are originated in his sketching observations and creative conceptions. The Guilin mountain formed of one mountain and one river, the village shaded in bamboos and trees, the sails melting into smoky waves, the crows flocking in the rotten trees under the setting sun, the old white-wall house fenced by ancient cypresses, ..., all are ordinary, cordial, beyond expectations, far from the popular models, emphatic of mental space. As far as the technique is concerned, more lines are used than strokes, now scattering and now gathering, with the brush movement that is antiquated, unsophisticated, fantastic and impulsive, and with occasional rendition of strong striking colours which reveal the peculiarity of the hand and the mind. The works therefore take on strong originality and stylistic modernity. Qi Baishi's free-hand brushwork paintings of figures, sketchy, transformed, unconstrained, unsophisticated, peculiar and striking of conception, permeating with humour and amusement, often present the comicality of a farmer and the life wisdom extracted from enormous experience, and therefore enable the modern free-hand figure painting to protrude as a



peculiar peak, and to unfold new frontiers.

Qi Baishi cut seals, starting by copying Ding Jing and Huang Yi of the Zhejiang School, continuing by imitating the Double Golden Butterfly House Handbook of Seal Prints, in pursuit of evenness, straightness, and naturalness. And later, he explored the Heaven-cast Divine Augury Monument for knifework, the Sangong Mount Monument for seal ideography, and further the Qin Dynasty official seals and the Han Dynasty general seals for vertical and horizontal straightness of style, all done to make it as natural as possible. In the end, he established the Qi school of seal making, which is square and straight in ideography, natural of sparsity and density in composition, straight and dashing in one-way edge cutting of the knifework, and which, with its style of swift vigour, keenness, fullness, and variedness of mood, ranks Qi Baishi among modern seal-making masters. As to calligraphy, he copied the official Cabinet style, He Shaoji, Cuan Longyan Monument, the Sangong Mount Monument, Jin Dongxin, Zheng Banqiao, Li Beihai, and others in succession, and established his own style, which is forceful, vigorous, natural, and oblique and diverse in the graphical structure.

Qi Baishi's poems and essays, though without strict laws of prosody and without academic preparation, express his sentiments on occasions and incidents, bursting out from his soul, spontaneous of emotions, unsophisticated and touching the heartstrings of the reader. He composed a large number of poems annotating paintings, essays narrating personal experiences, and elegiacs lamenting over friends and kinsmen, which are marked either by freshness and naturalness, and tranquil and far-reaching conception, or by special and striking imagery, and implication and amusement, or by colloquialism and its cordiality and tastefulness. Hu Shi said that Qi Baishi's poems and essays express "the truth and beauty of simplicity", and can "best touch the cord of the reader's heart." Hu's comment is to the very point.

The poems, essays, calligraphy, paintings, seals, and carvings of the early years, are all separate, and an inseparable whole as well. They represent from different aspects Qi Baishi's faculty and creativity; and they make the external and the internal for one another, and are mutually complementary and confirmatory. The study of Qi Baishi requires consideration of all aspects, even that intended of his paintings alone depends upon an overall knowledge of Qi for in-depth advancement.

Qi Baishi's art evolved in a process of genesis, development, alteration and maturation. A careful diachronical examination is therefore necessary for the clarification of the in-depth content of his arts. An analysis of his experience and many of his works leads to the division of his painting work into four periods:

- I. The Early Period (1882—1918)
- II. The Middle Period (1919—1925)
- III. The Flourishing Period (c. 1929-1948)
- IV. The Late Period (1949—1957)

The Early Period covered 40 years, the long years from the carpenter apprenticeship to before the settlement in Beijing. As a folk craftsman and a regional painter, he was of strong locality, in terms of his life, psychology, artistic creation, circle of acquaintances. These long years prepared a solid foundation for his success in the late years. Without the hard striving of more than half a century, there would be no settlement in Beijing, and no establishment in the Beijing circles of arts.

In the Early Period, Qi Baishi started as a carpenter but succeeded as a painter, and started as a folk portraitist but succeeded as a regional celebrity of achievement in such arts as portrait, landscape, and flower-and-bird paintings, as well as poetry, essay, seal-making and calligraphy. This is the result of his personal talents and efforts, and also of three factors of utmost importance. First, he earned himself the support and promotion from the local gentry literati of Xiangtan represented by Hu Qinyuan, Li Song'an, and Wang Xiangqi, so that he could enter the cultural circle of theirs. Second,

under the help of the friends of this circle, he journeyed for 8 years, broadened his vision and ambition, improved his accomplishments and techniques, and built himself the foundation of psychology, mentality, and capacity, for his conversion to literary arts and his later settlement in Beijing. Third, during the 10 years after the journeying, he lived in seclusion and retirement, where he read books, composed poems, made paintings, cut seals, and fulfilled the conversion from folk artist to literary artist, in term of identity, inclination, cultivation and artistic style.

The Middle Period was of about 10 years, which, formed an important stage of Qi's progress. First of all, the settlement in Beijing changed the course of his artistic advancement. If he had confined himself within his native country and never emitted himself from the Hunan circles, Qi Baishi would have been a celebrity merely of the region, not an unparalleled outstanding master of arts. One of his seals reads "Native country offers not such heavenly grace". It describes the favourable temporal and spatial conditions Beijing provided for artists: the environment of culture, that of arts, that of art subsistence, and that where one could understand the world and make himself understood by the world. During the first 10 years in Beijing, under the twofold pressure of living necessity and artistic environment, Qi Baishi undertook the painstaking "Senescence Reform": on the one hand, he continued to explore the literary paintings, especially those of the Individuality School of Ming and Qing Dynasty, represented by Bada; on the other hand, he, borrowing expression from Wu Changshuo's brushwork and inkwork, and colour rendition, transformed the cold and reclusive painting style he copied since the retirement into a new one, which, vigorous, intense, sketchy, forceful, combining the literary and the folk expressions, appealing to both the cultured and the common, accords better with the personality of the painter. After the reform, Qi Baishi achieved a brilliant success in his late years, and approached the period of maturity and full bloom.

The Flourishing Period covered 20 years, during which Qi Baishi was always in the active state of creativity: prolific of products, plenteous of masterpieces, and stabilized in style. Many of his well-known works were created during this period. Flower-and-bird paintings make the majority of his works, and landscapes and figures, though limited in quantity, stand high in quality. Yet as Qi Baishi depended upon painting for a living, he often painted things to meet the demands of a variety of painting seekers, brushing therefore a few repetitions and imperfections.

At the time the People's Republic was founded, Qi Baishi, approaching 90, entered the Late Period of artistic activity. In the early 1950s when he was still of good physical energy and mental vitality, he remained vigorous of creativity, and prolific as a painter. In the middle 1950s, senility was nearing the old man and there were occasions when he, taking up the brush, lost control of the normal forms of his brush lines. And the subject matter area was narrowing down, the composition was becoming more and more compendious, the brushwork and inkwork more and more uncontrolled, with indigo blue poured onto the paper sometimes. What is interesting is that, in some of the paintings, the composition and the brush lines out of control to some extent are more peculiar and more splendid. When the rational control of the artist over the sheet weakened down, the hidden unconsciousness and the born nature were activated to full play, and what is more, the artist did not lose his brushwork and inkwork capability obtained during the past tens of years. This is the fundamental reason why some of his late-year works (such as *The Peony*, and *The Gourd*, 1957) are beyond materialistic reality, beyond technical patterns, and full of true amusement.

The artist of greatest achievement and reputation does not necessarily obtain truly sympathetic understanding. Of this, Qi Baishi in his late years, had a clear knowledge. In the *Preface to Selected Works of Qi Baishi* edited by Li Jinxi and Qi Liangyi in 1957, Qi Baishi writes:

I was poor in my childhood years, worked as a shepherd boy and a carpenter, living always from hand to mouth, but I had an ardent love of arts, to which I had devoted more than 80 years. I am approaching 100. I have painted several thousand paintings,



composed several thousand poems, and cut one thousand-odd seals. People at home and abroad compete in talks of Qi Baishi's paintings but I wonder what is the value of their workings. My seals and poems are known to fewer, and I wonder whether those who know them really know them, and those who don't know them will know them. This is the question for people and posterity...

He doubted whether "those who know them" and "compete in talks of Qi Baishi's paintings" really know something! In the past 40 years since his death, there have been many collections of paintings and collections of seals of, and research works and recollections on or about Qi Baishi published, which provided people with precious data and revelations for the understanding of Qi and his arts. But in comparison with his ten thousand and odd works, each album could only include a very limited number of works. And what's more, these albums collect none or few of the works of the Early Period, especially of the early years, so that it is difficult for people to know the overall perspective and the process of Qi Baishi's artistic development. *Collected Poems*, Volume Three of *Collected Works of Qi Baishi*, edited and annotated by Li Jinxi, is of great academic value; yet still, for historical reasons, it failed to include some of his poems, leaving some faults of coverage. The essays, letters, and numerous prefaces and postscripts, form an essential part of his artistic life, but still, to them, little attention has been paid from the circle of scholars and that of publishers. And in addition, due to the weakness of Qi Baishi studies, there are still some difficulties and problems in the dating and authentication of his works. Since the beginning of the new era, with the development of artistic creation and art studies, with the prosperity of relic marketing, and with the activation of international cultural communication, there have been greater and greater demands of art historians, painters, collectors, average art enthusiasts, and foreign friends, to acquaint themselves with Qi Baishi arts: to know about the styles of his works of different periods, and to read albums edited with greater academic quality and printed with greater exquisiteness, and monographs of greater academic values. Yet, academic studies require systematic pictorial data and written documents as the prerequisite; therefore, it is imperative to edit *The Complete Collection of Works of Qi Baishi*, which is to include carvings, seals, poems, essays, prefaces and postscripts, calligraphy and paintings.

In 1990, *The Complete Collection of Works of Qi Baishi*, a large album to chronicle the long difficult course of the artistic progress and the artistic achievements of Qi Baishi, was included in The National Eighth-Five-Year Plan of Major Publications. Prompted by the sense of irrenounceable responsibility and the attachment to homeland, the editors of Hunan Fine Arts Press and their fellowship in China, began the longtime work of five years of collection, camera reproduction and edition.

Qi Baishi in his lifetime produced ten thousand and odd works of paintings and seals: the so-named *Complete Collection* can select only part of them, being unable to "collect all". Only when there are relatively "numerous" and "complete" works in the editors' collection, there is the possibility of selecting, of presenting the relative "completeness" through "incompleteness". The paintings in *The Complete Collection* are selected from among the camera copies of more than 4000 originals; the seals, from among 2000-odd original impressions. The poems are edited on the basis of *Collected Poems* by Li Jinxi, supplemented by all authentic poems available. Essays and prefaces and postscripts are included according to the completeness principle: all such writings accessible are collected.

The editors, in the process of collection, selection and edition of the works, noticed the times of their creation, and the alterations of their subject matters, and the variations of their styles. In terms of painting, Qi Baishi, during the 60-odd years from 37 to 97 (1892—1957), created works every year; all available works of diversity are collected so as to provide the viewer with a clear clue of the evolution of Qi Baishi's paintings. Over 200 works of the Early Period and 300-odd of the Senescence Reform period, which can best illustrate the long and painful artistic progress of the artist rising from the world of folk cultures, are of great academic significance. The 1500 and odd works of the Flourishing