

# 最後的輝煌

走 近 齊 白 石 晚 年 的 艺 术 世 界

薩本介 著

榮寶齋出版社

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THE LAST RAYS OF BRILLIANCE:  
STEPPING INTO THE WORLD OF QI BAISHI'S LATE PAINTINGS

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走近齐白石晚年的艺术世界

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A BRILLIANT DREAM .....	1
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## INHERITANCE AND INNOVATION

Keep 30% and Throw away 70% .....	14
The Omnipotence of Poetry .....	22
A Sensor .....	30
Unlocking: Understanding The Lotus .....	38

## BETWEEN SIMILARITY AND DISSIMILARITY

### THE LAST RAYS OF BRILLIANCE

The Beginnings of a Stronger Calligraphic Style .....	48
Revelation in The Red Plum Blossom .....	56
The puzzle: 'Between Similarity and Dissimilarity' .....	64
The Floating Flower .....	72
Headstrong Wildness .....	80
The Loneliness on the Summit .....	88
Life Attraction .....	96
Child-like Speech .....	104
The Heart Is Not Quivering .....	112
Floating .....	120
The Lantern .....	128
A Brilliance .....	136

### LIST OF ILLUSTRATIONS

Listening to the Waterfall by the Stone Pool .....	5
Hearing Songs... ..	7
Meeting Old Friends at Luoshan .....	9
The Rising Moon at the Flower Bridge .....	11
Composing Poems on Bamboo Island .....	13
Li, the Iron-Walking-Stick .....	21
Camellia Flowers .....	29
The Lotus .....	37
Prawns .....	47
The Red Plum Blossom .....	55
Grapes .....	63
The Flower .....	71
The Gourd, a Symbol of Fortune for Generations .....	79
Loneliness .....	87
The Lotus .....	95
A Letter to His Sons .....	103
The Cabbage .....	111
Untitled .....	119
The Lotus .....	127
The Flower Goddess .....	135

一个关于辉煌的梦 .....	3
----------------	---

### 传承与递进

学三抛七 .....	16
诗通广大 .....	24
传感器 .....	32
开锁 .....	40

### 似与不似之间

#### 最后的辉煌

写“扎枪” .....	50
“真”厉害 .....	58
底儿 .....	66
飞 .....	74
任性的胡闹 .....	82
高处不胜寒 .....	90
生命的引力 .....	98
一段“小孩”话 .....	106
心不动 .....	114
飘 .....	122
灯 .....	130
一片光明 .....	138

### 图 录

石潭听瀑 .....	5
□湖闻歌 .....	7
罗山雅集 .....	9
花桥晓月 .....	11
竹屿联诗 .....	13
李铁拐 .....	21
茶花 .....	29
荷花扇面 .....	37
虾 .....	47
红梅 .....	55
葡萄 .....	63
花 .....	71
福祿万代 .....	79
孤独 .....	87
荷 .....	95
示儿书札 .....	103
白菜 .....	111
无题 .....	119
荷花 .....	127
花神 .....	135

## A Brilliant Dream

Ten years ago, I accidentally stepped into a dream. It was the dream of Qi Baishi's art – where half of the world is solid and real and the other half is abstract, filled with impressions and sensations. From then on, I enjoyed a series of brilliant dreams, which have lasted as long as it has taken for these two halves to come together and for this book to come to fruition.

In this book, we follow Qi Baishi on his journey from reality into abstraction. In the first stage of his quest, he learns acceptance and what it means to absorb traditions, but also what it is like to be bound by them. This is a necessary first step for any person wanting to enter the world of the arts, for, during this period, one must accept the standard of others as the norm. One reads books and learns how to survey the world with an objective eye and cultured distance.

The second stage of the journey is when Qi Baishi arrives at a crossroads and begins to explore the boundaries between realism and abstraction – or, as he would call it, 'between similarity and dissimilarity'. This involves learning how to use the artistic legacy one has

inherited in order to say something new. As the paintings of Qi's middle period are already well-known and amply studied, this book skips over that period, preferring instead to focus its attention more closely on the works of his late and, I believe, greatest period.

In this third stage in Qi Baishi's journey, the brush becomes a part of his being. By using a myriad of changeable forms and colours, he taps directly into his subconscious, by-passing those laws and rules that had previously restricted him. His art becomes free, unbound, transcendent and poignantly expressive as his innermost dreams. His visions and impressions of the natural world are released.

This final attainment – the harmonic merging of man and nature – is the focal point of the present book. It is at this stage that Qi Baishi's dream and mine finally have come together – dissolving into one and, I hope, creating a final illumination of his brilliance.

Sa Benjie, The Master of the 'Willing to let go' Studio  
September 16, 2002



## 一个关于辉煌的梦

十多年前的一个偶然，左右脚各自踏进了齐白石一实一虚两个梦。由于这，我便从那个时候开始，做了一系列有关辉煌的梦。这个梦好长好长，终于梦成了这么一本书。

在这本书里，齐白石是从实到虚走过来的。辉煌的第一步，吸收，也可以叫被捆绑的过程。这是每一个学文化、搞艺术的人探索规律的必经之路。这个阶段还得以别人、书本、客观为标准。这一步本书略有述及。

第二步，就到了似与不似之间这一层。这一层别人说得够多了，想来这不属于我该重复的，如果想探究内情，请直接到书店的艺术类绘画格子里去拣。画册、专论、回忆，能拣一大堆。那之中说的比我要说的还清楚。

第三步，笔变成了齐白石身体的一部分。通过变幻多端的形式和色彩把潜意识释放出来。艺术规律被有意无意地破坏、超越，自由自在地表达自己，更高一层人与自然的融合，这是本书的重点所在。在这里，齐白石的梦和我的梦叠在了一起，叠出了一个最后的辉煌。

往下出溜斋主

2002年9月16日

### Listening to the Waterfall by the Stone Pool

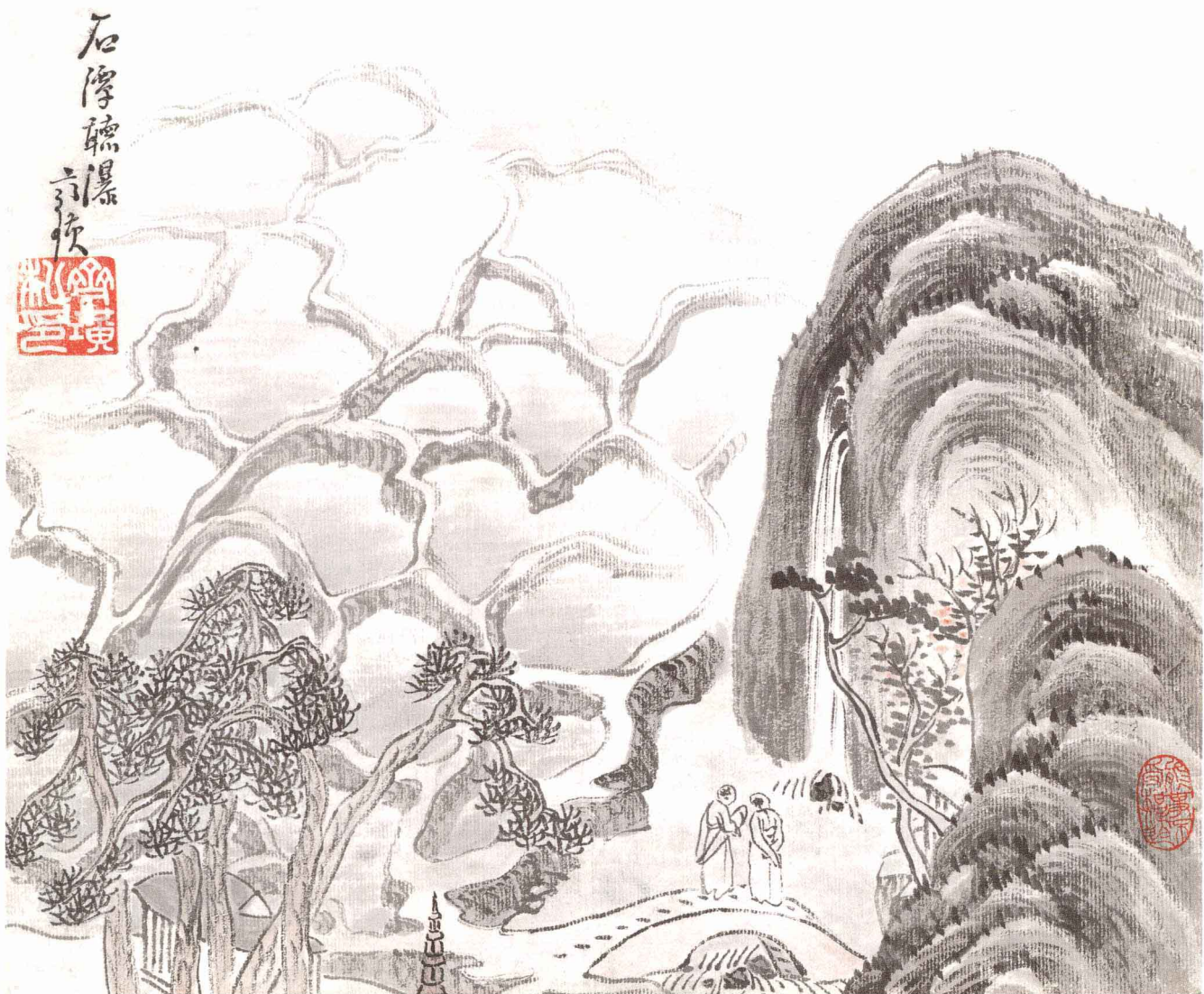
medium: ink on Chinese paper  
dimensions: 31.6 cm × 28.2 cm  
inscription: Listening to the waterfall by the Stone Pool,  
Qi Huang  
seals:  
1. Qi Huang's personal seal  
2. Anything that can be done must not be done in haste  
date: after 1895

published: 'Rongbaozhai', 2002, No.1, p.5  
note: this piece is the first in a series of five landscape paintings

### 石潭听瀑

质地: 纸本  
尺寸: 31.6cm × 28.2cm  
款识: 石潭听瀑, 齐璜。  
印章: 齐璜私印 能事不受相促迫  
年代: 约1895年以后

著录: 《荣宝斋》, 2002年第1期第5页  
注: 同系列山水册页之一





### Hearing Songs...

medium: ink on Chinese paper  
dimensions: 31.5 cm × 29.4 cm  
inscription: Hearing Songs by the Lake, Qi Huang  
seal: Pinsheng  
date: after 1895

published: 'Rongbaozhai', 2002, No.1, p.6  
note: this piece is the second in a series of five landscape paintings

### □湖闻歌

质地: 纸本  
尺寸: 31.5cm × 29.4cm  
款识: □湖闻歌, 齐璜。  
印章: 频生  
年代: 约1895年以后

著录: 《荣宝斋》, 2002年第1期第6页  
注: 同系列山水册页之二



## Meeting Old Friends at Luoshan

medium: ink on Chinese paper  
 dimensions: 31.9 cm × 29.1 cm  
 inscription: Meeting old friends at Luoshan, Qi Huang  
 seals:  
 1. Huang  
 2. Pinsheng  
 3. Enjoy yourself and forget the miserable past  
 date: after 1895

published: 'Rongbaozhai', 2002, No.1, p.6  
 note: this piece is the third in a series of five landscape paintings

## 罗山雅集

质地: 纸本  
 尺寸: 31.9cm × 29.1cm  
 款识: 罗山雅集, 齐璜。  
 印章: 璜 频生 行乐却忘贫里过  
 年代: 约1895年以后

著录: 《荣宝斋》, 2002年第1期第6页  
 注: 同系列山水册页之三





### The Rising Moon at the Flower Bridge

medium: ink on Chinese paper  
dimensions: 31.5 cm × 28.4 cm  
inscription: The Rising moon at the Flower Bridge, Qi Huang  
seals:  
1. Qi Huang's personal seal  
2. Withdrawing and painting in Ji Garden  
date: after 1895

published: *Rongbaozhai*, 2002, No.1, p.7  
note: this piece is the fourth in a series of five landscape paintings

### 花桥晓月

质地: 纸本  
尺寸: 31.5cm × 28.4cm  
款识: 花桥晓月, 齐璜。  
印章: 齐璜印信 寄园画隐  
年代: 约1895年以后

著录: 《荣宝斋》, 2002年第1期第7页  
注: 同系列山水册页之四



