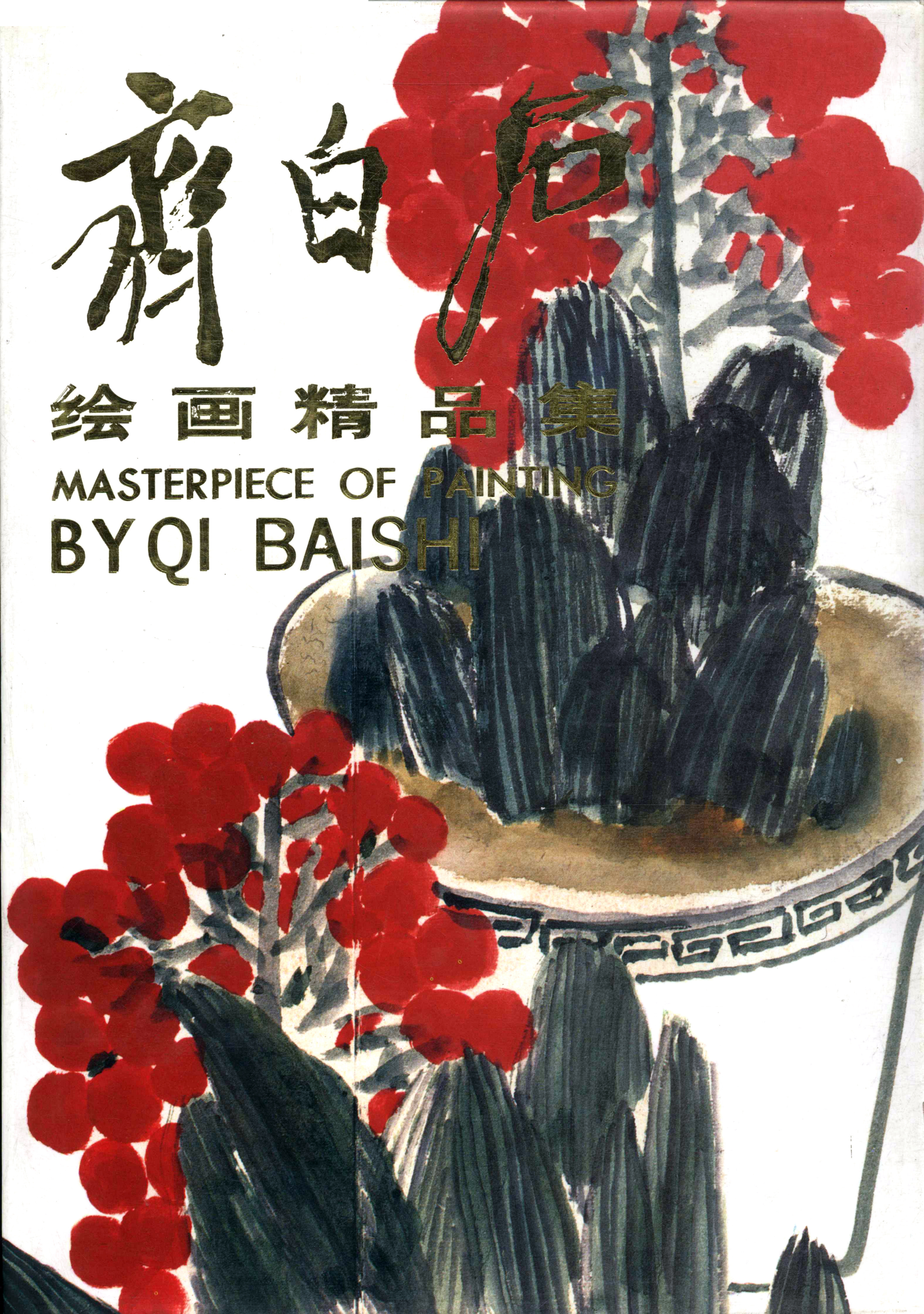


齐白石

绘画精品集

MASTERPIECE OF PAINTING
BY QI BAISHI



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前言

白石老人是我中华近百年来最杰出的国画大师。他在中国「文人画」衰弱时期，给一蹶不振的文人画带来活力，使之重新崭然崛起。本来中国文人画在其一千二百余年的历史中起伏演变，至清末已趋衰弱，当时文人画家虽仍众多，但罕有创新，大都在临摹守旧中讨生活。白石老人接受文人画的优秀传统后，年至六十而思想骤变，异峰突起。他在一九一九年五十五岁时避乡乱由湖南来北京，定居后数年，结识了京师名画家陈师曾、胡佩衡、徐悲鸿三先生，受到他们的重视和支持。而当时有一些北方画家轻视白石老人，认为湖南来了一位农民画家，并对老人所保持的俭朴之风视为吝啬。例如有人馈送老人的糕点，老人将包装纸都收好，供画稿时使用。现在我们还能见到他的底稿中，就有在又粗又黄的包皮纸上画的草稿，其中有的还可见到印有南货店的广告。

白石老人在日记中记有：「余友方叙章尝语余曰，吾侧耳窃闻，居京华之画家多嫉于君，或有称之者，辞意必有贬损。余犹未信。近晤诸友，面白，余画亟荒唐，余始信然。然与余无伤，百年后来者自有公论。」这说明白石老人所追求的对文人画的「衰年变法」很有信心。他对传统古人的画法，在所写《老萍诗草》中评论道：「青藤、雪个、大涤子之画，能纵横涂抹，余心极服之。恨不生前三百年，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。余想来之视今，犹今之视昔，惜我不能知也。」

白石老人高出寻常画家许多，有些人实际不懂老人艺术精华所在。笔者的父亲胡佩衡公冷庵先生，当年正编辑画坛杂志《湖社月刊》，很欣赏老人作品之新奇特出，到处为之宣传，并给老人出题画《雪山图》，老人几易其稿，巧妙设计，精心绘制，画成一幅难得的绝品。白石题此画云：「余数岁学画人物，三十岁后学画山水，四十岁后专画花卉虫鸟，今冷庵先生一日携纸，委画雪景，余与山水断缘已二十余年，何能成画？然先生之来意不可却，虽丑绝不得已也。戊辰冬十月齐璜记。」这幅佳作即时刊登在《湖社月刊》上，以告北京画坛。斯时白石老人曾经画好数张作品持往琉璃厂去卖，转了一天也卖不出一张，他卖得很便宜，四尺条二元大洋一张。一般人看不上这位大师，使他十分难堪，他只得靠篆刻为一家谋个温饱。胡佩衡先生看到这种境况太不公平，就自己拿出大洋一千元，给白石老人印《齐白石画册第一集》，让他自己选作品，为画册写序言，这是白石老人在北方画坛立足的第一步。

老人的学生李苦禅、李可染两先生生前都和胡橐谈论过：白石老人的画集出版了几本，都不理想，应该找一位懂老人艺术的人把他的「绝品」收集起来，印出精美画集问世才好。所谓「绝品」就是指画家一生大量作品中，如老人自我得意而自称「偶然拾得」的，其实绝非偶然，而是适

逢其时的佳作，非一般所能成，甚至自己也很不易成的作品。正如王羲之醉写《兰亭集序》稿那样，他在时间、地点、气候、环境、气氛、兴致都好，富有灵感激情之时一挥而就，写出了这幅天下行书第一的希世绝品，羲之酒醒与日后，自己再写也不如原稿了。这就是所谓「绝品」。胡橐随白石老人习画十余年，象这样的亲自见闻旧事，历历如在目前。今集得老人精品杰作多幅，影印问世，今人与后来人能共饱眼福，也是大好事大快事。

白石老人追求的准则，正如他提出的「作画妙在似与不似之间，太似为媚俗，不似为欺世。」意在形神兼备，雅俗共赏，使画家、鉴赏家、爱好者乃至一般观众都觉得精到。这也是体现中国文人画的一个方面，一大特色，作到这一点十分不易。白石老人作品题材既要宽广而精细，又平凡而深刻；所绘作品小而花鸟、虫草、鸡禽、虾蟹……，大而山水、人物……均富自然天趣，其形其神莫不给人以亲切、朴质、活泼、新鲜的感受，使人心旷神怡，百看常新。这是一般画家很难做到的。例如他画虾，画了数十年，几经变化，才塑造出完美的艺术形象。他在一幅虾画上题写：「余之画虾已经数年，初只略似，一变毕真，再变色分深浅，此三变也。」老人六十岁后画风骤变，画虾亦然，晚年而画作形神更为超绝。但他自己并不满足，为了达到造型更加简练深刻，有意识地省去次要部分，删除了不损害虾的实质的小腿，而增添几条美化形神的虾须，突出了重要特征，神态更加完美。本画册选了几幅虾画，其中题款中有「门客」者就是老人教胡橐的示范佳品。白石老人自觉满意的绘作，有时加盖「偶然拾得」的闲章，即「文章本天成，妙手偶得之」的意思，或者题写几句那幅难得之作的妙处所在，以为自品志记。

白石老人一生绘制以万计，其中好作品很多。编者选印水准是认为确属物理、物态、物情三老皆备，笔法、墨法、水法三法皆备，再现大自然天真之美，观赏者理想之美的佳作，虽不能做到尽收借于天下，幅幅皆「绝品」，然而大都是编者看到的有白石老人独到之处的好作品，集中起来以供中外画坛、美术界、收藏家、爱好者及后来人所研究欣赏。本集作品均系国内外收藏家个人藏品，大多数作品为首次印刷出版。在此谨向对本画册的编辑予以大力支持的吴作人、邵宇、黄胄、齐良迟、王书文、卢光照、娄师白、林洪道、钟志森等先生及邹佩珠、李惠玲、陈淑贞等女士致以衷心的感谢。

胡 橐 王大伟

一九九〇年五月于京华

PREFACE

The revered Bai Shi was the most distinguished master of the traditional Chinese painting in China within last hundred years. During the declining period of the “literati’s paintings” it was he who brought about vitality again to the literati’s painting collapsed after a fall. The literati’s painting was evolved undulatorily for more than one thousand and two hundred years in its history and upto the end of Qing dynasty it towared decline. Though there were lots of literati’s painters at that time, they rarely brought forth original ideas. Most of the painters were conservative to seek to live on. The revered Bai Shi’s ideology changed suddenly at his sixty years old after accepting excellent tradition of literati’s paintings. At his fifty five years old he left Hunan for Beijing in 1919 to seek refuge. After settlement for several years he associated with Mr. Chen Shizeng, Mr. Hu Peiheng and Mr. Xu Beihong, who were three famous painters in Beijing and he was highly valued and supported by them. Whereas some painters in the North looked down upon Bai Shi and they simply took him as a painter of farmer and his simple life was regarded as a skinflint. For example, the Bai Shi collected the wrapping paper of cakes which were presented by some bodies for rough sketch and now we still can discover drafts painted on the course and yellow wrapping papers and some trade marks and advertisement can be seen on it.

On Bai Shi’s diary it was written:

Mr. Fang Xuzhang, one of my friend, told me most of the painters in Beijing were jealous of my fame and I heard from some other friends recently, my paintings were extremely absurd but I did not believe it. Nothing was harmful to me because I was firmly believe that after hundreds years there will be public opinion. That is to say revered Bai Shi had full confidence in the reform of the literati’s paintings which were seeked in the decline year. Regarding to the traditional paintings by the ancients he gave his comment on his article named “Lao Ping Shi Cao” expressed his admiration for such excellent paintings by Qing Tang, Xue Guo and Da Dizi. He said if I should have born three hundred years ago, I should have rubbed an ink stich against an inkstone and put papers for them. If they blocked me at the gate, it was still pleasant to me. I would not go back even if I was getting hungry. I was eagle to see today’s paintings and the same as my wishes to see the past but unfortunately I failed to do so.

The revered Bai Shi was much superior than other common painters. Some of them actually could not understand where was the essence of Bai Shi’s paintings.

Mr. Hu Peiheng i. e. Author’s father and Mr. Gong Lengan, who were editing a magazine of forum on paintings named “Xiang She Monthly” appreciated very much for his novel and prominent paintings and made propaganda for him everywhere. They asked the revered Bai Shi to paint “snowcapped mountains ”and he altered his paintings for several times. At last with his ingenious design and meticulous painting he completed a rare and master piece and he wrote an inscription on his painting as follows:

One day Mr. Leng An brought me a piect of paper and asked me to paint snow—clad landscape. Though I had broken relation with landscape painting for more than twenty years, still I

tried to complete it. Although the painting would be ugly looking, it was immediately published on the magazine of "Hu She Monthly" so as to tell Beijing forum on paintings. At that time the revered Bai Shi had completed several paintings and took them to Liu Li Chang for selling. He walked round for the whole day but he could not sell even a single piece of Chinese painting. The selling price was much cheaper, say two silver dollars for one painting with its length of four rules. The common people looked down upon this master and that made him very unbearable. He must be lived on seal cutting for his family to get sufficient food and adequate clothing. Mr. Hu Peigeng looked at this phenomenon and thought this is unfair. He himself took out one thousand silver dollars and handed it over to the revered Bai Shi for printing his first volume of Qi Baishi's album of paintings, for which he was asked to choose his manuscripts and write preface for it. This is the first step for the revered Bai Shi to keep a foothold of forum on painting in the North.

Bai Shi's students Mr. Li Kuchan and Li Keran said during their life to Mr. Hu Tuo that the revered Bai Shi's album of paintings had been published for several copies but no one was ideal. It was better to find a person who knew better about his manuscripts and collected his "master piece" and had them printed and binded up into exquisite album of paintings. The so called "master piece" means among plenty of painters' manuscripts during his life the revered Bai Shi himself was elated at the success of paintings and called by himself "accidental picking up". Actually they were not accidental and they were all timely master pieces which could not be fulfilled in ordinary circumstances. Even he tried his best still he could not get such master piece. It was just the same as Mr. Wang Xizhi's manuscript named "Lan Ting Ji Xu" which was written when he was drunken. With the good time, location, weather, environment, atmosphere and sentiment, rich inspiration and strong emotion the rare and master piece of the number one running hand in the world was written at a stretch. After tipsy feeling was over or in days to come, he could not write better than the original one. That was the "master piece" means.

More than ten years elapsed since Mr. Hu Tuo learned paintings from the revered Bai Shi. He was still remembering his knowledge as if it was still right before his eyes. Nowadays he collected the revered Bai Shi's cream master pieces and had them photo copied and published. It was excellent to people of today and future generations to glut their eyes.

The principles the revered Bai Shi sought is the same as he raised: "Paintings would be wonderful if it was painted between its likeness and unlikeness. If it was just like the real things, it would be too vulgar. Whereas unlikeness would cheat people". It should combine shape with manner so that both the educated and common people could enjoy it. That is to say all painters, connoisseurs, lovers and ordinary spectators would all feel that the paintings were all excellent.

This indicated the characteristics of the literati's paintings and it was difficult to reach the point.

The revered Bai Shi's theme of works was not only vast but also meticulous, ordinary but

profound. This embodied one side and one characteristic of literati's paintings. His painted works was from the smaller one such as flowers, birds, insects and grass, chicken and poultry, shrimp and crab, to the bigger one as mountains and rivers, figures. It was full of nature of interest and humour. From its shape and manner it gave people a kind, sincere and honest, lively and fresh impression. It made people relaxed and happy and it would always be new to people after watching for a hundred times. For ordinary painters it is difficult to reach these points. For example, he painted shrimps for several years and he changed it for several times. At last he moulded complete artistic image. After his sixty years old his style of painting changed suddenly, so was the shrimp paintings. The paintings were much excellent in its shape and manner during his old age but he himself was not satisfied with his paintings. In order to reach more terse and profound, he consciously omitted less important part and deleted the shank from the shrimp and it would not be harmful to its essence. Whereas he increased several pieces of beautiful moustaches to lay stress on its important characteristics and made it more complete in its shape and manner.

This album of paintings includes some selected paintings of shrimps, among which the inscription of "door guest" (Men Ke) is the wonderful work used to teach Mr. Hu Tuo by the revered Bai Shi in his demonstration.

Whenever the revered Bai-Shi was himself satisfied with his paintings, sometime he affixed a seal named "accidentally picked up" namely "the success of the article depended on the heaven and excellent paintings on accidentally by miraculous hand" or wrote some excellent points of the paintings which was difficult to get for memory.

The revered Bai Shi's paintings is calculated on ten thousands basis during his life, among which there are a lot of excellent works.

The editor's standard to select the paintings are as follows: They should be complete in its physics, state of matter and mode of matter;

There should be complete paintings with way of doing touches, ink and water so as to incarnate the beauty of nature and to be regarded as spectator's ideal and excellent works.

Although we can not collect all his paintings, all are master pieces which were collected by editor for research and enjoyment of Chinese and foreign forum on paintings, art circles, collectors, lovers and descendant.

The work in this album of paintings are all collected by individual collector and most of works are printed and published for the first time. We would like to express our sincere thanks to Mr. Wu Zuoren, Mr. Shao Yu, Mr. Huang Zhou, Mr. Qi Liangchi, Mr. Wang Shuwen, Mr. Lu Guangzhao, Mr. Lou Shibai, Mr. Lin Hongdao, Mr. Zhong Zhisen etc. and Mrs. Zhou Peizhu, Mrs. Li Huiling and Mrs. Chen Shuzhen etc. for their great support in edition of this album of paintings

Mr. Hu Tuo and Mr. Wang Dawei

It is written in Beijing, China in May, 1990

予少貧為牧童及
木工一飽無時而酷好
文苑為之十餘年
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
予不知其究何所
取也印與詩則知
之者稍希予不知
知之者之為真知否

不知者之有可知者
否將以問之天下後
世然老且無力者
良已喪即老之
自喜之作罕示
人者友人黎劭西

先生並為審訂
以待衆評予之技
止此予之願亦止此
世欲真知齊白石
者其在斯其在斯
請事斯

一九五六年湘潭
齊白石時年九十有六



此为齐白石1956年为本社出版《齐白石作品选集》(1959年出版)所写的序文

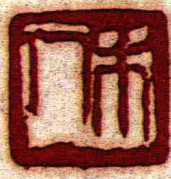
QI BAISHI'S PREFACE

I was poor when I was young. I earned a living as a shepherd boy and carpenter and extremely love literature and art at any time for more than eighty years. Now I am approaching hundred yerars old. I have completed several thousand paintings and poems and also I have my seals carved for more than thousand pieces. People at home and abroad talked prudently about my paintings and I do not know what they talked about. Less people konw my seal and poem. I do not know whether those people who know my paintings are realy know me well. I would like to let all people who know me or not know me well but I am too old to do this. My son Liang Jixie has printed the manuscripts which I like and have never shown to others. Mr. Li Shaoxi, one of my friend, helps examine and revise my manuscripts for public comment. My art and desire are ended here. In the world any one who really wants to konw Qi Baishi should not only know my paintings but also my seals and poems.

It was written by Qi Baishi
in 1956 at sixty years old.

This article is selected from 《The selected works of Qi Baishi》
published in 1959 by this publishing house.

白石石罨後之
 作白石與雪個同
 肝膽石等而似
 步天地鬼神
 妙因陽畫者後世
 有聰明人謂白
 石中安語九十一歲
 畫也記




秋梨和细腰蜂 Pears

龍山七子圖

七子者貞吉羅誠醒吾羅義言川上訓子珍海道
西木胡栗友振陳節暨余也甲子春春過訪特圖
醒吾老兄出紙一幅屬余繪圖以紀其事余亦局中
人必得置之度外遂於酒後驅使山靈以為點綴焉
續生和言振並識



龍山七子圖 Mountains and Rivers



梅花 Plum blossoms