

CLASSICAL FIGURES & CHARACTERS PAINTED BY CHEN ZHIMING  
HAND WRITTEN BY LU JIAXI

# 陳志明古典人物畫

盧嘉錫題



海潮攝影藝術出版社



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图书在版编目(CIP)数据

陈志明古典人物画/陈志明绘. —福州:海潮摄影艺术出版社, 2002.7

ISBN 7-80562-841-6

I.陈... II.陈... III.中国画:人物画—作品集—中国—现代 IV.J222.7

中国版本图书馆CIP数据核字(2002)第046193号

责任编辑:甄为民

装帧设计:猎人影视文化传播有限公司

陈志明古典人物画

陈志明 绘

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海潮摄影艺术出版社出版

(福州市东水路76号12层)

福建省新华书店发行

福建彩色印刷有限公司印刷

规格 787 × 1092cm 开本 1/8 7.5 印张 图 54 幅

2002年7月第1版 2002年7月第1次印刷

册数 1-3000 册

ISBN 7-80562-841-6

J · 643

定价 100 元



志明同志属



宁静斋

己巳夏月

秦岭云



宁静斋..... 秦岭云 题  
The Serenity Study ----- hand written by Qin Lingyun





**A recent photo of the painter**

### **作者简介:**

陈志明，字致远，一九五二年生于福建省仙游县。现为中国美术家协会莆田市分会会员。仙游宁静斋画室人物创作画家。陈君自幼受仙游李霞、李耕诸大师熏陶，潜研勤学，并对黄慎、任伯年的传统绘画精心揣摩，嗣后，毕业于中国书画函授大学。擅长古典人物、花卉、山水等。作品多次参加省、市、全国性的画展。并为国内外报刊画册所选刊。作品收入《康而寿南北书画名家精品》、《二十世纪国际现代美术精品荟萃》大型画册。简介亦传略载入《中国书画篆刻家大辞典》、《国际现代书画篆刻家大辞典》。荣获中国现代文学学会授予的世界铜奖艺术家称号。

### **About the Author**

Chen Zhiming, styled Zhiyuan and born in Xianyou County, Fujian Province in 1952, is currently a member of China Artists Association, Putian Branch and a figure painter with Xianyou Serenity Gallery. In his youth, Mr. Chen was tutored by Li Xia and Li Geng, two painting masters from his native county, and devoted tremendous times to efforts to studying traditional painting by Huang Shen and Ren Bonian. Afterwards, he studied at China University of Calligraphy & Painting. He is particularly adept at drawing classic figures, flowers, mountains and water. His works have been displayed at numerous municipal, provincial and national art exhibitions and printed in leading domestic and international newspapers, magazines and painting albums, such as The Shouer Kang Collection of Calligraphic & Painting Works by Prominent Artists and The Collection of Masterpieces of the 21<sup>st</sup> Century Contemporary International Fine Arts. His biography was included in The Encyclopedia of Leading Chinese Painters, Calligraphers & Seal-cutters and The Encyclopedia of Modern International. He was honored as an Artist of World Bronze Award by China Modern Literature Society.



# 序

福建仙游是我的故乡。传说汉武帝时有何氏九兄弟在这里炼丹，后来丹炼成了，湖中跃出九条鲤鱼，他们便跨鲤鱼升天了，仙游就由此得名。在这块富有神话传奇色彩的乡土上，产生了一代以李霞、李耕为代表的国画大师。他们的传统人物画，多取材于仙佛、高士等神话和历史题材，形成了独特的画风，以仙游画派而驰名中外。

也许是受家乡浓厚艺术风尚的熏陶，也许是爱好艺术志趣的所定，我自幼就与画结下了不解之缘。在艺术生涯中虽历经沧桑，但执着一直与我为伴。我学素描、速写、油画、水粉画、雕刻，都得以探求其中的真谛。我以大自然为本，什么都引起我的兴趣，什么都使我惊讶，整个身心都熔融于大自然之中，令人陶醉，把一切都记录下来……

当祖国又回到了艺术百花齐放的春天，古典人物画又重放光芒。我开始系统地研习李霞、李耕的作品。传统的技法是前辈从生活感受中，凝天地万象于笔端，创作出独特品味且能与读者沟通的作品，为近代人物画坛留下丰厚的艺术财富。在学习中，我创作了一些像《香山九老》、《七贤母》、《蓬莱乐园》、《春夜宴桃李园》……工兼写的作品。先后入选了省、市的一些画展。上海《生活周刊》、《福建日报》、《福州晚报》、《福建侨报》、《澳门日报》等都刊用了作品和作了报道。我求教著名老画家秦岭云，秦老既指引学习方向，还欣然为我画室命笔“宁静斋”，寓以“澹泊明志，宁静致远”勉之。我把它作为座右铭，对画论、画理又进行一番更深的研讨。感悟到灵魂上的宁静是一种美的境界，只有灵魂上的宁静

才能向艺术上的崇高升华。因为“静”是芸芸众多之物的根源，是受之于自然并返之于自然的；是将审美精神放在首要位置的最高追求。回首细研前辈之作，那凝聚笔尖，笔下幻化出空旷、博大的画境不但是画家心灵内化的体现，也是清心澄怀、静滤涤神的灵府的藻雪。我细读历史典故，研究其历史人物个性形成的特点和条件，对着人物的精神世界作深度的挖掘。凭心触摸，做到“心存目想”、“默以神念”。可能是因为在这些历史人物那里我总能感受到一种可以信赖的品格和怀着对这些人物的特殊敬重之情，且觉得塑造这类人物最能尽其笔墨所长，能获表达方式上的个性共鸣。于是我画苏东坡，画陶渊明，画周濂溪……在这些画面处理中，以整体的把握替代了细节的追求，以雄健豪放替代了刻意工整。讲究简炼与有力的笔触，侧重气韵与境界的表现，力求画面在静态美中气韵充盈，透露出我们对东方艺术精神的理解与体悟。这些都成为我作画新的着力点。

作品《神医李时珍》在北京“南北书画名家展”展出之际，卢嘉锡副委员长观赏后得知我要出《画集》，特意为我题写了书名，寄托了老一辈科学家殷切的希望，使我深感荣幸。《画集》只是我艺术生活中的一段缩影。走上创造之路的过程是漫长的、艰苦的，但是我想：我会画下去，而且努力画得更好些，不仅仅为了艺术，也为那些帮助过我，支持过我，对我寄予厚望的老前辈、家人和朋友们。

陈志明

丙子年冬日于宁静斋



## PREFACE

My hometown is in the County of Xianyou, Fujian Province. The two Chinese characters of Xianyou literally means a place, where the celestials beings used to visit and tour. This name is closely connected with a local legend: Nine brothers by the surname of Heh, in the Jianyuan regime of Wudy in Han Dynasty, used to make pills of immortality. That was Taoist practice at that time. And as it was said, they succeeded doing this. As a result, nine carp fish jumped out of the lake waters, and these brothers soared up into the heaven by riding these carp fish. The place was hence called Xianyou, literally meaning the celestials beings visiting the fairy world. Legendary and miraculous as it was, this heavily art-touched place later produced a generation of well-known Chinese traditional painters, represented by Li Xia and Li Geng. The figures in their traditional paintings were mostly selected from the celestial or Buddhist characters, and lofty saints who were the important roles in the myths and historical stories. This creates their unique style of painting, commonly called the Xianyou School at home and abroad.

I cherished a deep love for painting ever since my childhood. This was perhaps the effect of the cultivation in the heavily art-touched fashions in the environs of my hometown. Or this may be just out of my very nature. Anyway, I developed an unbroken connection with paintings. In my career as a painter, I have experienced great changes and ups-and-downs, but luckily, I have had assistance and help from many kind-hearted people. I always wanted to seek the essentials in whatever I began to study, no matter sketches, oil paintings, painting gouache, carvings and engravings. Basing myself on the great Mother Nature, I tried hard to record each and every piece of it. A very tiny thing could profoundly intrigue and surprise me. I sometimes felt myself totally melted and intoxicated in the great nature.

When the Spring-like era of “letting one hundred flowers contend in beauty” for artists is restored to my motherland, the paintings of classical characters and figures are again becoming brilliant in the field of paintings. I began thirstily studying the works by Li Xia and Li Geng, and practicing their style. Many of their amazing skills for traditional Chinese paintings were resulted from the forerunners’ observation and understanding of the life itself. These masters so magically condensed the variable phenomena of the nature onto their pen-brush strokes, expressing feelings and understandings so apt to human nature, and communications are thus realized between public audience and the painter. These are very precious skills, worthy of painful efforts to master them. These are also very necessary training and cultivation before my artistic creations could develop. In this period, I created with my aspiration and preference, a series of paintings, concurrently having the touches of gongbi and xieyi \* like “The nine old men on the Fragrant Hill”, “The Mothers of seven saints”, “A Spring Night Banquet in a Peach and Plums Orchard”, “The paradise of Penglai”. Such works were occasionally selected for exhibition in provincial or city-level galleries. Particularly, it greatly encouraged me that my works were carried and well commented by such media like the Life Review in Shanghai, Fujian Daily, Fuzhou Evening News and Newspaper of Overseas Chinese published by Fujian, Macao Daily. I honorably learned from the well known veteran painter, Qin Lingyun, who not only guided me in my studies, but also encouraged me by writing a horizontal tablet, inscribed with “The Serenity Study”, as he named my painting workshop. He also wrote the famous lines of motto, “show high ideals by simple living, and

approach a remote goal by being serene at soul”, which I have been really using as my motto. By further studying the theories and principles of paintings, I came to realize that serenity at one’s soul is a state and level of aesthetic judgement. One cannot soar up and sublime to the loftiness of arts before he or she finds this state of spiritual serenity. Serenity, after all, is the thing on which the diversified and varied organism and matters are rooted. This serenity comes from nature and returns back to the nature. It gives top priority to aesthetic spirit as a supreme pursuit for artistic creations. Realizing this, and looking back on my years of studies with the masterpieces by the forerunners, I call back to mind the pictorial scenes, and extents visualized, of greatness and massiveness, emptiness and broadness under the brush strokes of the forerunners. This state is not only an expression of the spiritual serenity of the painters, but also a decoration of their snowy clean hearts and souls, purified of worries and low tastes. When I carefully read the historical stories and studied the characteristics and conditions by which the characters were personalized, I dug deep into the spiritual depth and touched its richness with my own heart. I tried hard to comprehend what I visually observed, while keeping silent in my profound understandings. I had a feeling and a conviction that I could always find in these historical characters the respected and trust-worthy virtues, and this discovery increased my particular respect for them. Perhaps for this reason, and perhaps because I cherish a belief that I can better display what I am good at with traditional painting creations by depicting these characters and figures, and thus find a strong resonance and echo with them in their creative styles, so, I portrayed Su Dongpo, Tao Yuanming, Zhou Lianxi... In the whole design with these paintings, I emphasized the wholesale spirits, instead of detail similarity, using a robust style instead of very fine and neat imitations. I stressed simplicity and powerfulness of brushwork, and the expression of romantic charm and the extent and realm the figured had reached. This way, my paintings would appear to be aesthetically serene and figures vivid with romantic charms. This can disclose our understanding for the spirits and souls of oriental culture and art. These have become the particular points much stressed in my works.

When my painting of Li Shizhen, the magical physician was shown at “Exhibition of the works by well-known calligraphers and painters in North and South China” in Beijing, Mr. Lu Jiayi, deputy chairman of the standing committee of the National People’s Conference, especially wrote the book title for me, as he visited my work and learnt that I was going to publish a personal selection of my paintings. I was really flattered by the deep sympathy and aspiration expressed by the senior generation of scientists. As a group of glimpses taken from my career as an artist, this selection of my painting works can hardly reflect my tough and lengthy progression for artistic creations. However, my firm conviction is that I will hold on in this career as a painter, and even with still better creations. Not only for art’s sake, but also for those friends, family people, seniors, who have helped, assisted me with their profound sympathy.

Written by Chen Zhiming at Serenity Study in the winter of 1996

\* gongbi and xieyi are two categories of main creating styles in Chinese traditional painting. Gongbi is mainly characterized by very fine brushwork and close attention to details, while xieyi, freehand brushwork in meaning, mainly typical with vivid expressions of subjective recognition, and very bold outlines.

Noted by translator



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1. 皆大欢喜    Everybody is happy



香山九老图  
癸酉年腊月  
齐白石书



2. 香山九老  
The nine old men on  
the Fragrant Hill





3. 神医李时珍

Li Shizhen, the magical physician





4. 蓬莱乐园  
The paradise of Penglai





5. 竹林七贤

The seven saints in  
the bamboo grove





6. 八仙献寿

The eight celestial beings  
congratulating the birthday  
of the Lady Queen Mother





7. 六子戏佛 Six children kidding with the Buddha

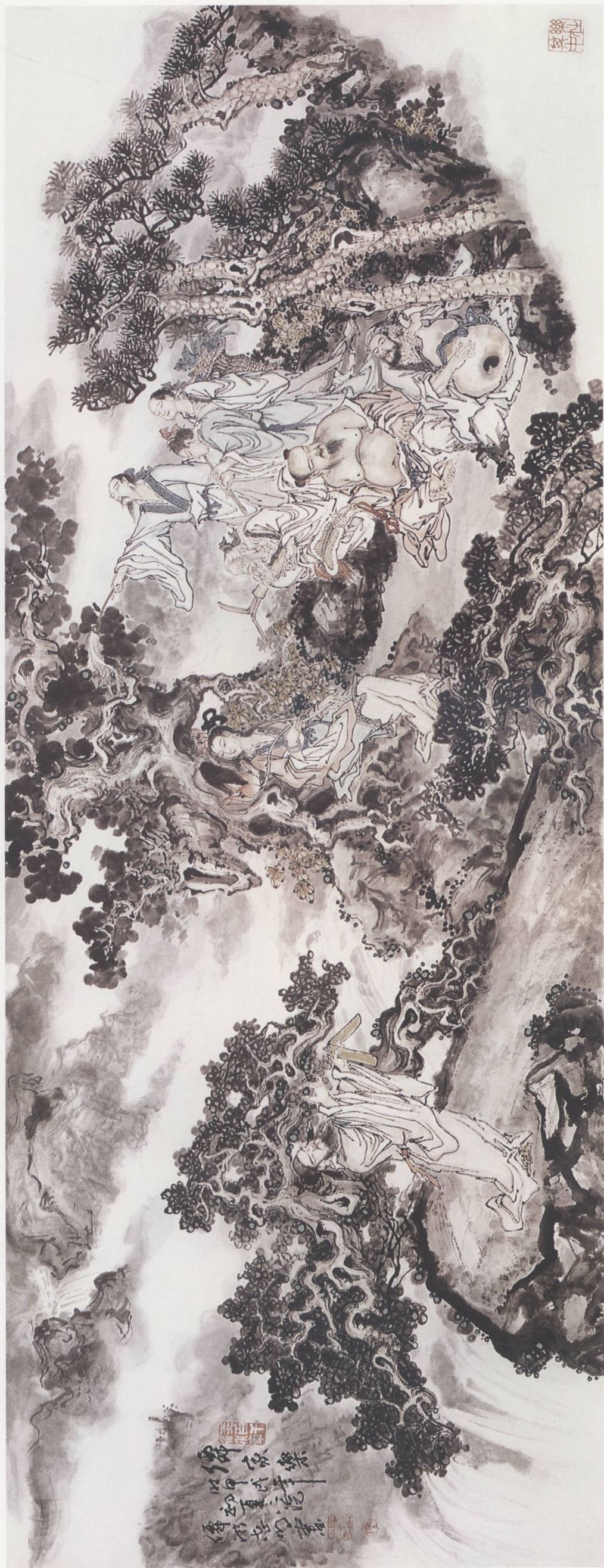




皆大欢喜  
丁巳年秋  
书于

8. 皆大欢喜 Everybody is happy





9. 仙家乐 Amusement of immortals