

徐才宝 徐右卫 编

徐寶慶黃楊木雕鑑賞

黃楊木雕第一家



HUANG YANG MU DIAO DI YI JIA

上海古籍出版社

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前 言

徐宝庆先生是当今颇有影响的雕刻家，“海派”黄杨木雕创始人，平生视雕刻为生命，以雕刻为乐趣。从艺七十余年，孜孜不倦于雕刻创作中，所从事的木雕、牙雕、角雕、核雕、砚刻、竹刻均有很高的造诣，作品数以千计，硕果累累。

有句俗语，叫作“千年难大黄杨树”，这是形容黄杨树生长慢的特点，它木纹紧密、坚韧且含有蜡质，是一种理想的雕刻材料，故人们又常以“木中象牙”来赞美它。

在我国，黄杨木雕作品的出现也仅有一百多年的历史，比较有影响的是浙江温州、乐清等地。而上海黄杨木雕的形成严格地讲应该是上世纪三、四十年代，当时在徐家汇土山湾孤儿工艺院，外国人为了办慈善事业，设立了各种手工工场，其中有包括雕刻、绘画等方面的，创作的题材主要是西方的宗教艺术。一些大型的木雕采用银杏、樟木、白木之类，而大多数中小件作品则选用黄杨木作主要材料。当时传授技艺的老师大多来自西班牙、法国、日本等国家，也聘用了一些浙江专做黄杨木雕的师傅。徐宝庆先生就是在这样的环境下学习和成长起来的。年少的徐宝庆在学艺中显露了他的天赋，西班牙雕刻家那勃斯嘎斯和日本美术家田中德老师更是对他亲睐有加，给他提供了许多良好的学习条件。天赋和勤奋使他深刻地领悟到西洋雕刻的真谛，又学会了中国传统雕刻的表现技法。这一切为他后来成为“海派”黄杨木雕的一代宗师奠定了基础。

徐宝庆创作的黄杨木雕，贵在洋为中用，他将西方的素描技法、解剖知识和雕塑技巧与中国传统的雕刻技法互相结合，融会贯通，使之更具表现力。选用题材也较广泛，历史典故、宗教传说、儿童游戏、农村劳作、百姓生活，都成为他创作的对象，并将其最生动传神的一瞬间凝练成艺术品留给世人，给人以心灵的撞击，美的享受。几十年来，徐宝庆先生以他对雕刻艺术的执著追求，用他炉火纯青的雕刻技法，创作了数以千计的木雕作品，成为上海“海派”黄杨木雕的创始人。

我们出版此书，旨在弘扬我国优秀的民间艺术，也是对我国优秀民间艺术家的一种尊重，并希望将他们精湛的艺术和高尚的艺德发扬光大。

徐才宝 徐右卫

Preface

Xu Baoqing is a distinguished craftsman and the father of the Shanghai-style boxwood carving. Carving has been part of his life and happiness. His seven-decade career is marked with diligence and productivity, as manifested in his thousands of carvings. His carvings utilize a variety of materials including wood, ivory, animal horn, inkstone olive pit and bamboo. His masterful craftsmanship is readily observable in every piece of his work.

Boxwood (*Buxus*) is a very close-grained, heavy, and tough hardwood. The boxwood tree grows extremely slowly. There is a saying, "It takes thousands years to grow a boxwood tree." Boxwood is a very finely textured and very dense wood, making it an ideal carving material. Carving craftsmen refer to boxwood as "the ivory of wood."

Boxwood carving in China dates back to the late nineteenth or early twentieth century, a relatively short history. Areas of Wenzhou and Leqing in Zhejiang Province were major centers of boxwood carving in the earlier days. In Shanghai, boxwood carving came into existence in the 1930s when Western missionaries were setting up charities. The Tushanwan Art School, an orphanage, was one of these charities. In the Tushanwan Art School, orphans under instruction by the school's teachers worked in handicraft workshops making religious art objects, including carvings and paintings, for the Xujiahui Catholic Parish. Large carvings were made of woods such as ginkgo and cedar while boxwood was used for medium and small carvings. A majority of teachers were from France, Spain, Japan, and other countries, though there were also a few Chinese craftsmen from Zhejiang hired to help teach boxwood carving. It was in this living and learning environment that Mr. Xu grew up. Xu Baoqing displayed his artistic talents at a very early age. His skill was recognized by two of the teachers, Isao Tanaka (pronunciation), a Japanese painter, and Velazquez (pronunciation of the last name), a Spanish sculptor. The two teachers provided him with an excellent education. It was his diligence and talent that caused him to grasp the essential knowledge and techniques of Western carving as well as the craftsmanship of Chinese traditional carving, both of which constituted the foundation of the Shanghai-style boxwood carving.

The essence of the Shanghai-style boxwood carving is the integration of Western and Chinese cultures. Xu Baoqing applies Western drawing and sculpture techniques as well as knowledge of anatomy to Chinese carving traditions in such a way that his carvings are filled with lively expression. Xu's carvings cover a broad spectrum of subjects including historical legends, religious stories, children's activities, rural life, and ordinary people. He captures those moments that highlight his subjects and then translates them into vivid, artistic expression in his wonderful visual vocabulary. Viewing his work is an aesthetic treat that strikes one's imagination and resonance. Through his diligent pursuit of carving art Xu Baoqing has produced thousands of carvings with his masterly hands. That is how he became the father of the Shanghai-style boxwood carving.

This book is intended to promote the finest of the Chinese folk arts and crafts and to pay tribute to our honorable folk art craftsmen.

Xu Caibao
Xu Youwei



徐宝庆黄杨

木

前言 雕鉴赏



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徐宝庆先生近照

徐宝庆黄杨

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雕鉴赏

《三国演义》在我国文学史上占有举足轻重的地位，它以“七分史实，三分虚构”的艺术形式为历代读者所激赏。其真正的价值在于其中所蕴藏的计谋百出的战略战术，仿佛是一部通俗易懂的经典兵书，其着力描写、刻画的数百人的形象、性格和内心世界，使人看到世俗人中的正直、信义、善良的一面，当然也不乏奸诈、虚伪的小人嘴脸，许多事例的寓意给人以醒世和借鉴。徐宝庆先生崇尚三国中的英雄人物，特别以三维空间的雕刻手法，将其中精彩的情节用独具匠心的构思和精湛的雕刻技法表现出来，使观者有身临其境之感。作者以弘扬忠、勇、诚、义的为人准则，重塑“三国风貌”。



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雕鉴赏
佳作欣赏



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三英战吕布 H23cm L51cm

Three Heroes Fighting against Lu Bu

本作品在黄杨木雕中可称是特大件。它描述的是猛将吕布投靠奸相董卓助纣为虐，在虎牢关下各路诸侯会师讨伐董卓时，吕布连连砍杀八路诸侯的几位将军，张飞忍不住放马直取吕布，大战五十回合，关羽见张飞难能取胜，便舞动青龙偃月刀前来助战，厮杀了三十多回合还是难分胜负，刘备见状舞动双股剑拍马而上，刘、关、张三兄弟像走马灯似地围住吕布厮杀，八路人马看得连气也不敢出。战了一阵，吕布渐渐招架不住了，就朝刘备脸上虚刺一戟，乘刘备往旁闪躲时，一拍赤兔马冲出了包围圈，作品表现了这一惊心动魄的场景。

在这件作品的构思中，作者利用黄杨木雕坚韧的特性，大胆地将张飞和吕布凌空挑出底座之外，将刘备、关羽置于底座上，给予追赶的动势，而张飞腾马飞跃直指吕布，吕布也利用他的赤兔马腾空突出重围。整件作品以刘备、关羽压住中心，以张飞、吕布的腾马飞跃和四人四马应处的动态形象地加以刻画，使观者看到一场激烈厮杀的壮观场面，在黄杨木雕中可称传世佳作。



徐宝庆黄杨

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雕鉴赏
佳作欣赏



桃园结义 H19cm

Three Heroes Swearing Brotherhood
in the Peach Garden

东汉末年，天下大乱，民不聊生。一个叫张角的人带领四五十万人，头扎黄巾，成立黄巾军起来造反，杀向幽州。

幽州太守刘焉急忙张榜招军。榜文到涿县，引出三位英雄：刘备（字玄德），勇士张飞（字翼德）和彪形大汉关羽（字云长）。三人志趣相投，相见恨晚。次日便到张飞庄后的桃园祭告天地，结为兄弟。三兄弟协力同心，后来干出了一番大事业，成立了三国时期的蜀国。



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佳作欣赏

三顾茅庐 H21cm L36cm

Three Visits to the Hut

刘备、关羽、张飞自从桃园结义以来，原想在这天下大乱之际干一番轰轰烈烈的事业，但处处遇挫。后遇名士徐庶推荐：“襄阳城外二十里的隆中隐居一位天下第一奇才，复姓诸葛，名亮，字孔明，自称卧龙先生。”

刘备求贤心切，亲往隆中，敦请诸葛亮出山相助。来到庄前，下马亲叩柴门。不料孔明已经外出。刘备不灰心，第二次再去。时值寒冬，大雪纷飞，刘备等人冒雪前往。听童子报“先生在”时，心下正高兴，不料拜见的却是孔明之弟。刘备诚意留下书信，说明自己渴慕高贤的心情。转眼过了新年，刘备惦念孔明，又去隆中相请。到了卧龙岗，见孔明正在榻上睡觉，就在台阶下静静恭候。过了一个时辰，孔明醒来，两人便在草堂叙礼，商讨治国安民之策。这就是历史上著名的“隆中对”



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张飞打督邮 H18cm (耿超骐先生收藏)

Zhang Fei Beating a Bureaucrat

《三国演义》中，张飞给人的形象是勇、猛。这件作品表现了张飞疾恶如仇的性格。对残害百姓和忠良的贪官督邮之流，他更不容情，当听到县衙门前百姓跪求督邮不要勒索深得民心的刘备却遭赶打时，他怒不可遏，大步上前，一把将督邮从正堂中揪出来。作者着重这“揪”的瞬间，细微地刻画了张飞双目圆瞪怒火中烧的形象，强有力的左臂一把揪住督邮的发髻大步向外走，而右臂紧握拳头，使人一看就知道接下去的是非打不可；同时又将贪官督邮的狼狈嘴脸刻画得惟妙惟肖，他双手拉住张飞的左手，想减轻被揪的疼痛，而右脚脱落的鞋子更渲染了督邮的狼狈情景。



徐宝庆黄杨

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雕鉴赏
佳作欣赏



张飞打督邮 H22cm
Zhang Fei Beating a Bureaucrat



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赵云救阿斗 H21cm L35cm

Zhao Yun Rescuing Adou

名将赵云给人的印象是智勇双全，一身是胆。为感激刘备的知遇之恩，当刘备的家眷在当阳长坂坡被曹军冲散后，赵云毫不迟疑地带了几十个手下冲进了几十万曹军的阵地中去营救刘备的夫人和儿子。从赵云衣襟中包裹的小孩——阿斗，马匹腾跃疾驰，赵云回首斜刺的动势，使人深切地感到当时战场激烈的气氛和赵云救主的焦急心情，作品大胆地利用马的两个后蹄点地的瞬间，和赵云长枪与小兵接触的一点，产生一种千钧一发的动感。