

面塑大师汤子博画稿

SKETCHES BY DOUGH FIGURINE MASTER TANG ZIBO

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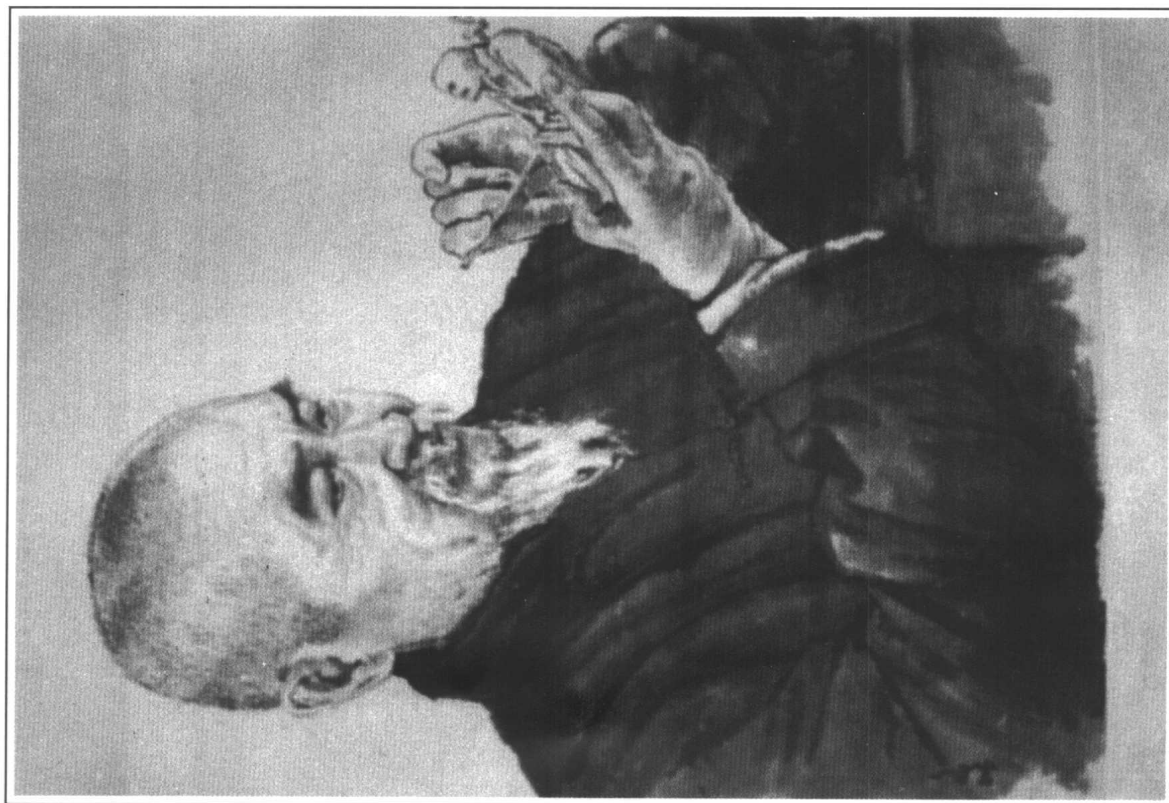
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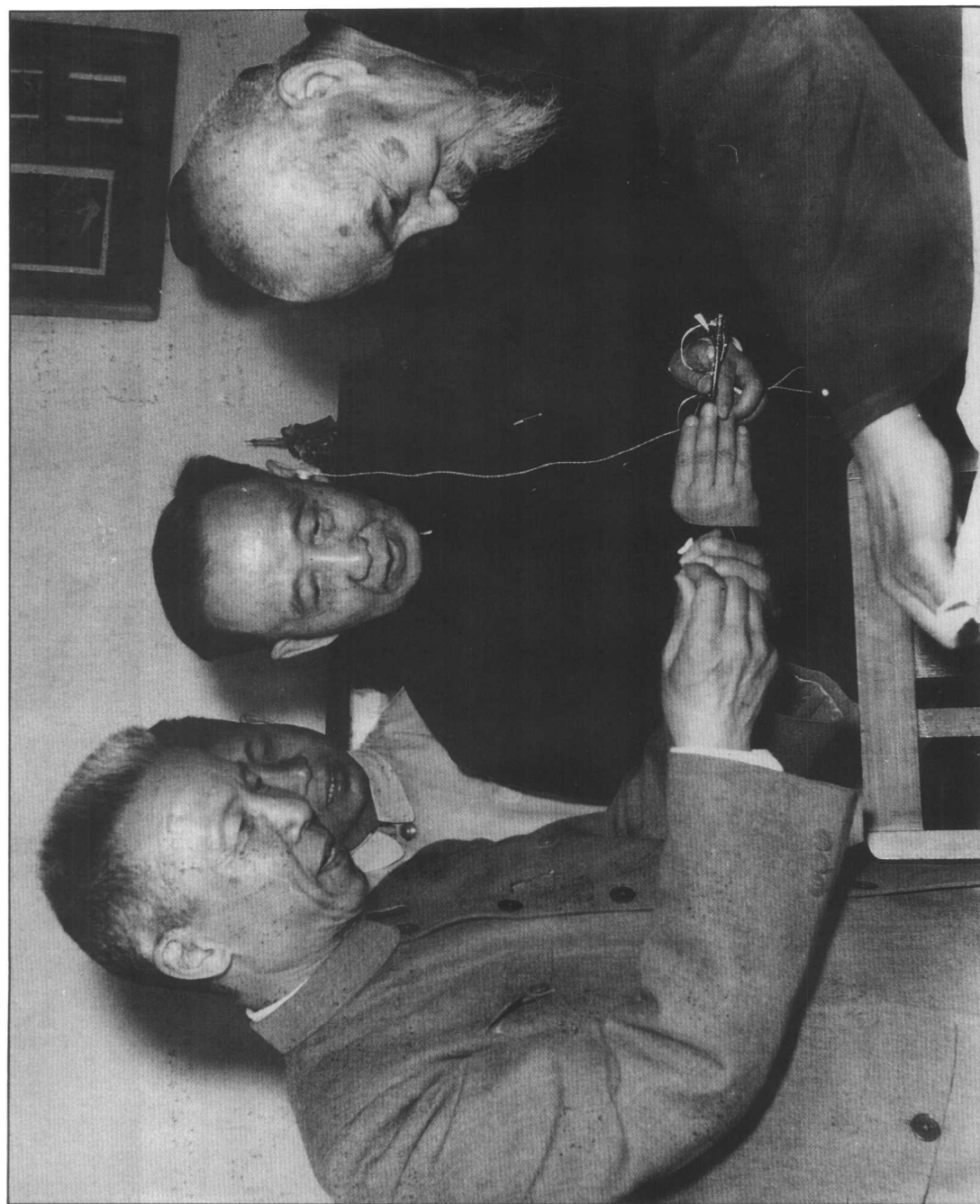
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汤子博像(蒋兆和画, 1972 年)
Tang Zibo (by Jiang Zhaohe, 1972)



汤子博(右一)与郭沫若(中)、陈叔亮(左一)(杨德福摄, 1962 年)

Tang Zibo (right), Guo Moruo (middle) and Chen Shuliang (left) (photo by Yang Defu, 1962)



汤子博与次子汤夙国(丁一摄, 1955 年)

Tang Zibo and his second son Tang Suguo (photo by Ding Yi, 1955)

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前言

汤凤国

这篇前言本应由我父亲汤子博先生亲自去写，这样会更透彻。然而他已在1971年去世了。

人们都很熟悉汤子博先生的艺名——面人汤，但他本人及其经历却知之甚少，包括一些为他写介绍文章的人，大致也只能介绍他的面塑如何精湛，经历如何坎坷而已。为了使大家能进一步了解汤子博先生的艺术生涯全貌，我谨在此作一简略介绍。

汤子博先生名有彝，又名百彝、先基、子乾、一子，艺名面人汤，室名独庐馆，别号潞河居士、乐燕居士，晚号不吾道人、糊涂老人等。先生于清光绪八年十一月二十二日（1882年12月31日）出生于通县新城南门里，1971年5月7日逝世于北京。先生少喜绘塑，旋入私塾及潞河学校就读，皆因不能满足其绘塑愿望而中途辍学，乃拜画师田朝阁学画，后又学钱吉生、吴友如、胡竹溪等人之工笔人物，所作几可乱真。一日，通县万寿宫有山东面塑艺人鬻艺，遂引起他的极大兴趣。他只购面团，不买面人，回家潜心研习。他将签举式面塑改革成托板式及核桃面塑，终于形成独具特色的面人

汤艺术。于是他进京鬻艺，大开眼界，并从此以面塑为谋生手段，足迹遍及东北、华北及其他各地。他接近人民，体验民俗，游览名胜，参观古迹，观察大自然，艺术益精。年四十复回京师，与李懿清女士成婚。夫人善书法、工诗文，伉俪情深，相互唱和，生有一女三子。先生婚后仍潜心艺事，绘画面塑交相辉映，除面塑外兼画纱灯、塑佛像、绘壁画，并自己建窑修配古玩。先生还曾先后在北京三益公司从事彩塑，在北京怀幼学校任教和在矿冶实验所从事陶艺，并成立了汤氏模型制作所，名冠京华。其时，在知堂老人的苦雨斋里、梅兰芳先生的缀云轩内和民国总统黎元洪的议事厅中都藏有子博先生亲手绘塑的大型作品。除文学艺术外，他对医学、气功、禅理、儒、释、道、音韵小学都有研究；而对于文人墨客、工艺杂流，则择善而交。从义和团到“五四”，他都以朴素的民族情感和爱国热忱投入运动，无论在生活和艺术上都自然体现出他安于清贫、不随波逐流的高尚品德。

建国后，他仍孜孜不倦地从事艺术创作。1953年中

央文化部沈雁冰部长致函中央美术学院安排他的工作。1956年中央工艺美术学院成立后随即建立了汤子博工作室，以传授和发扬他的面塑艺术。这时先生生活安定，创作精力旺盛，并成为北京市政协委员和中国美术家协会会员。他的许多作品被选为国家礼品并经常参加国内外美术展览。

汤子博先生的一生是为发展民族工艺美术而勤奋创作的一生。在漫长的艺术道路上老人默默地奉献了毕生的精力，为后人留下了大量的艺术精品。

汤子博先生是我父亲，对美术创作我从小就耳濡目染，并得到他的亲切教诲，因此在小学时美术一直是我的一项。我的中学美术教师、画家赵梦朱和郑宗黎二位先生常常称赞我有美术天才，因此我在美术方面的劲头尤大，在家便请求父亲辅导。父亲为我毫无保留地画了一大批教学画稿，使我受益匪浅。这同时也是父亲对自己毕生从事艺术创作实践的一次总结性的整理工作，数十年来一直秘不示人。1966年我从美院毕业后，将百余张父亲的画稿慎重精选编辑，求助友人装裱成册，供自己学习欣赏。

现在出版社决定出版此书，我感到十分欣慰：一则，因为此书是我学习美术和工艺的专用资料，画稿的每一线条都饱含着父子情、天伦爱，书中的每一幅画又都体现着通俗而不媚俗的笔墨意境和胸襟高旷的精神境界，对我从事多方面的艺术有着直接间接的帮助。我的面塑、绘画、景观设计、教学研究，无不融入先君的遗

泽。我的感受使我相信，此书将会对美术工作者、工艺美术厂所，其中包括绘画、雕刻、泥面塑、陶艺等工艺厂所、艺术院校和中小学美术教师、业余美术爱好者、青少年美术爱好者以及寺庙佛像绘画、景观人物设计制作等，都会有一定的帮助和参考价值。二则，从我父亲的艺术实践可知，他治学专注，毅力惊人，知识渊博，修养全面，曾有过多方面的艺术创作实践，而人们对他的艺术成就的介绍往往仅局限于面塑方面，并未涉及他的生活和修养，因此本书的出版将使读者对汤子博先生的艺术及其成就有较多的了解。在出书难的今天，本书得以公诸于世，激情难抑，赋《千秋岁》抒怀，并以此告慰先君的在天之灵：

人间哀乐，晚岁方知觉，老父去，儿开拓，医文兼绘画，陶艺佛儒博，传面艺，公诸遗稿利新学。出版坊家诺，含泪同谁催？将问世，先君乐，此书儿祭奠，物化尤光灼，今奉献，愿将成就绽新萼。

最后，我谨向中国世界语出版社的负责同志、编辑王勇同志和一直为本书的出版关心忙碌的力强同志表示衷心的感谢，对我的同窗好友广军教授在封面和版式设计方面、翁乃强教授在作品拍摄方面所给予的大力支持和帮助，一并致以深切的谢意。

1994年4月12日于北京

FOREWORD

Tang Suguo

This foreword should have been written by my father Tang Zibo himself. It would be more incisive. But he died in 1971.

My father is more popularly known as Dough Figurine Tang for his trade. His life is little known to the outside world. Even those who have written about him only talked about his remarkable craftsmanship and his hardships in life. Here I would like to talk about him more specifically so his artistic life will be understood in a comprehensive way.

Tang Zibo had several other names of Yi, Baiyi, Xianji, Ziqian and Yizi. He also had poetic names such as Luhe Buddhist, Leyan Buddhist, Buwu Taoist and Foolish Old Man. His house was named Studio of Isolated Hut. Tang Zibo was born on the 22nd day of 11th lunar month during the 8th year of the reign of Emperor Guang Xu of the Qing Dynasty (December 31, 1882) in the new city of Tongxian and died on May 7, 1971 in Beijing. He went to a private school and then Luhe School. He dropped out because he loved painting and sculpture too much and began learning painting first under Tian Chaoqie, then Qian Jisheng, Wu Youru and Hu Zhuxi. His duplications of old works could confuse connoisseurs. One day he met a dough figurine sculptor from Shandong Province in Wanshou Palace in Tongxian and was fascinated. He bought from the vagrant artist dough instead of figurines and went home to knead himself. Dough figurines were usually secured on a bamboo stick to be held on. He anchored his figurines on a wooden base.

Tang Zibo gradually developed a dough sculpture style of his own and went to Beijing, the national capital, to sell his works for a living. Afterwards he travelled to Northeast and all over North

China to enrich his experience in life and see famous scenic and historic spots. He returned to Beijing at the age of 40 and married Li Yiqing, an excellent calligrapher and poet. They were very much in love and had a daughter and three sons. While continuing his study and dough sculpture Tang Zibo also made silk lanterns, carved Buddhist statues and produced imitations of ancient porcelainware in his own kiln. He also worked as a sculptor for Sanyi Company in Tianjin, taught at Huaiyou School in Beijing and did research on porcelain at the Mining and Metallurgy Experimental Institute. Later he founded the famous Tang Family Model Manufacturer in Beijing. His large size sculptures were displayed in the Bitter Rain Studio of Old Master Zhitang, Cloud Hall of famous Peking opera singer Mei Lanfang and the conference hall of President Li Yuanhong of the Republic.

Tang Zibo was also well learned in traditional Chinese medicine, qigong (breath exercise), Buddhism, Taoism, Confucianism and music. His friends came from the circles of literature, arts, scholars and show business. With unaffected nationalism and patriotism he participated in the Boxing Uprising of 1900 and the May 4th Movement in 1919. In life and artistic creation he never complained or pursued fame and wealth.

After the founding of the People's Republic in 1949 he had a secure life to carry out his artistic work. In 1953 he was recommended to work at the Central Academy of Art by Shen Yanbing, Minister of Culture. In 1956 when the Central Academy of Industrial Arts was set up the Tang Zibo Studio was established at the same time. A stable life provided a chance for Tang Zibo