

Masters of
Chinese
Arts and Crafts

YU XIANGLIAN
WANG NANXIAN



Huishan Clay Figurines



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惠山泥人

李立新 分卷主编
袁晓莉 李雪艳 著



惠山泥人，始载于明，兴盛于清。是江南无锡地区的民间艺术，风格独特，代有名师。分粗（耍）货、细货两大类，粗货以模印为主，反映吉祥农耕文化内容，朴拙憨厚，色彩艳丽；细货以京昆曲目为题材，手捏而成，称『手捏戏文』，其作品曲尽其妙，华美动人，是中国民间艺术的一曲绝唱。

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喻湘涟 王南仙

Yu Xianglian Wang Nanxian

喻湘涟，江苏无锡人，生于1940年1月19日。

1955年9月至1959年9月，进入江苏省泥塑彩绘训练班学习。

1959年9月，进入无锡市惠山泥人厂手捏戏文组。

1964年4月，转入无锡市惠山泥人研究所手捏戏文研究室。

1969年12月，被下放苏北响水县劳动。进响水县工艺制品厂从事石膏卷笔刀设计并担任副厂长。

1979年6月，落实政策，返回无锡市惠山泥人研究所至1995年退休。

1986年7月至1995年2月，调入惠山泥人博物馆，修复历史作品并进行研究整理工作。

1993年12月，被轻工业部授予“中国工艺美术大师”称号。

1995年5月，被联合国教科文组织和中国民间艺术家协会授予“民间工艺美术家”称号。

1995年7月，被东南大学·汉声·中国民间艺术研究所特聘为研究员，从事手捏戏文研究创作。

2005年5月，被中国艺术研究院聘为民间艺术创作研究员。

2005年12月，被评为研究员级高级工艺美术师。

2006年12月，被台湾南华大学管理学院文化事业创业研究中心特聘为客座研究员。

2006年，被评为江苏省非物质文化遗产（惠山泥人）代表性传承人。

2007年，被评为中国民间文化杰出传承人、国家非物质文化遗产传承人。

Yu Xianglian was born in Wuxi City of Jiangsu Province on January 19, 1940.

September 1955 to September 1959, studied in Jiangsu Province's training courses of the clay sculpture & colour drawing.

September 1959, joined the Group of the Drama Text Made by Kneading of Huishan Clay Figurines Factory in Wuxi City.

April 1964, switched over to the Laboratory of the Drama Text Made by Kneading of the Research Institution of Huishan Clay Figurines in Wuxi City.

December 1969, was sent to work in Xiangshui County, located in the north of Jiangsu Province. Entered the Craft Products Factory of Xiangshui County, and engaged in the design of gesso sharpener and served as a vice plant manager.

June 1979, when the policy was implemented, he went back to the Research Institution of Huishan Clay Figurines of in Wuxi City and worked until retirement in 1995.

July 1986 to February 1995, was transferred to Clay Figurines Museum of Wuxi City, and engaged in repairing history works and researching & arranging work.

December 1993, was honored with the title of "Masters of Chinese Arts and Crafts" by Ministry of Light Industry.

May 1995, was honored with the title of "Artists of Folk Arts and Crafts" by United Nations Educational, Scientific, and Cultural Organization (UNESCO) and Chinese Folk Artists Association.

July 1995, was specially invited as a researcher by Southeast University • Chinese Echo • Chinese Folk Art Research Institute, and engaged in research and creation of the Drama Text Made by Kneading.

July 2005, was invited as "a folk art researcher" by China Art Research Institute.

December 2005, was honored with the title of Senior Artist and Craftsman with researcher level.

December 2006, was specially invited as a visiting researcher by the Research Center of Cultural Undertakings Venture of Management College of Nanhua University in Taiwan.

2006, was honored with the title of Representative Inheritors of Intangible Cultural Heritage in Jiangsu Province (Huishan Clay Figurines).

2007, was honored with the title of Outstanding Inheritors of Chinese Folk Culture and Inheritors of National Intangible Cultural Heritage.

王南仙, 江苏无锡人, 生于1941年5月15日。

1956年4月至1960年4月, 毕业于江苏省泥塑彩绘训练班。

1960年4月至1964年12月, 在无锡市惠山泥人厂创作设计室从事传统手捏戏文彩绘。

1964年12月至1969年12月, 在无锡市惠山泥人研究所陈毓秀工作室从事手捏戏文彩绘研究。

1969年12月至1978年12月, 在无锡市惠山泥人厂创作设计室从事彩绘设计。

1978年12月至1986年5月, 在无锡市惠山泥人研究所彩塑工作室工作。

1986年6月至1995年2月, 在无锡市泥人博物馆从事惠山泥人修复研究工作。

1996年12月, 被轻工业部授予“中国工艺美术大师”称号。

2002年2月, 受聘为惠山泥人博物馆顾问。

2005年5月, 被中国艺术研究院特聘为中国民间艺术创作设计研究员。

2006年2月, 被台湾南华大学管理学院文化事业创业研究中心特聘为客座研究员。

2006年6月, 被特聘为无锡市博物馆特级研究员。

2006年, 被评为江苏省非物质文化遗产(惠山泥人)代表性传承人。

2007年, 被评为中国民间文化杰出传承人、国家非物质文化遗产传承人。

Wang Nanxian was born in Wuxi City of Jiangsu Province on July 15, 1941.

April 1956 to April 1960, graduated from Jiangsu Province's training courses of the clay sculpture & color drawing.

April 1960 to December 1964, worked at the creation and design office of Wuxi Clay Figurines Factory, and engaged in the color drawing of the traditional Drama Text Made by Kneading.

December 1964 to December 1969, worked at Chen Yuxiu's Studio of the Research Institution of Wuxi Clay Figurines, and engaged in research of color drawing of the Drama Text Made by Kneading.

December 1969 to December 1978, was engaged in the design of color drawing in the creation and design office of Wuxi Clay Figurines Factory.

December 1978 to May 1986, worked at the Color Sculpture Studio of the Research Institution of Wuxi Clay Figurines.

June 1986 to February 1995, engaged in the repairing and researching work of Huishan Clay Figurines in Clay Figurine Museum of Wuxi City.

December 1996, was honored with the title of "Masters of Chinese Arts and Crafts" by Ministry of Light Industry.

February 2002, was invited as a consultant of Huishan Clay Figurines Museum.

July 2005, was specially invited as a folk art researcher by China Art Research Institute.

February 2006, was specially invited as a visiting researcher by the Research Center of Cultural Undertakings Venture of Management College of Nanhua University in Taiwan.

June 2006, was specially invited as a super researcher of Wuxi Museum.

2006, was honored with the title of Representative Inheritors of Intangible Cultural Heritage in Jiangsu Province (Huishan Clay Figurines).

2007, was honored with the title of Outstanding Inheritors of Chinese Folk Culture and Inheritors of National Intangible Cultural Heritage.





Huishan Clay Figurines

Huishan Clay Figurines are unique folk crafts made by clay in China, named after artists gathering together in Huishan District of Wuxi City. They have a long history, originated from “Tu Yi” and the clay sculptures in Buddhism in the Song Dynasty, and firstly recorded in the Ming Dynasty, and prospered in the Qing Dynasty. Huishan Clay Figurines are regional folk arts, accumulating the unique romantic charm and enchantment in the south of Yangtze River.

Huishan Clay Figurines pass down until today and form a unique style and system, There are always some masters in every generation of the successors, and they have their own heritage. Huishan Clay Figurines divide into coarse (playing) works and fine works, and otherwise small plate plays and worship idols, which both made by claying firstly and drawing lately, and they are famous for coarse works and fine works. Coarse works made by imprinting mainly, and their contents mean exorcising, good luck and farming culture, involving children's toys, big A Fu, small floral girls, Ruyi, spring cattles, silkworm cats, and etc. Their images are unaffected and ingenuous, their colors are bright and gorgeous, and they are so rustic and not vulgar. In comparison, fine works take the stories of Kunqu Opera and Beijing Opera as themes. They are made by kneading, “the drama text made by kneading” said. Their virtue is to use empty instead of real and simple instead of complicated, and they are impressionistic and full, gorgeous and moving, exquisite peerless, just like a distant, lingering and beautiful music, and become a masterpiece of Chinese folk arts.

惠山泥人

惠山泥人，是中国独特的民间泥塑工艺品，因艺人群聚无锡惠山而得名。其历史悠久，起于宋代『土宜』与佛教泥塑形式，始于明，盛于清，是一门地域性民间艺术，积淀着江南水乡特有的神韵与魅力。

惠山泥人流传至今，已成独特风格及体系，代有名师，各有传承。其大致分为粗（耍）货、细货两大类，另有小板戏与礼拜偶像，均采用先坯后绘的方式，以粗、细货闻名于世。粗货模印为主，有童玩、大阿福、小花囡、如意以及春牛、蚕猫等反映吉祥如意与农耕文化的内容，形象朴拙憨厚，色彩鲜艳富丽，土而不俗；细货则以昆曲、京剧的戏曲故事为题材，手捏而成，故称『手捏戏文』。它有『以虚拟实、以简代繁』之长，写意而饱满，华美而动人，曲尽其妙，宛若悠远绵长的优美乐章，成为中国民间艺术的一曲绝唱。



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中国工艺美术大师

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惠山泥人

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李立新 分卷主编
Li Lixin

袁晓莉 李雪艳 著
Yuan Xiaoli Li Xueyan

大师风范——《中国工艺美术大师》系列丛书◎总序

张道一

中华民族素有尊师重道的传统，所谓：“道之所存，师之所存。”因为师是道的承载者，又是道的传承者。师为表率，师为范模，而大师则是指有卓越成就的学者或艺术家。他们站在文化的高峰，不但辉煌一世，并且开创了人类的文明。一代一代的大师，以其巨大的成果，建造着我们民族的文化大厦。

我们通常所称的大师，不论在学术界还是艺术界，大都是群众敬仰的尊称。目前由国家制定标准而公选出来的大师，惟有“工艺美术大师”一种。这是一种荣誉、一种使命，在他们的肩上负有民族的自豪。就像奥林匹克竞技场上的拼搏，那桂冠和金牌不是轻易能够取得的。

我国的工艺美术不仅历史悠久、品类众多，并且具有优秀的传统。巧心机智的手工艺是伴随着农耕文化的发展而兴盛起来的。早在2500多年前的《考工记》就指出：“天有时，地有气，材有美，工有巧；合此四者，然后可以为良。”明确以人为中心，一边是顺应天时地气，一边是发挥材美工巧。物尽其用，物以致用，在造物活动中一直是主动地进取。从历史上遗留下来的那些东西看，诸如厚重的青铜器、温润的玉器、晶莹的瓷器、辉煌的金银器、净洁的漆器，以及华丽的丝绸、精美的刺绣等，无不表现出惊人的智慧；谁能想到，在高温之下能够将黏土烧结，如同凤凰涅槃，制作出声如磬、明如镜的瓷器来；漆树中流出的液汁凝固之后，竟然也能做成器物，或是雕刻上花纹，或是镶嵌上蚌壳，有的发出油光的色晕；一个象牙球能够雕刻成几十层，层层都能转动，各层都有纹饰；将竹子翻过来的“反簧”如同婴儿皮肤般的温柔，将竹丝编成的扇子犹如锦缎之典雅；刺绣的座屏是“双面绣”，手捏的泥人见精神。件件如天工，样样皆神奇。人们视为“传世之宝”和“国宝”，哲学家说它是“人的本质力量的显现”。我不想用“超人”这个词来形容人；不论在什么时候，运动场上的各种项目的优胜者，譬如说跳得最高的，只能是第一名，他就如我们的“工艺美术大师”。

过去的木匠拜师学艺，有句口诀叫：“初学三年，走遍天下；再学三年，寸步难行。”说明前三年不过是获得一种吃饭的本领，即手艺人所做的一些“式子活”（程式化的工作）；再学三年并非是初学三年的重复，而是对于造物的创意，是修养的物化，是发挥自己的灵活性和才智。我们的工艺美术大师，潜心于此，何止是苦练三年呢？古人说“技进乎道”。只有进入这样的境界，才能充分发挥他的想象，运用手的灵活，获得驾驭物的高度能力，甚至是“绝技”。《考工记》所说：“智者创物，巧者述之；守之世，谓之工。”只是说明设计和制作的关系，两者可以分开，也可以结合，但都是终生躬行，以致达到出神入化的地步。

众所周知，工艺美术的品物分作两类：一类是日常使用的实用品，围绕衣食住行的需要和方便，反映着世俗与风尚，由此树立起文明的标尺；另一类是装饰陈设的玩赏品，体现人文，启人智慧，充实和提高精神生活，即表现出“人的需要的丰富性”。两类工艺品相互交错，就像音乐的变奏，本是很自然的事。然而在长期的封建社会中，由于工艺品的

材料有多寡、贵贱之分，制作有粗细、精陋之别，因此便出现了三种炫耀：第一是炫耀地位。在等级森严的社会，连用品都有级别。皇帝用的东西，别人不能用；贵族和官员用的东西，平民不能用。诸如“御用”、“御览”、“命服”、“进盏”之类。第二是炫耀财富。同样是一个饭碗，平民用陶，官家用瓷，有钱人是“金扣”、“银扣”，帝王是金玉。其他东西均是如此，所谓“价值连城”之类。第三是炫耀技巧。费工费时，手艺高超，鬼斧神工，无人所及。三种炫耀，前二种主要是所有者和使用者的，第三种也包括制作者。有了这三种炫耀，不但工艺品的性质产生异化，连人也会发生变化的。“玩物丧志”便是一句警句。

《尚书·周书·旅獒》说：“不役耳目，百度惟贞，玩人丧德，玩物丧志。”这是为警告统治者而言的。认为统治者如果醉心于玩赏某些事物或迷恋于一些事情，就会丧失积极进取的志气。强调“不作无益害有益，不贵异物贱用物”。主张不玩犬马，不宝远物，不育珍禽奇兽。历史证明，这种告诫是明智的。但是，进入封建社会之后，为了避免封建帝王“玩物丧志”，《礼记·月令》规定：百工“毋或作为淫巧，以荡上心”。因此，将精雕细刻的观赏性工艺品视为“奇技淫巧”，而加以禁止。无数历史事实告诉我们，不但上心易“荡”，也禁而不止。这种因噎废食的做法，并没有改变统治者的生活腐败和玩物丧志，以致误解了3000年。在人与物的关系上，是不是美物都会使人丧志呢？答案是否定的。关键在人，在人的修养、情操、理想和意志。所以说，精美的工艺品，不但不会使人丧志，反而会增强兴味，助长志气，激发人进取、向上。如果概括工艺美术珍赏品的优异，至少可以看出以下几点：

1. 它是“人的本质力量的显现”。不仅体现了人的创造精神，并且通过手的锻炼与灵活，将一般人做不到的达到了极致。因而表现了人在“改造世界”中所发挥出的巨大潜力。

2. 在人与物的关系中，不仅获得了驾驭物的能力，并且能动地改变物的常性，因而超越了人的“自身尺度”，展现出“人的需要的丰富性”。

3. 它将手艺的精湛技巧与艺术的丰富想象完美结合；使技进乎于道，使艺净化人生。

4. 由贵重的材料、精绝的技艺和高尚的人文精神所融汇铸造的工艺品，不仅代表着民族的智慧和创造才能，被人们誉为“国宝”。在商品社会时代，当然有很高的经济价值，也就是创造了财富。

犹如满天星斗，各行各业都有领军人物，他们的星座最亮。盛世人才辈出，大师更为光彩。为了记录他们的业绩，将他们的卓越成就得以传承，我们编了这套《中国工艺美术大师》系列丛书，一人一册，分别介绍大师的生平、著述、言论、作品和技艺，以及有关的评论等，展示大师的风范。我们希望，这套丛书不但为中华民族的复兴和文化积淀增添内容，也希望能够启迪后来者，使中国的工艺美术大师不断涌现、代有所传。是为序。

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The Demeanor of the Masters—The Total Foreword of The “*Masters of Chinese Arts and Crafts*” Series

Zhang Daoyi

The Chinese tradition of respect for teachers has been known all along, just as “where there is the truth, there is the teacher” said, teachers who play the role of the fine examples and models are not only the carriers of the truth, but also the inheritors of it. At the same time, the masters who stand on the peak of culture, are in glory of long time and have created the human civilization are defined as the outstanding academics or artists. Masters from one generation to another, with their tremendous achievements, build our nation’s cultural edifice.

Usually referring to the Masters, whether in the academia or the art circle, is mostly that people respectfully call them. Presently, in our country there is only one title of the Masters, the “Arts and Crafts Masters”, that were elected with the standards established by the country, which is a kind of honor and mission, making the pride of the nation on their shoulders, just like the hard work in Olympic arena where is not easy to get the laurels and the gold medals.

The Arts and Crafts in our country has not only the long history, but numerous varieties and excellent tradition as well. The sophisticated and wise crafts flourished with the development of farming culture. As early as more than 2500 years ago, “The Artificers Record”(Zhou Li • Kao Gong Ji) pointed out, “By conforming to the order of the nature, adapting to the climates in different districts, choosing the superior material and adopting the delicate process, the beautiful objects can be made”, which clearly meant the thought of human-centered, following the law of nature on the one hand and exerting the property of material and technology on the other. Turning material resources to good account or making the best use of everything is always the actively enterprising attitude in the creation. The historical legacies of Arts and Crafts, such as the heavy bronze stuff, the warm and smooth jades, the crystal porcelain, gold and silver objects, the clean lacquerware, the gorgeous silk, the fine embroidery and so on, are all showed amazing wisdom. So, it is hard to imagine the ability that gives the clay a solid state under high temperature as Phoenix Nirvana borning of fire, which can turn out to be the porcelain that sounds like the Chinese Chime Stone and looks like a mirror; that makes the sap into objects when it has been solid after flowing from the lacquer trees; that carves the ivory ball into the

dozens of layers, every layer can rotate freely and has all patterns at different levels; that turns the parts of bamboo over into the “spring reverse motion” that so gentle just like baby’s skin, weaves strings of bamboo to form the fan as elegant as brocade; that embroiders the Block Screen as the double-sided embroidery; that uses the hands to knead the clay figurines showed the spirit. Everything looks like a kind of God-made, each piece is magical, which is considered as the “treasure handed down” or “national treasure” by people and as the “manifestation of the essence of man power” by the philosophers. I do not want to describe people by using the word “Superman”, however, we should admit that anytime in the sports ground, the winner of the various games, say, the highest jumping one, is just the NO.1, and he would be as our “Arts and Crafts Masters”.

In past, when apprentice carpenters studied with a teacher, there was a formula cried out, “beginner for three years, is able to travel the world; and then for another three years, is unable to move”, which means the first three years is nothing but the time for ability that let some of the craftsmen do “Shi Zi Huo ”(the stylized works) just to make a living, and the further three years is not the simple time for a novice to repeat, but for the idea of creation, and is the reification of self-cultivation and makes people to bring their spirituality and intelligence into play. Actually, our Arts and Crafts masters, with great concentration, have great efforts far more than three years hard training. The ancients said, “techniques reach a certain realm, would act in cooperation with the spiritual world”. Only entering this realm can people give full play to their imagination, use manual dexterity, obtain the high degree of ability of controlling, or even get the “stunt”. Although “The Artificers Record ” said, “ creating objects belongs to wise man, highlighting the truth belongs to clever man, however, inheriting these for generations only belongs to the craftsman”, it simply makes the statement of the relationship between design and production which can not only be separated but also be combined, and both of them are concerned with life-long practice in order to achieve a superb point.

As we all know, the Arts and Crafts can be divided into two categories, one is the bread-and-

butter items of everyday using round the needs of basic necessities and convenience, reflecting the custom and the fashion, which has established a staff gauge of civilization. The other is decorative furnishings that can be appreciated, reflecting the culture, inspiring wisdom, enriching and enhancing the spiritual life, which is to show “the abundance of people’s needs”. These two types are interlaced, like the variation of music that is a natural thing. In the long period of feudal society, however, for the Arts and Crafts, due to the amount of the materials using, the differences between the precious material quality and the cheap one, and the differences between the fine producing and coarse one, there were three kinds of show-off. The first was to show off the status. Even the supplies were branded levels in the strict hierarchy of society. For instance, the stuff belonged to the emperor could not be used by others, the civilians never had the opportunity for using the articles of the nobles and the officials. Those things had the special titles, such as “The Emperor’s Using Only”, “The Emperor’s Reading Only”, “The Emperor’s Tea Sets Only”, “The Officials’ Uniform Only” and so on. The second was to show off the wealth. For example, as to the bowl, the pottery was used by the civilians, and the porcelain by the officials. The rich men used the “Golden Clasper” and “Silver Clasper”, while the emperor used the gold and jades. So were many other things that so-called “priceless”. The third was to show off the skills. A lot of work and time was consumed, craft skills were extraordinary as if done by the spirits, which could almost be reached of by no one. Therefore, with these three kinds of show-off in which the former two mainly referred to both owners and users, the third also included the producers, not only the nature of the crafts produced alienation, and even the people would be changed as well. “Riding a hobby saps one’s will to make progress” is a warning.

“XiLu’s Mastiff, The Book of Chou Dynasty, The Book of Remote Ages”(Shang Shu • Zhou Shu • Lu Ao)said, “do not be enslaved by the eyes and the ears, all things must be integrated and moderate, tampering with people loses one’s morality, riding a hobby saps one’s will to make progress”, which is warning for the rulers, thinking that if the rulers obsessed with or fascinate certain things, it will make them to lose their aggressive ambition, emphasizing that “don’t do useless things and don’t also prevent others from doing useful things; don’t pay much more for strange things and don’t look down on cheap and practical things”, and affirming that don’t indulge in personal hobbies excessively, hunt for novelty and feed rare birds and strange beasts. History has proved that such caution is wise. However, after entering the feudal society, in order to prevent the feudal emperor from that “Riding a hobby saps one’s will to make progress”, “The Monthly Climate and Administration, The Book of Rites”(Li Ji • Yue Ling) provided, craftsmen “should not make the strange and extravagance objects to confuse the emperor’s mind”, and regarding the ornamentally carved arts and crafts as the “clever tricks and wicked crafts” that should be prohibited. Numerous historical facts tell us that not only the emperor’s