

Masters of
Chinese
Arts and Crafts

LI BOSHENG



Jade Carving



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中国工艺美术大师 李博生



玉雕

许平 分卷主编
苏欣 王余烈 著

玉雕是中国最古老的雕刻品种之一。玉雕技艺是中国独有的技艺，其文化内涵源远流长，深厚精湛。在制作上讲究「量料取材」「因材施艺」，其中尤以「俏色」见长。分人物、花卉、鸟兽、山子（摆件）、瓶素（器皿）、盆景、首饰等。表现手法包括圆雕、浮雕、镂雕、线雕等。

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丛书总主编 张道一

丛书执行副总主编 濮安国 李立新

李博生

Li Bosheng

1941年，生于辽宁大连。

1958年，入北京市玉器厂工作，先后师从老一代玉雕行业“四怪”中的何荣、王树森二位老艺人。

1978年，作品《鼓上飞燕》参加全国工艺美术作品展览并刊登于《人民画报》。

1979年，玛瑙俏色《恨福来迟》获全国玉雕人物评比第一名。

1980年，晋升工艺美术师并于次年加入工艺美术学会。

1985年，作品《无量寿佛》获中国工艺美术品百花奖金杯(珍品)奖。

1986年，作品《夜游赤壁》获中国工艺美术品百花奖优秀创作设计一等奖，百花奖“希望杯”奖。同年，被聘为北京市工艺美术品总公司工艺美术奖学金评审委员会委员。

1988年，被授予“中国工艺美术大师”称号。

1992年，传略辑入《中国人物年鉴》《中国工艺美术名人录》《当代中国工艺美术群星谱》《当代中国英才》。同时期，中央电视台《东方之子》靳羽西主持的《看东方》等栏目作专题报道。

2006年，翡翠玉雕《貔貅》获得“金凤凰”创新产品设计大奖赛金奖。

2007年，翡翠玉雕《佛手》获得“金凤凰”创新产品设计大奖赛金奖。

2008年，翡翠玉雕《观音》获得“天工艺苑·百花杯”中国工艺美术精品奖金奖。

2008年，被授予“亚太地区手工艺大师”称号。

2009年，翡翠玉雕《长长久久》在扬州获得“百花玉缘杯”中国玉石雕精品奖银奖。

2010年，翡翠玉雕《貔貅》在扬州获得“百花玉缘杯”中国玉石雕精品奖银奖。

1941, born in Dalian City of Liaoning Province.

1958, worked in Beijing's Jade Ware Factory, and apprenticed to He Rong, Wang Shusen, who are the two old artists of "the Four Eccentrics" in the older generations' jade carving industry.

1978, his work of "the Swallow on the Drum" was selected to the exhibition of National Arts and Crafts and published in "Paper Pictorial".

1979, agate's Qiao color "Regretting that Happies Come Late" won the first prize of National Jade Carving Figures Competition.

1980, was promoted to artists and craftsmen, and joined the Association of Arts and Crafts the following year.

1985, his work of "Buddhas of Longevity" was awarded the Gold Prize (Treasure Prize) of Chinese Arts and Crafts Hundred Flowers Award.

1986, his work of "Traveling to Red Cliff at Night" was awarded the First Prize for outstanding creation and design of Chinese Arts and Crafts Hundred Flowers Award, and the "Hopes Cup" prize of Hundred Flowers Award. In that same year, he was employed as one of Review Committee for Arts and Crafts' Scholarship by Beijing's Arts and Crafts Head Office.

1988, was honored with the title of "Masters of Chinese Arts and Crafts".

1992, his brief biography was recorded in "Chinese People Yearbook", "Who's Who in Chinese Arts and Crafts", "the Stars Tree of Contemporary Arts and Crafts in China" and "Contemporary Talents in China". At the same time, CCTV "East Child", Mrs. Jin Yuxi's "Look at the Eastern" and other programs specially reported him.

2006, his work of "Pixiu" carved by jade was awarded the Gold Prize of "Golden Phoenix" competition of creative product design.

2007, his work of "Buddha's Hand" carved by jade was awarded the Gold Prize of "Golden Phoenix" competition of creative product design.

2008, his work of "Avalokitesvara" carved by jade was awarded the Gold Prize of "Tian Gong Yi Yuan•Hundred Flowers Cup" Excellence Awards of Chinese Arts and Crafts.

2008, was honored with the title of Handicraft Masters in the Asia-Pacific region.

2009, his work of "Long-lasting" carved by jade was awarded the Silver Prize of "Hundred Flowers Yu Yuan Cup" in the excellence awards of Chinese jade and stone carving.

2010, his work of "Pixiu" carved by jade was awarded the Silver Prize of "Hundred Flowers Yu Yuan Cup" in the excellence awards of Chinese jade and stone carving.



Jade carving

Jade carving is one of the oldest carving varieties in China. As early as the late Neolithic period, jade carving appeared in the history of Chinese nation, and jade witnessed the origin and development of Chinese civilization.

The skill of jade carving which was included in the list of the Intangible Cultural Heritage in China is the unique skill of China, and it's cultural intension has a long history, meanwhile, it's so profound and exquisite. Past dynasties all have respective styles of jade carving, especially jade carving developed most in the Kangxi, Yongzheng and Qianlong periods of Ching Dynasty, and had a far-reaching influence. The skill of jade carving which extends from royal works focuses on "drawing themes according to materials" and "applying proper skills according to materials" in the manufacture, especially good at Qiao color. "Excavating a dirty dot and covering a lock" and "hiding a flaw and let it become a fine jade" become the fundamental laws of jade carving. The expression means of jade carving include round carving, embossment, hollow carving, line carving and etc. The technical process of manufacture can be summarised as discussing, drawing, grinding and polishing, and the procedure includes selecting materials, tracing outline, drawing vividly, carving shape, polishing and etc. The categories of jade carving are rich, including figures, flowers & plants, bird & beasts, jade mountain (decoration), bottles (vessels), miniascape, jewelries and etc.

玉雕

玉雕是中国最古老的雕刻品种之一。早在新石器时代晚期，中华民族就有治玉的历史，玉石见证了中华民族文明的起源和发展。

作为录入《首批中国非物质文化遗产名录》的玉雕技艺是中国独有的，其文化内涵源远流长、深厚精湛。历代均有各自治玉的风格特点，尤以清代康雍乾时期玉雕最为发达，影响后世至深。以宫廷御作为基准延伸出的玉雕技艺在制作上讲究「量料取材」「因材施艺」，其中尤以「俏色」见长。「挖脏遮绺」「遮瑕为瑜」成为治玉的重要法则。玉雕表现手法有：圆雕、浮雕、镂雕、线雕等。制作的工艺过程，概括为「议、绘、琢、光」几个阶段，包括「相料、设形、画活、治形、抛光」等步骤。玉雕品类繁多，计有：人物、花卉、鸟兽、山子（摆件）、瓶素（器皿）、盆景、首饰等。



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中国工艺美术大师
Masters of Chinese Arts and Crafts

李博生
Li Bosheng



玉 雕
Jade Carving

许 平 分 卷 主 编
Xu Ping

苏 欣 王 余 烈 著
Su Xin Wang Yulie

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。

2009年12月25日于南京龙江

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 obsesse 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. Numerously historical facts tell us that not only the emperor’s

mind is easily confused, but also the prohibitions against the confusion can't work. The misunderstanding of objects themselves last about 3000 years, though the way just like "giving up eating for fear of choking" did not change the corrupt lives of rulers and that "Riding a hobby saps one's will to make progress". Do the beautiful things make people weak in the relationship between persons and objects? The answer is negative. The key lies in the people themselves, in the self-cultivation, sentiments, ideals and will. So, the fine Arts and Crafts is not able to make people despondent, on the contrary, it will enhance their interests, encourage ambition and drive people to be aggressive and progressive. As a result, to outline the outstanding traits of the ornamental Arts and Crafts, at least the following points can be seen.

First of all, it is the "manifestation of the essence of man power" that not only reflects the people's creative spirit, but also attains an extreme that is impossible for ordinaries through the exercise and flexibility for hands, thus, showing the great potential of human in "changing the world".

Secondly, in the relationship between persons and objects, except for the ability gained to control objects, it actively alters the constancy of objects, thus, beyond the human "own scale", to show "the abundance of people's needs".

Furthermore, it perfectly combines the superb skill of the crafts with the colorful imagination of the art, making that "techniques reach a certain realm, would act in cooperation with the spiritual world" and that "art cleans the life".

Finally, the Arts and Crafts founded by the precious materials, the exquisite skill and the noble human spirit represents the nation's wisdom and creativity, has been hailed as the "national treasure", and of course in the era of commercial society, possesses the high economic value, that is, the creation of wealth.

The various walks of life have the leading characters, very starry, and their constellations are the brightest. "Flourishing age, flourishing talents", being Masters is even more glorious. In order to record their performance and to pass their outstanding achievements along, we have compiled the "Masters of Chinese Arts and Crafts" series that each volume recorded each master, and that respectively introduced their life stories, writings, sayings, works, skills and the comments concerned, completely showing the demeanor of the masters. We hope that the series can make contributions not only to the nation's revival of China and the cultural accumulation, but also to inspire newcomers, propelling the spring-up of the "Masters of Chinese Arts and Crafts" for generations.

So, this is the foreword of the series.

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大地之诗 ◎前言

许平

一

欣闻江苏美术出版社要为中国当代工艺美术大师立传，我第一个想到的选题，就是北京治玉大师李博生。这不仅是因为李博生是由国务院命名的我国首批国家级工艺美术大师之一，也不仅仅因为他师出名门，是当年北京工艺美术界人称“四怪”之中的两位前辈——王树森、何荣门下高徒，更直接的原因，可能还是最初与李博生大师的一面之缘，是在那次偶然的相识之后对这位治玉大师艺术生涯的那份好奇与神往。

那是在2005年，应邀参加南京梅花山会馆的一次会议。中国工艺美术协会要为一项首饰设计大赛评奖，我们都是受邀的评委。虽然后来因为阴差阳错评奖活动并未参加，但却有了这次与大师相识的机缘。记得在那次会上大师与会议主持人发生一些小小的争执，比如关于参赛玉件究竟应当称“作品”还是“展品”，“玉摆件”能否被列为“首饰”等。大师话不多，声音不高且态度谦和，但立场明确字字着力，一下子使平淡如水的会场好像有了几分“华山论剑”的味道，所有的人或赞成或反对分成两拨。正是那次争执使我对大师产生最初的印象。在此之前我参与的工艺美术活动多集中在民间工艺领域，对玉器行业并不了解，对业内人事更不熟悉。我是赞同大师观点的，我惊于大师对于治玉工艺的认识高度，更有感于大师对当下玉器业无序状态的犀利批评与痛惜之情，返京之后便带着研究生到大师在亦庄“狮城百驷”的住处登门求教，从那以后开始了6年来的持续交往。

二

我是从工艺美术领域开始转向研究中国现代设计的。但在我的思考中，工艺美术与现代设计始终是在一股道上跑的车，虽然因为时代不同，领跑者的角色会有所变化，但我认为两者都是人类应对自然及社会变化的过程中从物质层面与精神层面做出的卓有成效的文化努力。这一点，在本质上没有任何不同。工艺美术是农业与手工业经济条件下最为重要的艺术形态之一，曾经在长期的经济与社会文化发展中充当着领跑者的角色。进入工业与信息经济时代，设计的领跑价值得以彰显，并且正在成为新的经济发展中重要的文化带动力量。但是在未来，领跑