

Masters of
Chinese
Arts and Crafts

ZHANG YONGSHOU



P a p e r - c u t



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剪纸

张慕莉 分卷主编 费文明 著

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剪纸以纸为加工对象，以剪刀（或刻刀）为工具进行艺术创作。中国民间剪纸的内容和对象依附于民俗，可分为四大类：一、用作传统节日的装饰，如窗花、顶棚花、门笺、烛台花、牛香花等；二、用作婚丧礼仪的摆衬，如喜花、魂幡、纸钱等；三、用作刺绣的底样，如鞋花、枕头花、帽花等；四、用作印染的印版，如作为蓝印

中国工艺美术大师

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丛书执行副总主编 濮安国 李立新

张永寿

1907年1月31日出生于江苏扬州城内大流芳巷“十八家”张氏老宅。

1917年，肩挑小扁担，行程几十里，最多走百里，到扬州的西北乡、安徽的天长、南京的六合等地农村和集镇剪纸卖艺。

1926年，与多子街德兴农庄老板叶树堂交情甚好，叶让他在农庄门楼设摊，从此结束摆摊剪纸生涯。

1950年，作为代表出席“扬州市第一次文学艺术界代表大会”。

1951年，加入扬州市文联美协，后加入江苏省文联美术协会。

1953年，剪纸作品《菊花》送第一届全国美术作品展。

1954年，出版《张永寿剪纸集》（江苏人民出版社出版）。

1955年，进入扬州民间工艺社（1973年改名为扬州工艺厂）。

1957年，“全国第一次工艺美术艺人代表大会”授予张永寿“老艺人”称号。

1959年，为郭沫若的《百花齐放》诗配上101幅花卉。扬州人民出版社于建国十周年前夕，出版了《〈百花齐放〉剪纸集》。

1978年，江苏省召开“工艺美术艺人、设计人员代表大会”，省轻工业厅授予张永寿“美术工艺师”称号。

1979年，被轻工部授予“中国工艺美术大师”称号。

1980年，创作《百蝶恋花图》。

1981年，参加在北京中山公园举办的工艺美术展览（34位工艺美术大师），而后《百蝶恋花图》和《百菊图》等作品，在日本、澳大利亚等国家展览，颇获声誉。为此，张永寿荣获江苏省工艺美术品“百花奖”。

1982年，上海人民出版社出版了《扬州·江山多娇》画册，其中介绍张永寿的剪纸是“精美雅致的手工艺品”。

1983年，参加中国美术家协会、山东、安徽、江苏、上海、浙江、山西、云南、新疆七省（区）一市分会联合举办的剪纸联展。

1984年，山西临汾市举办全国民间工艺美术委员会首届会议，成立“中国剪纸研究会”，聘请张永寿为顾问。

1986年，由扬州市工艺美术学会、扬州工艺厂编印了《张永寿剪纸》一书，内有《百菊图》和《百蝶恋花图》。

1987年，被扬州市政府命名为“工艺美术大师”。

Zhang Yongshou was born in Zhang's old house, "eighteen families" Daliufang Lane, Yangzhou, Jiangsu Province on January 31, 1907.

1917, carried a small should pole and traveled tens of miles, even hundreds of miles, to make a living as a paper-cutting performer in the northwest town of Yangzhou, Tianchang country of Anhui Province, Luhe country of Nanjing city and other places in rural areas and market towns.

1926, making good friendship with Ye Shutang, the boss of Dexing Cloth Shop in Duozi Street. Ye Shutang let him pitch his stall in the gatehouse of his shop and ended his street-stall career.

1950, attended "the first session of Yangzhou's Literary and Art Circles Congress" as a representative.

1951, joined the Art Society of Yangzhou's Literature Artistic circles Federation, later joined the Art Society of Jiangsu Province's Literature Artistic circles Federation.

1953, send his paper-cutting work "Chrysanthemum" to the first session of the National Art Exhibition.

1954, "the Collection of Zhang Yongshou's Paper-cutting Works" was published (Jiangsu People's Publishing House published).

1955, entered Yangzhou's Folk Arts and Crafts Society (the name was changed to Yangzhou's Arts and Crafts Factory in 1973).

1957, the first session of National Arts and Crafts Artist Congress awarded Zhang Yongshou the title "old artist".

1959, created 101 works of flowers in accord with Guo Moruo's poem "A Hundred Flowers in Bloom". Yangzhou People's Publishing House published "the Collection of Paper-cutting Works of A Hundred Flowers in Bloom" on the eve of the tenth anniversary of the founding of the National Day.

1978, arts and crafts artists and designers congress was held in Jiangsu Province, and Jiangsu Provincial Department of Light Industry awarded him the title "Master of Arts and Crafts".

1979, Light Industry Ministry awarded him the title "Master of Chinese Arts and Crafts".

1980, created "a Hundred Butterflies and Flowers".

1981, participated in arts and crafts exhibition in Beijing's Zhongshan Park (34 masters of Arts and Crafts). Later, his works "a Hundred Butterflies and Flowers" and "a Hundred Chrysanthemums" and other works were exhibited in Japan, Australia and other countries and won a very good reputation. This year, he won the Hundred Flowers Award of Jiangsu Provincial arts and crafts.

1982, "Yangzhou Beautiful Mountains and Rivers" was published by Shanghai People's Publishing House, and this book described Zhang Yongshou's paper-cutting works as "elegant handicrafts".

1983, participated in the group exhibition held jointly by Chinese Artist Association, Shandong Province, Anhui Province, Jiangsu Province, Shanghai City, Zhejiang Province, Shanxi Province, Yunnan Province, Xinjiang Autonomous Region.

1984, the first session of National Folk Arts and Crafts Commission held in Linfen, Shanxi and "Chinese paper-cutting Research Association" was established and engaged him as an adviser.

1986, "Zhang Yongshou's Paper-Cutting Works" consisted of "a Hundred Chrysanthemums" and "a Hundred Butterflies and Flowers" compiled and printed by Yangzhou's Arts and Crafts Association and Yangzhou's Arts and Crafts Factory.

1987, Yangzhou Municipal Government awarded him the title "Master of Arts and Crafts".



Paper-cut

Paper-cutting is a kind of art which uses paper as the processing object and uses a pair of scissors (or knife) as a tool. Paper-cut has a long history in China. "the horse flower" and "the monkey flower" unearthed from Northern and Southern Dynasties tombs near the Gaochang former site in Turpan of Xinjiang in the 1950s are found to be the earliest paper-cut works which are nearly 1500 years ago. The cutting-paper art born and evolved in China's agricultural civilization for thousands of years is the important part of human intangible cultural heritage. The content and object of Chinese folk paper-cut attach to folklore and paper-cut works have an extensive use in people's life. From the specific purpose, Chinese folk paper-cut can be divided into four main categories: 1. used as a kind of decoration for traditional festival, such as window flowers, roof flowers, door flowers, candle flowers, incense flowers and other flowers; 2. used as a kind of decoration for marriages, funerals and other rituals, such as wedding flowers, funeral flowers, paper money and etc; 3. used as base models for embroidery, such as shoe door flowers, pillow flowers, cap flowers and etc; 4. used as printing plates for textile printing, such as printing plates for blue printed cloth. Nowadays, the application range of paper-cutting extends continuously. Paper-cutting has been widely used in film & television, animation, newspapers & magazine, stamps, greeting cards, stage design, packaging design, environmental art, architecture and other fields.

剪纸

剪纸以纸为加工对象，以剪刀（或刻刀）为工具进行艺术创作。

我国剪纸的历史悠久，20世纪60年代在新疆吐鲁番高昌故址南北朝时期的墓葬中出土的『对马团花』和『对猴团花』等剪纸，距今已近1500年，是目前发现的最早的剪纸。我国在千百年的农耕文明中诞生与发展起来的剪纸艺术，是人类非物质文化遗产的重要组成部分。

中国民间剪纸的内容和对象依附于民俗，可分为四大类：一、用作传统节日的装饰，如窗花、顶棚花、门笺、烛台花、斗香花等；二、用作婚丧礼仪的摆衬，如喜花、魂幡、纸钱等；三、用作刺绣的底样，如鞋花、枕头花、帽花等；四、用作印染的印版，如作为蓝印花布的印版。如今，剪纸的应用范围不断扩大，它已作为一种独立的艺术形式或元素被广泛应用于影视、动画、报刊、邮票、贺卡、舞台美术、包装设计，以及环境艺术、建筑等诸多方面。



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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，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了异化，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，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 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

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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