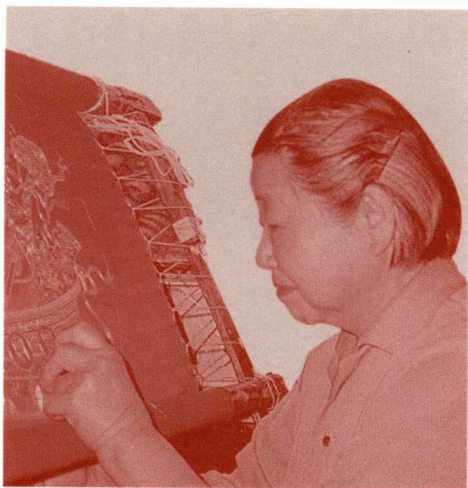


Masters of
Chinese
Arts and Crafts

LI EYING



The Su Embroidery

1966年11月，出生于苏州木渎。1988年个人被国家轻工业部授予『中国工艺美术大师』称号。

Li Eying, was born in November 1962, Mudi person of Suzhou, Jiangsu Province. 1988, was given the title of the "Masters of Chinese Arts and Crafts" by the Ministry of Light Industry.

中国工艺
美术大师
李娥瑛



苏
绣

濮安国 分卷主编 濮军一 著

凤凰出版传媒集团

江苏美术出版社

以苏州为代表的江苏刺绣产品的总称。苏州刺绣，素以精细、雅洁著称。图案秀丽，色泽文静，针法灵活，绣工细致，形象传神。技巧特点可概括为『平、光、齐、匀、和、顺、细、密』八个字。针法有几十种，常用的有齐针、抢针、套针、网绣、纱绣等。

中国工艺美术大师

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濮安国 分卷主编

Pu Anguo

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Pu Junyi



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编辑说明

“中国工艺美术大师”是由国务院负责传统工艺美术保护工作的部门根据《传统工艺美术保护条例》对符合一定条件且长期从事工艺美术制作的人员授予的称号。自1979年以来，我国已先后5次共授予各类专业有贡献的300多位艺人为“中国工艺美术大师”荣誉称号。长期以来，这些身怀绝技的大师为我国传统工艺美术技艺的继承和创新发挥着聪明才智，其中有近百位杰出艺人已成为新时期工艺美术各行业中最优秀的代表。如今，他们有的已经作古，绝活技艺已失传；有的年事渐高，继承和开拓的技艺、绝活面临传播的困难和失传的危险，急需进行抢救、挖掘、整理、保护。

为了抢救大师们的技艺、绝活，并使他们的经验得到更好地传承和推广，凤凰出版传媒集团、江苏美术出版社组织并联合中国工艺美术协会、江苏省工艺美术行业协会、中国工艺美术研究院、江苏省中华文化促进会、清华大学美术学院、中央美术学院设计学院、南京艺术学院设计学院编辑出版《中国工艺美术大师》系列图书50本，介绍各行业内有突出成就和贡献的50位工艺美术大师。每本图书通过对大师本人、亲人、徒弟、友人的采访，了解大师的工作场景、工作用具、个人喜好等工作生活背景，挖掘大师的设计理念、传统技艺、本人绝活、工艺口诀，以图文并茂、图文互动的方式，力争使丛书具有史实纪录的史料性、文献性、专业性和理论性等多重价值，揭示工艺美术传统技艺的真谛。

Editing Instructions

“Masters of Chinese Arts and Crafts” is the title for the persons who meet certain conditions based on the “Rules of the Preservation of Traditional Arts and Crafts” and engage in the product of arts and crafts. Since 1979, China has successively granted more than 300 artists the honorable title, the “Masters of Chinese Arts and Crafts”, for their contributions in various specialties. Over the years, these masters with unique skills bring their talents into the inheritance and innovation of the workmanship of our traditional arts and crafts. Moreover, nearly 100 eminent artists have become the best representatives in each trade of the arts and crafts of the new era. Today, some of them have passed away, their unique skills has been lost, some are getting older and older, so that their skills and talents even inherited or developed will be in front of the difficulties in passing down and the risk of lost, which urgently needs rescue, mining, sorting and preservation.

For saving masters' sills and talents, better transmitting and extending their experiences, Phoenix Publishing & Media Group and Jiangsu Fine Arts Publishing House organized and united China Arts and Crafts Research Association, Jiangsu Arts and Crafts Association, China Arts and Crafts Research Institute, Chinese Culture Promotion Society of Jiangsu Province, Academy of Fine Arts of Tsinghua University, School of Design of China Central Academy Of Fine Arts and School of Design of Nanjing Arts Institute to publish 50 books of the “Masters of Chinese Arts and Crafts” series, presenting 50 Arts and Crafts Masters with outstanding achievements and contributions in each trade. Each book has interviewed every master himself or herself, relatives, disciples and friends, and made knowledge of master's work-life background such as work scenes, working appliances, personal preferences and so on, which has mined master's designing mind, traditional technics, unique skills and crafts formulas, with the way of the combination of pictures and words, and of the interactant of pictures and words, tries to make the series to be with multiple values of the historical, documental, professional and theoretical records, revealing the essence of traditional workmanship of arts and crafts.

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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

李娥瑛

李娥瑛，苏州木渎人，生于1926年11月，现年83岁。中国工艺美术大师，高级工艺美术师。

1956年，首创双面施套针法，绣成第一幅单面《双鲤鱼图》（由故宫博物院收藏）。

1958年，被评为全国妇女建设社会主义积极分子，参加全国妇女代表大会列为主席团成员。

1959年，指导绣成大型第一幅双面绣《十鹤图》、《春江水暖》、《玉兰鲤鱼》作品，均陈列于北京人民大会堂江苏厅。

1961年，被评为江苏省劳动模范。开始主编苏绣针法汇编，把苏绣针法系统地归结为9大类42种，结合绣品绣法运用，汇集成《苏绣针法过程图》、《草虫汇编》、《果瓜汇编》、《花卉汇编》、《平金绣法范本》、《蝴蝶汇编》实用品绣法等。

1965年，首创尼龙绡作绣地、绣成双面绣《蘑菇云》，并研究成功绡地的装裱方法，此后绡底被推广到全国，提高了双面绣艺术效果。主编的《苏绣技法》一书，由轻工业出版社出版。采用分绷合绣方法绣制《开国大典》，解决了刺绣大型作品不能合绷的难题。

1972年，在尼龙绡底上绣成双面绣《小苍兰》，首次采用丝线与电化铝线合在一起绣制《大孔雀牡丹、玉兰》绣屏，获得孔雀羽毛闪光效果。

1977年，研究成功用一只色线、以三种角度的丝理能产生不同的明暗反光得戳纱绣法。出席江苏省科技大会并获革新优秀奖状。

1978年，在江苏省工艺系统“工业学大庆”会议上被任命为苏州市刺绣研究所副总工艺师。

1979年，当选为1979年全国工艺美术创作设计艺人代表大会代表。被授予“工艺美术家”称号。随中央工艺美术展览团赴日本考察。

1980年，设计指导绣制《双湘图》，获1981年江苏省工艺美术百花奖作品之一，并获1982年全国工艺美术百花奖金杯奖。

1982年，随江苏省工艺美术展览团赴澳大利亚考察。

1983年，当选为中国妇女第五次代表大会代表，并为主席团成员。

1984年，《戳纱针法研究》获江苏省轻工业科技成果三等奖。被编入《中国艺术新辞典》现代第四分册。

1988年，出席全国工艺美术艺人创作设计代表大会，被授予“中国工艺美术大师”光荣称号。

Li Eying, Mudu person of Soochow, born in November 1926, 86 years old, the Chinese Arts and Crafts Master, the Senior Crafts Artist.

1956, the initiator of the double-sided embroidery with the Tao Stitch, embroidering the first single-sided "The Double Carp" (collected by the National Palace Museum).

1958, was named the "National Women Activist in Building Socialism", participating the National Women Congress as the member of the Presidium.

1959, guided to embroider the firstly large double-sided one, "The Ten Cranes", "The Warm Spring River" and "The Magnolia and Carp", which all display in the Hall of Jiangsu, the Great Hall of the People.

1961, was named the "Jiangsu's Model Worker", and started to compile the stitches of the Su Embroidery, summarizing them by the 9 categories and 42 sorts, combining the embroideries with embroidery methods into "The Processing Map of the Su Embroidery Stitches", "The Compilation of Grass and Insects", "The Compilation of Melon and Fruit", "The Compilation of Flowers", "The Model Style of The Ping Jin Embroidery", "The Compilation of Butterflies" and the embroidery methods of daily supplies, etc..

1965, initiated to embroider the double-sided embroidery, "The Mushroom Cloud", by using the base of the nylon chiffon, and successfully working over the mounting method by using the base of the chiffon that then had been extended to the whole country, increasing the artistic effect of the double-sided embroidery, edited "The Techniques of The Su embroidery" published by the Light Industry Press, and by using the method of embroidering and the separated taboret together, embroidered "The Founding Ceremony of the PRC" solved the problems of that the taborets of large scale embroideries can't be together.

1972, on the base of the nylon chiffon, embroidered the double-sided embroidery, "The Freesia", and firstly introduced the silk thread with the hot stamping foil to embroider the screen of "The Big Peacock, Peony and Magnolia", acquiring the flash effect of the feathers of the peacock.

1977, successfully researched the method of the Chuo Sha Embroidery that can make a color line to produce the differently varied light of reflection by using the three kinds of the angles of the silk veins, and attended the Science and Technology Meeting in Jiangsu Province, gaining the Outstanding Innovation Awards.

1978, was appointed the vice chief craftsmen of the Soochow Embroidery Research Institute in the meeting of "The Industrial Science Celebration" attached to the Jiangsu Province's crafts system.

1979, was elected as the representative of the National Arts and Crafts Creative Design Congress in 1979, was awarded the title of the "Arts and Crafts Specialist", and went to study in Japan with the mission of the Central Arts and Crafts Exhibition.

1980, designed and guided the embroidery, "The Double Xiang beauties", which won the "Hundred Flowers Awards of the Arts and Crafts" of Jiangsu Province in 1981 and the "Gold Cup Awards" of the "National Hundred Flowers Awards of the Arts and Crafts" in 1982.

1982, went to study in Australia with the mission of the Arts and Crafts Exhibition of Jiangsu Province.

1983, was elected as the representative of the 5th Chinese Women's Congress, and the member of the Presidents.

1984, compiled "The Study on Chuo Sha Stitches" that won the third prize of the "Scientific and Technological Achievements" of Jiangsu Province's Light Industry and was incorporated into the fourth modern volumes of the "New Dictionary of Chinese Art".

1988, attended the National Arts and Crafts Creative Design Congress and was given the honorable title of the "Masters of Chinese Arts and Crafts".



The Su Embroidery

The Su Embroidery that is the general term for embroideries in the areas around Soochow has a long history, and had begun to take the shape in the Song Dynasty when there had been many workshops and lanes of the concentrated production in Soochow, such as the Embroidered Garments Workshop(Xiu Yi Fang), the Embroidery Alley(Xiu Hua Nong), the Gun Embroidery Workshop(Gun xiu Fang) and the Xiu Xian Embroidery Lane(Xiu xian Xiang). In the Ming Dynasty, Su Embroidery had gradually formed its own unique style, and had wider influence. The prosperity of the Su Embroidery is in the Qing Dynasty when the lots of royal embroideries were made by the craftsmen of the Su Embroidery, and the folk embroideries were even more colorful. During the late Qing Dynasty, Shen Shou initiated the "Simulation Embroidery" that was very famous at home and abroad.

The Su Embroidery is known for its fine and elegant, its patterns are pretty, colors are gentle and quiet, stitches are flexible, workmanship is exquisite and image is vivid. The traits of its skills can be summarized in 8 words of "flatness, brightness, tidiness, evenness, fitness, smoothness, fineness and denseness". There are dozens of stitches, and the common uses include the Plain Stitch, the Qiang Stitch, the Tao Stitch, the Net Embroidery and the Gauze Embroidery. The embroideries can be divided into two categories, one is the daily supplies, such as quilt covers, pillowcases, embroidery garments, stage costumes, desk carpets, cushions and so on, the other is the decorative articles, including block screens, hanging scrolls, screens, etc., which are drawn a wide range from flowers, animals, figures, landscapes, calligraphy and so on.

苏 绣

以苏州为代表的江苏刺绣产品的总称。历史悠久，在宋代已具相当规模，在苏州就出现有绣衣坊、绣花弄、滚绣坊、绣线巷等生产集中的坊巷。明代苏绣已逐步形成自己独特的风格，影响较广。清代为盛期，当时的皇室绣品，多出自苏绣艺人之手；民间刺绣更是丰富多彩。清末时沈寿首创「仿真绣」，传誉中外。

苏州刺绣，素以精细、雅洁著称。图案秀丽，色泽文静，针法灵活，绣工细致，形象传神。技巧特点可概括为「平、光、齐、匀、和、顺、细、密」八个字。针法有几十种，常用的有齐针、抢针、套针、网绣、纱绣等。绣品分两大类：一类是实用品，有被面、枕套、绣衣、戏衣、台毯、靠垫等；一类是欣赏品，有台屏、挂轴、屏风等。取材广泛，有花卉、动物、人物、山水、书法等。





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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 burning 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