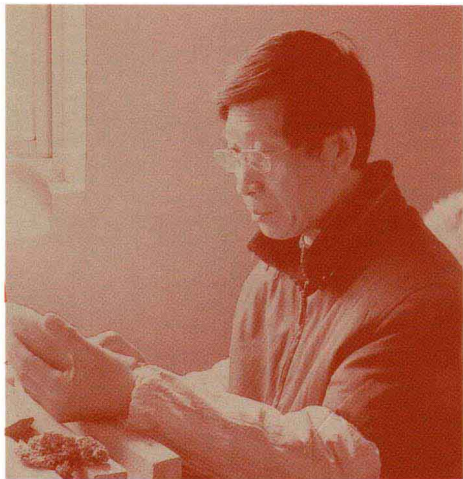


Masters of
Chinese
Arts and Crafts

GU YONGJUN



Jade Carving



国家出版基金项目
NATIONAL PUBLICATION FOUNDATION

中国工艺美术大师
顾永骏



玉雕

陈咸益 分卷主编 费文明 著

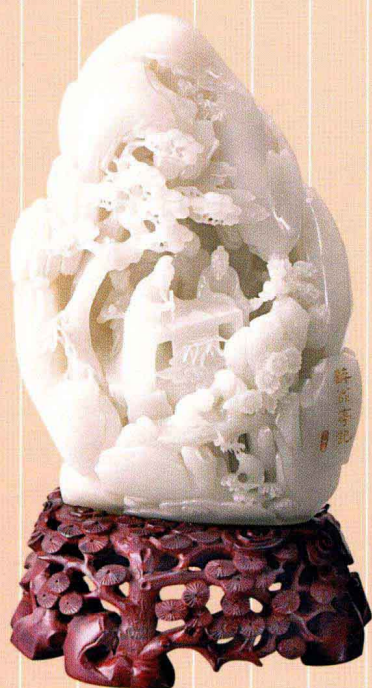
江苏美术出版社
Jiangsu Fine Arts Publishing House

早在新石器时代晚期，中华民族就有治玉的历史，玉石见证了中华文明的起源和发展。玉雕的种类也遍及礼器、佩饰、摆件等。山子雕是器型如山形的陈设玉器，作为摆件，一般陈设于客厅、书房等处。山子雕最早见于宋代，在清代乾隆年间蔚然流行。山子雕因色设物、随形施艺，巧妙地做到「挖脏遮绺」「挖脏去绺」「遮瑕显瑜」，能够使玉料在雕刻中获得最高的利用率，体现了治玉技艺的最高水平。

中国工艺美术大师

Masters of Chinese Arts and Crafts

顾永骏
Gu Yongjun



玉雕

Jade Carving

陈咸益 分卷主编

Chen Xianyi

费文明 著

Fei Wenming

江苏美术出版社
Jiangsu Fine Arts Publishing House

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

图书在版编目 (CIP) 数据

中国工艺美术大师顾永骏 : 玉雕 / 费文明著 ;
陈咸益主编. — 南京 : 江苏美术出版社, 2011.12
(中国工艺美术大师)
ISBN 978-7-5344-4194-3

I. ①中… II. ①费… ②陈… III. ①玉器—作品集
—中国—现代 IV. ①J329

中国版本图书馆CIP数据核字 (2011) 第254543号

策划编辑 徐华华

责任编辑 徐华华 朱 婧 王左佐

装帧设计 朱赢椿

英文翻译 韩 超 刘欢仪

责任校对 吕猛进

监 印 费 炜

书 名 中国工艺美术大师顾永骏 : 玉雕

主 编 陈咸益

著 者 费文明

出版发行 凤凰出版传媒集团 (南京市湖南路1号A楼 邮编210009)

凤凰出版传媒股份有限公司

江苏美术出版社 (南京市中央路165号 邮编210009)

集团网址 <http://www.ppm.cn>

出版社网址 <http://www.jsmscbs.com.cn>

经 销 凤凰出版传媒股份有限公司

制 版 南京新华丰制版有限公司

印 刷 南京精艺印刷有限公司

开 本 889 × 1194 1/16

印 张 10.5

版 次 2012年1月第1版 2012年1月第1次印刷

标准书号 ISBN 978-7-5344-4194-3

定 价 128.00元

营销部电话 025-68155670 68155679 营销部地址 南京市中央路165号
江苏美术出版社图书凡印装错误可向承印厂调换

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.

丛书编辑委员会（以姓氏笔画排序）

- 刘 文 朱玉成 吕美立 李绵璐 范文典 郑礼阔 唐克美 廖 军
- 刘 文 原广东省工艺美术协会总工艺美术师，高级工艺美术师，原《广东工艺美术》主编。
- 朱玉成 原中国工艺美术学会副理事长，原上海工艺美术学会会长，高级工艺美术师。
- 吕美立 苏州工艺美术职业技术学院副院长、副教授。
- 李绵璐 中国教育学会美术教育研究会理事长，原中央工艺美术学院副院长、教授。
- 范文典 中国钧瓷文化艺术研究会会长，高级工艺美术师。
- 郑礼阔 中国工艺美术学会常务理事，福建省工艺美术学会会长，高级工艺美术师。
- 唐克美 高级工艺美术师，中国工艺美术学会副理事长，北京工艺美术学会理事长。
- 廖 军 苏州工艺美术职业技术学院院长、教授。

丛书编审委员会

- 常沙娜 朱培初 龚 良 朱成梁 郭廉夫
- 朱培初 从事工艺美术研究50余年，高级工艺美术师，中国《传统工艺美术保护条例》起草人之一。现就职于中国工艺美术（集团）公司。
- 龚 良 南京博物院院长。
- 朱成梁 原江苏美术出版社编审、副总编辑。
- 郭廉夫 原江苏美术出版社编审、副社长兼副总编辑。

丛书联合编辑单位

- 中国工艺美术协会 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

丛书组织委员会

主任 陈海燕 副主任 吴小平

委员 常沙娜 张道一 周海歌 马 达 王建良 高以俭

濮安国 李立新 李当岐 许 平 邬烈炎 徐德华

陈海燕 凤凰出版传媒集团党委书记、董事长。

吴小平 凤凰出版传媒集团党组成员、副总经理。

常沙娜 原中央工艺美术学院院长、教授，中国美术家协会副主席。

张道一 东南大学艺术学系教授、博士生导师，苏州大学艺术学院院长。

周海歌 江苏美术出版社社长、编审。

马 达 中国工艺美术协会副理事长，江苏省工艺美术行业协会理事长。

王建良 苏州工艺美术职业技术学院党委书记。

高以俭 中华文化促进会理事，原江苏省文学艺术界联合会党组副书记、副主席。

濮安国 原中国明式家具研究所所长，苏州职业大学艺术系教授，我国著名的明清

家具专家和工艺美术学者，中国家具协会传统家具专业委员会高级顾问。

李立新 南京艺术学院设计学院教授，《美术与设计》常务副主编。

李当岐 清华大学美术学院党委书记、教授。

许 平 中央美术学院设计学院副院长、教授。

邬烈炎 南京艺术学院设计学院院长、教授。

徐德华 江苏美术出版社副编审。

丛书总主编 张道一

丛书执行副主编 濮安国 李立新

Gu Yongjun
顾永骏

1942年6月，生于江苏扬州的一个艺术世家。

1962年9月，进扬州漆器玉石厂当学徒，学习玉雕人物的雕刻。

1972年，由琢玉工晋升为设计员。

1985年，白玉山子雕《对弈图》获中国工艺美术品“百花奖”优秀创作一等奖；白玉山子雕《夜游赤壁》获中国工艺美术品“百花奖”优秀创作二等奖。

1986年，碧玉山子雕《石刻聚珍图》获中国工艺美术品“百花奖”珍品金杯奖，并被国家珍藏在中国工艺美术馆。

1987年5月，获江苏省先进工作者、江苏省“五一劳动”奖章。

1988年3月，当选为第七届全国人大代表。

1988年9月，被江苏省工艺美术专业高级职务评审委员会评定为“高级工艺美术师”。

1989年，被评为省级有突出贡献的中青年专家。

1992年10月，享受国务院政府特殊津贴。

1993年，被评为“中国工艺美术大师”。

1993年3月，当选为第八届全国人大代表。

1996年6月，担任第四届中国工艺美术大师评委。

2002年11月，担任玉石雕“天工奖”评委。

2005年11月25日，被评为“研究员级高级工艺美术师”。

2006年8月25日，担任第五届中国工艺美术大师评委。

2007年6月，被评为“国家级非物质文化遗产玉雕传承人”。

Gu Yongjun was born in a family of artists in Yangzhou, Jiangsu province in June, 1942.

1962. 9, he went to Yangzhou lacquer and jade factory to work as an apprentice and learned the characters carved jade.

1972, he was promoted to a designer.

1985, his work rockery sculpture of white jade called <Playing chess> won the first prize for outstanding creation in Chinese arts and crafts hundred flowers award; and <Tour of Chibi at night> won the second prize.

1986, his work rockery sculpture of jasper stone called <stonecutting treasure collection> won the gold award for treasure in Chinese arts and crafts hundred flowers award and was treasured in possession by Chinese arts and crafts gallery.

1987.5, he was advanced worker and “labor award” of Jiangsu province.

1988.3, he was elected the representative of the Sixth National People's Congress. In September of the same year, he was awarded “advanced handicraft artist” by Jiangsu Provincial senior positions in arts and crafts professional jury.

1989, he was assessed as the provincial middle-aged experts with outstanding contributions.

1992.10, he enjoyed special allowance from the State Council.

1993, he was awarded “the Great master of Chinese arts and crafts”. In March of the same year, he was elected the representative of the Sixth National People's Congress.

1996.6, he acted as a judge in the fourth Chinese National Masters of Arts and Crafts.

2002.11, he acted as a judge in “work of nature prize” of jade carving.

2005.11.25, he was awarded “Senior research fellow craft artists.”

2006.8.25, he was acted as he acted as a judge in the fifth Chinese National Masters of Arts and Crafts.

2007.6, he was awarded jade inheritor of state-level intangible cultural heritage.



Jade Carving

Jade, a kind of beautiful stone, has its extraordinary intrinsic value in traditional Chinese culture. Confucius said: "A man of noble character has jade morals." The advocacy of jade morals makes it popular that "ancient gentlemen must wear jade" because Jade can make a gentleman "behave politely", thus "A man of noble character takes jade with him all the time".

"Jade must be cut and chiseled to make it a useful vessel." This is from the "Book of Rites", then taken on by "Three Character Classic," and was later widely circulated.

This concept makes jade carving have become one of Chinese ancient and common handicrafts. Back in the late Neolithic period, the Chinese people have a history of jade carving. So jade witnessed the origin and development of Chinese civilization. Jade carving also have all types like sacrificial vessel, accessories, ornaments and so on.

Rockery sculpture is a decorative jade like the shape of the hill and is generally displayed in the living room, study and so on. Rockery sculpture was first seen in the Song Dynasty and became popular in Qianlong in the Qing Dynasty, which often take mountains for the background. The surface of carved pattern is generally what takes works of art for the drafts combining circular engraving, cameo and line engraving. Characters in the stories, landscape, airy pavilions and pagodas, flowers, birds, fish and insects are carved on the surface of a multi-dimensional jade, just like a three-dimensional drawing, so it is also known as "jade picture." Rockery sculpture is that selects the objects according to different colors and use the skill in accordance with the shape. Engraver can "dig dirt and cover the impurity," "dig dirt and dislodge the impurity" "obscure the flaws and show the splendor of the jade", enabling jade to get the highest utilization in the carving, which reflects the highest level of jade carving art. Well-known works include "Emperor Yu tames the flood", "A long journey on Mount Qiu" and "Nine elder men in Huichang" and so on.

玉雕

玉，石之美者，在中华文化中具有非同寻常的价值内涵。孔子曰：『君子比德于玉焉。』对玉德的崇尚使得『古之君子必佩玉』，因为玉能使君子『行有节也』，从而『君子无故，玉不去身』。『玉不琢，不成器。』这段出自《礼记》而后又被《三字经》收录的文字，被后世广为流传，『玉不琢，不成器』的观念让玉雕成为中国古老而又普遍的手工艺之一。早在新石器时代晚期，中华民族就有治玉的历史，玉石见证了中华文明的起源和发展。玉雕的种类也遍及礼器、佩饰、摆件等。

山子雕是器型如山形的陈设玉器，作为摆件，一般陈设于客厅、书房等处。山子雕最早见于宋代，在清代乾隆年间蔚然流行。山子雕往往以山为背景，表面雕琢的图案一般以书画作品为底稿，以圆雕、浮雕、线刻相结合，把人物故事、山水景观、亭台楼阁、花鸟鱼虫等雕刻在一个立体的多重玉石表面上，如同一幅立体的绘画，所以又被誉为『玉图画』。山子雕因色设物、随形施艺，巧妙地做到『挖脏遮绺』『挖脏去绺』『遮瑕显瑜』，能够使玉料在雕刻中获得最高的利用率，体现了治玉技艺的最高水平。著名的作品有《大禹治水图》《秋山行旅图》《会昌九老图》等。



第一节	碧玉山子雕《石刻聚珍图》设计、制作过程情况汇报	120
第二节	大型白玉作品《文成公主入藏图》的设计	123
第三节	山子雕的创作设计	124
第四节	再谈山子雕的创作设计	131
第五节	和田玉器设计的新理念	137
第六节	文化底蕴与雕刻艺术	142
第五章	艺术评价	147
第六章	大师年表	153
后记	费文明	159
主要参考书目		160

目录

总序 张道一

002

前言 陈咸益

008

第一章 朴质谦和——大师的治玉人生

013

第一节 来自画家父亲的影响

015

第二节 从水利到治玉的转向

018

第三节 从单体人物到场景叙事

019

第四节 接续山子雕的断脉

024

第五节 『聚珍』与『汉柏』问鼎玉坛

027

第六节 兼收并取与薪火相传

032

第二章 化画入玉——大师的创作方法

043

第一节 相玉

044

第二节 设计

047

第三节 琢制

059

第四节 美学内涵

068

第三章 作品赏析

077

第四章 融释贯通——大师的创作心得

119

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，工艺美术的物品分作两类：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 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 skinweaves 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