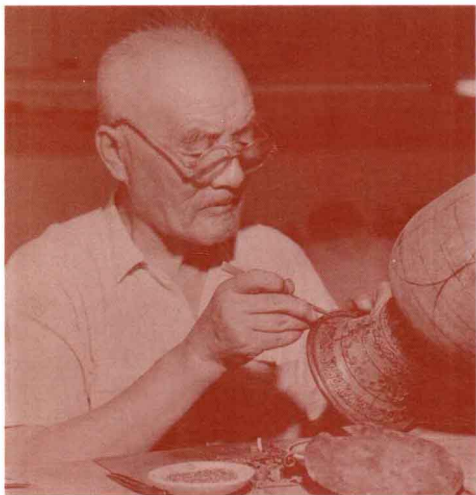


Masters of
Chinese
Arts and Crafts

JIN SHIQUAN



Cloisonné Enamel



国家出版基金项目
NATIONAL PUBLICATION FOUNDATION

中国工艺 美术大师 金世权



景泰蓝

唐克美 分卷主编 吴菁 著

凤凰出版传媒集团
江苏美术出版社

景泰蓝，亦称『铜胎掐丝珐琅』。是以铜为胎，胎体表面满饰金银丝立线花纹图案，丝间填彩釉数色的传统金属工艺品。因其工艺技术成熟于明景泰年间（1450年—1456年），制品以蓝色为主调而得名『景泰蓝』。经由掐丝、烧焊、点蓝、烧蓝、磨光、镀金等十余道工序精制而成。器型庄重，图案华丽富贵，金碧辉煌。制品以陈设品为多，亦有实用品。

中国工艺美术大师

Masters of Chinese Arts and Crafts

图书在版编目 (CIP) 数据

中国工艺美术大师金世权 : 景泰蓝 / 唐克美主编 ;
吴菁著. —南京: 江苏美术出版社, 2010. 12
(中国工艺美术大师)
ISBN 978-7-5344-2849-4

I. ①中… II. ①唐… ②吴… III. ①景泰蓝—工艺
美术—作品集—中国—现代 IV. ①J521

中国版本图书馆CIP数据核字 (2010) 第253343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

责任校对 吕猛进

监 印 贲 炜

书 名 中国工艺美术大师金世权 (景泰蓝)

主 编 唐克美

著 者 吴 菁

出版发行 凤凰出版传媒集团

江苏美术出版社 (南京市中央路165号 邮编210009)

集团网址 凤凰出版传媒网<http://www.ppm.cn>

经 销 全国新华书店

制 版 江苏凤凰制版有限公司

印 刷 南京新世纪印刷有限公司

开 本 889×1194 1/16

印 张 10.5

版 次 2011年2月第1版 2011年2月第1次印刷

标准书号 ISBN 978-7-5344-2849-4

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 中国工艺美术学会副理事长，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 谭跃 副主任 陈海燕 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

谭跃 凤凰出版传媒集团党委书记、董事长。

陈海燕 凤凰出版传媒集团党组成员、总经理。

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、副总编辑、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

丛书执行副总主编 濮安国 李立新

金世权

Jin Shiquan

1910年9月，金世权出生于昌平海鹈落村。
 1923年来北京西城学徒4年，在师傅那里又做了4年。
 1931年在西城王武祥处当工人4年。
 1935年在西大街钮钮房胡同和师弟张英厚、师兄黄庆富三人合伙做手工活2年。
 1937年在前门外打磨厂云记珐琅庄当工人一年。
 1938年在老家农村做农活及小生意3年。
 1941年做小工，在家做掐丝手工活当工人4年。
 1945年做小买卖卖豆浆、杏仁茶10年。
 1955年参加珐琅社二社、一社2年。
 1956年在第一珐琅社被评为北京市先进工作者。
 1957年在第一珐琅社被评为北京市先进工作者。
 1957年在景泰蓝厂3年。
 1957年出席北京市劳动模范大会被选为劳动模范。
 1957年朱德委员长亲临简陋的工房观看金老艺人创作，同年被命名为“老艺人”。
 1958年为1959年国庆10周年大庆制作景泰蓝鱼缸。
 1960年在工艺美术厂。
 1960年加入中国共产党。以后，又曾受朱委员长二次接见。
 1979年在全国二轻部工艺美术界艺人、创作设计人员大会上，被命名为“工艺美术家”。
 1982年设计制作《晚青瓶》。
 1984年配偶李树清去世，金世权不再去单位上班。
 1992年9月25日去世。

Jin Shiquan, was born in Hailuo Village, Changping Region on September, 1910.
 1923, apprenticed at West District of Beijing for 4 years, and worked with his teacher for 4 years.
 1931, worked at Wang Wuxiang's studio located in West District for 4 years.
 1935, did handmade works for 2 years with his young brother Zhang Yinghou and his elder brother Huang Qingfu in Niuniufang Lane, West Street.
 1937, worked at Yunji Enamel Shop of the grinding factory outside the Front Door for a year.
 1938, did some farm work and small business for 3 years in his hometown village.
 1941, did some coolie and did some handmade works of pinched wire as a worker for 4 years at home.
 1945, did small business, including selling soymilk and almond tea, for 10 years.
 1955, took part in the Second Enamel Club and the First Enamel Club for 2 years.
 1956, was awarded with Beijing Advanced Workers at the First Enamel Club.
 1957, was awarded with Beijing Advanced Workers at the First Enamel Club.
 1957, worked at a cloisonne factory for 3 years.
 1957, attended the Beijing Model Workers Meeting, and was elected as a model workers.
 1957, Generalissimo Zhu De appeared in person at the crude workshop and watched the old artist's creation, and Jin Shiquan was named for "Old Artists" in the same year.
 1958, made a cloisonne aquarium for the 10th anniversary of the PRC's founding in 1959.
 1960, worked at an arts and crafts factory.
 1960, joined the Communist Party of China, and met Generalissimo Zhu twice later.
 1979, was named for "Arts and Crafts Artists" at the meeting of the artists and creative designers of arts and crafts circle of the national second ministry of light industry.
 1982, designed and manufactured "Wanqing Bottle".
 1984, his wife Li Shuqing died, and he no longer went to work.
 Jin Shiquan died on September 25, 1992.



Cloisonne Enamel

Cloisonne is a traditional metal craft, which is also called “copper padding thread enamel”, it made of bronze for padding, and the surface of padding body was decorated fully by vertical floral pattern made of gold and silver wires, and filled colored glaze between the wires. Cloisonne’s crafts and technologies matured in Jingtai Reign,, Ming Dynasty(1450~1456), and it’s main tone is blue, so the product are called “Jingtai Blue”. It is refined from more than ten processes, which includes pinching wire, welding, spotting blue, burning blue, polishing and gilding, etc. The forms are solemn, and the patterns are luxuriant and magnificent. The products are mainly furnishings, but also utilities.

Cloisonne was deeply loved by the royal court of the Ming and Qing dynasties, so a large amount of the craft products were produced during those period. By the middle of the twentieth century, cloisonne has become a craft with rich Chinese traditional culture after the technological accumulation and inheritance in the Ming and Qing dynasties, and met with great favor overseas, and has become one of important export products which can earn foreign exchange in China.

Beijing is the birthplace and the important source of cloisonne. At present, cloisonne is still manually operated mainly. In August 2006, the skill of Beijing cloisonne’s manufacture was listed into the first list of Intangible Cultural Heritage, and became one of the objects the key gave aid to, and received the support and attention from Beijing municipal government and the industry of arts and crafts.

景泰蓝

『铜胎掐丝珐琅』俗称景泰蓝，是以铜为胎，胎体表面满饰金银丝立线花纹图案，丝间填彩釉敷色的传统金属工艺品。因其工艺技术成熟于明景泰年间（1450-1456年），制品以蓝色为主调而得名『景泰蓝』。经由掐丝、烧焊、点蓝、烧蓝、磨光、镀金等十余道工序精制而成。器型庄重，图案华丽富贵、金碧辉煌。制品以陈设品为多，亦有实用品。

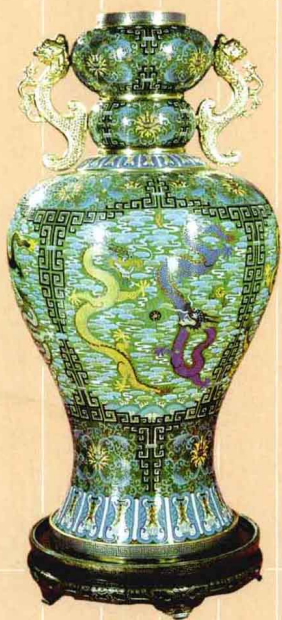
景泰蓝深受明清两代皇家宫廷喜爱，故明清时期生产制作了大量该工艺产品。经过明清两代技术的积累与传承，到20世纪中期，景泰蓝已经形成了具有浓郁中国传统文化特色的工艺品种，深受海外喜爱，成为中国重要的出口创汇产品之一。

北京是景泰蓝的发源地及重要产地。目前，景泰蓝制作仍以手工制作为主。2006年8月，北京景泰蓝制作技艺被列入首批非物质文化遗产名录，成为重点扶持对象之一，受到北京市政府及工艺美术行业的支持和重视。



目录

总序	张道一	002
前言	唐克美	008
第一章	大师生平	011
第一节	童年	012
第二节	景泰蓝	013
第三节	学徒	022
第四节	立身	032
第五节	改行	033
第六节	归队	034
第七节	成就	038
第八节	授徒	054
第九节	晚年	058
第二章	大师技艺	061
第一节	制胎	062
第二节	制丝	064
第三节	髹丝	064
第四节	掰花	068
第五节	上花	080
第六节	平活	084
第七节	点蓝	084



第八节	烧蓝	088
第九节	打磨	088
第十节	镀金	089
第十一节	设计	089
第十二节	圆熟灵巧 丝丝不苟	099
第十三节	随形施纹 形神兼备	102
第十四节	形式创新 别开生面	104
第十五节	运筹帷幄 细节严谨	108
第三章	大师的著作·言论·语录	141
第四章	大师评价	151
第五章	大师年表	155
后 记	吴 菁	159
主要参考书目		160

中国工艺美术大师

Masters of Chinese Arts and Crafts

金世权

Jin Shiquan



景泰蓝

Cloisonné Enamel

唐克美 分卷主编

Tang Kemei

吴菁 著

Wu Jing

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，不畜珍禽奇兽。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. 它将手工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 obsessed with or fascinated 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