

Masters of
Chinese
Arts and Crafts

WU YINGWEN



Jade Carving

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中国工艺 大师 应文 美术大师



玉雕

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玉雕在当代，接受了佛学、理学、文学、民间艺术及西方雕塑等各种文化形式的熏陶，不断向更高的层次发展。水晶雕刻是玉（石）雕刻艺术的一种，因其材料贵重，取材制作的工艺手法不同，对雕琢技巧的要求更高，故属于一种特种工艺。作为佛家『七宝』之一，水晶因其高雅洁净、泓澄空灵，自然成为佛教造像的首选。以水晶为材质进行佛教造像更是珠联璧合、相得益彰。

中国工艺美术大师

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仵应文
Wu Yingwen



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范文典 分卷主编
Fan Wendian

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丛书执行副总主编 濮安国 李立新

仵应文

1954 年，生于河南省镇平县玉雕世家。

1984 年，结业于天津美术学院特种工艺专业。

1987 年，毕业于天津美术学院绘画系雕塑专业。

1979 年、1988 年，参加全国第二、三届工艺美术艺人代表大会，荣获“全国工艺美术优秀工作者”和“新长征突击手”荣誉称号。

1996 年，被联合国教科文组织授予“中国民间工艺美术家”称号。

2004 年，被评为“中国玉石雕刻大师”。

2006 年，荣获中国工艺美术界最高荣誉“中国工艺美术大师”称号。

2007 年，成立中国工艺美术大师仵应文工作室。中央电视台七套（CCTV7）栏目对仵应文作专题报道。

2010 年 10 月，创建河南省应汶玉文化研究院，并任院长。

2012 年，荣获由中国非物质文化遗产保护中心主办的“中华非物质文化遗产传承人薪传奖”，成为全国首批 60 位获奖者之一。

2012 年 4 月 15 日，中央电视台中文国际频道（CCTV4）《流行无限》播出《仵应文——中国水晶雕刻大师》。

2013 年 4 月，被中国艺术研究院聘为传统工艺硕士研究生导师。

1954, he was born in Jade Carving family in Zhenping County, Henan Province.

1984, he graduated from the specialty of special technology of Tianjin Academy of Fine Arts.

1987, he graduated from the specialty of sculpture of painting department of Tianjin Academy of Fine Arts.

1979, 1988, he participated in the second and third Representative Assembly of National Artists of Arts and Crafts, and won the honorary title of “National Excellent Workers of Arts and Crafts” and “Pace-setters New Long March”.

1996, he was awarded the title of “Chinese Folk Masters of Arts and Crafts” by UNESCO.

2004, he was named “Chinese Masters of Jade and Stone Carving”.

2006, he was awarded the highest honor of “Masters of Chinese Arts and Crafts” in the field of Chinese Arts and Crafts.

2007, the Master of Chinese Arts and Crafts Wu Yingwen Studio was founded. CCTV7 made a special report for Wu Yingwen.

2010, he founded Yingwen Jade Culture Research Institute of Henan Province, and served as the president in October.

2012, he won “the Heritage Award of Chinese Intangible Cultural Heritage” and became one of 60 prize-winners in the first batch nationwide.

2012, “Wu Yingwen - Chinese Masters of Crystal Jade” was showed on “Limitless Popularity” of CCTV Chinese International Channel (CCTV4).

2013, he was hired as the master instructor of traditional crafts by Chinese Academy of Arts in April.



Jade Carving

Jade Carving is a kind of fancy wave in the source of Chinese culture, flushing in the long river of 8000 years' Chinese civilization. It originated in primitive society, and developed in the slave society, flourished in the feudal society. In modern times, it was influenced by all kinds of cultural forms, such as Buddhism, science, literature, folk arts and western sculpture, and so on, continuing to a higher level. Ancient artists of Jade Carving shape in terms of tendency, compose in terms of quality, establish themes in terms of colors, create in terms of shape, select Qiao in terms of color, and simplify by cutting out the superfluous, and create an extensive and profound jade civilization.

Crystal Carving is a kind of Jade and Stone Carving. Crystal is a quartz crystal mineral with large volume, which is colorless and transparent. The main chemical ingredient is silica, presenting colorless, purple, yellow, green and smoking color, etc., glassy luster, transparent to translucent, hardness 7, brittle, and no cleavage. Because of its precious materials, different processes and greater demand for carving skills, Crystal Carving belongs to a special process.

Natural Crystal Carving includes traditional ornaments with archaizing style, figure statues, home decoration, birds and animals, cultural landscapes and so on. In terms of skills, it blends modern aesthetic theory with traditional skills, and references the techniques of Western art, and forms different schools with various styles. Buddhism spread to the Eastern and flourished in the Eastern Jin Dynasty. Buddhist statues rose in response to the conditions. Buddhism enriched the themes and skills of Jade Carving. As one of the "Seven Treasures" in Buddhism, Crystal is the first choice as the material of Buddhist statues in terms of its clean and elegant. Buddhist statues based on Crystal are of a perfect pair and Complement each other.

目录

总序 张道一

002

前言 释永信

008

第一章 天生我材必有用

——大师的艺术人生

011

第一节 许折东风第一枝——少年历练

012

第二节 转益多师是吾师——艺术苦旅

020

第三节 雄关漫道真如铁——上下求索

026

第四节 东风正放花千树——升堂入室

032

第五节 山高岂碍白云飞——责任担当

037

第二章 琴心三叠道初成

——大师的技艺思想

047

第一节 秋水春风各有玄——传承与创新

048

第二节 对境无心莫问禅——技艺与流程

057

第三节 始是金丹换骨时——风格与理念

067

第四节 心源自有灵珠在——高度与境界

087

第三章 明月光含万象空

——大师作品赏鉴

097

第四章

洗尽铅华本是真

——大师言论著述

115

第一节

禅心似月迥无尘——自我写照

116

第二节

繁华落尽见真淳——艺术主张

135

第五章

丹青难写是精神

——大师的艺术评价

139

第六章

大师艺术年表

151

后记及主要参考书目

郝梦征

159



玉雕

玉雕是众浪齐奔的中华文化源流中的拍岸奇涛，汨汨滔滔，在8000年中华文明长河奔涌而过。它起源于原始社会，发展于奴隶社会，璀璨于封建社会。在当代，它接受了佛学、理学、文学、民间艺术及西方雕塑等各种文化形式的熏陶，不断向更高的层次发展。历代玉雕艺术家取势造型，依质布局，顺色立题，依形创意，因色取俏，舍繁求简，创造了博大深厚的玉器文明。水晶雕刻是玉（石）雕刻艺术的一种。水晶是一种无色透明的大型石英结晶体矿物，主要化学成分是二氧化硅，呈无色、紫色、黄色、绿色及烟色等，玻璃光泽，透明至半透明，硬度7，性脆，无解理。因其材料贵重、取材制作的工艺手法不同，对雕琢技巧的要求更高，故属于一种特种工艺。

天然水晶雕刻有传统仿古饰品、人物造像、家庭装饰、飞禽走兽、人文自然景观等。在技艺方面，将现代美学理论与传统技艺融为一体，借鉴西方艺术手法，形成了各具风格的不同流派。佛教东渐后，在东晋达到勃兴阶段，佛教造像应运而生，佛教丰富了玉雕艺术创作的题材和技巧。水晶作为佛家『七宝』之一，其高雅洁净、泓澄空灵，自然成为佛教造像的首选。以水晶为材质进行佛教造像更是珠联璧合、相得益彰。

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 — A Foreword of The “*Masters of Chinese Arts and Crafts*” Series

Zhang Daoyi

Since ancient times, Chinese people have a tradition of the greatest respect for teachers. As the old Chinese proverb goes, “where there is the doctrine, there is my teacher.” It is because teachers who are followed as models not only inherit but also propagate the doctrine. And masters are defined as brilliant academics or artists who, standing on the peak of culture, have their glorious life and also have created the human civilization. For generations, masters build our nation’s cultural edifice with their tremendous achievements.

The masters called by people whether in academia or the art world are usually an honorific title. Presently, the “Masters of Arts and Crafts” is the only title which comes from public election with the national standards. It is an honor, a mission and the nation’s pride on their shoulders. As in the Olympic arena, the laurels and the gold medal are not easily able to obtain without hard work.

The Arts and Crafts in our country has a long history with a wide variety of types as well as fine tradition. The exquisite handcraft has flourished with the development of farming culture. As early as more than 2500 years ago, the ancient literature named “The Artificers Record” (Zhou Li • Kao Gong Ji) says that “Only in harmony with time, environment, material, and art can the beautiful objects be made”, but there is no doubt that skilled craftsmen is the most important among them. Making the best use of things is the active and effective way of creation activities. The historical legacies of Arts and Crafts such as heavy bronze vessels, mild and smooth jades, translucent porcelain, gold and silver wares, clean lacquer wares, gorgeous silk, delicate embroidery all shows people’s amazing wisdom. So it is almost hard to imagine the ability that makes the clay sintered under high temperature as Nirvana of the Phoenix, which finally turns out to be the porcelain that sounds like the Chime Stone (ancient Chinese percussion instruments) and looks like a mirror; The solidification of sumac juice can be made into artifacts by carving patterns or inlaying shells, and some emits shiny gloss; An ivory ball can be carved into dozens of layers and what’s more, every layer can be rotated freely and has different patterns; The handicraft articles, made from bamboo with its green covering removed, are as soft as baby’s skin and the fans woven by bamboo sticks are as elegant as brocade;

The screen with the base of embroidery has “double-sided embroidery” and handmade clay figurines come alive; Every art work is so superb that people consider them as the “priceless treasure” or “national treasure” and philosophers say that it can show “the power of human nature”. I don’t want to describe people by using the word “Superman”, and instead regard our “Masters of Arts and Crafts” as the champion like the NO.1 in each sports competition.

In the past, when carpenters’ apprentices studied with teachers, there was a formula said that “beginner for the first three years is able to travel the world; and then after another three years every step is a struggle”. It means that studying in the first three years is nothing but obtaining the craftsmanship, namely “Shi Zi Huo” (stylized forms of work) to make a living. But studying another three years means people should display originality and materialize accomplishment rather than repeat simply. Obviously, it makes people bring their own spirituality and wisdom into play. Actually, our masters have concentrated on arts and crafts far more than three years. The ancients said “when a person with a technique has reached the peak in certain realm, and then further advances can make him master the rules.” Only by entering this realm can people make the most of their imagination and use manual dexterity to obtain the high skills or even get the “unique skill”. “The Artificers Record” said “wise men create things while handy men follow production methods and hand down from generation to generation and then become specialized craftsmen.” It only illustrates the relationship between design and production, but the two can be separated and also be combined and both of them are concerned with life-long practice in order to achieve a superb level.

It is well known that the Arts and Crafts can be divided into two types: one is the daily supplies including the needs of basic necessities and convenience, which reflects the custom and the fashion, thereby establishing the modal of civilization. The other is decorative furnishings that can reflect humanities, inspire wisdom, enrich and enhance people’s spiritual life, which shows “the abundance of people’s needs”. It is natural that these two types are interlaced like the variation of music. However, in the long period of feudal society, due to the different materials of crafts, the distinction of production, there were three things to display: the first is to display

the status. In hierarchical society, even supplies have levels. For instance, the stuff belongs to the emperor could not be used by others; the civilians never had the opportunity to use the articles provided by the nobles and the officials. Those things had the special titles such as "The Emperor's Using Only", "The Emperor's Reading Only", "The Officials' Robes Only", "The Emperor's Teacup Only" and so on. The second is to display the wealth. For example as to the material of bowls, the pottery was used by the civilians and the porcelain by the officials. The rich men used the "gild ceramics" or "silver coated ceramics" while the emperor used the gold and jade. It is the same with other things. The third is to display the skills. Only by time-consuming production, excellent work and supreme skills can priceless crafts be made. In these three kinds of parade, the former two mainly refer to both owners and users while the third also includes the producers. Thus, it will not only alter the nature of the crafts but also change the human character because "people lost in play will lose their aims".

The ancient book named "Shang Shu • Zhou Shu • Lv Ao" says "Not enslaved to sin, and then manage things properly. People lost in dally will lose their virtues and people lost in play will lose their aims." It is a warning for the rulers that emphasize "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", which affirms that never indulge in personal hobbies, hunt for novelty or feed rare and precious birds and animals. History has proved that the warning is wise. However, after entering the feudal society in order to prevent the feudal emperor from being lost in play, "Proceedings of Government in the Different Months • The Book of Rites" (Li Ji • Yue Ling) demanded that "craftsmen can't practise a licentious ingenuity that would dissipate the minds of their superiors", which regards the carved arts and crafts as "wicked tricks" that should be forbidden. But numerous historical facts tell us that it is an unwise and unsuccessful method that did not change the extravagant lives of rulers. The misunderstanding lasted for about 3000 years though the ban, which was just like "giving up eating for fear of choking". Do all beautiful things really make people weak as to the relationship between people and things? The answer is "no". The main factors

that can influence people are 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 people's interests, encourage ambition and inspire people to become aggressive and progressive. In a word, if we outline the positives of Arts and Crafts, the following points can be listed at least.

1. It shows "the power of human nature", which not only reflects people's spirit of creativity but also reach a height through flexibility of hands where is impossible for ordinaries by the exercise, thus shows people's great potential of "changing the world".
2. It makes people gain the ability to control objects and actively alter the essential property of objects in the relationship between persons and objects, which has gone beyond the humans' "own scale" and shows "the abundance of people's needs".
3. It perfectly combines superb craftsmanship with colorful imagination of art. It also makes techniques become the law of nature and makes art purify life.
4. The Arts and Crafts made by precious materials, exquisite skill and even the noble human spirit represents the wisdom and creativity of Chinese nation and has been honored by people as "national treasure". In the commercial society it obviously has the high economic value, which means it has created wealth.

There are many talents in flourishing age and masters of Arts and Crafts is the most outstanding kind among the elites of different fields. In order to record their performance and pass on their outstanding achievements, we have compiled the "Masters of Chinese Arts and Crafts" series that respectively introduces their life stories, writings, opinions, works and skills as well as relevant comments, which completely shows the masters' styles. We hope that the series of books can make contributions to not only the revival of China nation and the cultural accumulation, but also inspire newcomers constantly emerging to become "Masters of Arts and Crafts" for generations.

December 25th, 2009, in Longjiang, Nanjing