

Masters of
Chinese
Arts and Crafts

GU JINGZHOU



Purple Clay Pot

1915年10月18日出生于江苏宜兴上袁村。

1988年，被轻工业部授予『国家工艺美术大师』称号。

Gu Jingzhou was born in Shangyuan Village, Yixing, Jiangsu Province on October 18, 1915.

1988, was given the title of the "Chinese Arts and Crafts Masters" by the Ministry of Light Industry.

2006年江苏省高校哲学社会科学基金资助项目
中国工艺美术大师
顾景舟
紫砂壶



紫砂壶

高振宇 分卷主编 高英姿 著

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产于江苏宜兴。始于北宋，盛于明中期。紫砂壶具有良好的透气性和保味作用，适宜泡茶，且有传热均匀、高温不裂的特性。紫砂壶用宜兴特产的紫砂泥、朱砂泥、本山绿泥制作。将紫砂泥经过粉碎、澄炼后，用独特的拍打成型和裁片镶接成型工艺制成泥坯，制作成素色、筋瓢、浮雕三种形式的陶壶造型。

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

顾景舟
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紫砂壶
Purple clay teapot

高振宇 分卷主编
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顾景舟

1915年10月18日出生于江苏宜兴上袁村。

1932年，因家境困顿辍学，在家从祖母邵氏学习紫砂工艺，从此踏入紫砂艺坛。

30年代，被聘至上海郎氏艺苑从事仿古制陶，期间临摹古代陈鸣远、邵大亨等人名作，技艺突飞猛进。

1948年，作石瓢壶五件，沪上画家吴湖帆、江寒汀为之书画。

50年代，收徐汉棠为徒；后收李昌鸿、高海庚等艺徒，与带来厂实习的高庄教授合作设计提璧壶；被国家授予“工艺人”称号。

60年代，从事紫砂打样设计，设计紫砂花盆、紫砂茶叶揉碾盘以及紫砂杯等，为当时困顿的紫砂产业寻找出路；改进紫砂工具，并考察紫砂古器和紫砂窑遗迹。遍访北京、上海、广州、苏州等博物馆对照和鉴定。

70年代，创作雪华壶、提璧茶具、上新桥壶、石瓢壶、中石瓢壶、矮僧帽壶、汉铎壶、矮井栏壶和乳鼎壶等。

1981年，与徐秀棠、高海庚赴香港参加第六届亚洲艺术节，为香港罗桂祥博士鉴定紫砂藏品。

1982年，被评为工艺师，同年为北京故宫博物院做藏品鉴定。

1988年，被轻工业部授予“中国工艺美术大师”称号。

Gu Jingzhou was born in Shangyuan Village, Yixing, Jiangsu Province on October 18, 1915, 1932, could only stop schooling because of straitened family circumstances, and started to learn the Purple Clay crafts from grandmother Shao, which drive him to enter in the Purple Clay art circle, 1930s, was employed to Langshi Art Word in Shanghai, engaging in archaistic potting, copying the ancient masters' works, such as Chen Mingyuan's and Shao Daheng's, and his handcrafts has soared, 1948, created five Shipiao Pots that were painted and autographed by Shanghai painters, Wu Hufan and Jiang Hanting, 1950s, was the teacher of Xu Hantang, teaching crafts students like Li Changhong and Gao Haigeng, working together with the professor who was from Gaozhuang and led a group to practice in the workshop to design the Tibi Pot, and was given the title of of the "Crafts Man" by the country, 1960s, engaged in Purple Clay fent design, Purple Clay flowerpot, Purple Clay dish for grinding tea, Purple Clay cup and so on, keeping finding outlets for the embarrassed Purple Clay industry, improving tools for making Purple Clay things, researching the ancient Purple Clay utensils and the ancient Purple Clay kiln sites, visiting the museums of Beijing, Shanghai, Guangzhou, suzhou and etc. to contrast and identify, 1970s, produced the Xuehua Pot, Tibi Pot, Shangxinqiao Pot, Shipiao Pot, Middle Shipiao Pot, Short Monk's Hat Pot, Handuo Pot, Short Brandreth Pot, Ruding Pot, and etc., 1981, went to Hong Kong with Xu Xiutang and Gao Haigeng to participate "The Sixth Asian Arts Festival", and identifying the Purple Clay collections for Hong Kong Dr. Luo Guixiang, 1982, was named as the "Craftsman", and identified the collections for Bejing Palace Museum in the same year, 1988, was given the title of the "Masters of Chinese Arts and Crafts" by the Ministry of Light Industry.



Purple clay teapot

Purple Clay Pot found in Yixing, Jiangsu Province was started in the Northern Song Dynasty and flourished in the middle of Ming Dynasty. It is so good at air permeability and preserving taste that is suitable for tea with the features of even heat conduction and none-crack with high temperature, and specially made from purple clay, cinnabarine clay and Benshan green clay of Yixing. After crushing and clearing the purple clay, the mud base made by the unique technic of patting shape and cutting-connecting shape will be turned into three models of pots with forms of plain (means that the pot surface is smooth and round, decorous and simple, without any polishing of the plain style), Jinrang (implies that the pot surface is put up various styles with lines of geometric pattern) and rilievo (refers to a variety of designs decorated on the pot surface or different styles of the pot models). The Purple Clay Pot is not glazed, but is decorated by colors of blue, green and red. Common colors of Purple Clay are begonia red, cinnabar purple, dark green, grape purple and etc.. Firing temperature of the Purple Clay Pot is usually about 1200°C.

紫砂壶

产于江苏宜兴。始于北宋，盛于明中期。紫砂壶具有良好的透气性和保味作用，适宜泡茶，且有传热均匀、高温不裂的特性。

紫砂壶用宜兴特产的紫砂泥、朱砂泥、本山绿泥制作。将紫砂泥经过粉碎、澄炼后，用独特的拍打成型和裁片镶接成型工艺制成泥坯，制作成素色、筋瓢、浮雕三种形式的陶壶造型。素色指壶面光滑、浑朴，不加雕饰的朴素造型；筋瓢指壶面施以几何纹线条的各种造型；浮雕指在壶面装饰各种图案或将壶塑造成各种物体。紫砂壶不上釉，但可用青、绿、红等色料进行装饰，常见的紫砂色有海棠红、朱砂紫、墨绿、葡萄紫等色。烧制紫砂壶需1200℃左右的高温。





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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 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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