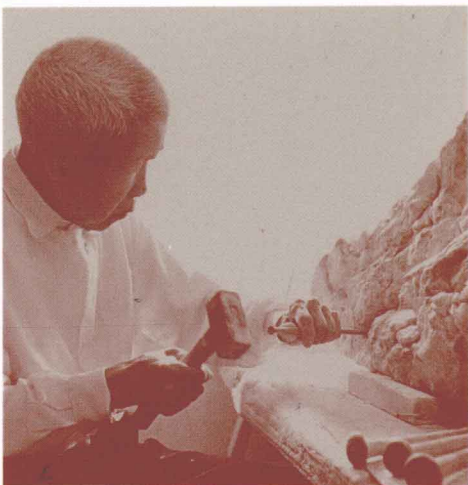


Masters of
Chinese
Arts and Crafts

LIN RUKUI



Qingtian Stone Carving

1918年9月18日，出生于浙江省青田县山口镇。
1988年个人被国家轻工业部授予『中国工艺美术大师』称号。

Lin Rukai, was born in September 18, 1918, Shangkou Town person of Qingtian County, Zhejiang 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
林如奎



青田石雕

陈墨 林伯正 著

凤凰出版传媒集团

江苏美术出版社

中国首批非物质文化遗产、浙江三雕之一。青田石产于浙江青田县，当地艺人用以雕刻工艺品，故称青田石雕。制作主要过程分：选料、打坯、放洞、修细、配垫、磨光、上蜡等工序。雕刻技艺以镂雕见长，圆雕、浮雕、线刻等技法并用，作品追求精致光洁，玲珑传神。

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

林如奎
Lin Rukui



青田石雕
Qingtian Stone Carving

陈 墨 林伯正 著
Chen Mo & Lin Bozheng

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林如奎
Lin Rukui

1918年9月18日，出生于浙江省青田县山口镇，现年92岁。中国工艺美术大师。

1979年7月，被浙江省人民政府授予“浙江省劳动模范”称号。8月，出席“全国工艺美术艺人创作设计人员代表大会”，被授予“中国工艺美术家”称号。

1982年，《高粱》获中国工艺美术百花奖“希望杯”创作设计二等奖，并被轻工业部选为珍品由国家收藏。个人被选为浙江省工艺美术学会副理事长，被中华人民共和国轻工业部聘请为1982年度中国工艺美术品百花奖评审委员会委员。

1985年，《高粱》被人民美术出版社选入《青田石雕》明信片，被国家轻工业部选为工艺美术珍品，由国家征集收藏、永久保存。个人被推为浙江省工艺美术学会顾问。

1988年，个人被国家轻工业部授予“中国工艺美术大师”称号。

1989年11月，生平传略入选《中国工艺美术大辞典》。

1990年5月，被吸收为“中国工艺美术学会会员”。传略被收入《中国当代美术家名录》。

1999年，《高粱》等作品参加在北京主办的“中国国石候选石雕刻艺术展”。由中华书局出版的《青田石雕艺杰》一书长篇专题介绍其艺术成就。

2003年7月，中央电视台“艺术投资”栏目专题采访大师，报道其从艺人生。10月，《高粱》参加北京“中国国石候选石评比展”，获特别奖。

2007年，作品《梅花树形瓶》入京参加“全国第五届中国工艺美术大师作品展”。

Lin Rukui, was born in September 18, 1918, Shankou Town person of Qingtian Country, Zhejiang Province, 92 years old, the Master of Chinese Arts and Crafts.

1979, in July, was awarded the title of the “Zhejiang’s Model Worker” by Zhejiang People’s Government, in August, attended the National Arts and Crafts Creative Design Congress, and was named the “Arts and Crafts Specialist”.

1982, the work, “The Sorghum”, won the second creative and designing prize of the “Hope Cup” of the “National Hundred Flowers Awards”, being selected as the treasure by the Ministry of Light Industry and collected by the country, he himself was selected as the vice chairman of Zhejiang’s Arts and Crafts Institute, and was hired for the member of the committee of the “National Hundred Flowers Awards of the Arts and Crafts” by the Ministry of Light Industry of P. R. China.

1985, “The Sorghum” was elected into the postcards of “The Qingtian Stone Carving” by the People’s Fine Arts Publishing House, and was selected as the treasure of Arts and Crafts by the Ministry of Light Industry, was collected and preserved by country forever, he himself was elected as the consultant of Zhejiang’s Arts and Crafts Institute.

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

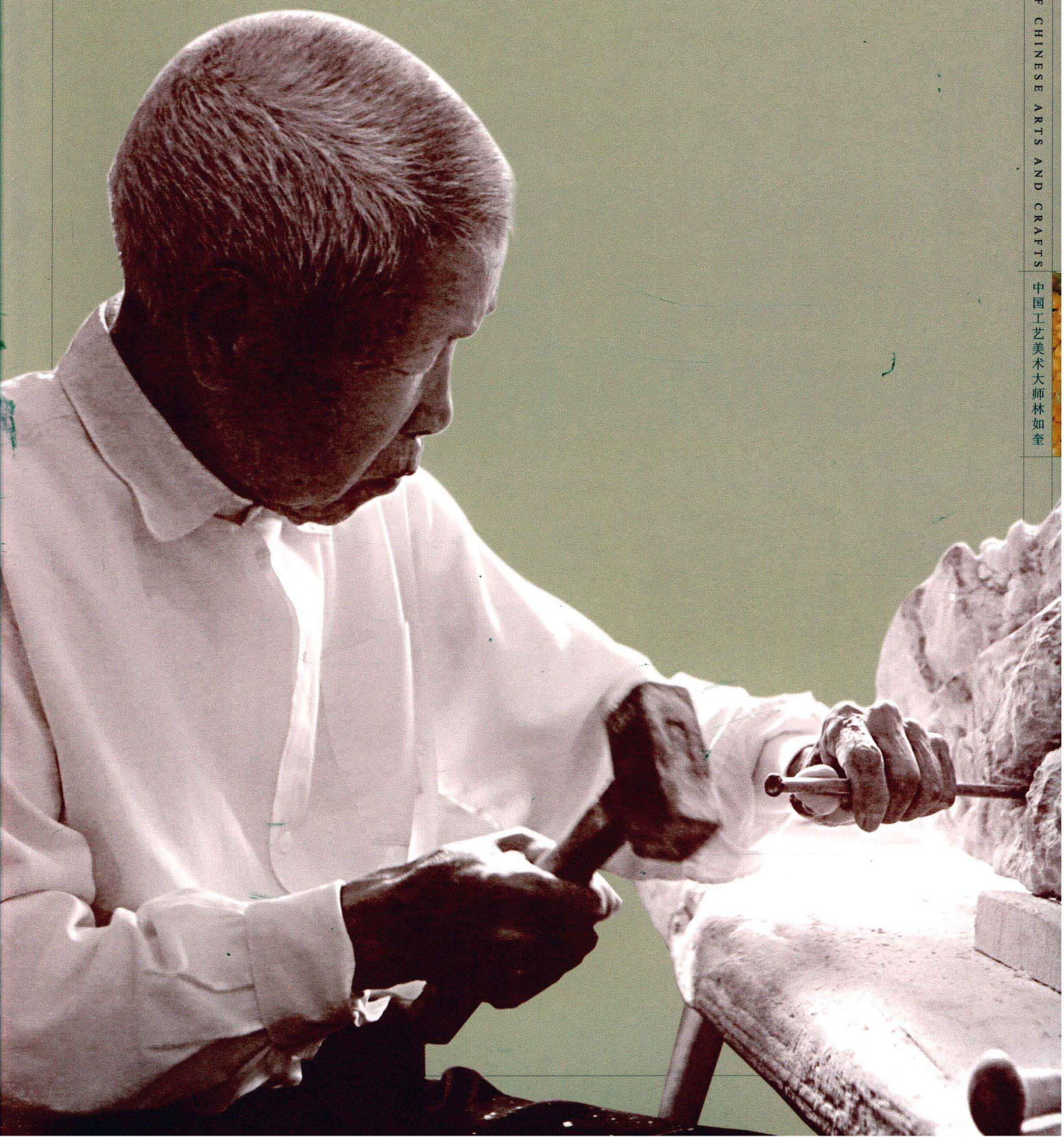
1989, in November, his brief biography was appeared in the “Dictionary of Chinese Arts and Crafts”.

1990, in May, was enrolled as the member of the “Chinese Arts and Crafts Institute”, his brief biography was appeared in the “Contemporary Chinese Artists List”.

1999, “The Sorghum” and other works was selected to participate the “Exhibition of Chinese National Stone Carving candidates” in Beijing, his artistic achievements was specially introduced in “The Greatest Artists of The Qingtian Stone Carving” published by Zhonghua Book Company.

2003, in July, was interviewed about his life for art by the “Art Investment” part of CCTV, in October, “The Sorghum” was selected to participate the “Appraisal Exhibition of Chinese National Stone candidates” in Beijing, and won the “Special Prize”.

2007, the work “Plum blossom Vase” attended “The Fifth National Exhibition of Chinese Arts and Crafts Masters’ Works” in Beijing.



The Qingtian Stone Carving

The Qingtian Stone Carving is one kind of the folk crafts in Zhejiang Province. It is from Qingtian Country of Zhejiang where the local masons use the stone to carve crafts, so it is called the Qingtian Stone Carving. There were masterpieces of it as early as the Song Dynasty. During the late Yuan Dynasty, it sprang up with the rise of lithoprint. In the Qing Dynasty, the carving varieties increased gradually, in addition to the decorative top of seals, the daily supplies were produced, such as the sacrificially archaized vessels, vases, penholders, water containers, inkstones, unitized cigarette cases, etc., there were also the furnishings of the round carving, just like kinds of flowers, Buddhas, beauties, figures, animals and so on.

The craftsmen of the Qingtian Stone Carving are good at taking advantage of the naturally beautiful color, depending on the shape to layout, and on the material to carve. The works of it have the ingenious styles and the vivid figures. The main process includes the stages in lathing rough blanks, filing blocks, drilling, engraving, removing thorns, trimming, polishing, waxing and so on. The techniques of carving are known for piercing sculpture, applying the round carving, the relief carving and the line engraving together, chasing the effect of fineness and smoothness.

青田石雕

中国首批非物质文化遗产、浙江三雕之一。青田石产于浙江青田县，当地艺人用以雕刻工艺品，故称青田石雕。宋代已出现青田石雕佳作。元末，石印兴起。清代青田石雕品种日益增多，除雕刻印钮外，还制作出仿古鼎、花瓶、笔架、水盂、砚台等文房四宝及成套烟具等日用工艺品，并雕刻各种花卉、仙佛、仕女、人物、动物等陈设品。

青田石雕艺人善于利用天然俏色，依形布局，因材施艺。青田石雕作品式样灵巧，造型生动。制作主要过程分：选料、打坯、放洞、修细、配垫、磨光、上蜡等工序。雕刻技艺以镂雕见长，圆雕、浮雕、线刻等技法并用，作品追求精致光洁，玲珑传神。



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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 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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前言

他是红透的“高粱”，保持着谦和而朴实的姿态；他是谦卑的“冰梅”，俏不争春，但把春来报；他是3000米雪线以上淡泊的“雪莲”，保持着淳朴和高度……他就是青田石雕一代宗师林如奎。

20世纪以来，林如奎大师缔造了青田石雕史许多个“第一”——第一个组建石刻生产合作社，致力于青田石雕传统技艺保护、发展的发起人；第一个出席“全国首届工艺美术艺人代表大会”的青田石雕代表人物；第一个以高粱为代表创作一系列农作物题材，成功实现创作题材新突破，开辟青田石雕反映现实生活，体现时代精神新纪元的原创者；第一个擅长蓝花钉原料创作，使之变废为宝的石雕艺术大家；中华人民共和国培养的第一批中国工艺美术大师；第一个青田石雕有史以来公开出版个人石雕作品集的工艺美术大师……

一个人造就了一个家族的辉煌，一个家族承载了一个行业的缩影。10多年来，由于职业缘故，我几乎接触了林氏石雕世家的每个传人，开阔了我对青田石雕艺术大师的研究视野。林如奎坚持不懈的艺术追求和心手相传的宗师风范；第二代传人、浙江省非物质文化遗产传承人、工艺美术大师林伯正法度严谨，磨砺修养，精益求精的艺术意识；第三代传人、高级工艺美术师马兵、徐永泽等人博采众长，自成刻苦求索的精神，以及家族其余人员的人品都给我留下了极其深刻的印象……他们几代人共同谱写了青田石雕艺术人生之歌。

难得如此，可贵如此。从艺80余载，林如奎大师德艺双馨，却一直谢绝为他著书立传。林老宁静淡泊的操守、宠辱不惊的艺术精神，堪称为人为艺的典范；大师生性温和、敦厚、正直、笃实。中国画中所谓“人品、作品”的统一，在他身上得到了真切的体现。

“耕石能掀千叠浪，封门自有独钟人。”在这里，有主宰着人类的图书和文化；在这里，有一诞生就注定为“青田石”而存在的人们！“石耕苑”主人林如奎大师就是这样一位以耕石为生、身手不凡的石雕艺术大家。80多年来，寒暑轮回，他锲而不舍，致力于石雕艺术创作的探索和推陈出新，发挥青田石雕的艺术魅力，先后创作了一批以农作物为主要题材的花卉作品，开拓了青田石雕创作领域，终以高超的造诣和卓越的创造力，登上了庄严的艺术殿堂，享有“石雕泰斗”的美誉。