

Masters of
Chinese
Arts and Crafts

SONG SHIYI



Jade Carving



国家出版基金项目
NATIONAL PUBLICATION FOUNDATION

中国工艺 大师宋世义 美术

玉雕

唐克美 分卷主编 吴菁 著



江苏美术出版社
Jiangsu Fine Arts Publishing House

玉雕，是中国古老的集雕刻技艺、艺术欣赏、文化包容为一体的工艺美术品种。其切、鑿、掖、勾等多种技法和因材施艺，量料取材，巧、俏、绝等制作规则显示了手工艺的机巧智慧；圆雕、镂雕、浮雕、平刻等形式既可以以简约质朴演绎离世的清雅；其坚中有韧的温润材质配伍人物、器皿、花卉、鸟兽、饰品杂件，雅俗共赏。

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丛书执行副总主编 濮安国 李立新

宋世义
Song Shiyi

1942年12月22日，出生于北京城南马驹桥镇中医世家。

1964~1966年，毕业于北京市工艺美术学校，随后分配进入北京玉器厂，师从钱镐、刘文亨、王永海、王树森。

1985~1986年，在中央工艺美术学院（现为清华大学美术学院）史论系进修。

1987年，作品《松石黄道婆像》《玛瑙梦蝶》《玛瑙仙姿》获全国玉器行业评比人物类作品总分第一名。

1988年，被评为高级工艺美术师。

1990年，获轻工业部“劳动模范”称号。

1993年，被评为中国工艺美术大师。

2002年，《宋世义玉雕作品集》由地质出版社出版。

2004年，被评为首批中国玉石雕刻大师。

2007年，被北京市人民政府批准为北京市非物质文化遗产项目玉雕代表性传承人。

2009年，被国务院批准为国家级非物质文化遗产项目玉雕（北京玉雕）代表性传承人，成立非物质文化遗产传习所。

2010年，作品《白玉花丝镶嵌普度众生》获中国工艺美术品“百花奖”金奖。

Song Shiyi, born in Jingnan Majuqiao Village in Beijing on December 22nd, 1942, comes from a long line of traditional Chinese medicine.

In 1964, he graduated from Beijing Fine Arts School and then was assigned to enter the Beijing jade factory. He was apprentice to Qian Gao, Liu Wenheng, Wang Yonghai, Wang Shusen for two years.

From 1985 to 1986, he engaged in advanced studies in Art History Department of Central Fine Arts Academy (now named as Academy of Arts and Design of Tsinghua University).

In 1987, his work called "Huang Daipo Turquoise Statue" "Dream Butterfly Agate" and "Divine Countenance Agate" won the first score in appraisal of figures works of National Jade Industry.

In 1988, he was awarded "the great Master of Arts and Crafts".

In 1990, he was awarded "model worker" by Ministry of Light Industry.

In 1993, he was awarded "the great master of Chinese Arts and Crafts".

In 2002, Song Shiyi jade Portfolio was published by Geology Press.

In 2004, he was awarded the first batch of Chinese jade carving master.

In 2007, he was approved as "The Representative Inheritor of Jade Carving of Beijing Intangible Cultural Heritage Items" by Beijing government.

In 2009, he was approved as "The Representative Inheritor of Jade Carving (Beijing Jade Carving) of National Intangible Cultural Heritage Items" by the State Council and he founded Intangible Cultural Heritage Training Institute.

In 2010, his work called "Salvation of White Jade with Filigree inlaid" won gold medal in China Arts and Crafts "Hundred Flowers Award".



Jade Carving

Jade Carving uses jade as the raw material through materials design, engraving, polishing and other processes, takes the techniques of line engraving, flat carving, relief, circular engraving, piercing carving and digs dirt and cover the impurity, utilizes the material and uses the bright colors ingeniously, which forms the crafts with various appearances including rockery, socket, ornaments and other environmental decorations as well as bracelets, necklaces, pendants, earrings and other jewelry and cups, bowls and other utensils. Traditional topics contain deities and ladies figures, the sun and the moon, dragon and phoenix, the natural landscape, birds and beasts, insects, fruits and vegetables and so on. After it was developed by modern the great master of crafts, jade carving has a new look: focus perspective is drawn into the appearance and poems representation, contemporary themes are appeared.

Jade is not a simple craft. It was regarded as the representative of mainstream culture in China and represented the highest ethical standards and philosophy because of its own delicate texture, beautiful color, stable luster, gentle touch, which shows its external modest, restrained and intrinsic noble quality since it came out. Jade carving masters in past dynasties concentrated on the variety of carving crafts and skills according to the age level of technology, gives the aesthetics in the era to jade, which makes jade become the product of combining culture with technology, thus jade suits both refined and popular taste and is favored by all sectors of society. In the long river of history, jade has experienced various evolutions. It represented from influential officials, quality, and aesthetics to wealth. Until now designed and developed by contemporary jade carving craft masters, jade shows its overall features and values and is gradually understood well.

玉雕

玉雕是以玉石为原料经开料、设计、雕刻、抛光等工序，用线刻、平雕、浮雕、圆雕、镂雕等雕刻手法，挖脏遮绺、保料做大、巧用俏色等技巧形成各种造型的工艺品。既有山子、插排、摆件等环境装饰品，也有手镯、项链、挂坠、耳饰等首饰，还有杯、碗等实用品。传统题材有神佛仕女人物、日月龙凤、山水风景、飞禽走兽、昆虫果蔬等，经现代工艺大师的发展，玉雕又有新的面貌：造型引入了焦点透视，内容出现了诗词再现、现时代题材等。玉雕不是单纯的工艺品，自问世以来就因其自身质地细腻、色美泽稳、触感温润的内在特色和高贵、谦和的外在品质而被推崇为中华主流文化的代表，代言着至高道德标准与理念。历朝历代的玉雕名家依各时代的科技水平，潜心研究了各样的雕刻工艺与技巧，将时代的审美赋予玉石，使玉雕成为文化与工艺相结合的产物，从而玉雕成为雅俗共赏、受社会各阶层青睐的对象。玉雕在历史长河中，经历了权贵代表、品质代表、审美代表、财富代表等多种演变。发展到今天，经过当代玉雕工艺大师们的设计点化，玉雕正逐渐被人们全方位地了解、熟悉，展现其全面特性与价值。



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中国工艺美术大师

Masters of Chinese Arts and Crafts

宋世义
Song Shiyi



玉 雕
Jade Carving

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江苏美术出版社
Jiangsu Fine Arts Publishing House

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 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 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

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.

December 25 2009 in Longjiang Nanjing

前言



唐克美

在北京南城的龙潭湖畔，曾经有一所非常著名的北京市工艺美术学校，工艺美术界的同仁们都称她为“大师的摇篮”——因为从她的怀抱里培养出了 12 位中国工艺美术大师，宋世义就是其中的佼佼者。由于他技艺卓越，早在 17 年前的第三届中国工艺美术大师评审中就获此殊荣。现在，他虽然已经退休 10 年了，却依然精神矍铄地执著在自己的大师工作室里，研究和创作作品。他外表温文尔雅，散发着中国式的书生气质，但他的内在却棱角分明，是个有思想有原则的汉子，心中有观点就直白于口。宋世义是一个追求完美的人，他不仅在艺术中追求作品和境界的完美，同样在生活中对己、对人、对事追求着人性和道德上的完美。这种心灵上的文化观、审美观、道德观在他身上凝聚成了一种文化自觉。这种文化自觉是以自我完善为起点的。“完善”和“完美”是一种追求，也是一种境界。在“完美”中内含着外在世界和主体的内在世界，而“完善”不论从任何角度和层面去衡量都该属主观行为。主观内在素质的提升必然会产生对外在世界的新的作为。任何一种完美都在滋养着人的素质，人的素质推动着人对完美更高的追求。如此无穷无尽的交相辉映导引着人类的文明前进。人类对完美的追求永无止境、永不停息，因此人类对自身的完善负有自觉的责任。宋世义对这一份使命的认识，早在生命中植下了“学习”和“创造”，由此他对学习具有本能的勤勉，对创造有无限的精力。他在知识中获灵感、在博闻中求通达、在昌明中行求实。知识的无形力量渗透在他的每一条血脉中，让他践行不断，每一件作品的诞生，无不承载着他的情感和学识。在追求完美品格的驱使下，他严求自己的