



平遥古城文化丛书



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山西经济出版社

YAO

主编：薛生金

LACQUERWARE

平遥漆器

李琦



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## 中国工艺美术大师

# 薛生金

Xue Sheng-jin



Xue Sheng-jin was born in Waliu Pingyao in 1937. He started to learn painting from set designer Hou Wen-hua Studio since 1953. In 1958 he transferred to lacquering art in the burnishing Lacquerware works. From 1961 to 1975 he looked up an official posts of colorful lacquering workshop; from 1976 to 1984 he was chief of technique sector in Lacquer Ware Factory.; from 1985 to 1988 he was associate director in the factory and was responsible for technology; and from 1985 on he has been chief engineer of the factory.

Xue Sheng-jin is a great master of modern lacquering art , a senior modern industrial artist, member of the Global Lacquer Culture Society, member of the council of Chinese Industrial Art, routine director of Shanxi Association of Industrial Art and member of 7th , 9th and 10th Standing Committee of Pingyao Peoples Congress, member of 10th and 11th Pingyao the Peoples Political Consultative Conference.

Xue Sheng-jin works hard at lacquering art for a long time. He sums up experience from others and carries forward Chinese traditional lacquer art . He achieves mastery through comprehensive study. From the 60s to 90s he has taught more than 100 art apprentices for the factory. His art design and products of screen and cabinet exported to more than 30 countries and he has got national gold and silver rewards. What a great contribution he has done for Shanxi in dustrial art . He attended twice the National Industrial Art Conference and was received by the Chinese state leaders. It was in 1993 when the Chinese Light Industry Labor Union chose him as Chinese Great Industrial Art Master.

薛生金，1937年生于平遥县娃留村，1953年进城在文化布景社跟侯文华老师学艺，1958年进推光漆器厂师从漆器名老艺人乔泉玉学习漆艺，1961~1975年任推光漆器厂彩绘车间主任，1976~1984年任推光漆器厂技术科科长，1985~1988年任推光漆器厂技术副厂长，1985年至今任推光漆器厂总工艺师。现为中国工艺美术大师，高级工艺美术师，世界漆文化协会会员，中国工艺美术学会理事，山西工艺美术学会常务理事。平遥县第七届、九届、十届人大常委，平遥县第十届、十一届政协委员。

薛生金从事漆艺历经长时间的刻苦钻研，在总结继承传统漆艺的基础上兼取诸地之长、融汇变通，形成了自己的一种流派。从60年代至90年代共培养了100多名艺徒。他创作设计的多种屏风和柜类产品远销30多个国家和地区，并获得国家金杯奖和银杯奖，为山西工艺美术事业作出了卓越贡献。他曾经两次出席全国工艺美术艺人代表会，三次受到党和国家领导人的接见，1993年被中国轻工总会评为中国工艺美术大师。





**张 锦** 1944年生于平遥，1965年进入平遥推光漆器厂跟薛生金先生学艺。70年代初已成为描金彩绘的技术骨干，他制作的堆鼓彩绘仕女受到专家的好评，作品多次参加全国和省市展览，现为平遥古城漆器博物馆主管，“永隆号”董事长。平遥工艺美术学会理事。



**耿保国** 1949年生于平遥，1965年进入平遥推广漆器厂跟薛生金先生学艺。1982年在广州参加了制作中国首创大型漆绘壁画百美图、百马图。他在传统漆绘上有新的研究，其作品多次参加全国和省市展出并获奖，现为平遥古城洋漆器大院艺术馆总经理，高级工艺美术师，中国工艺美术学会会员，平遥美术学会副主席，平遥古城研究会研究员。



**梁中秀** 1955年生于平遥，1972年进平遥推光漆器厂跟从薛生金先生学艺。1981年在四川美院进修，1987年在广州美院深造，在传统漆艺的基础上又有新的创新。作品多次参加全国和省市展览并获奖。现为平遥推光漆器（集团）有限公司董事、设计室主任，高级工艺美术师，世界漆文化会员，平遥工艺美术学会理事。



**贾兴林** 1956年生于平遥，1972年进入平遥推光漆器厂跟薛生金先生学艺。1987年在四川美院进修，在漆画艺术上、构思上有新的创意，其作品多次参加全国省市美展并获奖。现为平遥推光漆器（集团）有限公司副总经理，高级工艺美术师，山西美术家协会会员，平遥工艺美术学会理事。



**薛晓东** 1962年生于平遥，1986年毕业于福建工艺美术学校后又在中央工艺美术学院进行深造。其作品多次参加国家和省级美展并获奖。现为中国工艺美术大师薛生金工作室主创之一，工艺美术师，山西美术家协会会员，中国工艺美术学会雕塑委员会会员，漆艺苑经理。



**薛晓纲** 1971年生于平遥。1995年毕业于太原工业大学工艺美术系（现为太原理工大学美术学院）。其设计制作的现代漆画、漆盘等多次参加省市级展出，深受人们欢迎。现为中国工艺美术大师薛生金工作室主创之一，工艺美术师，漆艺苑经理。



# 序

## 平遥·漆器

由著名漆器专家、山西平遥推光漆器（集团）有限公司总工艺师、高级工艺美术师薛生金先生主编的《平遥漆器》一书于新世纪之初面世了。这是继《山西工艺美术丛书·绛州澄泥砚》之后首次介绍山西漆器工艺品的专著，也是分集出版的“世界文化遗产”《平遥古城文化丛书》中的一部。据悉，关于平遥漆器研究，今后还将依次出图集和文集。

平遥漆器历史悠久，技艺精湛，素负盛名，是“中国四大名漆器”之一，山西传统的名牌手工艺品和实用艺术品，“民族瑰宝”中国历史文化名城平遥古城文化和艺术传播的载体，被誉为“晋商故里”平遥“三绝”（古城墙、牛肉、推光漆）之一。它以推光和描金彩绘技艺著称。其柜、屏、桌、几和漆器家具等不仅内销，而且出口日本、法国、东南亚等30多个国家和地区，在国内外享有盛名，并获得“中国工艺美术百花奖”金杯奖。近年来，平遥漆器屏风作为政府礼品赠送中国'99昆明世界园艺博览会和在北京人民大会堂山西厅陈列；平遥漆器中的盘、盒、屏、壁挂、漆画、猫盘等中小件艺术品，已成为平遥乃至山西具有鲜明地方特色和艺术价值的旅游纪念品、文化交流礼品、实用品和收藏珍品，深受社会各界及中外旅游人士和收藏爱好者的青睐。这寓意着平遥古城深厚的文化底蕴既是精神的又是物质的财富，深入挖掘其内涵，大有文章可做。

介绍平遥漆器需了解“薛派”漆器艺术。薛生金是“三晋漆器第一人”，是黄土地上成长起来的艺术家。以薛生金先生为代表的“薛派”漆器艺术，是在总结前人经验的基础上继承和发扬进而逐步形成的一种漆器艺术流派。20世纪50年代初，薛生金进入平遥县推光漆器厂工作，师从漆器名老艺人乔泉玉，历经长时间的刻苦钻研，学习临摹历代名家画稿，认真探索传统漆器技艺，在历届领导的支持和同业人员的共同努力下，恢复生产了平遥漆器中已失传的堆鼓罩漆，推光漆装饰工艺也由过去的3种增加到20多种，并创造了独具特色的“三金三彩”等新工艺，使古老的平遥漆器技艺得以发扬光大。薛生金主持设计了万余幅图稿，研究创作了千余种产品，培养出百余名艺徒，他们已经成为漆器工艺品生产的骨干。在当地政府和主管部门的重视与支持下，平遥推光漆器（集团）有限公司已跻身全国同行业骨干企业行列，并被省旅游局和省二轻工业总公司确定为“山西省旅游商品定点生产企业”。薛生金的成就和贡献得到了国家、社会和同行业的承认，中国轻工总会授予他“中国工艺美术大师”荣誉称号。这在全国目前仅有200余位，而在山西工艺美术界也只有他一人获此殊荣，这是全省同行业的光荣与骄傲。

《平遥漆器》主要以图片的形式第一次重点展示了平遥传统漆器及乔泉玉等名老艺人的作品和收集到的古代漆器图录；薛生金及“薛派”艺术传人裴鸿恩、巩文梅、左玉香、张锦、耿保国、米殿富、毋玉娥、王琴玲、梁建业、孔德云、梁中秀、贾兴林、房晶、郝大中等有突出成就的中年漆艺人才在省内、国内获奖的推光漆器代表作，以及薛大师的两个儿子薛晓东、薛晓纲等新秀佳作，可谓平遥漆器之大观，是平遥推光漆品工艺精品之集中展现。此外，还附有介绍平遥漆器源流和制作工艺的文章，是综合研究平遥漆器的资料汇集，旅游导购之“文化大餐”。

我与薛生金先生相识并积近40年之友谊，深知他是一位颇受业内同行尊重和社会各界欢迎的艺和人人品兼优、“德艺双馨”的“艺苑师表”。他和他的同事们深深地热爱着自己所从事的漆器工艺美术事业。愿平遥漆器企业日臻兴旺繁荣，平遥漆器艺术品的创作日新月异，祝平遥漆器艺术家们今后取得更大的成就。

近日，受平遥县二轻工业总会、平遥县工艺美术学会、平遥推光漆器（集团）有限公司和薛生金大师之托，写了以上这段文字，权以为序。

楊伯珠

2001年11月30日于汾水畔天波苑



At the beginning of this new century, 《Pingyao Lacquerware》 edited by Xue Sheng-jin the famous lacquerware specialist, chief engineer of Pingyao Burnishing Lacquerware Group, senior industrial artist is published. It is a monograph about Shanxi lacquer handicraft following 《Shanxi Industrial Art Jiangzhou clear-earth ink slab Series》. It is reported that in near future an album of painting and collected works about Pingyao lacquerware will be brought to our readers.

Pingyao lacquerware has a long history and it is famous for its exquisite workmanship. Pingyao lacquerware is one of the top four Chinese lacquerware styles. It is traditional famous workmanship and practical handicraft. Pingyao lacquerware is a carrier of Pingyao culture. In Pingyao, lacquerware is one of three matchless among ancient city wall, beef and burnishing lacquerware. Pingyao lacquerware is well known for its burnishing and design tracing by gold and colors. Lacquerware furniture cabinet, screen, table and the others have very good home market and are exported to more than 30 countries and regions Japan, France and southern Asia. Pingyao lacquerware has won gold reward of Chinese Industrial Art Hundred Flower Blossom. In recent years Pingyao lacquerware screen has been presented as provincial government gift to 99 Kunming Global Garden Fair and to Shanxi Room in Beijing Peoples Hall. Small pieces Pingyao lacquerware with distinctive local features like plate, case, table screen, wall hanging all have become Shanxi tourist savior, exchange gifts, house ware and collections by personalities of various circles and of domestic and foreign tourist.

This suggests that Pingyao lacquerware is a gold symbol of local culture and is a promising product to be developed. When man has interest in Pingyao lacquerware Xue-school lacquering art is important to understand. Xue Sheng-jin is the No.1 of Shanxi lacquering artist. He is an artist grown up in Loess Plateau. Xue-school lacquering art, represented by master Xue Sheng-jin, is a style of lacquering art carrying out and forward old generations experiences. At the beginning of the 50s, Xue started his profession in Pingyao Burnishing Lacquerware Works and serving his apprenticeship at artist Qiao Quan-yu. After a long period of pains taking learning from old generations painting design and the traditional lacquering art, he recovered once lost technique of color-overlay-lacquer-cover and enriched burnishing technique from three patterns to twenty and created new technique of three-gold-three-colors. Responsible by Xue Sheng-jin more than 1000 pieces of lacquering works have been done. He has trained more than 100 art apprentice and they have become backbone workers of lacquer industry. Supported by local government and industrial administration, Pingyao Burnishing Lacquerware Group has become a leading enterprise in lacquering sphere over whole country and it is identified as Shanxi tourist product manufacturing enterprise by provincial agency and department of the Second Light Industry. Xue's contribution and achievements have been highly praised by the state, provincial and professional department. He has been conferred the title Chinese Master of Industrial Art.

《Pingyao Lacquerware》 shows pictures of these lacquerware master works of the well-known lacquering artists like Qiao Quan-yu, Xue Sheng-jin, the other young generation lacquering artists and two sons of Xue. In addition, in the book you could read introduction of lacquering art schools and description of procession techniques. I know Xue Sheng-jin well and we are close friends for nearly 40 years. He is respected by his professional and is a paragon of virtue and learning. He devotes all his life to lacquering industry art. I wish Pingyao lacquerware enterprise grow and flourish.

Entrusted by Pingyao the Second Light Industry Union, Pingyao Society of Industrial Art, Pingyao Lacquerware Group and Master Xue Sheng-jin, I have what I know written to be forward of this book.



### 平遥漆器的概况

提起平遥，就说到平遥推光漆器。“推光漆”这个名字并不是漆的名称，而是制作漆器的一道工序。推光，就是抛光，是在器物上涂漆、打磨，最后用手推出光泽来就叫推光漆。漆的种类很多，这里主要说的是天然漆，它是漆树上流出来的液体，也称大漆、生漆、国漆。中国是产漆的大国，也是用漆的大国。可是有关漆艺方面的著作不多，有一些也都已散失。明代黄成撰的《髹饰录》是现存最早的写漆艺的书，原来也流失在国外，后来是从日本复印回来的。近十几年中，我国有几位专家编著了一些漆器艺术方面的书，有原文化部文物局文献研究室外研究员王世襄先生编著的《髹饰录解说》、《中国古代漆器》；原四川美院教授沈福文先生编著的《中国漆艺美术史》；中央工艺美术学院教授乔十光先生写的《漆画技法与艺术表现》；王琥写的《漆艺概要》等等。他们总结了漆艺的历史，归纳了漆艺技法，对漆器艺术的发展立了大功。所以中国漆器历史技法方面的话我在这里就不需多说了。

平遥漆器的历史没有确切的记载，但远不止唐代。1956年，山西大同石家寨司马金龙墓发现了一件较完整的五页人物故事彩绘屏风，朱漆地上勾墨线轮廓，内填黄、白、青、绿、橙、红、灰等色。这些色彩是用密陀僧配油调矿质颜料画的，是实足的北方漆器，它与平遥古代漆器在用料上、风格上很相近。密陀僧是古代催干的一种原料，平遥叫“陀铎”，是用铅氧化而成。北魏时从西亚传入中国西部，后又传入平遥。过去平遥一直有人生产陀铎，是专供漆器行业用的，它能使一些植物油干固而有光泽，在没有漆颜料的时期，就是用密陀配油调色的。

平遥漆器是中国四大漆器之一，在北方是有代表性的，它的工艺特点就是描金彩绘，明清时期就已进入宫廷。在山西特别是晋中地区从古到今十分流行，每个家庭都有一两套漆器家具，尤其是嫁闺女都得有一套漆器家具做嫁妆。每套家具包括有一对大立柜，四支二门顶柜，一支连二柜，一对小银箱，一支书桌，一个方盒，一个梳妆盒等。除大立柜、连二柜外，都是描金彩绘的，非常富丽堂皇。

平遥漆器的兴旺时期是明清至民国中期，当时城内就有14家生产漆器的店铺，还有两家专卖生漆的漆店，有一家做金银箔的金店。清代后期的一些有名的艺人是阎道康、马永富、王春、赵学林，我的师傅乔泉玉先生是后起之秀，他的黄金时期是1925~1935年，那时候他的作品出口法国。1937年日本入侵平遥后，平遥漆器行业全部倒闭，乔泉玉师傅回村务农。新中国成立以后到1958年平遥才成立了推光漆器厂，当时的漆器艺人已寥寥无几，仅有乔泉玉和他的艺徒任茂林，加上米修文、尹履屺、乔培贤几位老师傅。由于政府的重视和艺人们的努力，从而使面临失传的平遥漆器艺术得到恢复并日益壮大，从建厂到现在平遥从事漆器工艺品生产的多达上千人。





# Elementary Introduction To Pingyao Lacquerware

## Brief Introduction to Pingyao Lacquerware

By XUE Sheng-jin

No one ever mentions Pingyao without praising lacquerware. Burnishing Lacquer is not a name of lacquer but a working procedure or a handicraft in lacquerware procession. Burnishing means polishing with lacquer paint and to get gloss with hand. Natural lacquer is liquid from lacquer tree. It is called raw lacquer and national lacquer in China. Unfortunately there exist not so many books on lacquering art. Huang Cheng in Ming Dynasty wrote 《Collection of Lacquering Art》 which perhaps is the earliest book about it. In recent ten years some Chinese specialists have written and edited some books like 《Explanation to Collection of Lacquering Art》, 《Chinese Ancient Lacquer ware》, 《Lacquering Painting Techniques and Its Art》 and 《Brief Introduction to Lacquering Techniques》.

Though there are no exact historical records for Pingyao lacquerware, it has a long history no later than Tang Dynasty. In 1965 from Simajinlong Tomb in Datong Shanxi five pieces of fairly complete colorful screens have been unearthed. At the background of vermilion in ink design frame, yellow, white, green, black, orange, red and gray colors were painted. They are typical lacquerware made in northern China. Those colors were made of mituosheng and mine colors. It shows the similar features with that of ancient Pingyao lacquerware. Mituoseng is a kind of raw material to accelerate drying in ancient times. It was made from lead oxide and is called tuoxing.

Pingyao lacquerware is one of the four top famous lacquerware in China. It is of typical northern China. It has the features of gold tracing and collected by royal families in Ming and Qing dynasties. It was popular in center Shanxi. For each household in center Shanxi there were one or two sets of lacquering house wares. When local girls got married, one set of lacquer ware was offered as trousseau in which one pair of big standing cabinet, four pieces of double-door top cabinet, one piece double cabinets, one pair of small silver cases, one desk, one square case and one dressing case are included in. Except for the two big pieces, on the rest of them all the designs are traced with splendid gold and color.

The flourishing period for Pingyao lacquerware was from Ming and Sing dynasties to middle of the Republic of China. At that time in Pingyao city there were altogether 14 lacquerware shops. At the late of Qing Dynasty there appeared many well-known lacquering masters. My master Qiao Quan-yu was an up-and coming youngster. His golden age was from 1925 to 1935. At that time those products were exported to France. In 1958 Burnishing Lacquerware Works was founded. At that time there were only a few artists. They are Qiao Quan-yu, his apprentice Ren Mao-lin, Mi Xiu-wen, Yin Lu-two and Qiao Pei-xian. Due to great attention attached by local government and the joint effect by those lacquering artists, Pingyao lacquerware grows day by day. From 1959 on there are more than 1000 people have devoted themselves to lacquerware production in Pingyao.



〔北魏〕彩绘屏风局部



〔清代〕描金彩绘六瓣食盒



〔明代〕彩绘帽盒



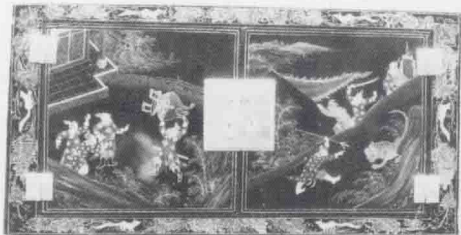
〔清代〕陶胎罩漆花鸟茶罐



〔清代〕擦色描金山水方盒



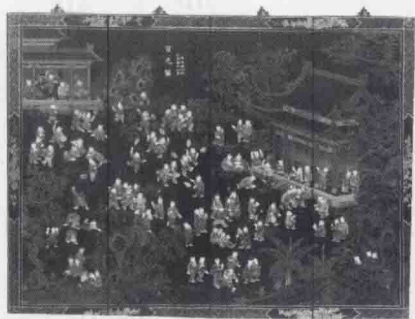
〔清代〕擦色描金书桌



30年代  
描金彩绘汉代故事两门顶柜  
乔泉玉



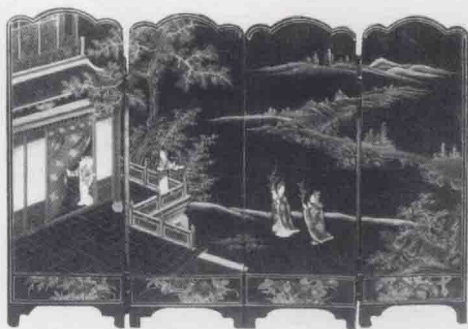
50年代  
描金彩绘三国故事大平面柜  
乔泉玉、任茂林



50年代  
描金彩绘百子图 乔泉玉、任茂林



60年代  
描金彩绘小座屏  
乔泉玉、薛生金



60年代  
描金彩绘红楼梦故事四页小桌屏 乔泉玉







设计：李赖贤

漆绘总领衔：薛生金 副总领衔：梁中秀、贾兴林 漆绘领衔：薛晓东、郝大中

漆绘主要制作者：毋年根、米立世、毋玉娥、房晶、郝润芬、李惠敏、王晓东、  
李小玲、梁晓红、刘志红

4

吉尼斯之最

## 巨幅屏风「关圣大帝」

### 跋

我们的先人，发明用天然生漆髹饰器物，已有7000年的历史。据传，山西漆艺，唐代已臻成熟。大同司马金龙墓出土的北魏木板漆画屏风，或许就可证明。

历宋元而明清，山西漆艺进入全盛时期。以平遥最具代表性。乔泉玉诸名匠以堆鼓（堆漆）、描金、擦色、彩绘著称于世。

现代漆艺名师薛生金先生致力于山西传统漆艺，兼取福州诸地之长，融汇变通，形成了堆鼓和彩绘相结合的独特工艺，使平遥漆器屡屡获得国家金、银奖。其领衔绘制的《关圣大帝》漆画巨型屏风便是最具代表之作品。

这堂画屏以生漆褙布为胎、银朱为地，绘以金银本色，历久不变。髹漆丰润、色彩古朴、格调高雅，富有民族特色。全长120米，148扇组成28组连环组画，井然有序地歌颂了关羽忠义仁勇之一生。表现出图稿设计师李赖贤先生之才能。

画屏把大气磅礴的关公文化和悠久灿烂的国漆文化融为一体的恢宏巨制，是数以百计的专家学者、民间艺人、能工巧匠、企业家之集智集资、群策群力，历时二年之久共同创制的，真乃弘扬祖国传统文化之盛举！

中央工艺美术学院教授  
中国漆画研究会会长 乔十光

参加1994年人名作展  
 堆鼓彩绘九龙九子屏风  
 630X6X244cm  
 薛生金、薛晓东、薛晓纲、梁建业



堆鼓彩绘  
 九龙九子屏风背面





堆鼓彩龙  
薛晓纲  
60X60cm



西湖博览会参展作品  
堆鼓金龙  
薛晓纲  
60X60cm







获国家银杯奖 《春园献翠》堆鼓描金彩绘六页屏风  
薛生金、郝大中、左玉香、房晶 244X183cm



《秦宫祝寿》六页描金彩绘屏风  
薛生金、张锦



《圣母出游》描金彩绘六页屏风 368X205cm 薛生金



《艺苑雅集》八页描金彩绘屏风景





244X2.5X183cm



《松鹤沐海曙 神州耀繁华》十页屏风 400X240cm

薛生金、田志贤、薛晓纲、田志浩



368X3X205cm 薛生金



中国工艺美术馆珍品馆收藏

《万千山楼正曙色》堆鼓罩漆八页屏风 368X205cm 薛生金