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# YANGLIUQING

## WOODBLOCK NEW YEAR PRINTS

天津杨柳青画社

木版年画  
杨柳青

# 杨柳青木版年画

## YANGLIUQING WOODBLOCK NEW YEAR PRINTS

天津市对外文化交流协会与天津杨柳青画社合作项目

A Joint Project of Tianjin International Culture Association and Tianjin Yangliuqing Fine Arts Press



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天津杨柳青画社

TIANJIN YANGLIUQING FINE ARTS PRESS





门神局部(对)  
DOOR GODS (DETAILS)  
(IN PAIRS)

[年代] 清  
[尺寸] 176 cm × 99 cm

[DATE] The Qing Dynasty  
[SIZE] 176 cm × 99 cm

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天仙送子  
FEMALE CELESTIALS BRINGING A SON

[年代] 清  
[尺寸] 119 cm × 66 cm

[DATE] The Qing Dynasty  
[SIZE] 119 cm × 66 cm





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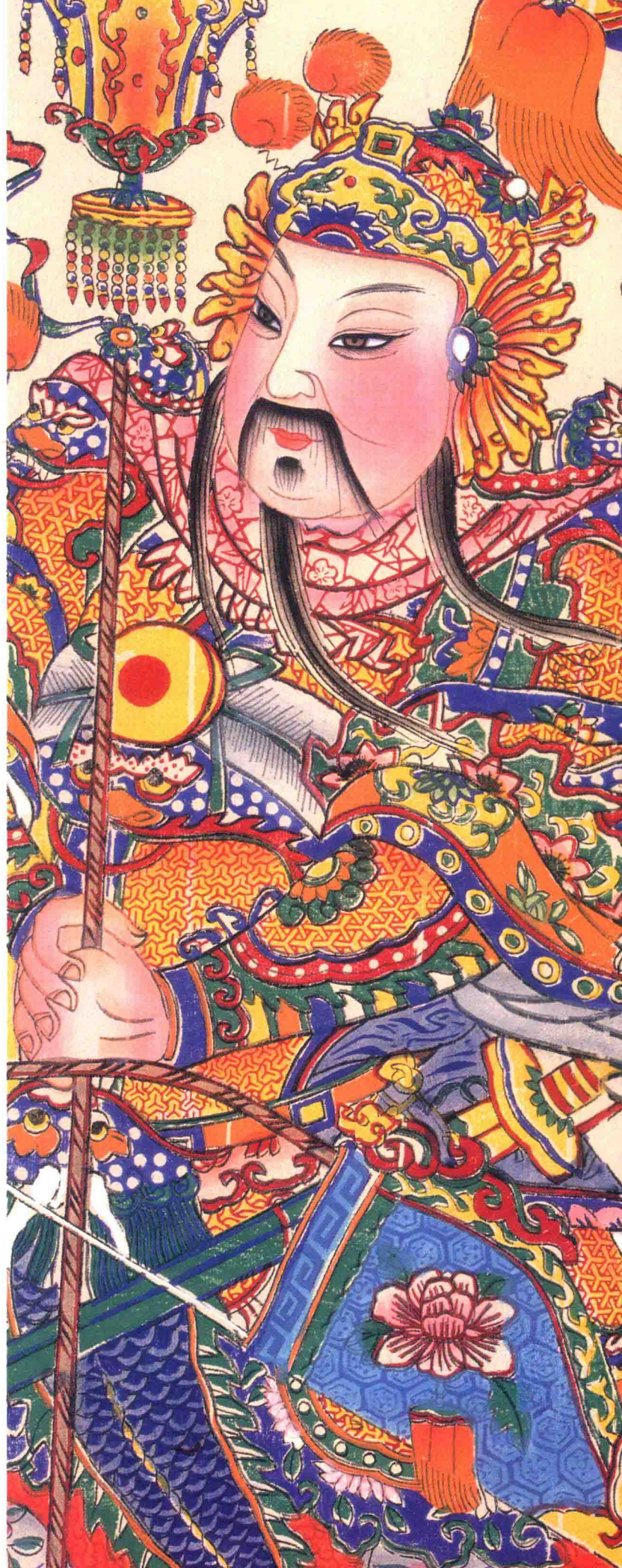
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# 前言

PREFACE



木版年画是中国民间的一种美术形式。它以独特的表现形式崛起于民间艺术之林，其作品有着自身的艺术组成因素，具有鲜明的时代性和民族性。木版年画与华夏民族的生活联系非常密切，大多用于农历新年时张贴，用以装饰环境、增加节日气氛，含有祝福新年吉祥喜庆之意，是辞旧迎新、纳福履吉的重要载体。

木版年画源于古时的“门神画”，是先雕刻木版，后印刷出画的轮廓，再用套版印刷结合手工上色的民间画种。其产地广布华夏疆域，而其中产量最高、流传最广、影响最大、且最富绘画艺术风格的，首推天津杨柳青木版年画。

天津杨柳青木版年画，因产于天津杨柳青镇而得名。始兴于明代崇祯年间（约公元1628年前后），至清代雍正、乾隆、嘉庆年间（约公元1723年—公元1820年）为鼎盛期，天津杨柳青镇及其附近村庄，呈现“家家会点染，户户善丹青”的景象，是名副其实的绘画之乡，传承至今，已有400多年的历史。

杨柳青木版年画的造型方式和艺术风格汲取了中国工笔重彩画和民间版画艺术的精华。元、明、清三代（公元1271年—公元1911年）定都北京，宫廷中聚集了大批画家。他们承继了宋代院体画<sup>①</sup>精密不苟的绘画风格，不少人艺术造诣甚高。因天津杨柳青镇靠近北京，当地有很多画师亦曾被召入宫廷为皇家作画，他们深受院体画的熏染和影响，故而北宋宫廷的工笔重彩画<sup>②</sup>传统在杨柳青木版年画中得到了完整的保留。杨柳青木版年画的制作方法为“半印半画”。前期工序与其他木版年画大致相同，都是依据画稿刻版套印，而后期制作却是以手工彩绘上色来完成。因此，其既有版画的刀法韵味，又有绘画的笔触色调，二者巧妙地融为一体，相得益彰，使其形成了与一般绘画和其他年画不同的艺术特色。尤其是对人物形象的处理堪称一绝，为了让物形象细腻俊美，大多数细节如面部要工笔细画，一个头脸至少须费六七道工序绘制。艺人们在人物的头脸上敷一层白粉，再蘸胭脂色，在双颊上各拧转两三圈，至匀淡适宜为止。由于所用色彩加调了白



天津杨柳青木版年画博物馆外观图  
EXTERNAL VIEW  
THE YANGLIUQING WOODBLOCK NEW YEAR PRINTS MUSEUM,  
TIANJIN

粉，使作品显得更为柔美雅致，效果极佳。艺人们把含有淡雅效果的色彩称为“软色”，含有鲜明、强烈效果的色彩称为“硬色”，作画时软硬色兼顾、互相呼应，突出了画面整体色调的效果。更令人称奇的是杨柳青木版年画彩绘填色的画法。画工将套印完的画坯子矾于“画门子”上，使画面上的人物都横躺过来画，这样的画法在其他绘画中从未见过，当属杨柳青木版年画画工的秘传。

杨柳青木版年画在构图方面讲究“真假虚实、宾主分散”，这是因为在清代受到了西方绘画透视原理的影响。当时，不少西洋画家留在宫廷如意馆充作画师待诏<sup>③</sup>，他们的绘画理念对中国的绘画技法颇有影响。这种画法在当时也被民间艺人所吸收，从而促使杨柳青木版年画的构图更加富有空间表现力。

天津杨柳青木版年画题材广泛、内容丰富，以反映历史故事、时事风俗、现实生活见长。她既继承历史传统，又追随时代精神，为广大人民群众喜闻乐见。杨柳青木版年画自诞生至

今，富有智慧的画师们将中国几千年来的政治、经济、文化、宗教以及社会生活百态，浓缩到构思巧妙的一幅幅年画之中，展示了中国人的思想感情和精神风貌，把农耕社会的文明审美和生存体验表达得淋漓尽致，成为呈现中国社会生活的百科全书。

第一次鸦片战争后，战乱不止，中国农村经济萧条，加上手工年画又受到了新石印技术的冲击，年画的品种和规模大量萎缩。艺人们生活窘迫，良工凋谢，后继乏人。至新中国成立前夕，杨柳青木版年画作坊的经营已经陷入十分惨淡的境地。新中国成立后，天津市政府组织人力物力多次对其进行抢救、搜集、挖掘、整理，使杨柳青木版年画获得了新生。1958年，国家成立天津杨柳青画社，系统地保护了杨柳青木版年画的大量资料和完整的工艺体系。这些工作，对研究天津地区民俗文化以及北方其他年画，乃至在中国美术史上的定位，都有着重要的意义和价值。杨柳青木版年画是中国年画艺术的代表，在中国民间文化和天津文化发展史上占有重要地位。2006年，经国务院批准，



彩绘工序 图为《莲年有余》  
HAVING SURPLUS EVERY YEAR  
PAINTING

《十八魁》线版及套色版  
EIGHTEEN BEAUTIES  
OUTLINE PRINTING PLATE AND CHROMATIC PRINTING PLATE

[年代] 清（道光）  
[尺寸] 51 cm × 51 cm

[DATE] The reign of Emperor Daoguang (1821-1850), Qing Dynasty  
[SIZE] 51 cm × 51 cm



杨柳青木版年画被列入第一批国家级非物质文化遗产名录。2011 年，天津市政府和画社共同投巨资建立了天津杨柳青木版年画博物馆，进一步加强对杨柳青木版年画的研究，并向公众全面展示历代年画藏品。博物馆珍藏自明代以来杨柳青木版年画万余张，画版 6400 余块，拥有中国数量最多、品质最好的年画藏品。

为了让更多的人了解天津杨柳青画社历经几代人的保护和研究成果，画社在天津市对外文化交流协会的大力支持下，精选天津杨柳青木版年画博物馆馆藏珍品，出版《杨柳青木版年画》一书。这是自博物馆开馆以来首次全方位、全景观地深入梳理馆藏年画珍品，对年画的名称、年代、题材详鞠细究，旨在向广大艺术爱好者、收藏者完整地呈现历代杨柳青艺人所创造的美轮美奂的年画藏品。我们希望本书的出版将进一步丰富人类文明的艺术宝库，藉此激发国内外读者探究中国传统文化的兴趣。

本书共分三部分，第一章“杨柳青木版年画历史”，展现了杨柳青木版年画起源、发展、鼎盛、衰落、抢救的历史脉络。第二章“制作工艺”，介绍杨柳青木版年画的传统技艺，其制作工序包括了勾描、刻版、水印、彩绘四个部分，展示年画从画稿到制版再到成画的全过程。（天津杨柳青画社至今依旧原汁原味地传承着这四个传统工序的制作工艺。）第三章“图版”，按照历史传流、戏曲故事、仕女娃娃、世俗生活、新年画的题材分类，展示历代杨柳青木版年画的精品力作。这些年画，画面鲜活，人物繁多，细节充盈，色彩华美。书中还对每幅画提供了详细的中、英文介绍。

总之，杨柳青木版年画在中国绘画史上光彩夺目，她所表现的民间审美观念和导向，依

然是现今审美范畴的重要借鉴，成为发展传统文化艺术的营养基床。当今，时代在变革，社会在发展，杨柳青木版年画艺术也跟随时代潮流进一步得到弘扬，绵延不息、历久弥新。

刘建超

注释：

- ①简称“院体”、“院画”，中国画的一种。一般指宋代翰林图画院及其后宫廷画家比较工致一路的绘画。亦有专指南宋画院作品，或泛指非宫廷画家而效法南宋画院风格之作。这类作品为迎合帝王宫廷需要，多以花鸟、山水、宫廷生活及宗教内容为题材，作画讲究法度，重视形神兼备，风格华丽细腻。
- ②是指工整细密和敷设重色的中国画。
- ③指古代以一技之长供奉于宫廷的人，朝廷按才技征召人才，随时听候皇帝的诏令，以备需要。



天津杨柳青画社  
TIANJIN YANGLIUQING FINE ARTS PRESS

Woodblock new year print is a genre of Chinese folk art. It is also a unique art form springing up in Chinese national folk art. Imbued with the epochal and national characteristics, the prints are closely related to the ordinary Chinese people's lives, which are used for decoration to add a festive atmosphere during the Chinese Lunar New Year. The prints usually depict lots of auspicious and joyous indicators echoing the New Year saying, "*Goodbye to the Past and Welcome the Future*".

The origin of the new year print can be traced back to the pictures of Door Gods that were popular in ancient China. The first production process of a typical print is to engrave the entire outline of the desired picture on a printing plate after sketching all the lines of the original draft. Further, basic colors are printed and the final process is color-adding. New year print is popular throughout China. Among them, the Yangliuqing Woodblock New Year Prints have been crowned the best one in production, handing down, influence and artistic value.

The Yangliuqing Woodblock New Year Prints were named after the Yangliuqing Town of Tianjin where they originated. The Yangliuqing Woodblock New Year Prints became popular during the reign of Emperor Chongzhen around 1628 at the end of the Ming Dynasty (1368-1644) and flourished during the reigns of Emperor Yongzheng, Qianlong and Jiaqing (c. 1723-1820) during the Qing Dynasty (1644-1911). At that time, almost every household in or around Yangliuqing Town was involved in the business of the woodblock new year print more or less. In

fact, the town was synonymous with the folk art. The heritage today has a history of more than 400 years.

The styling of the Yangliuqing Woodblock New Year Prints is deeply influenced by the essence of modeling and artistic style of Chinese detailed brushwork<sup>1</sup> and folk prints. The artists in the Yangliuqing Town, many of them who were very talented, were recruited to the imperial court during the Yuan, Ming and Qing dynasties (1271-1911). Due to Yangliuqing's geographical advantage to the capital Beijing, these artists were influenced by the fastidious style of Academy Painting<sup>2</sup> during the Song Dynasty (AD 960-1279). Therefore, this celebrated artistic style can be seen in the Yangliuqing Woodblock New Year Prints. The procedure of making the Yangliuqing Woodblock New Year Prints can be summarized as **Half Printing and Half Painting**. The first few production processes are similar to all of the other woodblock prints—**Engraving** and **Printing**. The last process is what sets it apart from other printing styles—painting the pictures in colors manually. Hence, the whole process perfectly unites the beauty of woodcut engraving and brush painting together. The treatment of portrait processing is dramatically exquisite.

Besides, most of the detailed parts are manually painted by the *gongbi* technique of fine brushwork, literally "Detailed Strokes". Especially the facial parts, for instance, involve six or seven steps in the last process **Painting**. The artist applies a layer of white powder on the figure's face and then dabs rouge on the cheek. The twisting technique with an oblate brush (*bianbi*) cannot come to an end until the



best hue is achieved. According to the artists' term, subdued and slight coloration is called **soft color** while strong and striking coloration is called **hard color**. It is safe to say that the Yangliuqing Woodblock New Year Prints are characterized by both of **soft color** and **hard color**.

In addition, a more intriguing step is how a print be finished. The artist will put the unfinished prints onto several boards fixed on the wall, a special tool called *huamenzi* in Chinese, to facilitate the last process **Painting**. The *huamenzi* demands all the prints to be rotated 90 degrees rather than following the routine horizontal position. This technique is a unique skill of the Yangliuqing Woodblock New Year Prints and is also the local artists' esoteric technique passed through generations.

The composition of the Yangliuqing Woodblock New Year Prints emphasizes the balance between ideal and actual images and the relationship between the main figure and supporting figures. This compositional philosophy is probably influenced by the Western perspective technique, as there were quite a few foreign artists serving the court in the Qing Dynasty<sup>3</sup> (1644-1911). Their skills during this period would have had an influence on the Chinese local artists' views considerably. Gradually, the perspective principle was also adopted by Chinese folk artists, which has enriched the spatial expression of the Yangliuqing Woodblock New Year Prints accordingly.

The Yangliuqing Woodblock New Year Prints cover a wide range of topics, which embody historical stories, contemporary customs and scenes from ordinary lives. By inheriting the traditions and following the current ideas, the category of the Yangliuqing Woodblock New Year Prints is never bland. From their origin to today, the Yangliuqing Woodblock New Year Prints have witnessed the great changes in Chinese society for thousands of years

including political, economic, cultural, religious and social life. They not only manifest Chinese people's thoughts and spiritual outlook, but also concentrate the civilized aesthetics and survival experiences of the Chinese agricultural society. To some extent, the Yangliuqing Woodblock New Year Prints really offer a pictorial encyclopedia of China.

After the First Opium War (1840-1842), the types and productive scale of new year print shrank rapidly owing to the endless war. Firstly, Chinese rural economy was in extreme depression. Secondly, the emerging of the lithography technology aggravated the new year print business to some extent. Besides, the artists in distress struggled to make ends meet. Even the brilliant artists were in dire circumstances and the whole industry was in jeopardy. The print workshops almost grounded to a halt before the establishment of the People's Republic of China in 1949.

After the New China was founded, the Tianjin municipal government put all of the



画门子  
彩绘工作室  
HUAMENZI  
PAINTING STUDIO

available manual labor and material resources into rescuing, collecting, unearthing and arranging the Yangliuqing Woodblock New Year Prints. The great achievement endows traditional folk art with resurrection. In 1958, the Tianjin Yangliuqing Fine Arts Press was established. The Press systematically preserved a great number of the precious files and production techniques. This rescue is of great significance to the research of Tianjin folk customs, other traditional forms of new year print in North China, and the positioning of the Yangliuqing Woodblock New Year Prints in Chinese art history.

The Yangliuqing Woodblock New Year Prints are recognized as the pinnacle of China's new year print genre and having played an important role in the development of Tianjin

culture and even the Chinese folk culture. In 2006, the State Council listed the Yangliuqing Woodblock New Year Prints into the first National Intangible Cultural Heritage Lists. In 2011, financed by the Tianjin government and the Tianjin Yangliuqing Fine Arts Press, a museum dedicated to the rescue and spread of the Yangliuqing Woodblock New Year Prints was finally established. The museum has comprehensively collected more than 10,000 pieces of the Yangliuqing Woodblock New Year Prints and more than 6,400 woodblocks produced as far back as the Ming Dynasty (1368-1644), which possesses the best collection of the Yangliuqing Woodblock New Year Prints both in quality and quantity.

*Yangliuqing Woodblock New Year Prints* features selected prints from the Tianjin Yangliuqing Woodblock New Year Prints Museum. It would not have been released without the support of the Tianjin International Culture Association. The book serves to draw more attention to the art protected and preserved by the Tianjin Yangliuqing Fine Arts Press after generations of conservation and research. Besides, it is the first time since the opening of the museum that a comprehensive overview of the collections has been presented to amateurs and collectors. Apart from the exquisite pictures, the book also provides a lot of details, such as the title, date, and theme of each print. We believe that the book will enrich the world's artistic treasures and thus encourage readers to pay attention to traditional Chinese culture.

The book is divided into three chapters. The first chapter outlines the history of the Yangliuqing Woodblock New Year Prints, giving the timeline of the industry's development, prosperity, decline and rescue. The second chapter details the production process with examples, which include **Sketching**, **Engraving**, **Printing** and **Painting**. Nowadays, the original production process is still used for



天津杨柳青木版年画博物馆展厅内部  
INTERNAL EXHIBITION GALLERY,  
THE YANGLIUQING WOODBLOCK NEW YEAR PRINTS MUSEUM,  
TIANJIN



contemporary new year print by the Tianjin Yangliuqing Fine Arts Press. The third chapter is a collection of the gorgeous prints, which were classified by their themes. The selected exhibits feature vivid images, various figures, rich details and fresh colors. As a matter of convenience, all the words are in both Chinese and English.

In summary, the folk aesthetic concepts and orientation of the Yangliuqing Woodblock New Year Prints still have a reference to the aesthetic category today, which became the foundation of the traditional arts' development. Times change and the Yangliuqing Woodblock New Year Prints inevitably have to follow the trend of the times, thus endowing the art form with new life.

LIU Jianchao

#### Notes:

1. Chinese detailed brushwork refers to a Chinese painting style characterized by meticulous rendering and heavy coloration.
2. Academy Painting usually refers to delicate brush strokes or detailed rendering works painted by court artists during the Song Dynasty (AD 960-1279). It also refers to a style adopted by the artists or their imitators in the Southern Song Dynasty (1127-1279). In order to meet the need of Royalty, the subjects of this genre are usually flowers and birds, mountains and rivers, court lives, and religious themes. It emphasizes the rules of technique, unity of form and spirit, and magnificent style.
3. The artists serving court refer to the talents who were recruited to the imperial court to which their crafts were exclusively dedicated.



天津杨柳青木版年画博物馆北方民居景观  
DWELLING SCENE OF NORTH CHINA,  
THE YANGLIUQING WOODBLOCK NEW YEAR PRINTS MUSEUM,  
TIANJIN

# 杨柳青木版年画历史

HISTORY OF THE  
YANGLIUQING  
WOODBLOCK NEW YEAR PRINTS



年画是在中华民族的审美趣味影响下，为了适应辞旧迎新、纳福履吉的风俗，由历代画师创作的一个独特画种和艺术形式，因其在中国农历新年时张贴，故而得名年画。由于它植根于民间，在思想内容和艺术形式上具有浓郁的生活气息和乡土趣味，表达了百姓对新一年美好生活的憧憬。

年画历史悠久，据史料记载，早在秦汉时期（公元前 221 年—公元 220 年），人们就有过年时在门上绘制门神<sup>①</sup>以辟邪的习俗，可算是年画的雏形。最早的门神是神话中专门收服作祟恶鬼的神荼（shén shū）和郁垒（yù lǐ）。唐代（公元 618 年—公元 907 年）时，门神中出现了著名的捉鬼大神钟馗的形象。民间各地还有众多的文门神（如孙臆<sup>②</sup>、庞涓<sup>③</sup>、魏征<sup>④</sup>），武门神（如关羽<sup>⑤</sup>、秦琼<sup>⑥</sup>、尉迟恭<sup>⑦</sup>）等。

此时的门神画在很大程度上仍属于符<sup>⑧</sup>一类的东西，具有较强的宗教色彩。

北宋（公元 960 年—公元 1127 年）时期，新兴的市民阶层的物质生活水平不断提高，对精神生活也有了更高的要求。此时，年画的题材不断丰富扩大，不再局限于最初驱鬼辟邪的门神画，世俗化成为这一时期年画的新特征。至明清（公元 1368 年—公元 1911 年）时期，绘画技艺日益成熟精湛，年画的内容已是包罗万象，有世俗生活、戏曲小说、仕女娃娃、风景名胜等，涉及人民生活的方方面面，具有更强的吉祥喜庆的寓意。

年画的发展与印刷技术的进步息息相关。早期的年画多是画师纯手工绘制，价格自然不菲，普通百姓难以问津。唐代以后雕版印刷术的发展与普及，为年画的大规模印制提供了可能。然而，此时的技术只能以墨线单色印刷，彩色部分仍需手工填涂。



明代（公元1368年—公元1644年）木版插画艺术进入繁荣时期，小说、戏曲等通俗读物多配以插画，不朽佳作迭出，刻工往往兼能自行拟稿，置绘刻于一技，促进了木版年画的形成和成熟<sup>⑨</sup>。至明朝后期，木版套色印刷技术日臻成熟，开始应用于年画生产，大大提高了生产效率，降低了成本，促进了年画艺术的进一步普及。明末万历（公元1573年—公元1619年）年间，杨柳青木版年画即在此基础上应运而生，至今已经有400余年的历史。

清代（公元1644年—公元1911年），年画艺术的发展进入黄金时期，产地几乎遍布大江南北，当时著名的年画产地包括天津的杨柳青、苏州的桃花坞、四川的绵竹和山东潍坊的杨家埠等。而天津杨柳青木版年画，因历史悠久，产量、质量较高，且艺术性颇具典型意义<sup>⑩</sup>，被公认为中国民间木版年画之首。它自诞生以来，产生了无以计数的作品，赢得了广大人民的喜爱，对中国版画艺术的发展也产生了深远的影响。

杨柳青木版年画因源于天津杨柳青镇而得名。杨柳青镇古称“柳口”，为京杭大运河上的重要市镇，因交通便利、商埠林立，有“小苏杭”之美誉。通过漕运输入的南方优质纸张、颜料，与杨柳青镇外盛产的适于雕刻的杜梨木，为年画作坊的兴起提供了极为便利的条件。现在所知最早、也是最负盛名的杨柳青木版年画

作坊为戴廉增、齐健隆两家。

戴氏先人自明永乐年间（公元1403年—公元1424年）从江南随漕船北上，到杨柳青经营木版年画，至民国时期戴廉增敬记画店停业，共传十九世。清乾隆（公元1735年—公元1796年）中期，第九世的戴廉增首创以姓名为店名的年画经营形式，请画师、雇徒工，使画样、雕版、印刷有了明确分工，成为杨柳青镇规模最大、年画品种最多的画店，所制“金贡笺”被指定为贡品，专供皇宫内府。

齐健隆画店则是继戴廉增画店之后杨柳青镇上又一著名画店，以创始人齐健隆命名。值得一提的是，在第四代传人齐玢的主持下，画店发展到黄金时期，始与戴廉增画店齐名。其规模虽稍逊于戴氏，然画艺之精湛居首位，仅套色就可达20多版。到了嘉庆（公元1796年—公元1820年）末年，画店为了增加竞争力，分立“健隆”“惠隆”“健惠隆”等字号，其中以“健隆”画店资金最为雄厚。不仅如此，齐氏还在北京前门外、丰润县东丰台以及奉天（今沈阳）建立分店，产品覆盖京、津及东北等广大地区。此时画店有画师及雇工250多人，各种工序齐全，年画品种丰富，是生产杨柳青年画最大的几个作坊之一。

此外，在杨柳青镇和周边的几十个村庄，几乎家家户户都从事年画制作，所谓“家家会点染，



《钟馗》（第10页）

ZHONG KUI  
(PAGE 10)

[年代] 清  
[尺寸] 67 cm × 46.5 cm

[DATE] The Qing Dynasty  
[SIZE] 67 cm × 46.5 cm

《门神》（对）及线版和线坯

DOOR GODS (IN PAIRS)  
OUTLINE PRINTING PLATES AND OUTLINED PRINT

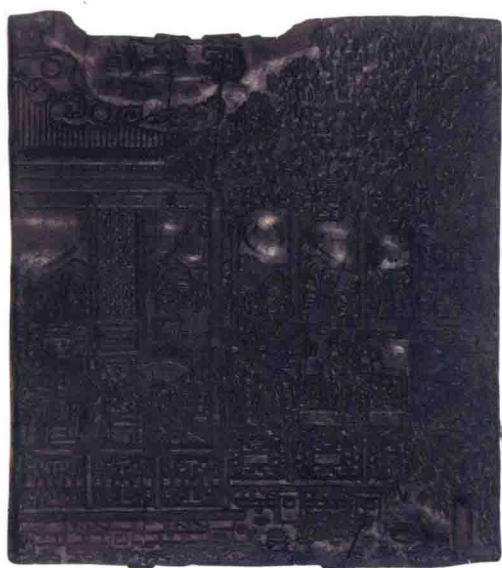
[年代] 清  
[尺寸] 画：63 cm × 34.5 cm  
线版：60 cm × 31 cm

[DATE] The Qing Dynasty  
[SIZE] Prints: 63 cm × 34.5 cm  
Outline Printing Plates: 60 cm × 31 cm



户户善丹青”，年画已经成为当地百姓重要的谋生手段。所产年画行销全国各地，近者如东北、华北等北方各省，远至新疆、蒙古等地，杨柳青镇遂成为中国木版年画著名产地之一。

早期的杨柳青木版年画也属于工艺比较简单的过稿画，即画师完成线稿后用薄粉纸摹拓多份，然后填敷色彩。后来因无法满足需求量的激增，就利用木版印刷手段，绘刻墨线图，印出线版坯子，再以几块色版套印主要色彩，最后涂染人物手脸、衣饰等细部。



正是因为杨柳青木版年画的这种“半印半绘”的多色套印和手工彩绘相结合的制作工艺，其工序繁多，绘制精细，视觉效果毫不亚于用笔工整严谨、敷色层层渲染的中国工笔绘画作品，因此形成了既有遒劲工丽的木刻韵味，又不失民族传统绘画特色的杨柳青木版年画所独有的风格，从而明显有别于其他地域的年画。同时，杨柳青木版年画人物造型生动、人景结合巧妙、构图讲究、透视合理、色彩丰富、和谐雅致，尤其是“开手脸”画法的运用，使人物面部和手部的染色效果极佳，增强了年画的绘画性。杨柳青木版年画还喜用谐音和象征的手法，表达出吉祥喜庆的寓意。

除了在艺术形式上的独特之处外，杨柳青木版年画的内容同样值得称道。它的取材极为广泛，举凡世俗生活、民间信仰、历史故事、神话传说、戏曲小说、文学典故、风景名胜、花鸟鱼虫、吉祥如意、社会新闻等，无所不包，有历史的“活化石”和“民间大百科全书”之称。

天津杨柳青木版年画博物馆收藏的《六国封相》可谓众多作品中的代表佳作。全画人物众多，其中苏秦身着相服、雍容华贵，身后跟随



《红楼梦怡红院》及配套线版和线坯 局部  
COURT WITH GREEN DELIGHT (YIHONG GARDEN)  
A DREAM OF RED MANSIONS (DETAILS)

OUTLINE PRINTING PLATE AND OUTLINED PRINT

[年代] 清  
[尺寸] 画: 63 cm × 104 cm  
线版: 59 cm × 52 cm

[DATE] The Qing Dynasty  
[SIZE] Prints: 63 cm × 104 cm  
Outline Printing Plate: 59 cm × 52 cm