



潍坊民间 孤本年画 (续集)

Folk New Year
Pictures Extant
In Weifang Only
(Supplement)

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(续集)

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Preface

China, a country of a civilization of five thousand years, has made to mankind the greatest contributions, including the four world recognized great inventions, namely, papermaking, printing, compass and gunpowder which have made ineffaceable historical merits for mankind in disseminating civilization, opening up living domain, promoting its own social development and enhancing the capacity to remake nature.

The Chinese graphic art is an art directly interrelated with papermaking and printing of the four great Chinese inventions, while the New Year pictures or the Spring Festival pictures and book illustrations constitute the major department of the Chinese graphic art. Nowadays, the work of editing and publishing “The Collected Works of The Chinese Arts”, one of the national key books, has fully reflects they have made up respectively half of the Chinese graphic art.

The New Year pictures, linked closely by its social function by nature with the traditional new lunar year custom, not only are of a large impression and a wide coverage, but also have lasted for a long history, producing an immediate effect on the life of the people of every family. The magnificent and bright-colored Spring Festival pictures are of such interesting forms and varied contents that they may take the roots among the masses, spread far and wide for thousands of years and remain prosperous to this day. It could be said that the Spring Festival picture is one of the art that is of the closest affinity to the people.

Weifang folk New Year pictures in Shandong may be represented mainly by those produced at Yangjiabu village by wood block process printing and then those produced at Gaomi City by the *puhui* technique (based on charcoal powder patted technique) and semi-printed and semi-drawn methods. In history, the New Year pictures produced at Yangjiabu, as well as those produced at Yangliuqing of Tianjin and those produced at Taohuawu of Suzhou have been reputed as the three great varieties of Chinese New Year pictures. The Yangjiabu wood block New Year pictures originated in the Ming Dynasty, developed in the Qing Dynasty and began to decline in the Republic of China due to the social turbulence. Since 1949, it has rejuvenated, especially in the early times of the founding of the People's Republic, Chairman Mao Zedong authorized for dispatch in person “Instructions for the work of developing the new New Year pictures”, the first historic document issued by the Ministry of Culture of the People's Central Government. According to the guiding policy for developing popular art, the New Year pictures become also the pacemaker on the cultural front of the New China. The Instructions stress that the cultural work of the country shall be the same as that of the New Year picture “to publicize the great victory of Chinese People's War of Liberation and the great revolution, the founding of the People's Republic of China, the Common Program, carrying the revolution war through to the end as well as the restoration and development of agricultural and industrial production”, “to display in particular the new, pleasant and struggling life of laboring people and their heroic and healthy images” and “to make the most of the folk style to try to suit the appreciation custom and standard of the broad masses of the people”. Literature and art organizations at all localities are asked to mobilize and organize artists to create New Year pictures and reform the old arts. Under the guidance of the document, from 1951 to 1952, the former Cultural Department of East China District and the Bureau of Culture of Shandong Province formed one after another working teams to carry out in Yangjiabu Weifang in Shandong Province experiments on the reform of New Year pictures, and, on the basis of broad investigation and study, they created and collated together with folk artists a number of new wood block New Year pictures. The painstaking investigation and study work has laid a foundation for inheriting the tradition of folk wood block New Year pictures, providing valuable practical experiences for the creation of later New Year pictures. In the early 1960s, the Art Museum of Shandong Province sent again a New Year picture investigation and study team to Weifang and other places and collected 300 or more original wood blocks of New Year pictures in only half a month; at the same time, Shandong Association of Artists assembled professional and amateur art workers of the Province, organized in a group composed of the old, the middle-aged and the young, to explore the innovation of art of New Year pictures of real subjects and tackled key problems and made a breakthrough. As a result, the great efforts made by Shandong artists have reverberated the artist circle of the country and not only created large numbers of excellent new pictures, but also brought up a number of new artists. Since the Third Plenary Session of the 11th Central Committee of the Communist Party of China, artists in Yangjiabu, Weifang, under the major support of local governments and the leading departments of literature and arts, have rapidly emancipated their mind and created many good artistic works of a healthy ideological content, a strong flavor of life, a novel artistic style and a vivid image of figures. These works have won for many times prizes at national awarding activities and comprehensive art exhibitions and displayed at New Year picture exhibitions in more than 20 countries for international cultural exchanges.

In recent years, under the support of local party committees and governments and great efforts made by the Shandong Pictorial Publishing House, the new year pictures of Weifang have been compiled in large-scale voluminous picture albums, and the publication of one of which, “Folk New Year Pictures Extant in Weifang City”, has evoked worldwide repercussions and won “Shandong Province Splendid Project Prize” and “The Gold Bridge Prize” awarded by the Foreign Publicity Office of the Central Committee of the Communist Party of China and the State Council News Office. On this basis, Mr. Ma Zhiqiang and Mr. Peng Xinglin, the folk New Year picture artists in Weifang, presented as tribute again all precious materials of New Year pictures they collected and collated for many years. Thence, “Folk New Year Pictures Extant in Weifang City” (Supplement) is compiled and published. The “Supplement” includes 370 plus original new year pictures printed in the Qing Dynasty, the Republic of China and the early times of the founding of the People's Republic of China, including those wood block processes printed in Yangjiabu Village and those printed by *puhui* technique and semi-printed and semi-drawn methods in Gaomi City. The “Supplement” is richer and more colorful than the first collection. In particular, the “Supplement” establishes New Year pictures of a new category of News and Current affairs, which are the cream of Weifang New Year pictures, preserving many works of excellence, for example, *The Weiyang Railway Station*, *A Grand Sight of the Civilization in Shanghai* as well as works reflecting the times of land reform in early times of the founding of the People's Republic, the War to Resist U.S. Aggression and Aid Korea and the cooperatives of mutual aid groups, which are precious and are of important historical values.

That the Weifang folk New Year pictures can be deep-rooted for thousands of years in the masses of the people benefited considerably from the folk New Year picture artists who from generation to generation constantly enrich the artistic themes and improve the form of expression of New Year pictures in the light of the aesthetic psychology and ever-rising consuming requirements of the masses of the people. The artists are the very people who made with great efforts the old folk art extant over years and prosperous to grow up strong and sturdy. Therefore, to sum up conscientiously the historic experience and inherit the precious cultural heritage of the folk art will still be of some useful inspiration for the cultural undertaking in the course of the modernization of China.





濰坊民間孤本年画（續集）

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神圣仙佛



Pictures of Celestial and Terrestrial Gods, Deities, Fairies, Sages and Buddhas

以神圣仙佛为题材的年画,是潍坊地区印销最多的品种,它与每家每户的关系最为密切。每年春节,老百姓都要祭财神和祭祖,以求富贵平安。这类代表作品有文财神、武财神、文武财神、观音菩萨、佛祖、八仙、圣人等。至于家堂、族影,是春节人们用来祭祖的。神像年画的制作形式也多种多样,有木版套印,半印半绘,手绘,如家堂、族影,都是聘请民间艺人手绘,有很高的艺术水平。

New Year pictures taking figures of celestial and terrestrial gods, deities, fairies, sages and Buddha as themes were printed and sold most in the Weifang area, for they were closely related to all households. In general, at the traditional Spring Festival, people shall offer sacrifices before pictures of God of Wealth and their ancestors, praying for prosperity and peace. Representative works for this use include the pictures of God of Wealth (literary, military, or both), Guanyin (the Goddess of Mercy), the Buddhist patriarch, the Eight Immortals, sages, etc., and pictures of clan halls and ancestors. The former are produced by diverse methods, e.g. wood block process printing, semi-printed and semi-hand-drawn or completely hand-drawn; while the latter, used for later generations to cherish the memory of their forefathers at the Festival, are all hand-drawn products by master folk artists and are of a very high artistic level.



神

圣

仙

佛



1 增福财神 100 × 60cm 清代 木版套印
 God of Wealth and Happiness
 100 × 60 cm, Qing Dynasty, wood block process printing



2 文武财神 116 × 60cm 清代 半印半绘
Literary and Martial Gods of Wealth
116 × 60 cm, Qing Dynasty, semi-printed and semi-drawn



3 福禄寿三星 108 × 60cm 清代 手绘
Triple Gods of Wealth, Health and Happiness
108 × 60 cm, Qing Dynasty, hand-drawn



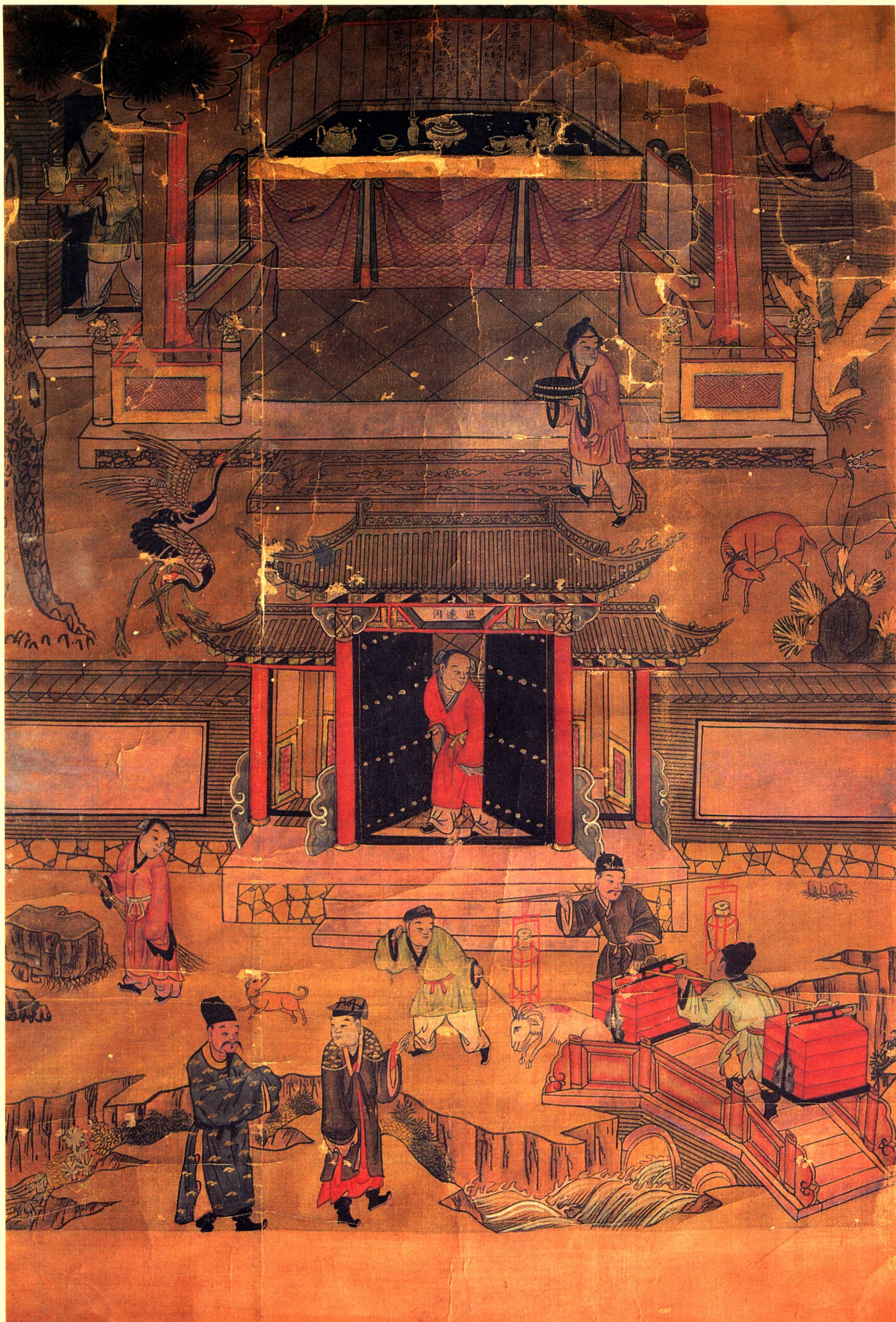


5 财神府 54 × 37cm 清代 版印
Hall of God of Wealth
54 × 37 cm, Qing Dynasty, wood block printing

聚 會







8 家堂 110 × 66cm 清代 半印半绘
A Clan Hall
110 × 66 cm, Qing Dynasty, semi-printed and semi-drawn



9 家堂 157 × 95cm 清代 木版套印

A Clan Hall

157 × 95 cm, Qing Dynasty, wood block process printing