



北京民间风俗百图

A Pictorial Record of Old Peking Folklore

珍藏版



北京图书馆出版社



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图书在版编目(CIP)数据

北京民间风俗百图: 珍藏版/(清)佚名绘; 王克友, 王宏印,
许海燕译. —北京: 北京图书馆出版社, 2003.2

ISBN 7-5013-2086-1

I.北... II.①佚... ②王... ③王... ④许... III.中
国画: 风俗画—作品集—中国—清代
IV.J222.49

中国版本图书馆 CIP 数据核字 (2003) 第 006075 号

书名 北京民间风俗百图

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责编 许海燕 王燕来

装帧 姜寻设计工作室

出版 北京图书馆出版社 (100034 北京市西城区文津街7号)

发行 (010) 66126153 传真 (010) 66174391

E-mail Btsfxb@publicf.nlc.gov.cn

Website www.nlcpress.com

经销 新华书店

印刷 北京通州次渠印刷厂

开本 787 × 1092 毫米 1/20

印张 5.5

版次 2003年2月第1版 2003年2月第1次印刷

印数 1—4000(精装1000)

书号 ISBN 7-5013-2086-1/K · 538

定价 35.00元(平) 48.00元(精)

序言

风俗画的制作，来源很古。四川成都发现东汉的画像砖中，有渔猎、收获、盐井、百戏之图；一九七三年，嘉峪关出土的三国时代的画像砖，有屯垦、牛耕、农桑之景。景物逼真，人物生动，成为学者研究“民俗学”之珍贵资料。

洎乎宋代，风俗画之制作蔚然成风，如北宋张择端的《清明上河图》，南宋李嵩的《货郎图》，不仅把宋代风俗人情、衣冠服制流传于现代，而绘画作者亦皆艺坛名家。盖人民热爱自己的生活，为记录自己的生活，进而为艺术上之创造，用以传之后人，以志不忘。此艺术发展之由来也。

这本《北京民间风俗百图》，反映了清代末季同治、光绪间之世象。自十三世纪六十年代元大都时起，北京即为人文荟萃之地。各地人民来此谋生，或以工商为业，或以卖艺为生，来者愈多，文化生活愈加多样，形成了争奇斗胜的“风俗画”。这里印行的北京风俗画，从其技法观之，乃出自民间艺人之笔。描写工致，刻画逼真，忠实地反映了晚清时代北京民俗生活的现实，不仅具有历史的价值，抑且具有艺术的价值。画中表现的事物，今或传（如中医诊脉，高跷，耍飞叉者）；或不传（如背包送报人，做蜡烛者，道士化缘者）。笔者于二十年代初来北京时，这些景物，均曾亲见之。今则时过境迁，其中，部分已不可得见，只能于图中窥之。例如宋代人之峨冠广袖，今人见之，颇觉新鲜；而今之高跟鞋，中山服，数百年后，观者亦觉新鲜。今之观昔，犹后世之视今。倘无图画之记录，文化遗痕，均无由得见矣。艺术之功能，比之一部“电影片”，世事进化的生产、劳动、文化、艺术发展之痕迹，咸由胶片以记录之。由此，后世子孙，乃可得见先人生产、劳动、创造文化艺术之过程。不仅得见历史进化之真实缩影，亦为教育子孙生动的教材。此书印行之意义，即在于此。

Preface

The making of folk-custom paintings in China dates back to ancient times. Pictures of fishing, harvesting, salt digging and miscellaneous games were found on the brick relieves unearthed in Chengdu of Sichuan Province. Similar pictures are also found on excavations of the Three Kingdoms' period in Jiayuguan, on scenes of corps farming, land-tillage with ox, and mulberry collecting. These paintings provide truthful landscape and expressive human figures and they serve as valuable material for folklore studies.

From the Song Dynasty (960-1279) onward, folklore painting became something of a vogue. Masterpieces of the period include Qingming Shanghe Tu (Market of Shanghe in the Well-Ordered Society) by Zhang Zeduan of Northern Song Dynasty, Huolang Tu (Picture of the Peddler) by Li Song of Southern Song Dynasty. These paintings as a record of the folk custom, dressing fashions, etc. of the period, were made by great artists of the time. After all, people, who love their way of life, try to record it and make it into an artistic creation so that their life images may be taken over by future generations, instead of passing into oblivion. Such is the way art comes into what it is at all.

The present Pictorial Record of Old Peking Folklore reflects on aspects of the social conditions of the later Qing-dynasty Peking, during the reigns of Emperors Tong Zhi (1861-1874) and Guangxu (1875-1908). As early as the 1260's, when

Beijing was known as “Dadu”, capital of the Yuan dynasty, this ancient city evolved into a cultural center. People came from all parts of the country to seek fortunes in this great metropolis, some by engaging in a trade, others by giving entertainment. The multitude of newcomers added to the variety of cultural life and constituted a panorama of contrastive ‘folk’ s ways and custom’.

The folk custom pictures presented in this brochure may be the work of some folk artist, judging by the techniques employed. The drawings are patiently fine and paintings vivid and truthful, a realistic reflection on the old Peking folk custom of the late Qing dynasty. The pictorial is of artistic as well as historical value. Some of the scenes represented can still be encountered on present-day street-corner performances (e.g., Pulse-feeling, Stilts-walking, Flying trident playing, etc.); others have disappeared altogether (e.g., the News-courier, Candle-maker, Taoist-beggar). When I first came to Peking during the 1920’s, I witnessed those scenes with my own eyes. Now, great changes have taken place. Many of the scenes can never be viewed except in pictures.

Perhaps if we first got a glimpse of the high-crowned caps and wide sleeves worn by, say, the Song-dynasty people, we would find great curiosity in them. In analogy, however, what is à la mode for today, like our high-heeled shoes, our chic clothing, etc., may as yet pose as curious to viewers centuries after us. What the past looks to us is what the present looks to our future generations. But for the

pictorial records, we would never have known the traces of our cultural past by sight. The function of art is, therefore, like that of the camera, which records the ways of production and daily work, process of cultural and artistic creation, etc. of the day, and their evolutionary change. Hence a better chance for our future generations to view how we lived in our time. Nay, artwork serves not only as a miniature of historical truth, but also as a textbook or lessons to our descendants. The publication of this brochure may as well find its significance in this second sense.

Liu Lingcang

目录

- | | | |
|----------|------------|-----------|
| 1 剃头图 | 21 蘸羊油烛图 | 41 烧包袱图 |
| 2 卖茶汤图 | 22 耍叉图 | 42 捡烂纸图 |
| 3 卖鸭蛋图 | 23 焊水烟袋图 | 43 撞钟图 |
| 4 卖芝麻秸图 | 24 小什不闲乞丐图 | 44 卖豆腐脑图 |
| 5 修脚图 | 25 打糖锣图 | 45 抽糖人图 |
| 6 看西湖景图 | 26 卖皮鞭子图 | 46 打连湘图 |
| 7 卖零绸子图 | 27 批“殃榜” | 47 道士化缘图 |
| 8 医道图 | 28 广东妇人图 | 48 劊猪图 |
| 9 摆西瓜摊图 | 29 蹬梯子图 | 49 妇人卖花图 |
| 10 点蒿子灯图 | 30 宰羊图 | 50 耍猴图 |
| 11 过卖图 | 31 放风筝图 | 51 端技勇石图 |
| 12 卖蝓蝓图 | 32 卖大碗茶图 | 52 钹剃刀图 |
| 13 三棒鼓图 | 33 做潮烟图 | 53 冲磨图 |
| 14 送报图 | 34 唱大鼓书图 | 54 汉官太太图 |
| 15 踢毽图 | 35 卖鞋垫毡垫图 | 55 做席图 |
| 16 打蛋雀图 | 36 卖“图儿”图 | 56 插扇面图 |
| 17 剃头放睡图 | 37 钻火圈图 | 57 卖凉粉图 |
| 18 高跷会图 | 38 箍桶图 | 58 耍钹图 |
| 19 吞刀图 | 39 下象棋图 | 59 卖糖瓜糖饼图 |
| 20 攒香簋米图 | 40 赶脚图 | 60 打太平鼓图 |

- | | |
|-----------|-----------|
| 61 卖小鞋图 | 81 剃镖刀图 |
| 62 贩骡马图 | 82 耍碗图 |
| 63 架双拐图 | 83 卖春联图 |
| 64 踢球图 | 84 卖鲜花图 |
| 65 瞽目人图 | 85 卖白薯图 |
| 66 卖艺图 | 86 耍坛子图 |
| 67 卖江米人图 | 87 顶宝塔碗图 |
| 68 跑旱船图 | 88 卖琉璃喇叭图 |
| 69 卖吊炉烧饼图 | 89 乞丐人图 |
| 70 “瞧香”图 | 90 耍火流星图 |
| 71 卖估衣图 | 91 翻跟头图 |
| 72 套豌豆糕图 | 92 拾粪图 |
| 73 雨水泡图 | 93 练皮条槓子图 |
| 74 雇乳母图 | 94 舍冰水图 |
| 75 摇车图 | 95 卖玻璃镜图 |
| 76 耍双石头图 | 96 串铃卖药图 |
| 77 吹糖人图 | 97 耍耗子图 |
| 78 卖仙鹤灯图 | 98 卖槟榔图 |
| 79 收拾锡器图 | 99 拉冰床图 |
| 80 烙煎饼图 | 100 磨刀剪图 |

Contents

1. Haircutting
2. Selling Tea Soup
3. Salted Duck's Eggs
4. Selling Sesame Stalks
5. Pedicurist
6. Enjoying Landscape
7. Selling Scraps of Silk
8. Medical Practice
9. Selling Watermelons
10. Wormwood Lamp
11. Waiter
12. Katydid
13. Three-Stick Drum
14. The News Messenger
15. Playing Shuttlecock
16. Marbles and Birds
17. Haircut Relaxation
18. Stilt-walking Performer
19. Sword-swallowing
20. Winnow Somersaults
21. Candle-maker
22. Trident-performer
23. Mending Tobacco Pipes
24. Street Beggar
25. Candy Man
26. Selling Leather Whips
27. Writing an Obituary
28. Cantonese Woman
29. Ladder Acrobatics
30. Butcher
31. Flying Kites
32. Selling Tea Drinks
33. Making Pipe Tobacco
34. Drumbeat Story-telling
35. Selling Shoe-pads
36. Selling Tale Collections
37. Fire Hoop Jump
38. Hooper
39. Playing Chinese Chess
40. Donkey for Hire
41. Burning Cloth-wrapper
42. Waste Collector
43. Flipping Coins
44. Jellied Bean Curd
45. Figured Candies
46. Singing Juggler
47. Taoist Begging Alms
48. Castrating Pigs
49. Woman Flower Peddler
50. Monkey Performer

- | | |
|------------------------------|------------------------------|
| 51. Stone-lifting | 76. Stone Weights |
| 52. Razor Sharpening | 77. Sugar Figure Blower |
| 53. Mill-cutter | 78. The "Crane-lamp" |
| 54. An Official's Wife | 79. Tinker |
| 55. Mat-maker | 80. Baking Battercake |
| 56. Making Folding-fans | 81. Dart Playing |
| 57. Bean-starch Noodles | 82. Playing Bowls |
| 58. Cymbals-playing | 83. Spring Festival Couplets |
| 59. Sweetened Cakes | 84. Flower Peddler |
| 60. Peace Drum | 85. Sweet Potatoes |
| 61. Selling Children's Shoes | 86. Playing the Urn |
| 62. The Horse Broker | 87. Playing "Pagoda-bowls" |
| 63. Crutches | 88. Glass Trumpets |
| 64. Kicking Balls | 89. Beggar |
| 65. The Sightless | 90. Twirling Fire-balls |
| 66. Street Performer | 91. Turning Somersaults |
| 67. Flour-paste Figures | 92. Manure-picking |
| 68. Sailing a Land Boat | 93. Leather Strip Exercise |
| 69. Baking Cake | 94. Giving Ice Water |
| 70. Superstitious Therapy | 95. Selling Glass Pictures |
| 71. Second-hand Clothes | 96. Selling Drug |
| 72. Pea-flour Cakes | 97. Trained Mice |
| 73. Rainwater Bubbles | 98. Selling Betelnuts |
| 74. Wet Nurse | 99. Pulling Sleds |
| 75. Rocking Cradle | 100. Knife Sharpener |



一、剃头图 其人挑担游于街市之间，手执“唤头”，串走胡同，每到大街，将挑放地，等来往之人刮脸、打辮子、剃头，方便之至。 注：文中的“中国”，指京师，是沿用古时的一种称谓。以后各篇同此。

1. Haircutting This picture shows a barber in old Peking. The barber strolls about in downtown streets, carrying his equipment with a shoulder-pole and sounding metals for attention. He puts down the load by the street and waits for people's patronage. It is very convenient for passers-by to have a haircut and a shave in this way.



此中國賣茶湯之圖也其人肩挑水桶火壺
遇食者開水冲面成糊上撒紅糖菓料其味
甚甜當作點心而已

二、卖茶汤图 其人肩挑水桶、火壶，遇食者，开水冲面成糊，上撒红糖，其味甚甜，当作点心而已。

2. Selling Tea Soup This picture shows the tea-soup seller in old Peking. The peddler carries a shoulder-pole with a flour barrel and a boiling kettle at each end. If anyone asks for a cup, he pours hot water into the flour and then adds some brown sugar to sweeten the paste-like snack.



此中國賣鴨蛋之圖也其人由勝芳賣來若干
在京醃鹹賣於人食之其味甚美

三、卖鸭蛋图 其人由胜芳买来若干，在京腌咸，卖与人食之，其味甚美。注：胜芳镇，地名，在北京通天津的路上。

3. Salted Duck's Eggs This picture shows a person selling salted duck's eggs. The peddler buys the eggs in Shengfang Town and preserves them in salt for some time before selling them. The eggs preserved this way are very delicious to eat.



此中國賣芝麻秸之圖也其人身挑筐架內盛
芝麻秸松木枝在沿街吆呼賣于住戶年底祭
神焚化也

四、卖芝麻秸图 其人身挑筐、架，盛芝麻秸、松木枝，在沿街吆呼卖与住户，年底祭神焚化。

4. Selling Sesame Stalks This picture shows a peddler of sesame stalks and pine branches, who is seen carrying them to sell from door to door. People buy some to burn when offering sacrifice to the gods towards Spring Festival.



此中國修腳之國也每日間手持竹板名曰
對君作長街遊走竹板一响便知修腳的來
如遇修腳之人二人對座將腳擱在膝蓋上
用小刀割取腳上雞眼取其行路平穩廟
場必有

五、修脚图 每日间手持竹板，名曰“对君作”，长街游走。竹板一响，便知修脚的来。如遇修脚之人，二人对坐，将脚搁在膝盖上，用小小刀割取脚上鸡眼，取其行路平稳。庙场必有。

5. Pedicurist This is a picture of a pedicurist, who strolls along the street cracking two small pieces of sounding bamboo to announce his arrival. If he finds anyone need feet fixing, he will sit him facing himself and, placing the client's foot on his knee, cuts out the corns to relieve his pain. The pedicurist is available at any temple fair.



此中國看西湖景之圖也天下之景無勝于
西湖者已取此為名然造此物者種種不一
有大有小用鑼鼓唱歌者有指畫中景之而
說者過廟集者即多分掙也

六、看西湖景图 天下之景，无胜于西湖，所以取此为名。然造此物者种种不一，有大有小，[有]用锣鼓唱歌者，有指画中景致而说者。遇庙集者，即多分掙。

6. Enjoying Landscape This picture shows children peeping into the scenery-box, known as the "Scenery of the West Lake", as the beauty of the West Lake is best known under heaven. The scenery presented inside varies considerably from performer to performer. Some are rather large, others are small, and some even provide explanations or are accompanied by singing and music. The performer can make more money at temple fairs.