



历史活化石

图

九九

New Year Pictures

年画

「新桃旧符，迎福纳祥」

孙欣◎编著

全国百佳图书出版单位
时代出版传媒股份有限公司
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年画是一种传统的中国民间艺术，是农村百姓喜闻乐见的艺术形式。在古代，每值岁末，人们都会在自家张贴年画和对联，以增添节日的喜庆气氛，祈福迎祥、趋吉避凶。年画因每年都要更换，或张贴后可供一年欣赏之用，故名“年画”。

传统的年画制作以木刻水印为主，追求拙朴的风格与热闹的气氛，因而大

New Year pictures are the traditional folk works of art in China and popular among Chinese people in the countryside. In ancient times, when the year-end came, every house would put up New Year pictures and couplets, to enrich festivity, pray for blessing, usher in good luck, and avoid disasters. New Year pictures get their name because they are replaced once every year or because they are supposed to last a year once put up.

Traditional New Year pictures are typically block-printed with coloured paints. They pursue a naive style and add to the festive atmosphere. Therefore, most of them feature simple lines and bright colours; mostly representing birds, flowers, plump children, the golden rooster, fairy tales, legends and historical



多线条简单、色彩鲜明，内容大多为花鸟、胖娃娃、金鸡、神话传说与历史故事等，用来表达人们祈望丰收的心情和对幸福生活的憧憬，具有浓郁的民族特色与乡土气息。

年画不仅是对年节的一种五彩缤纷的点缀，还是对中国社会的历史、生活、信仰和风俗的反映。因此，年画不仅具有很高的艺术价值，而且具有很丰富的文化内涵，是中国古代最流行的年俗文化观赏品和吉祥挂图，被称为农耕时代百姓们的“墙上电视”。

如今，年画已成为中华民族历史上的一个文化符号。现在，就让我们走进丰富多彩的年画世界，感受它的独特魅力，体味它的文化底蕴。

stories, they express people's wish for bumper harvests and a happy life and show distinctive national features and a rustic flavour.

New Year pictures are not only colourful decoration during the festival, but also reflect the history, life, beliefs and customs of Chinese society. They have presented a full picture of Chinese people's spiritual world. Therefore, they not only have great value as works of art, but also contain rich cultural meanings. As a form of decorative art with auspicious meanings and the most characteristic of the Chinese New Year customs, they have been known as "TV on the wall" for common Chinese in the agrarian period.

New Year pictures have become a cultural symbol of the Chinese nation. Now let's enter the colourful world, feel their unique charm and appreciate their cultural meanings.

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年画的历史

History of New Year Pictures

年画是中国民间艺术的重要组成部分，是中国民间在年节之际，用来迎新春、祈丰年的一种民俗艺术品，也是广大人民群众用来美化环境、反映社会生活、表达心理愿望的一种最为普遍的艺术形式。

New Year pictures have been an important part of Chinese folk arts, folk artworks used by the Chinese to greet the new year and pray for a harvest year when the Spring Festival comes, and one of the commonest forms of art employed to beautify the environment, reflect social life and express good wishes.



> 年画的来历

年画作为中国独有的艺术样式，有着悠久的历史，相传在汉代已经出现。据东汉蔡邕的《独断》记载，汉代民间已有人在门上贴“神荼”“郁垒”等神像；至宋代演变为木版年画，时称“纸画”；明代称“画帖”；清代时则被叫做“画贴”，而初始被定名为“年画”，则是在清代道光年间（1821-1850）。其时，清代学人李光庭在他撰著的《乡言解颐》中提到“扫舍之后，便贴年画”。

由于受到不同的语言习俗的制约，木版年画在各地也有多种叫法，北京叫“画片”“卫抹子”，苏州叫“画张”，浙江叫“花纸”，福建叫“神符”，四川叫“斗方”等，各不相同。张贴年画

> Origin of New Year Pictures

As a unique form of art in China, New Year pictures have had a long history. Legend has it that they appeared in the Han Dynasty (206 B.C.-220 A.D.). According to records in the book *Du Duan* by Cai Yong of the Eastern Han Dynasty, folk people began putting up on doors images of deities such as Shentu and Yulei in the Han Dynasty; in the Song Dynasty (960-1279), New Year pictures printed with wood blocks were developed, which were known as “paper pictures”; in the Ming and Qing Dynasties they were called “put-up pictures”. It was not until Emperor Daoguang’s reign (1821-1850) in the Qing Dynasty that the name “New Year pictures” first appeared. Li Guangting, a scholar active in that period, wrote in his *Country Talk for Entertainment (Xiang Yan Jie Yi)*, “After the house is swept



是一种年节习俗，最初起源于秦汉时期。秦始皇统一中国（221B.C.）后，建立了中央政权，推广了统一的历法。至汉代时，社会经济日益繁荣，生产生活秩序稳定，人们在新旧更替之时，除了庆丰收的活动外，又增添了祭祀祖宗、驱妖除怪等方面的内容，使年节风俗成为一系列的民俗活动。

在年节习俗化的过程中，出现了与之相适应的年节装饰艺术，先是“画鸡于户，画虎于门”，而后又出现了门神形象，担负着守门护

clean, New Year pictures are put up.”

Because of different dialects and customs, the names of block-printed New Year pictures vary in different areas. In Beijing, they are called *huapian* or *weimozi*, in Suzhou *huazhang*, in Zhejiang *huazhi* (literally “decorative paper”), in Fujian *shenfu* (literally “talisman”), and in Sichuan *doufang*. Putting up New Year pictures is a New Year custom which originated in the Qin and Han Dynasties. After the First Emperor of Qin united China in 221 B.C., he established a central government and standardised the calendar. In the Han

Dynasty, the social economy prospered and a stable order was maintained in production and life. At the turn of the New Year, apart from harvest-celebrating activities, events such as offering sacrifices



• 古代年画财神的供奉

The Setting out of New Year Pictures in Ancient Times

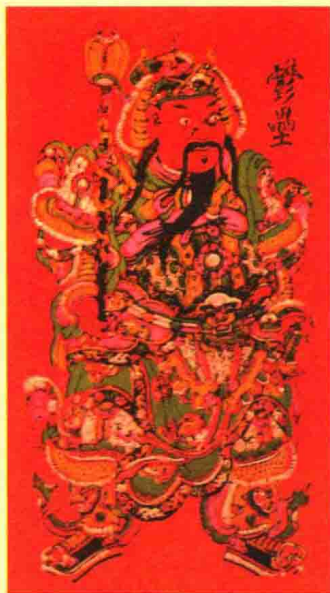


神荼和郁垒

相传在古代，东海度朔山上有一棵弯曲伸展三千里的大桃树。大桃树的枝丫一直伸向东南方一个山洞的门口，山洞里住着许多神将，都要由此出入。树下有两位神将把守，一个叫神荼，一个叫郁垒。他们一旦发现有害人的恶鬼，就会用苇索将其捆住，送去喂老虎，让百姓得以安居乐业。于是从西周开始，人们便根据这个传说，每逢年节便在桃木板上画上两位神将的像，悬于大门或寝室门两侧，用以镇邪驱鬼、祈福纳祥。

Shentu and Yulei

Legend has it that in ancient times, there was a big crooked peach tree stretching 1,500 kilometers on Mt. Dushuo in the East Sea. Its crown stretched southeast until it reached a cave inhabited by many divine generals, who passed by here every day. The gate to the cave was guarded by two divine generals: Shentu and Yulei. Once they discovered any cacodemon who had an axe to grind, they would tie it up with a reed rope and feed it to tigers. Thanks to their protection, people have been able to live and work in peace and contentment. Starting from the Western Zhou Dynasty, with an inspiration from the legend, people hung the images of the two deity generals painted on peachwood boards on both sides of the front gate or the bedroom door, to drive away evil and bring in good luck.



• 郁垒年画
New Year Picture
Representing Yulei



• 神荼年画
New Year Picture
Representing Shentu



宅的重任。唐宋多以钟馗为门神，后来又逐渐演变成秦叔宝、尉迟敬德二位将军，俗称“武门神”。

宋代时还出现过另一种类型的门神，即文门神。南宋画家李嵩曾在《岁朝图》中描绘了大门上张贴的头戴金盔、身披重甲、手握兵器的武门神，以及院内正厅门上张贴的头戴纱帽、身穿官服、手捧牙笏的文门神。

此后，每到春节，人们总是

to ancestors and banishing demons and monsters were also carried out. Since then, a series of customs have been observed.

As New Year customs came into being, corresponding decorative arts gradually took shape. Initially, “roosters and tigers were drawn on doors”. Later, door gods were conjured up to guard doors and households. In the Tang and Song Dynasties, Zhong Kui, the master exorcist, was the commonest image of door god pictures. Later, Qin Shubao and Yuchi Jingde, two famous generals in the Tang Dynasty took his place—they have been popularly known as “martial door gods”.

Another type of door gods, i.e. “civil door gods”, appeared in the Song Dynasty. Li Song, painter of the Southern Song Dynasty, in his painting *Sui Chao Tu*, represented martial door gods on the main gate wearing helmets and heavy armours and holding weapons, and civil door gods on the doors of the main hall wearing black gauze caps and official robes and holding sceptres.

When the Spring Festival comes, Chinese people will always put up various New Year pictures on the main gate, inside the main house, on the doors



• 古代年画的张贴

The Setting out of New Year Pictures in Ancient Times

在自己家的大门上、堂屋内、卧室的门和墙上，以及厨房、粮仓、饲养棚，甚至厕所里贴上题材样式各不相同的年画，以示辞旧迎新，同时营造节日气氛，装饰环境，寄托美好愿望。

and walls of bedrooms, in the kitchen, granaries, breeding sheds and even lavatories so as to herald a new year, create a festive atmosphere, beautify the environment, and embody their good wishes.



• 漳州年画《门神》（明代）

右为尉迟敬德，左为秦叔宝。尉迟敬德纯朴忠厚，勇武善战，一生戎马，屡立战功。秦叔宝勇猛彪悍，每战必先，常于千军万马之中取敌将首级。

Zhangzhou New Year Pictures Representing Door Gods (Ming Dynasty)

The general on the right is Yuchi Jingde, and the other on the left is Qin Shubao. A simple and honest man, Yuchi had proved his gallantry and superb fighting skills in numerous battles throughout his life and rendered illustrious military service. Qin, brave and fierce, led the charge in every battle and often dashed into the crowd of the enemy and chopped off their commander's head.



门神的起源

相传唐太宗李世民有一次生病，梦里常听到鬼哭狼嚎之声，故而夜不成眠。这时，秦叔宝和尉迟敬德两位大将自告奋勇，身披盔甲站立宫门两侧，结果宫中果然平安无事，李世民得以睡个好觉。可是，总不能让两位将军每晚都守门，于是李世民命画工将他们的威武形象绘制在宫门上，称为“门神”。

Origin of Door Gods

According to legend, Li Shimin, Emperor Taizong of the Tang Dynasty, once fell ill. He heard ghosts wailing and howling in his dreams and thus could not sleep well. Then Qin Shubao and Yuchi Jingde, two of his generals, volunteered to guard the palace gate in armours. As expected, that night, the palace turned out to be uneventful and the emperor was able to have a peaceful sleep. However, he could not have them guard the gate every night. So he asked his artisan-painter to paint the two mighty generals on the palace gate, who have been known as "door gods" ever since.

钟馗

钟馗是中国民间传说中赐福镇宅的圣君，传说他长得豹头环眼，铁面虬髯，相貌奇丑，但却才华横溢，满腹经纶，平素为人刚直，不惧邪祟。在中国民间传说中，钟馗是专门负责抓鬼的大神，因此人们常以钟馗捉鬼图来驱鬼避邪。唐朝的历代皇帝每逢过年都会赐给大臣们钟馗的画像，慢慢成为了惯例。钟馗也成为人们追求幸福美好生活的一种文化符号。

Zhong Kui

In Chinese folk legends, Zhong Kui is a deity that blesses and guards the household. Legend has it that he was very ugly with a leopard-like head, round eyes, a pitch-black face and curly beard. However, he was talented and had encyclopedic knowledge. Being upright and outspoken, he was not afraid of evil spirits and ghosts. According to Chinese folklore, he was a deity in charge of nabbing ghosts. Therefore, people often use the image of Zhong Kui vanquishing ghosts to repel ghosts and ward off evil spirits. In the Tang Dynasty, every time when the Spring Festival arrived, the emperor would bestow the portraits of the exorcist on his officials. Gradually such a deed was established as a custom. Zhong Kui thus becomes a cultural symbol embodying people's pursuit of happiness.



• 杨家埠年画《驱邪降魔》（清代）

年画中用以驱邪降魔的门神多为钟馗。图中钟馗满脸胡须，长相丑陋，身着蟒袍，手持宝剑，人物形象生动传神。

Yangjiabu New Year Picture Repelling Evil Spirits and Subduing Demons (Qing Dynasty)

Zhong Kui has been the door god in most New Year pictures to ward off evil spirits and subdue demons. This picture has vividly represented him as an ugly bearded man wearing a traditional Chinese official robe and holding a sword.



> 年画的发展

宋元时期是中国的雕版印刷事业最为发达的时期，手工技艺的进步，大众文化水平的提高，社会事业的需要，使雕版印刷书籍在质与量上都达到了一个新的高度。这一时期，中央及地方政府、民间的书坊，甚至一些小的家庭作坊，都开始从事雕版印刷，并形成了浙江杭州、福建建阳、四川成都、山西平阳四大刻书中心。当时，民间书坊在刻书、贩书的同时，还刻印一些用于民俗活动的版画出售。另外，宋代社会对寓意吉祥的图画的需求日益增多，民间画工往往采取创作一稿，复制数百张的办法来供应市场，也只能满足部分需要。因而书坊采用民间画工的稿本刻印出售，价廉物美，受到大众的欢迎。

> Evolution of New Year Pictures

The Song and Yuan Dynasties witnessed a heyday of the block-printing industry in China. The advances in handicraft, the improvement in popular culture and the demands of society had pushed block-printing books to a new level in both quality and quantity. In this period, the central and local governments, bookstores and even families were involved in block-printing. Four centres, i.e. Hangzhou of Zhejiang, Jianyang of Fujian, Chengdu of Sichuan and Pingyang of Shanxi took shape. While engraving blocks, printing and selling books, private bookstores also printed some pictures for folk events. Besides, as the demand of the Song society for auspicious pictures increased, folk artisan-painters tended to make hundreds of copies of the same painting, only to meet part of the needs of the

1994年，在温州皇岙石塔中出土的北宋时期的套色木刻版画《蚕母》，是已发现的最早的民间木版画实物。蚕母就是江浙一带蚕农奉祀的蚕神，因而这张版画应该是在“祭蚕神”“谢蚕神”的民俗活动中使用的。《蚕母》画面残高约21

market. Book-printers thus rendered their pictures onto blocks, printed them in large numbers and sold the pictures in the market. Being inexpensive, their high-quality products were well received by the public.

Silkworm Mother, a coloured block print of the Northern Song Dynasty



• 山西平阳年画《义勇武安王位》（宋代）

义勇武安王即关羽，字云长，三国时期蜀先主（刘备）的大将。世人感其德义，岁时奉祀。宋大中祥符七年（1014）赐庙额曰“义勇”，追封“武安”王。画中关羽头戴软巾，身着锦袍绣服，脚踏云头高靴，侧身握拳而坐，前侧有一武士执令旗，一武士捧印，后有武士擎刀扶旗侍立，旗上书“关”字，衬以苍松云朵，画面气氛庄严。画面边框饰回纹，上部有“义勇武安王位”楷书题字，另有贴边小字“平水徐家印”。

Guan Yu, Valiant and Loyal Prince of Martial Prowess and Peace, a New Year Picture of Pingyang, Shanxi (Song Dynasty)

Guan Yu, Loyal and Valiant Prince of Martial Prowess and Peace, with his courtesy name Yunchang, was a great general under Liu Bei, founder of Shu in the Three Kingdoms Period. He has been universally admired for his virtues and loyalty and thus worshipped during the Spring Festival. In the 7th year of Dazhong Xiangfu period (1014) in the Song Dynasty, the posthumous title *Wu An Wang* ("Prince of Martial Prowess and Peace") was conferred upon him with two laudatory adjectives *Yi* and *Yong* ("loyal and valiant"). As represented, Guan Yu wears a kerchief, a brocade robe, and a pair of high boots and sits sideways with clenched fists. In front of him stand two warriors, one holding a flag of command and the other carrying a seal. Behind him stand three more warriors, each holding a broadsword and one upholding a banner which bears Guan Yu's family name Guan. In the background are patterns of pines and clouds. The print seems solemn and dignified and is framed by a series of rectangular spirals. In the upper part Guan Yu's title is inscribed in regular script. On the edge there is a row of smaller characters, reading "Seal of the Xu Family from Pingshui".