

# 中国民俗画 通史

张德利 编著



河北美术出版社

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## 简介

《中国民俗画通史》系河北省十二五规划重点资助课题系列成果之一，全书共11章55节，记载了上起原始社会，下至新中国成立后的中国民俗画发展状况，主要按时间为顺序，全书分为《导论》《史前民俗画》《先秦民俗画》《秦汉民俗画》《魏晋南北朝民俗画》《宋辽金西夏民俗画》《元代民俗画》《明代民俗画》《清代民俗画》《民俗画的新发展》。

中国民俗画源远流长，在历史文化遗产，传统民俗考证，绘画技法研究等方面都有重要作用，但在中国的美术史研究中，专家、学者对民俗画的研究不是很多，很多人并不把它作为专门的一类。第一是许多人认为民俗画与文人画、院体画比起来属于下层文化，难登大雅之堂，不屑于研究；第二是因为民俗画的作者大部分是民间画家，没有留下姓名，比如众多的岩画、帛画、门画、年画、寺庙壁画、墓室壁画、画像石、画像砖等民俗作品的作者都没有记载，而民俗画涉及的内容又过于庞杂，为研究工作带来了困难；第三是民俗画的判定问题，什么样的作品属于民俗画，如何判定，是从内容上判定，风格上判定，还是从用途上判定，没有准确的依据。

民俗画不等同于民间绘画，民俗画的作者可能是民间画工，普通百姓，也可能是文人墨客、知名画家。另外，民俗画可能是反映民俗民风的作品，也可能作品本身就是民俗活动的载体，也或二者兼而有之，正是以上众多原因造成了民俗画研究的缺失。但民俗画却是与人们生活距离最

近的一个画种，最为普及的一个画种，也是生命力最强，历史最悠久的一个画种。几千年来，广大的劳动人民以自己的方式将生活融入历史中，并不断地形成集体的记忆。在艺术领域创造着属于自己的文化，创作了大量的民俗画作品，为中华艺术宝库留下了大量珍贵的财富。

民俗画是我们研究古往今来人们生活、劳动、礼仪、交往、建筑、服装、交通、绘画技巧、审美观念等各方面内容的宝库，民俗画所反映的风土人情，民间习俗和地方传统是维系一个地方、一个民族、一个国家的人们内在凝聚力的纽带，也是中华文明得以传承不息的重要因素。民俗画是我国绘画艺术中的一个重要组成部分。

民俗画的概念界定：民俗画是指描绘社会生活中人们长期融合形成的具有较普遍性的风俗习惯内容，如衣食住行用、祭祀、娱乐节日、行业劳动特点等的画作，也包括在这些活动中起到重要作用的画作本身。民俗画的主要表现形式有壁画（包括石窟壁画、墓室壁画、寺庙壁画、炕围画等）、画像石、画像砖、漆画、纸马、年画（包括门画等）、农民画以及原始社会创作的岩画、彩陶画等。

《中国民俗画通史》征引史料极为丰富，旁征博引，反复删改，遇到歧义处，均加以考订。并有新的观点，如民俗画的断代，定义、内容的分类等等。该书对中国民俗画进行了较为完整和系统的研究。



## Synopsis

The General History of Chinese Folklore Painting is one of the achievements of key project series sponsored by Hebei province's 12th Five-Year Plan. The book is divided into 11 chapters and 55 sections, recording the evolution of Chinese folklore painting dating from primitive society all the way to the establishment of new China with a total of around 210,000 words. Largely chronologically, this book is spilt into "Introduction", "Prehistoric Folklore Painting", "Folklore Painting in the Pre-Qin Period", "Folklore Painting in the Qin and Han Dynasties", "Folklore Painting in the Wei, Jin, Northern and Southern Dynasties", "Folklore Painting in the Wei, Jin, Northern and Southern Dynasties", "Folklore Painting in the Song, Liao, Jin and Western Xia Dynasties", "Folklore Painting in the Yuan Dynasty", "Folklore Painting in the Ming Dynasty", "Folklore Painting in the Qing Dynasty", and "New Development of Folklore Painting".

Chinese folklore painting enjoys a long history and plays an important role in historical and cultural inheritance, traditional folk-custom research, drawing technique research, and so forth, however, experts and scholars did not do much research on folklore painting in the research of Chinese art history, as many do not deem folklore painting as a specialized category. Firstly, many think of folklore painting as an underclass culture compared to literati painting and imperial-court decorative painting and unable to appeal to refined taste, so they disdain to research on it; secondly, it is because most folklore painting authors are folk painters without leaving their names, for stance, the authors of numerous works of folklore, including cliff paintings, silk paintings, door paintings, New Year paintings, mural painting in temple, mural painting in tomb chamber, portrait rocks, and portrait bricks, were not recorded, and folklore painting involves multifarious contents, which imposes a challenge to researches; thirdly, the determination issue of folklore painting. What kind of work can be determined as a folklore painting? How to determine? By content, style, or usage? There is no accurate basis.

Folklore painting is not the same thing as folk paintings, as folklore painting's authors can be folk painters, rank and file, or probably men of letters or famous painters. Additionally, folklore painting can be the reflection of folk customs or the carrier of folk activities themselves, or a combination of both. The reasons above result in the deficiency of folklore painting research. But folklore painting is a kind of painting that comes closest to people's life and is the most widespread one, as well as the most vivacious and the oldest. Over

thousands of years, masses of laboring people have integrated their lives into history in their own ways and continuously formed collective memories. They created their own culture in the realm of art and made a multitude of folklore paintings, leaving a great amount of precious wealth for Chinese art treasury.

Folklore painting is a treasury vault for us to study people of all times in terms of livelihood, work, etiquette, contacts, architecture, clothes, transportation, drawing skills, aesthetic standards, and so forth. The local customs and practices, folk customs, and local traditions reflected in folklore painting serve as a bond to inherently cohere people in a place, a nation, and a country, and also act as a key factor that enables Chinese civilization to be carried on and on. Folklore painting is an important part of our pictorial arts.

The definition of folklore painting: folklore painting refers to the paintings that depicts relatively universal folkways fused and formed over a long time in people's social life, such as clothing, food, housing, transportation, supplies, sacrifices, recreations, festivals, industrial working features, which also include the paintings themselves as they have played an important part in these activities. Folklore painting's main forms contain mural painting (including grotto frescoes, mural painting in tomb chamber, mural painting in temple, and Kangwei painting), portrait rock, portrait brick, lacquer painting, Zhima painting, genre painting, New Year paintings (including door painting), farmer painting that emerges in modern times as well as what were created in primitive society, including cliff painting and painted pottery painting.

The General History of Chinese Folklore Painting cites abundant historical data and various authorities. It has been revised and finalized for many times, and examined and corrected all the ambiguities. Also, it provides new viewpoints, including discontinuation of folklore painting, and classification of definitions and contents. This book conducts a relatively complete and systematic research of Chinese folklore painting, and is a pioneering work.

## 序

中国民俗画源远流长，在历史文化遗产，传统民俗考证，绘画技法研究等方面都有重要作用，然纵观诸多中国美术史籍，研究者甚少，究其原因无非两点：或因其偏涩，史料贫乏，难窥全貌，令人无法涉足；或视其鄙陋，认为没有研究价值，为学者鸿儒所不屑。故只有只言片语散见于史册，而无系统研究者，实为憾事。

令人欣喜的是《中国民俗画通史》的撰写丰富了相关研究，该书以扼要、生动的文字，众多的图例，以朝代为主线，分11个部分系统地阐述了中国民俗画的发展历程，叙述不同时期民俗画的发展特点、题材、内容及重要的作品和画家，最终形成一部简洁而又有血有肉的中国民俗画史。全书编排周密、详细，文笔简洁生动，评论中肯，许多简明的结论闪耀着真知灼见，多有创新之观点。如对于民俗画的起源，一直众说纷纭，或曰起源于宋，或曰起源于汉，莫衷一是，作者通过对中国民俗学泰斗钟敬文先生的《中国民俗史》及其他史料的研究，推断出中国民俗画的起源应与民俗的产生一致，最早应在原始社会。此外，作者对于民俗画的概念也做出了界定，认为民俗画是指描绘社会生活中人们长期融合形成的具有较普遍性的风俗习惯内容，如衣食住行用、祭祀、娱乐节日、行业劳动特点等的画作，也包括在这些活动中起到重要作用的画作本身，如年画、帛画、挂幡、纸马、岩画、彩陶等，理清了多年来模糊不清的概念。凡此种种创新性的独特见解，令人耳目一新，丰富了中国民俗画的研究内容。



《中国民俗画通史》上起原始社会，下至新中国成立后，研究跨度之大，内容之丰富，为前人所不曾涉足，丰富充实了中国民俗画史的研究。

本书作者早年毕业于河北师范大学，后游学于京师，与良师挚友相学相长，潜心钻研，笔耕不辍，从事绘画创作二十余载，闲暇之余遍访名山大川，清身心以消俗虑，亲诗文而正体裁。其作品雅俗共赏，别具一格，广为国内外友人珍藏。近年来，欣逢盛世，有感于中国传统文化之珍贵，遂关注于中国民俗画的创作与研究，殚精竭虑，翻阅史籍百余种，更亲历亲为，广为考查，撰写研究论述六十余万字，反复删改，去伪存真，始成此书。作者以一人之力，丰富中国民俗画之研究，实非易事。这部《中国民俗画通史》虽未必尽善尽美，但这种尝试和开拓精神是值得赞赏的，祝愿作者能在今后的艺术道路上传承传统，不断创新，更上一层楼。

董双叶

## Preface

The Chinese folk painting enjoys a long history, which contributes a lot to the historical and cultural inheritance, traditional folk culture research and painting technique studies. However, among the extensive Chinese history books on fine art, few researchers were found prominent for the following two reasons. Firstly, it is a rather unpopular discipline with limited historical archives, so it is hard to trace its complete evolution path for research purposes. Second, it is considered vulgar and of little academic value. Therefore, few experts and scholars are interested and only a few records can be discovered in history books in this regard. It is such a pity that there has been no specialized expert and scholar in this field, which resulted in limited documented resources and further ended up with few researchers doing systemic studies on this topic.

But it is pleasant to note that *A General History of Chinese Folk Paintings* emerged and filled this gap. With brief and vivid descriptions and numerous illustrations, the book follows the historical line of dynasty succession. Separated into eleven sections, it systematically illustrates the development of Chinese folk painting and describes the features, themes, contents and milestone works and artists during different historical periods, which forms a simple yet integrated history of Chinese folk paintings. The whole book is well arranged and detailed. The writing style is forthright and lively, with pertinent comments. Sparkles of truth can be distinguished in concise conclusions that manifest creativity. For instance, as for the origin of folk paintings, there have long been varied opinions. Some scholars argue the folk painting originates from the Song Dynasty; some say it dates back to the Han Dynasty. The author of this book studied *The History of Chinese Folk Culture* written by Mr. Zhong Jingwen, a leading researcher in Chinese folk culture, and other historical archives and deduced that the Chinese folk painting should have emerged together with Chinese folk culture, dating back to the primitive society. Besides, in this book, the author also gives a definition to folk painting, that is the painting that depicts some universal customs and practices of people in social life after long-term integration, such as food, clothing, housing, transportation, expense, worship, entertainment and industrial work. In a broader sense, it also includes the paintings that play significant roles in these activities, such as door-god painting, New Year painting, silk painting, banner painting, paper horse painting, rock painting and colored pottery painting, marking a clarified explanation to the ambiguous concepts over all these years. Such unique and innovative insights are indeed refreshing and encouraging, which have enriched the Chinese folk painting studies.

A General History of Chinese Folk Paintings covers a full time range from the primitive society to the New China. With such an extended coverage, rich content and unprecedented scope, this book is indeed an academic masterpiece that fills the gap in the studies of Chinese folk painting history.

The author graduated from Hebei Normal University in the early years, then travelled to Beijing for further studies, working and advancing together with excellent tutors and close friends. For more than two decades, he meticulously carried on academic research and writing. Meanwhile, he also set aside some time to visit the beautiful scenic spots for landscape sketching so as to keep a serene mind for painting and staying away from the mundane trivialities. He also studied ancient Chinese poetry to cultivate himself and improve the quality of his works. Boasting a special style, his works can be appreciated by different levels of viewers and are treasured by both his compatriots and international friends. In recent years, he was delighted to embrace the social prosperity and all-round development. In light of the preciousness of traditional Chinese culture, the author started to focus on the creation and research of Chinese folk paintings by studying diligently, browsing hundreds of history books and conducting hands-on and extensive studies. His research proceedings in written form then reached 600,000 words. After continuous revision and careful elimination of incorrect information, the polished version was eventually formulated. The author made a breakthrough in the academic field of Chinese folk painting all on his own, which was indeed an uneasy task. We cannot say this book is perfect, but the spirit of venture and exploration should be commended. I sincerely hope the author can inherit the tradition and innovate continuously in his future studies of art and scale new heights.

Dong Shuangye

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## 第一章 导论

## 第一节 民俗画的历史地位

在中国的美术史研究中，专家、学者对民俗画的研究不是很多，很多人并不把它作为专门的一类。第一是许多人认为民俗画与文人画、院体画比起来属于下层文化，难登大雅之堂，不屑于研究；第二是因为民俗画的作者大部分是民间画家，没有留下姓名，比如众多的岩画、帛画、门画、年画、寺庙壁画、墓室壁画、画像石、画像砖等民俗作品的作者都没有记载，而民俗画涉及的内容又过于庞杂，为研究工作带来了困难；第三是民俗画家的大量民俗画作品流失，使人在分类时忘记了他民俗画家的身份，产生误判，如唐朝画家韩滉，存世的绘画作品只有《五牛图》，对于这幅作品，人们往往把它归于牛畜类作品，认为韩滉是画动物画的画家，但是却忘了他更高的成就是民俗画，《宣和画谱》所载韩滉画迹共三十六幅，其中半数以上（十九幅）是属民俗画，如《田家风俗图》《田家移居图》《尧民击壤图》《村社醉散图》《村童戏蚁图》《丰稔图》《盘车图》《渔父图》《集社斗牛图》等，从各种题材作品的数量上看，民俗画是韩滉绘画的重要题材；第四是民俗画的判定问题，什么样的作品属于民俗画，如何判定，是从内容上判定，风格上判定，还是从用途上判定，没有准确的依据，民俗画不等同于民间绘画，民俗画的作者可能是民间画工，普通百姓，也可能是文人墨客、知名画家，另外，民俗画可能是反映民俗民风的作品，也可能作品本身就是民俗活动的载体，也或二者兼而有之。另外研究民俗画除了要精通绘画知识外，还要了解民俗知识，并具有历史知识，正是以上众多原因造成了民俗画研究的缺失。但

民俗画却是与人们生活距离最近的一个画种，最为普及的一个画种，也是生命力最强，历史最悠久的一个画种。几千年来，广大的劳动人民以自己的方式将生活融入历史中，并不断地形成集体的记忆。在艺术领域创造着属于自己的文化，创作了大量的民俗画作品，为中华艺术宝库留下了大量珍贵的财富。

民俗画的绘画内容涉及我们生活的各个方面，绘画形式通俗易懂，表现内容深受百姓喜爱，民俗画承担着传承民俗礼仪、传播中华文明的重任。民俗画是我们研究古往今来人们生活、劳动、礼仪、交往、建筑、服装、交通、绘画技巧、审美观念等各方面内容的宝库，民俗画的研究将为中国美术史和中国民俗史的研究注入新的活力，我们的专家学者有必要将以往忽略的民俗画研究放在一个重要的位置上。

## 第二节 民俗画与民俗学

民俗画和民俗学的关系非常紧密，二者相生相伴，共同发展，民俗画通过艺术的方式记录了很多民俗现象，很多民俗知识也通过绘画得以流传。要了解民俗画，首先要了解民俗学方面的知识，民俗画的研究，需要我们对民间社会的文化与习俗有充分的了解。

民俗学 (folklore) 是一门针对信仰、风俗、口传文学、传统文化及思考模式进行研究，来阐明这些民俗现象在时空中流变意义的学科。民俗学与发生在我们周围的各种生活现象息息相关，民俗是人民真实生活形态的反映，食、衣、