

中國 · 濰坊

WEI FANG · SHAN DONG



# 楊家埠木版年畫

精品欣賞

AN APPRECIATION OF THE SELECTED WORKS OF  
YANGJIABU NEW YEAR PICTURES

# Wei Fang Yangjiabu's Woodcut New Year Pictures - A Wonderful Work of China's Folk Art

by Yu Hongwen

The Yangjiabu village is thirty li northeast of Weifang City, Shandong Province. It has been famous at home and abroad for its abundant woodcut new year pictures from ancient times to the present.

Yangjiabu's woodcut new year pictures were originated in the end of the Ming Dynasty and flourished in the Qing Dynasty. It has a long history of 400 years. It is one of the three kinds of famous folk new year pictures of our country. During the reign of Qianlong of the Qing Dynasty, Yangjiabu's new year pictures were at the height of splendour in the development history. It was said that Yangjiabu then had a hundred of picture shops, over a thousand of picture kinds and ten thousands of picture woodcuts, and the sales volume of new year pictures totaled as much as ten millions. Besides satisfying the needs of local people, pictures were sold far away to Jiangsu, Anhui, Shanxi, Henan, Hebei, the three provinces of Northeastern China and Nei Monggol, etc. With the various kinds, the large scale and the wide selling range, Yangjiabu's new year pictures enjoyed equal popularity with those of Yangliuqing of Tianjin and Taohuawu of Suzhou, and became one of the three major picture markets gaining considerable fame among the people in China.

The contents of Yangjiabu's new year pictures are rich and varied, with the pictures of gods, door-gods, Beauty Stripe, Gold Boy, flowers and birds and landscape, dramatic figures, and fairy tales and legends, etc. At the same time there are also works reflecting the life of common people and satirizing social corrupt practices. However, jubilation and good fortune are the subjects of Yangjiabu's new year pictures, such as: "A Good Fortune as You Wish", "Happy New Year", "Congratulations on Your Making a Fortune", "Wealth, Rank, Glory and Splendour", "A Surplus for the Years Running", "Peace and Happiness" and so on, which are like congratulations of relatives and greetings of good friends; and make up the characteristics of farmers being lucky and happy and hoping wealth, rank and peace.

The types of Yangjiabu's new year pictures are novel and various, from the Military Door-god on the gate, lanterns with the Chinese word "fu" (good fortune) on the screen wall, Beauty Stripe and Gold Boy on the door to central scrolls, Kitchen God and "kang"-side pictures inside the room. There are also pictures of Moonlight beside the window: pictures on the sides of it and those on top of it. Even the door of the cowshed and poultry pen, the cart and grain bins are also pasted particular new year pictures on. It may be said that there are new year pictures everywhere. So the courtyard of the farmer family is decked out inside and out, which looks brand-new and jubilant.

Yangjiabu's new year pictures, as purely farmer's pictures along China's Huanghe River Valley, took root among the people and was brought up on the native soil. They pooled laboring people's art talents and industrious wisdom, and gathered their unsophisticated ideas and feelings and eager hopes for a happy life. For a long time, the typical art characteristics have formed; that is, in the means of artistic expression, the subjects are reflected by means of condensation, symbolism, implied meaning and romanticism. With perfect, full and well-balanced composition; with exaggerated, rough and simple moulding; making; with terse, forceful, easy and smooth line; and with gaudy colors and a striking contrast, pictures have a strong flavor of rural life, and are decorative. They fully embody the northern farmers' rough, untrammelled, straightforward, industrious, humorous, clear about love-and-hate disposition traits, and noble morality and values in China, who are really typical "Big Shandong Fellows." And as a result of these, new year pictures are warmly welcome by the guests at home and abroad, experts and scholars.

The reform and opening to the world has made the ancient folk art, Yangjiabu's new year pictures, radiate the vigour. Yangjiabu today has become the focus of world attention. From 1987 to now, the leaders of the party and the country Li Ruihuan, Wu Xueqian, Gu Mu, Xi Zhongshun, Qian Weichang, Wan Renzhi and Zhu Muzhi etc, came here to inspect one after another and highly appraised the development direction of Yangjiabu's folk art. The famous poet, He Jingzhi, came here and enthusiastically wrote the beautiful lines: "Thousands of new year pictures, as if I was dreaming at my childhood. The kites are flying far away like the soaring hearts." In September, 1987, the missions of 49 countries in China came to visit. In May, 1989, when Chairman of Democratic Kampuchea, Shihanuk, with his wife and his party came to visit the village of new year pictures and kites, he happily flew kites with villagers and children on the trial flight ground. According to incomplete statistics, the national and international guests coming here totals over ten thousand persons every year. When foreign friends are piously seeking oriental arts, and coming in a continuous stream, Yangjiabu's wise people resumes their ancestral profession. In the village with only 250 households, almost each and every family prints new year pictures and draws paintings. Engraving and printing new year pictures and making kites are a trick villagers are good at. "Those hung on the wall are new year pictures, but those flown into the sky become kites." It is the villagers' secret handed down from their ancestors. Here everyone is an expert from teens children to eighty oldmen. The income from sideline of making kites and printing new year pictures is increasing year after year. Their standard of living is improving for years running. Yangjiabu has opened a new road for developing the rural outward economy.

In order to inherit and develop the traditional folk art, with the support of the local government, Weifang Yangjiabu Woodcut New Year Picture Research Institute was founded in 1979. It protected 500 woodcuts left by the Ming and Qing Dynasties, which then would be destroyed in a moment. The survival woodcuts have been preserved until now, becoming a lot of precious cultural heritage of human being. The research institute with only over twenty persons undertakes the important task of tapping, collating, studying and bring forth new ideas. For more than ten years, they have organized and written over twenty theses of high level. From many aspects of formative origin, historical development, artistic contents, forms of expression, styles and characteristics, management and selling, the present condition and prospects and so on, analysis and exposition with original ideas have been made. The monograph "Yangjiabu's New Year Pictures" with nearly 20,000 words have been compiled and published. The complete material works "The Selected Works of Yangjiabu's Original New Year Pictures" has been published. Two volumes of "Contracted New Year Picture Samples", "The Book of Color and Line", "Silk Box and Lens", door-gods, Gold Boy, Beauty Stripe, an album of dramatic figure paintings, new year picture calendars and new year cards, ect, together over 50 kinds of new year picture works, which are collated and printed by the institute, are sold well at home and abroad and sold far away to 40 countries and regions. The pictures have become into goods in good demand in external propaganda, cultural exchange and tourist activities. What's more, under the foundation of inheriting ancient new year pictures, they have studied and created a number of new year works reflecting the contents of our age. In recent years, the new year pictures are budding in national exhibitions and have won prizes again and again, thus drawing close attention of experts in art circles.

In recent years, Weifang Yangjiabu's woodcut new year pictures have made a circuit of the countries and regions: France, Canada, Swiss, Singapore, Hongkong and South Korea, ect, to exhibit many times. The departments concerned organized cultural exchange and activities of engraving, printing and selling new year pictures. wherever they are exhibited, local audience take a serious interest in them and highly praise them.

Wrote at Weifang City Yangjiabu New Year  
Picture Research Institute  
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# 濰坊楊家埠木版年畫

## ——中國民間藝術的一朵奇葩

### 于洪文

座落在山東省濰坊市東北方向三十華里處的西楊家埠村，自古至今以盛產木版年畫而名揚四海，飲譽中外。

楊家埠木版年畫始於明朝末年，繁榮於清代，迄今已有四百多年的歷史，是我國著名的三大民間年畫之一。清代乾隆年間，是楊家埠年畫發展的鼎盛時期。當時的楊家埠村已有“書店百家，畫種上千，畫版數萬”之說，年畫銷售量每年高達數千萬張，除滿足當地民間需要外，還遠銷江蘇、安徽、山西、河南、河北、東北三省和內蒙等地，曾以品種多、規模大銷售範圍廣而與天津楊柳青、蘇州桃花塢年畫三足鼎立，成為名噪一時的中國民間三大畫市之一。

楊家埠年畫表現內容豐富多彩，有神像類、門神類、美人條、金童子、花鳥山水、戲劇人物、神話傳說等，同時也有反映民間生活、針砭時弊之作，但喜慶吉祥是楊家埠年畫的主題。諸如吉祥如意、歡樂新年、恭喜發財、富貴榮華、年有餘、安樂升平等，象徵人的祝福、似好友的問候，構成了農民新春祥和歡樂，祈盼富貴平安的特點。

楊家埠木版年畫體裁形式新穎多樣，從大門上的武門神、影壁牆上的福字燈、房門上的美人條、金童子到房間內的中堂、竈王、炕頭畫；窗戶兩旁的月光畫、窗戶周圍的窗旁、窗頂，乃至院內牛棚窩圈上的欄門坎、大車、糧囤上也都有專用張貼的年畫。真可謂，無所不及，無處不有。把一個農家院落里里外外打扮的煥然一新，喜氣洋洋。

楊家埠木版年畫作為中國黃河流域地道的農民畫，植根於民間，土生土長，集中了勞動人民的藝術才能和勤勞智慧，凝結了廣大勞動人民淳樸的思想感情和對美好生活的強烈願望。長期以來形成了鮮明的藝術特點，即在表現手法上，它通過概括、象徵、寓意和浪漫主義手法來體現主題。構圖完整，飽滿、勻稱，造型誇張、粗壯、樸實；線條簡練，挺拔流暢；色彩艷麗，火爆，對比強烈，富有裝飾性和濃鬱的生活氣息。充分體現了我國北方農民粗獷、奔放、豪爽、勤勞、幽默、愛憎分明的性格特征和高尚的道德情操，是典型的“山東大漢”。也正是這種獨到的性格特點，因而倍受中外來賓和專家學者們的厚愛。

改革開放的春風使楊家埠年畫這一古老的民間藝術煥發了新的活力，如今的楊家埠，成了國際國內不少人為之矚目的地方。自一九八七年至今，黨和國家領導人李瑞環、吳學謙、谷牧、習仲勛、錢維長、王仁之、朱穆之等先後來這裡視察，對楊家埠民間藝術的發展方向給予了高度評價。著名詩人賀敬之來此，滿懷激情的揮筆寫下了“年畫千版兒時夢，風箏萬里騰飛心”的優美詩句。一九八七年九月，49個國家的駐華使團來此參觀；一九八九年五月民主柬埔寨元首西哈努克親王及夫人一行來年畫風箏之鄉訪問，在試飛場地上高興地與村民兒童們一塊放起了飛箏。據不完全統計，這裡每年來訪的內外賓客就達萬人以上。在國外友人懷著對東方藝術虔誠追求，紛紛沓至而來的時候，聰慧的楊家埠人又重操祖業，這個僅有250余戶的村莊，幾乎家家印年畫，戶戶繪丹青。刻印年畫，扎制風箏是這個村農民的拿手好戲。“挂在牆上是年畫，放在天上是風箏”是楊家埠人祖傳秘訣。在這裡，從十幾歲的娃到八九十歲的老人，人人都是行家里手。楊家埠村的村民印年畫、扎風箏的副業收入逐年增加，生活水平連年提高，為農村外向型經濟的發展走出了一條新路。

為了繼承發展這一傳統的民間藝術，在當地政府的支持下，於一九七九年成立了濰坊市楊家埠木版年畫研究所，使當時即將毀於一旦的近500套明清時期殘留下來的畫版幸免遇難而保存至今，成為人類的一批寶貴的文化遺產。這個僅有二十幾人的研究所肩負著對這一古老民間藝術的挖掘，整理和研究創新的重任。十幾年的時間，他們整理撰寫了近二十余篇水平較高的論文，從年畫產生的淵源、歷史發展、藝術內容、表現形式、風格特點、經營銷售、現狀與前景等諸方面都做了較有見地的剖析和論述；編寫出版了近二十萬字的《楊家埠年畫》專著。該所整理印制的《楊家埠年畫原版精品集萃》資料全集、《年畫縮樣》一二集、《色樣本》、《錦盒鏡片》、門神、神像、童子、美人條、戲劇人物畫集、年畫挂歷、賀年片等近50余種年畫產品暢銷國內外，遠銷世界40多個國家和地區，成為我國對外宣傳、文化交流、旅遊活動的熱門貨，與此同時，他們還在繼承傳統年畫基礎上研究創新出的一批反映時代內容的年畫新作，近幾年在全國性展覽中斬露頭角，并連連獲獎，從而引起了美術界專家們極大的關注。

近幾年，濰坊市楊家埠木版年畫多次在日本、美國、法國、加拿大、瑞士、新加坡、香港、南韓等國家和地區巡回展出，有關部門還組織文化交流和木版年畫刻印展銷活動，所到之處，引起了當地觀眾極大興趣和高度贊揚。

寫於濰坊市楊家埠木版年畫研究所  
一九九四年十月

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神荼鬱壘 (大門神) 明代 120 × 69 cm  
Shen Tu and Yu Lei (Door-god) the Ming Dynasty 120×69cm

取材于民間神話故事，傳說神荼鬱壘兄弟二人為度朔山上看護仙桃的武將，野牛嶺大王去搶鮮桃時，被其擊敗后又扮成惡鬼報復，被兄弟二人捉住煮了老虎，后来二人成仙，玉皇大帝封為將軍，闔鎮萬鬼，后被世人畫其形貼于大門上，以威懾鬼邪，保合家平安。

It has drawn its material from folk fairy tale. It was said that the brothers Shen Tu and Yu Lei were military generals who were responsible for looking after celestial peaches at Dusushan. When the chief of Yenuiling went to rob of fresh peaches, he was beaten by them. And then he disguised himself as a evil ghost to have his revenge, but he was caught by the two brothers and was feeded to a tiger. Later the two brothers became celestials and were conferred generals in charge of ghosts by the Jade Emperor. Their images were drawn and pasted on the door by common people to deter ghosts and demons, and to bless their families.



秦瓊敬德（大門神）明代 69 × 46 cm

Qin Qiong and Jing De (Door-god) the Ming

Dynasty 69×46cm

取材于民間神話故事，相傳唐朝皇帝夜夢  
眾鬼，不得安寢，當大將秦瓊敬德二將戎裝立于  
宮門值夜，鬼魂使不敢進前，二將離去，鬼魂則  
復至，后皇帝使命畫師閻立本書其影像貼于宮  
門，鬼魂畏其威，不再復來。后民間也仿刻其形  
貼于街門，以驅鬼鎮邪，保合家平安。

It has drawn its material from folk fairy tale. The legend goes like this: the emperor of the Tang Dynasty couldn't fall asleep in the night owing to dreaming of ghosts. But when generals Qin Qiong and Jing De in martial attire were on night duty standing at the palace door, ghosts didn't dare to approach. As soon as the two generals left, ghosts came again. The emperor thus ordered a great painter, Yan Liben, to paint their images and stick the picture on the palace door. Ghosts were scared of it and didn't come back any longer. Later on, among the people, the painted images of Qin Qiong and Jing De were also pasted on gates to expel ghosts and suppress demons, and to bless the whole family.





大刀門神（大門畫）清代 69 × 46 cm

The Door-gods with a Broadsword (the picture on the door) the Qing Dynasty 69×46cm

畫面中二位武將為關公、關勝，因二人手執大刀，又謂大刀門神。關公名羽字雲長，漢末三國河東解人，一身好武藝，臂力過人，又生得一雙丹鳳眼，臥蠶眉，威武雄壯，后與劉備、張飛桃園三結義，跟隨劉備東征西戰屢建戰功，后因驕傲輕敵被孫權戰敗殺死。隋朝楊廣封他為護法神，后被歷代君王加封。關勝是關羽玄孫，生相與關羽相似，八尺五六身軀，三縷髭須，兩眉入鬢，鳳眼朝大，面如重棗，唇若涂朱，幼讀兵書，精通武藝，義勇過人，官居蒲東巡檢，使一口青龍偃月刀，人稱大刀關勝。

On the picture are the two generals Guan Gong and Guan Sheng. With a broadsword in their hands, they were named the door-gods with a broadsword. Guan Gong was Guan Yu or Guan Yun Chang. He was a native of Hedong Xie in the end of the Han Dynasty and the Three Kingdoms. He was extraordinarily skilled in "wushu", with powerful arms, unusual eyes and eyebrows, and full of power and grandeur. He and Liu Bei and Zhang Fei became sworn brothers at Tao yuan. And then following Liu Bei he made great contribution in battles here and there. At last, he was defeated and killed by Sun Quan for his pride and underestimating the enemy. He was conferred the god of the law by Yang Guang, the emperor of the Sui Dynasty. He was also conferred by the emperors of past ages. Guan Sheng, a great-great grandson of Guan Yu, resembled Guan Yu in appearance. He was tall and handsome with a moustache, unusual eyes and eyebrows, purplish red face and bright red lips. He read books on the art of war at his childhood. He was skillful in "wushu", righteous and courageous. He was ever roving officer of Pudong. Using a broadsword "qing long yan yue", he was called Guan Sheng with a broadsword.



趙公明與燃燈道人（大門神）清代 69×46cm

Zhao Gongming and the Ran Deng Taoist

(Door-god) the Qing Dynasty 69×46cm

取材于封神演義，具有濃厚的神話色彩。

紂王遣聞太師兵伐西岐，損兵折將，特請來十位截教道友擺下“十絕陣”，姜子牙就請來闡教十二位道友，燃燈道人接了帥印，連破六陣。聞太師不支，又請來趙公明助戰，趙公明依靠兩件寶器“縛龍索”、“定海珠”連連得勝，燃燈道人在肖升、曹寶的幫助下，收了趙公明的寶貝，趙公明借來了“金蛟剪”，把燃燈的梅花鹿夾為兩截，陸壓散人恐趙公明助紂為虐，扶殷滅周，在西岐用釘頭七箭書把趙公明射死。兩個對頭，為何畫作一對門神呢？一是說二人的斗法能鎮邪；二是說燃燈道人是佛，能保佑眾生；趙公明是神，除瘟剪疫，保病禳災，道釋兩家的聖人把門護宅，定會安然無恙。

Originated from "The History of the Immortals", it has a strong mythic tint.

King Zhou sent Wen Taishi to suppress Xiqi with armed forces. With the defeat, ten Taoist priests of Jiejiao were invited to set up "Ten Desperate Battle Formations". So Jiang Ziya invited twelve taoist priests of chanjiao. The Ran Deng Taoist took command and brook through six battle formations continuously. Wen Taishi couldn't hold out and asked Zhao Gongming for help. Zhao won a series of success with the help of two magic weapons, the "fulong" rope and the "dinghai" pearl. Ran Deng took away Zhao's magic weapons with the help of Xiao Sheng and Cao Bao. Zhao Gongming borrowed the "jinjiao" scissors and separated Ran Deng's sikadeer into two parts. Lu Ya hated Zhao Gongming for he aided King Zhou in his tyrannical rule, and thus killed Zhao with an arrow at Xiqishan. Why were the two rivals painted together as a pair of door-gods? For one thing, the contests between them could suppress demons. For another, Ran Deng, a Buddhist, could bless all living creatures while Zhao Gongming, an immortal, could expel disasters and diseases. The two deities, guarding the door, could assured that everything would be all right.





五子門神 (屋門神) 清代 69 × 46 cm

Five Door-gods (Door-god) the Qing Dynasty 69×46cm

據中國民間傳說五代后周時期,有個叫竇禹鈞的先生,他教子有方,先后使五個兒子竇儀、竇儼、竇侃、竇保、竇僖相繼登科,號為竇氏五龍,后人稱之為五子登科。

According to China's folklore, in the period of Later Zhou of Five Dynasties, a man named Dou Yujun had five sons. He taught them in the right way so that the five sons Dou Yi, Dou Yan, Dou kan, Dou Bao and Dou Xi were admitted in imperial examinations one after another. They were called "Five Dragons of the Dous". Later generations called them "Wu Zi Deng Ke" (five sons admitted in imperial examinations).



### 三星門神

(屋門畫) 清代 69 × 46 cm

Three Star Door-gods (the picture on the door) the Qing Dynasty 69×46cm

三星是指福、祿、壽。

福星：古稱木星為歲星，為其所在有福，故又名福星。福是吉祥、富貴、壽考之總稱。

祿星：“祿”指俸祿而言，即有福、善、官俸之意。

壽星：古人作為長壽老人的象征，謂之“南極老人星”又喚作“南極仙翁”，“壽”為年令久老之稱，壽為五福之首。

三星門神是把福祿壽三個吉祥的象征合為一體的年畫，為的是迎合人們過年，祈福迎祥的心理。

The three stars refers to the Lucky Star, the God of Salary and the God of Longevity.

The Lucky star: at ancient times, Jupiter was called the star of year. Its existence meant good fortune, so it was also called the lucky star. "Lucky" meant good fortune, wealth and rank.

The God of Salary: referred to official salary, that is, good fortune, kindness and salary.

The God of Longevity: was regarded as a symbol of an oldman of a long life by the ancients, and also called the Nanji Oldman Star and the Nanji Old Immortals. Longevity is the head of five good fortune.

The Three Star Door-gods is a new year picture gathering the three lucky symbols to satisfy people's tendency of praying for good fortune in the Spring Festival.





大灶王

(神像画)

清代 69 × 46 cm

Kitchen God (Zao Wang) (the picture of god)

the Qing Dynasty 69×46cm

竈王又稱“竈君”、“竈神”、“竈王爺”。

關於竈王的傳說很多，在當地廣為流傳的是唐代留下的畫樣，上層是天皇，下層是地皇，中間的男人是竈王張萬倉，外號叫張臘月，原配夫人丁香女，勤勞賢惠，美麗善良，生活十分美滿。後來張臘月喜新厭舊，后門休出丁香女，前門娶了王海棠（娼妓），整日花天酒地，不幾年便把家產揮霍淨光。張臘月後悔莫及，哭瞎了眼，沿街乞討。有一年臘月二十三，他討飯到了丁香女家，丁香女不記前恨，把他接到屋里，端上一碗龍須面給他吃，一吃便知是前妻丁香女所為，羞愧的無地自容，當即碰死在丁香女的鍋臺角上。自此以後，每到臘月二十三這天，丁香女便在鍋臺上端畫上個人祭祀他，鄰里問她祭祀誰，丁香使說是一家之主，以後又寫上了“上天言好事，下界報平安”的對聯。

Kitchen God was also named "Zao Jun", "Zao Shen", and "Zao Wangye". About Kitchen God, there are many popular legends. It was widely said here that on the remained picture of the Tang Dynasty, the upper level was the Heaven Emperor and the lower, the Earth Emperor. Between them was Kitchen God, Zhang Wancang, with the nickname of Zhang Layue. His former wife Ding Xiangnu was diligent, virtuous, beautiful and kind-hearted. They lived happily. But later Zhang Layue was fickle in affection. Having just cast off Ding Xiangnu, he married Wang Haitang (a prostitute). He led a life of debauchery and went bankrupt very soon. It was too late for him to repent. He went blind because of crying and became a beggar. On the 23rd of the twelfth lunar month (Layue), he came to beg for a meal before Ding Xiangnu's house. Ding, without minding his past behaviors, led him into the room and gave him a bowl of noodles. Zhang knew it was his former wife who made the bowl of the noodles as soon as he ate it. He was so ashamed of his past behaviors that he butted his head against the corner of the kitchen sink. Hereafter, on every 23rd day of the twelfth lunar month, Ding Xiangnu painted him on the wall over the kitchen sink and offered sacrifices to him. When neighbors asked who it was, Ding said it was the master of the family. Later a pair of couplets was written on it. "To report good news on the heaven, to tell safe and sound on earth."





### 增福灶王

(神像畫) 清代 69 × 46 cm

Kitchen God of Good Fortune (the picture of god) the Qing Dynasty 69×46cm

竈王中的一種形式。畫面分上中下三層，上層是財神，中層是竈王爺和竈王奶奶，下層是宅神，兩旁為八仙，共計三十二口人，內容上多了增福增財的成分。

It is a kind of the Kitchen God (Zao Wang) pictures. The picture was divided into three levels: the top level, the God of Wealth; the middle, Zao Wangye and Zao Wangnainai; the bottom, the God of House. On both sides were the Eight Immortals. There were thirty two persons altogether. The content of increasing good fortune and wealth was added.



## 文財神

(神像畫) 清代 46 × 34 cm

The Civil God of Wealth (the picture of god) the Qing Dynasty 46×34cm

文財神中的比干丞相乃殷末紂王叔父，傳說紂王淫亂，比干範顏直諫，紂怒，剖其心而殺之。因為比干生前仁厚，死后無心，無心不偏心，仁厚辦事公道，讓他主財人人放心，所以把他尊為財神。中國歷史上留下的習俗，其中就有農曆七月二十二財神爺生日，十月二十五財神聚會，每到春節，家家都要接財神，供奉財神。

On the picture was Prime Minister Bi Gan, the uncle of King Zhou in the end of the Shang Dynasty. It was said that King Zhou was so promiscuous that Bi Gan offended him and persuaded him. King Zhou was angry and killed Bi Gan by means of taking out his heart. As Bi Gan was kindhearted when he was alive and impartial on his death for lack of the heart, it could set man's mind at ease to let him manage wealth. So he was worshipped as the God of Wealth. There's a custom in China's tradition: the 22nd day of the seventh lunar month is the birthday of the God of Wealth and on the 25th day of the tenth lunar month the Gods of Wealth meet together. On the Spring Festival, every family receives the God of Wealth and consecrates him.



忠義千秋人稱鎮，正氣長虹

## 武財神

(神像畫)

清代 46 × 34 cm

The Military God of Wealth (the picture of god) the Qing Dynasty 46×34cm

把關公尊為神是從隋朝開始的，楊廣封他為護法神，到宋朝關羽廟就普及了，特別是到明清兩代，把關羽尊為武財神。據說清代乾隆皇帝上殿，常聞有甲馬鞋板之聲，便問后面何人保駕？尤聞“二弟雲長”之答，于是乾隆便封關公為武財神，為其護國護駕。

Guan Gong was worshipped as an immortal in the Sui Dynasty. Yang Guang conferred the God of the Law. The Guan Gong temples could be seen almost everywhere where in the Song Dynasty. Especially in the Ming and Qing Dynasties. Guan Yu was worshipped as the Military God of Wealth. It was said that when the emperor Qianlong of the Qing Dynasty held court, he would hear sounds of a horse and footsteps. He asked who it was and heard as if their was an answer: "It is Guang Yunchang". And thus Qianlong conferred Guan Gong the Military God of Wealth to guard the nation and the emperor himself.





大金增 (神像画) 清代 69 × 46 cm

Da Jin Zeng (the picture of god) the Qing Dynasty 69×46cm

大金增又為增福財神，比干居中正襟危坐，左手捋須，肩后有扶“日月”、“乾坤”宮廟的童子，正前方是聚寶盆和展卷出示“發福生財”的童子，左有增夫曹寶，略夫肖升，右有和合二仙，另外畫中還有搖錢樹、大元寶、金山銀山、銅錢等。

Da Jin Zeng is also called the God of Wealth and Good Fortune. Bi Gan is sitting in the middle. Behind him is a celestial boy with a fan, on which there are such words "sun and moon", "heaven and earth". In front of him are a treasure bowl and a celestial boy who is unfolding a scroll to show "Making a Good Fortune". On his left is Cao Bao and Xiao Sheng. On the right are the two Hehe Immortals. There is also a tree that sheds coins when shaken, big "yuan bao" (shoe-shaped gold or silver ingots), gold and silver mountains and copper coins.



揮長劍驅邪除災，保闔家四季平安

鐘 馗 （神像畫） 清代 46 × 34 cm

Zhong Kui (the picture of god) the Qing Dynasty 46×34cm

鐘馗捉鬼的傳說，說的是唐開元年間，唐明皇惡病發作，一月不見好轉，夜間夢有二鬼一大一小。小鬼偷了楊貴妃的紫香囊及上玉笛，繞殿而奔，大的追上小鬼，給他挖掉眼睛將其吃掉，唐明皇問他是誰，他自稱為鐘南山鐘馗，今應武舉不第，觸階自殺而死。并發誓替陛下除盡天下之妖孽。明皇夢醒，病也好了，便召畫工吳道子近前告之以夢，命其畫下了鐘馗捉鬼圖。唐朝歲末，賜群君鐘馗圖，以保國泰民安。百姓仿效，自此流傳盛行于民間。

The legend of Zhong Kui catching ghosts goes like this: in the Kai Yuan period of the Tang Dynasty, Tang Ming huang caught a nasty disease and wasn't on the mend for a month. He dreamed of two ghosts, a big one and a small one. The small ghost stole the fragrant purple bag and the jade flute of Yang Guifei and ran away around the palace. The big ghost caught up with him and ate it up. Emperor Ming asked who he was, he claimed to be Zhong Kui of Zhong nanshan. He didn't succeed in the military imperial examinations, so he committed suicide. But he swore that he would kill off evil-doers for the emperor. When he woke up, Tang Minghuang recovered from the disease. And therefore he told the painter Wu Daozi his dream and ordered him to draw a picture of Zhong Kui catching ghosts. In the end of the Tang Dynasty he granted his subjects the pictures of Zhong Kui to keep peace. Common people imitated such doings. Later on the legend has been circulating among the people.



金玉滿堂

(毛方子) 清代 46 × 46 cm

The Hall Full of Gold and Jade (Maofangzi) the Qing Dynasty 46×46cm

《老子》九章：“金玉滿堂，莫之能守”，意為財富極多。圖中“金魚”與“金玉”諧音，魚缸象征魚塘。“塘”與“堂”又諧音。古時以三代表多數，魚缸中三條金魚，言及其滿。畫面中胖娃娃從魚缸中捉取金魚的美好情節，表達了家庭富足美滿，子孫才高博學的願望。

According to the chapter nine of "Lao Zi", "The hall is full of gold and jade, nobody can protect it.", which means "wealthy". On the picture, golden fish (jin yu) is homonymous to gold and jade (jin yu) in chinese. The fish jar symbolizes fish pond(yu tang). Pond(tang) is homonymous to hall (tang) in chinese. At ancient times, "three" was used to represent "full", and thus the three golden fish in the fish jar certainly means "full of gold fish". A lovely baby is catching golden fish in the jar, which expresses hopes that the family is wealthy and happy and the descendants are learned.