

NEW YEAR PICTURES

SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE



■ 艺林撷珍丛书

A COLLECTION OF BEST ARTISTIC WORKS
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An Introduction to New Year Picture

New Year picture, which prevails throughout the country, is a large kind of Chinese folk arts with a long history. All of the subjects of the pictures, the techniques of block printing and the art styles have distinctive national features.

"Door-god" is the original subject of the New Year pictures. In the Tang Dynasty the pictures were often pasted on the front door of the kitchen, storeroom and bedroom of a temple. With the diversity of the subjects of the pictures, the pictures of Zhong Kui, a door-god, appeared in the New Year to exorcise evil spirits. According to the analysis of the images of Buddha in the Mogaoku Caves, blocking printing had reached a fairly high level in the Tang Dynasty. However it was from the Song Dynasty that the blocking printing was extensively used to produce the New Year pictures. From then on the pictures started to enter a new stage. At that time almost all families in the city put up the pictures. The folk New Year pictures, prevailing in Central Plains in Northern Song Dynasty, reached the South of the Changjiang River during the Southern Song, then Jiangsu and Fujian. Meanwhile in the North the pictures were popular in Pingyang, Jinbei and Yanjing, and then Shanxi, Hebei and Shandong. Especially in Sichuan the pictures of Mianyang evolved a style of its own to take the door-god as its main subject. The pictures were at a low tide during the Yuan. However the subjects, the techniques and the styles of the pictures were all varied in the Ming Dynasty. Particularly the patterns also tended to be finalized. During the Ming Yangliuxing of Tianjing, Yangjiabu of Weifang and Taohuawu of Suzhou were all celebrated for their outstanding New Year pictures. Up to the Qing Dynasty the pictures were thriving. Just at that time the pictures unprecedentedly drew their material from many fields such as traditional operas, novels, real life, landscape paintings and flower-and-bird paintings. The technique of the pictures also changed a great deal. Block printing or half-painting, half-printing totally replaced the traditional realistic painting.

The New Year pictures are prevailing throughout the country for a long time. Although the pictures of different areas influence each other, the differences in life style, mode of production and customs make the different areas have the pictures of their own. The Chinese New Year pictures are virtually composed of eight kinds of local pictures.

1. The pictures of Beijing, Tianjin and Hebei

The subjects of pictures of Beijing are mainly paper horse, the images of Buddha and door-god. Yangliuqing, the center of the pictures in Tianjin, began to produce the New Year pictures in the Ming Dynasty, then had a period of great prosperity during the Qing. The pictures of Yangliuqing, whose traditional technique is to combine the block printing with the realistic painting, have a good sale in the North. The centers of pictures in Hebei are Wuqiang, Handan and Daming, among which Wuqiang is the most famous picture-producing area. The pictures of Hebei with the rough style, booming in the middle of the Qing Dynasty, chiefly draw materials from the traditional operas.

2. The pictures of Shaanxi and Shanxi

The centers of pictures in Shaanxi are Hanzhong, Fengxiang, Shenmu, Pucheng and Changan, among which Fengxiang is the most distinguished representative. Shaanxi are celebrated for the pictures of door-god. The patterns are so varied that in Fengxiang alone there are about 40 kinds of door-god pictures. The pictures of Shanxi are composed of two branches: The pictures of the north of Shanxi produced mainly in Datong and Ying County, are mostly the ones for window decoration. The pictures of the south of Shanxi, centralizing in Linfen and Yun City, with a bold and uninhibited style, have a sharp contrast in color process.

3. The pictures of Shandong and Henan

The pictures of Shandong and Henan are also composed of two branches. In the east of Shandong, Yangjiabu, Gaomi and Pingdu began to produce the New Year pictures from the middle of the Ming Dynasty. At the end of Qing Dynasty there were about 100 workshops in the east of Shandong. They were distinguished for a variety of New Year pictures, especially the

pictures for Kang decoration. Unlike other districts that apply block printing, Gaomi has a peculiar technique to produce special lifelike plastered pictures. In the west of Shandong Dongchang is well known for the pictures of door-god and paper horse, which are both vigorous and delicate. Zhuxianzhen, the representative of pictures of Henan, which began to produce the pictures in the Northern Song Dynasty and boomed during the Qing, was the leading center of pictures in the North and Central Plains. The pictures with simple background are not very large, mainly depicting the figures of the traditional operas.

4. The pictures of Jiangsu and Zhejiang

Taohuawu of Shuzhou began to produce pictures in the Ming Dynasty, then thrived around the middle of the 18th century. The techniques are classified to two branches of painting and block printing. It is principal to apply scarle and yellow, especially pink, green and gray, to make the pictures bright colored and more refined.

5. The pictures of Fujian and Taiwan

The pictures of Fujian were mainly produced in Quanzhou, Fuding and Fuan. Most of the pictures of Quanzhou, produced by colored block printing, were the pictures of door-god, images of Buddha and magic figures drawn by Taoist priests. With originating during the Ming, the pictures of Zhangzhou developed so rapidly that there were about 150 kinds of patterns by the end of the Qing Dynasty, which were chiefly door-picture, pictures for benefaction and genre paintings.

6. The pictures of Guangdong and Guangxi

Most of the pictures of Guangdong were produced in Foshan, Xinghui, Anbu and Chenghai. In Foshan the techniques are classified into two branches of block printing and coloring by hand. The pictures of Guangxi were mainly produced in Guiling, Quanzhou, Nanning and Dongxing. The dancing baby-picture of Guiling is unique in the New Year pictures. Most of pictures of Quanzhou are paper horse. In Nanning the pictures are door-god, door-boy and talisman, among which the picture of a little door-boy with yellow ground is very special and put up by some national minorities.

7. The pictures of Sichuan, Guizhou and Yunnan

The pictures of Sichuan are distributed mainly over Mianzhu, Jiajiang, Chengdu and Jianyang. The pictures of Mianzhu with the largest output are divided into two kinds of "Red" and "Black". "Red" is not very large. The process of making "Red" is to engrave the designs on the block in ink at first, then color the patterns. "Black" is made by rubbing in red or ink. Most of "Black" are copies of famous calligraphy and painting, auspicious images of Buddha and hanging scrolls. The pictures of Mianzhu are celebrated for door-god and have a good sale throughout the world. Processed with four mineral and plant colors, the pictures of Jiajiang called "Yellow Lead Door-god" is particularly striking in the cloudy and rainy days. Pictures of Yunnan, which are mainly images of Buddha and paper horse, are distributed in Baoshan, Lijiang, Nanjian and Baqu.

8. The pictures of Hunan, Hubei and Anhui

Tantou town of Longhui County, the center of pictures of Hunan, is well known for its special technique. Firstly whitening the paper made from bamboo, then coloring and printing by threadplate, at last coloring the cheeks of the figures in red. The pictures of Hubei, which are mainly fowers, birds, door-god and other auspicious signs, are distributed over Jun County, Xiaogan, Huangpi and Wuhan. The pictures of Anhui, produced in Fuyang, Linqun, Su County, Jieshou, Wuhu and Taihe, are much more delicate than that of Zhuxianzheng.

Through thousands of years of development, the Chinese New Year picture is a reflection of aesthetic standards and painting thought of the Chinese common people, and a part of life style as well. From the historical and cultural point of view, the Chinese New Year pictures are not only pictures but also representation of both local culture and history.

民间年画

● 概述

民间木版年画是中国民间美术中较大的一个艺术门类，它从早期的自然崇拜和神祇信仰逐渐发展为驱邪纳祥、祈福禳灾和欢乐喜庆、装饰美化环境的节日风俗活动，表达了民众的思想情感和向往美好生活的愿望。民间年画历史源远流长，有着较多的产地，流行也十分广泛，通俗普及，而且拥有大量的读者，曾经有过颇为兴盛的发展。无论是题材内容、刻印技法，还是艺术风格，都具有自己鲜明的特色。它不仅对民间美术的其他门类曾产生深远的影响，而且与其他绘画形式相互融合成为一种成熟的画种，具有雅俗共赏的特点。

● 民间年画的渊源及历史发展

据古代文献记载，“门神”是民间年画中起源最早的形式，“民间年画”观念的起源因而可以追溯到人类远古时期的自然崇拜观念和神灵信仰观念。对火的使用是人类告别猿类的一个重要特征，因而对火的依赖形成了人类对火的崇拜。当家庭出现以后，有了“灶火”，人们对火的自然崇拜也逐渐地转化为对灶神的崇拜。与此相仿，人们认为原始住所的门户具有神秘的力量，因而也产生了崇拜心理，并希望门户能够辟邪禳灾、保护人们的安全；人们时常要外出从事各种生产、生活活动，也希望安全顺利，因而对行走也产生了崇拜，并作为祭祀供奉的对象。诸如此类，都是人们对自然信仰崇拜观念的源起。在《周礼》、《礼记》等古代文献典籍中，都有关于“五祀”的记载，而灶、门、行等都是祭祀的对象。

随着社会的发展，人类对自然的崇拜也逐渐转化为对社会性的人格神的崇拜与信仰，也就是说，从某些现象的崇拜

转化为对相应的神灵的崇拜。而这些相对应的人格化的神灵则是民众依据民间传说、宗教故事以及古文献历史资料，逐渐演化创造出来的，并与人们的衣食住行和实际功利密切相关。



1-1 神荼郁垒 (门神) 山东潍县
Shentu and Yulei (door-god) Weixian, Shandong

对门神的崇拜,《礼记·丧服大记》郑玄注曰:“君释菜,礼门神也。”但当时的门神还没有具体的形象,到了汉代时,已经出现了在门上悬挂桃木、苇索,或者描绘神话中的神荼、郁垒、成庆的形象,以驱邪捉鬼、祈福禳灾,佑护室内安全。王



1-2 神荼郁垒 (门神) 山东潍县
Shentu and Yulei (door-god) Weixian, Shandong

充的《论衡·订鬼》篇中引古籍《山海经》之说：“沧海之中，有度朔之山，上有大桃木，其屈蟠三千里，其枝间东北曰鬼门，万鬼所出入也。上有二神人，一曰神荼，一曰郁垒，主阅领万鬼；恶害之鬼，执以苇索而以食虎。于是黄帝及作礼，以时驱之，立大桃人，门户画神荼、郁垒与虎，悬苇索以御；凶魅有形，故执以食虎。”汉代末年，蔡邕的《独断》、应邵的《风俗通义》也都记载有门上画神荼、郁垒的故事。另外，《汉书·景十三王传》也记载：“广川惠王越，殿门有成庆画，短衣大袴长剑。”颜师古作注说：“成庆，古勇士也。”后来门神画中的武士形象可在这里找到渊源。从这些记载中可以看出，门神信仰和门神画可以看作是民间年画的前身。



2-1 马上鞭 (武门神)
河南开封朱仙镇
Mashangbian (warrior door-god)
Zhuxianzhen,
Kaifeng, Henan

2-2 马上鞭 (武门神)
 河南开封朱仙镇
 Mashangbian
 (warrior door-god)
 Zhuxianzhen,
 Kaifeng, Henan



魏晋南北朝时期，画鸡于户是门画的一种新形式，南北朝宗懔的《荆楚岁时记》载，“正月一日，贴画鸡户上，悬苇索于其上，插桃符其旁，百鬼畏之。”晋代王嘉的《拾遗记》中也曾有门户画鸡的记载。唐代时佛教广为盛行，寺庙石窟遍布村镇山林，寺庙中的厨房、库房、内室等门上也都绘有门画，并发展到后来冯应京《月令广义》中所记载的：“近画门神为将军朝官诸式，复如爵、鹿、蝠、螭，宝马瓶鞍诸状，皆取美名，以迎祥祉”等吉庆祥瑞题材的门画。同时，还出现了在新年张贴的驱邪避灾题材的“钟馗”画，宋代沈括的《补笔谈》曾有详细记载。而宋熙宁五年(1072年)，宋神宗赵顼“令画工摹拓镌版，印赐两府辅臣各一本。是岁除夜，遣人内供奉官梁楷，就东西府给赐钟馗之像。”可谓木版印制钟馗题材年画的最早文献记载。



3 木版刻画鸡 陕西凤翔

Rooster (wood engraving) Fengxiang, Shaanxi



4 报晓图 苏州桃花坞

Heralding the break of day Taohuawu, Suzhou

5-1 打猪鬼 (门神) 山东潍县

5-2 打猪鬼 (门神) 山东潍县

Dazhugui (door-god) Weixian, Shandong Dazhugui (door-god) Weixian, Shandong