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Taohuawu Woodblock New Year Prints, Suzhou

Edited by: Jiangsu Ancient Book Publishing House  
Published by: Jiangsu Ancient Book Publishing House  
165 Zhongyang Road, Nanjing  
Colorprint Publishing House  
25/F., Honour Industrial Center, 6 Sun Yip Street,  
Chai Wan, H.K.  
Computer Typeset by: Nanjing Amity Printing Co., Ltd.

Printed by: Colorprint Offset Printing Co. (H.K.)  
ISBN 6-80519-327-4/J·7

總策劃 高紀言  
責任編輯 郭寶林  
吳明墀  
裝幀設計 郭寶林  
印裝監製 林一峯

蘇州桃花塢木版年畫

編輯者 江蘇古籍出版社  
出版者 江蘇古籍出版社  
(南京中央路165號)  
香港嘉賓出版社  
(香港柴灣新業街6號25樓)  
電腦照排 南京愛德印刷有限公司

印刷 嘉賓柯式印刷廠(香港)  
ISBN 7-80519-327-4/J·7  
1991年9月第1版第1次印刷  
定價: 150元



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Taohuawu Woodblock  
New Year Prints, Suzhou



江蘇古籍出版社

香港嘉賓出版社



# Taohuawu Woodblock New Year Prints, Suzhou

## 蘇州桃花塢木版年畫







一團和氣 Roly-poly Ball of Harmony

手工原版刷印 Handmade







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## 目錄 CONTENTS

- P 6-9 祝桃花塢木版年畫成書  
張 竹  
Warm Congratulations on Publication of  
Taohuawu Woodblock New Year Prints  
by zhang Ding
- P 10-20 蘇州桃花塢木版年畫概述  
王樹村  
An Introduction to Taohuawu Woodblock New  
Year Prints, Suzhou  
by Wang Shucun
- P 21-38 門畫類  
Woodblock New Year Prints for the Door
- P 39-52 中堂畫類  
Woodblock New Year Prints for the Main Hall
- P 53-120 獨幅畫類  
Single Woodblock Prints
- P 121-146 附 圖  
Attached Woodblock Prints
- P 147-163 英文說明  
Annotations in English
- P 164-167 圖版總目  
Index



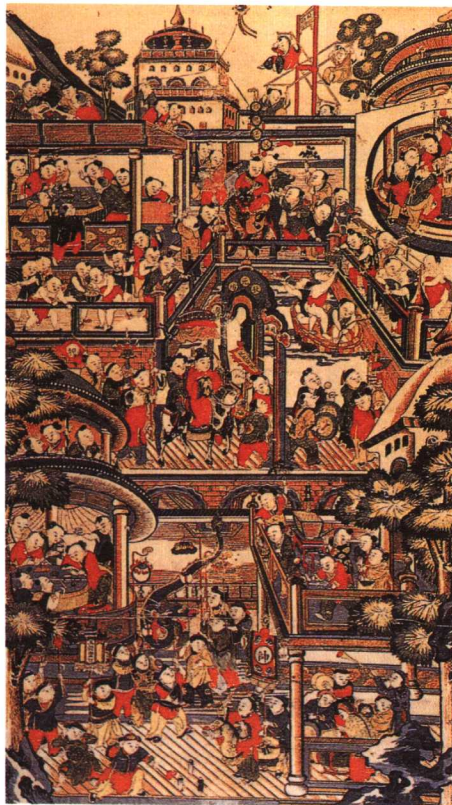
## 祝桃花塢木版年畫成書

張 仃



三星圖

百子圖 清中期



在抗日戰爭時期，老解放區由於物質條件困難，羣衆美術活動主要是木刻和年畫，而年畫的發表，又多以木刻爲主。抗戰後期，解放軍進入城市，年畫才通過石印、膠印普及到了千家萬戶。

在戰時，從事年畫創作，並無傳統的年畫資料可供參考。早在三十年代，魯迅先生曾在不少文字中提到“新年花紙”，爲連環圖畫辯護時就提到中國早期木刻畫、宋人的《唐風圖》和《耕織圖》之類。美術工作者雖深知“舊形式的採用”與年畫發展十分重要，但在當時的陝北山區，農民在漫長歲月中連溫飽也難以獲得，就更談不上看到什麼年畫了。新年時，巧手婦女能自己剪幾張剪紙貼在窗上和窑洞中，就感到十分心滿意足了，因而無從搜集年畫的有關資料。

全國解放後，美術工作者們才有了條件從事收集、整理和研究“民間年畫”。可是，全國各地傳統年畫產地，不論河北楊柳青、武強還是山東濰坊、蘇州桃花塢，經過多年戰亂，年畫生產與銷售，已瀕於絕境。

五十年代我曾去蘇州寫生，由於自己從事過年畫創作，特意走訪了桃花塢。出乎意外的是，竟然還在舊作坊收到了幾張清代中葉和晚期的木版年畫。其中有常見的傳統題材《百子圖》和小幅《姑蘇報恩寺進香》以及《上海火車站》。同時，我還做了點簡單的調查，後來發表在《美術》雜誌上。

多年來，我總認爲“民間年畫”與廣大人民生活密切相關，年畫作品多半出於坊間工匠之手；千百年來，它不斷地發展着，成爲我國民族藝術的寶貴遺產。然而在舊時代，它爲宮廷貴族所輕視，被文人士大夫視爲俗氣，過去的中國美術史也從來沒有給予其應得的地位。



令人可喜的是，近十余年來情況大有改變，開始舉辦全國性的民間藝術展覽，年畫終於成爲一個重要畫種。對於各地的傳統年畫據點，有關地方政府與美術工作者都給予保護，促進其發展。1983年受對外友協之托，我曾一度到蘇州參與桃花塢木版年畫赴意大利展覽的作品評選工作，看到不少舊版重印作品和一些專業年畫作者的新作，無論從數量上、質量上都有長期保存的價值。

近年來，《中國美術全集》已出版了民間年畫專集，這是王樹村同志多年來的心血結晶。從北到南：北京，天津楊柳青，河北武強，山西臨汾、應縣、洪洞，陝西漢中、鳳翔，河南開封，山東曲阜、濰坊、平度、高密，安徽阜陽，江蘇蘇州、揚州，浙江余杭，湖南隆回，四川成都、綿竹、夾江，雲南大理、麗江、芒市、南澗，廣西桂林，廣東佛山、潮州，福建漳州、泉州、福鼎，臺灣臺中，全國三十餘個歷史上年畫出版經銷據點，都有代表性作品。在《中國美術全集》中的民間年畫專集，能做到各地區都有代表性作品，確實難能可貴，但我想各地區還是大有潛力可挖的。今後各地年畫應有專集出版，而蘇州桃花塢與江蘇古籍出版社經過共同努力則首先實現了這個夙願。

各地區民間年畫的出版，不僅是美術界的福音，而且爲中國美術史彌補了重要空白，同時也爲人文科學諸如美學、民俗學、民間文學、民間戲曲、戲劇、電影、舞臺美術、建築、環境藝術等方面提供了豐富的形象性資料。就現實的價值和歷史的意義而言，則是難以估量的。

一九九〇年三月寫於北京

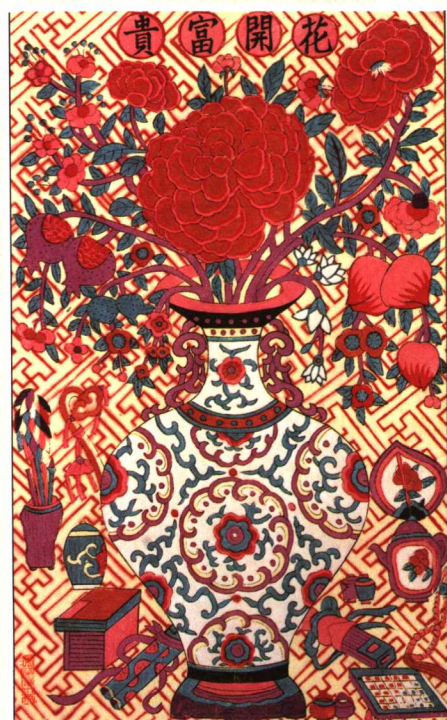


神荼 鬱壘 (門畫)



如意麒麟送子

花開富貴





WARM CONGRATULATIONS ON PUBLICATION OF  
TAOHUAWU WOODBLOCK NEW YEAR PRINTS

蘇州桃花塢木版年畫

The Three Star-Gods

One Hundred Sons  
Mid-Qing Dynasty

During the War of Resistance against Japan, the art activities of the broad masses in the liberated areas were mainly woodcuts and New Year pictures mostly printed from engraved blocks owing to the difficult conditions. It was not until the late period of the War of Liberation when the People's Liberation Army entered cities that lithographically and offset printed New Year pictures got into thousands of households.

As early as in 1930s Lu Xun talked about the "woodblock New Year prints" in many of his essays and made reference to the woodblock prints in ancient China such as "Social Customs of the Tang Dynasty" and "Plowing and Weaving" by artists of the Song Dynasty when he spoke in defense of picture-story books. Though artists were well aware that the development of New Year block printing had much to do with the "adoption of traditional art forms", yet in wartime they could hardly have access to any traditional form of art, particularly in the mountainous areas in North Shaanxi; the peasants were not having enough food or clothing, let alone seeing New Year block prints. On the eve of Chinese New Year clever and deft women would make some scissors-cuts and paste them up on the windows and on the walls to give some festive atmosphere to their cave dwellings. Therefore, there was no way to collect New Year pictures.

Liberation in 1949 made it possible for artists to collect, sort out and study the "folk art of New Year block prints". Unfortunately, in Yangliuqing and Wuqiang in Hebei, Weifang in Shandong and Taohuawu in Suzhou, where this traditional art once flourished, the production and sale of block prints as good as ceased as a result of years of wars.

In the 1950s I went to Suzhou to paint from life and nature there. I visited Taohuawu, for I was once engaged in the creation of New Year pictures. Luckily, I obtained in the old studios several woodblock prints made in the mid and late Qing Dynasty. Among them were "One Hundred Sons", "Pilgrimage to Bao-En Temple in Suzhou" in a small size, and "Shanghai Railway Station". I also made some investigations, the results of which were later published in the journal *Art*.

For years it has been my view that "folk New Year block prints" are closely related with the life of the common people. Authors of block prints were mostly craftsmen working in the studios. Through hundreds of years of development, this art has actually become part of the valuable art legacy of our nation, even though it was not given its due place in the history of Chinese art, for it was despised by court aristocrats in the feudal dynasties and considered of low taste by the *literati* and officialdom.



Shentu and Yulei (a print for the door)

It is gratifying to see that in the last decade things have changed. At national exhibitions of folk art, New Year block prints have become an important genre of painting. Governments at various levels and artists have done a great deal to protect and develop block printing studios. In 1983 I was invited by the Chinese People's Friendship Association with Foreign Countries to Suzhou to participate in the appraisal and selection of block prints from Taohuawu for an exhibition in Italy. There I saw a considerable number of reprinted traditional works as well as works created by young artists. These works are well worth preserving in terms of their numerous kinds and their quality.

Recently, *Folk New Year Block Prints*, a special volume of the Complete Works of Chinese Art, has been published through the efforts of Mr. Wang Shucun. Collected in the volume are representative works from over thirty places historically known for their woodblock prints. They are Beijing, Yangliuqing in Tianjing, Wuqiang in Hebei, Linfen, Ying County and Hongtong in Shanxi, Hanzhong and Fengxiang in Shaanxi, Kaifeng in Henan, Qufu, Weifang, Pingdu and Gaomi in Shandong, Fuyang in Anhui, Suzhou and Yangzhou in Jiangsu, Yuhang in Zhejiang, Longhui in Hunan, Chengdu, Mianzhu and Jiajiang in Sichuan, Dali, Lijiang, Mangshi and Nanjian in Yunnan, Guilin in Guangxi, Fushan and Chaozhou in Guangdong, Shangzhou, Quanzhou and Fuding in Fujian as well as Taizhong in Taiwan. Indeed, it is a remarkable feat to have representative works from the various places collected in this special volume of folk woodblock New Year prints. However, I would think potentials should be further tapped and more works collected so that each place would publish a special volume of its own locality. Now through the joint efforts of Taohuawu and Jiangsu Ancient Books Publishing House, this long cherished hope of mine has, for the first time, come true!

The publication of *Folk New Year Block Prints* in the various areas will not only be happy tidings for the art circles but also fill in the gaps in the study of the history of Chinese art and provide rich and vivid materials for the study of aesthetics, folklore, popular literature, and local operas, dramas, films, histrionic art, architecture, environment as well as other fields of humanities. Its value at present and its significance in history can never be overestimated.

The *Kylin* With a *Ruyi* Presenting a Son

Flowers of Wealth and Distinction in Blossom

Zhang Ding  
1990, Beijing



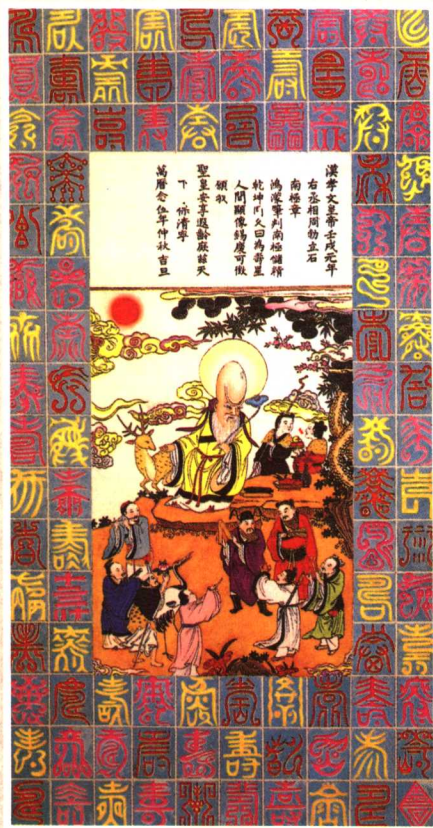
# 蘇州桃花塢木版年畫概述

王 樹 村

我國歷史名城蘇州，物產豐富，文化昌明，手工藝美冠天下，尤以刺繡、捏像、耍貨（玩具）、木版年畫等民間美術，歷史悠久，精巧絕倫，優美動人。其中桃花塢木版年畫，刻繪纖美，色彩絢麗，除廣銷江南各地，深受城鄉人民大眾歡迎外，還遠銷到東鄰及各國華僑聚居的地方。其影響深遠，至今仍為人們所樂道。

## 蘇州年畫創始於明代

蘇州木版年畫起源較早，但由於我國民俗習慣，每到新春要換一幅新樣年畫，以迎祥祉，所以很少保存，傳世者不多。又因過去文獻資料中缺乏對蘇州桃花塢木版年畫的敘述，故其創始年代已無從考證。不過若從北宋崇寧年間（1102）雕印的《陀羅尼經》和南宋紹定四年（1231）開雕的《磧砂版大藏經》來說，可知蘇州雕版刷印技藝已有近千年歷史了。降至明代，戲曲、小說插圖版畫盛行，蘇州雕版刻印的小說插圖，尚有不少保存下來。如萬曆年間（1573—1619）刊印的《歷代史略詞話》和天啟年間（1621—1627）白玉堂刻本的《西漢演義》卷首之冠圖，人物動作誇張，構圖完整勻稱，宛如年畫形式，僅少套版印色而已。同時，流到國外的一幅《壽星圖》，畫南極老人懷抱如意一柄，手扶白鹿坐於磐石上，下有呂洞賓、韓湘子等“八仙”人物在拱手稱慶。上題：“萬曆念五年仲秋吉旦”一行小字，傳為蘇州早期的佳製。此前還有一幅嘉靖十五年（1536）刻印的《皇明一統地理圖》，雖然圖上僅刻山川湖海，關口長城，但它出自年畫作坊印行，當可作為蘇州



壽星圖  
明代萬曆二十五年(1597)

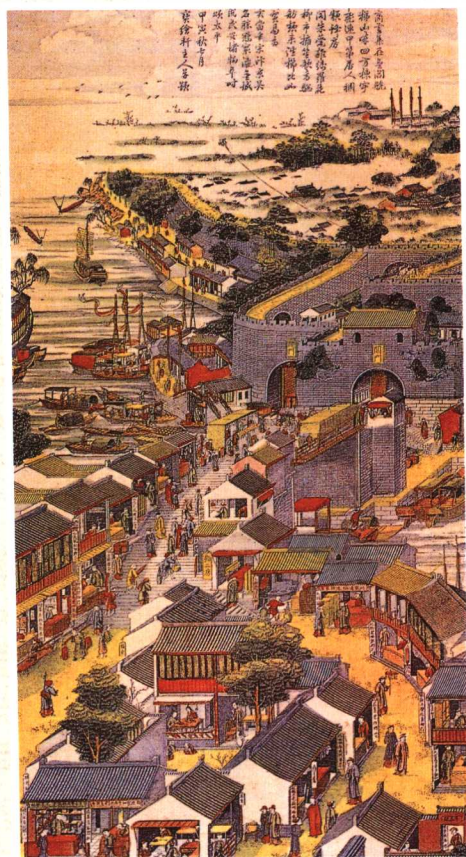


最早的年畫形式之一。如此推斷，蘇州印製木版年畫，最晚當在十六世紀初的明代中葉。

## 早期的桃花塢年畫

明代蘇州早期的木版年畫，多毀於兵火之災；清朝初期蘇州桃花塢和虎丘山塘一帶刻繪的年畫，也因太平天國起義時清兵攻破蘇州，在山塘大火和城內洗劫中全都燬掉，今天所能見到的已寥寥無幾。另外尚有一些流傳到日本國的珍品，現存於“神戶市立美術館”、“王舍城寶物館”、“天理圖書館”及私人手中。這些作品幸存，不僅可以看到清朝初期蘇州木版年畫的題材內容，繪刻形式，以及在汲取西洋畫法上的明暗、透視等技法方面而形成的獨特風格，而且還從中得知一些畫家的姓名別號，畫店作坊的名字，如：呂雲台、呂君翰、湯維順、李長吉、曹陞、丁應宗、蔡衛源、呂子帆、王君甫、季永吉、張星聚、張禔臨、墨浪子、墨樵主人、杏濤子、松風主人，及筠谷、宏泰、嘉順、松間主人、十友齋、寶繪軒、澤如主人、徐不昇、王惠山、桃塢主人等。收錄以上諸畫家及畫店名號，可供研究和判斷蘇州早期年畫作參考。

清初蘇州桃花塢木版年畫題材內容相當豐富，除了一些吉祥喜慶之作，如《萬寶祥瑞》、《天賜金錢》等外，還出現了一些宣傳孝悌仁義和美人娃之類的印繪品。如《友悌重天倫》、《孝悌皆天性》、《孝義一門旌圖》等圖。這是由於國內戰爭平息，人民希望社會安定，同時清朝康熙皇帝頒佈了《教民榜》，要人民孝順父母，和睦鄰里，各安生理等六條“聖諭”。因而蘇州呂君翰等畫店印刻了一批反映當時具有社會道德教育的作品。此外，清初因戰爭破壞的農村經濟，到了雍正年間（1723—1735）已漸恢復，且向繁榮境地發展，尤其是江南蘇州一帶，已是繁華甲天下的局面。以反映市井生活的蘇州桃花塢年畫中，大量出現了描繪蘇州景物的現實生活之佳製，例如雍正十二年（1734）刻印的《姑蘇閶門圖》、《三百六十行圖》，乾隆五年（1740）印製的《姑蘇萬年橋圖》等。圖中不僅真實地刻畫了清初蘇州閶門外“茶室”、“糧食店”、“京蘇雜貨”、“杭粉硃膘顏料行”、“三鮮雞汁大麪”、“顧二房”等各種商家作坊和踩繩弄棒演雜技者，以及運河上舟楫相接，萬年橋上官民往來如梭之景象，可供研究當時社會經濟實況和民俗者參考。再從這些作品皆用整幅粉簾紙（約縱108，橫



姑蘇閶門圖  
清雍正十二年(1734)

姑蘇萬年橋圖  
清乾隆九年(1744)







妙齡愛蓮圖 清乾隆

簾下佳人圖 清乾隆



56厘米)刷印和刻工細膩入微的技藝來看,這樣巨幅的蘇州桃花塢木版年畫,已達到了很高的藝術水平,也是世界版畫發展史上一大奇觀。至於一些仕女娃娃,小說故事,如《全本西廂記圖》、《妙齡愛蓮圖》、《陶朱致富圖》等,也都是刻繪有精細的樓臺殿閣、池水園林,也是尺幅較大有情節性的珍品。在表現形式方面,這一時期的作品因受西方美術影響,畫面上曾出現了以“排綫”雕刻表達水上光影和明暗法以及近大遠小的焦點透視法,代表了早期蘇州桃花塢年畫中藝術特色,以後則逐漸消失。

## 發展中的蘇州年畫

清代中期,蘇州桃花塢年畫繼續向前發展,不斷出新。從清人的文獻資料記載中,得悉蘇州年畫中不僅有木版刷印者,此外還有以手工繪製的年畫。據道光壬寅(1842)刊印的顧祿《桐橋依棹錄》(卷十)載:“山塘畫舖異於城內桃花塢、北寺前等處,大幅小幀俱以筆描,非若桃塢、寺前之多用印版也。惟工筆、粗筆各有師承。山塘畫舖以沙氏為最著,謂之‘沙相’。所繪有天官、三星、人物故事,以及山水、花草、翎毛,而畫美人為尤工耳。”簡短數語,概括了清代嘉、道年間(1796—1850)蘇州桃花塢和山塘一帶年畫發展之概貌。從現存於世的一些作品來看,有些情況確實如《桐橋依棹錄》中所記,如在桃花塢木版刷印的年畫中,題材內容除天官、三星、人物故事外,大都是印繪之美人。所不同者,美人之旁還刻有時調小曲,十分有趣。在一幅《漁家女郎圖》上的小曲刻有:“莫道漁家住水鄉,此中有女世無雙,扁舟一葉隨心欲,撒網撐篙來去忙。捕得金鰲稱有興,漁姑快活喜非常;雖然不及閨中秀,也學時興巧樣裝。青布兜頭齊額繫,束腰裙子抹胸膛,天然俊俏難描畫,提魚入市上街坊。引得閑人心似火,爭先恐後話聲揚……”一曲。其他如《茉莉花歌圖》、《相愛男女圖》等,都刻有韻調動聽之唱詞。此外《虎丘燈船勝景》、《蔡狀元起造洛陽橋》、《天賜麟兒》等圖雖無曲文,但都堪稱清代中葉蘇州桃花塢木版年畫中之佳作。

## 晚清蘇州年畫內容豐富

太平天國(1851—1864)失敗後,蘇州桃花塢木版年



畫及山塘繪本年畫盡毀於兵火。現存於國內的一些舊版年畫，大都是清末光緒年間（1865—1908）刻印者，有些則是翻刻清中葉之畫版或僅存之墨綫版，為數不多。新中國成立之初，蘇州市文學藝術工作者聯合會與蘇州桃花塢木印畫片號曾將尚存的全部畫版收集起來，整理刷印了近二百種畫樣，供作美術和民俗研究工作者參考。這二百種畫樣的題材內容和體裁形式已概括了蘇州桃花塢木版年畫中晚期全貌。就其內容來說大致可分作五類：

一、小說戲齣類有：霸王別姬、昭君出塞、空城計、除三害、賈家樓三十六條好漢、花果山猴王開操、金槍傳楊家將、岳武穆精忠報國、花舫緣、紅樓夢、虬蠟廟、蕩湖船等。

二、風俗時事類有：共樂昇平得利圖、姑蘇報恩（寺）進香、虎丘燈船勝景圖、豫園把戲圖、小廣寒茶園、端陽喜慶、十美踢球圖、上海火車站圖、共慶龍舟勝會圖、劉軍克服宣泰圖等。

三、吉祥喜慶類有：和氣致祥、福壽雙全、福祿壽三星、八仙慶壽、天下太平、和合二仙、黃金萬兩、榴開百子、五子奪魁、冠帶傳流、蓮生貴子、花開富貴、天仙送子、狀元及第等。

四、祈福禳災類有：鍾馗除鬼、天師鎮宅、招財進寶、開市大吉、天官賜福、賜福財神、太公在此、觀音送子、張仙射犬、金錢寶虎、逼鼠蠶貓、雞王鎮宅及秦瓊、尉遲恭門神等。

五、其他有：老鼠成精、全本笑話奇談、蘇州名橋（選仙圖）、西洋鬥雞、四海野人精、中秋香斗、十二生肖（月份牌曆畫）、山海經希奇古怪前後本、外國人作親、盆景百花精演戲等。

在風俗時事一類中，還有大量刻畫清朝政府殘酷鎮壓農民起義的題材，如剿滅太平天國的《鐵公雞李鴻章克服蘇州城》、《張嘉祥投降巧刺鐵公雞》、《新刻掃蕩捻匪前、後本》、《新增大清西剿匪全圖》等，都是反映晚清國家內戰，同時又有帝國主義國家官兵幫兇，屠殺中國人民的真實寫照。它是研究中國近代史不可多得的形象性資料，也是後來《清朝十帝圖》、《中華大漢民國月份牌》等新式年畫之嚆矢。

晚清的蘇州桃花塢年畫畫家和作坊字號因距今不遠，大部分見於尚存的畫版和印製品上。較著名的年畫作坊有“王榮興”、“寶彩芳”、“吳錦增”、“吳太元”、“陳同盛”、“王榮興溶記”等。繪製桃花塢年畫者多是上海、蘇州名



麒麟送子圖  
清中期



家，如周權（暮樵）、吳嘉猷（友如）、田子琳、嵩山道人等。其中嵩山道人、吳嘉猷二人都曾繪製了以反抗帝國主義侵略為題材的作品，如《法人求和》、《捉拿倭俄姦審問》等圖，是頗有愛國思想之作。

### 蘇州木版年畫之衰落

辛亥革命之後，新興的上海石印年畫流通市上，使得蘇州桃花塢木版年畫逐漸失去原有的市場。開設於蘇州桃花塢和上海舊校場的一些蘇州年畫作坊，多半靠印一些門神、竈君、中秋香斗、財神、花紙等來維持生活。到民國二十六年（1937）抗日戰爭起，蘇州桃花塢木版年畫作坊紛紛倒閉，畫版多半移作別用或堆積起來，從此蘇州年畫藝術逐漸沒落無聞。抗日戰爭勝利後直到新中國成立不久，蘇州市文聯創作研究部為了發展與研究這一民間美術，整理刷印了二百種較有代表性的各類畫樣，使我國開始有了一部完整的蘇州桃花塢傳統木版年畫資料。從此以後，畫版集中未再重印。誰料十年浩劫期間，畫版因保管不善，全部糟朽毀掉，令人痛惜。至於美術工作者創作的新年畫，這裏就從略了。

### 結束語

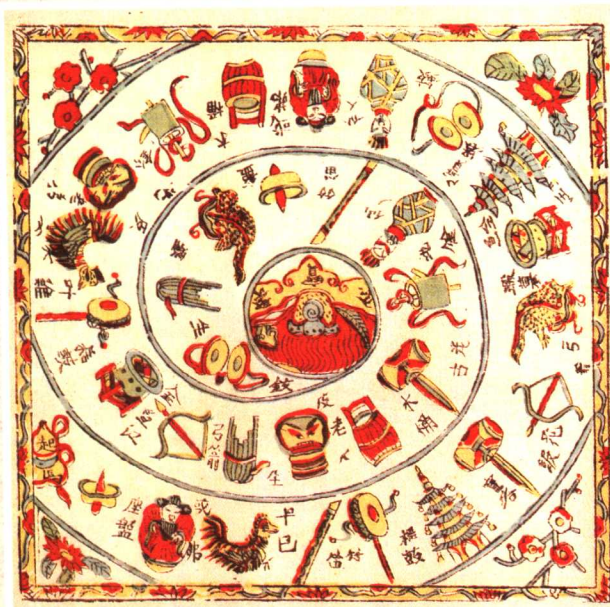
綜上所述，蘇州桃花塢木版年畫藝術，從早期到衰落，不難看出它是在繼承明代金陵（南京）和徽派版畫優良傳統而發展起來的。蘇州桃花塢年畫發展到清代，還促進了揚州、南通、上海等地木版年畫的產生和興起，確如鄭振鐸《中國版畫史》中所說：“塢中諸肆，殆為江南各地刊畫之總樞，蓋自徽派版畫式微，以後吳中刻工起而代之矣。”如今蘇州桃花塢木版年畫無論是初期形式上受西方美術影響還是晚期題材上的增廣出新，都已很難再得，唯從此圖冊得見蘇州桃花塢年畫之全貌，堪稱難得可貴。至於桃花塢年畫之構圖、色彩、雕刻等形式和風格特色方面的藝術評價，已有不少專家介紹，這裏不再贅言。筆者自慚學識謬陋，謬誤之處，望諸君不吝賜教。

一九九一年二月於北京水碓樓上



壽字圖 清中期





胡蘆問

新增盆景百花精演戲





## AN INTRODUCTION TO TAOHUAWU WOODBLOCK NEW YEAR PRINTS, SUZHOU

Suzhou, a historic city in China, is known for its rich produce, flourishing culture and fine handicraft. Its exquisite embroidery, clay figurines, toys and woodblock New Year prints have a history of hundreds of years. The Chinese New Year pictures printed from wood blocks at Taohuawu, finely drawn and meticulously engraved, gorgeous in color, have been warmly appreciated by people in the lower Yangtze valley as well as by overseas Chinese in Japan and various other countries, who dwell upon them with great relish even to this day.

### *The Origin of the Woodblock New Year Print in Suzhou Dates Back to the Ming Dynasty*

No textual research could be made on the origin of Chinese New Year pictures printed from engraved blocks at Taohuawu in Suzhou for lack of accounts in the recorded documents of the past. Moreover, very few such pictures have been preserved owing to the custom that before New Year people would always purchase new pictures and paste them up on walls and doors of their houses just to pray for good luck and happiness and to enhance the festive atmosphere without ever a thought of keeping the old ones. However, it might as well be deducted from the *Dharani* engraved and printed during the reign of Emperor Congning of the Northern Song Dynasty (about 1102 a.d.) and the Tibetan Buddhist Scripture engraved in the fourth year of Emperor Shaoding of the Southern Song Dynasty (1231 a.d.) that the art of block printing in Suzhou has a history of nearly a thousand years. Later in the Ming Dynasty, illustrations printed from engraved blocks for operas and novels became popular. Many of such illustrations have been kept intact such as *A Brief History in Verse of Past Dynasties* printed during the reign of Emperor Wanli (1573-1619 a.d.) and the front page illustration of *Stories of the Western Han Dynasty* engraved by Bai Yutang during the reign of Emperor Tianqi (1621-1627 a.d.) of the Ming Dynasty, the layout evenly structured and the actions of the characters exaggerated, similar in form to that of Chinese New Year pictures, only they were not printed multicolored. Moreover, the block print "Star God of Longevity", collected overseas, portrays an elderly man sitting on a rock, a *ruyi* — an S-shaped jade ornament as a symbol of longevity — in his arm and a white deer supporting the other hand, with Lü Dongbin, Han Xiangzi and the other six immortals, each cupping one hand in the other before his chest in obeisance to him. On top of the block print is written in small characters "An auspicious Mid-autumn Festival in the twenty-fifth year of Emperor Wanli (1597 a.d.)" It is believed to be one of the early best block prints in Suzhou.

Earlier in the fifteenth year of Emperor Jiajing (1536 a.d.) there was the print "Map of the Unified Ming Empire", which could be regarded as one of the earliest woodblock pictures, for it was produced in a block printing studio, even though engraved were only mountains and rivers, lakes and seas, the Great Wall and its strategic passes. Thus it could be inferred that Chinese New Year pictures printed from engraved blocks in Suzhou started no later than the mid-Ming Dynasty in the early sixteenth century.

### *Early Taohuawu Woodblock New Year Prints*

The Ming-Dynasty Chinese New Year pictures printed from engraved blocks in Suzhou were mostly devastated in wars while those engraved and printed at Taohuawu and Shantang of Huqiu (Tiger Hill) in Suzhou in the early years of the Qing Dynasty were all destroyed in a great fire at Shantang and in the looting by the Qing troops after they took Suzhou from soldiers of the Taiping Heavenly Kingdom. There-

Star of Longevity 25th year of reign  
of Emperor Wanli of Ming Dynasty  
(1597)