

中国潍坊清末年画

New Year Pictures Of Late Qing Dynasty In Weifang, China

神圣仙佛

Pictures of Celestial and Terrestrial Gods, Deities,
Fairies, Sages and Buddhas

潍坊十笏园民俗博物馆



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中国是发明造纸和印刷的国家。早在两千多年前就造出了纸张，印刷的历史也在千年以上。它对文化的发展起了巨大的推动作用，甚至影响到全世界。对于木版的雕版印刷来说，现在所能见到的《金刚经卷》系唐咸通九年（公元868年）的刻本，其扉画为《祇树给孤独园》说法图一幅。这种卷子在当时的一种书籍形式，有文有图，充分发挥了雕版印刷的优越性。

一千多年来，中国人通过印刷传播文化和信息，并由图画的复制发展成一种造型艺术的形式，使木刻的表现力得到了拓展。可以说，直到清代中叶西方的石印术（即现代胶版的前身）和铅印术（包括铜锌版）被引进之前，中国所有的印刷物都是用木版雕印的。在文字方面，从单叶的告示、仿单到浩繁的书籍；在图画方面，从简单的图像到复杂的画幅，其应用之广，可分成十大大类、五十多种，涉及到社会和生活的各个方面。民间木版年画便是其中的一种。

中国的春节是个大节日，尤其在农业社会时期，它成为农耕文化的一个集中展示的焦点。一年之计在于春，春节之后，新的农事活动即将开始。年画的出现便是应了这种除旧布新的需要，即为了图个新鲜，讨个吉利。“年画”这个词虽然出现较晚（见于清代道光年间的《乡言解颐》，在这之前多称作“画张”或“花纸”），但从宋代人的几部有关岁时风俗的著作中得知，两宋时期年画已经流行于市井。由此可见，随着木版印刷的普及，很快便波及到民间的通俗绘画。从绘画的角度看，由手绘而刻印，是合乎历史之逻辑发展的。

年画事业的兴盛，是与过去农民、牧民和市民的需要分不开的。由于这种需要，所以在各地出现了许多画店，有些纸店、刻字店也兼营印刷，不仅印年画，也印神像、祖轴、纸马和商业仿单等。这些店铺有大有小，多是集中在各地经济和手工业比较发达的城市，于是，逐渐地形成了若干年画出版的中心。山东的潍坊便是其中之一。值得注意的是，当近代印刷业发达之后，别处的木版年画走向式微，可是在潍坊仍保持着一定的生命力，至今不衰。不仅证明了潍坊年画的底蕴之厚，也说明它的应变能力之强。艺术与大众是亲密不可分的。

时代变了，艺术也要变。如果注意一下民间木版年画发展的历程，便会发现不同的形式和不同的题材层出不穷。这里有新旧之分，也有时尚的问题。旧的和过时的东西被淘汰了，新的和应时的东西又产生出来。对于一个历史悠久、产业庞大的中心产地来说，必然会有丰厚的历史积累。一般群众的直接需要是顾及不到这一点的，可是对于从事这一事业的人，包括研究民艺、民俗和研究艺术历史的学者，就非常关心这方面的变化，并力求掌握更多的资料。从中寻找历史的轨迹并总结它的成就。

《中国潍坊清末年画》的出版，不仅对潍坊有重要意义，也是中国文化事业的一件大事。因为它用历史的事实和具体作品证明了过去的辉煌，不失为一宗巨大的文化遗产和精神财富。在文化的坐标上，中国的民间艺术无比深厚和丰富，但是它的上层文化也升华得很高。历代的宫廷艺术和文人艺术本来是在民间艺术的基础上发展起来的，可是，发展起来之后竟然掩盖了民间艺术，并出现了强分尊卑的观念，视民间艺术“不登大雅之堂”。这是一种迂腐的落后的思想，是违反艺术的唯物论和辩证法的。这个问题，已经引起了国际性的广泛注意，联合国教科文组织在2001年启动了“人类口传与非物质文化遗产”的抢救与保护工作，把它看做是维系民族、社区存在的生命线，是民族发展的源泉。我们应该从实际上重视起来，不仅要保护历史的作品，还要保护艺人，总结他们的经验，传承他们的手艺，使民间木版年画的香火不致中断。

2003年重阳于南京兰园





Display of Historical Depth and Glory

Preface to New Year Pictures of Late Qing Dynasty in Wei Fang, China

◎ Zhang Daoyi

Papermaking and printing techniques were first invented in China. Paper was made more than two thousand years ago and printing, having a history over one thousand years, has greatly promoted the development of culture and had a worldwide influence. The earliest picture produced by wood printing technique is the head page illustration "Lonely Garden" in "Buddhist Scripture Written with Gold Dust" chiseled in the ninth year of Xian Tong (868 A. D.). At that time this scripture was in the form of books, along with articles and illustrations that brought the advantage of chiseling printing technique into full play.

Chinese has spread their culture and information through printing over one thousand years, which gradually develop into a form of plastic arts on the basis of the techniques of copying pictures. As a result, the expressive force of wood chiseling has been greatly expanded. Before the introduction of western lithography (the predecessor of modern offset point) and letterpress printing (including copperplate and zinc plate) in the middle of the Qing Dynasty (1644-1911 A. D.), all the prints were conducted by block printing. Articles from one page notice and copy documents to numerous books as well as pictures from simple image to complex picture scrolls can be classified into one dozen odd kinds and more than fifty types. Folk block print New Year picture is one of them which covered all the levels of social and daily lives.

Spring Festival in China is a great feast day and was considered the display focus of farmers' culture especially in the agricultural society. The whole year's work depends on a good start in spring. New agriculture activities will start after the Spring Festival. New Year pictures emerged to meet the demand of getting rid of the old to make way for the new, namely, longing for freshness and luck. Although the Chinese phrase "new year picture" was coined in Qing Dynasty (refer to "Explanations To Folk Words" compiled during the reign of Dao Guang in Qing Dynasty, formerly New Year pictures are called picture paper or fancy paper.), we can see from articles on spring festival customs written by people in Song Dynasty (960-1279 A. D.) that New Year pictures had caught on in the marketplace at that time. This shows that the popularity of block printing soon affected the popular folk pictures. From the perspective of painting, it is historically reasonable to develop into engraving printing from hand painting.

The prosperity of the cause of New Year pictures is indispensable from the requirements of previous farmers, herdsman and urban residents. Many picture shops were established to satisfy the demand. In the meantime, a multitude of paper shop and lettering shop also dealt in printing New Year pictures, joss, scrolls in honor of the ancestors, paper horses and commercial documents. These shops of various sizes were primarily located in the economically developed handy-craft industry cities. Therefore, many New Year picture publishing centers gradually appeared. Wei Fang city of Shandong province is among one of them. It is noticeable that block printing New Year pictures produced at Wei Fang are still full of vitality while the rest gradually decline with the development of modern printing techniques. This demonstrates that New Year pictures produced at Wei Fang are not only based on rich inside information but also being quick to apply to changes. Art is indispensable from the public.

The times changed, followed by the art. If we pay attention to the developing process of block printing New Year pictures, we will see that diverse forms and different styles emerge endlessly. This is an issue concerning the difference between new and old as well as fashion. New and updated things appear while old and outdated things die. Wei Fang, as the core New Year picture production center with a long history, is surely to possess rich historical accumulation. Common people who are satisfied with their direct requirements often neglect this. However, those people who are devoted to the cause, including experts interested in the study of folk art, folk practice and the history of art, are greatly concerned about the changes that take place in the line. They go to great lengths to master more materials to study its developing trails and summarize the achievements.

The publishing of "New Year Pictures of late Qing Dynasty in Wei Fang, China" is not only of great significance for Wei Fang, it is also a major event the cultural cause of China. It is remarkable cultural legacy and spiritual wealth, for it has shown the glory in the past with historic facts and specific pictures. In the cultural coordinates China's folk art are rich, which promotes the development of the culture based on it. Although developed on the basis of folk art, imperial and academic arts defy folk arts and view it as "do not appeal to refined taste". This is a kind of pedantry and uncultured thought that violates the materialism and dialectics of arts. This issue has been generally noticed in the world. UNESCO (United Nations Educational, Scientific and Cultural Organization) launched the campaign to save and protect "human being's oral instruction and immateriality cultural legacy" that are considered the lifeline of nations and communities, sources of the development of a nation in 2001. We should lay emphasis on protecting historical works and folk artists, summarize their experiences and spread their crafts in order to keep block printing folk New Year pictures alive.

Orchid Garden, Nanjing
The Double Ninth Festival, 2003



神圣仙佛



以神圣仙佛为题材的年画,是潍坊地区印销最多的,它与每家每户的关系最为密切。每年春节,老百姓都要贴门神、祭财神和祭祖,以求富贵平安。代表作品有门神、灶王、文武财神、佛祖、观音菩萨、八仙、圣人等。神像年画的制作方式有木版套印、半印半绘、完全手绘等多种。其中销量最大的,是杨家埠木版套印的门神和灶王。

Pictures of Celestial and Terrestrial Gods, Deities, Fairies, Sages and Buddhas

New Year pictures based upon immortal gods and Buddhas are printed and distributed in great number in and around Weifang, for they were closely associated with every household. As the conventional Spring Festival approached every year, people pasted Door God and offered sacrifices to God of Wealth and to their forefathers. Representative works include Door God, Kitchen God, Literary and Martial Gods of Wealth, Founder of Buddhism, Guan Yin Bodhisattva, Eight Immortals, Sages and so forth. Diverse in form, some pictures of gods, deities, fairies, sages and Buddhas were produced by various means such as wood block process printing whereas others were semi-printed and semi-hand drawn or thoroughly hand drawn. Among them, pictures of Door God and Kitchen God produced at Yangjiabu by wood block process printing technique sell very well.



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1-1 五子门神 47 × 30cm 清代 木版套印

Door Gods With Five Sons

47 × 30 cm, Qing Dynasty, Wood block process printing





楊家華

1—2 五子门神 47 × 30cm 清代 木版套印
Door Gods With Five Sons
47 × 30 cm, Qing Dynasty, Wood block process printing



2—1 神荼郁垒 25 × 15cm 清代 木版套印

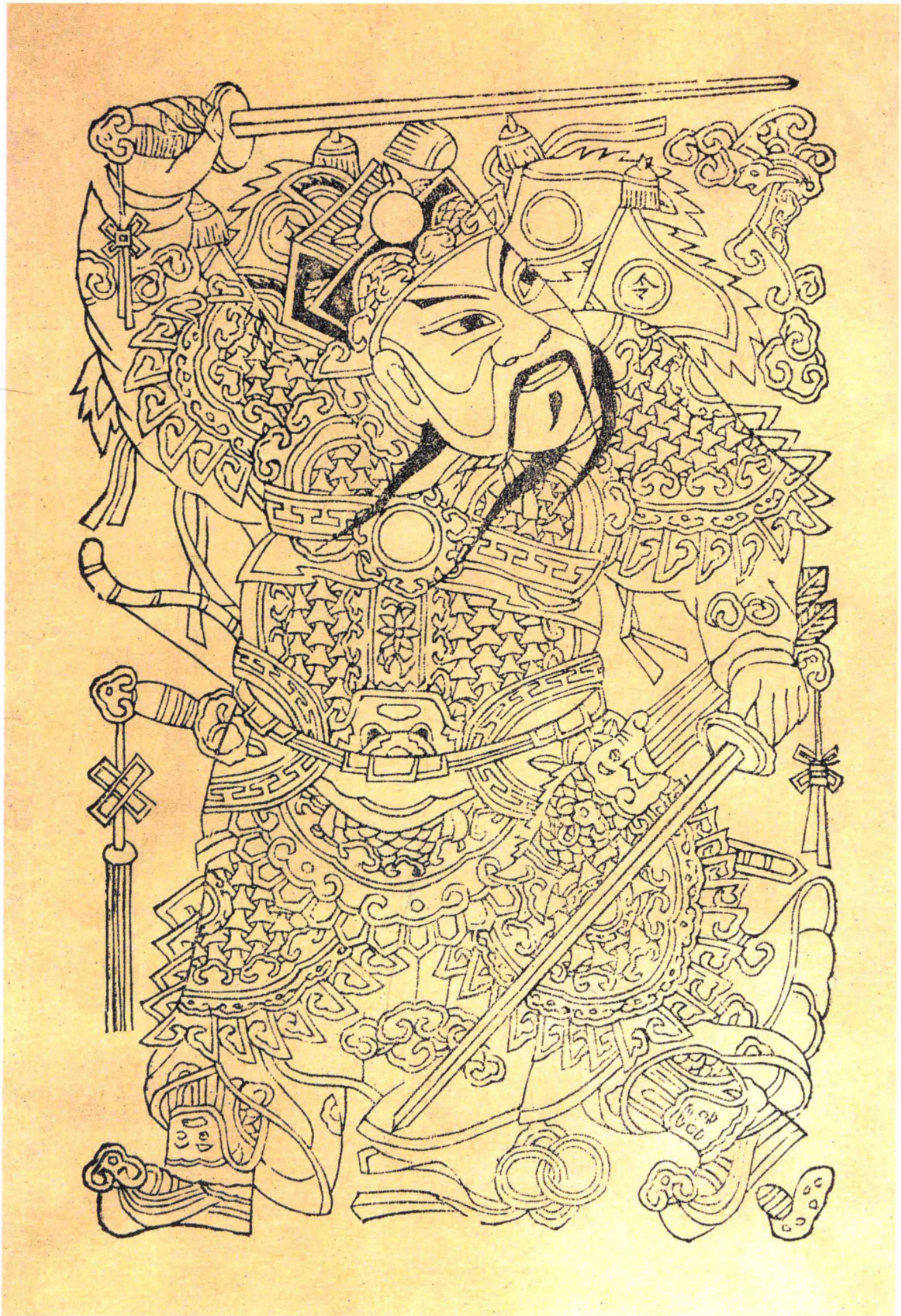
Shen Tu and Yu Lei
25 × 15 cm, Qing Dynasty, Wood block process printing





2—2 神荼郁垒 25 × 15cm 清代 木版套印
Shen Tu and Yu Lei
25 × 15 cm, Qing Dynasty, Wood block process printing





3—1 秦琼敬德 25 × 15cm 清代 木版套印

Qin Qiong and Jingde

25 × 15 cm, Qing Dynasty, Wood block process printing



3—2 秦琼敬德 25 × 15cm 清代 木版套印
Qin Qiong and Jingde
25 × 15 cm, Qing Dynasty, Wood block process printing





4 天官賜福 50 × 30cm 清代 木版套印
A Heavly Officer Bestows Happiness
50 × 30 cm, Qing Dynasty, Wood block process printing



5 天官賜福 50 × 30cm 清代 木版套印
A Heavly Officer Bestows Happiness
50 × 30 cm, Qing Dynasty, Wood block process printing



6 天官賜福 25 × 15cm 清代 版印
A Heavely Officer Bestows Happiness
25 × 15 cm, Qing Dynasty, Wood block printing





和聚德

7 武座 47 × 30cm 清代 木版套印
Military Door God
47 × 30 cm, Qing Dynasty, Wood block process printing



8 小锤将 50 × 30cm 清代 木版套印
General with Small Hammer
50 × 30 cm. Qing Dynasty. Wood block process printing





9—1 三星门神 25 × 15cm 清代 版印

Triple Door God

25 × 15 cm, Qing Dynasty, Wood block printing