

Cigarette Cards 烟画

Cigarette cards, also known as cigarette picture chips, first appeared in Richmond of Raleigh, capital of North Carolina in North America back in 1875. They were attached to cigarette packs or boxes as a means to attracting publicity. The idea came from Allen & Ginter Company, producer of packaged cigarettes, which sought to solve the problem of the cigarettes getting crumpled in loose packages. They put a small card printed with colored picture into the cigarette pack such that the pack stayed stiff and the cigarettes inside, intact. In 1885, along with Duke Tobacco Company's opening up sales market in Asia, cigarette cards were brought into Shanghai, China. They became very popular in the early 20th century when the war of the tobacco trade got increasingly intense. At the time when photography was still at its developing stage, these finely printed cigarette cards which covered a wide variety of contents enriched with cultural characteristics of the time were regarded as one of the world's three major collectible items alongside coins and stamps.

From 1946 on, when tobacco war was over, cigarette card began to fade away from the historic scene and was gradually forgotten. This was particularly so in China where very few cigarette card sets remained complete after the devastation of the 10-year Cultural Revolution. Yet, these tiny printed cards, rich in colors and contents as well as in their cultural qualities of the time, win them the reputation of 'a museum in hand', as Han Sheng Publishing Co. of Taiwan has put it, and are highly treasured in the history of art.

烟画，也名香烟画片，是附在香烟包或香烟盒内的一种广告宣传品，于1875年前后诞生在北美北卡罗莱纳州首府罗利的里士满。当时阿伦·金特卷烟厂为解决包装松软问题，特把一枚枚印有彩色图画硬纸片放入烟包内，使烟包挺括，香烟不易折断。1885年，随美国杜克烟草公司对亚洲市场的开拓，烟画进入中国上海，并因二十世纪初的烟草大战而兴盛一时。在摄影技术尚未发达的时期，这些印制精美的烟画，内容包罗万象，且具有十分丰富的文化内涵，与钱币、邮票并列世界三大收藏品。

1946年后，烟草大战终止，烟画因而淡出历史舞台，逐渐被人遗忘。尤其在中国，经历十年文化大革命，目前完整存世的烟画甚少。这些小画片自身丰富多彩的内容，所积存的深厚文化内涵，无一不铭刻着时代的印痕，台湾汉声出版社对这些珍品誉之为「一座手中的博物馆」。

360 Jobs in Old China 旧中国的三百六十行

'360 jobs' is a collective name used by people in general to refer to all types of jobs in the traditional handicraft industry and occupations in old China. They include jobs relating to clothing, food, accommodation, transportation, entertainment and even street hawking and hundreds of manual laboring jobs of all kinds. As time went by and with the rapid growth of scientific technology, many occupations experienced tremendous changes. New professions sprang up whereby some old ones gradually diminished or underwent transformation. The saying of '360 jobs', however, continued to prevail up to this day.

What we showcase here are part of Mr. Desheng Li's personal collection of cigarette cards manufactured during the years 1905 to 1910 that featured the activities of folks from all walks of life in old China. Some are real cards and some are enlarged copies of original cigarette cards for display purpose. Due to space constraints, we can only display a hundred or so pictures during the exhibition period. Notwithstanding this, one can still catch a glimpse of what life was like in the late-Qing and early-Republic of China years and the many socio-economic changes that took place thereafter in China. They no doubt offer valuable materials and insights to those who are interested in the study of history of folk art and craft.

「三百六十行」是旧中国市井文化对旧传统工艺和职业的一种泛称，其中囊括了民间的市井百业、五行八作，衣、食、住、行、吃、喝、玩、乐，以及市廛江湖、百工杂役。由于时代变迁和科学技术的发展，很多行业已经产生巨大变化，新行业不断出现，



旧行业有些被淘汰，有些已更新，但「三百六十行」的称谓一直沿用至今。

本次展览精选了李德生先生收藏，在 1905 至 1910 年间出版有关旧中国各行各业的烟画作品，其中部分为实物，部分作放大陈列。虽然囿于展览空间所限，只能展出一百多帧，但也概述了中国清末民初时期各行各业及生活的状况与变迁，为民俗工艺史的研究提供了丰富的史料图证。

Desheng Li, Writer and Collector 作家、收藏家李德生

Mr. Desheng Li (1945-) is a writer, calligrapher and collector. Having his hometown in Beijing, China, he is currently settled in Vancouver, Canada. Mr. Li is a researcher of the Culture Regeneration Research Society, a columnist of the Japanese journal *History of Tobacco* and a veteran member of the United Kingdom of Great Britain Painting Card Association. He has in his collection some 20,000 pieces of cigarette advertising materials produced by both domestic and foreign tobacco companies in China. These exquisite paintings are a vivid record of the local customs and humanistic features of the late-Qing and early-Republic of China years and throughout the radical reform period in contemporary Chinese history.



His wife, Madam Qi Wang, is a well-known *Pingju* (a form of local Chinese opera originated in northern China) performing artist and a member of the Chinese Dramatists Association. She has been a dedicated assistant of Mr. Li in the compilation of his cigarette card collection. Not only have they devoted themselves to the studies of oriental folklore, cigarette culture and Chinese operas, but have also published more than ten books in China and overseas which most of them are display here.

李德生先生（1945-），作家、书法家、收藏家。原籍中国北京，现居加拿大温哥华。文化更新研究中心研究员、日本《烟史研究》杂志专栏作者、英国大布列颠画卡协会资深会员。李先生收藏有中外烟草公司在华出版的香烟广告近二万余枚，这些图画生动地记录了清末民初以至中国近代大变革时期的社会民俗和人文风貌，颇具图史价值。

李夫人王琪女士系著名评剧表演艺术家、中国戏剧家协会会员，在协助李先生蒐集整理烟画收藏亦倾注了许多心血。他们在致力于东方民俗文化、烟文化和中国戏剧研究的同时，在国内外出版著作十数本，包括《烟画三百六十行》、《烟画的研究》、《烟画》、《老北京的三百六十行》、《烟画四大名著》、《昔日摩登女郎》、《烟画上的老风景》、《梨花一枝春带雨——说不尽的旗装戏》和《抗战画史》等。