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叔戊◎编著



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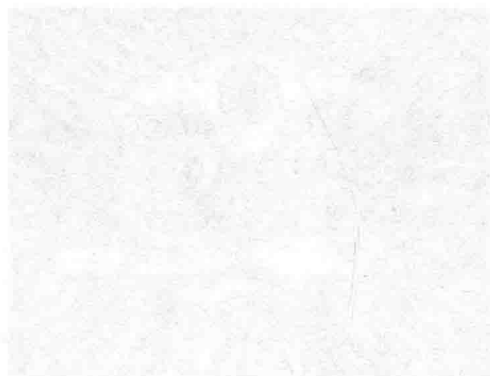
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吉祥文化是中国传统文化中非常重要的组成部分。东汉时期的学者许慎在文字学著作《说文解字》中曾说：

“吉，善也”；“祥，福也”。简单地说，“吉祥”就是好兆头，就意味着凡事顺心、如意、美满。从古至今，中国人讲究吉祥、追求吉祥，各种象征吉祥的符号和图案几乎出现在生活的每一个角落。

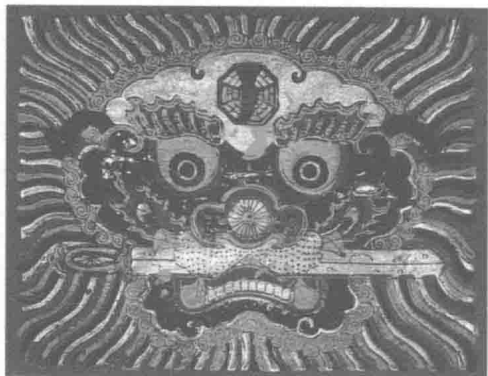
吉祥图案，是指以含蓄、谐音等方式构成的具有吉祥寓意的装饰纹样，产生于商周时期，发展于唐宋时期，到明清时期达到鼎盛。吉祥图案几乎图必有意、意必吉祥，主要表达了人们



The culture concerning *Ji Xiang* (吉祥) in Chinese, which means auspiciousness, is an important part of traditional Chinese culture. The famous Chinese scholar Xu Shen in the Eastern Han Dynasty (25-220), wrote in his literary work *Shuo Wen Jie Zi* that “*Ji* (吉) means goodness, and *Xiang* (祥) means blessing” . Simply put, *Ji Xiang* means

good fortune or auspiciousness, which means that everything will proceed smoothly and exactly as one expects.

Since ancient times, Chinese people have been attaching great importance to and seeking for auspiciousness. Auspicious designs or patterns could be spotted anywhere in the daily life.



对财富、功名、健康、平安、长寿、喜庆、多子的追求。作为中国传统文化的重要组成部分，吉祥纹样蕴含着中华民族的价值观、审美观和生活情趣，是了解中华文明不可或缺的一环。

本书选取了中国历代常见的吉祥图案，囊括了建筑、器物、服饰、家具及手工艺品等各个领域，按照题材的不同分为四个部分，以图文并茂的形式讲述了中国经典吉祥图案的来历、特色及应用。希望能够有助于读者直观地认识传统吉祥图案，了解中国的吉祥文化。

Auspicious patterns symbolizing good luck by means of implication or homophonic characters first appeared during the Shang Dynasty (16th-11th century B.C.) and were greatly developed during the Tang (618-907) and the Song (960-1279) Dynasties. During the Ming (1368-1644) and the Qing (1644-1911) Dynasties, auspicious patterns became extremely popular. Every pattern has its auspicious implications, which are indicative of Chinese people's yearning for wealth, fame, health, safety, longevity, happiness as well as a big family with many male offsprings. As an important part of traditional Chinese culture, auspicious patterns embody the values, tastes and lifestyles of Chinese people and are vital to a good understanding of Chinese civilization.

This book selects some of the common Chinese auspicious patterns popular since ancient times, covering architecture, utensils, clothing, furniture, artifacts as well as others. By classifying them into four categories, this book explores the origination, characteristics and applications of these classic Chinese auspicious patterns with fascinating words and vivid illustrations. Hopefully, this book could be of great help for readers to have a good knowledge of both traditional auspicious patterns and Chinese *Ji Xiang* culture.

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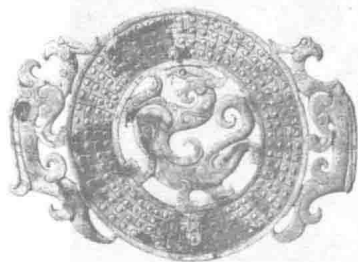
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瑞兽祥禽

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The Auspicious Beasts and Fowls

以动物为主体的装饰图案，在中国历史上出现较早。现已发现，在新石器时期的陶器上就出现了大量的动物图案。这些图案除了现实中存在的动物之外，还包括古代传说中的祥瑞神兽。经过先人巧妙地组合，这些动物纹样成为了象征着吉祥如意的各种图案，一直沿用到今天。

Decorative patterns with animal images appeared very early in Chinese history. It is found that numerous patterns with animal images appeared on potteries as early as during the Neolithic Period. And the patterns include not only images of existing animals in the universe but also images of auspicious beasts in ancient legends. Thanks to the ingenious combinations of our ancestors, these animal images are endowed with auspicious implications and have been enjoying great popularity until nowadays.



> 二龙戏珠

龙，是中国古代传说中一种神奇的动物。从古至今，龙一直被视为中华民族的图腾，是中国古代的吉祥瑞兽，也是权力的象征。根据古籍上的记载，龙具有鹿的角、牛的耳朵、马的头、兔的眼，蛇的身体、鱼的鳞、鹿的脚掌、鹰的爪

> Er Long Xi Zhu: Twin Dragons Hold on to a Pearl

A dragon is a legendary creature in Chinese legends and myths. Since ancient times, it has been taken as the totem of the Chinese nation. It is an auspicious creature as well as a symbol of power in ancient China. According to the ancient recordings, the dragon has antlers of a deer, ears of a cow, head of a horse, eyes



• 龙泉窑青釉贴花龙纹盘（元）

元代龙纹特色鲜明，龙形蜿蜒细长，头比身躯小，呈扁长形，四足肌肉结实，关节弯曲，爪张而有力。至元二年（1336）元代朝廷下令禁服“双角五爪龙”，这是龙纹变成帝王权威象征的开端。

Glazed Plate with Dragon Pattern Made in Longquan Kiln (Yuan Dynasty 1279-1368)

Patterns with dragon images made during the Yuan Dynasty (1279-1368) are of distinctive features. The dragon often has a long, thin and winding body, a prolate head smaller than the body, muscular feet, bent joints and powerful claws. In 1336, Yuan Court issued an edict forbidding ordinary people to wear any clothes with two-antler-and-five-claw dragon images, which marked the beginning of dragon images as an emblem of the emperor's power.



子。龙可以腾云驾雾、兴云布雨，能禳除灾难、避邪除祟。龙纹是中国古代延续时间最长、流传最广、影响最大、种类最多的传统纹样。

根据龙不同的形态，纹样中的龙纹可分为二龙戏珠纹、团龙纹、坐龙纹、行龙纹、云龙纹、草龙纹、鱼龙变化纹等。

二龙戏珠

在古代的服饰和建筑上常常能看到“二龙戏珠”的图案，两条龙相对戏玩着一颗宝珠。龙身纤长弯曲，而宝珠浑圆，周围常常升腾着火焰，整个画面在构图上具有谐调的美感。

of a rabbit, body of a snake, scales of fish, palms of a deer, claws of an eagle. It is said that the dragon can fly among clouds, form clouds and rain, eliminate disasters and expel ghosts and specters. Of all the traditional auspicious patterns, dragon images rank the first in terms of their long history, popularity, great influence and various categories.

According to the different dragon images, patterns can be divided into different categories, such as *Er Long Xi Zhu*, *Tuan Long*, *Zuo Long*, *Xing Long*, *Yun Long*, *Cao Long*, *Yu Long*, etc.

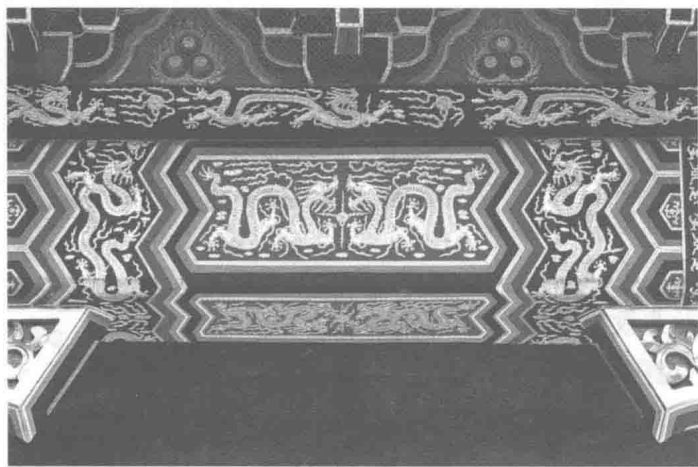
Er Long Xi Zhu: Twin Dragons Hold on to a Pearl

In ancient China, such patterns can always be found on clothes or buildings, with two dragons facing each other playing with a pearl. The dragons are often of long, slim and winding bodies, and the pearl often perfectly round. With flames surrounding the dragons and the pearl, the pattern is balanced and beautiful.

- 北京北海华藏界琉璃牌楼上的“二龙戏珠”图案

Twin Dragons Hold on to a Pearl Pattern on the Glazed Archway in Beihai Park, Beijing





• 北京颐和园木建筑上的“二龙戏珠”彩绘
Colored Twin Dragons Hold on to a Pearl
Pattern on the Woodworks of the Summer
Palace

许多“二龙戏珠”的图案中的宝珠被画成燃烧着的火球，而下面是滔滔海水，那“火球”就像跃出海面的朝阳，这代表了古人对太阳的崇拜。也有人认为，“二龙戏珠”的两条龙一雄一雌，而宝珠实际上是它们的卵，这个图案代表着父母共同呵护、爱抚自己的子女，也具有子孙兴旺的寓意。

团龙

团龙纹是龙纹的一种，是指将龙的形态处理为圆形。团龙纹起源于唐朝，表现形式多样，有“坐龙团”、“升龙团”、“降龙团”等，

In many of such patterns, the pearl is depicted as a burning ball over a torrential sea. The burning ball is like the morning sun rising above the sea level, embodying ancient Chinese people's worship of the sun. It is also

said that one dragon is male and the other female and the pearl is their egg. So this pattern implies parents' love towards their children. It also shows Chinese people's desire for a big family with many offsprings.

Tuan Long: Dragon in a Circle

Tuan Long Wen is one type of the decorative patterns with the image of dragons. On such patterns, the dragon is often depicted in a circle. Originating from the Tang Dynasty (618-907), *Tuan Long Wen* has different types, such as *Zuo Long Tuan*, *Sheng Long Tuan*, *Jiang Long Tuan*, etc. Such patterns are very popular because they often depict the full image of the dragon. They were widely used during the Ming (1368-1644) and



由于其保持了龙的完整性，所以很受欢迎。团龙纹在明、清两代被广泛应用，明、清统治者冠服的装饰图案有“四团龙”、“八团龙”、“十团龙”、“十二团龙”、“十六团龙”等。有些图案还在圆内辅以水波纹、如意纹等。除服饰外，团龙纹样经常被使用在瓷器、玉器、屏风、漆器，以及建筑彩画等方面。

the Qing (1644-1911) Dynasties. For example, the dresses of the rulers during this period were often decorated with *Tuan Long Wen*. There could be four, eight, ten, twelve, or sixteen dragons on the dresses. On some of the patterns, there were also the image of waves and the ornament *Ru Yi* in the circle. Besides clothes, *Tuan Long Wen* is also used on porcelains, jade wares, screens, lacquer wares, colored paintings on buildings, etc.



• 黄色暗花纱团龙纹女袍（清）

这件女袍以暗花纱的提花纹样为装饰，裁剪成十团龙纹，前身与后背相同。

Yellow Yarn Dress for Females Decorated with *Tuan Long Wen* (Qing Dynasty 1644-1911)

The dress is decorated with dark colored yarn with ten dragons in circles. The front and the back of the dress are of the same pattern.



• 北京北海五龙亭团龙平棋

平棋又称“承台”，也就是天花板，团龙平棋是天花板上的纹样之一，因团龙纹而得名。

Ceiling with *Tuan Long Wen* in Five Dragon Pavilion of Beihai Park, Beijing

Ping Qi, also known as *Cheng Tai*, refers to the ceiling. *Tuan Long Ping Qi* is named after the *Tuan Long Wen* patterns on the ceiling

坐龙

坐龙纹是指呈蹲坐形式、面朝正前、姿态端正的龙纹，龙的额下常设有火球，龙四爪朝向四个方向。明清两代坐龙纹被视为最高规格的龙纹，只有帝王才能使用，而且只能用于帝王上朝的正殿和皇帝服饰的主要部位。坐龙纹的上下左右一般会设有状态不同的奔腾龙纹。

Zuo Long: Crouching Dragon

Zuo Long Wen refers to the patterns with the image of a crouching dragon facing the front. Below the chin of the dragon there is usually a fire ball, and the four claws of the dragon are usually depicted as towards the four directions. In the Ming (1368-1644) and the Qing (1644-1911) Dynasties, *Zuo Long Wen* was considered the noblest dragon pattern and could only be used by the emperors.

Furthermore, it could only be used in the main hall where the emperor gathered the court and in the front and back of the emperor's clothes. Around *Zuo Long Wen*, there are often patterns with different images of flying or leaping dragons.



• 北京故宫中的红木龙椅

红木龙椅上的坐龙造型生动，龙头雕刻细致、工整，形象生动。

Redwood Dragon Chair (Throne) in the Imperial Palace, Beijing

The image of the dragon on the redwood throne is vivid and the head is carved with exquisite craftsmanship.