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上海人民美术出版社

中国吉祥

Paper Cutting

# 剪纸

**AUSPICIOUS CHINESE PATTERNS**

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藏书章



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# 剪纸

AUSPICIOUS CHINESE  
PATTERNS

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中国吉祥艺术是中华民族辟邪求吉纳福的生动的文化现象。从衣食住行、婚丧嫁娶、生活用具，到祭祀、祈祷、农事、节日等生活习俗，无不印有吉祥文化的痕迹。中国剪纸艺术是表现和传承中国吉祥观念最通俗的形式。纸质材料和剪刻手段最易为普通老百姓所掌握，早在两晋南北朝时期的正月初七“入日”和立春的民俗节日，民间就盛行“剪彩为人”和剪彩为燕或春幡的剪刻活动。民间剪纸既沿袭了古代器皿吉祥图案，又以谐音、借喻、变形、比拟等手法物化吉祥概念，充满乡土气息和生活情趣，广泛应用于窗花、门笺、灯笼、纸扇、礼饰等，还被引入宫廷，流传到东瀛、欧洲。

The Chinese art of auspicious signs is one of the most lively cultural phenomena of the Chinese people with the purpose of warding off evil spirits and praying for good fortunes. There are unexceptionally traces of the culture of auspicious signs in all areas of housing, eating, clothing and travelling, including wedding or funeral ceremonies. They can be found in the fields varying from rituals, harvest festivities to the utensils they use everyday. Chinese paper-cut was the most popular form to represent the Chinese traditional auspicious concepts because the paper material and cutting process comprise the easiest technique to be mastered by ordinary people. There were prevailing folkways in the Jin Dynasty and the Northern and Southern Dynasties (265-420 and 420-589) that people cut paper in varied colours into the shape of human beings or swallows, or flew streamers made of paper on the seventh day of the first month of the Chinese lunar calendar or the solar term of Beginning of Spring. Widely used in window decoration, door ornaments, lanterns, paper fans and adornments attached to gifts, the folk art of paper-cut inherits the patterns on ancient wares and visualises the traditional auspicious concepts by homophones, metonymies, distortions, analogies, etc. and therefore is imbued with a vernacular atmosphere and lively interest. Articles of paper-cuts were introduced to the royal palace and even exported to Japan and Europe.





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富足除夕 李守白 *Li Shoubai*  
Rich and wealthy on the New Year's Eve

在春节的前一天，将以金钱元宝肥猪组合的剪纸贴在门上，象征以家境富足来驱除传说中的“夕怪”。

*On the day immediately before the Chinese Spring Festival, people stick paper cuts in the pattern of shoe-shaped gold ingots and pigs on the door, which symbolises a rich family and repels the legendary evil of the Chinese New Year's Eve.*

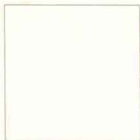
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肥猪拱门、金银满囤 李守白 Li Shoubai  
Fat pigs at the doorstep knock, gold and  
silver's full in stock

农民以养猪得实益，民间常在春节以此贴于门上期  
盼新的一年丰收吉祥。

*Pigs are the symbol of benefit and interest for farmers, so folk people  
stick paper-cuts of pigs on the door during the Spring Festival to wish for  
a lucky year of harvest.*

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童子迎财 李廷益 Li Tingyi  
Boy of Fortune welcoming the God of Fortune

民间有春节大年初一选“招财童子”立于大门两侧迎接客人的习俗，并以此入画。

*It is the folk tradition that people select pictures of a "Boy of Fortune" on the first day of the Chinese Spring Festival and stick them on both sides of their doors to welcome guests. This is one of the pictures.*

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连年辟邪 李守白 *Li Shoubai*

Warding off evil spirits in successive years

以莲花和虎组合成“门笈”贴于门首，取莲之谐音，又以虎神之威猛镇祟辟邪，护佑平安。

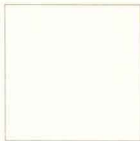
Combining the patterns of a lotus and of a tiger, the picture is stuck on the lintel of a door with the purpose of protecting the family; it involves a "lotus", which is homonymic of "successive" in the Chinese language, and a tiger which represents the power to repel evil spirits.

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吉庆有余 奚小琴 Xi Xiaojin  
Excessive good fortunes

鱼与“余”谐音，寓意福祥和富足长久。

As "fish" is a homophone of "excessive" in the Chinese language, this picture signifies boundless felicity and long-term fortunes.

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辟邪门神(尉迟公) 李守白 *Li Shoubai*  
Door-god warding off evil spirits (Duke Yuchi)

中国古时就有在春节前将“门神”剪纸贴于堂屋门上，以辟百鬼的习俗。

*It is one of the ancient traditions of the Chinese people before the Chinese Spring Festival to stick paper-cuts of a door-god on the door to the central room to repel various evils.*

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