

中

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吉

祥

艺

术



蓝先琳 王抗生 李友友 编著

江西美术出版社

中 国 吉 祥 艺 术  
The Chinese Propitious Culture Series



*Cái*

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图书在版编目(CIP)数据

中国吉祥艺术丛书. 财 / 蓝先琳, 王抗生, 李友友编著.

—南昌: 江西美术出版社, 2004.8

ISBN 7-80690-485-9

I. 中... II. ①蓝...②王...③李... III. 装饰美术

—图案—中国—图集 IV. J522

中国版本图书馆 CIP 数据核字(2004)第 081768 号

中国吉祥艺术丛书

财

蓝先琳 王抗生 李友友 编著

江西美术出版社出版

(南昌市子安路 66 号)

新华书店发行

制版: 北京蓝色正点图文制作有限公司

印刷: 深圳利丰雅高印刷有限公司

2004 年 8 月第 1 版

2004 年 8 月第 1 次印刷

开本: 889 毫米 × 1194 毫米 1/48

印张: 1

印数: 3000

ISBN 7-80690-485-9/J · 1255

定价: 15.00 元

## 序

“吉祥”是中国特有的文化现象，是根植于本土的民俗观念。吉祥二字典出于春秋的《庄子》，其曰：“虚室生白，吉祥止止。”唐代成玄英又疏：“吉者，福善之事；祥者，喜庆之征。”这是吉祥二字的最早释义。古往今来，吉祥文化的内涵随历史延续而发展，其社会功能涉及祈福纳吉、伦理教化和驱邪禳灾诸方面。

民间美术是物质与精神的统一体，是本土艺术形式与传统工艺相融会的结晶，是人文内涵丰富的历史印迹。吉祥文化以民间美术为主要载体，旨在营造吉瑞环境，寄托民众的美好理想与心愿。寓意吉祥的图像称“吉祥纹样”或“吉祥图案”，按图像性质又有祥瑞图、瑞应图、符瑞图之分。寓意吉祥的民艺题材浩如烟海，涵盖社会生活的方方面面，融会于百姓的生产劳作、人生礼仪与岁时活动中。民间美术中的吉祥题材大多有“说法”、有“讲究”，约定俗成，流传广泛。吉瑞的主题常以借代、隐喻、比拟、谐音等手法演绎，如：借“桃”代“寿”，借“牡丹”代“富贵”，借“石榴”代“多子”；以“羊”隐喻“孝”，以“八仙”隐喻“祝寿”；以“梅、兰、竹、菊”比拟“君子德行”，以“荷”比拟“品行清廉”；以“蝠”谐音“福”，以“鹿”谐音“禄”，以“鸡”谐音“吉”等等。吉祥图像的工艺表现极为丰富，按材料工艺分类有：雕塑、绘画、刺绣、印染、编织、金属工艺、漆艺、陶瓷、木版年画、剪纸等。按实用功能分类有：建筑、服饰、器皿、环境装饰、节令用品、玩具、文房四宝等。

“福、禄、寿、喜、财、吉”是吉祥文化的核心内

容，是彼此关联而又各具特色的吉瑞主题。体现六大主题的民间美术，特别是那些原生态的传统作品，不仅艺术形式质朴、生动，工艺制作美仑美奂，而且寓意深刻，文化内涵丰富。典型的传统民艺作品，往往以吉语图案表现，由于设题机巧、易于上口，更为百姓所喜闻乐见。在历史长河流逝的漫长岁月中，由于“福、禄、寿、喜、财、吉”始终贴近民众生活，因而在民俗事象中流传广泛、经久不衰。这些特定历史时期的人生主题，从祈福纳吉、功名利禄、延年增寿、交合化育、招财纳福、驱邪禳灾诸方面予以表现。祈福纳吉的主要题材有：“五福捧寿”、“天官赐福”、“福在眼前”等；交合化育的主要题材有：“凤穿牡丹”、“喜鹊登梅”、“麒麟送子”等；延年增寿的主要题材有：“子孙万代”、“鹿鹤同春”、“麻姑献寿”等；招财纳福的主要题材有：“金玉满堂”、“招财进宝”、“万年富贵”等。功名利禄的主要题材有：“马上封侯”、“一路连科”、“加官进爵”等，驱邪禳灾的主要题材有：“百事大吉”、“镇宅神虎”、“钟馗捉鬼”等。

“福、禄、寿、喜、财、吉”这六大主题，集中地反映了中国农耕、手工业时代的吉祥观念，以朴素而直白的艺术语言，表达百姓对生命的关注，对美满生活的向往，对自身社会价值的追求。反映六大主题的吉祥图像，在营造吉瑞环境的同时也体现出独特的审美价值。在尊重文脉呼唤传统的今天，在社会广泛认同的基础上，拂去历史的尘埃，弘扬传统文化的精髓，摒弃糟粕，吉祥文化将重放异彩。

## Preface

"Jixiang"(auspiciousness) is a phenomenon of the Chinese culture which originates in the native habits and customs. The word Jixiang is derived from Zhuang Zi of the Spring and Autumn periods, "If the spirit is empty and calm, all is well". Cheng Xuanqing of the Tang Dynasty gives explanations, "Ji means good deeds; Xiang is an indication of happiness. "This is the earliest definition of the word Jixiang. Through ages, the connotation of the propitious culture has developed with the extension of history. Its social function implies happiness praying, moral principles, and driving out evil spirits and destroying calamities.

Folk art is unity of matter and spirit. It is crystallization of melting the native art form with traditional crafts and mark of plentiful content of humanities history. The propitious culture takes folk art as its carrier whose aim is to construct an auspicious circumstance and express a beautiful dream and wish. The image with luckiness is called "Jixiang grain " or "Jixiang pattern". They are classified into good fortune image, realization of luckiness image and symbol of luckiness according to image features. The themes implying auspiciousness are un-

countable and cover all the fields of lives. They are found in the production and working, rituals and festivals. There are "formulation " and "statement" in most of the propitious themes of folk art. It is established by popular usages. The happy and auspicious theme usually deduces by the ways of quotation, metaphor, analogy, and euphony, for instance, quotation:"peach"as "longevity", "peony"as "riches and honour", "pomegranate"as "many sons";metaphor: "sheep"as "filial respect", "eight immortals"as "congratulating an elderly person's birthday"; analogy: "plum blossom, orchid, bamboo and chrysanthemum"as "a man of virtue", "lotus"as "having good conduct";euphony: "bat"as "fu"(happiness), "deer"as "lu"(fame and social status), "cock"as "ji"(luckiness) because of the same pronunciation in Chinese. The craft of auspicious images is very rich. There are sculpture, painting, embroidery, printing and dyeing, knitting, metal craft, lacquerware, porcelain, block new year's picture, and papercut according to classification of material and craft; there are architecture, fashion and accessory, ware, decoration of environment, things for festivals, toy and the four treasures of the study accord-

ing to classification of functions.

Fu, Lu, Shou, Xi, Cai and Ji are the core of the propitious culture. They are interrelated and interdependent with individually auspicious theme. The folk art representing the six themes, especially the traditional craft unchanged by modern technique is not only simple and vivid in form, but also elaborate in making with a rich content. The typical folk art works usually show by auspicious patterns. Since it has double or many meanings in theme and is easy to read, it is very popular among the common people. Through a long time of history, Fu, Lu, Shou, Xi, Cai and Ji are always close to the common people and spreading widely in folk customs without a stop. At different historic periods, there are different themes, such as praying for happiness and luckiness, fame and social status, being pregnant, letting riches and happiness come into the house, and exorcising evil spirits and calamities. The images of praying for happiness and luckiness are "five fu dedicates longevity", "the god blessing", and "fu is in front of you"; the theme of being pregnant "phoenix flying over peony", "maggie standing on plum blossom", and "kylin sending a baby"; the theme

of longevity are "a hall filled with gold and jade", "letting riches and treasures come into house", and "wealthy forever"; the theme of fame and social status are "granting titles on horse", "passing the imperial examinations successfully", and "being promoted to a higher office and rank"; the theme of exorcising evil spirits and calamities are "all is well", "guarding house tiger", "Zhong Kui catching ghosts".

The six themes Fu, Lu, Shou, Xi, Cai and Ji tentatively represent the auspicious concept of the Chinese agriculture and handicraft ages. They use simple and direct art language to express the concern of life and eagerness to happy living from the common people and pursuing of their own value. The propitious images of the six themes show their unique aesthetic features as they are building lucky and happy atmosphere. Nowadays, the culture and tradition are paid attention. People start to have a same understanding about the propitious culture. We should clear the dust on the history and make the propitious culture blossoming in radiant splendour again.



## 概述

“财”即财产，是钱和物资的总称，在民间也有财源茂盛、官运亨通、事业兴旺、农业丰收等含义。司马迁是我国最早肯定财的功利性的文人，他在《史记·货殖列传》中道：“天下熙熙，皆为利来，天下攘攘，皆为利往。”认为追求功利是一种正常的社会现象，人的行为依据就是要最大限度地满足和增进个人利益，认为追求功利符合社会发展规律，乃“道之所符”和“自然之验”。民间流传“人为财死，鸟为食亡”之说，不仅揭示了人追逐钱财的执著心态，在一定程度上也反映了财与人的依存关系。祈财文化的核心是发财致富。对于不同阶层的人来说，财有不同的特定内容：对农民而言，五谷丰登、猪肥羊壮就是财；对商人而言，生意兴隆、日进斗金是财；对于封建官员来说，升官就意味着发财。

人们把对财富的渴望之情衍化为虔诚的宗教仪式，在虔诚的香火中塑造出赵公元帅、五路财神、文财神、武财神、刘海等“各司财职”的神祇，以满足各阶层人士祈财的不同需求。每逢除夕，人们燃放爆竹、驱傩“送穷”；大年初一要开“财门”，迎财神；初五开市有大利，这些吉祥活动都是为求财神庇佑，企盼生

意兴隆、财源茂盛。农家为祈丰年，在谷仓上贴有“五谷丰登”的斗方，然后燃放爆竹辞旧岁迎新年。祈财习俗促进了民间吉祥装饰的发展，“年年有余”、“吉庆有余”、“五谷丰登”、“金玉满堂”、“肥猪拱门”等始终是年节装饰的主要题材。虽然年年祈财也未必发财，但人们在这样的祥瑞环境里总能获得希望的慰藉。农民更崇拜护佑农事的神灵，在风调雨顺、取得丰收的年里，举行仪式感谢神灵的恩惠。在年成不好或遭受灾害之时，祈盼获得神灵的 protection，重建家园。这些时令生产的祈财内容也反映在吉祥装饰中，并成为民俗文化的重要组成部分。

古人受封建传统思想的影响，认为贪财不义，疏财仗义，把“舍财”与“消灾”、“积德”联系起来，把“破财免灾”、“破财挡灾”作为一种禳解禁忌的途径。但这并非引导人们放弃财的追求。自从私有财产出现，追求财富便成为普遍的社会现象，应当说通过劳动，用正当的手段追求财富是无可非议的，追求财富的热情在任何时代都不会泯灭。

财的图形标志有：财神、摇钱树、聚宝盆、刘海仙、金蟾、金鱼、鲤鱼、牡丹等。

## Summary

Cai is fortune; it stands for money and commodity. Among common people, it can also mean thriving business, successful official career, prosperous enterprise and grand harvest. Sima Qian is the first scholar who positively defines the power of Cai. In *Records of Historian: An Account of Merchants*, he writes: You come and he comes, everyone comes for fortune, you go and he goes, everyone goes for fortune. To him, the desire to obtain fortune is a social norm; it meets the law of the social development for humans to pursue their personal interests and to satisfy themselves to the fullest. It is the "Basis of Taoism" and "Law of Nature". There is a saying "Humans live for fortune, birds live for food", it shows how much human existence depends on wealth and why people spend their lifetime chasing it. So the core of Cai Culture is to get rich and gather wealth, but for people of different social status, the word Cai carries different meanings: for farmers, having great harvest and healthy fowls and animals are Cai; for traders, business booming and money pouring in are called Cai; to feudal official, promotion is Cai.

The passion for fortune has cultivated many religious ceremonies and figures for people to worship. Born out of this fervor are a few Cai gods of all trades: Zhao Gong Marshal, Fortune God of Five Roads, Fortune God of Scholar, Fortune God of Warrior, and Fairy Liu Hai etc. Every New Year's Eve, people will light up fireworks to "send poverty away", on New Year's morning, they will open doors to "welcome fortunes in"; and the fifth day will be a good day for new business to

open. People do this to ask favor from the Cai God so their business will be blessed and fortune will grow. Farmers will paste "Overflowing Harvest" banners on their storage room and light up fireworks to celebrate the new years. Cai culture also prompts the development of folk propitious decor such as Abundant Harvest, Endless Fortune, Overflowing Five Grains, Roomful Gold and Jade, Fat Pig Push the Door. Even though this kind of celebration does not guarantee fortune, it is a comforting effort. Farmers are zealously devoted to their God of Agriculture. In good years, they will hold ceremony to thank god, in hard years or when disaster strikes, they will hold one for protection to rebuild their homes. These seasonal celebrations are also reflected in Cai decorations and it has become an important part of folklore.

Influenced by traditional feudal ideals, people in ancient times regard greed as a sign of disloyalty. To them, "Losing fortune" can dispel "misfortune" and "gain virtue"; "misfortune distracts and stops disaster". It is their way of self-control, but it does not hinder ordinary people's pursuit of wealth. From the time when personal ownership becomes a reality, passion for wealth is a normal social activity, and the passion for excess will never die under any circumstance. It is fair to say hard work and fair play are acceptable ways to collect fortune.

Graphs of Cai: Fortune God, Shaking-Money-Tree, Gathering-Wealth-Pot, Fairy Liu Hai, Golden Frog, Golden Fish, Carp, Peony, etc..



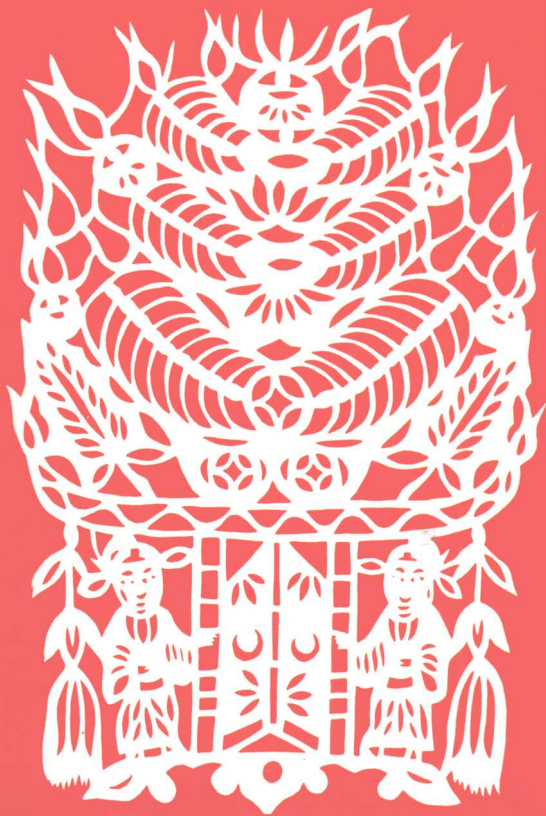


【聚宝盆】

剪纸 天津

### 【招财进宝】

由钱、元宝、人物与开启的门等组合构图。寓意招进财源，发财致富。



【招财进宝】

剪纸 天津



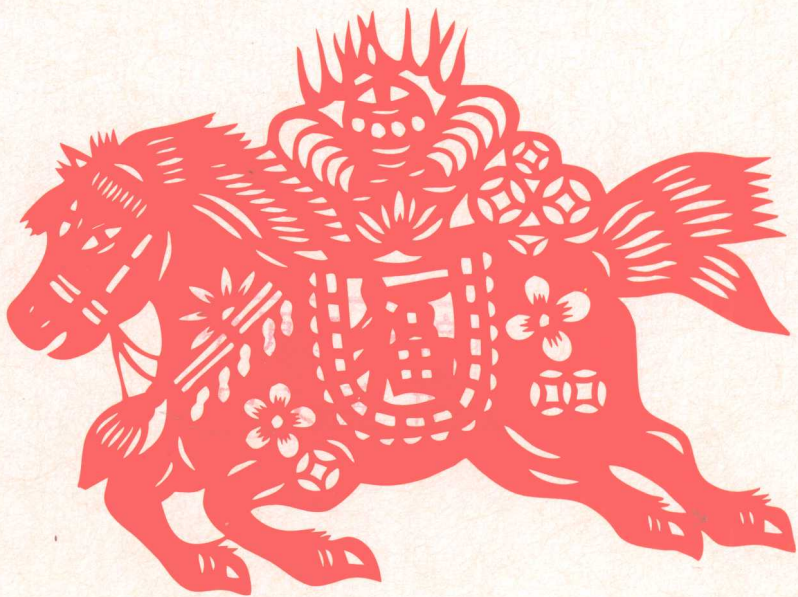
【老鼠要钱】

剪纸 河南灵宝

【宝马驮宝】

构图为马背上驮元宝，寓意尊贵、富有，而且不断发达。马奔走如飞，古人视其为尊贵、祥瑞的动物；元宝是古代的货币，象征财富。





【宝马驮宝】

剪纸 天津



【增财童子】

剪纸 山东高密 范祚信

## 【刘海戏金蟾】

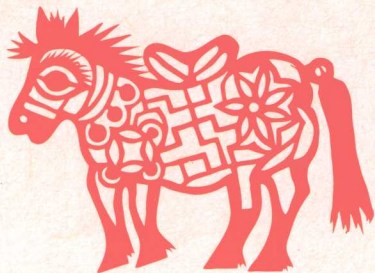
图为刘海仙子舞金钱与金蟾对舞。民谣有：“刘海戏金蟾，步步钓金钱。”蟾与蛙相似，三足，民间视其为灵物。刘海初名操，号海蟾子，历史上并无此人。传说刘海常洒钱使人致富，民间节庆挂此图，取吉祥富贵之意。





【刘海戏金蟾】

剪纸 山东高密 范祚信

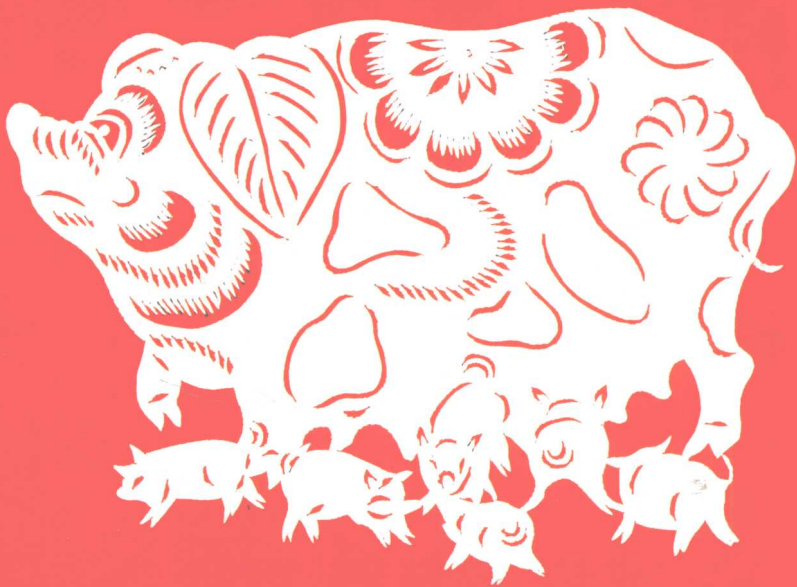


【宝马驮宝】

剪纸 陇东

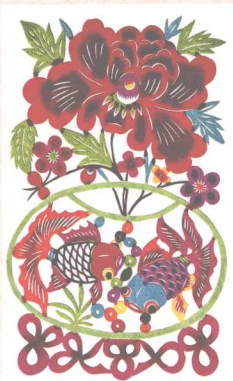
### 【诸事如意】

以母猪、小猪组合构图。猪是农家宝，十二生肖之一。“猪”与“诸”谐音，“诸事如意”象征家族兴旺、富有。类似的题材如“肥猪拱门”，多为肥猪驮摇钱树、聚宝盆或“五谷丰登”粮屯的构图，象征丰收与送财添福。



【诸事如意】

剪纸 河北蔚县



【金玉满堂】

剪纸 河北蔚县

### 【金玉满堂】

金玉满堂又称满堂富贵，由鱼缸、金鱼、荷花等组合构图。金鱼谐音金玉。“金玉满堂”的寓意有三：一寓财富极多，满堂（满屋）都是金玉；二寓富有才学之人；三寓妻室、儿女满堂，全家美满幸福。