

中华旗帜文明的起源和发展

The Origin and Development of China's Flag Culture

赵新风

ZHAO Xinfeng

摘要

《中华旗帜文明起源初探》，是2013年我首次参加25届鹿特丹世界旗帜学大会的演讲。经过十多年的不断研究，又有许多新发现和新成果。在2024第30届北京世界旗帜学大会上，做进一步的论述。

中国是世界上已知最早使用旗帜的国家，史料记载和出土文物均有准确记载。周朝建立后，《周礼》对国旗、藩旗、军旗的等级、样式和使用等进行了规范，确立了世界上最早的旗帜礼仪和法律，标志着世界旗帜文化的起源。三千多年来，中国礼仪文化和旗帜文化的蓬勃发展，都与《周礼》息息相关。

中国旗帜文化也对世界各国的旗帜文化产生了深远的影响。

Abstract

In 2013, I delivered a presentation titled “A Preliminary Exploration of the Origins of Chinese Flag Culture” at the 25th International Congress of Vexillology in Rotterdam. After over a decade of continued research, new discoveries and findings have emerged, which I will further elaborate on here.

China is the earliest country in the world known to use flags, with historical records and unearthed artifacts providing accurate evidence. After the establishment of the Zhou Dynasty, the *Rites of Zhou* formalized regulations regarding the ranks, designs, and usage of national flags, vassal flags, and military flags, establishing the world's earliest flag protocol and laws, marking the origin of global flag culture.

For over 3,000 years, the flourishing development of Chinese ceremonial and flag culture has adhered to the *Rites of Zhou*. Chinese flag culture has also exerted a profound influence on flags worldwide.

介绍

中国是有史可考最早使用旗帜的国家。并且，中国史书记载和出土文物等都能准确对应。《尚书》、《史记》两部史书中，都有对公元前1046年武王伐纣时使用军旗的记载。周朝建立后，周公在继承夏朝、商朝文明礼仪基础上，制定《周礼》。周礼对国旗、诸侯旗、军旗的等级和图案和使用，做出比之前朝代更明确的专门规定，成为世界上最早的旗帜礼制、旗帜法规，称得上是世界旗帜文明的源头。

此后，中华文明礼仪和旗帜文明三千多年的兴盛发展，无不遵循周礼。中华旗帜文明经过春秋战国、秦汉、隋唐、宋辽金、元、明、清的不间断传承，在仪仗、军事、航运、宗教、诗词、绘画、戏剧、商贸等方面，都有丰富多彩的展现，对世界旗帜文明也产生了深远的影响。

一、中华旗帜文明的表达

中华旗帜文明是中华文明的生动展现，是中华民族几千年文明向往的灵动昭示，是中华民族性格基因真实写照。《周礼》规定：

- 王建大常，日月为常
- 诸侯建旂，交龙为旂
- 孤卿建旛(zhan)，通帛为旛
- 大夫士建物，杂帛为物

Introduction

China is the earliest country in the world known to use flags, with historical records and unearthed artifacts providing accurate evidence. The ancient Chinese texts *Shangshu* and *Records of the Grand Historian* both documented the use of military flags during King Wu of Zhou (the first king of the Zhou Dynasty)'s defeat of King Zhou of Shang (the last king of the Shang Dynasty) in 1046 BCE. After the establishment of the Zhou Dynasty, the Duke of Zhou (the younger brother of King Wu), building upon the ceremonial practices of the Xia and Shang dynasties, formulated the *Rites of Zhou*. This text made clear and specific regulations regarding the ranks, designs, and usage of national flags, vassal flags, and military flags, establishing the world's earliest flag protocol and laws, marking the origin of global flag culture.

For over 3,000 years, the flourishing development of Chinese ceremonial and flag culture has adhered to the *Rites of Zhou*. This rich heritage has been passed down through the Spring and Autumn, Warring States, Qin, Han, Sui, Tang, Song, Liao, Jin, Yuan, Ming, and Qing dynasties, with vibrant manifestations in ceremonial displays, military traditions, navigation, religion, poetry, painting, drama, and commerce. Chinese flag culture has also exerted a profound influence on flags worldwide.

I. The Expression of Chinese Flag Culture

Chinese flag culture vividly embodies Chinese culture as a whole, serving as a dynamic revelation of the aspirations nurtured by thousands of years of Chinese civilization and a true reflection of the national character and ethos. The *Rites of Zhou* set forth these regulations:

- The king flies the *Chang* flag, which features the sun and moon.
- Vassals fly the *Qi* flag, adorned with intertwined dragons.
- Nobles and ministers fly the *Zhan* flag, using plain silk.
- High-ranking officials fly the *Wu* flag, featuring mixed silks.

- 师都建旗，熊虎为旗
- 州里建旗(yú)，鸟隼为旗
- 县鄙建旗(zhao)，龟蛇为旐

这部世界上最早的“国旗法规”和国旗使用手册，经过不断发展丰富，至宋代蔚为大观，元代日益完善，明代登峰造极。

中华旗帜文明的表达，通过史料记载的旗帜图案可以归类为几方面。

(一) 敬天

中华民族和历代君王统治者，把对天的敬仰，刻画在旗帜上。周礼规定：天子用常，日月为常。最高等级的天子旗，就是今天的国旗，用太阳和月亮为图案。这一规定，为历代帝王所遵行。

中国古代最高等级的礼仪是祭天礼，《晋书》记载：玉珪（玉装饰的车）最尊贵，车上竖太常，旗上画日月和升龙，有十二根旒（liú），用以祭祀上天；金珪（黄金装饰的车）上树大旂，九根旒，会见万国来宾，也赐给王公和王子及母亲。

后来，在日、月旗基础上，又发展出星旗，日月星称之为“三辰”。至宋代，除了日旗、月旗，还有五星旗、五辰旗、北斗旗、二十八宿旗、日月合璧旗，五星连珠旗、祥云旗。

- Military units fly the *Qi* flag, depicting bears and tigers.
- Towns fly the *Yu* flag, featuring birds of prey.
- Counties fly the *Zhao* flag, adorned with turtles and serpents.

This text constitutes the world's earliest “national flag regulations” and handbook for flag usage. Through continuous development and enrichment, this system flourished during the Song dynasty, became increasingly perfected during the Yuan dynasty, and reached its pinnacle during the Ming dynasty.

The expression of Chinese flag culture can be categorized into several aspects based on historical records of flag designs.

1. Reverence for Heaven

Throughout history, the Chinese people and their rulers have depicted their reverence for Heaven on their flags. *The Rites of Zhou* stated that the Son of Heaven (the Emperor) would use the Chang flag, adorned with the sun and moon, as the highest-ranking flag, which is equivalent to today's national flag. This tradition was faithfully followed by emperors across various dynasties.

In ancient China, the most revered ceremony was the ritual of sacrificing to Heaven. According to the *Book of Jin* (a kingdom in the Zhou dynasty), the most honorable chariots, decorated with jade (*Yuluo*), would have a Taichang flag on them, featuring the sun, moon, and ascending dragon, with twelve streamers (*liu*). This flag was used to worship Heaven. The chariots adorned with gold (*Jinluo*) would have a large *Qi* flag with nine streamers and were used to receive foreign guests or granted to kings, princes, and their mothers.

Over time, the sun and moon flags evolved to include star flags, with the sun, moon, and stars collectively referred to as the “Three Luminaries” (*Sanchen*). By the Song dynasty, in addition to the sun and moon flags, there were also five-star flags, five-luminary flags, Big Dipper flags, twenty-eight-constellation flags, sun and moon combined flags, five-star linked flags, and auspicious cloud flags.

2005年陕西考古研究院在陕西潼关县税村，发掘了规模大、等级高的隋代墓葬，综合研判墓主人可能是故废太子杨勇。出土的墓道两侧壁画上有92人组成的羽林仪仗队，清晰呈现了四旒日旗等旗帜。这也是目前发现最早的日旗实体壁画，为我们研究旗帜文化提供了重要的珍贵史料(图1)。

该图描绘的是公元1008年真宗赵恒上泰山祭天时，游行队伍中悬挂的日旗和月旗(图2)。



图1. 陕西省隋代(581-618年)墓葬壁画中的太阳旗。

Figure 1. Sun flags in a tomb mural from the Sui Dynasty (581-618) in Shaanxi Province.



图2. 1008年，皇帝出行队伍中的日月旗。

Figure 2. The sun and moon flags in an imperial procession in 1008.

(二) 敬神仙

在中国传统文化中，神仙是比天低一等级的信仰。神仙信仰普及普遍，成为中华民族信仰的组成部分。发展到宋代，皇家旗帜中有了神仙的形象，出现风伯旗、雨师旗、雷公旗、电母旗、天王旗、太岁旗、红门神旗。把风、雨、雷、电和神仙崇拜与旗帜相结合。

In 2005, the Shaanxi Archaeological Research Institute excavated a high-level large-scale tomb of the Sui Dynasty in Shui Village, Tongguan County, Shaanxi Province. After comprehensive analysis, it was determined that the tomb owner might be the former deposed crown prince Yang Yong. The murals on both sides of the unearthed tomb passage displayed a 92-member Yulin guard of honor, clearly showing flags such as the four-tassel sun flag. This is also the earliest physical mural of the sun flag discovered so far, providing important and precious historical materials for research on flag culture (fig. 1).

Another painting shows the sun and moon flags in the ceremonial procession when Emperor Zhenzong Zhao Heng went to worship the heaven on Mount Tai in the year 1008 (fig. 2).

2. Reverence for Immortals

In traditional Chinese culture, immortals are considered a level of belief below that of the heavens. The belief in immortals is widespread and has become a part of the spiritual heritage of the Chinese nation. By the Song Dynasty, images of immortals had appeared on royal banners, including flags such as the Wind God Flag, Rain God Flag, Thunder God Flag, Lightning Mother Flag, Heavenly King Flag, Tai Sui Flag, and Red Gate God Flag.

These flags combined the worship of wind, rain, thunder, lightning, and immortals with the symbolism of banners.

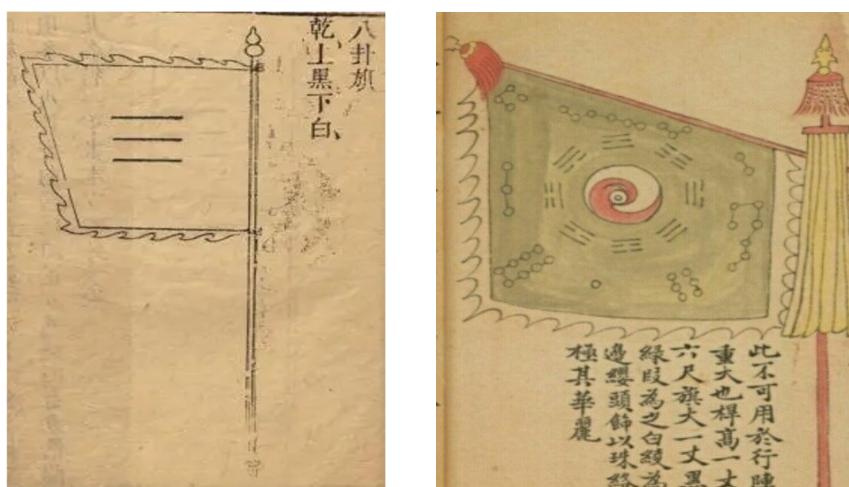


图3-4. 带有八卦图案的八卦旗与帅旗。 Figures 3-4. *Bagua* flags bearing trigrams.

(三) 敬八卦与五行

八卦是中华先民对宇宙和自然的根本认识，是中华民族文化和思想的核心。伏羲被尊为中华民族人文始祖，他发明了八卦，以乾、坤、震、巽、坎、离、艮、兑，象征天、地、雷、风、水、火、山、泽八种自然现象，对应西北、西南、东、东南、北、南、东北、西八个方向，代表父、母、长男、长女、中男、中女、少男、少女八个家庭成员。周文王（约公元前1152年至公元前1056年）被商纣王囚禁时，把八卦推演成六十四卦。

八卦旗在道教仪式和军旗中广泛运用(图3-4)。主将的帅旗，多绘八卦图行军中，也用八卦旗批示行军方向：乾卦旗上白下黑，指示西北；坤卦旗上白下红指示西南；震卦绿色指示东方；巽卦旗上绿下红指示东南；坎卦旗黑色指示北方；离卦旗红色指示南方；艮卦旗上绿下黑指示东北；兑卦旗白色指示西方。

3. Reverence for the *Bagua* and Five Elements

The *Bagua* (Eight Trigrams) represents the fundamental understanding of the universe and nature by the early Chinese and is central to Chinese culture. Fuxi, revered as the cultural ancestor of the Chinese nation, invented the *Bagua*. The eight trigrams—*Qian* (Heaven), *Kun* (Earth), *Zhen* (Thunder), *Xun* (Wind), *Kan* (Water), *Li* (Fire), *Gen* (Mountain), and *Dui* (Marsh)—symbolize eight natural phenomena and correspond to the eight cardinal directions: Northwest, Southwest, East, Southeast, North, South, Northeast, and West. They also represent eight family members: father, mother, eldest son, eldest daughter, middle son, middle daughter, youngest son, and youngest daughter. During the imprisonment of King Wen of Zhou (circa 1152–1056 BCE) by King Zhou of the Shang Dynasty, the *Bagua* was further developed into the 64 hexagrams.

Bagua flags are widely used in Taoist rituals and military banners (figs. 3-4). The commanding general's banner often features a *Bagua* diagram. During military marches, *Bagua* flags indicate the direction of movement: the *Qian* (Heaven) flag has white on top and black on the bottom, for Northwest; the *Kun* (Earth) flag has white on top and red on the bottom, for Southwest; the *Zhen* (Thunder) flag is green, for East; the *Xun* (Wind) flag has green on top and red on the bottom, for Southeast; the *Kan* (Water) flag is black, for North; the *Li* (Fire) flag is red, for South; the *Gen* (Mountain) flag has green on top and black on the bottom, for Northeast; and the *Dui* (Marsh) flag is white, for West.

五行学说是中华民族的非凡创造，是中国哲学思想的核心。中国传统文化认为，世界是由木、火、土、金、水五种最基本物质构成，相互之间相生又相克。五行又分别对应五种品德、五种颜色、五种味道、人体五种器官等。有的人不喜欢黑色，但黑对应的水、北方、咸味、肾脏，是所有人都离不开的。

中国的周朝选用火德，最尊贵的颜色和旗帜是红色。秦朝统一六国后，选用水德，皇帝的礼服和旗帜等都尊崇黑色。中国古代仪仗和军事行动中，广泛运用五色旗。元帅指挥的中军用黄旗，前军用红旗、后军用黑旗、左军用绿旗、右军用白色。中国元朝是蒙古族创立的少数民族政权，也遵行中华传统文化，国号取《周易》中“大哉乾元”之意，定名元朝。元朝皇家旗帜中增加了五方神旗：东方神旗，绿色；西方神旗，白色；中央神旗，黄色；南方神旗，红色；北方神旗，黑色(图5)。

(四) 敬山川

敬畏山川自然的民族性格，鲜明体现在中华旗帜中(图6-7)。公元前414年，中山国在今河北省一带创建。中山国的国旗就是高一米多的山形器，是中国古代敬畏山川自然的写实。宋代皇家旗帜增加有东岳旗，南岳旗，中岳旗，

The theory of the Five Elements is an extraordinary creation of the Chinese nation and is central to Chinese philosophical thought. Traditional Chinese culture holds that the world is composed of five fundamental substances: wood, fire, earth, metal, and water, which are mutually reinforcing and mutually restraining. The Five Elements correspond to five virtues, five colors, five flavors, and five organs in the human body. For instance, while some people dislike the color black, it represents water, the North, salty flavor, and the kidneys, all of which are essential to everyone.

In ancient China, during the Zhou Dynasty, the virtue of fire was emphasized, and red was the most esteemed color and used for banners. After the Qin Dynasty unified the six states, the virtue of water was chosen, and black was revered for the emperor's robes and banners. In ancient Chinese ceremonial and military practices, five-colored flags

were widely used. The central army under the marshal's command used yellow flags, the front army used red flags, the rear army used black flags, the left army used green flags, and the right army used white flags. The Yuan Dynasty, established by the Mongols, also adhered to traditional Chinese culture and named itself after the concept of “Great Origin of the *Qian*” from the Book of Changes (*Yijing*). The royal flags of the Yuan Dynasty included the Five Directional Deity Flags: the Eastern Deity Flag (green), the Western Deity Flag (white), the Central Deity Flag (yellow), the Southern Deity Flag (red), and the Northern Deity Flag (black) (fig. 5).

4. Reverence for Mountains and Rivers

The national character of reverence for mountains and rivers is prominently reflected in Chinese flags. In 414 BCE, the State of Zhongshan, located in present-day Hebei Province, was established (figs. 6-7). The national flag of Zhongshan was a mountain-shaped banner over a meter high, symbolizing the ancient Chinese respect for mountains and nature. During the Song Dynasty, royal flags included the Five Mountain



图5. 绿营督抚提镇旗幟，代表东方。

Figure 5. A green flag representing one of the five elements.



图 6. 河北省中山王墓出土的山形国旗。

Figure 6. Mountain-shaped finials from the tomb of King Zhongshan in Hebei Province (“山” is the character for “mountain”).

西岳旗，北岳旗的五种山神旗。到元代，又扩展了长江神旗，黄河神旗，淮河神旗，济水神的四种水神旗。

(五) 敬瑞兽瑞禽

崇拜瑞兽瑞禽，是中华民族信仰的一部分。龙、龟、蛇、麒麟和鸾、凤等是最为典型的崇拜图腾，从周朝时就首批成为旗帜图案。晋代，皇权在结束三国纷争后达到顶峰，代表皇帝命令的最高等级旗帜^①（*zouyu*）幡，据有特殊效力。^② 驺虞幡一出现，交战双方都要停战跪拜。到宋代，又增加了大象旗，仙鹿旗，玉兔旗，金鹦鹉旗，天马旗等。

(六) 敬猛兽猛禽

中国旗帜最早的形态，就是在杆子顶绑牦牛尾。三千多年前，武王伐纣时举的就是这样的旗帜。周礼规定，将军的旗帜上绣熊和虎。



图 7. 2019河北省省会石家庄旅游大会标识，设计灵感来自“山”形国旗。

Figure 7. The logo of the 2019 Hebei Provincial Capital Shijiazhuang Tourism Conference, inspired by the “mountain”-shaped finials.

Deity Flags: the Eastern Mountain Flag, Southern Mountain Flag, Central Mountain Flag, Western Mountain Flag, and Northern Mountain Flag. By the Yuan Dynasty, this was expanded to include the Yangtze River Deity Flag, Yellow River Deity Flag, Huai River Deity Flag, and Jishui River Deity Flag, representing four river deities.

5. Reverence for Auspicious Beasts and Birds

The worship of auspicious beasts and birds is part of the Chinese national belief system. Dragons, turtles, snakes, *qilins*, and phoenixes are the most typical totemic symbols of this worship and have been featured on flags since the Zhou Dynasty. During the Jin Dynasty, after ending the Three Kingdoms period, imperial power reached its peak, and the highest-level flag representing the emperor's commands was the *Zouyu* banner, which held special power. The appearance of the *Zouyu* banner would cause both warring sides to cease fighting and bow in reverence. By the Song Dynasty, additional flags were introduced, including the Elephant Flag, Immortal Deer Flag, Jade Rabbit Flag, Golden Parrot Flag, and Celestial Horse Flag.

6. Reverence for Fierce Beasts and Birds of Prey

The earliest form of Chinese flags involved tying a yak tail to the top of a pole. Over three thousand years ago, such flags were used by King Wu during his campaign against the Shang Dynasty. The Zhou

猛兽图案旗帜，主要彰显将军的勇猛和力量。士兵作战要迅猛，冲锋队伍旗杆上，绑着鹰隼和皮毛。宋代旗帜上猛兽形象又有增加，有狮子旗、白狼旗、豹子旗等。成吉思汗的旗帜，保留远古的形制特征。在长杆上加三叉头，绑白色或黑色牦牛尾装饰。

二、中华旗帜祭祀文明

旗帜祭祀源于战争，后形成军事制度。从四千多年前黄帝战蚩尤起，每个朝代每次作战前，主将都要举行庄严的祭祀军旗仪式。明太祖朱元璋对旗帜祭祀礼仪格外重视，使旗帜祭祀达到登峰造极的高度。

1368年，明太祖命令在京城大都督府后，建立旗纛(dào)庙，由大都督负责祭祀军旗神。1369年，明太祖命建神祇(qí)坛，把太岁、日月、星辰、风云雷电、军旗等众多神灵一起祭祀。1370春，由于春天大旱，明太祖设立祭坛：中间设立风云雷雨神等五坛，东面设立军旗神等七坛，西面设城隍神等六坛，亲自行礼祭祀。1371年夏，遇大旱。明太祖穿着布衣草鞋，从皇宫步行到山川坛祭祀，白天在太阳下暴晒，晚上睡在地上，求雨三天。1377年又在山川坛新建旗纛庙，把军旗神、五方旗神、战船神、枪炮神、弓弩神、战阵神等七种神分别祭祀(图8)。

明太祖又规定：每年年底祭祀太庙时，先在承天门外祭军旗神。诸王来京朝拜皇帝，也在承天门外祭军旗神。1375年春天，明太祖命皇太

Rituals specified that generals' flags were embroidered with images of bears and tigers. Flags with images of fierce beasts were intended to highlight the bravery and strength of generals. Soldiers needed to be swift in battle, so the flagpoles of charging troops were adorned with eagles and feathers. By the Song Dynasty, flags featuring fierce beasts had increased to include lion flags, white wolf flags, and leopard flags. Genghis Khan's banners preserved ancient characteristics, adding a trident head to long poles and decorating them with white or black yak tails.

II. The Ritual Culture of Chinese Flags

The ritual of flags originated from warfare and later developed into a formal military system. Over four thousand years ago, during the battle between the Yellow Emperor and Chiyao, each dynasty held solemn flag rituals before every battle. Ming Taizu Zhu Yuanzhang placed great importance on these flag rituals, elevating them to an unparalleled height.

In 1368, Ming Taizu ordered the construction of a flag temple behind the capital's Grand Commander's Office, where the Grand Commander was responsible for the worship of the military flag deity. In 1369, Ming Taizu established an altar to various deities, including Tai Sui, the Sun and Moon, the stars, wind, clouds, thunder, lightning, and military flags. In the spring of 1370, due to a severe drought, Ming Taizu set up altars: five altars for the gods of wind, clouds, thunder, and rain in the center, seven altars for the military flag deities in the east, and six altars for the City God in the west, personally performing the rituals. In the summer of 1371, another severe drought occurred. Ming Taizu, dressed in common clothes and straw sandals, walked from the palace to the Mountain and River Altar to perform the rituals. Exposed to the sun during the day and sleeping on the ground at night, he prayed for rain for three days. In 1377, he again built a new flag temple at the Mountain and River Altar, dedicating seven altars to the military flag deities, the Five Directional Flag Deities, the Warship Deity, the Gun and Cannon Deity, the Bow and Crossbow Deity, and the Battle Array Deity (fig. 8).

Ming Taizu also decreed that at the end of each year, during the annual sacrifice to the Imperial Ancestral Temple, the military flag deity should first be

子率领诸王在阅武场祭军旗神，设立祭坛，并行三献礼。

明成祖朱棣营建北京，按明太祖规制，也在北京建山川坛，山川坛里建旗纛庙。

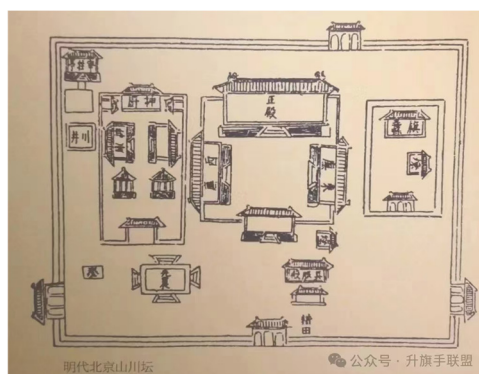


图 8. 明成祖朱棣在北京建的山川坛，内有旗纛庙。

Figure 8. Ming Chengzu Zhu Di's mountain and river altar in Beijing, with a flag temple.

honored outside the Chengtian Gate. When the princes came to the capital to pay homage to the emperor, they were also required to perform sacrifices to the military flag deity outside the Chengtian Gate. In the spring of 1375, Ming Taizu ordered the crown prince to lead the princes in a ritual to the military flag deity at the parade ground, setting up an altar and performing the Three Offerings Ceremony.

Ming Chengzu Zhu Di, who established Beijing, followed Ming Taizu's regulations and also built a Mountain and River Altar in Beijing, which included a flag temple.

三、中华旗帜诗词

诗词歌赋是中华文明的重要载体，旗帜又是诗词歌赋的重要题材。《诗经》是中国最早的一部诗歌总集，收集了西周初年至春秋中叶（公元前11世纪至公元前6世纪）的诗歌311篇。有许多篇章描写了旗帜。《小雅·采芣》有“君子来朝，言观其旂”诗句，是说要知道哪一国的诸侯王来朝见天子，看见他车上飘扬的旂就知道了。《诗经·大雅·江汉》有“既出我车，既设我旗”诗句，是说出征时战车先行，车上树起有鹰隼图案的旗子。

赞颂军旗和战旗，成为中国古代诗词中最豪迈的主题。隋炀帝杨广诗作《白马篇》中，就有对“大常”的尊崇：

“尘飞战鼓急，风交征旆扬。本持身许国，况复武功彰。会令千载后，流誉满旗常。”

III. Chinese Flag Poetry

Poetry and song are important carriers of Chinese culture, and flags are a significant subject in poetry and song. The *Book of Songs* is the earliest collection of Chinese poetry, including 311 poems from the early Western Zhou Dynasty to the mid-Spring and Autumn period (11th century BCE to 6th century BCE). Many of these poems describe flags. For example, in the poem *Picking Beans* from the *Book of Songs*, the line “When a gentleman comes to court, his words are judged by his flag” means that one could identify which feudal lord was coming to pay homage to the emperor by observing the flag flying on his carriage. Another poem from the *Book of Songs*, *Jianghan*, contains the line “My chariot has been deployed, my canopy has been set up”, which describes how, during a military campaign, the war chariot would advance first, bearing a flag featuring an eagle design.

Praising military and battle flags has become one of the most majestic themes in ancient Chinese poetry. In the poem *White Horse* by Emperor Yang of the Sui Dynasty, there is a reverence for the “Great Flag”:

Dust flies, war drums beat urgently, the wind stirs, and the battle flag waves. I dedicate my life to the country, and with martial achievements, my name shines. May my deeds be remembered a thousand years later, enhancing the glory of the Great Flag.

战场上征尘滚滚，飞沙走石，大风吹动战旗飘扬。征辽将士们，英勇无敌，他们的战功即使千年后，依然会为大常旗帜增光添彩。

李白是唐诗的旗帜，他在《出自蓟北门行》中，写下：

“推毂出猛将，连旗登战场。”

的战旗诗句；诗圣杜甫在严武的节度使大营里，观看阅兵展旗，写下《扬旗》名篇，描绘了将士们身着新军装，骑马飞奔展示新旗帜的英姿：

“初筵阅军装，罗列照广庭。庭空六马入，駉駉扬旗旌。”

虹霓就掌握，舒卷随人轻；唐代陈羽的《从军行》，写下边关将士们高举红旗行军的悲壮：

“海畔风吹冻泥裂，枯桐叶落枝梢折。横笛闻声不见人，红旗直上天山雪。”

网传李鸿章所写的《临终诗》，尽管真伪还在争辩中，但诗中：

“劳劳车马未离鞍，临事方知一死难。秋风宝剑孤臣泪，落日旌旗大将坛。”

却是流露出将入相、文武双全的李中堂，晚年无限的悲凉。

在中国民俗和日常生活中，旗帜也是不可或缺的色彩。例如，南宋诗人陆游在《立夏》一诗中描述了悬挂红旗迎接夏天、送别主宰春天的“东君”的习俗：

The battlefield was covered with rolling dust, flying sand and rocks, and the strong wind blew the battle flags. The soldiers who conquered Liao were brave and invincible. Their military exploits still add luster to the Da Chang flag even thousands of years later.

Li Bai is the flag-bearer of Tang Dynasty poetry. In his poem *Out of the Gate of Jibei*, he writes:

Push out the fierce generals, and unfurl the flags as we march into the battlefield.

The poet Sage Du Fu, while observing the grand military review and flag display in General Yan Wu's camp, wrote the famous poem *Raising the Flag*, depicting the soldiers in new uniforms, galloping on horseback, and showcasing the new flags:

At the first banquet, we reviewed the military attire, arrayed and shining in the grand courtyard. As the courtyard empties, six horses enter, hooves stamping, the flags flutter.

Tang Dynasty poet Chen Yu's *March to the Frontier* portrays the poignant scene of frontier soldiers marching with red flags:

The wind blows on the seacoast, freezing the muddy cracks, withered leaves falling from the branches, breaking. The sound of the flute is heard but no one is seen, the red flag rises straight to the snow-capped Tianshan.

Though the authenticity of the poem *Final Poem* attributed to Li Hongzhang is still debated, the poem reveals a deep sorrow in his final years:

The weary carriage and horse are not yet dismounted, only in the face of death do I realize how hard it is. Autumn wind and precious sword, tears of a solitary minister, the setting sun and the flag of a great general's altar.

These lines reflect the profound melancholy of Li Hongzhang, who was both a statesman and a military leader, in his later years.

In Chinese folk customs and daily life, flags also provide indispensable color. For example, in his poem *Beginning of Summer*, the Southern Song Dynasty poet Lu You describes the custom of hanging red flags to welcome summer and bid farewell to the "Eastern Lord" who governs spring:

“赤帙插城扉，东君整驾归。”

是南宋陆游在《立夏》诗中，对南宋居民家家户户插红旗迎接夏天，送别掌管春天的“东君神”这一民俗的描绘。

无酒不成诗(图9)，陆游现存的九千多首诗作里，洋溢着酒旗的醉人气息，《春日》：

“宋巷口东风吹酒旗，老人也惜早春时。”

《社鼓》：

“酒旗三家市，烟草十里陂。”

《山行》：

“老翁七十亦何求，尚赖山行散百忧。酒旗滴雨村场晚，茶灶炊烟野寺秋。”

今天，我们可以从中领略南宋的商贸发达，人民的生活富足，酒旗广泛使用。



图 9. 一面酒旗。

Figure 9. A wine flag.

四、戏剧旗帜

中华旗帜文明在戏曲和戏剧中广泛应用，特别是表现军事题材的古代戏曲，旗帜有突出展现。8月16日晚，各位代表观看的中国国家京剧团演出的折子戏《扈三娘》、《望江亭》，各有不同场景的旗帜展示。

京剧《扈家庄》中展示扈三娘的军旗，表明扈

Red flags at the city gates, As the Eastern Lord returns in his chariot.

It is a description of the folk custom of every household in the Southern Song Dynasty putting up red flags to welcome summer and bid farewell to the “God of the East” who is in charge of spring, described in Lu You’s poem *Lixia*.

Wine and poetry are inseparable, and in Lu You’s surviving collection of over 9,000 poems, the intoxicating atmosphere of wine is prevalent (fig. 9). In his poem *Spring Day*, he writes:

The eastern wind blows the wine flag at the Song alley’s entrance, even the old man cherishes the early spring.

In *The Village Drum*, he notes:

Three households with wine flags in the market, smoke and tobacco spread for ten miles.

And in *Mountain Journey*:

An old man of seventy, what more could he ask? Still relies on mountain walks to dispel his worries. Wine flags drip with rain at the village square, tea stoves smoke in the autumn of the wild temple.

Today, we can see from these poems the prosperity of Southern Song commerce, the affluence of its people, and the widespread use of wine flags.

IV. Flags in Drama

Flags are widely used in Chinese operas and plays, especially in ancient operas that depict military themes where flags are prominently displayed. On the evening of August 16, ICV 30 participants watched excerpts of the plays *Hu San Niang* and *Wangjiangting* performed by the National Peking Opera Troupe of China, showcasing flags in different scenes.

The military flag of Hu Sanniang appears in the Peking Opera *Hu’s Villa* (Hu Sanniang’s Villa),

家庄有自己的地主武装，并且战斗力强(图10)。

京剧《望江亭》中佛堂说媒的桥段，有佛幡高悬(图11)。

京剧《杨门女将》中的帅旗，比《扈家庄》中军旗要高大，表明杨门女将受皇帝之命出征，统领的是国家军队(图12)。

古代战将戏剧形象是中国木板年画的重要题材，将军背后有令旗表明将军身份(图13)。

representing his armed forces and combat effectiveness (fig. 10).

Buddhist pennants hang in the Buddhist temple in the matchmaking scene of the Peking Opera's *Wangjiangting* (The River Watching Pavilion) (fig. 11).

The command flag in the Peking Opera *Yangmen Nyjiang* (The Women Generals of the Yang Family) signifies the emperor's order to lead the national army (fig. 12).

The image of ancient war generals in dramas is an important theme of Chinese New Year woodblock prints. The general has a flag behind him to indicate his identity (fig. 13).



图 10 - 12. 京剧表演中使用的旗帜。 Figures 10-12. Flags used in a performance of the Peking Opera.

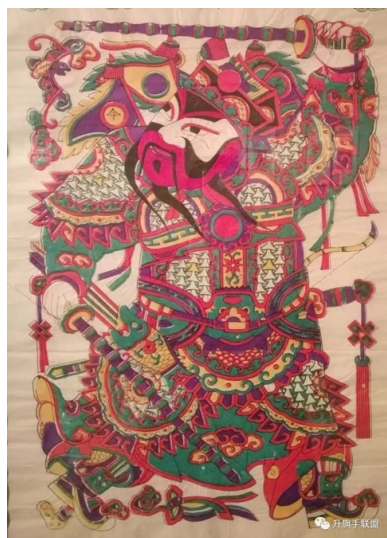


图 13. 这幅木版画中的将军背后有“令旗”。

Figure 13. The general in this woodcut has a "command flag" behind him.

结束语

中国国旗的礼仪已建立并完善了三千多年的历史，始于周朝的《周礼》，这是世界上第一部专门的国旗法规，在明太祖统治下的明朝取得了重大进展。

明太祖制定基层军事单位名称为旗，50人为总旗，10人为小旗。并设立世界上最早的旗手单位“旗手卫”。清代在此基础上发展出八旗制度。

中华旗帜文明对世界旗帜文明也产生了深远影响。今天，我们看世界各国国旗和国徽，太阳、月亮、星星、飞龙、鹰隼、狮子、老虎、八卦等元素和图案，被广泛采用，依然是永恒不变的主题。

Conclusion

The protocol surrounding Chinese flags has been established and refined over more than three thousand years, starting in the Zhou Dynasty with the *Rites of Zhou*, the world's first specific flag regulations, with significant advancements made during the Ming Dynasty under Ming Taizu.

Ming Taizu formalized the structure of military units by calling them “flags”, with 50 people forming a “General Flag” and 10 forming a “Small Flag”. He also established the world's earliest flag bearer unit, the “Flag Bearer Guard”. In the Qing Dynasty, the Eight Banners system was developed based on this foundation.

Chinese flag culture has had a profound influence on global flag traditions. Today, we can see that themes such as the sun, moon, stars, flying dragons, eagles, lions, tigers, and the Eight Trigrams continue to be eternal motifs in the national flags and emblems of various countries around the world.

关于作者

赵新风

天安门广场30米新旗杆启用升旗手，36人升旗
天安门国旗护卫队国旗班第一任班长；中国国旗网创办人；北京奥运会、南京青奥会、武汉军运会、北京冬奥会升旗专家；全国学校升旗手总教官，全国高校升旗手交流展示活动总评委；全国人大法工委国旗法、国徽法修正专家，国旗法国旗知识神州行活动组委会常务副主任兼秘书长；第30届北京世界旗帜学大会组委会主任兼秘书长，连续在ICV25至30发表演讲。在中国出版三本国旗专著，是北京奥运会颁奖升旗手册起草人。

About the Author

ZHAO Xinfeng

Zhao Xinfeng is a flag-raiser for the new 30-meter flagpole in Tiananmen Square; the first captain of the national flag guard unit of the Chinese national flag guard team with 36 people; founder of the Chinese national flag website; expert on flag-raising for the Beijing Olympics, Nanjing Youth Olympic Games, Wuhan Military Sports Festival, and Beijing Winter Olympics; chief instructor for national school flag-raisers; chief judge for national university flag-raising exchange activities; expert on the revision of the national flag and national emblem laws for the National People's Congress Legal Affairs Commission; executive director and secretary general of the Activity Committee for the national flag and emblem knowledge "China Tour"; and director and secretary General of the Organizing Committee for the 30th International Congress of Vexillology in Beijing. He has delivered papers at ICV 25 through ICV 30. He has published three monographs on national flags in China and is the drafter of the flag-raising manual for the medal ceremonies of the Beijing Olympics.

