

中國紋飾

CHINESE DECORATIVE DESIGN 4



輔仁大學織品服裝學系 編繪

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編輯體例

一、圖案之來源：

1. 本書收錄之圖案源於陶器，瓷器，青銅器，漆器，玉器，金銀器，織品，繪畫，雕刻和建築等，共計1195個圖案。
2. 每個圖案皆重新描繪，惟部分青銅器及畫像磚保留其拓片型式。
3. 拓片部份則視清晰度情況予以補充線描圖。

二、圖案之排列：

1. 彩色頁：以局部取材方式，偏重表達歷代色彩為原則。
2. 黑白頁：依主題分六大單元，於每大單元下詳分細目，難以分屬者則以“一般”概稱之。紋飾安排以構圖成形為經，朝代順序為緯，先就方形及自由形，次為圓形，而後為其它形狀器物之構圖。

三、說明之型式：

1. 說明內容包含圖案編號，標題：製作時期，尺寸，出土地點時間，目前保存地點以及資料來源等，依序以中、英文解說標示於每頁下側或鄰頁。有關資料來源以【著】表示，相關參考資料以【參】表示，以原書型式置於中英文說明之下。

1) 說明標準型：依上述所列規則

例 如：I-413畫像磚異獸人物連理樹紋：東漢，長：94公分，寬：90公分，山東徽山兩城鎮出土，曲阜縣文物管理委員會藏，(a)拓片，(b)線描圖。

【著】常任俠主編，中國美術全集·繪畫篇18—畫像石畫像磚，上海人民美術出版社，1988，頁32，圖36。

【參】吳曾德著，漢代畫像石，丹青圖書公司，1986。

- 2) 說明混合型：當版面不只一個圖案，且其說明大部份相同者，則以混合式說明，個圖不相同處置於前端，以“：”相隔，相同處置於後端，不再於各圖做單獨重複之說明。

例 如：IV-107b·111祀河圖·IV-108b,c,d,109c·110b捕魚圖·IV-112·114航行圖·IV-113船紋：銅鼓紋飾，戰國至漢，1956年雲南晉寧石寨山古墓群出土，雲南省博物館藏。

2. 圖案之編號：基本上承續一，二冊而來，具有分類號及圖碼，相同號碼標示(a), (b), (c)者，表示為相同物體不同取材，或為角度不同，或為展開圖，或為局部圖。
3. 圖案之標題包括：工藝技法，花紋，型態，如【青花】·【牡丹紋】·【瓶】即是。
4. 尺寸之標示：[H] 是高度、[L] 是長度、[W] 是寬度、[D] 代表直徑，度量皆以公分為準。
5. 位置的標示：[A] 是全部，[M] 是口部，[B] 是胸、腹部，[F] 是足部。
6. 保存地點後若有代碼，為原博物館之編號，保留以資參考。

四、名稱，地點之譯音以【麥氏漢英字典】為依據，如譯音出現兩種以上者則採用通行者以免混淆。

五、中國歷史年代總表以 The Art of China, by Michael Sullivan 為原則，並略參考 Chinese Ornament, by Jessica Rawson 之年表為補充。至於商周青銅器時代之紀年則以林巳奈夫之【商周青銅器紋飾的研究】為依據。

六、索引之使用：每一設計單元所包含之主題可能不只一種，為易於查出散見於其它單元中之同類主題，特按筆劃順序編排於卷後以資參考。

EXPLANATORY NOTES

A. Sources

- a) These two volumes consist of 1195 designs, which are derived mainly from materials and art objects such as pottery, porcelain, bronze, jade, lacquer, gold, silver, textiles, paintings, sculptures and architecture.
- b) Each design has been traced and drawn to recapture its original beauty, except some bronzes and stone slabs that are shown as original rubbings in order to emphasise their special beauty.
- c) If the rubbing is unclear, a line drawing has been added.

B. Illustrations

- a) Full colour pages: these photographs show appropriate examples of the coloration style of each period.
- b) Monochrome pages: these are divided thematically into six basic units, each of which is subdivided into more detailed classifications. Names impossible to classify are under the term "general". Designs are arranged according to their structure, with square and free-style designs placed first, followed by round designs, and finally designs on vessels of other shapes. Within each type of shape, the order is chronological. Any exceptions are due to demands of decorative style or printing.

C. Captions

- a) The designs are numbered, titled, dated, measured, and identified in terms of unearthed date, location and preserved place. Chinese and English are used in both the title and description, which appears at the foot of each page or on the following page. The original design sources and reference information are added below the description.

1. Standard format of a caption: Illustration serial number, title, date, measurement, unearthed date and place, and preserved place.

Example: I-574 Blue and white gourd vase with floral design. Yüan dynasty (14th century). H:60.5cm. Topkapi Saray Museum, Istanbul. (TKS 15\1471).

2. Multiple captions: Where a caption covers more than one illustration, that part of the caption which is shared in common by every illustration shown is placed at the end, while the front part of the caption applies to each separate illustration in turn, in this way undue repetition is avoided.

Format: Illustration number (a), main theme (a), number (b), main theme (b): source object, location, period, size, museum.

Example: IV-107b, 111 Sacrificial ceremony to the river God. IV-108 b, c, d, 109c, 110b Fishing. IV-113 Ship ornament: Bronze drum. Warring States to Han dynasty. unearthed at Yünnan, Kweichou, Kwanghsi Province.

- b) The designs are classified and numbered in the same method as Vol. 1 & 2. When the number is divided into (a), (b), and (c), this means that the same design is shown in different views, or detail.

- c) The title is written in the following order: technique, shape and design.

- d) Measurements are abbreviated as follows:

H: Height; L: Length; W: Width; D: Diameter.

Positions are abbreviated as follows:

A: All; M: Mouth; B: Breast; F: Foot.

- e) The number behind the museum name is the original classified number from the museum.

- ## D. Names and place names are translated according to the Mathews' Chinese English Dictionary. Where alternative spellings are offered by Mathews, only one is adopted throughout to avoid confusion.

- ## E. The chart of Chinese dynasties and periods is based on that given in The Art of

China by Michael Sullivan, supplemented slightly by the chronological table in Chinese Ornament by Jessica Rawson.

- F. Use of the Index: more than one thematic motif may be involved in the designs in each unit, so for ease of locating similar motifs in other units a cross reference index is appended at the back of the book.

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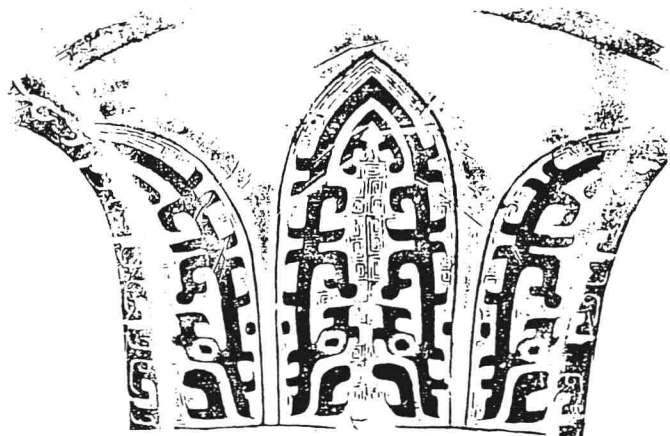


鳥禽篇

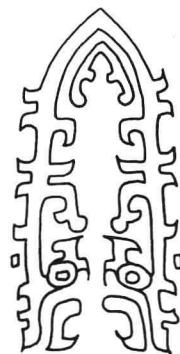
Bird Ornament

法花塘蓮蓋罐 乾隆窯 台北故宮博物院藏

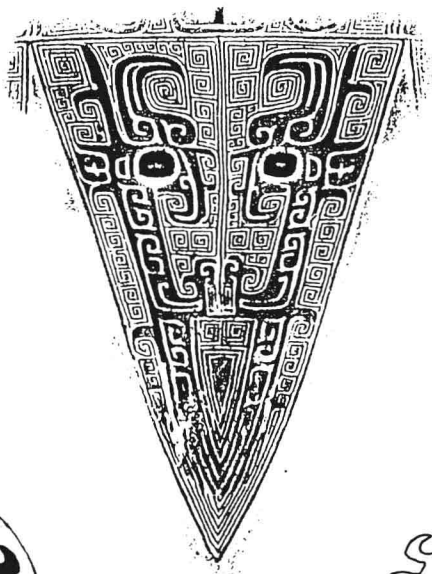
Stoneware jar decorated in Fa-hua with lotus, crane ornament, Ch'ien-lung ware, National Palace Museum.



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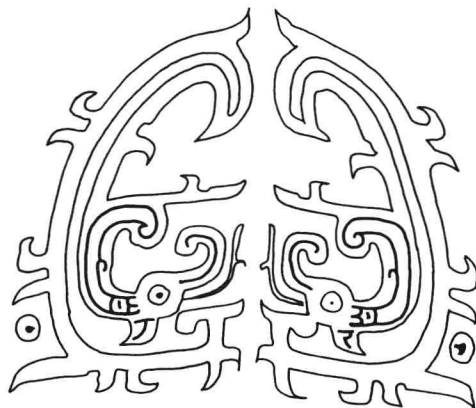
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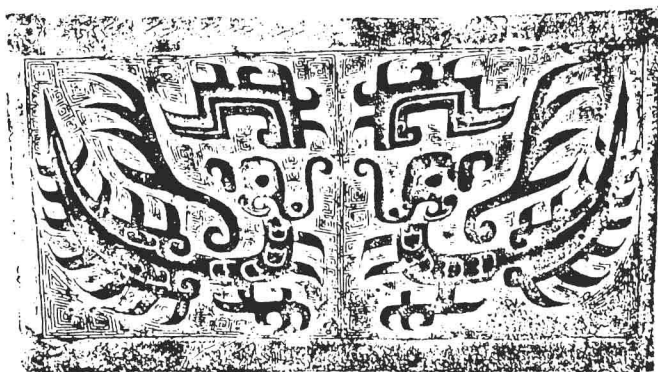
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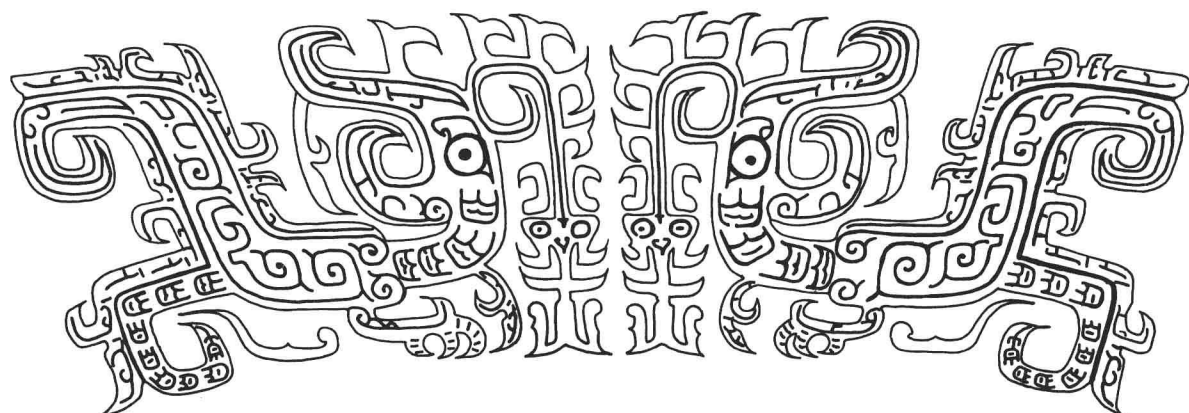
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 [著] 林已奈夫，商周時代青銅器紋樣の研究，吉川弘文館，1986，頁232-33，圖6-101, 6-107, 6-110。
 [參] 樋口隆康，商周青銅器の鳥紋試論，泉屋博古館紀要，1984年1月。陳公柔、張良壽，「殷周青銅容器上鳥紋的斷代研究」，考古學報，1984年3月。

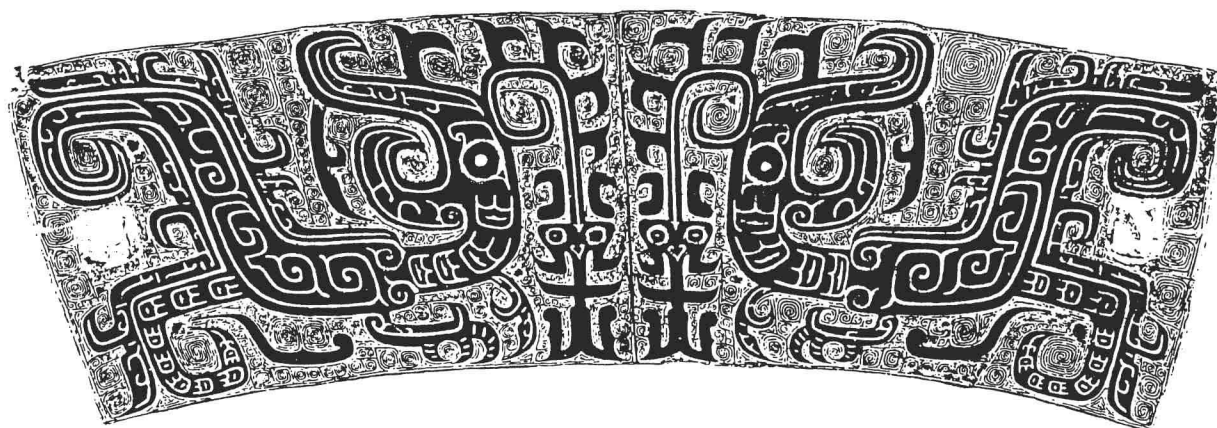
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〔著〕林已奈夫, 商周時代青銅器紋樣の研究, 吉川弘文館, 1986, 頁218-19, 圖6-1, 6-8。

〔參〕Waterbury, Florence, *Bird Deities in China*, Ascona, 1952.

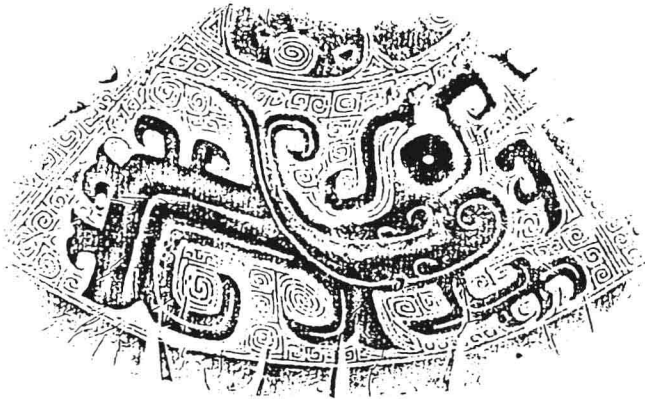
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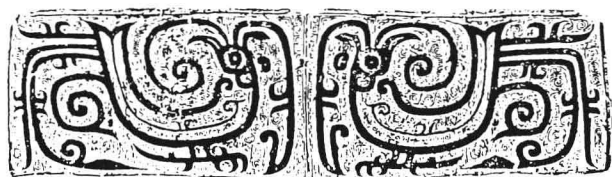
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〔著〕林已奈夫，商周時代青銅器紋樣の研究，吉川弘文館，1986，頁247, 249, 252，圖8-9, 8-18, 8-24, 8-49, 8-51。
〔參〕上海博物館青銅器研究組編，商周青銅器紋飾，文物出版社，1984。

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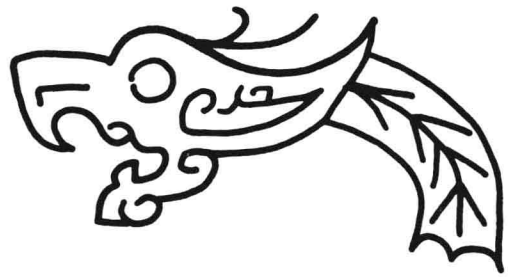
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 [著]林已奈夫，商周時代青銅器紋樣の研究，吉川弘文館，1986，頁249, 256, 257，圖8-19, 8-73, 8-76, 8-79, 8-80, 8-82, 8-83。
 [參]林已奈夫，「鳳凰の圖像の系譜」，考古學雜誌，1966，卷52，期I，頁11-29。

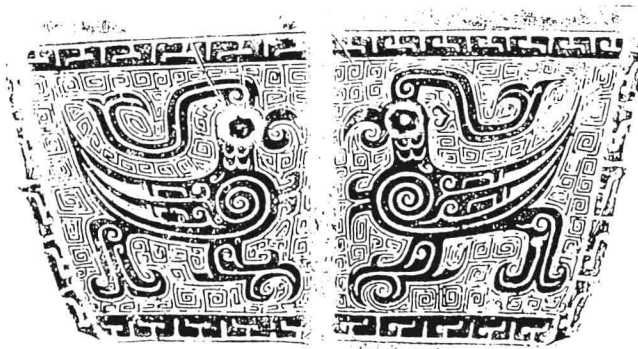
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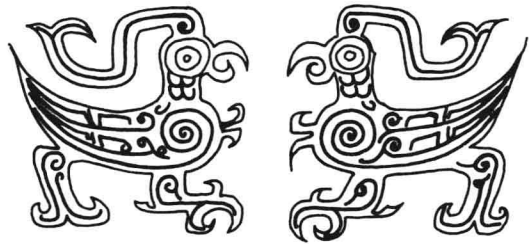
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〔著〕林已奈夫，商周時代青銅器紋樣の研究，吉川弘文館，1986頁255, 257，圖8-69-70, 81, 84。

〔參〕Delbanco, Dawn Ho, *Art from Ritual, Ancient Chinese Bronze Vessels from the Arthur M. Sackler Collection*, Cambridge, Washington, 1983。

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