

秩序感

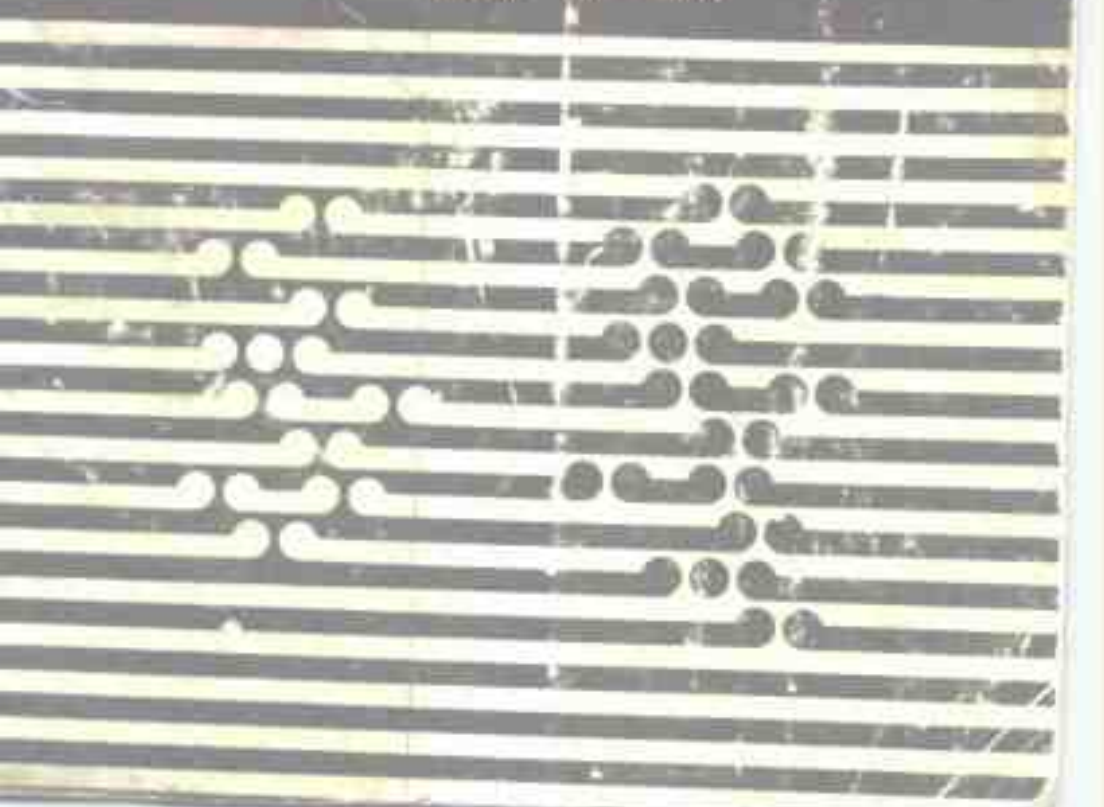
THE SENSE OF ORDER
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样本书

装饰艺术的心理学研究

作者：E. H. 威布利希著

杨思梁 译



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【英】E.H.贡布里希著

杨思梁 徐一维译

浙江摄影出版社

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Et Goum hnd
17und 1987

The Sense of Order:

Preface to the Chinese Edition.

I am grateful to the translator of the Chinese edition for giving me the opportunity of addressing a few words to the reader.

I hope I may be brief, because three years ago, in June 1924, I wrote a new Preface to the original English edition which should also be of help to the Chinese reader. In that Preface I suggested that it may be helpful not to start reading the book without first having studied its table of contents and lists the various themes to which the volume is devoted.

I should like to add now that even before studying the table of contents the reader may do well to familiarise himself with the illustrations of the book. They may help him to see at once that the subject matter of these pages differs very much from other books on art including my own volume on Art & Illusion. In fact I wrote this book precisely to do justice to those aspects of

作者为中文版写的序言手迹 (1)

Artistic activity which I have neglected in the other volume. While Art as Illusion deals with the representation of nature, the one concerns that play with forms that we describe as ornament or decoration which so many examples are illustrated in these pages.

But the title I have chosen for the book is intended to indicate that in my view this play with forms as chapter is decorative art is only a special case of a wider range of human creativity. Whether we think of poetry, of music, of the dance, of architecture, calligraphy or any of the crafts, they all bear witness to the human delight in rhythm, order and complexity. I have devoted the Introduction to my thoughts about the reasons for this tendency and we human beings actually share with other creatures.

This Introduction may not be very easy to read, but its topic is essential for the rest of the book. The first two chapters, on the other hand, may be of less immediate interest to the Chinese reader.

作者为中文版写的序言手迹 (2)

For they deal with attributes of Western art
and contrast to the problems of decoration.
The same applies to chapter VIII in view of absence
in view of Western art historians.

The other chapters, on the other hand, may well
be read in their sequence, since they all
illustrate general problems by means of
selected examples. Here Chapter VII may
occupy a special place, since it deals with
the spread of individual decorative motifs
right across the world from ancient Egypt
to China. As I mentioned in my second
Preface, two of my colleagues at work

among the treasures of the British Museum
have now documented these connections
more thoroughly in special monographs.

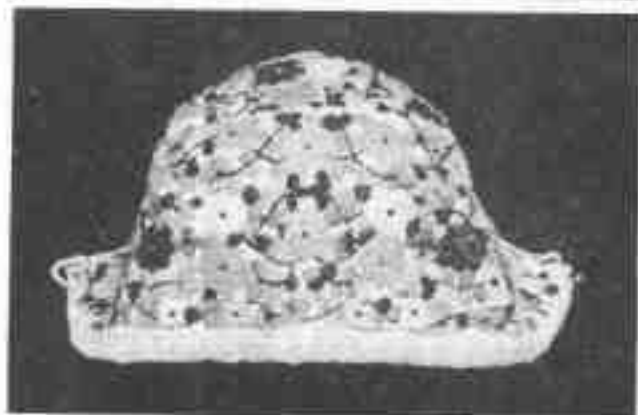
I hope that all the chapters in the book
can also be expanded and elaborated
by the addition of new examples. I
would be happy to think that this is what
many readers of the book will try to do
once their eyes have been opened to the
immense wealth of decorative art from all
parts of the globe.

London, 17th 1927

J. G. Spink

原彩图部分

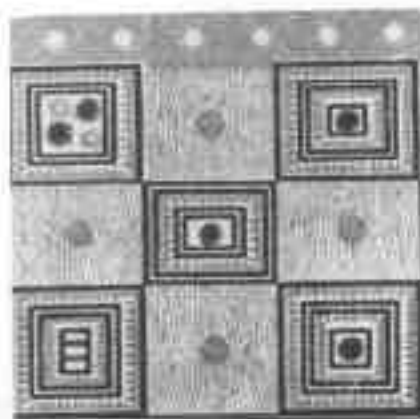
(按法里吗的位原者里吗，即本书说吗。)



1 两
世斯德代克
民·阿·武·特
女帽 (19世
纪), 藏牛津
松人艺藏
馆。见Vo,
73, 159页。



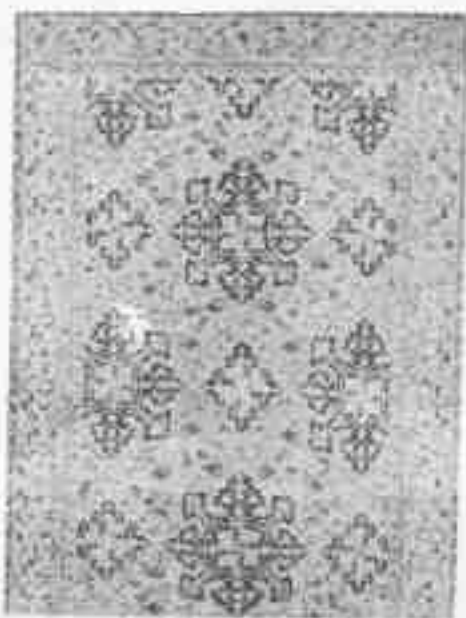
2. 图丁鸟巢，见6页。



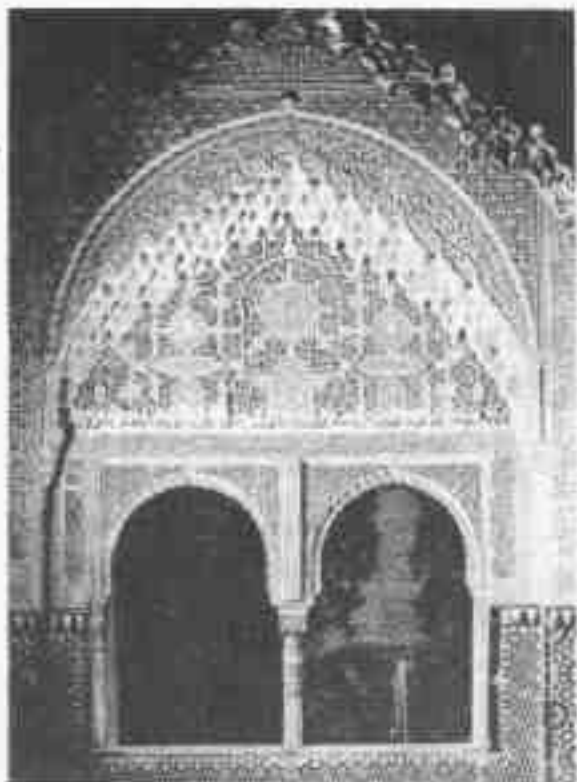
3. 汤加群岛塔加塔布出产的
树皮纤维织物，见51页。



4 秘鲁纺织品（6—11世纪），藏伦敦不列颠博物馆，见72、82、292、301页。



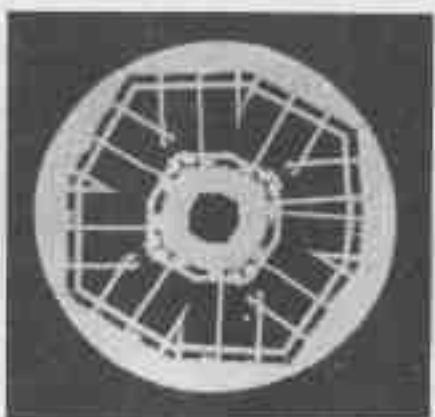
5 波斯设计无花果图案
地区织品（约1600年），藏
纽约大都会艺术博物馆，见73、
78、150、292页。



6 格拉纳达阿尔汉布拉宫的
苏丹墓 (14世纪), 见95, 157,
164页。



7 盎格魯諾曼人創作的伊克
斯沃德十字 (600年), 藏牛津阿什莫
爾博物館, 見196頁。



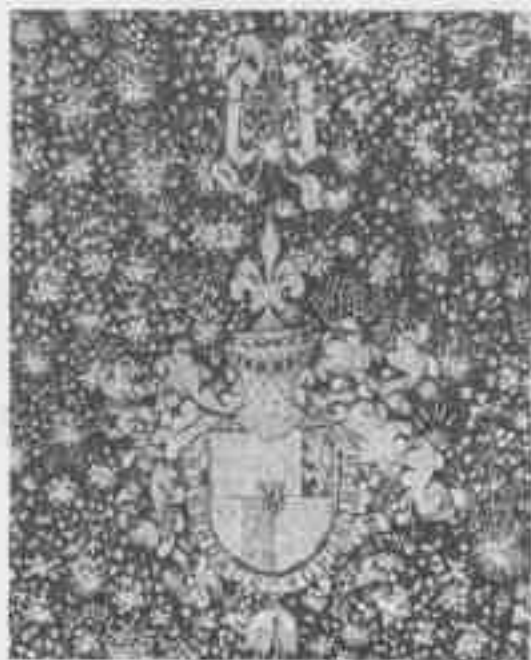
8 非花图案生成，见图11。



9 本图出自M.E.谢弗尔的《色彩对比法则》(1861年)，见142页。



10 中国帝王龙袍的裙褂（18世纪末或19世纪初），藏伦敦维多利亚和艾伯特博物馆，见241页。



11 为勃艮第公爵路易的菲列普制作的“百花园”挂毯的裙褂（1468年），藏伦敦历史博物馆，见156、252页。

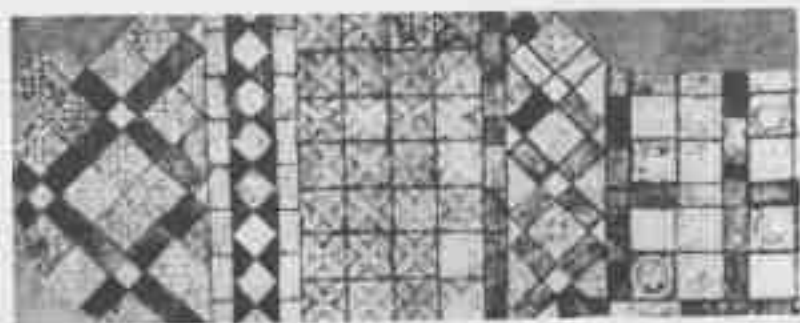
图版部分



1 拉斐尔:《树上圣母》(原作于1518年, 摹本约作于1700年), 藏俄罗斯国家博物馆, 见14, 75, 108, 158, 160, 164, 167, 189, 242, 284页。



2 苏色纳米夏埃维尔广场。阿诺夫·卢斯为哥德曼和斯比西的商店（左边）设计的立面（1909年），和苏米夏埃维尔教堂（右边）（18世纪）的立面，见viii, 66, 164, 180, 295页。



3 主什雷登瓦的瓷砖地面图案，莫伦敦不列颠博物馆，见9, 34页。



4 巴拿赫特亚前送清元
罗克人的女帽，藏维也纳人类
文化博物馆，见11页。



5 印度新德里甘基堂的入口塔（17世纪），见17，107页。



6. 布拉格的圣精灵教堂的圣像收藏室（1727年—1763年），见17，164页。