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OF
CHINESE
&
FOREIGN
DECORATIVE
PATTERNS

中外 纹饰艺术 大图典

AUSPICIOUS PATTERNS

吉祥图案卷

钱永宁 侯慧俊 主 编



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前言

每每看到先人留下的种种图饰、款款纹样,总是令人爱不释手,激动不已。在这条条纹迹间,记录着先人超乎寻常的艺术想象,诱惑着我,不自觉地徜徉在历史文化的痕迹间,愉悦着、思考着……

纹饰是人类视觉艺术中十分重要的内容之一,与造型共同构成了视觉艺术,随人类文明历程发展而发展;纹饰也可视为一种“符号”或“记号”,是人类区别于其他动物最大的表现形式。

当代德国哲学家卡西勒(Ernst Cassirer)认为,有“符号活动能力”(symbolic activity)是人类与其他动物最主要的差异之处,并说:“所有人类的文化形式都是符号形式”。符号的运用,即符号活动能力,在人类文化的发展进程中起着决定性的作用,而人类运用符号的主要目的,是人类对传达、沟通上的需要。关于“符号”的研究,近40年来,欧美国家已把它列为一项独立的学科,涵盖了衣、食、住、行、艺术、语言、文字等领域。至于符号(Sign)的内容性质,美国的皮尔斯(Charles S. Peirce)认为,在视觉方面可分为图像(Image)、标志(Index)、象征(Symbol)三大类,而其表现的主要手法,则是造型与纹饰两者。

在人类文化中,纹饰的起源早于文字是众所周知的事实。纹饰从识别、传达的需要,演变成以装饰为主要内容,因此有学者提出艺术起源于装饰说,认为装饰是爱美的体现。然而,装饰的目的除了满足美感的心理需求之外,主要还是为了传达、识别有关信息;可以这么说,纹饰是人类文化中的主要符号活动现象之一,已成为人类文化的宝贵遗产。不论东方或西方,从身体的装饰到器物乃至于建筑装饰都是精神文化的具体表现;从美学的角度来看装饰纹样,任何时期的装饰纹样都表现出民族文化的精神特质。

本套图典从浩瀚的中外纹饰中撷取了万幅精品纹饰,按内容分为器物卷、动植物卷、吉祥图案卷、人物综合卷,共4卷。其目的只有一个:便于我们欣赏、领悟、学习、研究与再创造,以便指导我们现代和未来的设计,引领设计师们从传统纹饰中寻求灵感,做到“师法有理”、“以形传神”。



Introduction

People are always fascinated with and interested in large amount of pictures and decorative patterns left by our ancestors. These traces of history record our ancestors' unusual artistic imagination, and attract me to think about and enjoy our cultural history...

The decorative pattern is an important part of human visual art, forms visual arts together with plastic arts. It develops with the development of human civilization. The decorative pattern can also be regarded as a "sign" or "mark", which is the most distinctive expression of human beings apart from animals.

Ernst Cassirer, a contemporary German philosopher, thinks that "symbolic activity" is the major difference between human beings and other animals. All human cultural forms are symbolic forms. The application of symbols, that is the ability of symbolic activities, has played a decisive role on the development of human culture. The major purpose of people using symbols is to meet the requirement of exchange and expression. The research on "symbols" has become an independent subject in American and European countries in the recent forty years, covering such fields as clothes, food, housing, travel, art, languages and writing. As for the nature of signs, Charles S. Peirce from the United States thinks that signs can be divided visually into three categories, including icon, index and symbol, and their major expressions are plastic art and decorative patterns.

In the human culture, the development of the decorative pattern was earlier than written languages. It changes from the requirement of recognition and expression to decoration as the major content. So some scholars think that art originated from decoration, and decoration is the expression of the love for beauty. But, besides psychological needs, the purpose of decoration is also to show the function of expression and recognition. We can say that the decorative pattern is one of the major symbolic activities in the human culture. The large amount of classical decorative patterns remaining to this days have become a part of the treasure of the human culture. Whether it is in the East or West, the decorations on human bodies, objects and buildings are the expressions of spiritual culture. View from the aesthetics, decorative patterns in any time can express the special spirit of the national culture of that period.

This collection covers over ten thousand decorative patterns, and is divided into four volumes, including objects, animals and plants, auspicious patterns, people and general. The purpose is to make it convenient for us to appreciate, understand, learn, research and recreate, as well as provide further instruction on current and future design, so that we can find inspiration from the traditional decorative patterns, "learn with understanding" and "expression spirit with forms".



总 序

纹饰又称纹样、花样,也泛称图案。单从其艺术的本质来说,它必须依存于工艺品或工业品的本体上。纹饰是装饰的艺术,具有功能基础、符号意义与审美价值三方面的功能。纹饰功能体现在器物的加固、防滑与开启等方面。

符号是人类创造活动的产物,是一种标志物,我国一般称为表号,古时称为表识。《后汉书·冯异传》:“进止皆有表识,军中号为整齐。”国外有符号学,专门进行形式化语言的符号研究。近代则有符号学美学,把符号引入美学研究,认为这样更接近工艺美术,对于纹饰的研究具有重要意义。纹样的符号意义,在于它表示出群体的共同认识,具体的则反映出约定俗成的观念。

在工艺美术中,远古的纹样大都具有符号的意义。其标识作用大于说明作用,表号意义大于审美意义。原始的彩陶纹样,大都具有符号的作用,成为部落标志和图腾标志;青铜器纹饰,也是以符号的意义为主;汉代的四神纹样,其符号的意义最为完备、最为典型;唐代以后,虽然纹样多为花草,但仍具有符号的因素;明清的吉祥图案,符号意义得以不断开拓和深化。

如果从运用纹样作为器物装饰的彩陶文化算起,至今已有六七千年了。从这漫长的纹样发展过程来看,遗存的各类装饰器物中纹饰的渐进性明显地显现了出来。它的演变进程,是人类文化从低级到高级,从简朴到丰富的提高过程。

纹饰题材的发展,可分为几何纹时期、动物纹时期、花草纹时期和综合多样化时期。

几何纹时期:在原始社会的新石器时代,纹样的表现主要体现在各类彩陶上,它包含了抽象的几何纹,也包含了经典植物、动物、简化或抽象化的各种几何形态的纹饰。几何纹在世界各国原始的装饰纹样中具有普遍的性质,成为共同的工艺文化现



象,简单易认。它以抽象的形式,从自然现象的感官认识中得到提炼,体现着原始文化中人类普遍、初级感性认识的共同性。

动物纹时期:动物纹包括现实动物和意象动物,它几乎延续了我国古代时期的一半,即自夏商周到魏晋南北。动物纹在装饰中占主导地位,反映了人们欲表现动物所具有的、并藉此借助动物的超人力量,从心理上战胜外力的一种观念。

动物纹的艺术表现,既有现实中真实存在的形象,也有以想象成分为主的各种非现实动物,以求达到寄托精神的力量。到了汉代,动物纹还发展到能与人伦、方位、色彩、季节等多种意义相联系。动物具有活动性和神秘性,故而可以主观地赋予神秘的意义和神话的色彩。

花草纹时期:自唐代至近代,装饰以花草纹为主,乃属花草纹时期。用花草纹作装饰早已出现,例如彩陶上的花瓣纹、汉代的茱萸纹、六朝的忍冬纹和莲瓣纹等,尽管如此,这时的纹饰仍以动物纹为主,花草纹只是居于陪衬地位。花草纹的应用,当以隋唐为正式开始。花草纹的应用,标志着人的审美观价值的改变,摆脱了天神的精神束缚,把自我欣赏提到了重要的地位;也标志着平民大众对美的追求,从具有威慑力的动物纹、神异纹走向日常生活,用花草植物纹来点缀日常器物与织物。

综合多样化时期:随着时代、科学、生活的进一步发展与提高,人们在装饰上要求多种多样的题材,以满足生活多方面的需要。这时除了有花草纹、动物纹、几何纹、人物纹外,还需要有反映现代科学内容的题材。

纹饰的研究虽然极其复杂,牵涉面又广,但归纳起来不外乎有两个重点:一是有关纹饰内容,另一是有关纹饰的形式;前者主要是探讨纹饰的主题寓意与象征,后者是研究纹饰的造型与风格发展。有关纹饰的起源,据研究,大部分史前纹样皆与原始的宗教信仰有关;或是原始民族所崇拜的图腾;或是原始民族实际生活之反映。探索纹样的起源,有助于了解纹样原始意义与象征,还可追溯民族文化的根源。

纹饰的研究,根据器物的主题和内容,可以了解有关民族文化源头,也可以使每个时代的文化特质得到反映。



在漫长的岁月里，我们的祖先创造了许多寓意吉祥的图案。这些图案巧妙地运用人物、走兽、花鸟、日月星辰、风雨雷电、文字等，以神话传说、民间谚语为题材，通过借喻、比拟、双关、谐音、象征等手法，创造出了图形与吉祥如意完美结合的美术形式。我们把这种具有历史渊源、富有民间特色，又蕴涵吉祥企盼的图案称之为中国传统吉祥图案。中国传统吉祥图案乃是世界纹饰宝库中最美、最绚烂的一部分。

中国吉祥图案因物喻意，物吉图祥，将情景融为一体，因而主题鲜明突出，构思巧妙，形成了独特浓郁的民族色彩和个性。由于图案的吉祥含义表达了人们对美好理想的向往和追求，因而被应用在生活的各个方面，尤以在染织、地毯、陶瓷、雕刻、建筑、服装、首饰等工艺美术用品和喜庆场合应用更为广泛。

中国被称为龙的国度。龙是中华民族的象征，是一种神圣、吉祥、吉庆之物，是英勇、尊贵、威武的象征。因而，在传统的纹样设计中，常把龙与其他题材贯穿在一起，表达一种吉祥的意境。龙凤图案是中华民族优秀的文化艺术遗产，是中国传统艺术宝库中一颗璀璨的明珠，千百年来，一直以其独特的艺术风貌和生气昂然的感染力而著称于世，成为中华民族传统的标志和象征。它是先人聪明智慧的结晶，凝聚着中华民族共同的审美情趣与心理特征，代表着人们追求向上、发展、喜庆、吉祥的美好愿望，具有强烈的艺术魅力，直至今天，仍然被广大劳动人民所深深喜爱。

瑞兽纹样被人们视为神灵之物，具备着某种超自然的力量，受到人们的崇敬。人们常把美好的愿望寄托于动物之神，以祈求平安、吉祥与幸福。



纹饰

GENERAL INTRODUCTION

Decorative patterns are generally called designs. Judging by their artistic nature, they depend on handicrafts and industrial products for existence. Decorative patterns are the art of decoration, with functional basis, symbolic meanings and aesthetic values. Its decorative value is shown in the aspects of reinforcement, slippery prevention and opening of objects, etc.

Symbols are the products of human creative activities. They are marking objects, and are generally called biao hao and biao shi expressing symbols in ancient China. There is semiotics that refers to the study of linguistic signs. In modern times, there is also symbolic aesthetics, and studies symbols in the field of esthetics because symbols are thought to be closer to arts and crafts. The symbolic meaning of decorative patterns is that they are the common recognition of everyone, and reflect conventional ideas.

In arts and crafts, most ancient patterns have symbolic meanings. They have more marking function than interpreting function, and more symbolic meanings than esthetic meanings. The primitive patterns on painted potteries mostly have the function of symbols, and they are the signs of totems and tribes. Most patterns on bronze ware also have symbolic meanings. The patterns of four gods in the Han dynasty have the most complete and typical symbolic meanings. After the Tang dynasty, though most patterns are flowers and grass, they still have symbolic meanings. The auspicious patterns in the Ming and Qing dynasties are the further development and expansion of the symbolic meanings.

From the culture of painted potteries, patterns as decorations on objects have a history of over six thousand years. In this long development of patterns, the gradual evolution of decorative patterns is prominent according to the existent decorated objects.

The development of decorative patterns can be divided into several periods, the patterns of geometrics, animals, flowers and grass, and various patterns.

The period of geometric patterns produced abstract geometric patterns on various painted potteries in the primitive society of the New stone

Age, including classical plants, animals, simplified or abstract geometric shapes. Geometric patterns have a common nature in the primitive decorative patterns of different countries in the world, and are the common arts and crafts cultural phenomenon. With their abstract shapes, geometric patterns were extracted from the sensual recognition of natural phenomenon, and represent the fundamental perceptual knowledge of people in the primitive culture.

The period of animal patterns produced real animals and imagery animals. It lasted about half of the ancient time in China, from the Xia, Shang, Zhou dynasties to the Wei,



Jin, South and North dynasties. Animal patterns have a major position in decoration, which reflect people's idea of taking superb power expressed by animals, in order to overcome external forces psychologically.

In the period of flower and grass patterns, from the Tang dynasty to the modern times, decoration is mainly of flower and grass patterns. Flower and grass patterns used in decoration appeared early, such as the flower petals on painted potteries, cornels in the Han dynasty, the honeysuckles and lotus petals in the Six-dynasty period, etc. However, the main decorative patterns in these periods were still animals, and flowers and grass had the second positions. The use of flower and grass patterns began formally in the Sui and Tang dynasties, which marked the change of people's aesthetic conceptions, and the spiritual freedom from gods in heaven. Self-enjoyment was taken to an important position, and the people's pursuit of beauty began to change from animals and gods to flower and grass patterns used to decorate their daily articles and fabrics.

In the period of general patterns, with the development, improvement and advancement of time, science and life, people have requirements for various motifs in decoration to meet the different needs of their life. Besides the patterns of flowers and grass, animals, geometrics and people, there are motifs reflecting modern science.

The research on decorative patterns is extremely complicated and involves extensive fields, but on the whole it has two focuses. The first is about the content of the decorative patterns, and the second is about their shape. The former concentrates on studying the implications and symbolism of their motifs, the latter studies the development of their shapes and styles. According to the research on the origin of decorative patterns, most pre-historical patterns are related to the religious believes of primitive people, or the totem they worshiped, or reflect the real life of primitive people. Therefore, the study of the origin of these patterns is helpful to the understanding of their primitive meanings and symbolism, and useful for tracing back the roots of national cultures.

The research on decorative patterns, from the aspects of their motifs and contents, can help us understand the origin of national cultures and provide true reflection on real cultural characteristics of various periods.



纹 饰

In the long history, our ancestors created many auspicious patterns. These patterns skillfully use people, animals, flowers and birds, sun-moon and stars, wind and rain, thunder and lightening. Myths, legends and proverbs as motifs, and with methods of metonymy, metaphor, double meaning, enphony and symbolism, people created an art form that perfectly combines patterns and auspicious implications. We call the patterns that have historical origins, folk characteristics, and auspicious hopes as traditional Chinese auspicious patterns. These patterns are the most beautiful and brilliant part in the world treasury of decorative patterns.

The Chinese auspicious patterns use objects to convey meanings, and combine objects with feelings, so they have prominent themes and skillful design, representing unique and rich national style and characteristics. Since auspicious meanings can express people's ideals, hopes and pursuit, they are used in various aspects of life, especially on handicrafts such as textiles, carpets, potteries, carvings, buildings, clothes and jewelries, as well as on weddings and ceremonies.

China is called the country of dragon. Dragon is the symbol of the Chinese nation, and is a sacred, auspicious and happy animal. It is also the symbol of courage, honor and power. So, in the traditional design of patterns, dragon is often used together with other motifs, expressing an auspicious meaning. The pattern of dragon and phoenix is an excellent cultural and art heritage of the Chinese nation, and it is a brilliant pearl in the treasury of the traditional Chinese art. For thousands of years, it is well-known in the world for its unique artistic style and dynamic force, and has become the traditional mark and symbol of the Chinese nation. It is the result of our ancestors' wisdom, and the embodiment of the common taste and psychological features of the Chinese nation. It represents people's hope for development, advancement, happiness and a bright future, and has a strong artistic power. Today, it is still the favorite of the general working people.

The patterns of auspicious animals are regarded and worshiped by people as gods with supernatural power. People often place their hope on the gods of animals for peace and happiness.



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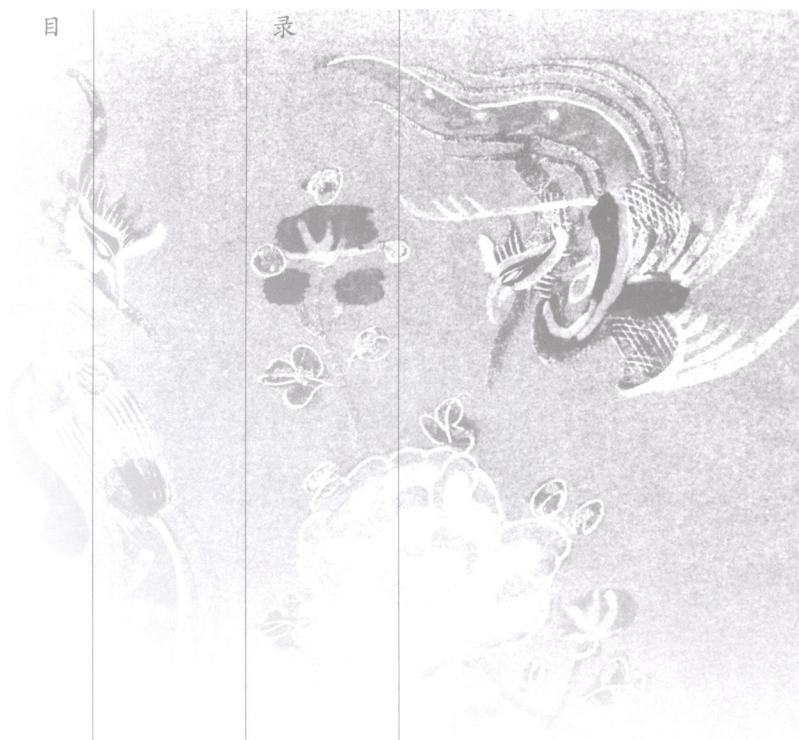
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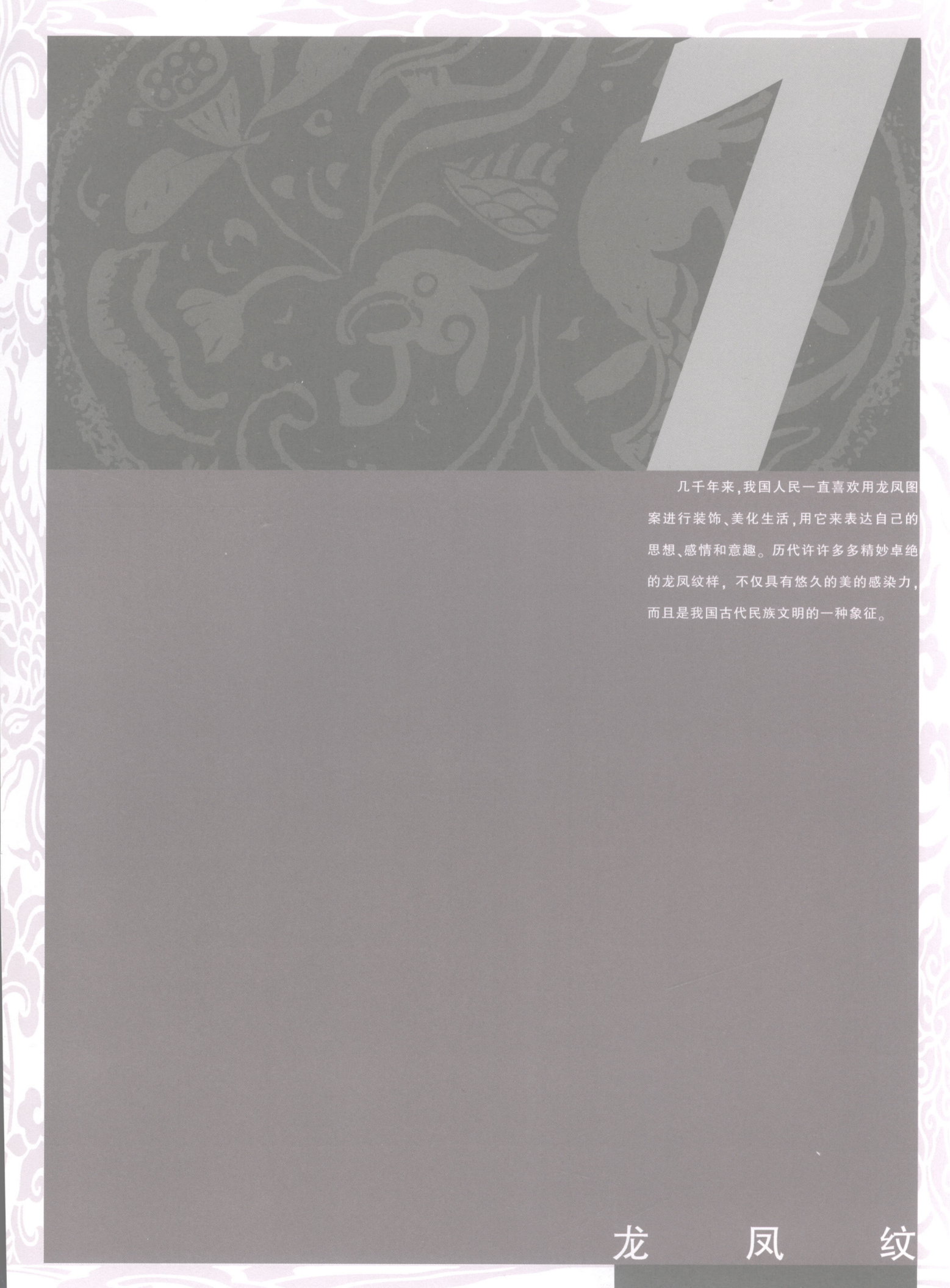
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几千年来,我国人民一直喜欢用龙凤图案进行装饰、美化生活,用它来表达自己的思想、感情和意趣。历代许许多多精妙卓绝的龙凤纹样,不仅具有悠久的美的感染力,而且是我国古代民族文明的一种象征。



