

# 纹饰 艺术 字典

OBJECTS

器物卷

钱永宁 侯慧俊 主编

上海科学技术文献出版社

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COLLECTION OF DECORATIVE ARTS

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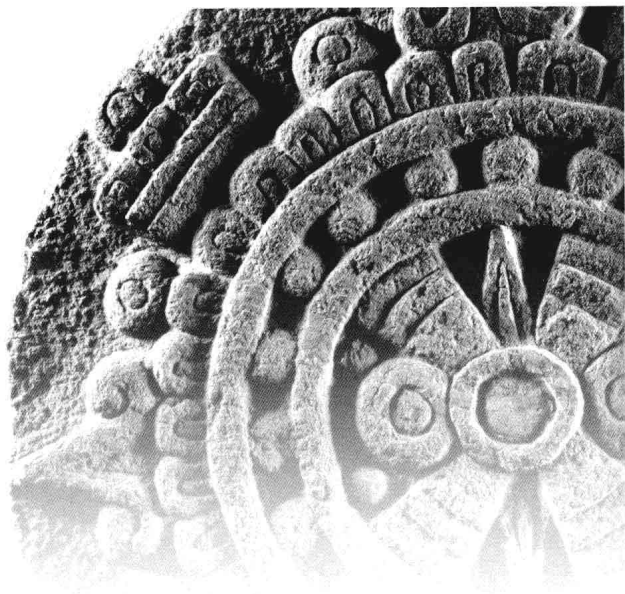
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## 前言

每每看到先人留下的许许图饰、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,在人类文化的发展历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(Icon)、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義和神话的色彩。

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。

纹饰与人们的生活息息相关,各种题材的动植物纹饰是古代人们生活实践的结晶。动植物纹饰的艺术不仅反映了当时人们的某种观念、情感和信仰,同时也反映了当时人们所处的自然生态环境。

本卷主要介绍彩陶纹、青铜器纹、瓦当纹、织物纹以及其他器具,诸如盛器、酒器、工具、兵器、饰品等。

彩陶是原始社会用黑色和红色在陶坯上画出各种装饰花纹,然后烧制成的陶器。

# 纹 饰

# 艺术

彩陶纹样优美,根据造型和装饰的不同,可以区分时代、地域等类型。彩陶属于先彩绘后烧制,故纹样不易脱落。彩陶上纹样主要是天象纹、几何纹及简化了的动物纹。虽然彩陶时代的工艺品种还很贫乏,然而其图案组织已比较完备,变化多样,技术精巧。

青铜是人类历史上的一项伟大发明。大约在六七千年以前,我们的祖先就发现并开始使用铜。马家窑文化遗址(约公元前3000年左右)出土的一件青铜刀,是目前我国发现的最早的青铜器,是中国进入青铜时代的证明。相对西亚、南亚及北非距今约6500年前先后进入青铜时代而言,中国青铜时代的到来较晚,但却是独立起源的;因为中国存在一个铜器与石器并用时代,年代距今为4500~5500年。青铜器主要分为礼乐器、兵器与杂器。

瓦当是中国古代建筑屋檐顶端的盖头瓦,俗称筒瓦头。瓦当是中国古代建筑瓦件,是接近屋檐最下一个筒瓦的瓦头,形状有半圆形和圆形,表面多装饰有花纹或文字。它既能保护房屋椽子免受风雨侵蚀,又有美化屋檐的装饰功能。瓦当艺术也是一种造型艺术,除瓦当自身的造型外,更重要的是纹饰的造型。圆弧形瓦当是一种富有动感和韵律美的造型,作为纹饰造型的背景和映衬,能更加突出整个画面静中有动、方圆结合的呼应和统一,增强了艺术形象整体性的美感。

铜镜是古人鉴容的工具。铜镜背面多铸有纹饰,纹饰图案优美、古朴典雅、构思独特、迷幻瑰丽。铜镜的历史最早可追溯到4000多年前。铜镜巨大的成就不仅体现在高超的青铜工艺上,而且更加表现在丰富的纹饰上,它的纹饰刻画精巧、文字瑰丽、辞旨温雅,以其美妙的工艺语言和形象揭示了数千年间人们审美观念的变化、民俗的变迁与发展。因此,铜镜的纹饰与古代书画艺术一样,在古代历史文化中占有重要的篇章。

织物纹是一切纺织物、编织物纹饰的泛称。织物图案取材广泛,纹样内容甚为丰富,常用的素材有花卉、果实、走兽、游鳞、昆虫,以及仙道宝物、吉祥纹样等,绝大部分是取自现实生活中人们所熟悉的自然素材;另有一部分素材是富于浪漫主义色彩的想象纹样,如龙、凤、夔龙、麒麟、天鹿、鸾鸟等。

器物的制作,不仅是科技,也是艺术;不仅是物质创造,也是人类文化精神的具体表现。藉由对传统装饰纹样的研究,可以从中了解属于民族精神文化的精华与民族文化的象征。

本卷除重点介绍青铜、彩陶、铜镜、瓦当外,还介绍了器具、容器、饰物、兵器等器物纹饰,这是本书最多姿多彩的一大特点,具有中外古今不同的艺术特色和审美情趣。





# 纹

# 饰

## GENERAL PREFACE

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.

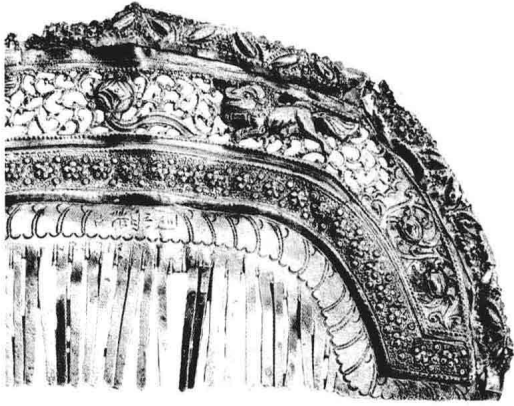
The research on decorative patterns, from the aspects of their motifs and contents, can help us understand the origin of national cultures and provide true reflection on real cultural characteristics of various periods.

Decorative patterns are closely related to people's life. The various animal and plant patterns are the results of people's real life practice. The art of animal and plant patterns not only reflect people's ideas, feelings and believes, but also their natural environment.

This volume provides an introduction to the patterns of painted potteries, bronze ware, fabrics and other objects such as containers, drinking sets, tools, weapons and decorative objects.

Painted potteries, painted with various patterns on ceramic bases, using black and red colors were produced in the primitive society. Painted potteries have beautiful patterns, and according to their different shapes and decorations, they can be divided into categories belonging to different periods and regions. Painted potteries were painted first and then baked, so the patterns were not easy to peel off. The patterns are mostly celestial phenomena, geometrics and simple animals. Though there were





only a few varieties of patterns in this period, the organization of patterns was already rather complete, with versatility and good skills.

Bronze is a great invention in human history. Over six thousand years ago, our ancestors discovered and began to use copper. The bronze knife unearthed in the Majiayao Cultural Site (about 3,000 BC) is the earliest bronze ware discovered in China, and is the evidence for China's entering the Bronze Age. Compared with the West Asia, South Asia and North Africa who entered the Bronze Age about 6,500 years ago, the Bronze Age appeared in China rather late, but originated independently, because there was an age in China that copper ware and stone ware were used at the same time, about 5,500 to 4,500 years ago. Bronze ware were mainly divided into ceremonial musical instruments, weapons and miscellaneous objects.

Eaves tiles were largely used on ancient Chinese buildings and are also called tile ends. They are mostly in the shape of semicircle or full circle, decorated with patterns or characters. They have the function of both protecting the house from bad weather and beautifying the eaves. The art of eaves tiles is a plastic art. Besides the shapes of the eaves tiles, the design of the patterns is also important. The round tiles give a sense of motion and rhythm, and served as the background and setting of patterns, they form a picture that combines stillness with motion, square shape with round shape, producing a sense of harmony and strengthening the aesthetic perceptions of artistic design.

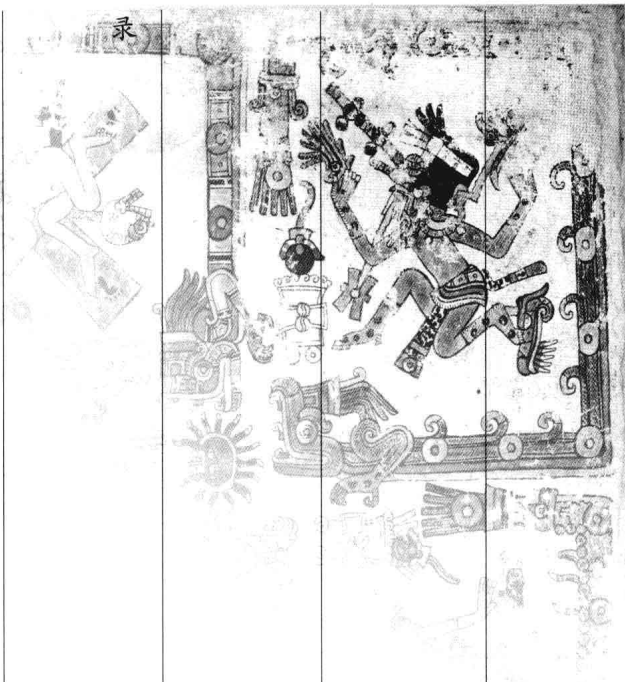
Bronze mirrors were used by ancient people. On the back of these mirrors, there are often decorated with patterns of classical beauty, unique conception and superb imagination. The history of bronze mirrors can be traced to over 4,000 year ago. The tremendous achievement of bronze mirrors is not only shown in their superb manufacturing technique, but also in the rich decorative patterns. The patterns have elegant designs and beautiful characters appearing in refined poems. With their brilliant technical language and images, they demonstrate the change of people's idea about beauty and the development of folk customs. Like ancient calligraphy and paintings, these patterns on bronze mirrors play an important role in the ancient history of culture.

The patterns on fabrics refer to all the patterns on various kinds of textile and woven products. These patterns have extensive motifs and are rich in content. The motifs generally used are flowers, fruits, animals, fish, insects, as well as religious treasures and auspicious patterns. Most of the patterns are from real life and people are familiar with, and the rest are from people's romantic imagination, such as dragons, phoenixes, unicorns, heavenly deer and orioles, etc.

The production of objects is not only science and technology, but also art; not only material creation, but also the reflection of the human cultural spirit. The research on the traditional decorative patterns can help people understand the essence of national cultural spirits and the symbol of national culture.

Collecting large amount of decorative patterns on bronze objects, painted potteries, bronze mirrors and eaves tiles, as well as the patterns on objects, containers, decorative objects and weapons, This volume shows different artistic features and tastes in the ancient and the modern times, and at home and abroad.

# 纹 饰




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彩陶是原始社会用黑色和红色在陶坯上画出各种装饰花纹,然后烧制的陶器。彩陶纹样优美,根据造型和装饰的不同,可以区分为时代、地域等类型。彩陶属于先彩绘后烧制,故纹样不易脱落。彩陶上的纹样主要记载了天象纹、几何纹与简化了的动物纹。虽然彩陶时代的工艺品种还很贫乏,然而其图案组织已比较完备,变化多样,技术精巧。





