

# Research on Decorative Patterns of Jade Belt Buckle of Haihun Marquis From A Formalistic Perspective

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## Abstract

With the discovery of Haihun Marquis Tomb of the Western Han Dynasty in Nanchang and its in-depth excavation, more burial artifacts are displayed which allows us to appreciate the exquisite artifacts of the Western Han Dynasty. Four jade belt buckles have been unearthed from the Haihun Marquis tomb, namely, the multi-part dragon head jade belt buckle, the jade belt buckle with four gods pattern, the jade belt buckle with animal head pattern, and the jade belt buckle with dragon head pattern. This research is to show the decorative patterns of jade belt buckle of Haihun Marquis, to sort out the process of changes in the decorative patterns of jade belt buckle of Haihun Marquis, and to summarize the compositional forms of the decorative patterns of jade belt buckle of the Haihun Marquis. This research applies Feldman's model of formalistic art criticism to interpret the jade belt buckle of Haihun Marquis from description, analysis, interpretation, and judgment. It was found that the decorative patterns of the jade belt buckle of Haihun Marquis were composed of scale, turtle, hornless dragon, cloud, vortex, and twisted silk patterns, which sort out the development of

these motifs. The decorative patterns of the jade belt buckle of Haihun Marquis are composed of individual and continuous patterns form. Among them, the individual pattern forms are divided into suitable and balanced pattern forms. Continuous pattern forms are divided into two-way and four-way continuous pattern forms. Through the use of formalistic methods, we clearly analyze and sort out the decorative patterns of the jade belt buckle of Haihun Marquis, so that the public can have a brand-new understanding of the cultural relics of thousands of years ago, and help society to better understand and appreciate the artistic charm of the jade belt buckle of Haihun Marquis.

**Keywords:** Formalistic, Feldman, Haihun Marquis, Jade Belt Buckle, Decorative Patterns, Compositional Forms

## **Introduction**

### **Research Background**

The Han Dynasty was the most prosperous era in the history of Chinese jade, and a large number of jade were found in the Haihun Marquis tomb, vividly reflecting the Han Dynasty's jade aesthetic culture of perceptual ideology and daily life tendency, and showing a certain degree of practicality, utilitarianism, hierarchy, and other distinctive characteristics of the era. Haihun Marquis's real name is Liu He, and he was born in 92 BCE. Liu He is the only person in Chinese history who combines the identities of Emperor, King and Marquis. Four jade belt buckles have been unearthed from the Haihun Marquis tomb, namely, the multi-part dragon head jade belt buckle, the jade belt buckle with four gods pattern, the jade belt buckle with animal head pattern and the jade belt buckle with dragon head pattern. The jade belt buckle is commonly seen in ancient times and is used to hook the belt (Xu, 2016). It is generally composed of four parts: buckle head, buckle body, buckle nose and buckle tail. The buckle head is used for hooking, and the buckle nose is used to fix the two ends of the belt, so as to achieve the effect of hanging bags and decorations outside the clothes (Ding, 2007). Similar to the belt buckles we use today. There are two types of jade belt buckles found in the Haihun Marquis tomb. One is a decorative jade belt buckle, which refers to the jade artifacts that are used for decoration. The second is the daily-used jade belt buckle, which refers to daily-used jade artifacts. The jade belt buckle is the jade tool tied around the waist (Li, 2021). The people of the Han Dynasty all respected and treasure jade, and possessing a large number of exquisite jade articles was a symbol of their status (Yuan, 2012). The jade belt buckle occupies a unique position in the history of Chinese traditional culture. For rulers, ministers and nobles, it is not only a symbol of wealth but also a symbol of the external heredity of power. The decorative pattern of jade belt buckles of Haihun Marquis can be divided into bird-shaped belt buckles, and animal head-shaped jade belt buckles.

Due to the long history of the decorative pattern of jade belt buckles of Haihun Marquis, most of the scholars' research lies in the cultural value and historical value, and there is a lack of literature that analyzes it from the formal aspect by using the formalistic method. Formalistic focuses on the compositional form itself, which strips out the inner compositional form of the pattern through the form. Using this research method, we can clearly understand the decorative patterns of the jade belt buckles of Haihun Marquis, so that the public can have a brand-new understanding of the cultural relics of thousands of years ago, and help the society to better understand and appreciate the artistic charm of the jade belt buckle of Haihun Marquis.



Figure 1.1: Jade belt buckle of Haihun Marquis  
(Sources: Photographed by the author)

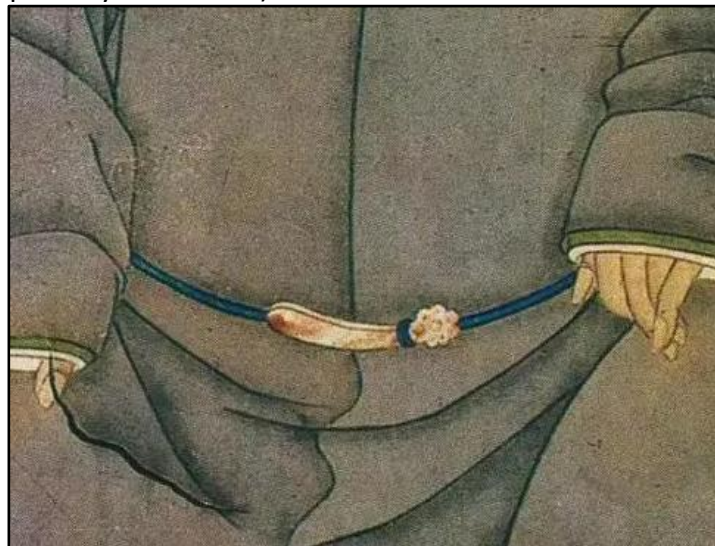


Figure 1.2: Wearing of jade belt buckle  
(Sources: Sohu, 2020)

### Problem Statement

Since the Haihun Marquis tomb was discovered in 2011, a large number of exquisite jades have been unearthed, among which four pieces of jade belt buckles unearthed have unique shapes and exquisite patterns.

Li Chan (2011) studied jade belt buckles from the perspective of material and colour. Liu Wenqing (2016) proposed in his preliminary study of ancient jade belt buckles from the perspective of archaeology that most of the jade belt buckles of the Han Dynasty are made of white jade or sapphire, and there is also a small number of belt buckles made of crystals, agates and coloured glaze. Li Chan (2011) found that the dragon head jade belt buckle was made of topaz, and some parts were brown.

Lin Tao (2014) have studied the jade belt buckle from the perspective of style and carving technology. Wang Renxiang (2022) used scientific analysis methods to divide the jade belt buckles into square, curved sticks, lute and irregular shapes. Lin Tao (2014) pointed out that the dragon head Jade belt buckles is 132 mm long, 14.6 mm wide and 44.9 mm high on the decorative features of jade belt buckles of the Han Dynasty. The multi-section dragon head jade belt buckle has a length of 99.3 mm, a width of 15.7 mm, and a height of 25.2 mm, which is carved with twisted silk patterns.

Ma Zhenkai (2011) have studied the jade belt buckle from the perspective of function. Wu Ningqi (2016) pointed out that in the Chinese history, the belt buckle often connects with the belt. The belt buckle was used by ancient nobles, literati and warriors to tie the belt, and was used to decorate clothes. Ma Zhenkai (2011) believed that the belt buckle should include belt buckle, pendant buckle, lapel buckle, funeral buckle, etc.

Ding Xifan (2022) have studied the jade belt buckle from the perspective of cultural connotation. Li Yinde (2023) argued that the jade belt buckle has a unique position in Chinese traditional culture. For the rulers, officials and nobles, it symbolizes the eternal possession of wealth and power. Bai Feng (2023) pointed out that the ancients believed that the jade belt buckle could bring good luck. Ding Xifan (2022) found that the patterns of jade belt buckle in the Han Dynasty can be divided into abstract patterns and realistic patterns. Abstract patterns include cloud patterns, flower patterns, bird patterns and fish patterns. Abstract patterns are represented by some common geometric figures, such as grain patterns, string patterns, line patterns, vortex patterns, etc.

It can be seen from the literature that the current research on the jade belt buckle of Haihun Marquis has been conducted from the material and color perspectives, from the perspective of style and carving technology, from the perspective of function, from the perspective of cultural connotation, and from the perspective of pattern. Although it is analyzed from the perspective of decorative patterns, it is not analyzed using formalistic.

### **Research Questions**

- How to analyze the decorative pattern of jade belt buckle of Haihun Marquis through formalistic?
- How to summarize the compositional form of decorative patterns of jade belt buckle of Haihun Marquis?

### **Research Objectives**

- To analyze the decorative pattern of the jade belt buckle of Haihun Marquis through formalistic.
- To summarize the compositional form of decorative patterns of the jade belt buckle of Haihun Marquis.

### **Research Framework**

This research applies Feldman's model of formalistic art criticism to interpret the jade belt buckle of Haihun Marquis from description, analysis, interpretation, and judgment. The sample size for this study was four. namely, the multi-part dragon head jade belt buckle, the jade belt buckles with four gods pattern, the jade belt buckles with animal head pattern and the jade belt buckle with dragon head pattern. It was found that the decorative patterns of the jade belt buckle of Haihun Marquis were composed of scale patterns, turtle patterns, hornless dragon patterns, cloud patterns, vortex patterns, and twisted silk patterns, Sort out the development of these motifs. It also summarizes that the decorative patterns of the jade belt buckle of Haihun Marquis are composed of individual patterns form and continuous patterns form. Among them, the individual patterns form are divided into suitable pattern form and balanced pattern form. Continuous patterns form are divided into two-way continuous pattern form and four-way continuous pattern form. In order to complete QR1 and QR2.

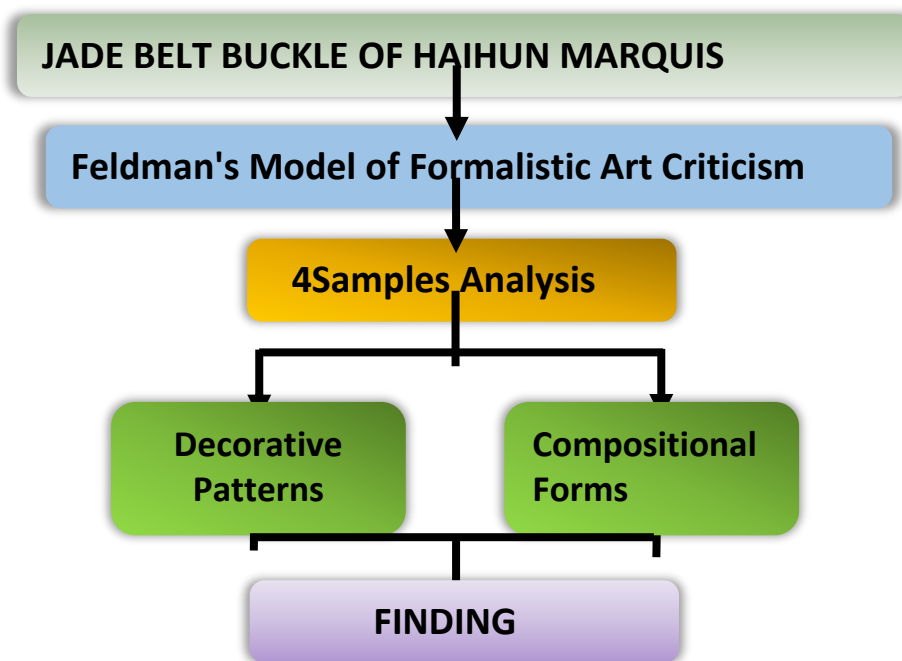


Figure 1.3: Research Framework  
(Sources: Created by the author)

### Formalistic Analysis

#### A Brief Introduction of Formalistic

"Form" plays an important role in Western culture, which contains rich connotations. Formalistic aesthetics emphasizes the beauty in the combination of lines, blocks, colors, space, light, and shade, or the structure of works art. It acts on the physical and psychological reactions of the viewer, which is opposed to naturalism which emphasizes the imitation or realistic reproduction of natural objects. Formalistic pays less or no attention to the connotation and meaning of artworks. It emphasizes the value and function of "form". For the formalists, excellent work is carefully planned and designed by the artist (Feldman, 1994). In formalistic, we don't need to consider the means or method by which an artist creates a work of art. Taking into account the artistic element the success of the work: line, shape, balance, color, texture, value, and form.

#### Feldman's Model of Formalistic Art Criticism

Feldman's model of formalistic art criticism uses inductive reasoning to make judgments based on four stages provided to analyze artworks. He believed that even if you don't know art, you can talk and think critically about art once you master the method. Discussing art is essential to the mastery of art criticism (Feldman, 1994). The following four stages are Feldman's method emphasizing the interpretation of artworks. (Hamblen, 1985)

**Description:** Name the facts and list the subjects. Identify things that can easily be named, labeled, and agreed upon by a group of people. This stage is about gathering information about the artwork such as the artist's name, title, date of creation, and size. Make a list of all the things the people can see and observe in the artwork (Hamblen, 1985)

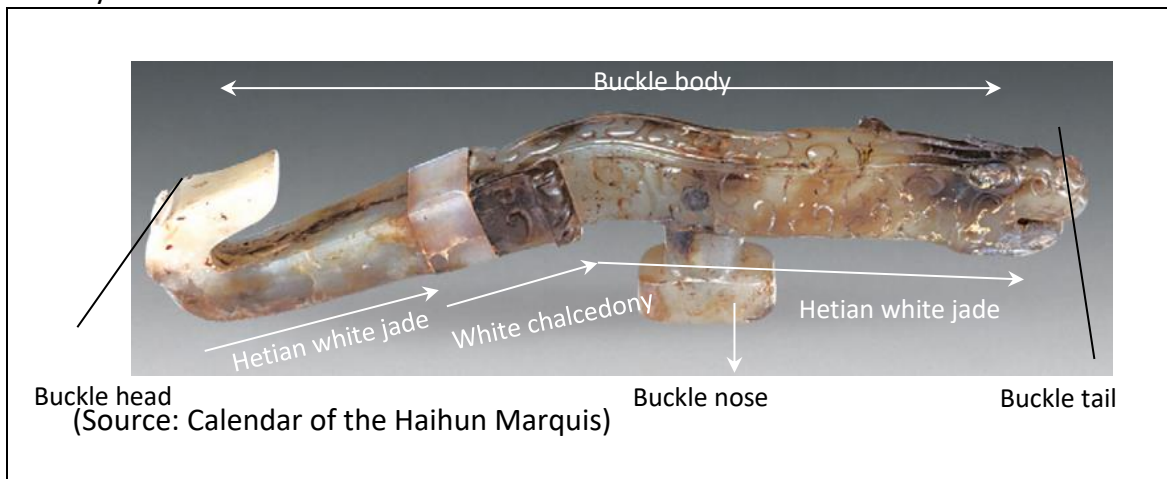
**Analysis:** It can be divided into formal analysis and content analysis. Name the art elements present in the work of art while discovering the relationships and organization between the elements and principles within the whole work (Hamblen, 1985). This step involves an analysis of the principles and the element of design. The design elements include line, shape, form, space, color, texture, and value. The design principles include emphasis, rhythm, movement, pattern, balance, proportion, and unity.

**Interpretation:** The process of finding the meaning of the work or the artists' feelings or emotions. This stage refers to the critic's interpretation of the previous description and analysis and is the process of finding the internal meaning of the art form (Hamblen,1985).

**Judgment:** Making an evaluation of the work in relation to other works of the same type. The judgment is a conclusion drawn from the previous description, analysis and interpretation, which is based on the critics' critical judgment (Hamblen, 1985).

**Using Feldman's Model of Formalistic Art Criticism to interpret the Jade Belt Buckle of Haihun Marquis**

Four jade belt buckles have been unearthed from the Haihun Marquis tomb, namely, the multi-part dragon head jade belt buckle, the jade belt buckle with four gods pattern, the jade belt buckle with animal head pattern, and the jade belt buckle with dragon head pattern. This section employs Feldman's art criticism - description, analysis, interpretation, and judgment to analyze their artistic elements.



**Description :**

Name: multi-part dragon head jade belt buckle

Age: Western Han Dynasty

Unearthed place: Haihun Marquis Tomb

L \* W \* H: 99.3mm \* 5.7mm \* 25.2mm

Material: the buckle body is connected with two parts of Hetian white jade by a part of chalcedony, the buckle nose is a single piece of Hetian white jade, and the four parts are spliced by an iron core.

**Analysis:**

The buckle body is connected with two pieces of Hetian white jade by a piece of white chalcedony, and the buckle is a single piece of Hetian white jade. These four parts are spliced by an iron core, and the buckle head is in the shape of the dragon head; The buckle body is in the shape of the square dragon body often used in the early days, with

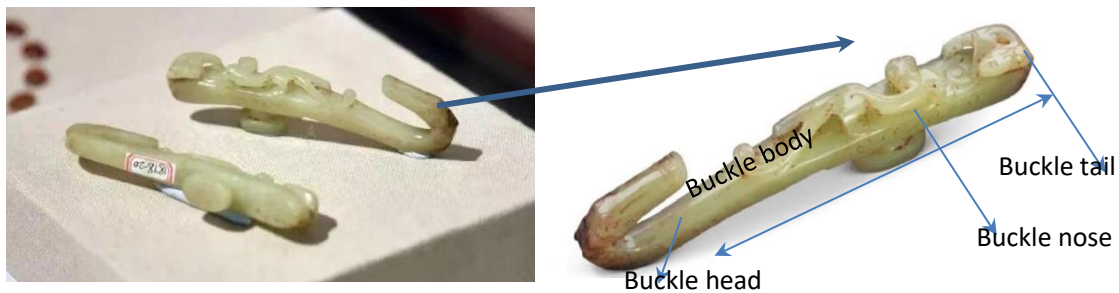
a heart-shaped pattern of clouds, and the wings of the dragon protrude from its left neck and right side of its body; Buckle tail is in the shape of a tiger head, with round eyes, vortex nose, and irregular patterns on the forehead; The buckle nose is oval, and the surface of it is engraved with the word "twelve".

#### Interpretation:

The shape of this jade belt buckle head is relatively simple, and the "hairspring carving" technique is used to carve the water drop eye and shovel lip of the dragon head. In the early days, the buckle tail was often rounded, with a pair of leaf-shaped ears, a vortex-shaped nose, and round eyes. These carving techniques all portrayed the image of the tiger vividly. The cloud pattern on the buckle is mainly arc-shaped, smooth and soft, and evenly scattered. The incised twisted threads on the buckle tail are slender in outline, equal in thickness, and exquisite in workmanship and carving. These carving techniques are all based on the true description of the animate.

#### Judgment:

This jade belt buckle was worn around Haihun Marquis waist before his death. It is relatively simple compared to the jade belt buckle with four gods pattern unearthed in the same tomb. According to the records, it was handed down in Haihun Marquis family. This jade belt buckle is not only practical but also has aesthetic value.



(Source: Haihun Marquis Museum)

#### (1) Description

Name: Jade belt buckle with four gods pattern

Age: Western Han Dynasty

Unearthed place: Haihun Marquis Tomb

L \* W \* H: 132mm \* 14.6mm \* 44.9mm

Material: Hetian topaz

#### (2) Analysis

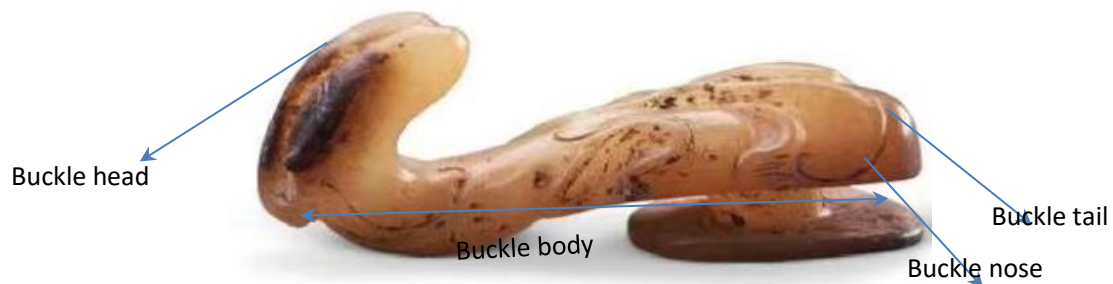
The buckle is dragon-shaped, with duckbill-shaped upper and lower jaws. The buckle neck is decorated with scaly patterns, and the body of the buckle is square, which gradually tapers towards the head of the buckle. There are two hornless dragons on it. A round hole is drilled in the middle of the hornless dragon. The buckle nose is oval, and the buckle nose is engraved with a "turtle pattern".

#### (3) Interpretation

The jade belt buckle is decorated with a four gods pattern, and its shape is similar to a pipa, which is long and narrow. In terms of style, the head and tail of the jade belt buckle are dragon and tiger, and the side of the buckle is in the shape of long-tail phoenix, and the buckle surface is carved with a turtle. The dragon, tiger, phoenix, and turtle correspond to each other and influence each other. This jade belt buckle not only has a beautiful shape but also adopts the "hairspring carving" technique to carve the cloud pattern. Wavy lines are decorated on the side of the buckle body. The scaly patterns are arranged regularly, which is also a true description of the scales of the dragon.

**(4) Judgment:**

This jade belt buckle is the most exquisite jade belt buckle unearthed in Haihun Marquis tomb, with exquisite carving and high artistic value. In addition, the jade belt buckles with a dragon pattern can only be used by distinguished people. This jade belt buckle is not only practical but also has high aesthetic value in its shape. More importantly, it is closely related to people's belief in gods and is a common spiritual sustenance of people.



Source: Calendar of Haihun Marquis

**(1) Description**

Name: Jade belt buckles with animal head pattern

Age: Western Han Dynasty

Unearthed place: Haihun Marquis Tomb

L \* W \* H: 33.6mm \* 10.9mm \* 10.3mm

Material: Hetian topaz, with brown and dark spots on its surface, opaque.

**(2) Analysis**

The head of the buckle looks like an animal's head, and the end of the buckle has a small pit like an animal's mouth. The horn of the animal is curved. The buckle nose is oval.

**(3) Interpretation**

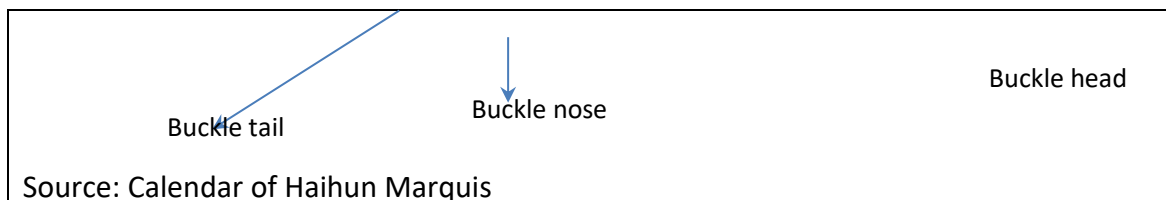
Among all unearthed jade belt buckles, this jade belt buckle is smaller, with an unusual shape, short buckle body, and arc-shaped carving in some parts, which is simple but vivid. The "Hanbadao" technique is used. Although the shape of the buckle head is relatively simple, it is powerful and clean. It can show biological ontology.

**(4) Judgment:**

This small jade belt buckle is slightly different from other jade belt buckles. It is mainly used for hanging gadgets. The buckle can be also used for hanging jade and swords, which is a decorative jade with exquisite shape. Its buckle head is an animal head, which emphasizes the dynamic beauty of birds and animals.







Source: Calendar of Haihun Marquis

### (1) Description

Name: Jade belt buckles with dragon head pattern

Age: Western Han Dynasty

Unearthed place: Haihun Marquis Tomb

Material: Hotan topaz, with gray and dark spots on its surface, opaque.

### (2) Analysis

The buckle head is dragon-shaped, the buckle body is pipa-shaped, the upper part of the buckle body is decorated with two convex strips, and the buckle nose is oval.

### (3) Interpretation

This belt buckle inherits the smooth-surface pattern of the Spring and Autumn Period and the Warring States Period is engraved with two convex strips for decoration. Although its shape is simple, its craftsmanship is exquisite, and the "Hanbadao" technique is used. Only a few lines are engraved on the buckle surface, and a groove is formed between the two strips, which shows the exquisite carving technique.

### (4) Judgment:

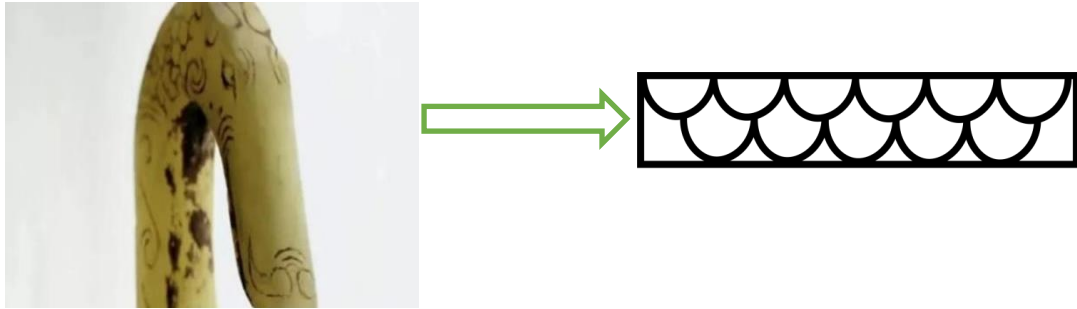
In the Spring and Autumn Periods, jade belt buckles began to be used by the upper classes. At that time, jade belt buckles were mostly with simple shapes, carved with two convex strips, and were mostly made for practical functions. After entering the Warring States Period, the shape of jade belt buckles changed greatly, and this simple dragon head pattern was formed.

## Decoration Patterns of Jade Belt Buckle of Haihun Marquis

This section will summarize the decorative patterns of four kinds of jade belt buckles, namely, the multi-part dragon head jade belt buckle, the jade belt buckles with four gods pattern, the jade belt buckles with animal head pattern and the jade belt buckle with dragon head pattern, and introduce them from scale pattern, turtle pattern, hornless dragon pattern, cloud pattern, vortex pattern, and twisted silk pattern.

### (1) Scale pattern

The scales in the jade belt buckle with four gods' patterns unearthed from the Haihun Marquis tomb are mainly distributed in the neck of the buckle head. Scale pattern, which appeared in the late Shang Dynasty, is an important decorative pattern in bronzes. It reached its peak in the early Spring and Autumn Period and almost disappeared in the late Warring States Period. It is mainly divided into vertical scales and horizontal scales. Scale patterns are relatively simple in shape, from auxiliary decorations represented by fish scales and feathers to very abstract decorative patterns represented by fish scales and feathers. The scale pattern originated in the Central Plains, and gradually formed and improved in the central and western regions such as Shanxi and Shaanxi, and then it spread to the eastern region and finally declined. In the Western Han Dynasty, the scales in the jade belt buckle with four gods pattern are a continuous structure, with regular arrangement, which shows an orderly rhythm and beauty.



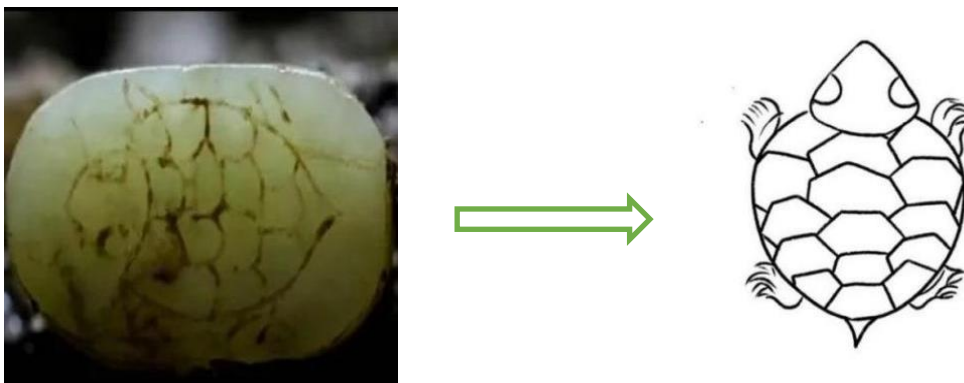
*Figure 1.4: A head of jade belt buckles with four gods pattern*

(Sources: The picture on the left is from the official blog of the Haihun Marquis, and the picture on the right is drawn by the author)

## (2) Turtle pattern

The turtle pattern in the jade belt buckle with four gods pattern unearthed from Haihun Marquis tomb is mainly distributed at the buckle. The early turtle pattern began with Xuanwu pattern, which originated from the totem worship in ancient China, among which the Huangling totem was the representative. It gradually evolved into the Huang Family totem, also known as the Xuan Turtle. There are not many turtle patterns on Shang bronzes, and most of them are decorated on vessels. It was believed that turtles could distinguish between good and bad, and they could also identify traitors, so their shell was used for divination or was considered as a weapon.

Turtle is also considered as one of the four gods, namely dragon, unicorn, phoenix and turtle. Among them, turtles sprawl to the ground, stretch their heads, drag their tails, and their backs are covered with circular spots and vortex patterns. These patterns are usually used in dishes, which were very popular in Shang Dynasty and even in the Spring and Autumn Period. Among them, there are a certain number of turtle patterns on the bronzes unearthed in the Yin and Shang Dynasties, which shows the culture of turtle. Most of them are simple and exquisite in shape, mostly lying on all fours. Later, various turtle-shaped shields, helmets, and armor also appeared. In the Western Han Dynasty, the turtle pattern on the jade belt buckle was more concise.



*Figure 1.5: A part of jade belt buckles with four gods pattern*

(Sources: The picture on the left is from the official blog of the Haihun Marquis, and the picture on the right is drawn by the author)

### (3) Hornless Dragon Pattern

The hornless dragon pattern is on the buckle body of the jade belt buckle with four gods' patterns unearthed from the Haihun Marquis tomb, and there are two hornless dragons on the buckle body. The hornless dragon pattern first appeared in the early Warring States period, and by the late Warring States period, the body of the hornless dragon was often coiled. The head of the hornless dragon is mostly peach-shaped, similar to a cat. The hornless dragon has a pair of oval eyes, a thick neck, a small mouth, and a big nose. The ears of the hornless dragon are round, and its tail is integrated with the body. The decorations on the body are expressed by fine incised lines. The Western Han Dynasty is the most prosperous time for the development of jade carving patterns in China. Taking the sword with four gods in the Western Han Dynasty as an example, the carving technology of jade carving patterns has not only been continuously improved, but also the image of jade carving patterns has become more and more mature. Compared with the Warring States period, the head of the hornless dragon is basically unchanged, but the body of the hornless dragon is no longer snake-shaped.

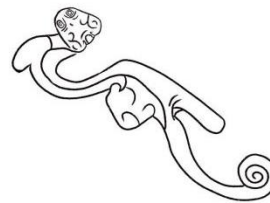


Figure 1.6: Jade belt buckle with four gods pattern (Sources: The picture on the left is from the official website, and the picture on the right is drawn by the author)

is, and the

### (4) Cloud pattern

Cloud patterns are mainly distributed evenly in the buckle body. Cloud patterns appeared in the Qin and Han Dynasties. With the continuous development of the times, cloud pattern has also been innovated, resulting in a variety of shapes, including the Gou cloud pattern, Yunlei cloud pattern, Yunqi cloud pattern, Yuntou cloud pattern, Juanyun cloud pattern, and other types of decorative patterns, which have different styles and abstract geometric forms. Cloud pattern has different forms in different periods. In Xia, Shang, and Zhou Dynasties, the Yunlei cloud pattern was popular.

The Yunlei cloud pattern is a geometric pattern drawn with continuous inward-rotating lines. During the Spring and Autumn Period and the Warring States Period, it evolved into the Yunqi cloud pattern. Therefore, the lines of the cloud pattern began to become smooth and unrestrained, and the shape was romantic. This romantic decorative pattern not only originated from the worship of clouds and nature but also from the Chu culture. By the Qin and Han Dynasties, influenced by Taoist immortals, people worshipped nature more devoutly, and "clouds" became an auxiliary pattern between dragons and phoenixes, and became more needed by people. The lines on the dragon head are mainly arc-shaped, with changes.

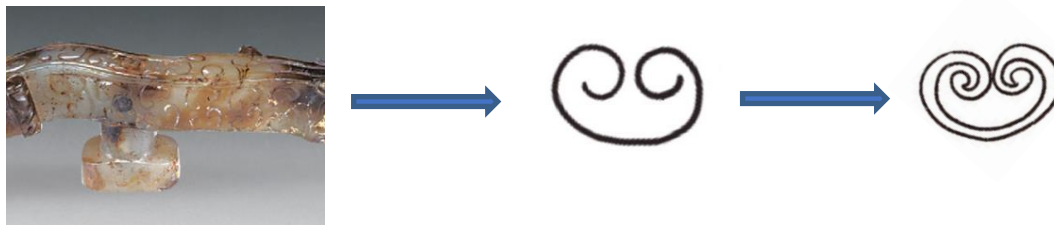


Figure 1.7: A part of multi-part dragon head jade belt buckle

(Sources: The picture on the left is from the official blog of the Haihun Marquis, and the picture on the right is drawn by the author)

### (5) Vortex pattern

The vortex pattern in the multi-part dragon head jade belt buckle unearthed from the Haihun Marquis tomb is distributed at the head of the buckle tail, which is a description of the biological ontology and is the tiger's nose. The vortex pattern is one of the earliest decorative patterns in the world. Because it is similar to the image of the sun, it is also called a fire pattern. It has a very long history in China. Neolithic pottery is decorated with water-wave decorative bands, and these ripples gather to form vortex patterns. During the Spring and Autumn Period and the Warring States Period, the symbolic meaning of the vortex pattern as the image of the sun gradually weakened, and it became a decorative pattern with auspicious meaning, and the vortex pattern became more and more simple. The vortex pattern on the multi-part dragon head jade belt buckle is carved in a round way to achieve a three-dimensional effect, thus showing a lifelike tiger nose.



Figure 1.8: Jade belt buckle with animal head pattern

(Sources: The picture on the left is from the official blog of the Haihun Marquis, and the picture on the right is drawn by the author)

### (6) Twisted Silk Pattern

The twisted silk pattern in the multi-part dragon head jade belt buckle unearthed from the Haihun Marquis tomb is distributed on the chin of the tiger with a buckle tail like the beard of the tiger. The twisted silk pattern originated in prehistoric times. Before the Han Dynasty, there were gaps between the lines, and the lines were spaced regularly. In the Spring and Autumn Periods, the twisted silk pattern reached a peak. The lines were exquisite and beautiful in the middle and late Spring and Autumn Periods. In the Western Han Dynasty, a large number of twisted silk patterns appeared on jade articles, which were often used to decorate eyebrows, tails, and beards. Among them, the twisted silk pattern in the jade belt buckle of the multi-part dragon head jade belt buckle unearthed from the Haihun Marquis tomb was used to decorate the beard, and the lines were spaced regularly.

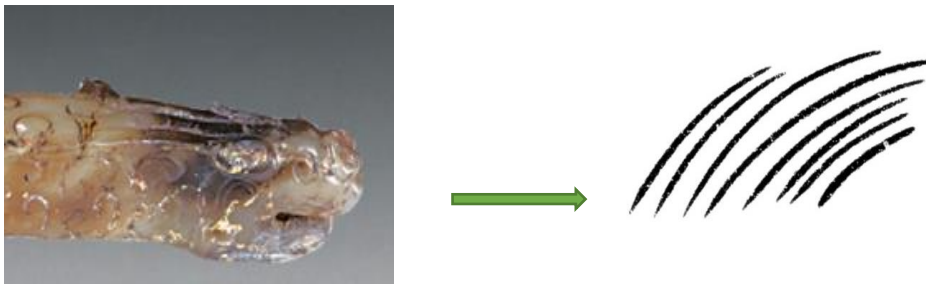


Figure 1.9: A part of multi-part dragon head jade belt buckle

(Sources: The picture on the right is from the official blog of the Haihun Marquis, and the picture on the left is drawn by the author)

### The Compositional Forms of the Decorative Patterns of Jade Belt Buckle of Haihun Marquis

Haihun Marquis are composed of individual patterns form and continuous patterns form. Among them, the individual patterns form are divided into suitable pattern form and balanced pattern form. Continuous patterns form are divided into two-way continuous pattern form and four-way continuous pattern form.

#### Individual Patterns Form

##### Suitable Pattern Form

The shallow relief the jade belt buckle with four gods pattern in the Haihun Marquis belongs to the suitable pattern. It is an independent individual, a kind of decorative pattern that can be processed independently and used freely. It is complete in appearance and rigorous in structure, and even if there are no contour lines, the internal pattern has a certain degree of integrity.

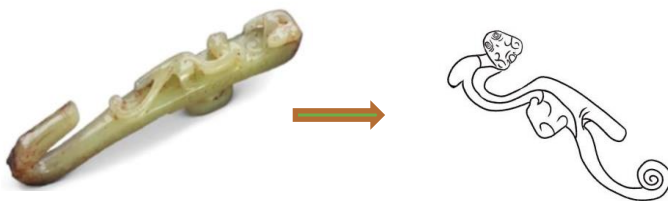


Figure 1.10: Jade belt buckle with four gods pattern

(Sources: The picture on the left is from the official blog of the Haihun Marquis, and the picture on the right is drawn by the author)

##### Balanced Pattern Form

The Jade belt buckle of the Haihun Marquis of the overall shape is various, and there is no fixed pattern of norms binding its organizational structure are balanced form of composition, and to achieve a visual balance. Described from a mechanical point of view, it is more precise, and it applies the principle of balance to be achieved in objective mechanics to visualization, which can also be achieved through the mirror symmetry of the pattern of the unit to achieve a kind of visual balance, as well as through the variation of space, quantity, and line.

#### Continuous Patterns Form

The biggest difference between the continuous pattern form and the individual pattern form is due to its continuity. The continuous pattern form is a continuous pattern formed by repeating and arranging individual patterns in an infinite loop and following rules.

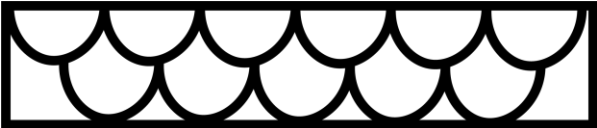


**Two-way Continuous Pattern Form**

The two-way continuous pattern form is a kind of continuous pattern, which expands along the top and bottom two directions or the left and right directions of the unit figure, and then arranges them according to a certain order and rule, so as to constitute a kind of bar-shaped pattern.

According to the differences in their forms, they can be categorized as scattered, wavy, folded and diagonal, etc. Among them, the two-way continuous pattern form in the jade belt buckle of Haihun Marquis are wavy, diagonal, and so on. The wavy two-way continuous pattern form, on the other hand, refers to the zigzagging and undulating wave line that connects individual patterns in series, creating a fluctuating and soothing picture effect with curves, adding a sense of rhythm and rhyme to the pattern. The diagonal two-way continuous pattern form is mostly twisted silk pattern, which refers to diagonal lines arranged at equal distances at a certain angle of inclination, appearing as a secondary pattern in the picture.

Table 1.1

*Two-way Continuous Pattern*

Name	Two-way Continuous Pattern Form
Wavy two-way continuous pattern form (1)	
Wavy two-way continuous pattern form (2)	
Diagonal two-way continuous pattern form	

(Sources: Self-Developed)


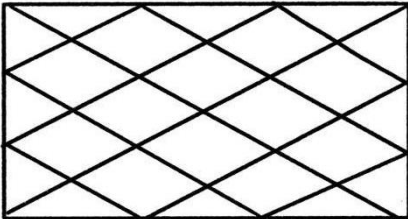
**Four-way Continuous Pattern Form**

The four-way continuous pattern form is a combination of individual patterns along four directions, from top to bottom, from left to right, repeated and extended, thus forming a continuous pattern. Four-way continuous pattern form is widely used in pattern design because of its strong unity. The composition methods of the four-way continuous pattern form include scatter composition, dislocation composition, overlapping composition, connective composition, etc. Among them, the four-way continuous pattern form in the jade belt buckle of Haihun Marquis has scatter composition, connective composition, etc. The four-way continuous pattern form in the jade belt buckle of the Haihun Marquis has scatter composition and connective composition.

Scattered four-way continuous pattern form means that the unit pattern is evenly placed and arranged in four directions, up and down, left and right. Usually, it has a prominent theme and distinctive image, and can be distributed either in a regular, neat manner or with free variation. Connective composition four-way continuous pattern form refers to a kind of

continuity pattern composed by interspersing the blocks between unit patterns, which can either be used for decoration alone, or other components can be added, so as to make the pattern's expression more enriched.

Table 1.2  
*Four-way continuous pattern form*

Name	Four-way continuous pattern form
Scattered four-way continuous pattern form	
Connective composition four-way continuous pattern form	

(Sources: Self-Developed)

**Summary**

Based on Feldman's model of formalistic art criticism, the jade belt buckles of Haihun Marquis are analyzed from four aspects: description, analysis, interpretation, and judgment. The patterns of jade belt buckles include scale pattern, turtle pattern, hornless dragon pattern, cloud pattern, vortex pattern, and twisted silk pattern. By analyzing the forms of decorations, it was found that there are two main forms of decorative patterns in the jade belt buckles of Haihun Marquis, namely individual patterns and continuous patterns. Among them, the individual patterns form are divided into suitable pattern form and balanced pattern form. Continuous patterns form are divided into two-way continuous pattern form and four-way continuous pattern form. Through this research the public can have a brand-new understanding of the cultural relics of thousands of years ago, and help the society to better understand and appreciate the artistic charm of jade belt buckle of Haihun Marquis.

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