

# '12

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# 绳文文化的陶制土偶雕塑 纹饰——新的研究方法

## Decoration of Ceramic Dogu Figurines of Jomon Culture: New Approach to the Study

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### 摘要

陶制土偶雕塑是日本列岛新石器时代绳文文化的著名遗物。土偶在本州北部和中部及北海道西南部的绳文时代中期、晚期和末期遗址中多有发现。科学家认为土偶雕塑是一种多功能的器物。它们可能会被作为生殖崇拜（女性形象），在萨满仪式中作为沟通世俗世界与鬼神世界的媒介，在葬礼上作为存放逝者灵魂的容器。大部分的土偶雕像的装饰性纹饰以各种技巧制作——浮雕补花细工、阳刻、阴刻、凹线、几种压印纹、竹杆印纹、绳线纹。一些研究者把土偶上的纹饰解释为几种人体装饰——刺青，刺痕，用染料上色。一些观点认为土偶的纹饰是古代服装的细部 (Dubreuil 2007; Iofan 1971: 6-22; Solov'ev, Solov'eva 2011: 47-77; The Power of Dogu 2009: 20)。

本文同意将装饰（纹饰）区间与人体形态学相联系的想法。我们的研究资料是已发表的土偶雕像材料以及人类解剖学和生理学出版物。(The Power of Dogu 2009; Zhupan Xie 2000; Molostov 2008, etc.)

有三种主要纹饰要素配置组合可以认为是与人体对应部分一致的：

- 水平面的配置是肩部与腰部的背部、锁骨、盆骨、髌骨区域的表面（图 1-1, 2, 3, 7）；
- 垂直面的配置是身体的纵向中心面；生物能量运行经线，即脊柱柱状区（图 1-3, 4, 5）；
- 局部面的配置是某些内脏区域，上下四肢关节的区域的投影（图 1-6, 8, 9, 10）。

不同区域的纹饰要素也各不相同——圆点、阴刻线、圆圈、同心圆、阿基米德螺旋线或称回旋曲线、“星形纹”——象征图案、绳线纹（图 1-4）。在许多例子中某些区域用某些要素标示出来。于是，身体的纵向中心面用绳线纹型的垂直线加以强调，内脏的位置则刻上了同心圆。关节的标志为螺旋线。柱状区域以“星形纹”——象征图案表示。

位于土偶雕像（腿、手臂）的众多部位的阴刻或压印斜线可以理解为是服装的细部 (The Power of Dogu 2009: 115-117, f. 21, 22)。

所以，土偶纹饰的设计普遍聚焦于将人体结构作为垂直面、水平面与局部面的组合。同样的原理构成了 *Chikarkarpe*、*Chijiri*、*Ruunpe*、*Kaparamip*、*Attush* 这几类传统虾夷人服饰编织纹饰重点的基础。虾夷人服饰的纹饰结构位于后背上部、后背腰部、胸部 (Ainu History and Culture)。比较分析土偶雕像纹饰以及虾夷人服饰可以得知，最稳定的古代结构原理是对称设计（图 2）。然而，在一些样品中，虾夷人的服饰表现出不对称的要素，这可以归结为人类的身体特征。虾夷人装饰图案的典型要素是星形纹、螺旋纹以及它们的变形、垂直线与水平线。相同的要素也出现在土偶雕塑的纹饰中。

因此，陶制土偶雕像代表了一种有重大价值的将新石器时代人类实践知识重构的资源。可以认为土偶纹饰反映出了人体的结构与身体活动在古代服装设计上的既定性。对虾夷人——日本列岛的土著居民——的传统服饰的分析调查支持了这一观点。

(陈思译，谭浩然审、校)

### Abstract

Ceramic Dogu figurines are well-known artifacts of Neolithic Jomon culture of Japanese archipelago. The Dogu have been found mostly in the Middle, Late and Final Jomon sites of northern and central part of Honshu and south-west part of Hokkaido. The scientists suggest that Dogu figurines were multifunctional artifacts. Probably they were used in fertility cults (female images), in shamanistic practice as the intermediaries between the terrestrial and supernatural worlds, in funeral ceremony as the capacity for soul deceased storage. The most of Dogu sculptures has ornamental decoration made by various techniques - relief application, carving, incising, grooving, some kinds of stamping, print bamboo stick, cord-impression. Some researchers interpret the Dogu decoration as the some kinds of human body decoration - the tattoo, scarification, the coloring by pigments. Some opinion considers the Dogu decoration as the details of archaic costume (Dubreuil 2007; Iofan 1971: 6-22; Solov'ev, Solov'eva 2011: 47-77; The Power of Dogu 2009: 20).

Presented paper is considering the idea of interconnection between decoration (ornamental) zones of the Dogu figurines and the morphology of human body. Our research data are the published materials on Dogu figurines and the publications on human anatomy and physiology (The Power of Dogu 2009; Zhupan Xie 2000; Molostov 2008, etc.).

It is likely to recognize three main groups of disposition of decoration elements corresponding to certain parts of a human body:

- The disposition of horizontal plane - the surfaces of humeral and lumbar departments of back zone, collarbone zone, pelvis zone and iliac crests zone (Fig.1-1, 2, 3, 7);
- The disposition of vertical plane - longitudinal central plane of the body; meridian lines of bio-energetic streams, the spine column zone (Fig.1-3, 4, 5);
- The disposition of local plane - the projections of certain internal organs zones, zones of the joints of top and bottom extremities (Fig. 1-6, 8, 9, 10).

The decoration elements in different zones are variable - the dots, incised lines, circles, concentric circles, Archimedes spiral and clothoid spiral, "asteroid" - type figure, cord impressions (Fig.1-4). In many cases certain zones are marked by certain elements. Thus, the longitudinal central plane of the body is marked by cord impressions formed vertical line. The internal organs are designed as the concentric circles. The joints are marked as the spirals. The spine column zone is marked by "asteroid" - type figures.

The incised or stamped slanting lines located on various parts of Dogu figurines (legs, arms) may be interpreted as the details of costume (The Power of Dogu 2009: 115-117, f. 21, 22).

So, the schemes of Dogu decoration are focused generally on the structure of human body as a combination of vertical, horizontal and local planes. The same principle underlies the emphasis of traditional Ainu clothes fabrics decoration of the styles *Chikarkarpe*, *Chijiri*, *Ruunpe*, *Kaparamip*, *Attush*. The decoration structure of Ainu clothes fixes the upper part of the back, lumbar part of the back, chest part (Ainu History and Culture). Comparative analysis of the decoration of Dogu figurines and Ainu clothes demonstrates that the most stable archaic compositional principle is symmetric design (Fig.2). However, in some cases the clothes of the Ainu have the asymmetric elements which can be attributed to physical characteristics of the human body. Typical elements of the Ainu ornamental decoration are the asteroid, spiral, and their modifications, the vertical and horizontal lines. The same elements are presented in the decoration of Dogu figurines.

Thus, ceramic Dogu figurines represent a source of great value for the reconstruction of practice knowledge of Neolithic people. We suppose that the Dogu decoration reflects the structure and bio-physical activity of human body fixed in archaic costume design. This supposition is supported by the comparative analysis with traditional clothes of the Ainu - native people of Japanese archipelago.

*Ainu History and Culture*. Clothing [An electronic resource].  
http://www.ainu-museum.or.jp/en/study/eng07.html

Dubreuil, Chisato O. *The Ainu and Their Culture: A Critical Twenty-First Century Assessment* // *The Asia-Pacific Journal: Japan Focus* [An electronic resource]. – 2007. – [http://japanfocus.org/-chisato\\_kitty\\_-dubreuil/2589](http://japanfocus.org/-chisato_kitty_-dubreuil/2589)

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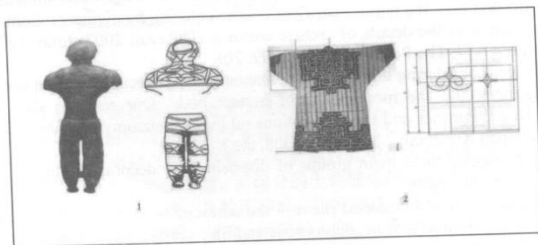


图1 各种纹饰配置的土偶样本：1、2、3、7-水平面的配置；3、4、5-垂直面的配置；6、8、9、10-局部面的配置（转载自 *The Power of Dogu* 2009. 9, 10, 12, 17, 22, 32, 35, 36, 61；转载自 *Ainu History and Culture*. 3）

Fig.1 The Dogu samples of various groups of decoration disposition: 1, 2, 3, 7 – disposition of horizontal plane; 3, 4, 5 – disposition of vertical plane; 6, 8, 9, 10 – disposition of local plane (from *The Power of Dogu* 2009. 9, 10, 12, 17, 22, 32, 35, 36, 61; from *Ainu History and Culture*. 3)

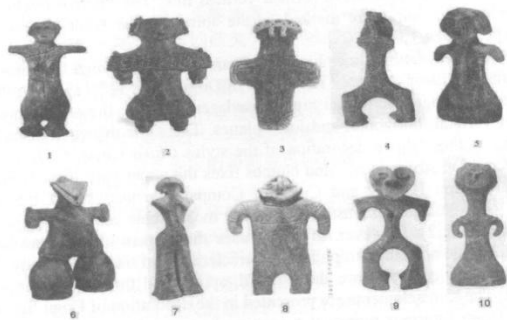


图2 器物背部区域上的纹饰要素：1-土偶雕塑；2-虾夷人服饰“Attush”（转载自 *The Power of Dogu* 2009. 1；转载自 <http://www.ainu-museum.or.jp/en/study/eng07.h>）

Fig.2 Decoration elements on the back zone of artifacts: 1 – Dogu figure; 2 – Ainu clothes “Attush” (from *The Power of Dogu* 2009. 1, from <http://www.ainu-museum.or.jp/en/study/eng07.html>)