



Jade Sword Fixture of Haihun Marquis from Formalistic Analysis

Zhou Jielan

Universiti Teknologi MARA (UiTM) Alor Gajah
2957097602@qq.com (Corresponding author)

Dr Zamrudin Abdullah

Senior Lecturer of Universiti Teknologi MARA (UiTM) Alor Gajah
zamrudcamboi74@uitm.edu.my

Dr Habibah Bt Abdul Jabbar

Senior Lecturer of Universiti Teknologi MARA (UiTM) Shah Alam
bibah148@uitm.edu.my

ABSTRACT

The huge scale of the cultural relics unearthed from the Haihun Marquis tomb provides a lot of references for later studies on political, economic, social, and cultural information of the Western Han Dynasty. Research shows that more than 500 jade were unearthed from the Haihun Marquis tomb, including 31 jade sword fixtures. This paper analyzes the artistic connotation of 10 jade sword fixtures of Haihun Marquis through formalistic analysis. The relationship between form and content is mutual tolerance and transformation. Using Feldman's model of formalistic art criticism from description, analysis, interpretation, and judgment to analyze the jade sword fixture of Haihun Marquis. The jade sword fixture of Haihun Marquis is divided into three types, mostly rectangular with both ends bent down and slightly rolled. There are five main types of decoration patterns on the jade sword fixture of Haihun Marquis, mainly with hornless dragon pattern and beast face pattern, and the rest are mostly combined decoration patterns. There are three kinds of composition of jade sword fixtures of Haihun Marquis, mostly symmetrical and "S" – shaped compositions. Through this research, the public will have more understanding of the jade sword fixture of Haihun Marquis and enhance society's understanding of it.

Keywords: Formalistic, Haihun Marquis, Jade sword fixture, Shape, Decoration Pattern, Form.

1. INTRODUCTION

1.1 Research Background

Haihun Marquis tomb is the largest, best preserved, and most abundant settlement site of the Han Dynasty found in China. The owner of the tomb, Haihun Marquis, whose real name was Liu He and also known as the King of Changyi, was abolished after 28 days as emperor, making him the shortest reign emperor in the history of the Han Dynasty. Up to 93 jade sword ornaments were unearthed from his tomb. A complete set of jade sword ornaments consists of jade sword pommel, jade sword cross-guard, jade sword fixture, and jade sword scabbard chape. Jade sword ornament is a kind of ornament used to decorate swords (Cai B, 2019). The jade sword fixture in Haihun Marquis tomb accounts for a lot of the unearthed jade sword ornaments. It is a jade sword fixture inlaid on the upper part of the sword sheath for wearing.

The materials of the jade sword fixture from Haihun Marquis tomb include four kinds: Hetian jade, agate, serpentinized marble, and pyroxene, among which Hetian jade accounts for the vast majority. The length of the jade sword fixtures ranges from 4.7 cm to 13.2 cm. The width of the jade sword fixture is between 0.8 cm and 2 cm. The patterns on the jade sword fixtures are exquisite, including dragon pattern, beast face pattern, cloud pattern, and hornless dragon pattern (Quan & Luo, 2016).

Due to the historical and cultural research value behind it and the exquisite carving craftsmanship, most scholars mainly focus on the history and culture of jade sword fixtures, few scholars use formalistic to analyze the shape, pattern, and composition of jade sword fixtures. The formalistic research method can display the essential connotation of artworks simply and easily. Through this research, people can understand the jade sword fixture of Haihun Marquis and at the same time provide researchers with research documents on it.



Figure 1.1 Jade sword fixture

Source: Nanchang Relic Museum for Haihun principality Of Han Dynasty

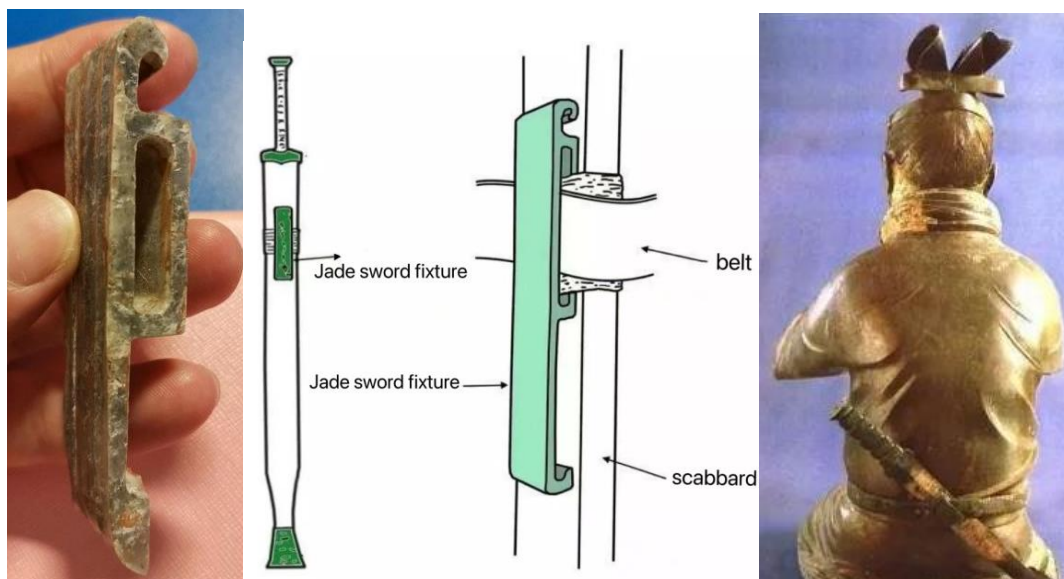


Figure 1.2 Jade sword fixture

Sources: The first picture is photographed by the author

The second picture is drawn by the author

The third picture was found on the official blog of the Haihun Marquis

1.2 Problem Statement

In recent years, different scholars have conducted research from different aspects. Some scholars have studied jade sword fixtures from the perspective of concept. Jiang Fangting (2022) wrote in *Jade Sword* that all royal officials in the Han Dynasty wore swords, and those with noble status wore jade swords. jade sword pommel and jade sword cross-guard is the decoration of the sword body. The jade word fixture and jade word scabbard chapter are the decorations on the scabbard.

Some scholars have studied jade sword fixtures from the perspective of pattern. Yang Jinping (2007) argued that jade sword fixture has grain patterns, dragon patterns, beast face and grain patterns, beast face, and cloud patterns. Some scholars have studied jade sword fixtures from the perspective of shape. Cui Yanhua (2021) described jade sword fixtures in *Jade and Jade Culture of the Pre-Qin Dynasty*: "Most of them are generally rectangular and bent at both ends. "



Some scholars studied jade sword fixtures from the perspective of material. Liang Ruixue (2015) pointed out that the materials of jade sword fixtures include black jade, white jade, gray jade, etc., some of which are seriously corroded.

Some scholars studied jade sword fixtures from the perspective of technology. Lu Jianfang (2019) pointed out in the *History of Chinese Jade* that jade sword fixture adopts thread cutting, plate cutting, and drilling. Jiangxi Provincial Institute of Cultural Relics and Archaeology found that the jade sword fixture also adopts the techniques of drilling and embossing.

It can be seen that the literature related to the jade sword fixture of Haihun Marquis starts from the concept and introduces the use and position of the sword ornaments. Some documents have studied from the perspective of patterns, but only summarized what patterns constitute. Some documents have studied appearance from the perspective of style. Some of them have studied the appearance from the perspective of materials. However, it does not analyze the jade sword fixture of Haihun Marquis through formalistic and also does not summarize the form of the jade sword fixture of Haihun Marquis.

1.3 Research Questions

1. How to analyze the jade sword fixture of Haihun Marquis through formalism?
2. How to summarize the form of the jade sword fixture of Haihun Marquis?

1.4 Research Objectives

1. To analyze the jade sword fixture of Haihun Marquis through formalistic.
2. To summarize the form of the jade sword fixture of Haihun Marquis.

1.5 Research Framework

This thesis analyzes the form of the jade sword fixture of Haihun Marquis through formalistic. Using Feldman's model of formalistic art criticism to interpret the jade sword fixture of Haihun Marquis from description, analysis, interpretation, and judgment. The sample size in this study is ten, including 2 jade sword fixtures with hornless dragon patterns, 2 jade sword fixtures with phoenix bird, beast face and grain pattern, 2 jade sword fixtures with beast face and cloud pattern, 1 jade sword fixture with beast face and grain pattern, 1 of jade sword fixture with hooked cloud pattern, 2 of jade sword fixture with plain agate. Summarize its form from the shape, decoration pattern, and composition.

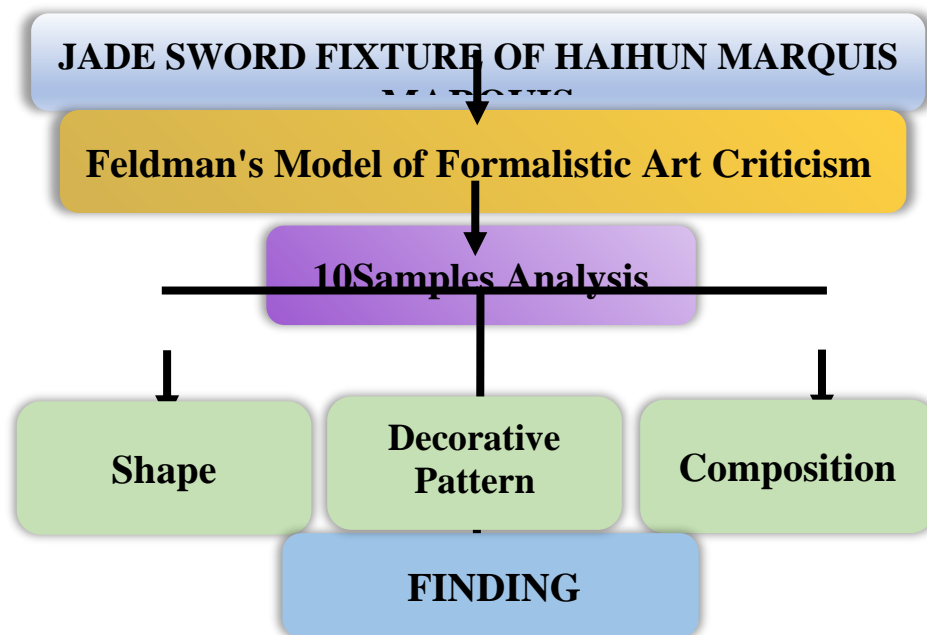


Figure 1.3 Research Framework
(Sources: Created by the author)

2. FORMALISTIC ANALYSIS

2.1 A Brief Introduction of Formalistic



Formalistic is based on the building blocks of creating and making art. This view on aesthetic quality is held by many artists as well as the general public. Many artists, critics, and people in general are formalists without knowing it. Their idea of excellence is based on their feelings about the organization of the artwork without consciously describing and analyzing the formal qualities of the work. Formalistic gives us a guide of basic art elements and their harmony with one another within a work, rejecting association with anything social, historical, or emotional about it. Barbara Fredette (Fredette, 1993) said in her report in the classroom that formalistic is best when it embodies the ideal structural possibilities of the visual elements present in the work.

For the formalists, an 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, form.

This study will use Feldman's model of formalistic art criticism to analyze the jade sword fixture. His four-step method includes description, analysis, interpretation, and judgment.

2.2 Using Feldman's Model of Formalistic Art Criticism to interpret the jade sword fixture of Haihun Marquis

This section uses Feldman's model of formalistic art criticism to analyze the jade sword fixture of Haihun Marquis, mainly including the jade sword fixture with a hornless dragon pattern, jade sword fixture with a phoenix bird, beast face and grain pattern, jade sword fixture with beast face and cloud pattern, jade sword fixture with beast face and grain pattern, jade sword fixture with hooked cloud pattern, jade sword fixture with plain agate.

	
<p>Figure 1.4 Jade sword fixture with hornless dragon pattern (1)</p>	<p>Figure 1.5 Jade sword fixture with hornless dragon pattern (2)</p>
<p>Description:</p>	
<p>Figure 1.4 Name: Jade sword fixture with hornless dragon pattern Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 102mm * 24mm * 23mm Material: Hetian white jade</p>	<p>Figure 1.5 Name: Jade sword fixture with Hornless dragon pattern Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 130.3mm * 23mm * 21.8mm Material: Hetian white jade</p>
<p>Analysis:</p> <p>In Figure 1.4, the jade sword fixture with a hornless dragon pattern is a rectangle with two ends bent and slightly curled. There are mother and child hornless dragons in deep relief on the front. The central large hornless dragon has a trapezoidal head, curved ears, bulging eyes, broad nose, open mouth and show teeth, head up, trunk crawling in an "S"-shape, long tail rollback, and its body is like a feather pattern. At one end is a small hornless dragon that looks at the big hornless dragon and has curved ears, curved eyebrows, round eyes, a pointed beak, a slender mane, a crawling trunk in a "C"-shaped, branched tail, scaly pattern engraved on the body, and dense short negative carving lines in the tail ornaments. At the other end, the little hornless dragon's mouth bites the tail of the big hornless dragon. It has curved ears, curved eyebrows, bulging eyes, a straight nose, a crawling trunk in a "C"-shaped, short tail, and body spine and legs decorated with short parallel negative carving lines. There is a rectangular perforation on the back of the fixture.</p> <p>In Figure 1.5, the jade sword fixture with a hornless dragon pattern is a rectangle with two ends bent and slightly curled. The front is embossed with one big hornless dragon and one small hornless dragon looking at each other. The front is embossed with two small dragons looking at each other. Big hornless dragon has a large and square head, an "S"-shaped torso, and a long and curly tail. The small hornless dragon has a pointed beak, a "C"-shaped torso, and a twisted silk curly tail. The picture of the mother and child hornless dragon looking at each other is vivid and dynamic.</p>	
<p>Interpretation:</p> <p>The jade with hornless dragon pattern in Han Dynasty especially pays attention to the vivid image of the composition design, and strive to explore the rich inherent potential, implicit and beautiful shape. Therefore, the hornless dragon pattern on these two jade swords fixture occupies the entire layout of it, and the shape of the body is a very graceful "S"-shaped curve. It uses the deep relief technique to carve children and mother hornless dragon above the jade sword fixture, and then uses the thick and thin negative carving lines method to carve out the lines of the hornless dragon body. Han Dynasty hornless dragon pattern posture got rid of the snake shape and is closer to a tiger. Carving it on the rectangular fixture surface makes the whole jade sword fixture more vivid.</p>	
<p>Judgment:</p> <p>Jade swords fixture is one of the jade sword ornaments, which is usually placed on the waist of the tomb owner, which shows that they have been regarded as a precious burial object before the tomb owner's lifetime, symbolizing their noble status.</p>	

<p>Figure 1.6 Jade sword fixture with phoenix bird, beast face, and grain pattern (1)</p>	<p>Figure 1.7 Jade sword fixture with phoenix bird, beast face, and grain pattern (2)</p>
<p>Description:</p>	
<p>Figure1.6 Name: Jade sword fixture with phoenix bird, beast face, and grain pattern Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 84.3mm * 18.5mm * 10mm Material: Hetian white jade</p>	<p>Figure1.7 Name: Jade sword fixture with phoenix bird, beast face, and grain pattern Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 77.2mm * 17.7mm * 13.3mm Material: Hetian white jade</p>
<p>Analysis: Jade sword fixture with phoenix bird, beast face, and grain pattern is rectangular, with one end flat and straight, the other end bent and slightly curled, and the back is figured out into a rectangular socket. One end of the front is ornamented with a line beast pattern, and the rest is decorated with grain patterns. The phoenix bird pattern is carved on one side of the jade sword fixture, which breaks through the dull and solemn, monotonous layout and makes the objects more vivid and lively. Jade sword fixture with phoenix bird, beast face, and grain pattern in the balance of the pursuit of asymmetric changes in the composition principle, showing its unique imagination and flexible unrestrained aesthetic taste.</p>	
<p>Interpretation: In order to meet the needs of the ruling class, the shape of the phoenix bird pattern presents strong craftsmanship and decoration, which makes the pattern more aesthetically valuable, and more pursuit of the perfection of the phoenix bird pattern in design, which has a profound impact on later generations. In addition, the group of jade sword fixtures adopts the non-uniform and symmetrical composition method to carve one side of the outline to highlight the individual beauty of the utensils. The surface of the jade sword fixture is a bas-relief grain pattern, which makes the original rectangular fixture face eliminate rigid characteristics and become more flexible.</p>	
<p>Judgment: Jade sword ornament is an important tool for people to communicate with gods and it became a symbol of the noble ruling class in the middle period. The use of phoenix bird pattern is also inextricably linked to the ruling class. Carving it on the jade sword fixture in addition to highlighting the identity of the tomb owner, the most important purpose is to show that the ruler's purpose of achieving social spiritual rule through the dragon and phoenix myth.</p>	



<p>Figure 1.8 Jade sword fixture with beast face and cloud pattern (1)</p>	<p>Figure 1.9 Jade sword fixture with beast face and cloud pattern (2)</p>	<p>Figure 1.10 Jade sword fixture with beast face and grain pattern (3)</p>

Description:		
Name: Jade sword fixture with beast face and cloud pattern Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 131.6mm * 24.8mm * 15mm Material: Hetian white jade	Name: Jade sword fixture with beast face and cloud pattern Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 108.7mm * 24.5mm * 13.7mm Material: Hetian white jade	Name: Jade sword fixture with beast face and grain pattern Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 152mm * 23.2mm * 14.9mm Material: Hetian white jade
Analysis: In Figure 1.8 and Figure 1.9, the Jade sword fixture with a beast face and cloud pattern is a rectangle with two ends bent and slightly curled, one end of the front is decorated with a beast face pattern, and the rest is decorated with a symmetrical cloud pattern with a negative carving line as the central axis. In Figure 1.10, the Jade sword fixture with a beast face and cloud pattern is a rectangle with two ends bent and slightly curled, using the negative carving line to the two ends of the front to decorate with a beast face pattern, the rest of the bas-relief grain pattern evenly distributed on the surface of the jade sword fixture.		
Interpretation: Jade sword fixture with a beast face and cloud pattern adopts negative carving lines and bas-relief methods to make the shape more three-dimensional and the decoration more vivid. It adopts the symmetrical and balanced composition form of combined ornamentation to make the two have an inherent identity. The symmetrical and balanced composition form has a strong sense of decorative beauty and has a strong subjectivity, which makes the beast face pattern show an obvious meaning of worship and give people a solemn feeling. In a certain background of the times, the beast face pattern shows the will of the ruling class, but it is precisely because of this special way of spiritual rule, coupled with the primitive mystical religious concept, that the animal face pattern shows a huge aesthetic charm. Compared with the Warring States Period, the grain patterns on the jade sword fixture are large and sparse, neatly arranged, and in the shape of a bas-relief, with obvious protrusions, a smooth feel when touched, and the tail of the grain pattern is cleanly closed. The formal structure of the animal face pattern has a certain regularity, making the patterns either connected or separated. The ornamentation lines are either straight or curved, showing the morphological characteristics of the beast face pattern. Coupled with the symmetrical and balanced composition, it has a strong decorative beauty.		
Judgment: The beast face pattern represents the will of the ruling class, the cloud pattern represents immortality, and the grain pattern represents stability. The combination of decorative patterns displayed on the jade sword fixture not only highlights the nobility of the tomb owner but also expresses the owner's beautiful vision.		



Figure 1.11 Jade sword fixture with hooked cloud pattern

<p>Description: Name: Jade sword fixture with hooked cloud pattern Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 82.5mm * 28mm *16.6mm Material: Hetian white jade</p>
<p>Analysis: The jade sword fixture with hooked cloud pattern is rectangular, with both ends slightly curled downwards, and the front using negative carving and bas-relief method to carve a harmonious and unified hooked cloud pattern.</p>
<p>Interpretation: The surface of this jade sword fixture with hooked cloud pattern is carved in lines in bas-relief. The symmetrical composition method is used to evenly cover the entire surface, creating a special artistic conception. Its decoration is simple and its lines are smooth. The use of complex carving techniques and warm and moist Hetian white jade to create this exquisite jade sword fixture.</p>
<p>Judgment: This jade sword fixture with hooked cloud pattern is a sword ornament used for wearing and tying in the Western Han Dynasty. The cloud pattern design entrusts the beautiful vision of the tomb owner's ascension to heaven, while the jade sword fixture placed on the tomb owner's waist also symbolizes his noble class status.</p>

	
<p>Figure 1.12 Jade sword fixture with plain agate (1)</p>	<p>Figure 1.13 Jade sword fixture with plain agate (2)</p>


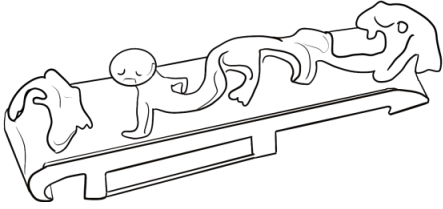

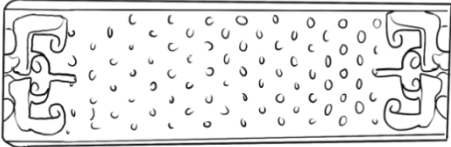
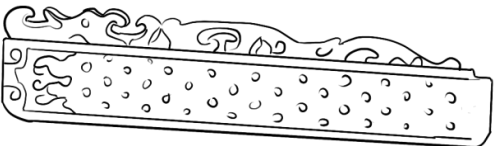
<p>Description: Name: Jade sword fixture with plain agate Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 84.6mm * 23.8mm *18.4mm Material: Hetian white jade</p>		<p>Name: Jade sword fixture with plain agate Age: Western Han Dynasty Unearthed place: Haihun Marquis Tomb L * W * H: 52mm * 23.2mm *14.9mm Material: Hetian white jade</p>	
<p>Analysis: Figure 1.12, the jade sword fixture with plain agate is rectangular, with both ends slightly curled downwards and a plain face without decoration. Figure 1.13, the jade sword fixture with plain agate is flat oval shape, slightly raised in the middle, plain face without decoration.</p>			
<p>Interpretation: To some extent, plain jade carving is the most consistent with the essence of the form of jade, the so-called fine jade is not cut. Plain jade carvings just emphasize a return to nature's true beauty. Although there is no ornamentation, the red and white color after polishing enriches the surface of the jade sword fixture.</p>			
<p>Judgment: These two pieces of jade sword fixture with plain agate without ornamentation return to the true beauty of jade, the bottom surface has rectangular perforation, simply for wearing, indicating that the Han Dynasty jade sword ornament attaches importance to the actual function.</p>			

3. FORM OF JADE SWORD FIXTURE OF HAIHUN MARQUIS

Form analysis can analyze the essence of complex artworks, so this section from the shape, decoration pattern, and composition of the jade sword fixture of Haihun Marquis.

3.1 The Shape of Jade Sword Fixture of Haihun Marquis

The shape of the jade sword fixture of Haihun Marquis is divided into 3 types. The first type is rectangular and with both ends slightly curved downward. Most jade sword fixture of Haihun Marquis is in this shape. Some rectangles have wide surfaces and some have narrow surfaces. For example, the surface of the jade sword fixture with a hornless dragon pattern is narrow, and the surface of the jade sword fixture with a beast face and grain pattern is wide. The second type is an additional rectangle, that is, a new outline is added to the outer outline of the rectangle. For example, the jade sword fixture with the phoenix bird, beast face, and grain pattern, the phoenix bird is on the upper side of the rectangle, which is flexible and vivid. The third type is a flat oval with a raised surface, like a button. This kind of material is generally agate, with no pattern for decoration.

Shape	Line draft shape elements
<p data-bbox="220 819 745 880">Rectangular, with a narrow fixture face.</p> 	 <p data-bbox="767 1048 1377 1305">Jade sword fixture with a hornless dragon pattern is a rectangle with narrow fixture faces, two ends bent and slightly curled. At the bottom surface is a rectangular perforation for wearing and at the back is figure out into a rectangular socket. There are mother and child hornless dragons in deep relief.</p>
<p data-bbox="220 1317 745 1346">Rectangular, with a wide fixture face.</p> 	 <p data-bbox="767 1503 1377 1760">Jade sword fixture with beast face and grain pattern is a rectangle with a wide fixture face. Two ends bent and slightly curled, using the negative carving line to the two ends of the front to decorate with a beast face, the rest of the carved grain pattern. The bottom surface is a rectangular perforation for wearing.</p>
<p data-bbox="220 1783 491 1812">Additional rectangle</p>	

	<p>Jade sword fixture with a phoenix bird, beast face, and grain pattern is rectangular, with one end flat and straight, and the other end bent and slightly curled. The bottom surface has a rectangular perforation for wearing. One end of the front is ornamented with beast face patterns, and the rest is decorated with grain patterns. One side of the jade sword fixture is wide (the rectangular outer outline adds a new outline) with a phoenix bird pattern.</p>
<p>Flat oval shape with raised surface.</p>	
	<p>Jade sword fixture with plain agate is a flat oval with a raised surface, slightly raised surface, like a button. At the bottom surface has a rectangular perforation for wearing. There is no ornamentation pattern on its surface.</p>

3.2 The Decoration Patterns of Jade Sword Fixture of Haihun Marquis

The decoration patterns of the jade sword fixture of Haihun Marquis include hornless dragon pattern, beast face pattern, grain pattern, cloud pattern, and phoenix bird pattern. Its decoration pattern is mainly decorated with hornless dragon and beast faces, and the rest are mostly combined patterns.

(1) Hornless Dragon Pattern

Hornless dragon pattern from the jade sword fixture of Haihun Marquis, using the relief method fixture children and mother hornless dragon. The hornless dragon pattern is also the predecessor of the dragon pattern. It has four legs, a long tail, and no horns on its head. That is a kind of animal pattern with a head like a cat and a body like a beast. This pattern is not only one of the bronze decorations but also the main decoration on jade from Shang, Zhou, Spring and Autumn, Warring States, and Han dynasties. The Spring and Autumn period and the Warring States period is the key periods for the gradual prosperity and development of the hornless dragon pattern jade, which laid the foundation for the stable development of the hornless dragon pattern in the future. The hornless dragon pattern that appeared during the Warring States Period maintains the appearance of a snake. The Han Dynasty can be said to be a period of changes in the combination of tradition and innovation, which change have promoted the development of jade culture, so that jade carving art did not stay in the traditional form, but carried out bold changes and innovations. There have been great changes in all aspects of shape creativity, decoration patterns, and so on. The hornless dragon pattern no longer emphasizes being on the same plane with other ornamentations but uses relief and other engraving techniques to make it more flexible and vivid. Body to get rid of the snake shape, closer to the tiger, hornless dragon head small, unibrow, square nose. This form was used on the jade sword fixture with the hornless dragon pattern of Haihun Marquis.

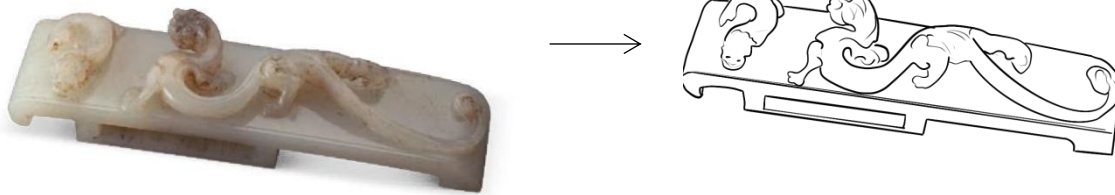


Figure 1.14 Jade sword fixture with hornless dragon pattern

(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) Beast Face Pattern

The beast face pattern in the Shang and Zhou dynasties is the image of bare fangs and brandish claws, and the beast face pattern in the jade decoration is superimposed with the characteristics of the beast head such as cows, sheep, dragons, etc., with a head without a body, but usually with horns, mostly sheep horns or cow horns. It is common in Liangzhu culture, with a glowered face, glares, and grins and it is somewhat human-like. During the Shang and Zhou dynasties, the beast was more abundant, and in the late Shang dynasty, the beast was mainly composed of ox head, sheep head, or dragon head. The beasts of the Western Zhou Dynasty were mainly ox heads and dragon heads. At the same time, the dragon head beast face is more magical. The beast in the Spring and Autumn period is filled with complicated "S" pattern, and all are dragon head beast face. There is no other line beast pattern, the dragon head became the main decoration of the beast pattern. During the Warring States Period, most of the beasts were dragon patterns and had no decoration. The beast pattern of the Western Han Dynasty was simpler, and the coherence between the lines was smoother.



Figure 1.15 Jade sword fixture with beast face and cloud 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) Cloud Pattern

Cloud pattern comes from the combination pattern of a jade sword fixture with a beast face and cloud pattern. It adopts the negative carving lines method and is symmetrically distributed in the middle and lower parts of the entire surface of the jade sword fixture. Cloud pattern is one of the decorative ornamentations with Chinese characteristics. Due to the worship and belief of the ancients in the cloud, they combined the humanistic idea with the worship and belief of the natural phenomenon, as well as the aesthetic experience of the decoration pattern, forming the shape characteristics of the cloud pattern. Cloud pattern has taken many forms throughout history. During the Xia, Shang, and Zhou dynasties, it was mainly produced in the form of cloud and thunder patterns, which were geometric patterns drawn by continuous inward-turning lines. During the Spring and Autumn and the Warring States Period, it evolved into cloud gas patterns, breaking through the standard barrier of cloud thunder patterns, the lines of cloud patterns began to become smooth and unrestrained, and the picture was full of romantic atmosphere. This romantic decorative ornamentation not only came from the worship of clouds and nature but also came from the romantic splendor of Chu culture. During the Qin and Han dynasties, under

the influence of Taoist immortals, people's worship of nature became more and more intense. Clouds could be interspersed between dragons and phoenixes, which was more and more needed by people, and the cloud pattern was officially born. During the Qin and Han dynasties, the lines of cloud patterns preferred curves, and the shape became more and more smooth and soft, and the changes became more and more colorful. Jade sword fixture with beast face and cloud pattern become soft and delicate, with a sense of flowing light.



Figure 1.16 Cloud Pattern
(Sources: The picture is drawn by the author)

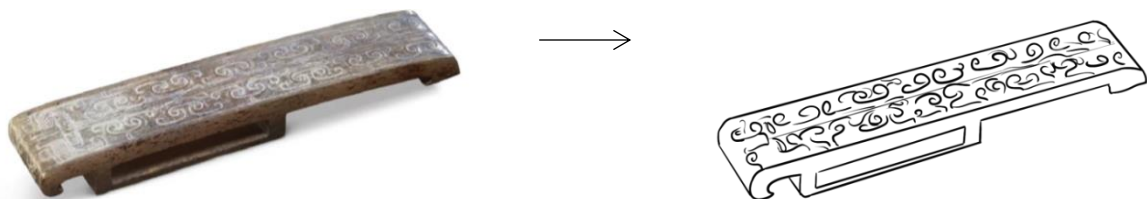


Figure 1.17 Jade sword fixture with beast face and cloud pattern
(Sources: The picture on the left is from the official blog of the Haihun Marquis, and the picture on the right is drawn by the author)

(4) Grain Pattern

The grain pattern comes from the jade sword fixture with beast face and grain pattern, evenly distributed in the middle and lower part of the surface of the jade sword fixture in the form of bas-relief. special geometric pattern transformed from a status symbol to an agricultural symbol. It originated in the late Spring and Autumn periods, was popular in the Warring States period, and continued to the Western Han Dynasty. It received an important position in the life, sacrifice, and tomb art of the Western Zhou Dynasty, the Warring States Period, and the Han Dynasty. The grain vortices are random in direction, and uniform in distribution and density. There are two main shapes, the head protruding and the tail low, and the head and tail are the same width. Similarly, there are also some irregular forms, from a single to multiple vortex unit link combination, vortex square combination density is different.



Figure 1.18 Grain Pattern Change
(Sources: The picture is drawn by the author)



Figure 1.19 Jade sword fixture with beast face and grain 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)

(5) Phoenix bird Pattern

Phoenix bird pattern from the jade sword fixture with phoenix bird, beast face and grain pattern of Haihun Marquis, phoenix bird pattern carved in the jade sword fixture side. As a graphic symbol, it has a good meaning of auspiciousness, auspiciousness and peace. It is the longest-lasting type of bird pattern, from the Hongshan culture to the Western Zhou Dynasty to the peak of bird pattern jade. The phoenix bird pattern of the Shang Dynasty, from the beginning of the abstract, concise, generalized bird head pattern, gradually developed into an overall rough image with the side as the main feature. Its body is short, and its tail often hangs down. In the Western Zhou Dynasty, the shape of the phoenix changed, the body lengthened and the tail curled. The phoenix bird pattern of the early Western Zhou Dynasty is still similar to that of the Shang Dynasty and has not yet been distinguished. In the middle of the Western Zhou Dynasty, the phoenix bird pattern began to become fresh, and the shape of the phoenix bird crown and tail feathers also became colorful, both in shape and composition, there were great changes. The line of the phoenix bird also gradually separated from the straight characteristics of the Shang Dynasty, forming a phoenix bird image with Western Zhou characteristics. Phoenix birds in the Western Han Dynasty had stronger curves and thinner lines, which were influenced by Taoist ideas. In the jade sword fixture with the phoenix bird, beast face, and grain pattern of Haihun Marquis, the phoenix bird out of the wide (rectangular outline to add a new outline), romantic curve, the inclined angle is like the feeling of flying into the sky.

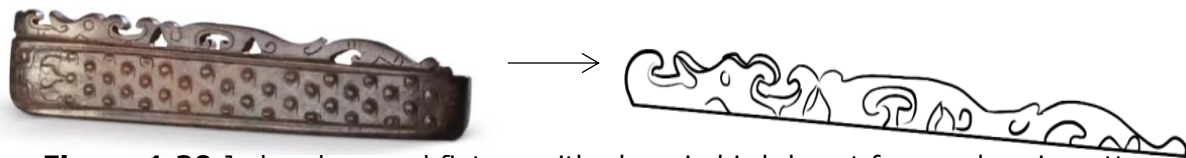


Figure 1.20 Jade ade sword fixture with phoenix bird, beast face and grain pattern
(Sources: The picture on the left is from the official blog of the Haihun Marquis, and the picture on the right is drawn by the author)

3.3 The Composition of Jade Sword Fixture of Haihun Marquis

The composition has an organizing and coordinating effect on shape and decoration. In the creation, through the combination and arrangement of the way, the simple and complex, abstract and concrete, under the role of subjective thoughts to unify, thus forming a distinctive artistic style of composition. The composition of the jade sword fixture of Haihun Marquis mainly includes an "S"-shaped composition, symmetrical composition, and non-uniform symmetrical composition.

3.3.1 "S"-shaped composition

The most common form of composition in Han Dynasty jade is "S"-shaped. "S"-shaped refers to the continuous combination of multiple curves of different radii in the layout of objects, connecting or echoing each other to form a composition mode, which is easier to shape flexible and vivid movement posture. This form of composition is widely used in jade decoration. For example, the jade sword fixture with a hornless dragon pattern unearthed in Haihun Marquis tomb uses an "S" -shaped composition to shows the dynamic sense of a vibrant hornless dragon walking.



Figure 1.21 Jade sword fixture with hornless dragon pattern
(Sources: Created by the author)

3.3.2 Symmetrical composition

Symmetrical composition is one of the most common composition techniques, it is the early recognition of beauty by human beings. The pattern layout on both sides of the decorative pattern has regular repetition or basic coincidence, which belongs to the symmetrical type. It has a strong balance, giving people a sense of stability, order, and tranquility, but it is too unified and lacks motive force, so it will give people a serious and blunt feeling. The jade sword fixture with beast face and grain pattern unearthed from Haihun Marquis tomb is based on this composition, with the vertical axis center line as the basis, left and right symmetry.

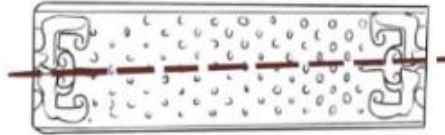


Figure 1.22 Jade sword fixture with beast face and grain pattern
(Sources: Created by the author)

3.3.3 Non-uniform symmetrical composition

Due to the lack of dynamic changes such as pitching, looking, and bending, the symmetrical composition is easy to show a single rigid feature in shape. The composition of jade in the Han Dynasty often breaks the traditional symmetry and adopts the non-uniform symmetrical composition method to generate a dynamic force in the overall shape. The jade sword fixture with a phoenix bird, animal face, and grain pattern is used in this composition method, so as to achieve a vivid changeable, and stable harmony, which is a major principle of jade composition in the Han Dynasty.



Figure 1.23 Jade sword fixture with phoenix bird, beast face, and grain pattern
(Sources: Created by the author)

4. SUMMARY

Formalistic is based on the creation of works of art, through the form can be a more in-depth understanding of the composition of works of art. In this paper, 10 samples were selected for analysis using Feldman's model of formalistic art criticism, and then the composition forms of their shapes, decoration patterns, and compositions were summarized.

The shape of the jade sword fixture of Haihun Marquis is divided into 3 types. The first type is rectangular and with both ends slightly curved downward. Most Marquis of jade sword fixture of Haihun Marquis is in this shape. The second type is an additional rectangle, that is a new outline is added to the outer outline of the rectangle. The third type is a flat oval with a raised surface, like a button. The decoration pattern of the jade sword fixture of Haihun Marquis includes a hornless dragon pattern, beast face pattern, grain pattern, cloud pattern, and phoenix bird pattern. Its pattern is mainly decorated with hornless dragon patterns and beast patterns, and the rest are mostly combined patterns. For example, the combination of beast face and grain pattern, beast face and cloud pattern, and phoenix bird and grain pattern. There are 3 kinds of composition of jade sword fixtures of Haihun Marquis, including "S"-shaped. composition, symmetrical composition, and non-uniform symmetrical composition. Mostly is a symmetrical and "S"-shaped composition. Through this study, it provides a reference for other scholars to study the jade sword fixture of Haihun Marquis, and at the same time allows the society to understand and appreciate it.



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