



Excavating the Artistic Value of Tang Dynasty Gold and Silver Decorative Patterns and Its Guiding Significance for Modern Decoration

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ABSTRACT

In order to explore the artistic value of vessel decoration and excavate the archaeological significance of the patterns, this paper analyzes the patterns of gold and silver artifacts in the Tang Dynasty. Collect the reference literature on Tang Dynasty gold and silver patterns, find the key points of pattern research and design, and measure the patterns' style, material, and modeling. Then, the pattern's decorative significance, conductivity and mechanical balance were analyzed. The results show that the patterns of gold and silverware in the Tang Dynasty are mainly auspicious clouds, etc., and the gold and silver materials contain a small amount of copper, lead, tin and other metals, which have strong corrosion resistance, and the pattern drawing methods are seal carving, wire drawing, etc. The distribution of the pattern is balanced, with reasonable mechanical distribution characteristics, and the overall thermal conductivity is good. This shows that the decorative patterns of gold and silverware in the Tang Dynasty have both aesthetic and functional characteristics, and the decorative patterns of gold and silverware are integrated with the utensils through reasonable layout and distribution design, reflecting the profound cultural connotation and skills of the Tang Dynasty.

Keywords: Tang Dynasty, Gold and Silverware, Decorative Patterns, Artistic Value, Modern Decorative Design.

INTRODUCTION

The Tang Dynasty (618~907 AD) was an important period in Chinese history when gold and silver ornaments developed rapidly, and the aesthetic concepts were diversified. Due to the integration of foreign cultures, the society of the Tang Dynasty (618~907 AD) presented a state of developed culture and economy, integration of multiple cultures, openness and inclusiveness. In this context, the decorative patterns of gold and silverware in the Tang Dynasty began to be enriched, among which (An, Guo, & Fang, 2022; Bai, 2022), there were many animal and plant patterns with auspicious and beautiful meanings, which were loved and widely used. Animal and plant decorative patterns not only have rich and diverse aesthetics, but also have special symbols, based on this, it is necessary to deeply excavate the artistic value of Tang Dynasty gold and silver decorative patterns, and study the enlightening significance of modern decoration. The economic and cultural background of Tang Dynasty society (W. F. Cao et al., 2023; Chen, Wang, Liu, Ma, & Huang, 2023). The Tang Dynasty (618~907 AD) was a prosperous period in Chinese history, with a deep impression of a stable political environment, a prosperous economy, and rich and diverse cultural exchange opportunities. In this way, the production of gold and silverware in the Tang Dynasty and the diversity of decorative patterns developed, and good soil was obtained. It can be seen that the artistry of gold and silver decorative patterns in the Tang Dynasty has been improved to a certain extent because of the prosperity of the Tang Dynasty. During the Tang Dynasty, the status and use of gold and silverware. In the Tang Dynasty, gold and silverware had a very important position and had a wide range of uses. For example, in the imperial court, gold and silverware were widely used for important occasions such as banquets and sacrifices and symbolically displayed imperial power and nobility on important occasions. For example, in the life

of the nobles of the Tang Dynasty, gold and silverware were essential decorations in daily life, as well as decoration and etiquette. For example, in the religious ceremonies of the Tang Dynasty, gold and silverware had a wide range of uses and had a certain status. For example, the Buddha statues and incense burners enshrined in Buddhist temples will use gold and silver utensils. Tang Dynasty gold and silverware in all aspects of society, have an important position and use, the production skills are often very exquisite, especially the Tang Dynasty gold and silver decorative patterns (Cao, Wang, Qiu, Shi, & Dong, 2022; Cui, Zhu, Hu, & Chen, 2022), with rich highlights, can highlight the Tang Dynasty society (618~907 AD) diversified landscape, and can reflect the Tang Dynasty society's economy, culture, art prosperity, has a very high social value. Third, Tang Dynasty gold and silverware has various characteristics, for example, in terms of modeling, craftsmanship, and decorative style, Tang Dynasty gold and silverware has its own characteristics. First of all, from the perspective of modeling, during the Tang Dynasty (618~907 AD), gold and silver patterns attached importance to beautiful forms and coordinated proportions, and the more common shapes included plates, pots, etc. From the perspective of craftsmanship, the decorative patterns of gold and silverware in the Tang Dynasty generally adopted many exquisite techniques (K. Cui, Wang, Chen, Ge, & Wen, 2023; Hu et al., 2023), such as openwork and pointillism, etc., which made the decorative patterns three-dimensional and fine. Moreover, from the perspective of decorative style, the gold and silverware of the Tang Dynasty obviously have a sense of integration of Central Plains culture and foreign cultural elements, and the patterns are rich and diverse, including animal patterns and flower patterns, cloud patterns, character story patterns, etc. In short, the gold and silverware of the Tang Dynasty have a very heavy weight in the metal craftsmanship of the whole of Chinese history, which is not only of a very high technical level, but also can reflect the connotation of cultural exchange, and is the product of the integration of multiple cultures (He, 2022; Li et al., 2023). The excavation and study of the artistic value of the decorative patterns of gold and silver in the Tang Dynasty will have high research value, embodied in many aspects. First, protect and inherit traditional Chinese cultural heritage. In the protection and inheritance of traditional cultural values, the study of the decorative patterns of gold and silver in the Tang Dynasty has high value. First of all, the excavation of the artistic value of the decorative patterns of gold and silver in the Tang Dynasty can help to systematically understand and record, sort out and analyze the craftsmanship and artistic style of the decorative patterns, so as to provide more valuable information for understanding and understanding the culture of the Tang Dynasty. Moreover, the excavation and research of the artistic value of the decorative patterns of gold and silver in the Tang Dynasty can be conducive to reproducing ancient craft technology to play an important role in the protection and preservation, inheritance and dissemination of traditional Chinese skills. In addition, through the holding of education and exhibitions and other activities, the relevant knowledge of gold and silver decorative patterns in the Tang Dynasty can be promoted (Lin, Li, Mehmood, Nie, & Zheng, 2023; K. X. Liu, Wu, Ji, & Zhu, 2022), so as to improve the public's understanding and awareness of traditional Chinese arts and crafts and win the public's respect for it, so as to enhance the public's national cultural self-confidence, based on this, in order to improve the awareness of protecting and inheriting traditional Chinese arts and crafts. Second, to promote the innovation of modern decorative design. The decorative patterns of Tang Dynasty gold and silverware can have an important impact on the innovation of modern decorative design. Based on this, this paper uses microscopes and infrared testing instruments to observe the material, shape, and color of decorative patterns of gold and silver in the Tang Dynasty and excavates the characteristics of decorative patterns and the source of inspiration. At the same time, starting from the cultural background and connotation of the decorative patterns of gold and silver in the Tang Dynasty (Liu, Chen, & Tian, 2022; Q. Y. Lu, Li, Zou, & Gong, 2022), the artistic value, cultural outlook, and aesthetic pursuit of the Tang Dynasty are analyzed.

RESEARCH METHODS AND RESULTS

Research Methodology

In this paper, the decorative patterns of gold and silverware in the Tang Dynasty (618~907 AD) were taken as the research objects, and the high-definition microscope (Dongguan, Guangdong), infrared tester (Jinan, Shandong) and thickness tester (Zhengzhou, Henan) were used as research equipment, the test samples were 1:1 imitations, and the observation indicators were material, style, structure, thermal conductivity and mechanical balance. The research literature and data are all public information, so there is no dispute.

Decorative Materials

A search of relevant documents shows that the decorative patterns of gold and silverware in the Tang Dynasty contain a variety of materials, as shown in [Table 1](#).

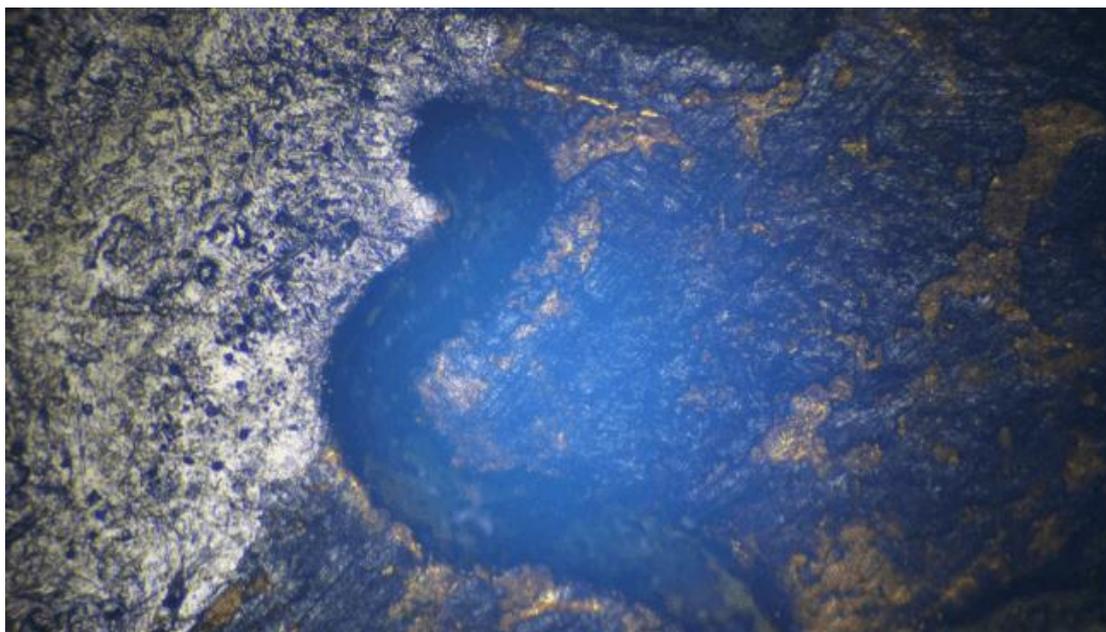
Table 1. Material Analysis of Gold and Silver Vessels in the Tang Dynasty

Household Utensils	Material	Hardness (Hb)	Relative Density
Gold	Gold (85.32%), Copper, Lead, Tin, Iron Total (14.68%)	1.82±0.32	9.32±0.21
Silverware	Silver (75.45%), Zinc, Lead, Aluminium Total (24.55%)	2.31±3.21	11.35±0.11

As can be seen from Table 1, gold and silver vessels contain metals such as copper, tin, lead and aluminium, but in smaller amounts. However, the gold and silver content is relatively high, both greater than 75%. In the Tang Dynasty (618~907 AD), the decorative patterns of gold and silverware had high aesthetic value, and their aesthetics could reflect profound artistic conception and emotion, and highlight the aesthetic pursuit. Most of the decorative patterns of gold and silver are based on the theme of animals and plants in the natural world, human stories, etc., and the artist uses fine painting skills combined with exquisite carving techniques to create a gorgeous and elegant artistic effect. Patterns can convey unique artistic conceptions and emotions, such as mysterious, romantic, magnificent, graceful, luxurious, solemn, etc. From the artistic expression of the decorative patterns of gold and silverware, it is found that its aesthetic level is high and has a unique and certain aesthetic significance. From the point of view of the craftsmanship level of decorative patterns, there are many techniques, exquisite skills and high aesthetics of decorative patterns. For example, engraving, openwork, and pointillism techniques can give gold and silverware a strong sense of three-dimensionality and layering through complex and delicate processing (Y. X. Lu et al., 2022; Oh & Shin, 2023). In the production, great attention is paid to the proportion of details and decorative patterns, to make the utensils' decoration exquisite and improve the aesthetic value of the decorative patterns. For example, the observation of the surface of a gold and silver vessel is shown in Figure 1.



Utensils Handles



Vessel Base

Figure 1. Surface Observation of Gold and Silver Vessels

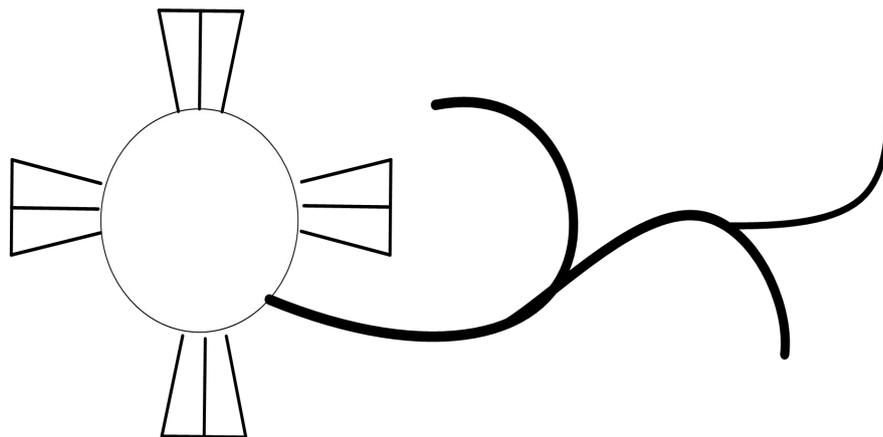
Figure 1 surface observation of gold and silver vessels shows the presence of substances such as silver oxide, copper sulphate and iron oxide on the surface of the vessels, indicating that the vessels contain metals such as iron and copper. In addition, there are a large number of coarse particles in the utensils, indicating the presence of metals such as lead. Honeysuckle pattern is a combination of traditional Chinese elements and Western Elements pattern, the source is honeysuckle, after a certain change after the formation, because the appearance of honeysuckle is very beautiful, and exudes fragrance, the four seasons do not wither, so it will be named "honeysuckle". When gold and silver utensils are decorated with honeysuckle patterns, in order to increase the vividness of the patterns, a certain proportion of tin and copper needs to be added to maintain the plasticity of the decoration. In Chinese dynasties, honeysuckle symbolises perseverance, health, longevity, and tolerance, so it has always been loved. "Honeysuckle pattern" originated in ancient Egypt and was later introduced to Greece and India. It was gradually introduced to China in the late Eastern Han Dynasty with the spread of Buddhism, so its decoration contains a certain tin element. In the Tang Dynasty (618~907 AD), honeysuckle pattern decoration was associated with "Baolianghua", and got a certain development, in order to improve the color of the decorative pattern, a certain amount of copper was added. For example, in the gilt silver powder box of the Tang Dynasty, there is an example of the honeysuckle pattern in the Baoliang flower, the pattern is very stretched and natural, and the charm is elegant and vivid, it is a silver and gold mixed forehead demerit. In addition, there will be honeysuckle pattern decoration on the gilt hairpin, and 4 groups of honeysuckle patterns will be decorated outside the front group of flowers, and the two leaves of each group of patterns show a state of opposite rolls, which is very smooth and beautiful, but a certain proportion of patina appears on the surface, indicating that the pattern contains a certain amount of copper. In addition, there will be 2 groups of honeysuckle patterns on the back, which are symmetrical and involuted, which is more elegant and moving, giving people a feeling of rich change, and the overall structure is very stretched and vibrant. The honeysuckle pattern shows the beauty of the prosperous era of the Tang Dynasty. It can be seen that the decorative patterns of gold and silver in the Tang Dynasty have unique characteristics, often with smooth lines outlined, and the curling arc is elegant and gorgeous, which is very rich in the atmosphere of the Tang Dynasty. The various patterns in the decoration of gold and silverware in the Tang Dynasty contain metals such as copper, tin, iron and zinc in different proportions, which can show the humanities and arts, spirituality and symbiosis of the Tang Dynasty society, and have the characteristics of magnificence and beauty. First, in terms of design inspiration, the gold and silver decoration of the Tang Dynasty has extremely rich patterns, colorful expressions, and different forms, which play an important role in the creative stimulation of modern decoration designers and can become their source of inspiration. For example, through the analysis, interpretation and application of various classical elements of gold and silver decorative patterns in the Tang Dynasty, the decorative patterns designed by designers can have aesthetic value and cultural connotation and characteristics (Tao, Liu, Dong, Yuan, & Li, 2023; Wan & Wu, 2023).

Patterns and Shapes of Decorative Patterns

Microscopic testing of the decorative patterns of gold and silver vessels shows that the patterns are mainly auspicious clouds, symmetrical, and dominated by radioactive stripes, as shown in Figure 2.



Gold and Silver Decorations



Flowers and Auspicious Clouds

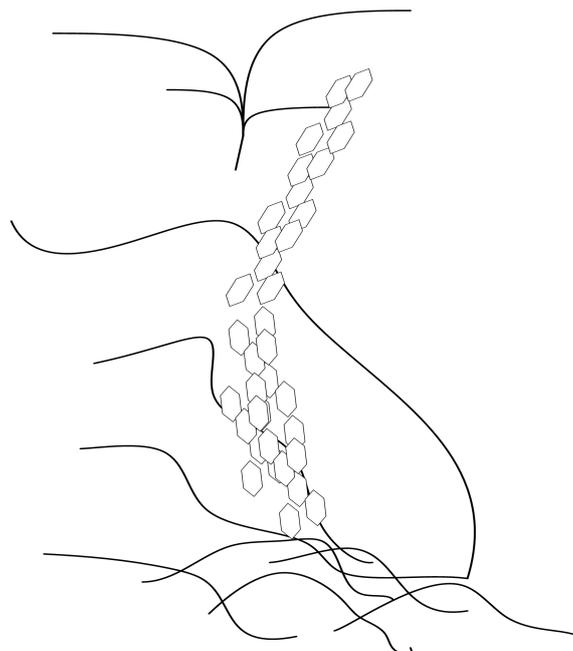
Figure 2. Decoration and Styling on Gold and Silver Vessels

As can be seen from Figure 2, there are many types of decorative patterns in Tang Dynasty gold and silverware, for example, the floral pattern is a common pattern in Tang Dynasty gold and silverware. The floral pattern symbolizes auspiciousness and beauty, and can express the charm of various flowers and plants in nature. Floral ornamental patterns include lotus flowers, chrysanthemums and peonies. Through the artist's processing, the floral patterns often exude an extraordinary sense of art, lifelike, and show high ornamental and aesthetic values. In addition, important decorative elements in Tang Dynasty gold and silverware include animal patterns. Animal patterns will have their own special meanings, for example, the "dragon" symbolizes the authority and power of the emperor, while the phoenix symbolizes auspiciousness and nirvana rebirth. In addition, the patterns of unicorns, lions and other sacred beasts have a very vivid expressiveness, which can highlight the spirit and vitality of the decorative patterns of gold and silver in the Tang Dynasty, and show the aesthetic ability of the Tang Dynasty people. In the decorative patterns of gold and silverware in the Tang Dynasty, the character story patterns basically have relevant historical backgrounds, or are taken from religious stories and literary decorative patterns. The artist will use delicate carving techniques and relief techniques to show complex scenes and figures, so as to make the decorative patterns have appreciation value and charm. In terms of floral decorative patterns, in addition to the pursuit of realism in form, Tang Dynasty artisans paid great attention to artistic expression, so that Tang Dynasty gold and silver floral decorative patterns could express a certain emotion and artistic conception.

For example, peonies have long symbolized the fragrance of the country and were commonly used in various decorations in the Tang Dynasty. At the same time, it is often combined with his pattern to express the meaning of wealth and auspiciousness. Second, in terms of animal decorative patterns, Tang Dynasty gold and silver craftsmen often exaggerated the forms and characteristics of animals, and in the process of maintaining vividness, they gave the decorative patterns a variety of cultural connotations. For example, the dragon and phoenix ornamental patterns of Tang Dynasty gold and silverware can show the exquisite depiction and pursuit of details by Tang Dynasty craftsmen, and at the same time, they can show the awe of mysterious power and the surrender to supremacy. Third, in terms of character story patterns, they can reflect the characteristics of the Tang Dynasty's society, which attaches equal importance to cultural connotations and ideological beliefs. For example, the decorative patterns of gold and silver in the Tang Dynasty will be combined with exquisite craftsmanship to express the depiction of human figures and the recreation of classic story scenes, and will be engraved on the gold and silverware, and then make each decorative pattern like a three-dimensional picture scroll, rich in connotation and lifelike, for example, mountains and rivers, pine trees, etc., as shown in [Figure 3](#).



Seal Carving of Pine and Cypress



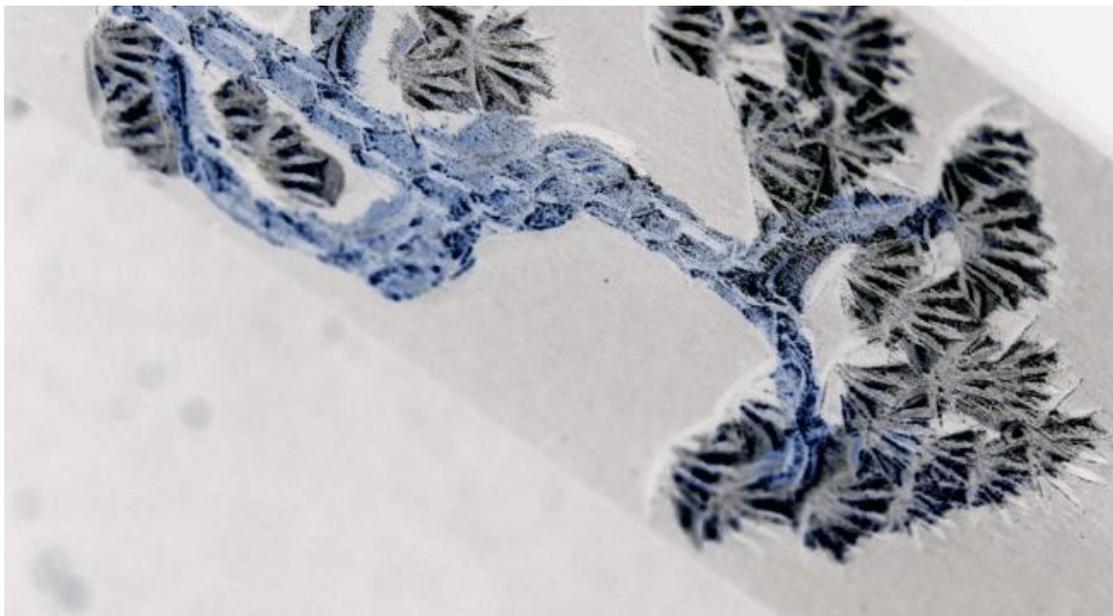
Extraction of the Shape of the Pine and Cypress

[Figure 3](#). Extraction of the Shape of the Pine and Cypress

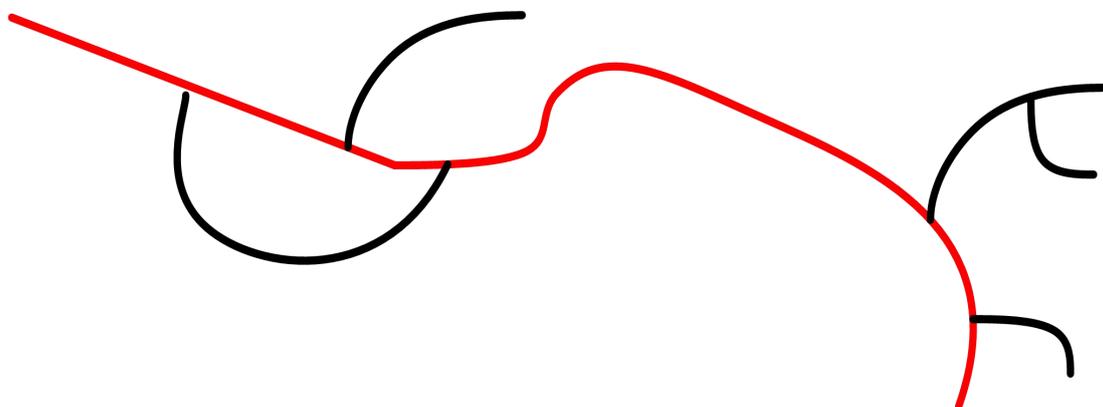
As can be seen from Figure 3, the shape of the pine and cypress conforms to the structure of streamlines and hierarchies, and is still the derivative result of auspicious clouds and flowers. In the decorative patterns of gold and silver in the Tang Dynasty, plant decorative patterns are a common theme, in which there are many realistic natural patterns and patterned patterns formed after processing. The decorative patterns of gold and silverware in the early Tang Dynasty followed the patterns of the Sui and Tang dynasties, such as honeysuckle patterns, treasure phase patterns, and twig patterns. In the Middle and Tang dynasties, there were a variety of decorative patterns in gold and silverware, and the main body was peony flowers. It is worth mentioning that during this period, merchants from many countries came to the territory of the Tang Dynasty society, so there were many exotic patterns and artistic techniques, which were introduced to the Tang Dynasty society, which had a great impact on the decorative patterns of gold and silver in the Tang Dynasty. For example, the lotus image mentioned in Indian Buddhism, as a relatively famous Mediterranean "honeysuckle flower", is a special plant pattern in the decorative patterns of gold and silver in the Tang Dynasty, as well as pomegranate and grape patterns transmitted to China through the Silk Road, etc., in the Tang Dynasty gold and silver plant decorative patterns, occupy a certain proportion. It can be seen that many floral patterns on the gold and silverware of the Tang Dynasty have high artistic aesthetic value, and have unique characteristics of the Tang Dynasty, and foreign art forms have become unique artistic elements of the Tang Dynasty after combining with traditional Chinese artistic aesthetic concepts and beautiful meanings (Wu, 2023; Zeng et al., 2022).

Structure, Thermal Conductivity and Mechanical Balance of Decorative Patterns

Comparing the decorative patterns of gold and silver in the Tang Dynasty, it is found that although the lines are linear, the overall structure is relatively balanced and the distribution is reasonable, as shown in Figure 4.



The Shape of the Pine and Cypress



Pine and Cypress Frames

Figure 4. Frame Structure of Pine and Cypress

As can be seen from Figure 4, the frame structure of pine and cypress is 45°, and the left and right sides are balanced and symmetrical. The social atmosphere of the Tang Dynasty greatly developed the pine and cypress pattern. With the prevalence of Buddhism, the pine and cypress patterns became popular, and the patterns varied and varied, mainly from the main image of the lotus flower in Indian Buddhism. The pine and cypress pattern not only symbolizes beautiful and pure love, but also symbolizes a noble and noble character, so it is deeply loved. In addition to the Taoist elements, the pine and cypress patterns are integrated with traditional Chinese flower elements, such as peonies and chrysanthemums, so as to form a unique radial pattern. It can be seen that as a pattern element that integrates Chinese and Taoist floral elements, pine and cypress are very distinctive in the decorative patterns of gold and silverware in the Tang Dynasty, which not only contains national traditional characteristics, but also precipitates the rich connotation of multicultural convergence, and has a unique artistic expression. In the decorative patterns of gold and silver in the Tang Dynasty, the decorative patterns of pine and cypress have become a model of patterns that integrate Chinese and foreign elements. In the Tang Dynasty (618~907 AD), the pines and cypresses showed a radial state, and the layout was relatively regular. The front of gold and silverware often has pine and cypress ornamental patterns, which are symmetrical in four directions, and there are usually inlaid pearls and turquoise on them. The pine and cypress pattern is the result of the fusion and reconstruction of traditional Chinese patterns and Taoist patterns in the Tang Dynasty, which can entrust the people of the Tang Dynasty to pursue a better life (Yi et al., 2023; Zhang & Pollard, 2022).

The strength test was performed on gold and silver utensils; the results are shown in Table 2.

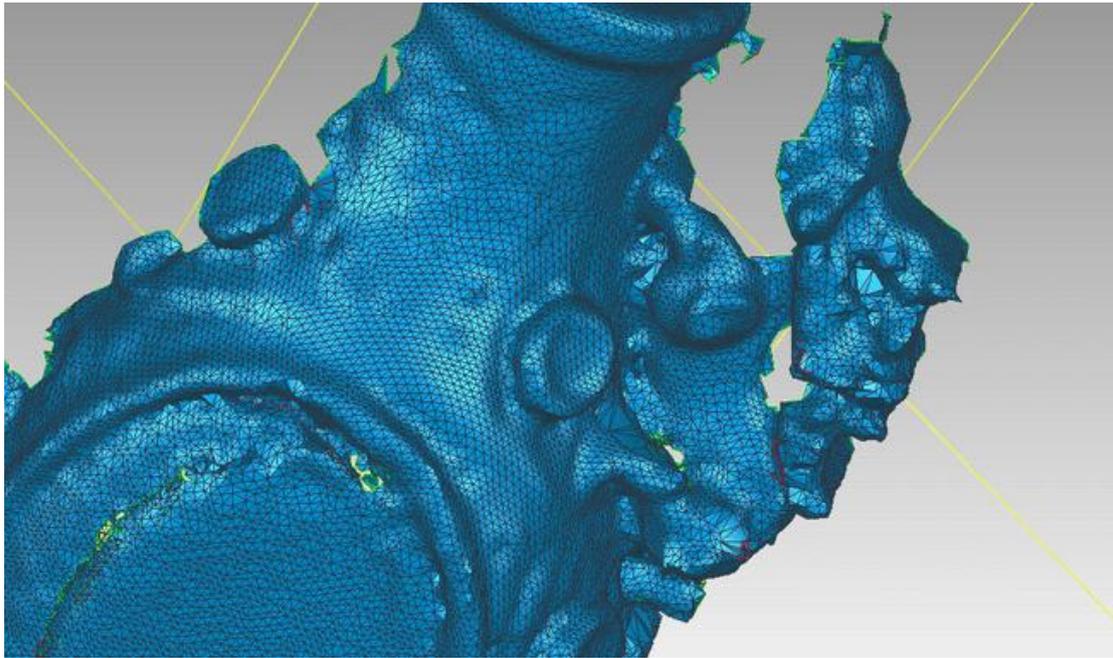
Table 2. Mechanical Results of Gold and Silver Utensils (Unit: kg)

Structure	Top Left	Middle	Lower Left	Top Right	Bottom Right
Before and After	0.25	0.52	0.32	0.42	0.52
High and Low	0.23	0.48	0.42	0.41	0.52

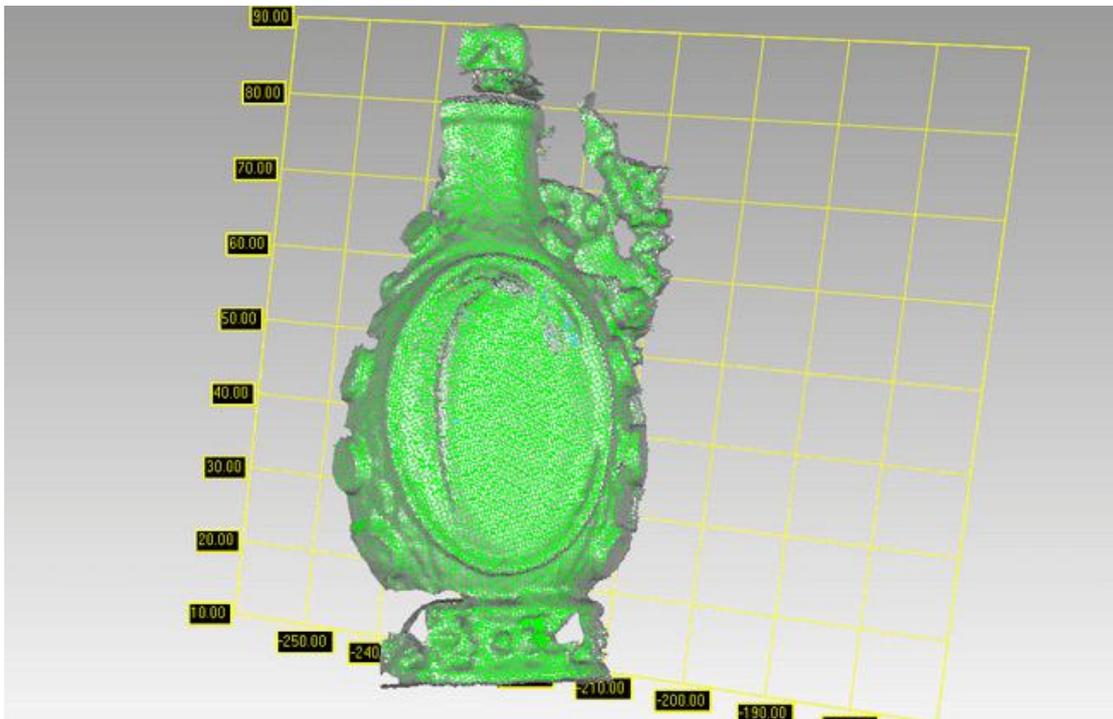
As can be seen from Table 2, the mechanical structure of gold and silver utensils is relatively reasonable, and the mechanics of the left and right, front and back are uniform. Among them, there are many patterns rich in special meanings, such as "phoenix bird pattern", which has auspicious meanings, and has been passed down in later generations, deeply loved, and the mechanical structure of the pattern is reasonable. For example, the Tang Dynasty's "Bird Golden Hairpin" was shaped by the ancient Chinese "phoenix" image as a sacred bird, with a balance of left and right patterns, symmetry up and down, and a symmetrical overall mechanical distribution. In ancient Chinese legends, the phoenix bird is the king of birds in nature, it is said that the phoenix bird can bring happiness and light to the world, and when the phoenix bird appears, it indicates the harmony and tranquility of the world, and has the meaning of harmony and happiness. The pattern's upper left and lower right are symmetrical, with a strong structure and a reasonable situation. In the Tang Dynasty, gold and silver decoration began to appear in the gold and silver decorative patterns of the phoenix bird pattern, often in the form of a mouth ribbon, flower branches of the wings of the bird or phoenix, but the foot will grasp the branches. In the bronze mirror of the Tang Dynasty, the decorative patterns of the phoenix bird are mostly ribbon patterns, while the decorative patterns of gold and silver hairpins are basically standing phoenixes, and the left, right, front and back of the pattern are symmetrical. In this regard, the Tang Dynasty poet Niu Qiao mentioned it in the poem "Xixizi": "Defend the double plate of a golden phoenix, and the cicada sideburns and jade hairpins shake." In the animal patterns of gold and silver decorative patterns in the Tang Dynasty, the decorative patterns are varied, auspicious, and full of beautiful meanings, and the patterns are symmetrical. In addition, the Tang Dynasty gold and silverware were used for decorative patterns, and while pursuing diversity, great attention was paid to the reasonable analysis of patterns, for example, in the pursuit of artistic expression, the pursuit of gorgeous, delicate and artistic. At the same time, the decorative patterns will be symmetrical, a variety of different carving techniques, such as bas-relief, deep relief and openwork, etc., to show the posture, form, and body of the pattern, which will be depicted with a particularly three-dimensional sense and extra realistic, especially in the performance of lines and curves, showing elegance and dynamics, paying great attention to details, proportions, etc., and artistic expression can bring a strong sense of three-dimensionality, thereby enhancing the visual impact (Zhou et al., 2022; Zhu et al., 2022).

Thermal Conductivity of Decorative Patterns on Gold and Silver Vessels

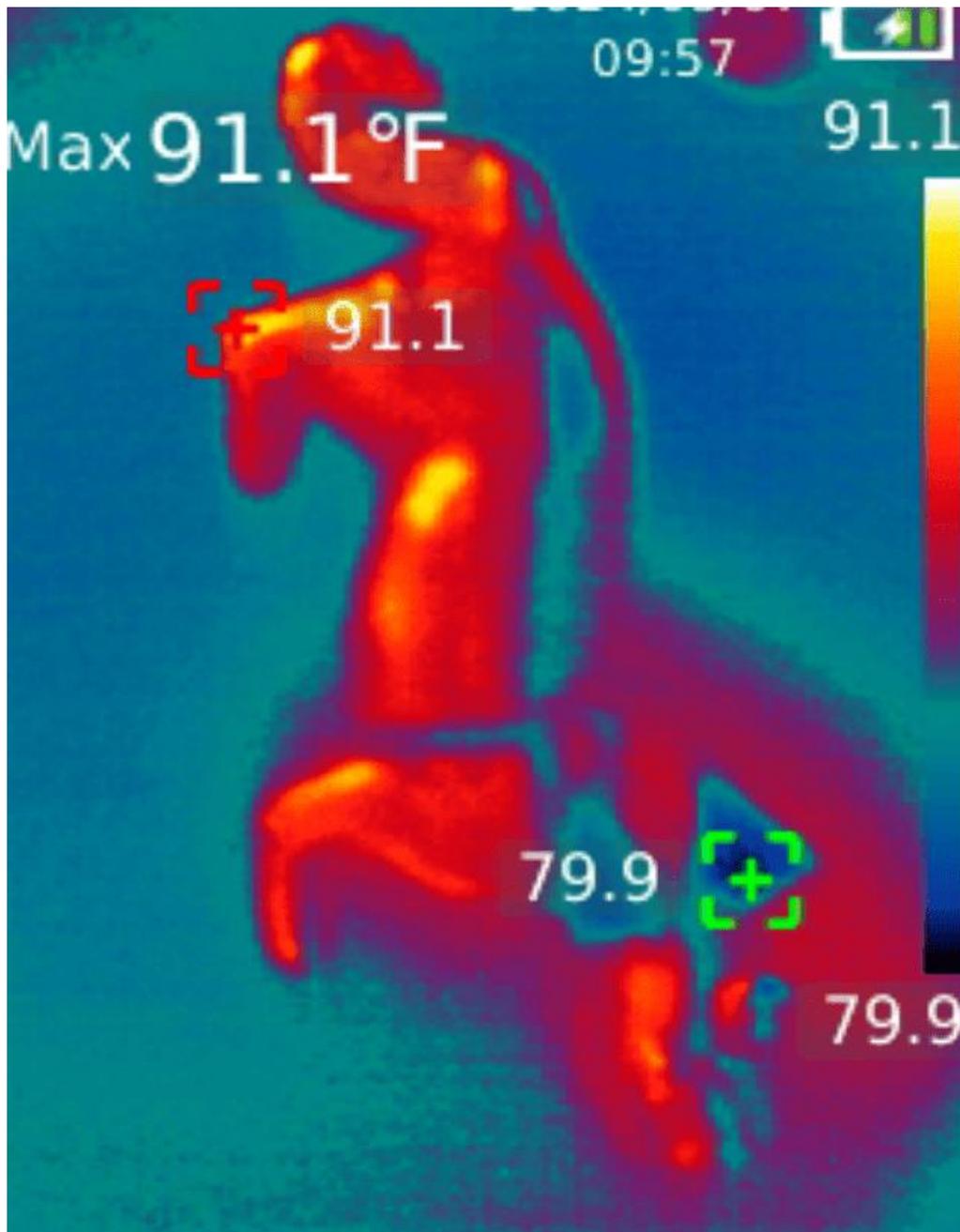
Gold and silverware have a certain function, so its thermal conductivity is the content of its pattern study, as shown in Figure 5.



The Silhouette of the Leopard Print Handle



Leopard Print Handle in Place of Gold and Silver Utensils



Heat Test of Leopard Print Handles

Figure 5. Thermal conductivity of gold and silver vessels

Through the scanning of the structure and position of the gold and silver utensils, it is found that the leopard print handle and the main body of the vessel are streamlined in the form of a combination, and the thermal conductivity of the handle is uniform, indicating that the leopard pattern decoration pattern has the characteristics of reasonable graphic structure, mechanical balance and reasonable thermal conductivity. According to the characteristic requirements of ancient Chinese culture, the wind patterns of gold and silver decorative patterns in the Tang Dynasty generally contain rich historical memory and cultural connotations, which can fully show the Tang Dynasty period (618~907 AD). Through the study of wind patterns and artistic expressions, students will learn about the aesthetic concepts and cultural characteristics of the Tang Dynasty, and help future generations study the cultural traditions and customs of the Tang Dynasty. In addition to the wind pattern, there is also a magpie pattern. In the Tang Dynasty (618~907 AD), there were often decorative patterns of magpies climbing branches in gold and silver utensils, which had a good decorative effect. In ancient China, the magpie has always been a symbol of "happiness". The chirping of birds and beasts means that good things must happen, and this concept is deeply rooted in the hearts of the ancient people. In the Tang Dynasty's "Beginner's Record", there is a similar record that magpies can predict that good things are about to happen, for example, it is

mentioned that "when you listen to the sound of joy today, the family letter must return", which can reflect the general belief that the magpie symbolizes auspiciousness. Specifically, the magpie pattern in the decorative patterns of gold and silverware in the Tang Dynasty also has a variety of characteristics: first, the carving technique is delicate and exquisite. The magpie patterns decorated on the gold and silver objects of the Tang Dynasty were expressed using carving techniques. Tang Dynasty craftsmen often used delicate carving techniques to show the magpie's form and posture, feathers, body expression, etc., and through the depiction of details to make the pattern realistic and three-dimensional. The magpie patterns on the gold and silver decorations of the Tang Dynasty incorporate natural elements, such as combining with flowers, branches and leaves. This design technique allows the magpie pattern to be natural and vibrant. Moreover, integrating natural elements can show the harmony between magpies and nature, and show the Tang Dynasty (618~907 AD). The love and praise of nature and life. The patterns of birds and beasts on the gold and silverware of the Tang Dynasty have high artistic value, which can not only show profound symbolic meaning, represent the pursuit of auspiciousness, happiness and good luck, but also show the harmony between man and nature, and convey positive emotions and positive energy through unique artistic expression. At the same time, the patterns of birds and beasts on the gold and silver decorations of the Tang Dynasty are an important element of traditional Chinese culture, which can show the Chinese cultural concepts of auspiciousness, happiness, and harmony between nature and people.

THE GUIDING ROLE OF TANG DYNASTY GOLD AND SILVER DECORATIVE PATTERNS ON MODERN DECORATION

Reflect the Relevance of Aesthetics, Allegorical Transmission and Decorative Techniques

In the Tang Dynasty, gold and silverware contained many decorative patterns, among which, animal decorative patterns and plant decorative patterns have special meanings, and contain profound historical and cultural connotations, in addition, the design is exquisite and gorgeous, and had an impact on the modern decorative art of later generations. In this regard, this article will analyze the connections and similarities between them and modern decoration. In the decorative patterns of gold and silver in the Tang Dynasty, animal and plant patterns show the appreciation and pursuit of natural beauty. In this regard, modern decorative design has a similar pursuit. For example, designers often look to the natural world for inspiration and create designs that have a deep emotional resonance in line with modern aesthetics. In the decorative patterns of gold and silverware in the Tang Dynasty, animal and plant patterns, such as phoenix and magpie patterns, treasure patterns, honeysuckle patterns, etc., all have auspicious, happy, longevity and good meanings. In the current design, many allegorical designs show the sustenance of the designer's good wishes through artistic expression. For example, the use of dragon and phoenix patterns, treasure patterns, etc., can represent the celebration or celebration of special festivals or celebrations, and play a positive role in the design and decoration of gold and silver utensils. Craftsmen in the Tang Dynasty mostly used carving, inlay and pointillism to make the effect of decorative patterns realistic and skilful, and the technology was effectively applied in modern decorative arts. Modern technologies, such as 3D printing and laser cutting, have given new tools to create decorative patterns, thus enhancing the visual effect, similar to the creation of decorative patterns on gold and silver in the Tang Dynasty. Fourth, sustainability and eco-awareness. The pursuit of natural elements by Tang Dynasty craftsmen reflects their potential ecological awareness, which is in line with the current concept of environmental protection in society, and has become a new trend in modern decorative design.

Inherit and Carry Forward the Content of Traditional Chinese Patterns

The animal and plant patterns in the decorative patterns of gold and silver in the Tang Dynasty are not only one of the representatives of ancient Chinese art, but also can provide inspiration for the innovation of modern decorative arts, and they have similarities with modern decorative arts, which are worthy of the attention of modern designers. If modern decoration designers can use ancient decorative patterns and make new interpretations and innovative applications, they will definitely promote the vitality of modern design. Incorporating the cultural symbols and meanings represented by the decorative patterns of Tang Dynasty gold and silverware into modern design can make gold and silverware design have profound cultural connotations, promote the global public's awareness and understanding of traditional Chinese culture and modern expressions, and at the same time, increase people's interest in traditional Chinese culture, so as to teach them to appreciate traditional Chinese culture. For example, the decorative patterns of gold and silverware in the Tang Dynasty have elements such as auspicious meaning or religious beliefs, and if the elements are applied to the design of modern decorative gold and silver utensils, the decorative patterns can have aesthetic value and artistry, and arouse resonance. It can be seen that the study of the decorative patterns of gold and silverware in the Tang Dynasty will guide the innovation of modern decorative design and have key reference significance. By drawing on the aesthetic significance and cultural symbolism of Tang Dynasty gold and silver decorative patterns, modern

designers can create unique, innovative and culturally significant decorative patterns while promoting the further development of decorative design. In addition, excavating the artistic value of the decorative patterns of gold and silver in the Tang Dynasty will improve the understanding of traditional Chinese culture and promote the protection and inheritance of traditional Chinese culture.

Promote the Integration of Chinese and Western Gold and Silver Decorative Patterns

The animal and plant decorative patterns in the decorative patterns of gold and silver in the Tang Dynasty, such as wind patterns, magpie patterns and honeysuckle patterns, are not only the fine culture of ancient arts and crafts, but also can provide more inspiration for the innovation of modern designers. It can be seen that the decorative patterns of gold and silver in the Tang Dynasty can inspire modern designers. The decorative patterns on the gold and silverware of the Tang Dynasty, such as the wind pattern, magpie pattern, honeysuckle pattern, treasure pattern in the animal pattern and plant pattern, not only have a unique Tang Dynasty style, but also contain profound and beautiful meanings, which can provide modern designers with a variety of visual elements. For example, designers can draw inspiration from wind patterns and magpie patterns, and combine them with modern aesthetics, so as to create decorative patterns rich in traditional Chinese culture and meet the requirements of modern aesthetics, so that tradition and modernity can be reasonably integrated, and then win the favor of consumers. Moreover, the magpie pattern in the decorative patterns of gold and silver in the Tang Dynasty carries the beautiful meaning of auspiciousness and wishes, and can represent the pursuit of a better future, so modern designers can learn from the magpie pattern in the gold and silver decoration of the Tang Dynasty, and use the symbolic meaning to integrate into the brand design, so as to convey a unique visual effect and aesthetic taste, and promote positive brand values, etc.; Tang Dynasty (618~907 AD). The frequent characteristics of multi-ethnic integration and cultural exchange in society are very remarkable. Based on this, the decorative patterns of gold and silverware in the Tang Dynasty often combined elements from China and the countries of the Western Regions. Modern designers can refer to the plant pattern design with foreign characteristics in the gold and silver decoration of the Tang Dynasty, and integrate it into modern design to achieve a multicultural leap and create a diversified taste design. For example, designers can refer to the style and color of the honeysuckle pattern in the gold and silver decoration of the Tang Dynasty, and integrate it into their own design to create a decorative pattern with a sense of novelty, Tang Dynasty (618~907 AD). The pursuit of natural aesthetics can reflect the concept of ecological balance. Based on this, modern designers can draw some inspiration from the ecological balance concept of gold and silver decorative patterns in the Tang Dynasty, and combine the historical background and cultural connotation of the Tang Dynasty to design their own decorative patterns, so that the decorative patterns conform to the principle of sustainability. The animal and plant patterns in the gold and silver decorations of the Tang Dynasty all contain certain story content or certain emotional expressions. This provides a new way for modern designers to create, that is, designers can tell a moving story to shorten the distance between the user and the user, and make a certain emotional resonance with the design of gold and silver utensils.

CONCLUSION

To sum up, it can be seen that the decorative patterns on the gold and silverware of the Tang Dynasty, such as animal patterns and plant patterns, such as wind patterns, magpie patterns and honeysuckle patterns, are very delicate and natural, they not only have a beautiful and exquisite appearance, but also have a profound and beautiful meaning, and have a certain aesthetic value. The results of this paper show that the materials of the decorative patterns of gold and silverware in the Tang Dynasty contain a small amount of metal elements such as copper, tin, iron and zinc, and oxides such as copper sulfate and iron oxide appear on the surface. The proportion of metal elements in the vessel is adjusted depending on the decorative pattern. The decorative pattern pays attention to the mechanical balance, the symmetry of the graphic structure, and the adjustment of the front and rear pressure, which shows the rationality of the pattern design. At the same time, the decorative pattern has good thermal conductivity, indicating that the pattern does not affect the functionality of gold and silverware. It can be seen that the decorative patterns of the Tang Dynasty had many aspects, such as design, art, and function. The decorative patterns of gold and silver in the Tang Dynasty can have an impact on the artistic creation of modern designers and provide a lot of creative inspiration for modern designers. The results of this study have certain limitations, mainly because the gold and silver vessels are valuable, and the collection of decorative patterns is small. Further research will deepen the study of vessel patterns to make up for the above shortcomings.

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