

中外美术对比发展史

Comparison of Developmental Histories  
of Chinese & Foreign Fine Arts

张道森 著 Daosen Zhang

江崖 孙尔 翟水良 施晓弘 程沙 译

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## 前言

本著作系统地介绍了从史前到近代世界各民族不同历史时期的主要美术现象,并对各个时期诸门类的一些有代表性的优秀美术文化作了较为具体的对比分析,配有对应的图片,希望能以此加深读者的认知度,获得对美术主要发展脉络的清晰理解与认识。

本著作充分利用比较学的方法,对包括中国在内的世界各民族的主要美术现象进行对比分析与研究,以史带论、史论结合,侧重对美术发展规律与社会关系的分析,重于对比研究是本著作突出而独特的学术状态。

美术史联系着多种学科,对于研究者来讲,需要一定的相关知识。历史上的任何美术现象都与特定的历史文化相联系,其发展变化都关联着一定的社会条件。世界不同民族的美术文化都是在不同的特定历史条件下产生的,它必然体现一定的社会观念,尤其那些对社会影响大的美术现象,联系错综复杂的社会文化的进行分析是必要的,这也是需要我们努力并要养成的一种美术史治学态度。

由于时代的不同,人们对历史的看法就不会是固定不变的,所以美术史的研究也是一个不断发现、不断肯定又不断否定的处于动态中的现象。美术史研究不可避免的带有个性,它与研究者的专业知识,以及必备的社会学、哲学、美学、历史学、美术学、宗教学等知识的积淀及治学态势直接关系。如何将这一严肃的工作做得理想一点是我长期思考的一个问题,有几位同仁建议把这部书翻译成英文,以便和外界交流,听此良言我非常高兴,很乐意请(他)她们几位帮忙翻译此书,以便把此书展示给更多的人翻阅,听取意见的覆盖面大受益必然就多。

本人诚请几位老师分别翻译章节如下,排名按笔画顺序,不分先后:

前言、序言、目录、第七章及美术史纪年表由江崖翻译;

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第五章由翟水良翻译;

在此一并致谢。

张道森

## PREFACE

This book has systematically introduced the main artistic phenomena during different historical periods for various nations in the world existing since the pre-history, and analyzed in detail through comparisons the representative fine arts culture of different categories. With the pictures added, it will facilitate readers to intensify their perception, and get clearer understandings of the major development traces of fine arts.

Taking the advantage of comparison, the book has analyzed and studied the main fine arts phenomena for different nations in the world, including China. With the involvement of history in study, the book emphasizes particularly on the developing laws of fine arts and its social relations. The highlight of "comparative study" is an eminent and particular scholar status for this book.

The history of fine arts is related to many other sciences. Researchers must possess certain knowledge. In history, all artistic phenomena are associated with the certain historical culture, and its development is under the background of certain social conditions. The fine arts culture of different nations in the world is the outcome of different historical conditions, which inevitably endows it certain social ideas. Especially, those fine arts phenomena with large social influences must be analyzed with the association of complicated social cultures. This also requires us to work hard and pursue our studies with an attitude of fine arts history-oriented.

Change of time leads to our changing views on the history. As a result, study of fine arts history is a dynamic phenomenon of constantly discovery, constantly affirmation and negation. Inevitably, study of fine arts history has its individuality. It is directly related to the researchers' professional competence, the accumulation of knowledge on sociology, philosophy, aesthetics, history, fine arts and religion, as well as their attitude at studies. I had been thinking over how to do this serious work ideally. Fortunately, my colleagues suggested me translate this book into English, so that more people may participate in the communication. I was so glad at hearing the suggestion, and pleased to invite them to do the translation. I think we can benefit more from more comments by more people reading this book.

I have invited the following teachers to translate the chapters listed below:  
(arranged according to the initial of surname)

Ya Jiang has translated Preface, Catalog, Chapter VII and Annals of Fine Arts in the World

Er Sun has translated Chapter I and Chapter II

Xiaohong Shi has translated Chapter III and Section I, Section II from Chapter IV

Sha Cheng has translated Section III, Section IV from Chapter IV and Chapter VI

Shuiliang Zhai has translated Chapter V

Here I express my thanks to them all.

Zhang Daosen

## PREFACE

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Development of human fine arts is not just a matter of a certain country or some countries. Nor can it be regarded as phenomena influenced by outstanding cultures of several nations. On the way to fine arts culture, each nation has its unique contribution. This is because fine arts itself is a kind of carrier of consciousness, the importance of which is not determined by the generating sequence. The ancient people thought of making use of stone blocks as tools and managed to drill wood to make fire, which seems to be so easy today. The same as mechanical production in industry and development of spacecraft, all of them are great pioneering work of human consciousness activities. So development of human fine arts takes on a look of interdependence and mutual promotion. Thus, we'd better manage to get a general idea of fine arts culture, for only impartial ideas can avoid unilateralism, which is beneficial for comparison. Besides, for only comparison can help in problem analysis and investigation, through which can we comprehend more truths from the times development point of view. Ancient fine arts of China play an important role in human civilization. But we can not get a deep and intensive understanding of it unless we review it on the great background of human cultivation development. Only through enlarging our field of vision can we learn the intrinsic value of Chinese fine arts and expatiate on the immense contributions of our ancestors to the whole mankind.

Comparative study about International fine arts is very interesting and attractive besides that it's a subject of great importance in scientific research. As is known to all that mankind has stepped into civilization from various regions, which advanced under different conditions. The fine arts culture was always generated and withered away closely with other social factors one round after another, constituting riotous profusion in fine arts civilization. These phenomena generated, combined, interacted and mutually restrained, impelling constitution and development of fine arts civilization. It's just these constantly generated and diversified phenomena that have proved the development process of fine arts civilization is absolutely not simply rectilinear. As well as other culture history, that of human fine arts is obviously of lots of detour and even regression. Quite a lot of fine arts civilizations finally ascribed to breakage and submersion. Quite a number of marvelous pioneering works in fine arts vanished in the long river of time, most of which are unattainable peak and could not be hoped for by the posterity at all. Various fine arts are generated under specific conditions. Time passes and the situation has changed. So they could never substitute each other. But development and generation of fine arts share the same law. Nowadays fine arts in fact have very ancient and remote origin, while traditional fine arts are also of significance of the day. Lots of masterpieces in history are of eternal charm in his-

tory.

Fine arts of human kind are so immense, which is impossible to be totally included in this small brochure. So in the book, we mainly focus on terse investigation of fine arts phenomena of mankind from the distant past until the present time, referring to as many vital regions and countries as possible. Main fine arts phenomena should be treated equitably. We do not expatiate on fine arts history of various nations in the book, but just link the peak achievements and gain a general understanding through cursory observation, which should also be of great benefit to a lot of people, I think. The main aim of the book is to acquaint the students with both unique accomplishments and limitations of fine arts culture in these major phases of human society, enabling them to concern problems of the contemporary era from a proper point of view. Specific cultural background is supposed to be very important. Fine arts phenomena are linked to definite cultural and social structure as well as particular relations with economy and religion, which are not solitary at all.

In this way, we could see human arts in ancient times were of infinite commonality and the materials applied are also of great similarity, which might be because of similar social activities, surviving modes and living means of hominid. Primitive paintings, no matter those in caverns or those on rock faces, all represented content related to hunting, including no other things but animals human survived on and descriptions to human being themselves. All these took on an unadorned, childish and straightforward look of primitive simplicity.

After mankind entered class society, because of different cultural backgrounds in various zones, e.g., political structures and religions, various ideological trends in art aesthetics came out and thus lead to different modes of art (plastic language). In development of multiple national arts, there are two major lines which are of distinct discrepancy and great influence on human culture development: A. One is eastern art generated in autocratic slave society, which was represented by China. This kind of art creation was severely restrained by religion and power, which embodied a certain kind of spirit leveled at the moon but covered up acquaintance and perception of human being themselves and that of human life. In this kind of art, plastic language was taken into correspondence with gods to show that gods were sovereign. The bronze culture in Shang and Zhou Dynasties in China, the mortuary temple and pyramid of the ancient Egypt are all vigorous witnesses of this kind. In this way, the representation performance of art modes was confirmed and interest pursuit became goal of plastic language. After that, culture development in the feudal society had to a substantial degree adapted to this kind of view on art. Thus, this kind of art was further developed and perfected. B.

The other art aesthetic conception was developed in Europe with the origin in ancient Greece, which generated in the democratic slavery system of ancient Greece. From the very beginning, art has appeared for representing group consciousness and confirming value of mankind itself. Art creation was subordinate to humanism. In art, gods or mankind itself was figured according to the ideal beauty of human being. So plastic art managed to pursue beauty and discover beauty from objective reality. Ideas in social life were taken as departure point of this kind of art. In order to reach this goal, the artists had made careful research in the most fundamental manifestations of objects. According to them, there were maximal aesthetic ideals in the general attributes of substance; and art, as a kind of sign of transmitting thoughts, should reveal the optimal constituents in objective reality. Among objective reality, human being is the optimal, so beauty of human body obtained the highest confirmation and praise. Thus, the ancient Greek discovered those "numerical" relations in objective reality, e.g., order, ratio, symmetry and rhythm etc. "Theory of imitation" became the major principle in development, which was further affirmed and developed through Renaissance in Europe.

Difference between the aesthetic characteristics of the eastern and western paintings is very much obvious. The aesthetic base point of Chinese paintings lies in "conception", but that of western countries is subjected to "representation". Conception free from restraint of the image itself is pursued in Chinese paintings. The lines and transcendent colors could express subjective affection more sufficiently, which have become the main modes of execution in eastern plastic art. But the Europeans devoted themselves to research of natural qualities of objects and images. Their plastic arts have fully utilized natural science, recurring to tone discipline and relations between light and tone. Representation of space, volume, structure, and motion is major reference in plastic art. Essence of aesthetics in China lies in advocacy and comprehension of art conception. Understanding of reality is a kind of "sublimed reality" caused by the object in accordance with human feelings. But essence of the western aesthetics lies in agreement of shape. According to western people, recognition in plastic art is a process from perceptual to rational knowledge. An unambiguous definition is essential for rational knowledge. They think that there must be an objective reference in aesthetics, which repulses the eastern advocated "comprehension characteristics" and values the aesthetic feelings endowed by Nature and importance role played by life experiences.

Chinese painting aesthetics is not based on a logic system of strict structure, nor does it specially focus on the essential attributes of Nature. It's agreed that objects are acknowledgeable, which thus do not need to be marked

clearly with certain distinct concepts, but just to pursue externalization and sublimation. It's thought that a certain kind of definition is not necessary at all. It advocates sensing by insight, which could not be explained in words - "sufficient conception do not need to be expressed through similar colors". For example, landscape paintings values artistic conception, "tasting and acknowledging the flavor" and "presence and absence supplementing each other, falsehood and reality inter-promoting, anima coming around, even the blank space generating unspeakable subtle artistic conception". Large parts are left blank on the paintings; lines and ink blocks as well as composition disposal with multiple viewing areas enable the eastern people to pick out a harmonious existence in space through the mutually supplementing artistic creation. On the other hand, the European people think that diversity of everything on earth is subject to different quantitative relations of themselves. Beauty of arts like sculpture and painting etc. lies in "numerical harmony and ratio". All plastic art should resort to the cap fits grasping of numerical relations. Thus, the optimal ratio and rhyme of Nature became important basis. Perfect sculptures in ancient Greece came from the harmony and perfection of ideal ratio in Nature, while the mortuary temple buildings originated from harmony and unification of geometric forms. Artistic beauty has become an ideal conjunction of this kind of harmony with human perception. So extraction and representation of the accurate and delicate ratio and rhyme of human body turned into a direction in which all artists strived for, which is totally different from the "truth" in the Chinese saying "appraising objects and images to obtain the truth". In China, the "truth" referred to truth in perception, while that in western countries is truth in natural attributes; in China, it is truth in feeling connotation, while that in western countries is truth from objective conditions. It's thought in western painting aesthetics that artistic creation must be sublimed to intellectual period. Only in this way can people grasp the probable and inevitable principles in objects and represent them in a certain artistic image to be an objective copy. Although in medieval times, the Christianity regarded the original attributes in artistic beauty as splendor from God, they also put forward that "beauty involves everything that is not utilitarian" (Thomas). This explains why approach to natural science pursued in European paintings, e.g., in volume, space and focus perspective etc. was the main stream. Classical fine arts in China were represented by paintings, the artistic characteristics of which show that Chinese art values expressiveness in the first place. Compared with the representation tendency in western European fine arts, it focuses on expression of spiritual conception and thus changes the physical factors in objective natural phenomena.

In Chinese paintings, it values "originality by artists" and likeness in spirit, rather than shape and form. In other words, people regard the representing object as a carrier of thinking and feelings of the artist himself or herself. Through artistic language, corresponding feelings of the artists generated via the object are represented. And this reconstituted conception by dint of artistic means incorporates into an artistic conception scope (a conception related to but different from the Nature). The final result was to enable the represented objects and images to fully express the subjective consciousness of the artists. So in the representing objects, those relations in colors etc. have greatly altered objective reality with a lot of subjective factors. Process of the artists is mainly in accordance with the subjective state. It is totally different from the way in western fine arts, which takes on natural science tendency and pays much attention to the physical relations of volume, focus perspective and colors etc. These two are different representatives of two kinds of views on reality.

Both the Wei & Jin Periods in Northern and Southern Dynasties in China and the Renaissance Period in Europe are important phases in fine arts and aesthetics. During Wei & Jin Periods in China, aesthetics of Chinese paintings established its complete system. The feudal literators and the intellectual brought into aesthetic thoughts of paintings their own view towards the world. Concepts of Daoism and Buddhism also penetrated further into aesthetics and works on painting theory appeared. In figure painting, Gu Kaizhi put forward the "lifelike theory". In landscape painting, Zong Bing and Wang Wei claimed for temperament and disposition of landscape, pointing out that in landscape painting, the artist must digest and comprehend the truth behind Nature. "Digesting and comprehending what you see with your heart and obtain the transcendent spirit and truth"(Preface to Traditional Chinese Painting of Mountains and Waters). Since then, the guiding thoughts in painting aesthetics became clarified. Esp. *Taste & Evaluation On Ancient Paintings* by Xie He of the Southern Dynasty signified maturity of Chinese painting aesthetics. "Lasting appeal and vividness" became the highest requirements in Chinese painting, which was taken as major aesthetic contention in generation and development of literal paintings after Tang and Song Dynasty. If we say that before the Song Dynasty, figure painting had focused on "expressing mental spirit through figure description", then the landscape and flower-bird painting after the Song Dynasty had truly developed towards the direction of "governing shapes with spirit". The freehand brushwork style of "the nature being so mysterious, thinking in the way of mental spirit; not restrained by common execution and representing objects with bold outline" came into being. The fresh, transcendent and lasting appeal in brushwork and the aesthet-

ic thoughts of constituting paintings with elements outside similarity in shape were completely established with the strengthening process of feudal culture. The art form of "just expressing mental spirits without restraint on pattern or execution" had been a consistent requirement in both the reality view and the aesthetic view in eastern arts till the Ming and Qing Dynasty.

The Renaissance Period in Europe was an important phase during which the reality view towards Nature in western fine arts was established. In opposition to divine right, people paid more attention of the objectiveness in reality. Art approached natural science. As a firm humanist and a great master in art, Vinci emphasized that "painters should be sons of Nature". As most of other contemporary people of the same period with him, he also devoted himself to regarding thinking in art and aesthetics from a point of view of natural science, confirming that trueness of Nature and natural beauty were basis for arts. The "theory of mirror" of his was a continuation of the "theory of imitation" of ancient Greece. Works by masters in the Renaissance Period all managed to approach reality to the utmost, which objected to transcendent and sacred detachment from the world. People began to learn that sense of beauty was generated from combination of both harmony in subjective spirit and the right scale of the object itself. They pursued beauty in art from scientific postulates and made persistent research and analysis in those natural attributes of objects, like scale, perspective, light and shade etc. After that, baroque art further discovered from reality beauty of changes and motion as well as beauty in human nature. Caravaggio and Rembrandt expressed the "ruthless reality" in daily life. Classicalism advocated that "trueness is the foundation for beauty in art". Denis Diderot, a didacticism artist in the 18th century pointed out that "Nature is the first model in art.", demanding the artists to represent the natural reality to people. Even life conception and typicality emphasized respectively by Chernyshevsky and Belinsky in Russia in the 19th century were also development and advancement of this postulate.

Since the 20th century, cultural exchanges between eastern and western countries grow more and more distinct, which also make the two kind of cultures influence each other inevitably. Oil paintings from Europe put down roots and began to grow in China. Eastern art provided wonderful conditions for development of western fine arts. These two kinds of art mutually attracted and interacted. Development of new sci-tech civilization in the 21st century is of great significance to human culture, national traditions and the survival means of mankind. Development law of fine arts shows that multi-element is still the basic mode and constant innovation is its principle of existence.

# CATALOG

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## Chapter I Fine Arts of the Primitive Period

### Summary

About 35 million years ago, apes, which are found to be the common ancestors of human being and modern anthropoids, appeared on earth. After several thousand years of evolution, the ancient ape learned to use tools and walk by feet. And gradually, language was formed among them; thus the earliest hominid came up. About 1.7 million years ago, man learned to use fire, and about 500 thousand years ago, man mastered the skill of making fire, saying goodbye to the times of "eating raw birds and animals". Till about 50 thousand years ago, the appearance of later *Homo sapiens* symbolized the formation of human race. In the early and middle periods of Paleolithic Age, the first social organization of mankind – family related by blood, made an appearance. And in later Paleolithic Age, the primitive men learned to build houses; gentile community came into being. The Neolithic Age found its start about 10 thousand years ago, during which, an important feature of production tools was the wide application of polishing stones, the appearance of metals and the beginning of pottery production. At the end of primitive society, the common property of gentile community was gradually privatized, and the slave society successively replaced the primitive society.

The longest epoch of pre-history civilization of mankind is named by stoneware, which represents the productivity at that time. The archaeology roughly divides the thousands of stone tools cast by human beings about tens, even hundreds of thousands years ago, namely "lower Paleolithic Age", "middle Paleolithic Age" and "upper Paleolithic Age". Just during the "upper Paleolithic Age", ornaments made of bones or ivory

presented themselves. Paintings were left on the walls of caves inhabited by human beings, and sculptures of men and animals were found. This is an outcome of ideology, which is a kind of abstract thinking created during people's long time labor process, i.e. the long time combat for living. This is also the generation conditions for fine arts.

As far as we know, the earliest fine arts was firstly produced in "upper Paleolithic Age" about 30 thousand years ago. The earliest plastic arts of mankind remained shows that those articles belong to an expression means of consciousness. It contains the aesthetic thinking and idea of the ancient people, as well as represents the correlation among human beings and between human and nature. It is a psychological expression of the cave-men's pursuit for living, a forerunner and sprout of the later human culture, and it plays an important role in the going of the history of human civilization. Besides the strong aesthetic feeling, those earliest artistic works will make us, the offspring think over the permanent correlation between artistic creation and human society.

The "dawning" of the history of human civilization is far-reaching and ambiguous. Usually, the new archaeological discovery rectifies the old problems, but also brings about new doubts. Whichever means we use, we could hardly find out what the spring of art is. Forgetting about the particular limitedness of the data controlled by archaeology in the aspect of quantity, quality, time and space, and forgetting about the hard readability of these limited data in the structure of modern civilized knowledge, the investigation into some original clans or aborigines of modern times by anthropologists is almost impossible to reproduce the living status of primitive tribes living in this great universe about tens of thousand years ago. We could never imagine the hardships in existence of those ancient people, and their mentality. Its spatiality and nationality are gradually

formed along the passing of cultural circumstances. In the long run, this is a condition both externally restricted by the productivity status of the ancient people and the natural environment for their living, and internally restricted by the archaic thinking and the special mood for the archaic actions.

In the distant past, people lived in a wide-open world of Great harmony, free from national boundaries or ethical conception. In another word, the ancient fine arts is a kind of world art, with a potentiality of differentiation into any ethnic arts, rather than the rudiment of any certain ethnic art. The artistic activity of the primitive society is a social or collective function, instead of an individual one. It is an outcome of common labor by all grown members, an outcome of witchery ceremony celebrated by the whole society, and an outcome of combats for living held by the entire tribe. In contrast, the later art is primarily, and unavoidably, is individualistic. However, the antiquity always shows us the spirit and living phenomenon of a colony. The primitive men living in different corners of the world leave us rather common ancient fine arts, due to their similar life style or social interactivity: stoneware, hunting, totem, ornament, witchery and rock picture, etc.

The ancient fine arts are still a turbid conscious system. It contains the confused understanding of the primitive men. In this system, all kinds of natural phenomena, such as sun, moon, wind, thunder, mountain, water, plant with or without totem meaning, animal, and the knowledge about ancestor and hero, are intermingled and hard to divide. The "original logic" status of archaic thinking tells us that the reason for the primitive men to create so numerous gods and hold so frequently and so grand witchery cults is not merely because they believe in it. The belief for the illusive gods has its practical meaning, especially for the promotion of breeding of animals and men. This is the ultimate basis of the spirit contained in the original art.

The early people about 30 thousand years ago had mastered such technologies as painting, engraving and sculpture. The earliest painting is left on walls of caves in which the primitive men lived in the south of Europe. Objects of the paintings are usually large animals, on

which the primitive men survive.

Materials of engraving are mainly antler, bone, ivory or stone. Character or animal occupies the major subject matter. Patterns engraved on bones, antlers or stones are found on the ancient cultural relics of Aurignacian-Solutre periods in Europe. Along the spacious areas from Pyrenean Mountain to Don river, some round women's sculptures made of limestone, marlite and such soft stone materials are discovered. They are usually only in the length of a few inches, with a long body and rather preeminent women's symbols. Two women sculptures made on ivory found in Russian are the typical examples. These women sculptures reflect the worship for the female ancestors by the matriarchal clan community. Women's ivory sculpture and clay sculpture, and animal's head engraved by ivory are also found in the site of Neolithic Age along the Nile reaches in Africa. In the Arctic zone of North America, images of sea animal and fish sculptured by ivory dated back to the beginning of anno domini are discovered. The ivory carving unearthed in Melville Island of Canada shows a naked man put a child on his head. This is possibly the works of the ancient Eskimos.

The ancient fine arts also contain a relic called "megalithic culture", which is built up by megalith by the ancients.

The alternation of day and night, the change of seasons, the fickle weather, and roaring flood, the shocking earthquake, and the birth and death, all these are above the apperception of the ancients. Therefore, the hosts of heaven, mountains and rivers, plants and animals totally become the subjects adorned by people and the contents of visual sculpt. In addition, the ancients could not understand their own physical structure and thinking activity. Especially, their ignorance of dreams makes them have the conception of soul. In the middle Paleolithic Age, people buried the dead man together with tools and animal's bone, for the use of his "soul". In upper Paleolithic Age, totem became another cult, thought to be the source of all animals and plants. Worship for "idols" was rather common in the ancient art.

Relics of ancient fine arts are distributed in America, Africa, Europe and Asia. South of Europe is dominated



by frescos on cave walls. China along the Yellow River is found to be the cradle of ancient painted pottery. Rock pictures and sculpture are worldwide ranged, decorated also by activity art and megalithic art, etc.

## Section I Ancient Fine Arts in Europe in Paleolithic Age

Archaeology on fine arts proves that the ethnic group in the early stages of Europe is called Neanderthals, dwelling at least 500 thousand years ago. They are the earliest ancestors of Europeans. However, although it has provided much information on the earliest Europeans, this is not a solution to doubts on their origin or compositions. The earliest Europeans are "Homo erectus", evolving from the earlier Africans about 2 million years ago. It is generally recognized by the academic circles that some ethnic groups of "Homo erectus" left Africa for Middle East and Europe about 1 million years ago. In large part of Europe, the transition from lower Paleolithic Age to middle Paleolithic Age occurred about 200 thousand years ago, while the transition from middle Paleolithic Age to upper Paleolithic Age occurred about 40 thousand years ago. Human beings during the Stone Age came through twice biological transformations. Relatively corresponding to the phasic transformation of making tools, their existence occupied 75% of the total Stone Age. Since the middle Paleolithic Age, they began to evolve into the Neanderthals "Homo Sapiens", that is the earliest mankind with wisdom. Some anthropologists speculate that the earliest Neanderthals were cannibal. From "cannibal" to "burying the dead according to certain ritual", it is a delightful progress. It shows that the Neanderthals had certain understanding for some abstract conceptions, such as the social role of "man" as the individuals. They also knew how to express their feelings, and could make many tools. But yet there was something unimaginable happened about 40 thousand years ago. The Neanderthals, living for 100 thousand years in the glacier times, disappeared suddenly. Later when the upper Paleolithic Age began, the Neanderthals were replaced by another ethnic group in Europe, the Cro-magnon, which was

rather an inventor by making more than 100 kinds of tools, such as scrapers, chisels, trepanning tools, simply by stones, antlers and bones. Such improvement of tools is not only for the consideration of practical use, but for their graceful styles. It means that the Cro-magnon had got a strong sense of aesthetic experiences. They became the earliest mankind in Europe with the trace of art.

### I. The Paleolithic Age

The elapsing of the Paleolithic Age is rather time-consuming. Its early stage accounts for the largest part, while the later stage commences since the last glacier period. Attacked by cold weather, people dwelled in caves, where the paintings and sculptures during the hunting times were left, which are still seen by us now.

Fine arts in the Paleolithic Age had a rather spacious distribution. But most of it was centered in the south of France and the north of Spain. Of the time, fine arts was roughly divided into three different species: cave wall painting, engraving and artistic ornament.

In Europe, fine arts in the Paleolithic Age could be roughly divided into three stages: 1. Aurignacian cultural stage, which started about 50 thousand years ago; 2. Solutre cultural stage, which started about 25 thousand years ago; 3. Magdalenian cultural stage, which started about 20 thousand years ago.

In later Paleolithic Age, men were ignorant of farming or livestock raising. They lived on hunting. Animal's meat was their staple food. Therefore people at that time cared most about the capture of animals and their breeding, and images were almost all related to preying on animal. In the pictures, some animals were plump and mature, that was a symbol of ideal food; some seemed to be pregnant, that was a symbol of people's concern for their breeding, so that they could have endless animals for food. On the other hand, the ancients also cared much about the multiplication of population. However, due to the low viability, and the threat to life by environment, natural disasters and diseases, multiplication of population became a critical problem. The mental desire for population multiplication impelled them to take some kind of motives, and thus a lot of maternal portraits were remained. The prominently portrayed re-

productive organ was a further proof of this desire.

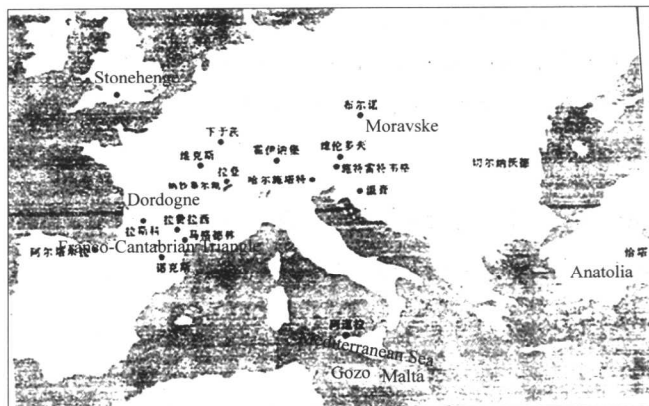
In the Paleolithic Age, fine arts was basically dominated by a primitive religious conception. That was an expression of the desire for food and survival under the condition of low productive capacity. For them, the animal images portrayed were a separated body from the animals in real life. The low productive capacity forced them to apply to a so-called "witchery" to kill the real animals. Therefore, the subjects of most artworks were the animal that people at that time wanted to capture. A feature of fine arts penetrating through the whole Paleolithic Age was that images were isolated from each other, there was no consciousness of composition of the picture, and even for the so-called group images, there was no description on scenarios. At that time, people depicted the object not directly based on feelings, but on memories. What left in their memory were those animals with which they combated. Speaking of the features of images in memory, they were the most significative and essential. In some articles, heads were highlighted, and the other parts were omitted. Deer and horses were always racing or running.

### 1. Cave fresco

In upper Paleolithic Age in Europe, the arts of ancient cave fresco was mainly centered in the Alps in north of the Mediterranean Sea. Caves in south of France and north of Spain in which the ancients had lived were found to have such frescos.

These cave frescos were usually portrayed in the depth of cave, unreachable by sunshine. The portrayer had to lie on his back or stand on his fellow's shoulder, under the lighting of stone lamp, to make the drawing. They might, at first, use mud to frame out a contour on the rock wall, then smear with red or yellow ore pigment. As the subjects, the running horses, the frightened deer, the perky mammoth, and the furious wild cat were all lively and vivid. In Neo Cave in France, there is a picture of prickled wild ox. The ox on rock wall was in red and black colors. Its front legs knelt down, and the sharp-cut arrow punctured through its body.

It is obvious that here the pictures express some large-sized animals. The expression technique is mainly sketching, lively and realistic. Major colors are red,



(Pic.1-1) Main ancient caves in upper Paleolithic Age in Europe

black and yellow. Portraying tools are fur, moss and bone tubes, etc. Pigments are mainly some mineral matters, animal grease or blood. The purpose of picturing is for the successfully hunting and the hope for multiplication of animals, so as to meet the need of their existence. It also has the relation with "witchery" at that time.

In 1879, ancient frescos were discovered in Altamira Cave of Spain. But then it did not arouse too much attention. 20 years late, i.e. in 1901, the frescos were proved by the academe to be the works of Cro-magnon appearing in upper Paleolithic Age. Subsequently, new caves with frescos were founded, such as Lascaux Cave in France in 1940, Guascor Cave detected in 1991, and some other caves ever lived by the primitive men (totally more than 200 caves are found up till now). These cave present some of the ancients' fresco art in front of us. The subject matter of these cave frescos are directly related to the life of the primitive men. They are all kinds of animals, especially the large-sized mammals on which the primitive men depend, such as reindeer, mammoth, rhinoceros, urus and horse, etc. As for those animals or



(Pic.1-2) Fresco in Altamira Cave