

The New Different Solution of Qin Terracotta Warriors and Horses of Ancient Greek Sculptures

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Abstract: Based on the previous research results, this article makes a comparative study of the Terracotta Warriors and Ancient Greek Sculptures from the perspective of humanistic spirit and the status in the country at that time. In terms of humanistic spirit, the Terracotta Warriors and Horses of Qin were deeply influenced by the legalist thought, which was mainly reflected in Han Feizi's "potential" thought and legalist's "quality" and "true" functional thought; the ancient Greek sculpture was influenced by the imitation theory, mainly reflected in The performance and style of the sculpture are twofold. In terms of the status of sculpture, ancient Chinese sculpture was not valued by the ruling class, and the status of the sculptor was low. The sculptor of the Qin Terracotta Warriors and Horses was the representative; the sculpture was highly respected in ancient Greece, and the sculptor was deeply respected and loved.

Qin terracotta warriors and horses and ancient Greek sculptures are almost the same period of art in the world, as well as at the same stage in the history of art development. As outstanding civilization creations in human history, they all have extremely high academic and artistic value. Over the years, articles and discussions on the art of Terracotta Warriors and Horses and ancient Greek sculpture have appeared frequently in magazines, newspapers and monographs. Scholars have different opinions and put forward many insightful points. This article compares and analyzes the two from the perspective of their internal cultural mentality and artistic philosophy.

Humanistic Spirits are Quite Different

The art of Terracotta Warriors and Horses of the Qin Dynasty and the sculpture art of ancient Greece share common characteristics in terms of three-dimensional expression of life and physical image formation. However, there are great differences in the humanistic spirit. The art of Terracotta Warriors and Horses of Qin Dynasty was influenced by the ideology of the Legalists and was carved on the basis of inheriting the traditional sculpture techniques of China. The ancient Greek sculpture art was deeply influenced by the "imitation theory". Its technique is mainly based on engraving and pays attention to the performance of the character structure.



Figure 1 Art of Qin Terracotta Warriors

1. Qin Terracotta Art

(See Figure 1) The ceramic terracotta warriors and horses born more than 2,000 years ago have a rigorous and dignified queue, and the scale of the project is unprecedented. The majestic

array of forces displayed by the majestic army formation and the fighting atmosphere exuded from the terracotta warriors and horses perfectly show Qin's spirit of martial arts. This spirit of martial arts not only explains the main idea of Qin Terracotta Warriors and Horses from one side, but also reflects the thought of the Legalists as the core idea of Qin Kingdom.

Thoughts on "potential". Han Fei, the master of the pre-Qin legalists, said in the Eight Classics: "The monarch is in control of the situation, so the order is forbidden. The man of control, the system of killing is also the power, the power of the victor."

1. (Qing) Wang Xianshen: Han Fei Zi Ji Ji, Zhonghua Book Company, 1954, p. 330.] Han Fei remarked in "The Lord": "The reason why the Fu Ma can reintroduce the car to the far road is also the strength. The master of Wancheng and the king of Qiancheng conquered the vassals of the princes with his might. Also. The powerful, the strength of the Lord. "[2. (Qing) Wang Xianshen: "Han Feizi Collection ", Zhonghua Book Company, 1954, p. 362.] From the above two quotes, you can understand the meaning of "potential" mentioned by Han Fei. "Potential" is the capital of the congregation and the tool by which the king rules the people. Without "potential" is not enough to talk about the implementation of magic. Can control the world. "The Qin figurines are a large group of sculptures. There are more than 7,000 pottery figurines, hundreds of pottery horses, and more than a hundred chariots."



Figure 2 Sole of



Figure 3 Discus Qin Terracotta Thrower Warriors

On the "Quality" and "True" Thoughts of Legalists. Han Feizi emphasizes utility, and he advocates that "husbands who speak and act as well as those who take advantage of it." [4. (Qing) Wang Xianshen: "Han Feizi Collection", Zhonghua Book Company, 1954, p.301] The legalist thought represented by

Han Feizi believes that function is the criterion for judging things. For another example, Han Feizi advocates that "the prince of He's family is not

decorated with Wucui, and the pearl of the Sui dynasty is not decorated with silver. "[5. (Qing) Wang Xianshen: "A Collection of Han Feizi ", Zhonghua Book Company, 1954, p. 97.] Han Feizi's" good quality and evil decoration "thought is the concentrated expression of the legalist's emphasis on realistic aesthetics This true spirit naturally runs through the creation of terracotta warriors and horses. For example, among the hundreds of Qin terracotta warriors and horses currently presenting, there are thousands of faces and thousands of faces, each with its own characteristics and no similarity. All the beards and hairstyles are very rich in life; even the subtle points of the soles of the shoes (see Figure 2), the pattern of the clothes, the buttons of the jersey, the braiding of the armor, etc., also strive to be consistent with real life. In general, the art of Terracotta Warriors and Horses is a reproduction and perfect reproduction of the real life of the Qin Dynasty.

2. Ancient Greek Sculpture Art.

Imitation of nature is a remarkable feature shared by ancient Greek sculpture, painting,

architecture, literature, and drama. The Greeks regarded the statue as a real, flesh-and-blood person. In the sculpting, they constantly tried to imitate the movements and postures of real people, and integrated some natural things. Ancient Greek paintings, sculptures, etc. were very important in visual arts. To a certain extent, it is affected by the "imitation theory."

"Imitation theory" has always dominated in Western art theory. It is the theory of ancient Greek philosophy about the origin and essence of art. It believes that nature and life are the source of artistic creation, and art is the "imitation" of nature and life. The characters are mainly Plato and Aristotle. Aristotle believes that the difference in specific art categories is "different media used, different objects used, and different ways adopted" [6. (Ancient Greece) Aristotle, translated by Luo Niansheng: "Poetics ", Shanghai People's Publishing House, 2005, p. 17.]

The expression content of ancient Greek sculpture art is usually an imitation of real life. Its subject matter usually comes from real life, and its performance is rich in content, not only athletes, but also combatants, knights, and young men and women statues. The theme of the classic works of ancient Greek sculpture art mainly comes from physical exercise. The idols created by sculptors are often modeled by excellent athletes, making the idols strong, plump and resilient. For example, Milton's "Discustor" (see Figure 3), "Spearman", etc., especially "Discustor" will instantly freeze forever, Milon seized a trace of motion between the movements of stillness, precision It showed the athlete's vigorous, calm, and graceful attitude of gathering the strength of the whole body and throwing the discus in a flash, vividly reflecting the life of the ancient Greeks at that time, and it was also an imitation of real life.

The realistic style of ancient Greek sculpture art is an imitation of reality. Group sculptures such as "La Ocon" and bronze statue "Poseidon" by Agsandros, both of them are sculptures and realistic styles that imitate reality. For example, the group carvings of "Laoken" fully express the painful physical expression of Laoken's father and son. In the statue, Laoken's head is tilted backwards, and his face is almost distorted due to the pain of struggling. Every muscle in the whole body is depicted very realistically. As long as people see the painful twitching abdomen, they can easily associate with their immersive pain. It is a work with high vitality.

3. The Status Is Vastly Different

The art of Terracotta Warriors and Horses was the product of feudal autocracy and centralized power. At the same time, it embodies the art of artisans at the time. The main reason is that sculpture was not valued in ancient times, the sculptor's status was low, and the concept of creation was severely constrained. In ancient Greece, sculpture was admired. The sculptor's inner peace and freedom are paramount in his country. Therefore, the art of Qin terracotta warriors and horses cannot show a kind of vitality, elegance and sublime harmony like the ancient Greek sculpture art.

4. The Art of Qin Terracotta.

Sculpture was not valued in ancient China in many ways. For one, Chinese classics are vast in ancient times, but the history of sculpture is almost blank, and records about sculptors are extremely rare. Secondly, there are many portraits of ancient Chinese emperors, but the sculptures are rare, and the scholars and princes have almost no sculptures, and there are few statues of ordinary laborers. Third, ancient Chinese sculptures are mostly animal and buddha statues. Rarely, they are monumental figures. Even if there are figure statues, they are mostly ladies, eunuchs, folk artists, martial arts, etc. It is rare in the history of sculpture.

The ancient Chinese craftsmen were called "100 workers" and "artisans", and their social status was extremely low. Qin terracotta warriors and sculptures, as one of the "hundred workers", had a very low status under the strict punishment system of the Qin Dynasty. "Lu Shi Chun Qiu" records "Wu Le's work name to test his sincerity. If there is improper work, he must commit his sin and be poor." Spring and Autumn ", Zhonghua Book Company, 1954, p. 95. This indicates that Qin also implemented a "named accountability system" for "100 workers." On the unearthed Qin terracotta warriors and horses, archeologists found many characters and symbols engraved with numbers,

firing official offices, personal names, and place names. The purpose was not to remember the sculptors, but to facilitate accountability. The creator of the art of Terracotta Warriors and Horses not only lacks personal freedom, but also has no guarantee of life safety. His status is extremely low. In this era, the creators of Qin Terracotta Warriors and Horses could only obey rigid orders, copying or copying reality completely passively and mechanically. Under the cover of power politics, artisans and artists could not freely exert their creativity and passion.

5. Ancient Greek Sculpture Art.

In ancient Greece, there was no strict "accountability system" of the Qin Dynasty. It was based on city states and citizens directly participated in governance, so it was more clear and full of vitality. "In the sense of the national system and management of Greece, the most important reason for the superiority of art is freedom ... No one can be arrogant or sacrifice in his fellow countrymen. Under the circumstances, make yourself exuberant. "[8. (German) Winkelmann, Shao Dazhen translation:" The Art of the Greeks ", Guangxi Normal University Press, 2001, p.109.] The essence of art is to create freely. For any country and nation, the more democratic the politics and the more active the mind, the more prosperous art will be; authoritarianism will inevitably be the bottleneck that restrains and stifles artistic life.

Judging from the importance that ancient Greece attached to sculpture. In ancient Greece, there was a history of taking pictures with sculptures. The Greeks have long used sculpture to describe human figures. "The statue of the winner, shaped according to the image and shape of the object, is placed in the most sacred place in Greece for all people to appreciate and admire. The purpose is to promote more People build it "[9. (German) Winkelmann, Shao Dazhen," The Art of the Greeks ", Guangxi Normal University Press, 2001, p. 110.] This shows that ancient Greece attached great importance to sculpture. Many cities would try their best to possess and create beautiful sculptures, and some city-states would also become famous for possessing an outstanding statue. It can be seen that the ancient Greek loved and admired sculpture.

Judging by how much ancient Greece liked sculptors. Sculptors were considered to be the embodiment of wisdom and wisdom in ancient Greece, and were highly respected and loved by people. Their sculptures were paramount in the country. "Socrates even declared that the artist is the only wise man ... an artist can be a legislator" [10. (German) Winkelman, translated by Shao Dazhen: "The Art of the Greeks", Guangxi Normal University University Press, 2001, p. 112. It is because of the extraordinary status of sculptors in the free country that their minds and souls can bloom freely, and they can create such outstanding achievements. "The way of thinking of the whole nation, born of freedom, is like the fine branches and leaves on a strong trunk. Just like the mind of a person who is used to thinking, on the open porch or on the roof of a house, it must be better than in a low hut Or crowded indoors, it is more sublime and open. "[11. (German) Winkelmann, Shao Dazhen Translation:" The Art of the Greeks ", Guangxi Normal University Press, 2001, p. 111. From this point of view, the art of Terracotta Warriors and Horses of Qin is incomparable.

6. Conclusion

Qin terracotta art and ancient Greek sculpture art, as the world's ancient and outstanding cultural heritage of the same age, are both peaceful and can be called quiet greatness. But the connotation behind these two kinds of serene art is completely different. The serenity exhibited by ancient Greek sculpture originates from the true tranquility and freedom in the sculptor's heart, which is a kind of passionate yet elegant, noble and natural tranquility. The serenity displayed by the Terracotta Warriors and Horses is a humble sculptor. In the context of power politics, the serenity created mechanically. This is a kind of tranquility that lacks vitality and vitality. The reasons for these two completely different artistic styles are the different political, economic, cultural, and geographic environments of the Qin Terracotta Warriors and Ancient Greek sculpture art, and the huge differences in humanistic spirit and social status between the two. .

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