

The Influence of the Concept "Approaching the Various Bodies" on the Aesthetic Consciousness of "Personification" in Chinese Ancient Painted Pottery Schema

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ABSTRACT

The art of Chinese prehistoric ancient painted pottery is unique. Underneath its fullness of form and luxuriant pattern, it reflects the aesthetic consciousness of self-observation of prehistoric ancestors. Ancient painted pottery schema (图式) is a holistic visual presentation of form, pattern, structure, rhythm, and color, as well as a unity of multi-dimensional spatial perception such as vision, touch and perception. In this article, the "图" in "图式" is based on the iconographic research method of prehistoric ancient painted pottery patterns, and the "式" takes the schematic structure of the pattern as the starting point. From the three aspects of "pattern" — drawn from the eyes, "vessel" — taken from the bodies, and "schema" — comprehended from the hearts, the author detaches and analyzes the "personification" artistic features that appear in the ancient painted pottery patterns of the Neolithic Age in China. The purpose is to use this unique aesthetic outlook to trace the origin of later aesthetic concepts and provide a three-dimensional interpreted concept for them.

Keywords: Ancient painted pottery schema, Approaching the various bodies, Human body, Personification, Aesthetic consciousness.

1. INTRODUCTION

Everything began in chaos, Pan Gu created heaven and earth, and the Dahuang World was then formed. After the long and distant ancient times, Huaxu gave birth to Fuxi along the giant's footsteps. Fuxi observed the laws of the operation of all things in the world, took the image of the human body in the near distance, and imitated the image of all things in the far distance, later incorporating them into the eight tri-grams. *The Book of Changes-Xici* (《周易·系辞》) tells the history of the ancient times with written records, and the history before this text was produced is called the "history of legends". In the ancient times of myths and legends, namely, the Neolithic Age about 10,000 years ago, the appearance of the ancient

painted pottery was characterized by a full range of three-dimensional image symbols. This kind of three-dimensional image symbol can be decomposed into the expressions of graphic characteristics of the ancient painted pottery pattern, the structural layout of the pattern, the form change of the vessel, and the color connotation of the pattern. In other words, the ancient painted pottery schema is a holistic visual presentation of form, pattern, structure, rhythm, and color, as well as a unity of multi-dimensional spatial perception such as vision, touch and perception. The schema contains a certain aesthetic consciousness and cultural meaning. In addition to the scientific certification of prehistoric remains by archaeology, schema is another way to tell the historic culture and the emotional expression of prehistoric humans before the birth of written language.

"Approaching the various bodies" is the activity or way of thinking of prehistoric humans to perceive the world. "Approaching" refers to the

*Fund: This article is the final result of the 2020 Gansu Provincial Social Science Planning General Project "Study on the Painted Pottery Schema in Gansu Section of the Prehistoric Silk Road" (Project number: 20YB036)

observation of the human body at close range, and "bodies" refer to the presentation of various parts of the body, such as the head, eye, breast, male and female genitals, or the presentation of the overall image. The wonderful images presented in different artistic techniques are commendable. "Approaching the various bodies" not only exists in the literature of Yi-ology thoughts in the pre-Qin Dynasty, it can be traced back to the scenes of drawing or depicting a certain part of the human body tens of thousands of years ago. It's no accident that the handprint petroglyph with global themes almost all over the five continents of Asia, Europe, Africa, Americas and Australia appeared. The rubbings of these unevenly dense and homophonic yin-yang palms have opened up the dual meaning of human beings using themselves as tools and using the human body or parts as content. In the more familiar Yinshan petroglyph, groups of human figures and animals reappear, either hunting and grazing or dancing or praying. The grasp of the characteristics of the human figure triggers people to think again. In the depths of the collective unconsciousness of the hominid, is there a certain consensus on one's own knowledge and observation? Has this consensus been verified again through the medium of ancient painted pottery?

2. "PATTERN" — DRAWN FROM THE EYES

Xu Shen mentioned in *Shuo Wen Jie Zi*: "'文' is a trace drawn by interlacing, like intersecting and disordered patterns (文, 错画也, 象交文)". "文" also refers to "纹", which means interlaced textures. The "文" carved on the oracle bones (see "Figure 1") looks like a standing person from a hieroglyphic perspective, with beautiful floral patterns on the chest; therefore, "纹" also refers to "文身 (tattoo)" in general. This is the earliest origin of pattern related to the human body and recorded in writing. But in fact, through the observation of eyes, from the simplicity to the complexity of ancient painted pottery patterns, part or whole of the human body always emerges in tens of millions of forms. The extraction of the human body image is not so easy to obtain only through observation. In the case of the ancient painted pottery patterns of the Neolithic Age of China, as soon as the mixture and kneading of soil, water and fire undergoes a qualitative change, that is, the moment the pottery is born, its decoration will be deliberately done through self-conscious processing. Prehistoric potters gradually mastered the technique of painting bright mineral

pigments on ceramic embryos and then calcining them. Pattern, a kind of mysterious image that relies on rich imagination and gives special meaning, and at the same time extremely tests the variety, structural planning or freehand brushwork of artistic style drawing techniques, has become the most outstanding artistic achievement of the prehistoric age.



Figure 1 The word "文" on the oracle bones.

The hieroglyphic patterns in Chinese ancient painted pottery are almost the beginning of all patterns. Being hieroglyphic is to imitate, through the observation of eyes, to imitate oneself or the natural environment, so it is possible that the wide stripe geometric image is taken from its own lines or the surrounding environment in the form of lines. There are also archaeological discoveries that the warp and weft interlaced linen fabric fragments [1] provide an opportunity for the emergence of woven patterns. The interlaced lines of the linen fabric coincide with the linear geometric patterns, showing that prehistoric humans have observed and captured this opportunity in the long-term labor practice process. The human body or part or deformation in the ancient painted pottery patterns of different cultures, even if it means the simple point, line and surface elements appearing in the body, has become a meaningful capture and interpretation in the eyes of the ancestors.

Beginning with the observation of the hands of the ancestors, the traces of fingerprints rubbing in the soil make the spiral pattern one of the targets of drawing. Spiral pattern is also called swirl pattern, and its pattern is a line that starts to rotate outward from the central point. This pattern was mostly considered to be an imitation of the fingerprints left on the ceramic embryo by the prehistoric potter who made pottery unintentionally, which was born out of fingerprints. At the same time, this

fingerprint-like swirling shape can also be considered as the swirling intention of an abstract bird pattern [2], or a swirl pattern that expresses the movement of flowing water. (See "Figure 2").



Figure 2 Human fingerprints and swirl patterns on Chinese ancient painted pottery.

Human-face pattern is a kind of ancient painted pottery pattern that imitates the appearance feature of human face. Most of the human-face patterns are realistic, but they are not intended to portray figures, instead, they appear in symbolic meanings. The most famous is the human-face fish-pattern of the Banpo-type of Yangshao culture. After being unearthed from the Neolithic Site in Banpo Village, Xi'an, in the mid-1950s, patterns with similar content have been discovered one after another at the Banpo-type sites such as Jiangzhai in Lintong, Beishouling in Baoji, Hejiawan in Xixiang, Hanzhong, Shaanxi, etc., as well as Miaodigou-type sites such as Hengzhen in Huayin, Miaodigou in Shan County, Wangwan in Luoyang, Henan, and Dahe Village in Zhengzhou, Henan and so on. Among them, the human face is generally summarized in a geometric circle, the eyes are tightly closed into a slender and straight shape, and the bridge of the nose is prominent. Only a few of human-face fish-patterns such as those at Jiangzhai in Lintong and Hejiawan in Xixiang are staring, looking straight ahead. Two simplified abstract fish patterns are drawn on both sides of the human face's mouth. The fish head is presented as a triangle element that overlaps the outline of the human mouth, forming a strange mixture of human and fish with the simplified fish shapes on both sides of the human face. Most of the human heads wear "非"-shaped pointy roof ornaments, and the two sides are decorated with realistic fish patterns or upwardly curved lines as buns, which appear solemn and mighty. On the bottom of the ancient painted pottery basin, the human face and the fish pattern are facing each other, and the fish and the fish are facing each other, coexisting in a cycle, adding a layer of mystery to the basin. (See "Figure

3" [3]) Regarding the personification revealed by the image of the human face in the human-face fish-pattern, Chinese academic circles prefer the following interpretations: placing the solemn look on the personality or higher than the personification of the god-man feelings on the pattern, such as "tribal decoration theory" [4]¹⁵⁰, "worship of ancestors, witches" [5]⁶², and "implying man in fish" [6]¹⁴⁴; or the "sun worship theory" [7]⁵⁹, "the personification of the fish god" [8]⁶⁴, "the skeleton and the pneuma can connect inside and outside" [9]¹²³, etc. proposed based on the ancestors' advocacy complex of the unknown nature. In short, the scholars combine with the practical use of the human-face fish-pattern basin, speculate on the consciousness and minds of Banpo's ancestors, and put forward the conjecture of "soul" getting in and out. Only humans have "souls", and by means of creating a certain image of protecting or escorting the "soul" home, the human-face fish-pattern is entrusted with personality characteristics.



Figure 3 Ancient painted pottery basin with human-face fish-pattern unearthed in Shaanxi, China [3].

The god-human pattern is often found in the Majiayao cultural Banshan-type and Machang-type ancient painted pottery. It is also called the variant humanoid pattern and the human-frog pattern. Most of the pattern schemas in this type of culture have similar characteristics: a vertical line, limbs with claws in the turning part of the joints are symmetrically distributed on both sides of the "torso"; the lower limbs are in a "W" zigzag shape, linking with the circle patterns on both sides of the main body pattern, forming a large cell, decorated as the motif. The top of the "body pattern" is often painted with a circle-shaped pattern as the head, and the interior of the head circle is decorated with various deformed patterns, such as grid patterns and diamond grid patterns. Even in the subsequent evolution and development, the broken limbs of the god-human pattern are simplified to the broken upper limbs, and then the head is gradually eliminated. Or viewed from a bird's-eye view, the mouth edge of the pottery replaces the head, giving people the illusion that the mouth of the jar is the head and the body of the jar is the abdomen. The Banshan-type and Machang-type pattern motifs imitate the humanoid structure, but reproduce the strange form through the non-human figure: the circle pattern with light symbolizes the human head; the shape of the limbs with claws extracts the human body components. In the end, a simplified and re-simplified form of personification but retaining the most basic features of the human figure extinct is a symbol of personification of the gods. It is worth noting that the unit patterns with the god-human pattern as the motif are often accompanied by scattered decorative elements of wheat or seeds. If you link the early standardized movements of the god-human pattern, its posture seems to be sowing grain. In the author's opinion, the "god-human pattern" extracts the external physical characteristics of humans as a universal image, and expresses the objects that primitive people could not understand or worship by using supernatural images that are exaggerated, deformed or imaginary combinations. The purpose is to entrust the primitive people with their survivability and hope for themselves or the unknown world, and even higher "superpersonal" totemistic vision and admiration, embodying people in things.

The humanoid features displayed by these patterns tend to be abstract and symbolic. Although these patterns are expressed in different ways depending on the type of culture and the sequence of division of history into periods, people can still see the shining points of the totem in the distinctive

structure of the humanoid variant. In an ancient painted pottery urn of Majiayao unearthed in Gansu, the front and back of the pattern are centered on the strange human figure, and the two sides are decorated with the spaced gourd pattern to form a decorative belt. The head, torso, and limbs of the human figure in the pattern are all normal proportions and simplified to the human body structure of geometric elements. But as for both sides of the torso, the upper arms extend downwards to the lower limbs in short parallel lines, like a human rib valgus, or the bone structure under X-ray irradiation, or the origin of the "feather man" in ancient myths and legends. There are even multi-layer circular tail patterns painted on the end of the torso, reminding people of the female genitalia, thus triggering the worship of female fertility or describing the hardships of the reproductive process. This image feature beyond humans adds many imaginative elements and a veil of mystery.

In the patterns of ancient painted pottery, "approaching the various bodies" is not only an enlarged analysis of the local features of the human body, one can still start from the holistic view of the human body. The ancient painted pottery basin with dancing patterns is one of the most complete primitive paintings in China, and the content of the pattern is a complete human figure holding hands. One group consists of five people facing the same direction, each with a diagonal line on the side of the head, which seems to be a braid; the lower body of the figure has three lines, the two lines connecting the ground are undoubtedly the legs, and the line on the lower abdomen seems to be an ornament. (See "Figure 4") Another set of patterns with similar content is a group of thirteen people, without a headgear, with a round and bulging waist and abdomen, suspected to be female. Both patterns are considered to describe the scenes of dance, are they the manifestation of totem activities? Or are they also rituals to pray for prosperous reproduction in the development of matriarchal society? Of course, the interpretation of cultural meaning is inseparable from humans as the carrier of the pattern content. The simplified but not simple combination of human figure dances in a circle and the sense of rhythm of the body emerges spontaneously. The whole picture is full of life and inspiration brought by the human figure. There have also been scenes depicting human labor in the patterns of ancient painted pottery. The Majiayao-type "two-person lifting objects" (see "Figure 5") and the "person" in the "one person holding

objects" patterns capture the moment of labor dynamics. Engels' "the human being created by labor" means that one of the essential differences between humans and animals, through the use of tools, is labor. The fact that labor becomes one of the themes of ancient painted pottery patterns is an inevitable rather than accidental result. As many as 621 production tools are found in the Banpo Site, mainly including stone axe, stone shovel, stone hoe, ceramic knife, stone knife, bone shovel, and some rough stone tools that have been forged. [10] The tools related to ancient painted pottery such as kiln-burning caves, pottery spinning wheels, water-drawing device, sharp-bottomed bottles, and pottery drums are all closely related to labor. These are one of the achievements of primitive people who conquered nature through labor. Labor has transformed the world and created self. As far as labor is concerned, ancient painted pottery pattern is used to decorate the fruits of labor closely related to the ancestors, and to strengthen the spiritual needs of enriching the survival ability. At the same time, the labor scene is depicted on the vessel surface, and the record and expectation of daily production activities inject the element of totem worship. It is precisely because of the pursuit of survival hope driven by "human nature" that the description of human labor has become a way of expressing "personalized" vitality.



Figure 4 Ancient painted pottery basin with dancing patterns.



Figure 5 Ancient painted pottery basin with two-person lifting patterns.

From concretization to abstraction and then to imagery, it is getting rid of the primitive form of totem worship that makes it personify. On this road of transformation, humans' unique physical characteristics are gradually weakened. Standard facial features or partial and overall human figures are no longer used as the object of depiction, but the essence of them is taken and the "gross" of them is discarded, extracting "personification" from these external images and magnifying them one by one, namely, the promotion of human nature, the aesthetic tendency of personification, and humans' spirits and qualities have become the theme of the description, or they may place more hopes on this. Even "personification" is sublimated into "god-man-ization" to solve unsolved mysteries in reality. Therefore, the fusion of human nature images with other motifs allows a nation's beliefs and traditional concepts to be connected and mutual promotion makes the personification drawn from the eyes continue to this day. Although this process is long and remote, the "personalized" aesthetic features extracted from the human body will not undergo qualitative changes due to deformation. The implied meaning of patterns in "approaching the various bodies", which means to "embody things and gods through humans", will never fade.

3. "VESSEL" — TAKEN FROM THE BODIES

On the road of observing and appreciating the body, humans always take the performance of the human form and body as the ultimate goal without stopping and express them in different forms. These prehistoric sculptures based on human figures or local features, such as the Venus statue of Willendorf in Austria, the nude female statue of Lespuque in France, the goddess pottery statue of Chinese Hongshan culture, etc., show that there

were prehistoric humans who had a certain knowledge and understanding of themselves and consciously created precedents. The ancient painted pottery takes the container as the carrier and is the presentation of the prehistoric humans taken from the bodies, using the meaning of "vessel" as a metaphor for the body and personality.

First of all, from the perspective of the appearance and shape of the pottery, the vessel body has a distribution feature similar to the structure of the human body; some vessels with special meanings have a lid that symbolizes the head, and the lid is shaped into a human head by means of the kneading model. Extending to the neck and abdomen of the vessel body, some ancient painted pottery abdomens also have symmetrical handles on both sides of the abdomen symbolizing human arms. For example, the shape of the ancient painted pottery bottle unearthed in Dadiwan, Qin'an, Gansu, also uses the shape of a human head as the bottle mouth, and the bulging abdomen of the human body is the bottle body. The ear piercings on the ears, the neatly dishevelled hair, and the spindle-shaped pottery body with a bulging abdomen that stands upright is "dressed" in heavy and complicated and gorgeous "patterns". The facial features of the human face are fine, and the mien is lifelike and natural, which may after all be regarded as a clever work of human figure. The attached ears (mutilated) of the pottery jar change to symbolize the two arms of a man crossed at the waist. (See "Figure 6") At the same time, the ups and downs of the vessel body outline the uneven curve of the human body. The changes in the shape of the vessel are not created by birth. Some scholars have put forward the hypothesis of "two-time differentiation" [11]⁸⁵, believing that the first differentiation was due to the convenience of use. The "vessel" had extensional or introverted mouth edge, followed by lever, ear, conical protrusion, flow, and ring foot. The emergence of invisible and dominant lines in the second differentiation played a role in increasing the variety of forms, such as retracting and expanding the shape, or curves and lines. In the form of ancient painted pottery, the prehistoric ancestors used their knowledge of the human body and then transformed it into subconscious self-appreciation, unconsciously projecting this kind of psychological suggestion or using it as a reference for shaping "vessels". Therefore, the shape of the vessel gradually differentiated into the neck, shoulders and abdomen on the basis of the round shape, with the beauty of "body".

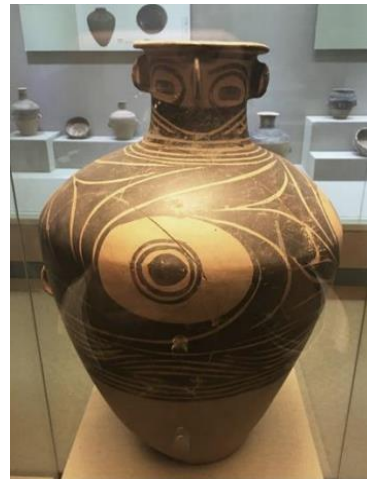


Figure 6 Head-shaped ancient painted pottery jar of Majiayao culture.

The form varied from mortar to bowl to basin, and finally to bottle, pot, and jar according to different uses. From the exploration of the vessel shape by the Dadiwan culture, to the shaping of the form of the Yangshao culture, to the extreme expression of the vessel shape of the Majiayao culture, the "body" of the vessel shape originated from practicality. However, its pursuit of imitating the beauty of the human body reached its peak, and became increasingly "beautified" in the evolution of the pottery age. Observing a Machang-type human-shaped jar unearthed in Yongdeng, Gansu, it can be found that the human figure is standing, with obvious gender characteristics, prominent breasts, and strong abdomen and lower limbs, borrowing the huge hollow abdominal cavity of the ancient painted pottery pot, using black and red to outline the patterns to form a human-shaped trousers form, which is very clever. The head of the human figure is tilted back, the face is flat, the mouth is open like it's shouting, and both hands are raised front forward, as if praying and mumbling some words. There is a separate protruding opening behind the human figure. The whole human figure jar can be used as a vessel for storing food or water, which has practical significance and a certain religious implied symbol. (See "Figure 7") Taking the human figure as the psychological prototype of the modeling, the ancient painted pottery vessel shape changes along the curve of the human figure as a blueprint, and inadvertently pursues the beauty of the "body" and the proportional structure of the human body as the "law of beauty".

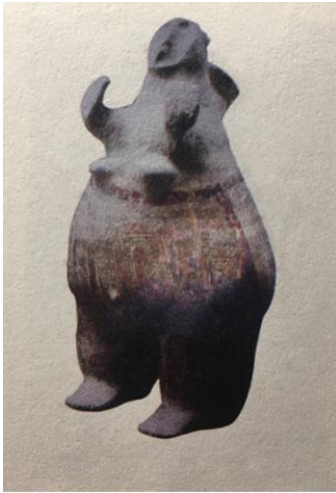


Figure 7 Machang-type human-shaped jar.

Secondly, when people look at the purpose of shaping the vessel shape toward human figure or its humanization, it is not only to pursue beauty, but to make the vessel shape become the incarnation of human spirit. *The Book of Changes-Xici I* (《周易·系辞上》) said: "The invisible is the Tao, and the tangible is the concrete object". "Tao" is intangible but contains laws and rules. The "vessel" of the ancient painted pottery is tangible, delimiting the scope of specific affairs. *Book of Rites-Jiaotesheng* (《礼记·郊特牲》) says: "Use pottery ritual vessels to resemble the nature of heaven and earth" [12]¹⁸³. The pottery "gourd bottle" is used in a wide range, which is not only a daily utensil, but also has a round and bulging utensil belly and a large capacity. Therefore, it can be used to store water and food. It is also used as a burial vessel or in religion. It thus appears that important vessels such as etiquette and social activities can symbolize the attributes of heaven and earth. To a certain extent, this has been endowed with many personified spiritual hopes. As the materialization of the spirit, the "vessel" extends to the "Tao". As Cheng Jincheng said: "Humans create vessels according to themselves, and project themselves onto vessels to make them conform to human nature; humans discover the laws, norms, and 'Tao' of things from vessels, so they observe humans through the vessels, symbolize humans themselves, and grasp the 'human nature' through the 'vessel nature'". [13] The whole process is a manifestation of the vessel shape personification.

The above examples all show that many different ancient painted pottery pots simulating the modelling of a human figure have been unearthed from cultural relics in different places in different

periods. This modelling is characterized by partial characteristics of the human or the overall symbolic modelling of the human figure. Some people's facial features are used as symbolic decorations for pottery bottle necks, or the pottery belly becomes a metaphorical expression of the body. These ancient painted pottery patterns no longer play a decorative role, and the "shape" and "modelling" are in a realistic form to vividly express the fine features, natural dynamics, and lifelike postures. Whether this human-like modeling technique can be considered to give pottery the meaning of a personified life symbol lies in the use of appearance of humans to embody different symbolic concepts, and then become a universal cultural phenomenon.

4. "SCHEMA" — COMPREHENDED FROM THE HEARTS

The "schema" in the ancient painted pottery pattern is inseparable from the "vision", which is constructed from the psychological cognition of prehistoric ancestors from the depths of the heart through observation of body organs. The most primitive form composition principle of the ancient painted pottery pattern is from the precise positioning of a wide stripe pattern to the entire pattern supported by a frame structure. Such a layout adapted to the pattern is produced according to needs. The oxyoptex of the human eye is usually 124 degrees; when a person concentrates on something and pays attention, the visual range is only 25 degrees. When a prehistoric potter looked at a vessel, he could only see part of the vessel surface. Therefore, if the entire pattern can be constructed as a general decoration by taking the part that is seen as the reference point, and if this kind of ring band-shaped decoration is combined with the unique circular shape of the ancient painted pottery so that it maintains the wholeness and visualization of the pattern, it can bring people a complicated and varied visual experience without losing unity. Majiayao culture and Qijia culture in the upper reaches of the Yellow River, Yangshao culture in the middle reaches of the Yellow River, Dawenkou culture in the lower reaches of the Yellow River, and Daxi culture and Qujialing culture in the upper reaches of the Yangtze River, all create patterns rich in regional and cultural characteristics in the laws of their respective geometrical structures. The pattern "schema" layout of the Banpo-type human-face fish-pattern basin has once again attracted attention. The four unit patterns of the variant human face and fish pattern on the inner wall face each other in pairs; the

decorative engraving on the edge of the mouth of the ancient painted pottery basin is like a scale on the dial, and divides the circumference of the vessel mouth into four or eight equal parts in the shape of "米"; viewed from a top view, the bottom of the bowl is flat and suitable for detailed engraving, and the width of the ring extension is narrow and suitable for engraving counting. Some scholars call the implied meaning of the combination structure of the two as "one's decaying while the other's growing, cold and heat alternation, and yin-yang competition" [14]⁵⁹. The wide field of view is not restricted by the vessel shape, and the two levels of ring-shaped patterns provide a panoramic view. With the diversification of the form of composition, the maturity of prehistoric human minds is firstly manifested in the use of tools more freely, and secondly, the symmetrical arrangement and combination of patterns have been more ingeniously planned and designed. Miaodigou-type ancient painted pottery gradually developed from a single-layer ring band-shaped decorative bowl to a double-layer ring band-shaped pattern "schema" curved belly basin. It draws the base surface of the ring band-shaped pattern and extends it to the greatest extent. The form of the vessel shape is deliberately elongated when the potter is making the embryo, and it becomes an ancient painted pottery bottle or vat. The double-layer endless belt doesn't evolve in the direction of complicated individual patterns, but becomes a more vivid overall pattern through the formation of multiple-layer concatenation. Viewing from afar, it's full of undulations and dynamics, and from a closer view, its unit pattern doesn't lose the details. Looking at the front horizontally, looking down, and looking up from any angle, the tone of the ring shape repeats itself, seeking balance in contrast.

It seems that time and space are no longer the shackles between the patterns. The creation of the ring-band shape connects the relationship between the pattern and the vessel. According to the change of the width of the vessel shape, the point, line and surface shape are selected; the partitions of the "schema" and the outlining have enabled the changes and application of Chinese Neolithic patterns to reach a very high level and artistic attainment. The prehistoric potter's subjective choice and construction came from the "schema" of "comprehended from the hearts"; the sense of wholeness and completeness pursued by "schema" brought a changing, kinetic and unsatisfying experience to the prehistoric ancestors from the perspective of artistic psychology. Perhaps the

formal scheme of this pattern provides a reverie as to the reason for the large quantities of ancient painted pottery excavated from Neolithic sites as funerary or burial vessels, and its cultural connotation and formal meaning have not declined to this day. Whether the depiction of the human figure, the symbol of the human body, and the "schema" of human consciousness are the embodiment of personification seems to have found the answer. The above-mentioned demand may answer this question. The basic structure of the pattern — "schema" not only depends on the angle and level of viewing, but also on the proportion of the patterns attached to the form through the observation of the proportions of their own organs and limbs, the size and proportion, the rhythm of the ups and downs, and the orderly arrangement of the patterns, producing a harmonious rhythm, which is essential to create an aesthetically pleasing structural framework. At the same time, the construction and planning of the "schema" of ancient painted pottery patterns in this process show the initial manifestation of "personification" psychological cognition.

Is it the case that patterns with human figures painted or vessel shape with anthropomorphic forms or constructed ancient painted pottery schema under human consciousness are necessarily the manifestation of the personification aesthetic consciousness of the ancient painted pottery? It is true that the "personification" tendency in ancient painted pottery patterns doesn't represent all, but from the eyes to the handwork and then to the inner schema, the improvement of these decorative art processes reflects the growth of human subjective initiative. The performance of "personification" is self-discovery, self-exploration, and self-praise of humans. At the same time, this aesthetic habit is also a natural extension and development of primitive art, which affects the aesthetic concepts of later generations.

5. CONCLUSION

The tracing of the source of the "personification" artistic features presented by the above "pattern", "vessel" and "schema" is closely related to the Chinese civilization's perception and aesthetic thinking of "taken from the bodies". The aesthetic psychological needs and the expression of aesthetic consciousness are not only reflected in the image form of the pattern, but also in the modeling characteristics of the vessels, which should include the ancient painted pottery schema as a whole

visual presentation of form, pattern, structure, rhythm, and color, and even a unity of spatial touch, sensation, and perception. This maturity from vision to aesthetic psychology also promotes the development of ancient painted pottery art. The cultural form expressed in schema has existed throughout the development of Chinese civilization, and it is also another way of expression in parallel with written expression in prehistoric times. After the birth of written language, in the development process of the "image culture", the opacity of image expression gradually makes the written communication dominate; the meaning of the image takes a back seat and is more understood or even ignored in the form of decorative supplementation. With an all-round cognition of image structure, the schema interprets images, forms, and cultural meanings in a three-dimensional way, being an irreplaceable form of expression that requires new knowledge and understanding. The ancient painted pottery schema is one of the first ways in which humans consciously try to grasp the world through their artistic activities. This way attempts to portray or shape the artifacts into something with "personification" features and to give them personification symbolic meaning. This process is not only accidental, bringing out the human nature with a mixture of various factors; it is also inevitable, which is the inevitable result of the ancestors' conscious art activities to grasp the world. On the road where the art of man and the man in art merge with each other, the wisdom crystallization, the amazing technological level, the exquisite composition of ancient painted pottery patterns, the balanced shaping of forms, and the vivid symbol of personification of the primitive ancestors are the spiritual calls issued in the game between humans and nature as well as the awakening of self-discovery, self-release, self-aesthetic recognition, and self-aesthetic consciousness.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Shan Lu.

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