**Cave Art in Europe**

The earliest discovered traces of art are beads and carvings, and then paintings, from sites dating back to the Upper Paleolithic period. We might expect that early artistic efforts would be crude, but the cave paintings of Spain and southern France show a marked degree of skill. So do the naturalistic paintings on slabs of stone excavated in southern Africa. Some of those slabs appear to have been painted as much as 28,000 years ago, which suggests that painting in Africa is as old as painting in Europe. But painting may be even older than that. The early Australians may have painted on the walls of rock shelters and cliff faces at least 30,000 years ago, and maybe as much as 60,000 years ago.

翻译：最早发现的艺术踪迹是珠子和雕刻品，然后是绘画。绘画发现的时间可以追溯到UP时代。我们可能认为早期的艺术作品是简陋的，但是Spine和France南部的山洞绘画展示了高超的绘制技术。所以在南非出土的石板上自然主义绘画也是如此。这些石板好像绘画的时间已经有了28000年，这意味着非洲的绘画和欧洲一样久远。但是绘画出现的时间也比出现的时间要久。早些时间澳大利亚人会在岩石掩体和悬崖面上绘画，这件事已经发生至少有30000年了，甚至有60000年。

beads：珠子

carve：雕刻品

crude：粗略的，简陋的，天然的

naturalistic：自然的，天然形成的

slab：厚板，平板

excavated：挖掘，开凿

cliff：悬崖

The researchers Peter Ucko and Andree Rosenfeld identified three principal locations of paintings in the caves of western Europe: (1) in obviously inhabited rock shelters and cave entrances; (2) in galleries immediately off the inhabited areas of caves; and (3) in the inner reaches of caves, whose difficulty of access has been interpreted by some as a sign that magical-religious activities were performed there.

翻译：研究人员PU和AR 在西欧的山洞壁画中支持三种主要的地点，1）在明显地有人居住的岩石掩体和山洞入口处；2）在人烟不多的山洞走廊处；3）在山洞内部可以触摸地，这些地方都不容易靠近，这也就解释了为什么会有魔法宗教的痕迹在这里上演。

identified：认出，支持，确认，辨认

principal：主要的

inhabited：有人居住的

gallery：走廊，画廊

interpret：诠释，领会

magical-religious

The subjects of the paintings are mostly animals. The paintings rest on bare walls, with no backdrops or environmental trappings. "Perhaps, like many contemporary peoples, Upper Paleolithic men and women believed that the drawing of a human image could cause death or injury, and if that were indeed their belief, it might explain why human figures are rarely depicted in cave art. " Another explanation for the focus on animals might be that these people sought to improve their luck at hunting. This theory is suggested by evidence of chips in the painted figures, perhaps made by spears thrown at the drawings. But if improving their hunting luck was the chief motivation for the paintings, it is difficult to explain why only a few show signs of having been speared. Perhaps the paintings were inspired by the need to increase the supply of animals. Cave art seems to have reached a peak toward the end of the Upper Paleolithic period, when the herds of game were decreasing.

翻译：绘画的主题大多都是动物。剩余的在

bare：裸露的，光秃秃的

backdrop：背景声，交流声

The particular symbolic significance of the cave paintings in southwestern France is more explicitly revealed, perhaps, by the results of a study conducted by researchers Patricia Rice and Ann Paterson. The data they present suggest that the animals portrayed in the cave paintings were mostly the ones that the painters preferred for meat and for materials such as hides. For example, wild cattle (bovines) and horses are portrayed more often than we would expect by chance, probably because they were larger and heavier (meatier) than other animals in the environment. In addition, the paintings mostly portray animals that the painters may have feared the most because of their size, speed, natural weapons such as tusks and horns, and the unpredictability of their behavior. That is, mammoths, bovines, and horses are portrayed more often than deer and reindeer. Thus, the paintings are consistent with the idea that the art is related to the importance of hunting in the economy of Upper Paleolithic people. Consistent with this idea, according to the investigators, is the fact that the art of the cultural period that followed the Upper Paleolithic also seems to reflect how people got their food. But in that period, when getting food no longer depended on hunting large game animals (because they were becoming extinct), the art ceased to focus on portrayals of animals.

翻译：在France东南部，山洞绘画有一个特定的象征性的含义是明确的揭露，这个PR和AP经过研究以后得出来的结果。他们发布的数据表明山洞绘画大多描绘地都是绘画者倾向于食物，或者材料，比如兽皮等。比如野牛和野马比我们想象地出现的次数要多的多，可能是因为在他们的生长环境中，这些动物比其他动物体积大，体重重。而且绘画者大概都会绘画一些因为体型、速度、自然的武器，比如长牙，兽角、以及一些不可预测行为的动物。所以猛犸象，马要比鹿出现的次数要频繁。所以在UP这种以打猎为生的经济时代，绘画人是和艺术和打猎相关的思想是保持一致的。根据投资者，与这种思想保持一致还有紧跟着UP时代之后的自然时代艺术，它也反映人们是如何去获取事物的。但是在这个时代，获取食物不再依靠打猎大型动物了（因为他们开始灭绝了），艺术也开始停止不再集中于动物肖像了。

particular：特定的，特殊的

symbolic：象征性的

explicitly：明确地，明显地

portray：描述，描绘

hide：兽皮

cattle、bovines：牛

weapon：武器手段

tusk：长牙

horn：角

mammoth：猛犸象，庞大的

consistent：一致的，连贯的

Upper Paleolithic art was not confined to cave paintings. Many shafts of spears and similar objects were decorated with figures of animals. The anthropologist Alexander Marshack has an interesting interpretation of some of the engravings made during the Upper Paleolithic. He believes that as far back as 30,000 B.C., hunters may have used a system of notation, engraved on bone and stone, to mark phases of the Moon. If this is true, it would mean that Upper Paleolithic people were capable of complex thought and were consciously aware of their environment. In addition to other artworks, figurines representing the human female in exaggerated form have also been found at Upper Paleolithic sites. It has been suggested that these figurines were an ideal type or an expression of a desire for fertility.

翻译：UP时代的艺术不止山洞绘画。许多枪或者其他物体的柄都是用动物的羽毛来装饰的，关于UP时代的雕刻，人类学家AM有一个很有趣的解释，他认为在3000B.C，猎人使用一套系统的标记法，通过雕刻石头和骨头，来记录月亮的变化。如果这是真的，这表明UP时代的人拥有复杂的思想，也意识到他们的环境，而且其他艺术，以一个夸张的形式雕刻人类女性的雕像也在UP的居住点被发现，这也表明这些雕像也是一种对于富饶向往的思想类型或者表达方式。

shaft：矛，箭，柄

fertility：富饶

notation：记号，做标记

engrave：雕刻

interpretation：解释，说明，翻译

spear：枪，矛

anthropologist：人类学家