



E-ISSN: 2976-2421 (Online)
CODEN: JRAOCQ

JOURNAL OF ROCK ART (JRA)

DOI: <http://doi.org/10.65098/jra.01.2023.41.49>



REVIEW ARTICLE

THE CLASSIFICATION AND DISTRIBUTION OF HUMAN-FACE PETROGLYPHS IN THE AMUR RIVER BASIN AND THEIR ASSOCIATION WITH CHINA AND NORTH AMERICA

Lifeng Zhu

College of Art, Beijing Union University, Beijing 100000, China
*Corresponding Author E-mail: zhulifeng@126.com

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ARTICLE DETAILS

Article History:

Received 20 January 2023
Accepted 13 March 2023
Available online 11 April 2023

ABSTRACT

The Human-faces petroglyph in Asia, America and the Atlantic is a unique type of rock art in the world, so it is a Pacific rim culture phenomenon. The similarity factors of Human-faces petroglyphs from Amur River at Russia to Xiliaohe River, Yinshan Mountain, Zhuozishan Mountain, Helan Mountain of China, and to Northwest coast of North America is obvious. Also, the petroglyphs in above sites have many unique features of their own. Some main types of Asia were reproduced in North America points a fact that the cultural exchange and communication has affected the rock art creation.

KEYWORDS

Petroglyph, Human-faces, Amur River, Pacific Rim, Rock art

1. INTRODUCTION

The Human-faces petroglyph in Asia, North America, Latin America and the Oceania is a unique type of rock art in the world. Since the four continents surround the Pacific Ocean, so some scholars regard this art as the phenomenon of Pacific Rim Culture. Based on the limited archaeological data analysis, the Human-faces petroglyphs were made in Asia mostly during the Neolithic Age and the Bronze Age, in Oceania the dating equivalent to the early Bronze Age of Asia, and in America, the Human-faces petroglyph culture lasted until Near Modern Times. The special geographic distribution of Human-faces petroglyphs is important for us to understand our ancestors' living patterns, art creations, customs and religions, and their tribes migrations. More and more archaeological discoveries on the Neolithic Age provide a favorable condition for Human-faces petroglyph study.

The boundary river of China and Russia at the northeastern Asia is Amur River, the branch of which is Ussuri River. It is at the primeval forest along Amur-Ussuri River within Russia that 50-plus rock art sites since the Paleolithic Period to Bronze age have been discovered, and many of the ruins turn out to be surrounded by the ancient sacrificial sites. Rock arts in the Amur River upstream area are largely created by means of pictographs, except several sites near Ussuri River and at the downstream of Amur River are petroglyphs. Also, there are some distinctive human-faces petroglyphs.

2. AN OVERVIEW OF THE HUMAN-FACES PETROGLYPHS

AT THE AMUR RIVER

The human-faces petroglyphs along Amur River are mainly distributed in three locations of Khabarovsk Krai, Russia. Among them, Sycachi-Alyan of Amur River is home to most of the petroglyphs, followed by Sheremetyevo of Ussuri River and Chortorplios of Kiya River with a few discoveries. In 1897, Berthold Laufer, an American scholar, was the first to discover the petroglyphs at Sycachi-Alyan. Found on a dam of the village, it was engraved with strange shapes such as human-faces and animals on the scattered basalt boulders, and on the nearby steep cliff as well. The Vortex Style of the human-face and deer engravings was fairly unique (Laufer, 1899).

Khabarovsk Krai has been gathering 8 nationalities since ancient times: Nanais, Negidals, Nivkhs, Oroches, Udegghes, Ulchas, Evenks and Evens. From the linguistic classification, Nivkhs belongs to Paleoasians race, while the rest nationalities are Tungus-Manchzhuri. Living in the relatively cold coniferous forest area, these nationalities live on hunting, fishing and gathering economy in a long run. Every year, some large marine fishes swim upstream in the spawning season, providing abundant food sources for the residents here. Nanais has mastered the fish storage approach quite early and settled down. Xinkailiu Culture in China typically represents such a fishing and hunting culture (Lv and Gu, 1991). It is the unique natural environment and the way of life that nurses their distinctive ideas and beliefs and allows them to show their creative artistic talents on different carriers and artifacts. The art tradition of Vortex Style has gone through the Neolithic Age, Bronze

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Figure 1: The Vortex Style engravings along Amur River (Source: Non-Profit “Amur Region Historical Heritage Fund”, <http://petroglify.ru/sycachi-alyan-petroglyphs.html>.)

Age and Iron Age until the new minority groups and culture are formed, and it is handed down to the present in the forms of folk art like fictile, boneware, stone carving, fish leather and textile. Up to now, it is possible for us to witness the ancient art traces in the minorities’ folk art (Non-Profit, 2013).

Notably, images of boats and boaters appear along with the human-faces petroglyphs, demonstrating a close relation between the original lifestyle and marine fishing and hunting. These human-faces, boats and wild animals in the rock art imply the means of livelihood in Amur River: fishing, hunting and gathering are the mainstream, and the religious thought and Shaman witchcraft concept has matured. Stone hoe, zax and other unearched archaeological data show the surrounded primitive agriculture was started about 6000 years ago, while the relatively developed agricultural production technology and livestock breeding industry were emerged nearly 3000 years ago. The hunting and fishing economy also occupied a significant part when cultivating agriculture and animal husbandry. Meanwhile, gathering continued as an important supplementary means of source of life (Li et al., 1981).

A. P. Okladnikov, a famous archaeologist in the former Soviet Union, was the first researcher who made a systematic and scientific research on petroglyphs in Amur River. In 1969, he mentioned these rock art sites in the article “The Petroglyphs of Siberia”, and found short-handle javelin point, arrow-head, flint sharp sword, tool-array, drill, axe and other items at Osipovka cultural ruin site about 11500 years ago. These tools indicated that Osipovka people were hunted large animals in the glacial epoch. During this period, developed both hunting and fishing, the ancient people was supported by salmon breeding, which was their major economic pillar and an important reason for settlement of early tribes (Lapsyna and Deng, 2012). By a comparative study of human-faces with local archaeological data, A. P. Okladnikov regards that human-face petroglyph has formed a whole cultural phenomenon with pottery and clay sculpture at the Neolithic Age, because they share the same artistic characteristics and contain same ideology; it was confirmed that rock arts were created by the nationalities engaged in hunting and fishing, in which the widespread “masks” was closely related to human-faces petroglyphs in the Northwest of North America. However, Russian archaeologist D. B. Shimkin deems human-faces petroglyphs in Ussuri River are earlier than that in Amur River (Tang, 2004).

According to records, the genesis mythology in the legendary of local Nanais Shamanism is connected with human-face petroglyph on horseback (Figure 2). There is a story in Nanais: a human head rides the horse and becomes a hero who builds the homeland. Some scholars think these petroglyphs are “masks” of deity carrier accompanied with Shamanism, and consider they are the works produced no later than the late Neolithic Age (Gai, 2001).

Human-faces petroglyphs in Amur River present diverse contour shapes, such as oval, ovoid, heart-shaped, round-square and skeleton style. The head with rays style occupies a large proportion, and there



Figure 2: Human-faces petroglyphs in Sycachi-Alyan (Source: Non-Profit “Amur Region Historical Heritage Fund”, <http://petroglify.ru/sycachi-alyan-petroglyphs.html>.)

are also some concentric circles or three-point round hole combination without contour; vortex style is the most prominent feature. For the first investigation, Laufer didn’t make a specific statistic for quantity of rock arts because a large number of them were submerged in water or buried by sand due to flood. Therefore, he believed many remained to be discovered (Laufer, 1899). Based on a rough statistic by A. P. Okladnikov, etc., there are about 300 engravings including human-faces and animals.

3. MAIN TYPES OF HUMAN-FACES PETROGLYPHS IN THE AMUR RIVER

Judged by techniques and corrosion, human-faces petroglyphs in the Amur River are time-honored in Northeastern Asia and even around the Northern Pacific Rim. Human-faces petroglyphs here can be categorized, according to their characteristics and styles, into “concentric circled eyes style (with connected curved brows)”, “skeleton style”, “vortex style”, “head with rays style”, “heart-shape style”, and “style of connected brows and straight nose with eyes”.

3.1 Concentric Circled Eyes Style (with Connected Curved Brows)

Among the human-faces petroglyphs with concentric circled eyes in Amur River, some are with facial profiles while others without, the former of which often show connected curved brows (Figure 3). Chiseling trails of the petroglyphs reveal a long history with a U-shaped trench section, which resembles early rock art in Xiliaohe River and Yinshan Mountain of China. It’s suggested by archaeological strati-graphical data that human traces in these places could be dated back to as early as the early Neolithic Age (Guo, 1998). Former Soviet Union scholars have endeavored to find out ages of the petroglyphs since their discovery. In 1972, the expedition team led by Okladnikov excavated numerous potteries from the bank of the Amur River. Among the potteries, a head skeleton relief was found in Kondon Village inside the fragments of a ceramic cup, whose round eyes, round dot-shaped nostrils, opened mouth and skeleton profile exactly resembled that of petroglyphs (Figure 3e), because petroglyphs were more specific with highlighted pupils and connected curved brows. Besides, character decorations of the external ceramic cup conformed to those during the Xinglongwa-Zhaobaogou Culture period. Jurkowsky nearby also found a light grey basalt sculpture head (Figure 3f), which took on the same appearance. Okladnikov was convinced that the works stemmed from at least 6,000 years ago (Okladnikov and Yin, 1985).

3.2 Skeleton Style

Human-faces petroglyphs with skeleton style are found in the three main rock art sites of the Amur-Ussuri River basin, and Yinshan Mountain, Zhuozishan Mountain and Alxa in China. These petroglyphs, however, have certain differences. The skeleton petroglyphs in the Amur River

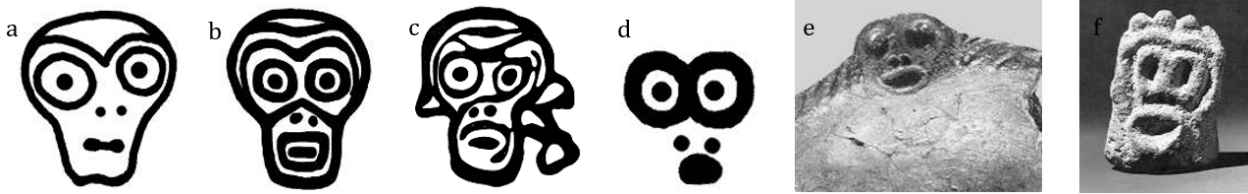
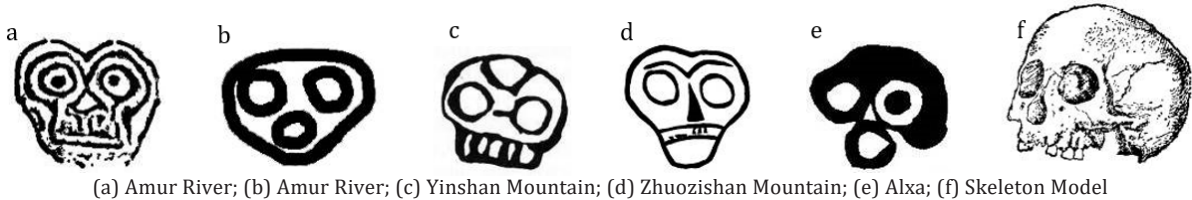


Figure 3: Rock arts and archaeological remains in the Amur River (Source: “Ancient Art along the Amur River”, (E) Ah Okradnikov., translated by Yingge., Art Garden (Journal of Jilin University of Arts), 2nd Edition, 1985, Page 99-109)



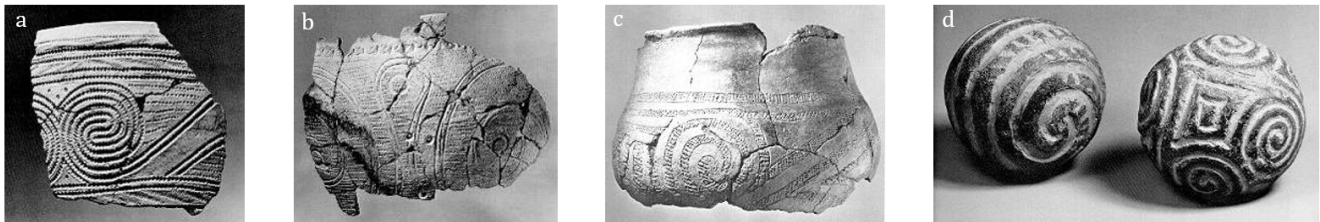
(a) Amur River; (b) Amur River; (c) Yinshan Mountain; (d) Zhuozishan Mountain; (e) Alxa; (f) Skeleton Model

Figure 4: Skeleton petroglyphs in different places (Source: “Yinshan Rock Art”, Gai Shanlin., Cultural Relics Publishing House, 1986, Page 168)



(a) Sycachi-Alyan; (b) Sycachi-Alyan; (c) Sycachi-Alyan; (h) Cott Pulis; (i) Shere Metyevo

Figure 5: Tattoo petroglyphs with vortex style in the Amur River (Source: Non-Profit “Amur Region Historical Heritage Fund”, <http://petroglify.ru/sycachi-alyan-petroglyphs.html>.)



(a) Pottery Fragment; (b) Pottery Fragment; (c) Pottery Fragment; (d) Clay Ball

Figure 6: Utensils with Vortex Style in the Amur River (Source: Non-Profit “Amur Region Historical Heritage Fund”, <http://petroglify.ru/sycachi-alyan-petroglyphs.html>.)

only look alike in their profiles because most of them are with pupils which is a sign of life; while those in northern China such as Yinshan Mountain are more often than not without pupils which look like real skeletons (Figure 4).

It is indicated by ethnological data that skull has been thought to be the residence for the soul of the dead by some primitive tribes from the ancient times till now so that it's bestowed with spirits and super power. When the living run into difficulties and are in desperate need of help, they can pray to the skull and in this way faith in it arises. Australians have a custom of drawing and keeping skeletons or skulls with crimson or yellow iron ores as a way of paying tributes. When it comes to the soul, J. E. Lipps, a German scholar, said, “The soul of the dead lies mainly in the head, entrusting the skull with significance and making it the center of witchcraft power. Skulls have been worshiped religiously, especially during the early agricultural period” (Lipps and Wang, 1982). It is because skull is believed to be the throne of mysterious power that it's religiously worshiped. The prevalence of skeleton petroglyphs in the Amur River may also be related to the creator in the myths.

3.3 Vortex Style

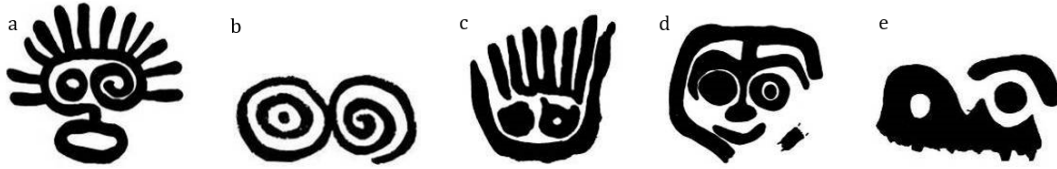
Tattoo petroglyphs with vortex style account largely for the rock arts in the Amur River.

One of the popular cultural customs in many primitive tribes throughout the world, tattoo is still decorated and recognized by some of the Austronesian. Besides, Siberians have the tradition of tattooing bodies and faces, aborigines in North America and Alaska, a sea away from Siberia, are prone to tattoo patterns in the face (Qi, 1984); Atayals and Seediqs in Taiwan, and Maoris in New Zealand have adhered to the custom for a long time. Some think that facial tattoos are signs of adults and achievements, while others hold that they are “psychological weapons” that terrify the enemy (Lipps and Wang, 1982).

Tattoo petroglyphs in the Amur River are both complicated and simple, among which the most commonly seen patterns are curves in the forehead, or curves, wrinkles, dots and vortexes in the cheeks or the forehead.

In the Amur River of the Neolithic Age 5000 to 6000 years ago, potteries and clay utensils took vortex as the main pattern (Figure 6) and a symbolic style (Okladnikov and Yin, 1985). Vortex style in Xiliaohe River is only reflected in the portrayal of the eyes, but that in the Amur River is shown in the overall presence of deer and human faces. As vortex style of jade ware, potteries and rock arts in Xiliaohe River and that in the Amur River belong to the same age, they are highly similar in their plastic arts, convergence of ways of livelihood as well as space distances, which indicates that they could be communicated in depth.

There are also human-faces petroglyphs with vortex style in the Pacific Northwest, which are exemplified mainly in the eyes. The difference is that creators here prefer to differentiate the left eye from the right by drawing a vortex eye and the other with concentric circles or circled rings. This widespread technique is the variant of combining vortex with "evil eyes" (Figure 7), which is speculated by some scholars to stand for wise forefathers. It is mainly seen in the "boat of the soul" ritual of Indian ethnicity where someone plays as the insightful and super powerful god; other opinions, similar to Chinese traditional concepts, hold that



(a) Return Channel; (b) Return Channel; (c) Thorsen Creek; (d) Campbell River; (e) Carolina Island

Figure 7: Petroglyphs with Vortex Style and Evil Eyes in the Pacific Northwest (Source: "The Rock Art of Northwest Washington", Leen, Daniel, Northwest Anthropological Research Notes, 1981, Vol. 15, No. 1, Moscow)

the combination stands for the conception of space and the universe (Beth and Hill, 1974). All in all, vortex style has further evolved in North America so that it is linked with mysterious power in the mental world. This may be one of the reasons why vortex patterns gain popularity in many places.

Okladnikov implied that vortex style of rock arts in the Amur River resembled clay sculptures in Japanese islands in that they all had spiral decorations. These Japanese sculptures stem from the Neolithic Age (late of the Jomon culture) when the curved artistic style in the Amur River was possibly introduced (Okladnikov, 1969). The decoration style lasts to the modern times when it is still a symbol for the Nanais (Figure 8).

3.4 Head with Rays Style

Head with rays style petroglyphs are seen in the Amur River, Korea, Xiliaohe River, Zhuozishan Mountain, Yinshan Mountain and General Cliff in China, northwest and southwest regions of North America and even around the Pacific Rim. Rays concentrated outside the profile are also called beams. They are attached to the periphery of round profiled human-faces petroglyphs which makes them appear to be Solar Deities. In terms of the form and name, this kind of human-faces petroglyphs is apt to be linked with rays and the sun, which is actually a common way of personalizing the powerful sun in the primitive regions. Thus, it is usually called "Solar Deities" human-faces petroglyphs (Figure 9).

Sun worship is a common cultural phenomenon throughout the world except for the Paleolithic Age. Since the Neolithic Age, however, it has been widely and lastingly spread in such human activity zones as Africa, the Eurasian Continent, and America (Gao, 1993). Among the visual artistic forms of rock arts, those in the middle and east of Asia, California, the southwest of America, and Melanesia of Oceania are the most vivid and direct (Figure 10).

Most scholars think rock arts with rays in the periphery of the head are closely related to the god in Shamanism or Solar Deities (Gai and Gai, 2010), which show a clear worship for Solar Deities (Chen, 1994). Dominated by primitive religious awareness, the rock arts combine rays with facial images, resulting in the human-faces Solar Deities. A majority of rock arts in the Amur River and Zhuozishan Mountain are such kinds of images. Researchers in the Middle Asia link the image of the sun with forefathers and creators and think that rays in the rock arts are symbolic of Solar Deities, an important sign for the Shaman culture (Rozwadowski, 2004). Although there are differences in the facial profiles and organ appearances of the rock arts, they use rays as basic elements. In terms of the location, some rays are lined in the whole sides of a profile, indicating the sun conspicuously; while some are erected like hair, which not only boast of realistic personalization as it is in accordance with hair growth, but also reveal creator's worship to the sun rays by the exaggerating length and straight lines.



(a) Storage Box

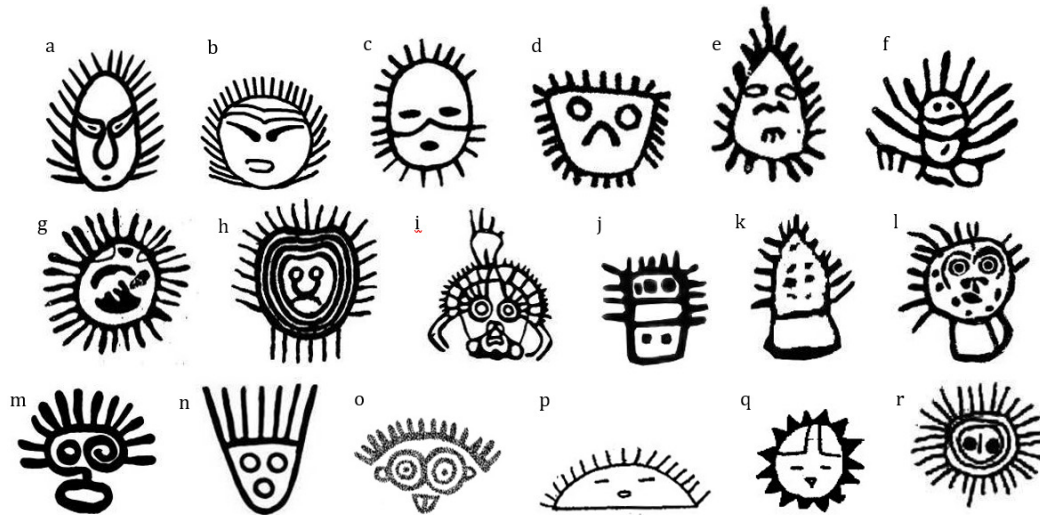


(b) Part of Shaman Robe



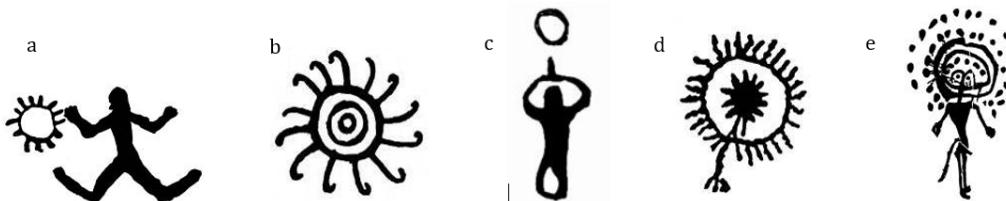
(c) Fish Leather Decoration

Figure 8: Nanais Vortex Style decorations in Amur River in the 19th to 20th Century (Source: Non-Profit "Amur Region Historical Heritage Fund", <http://petroglify.ru/sycachi-alyan-petroglyphs.html>.)



(a) Amur River; (b) Amur River; (c) Xiliaohe River; (d) Xiliaohe River; (e) Yinshan Mountain; (f) Yinshan Mountain; (g) Zhuozishan Mountain; (h) Zhuozishan Mountain; (i) Helan Mountain; (j) Korea; (k) Korea; (l) Northwest; (m) Northwest; (n) Northwest; (o) Columbia River; (p) Arizona; (q) Arizona; (r) Melanesia

Figure 9: “Solar Deities” rock arts around the Pacific Rim (Source: “Research on Human-Faces Petroglyphs of Pacific Rim”, Zhu Lifeng., China Social Sciences Press, 2017, Page 163)

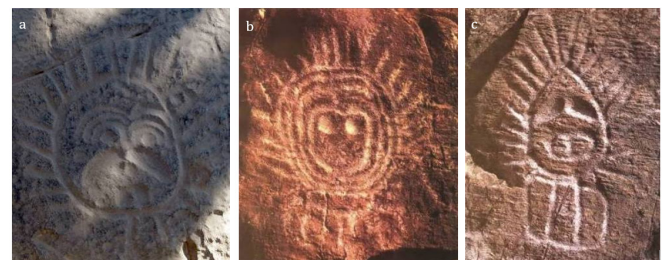


(a) California; (b) Indonesia; (c) Inner Mongolia; (d) Kyrgyzstan; (e) Kazakhstan

Figure 10: Rock arts that show Sun Worship throughout the world (Source: “Research on Human-Faces Petroglyphs of Pacific Rim”, Zhu Lifeng., China Social Sciences Press, 2017, Page 162)

Zhuozishan Mountain in Inner Mongolia of China is known for its “Solar Deities” human-faces petroglyphs, among which “Solar Deities” with radiant rays stand out. Replete with radial rays in the peripheral profile, the radiant “Solar Deity” is the absolute focus. No matter the facial features are portrayed realistically or abstractly, the human-faces petroglyphs get vigorous when rays are added, giving a sense of mental power unconsciously (Figure 11). In the northwest of North America, human-faces petroglyphs with peripheral rays are regarded as the image of Shaman (Beth and Hill, 1974).

The same as sun worship rock arts, human-faces petroglyphs with rays are mainly seen in Asia and North America. Traces, usually deep U-shaped trenches that belong to the late Neolithic Age are time-honored in the Amur River, Xiliaohe River, Yinshan Mountain, Zhuozishan Mountain, Helan Mountain, and the southern coast of Korea in Asia. As for this period in North America, the human-faces petroglyphs can only be seen in the northwest. Compared with other rock arts, “Solar Deities” human-faces petroglyphs in the Amur River, Zhuozishan Mountain of Inner Mongolia, the southern coast of Korea are the most concentrated. Concentration in these locations shows that prehistoric nationalities here think of the sun as the main idol and pay their worship to natural spirits in this way. On the one hand, images of “Solar Deities” occur when the sun is regarded and worshiped as a sacred totem, and when people exert features of the sun on humans to confer on humans a magic power the same as that of the sun. Under the former circumstance, only basic imitation and portrayal of the sun are needed, while under the latter circumstance Shaman witchcraft rituals need to be combined so that human-faces petroglyphs function as masks. Aside from the connection with sun worship, the large appearance of “Solar Deities” rock arts in



(a) Zhaoshao Valley; (b) Kucai Valley; (c) Maoer Valley

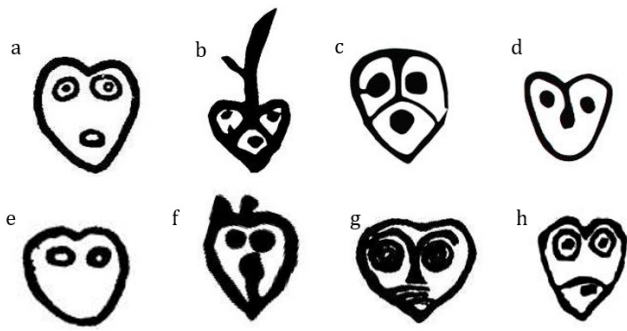
Figure 11: “Solar Deities” human-faces petroglyphs in Zhuozishan mountain (Source: Photo by Zhu Lifeng, 2012)

the late Neolithic Age also results from the change in production and life structures after humans entered the agricultural era. With the development of agriculture, the group which living on the basis of hunting begins to be transferred. In addition, as agriculture accounts for more in the society, human’s religious belief shifts from animals to the nature such as the sun and plants gradually.

3.5 Heart-shape Style

“Heart-shape” human-faces petroglyphs are seen in the Amur River, Siberia, General Cliff, Xiliaohe River, Yinshan Mountain, Zhuozishan Mountain and the northwest of North America (Figure 12). It seems coincidental for the models to be seen in each place and it’s hard to judge

their ages, but archaeologists found the heart-style decorations in the Amur River that once prevailed. In the potteries excavated from 3,000 BC nearby Voznesenskoye Village, heart-shape human faces of various kinds and with varied colors are found (Figure 13), which shows that the style has come into being in the Amur River at least 5,000 years ago.



(a) Amur River; (b) Amur River; (c) General Cliff; (d) General Cliff; (e) Xiliaohe River; (f) Yinshan Mountain; (g) Zhuozishan Mountain; (h) Tom River

Figure 12: Heart-shape human-face petroglyphs in different places (Source: Non-Profit “Amur Region Historical Heritage Fund”, <http://petroglify.ru/sycachi-alyan-petroglyphs.html>.)



Figure 13: Pottery relics in Amur River (Source: Non-Profit “Amur Region Historical Heritage Fund”, <http://petroglify.ru/sycachi-alyan-petroglyphs.html>.)

This so-called “heart shape” is a conventional name for the shape “♡”. However, it is actually unrelated to the heart of human and animals, but a typical symbolic pattern in the formative arts field. The “heart shape” was named since nearly 13th century of the late Middle Age, got developed and represented “love” in Europe in 15th century, and later in 16th century, it became a popular pattern (Wikipedia, 2014). Considered from the image form evolution, the heart shape is likely emerged to depict some leaf contours in the Mediterranean area; while in the Amur River, it may be associated with the symmetric changes of vortex pattern, because the repeated vortex pattern in its vortex-style potteries implies the heart shape; the pattern in the Mediterranean is usually made up of the symmetric combination of two longitudinal vortex patterns, which is a classic theme for Niekeluobolis tomb decoration of Thebes in ancient Egyptian New Kingdom and pottery decoration in ancient Greek (Riegl, 2000). Some scholars think the reversed heart shape is a stylized summary for beautiful female’s buttock. Dr. Galdino F. Pranzarone, a psychology professor in Roanoke College, Virginia, US, points out that “heart shape” differs from heart organ in shape and color as well. In contrast, “heart shape” has two protruded rounds, highly similar to female’s buttock seen from the back. He believes Aphrodite (Venus), the goddess of love and beauty in Greek mythology looks fairly beautiful, especially her buttock. Her buttock figure is so perfect that the Greek has specifically built the Aphrodite Kallipygos for her, which is treated as the only religious building established for worshipping the buttock in the world thus far (Pranzarone, 2014).

Anyhow, the truly purpose of human-faces petroglyphs is definitely not

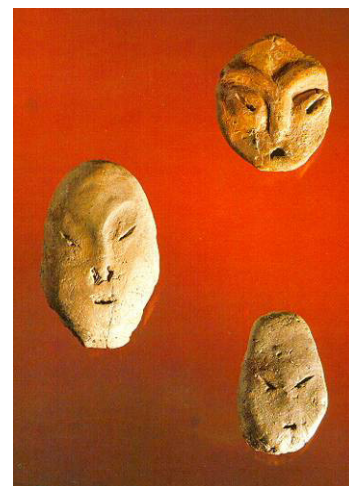
to express the meaning of love thousands of years ago. Instead, according to the above analysis, it seems more reasonable to interpret the idea of female’s body beauty and reproductive worship.

3.6 The Style of Connected Brows and Straight Nose with Eyes

In 1965, A. P. Okladnikov unearthed a pottery goddess bust and several pottery human-face images in a settlement site of Amur River (Figure 14), which was produced during 4000-3000 B.C. according to the judgement. Nanais, Nivkhs and Ulchas named this armless goddess “Sevons” who was a ghost averting calamity by offering sacrifice and warding off disease and acted as the Shaman’s assistant in the mysterious religious rites (William and Crowell, 1988). Exactly, there was an armless human-face image in the petroglyphs of Sycachi-Alyan, and it was quite common to see such armless “Sevons” in the modern Nanais’s woodcarving images. Besides, Shamanism spread among Oroqen, Nanais and other minorities nowadays largely refers to the female (Wang, 1993).



(a) Bust of goddess “Sevons”



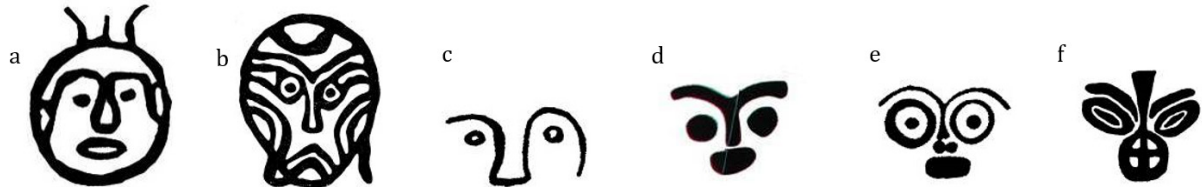
(b) Human-face image

Figure 14: Ceramic portrait human-face image in Amur River (Source: “Crossroads of Continents: Cultures of Siberia and Alaska, United States”, William W. Fitzhugh and Aron Crowell, Smithsonian Institution Press, 1988. Page 120)

Notably, the core facial structure of “Sevons” is reflected on the slightly exaggerated integration of connected curved geisoma with the vertical nose, and the outer canthus slanting upward. It is obviously a realistic depiction on Mongolians living in Northeast Asia. According to Okladnikov, when he made another investigation in Amur River in 1972, he found the facial features of local Nanais girls were completely

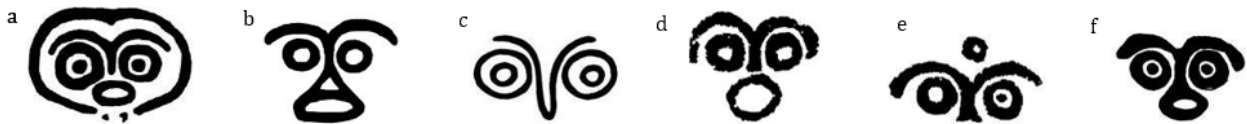
the same as that of statues 5000-6000 years ago (Okladnikov and Yin, 1985).

This structure form is reflected on the human-faces petroglyphs in Sycachi-Alyan, Xiliaohe River and General Cliff, characterized with the core structure of “integration of connected brows and straight nose with eyes” (Figure 15 a-d). The structure of connected brows and straight nose with eyes is relatively free in Xiliaohe River and has not formed a specially fixed style yet; while in General Cliff, this structure has been totally stylized and has developed its own unique “Tian-shaped (⊕)” nose style (Figure 15 f). Transparently, Xiliaohe River is in a transition position in the process of forming this structure.



(a) Amur River; (b) Amur River; (c) Xiliaohe River; (d) General Cliff; (e) General Cliff; (f) General Cliff

Figure 15: Human-faces petroglyphs with “connected brows and straight nose with eyes” structure in Asia (Source: “Research on Human-Faces Petroglyphs of Pacific Rim”, Zhu Lifeng., China Social Sciences Press, 2017, Page 167)



(a) Wrangell Island; (b) Wrangell Island; (c) Eneti; (d) Victor; (e) Victor; (f) Return Channel

Figure 16: Human-face petroglyphs with “connected brows and straight nose with eyes” structure on the Pacific Northwest (Source: “Research on Human-Faces Petroglyphs of Pacific Rim”, Zhu Lifeng. China Social Sciences Press, 2017, Page 168)

discoverer on the Pacific Northwest mentioned that these lines traces of petroglyphs were completely weathered and difficult to identify, demonstrating a rather long history (George, 1908). Based on the phenomenon that the sea level slowly rose 6 meters in the past 6000 years, Beth Hill inferred some rock arts lower than sea level might be created prior to the rising sea level (Beth and Hill, 1975); but it was possible for people to make these petroglyphs purposely when ebbing, so as to deliver message to deities in the sea, attract marine organisms to the shore with the tide, and further achieve religious sorcery purpose of capturing more marine products for fisherman. Therefore, human-faces petroglyphs created on the Pacific Northwest likely started 6000 years ago along with the entering of the early northeastern Asian, and lasted for a quite long time with several large-scale migration waves.

Stretching to the east of Kodiak Island, Alaska, there is an island chain connecting North America with coast of Northeast Asia, namely Aleutian Islands. Since 1962, many prehistoric carvings have been unearthed in the ritual house site, southwest corner of Umnak Island. Most of them were made 4000-5000 years ago and were long and small portable artworks made of exotic stones, with 4.2-19.5, 1.1-9 and 0.6-3.3 centimeters in length, width and thickness, respectively (Figure 17). These artworks are carved with various patterns, such as straight line, broken line, grid and other common themes, especially the most representative human-face image in an end. The realistic style, line-carved eyes, eyebrows, mouth and cheeks, as well as the bas-relief nose share similarities with pottery human-faces in Amur River. Similarly appeared on the bone products, this form of human-face, dated back to 3000-2500 B.C., is regarded as people’s amulet. Later on, more archaeological remains were unearthed, which proved that this creation peak in the island lasted for 3500 years until 550-1000 A.D. Even in the deepest strata, a cobblestone engraved

On the Pacific Northwest, it is the “connected brows and straight nose with circled eyes” structure that popularizes (Figure 16). Similarly in Asia, its basic structure largely has no contour, protrudes the concentric circle or circular binocular. Most of them are added with an oval mouth under the nose, or decorated briefly with circle concave on the forehead or cheeks. This kind of rock art is seen in several islands and channels on the Northwest coast, and is the earliest human-faces petroglyphs in North America.

It still remains to explore the ages of petroglyphs belong to in this area. A hundred years ago, George T. Emmons, the scholar who was the first

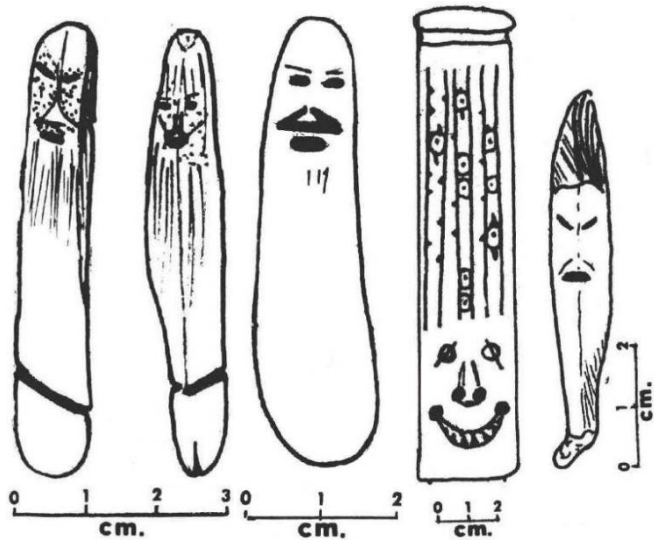
discoverer on the Pacific Northwest mentioned that these lines traces of petroglyphs were completely weathered and difficult to identify, demonstrating a rather long history (George, 1908). Based on the phenomenon that the sea level slowly rose 6 meters in the past 6000 years, Beth Hill inferred some rock arts lower than sea level might be created prior to the rising sea level (Beth and Hill, 1975); but it was possible for people to make these petroglyphs purposely when ebbing, so as to deliver message to deities in the sea, attract marine organisms to the shore with the tide, and further achieve religious sorcery purpose of capturing more marine products for fisherman. Therefore, human-faces petroglyphs created on the Pacific Northwest likely started 6000 years ago along with the entering of the early northeastern Asian, and lasted for a quite long time with several large-scale migration waves.

with human-face image is discovered and proved to be made 8400 years ago (Jean, 1972). Through these discoveries, we get to know that someone began to spread the custom of making human-face image in the northeast Asia from Aleutian Islands to North America, since at least ten thousand years ago. In the Neolithic remains in Sanxing village, Jiangsu, China, a “tooth rammer(cover)” inserted in the handle of the stone ax was excavated, whose decorations in both sides look almost like the human-face petroglyph with connected brows, straight nose and concentric circled eyes in Eneti, the northwest of North America (Figure 18). It is confirmed to be 6,500 to 5,500 years old (Wang, 2004). These kind of human-faces petroglyphs are usually called owl faces in the scholar field. Owl, the general designation for the birds of minervals in the ancient China, has crooked hooked beak, and eyes in the front like human faces rather than at both sides like other birds (Cihai Editorail Board, 1989). The facial features of owls are “connected brows and sharp beak with concentric eyes” so that they look like human faces with a structure of “connected brows and straight nose with concentric eyes”. Therefore, many scholars describe faces with these structures vividly as “owl face”.

Owl has always been thought of as the prophet to death since ancient times, and it is thus described in ancient Egyptian pictographics; and it’s also portrayed as the god of resurgence as it is thought to possess certain power due to its night sight and conspicuous concentric circle image.

Since the Paleolithic Age, the owl-face images have been seen in Shaman decorating utensils and sculptures (Tang and Zhang, 2001). The two stone sculptures, a and b in Figure 19, are relatively objective owl-face engravings.

Objectively speaking, human faces differ from owl (bird) faces in terms of the structure, so it’s easy to distinguish one from the other. Owl face is characterized by big and round eyes, and a combination of connected



(a) Stoneware



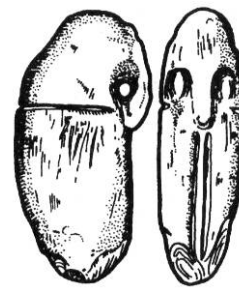
(b) Boneware (left) and stoneware (right)

Figure 17: Boneware and stoneware in the Umnak Island 4500-6000 years ago (Source: "Carved and incised stone from Chaluka and Anangula", Jean S. Aigner., *Anthropological Papers of the University of Alaska*, Volume 15, Number 2, 1972, Page 38-51)



Figure 18: Stone ax and the rammer, Sanxing village, Jiangsu, China (Source: "Neolithic site of Sanxing Village, Jintan, Jiangsu Province", Wang Genfu et al., *Cultural Relics*, 2nd Edition, 2004, Page 4-26+1)

curved brows with a beak that is wide in the upper and sharp in the lower end. Beak is the mouth to an owl, so there is no need to portray the mouth. Human face, however, not only takes on various appearances in eyes and nose, but also has a mouth below the straight nose. Therefore, human-faces petroglyphs that were mistaken to be owl faces are in fact human faces with a mouth; and those with a narrow upper and a broad lower end of the nose are human faces rather than bird faces despite a lack of a mouth. Among the human-faces petroglyphs found around the



(a) Syria stone sculpture (8,000 BC)



(b) Spanish stone sculpture (4,000 BC-3,000BC)

Figure 19: Owl-face engravings in the Neolithic Age in Europe (Source: "Qinghai Rock Arts: A Study of the Binary Opposition Thinking and Its Concept in Prehistoric Art", Tang Huisheng et al., Science Press, 2001, Page 218-219)

Pacific Rim, owl-faces arts, in a strict sense, are located mostly in Half Arrow and Kangjia Gulf of Xiliaohe River, which accounts for about 10; and there is one in the Eneti in northwest of North America and one in General Cliff in Asia respectively.

Owl (bird)-faces rock arts are mainly seen in the east and northeast of Asia, which may be related to phoenix worship of former Shang people. Legend has it that Shang is a branch of Eastern Yi whose forefathers Shaohao people worshiped birds as a totem. Totem worship in an ethnicity wouldn't arise all of a sudden, instead, it would inevitably go through a slow development. Thus, worship of birds such as owls may be dated back to an age early than the Shaohao culture, namely, a long period before the former Shang or Eastern Yi came into being. Scholars hold that Dawenkou culture, or we say Shaohao culture, has lasted until Longshan culture period in Shandong (Wang, 2006). It is verified by scholars that the earliest Shang arose in the ancient Zhangshui River, or Ci Prefecture of Hebei Province today, which borders Anyang Yin remains (Wang, 2005), lies in the northwest of Haidai culture, and stays aloof from Xiliaohe River by Yan Mountain. Phoenix worship embodied in human-faces petroglyphs in Xiliaohe River and General Cliff may be produced by the influences of Shaohao culture of the former Shang on the northeast, which reflects agricultural culture in the middle of China moves northwards.

4. CONCLUSIONS

The similarity factors of Human-faces petroglyphs from Amur River to Xiliaohe River, Yinshan Mountain, Zhuozishan Mountain, Helan Mountain of China, and to Northwest coast of North America is obvious. But the petroglyphs in Amur River are characterized by many unique features. Rock arts with concentric circled eyes style and skeleton style are less in quantity and simple and objective in contents, and it is earlier than other types. While the rock arts of vortex-style, head with rays style, heart-shape, and the structure of connected brows and straight nose are marked with obvious stylized features, and typical symbols begin to emerge and are diversified in formation approach. Some main types of Asia were reproduced in North America points a fact that the cultural exchange and communication has affected the rock art creation.

ACKNOWLEDGEMENT

Research on the Construction and Protection of rock Art Database in Northern China. 2022 Northern Rock Art Research Base Foundation project. 2022YH01; *Research on the Chinese Rock Art Studies*. The Ministry of Education's major research projects in philosophy and social sciences. 22JZD032.

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