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REVIEW ARTICLE

A PRELIMINARY STUDY ON BAYANG PETROGLYPH C IN YUNYANG, CHONGQING

Jiujiang Bai*, Liyuan Yang

Chongqing Cultural Relics and Archaeology Research Institute, Chongqing 400013, China
*Corresponding Author E-mail: 511027828@qq.com

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ABSTRACT

"Bayang Petroglyph C" is one of many ancient petroglyphs in Bayang Gorge, Yunyang Section, Chongqing, Yangtze River. The petroglyph consists of 45 monomers, including rib boats, stags, human heads, wizards, vertical eyes, hoof prints, owl birds, giant fish tails/ladders, sacred trees and pavilion-shaped buildings. Its production methods include grinding, line carving, chiseling, land reduction, etc. Generally speaking, it was carved multiple times between the Xia Dynasty and the early Shang Dynasty, showing the scene of the deceased soul ascending to heaven under the protection of the ancestor gods, divine beasts, and divine birds during the ancient ritual of offering and sending souls, and looking forward to resurrection. "Bayang Petroglyph C" is unique in southwest petroglyphs, and its symbols are related to archaeological cultures such as Erlitou and Sanxingdui, which has important research value.

KEYWORDS

Three Gorges, Petroglyph, Soul-sending, Shaman

1. THE DISCOVERY HISTORY

There are many petroglyphs in Bayang Gorge of Yangtze River in Yunyang County, Chongqing, which are preliminarily numbered in *Sending Soul and Sacrifice: Yunyang Daliang petroglyph from a Comparative Perspective* (Bai, 2022), among which "Bayang petroglyph C" is the research object of this paper.

Due to the impoundment of the Three Gorges Reservoir, except for the Daliang petroglyphs and Liugang petroglyphs, other petroglyphs in Bayang Gorge have sunk to the bottom, so we can only rely on some indirect data to carry out research. The Bayang petroglyph C, which I know, was first confirmed on November 3, 2021 by the online pictures provided by Mr. Wen Xiaohua of Yunyang County Cultural Relics Management Office (Figure 1). This picture has the words "Ancient Ancestors Tuyu". After searching on the Internet, the author found that this picture was taken from a social group of "Ancient (Pasteurized) Cultural Totem" on January 18, 2018 (hereinafter referred to as "picture A"). Because of its small pixels, many details are unclear, but because the petroglyphs are fascinating in content, beautifully depicted and well preserved, it has high research value. Therefore, it aroused great interest from the author. In picture A, there are 10 deer (one of which only shows a part of his head in the frame, and four in the center are parallel in pairs. The deer on the front side is clearly depicted, and the back contour of the deer is depicted on the back side), 2 vertical eyes, 1 squatting person (not obvious), 2 hoof prints, 1 boat and 1 giant fish tail (or ladder).

In the process of further tracking the petroglyph, the author found an online article "My Home is in Bayang" (See http://www.sohu.com/a/328218706_262049), which published another petroglyph related to picture A of Bayang petroglyph C (hereinafter referred to as "picture B"). The petroglyph was marked with "Yunyang Micro Publishing", which should be taken from the new media WeChat official account, so the pixels were low and the details were vague (Figure 2). Picture B has 2 heads, 1 person (not obvious), 2 vertical eyes, 1 giant fish tail/ladder, 8 deer (including the four deer walking side by side mentioned above), 1 hoof print, 1 pavilion, 1 bird (including standing platform) and 5 boats (3 of which are only exposed). By comparing with picture A, it can be made clear that vertical eyes, giant fish tail/ladder are the same picture, so they are different parts of the same petroglyph, and there are intersections, but the picture of the petroglyph is still incomplete after merging and splicing.

When the author was searching for relevant information for Bayang petroglyph C, On March 29th, 2022, Mr. Peng Shiliang, a Chongqing photographic artist, met with the author at Chongqing Cultural Relics and Archaeology Institute, and he gave the author a set of albums of *Three Gorges Eternal Home* compiled by himself. The album is divided into three parts: volume 1, volume 2 and volume 3. Although the author already knows this set of books which records the old towns and cultural relics of the Three Gorges, he is still pleasantly surprised to see the real objects. The author asked Mr. Peng Shiliang if he had ever photographed petroglyphs in Bayang Gorge. Mr. Peng Shiliang pointed out on the spot that there is a related picture in the middle part of the

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Figure 1: Picture A of petroglyphs C in Bayang Gorger in Yunyang County, Chongqing (Provided by Wen Xiaohua).



Figure 2: Picture B of Bayang petroglyph in Yunyang County, Chongqing (network picture).

book (hereinafter referred to as "picture C") (Peng, 2011). According to the published pictures, Bayang petroglyph C is engraved on a steep cliff surface, which is wide and rectangular with smooth wall, which should be caused by frequent washing near the water surface. Part of the cliff surface collapsed, resulting in incomplete pictures. picture C consists of 14 boats, 19 deer, 2 heads, 2 people (not obvious), 2 vertical eyes, 2 hoof prints, 1 bird, 1 giant fish tail/ladder, 1 tree and 1 pavilion (Figure 3), which completely includes the contents of picture A and picture B. At this point, the picture content of Bayang petroglyph C has been basically complete.

Although the contents of picture A, B and C of Bayang petroglyph C belong to the relationship between the whole and the part, from the related photos, the picture directions of picture A, C and B are opposite. The author refers to the head direction of fauna similar to petroglyphs at home and abroad, and speculates that the direction of picture B should be consistent with reality. Considering that the picture of picture C is relatively complete, and the animal direction is mainly related to the left and right hands of engravers at that time, picture C is still used as the reference for the following research.



Figure 3: Picture C of Bayang petroglyph in Yunyang County, Chongqing (photographed by Peng Shiliang).

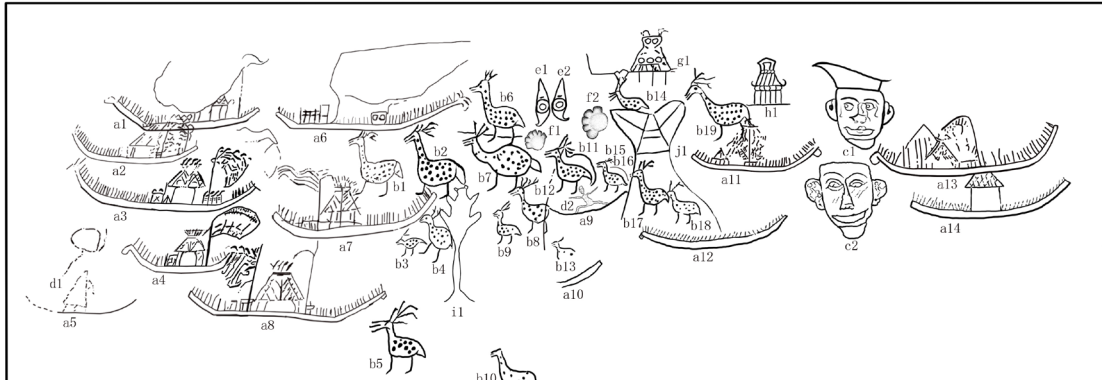


Figure 4: Picture C of Bayang petroglyph with line drawing and number (painted by Zhu Xuelian and Bai Jiutang).

2. THE COMPOSITION OF PETROGLYPHS

For the convenience of description, the author draws the petroglyphs by line drawing and numbers the constitute elements (Figure 4). The numbering principle is: English letters are used to represent categories in lowercase, and Arabic numerals represent ordinal numbers under this category; Specific operations are numbered from left to right and from top to bottom.

2.1 Ship (a)

There are 14 ships in total, of which 3 are incomplete due to rock wall surface collapse.

2.1.1 Hull

According to the shape of hull, it can be divided into two types.

Type A single shade ship. 2 ships. The bottom of the ship is slightly flat and the sides are upturned. Among them, A5 is located on the lower left side of the picture, which is more than half visible because of rambling, and it seems that there is one person standing on board; A9 is in the center of the picture, leaning slightly to the left, and half of the boat is crouched in human form.

Type B double shade ship. 14 ships. Because of the surface pollution of rock wall, only a small part of the left side of a10 can be observed. Most of these ships have buildings and some have flags. It can be divided into 2 subtypes.

The Ba ship has short vertical lines. 13 ships. Eight of them have flagpoles (a1-a4, a7, a8, a11, a13), 10 have buildings (a1-a4, a6, a7, a8, a11, a13, a14), and 7 have horizontal lines (a1, a3, a4), arcs (a6) and small squares (a8, a11-a13) under the bow; The arc may be a simplified shape of the sniper ship, and the small square is used as the anchorage (anchor). A12 is a ship under the fishtail (ladder). Although there are only hulls and short vertical lines on the line diagram, a closer look at the pictures shows that flagpoles and parts of buildings are still faintly visible.

1 ship (a10), type Bb, without short vertical lines on board. Located under the tree pattern, due to the serious pollution, a small part of the ship can be clearly observed. From other faint traces, the original ship should be complete, with flagpoles and buildings.

2.1.2 Building on Board

Most of Ba ships have buildings, most of which should be cabins and their ancillary buildings. According to the facade appearance of the building, it is divided into 3 types.

Type A near triangular shack type. There are 2 seats (a11, a13), one of which is incomplete. The slope roof can be seen on the facade, and the roof extends obliquely to the short vertical line of the hull. Short ridge, with ridge rafters.

Type B hanging mountain building. There are 7 buildings, of which 2 have roofs covered by boarding (a2, a14), 2 are slightly confused (a1, a6), and 2 buildings (a3, a4) seem to have an auxiliary rectangular building on the left side. It consists of hanging mountain roof and rectangular wall. A sloping roof with cornices sloping out of gables. The positive ridge is short, and there are rafters on the ridge.

Type C shaped rectangular building. 1 building. In the middle of the ship on the left side of the upper part of the picture (a6), it is a horizontal rectangular building, which is short and has two horizontal rows of small dots inside.

2.1.3 Flag

There are 9 flags (a1-a3, a4, a6-a8, a11, a13), of which 2 are incomplete due to cliff surface peeling (a1, a6), and 2 are partially illegible due to pollution and other reasons (a2). The flags fly to the left (a7, a8, a13), to the right (a3, a4), and to the bottom (a11); Some flags are in the form of waves when flying (a7), some flags are wider, and some flags are decorated with toothed lace at the top (a3).

2.2 Deer (b)

A total of 19 animals are concentrated in the middle of the picture. Among them, the bottom one shows a part (B10) in the picture, the middle one can faintly see a part (B13), 2 only show the back outline (B11, B15), and some deer's individual lines (especially the horns of the head) are not very clear. These deer are large and small, walking, with spots on their bodies, short tails and heads facing the left.

In zoological classification, deer belong to Chordate, Vertebrate, Mammalia, Artiodactyla, Ruminants, Deer. There are more than 40 kinds of deer in the world, and there are 9 general and 16 species of deer in China, including 7 species in the deer subfamily and 3 species in the deer genus of the deer subfamily, including sika deer, red deer and white-lipped deer. Deer subfamily is a medium and large deer, and there are many spots on the young deer, most families and genera disappear in adulthood, or only see in the tail, while sika deer remain all life. The deer bodies in Bayang petroglyph C are all spotted, which can be confirmed as sika deer.

Sika deer is a medium-sized deer with a body length of 140 cm - 170 cm, a shoulder height of 85 cm - 100 cm and an adult weight of 100 kg - 150 kg. A stag (stag) has horns and is usually divided into 4 forks. Female deer (doe) has no horns. According to the bifurcated horn pattern of deer head that can be clearly identified in Bayang petroglyph C, these deer are all male sika deer.

2.3 Human Head (c)

Two. They are located on the right side of the screen. It can be divided into two types.

Type A crown (C1). The upper human face wears an oblique crown, the crown top extends obliquely to both sides, and the lower edge of the crown is flush, slightly smaller than the head. The face is square with arc eyebrow, round eyes, and incomplete nose. It has a wide mouth, with two corners upturned, curved ears, Mandible proximal. The short neck is depicted under the head.

Type B flat top (C2). The lower face is square, and flathead with Arc eyebrow, spindle-shaped eyes, and a long triangular nose. It has a wide mouth, with two corners upturned. Arched ears are nearly semicircular on the upper side, with earlobes (or rings) on the lower side, and ear holes on the earlobes. The short neck is depicted under the head.

2.4 Wizard (d)

On the A5 single yin line boat at the bottom left of the picture, it seems that a person stands, with a big head, one hand raised and the other hand drooping, but the lines are incomplete. On the left side of the "Giant Fish Tail/Ladder", the A-type single shade ship (a9), half squatting in human form, the figure with his hands flat to both sides and his feet half squatting. Similar figures are generally identified as wizards in petroglyphs.

2.5 Vertical Eyes (e)

They are located on the upper side of the middle of the picture. Both eyes stand vertically and back, E1 is slightly lower than E2. The orbit is like two leaves, with sharp corners at the upper and lower ends, and the lower end bends to the outside, there are double circles of kernel and pupil in the orbit.

2.6 Hoof Prints (F)

They are located on the lower left side and the lower right side of the vertical eye respectively. Sculpture is reduced, the insole is curved with the shape of hoof palm and toe print, the bottom is deep and shallow, and the bottom surface is polished smoothly. F1 hoof prints have six toes, one toe is relatively large, and the hoof palm is small. F2 hoof print five toes, one toe is relatively small, the toes are open, and the hoof palm is larger.

The hoof prints of Bayang petroglyph C are five toes and six toes. Six-toed hoof prints can only be seen in some deformed animals, so they can be treated as five-toed hoof prints. Sika deer has four toes, the third and

fourth toes are developed, supporting the body weight, and the other two toes degenerate and become smaller, its hoof prints are usually double cloven hooves, so it can be denied as deer hoof prints. Common five-toed animals include primates (such as humans, macaques, orangutans, and gibbons), Ursidae animals and Felidae, as well as hedgehogs, pangolins, and anteaters. From the hoof palm, toe shape and toe column of Bayang petroglyph C, it is most likely to be a large animal like tiger.

2.7 Owl (g)

It is located slightly to the right in the middle of the upper part of the petroglyph. The owl stands on a dry column-type simple shelf, and there are three short columns on the base of the shelf, on which is a platform or horizontal pole formed by a horizontal line, and the left side is retracted. There are two bulges on the top of the owl's head, which are like ear feathers of high-eared owl and short-eared owl. Both eyes are obvious and have a sharp mouth. The body is nearly trapezoidal, with a row of three circular patterns on the belly and a claw on the lower part.

This pattern is similar to the bronze owl statue in Fuhao Tomb (M5: 785) (The Institute of Archaeology CASS, 1980) and the owl image on the bronze owl (Li, 2018) unearthed in Erlangpo Village, Shigu County, Shanxi Province. Among them, the head of the bronze owl in Fuhao Tomb has two ear-shaped feathers (Figure 5: 4), and the ear-shaped feathers of the stone drum owl are not protruding, but they are cast on the head in the form of patterns (Figure 5: 5). The three rings on the belly of the pattern of owl in Bayang petroglyph C can also be found in the two owls listed above. The two wings of the owl are represented by rings on both sides of the belly of the two copper owls, and cicada patterns are decorated in the middle of the rings of the bronze owl statue in Fuhao Tomb, which may be the later evolution of the image of the petroglyph owl.

Birds in the order owls are also commonly called owls, with a total of more than 130 species. The birds of this order have wide heads, short and thick mouths, hooked front ends, feathers on the front of the heads arranged in a face plate, and some species have ear feathers.

2.8 Pavilion (h)

1 seat. It is located on the upper left side of the screen, next to the human face. The pavilion stands on a horizontal line with both ends slightly tilted. This pavilion is a single-eaved round pavilion and pyramidal roof, with a large Lei Gong column on the top and a large roof slope. Tile ridge lines can be seen, eaves corners are warped, and six eaves columns (or gold columns) can be seen on the pavilion body.

2.9 Tree (i)

1 tree. It is located slightly to the left in the middle of the picture under b2 Sika Deer. The trunk is large in the middle and small at both ends, and the tree base is trumpet-shaped. The crown of the tree is large, with two layers of branches extending to the left and right sides, two branches in each layer, the top oblique and flat, and one fruit extending from each side.

2.10 Giant Fish Tail/Ladder (j)

It is located slightly to the right in the middle of the picture. The upper part is dovetail-shaped as a whole, like a ladder. It is also like separating the left and right caudal fins from the fish tail, with the fish tail in the middle and the fish body in the lower part, which is asymmetrical, bulging one side or abdomen one side.

In the article "Sending Soul and Sacrifice: Yunyang Daliang petroglyph from a Comparative Perspective", the author drafted it as a giant fish tail according to the pattern shape and the legend of giant fish in Bayang Gorge. However, from the tree pattern of Bayang petroglyph C, combined with the Tianzhu and the cosmology of Jianmu, Ruomu and Fusang in ancient China, the possibility that the pattern is a ladder or Tianzhu cannot be ruled out.

3. CRAFT AND AGE

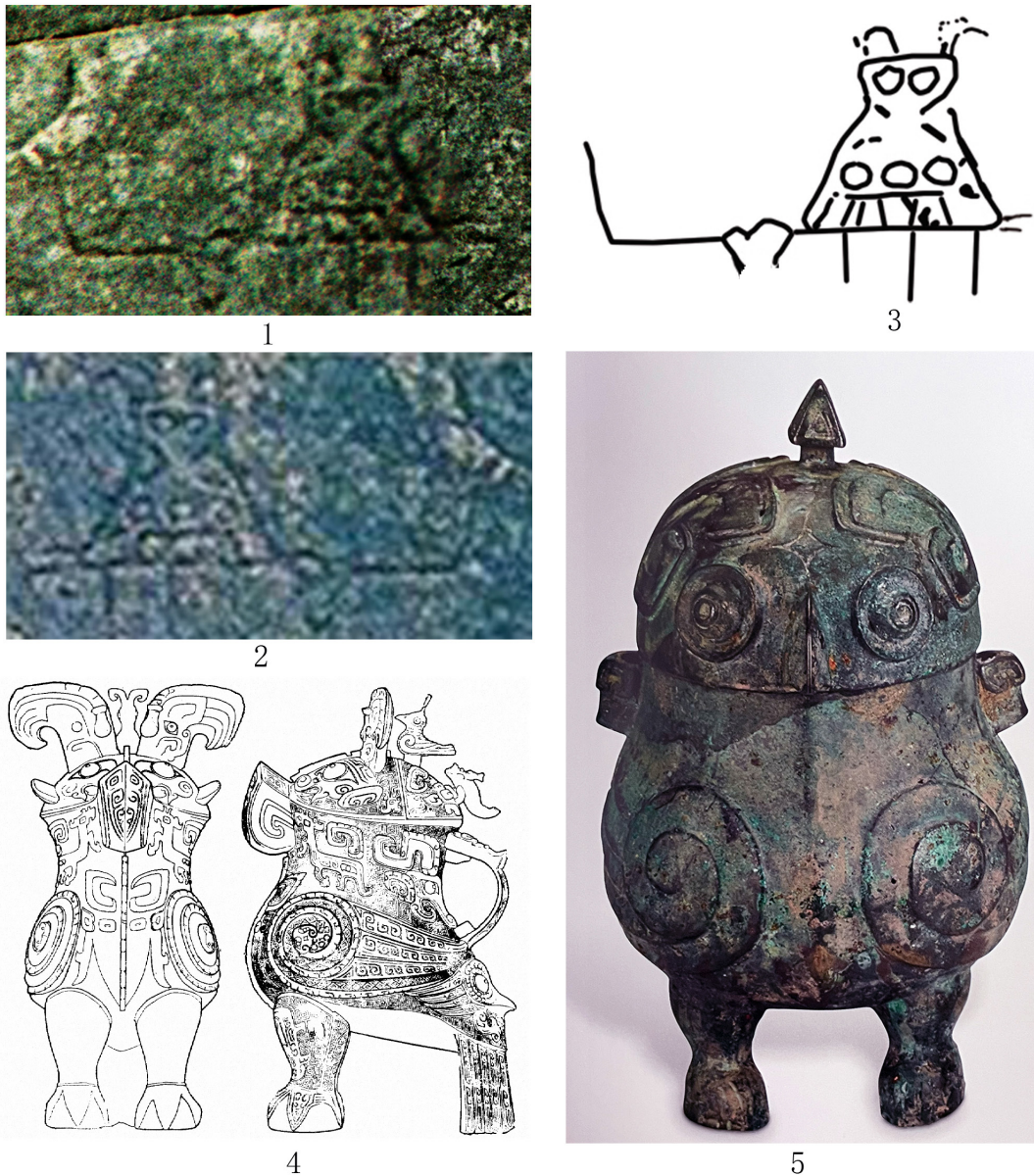


Figure 5: Owl and its comparison in Bayang petroglyph C (1. The owl in picture C; 2. The owl in picture B; 3. The line graph of owl in Bayang petroglyph C; 4. The bronze owl in Fuhao Tomb (M5: 785); 5. The bronze owl unearthed in Erlangpo Village, Shigu County, Shanxi Province (the two owls stand opposite each other)).

The picture making methods of Bayang petroglyph C can be divided into the following:

The first is the grinding method. That is to say, the outline is chiseled on the rock surface through stone tools or metal tools, and then the lines are formed through grinding. Generally, the chisel marks are deep and wide, and the inclined plane of the chisel marks is smooth. Most of the outline lines of boats and sika deer in Bayang petroglyph C are chiseled by this method (Figure 6: 1, 3).

The second is line engraving method. That is, lines are carved with stone tools or metal tools, but they are not polished. This method is adopted for the short vertical lines on some ship lines in Bayang petroglyph C (Figure 6: 2), and the edges of the lines are rough.

The third is the knocking and chiseling method. That is, irregular dots are cut on the rock surface with stone tools or metal tools. The spots on sika deer in Bayang petroglyph C are chiseled by this method (Figure 6: 4).

The fourth is land reduction method. That is, in the preset contour, the overall concave effect is formed by knocking and chiseling. In Bayang

petroglyph C, there are two methods of reducing land: not smoothing after reducing land and smoothing, the former is found in the eyes of the upper human face (Figure 6: 5), while the latter is generally found in the front door frame and animal hoof prints of the cabin on board. Among them, animal hoof prints form concaves cambered surfaces (Figure 6: 6), while cabin door frames are generally ground to horizontal planes (Figure 6: 7).

There are the following breaking or overlapping relationships among the composition elements of Bayang petroglyph C.

1. Giant fish tail/ladder (j1) broke the leg (b14) of a sika deer, the mouth (b17) of a sika deer, and one end of a A-type single shade boat (a9);
2. The tree (i1) broke the tail (b4) of a sika deer and the leg (b2) of a sika deer;
3. A sika deer (B14) broke the platform (G1) on which the owl stood;
4. The upper and lower sika deer on the left side of the vertical eye, the hind legs (B6) of the upper deer broke the back of the lower deer (B7).



Figure 6: Enlarged pictures of chiseled marks in Bayang petroglyph C (1. a3 stern diagram; 2. a2 bow diagram; 3. a6 figure of grid platform in the middle of ship; 4. b2 sika deer picture; 5. c1 human face picture; 6. f2 hoof print picture; 7. a8 cabin picture in the middle of the ship).

5. The flag of a ship on the upper right (a11) broke the hind legs and tail of a sika deer (b19);

6. The upper boat in the second row on the left (a6) broke the horn of sika deer below it (b11);

7. The flag (a2) on the upper left side broke the uppermost hull (a1);

8. The flag (a8) on the lower left side broke the uppermost hull (a4);

9. Two deer (b1, b2) on the left side of the tree broke the flag of the boat below them and the short vertical line at the stern (a7);

10. The rightmost upper boat (a13) broke the lower boat (a14).

Among the above-mentioned breaking relationships, there are two consecutive breaking relationships in two groups of petroglyphs: ① i 1 → b 2 → a 7; ② j1 → b 14 → g 1. Specifically, the sacred tree breaks the sika deer and the sika deer breaks the rib boat; Giant fish tail/ladder breaks sika deer, sika deer breaks owl bench. It can be seen that the sacred tree and giant fish tail/ladder are the latest, which can be seen from their rougher depictions than sika deer and boat. However, the owl and its bench have fuzzy lines, serious weathering, and are at the bottom of breaking relationship, so its age should be the earliest.

The rest are all broken relationships, with a total of 10 groups, including 1 group of Sika deer breaking ship relationships, 2 groups of ships breaking Sika deer relationships, 3 groups of ships breaking each other, and 1 group of Sika deer breaking each other. It can be seen that there is also a sooner or later relationship between sika deer, ships, sika deer and ships, which can be further verified by the different directions in which the flags on board fly. Generally speaking, a ship carved at one time should face one direction considering the wind direction, which is the basic logic that rock painters should follow. However, considering that the lines and carving techniques of sika deer and boat are consistent, we can still divide them into a large time period, and a small amount of sooner or later relationships revealed by breaking the relationship should be regarded as short-term time relationships. At the same time, although human heads, hoof prints, vertical eyes have not broken the relationship with other petroglyphs, they form a whole with sika deer

and boats in spatial layout, and their carving techniques are the same, so they should also belong to the same big period.

In addition, in view of the finest lines of pavilion (h) in petroglyphs, it is generally believed that this mature pavilion building will not appear earlier than the Eastern Zhou Dynasty, so we think it is the latest.

Based on the results of the above analysis, we can divide the petroglyphs into 3 groups: the first group is owl and bench, which should be the earliest one; The second group includes sika deer, boats, human heads, vertical eyes and hoof prints, which are slightly later in age, and there are some differences sooner or later between some petroglyphs; The third group includes giant fish tail (ladder) and trees, and the lines are slightly rough; The fourth group only sees pavilions, with delicate and shallow lines, and its age is the latest.

In terms of quantity and category, the second largest group is the main content of Bayang petroglyph C, and we focus on the age of this group. Specifically, the following points can be explained:

(1) Considering the age of the fourth group of pavilion buildings, the age of the second group of petroglyphs should be no later than the Eastern Zhou Dynasty.

(2) The second group of rib boats also appear in Daliang petroglyph A. Compared with the Bayang petroglyph C and the Daliang petroglyph A, the rib ship lines of the former are thinner, shallower and shorter; The spread flag is also different from the fish-shaped flag of the latter; The ridge form of the cabin on the former ship only inclines out of one-sided rafters, while the latter inclines out of cross-sided rafters; The front doors and windows of the former cabin are mainly ground reduced and smoothed as a whole, which is different from the latter's line engraving form; The hull of the former is mostly uniform, while the bottom of the latter is slightly flat and wide. Therefore, it can be considered that the second group of Bayang petroglyph C is earlier than Daliang petroglyph A, and the author has discussed and determined that the latter is roughly from Eastern Zhou Dynasty to Eastern Han Dynasty.

(3) The hull of Ba-type rib ship is outlined in two lines, thus forming a ship's rail with a certain height, which is obviously different from the

single-line rib ship in Daliang petroglyph A, and closer to the early rib ship on Sanxingdui Yubianzhang. However, its rail height is not as high as that on Sanxingdui Bianzhang, and its hull is more slender than it, so there should be a certain age difference.

(4) The heads of two people, square cheeks, and broad mouth, inherit the jade articles of Xiaojia roof culture (post-Shijiahe culture) (Jingzhou Museum, Hubei Cultural Relics and Archaeology Research Institute and Shijiahe Archaeological Team of Department of Archaeology, Peking University, 1999), and have similarities with the heads of bronze people unearthed from Sanxingdui Sacrificial Pit (see below for details). The crown cap on the top of the jade god face of Xiaojia roof culture is a nearly flat spire, although the bronze wares in Sanxingdui Sacrificial Pit have similar god faces, and the similar god faces are all flat-topped, so it is conferred that the god face of Bayang petroglyph C is about a transitional form between them.

(5) The tree-shaped petroglyphs are similar to the newly excavated Shenshu pattern (K3qw: 236) on the jade cong in Sanxingdui No. 3 pit in shape (see below for details) (Sichuan Cultural Relics and Archaeology Research Institute and the Academy of Cultural Relics and Information Management of Shanghai University, 2003), but their branches are slightly different. It is conferred that the ages between them are equivalent and slightly sooner or later.

(6) Vertical eye is the petroglyph that can accurately judge the age of the second largest group. Its cloud-shaped shape, binocular reverse side-by-side form and vertical eye direction are close to the double vertical eye on pottery at Erlitou Site in Yanshi, Henan Province, and it is also the only example that can be compared at present. The double vertical eye pattern of IVT22⑥:11 in Erlitou site (The Institute of Archaeology CASS, 1999) has the upper and lower canthus facing out (Figure 10: 6), while the lower side of Bayang petroglyph C is only in the shape of a cloud (Figure 10: 7), and the single vertical eye on pottery beans in the late Shang Dynasty at Zhen'an site in Fuling, Chongqing is sharp from top to bottom (Figure 10: 8) (Note: Unearthed from the Sondage of Protection and Investigation of the Three Gorges Project, collected at Fuling Museum, Chongqing at present.). Therefore, it can be conferred that the vertical age of Bayang petroglyph C should be between Erlitou culture phase I and Shierqiao culture.

To sum up, combined with the spread of horizontal and vertical patterns to Sichuan Basin, and considering the relationship between the second group of images, the age of the second group of Bayang petroglyph C can be enlarged to Erlitou culture to Erligang culture, that is, from the late Xia Dynasty to the middle Shang Dynasty.

The overall style of Bayang petroglyph C is realistic, and stag, boat, human head, pavilion, owl bird, etc. all imitate specific reference objects. Giant fish tail/ladder and vertical eyes are symbolic, expressing the whole image through parts, but the local objects are still realistic. There are many methods to make petroglyphs, such as grinding, line engraving, knocking, and chiseling, and land reduction. Among them, they are mainly made in the form of lines, with vivid and smooth lines and skillful techniques.

There are not many broken relationships among the elements of Bayang petroglyph C, and the existing broken relationships only overlap a very small amount of space, which shows that there is a simple planning of picture space. Bayang petroglyph C starts with a flat cliff surface, and the whole picture is rectangular in layout, with dense contents, which reflects the painter's ability to control space. The picture is based on the ship, which is distributed on the left, middle, right and up and down of the cliff surface, with the right side as the center of gravity, and the whole is like a fleet that goes hand in hand; Stag are concentrated in the middle of the picture, with the same direction and the dynamic feeling of collective walking; Owl birds, hoof prints, human heads, vertical eyes are located on the upper side of the middle part of the picture, which are related to the divine objects they express; Trees and giant fish tails/ladders are located at the bottom of the middle section of the picture, which is also related to the functions of this kind of petroglyphs we demonstrate below; The above-mentioned spatial layout based on functions reflects the deep thoughts of rock painters rooted in some primitive religion.

4. THE THEME CONNOTATION

Generally speaking, Bayang petroglyph C is a petroglyph with the theme of ship, deer, human head and vertical eyes.

4.1 Rib Boat

According to the author's analysis in the article "Sending Soul and Sacrifice: Yunyang Daliang petroglyph from a Comparative Perspective", the ship pattern in Bayang petroglyph C should be a rib ship, which can be found in petroglyphs from Egypt, Azerbaijan, Sweden, Finland, Siberia to the vast area along the Pacific coast. The significance of rib ships is as follows: first, from Southeast Asia to India, Azerbaijan and ancient Egypt, rib ships are loaded with the souls and remains of the dead, and rib ships are equivalent to sailing soul boats, with the aim of sending the dead to heaven. Second, the rib boat is a ritual boat for offering sacrifices to mountains and rivers, the "Mountain Sacrifice Map" (Figure 7) on Yuzhang unearthed from the artifacts pit of Sanxingdui Site (Sichuan Cultural Relics and Archaeology Research Institute, 1999) has teeth engraved on the lower mountain side, and three people stand on the top of the mountain; Rib boats are suspended in the upper two mountains, and there are 3 people standing on the top of the mountain with a flat crown (2 people at the end of the handle), from the content to be expressed in the whole schema, the rib boats should be tools for sending souls, and the "people" on the rib boats are human animals or their souls for offering sacrifices to rivers. Third, it was originally related to catching animals. Hikla, a Finnish scholar, pointed out that "the curved horizontal line has some upward marks, which are somewhat like crew members, in studying the boat-shaped motif of Finnish petroglyphs. The concept of boat-shaped motif was undoubtedly related to catching animals by boat at first. Vertical lines probably indicate hunters who took

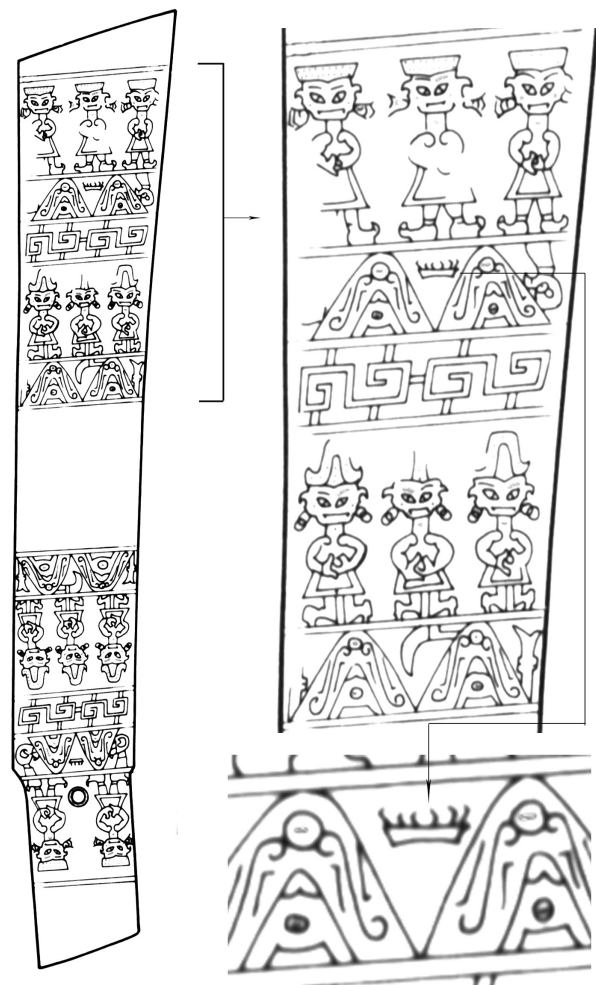


Figure 7: Rib boat of Yuzhang unearthed from the artifacts pit at the Sanxingdui Site in Guanghan, Sichuan province (K2③: 201-4).

part in hunting.” (Anna-lena Shikla, translated by Lu, 1997) However, he further pointed out that the boat-shaped motif discovered in Finland later is probably a symbolic description of super-natural representatives and a means of transportation leading to the supernatural world.

4.2 Sika Deer

With regard to plum blossom stag, combined with rib boat and wizard, we can basically deny the traditional view that the deer in this petroglyph is related to hunting, grazing or high yield. From the hunting point of view, the deer image of Bayang petroglyph C is different from the petroglyphs of bow bearers shooting deer in Yinshan, Helan Mountain and Siberia; At the same time, the petroglyphs, which are all stag, are different from the expression objects of grazing or high yield. The author thinks that we should find the third theory to explain the stag in Bayang petroglyph C.

In the Eurasian steppe zone, there are many deer stones, and typical deer stones are well-known because of the deer patterns carved by wires or concave carvings. Deer patterns on deer stones are divided into figurative deer, bird head (beak-shaped deer mouth), deer-shaped deer, and all of them have antlers (Figure 8: 1). Some deer stone tops are engraved with human heads. Deer stones are mostly erected next to “Kleksu” (a kind of stone sacrificial building with walls, usually on tombs) or tombs, which prevailed in the Bronze Age. Wang Bo thinks: “Deer stone may be a vertical stone carving used to express the communication between heaven and earth and people, standing it in a cemetery can not only have the significance of worship and commemoration, but also play the role of witchcraft” (Wang, 2015). Carvings such as jade deer are also widely found in the tombs of high-grade nobles in Yin Ruins. Animal patterns like animal faces prevailed on ritual vessels such as bronze tripods in Shang Dynasty. Now it is generally believed that “casting tripod elephants” has the significance of helping to communicate with heaven and earth, and

there are also a small number of deer patterns. For example, the deer square tripod unearthed from Gangwang Mausoleum in the northwest of Yin Ruins site is decorated with stag animal faces in the center of its four sides and deer head patterns with horns on its four legs (M1004: R1751) (Editorial board of the Complete Collection of Bronze Wares Unearthed in China, 1997), the position and number of stag decorations in this tripod imply its unusual significance.

In the tombs of Chu culture in the Eastern Zhou Dynasty, lacquerware of lying deer with horns was unearthed, and one or two pairs of antlers were often inserted on the top of the head of the town tomb beast and the waist of the bird. In addition, a large number of antlers buried alone were also found (which should be left after the lacquerware of the town tomb beast rotted and did not exist) (Figure 8: 2-4). Luo Yunbing identified these antlers (Luo and Li, 2017), and thought that most of them were sika deer antlers and a few were elk antlers. On the one hand, these deer and antlers are related to the level of funerary people; On the other hand, because the antlers of stags fall off seasonally and regenerate, people think that stags and their antlers have the ability to guide the souls of the dead to ascend to heaven and regenerate.

The ancients have long recognized the characteristics of stag’s horns. *Shuowen*: The stag, the summer solstice to solve the horn”. Modern scientific research has found that completely ossified antlers fall off from pedicle in spring, which takes about 10 days; After that, the new antlers began to regenerate from the healed horn stalk, and new and complete antlers could grow completely in more than 90 days. It is found that the regeneration of antlers depends on the regeneration genes in PMC4 cell population. Researchers transplanted antler tissues at different stages into nude mice, and nude mice formed antler-like cartilage tissues after 45 days (Tao et al., 2023). This study explains the secret of antler regeneration, and it is reasonable that antler regeneration ability was

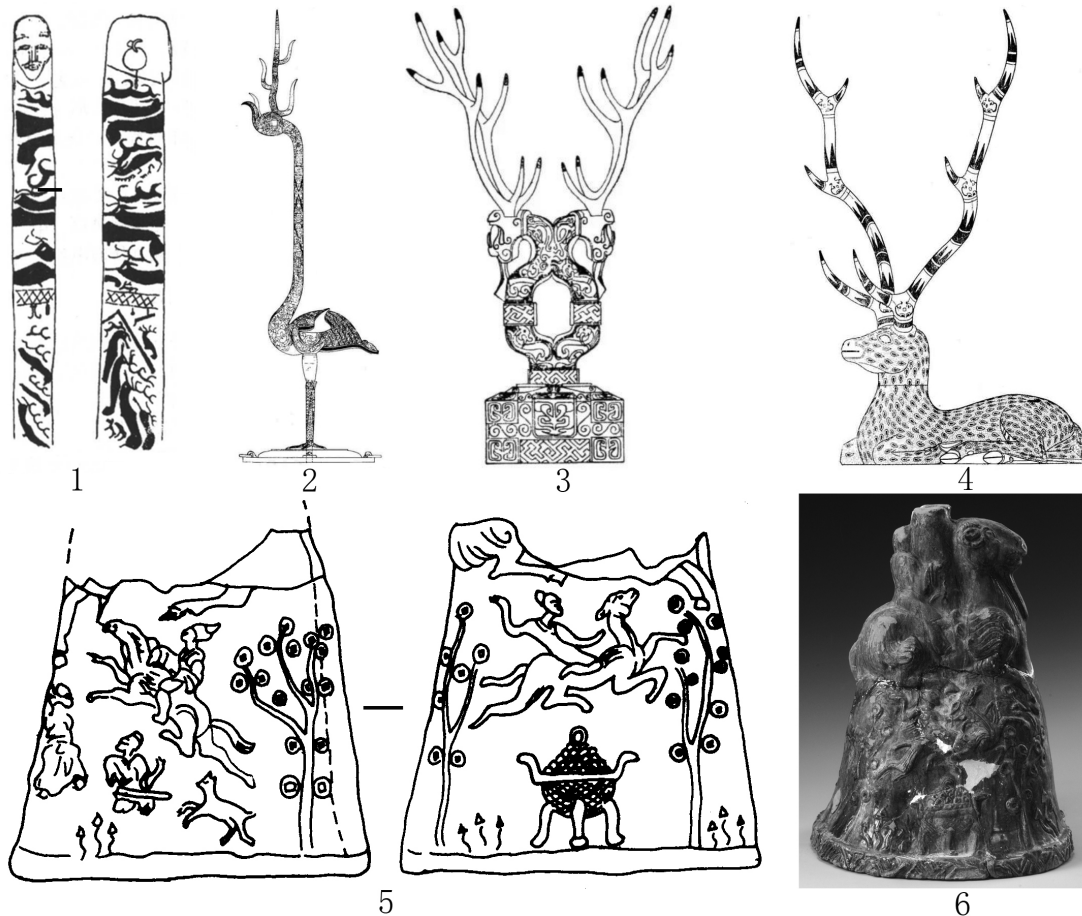


Figure 8: Deer stone, deer lacquerware of Chu culture, immortal riding deer pattern on the money tree (1. Deer Stone No. 14 in Wushijin wuweier, Mongolia (Quoted from Feng, 2002); 2. Antler Crane in Zenghouyi Tomb, Hubei Province (E. 37) (Hubei Museum, 1989); 3. Tomb Beast in Lujiao Town, Yutaishan Cemetery, Jiangling, Hubei Province (M174:10); 4. Lacquer Deer and Antlers in Zenghouyi Tomb, Hubei Province (E. 113) (Hubei Museum, 1989); 5. Fairy riding deer in pottery cash cow seat in Lantern Tomb, Zhongxian County, Chongqing (M3: 4) (Chongqing Cultural Heritage Research Institute and Heritage Management Institute of Zhongxian, 2019); 6. Green glaze cash cow seat in Laochong Tomb Group, Zhongxian County, Chongqing (Chongqing Cultural Relics and Archaeology Research Institute and Chongqing Cultural Heritage Protection Center, 2010)).

worshipped as a sacred force by the ancients.

The ancients incorporated the regenerative divine power into the belief of resurrection from the dead, and the scene of resurrection is usually reflected in the belief of ascension. In folklore, “antlers reach heaven” is one of the typical mythical motifs of communication between human world and heaven. In Northeast China and Siberia, antlers are considered as the repository of shaman patrons and the reliance of shaman souls. In the “*Legend of Deer God*” of Oroqen nationality, Deer God lies in the distant horizon, and its many antlers extend to the sky. People can live a better life in the sky by following the huge antlers of deer (Said and sang by Mo, translated and edited by Meng, edited by Wang, 1986). In the shaman costume of northern nationalities, antlers are a common kind of divine hat. In Hezhe and other ethnic minorities, the number of antlers of God Hat is divided into 6 grades, while the shaman’s grade is divided into high and low according to the number of antlers of God Hat (Wang and Tian, 2013). Archaeological discoveries have found antlers in many important prehistoric sites, and the excavation of Luojiaba site in Xuanhan, Sichuan Province in 2021 also found that antlers and Bu Jia were buried in the same tomb. A large number of antlers have been unearthed in the newly discovered sacrificial pit at Sanxingdui site and Jinsha site in Chengdu, which may be related to sacrificial activities after research. On some pottery cash cows and stone Que in Sichuan and Chongqing in Han Dynasty, a pattern of immortals riding deer to heaven prevailed (Figure 8: 5, 6). In Taoism, immortals often ride dragons, tigers, and deer to ascend to heaven, especially deer.

It can be seen that in the eyes of the ancients, stag or stag antlers have the significance of guiding the soul to ascend to heaven and resurrect the soul.

4.3 Hoof Prints

Animal hoof prints are distributed in grassland areas in northern China, coastal areas, and Guizhou areas in southwest China, but clear footprints like Bayang petroglyph C are rare.

All kinds of hoof prints of animals, mentioned by Li Daoyuan in the Notes on *Water Classics* in the Northern Wei Dynasty, have horse traces in Qinghai, Shanxi, Shandong, Sichuan, and other provinces today; There are deer traces in Mongolia, Henan, and other provinces; There are dog tracks in Hunan. Animal hoof print petroglyphs are usually regarded as related to hunting, fertile witchcraft, reproductive worship, vulva theory and ancestor worship. The deer in Bayang petroglyph C are all male sika deer, and it is impossible for tigers (bears) represented by hoof prints to capture only a single male deer. From the footprint type, tigers and bears are not many in nature, and they are not the objects of human hunting and keeping. This kind of footprint is unlikely to be related to the high yield and proliferation of animals. The main basis of vulva theory is that there are some similarities between hoof prints of most animals and vulva, and these hoof prints are often cloven-hoofed herbivores. The hoof prints of Bayang petroglyph C are very realistic and belong to strange-hoofed animals, which are difficult to contact with vulva in shape. With regard to ancestor worship, referring to the myth of “tracing and feeling pregnant” in ancient China, it mainly expresses the ideas of “God’s destiny”, which does not match the overall connotation of Bayang petroglyph C.

Tang Huisheng thinks that animal hoof prints are a kind of patterns or symbols that pass through the sky, considering the structural scenes that animal hoof prints appear together with caverns and concentric circles symbolizing the sun and the sky, and human faces symbolizing wizards or gods (Tang, 2011). Although according to the recent animal hoof prints and folk customs recorded in the literature, animal hoof prints have different connotations in different scenes, which should not be explained in a single mode, the author still agrees that it is related to Tongtian in combination with the specific scenes of Bayang petroglyph C and the beast represented by hoof prints. Studies have shown that in the shaman world, spiritual animal assistants are the source of shaman’s sacred power; In the upper, middle and lower worlds expressed by shaman culture, only animal assistants can easily cross the barriers of different worlds and carry shamans everywhere. “The animal assistant presented in trance is closely related to the animal prototype in reality. The higher the animal prototype ability, the greater the power of the

animal assistant” (Liu and Naran, 2021). In the bronzes of Shang culture, there are not only various tiger shapes, but also various abstract animal faces based on tiger heads. Many researchers have discussed that animal faces have the significance of carrying wizards to communicate with heaven and earth. From this point of view, the tiger hoof print in Bayang petroglyph C should express that divine animals have left the ground to go or reach heaven with wizards.

4.4 Vertical Eyes

petroglyphs related to “God” are a pair of eyes composed of 2 vertical eyes. The independent eye patterns on pottery and bronze wares discovered in archaeology can be divided into 2 categories: one is horizontal or oblique, and the other is vertical.

There are many horizontal and oblique eye patterns on pottery. The shoulder of a pottery mouth statue in Erlitou Culture Phase II of Erlitou Site in Yanshi, Henan Province is decorated with cloud-shaped eyes (Figure 9: 1) (Erlitou Archaeological Team of The Institute of Archaeology CASS, 1984). There is a so-called “minister” pattern on the shoulder of pottery unearthed from Jingnan Temple site in Jiangling, Hubei Province during the summer solstice and early Shang Dynasty, which is actually an oblique cloud-shaped mesh pattern (Figure 9: 2) (Jingzhou Museum and Department of Archaeology and Peking University, 1989). Two cloud-shaped patterns (T8④:80, T3③:59) (Edited by Yangtze River Water Resources Commission, 2002) in Lujiahe culture stage were found at Lujiahe site in Yichang, Hubei Province, which were found on argillaceous pottery pots or urns (Figure 9: 3, 4). A pottery jar (possibly a chime) unearthed on the 4th floor of Xianglushi Site in Changyang, Hubei Province also has a cloud-shaped horizontal eye pattern on its shoulder (Figure 9: 7) (the Archaeological Team of Geheyan, Qingjiang, Hubei province, 1995; the Archaeological Team of Geheyan, Qingjiang, the Relics and Archaeology Institute of Hubei province, 2004). The shoulders of three high-necked and small-bottomed statues (SH9:72, 142, 42) in Chenggu Baoshan Site, Shanxi Province have hook-cloud-shaped horizontal eyes (Figure 9: 5, 6), among which one has square eyes (SH9:42) and the other two are circle-shaped (Antiquities and Museology Academy of Northwest University, 2002). A trumpet-shaped ring foot of a high-handled bean excavated in Sanxingdui site in Guanghan, Sichuan Province in 1980 has a cloud-shaped horizontal eye pattern (80BaT1②: 36), which belongs to the second stage of Sanxingdui culture (Heritage Board of Sichuan province, Sichuan Museum and Cultural Center of Guanghan, 1987); Qiu Shiyong and Guo Jingyun provided another photo (86GSDAT2②: 36) with a hook-shaped horizontal eye pattern on a high-handled bean, but the annotations provided by them did not match this one (Qiu and Guo, 2022). At present, the horizontal eye pattern on bronze wares can only be found in the sacrificial pit of Sanxingdui Site in Guanghan, Sichuan Province (late Shang Dynasty). Rhombic eyes and almond eyes can be seen on sculptures such as villains in Sanxingdui bronze altar (Figure 9: 11), Silux statue of snakes in the middle of bronze altar (K2③: 296), and kneeling figure at the top of another bronze altar (Figure 9: 10), among which the first two are located on the outside of legs, forming a pair of oblique eye patterns (Sichuan Cultural Relics and Archaeology Research Institute, 1999). There are convex eyes, eye bubbles and independent eye ornaments unearthed from Sanxingdui Site and Jinsha Site (Figure 9: 8, 9, 12-14), among which the latter can be divided into 2 categories: diamond eyes and hook clouds (Chengdu Cultural Relics and Archaeology Research Institute, 2004), which are strongly related to the implication expressed by horizontal eyes and oblique eyes. From the above situation, the age of Gouyun-shaped horizontal patterns on pottery is mainly concentrated from the late Xia Dynasty to the early and middle Shang Dynasty, and the age of horizontal patterns on bronze ware is from the late Shang Dynasty to the early Western Zhou Dynasty. They probably spread from Erlitou culture to Sanxingdui culture and Twelve Bridges culture. One route is to enter Chengdu Plain along the Three Gorges of the Yangtze River, and the other route is to enter Chengdu Plain along the Hanshui River Basin.

Vertical eye lines are rarely found, but they have a longer history. Double vertical eyes were first seen in pottery masks in sacrificial remains about 7, 000 years ago at Beifudi Site in Yixian County, Hebei Province. The eyes of the masks formed an outer “eight” shape (Hebei Cultural Relics and Archaeology Institute, edited by Duan, 2007), which

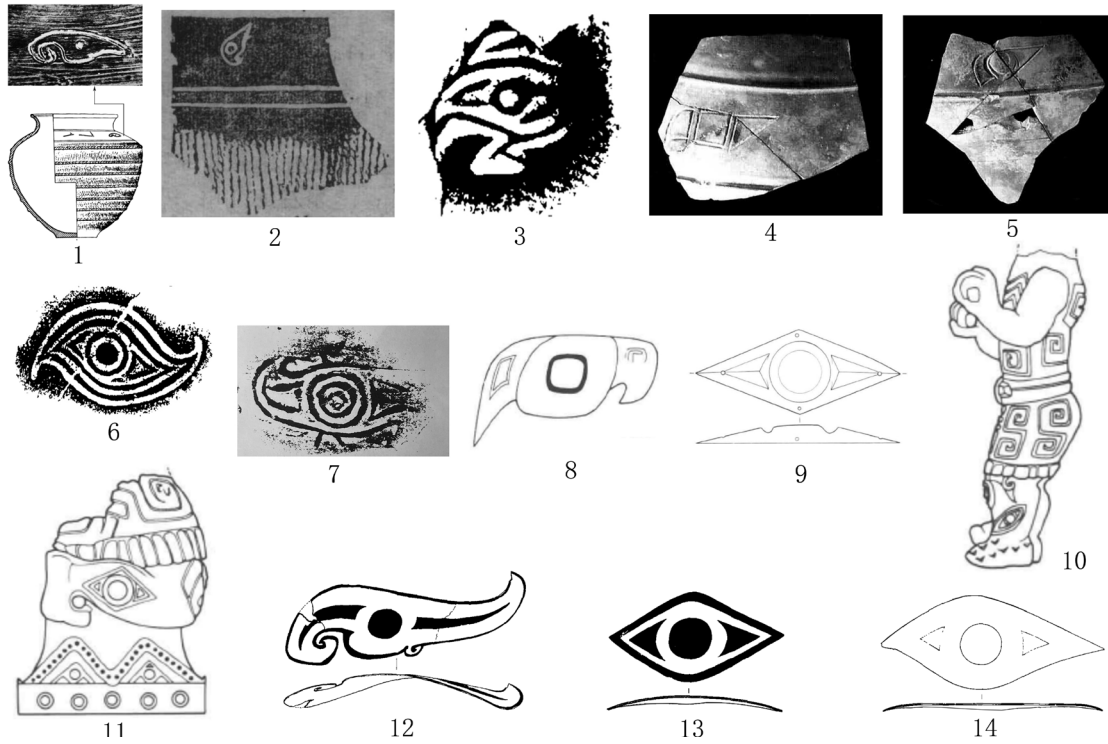


Figure 9: Unearthed horizontal grain patterns in various regions (1. Erlitou Site in Yanshi, Henan Province (81IIIT22⑤): 2); 2. Jingnan Temple Site in Jiangling, Hubei Province; 3. Lujiage Site in Yichang, Hubei Province (T8④: 80); 4&5. Pottery pieces in Baoshan Site in Chenggu, Shaanxi Province (SH9:72 and 42); 6. Lujiage Site in Yichang, Hubei Province (T3③: 59); 7. Xiaglushi Site in Changyang, Hubei Province (T24④: 71); 8&9. Eye decorations at the Sanxingdui Site in Guanghan, Sichuan (K2③: 214-2 and K2③:202); 10&11. Eye-shaped decorations on bronze figures in the Bronze Temple of the Sanxingdui Site in Guanghan, Sichuan (K2②: 143-1 and K2③: 296-1); 12-14. Copper eye shaped decorations unearthed at the “Meiyuan” site of Jinsha Site in Chengdu, Sichuan (2001CQJC: 393, 692 and 1272)).

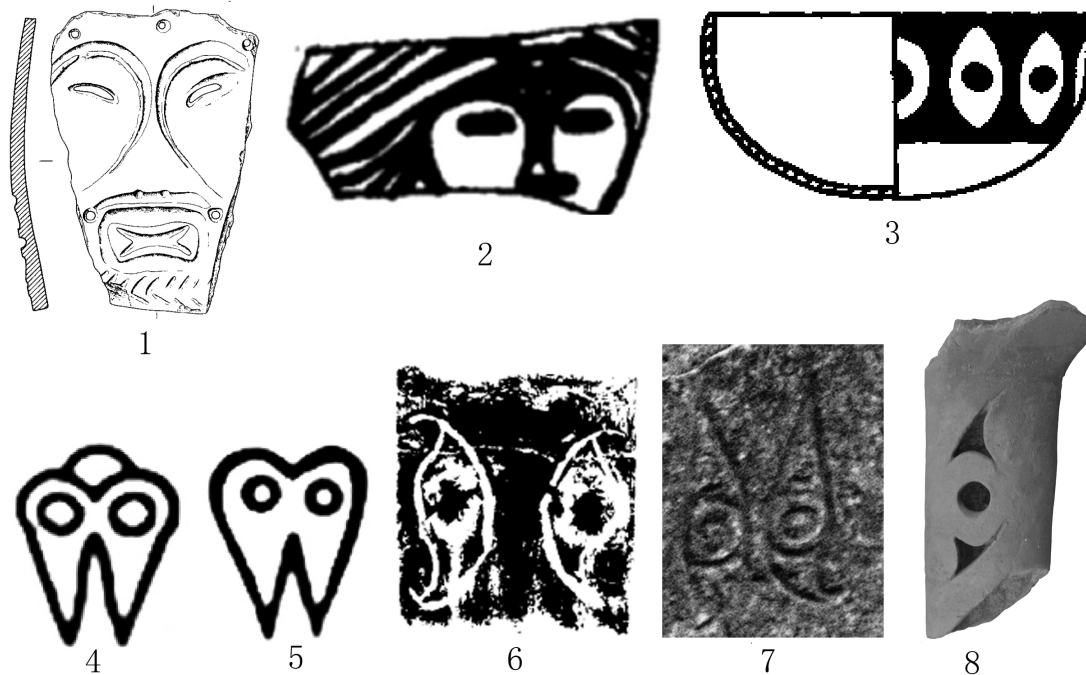


Figure 10: Vertical eye patterns found in various regions (1. Vertical eye pattern pottery mask at Beifudi site in Yixian county, Hebei province (F2: 1); 2. Vertical eye pattern painted pottery at Majiayao culture; 3. Painted pottery bowl at Dadiwan in Qin’an, Gansu province (H235: 7); 4&5. Double vertical eye pattern in Chifeng petroglyph in Mongolia; 6. Pottery eye pattern at Erlitou site in Yanshi, Henan province (IVT22⑥:11); 7. Double vertical eye pattern (e1, e2) of Bayang petroglyph C; 8. Hollow vertical eye patterns on pottery beans/lanterns unearthed at the Fuling Zhen’an Site in Chongqing in 1996).

had the embryonic form of vertical eyes (Figure 10: 1). The painted pottery bowl (H235: 7) of the second phase of Dadiwan site in Qin’an, Gansu Province (Banpo type in early Yangshao culture) is decorated with apricot-shaped vertical eyes (Figure 10: 3) (Gansu Cultural Relics and Archaeology Research Institute, 2006). Since then, water drop-

shaped vertical eyes have also been seen on painted pottery of Majiayao culture (Figure 10: 2). Water drop-shaped vertical eyes can also be seen in petroglyphs in the Far East of Russia, stone pillars of Okunev culture, Caracol culture and Mareshevo culture, face paintings on stone tombs, and pottery of Wozniesenovka (Xiao and Zaika, 2017). Vertical

eye patterns are also found in petroglyphs in Mongolia (Figure 10: 4, 5) (Quote from Xiao and Zaika, 2017). After that, independent double vertical eye patterns appeared on the pottery pieces (IVT22⑥:11) of Erlitou Site in Yanshi, Henan Province (Figure 10: 6) (The Institute of Archaeology CASS, 1999). Vertical eyes are also found in archaeological sites in the Three Gorges area, and hollowed-out vertical eyes are found on the high-handled pottery bean handle of Zhen'an site in Fuling, Chongqing (Figure 10: 8), which are only single eyes. At present, the excavation report of high-handled pottery beans in Zhen'an site has not been published, but subsequent archaeological excavations show that the earliest remains of the site are in the early stage of Shidiba culture (a. Archaeological Team of the Three Gorges of Beijing Cultural Relics and Archaeology Research Institute and Fuling Museum, Chongqing, 2003; b. Bai and Li, 2007). As far as the above situation is concerned, the vertical purpose has a long history. After entering the Xia and Shang Dynasties, it followed the independent transmission route of horizontal purpose and oblique purpose and entered the Three Gorges area. The vertical eye of Bayang petroglyph C is pointed at the top and hooked at the bottom, which has a transitional form between the vertical eye of Erlitou site and Zhen'an site, and is obviously influenced by Erlitou culture.

Vertical eyes always remind us of "vertical eyes" in literature. According to the literature, the ancestor of Shu people is longitudinal, Yang Xiong's *Shu Wang Ben Ji*: "The first name of Shu is Can Cong, the descendant is Bai Fu, and the latter is Yufu" (Yang, 1993), and Chang Qu's *Huayang Guozhi Shu Zhi* "There is Shu Hou Can Cong, whose eyes are longitudinal, and he begins to be king. Death is a sarcophagus stone coffin, which is followed by Chinese people. Therefore, it is common to think that stone coffins are longitudinal tombs" (Chang, 1998). "*Lu Shi Qian Ji IV*": (Shu Shan Shi) "It started in Can Cong, Pai Yu, Yu Fu, each hundreds of years old. . . Can Cong, longitudinal eyes, Wang Qu" (Luo, 1936). These all talk about the ancestor of Shu as Can Cong, and vertical eyes are its uniqueness. According to Mr. Yu Weichao, the three masks of animals with sudden eyes unearthed from Sanxingdui No. 2 Sacrificial Pit "have the characteristics of vertical eyes" and have a special status, which are the ancestors of Shu people (Yu, 1997). Investigating the original meaning of the word "vertical", *Guang Yun* is "horizontal, vertical and horizontal", *Shi Qi Feng* records "balance from (vertical) its acre", and *Lei Pian* holds that "east and west are balanced, north and south are from (vertical)" (Sima, 1986). It can be seen that vertical is the direction perpendicular to horizontal. In three-dimensional space, there are two directions perpendicular to the horizontal plane. One is perpendicular to the azimuth on the horizontal plane, and the other is perpendicular to the upper and lower levels on the elevation. The copper animal face of Sanxingdui Sacrificial Pit is about the first kind of "vertical eye"; In the second case, represented by the vertical eye of Bayang petroglyph C and the vertical eye on pottery, it is the eye opposite to the horizontal eye we see every day, and it is the standard vertical eye.

Textual research on the creation myths such as *Genesis* of Naxi nationality (Lijiang National and Folk Literature Investigation Team of Yunnan province, 1960), *Brother and Sister Passing on Human Beings* of Hani nationality (Liu, 1983), *Cham* of Yi nationality (Edited by Guo and Tao, 2016), and the creation epic of *Axi's Pioneer* of Axi Honghe (National and Folk Literature Investigation Team of Yunnan province, 1959), which is related to Yi nationality, all have records of straight-eyed people and horizontal-eyed people. Straight-eyed people usually symbolize monsters, blindness and evil, while horizontal-eyed people symbolize God, culture, and purity. However, after investigating the time series of events described by straight-eyed people and cross-eyed people, especially the Yi people's one-eyed people era-straight-eyed people era-cross-eyed people era or blind people era-straight-eyed people era-crickets' cross-eyed people era-chopsticks' cross-eyed people's creation Shinhwa, Japanese scholar Ito Kiyoshi believes that the abnormal eye shape symbolizes a more ignorant and uneducated era, and cross-eyed people can represent culture (Japan]Seiji Ito, 1982). Yin Rongfang further believes that "'vertical-eyed man' or 'straight-eyed man' is a symbol of chaos", which is an era before the creation of calendar (Yin, 2010). Combined with the literature on the "ancestor" of Can Cong, it can be considered that the vertical-eyed petroglyphs probably represent an earlier ancestor god-ancestor god.

Moreover, in the myth of straight-eyed people, their offspring are often non-human animals such as wild boars, apes, and snakes. In prehistoric

jade articles in China, it is common to carve the "human face" in which people and animals are combined, and some experts regard it as "the face of God's ancestors" and "the spirit of God's ancestors" (Deng, 1998). During the Xiaojia roof culture period, the unearthed jade articles related to human faces can be divided into three categories: one is the human face or animal face with fangs, which also extends the so-called "curved angle" decoration to both sides, actually a part of the body of birds and animals (Figure 11: 1, 2); The second category is the head of a man with a flat cap, no fangs, "curved angle" and other decorations (Figure 12: 1, 2); The third type is long-necked human faces or double faces with pointed caps. Although the above-mentioned first type of jade carving with animal characteristics has no vertical eyes, it should be the legendary image of the ancestor god, the second type of human face is the image of the ancestor god to be demonstrated below, and the third type is the image of wizards or other clergy.

There are many records in "*Chu Ci*" that animals are "longitudinal eyes", and "*Evocation*" and "wolves follow their eyes and come and go." "*Big move*", "The head of the pig is vertical, and it is only hair" (Lin, 2009). The first phase of Erlitou site has double longitudinal patterns, and the second phase also has turquoise dragon-shaped decorations with vertical eyes (Figure 11: 4) (The Institute of Archaeology CASS, 2014). Pottery pieces unearthed in the late stage of the second phase of Xinzhai Site in Xinmi, Henan Province also have animal face patterns decorated with double vertical objects (Gu, 2000), and most commentators think that the animal face is a faucet pattern (Figure 11: 4). Considering that the Xia people worshipped dragons, and later the Chinese nation also took dragons as totems, so-called "descendants of dragons", we think that the vertical eye pattern of Erlitou culture probably also represents the traditional ancestor god of Xia people, which can be called "totem ancestor god" because of its combination of ancestor god and totem.

Sanxingdui culture in Sichuan Basin and the later Twelve Bridges culture circle (including Twelve Bridges culture centered on Chengdu Plain, Shidiba culture in eastern Sichuan Basin, Baoshan culture in southern Shaanxi and Shidiba culture in western Hubei) are all influenced by Erlitou culture, among which the double vertical eye patterns should come directly from Erlitou culture, while the three convex animal ear bronze masks (Figure 11: 5-7) (Sichuan Cultural Relics and Archaeology Research Institute, 1999), whose convex eye is another form of "vertical eye" influenced by Erlitou culture, and the animal ear has the tradition of jade carving ancestor god of Xiaojia roof culture, which is an animal totem ancestor god of local early Shu people. Some scholars believe that the mask of convex eyes and animal ears is the supreme god sacrificed by Sanxingdui people-the sun god. However, we know from the records of oracle bones that businessmen believe that living mortals can't directly communicate with "God", and only after the death of Yin Wang can they "guest the emperor" and return to heaven to serve "God"; "God" does not directly contact with living mortals, but brings disaster or happiness through the souls of the first princes and kings. After death, Yin kings, that is, "first kings" and "first public", are the only channels for kings to contact "God", so the objects of Yin people's sacrifice are mainly ancestors rather than "God". Even in the Western Zhou Dynasty, it was the ancestors who were able to become the victims in the form of "image design", such as "*Historical Records Zhou Benji*": "King Wu sacrificed at the end. Looking at soldiers in the east, as for Mengjin. For the king of Wen, carrying cars and Chinese troops" (Sima, 1999). On the square altar surface of Sanxingdui No. 8 pit, there are 13 portraits with different costumes and postures, among which four lux are mainly displayed on the altar surface, carrying derrick bars on their shoulders, and lifting huge beasts; There are four men of God with sudden eyes in high crown and fine clothes, with animal ears and fangs in their mouths, sitting on the square Yuntai (Gong, 2022). These four gods with sudden eyes, animals, ears, and fangs are the ancestor gods of Sanxingdui people, and their scenes and images are somewhat similar to those of King Wu's eulogy.

To sum up, considering that the vertical purpose of Bayang petroglyph C is highly similar to that of Erlitou culture, we believe that it should be the symbolization of the ancestor God of rock painters, and its main function is "protection".

4.5 Human Head

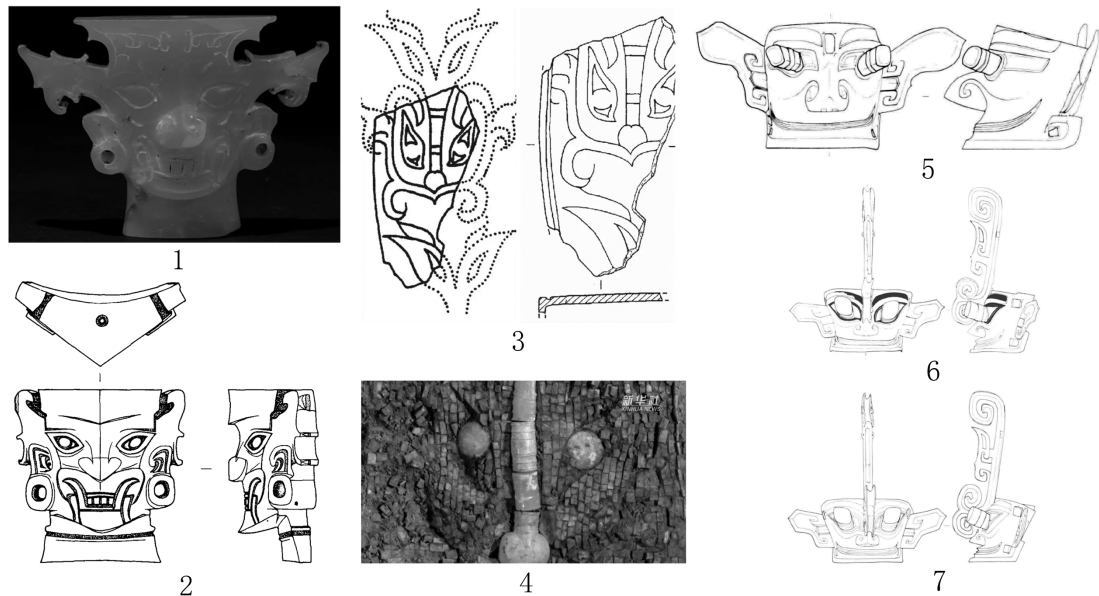


Figure 11: Ancestral god face and totem ancestral god (1. Jade God Face of Tanjialing, Tianmen, Hubei Province (W9: 7); 2. Jade God Face of Xiaojiawuji Site, Tianmen, Hubei Province (W6:32); 3. Animal Face Pattern and Restoration Map on Pottery Pieces of Xinzhai Site, Xinmi, Henan Province (99HXXT1H24: 1, 99); 4. Turquoise Dragon-shaped Decoration Head Overlooking at Erlitou Site, Yanshi, Henan Province (VM3: 5); 5. B-type Animal Mask Unearthed from Sanxingdui Site, Guanghan, Sichuan Province (K2②: 148); 6, 7. A-type Animal Mask Unearthed from Sanxingdui Site, Guanghan, Sichuan Province (K2②: 142, 144)).

The heads of 2 people are clearly and vividly depicted, and the ecological appearance is realistic, which is the same as the real person. In addition to the above-mentioned jade carving of the ancestor of fangs, the second type of jade carving heads (Figure 12: 1, 2) are also found in the urn coffin of Xiaojia Roof Site in Shijiahe, Hubei Province. Most of these jade carving heads are flat crowns, with ornaments hanging in the ears, long and wide mouths, slightly pointed chins and a neck carved below. Jade experts usually refer to this kind of jade and the above-mentioned “ancestor God” face as “God Ancestor Face” (Deng, 1998), that is, ancestor God ornamentation. The head portrait of Bayang petroglyph C is similar to it on the whole, and should have a certain inheritance relationship, except that there is no ornament and square jaw.

The No. 1 and No. 2 sacrificial pits of Sanxingdui Copper Site are standard human masks and human heads, which are similar to the second type of human face jade carving of Xiaojia roof culture (Figure 12: 6, 7); The third category is a complete portrait of standing, kneeling or sitting, usually holding ritual vessels and sacrificial vessels, and the main body should be wizards, sacrifices and other clergy. Human masks and human heads should be inserted on some wooden brackets, which should be sacrificed as objects, representing the general ancestors of different times or tribes. Because of the change from abstract to figurative from convex-eyed animal ear mask, human mask, and human head portrait, we think that the ancestor god represented by human mask is earlier than that represented by human head portrait.

The head portrait of Bayang petroglyph C is closer to the head portrait unearthed from Sanxingdui Sacrificial Pit, which can be roughly divided into three categories: head portrait with crown (some crowns are decayed with organic matter and tip holes on the top of the head), head portrait with flat top and head portrait with dome. The heads of Bayang petroglyph C and Sanxingdui Sacrificial Pit have the characteristics of garlic nose, wide mouth, square face, ear holes and inward retraction on both sides of the lower neck. Among them, the oblique crown figure and flat crown figure in Bayang petroglyph C are close to the flat crown figure and flat crown figure of Sanxingdui Site in terms of modeling ideas and styles.

The pattern that the heads of Bayang petroglyphs are arranged up and down, and the two heads form a group, should be related to some fixed structure program at that time. 2 horizontal rows of skull-like petroglyphs can be seen in the petroglyphs in the Far East of Russia (Xiao and Wang, 2022) and the Saka-Aliang petroglyphs in the lower reaches of the left bank of Heilongjian (Xiao and Wang, 2022); In Zhongwei

petroglyphs in Ningxia, vertical face petroglyphs are common (Figure 12: 3, 4) (Zhou, 1991), and these petroglyphs often show the difference between hair, vertebrate bun and crown cap, which probably represents gender differences and should represent the image of ancestors of men and women.

4.6 Owl

Owls are usually regarded as “unlucky birds” and “unfilial birds”. But in Xia and Shang Dynasties, owls were regarded as sacred things. In Shang Dynasty, birds were regarded as totems, and owls were regarded as objects of worship. Important sacrificial ritual vessels, such as bronze, bronze and bronze, were made into owl shapes or added as decorative patterns. According to statistics, among the 51 bronze containers with good animal shapes and ornamentation in Shang Dynasty, there are 33 owl birds, accounting for the vast majority (Yu, 2019). As early as the Hongshan culture period, owls appeared in the form of jade articles. The academic circles have the following explanations for the owl-shaped vessels in Shang Dynasty: the owl is related to the military punishment and symbolizes the victory of the war; The owl is the incarnation of the sacred goddess; Owl is a brave god of war and has the function of avoiding soldiers; Owl is the totem worship of Shang nationality. However, some researchers pointed out that owl is a bird of prey related to night, dream, and death, so people are full of awe of it, which leads to various related worship; Since owl-shaped objects are usually found in tombs, these objects may all have the function of tomb beasts to ensure the safety of “long nights” in life (Liu, 2012).

After Shang Dynasty, owls were increasingly regarded as evil birds in daily life because they were considered to have the image of predicting death and representing darkness. However, owls still have many meanings in religious activities such as funeral and ascension. Owl-shaped images are common on stone reliefs and brick reliefs. Li Zhongrong counted 26 stone reliefs of owl birds in Han Dynasty (Li, 2022). Among these stone reliefs, there are three combinations of owl birds and buildings, clouds and clouds, and gods and immortals. In different scenes, they have the functions of protecting evil spirits, guiding immortals, and highlighting sacredness. Owl birds can also be seen on silk paintings, lacquered coffins, bronze wares, and other artifacts in Han Dynasty. For example, from Qin Dynasty to the early Western Han Dynasty in Luobowan, Guixian County, Guangxi Province, the bronze tube (M1:42) was painted with lifting beams, and the surface of the vessel was decorated with four painted pictures, telling four consecutive stories of the tomb owner’s ascension from bottom to top. The second paragraph

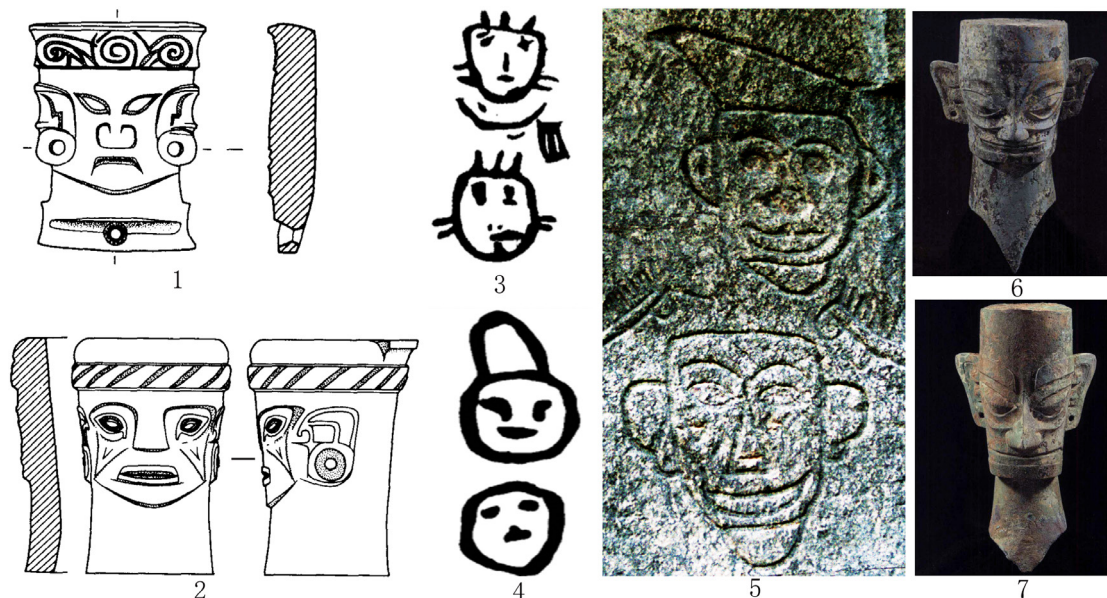


Figure 12: Comparison between Bayang petroglyphs C and human head portraits on bronze, jade, and petroglyphs (1&2. Jade carving heads of Xiaojiauwuji site in Hubei Province (W6: 4, W7:14); 3& 4. Zhongwei petroglyphs in Ningxia (A1079, D242); 5. Human face image with crown Bayang of Bayang petroglyphs C (c1); 6. Ba-type bronze heads of Sanxingdui No. 1 Sacrificial Pit (K1②:11); 7. Ba-type bronze heads of Sanxingdui No. 2 Sacrificial Pit (K2②:15)).

(the third paragraph from top to bottom) was divided into three groups. The first group was leopard riders (ancient Luoyue people worshipped dogs, and some scholars thought that the animal was a dog; Judging from the spots on the beast, the author thinks that it is not possible to rule out the Sika deer). Leopard (dog) has its forelimbs raised and its hind limbs pedaled fiercely, which seems to be ascending to heaven. After the leopard (dog), “there is an owl standing on the front”, and the bird’s head extends obliquely to both sides, which is the ear feather of the owl (Guangxi Museum, 1988). From the position relationship between the owl and the tomb owner riding the animal, it should have the meaning of protecting the tomb owner to ascend to heaven.

The owl and bench in Bayang petroglyph C are located at the highest point in the middle of the whole picture, and the owl has a condescending sense of respect. The lower bench is specially erected with 4 vertical short supports, which are obviously designed to highlight the extraordinary status of owl birds. Combined with the above analysis, we think that the bird should also have the significance of protection.

4.7 Trees

Trees have appeared on white pottery about 7, 000 years ago at Qianjiaping Site in Guiyang, Hunan Province. For example, in the collar of T2G1②: 77 pottery jars, there are 2 moon houses, in which the sun house is engraved, the sun is under the spire of the house, and a triangular tree is engraved at both ends of the cylindrical structure below (Figure 13: 1) (Hunan Cultural Relics and Archaeology Research Institute and Hunan Science & Technology Archaeology and Conservation and Utilization of Cultural Relics Key Laboratory, 2022). Jade pieces carved with triangular sacred trees (87M4: 68-1) (Anhui Cultural Relics and Archaeology Research Institute, 2006) were found at the Neolithic site in Lingjiatan, Anhui Province. There are many sacred trees unearthed from the sacrificial pit of Sanxingdui Site, and 1 tree is depicted on each of the 2 opposite sides of the jade cong unearthed from the newly excavated No. 3 pit (Figure 13: 2) (Sichuan Cultural Relics and Archaeology Research Institute and the Academy of Cultural Relics and Information Management of Shanghai University, 2023). The theme of trees can also be seen in the southern petroglyphs. There are also two dwarf trees in the Taigongtuo petroglyphs in Bayang Gorge, and the oxtail petroglyphs are divided into 3 spaces by three sacred trees from high to low (Figure 13: 3), which may represent Jianmu and Ruomu and Fumu in the east and west respectively; In one of the petroglyphs in Mengsheng town, Cangyuan, Yunnan Province, two wizard-like people stand under a tree, each reaching out to touch the branches, and there are 7 wizard-like people in front of the tree. This kind of petroglyph should also be related to ascension to heaven. In the Han Dynasty, some

Han portraits were still engraved with the shape of trees at the back end of sarcophagus. Some scholars analyzed the sacred tree portraits of stone coffin tombs in Han Dynasty in Jiangsu, Shandong, Henan, and Anhui provinces, and thought that the sacred tree in stone coffin portraits was actually a mythical cosmic tree, and it was also a tool for the dead to ascend to heaven.

Jade Cong with Shenshu pattern unearthed in Sanxingdui No. 3 Pit is usually considered as the cosmic model of prehistoric human beings in China, so the 2 trees located on the opposite side are likely to represent the supporting wood and weak wood related to the rise and fall of the sun in the east and west. The tree of Bayang petroglyph C (Figure 13: 4) is located in the lower part of the center of the whole petroglyph, and like Sanxingdui Yucong God tree, the branches are divided into 2 sections, with two branches leaning out from the lower part and three branches from the upper part, and the roots of the tree are inclined outward, which is consistent with the expression of one of the God trees on Yucong. It can be seen that as a petroglyph with primitive religious function, the trees in it should not be ordinary trees, but have specific meanings. Therefore, the tree of Bayang petroglyph C should be related to the sky tree (cosmic tree) where the dead ascended to heaven.

4.8 Others

Pavilion, as an ancient architectural category, appeared in Shang and Zhou Dynasties, and its function was for people to have a rest. The pavilions before Han Dynasty were mainly divided into street pavilions, city pavilions, capital pavilions, flag pavilions and gate pavilions in the city, as well as postal pavilions and post pavilions on the main traffic roads. Since Wei and Jin Dynasties, with the development of garden architecture, the nature of pavilions has also changed, and pavilions for sightseeing have gradually appeared.

As for the giant fish tail (or ladder), the author interprets it as the giant fish tail in the article “*Sending Soul and Sacrifice: Yunyang Daliang petroglyph from a Comparative Perspective*”, and gives the reasons from the perspectives of biogeography, myths and legends, poetry documents and other 2 petroglyph materials in Bayang Gorge: Bayang Gorge is a very well-known dangerous beach on the Yangtze River, and *Pseudosciaena crocea* (cochineal fish) is not afraid of the high water and waves, and swims up to lay eggs, so it was regarded as a river god by people at that time. The giant fish tail-like petroglyphs in Bayang Gorge (one of which is close to the rib boat) should show the scene of giant fish making waves in the river and revealing the fish tail. Of course, due to the lack of direct literature records, it is impossible to rule out the possibility that the petroglyph is a ladder or a pillar, which is a tool for

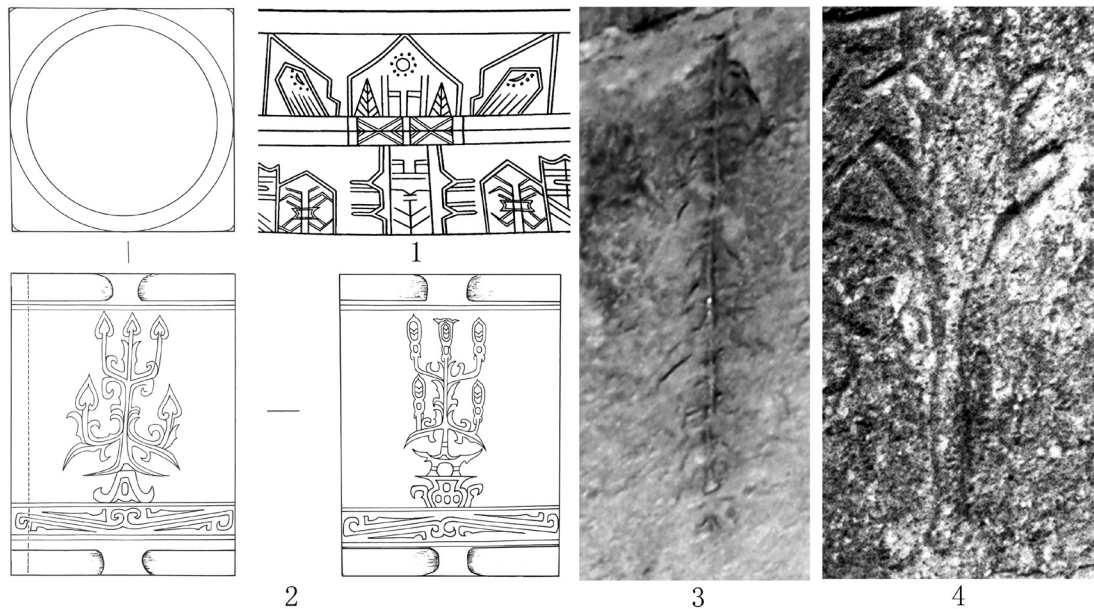


Figure 13: Cosmic tree on pottery, jade, and petroglyphs (1. Local carved patterns of pottery pots unearthed from Qianjiaping site in Guiyang, Hunan Province (T2G1②: 77); 2. Jade cong unearthed from Pit 3 of Sanxingdui site in Sichuan Province (K3qw: 236); 3. Oxtail petroglyphs in Yunyang, Chongqing; 4. Bayang petroglyphs C in Yunyang, Chongqing C (i)).

clergy to reach heaven or God to the world in ancient times.

5. INTERPRETATION OF MEANING

Petroglyph is a product of a certain society and natural environment. Petroglyph always reflects the local social needs at that time, and plays a corresponding social role and produces appropriate social functions. At present, the early petroglyphs in the Three Gorges area are only known in Bayang Gorge and its vicinity, and the “Rentan” near Xiling Gorge recorded in Li Daoyuan’s Notes on *Water Classics*, the latter of which is now missing. Interestingly, Bayang Gorge and Rentan are two dangerous beaches where the ancients sailed on the Yangtze River. Bayang Gorge is also the key point of water transport in the Three Gorges. Bayang Post was once set up in history, which became a sacred space in ancient times for various reasons. Bayang Gorge is several kilometers long, and its narrowest point is only over 80 meters in dry season. It is also a necessary place for migratory fish in the middle and upper reaches of the Yangtze River and a famous spawning ground for fish in the Yangtze River. It is conceivable that there are many people living and developing around fishing, hunting, and shipping on both sides of Bayang Gorge. They have to face stormy waves and the transformation of life and death, and there are abundant natural resources and commodities crossing the border, which will surely give birth to rich spiritual life. Take Shejiazui Site in Bayang Village, Bayang Town, Yunyang County, the narrowest part of Bayang Gorge, as an example. There are “wide floodplain accumulation and natural platform” on the gorge (Archaeological Team of Xiamen University, 2019), which lasted from Xia and Shang Dynasties to Tang, Song, Yuan, Ming, and Qing Dynasties, and an “activity place related to religious sacrifice” in Tang Dynasty was also found.

From the perspective of archaeological culture, dozens of sites and tombs are widely distributed on both sides of Bayang Gorge and near its upper and lower ends, which lasted from the late Neolithic Age to the Ming and Qing Dynasties, with almost no missing rings. Among them, the archaeological culture at the same time as the main remains of the second group of Daliang petroglyphs C is the Xiajiang type of Sanxingdui culture and the early Shidiba culture, among which the early Shidiba culture is roughly equivalent to the early Twelve Bridges culture in Chengdu Plain, and belongs to 2 archaeological cultures that are related. There are many sites belonging to this period, such as Yunyang Dadiping Site on the south bank of the east exit of Bayangxia (Zhuzhou Museum, Hunan Cultural Relics and Archaeology Research Institute and the Heritage Management Institute of Yunyang, 2019), Yunyang Silibao Site, Wujiawan Site (Mongolia Cultural Relics and Archaeology Research Institute and Heritage Management Institute of Baotou, 2007)

and Sanbaxi Site (Chengdu Cultural Relics and Archaeology Research Institute, Mianyang Museum and the Heritage Management Institute of Yunyang, 2019) on the north bank of the east exit, Yunyang Dongyangzi Site, Saijing Site (Anhui Cultural Relics and Archaeology Research Institute and the Heritage Management Institute of Yunyang, 2019) and Shejiazui Site (Archaeological Team of Xiamen University, 2019) on both sides of Bayangxia, and Wanzhou Dadizui, Batoulin Site (Chongqing Museum and Wanzhou Museum, 2007) and Zhongbazi Site near the west entrance of Bayangxia, which can be said to be an important center of Sanxingdui Culture Period in the Three Gorges area. Typical pottery of Sanxingdui culture, such as small-bottomed pots, high-handled beans, high-handled lamp-shaped utensils, bird-headed spoons, button-circling covers, Jing and Miao, are widely unearthed in these sites, among which Dadi Ping Site, Silibao Site and Zhongbazi Site have the most abundant relics. The thin bags and thin lace pots unearthed from these sites should have been spread under the influence of Erlitou culture. The spoon with the handle of bird head unearthed from Dadiping site depicts human face pattern, which is different from the similar utensils of Sanxingdui culture in Chengdu Plain. 1 cow oracle bone and four fish gill oracle bones were unearthed at Sanbaxi site, showing the prevalence of primitive religion and divination sacrifice in this area at that time. Fragments of jade axes and perforated jade knives were also unearthed at Wujiawan Site, indicating that the social stratification and ritual system at that time had developed to a new height. Considering that a large number of “shamanism” gold and bronze wares were unearthed in the sacrificial pit of Sanxingdui site (Elizabeth, translated by Shi, 1990), which belongs to the early period of Twelve Bridges culture, under the cultural background that Sanxingdui culture is of the same clan, Shidiba culture and Twelve Bridges culture are similar, the owners of Bayang gorge archaeological culture must also have some similar shaman-like early religious activities, and petroglyphs are very suitable for the waterfront rock wall landscape presented by Bayang gorge geological environment. The meaning of Bayang petroglyph C is logically consistent with the primitive religious culture expression in Sichuan Basin during this period.

From the above interpretation of the connotation of each element of Bayang petroglyph C, we know that the meaning and symbol of each symbol are multi-dimensional. According to the view of structuralism, image is a symbol system, and its meaning is constructed by various symbols. That is to say, a single symbol and image is meaningless, and its meaning lies in its association with other symbols and images. Therefore, in order to explain the meaning of a single symbol and image, it must be placed in the image system and image generation situation.

With regard to Bayang petroglyph C, we should realize that it is closely related to other petroglyphs in Bayang Gorge and related archaeological culture, and the meaning of a single motif in its petroglyphs should also maintain continuity to a great extent. For example, the rib ship in Bayang petroglyph C and Daliang petroglyph should have similar meanings, that is, the core theme of sending souls. For another example, since the two faces of Bayang petroglyph C are similar to the bronze heads of Sanxingdui Sacrificial Pit, according to recent archaeological discoveries, some researchers believe that the artifacts of Sanxingdui Sacrificial Pit are related to the nearby ancestral temples. If we are sure that the vertical eye is the ancestor God, its divine power should be the greatest. According to the records of Oracle bones in Shang Dynasty, Zhang Guangzhi, Ji Dewei and Pu Ming all thought that the ancestors in the ancestral shrine of Shang Dynasty were hierarchical. According to the later records of Zhou Dynasty literature, Shangjia was the highest ancestor of Shang Dynasty, while Dayi was the sacrificial name of Cheng Tang, the founder of Shang Dynasty. This hierarchical structure reflects the power of each ancestor: the older the ancestor, the greater the power. Businessmen guide natural gods and emperors through ancestral gods: people please their recently deceased ancestors (near ancestors), and recently deceased ancestors please their earlier ancestors (far ancestors), who in turn please emperors. It can be roughly speculated that double vertical eyes, human faces, squatting people, and pavilions may symbolize ancestor gods, modern ancestor gods, priests/wizards, and ancestral temples respectively. Although these images were perfected in different periods, they were presented step by step according to an established and complete process.

With regard to the combination of human face, eyes and animals, similar motifs are common in petroglyphs in the lower reaches of Heilongjiang, Yinshan and Helan Mountains. For example, in the 23rd group of

petroglyphs around Hanwula Peak in Yinshan Mountain, there is a human face in the upper left corner and a heavy circle in the upper right corner, which “approximately represents an eye”. There is a Capra Ibex between them. Animals such as camels and Capra Ibex at the bottom of the picture, stand still, walk or gallop, with different postures (Gai, 1986). From the picture situation, human face and eyes mean to care for and bless animal resources. Human face and eyes should naturally be related to ancestors and play the role of patron saint.

The combination of animals and rib boats is also widely distributed in other parts of the world. A large number of rib boat petroglyphs are distributed along the Tuba River in Milusinsk Basin in the middle reaches of Yenisei River, Russia, and the combination of rib boats and animals (Figure 15: 3), rib boats and shamans are popular. Among them, the patterns with more animals are usually considered as grazing and hunting, while the petroglyphs with rib boats as the main ones are considered as boat coffins buried in water. From a combination pattern of people and animals in Salabolino, there is a word not far above the head of the man with horns, which is exactly the same as the word “Wu” in Oracle bones and inscriptions in Shang and Zhou Dynasties (Figure 15: 1) (Zou, 2020). It can be seen that most of the characters in this kind of petroglyphs are related to shaman or witchcraft. Another petroglyph of Sarabolino, which is considered to be a water burial in the coffin of a ship, has a conspicuous round head and separated feet, but does not show hands. There is a wizard/shaman wearing animal horns on it, whose image is obviously much taller than the human figure on board (Figure 15: 2) (Zou, 2020). It can be seen that the “people” on the rib boat are by no means people who frame boats, graze and hunt, but the “soul” of people. We have noticed that most of these “people” on rib boats only show the silhouette of big heads and bodies. Combined with petroglyphs in other areas, it can be inferred that the “people” on rib boats probably have experienced a phased process from expressing relatively complete people to expressing partial integrity, and then symbolizing in the form of short vertical lines (Figure 15: 4). In this way, the combination of rib boat and animal should be a ritual to express the concept of sending souls.

Petroglyphs of rib boats are popular in northern Europe such as Sweden and Finland. Among them, Finnish Astu Wansalemi petroglyphs also see rib boats, animals, wizards, hand and foot prints, etc., which have a high similarity with Bayang petroglyph C. Salemi petroglyphs are divided into four parts: the “left half” has a rib boat, a wizard, and a relatively complete elk; The “central part” is divided into three areas, in which there is at least one animal, one fish, one boat with two people, one rib boat, two people and two bear paw marks on the left side; The “right half” consists of four groups of patterns, one of which has one person, one rib boat and one palm print, the second group consists of one person, one rib boat and one elk, and the other group consists of two rib boats, two people and two animals. The front end of a rib boat in the second group of the right half is painted with a circle with a cross in the center, which is considered to be a sun symbol; The “upper part”

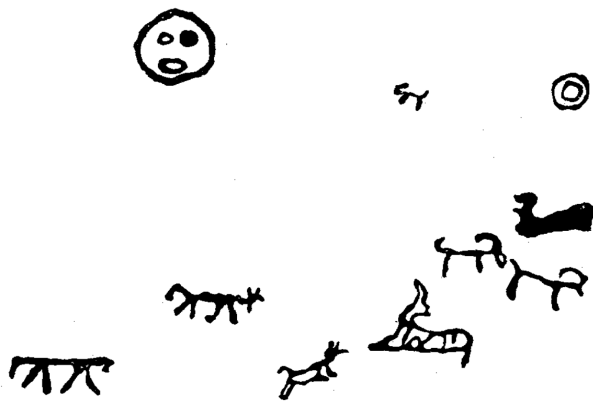


Figure14: Human face, eyes and animals in Yinshan petroglyphs.



Figure 15: Siberian wizard, rib boat, animal rock (1. “Wu” (upper right corner), shaman, animal petroglyphs; 2. Shaman (top) and dead (bottom) petroglyphs; 3. Animal community, water burial boat coffin and shaman “petroglyphs; 4. Water burial boat coffin petroglyphs).



Figure 16: Right half of Astuwan Salemi petroglyph in Finland.

pattern consists of a rib boat, one person and three elk (Figure 16) (Savayev, 2005). For the interpretation of Astu Wansalemi petroglyphs, one opinion is that hunting petroglyphs, and the other is that expressing the desire for high yield. Cross patterns are also found in petroglyphs of Matangba and Jiuzhandeng in Gongxian County, Sichuan Province. This kind of petroglyphs has a symbiotic relationship with hanging coffins, which is generally considered to express praying for the sun god to shine four times, bless the soul of the dead and bless the living. According to Anna-Lena Hikla, the petroglyph belongs to the Shaman belief tradition, and its purpose is to obtain the soul of prey from the Lord of the Earth, or to send the obtained soul of prey back to the guardian of the forest or fauna (Anna-lena, translated by Lu, 1997). The author thinks that from the composition of petroglyphs, animal petroglyphs are not in the center of petroglyphs, nor are they necessarily standard, while rib boats are opposite to animals, and the image of their sun boats is usually related to ascension to heaven, so the content of this picture should show the soul

of the dead to ascension to heaven.

There are 5 (6 points) pre-dynasty petroglyphs found on the cliff of the desert dry valley between the Red Sea and the Nile River in Egypt, on which there are a large number of "square boats", animals and people (mainly chiefs, wizards and crew members), among which the "square boats" are divided into three categories: the first category is that the boats have short vertical lines and oars extending out of the ship's rail; The second type of ship has short vertical lines but no oars; The third category has neither short vertical lines nor oars. The above-mentioned second type of ship belongs to the rib ship discussed in this paper, and occupies the main body in dry valley petroglyphs. The dry valley of Egyptian desert is the remains of ancient seasonal rivers, and there are still irregular floods flowing through the dry valley, causing casualties. Some of the petroglyphs with rib boats may reflect the primitive religious rituals in which the souls of the dead in the dry valley ascend to heaven. Some of these petroglyphs have more than 10 rib boats, and animals with horns are often carved around the boats, some of which should be stag (Figure 17: 1, 6). Some ships have flags, while others have buildings and facilities. Among them, the square facilities in the middle of DR-1 and WB-4 petroglyphs (Figure 17: 2, 4) are quite similar to those in the middle of Bayang petroglyph C a6. In addition, there are usually 1-2 tall people standing on board, with their hands raised or around their waists (Figure 17: 4, 5), who should be wizards or priests at that time. Among them, there are 6 walkers in front of one ship in WB-4, who are the guides to guide the rib ship to ascend to heaven (Figure 17: 6). The number of short vertical lines on board is equal. Among them, 69 short vertical lines are evenly depicted on a large ship in WB-4 petroglyph in Balemia Dry Valley (Figure 17: 1), and some short lines can faintly observe the embryonic form of human shape, which is in sharp contrast with the tall wizard and represents the soul of the dead (David, translated by Li, 2000).

Petroglyphs of rib boats in the dry valley of the Egyptian desert date from about 5, 000 to 6, 000 years ago. Since then, this boat has evolved into a solar boat in the Bronze Age of Egypt (Formozov (Формозов), translated by Lu, 1992). In the petroglyphs of Azerbaijan (Zhang, 2020) (see Note), Finland and Sweden (Formozov, 1992) and the early tomb murals of Egypt, there are common images of the sun, that is, the bow and center of the ship depict the sun with a "ten" shape in the center or a halo around it, expressing the meaning of the rising and falling of the ship-borne sun. Moreover, this kind of solar boat is likely to have an

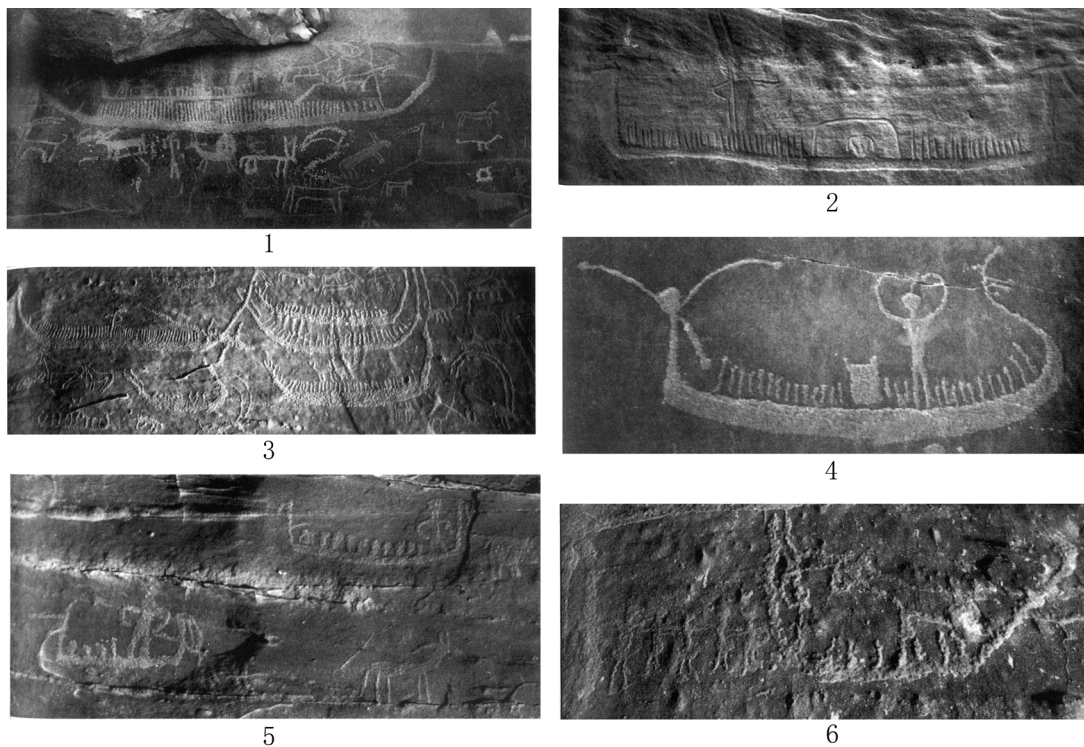


Figure 17: A Ribbed Ship Discovered in the Barremia Dry Valley of the Egyptian Desert (1. WB-4 One of the petroglyphs; 2. DR-1 One of the petroglyphs; 3. DR-1 petroglyph II; 4. WB-4 petroglyph II; 5. MAM-2 petroglyph; 6. WB-4 petroglyph III).

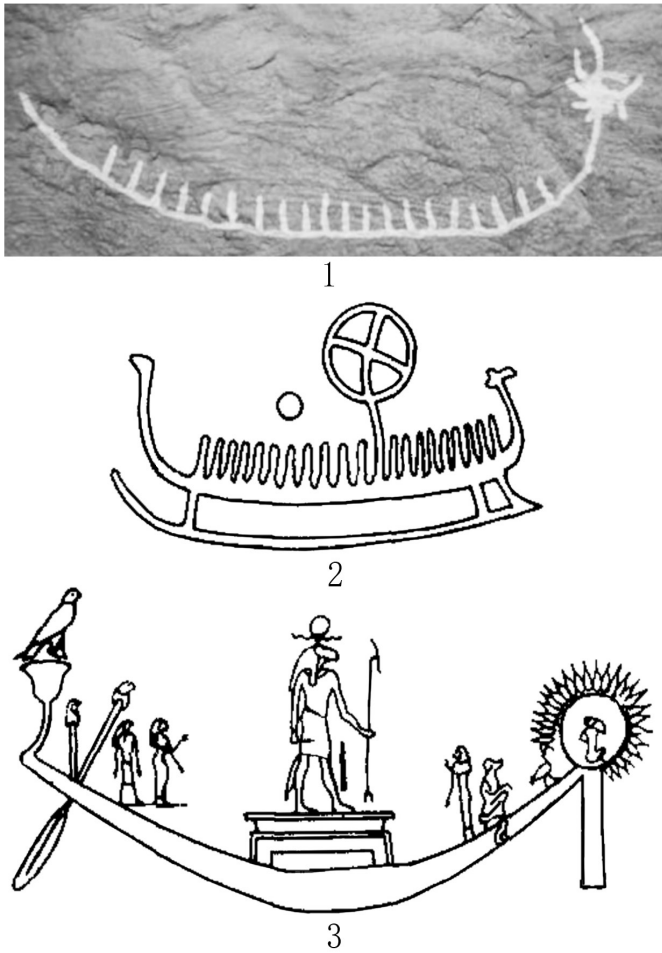


Figure 18: The evolution of solar boats (1. petroglyph of “Jigris” rib boat in Gobstein, Azerbaijan; 2. petroglyph of double rib boat in Baoguslena, Sweden; 3. Mural painting of solar boat in Tibus Temple, Egypt).

evolution path from rib type to rib-free type (Figure 18). According to Egyptian mythology, the sun sails along the Nile River in the sky during the day, and at night, at the gate leading to the underworld, it gets down from the day ship-Manderte and changes to the night ship-Meskojette. In ancient Egypt, solar boats were further used in funeral ceremonies-for pharaohs to follow the Egyptian mythical sun god across the Tianhe River to ferry the dead in the underworld and serve as a means of transportation for gods, which has strong mysterious power. In a famous mural in the tomb passage of a new dynasty in the Valley of the Kings (Figure 19), the eyes, the sun, the sun boat, the dead and the approximate short vertical lines representing the soul on the boat are depicted, expressing the scene that the king’s soul took a sun boat, crossed the Tianhe River, arrived at the sun god La, and was resurrected by the sunlight under the protection of the falcon-shaped creator and patron saint Horus (Helen, 2008).

Note: The petroglyphs in Gobustan, a World cultural heritage site in Azerbaijan, contain petroglyphs of ribbed ships dating from about 10, 000 to 6, 000 years ago. One of the petroglyphs in the shape of a ship is a mimetic ribbed ship with a short diagonal line added to the short vertical line on the ship body. The other is the standard rib type ship, and it is divided into two kinds of ship with sharp bottom arc and smooth arc. Most of Gobustan’s ribbed boats are single boats, but there are also two boats with ribbed boats. Most of Gobustan’s ribbed boats are single boats, but there are also two boats with mimetic ribbed boats.

As for some boats in petroglyphs, they have the function of sending souls to heaven. In the article “*Sending Souls and Sacrificing: Yunyang Daliang petroglyphs from a Comparative Perspective*”, the author has already mentioned the so-called “fishing map” petroglyphs on the entrance of No. 5 cliff tomb of Yanshang Tomb Group in Sanchahe Township, Liangcun District, Xishui County, Guizhou Province (Huang, 1986), and



Figure 19: Tomb passage murals of Guxinwangchao, the king of Egypt.

the so-called “fishing map” petroglyphs on No. 1 cliff tomb of Feilongshan Village, Niba Township, Xishui County (Li, 2020). In addition to the birds, giant fish and big birds, there are also double towers on both sides of the tomb gates of the 2 tombs, and there is a pattern of worshippers on the right tower. Furthermore, there are carved pits under the left Que of M1 in Feilong Mountain to form a beast pattern (not mentioned in the report), which should be the enlightened beast guarding Kunlun Mountain as mentioned in the literature. Judging from the double Que and beast on Han stone reliefs, gold-plated bronze museum ornaments, they should be the symbol of Tianmen. Therefore, the petroglyphs of the two cliff tombs should express the contents of the ascension of the soul of the tomb owner on board. Similar ships have similar functions both at home and abroad.

To sum up, we can describe the overall connotation of Bayang petroglyph C as follows: This is a petroglyph showing the cosmology and life and death of the ancients in Bayang Gorge during Xia and Shang Dynasties. The rib boat is for the dead, and the wizard takes a boat to carry out the soul-sending ceremony; In the process of sending souls, wizards can ascend to heaven through animals such as beasts (tiger hoof prints) and deer, while gods come down to meet wizards or meet dead souls through sacred trees and ladders; Owl birds often appear in funeral scenes such as death, and also have the significance of protecting the dead to ascend to heaven; At the same time, the whole ceremony was carried out under the protection of the ancestor god and the near ancestor god of the tribe, in order to help the dead ascend to heaven successfully and resurrect smoothly.

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