【National Treasures in Liaoning】Clay Facial Sculpture of the Hongshan Goddess

On November 2, 1983, the Clay facial sculpture of the Hongshan goddess was excavated at Niuheliang Archaeological Site of Hongshan Culture on the border between Jianping County of Chaoyang City and Lingyuan City, Liaoning Province.

When this “beautiful face” was unveiled to the public, millions of descendants of the Chinese nation saw the clay image of their ancestor from 5,000 years ago for the first time.

The height of the goddess’s head is quite similar to that of a real human being. Its style is true to life. According to its facial features, the goddess belongs to the Mongolian race. It is hailed by archaeologists as “the only piece extant in China”.

The goddess was created in the image of real human being 5,500 years ago by Hongshan inhabitants, not a “goddess” created in posterity’s imagination.

In light of the timeless implications of the sculpture of the Hongshan goddess, Mr Su Bingqi, a famous Chinese archaeologist, concludes that “she is the ‘female ancestor’ of Hongshan inhabitants, therefore also the ‘common ancestor of the Chinese nation’.”

As ancient folk mythology goes in China, the counterpart of the “common ancestor” in the opinion of archaeologists is Nyuwa who is allegedly to have created human beings out of dust and patched sky with stones.

The temple of the goddess is a place of worshiping idols for Hongshan ancestors. It was used exclusively to offer religious sacrifices.

The goddess-worshipping ancestors in West Liaoning date the Chinese civilization back to 1,000 years earlier, which shines bright with the dawn of the 5,000-year-long Chinese civilization.

The typical “dragon-scale patterns” on Hongshan pottery artifacts and the “rose petal patterns” on Yangshao pottery artifacts of China’s Central Plain constitute jointly the “dragon” and “flower”, symbols for the origin of China.

The Hongshan Culture is an important origin of the ancient jade culture in Northeast Asia. Its scope of influence expands westwards and southwards to Henan Province, Shaanxi Province, Anhui Province, and the Jiangsu-Zhejiang areas.

The Niuheliang Archaeological Site is an independent place to offer sacrifices, far away from the residential area. It contains the triad of the altar, temple, and grave in one, which is carried forward to the triad of the Temple of Heaven, the Imperial Ancestral Temple, and the Ming Tombs of the Ming and Qing dynasties in Beijing.

The sculpture of the goddess reminds the world that the Hongshan culture originating in West Liaoning entered the stage of ancient states 5,000 years ago, declaring the birth of early city-state primitive countries.

In the development of ancient cultures, ancient cities, and ancient states, the southern and northern regions of Yanshan Mountain featuring Niuheliang are one step ahead of China’s Central Plain area.

红山女神像：中华民族的“共祖”

1983年11月2日，红山女神像出土于辽宁省朝阳市建平县和凌源市交界处的牛河梁红山文化遗址。

当这张“美丽面庞”展露于公众眼前之时，亿万华夏子孙第一次看到用黄土塑造的5000年前的祖先形象。

女神头像高度写实，造型逼真，根据头像的面部特征分析，女神应属于蒙古人种，被考古界誉为“海内孤本”。

女神是由5500年前的“红山人”模拟真人塑造的女祖像，而不是由后人想象创造的“神”。

对红山女神像沉淀的光阴内涵，中国著名考古学家苏秉琦先生定论道：“她是红山人的‘女祖’，也就是‘中华民族的共祖’。”

在中国流传至今的上古民间神话中，考古学家所说的“共祖”，对应为抟土造人、采石补天的女娲。

女神庙作为红山人先祖偶像的供奉之所，用于当年神圣的宗教祭祀，使用上具有很强的专一性。

崇拜女神的辽西先民，将中华文明史提前了整整1000年，闪耀着“中华五千年的文明曙光”！

红山陶器典型的“龙鳞纹”与中原仰韶陶器的“玫瑰花”纹饰，联手构成了“龙”与“花”的中华起源标识。

红山文化是东北亚古玉文化的重要发源地，其影响西进、南下，直达河南、陕西、安徽、江浙。

红山牛河梁遗址远离住地独立存在的祭祀场所，坛、庙、冢三合一的布局，一直延续到明清时期北京的天坛、太庙和十三陵。

女神像提示世人，在距今5000年前，起源辽西的红山文化已率先跨入古国阶段，宣告早期城邦式的原始国家已然诞生。

在古文化、古城、古国这一历史发展进程中，以牛河梁为代表的燕山南北地区，比中原地区先行一步！