

# Visual Worship and Elemental Analysis of Sacrificial Objects in Sanxingdui of the Ancient Shu Civilization

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**Abstract:** While the specific cultural context of the formation of the sacrificial objects at Sanxingdui Site is analyzed, the sacrificial objects in Sanxingdui are sorted out and classified according to their characteristics. The paper deeply interprets the characteristics of the worship elements in the visual modeling of the sacrificial objects, and lays a foundation for the application of the worship elements of Sanxingdui culture in innovation and creation by elaborating the relationship between the worship of ancient Shu ancestors and the social structure. Firstly, the research background and current situation are explored through literature review. Secondly, a field investigation was conducted to collect and categorize sacrificial objects from eight sacrificial pits in Sanxingdui, based on their characteristics and symbols. Finally, a case analysis approach is used to deeply analyze the cultural context, visual form, decorative elements, and belief worship of these objects. Based on the case analysis of five specific sacrificial objects, three key worship elements of Sanxingdui sacrificial objects were identified, which not only summarized their characteristics but also defined directions for subsequent creative endeavors. The analysis of the visual element worship of Sanxingdui sacrificial objects is conducive to the inheritance and innovation of Bashu culture, and the more reasonably and innovatively use worship elements of Sanxingdui culture, create works with aesthetic and ideological connotation of Sanxingdui culture and art.

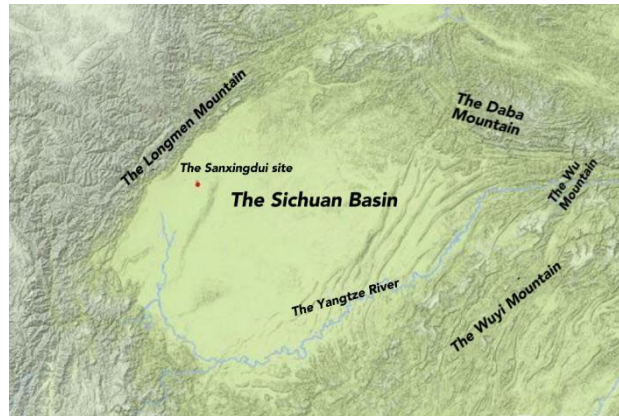
**Keywords:** Ancient Shu civilization; Sacrificial objects; Visual worship; Element analysis

## 1. Overview and background of the ancient Shu civilization

The formation and development of the Sanxingdui civilization have always been shrouded in my mystery, which is closely linked to its geographical location( Figure 1). Sanxingdui Civilization is an ancient Shu civilization that formed in the Sichuan Basin in ancient times and flourished for a long time. It is an important part of the Chinese civilization. Its site is located in Sanxing Village, Nanxing Town, Guanghan City, Sichuan Province, China. It was discovered by a local farmer in 1929, and since then, it has undergone nearly a century of archaeological excavation. The Sichuan Basin, where Sanxingdui is located, is a typical tectonic basin caused by the geological activities of the earth. The Sichuan Basin is surrounded by mountains and traversed by many rivers. It has complex and diverse topography, humid climate and abundant water resources, which provide good living conditions for local people and lay the foundation for the formation, development and dissemination of culture.' From the window, one can see the snow of the Xiling Mountains that has not melted for thousands of years, and ships that have traveled thousands of miles from Soochow are moored right at the doorstep<sup>[1]</sup>, is the true portrayal of the Sichuan Basin. At that time, a river named ' Mamu River' flowed through the Sanxingdui city site. Although the river was not large, it had a relatively wide riverbed and inside it formed a tall platform. One of the curved sections, resembling a crescent moon, was called Moon Bay, and on the southern bank of the river, there were three separate loess mounds facing each other. This landscape, with three stars accompanying the moon, is recorded in the Qing Dynasty's ' Hanzhou Annals,' which state' There are three stars accompanying, fifteen miles from Hanzhou City<sup>[2]</sup>. Sanxingdui also got its name from this.

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\* Fig. 1 from <https://m.baidu.com>

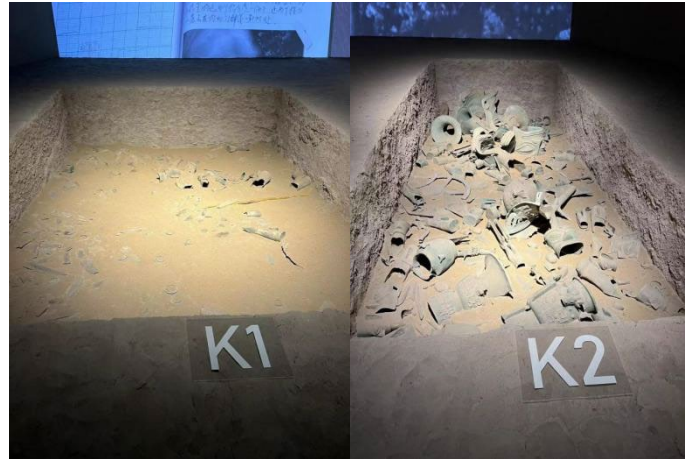
Fig. 1 Geographical location of Sanxingdui

As early as the Xia and Shang Dynasties, the Sanxingdui culture was closely related to the middle and lower reaches of the Yangtze River. The Sanxingdui culture has a history spanning 3000 to 5000 years. The culture of Sanxingdui site can be roughly divided into four periods: the late Neolithic period (approximately 4500-3600 years ago), the Xia Dynasty to the Early Shang Dynasty (approximately 3600-3300 years ago), the Middle Shang Dynasty (approximately 3300-3100 years ago), and the Late Shang Dynasty to the early Western Zhou Dynasty (approximately 3100-2900 years ago). On the basis of Baodun culture, it exchanged and integrated with other surrounding areas, and formed a unique cultural system after more than 2000 years of development and evolution. In 1986, two large pits containing sacrificial artifacts were excavated in the southern area of the Sanxingdui Site, and a large number of gold, copper, jade, stone, bone, pottery and other artifacts were unearthed. The artifacts unearthed include those similar to the Central Plains culture as well as those with unique regional characteristics, which contain a large number of visual worship elements. These elements show the cultural connotation and aesthetic value of Sanxingdui culture. Sanxingdui sacrificial objects are not only an important feature of ancient Shu civilization, but also an important carrier of visual worship elements of Sanxingdui culture. The rediscovery of such cultural artifacts awakened a renewed interest and innovation in Chinese culture. This has set off a wave of 'Chinese-Chic' culture. Through in-depth research on the visual worship elements of Sanxingdui sacrifice objects, we can not only understand the social structure and religious beliefs at that time, but also summarize the types, connotations and characteristics of visual worship elements, re-examine Sanxingdui culture, and conduct innovative research and application. From a horizontal perspective, we can conduct an in-depth study of the visual worship elements in Sanxingdui sacrifice objects. From a vertical perspective, in the context of the current era, there is significant scope for innovation, which is conducive to the innovation and dissemination of ancient Shu culture, and enhance the diversity of traditional Chinese culture and the richness of world culture.

## 2. The cultural context of Sanxingdui sacrificial activities

### 2.1 Excavations of Sanxingdui sacrificial pits

In 1934, GeWeihan, the director of the West China Union University Museum, LinMingjun, the deputy director, and others went to Moon Bay north of the Sanxingdui Site for excavation and unearthed over 600 cultural relics, including pottery, stone, jade, and more. In 1986, two rectangular pits (Figure 2) were accidentally discovered (numbered No. 1 'sacreficial pit' and No. 2 'sacrificial pit', hereinafter referred to as 'K1' and 'K2'), and a total of more than 1700 pieces of objects with visual worship elements were excavated. In addition to jade, stone, pottery and bronze ritual objects commonly found in the Central Plains, many types of objects previously undiscovered were found, such as a gold scepter, a gold mask, a gold tiger-shaped ornament, bronze zun with dragon and tiger patterns, bronze tiger-shaped object, bronze dragon-shaped object, including ivory, seashells and more in the No.1. 'sacrificial pit', and bronze altars, bronze mythical trees, a bronze bird, a bronze human-shaped pendant, a grand bronze statue of a human figure, a bronze sun-shaped object, bronze masks, as well as ivory, seashells and more in the No.2 'sacrificial pit'. These artifacts constitute the most profound, bright and unique part of ancient Shu Sanxingdui culture.



\* Fig. 2 was taken by the author

Fig. 2 K1 and K2

From November 2019 to August 2020, archaeologists discovered six similar burial pits around the previously discovered K1 and K2 ( pits numbered three to eight, hereinafter referred to as ' K3 to K8'). With the progress of archaeological excavations, the typical artifacts of the six new 'sacrificial pits' are gradually revealed, and the six newly discovered 'sacrificial pits' are closely related to the first and second 'sacrificial pits'. The six 'sacrificial pits' are all nearly square, arranged fairly neatly, and oriented roughly the same. The No. 3 Sacrificial pit, covering an area of about 14 square meters, which is similar to the No. 2 Sacrificial pit. Artifacts unearthed include a bronze kneeling figure with zun on top, a jade cong with a mythical tree pattern, a bronze phoenix-bird, and the top of a bronze altar. The ash layer of the fourth 'sacrificial pit' was intermixed with small objects such as fine bronze fragments, gold foil, and suspected bone residues. Among the main discoveries were ivory and a set of bronze figures with turned heads in a kneeling position. The fifth ' Sacrificial pit' is the smallest of the eight sacrificial pits, with an area of only about 3.5 square meters, and has unearthed the largest gold mask ever discovered at Sanxingdui site, the gold bird-shaped ornament, and circular gold foil pieces found so far at Sanxingdui Site. This has led to K5 being called the 'gold pit'. The No. 6 'Sacrificial pit' is irregular in shape and small in area, and only a few cultural relics have been unearthed. In addition to a carbonized wooden box coated with vermilion, only one jade knife is unique. The No. 7 'sacrificial pit' and the No. 6 'sacrificial pit' have an overlapping relationship between the upper and lower layers, which are located below K6 and were disrupted by K6. It can be inferred that K6 is later than K7. From K7, bronze grid-shaped object with turtle shell design, bronze bird-shaped ornament, bronze altar base, bronze dragon head with zhang on top, ivory and other cultural relics were unearthed. The No. 8 'Sacrificial pit' is the largest of the six new pits, covering an area of about 19 square meters. The unearthed cultural relics are complex and diverse, with a large number, such as bronze head portrait with a gold mask, bronze standing figure wearing a shirt, gold hollowed-out foil ornament, bronze bird-like foil decoration, bronze lei, bronze deity statue with curved body, bird claws and zun on top, bronze standing figure holding a dragon-shaped scepter, etc. The ancestors of Sanxingdui absorbed elements from the culture of the Central Plains and other regions, integrating these with their own religious beliefs and worship elements to form the unique cultural system of Sanxingdui in ancient Shu.

Table 1. Types and quantities of unearthed cultural relics

Pit number	Bronze ware	Gold vessel	Jade ware	Pottery	Stone implement	Ivory
K1	Mythical tree fragments, no data for statistics					
K2						
K3	764 pieces	104 pieces	207 pieces	11 pieces	88 pieces	104 pieces
K4	21 pieces		9 pieces	2 pieces		47 pieces
K5	2 pieces	19 pieces	2 pieces			
K6			2 pieces			
K7	383 pieces	52 pieces	140 pieces		1 piece	62 pieces
K8	68 pieces	368 pieces	205 pieces		34 pieces	377 pieces

\*Table 1 is organized by the author according to <https://m.gmw.cn/baijia/2022-06/14/1302997098.html>

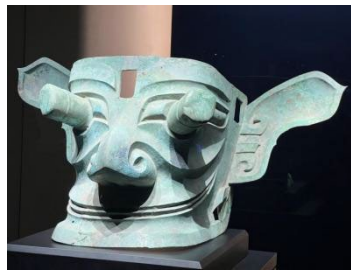
## 2.2 Categories and characteristics of sacrificial objects

The sacrificial objects excavated from the Sanxingdui site are full of romantic mystery and great regional characteristics, which can not only reflect the artistic value of Sanxingdui culture, but also reflect the religious belief, social structure, political situation and theocracy form of Sanxingdui area at that time. Based on material differences, the objects can be categorized into bronze, gold, pottery, jade, stone and other types. According to the visual worship elements and corresponding properties of the sacrificial objects unearthed at Sanxingdui, they can be broadly divided into categories such as portraits, animals, plants and other artifacts. Within portraits, further subdivisions can be made into gods and human figures. In this paper, I will study the classification of properties.

### 2.2.1 Portraits

There are a large number of bronze figures unearthed in Sanxingdui, with different sizes and shapes, including full-body figures, human head portraits, and human head portraits with a mask. The sacrificial portraits in Sanxingdui are realistic and exaggerated, and pay attention to facial characterization. Most of them have the features of facial language with prominent eyes and raised eyebrows. The sacrificial portraits in Sanxingdui focus on the elements of visual worship and the specific actions of the ancient Shu ritual system due to different status levels. It emphasizes the concept of unity and strict hierarchy, it reflects the orderly and hierarchical social structure of Sanxingdui culture. These images represent the ancient Shu ancestors' understanding of nature, ancestors, theocracy and other concepts, encapsulating a rich cultural connotation. They symbolize human worship and a profound yearning for the unknown world.

#### (1) Divinitie



\* Fig. 3 was taken by the author

Fig. 3 Bronze mask with protruding eyes

There are 21 pieces of masks unearthed in K1 and K2 of Sanxingdui, among which the most majestic and appealing visual shape is the bronze mask with protruding eyes unearthed from K2 (Figure 3). Its body size is beyond imagination. It is one of the two largest masks unearthed from Sanxingdui. The bronze mask with protruding eyes is 66 centimeters high and 138 centimeters wide. The mask is square, with round eyeballs that are extremely exaggerated, and the column protrudes 16 cm forward, creating a very intimidating appearance. The ears are slender and slender, the upper end is peach-shaped, stretching to both sides and arching upward, and the auricle is painted with moire, which is said to be 'clairvoyant' and 'wind ear'. It seems to be a god with supernatural powers, showing strong mystical religious meaning. According to historical records, 'Can Cong is the first founder and chief king of the ancient Shu State in the pre-Qin era' (recorded in the 'Shu King Benji' by Yang Xiong in the Western Han Dynasty<sup>[3]</sup>). It was recorded in the 'Huayang State Annals' that 'The royal power of the Zhou Dynasty declined, the Shu Marquis CanCong became the first king, and his eyes protruded outward.'<sup>[4]</sup>. The emphasis on the depiction of the eyes in the bronze mask with protruding eyes is exactly consistent with the record. 'Protruding eyes' should be the facial features of the Di and Qiang ethnic groups, and it is believed that the bronze mask with protruding eyes is a physical manifestation of the CanCong, the ancestor of the Shu State. The excavation of the bronze mask with protruding eyes not only provides valuable materials for the study of CanCong, but also proves that the ancient Shu people's worship of ancestral gods was a belief custom. Sun Hua believes that 'their original appearance is the human head with bird body, wooden copper face of the gods, and such gods constitute the three god system in one big center and two small.'<sup>[5]</sup>. In the ancient book of 'The Classic of Mountains and Seas' before the Qin Dynasty, the image of gods in many regions or mountain systems is the human head with bird body, such as 'The Classic of Mountains and Seas: The classic of Zhongshan', 'The mountain system headed by Jishan, from Hui Zhu Mountain to Manqu Mountain, there are nine mountains in total, the distance is about 1670 miles, and its mountain gods are all human faces with



bird bodies'<sup>[6]</sup>, 'In the Jingshan mountain system, from Jingshan Mountains to Qingu mountain, there are 23 peaks, 2890 miles away, and the shape of the mountain gods in these mountains is all human faces with bird bodies. '. The bronze mask with protruding eyes is an artistic representation of the unity of man and God. It combines the shape of a bird with the shape of man to form a protruding eyes mask with the color of God, so as to express the worship of gods and the awe of divine power of the ancient Shu people.



\* Fig. 4 and Fig. 5 from <https://me.mbd.baidu.com>

Fig. 4 People who braid their hair

Fig. 5 People who tie their hair

## (2) Figures

In the Sanxingdui K1 and K2 pits, a total of more than 50 human heads were unearthed. These heads have clear overall facial outline, strong and powerful contour lines, and the facial features are uniformly portrayed with a realistic regularity, the eyes are prominent, the nose is tall, and the five features are exaggerated just right. They are divided into 'people who braid their hair' and 'people who tie their hair' according to the hairstyle. 'people who braid their hair' has a long braid at the back( Figure 4); 'people who braid their hair' usually wear their hair on top of their heads, with different styles of crowns( Figure 5). According to known but incomplete statistics, 'people who braid their hair' account for the majority, and the ratio of 'people who tie their hair' is about 4:1, which indicates that the ruling group in the Sanxingdui City is composed of two communities, 'people who braid their hair' and 'people who tie their hair'. The braided hair community is likely to dominate. In addition, most of the various religious sacrificial activities at the Sanxingdui sacrificial pits were the figures of the 'people who tie their hair', so it is inferred that the tie hair community controlled the divine right of religious sacrifice in the Sanxingdui Dynasty, and constituted a theocratic noble group like wizards or priests, while the braided hair community may have been a secular aristocratic group engaged in military administration. Among the more than 50 bronzes unearthed in K1 and K2, four wore gold masks, and such a small number of wearing gold masks should represent a special status, which shows that the ancient Shu people at that time regarded gold as a symbol of dignity, and had a hierarchical system and an orderly social form. This was not visible in other regions at that time, and it should be a unique cultural phenomenon of the Sanxingdui Bronze civilization.<sup>[7]</sup>

## 2.2.2 Flora and fauna

### (1) Animals



\* Fig. 6 to 9 were taken by the author

Fig. 6 Bronze large  
bird head

Fig. 7 Bronze bird

Fig. 8 Bronze bird on the  
bronze mythical tree

Fig. 9 Bronze bird on  
the bronze zun

Among the relics unearthed in Sanxingdui, the images of animals are lifelike. The animal bronzes are modeled on the forms of birds, tigers, chickens, dragons, snakes and other animals. There are also some decorations similar to the combination of human head with bird body, elephant head with rhino body, snake body with animal head attached to bronze zun, bronze lei and other artifacts. Here, the most typical bird-shaped objects are taken as an example. The shapes of the bird-shaped objects are rich and colorful, realistic and abstract. The eight sacrificial pits unearthed are bronze birds, bronze large bird head, bronze bird-shaped ornament, etc. The bird-shaped objects are often decorated with cloud and thunder patterns, back characters and other decorative patterns, their shapes are unique. One of them is a huge bronze large bird head( Figure 6), with a height of 40.3 cm. The outline of this object is simple and smooth, the eyes are exaggerated, and the beak is in the shape of an eagle beak, which is the most spectacular and shocking among bird shapes. Another example is the bronze bird( Figure 7), which is 33.9 cm high, with a slender and pointed mouth, and a checkered body. The square crest is carved with ornate cloud and thunder patterns, and the posture is noble, injecting an elegant soul into the entire bronze bird. Bronze birds are also often used as ornaments for specific objects, such as a bronze sacred bird perched on a bronze mythical tree( Figure 8), or a bronze bird attached to a bronze zun( Figure 9).

## (2) Plants



\* Fig. 10 to 12 were taken by the author

Fig. 10 Bronze  
flower- shaped bell

Fig. 11 Bronze mythical  
tree No.1

Fig. 12 Figure of person riding  
a beast with zun vessel on top

The plants are represented by the bronze mythical tree No.1 and the bronze flower-shaped bell. The bronze flower-shaped bell (Figure 10) is only 12.2 cm long and has the shape of a trumpet flower. The upper part is in the shape of an ovary, decorated with wavy curves patterns, and the lower four petals are decorated with beaded patterns. There are traces of tuning processing on the surface of the bell body, which is probably a musical instrument with clear sacrificial functions and played an important role in the sacrificial activities in Sanxingdui.

The bronze mythical tree No.1 is the largest single bronze cultural relic found in the world( Figure 11), with a height of 3.96 meters, it is composed of a triangular base and a main body. It takes the shape of the sacred mountain as the foundation of the sacred tree. The surface is a cloud and gas pattern, expressing the idea of reaching to heaven and earth. The main body of the tree is divided into three levels by bronze round ornaments, and each level has three branches, each branch is pregnant with fruit, and on the fruit perched a sunbird. At that time, the ancient Shu ancestors already had a skilled technology and aesthetic ability in the plastic arts.

### 2.2.3 Implements

The sacrificial objects unearthed in Sanxingdui include bronze zun, bronze lei and other bronzes, as well as Jade cong, jade bi, jade zhang and other jade artifacts. Among them, the bronze zun and bronze lei have a regular and rhythmic overall composition. Their necks are decorated with convex string patterns, cloud and thunder motifs, etc., while the abdomen features animal face and kui dragon patterns, adding to the artifacts' solemnity and grandeur. K3 and K8 jointly unearthed the restored figure of person riding a beast with zun vessel on top( Figure 12). The statue sat on the body of the deity beast in a kneeling position, holding the state of dedicating or simply worshiping, which formed one of the scenes of the Sanxingdui sacrifice, and also showed us a way of using the bronze zun during the sacrifice of Sanxingdui.

### 3. Elemental analysis of sacrificial objects in Sanxingdui

British anthropologist Edward Burnett Tylor discussed animism in '*Primitive Culture*'. He believes that animism, as a universal belief in souls and spirits, is the 'philosophical basis' of primitive humans, and is a way of thinking about cognition.' Objects which do not appear to us to be living, such as rivers, stones, trees, weapons, etc, are regarded by the ignorant as living, rational beings, and they talk to them, worship them, and even punished for their evil deeds.<sup>[8]</sup> Primitive humans believed that all things in nature had souls and regarded them as objects of worship. The ancient Shu people's animistic visual worship can also be reflected through the abstract worship elements on the sacrificial objects in Sanxingdui.

#### 3.1 Sun worship

The worship of the sun by the ancient Shu ancestors had an intuitive expression, the bronze sun-shaped object, the sun patterns on the bronze round ornaments, as well as the depictions on the base of the bronze grand statue of human figure are all direct expressions of solar worship.



\* Fig. 13 was taken by the author

Fig. 13 Bronze sun-shaped object

The bronze sun-shaped object is shaped like a wheel (Figure 13), the overall shape is round, and the surrounding is radioactive rays, which divides the bronze sun-shaped object into five equal parts. This is consistent with the ancient Yi literature '*My Observation: Seasons*'. There are five differences in a year, and five seasons have five kinds.<sup>[9]</sup> '*Inner Canon of Huangdi*' through the five elements to divide the whole year into five seasons, namely spring, summer, long summer, autumn and winter.<sup>[10]</sup> So the sun-shaped object may be the embodiment of the solar tropic year. In addition, the shape of the bronze sun-shaped object is similar to that of the sun, which in fact expresses the essence of sun worship.

In ancient myths and legends, people compared the image of trees and mountains to the divine tree and the spiritual mountain, symbolizing the ladder of communication between heaven and earth, while the image of birds symbolized the angel of conveying God's will.<sup>[11]</sup> The bronze mythical tree No.1 mentioned above has nine sunbirds perched on its branches. '*The Classic of Mountains and Seas: East Overseas*': 'In the north of the Black Teeth country, there is a tree of Fusang, which is the place where ten suns bath. In the middle of the water stood a tall tree, with nine suns resting on its lower branches and one sun on the upper branch.'<sup>[12]</sup>; '*The Classic of Mountains and Seas: The inland channel*' says: 'On the hill grew a tree, blue leaves, purple stems, black flowers, yellow fruit, called Jianmu. It is eight feet high, no branches. There are nine curved branches at the top of the tree and nine twisted roots at the bottom. The fruit of the tree is like hemp fruit, and the leaves are similar to awn leaves. The emperor ascended to heaven by means of Jianmu, which was planted by the Yellow Emperor himself.'<sup>[13]</sup> '*The Classic of Mountains and Seas: The Northern inhospitable places*' contains: 'Among the wild places, there are Hengshi Mountain, Jiuyin Mountain, Jiongye mountain, on the mountain grows a kind of green leaves, red flowers of the tree named Ruomu.'<sup>[14]</sup> This is enough to show that the bronze mythical tree is consistent with the records of Fusang, Jianmu and Ruomu in myths and legends, which is likely to be the prototype of the bronze mythical tree. From '*the songs of Chu*' 'The sun will rise in the east and shine on my balustrade and the sacred Fusang tree'.<sup>[15]</sup> Among them, 'tun' is the sun,

and it can be seen that the sun is related to the divine tree. These can also reflect the worship of the sun and myths such as the 'ten- sun myth' and the 'Golden crow loads the sun'. The bronze mythical tree reflects the ancient Shu people's reverence for nature and worship of the sun. It has the special function of communicating god, spirit and heaven in the ancient Shu ancestors' imagination and mythological consciousness.

### 3.2 Bird worship



\* Fig. 14 and Fig. 15 were taken by the author

Fig. 14 Bronze bird-footed deity statue



Fig. 15 Gold scepter

In the hearts of ancient Shu ancestors, birds are also the embodiment of their ancestors, which is one of the reasons why ancient Shu people worship divine birds. Among the Kings of ancient Shu, BaiGuan, YuFu and DuYu probably belonged to the class of birds and worshipped divine birds very much. The legend of DuYu turning into a bird is still spread to this day. YangXiong wrote in the book of the 'Shu Wang Ben Ji' said: 'When Emperor Wang became a god, the cuckoo cried, so the people of Shu would feel sad when they heard the cuckoo's cry, which was to miss Emperor Wang. Emperor Wang is DuYu.'<sup>[3]</sup> Therefore, the divine bird had a high status in the hearts of the ancient Shu ancestors, which conveyed the yearning and respect for the king of Shu and the vision of a better life. The image of divine birds in sacrificial objects unearthed in Sanxingdui can also verify the ancient Shu people's worship of divine birds.

The bronze bird-footed deity statue unearthed by K2 and K8 shows the image of a god with five locks of upright hair, pressing down on lei with a zun on his head, and a human body with bird feet( Figure 14). Its movements also reflect the very important rituals in the sacrificial process at that time. In ancient Chinese mythology, birds can spread their wings to fly and communicate with heaven, earth and gods. Ancient Shu people believed that the sun was carried by birds in the sky. The bird feet of bronze gods with sacred status in religious sacrifice ceremonies can also prove ancient Shu people's worship of birds.

The gold scepter is a cultural relic unearthed in K1, with a length of 1.42 meters( Figure 15). The gold scepter has 'king's rod says' and 'sacrificial rod says' and other sayings, symbolizing kingship and divine power. The decorative pattern on it shows a bird as the main body, and a fish shot with an arrow. The message is that birds catch fish, implying the authority of birds.

### 3.3 Eye worship

Ancient Shu was an ethnic group that paid great attention to eye worship. Among the sacrificial objects unearthed in Sanxingdui sacrificial pits, there are many traces of eye worship, such as the patterns of eyes adorned on the outer side of the legs of the kneeling figure on the base of the bronze mythical tree No. 2, the patterns of eyes adorned on the attire and crown of the bronze grand statue of human figure, exaggerated abstractions of the bronze head portraits' eyes, and cylindrical eyes on the bronze mask with protruding eyes, and so on.





*\* Fig. 16 was taken by the author*

*Fig. 16 Bronze grand statue of human figure*

Among them, the bronze grand statue of human figure is one of the obvious manifestations of ancient Shu people's eye worship (Figure 16). The crown of the Tianmu crown is a kind of binocular animal crown, and the eye shape of the crown is a fusiform. There is a circular decoration in the middle of the brow, which experts believe is a solar halo and is the eye of heaven. In the front and back of the garment, there are neatly arranged eye patterns and transverse patterns of the animal face (the eyes are the main body of the animal face pattern). There are many sacrificial objects such as the bronze big standing figure, which is covered with the decoration of eyes. so it seems that the ancient Shu people have traces of eye worship.

#### 4. Conclusion

Through exploring and researching the visual worship and elemental analysis of sacrificial objects in the Sanxingdui civilization of ancient Shu, I have gained new insights and deeper reflections on the worship elements within these objects. Firstly, by examining the cultural context of the Sanxingdui sacrificial objects' formation, I have categorized their types and characteristics into three groups: portraits, flora and fauna, and implements, thereby identifying their modeling characteristics. This paper deeply interprets the worship elements and belief worship of the visual modeling of the sacrificial objects. Applying previous theoretical research to the analysis of five specific sacrificial objects, three key visual worship elements in Sanxingdui's objects are identified: sun worship, bird worship and eye worship. This research clarifies the direction for subsequent creative endeavors, facilitating a more reasonable and innovative application of Sanxingdui's worship elements. It provides fresh perspectives for innovating Sanxingdui's sacrificial objects, and promotes the spread and development of Sanxingdui culture.

However, with the deepening of the research, I realized that there are still some shortcomings in this practice. For example, Sanxingdui culture is extensive and full of mystery, so I need to have a longer period of in-depth study in the future. So as to provide more rigorous theoretical basis and richer practical experience for future creation, and create more works with aesthetic and ideological connotations of Sanxingdui culture.

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