

Heirloom Beads and Bronze Plates
of the Burmese Chin

Their links to the ancient Qiang people and Proto-Indo-Europeans originating in
Anatolia/The Levant spreading West and East via the cultures of Yarmukian, Vinca,
Cucuteni, LBK, Greece, Ur, Bactria, Hongshan, Daxi, Majiayao, Qijia, Shang, Zhou, Qin
and Han Dynasties

6000 BC to the present day

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PART 2

The Symbols in the Americas

Our study will show that certain symbols which we interpret as Proto-Indo-European reached the Americas. It will be seen on some petroglyphs that the symbol is clearly delineated and meant to be shown as single pieces linked together - similar to the Fu Hao belt and Mehrgarh vase. However, an anomaly has arisen with the recent discovery of ancient wall paintings in Colombia dating to at least 10,500 BC. One of the symbols is shown on the murals and clearly resembles those which we will show from 18,000 BC Ukraine (of which one is the Mezin stamp), and Anatolian artifacts c. 10,000 BC (figs 27-32). An accurate dating of the murals is due to the depiction of certain mammals which are known to have become extinct by 10,500 BC. A report in the press reads:

An eight-mile wall of prehistoric rock art featuring animals and humans has been discovered in the Amazonian rainforest after it was created up to 12,500 years ago. The historical artwork, which is now being called the 'Sistine Chapel of the ancients', was uncovered on cliff faces last year in the Chiribiquete National Park, Colombia, by a British-Colombian team of archaeologists funded by the European Research Council. The date of the paintings has been based on the portrayal of extinct animals from the ice age such as the mastodon - a prehistoric relative of the elephant which hasn't been seen in South America for at least 12,000 years. There are also depictions of palaeolama - an extinct member of the camel family, as well as giant sloths and ice age horses. <https://www.dailymail.co.uk/news/article-8998147/Eight-mile-wall-prehistoric-paintings-animals-humans-discovered-Amazon-rainforest.html>

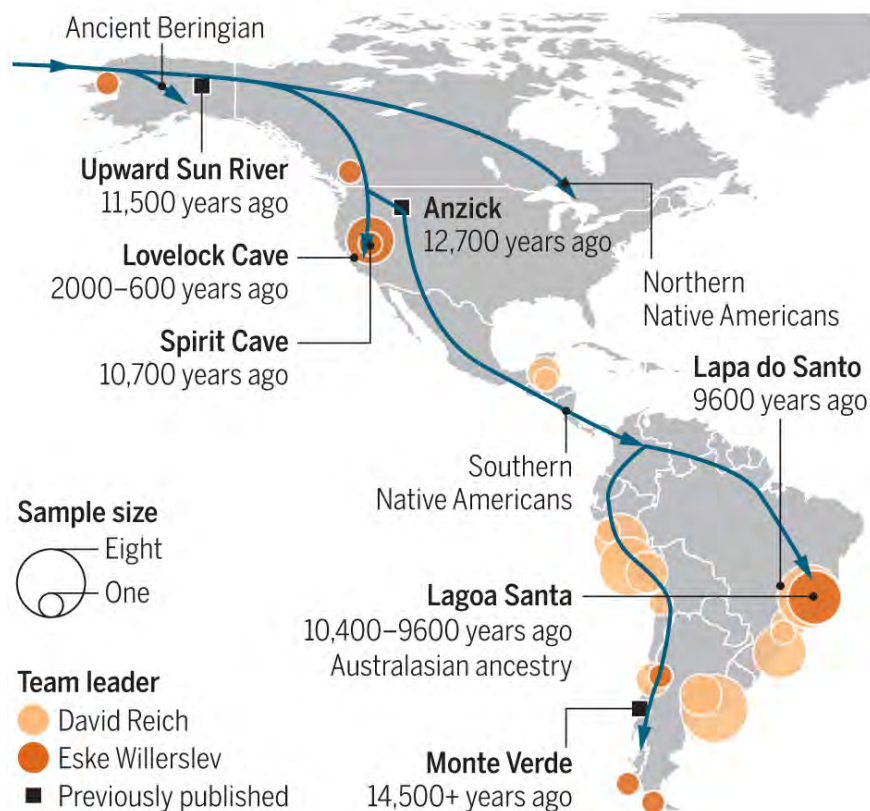


Above: murals from Chiribiquete National Park Colombia. <https://www.youtube.com/watch?v=1DCQMvV7GgY>

The map below shows the migratory flow southwards in the Americas. We have been able to trace the symbols along the main routes. Source of map: Science 09 Nov 2018: Vol. 362, Issue 6415, pp. 627-628 <https://science.sciencemag.org/content/362/6415/627.full>

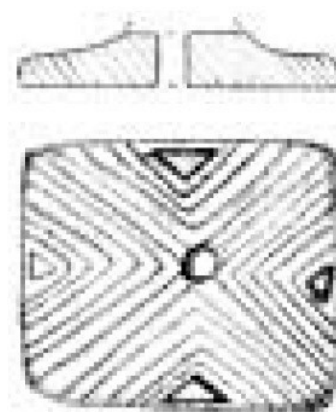
A trail of DNA

Two new papers add DNA from 64 ancient individuals to the sparse genetic record of the Americas. They show that people related to the Anzick child, part of the Clovis culture, quickly spread across both North and South America about 13,000 years ago.



The renowned Bradshaw Foundation states: "The Western Archaic Geocentric Tradition:

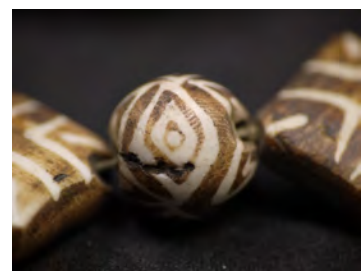
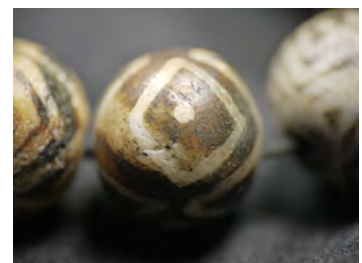
The most ancient of Arizona's rock art is thought to have been made between roughly 6000 and 1000 B.C. The Grapevine Style: Originally designated the Colorado River Style, the predominantly geocentric Grapevine Style is found in California and Nevada as well as Arizona. Based mainly on data collected by Don Christensen et al. the style is 95% nonrepresentational with designs predominantly symmetrical and geometric. Based on diagnostic artifacts - Gypsum and Elk dart points - found at sites, the style had its beginnings in the terminal stage of the Archaic period (ca. 2000 B.C.) and continued into the ceramic periods (post-A.D. 700) until at least late prehistoric times (ca. A.D. 1500)."



By all accounts, this is a complex symbol. The most northern petroglyph representation of this we came across is from Waterflow, New Mexico. Alongside is a stamp seal from Anatolia c. 5400 BC.

L image: Waterflow petroglyph. <http://www.frankstehno.com/sagemesa/destinations/newmexico/waterflowas/rockart01.htm>

R image: Stamp seal, Early Halaf c. 5400 BC Steatite Samsat Höyük Kalkolitik ve Eski Tunç Çağı Mühürleri, Süleyman ÖZKAN and Aliye ÖZTAN 2009

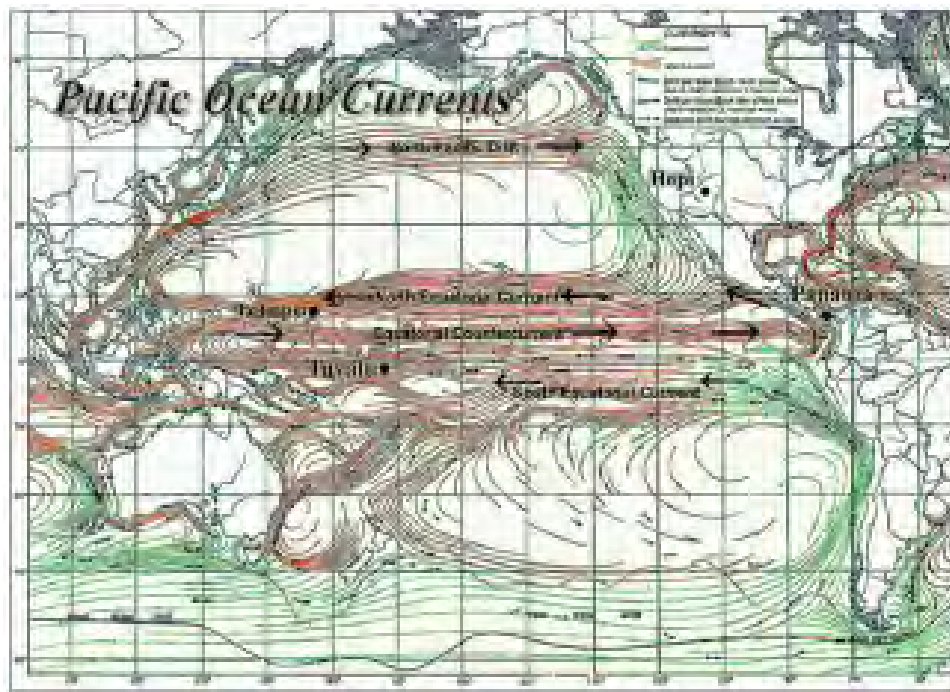


Above are pictographs from Hembrillo Canyon, Las Cruces, New Mexico. The trip where the photos were taken was arranged by the American Rock Art Research Association 2016. Compare the images with the Chin 'eye' beads shown on the right.

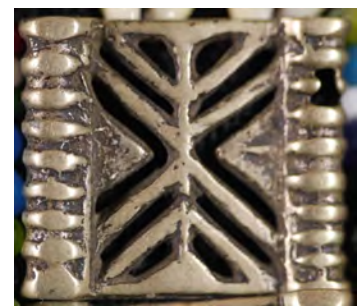
Image: <http://southernnewmexicoexplorer.blogspot.com/2016/05/>

The pictograph with the distinctive symbol shown earlier from the Chiribiquete National Park in Colombia dates back some 12,500 years. We have yet to find another one in the Americas with similar dates.

Relying on expert opinions, we can perhaps place other petroglyphs before 2000 BC. Is there a possibility that an advance wave of migration brought with them the symbol which we traced, dated to 18000-16000 BC on Ukrainian mammoth ivory? And that another much later one, perhaps via a sea-borne migratory route (see map below), brought the same symbol with them to Southwest America where some of the pictographs/petroglyphs so closely match the ones from Shang/Zhou Dynasty artifacts.



Above: <https://www.ancient-origins.net/myths-legends-opinion-guest-authors/gene-flow-and-counter-current-hopi-sea-voyages-lost-continent-mu>



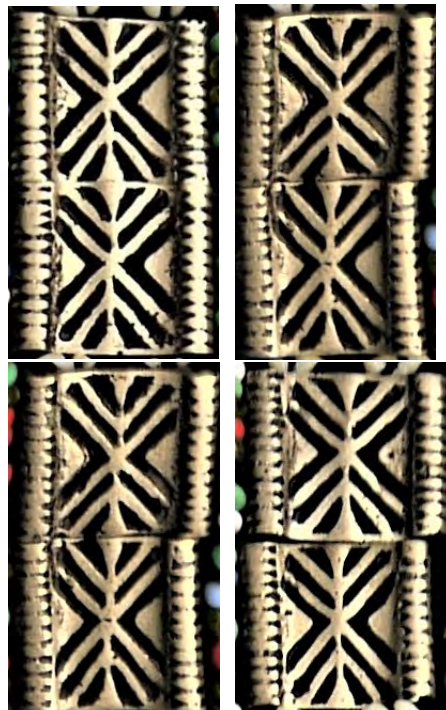
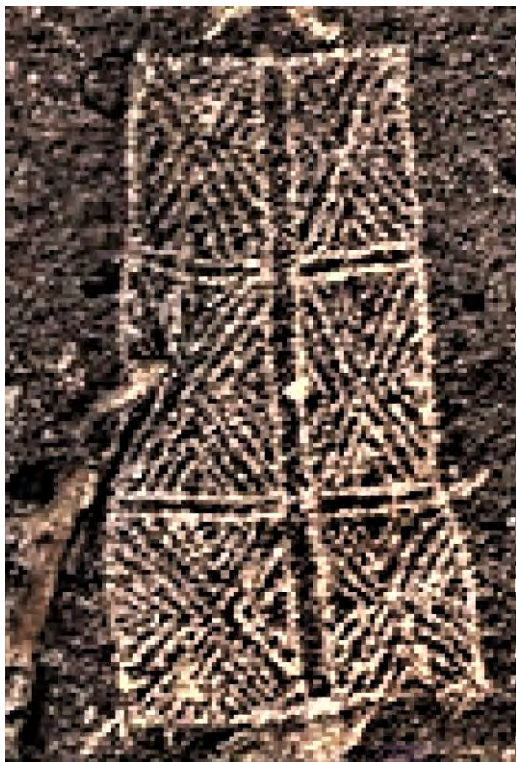
Above: petroglyphs from the Geronimo Trail, South Mountains, Phoenix, Arizona, with similar design to the Chin symbols. Images are from a large compendium of North American petroglyphs which can be found at www.kayplaza.com

Some of the petroglyphs portrayed on the next few pages are represented by the Chin belt pieces shown here. Note the 'arrow-like' interpretations on all the artifacts/murals/petroglyphs shown.



Above are 'complex pattern' photos adapted from one of the excellent works on petroglyphs by Maarten van Hoek entitled 'Possible Indications for Long Distance Diffusion of Rock Art Motifs in the Americas', in: TRACCE - Online Rock Art Bulletin, Italy. September 2018, and according to him, probably from the Andean Formative Period c. 2000-200 BC. We quote from this work:

There is one specific petroglyph in the Study Area that I regard to be a very good example of an 'alien' rock art motif within the geographical context of the Desert Andes. Having seen almost every image at the most extensive petroglyph site of Alto de Pitis in the Majes Valley of southern Peru (50 km inland), I was struck by one specific, square motif that in my opinion is unique not only for Alto de Pitis, but also for the whole of the Majes Style Rock Art repertoire and possibly for the whole of the Desert Andes as well.....In general, outlined, square motifs are rare in the Majes Style Rock Art repertoire and indeed in the whole of the Desert Andes. Some squares in Desert Andes rock art are empty, while the majority has a modest interior pattern, usually comprising an X-cross plus sometimes some dots or other simple elements. However, the square at Alto de Pith (Figure 18) is filled with a most complex pattern, which, in the literature about the rock art of the Southwest of the USA, is called the Textile Pattern. Of course it is by no means certain that the 'Textile Pattern' of Alto de Pitis also symbolises a textile.



Above we show petroglyphs from La Caborca, Sonora, Mexico. The symbols are clearly separated and arranged similar to a Chin belt with double rows. The similarities surely cannot be coincidental and raise the possibility that this symbol did indeed travel to the Americas in belt form.

Source of images: La Pintura Vol. 41 Nr 1 2015, American Rock Art Research Association.

The symbols are quite rare, but are found at regular intervals on a southward journey. The two shown below are from the Tepache area of Sonora, Mexico. Images are from: *Asentamientos en Tepache Sonora, Ayer y Hoy* by César Armando Quijada López, *Memoria del XXXVI Simposio de Historia y Antropología de Sonora*, 2015. Compare with Han funeral bricks and Machang pots shown later.





Above L: Petroglyph with large 'marker' symbol, Cucurpe, Mexico. www.expansion.mx

Above R: Petroglyph, Sinaloa, Mexico. www.programadstinomexico.com



Elsewhere in our study we speculate the above symbol could possibly represent David Keightley's Shang 'Center' Earth theory. The more we compare the symbol, the more it suggests to us the image of an exploding sun with rays shooting outwards, displayed on the Chin beads and bronze pieces.



The image above is from Cucurpe, Sonora, Mexico. The Arizona Memory Project has this to say about the petroglyphs: "These intricate pictographs are located in an overhang near Cucurpe, Sonora, Mexico. The general impression of the site is that it was used for female rituals. The culture is unknown." Photo: www.explore-sonora.com



Above we show a petroglyph from Zipacón (Cundinamarca), Colombia. Source: Rock Art Research in Colombia by Pedro María Argüello García and Diego Martínez Celis, Rock Art Studies: News of the World IV 2012.



The four images above, alongside Chin 'eye' beads, are from Campeche Island, Brazil and are clearly influenced by earlier symbols which we propose are Proto-Indo-European, which in turn were derived from ancient Ukrainian and Anatolian symbols. The symbols found on the South American West Coast route and the East Coast route indicates the migrating clans may have split into two groups. Images are from the Bradshaw Foundation and their very informative website can be found at www.bradshawfoundation.com



Above: Petroglyph, Arvoredo Island, Brazil. Bradshaw Foundation on Twitter.com



Above: Petroglyph, Santa Catarina Island, Brazil. www.bradshawfoundation.com

To give more of an idea of the antiquity of this symbol, we show an example from the Anatolian Civilizations Museum, Ankara. The dish is dated Late Neolithic/Early Chalcolithic 6100-5600 BC. The similarity to previously shown petroglyphs (and the one directly below) from the Americas is apparent, and it is our proposal that migratory passages from East Asia took this symbol with them. The demise of Çatalhöyük c. 5950 BC, and subsequent migrations eastward would have given time for this symbol to pass with the PIE through the various cultures, ending up in the Americas following seaborne voyages.



Above L: Anatolian Dish, c. 6000-5500 BC. <https://www.uludagsozluk.com/e/13868351/>
Above R: Petroglyph, La Provedora, Sonora, Mexico. www.elsouvenir.com

An earlier vessel from Kortik Tepe, Anatolia dated to the PPNA/PPNB 9500-8500 BC is shown below. The lower part is very similar to the designs of the Americas petroglyphs shown previously, particularly the ones from Brazil which were probably made at least 7000 years later.



Above: Stone vessel, Kortik Tepe, PPNA 10,400 - 9280 BC. <https://docplayer.biz.tr/51115558-Canak-comleksiz-neolitik-donem-de-yukari-mezopotamya-da-kucuk-tas-eserler.html>

The image persisted in the Anatolian region for millennia. We produce many examples of this later, and the spreading of this symbol in all directions. A few examples are shown below, in stamp seal form.



Above: stamp seal, Domuztepe, 6100-5800 BC. Excavated by Stuart Campbell, Kahramanmaras Museum, Turkey.
<http://www.shdenham.co.uk/wiki>



Above: Stamp seal, Ubaid, Mesopotamia, 6500-3800 BC.
[https://avys.omu.edu.tr/storage/app/public/atilaturker/135134/OM%C3%9C.ARK.133\(12\).pdf](https://avys.omu.edu.tr/storage/app/public/atilaturker/135134/OM%C3%9C.ARK.133(12).pdf)



Above: Stamp seals, Antalya, Turkey, 2700-2400 BC. Excavations at Bademağacı 2006.
http://www.akmedanmed.com/print_en.php?artID=123&catID=12

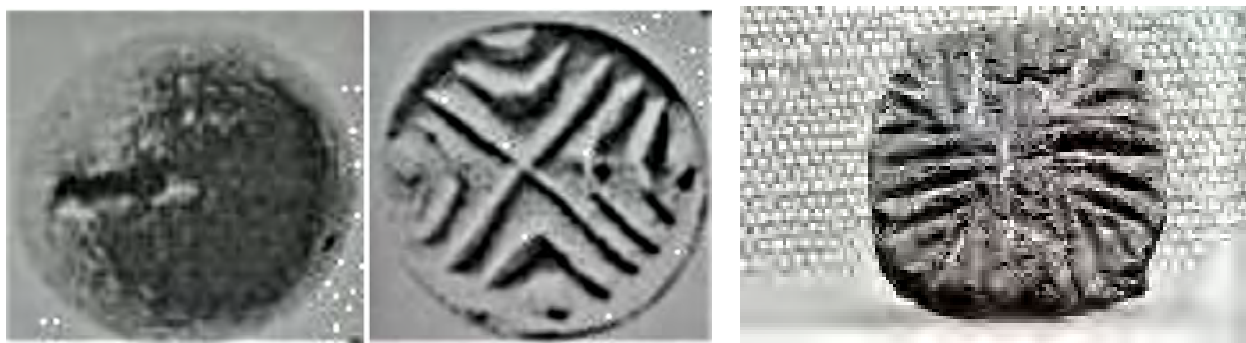
The Anatolian/Mesopotamian stamp seals shown below are from 'İstanbul Arkeolojî Müzelerî'nde Saklanmakta olan Kalkolîtgk çağ'a ađt bđr grup mühür' by Gülçay Yađcı 2010. The title roughly translates to: an inventory of Chalcolithic group one stamp seals in Istanbul museums. The original captions are shown.



Above L: İZMİR-Satın alma Geç Prehistorik, Buchanan, 1984: s. 7, kat. 32, pl.II-32 Hogarth, 1920: no 216, p.39 Herzfeld, 1933: fig. 16

Centre: TEPE GİYAN, Herzfeld, 1933: abb.15- EH TG

Far R: Hatay Cıvarı, Museum nr. 13088 EŞEM

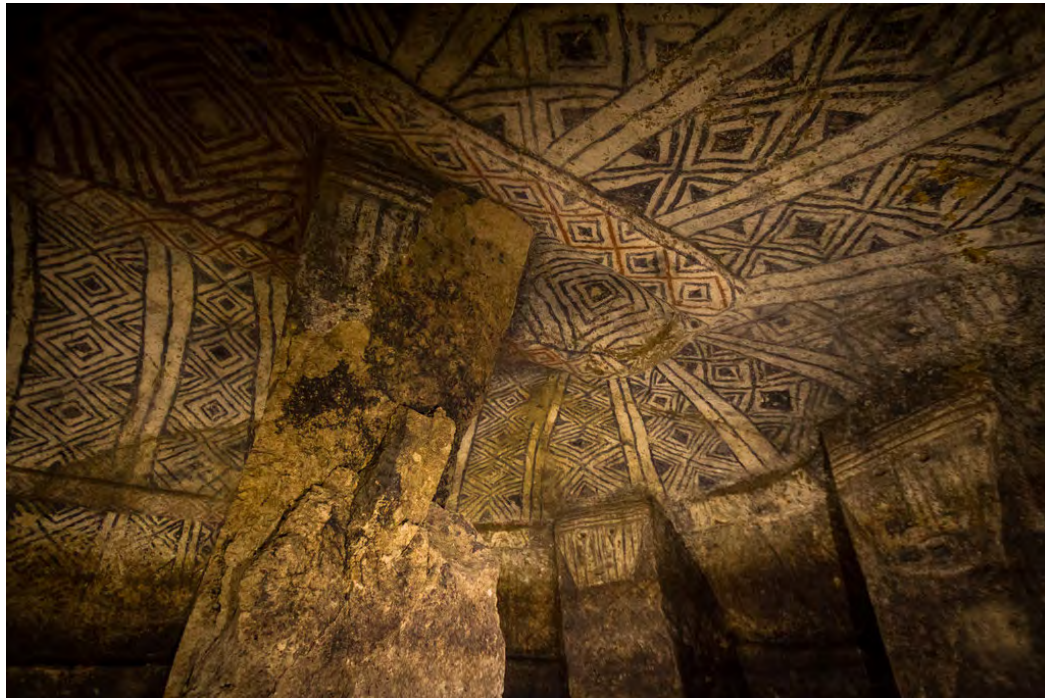


Above L: TARSUS, Satın Alma-Geç Prehistorik, Hogarth, 1920: no.131, p.32 Buchanan, 1984: 31, pl.II-31 from: İstanbul Arkeolojî Müzelerî'nde Saklanmakta olan Kalkolîtgk çağ'a ađt bđr grup mühür' by Gülçay Yađcı 2010
Above R: Chalcolithic stamp seal. Antalya Museum. www.forumgercek.com

The tradition of this symbol progressed through the ages. We note that the divisions between the symbols as presented by earlier images and the Chin belts has morphed into the symbol that is recognizable across the world. A good example of this is the Tierradentro underground tombs in Southwest Colombia.

According to Colombia Reports the "site was created by the ancestors of the local Nasa people between the 6th and 9th century BC, mainly as a funeral complex" The tombs with hypogea were created between 600-900 AD. An example of this work is shown below.

Image: <https://colombiareports.com/the-ancient-tombs-of-colombias-tierradentro/>



We explore the Americas in greater detail later in this study, but we note that the symbol extends as far east as Arkansas, U.S.A., where the Arkansas Archeological Society logo is shown below.

"This motif comes from site 3CN20 located near Morrilton. It is one of several geometric motifs used in pictographs and petroglyphs on bluff faces, cave walls, and large boulders by some of the first Arkansans.... Before Arkansas was "The Natural State," it was "The Diamond State." Images below and above quote are from the Arkansas Archeological Society. Chin 'eye' beads shown alongside the sign for Native American Medicine Man (Far R image: <https://www.legendsofamerica.com/na-symbols/2/>).

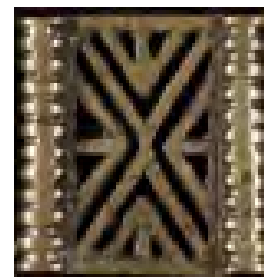
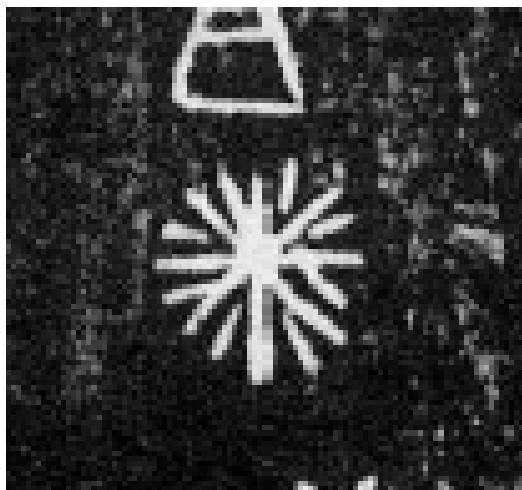


Representation of a Supernova or Double Planet Conjunction 'Star of Wonder'?

Before we proceed on our investigative journey, there are a few more petroglyphs of interest that we wish to add here. We have studied 41,956 oracle bone inscriptions at www.guoxuedashi.com, plus many more on other websites. A most rare icon - as far as we know not yet deciphered - on H32302 bears a remarkable similarity to one inscribed in Clear Fork, Wyoming County, West Virginia, known as the 'Luther Elkins Petroglyphs'. The stone glyph has 18 strokes and the more difficult to inscribe oracle bone icon comprises 16 strokes.



Above L: Clear Fork petroglyph. www.atlasobscura.com R: another angle from: www.wyoming.wvntv.com

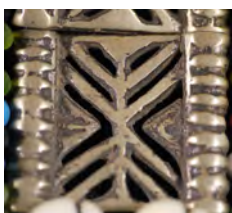


The website guoxuedashi.com the Oracle Collection, compiled over the past 80 years contains 41,956 pieces with 12 volumes of rubbings and original pieces, and the 13th contains drawings. There are 5241 pages containing many hundreds of thousands of glyphs. We have viewed all of them. It can be seen on oracle bone 32302 that there is a marked difference between the upper 'star' compared with the glyph below it on the left. Is it too far a stretch of the imagination to compare the Chin piece with 16 strokes to the OBI glyph which also has 16 strokes? We have seen less than a handful of these icons.

We have pondered possible meanings of the Chin belt and bead symbols. What made the sixteen-pointed one so special? Could it be the representation of a supernova? Or a double planet conjunction such as the 2020 alignment of Saturn and Jupiter - similar to the Star of Bethlehem? Here we present some images which perhaps more learned folk in these special fields may consider. Indian astronomers now say the Kashmir rock drawings (below) may be the oldest depiction of a supernova ever discovered. We note that there are 16 points from the supernova image which may be purely coincidental with the 16 points on the Chin pieces shown below. There are several candidates for supernova of 20,000+ years ago - best left to the experts to ponder.



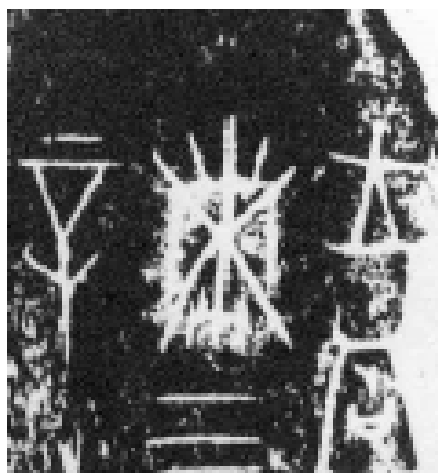
The images above show a stone painting which was found in a rock wall with the stone facing inside in the Burzahama region in Kashmir, India, in the 1960s. The site has been dated to 2100 BC, with the stone considered to be considerably older. The second image on the right shows a Skymap of the region of supernova HB9 in the sky chart for 5700 BC. To facilitate easy comparison with the drawing, rough patterns are drawn in the map. The constellation names as per current identification are given. The big spot at the center is the full Moon in the month of August in roughly 4500 BC, and the circle on the right indicates the position of HB9. Source: <https://www.dailymail.co.uk/sciencetech/article-5256641/Himalayan-stone-carving-revealed-showing-supernova.html>



Images of actual supernova, or exploding stars, could account for the symbol becoming embedded in the psyche of ancient people. Something spectacular must have triggered the persistence of the symbol. "In the last 112 years, 47 novas have brightened into naked-eye view ... The threshold of what the human eye can see is about magnitude +6.5... Nova Delphinus 2013 (image below on the right) increased in brightness by about 100,000 times when it reached a peak magnitude 4.5". Source: www.space.com The images below give the appearance of multiple dart points, with a main cross formation at centre.



Above L: image from Nasa of Supernova in NGC 2525, with multiple pointed effect. Screenshot from Youtube.com
Above R: image of Nova Delphinus 2013 seen by the naked eye. Image taken by Justin Ng from Singapore and can be seen at: <https://www.space.com/22453-nova-delphinus-star-explosion-naked-eye.html>

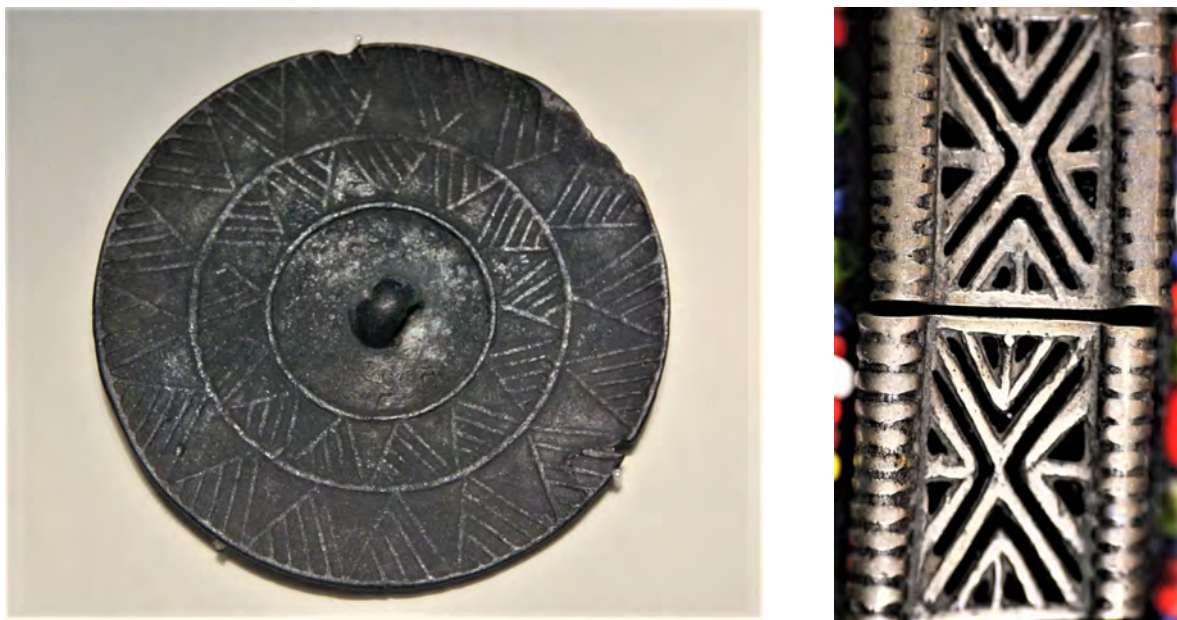


Above: image of a supernova. Image by Sorbumina, www.deviantart.com. Alongside we show oracle bone H15643 with a unique icon whose detail is very like the actual supernova captured by Sorbumina. Oracle bone images: guoxuedashi.com

Most of the ancient stars we have seen portrayed comprise six or eight points - the sixteen-pointed star being quite rare. Here we show two examples of the latter from ancient China. The first is from the Tangjiagang Culture 汤家岗文化 4400 BC - coincidentally the date of the Kashmir stone. It includes a very similar symbol inside the star to the Chin bead/bronze sixteen-pointed design. The second is from the Qijia Culture c. 2000 BC. These would fit in with our idea of symbols travelling from Asia to the Americas and the coincidence of the detail involving sixteen points - possibly representing a solar event.

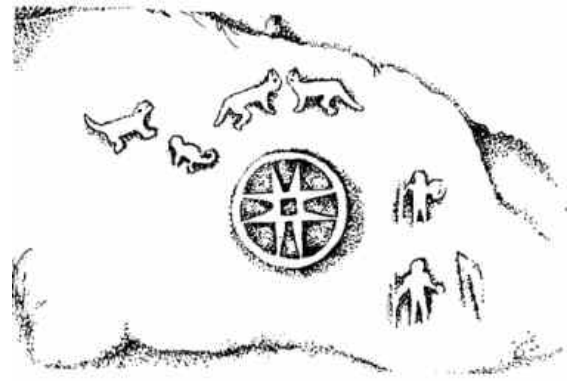


Above: The sixteen-pointed star pattern on the outsole of the M103 unearthed in the first phase of the pre-Daxi Tangjiagang site c. 4400 BC 汤家岗遗址第一期M103出土碗外底十六角星纹. http://www.hnkgs.com/show_news.aspx?id=1839



Above: Qijia culture bronze mirror 2400-1900 BC., National Museum of China. www.wikipedia.org Photo by Prof. Gary Lee Todd who has compiled an enormous reference site for rare photos of artifacts in world museums at www.flickr.com It is by the efforts of people such as Prof. Lee making available such works that we have been able to compile this study. Two bronze pieces shown to the right, both with clearly depicted 16 points.

Continuing the theme of stars, and although not directly linked to symbols on the Chin beads or bronzes, we would like to point out singular designs found on Dawenkou Culture ware (4500-2600 BC) and a what appears to be a one-off petroglyph found at a religious site in Cumbal, Colombia, near the border with Ecuador. This is on the western route shown on the migration map shown earlier. Allowing for distance and time, note the square centres on all images, which are almost identical.



Above L: Eight-pointed star, Los Machines, Cumbal, Colombia. www.cumballabella.com
Above R: Sketch of site. www.rupestreweb.info



八角星纹彩陶豆·新石器时代（大汶口文化）
山东省文物考古研究所藏



八角星纹彩陶豆·新石器时代（大汶口文化）
山东省文物考古研究所藏

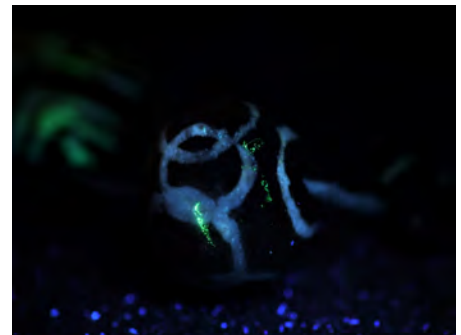
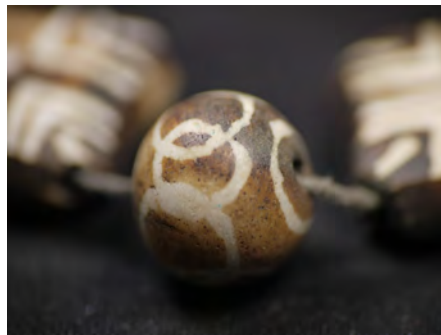
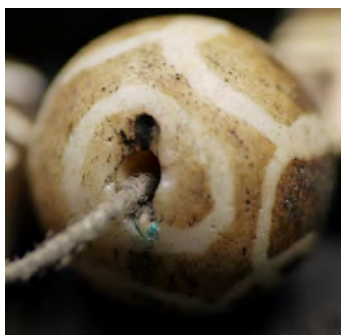
Above we show two Dawenkou Culture pots which are on the 'Forbidden List' allowing foreign exhibition. The one on the left was unearthed in 1978 at the Tai'an Dawenkou site in Shandong Province, and is from the Shandong Province Institute of Cultural Relics and Archaeology collection. Images: https://m.sohu.com/a/122555640_526307

Whilst we are on the subject of the heavens, one of the rarest beads we have is one that comprises seven interlocking circles, with another circle at each end. In our collection of 1543 beads we only have a single example. We consider the possibility that the seven circles represent the open star cluster of Pleiades. It is known that ancient people were fascinated by Pleiades, for example the ancient Greeks believed them to be the seven daughters of Zeus. Later, we will show stamp seals for example from the Bactria-Margiana Complex c. 2000 BC depicting seven circles.

The Nebra Sky Disc c. 1600 BC from Germany (below) clearly shows the Pleiades seven star arrangement.



Above: Nebra Sky Disc. www.wikipedia.org



Above: Chin bead showing hole string wear on this very hard material - Mohs 7. Bead size: 13mm dia.

Was Fu Hao of Qiang Origin?

Returning to the Fu Hao jade, we must state that we are no experts on the Shang. However, when we first saw a good quality close-up image of the Fu Hao kneeling jade it was clear that there is a remarkable similarity between the symbols on the belt on the figure and the Chin belt pieces.

Fu Hao is well-documented on Oracle Bones as leading successful campaigns against the Qiang. One of the questions raised was why would the figure, widely suggested to be Fu Hao herself, be wearing a prominently displayed belt comprising Qiang symbols? Was she of Qiang origin? We suspected that Fu Hao had strong links with a particular branch of the Qiang; the branch that eventually ended up as the Burmese Haka Chin.

As we show in this study, the Shang Dynasty incorporated symbols which we propose were originally PIE into pottery, jade and bronze items.

Three articles by Katheryn Linduff support our theory that the funeral artifacts were not just war booty. Others may have different ideas, but perhaps our comments on the origin of the belt design on the Fu Hao jade may cause a re-appraisal.

The first example:

Could Fu Hao be of northern heritage herself?²⁵ If this were the case, both her dowry and then her grave furniture would very likely have included items typical of her non-Shang heritage, or just the sort of materials which are found in Tomb No. 5 at Anyang.

²⁵ This conclusion was also reached by Sara Nelson "The 'Goddess Temple' and Status of Women at Niuheliang, China," in Dale Walde and Noreen D. Willows, eds., *The Archaeology of Gender, Proceedings at the 22nd Annual Chacmool Conference* (Calgary: The Archaeological Association of the University of Calgary, 1991), 304, and Emma C. Bunker, "The Introduction of Chariotry."

Art and Identity: The Chinese and Their 'Significant Others' in the Third and Second Millennium BC' Katheryn M. Linduff 1998

The second example:

Although the family background of these women is not completely known, biographical information given about Lady Hao in inscriptions, the structure of her tomb, and certain burial goods suggest that she was married in, and perhaps came from, one of the peoples whom she was commanded by Wu Ding to conquer (Yang 1983; Linduff 1996). Included in layers with personal items were quite distinctive non-Shang objects-bronze mirrors; bow-shaped objects; cheek pieces, bridle bits, and bronze ornaments associated with chariots and horse management; and many curved knives of the frontier type (figure 4.7).

These items might very well identify her with peoples who lived outside of the Shang political realm, but inside the sphere of contact. These groups raised horses, probably controlled routes of trade for strategic metal ores and other goods, were aligned frequently with other powerful clans in north Asia, and were therefore quite important for the stability of the Shang kingdom. They posed a particular threat during the reign of Wu Ding, a situation that could have readily encouraged a marriage alliance (Linduff 1996). In the case of Lady Hao, she may not have been a Shang elite, but she was afforded all the luxury of a royal Shang burial as a highly ranked wife of the king, while still maintaining her identity as an outsider as marked by artifacts of frontier manufacture and style. Polygyny in this case must have afforded greater political status for the Shang, since this marriage, probably secured through brideprice, apparently provided a means to increased alliances and hence power over a strategic area.

The third example:

Marriage Alliance. The archaeological site at Anyang, Henan, in the Central Plain (Anyang 1976; 1977; 1986; 1987) was the location of the capital of the late Shang period, 1250-1050 BC (anon. 1994) (Fig. 1). Many artefacts with Siberian prototypes, including bow-shaped objects, curved knives with animal pommels, horse trappings of all sorts, and chariots were discovered there (Li 1980). From inscriptional evidence found at the site, we know that during this period the Shang were frequently in contact with hostile, outsider groups to their north and west and they often boasted of success in war including the capture of chariots, personnel and objects (Keightley 1978). For these reasons, most of the Siberian-type objects discovered there have been explained as war booty collected from these defeated enemies.

Analysis of the intact Tomb of Lady Hao excavated in 1984, however suggests to me that other types of relationships also existed between the Shang and their non-Shang neighbours. Fu Hao was a consort of the third king at Anyang and her tomb, dated about 1200 BC, yielded all the emblems of a Shang elite. It was a tomb systematically filled in layers with bronze ritual vessels, weapons, and carved jades, bone and ivory (Chang C.-L. 1986; Chou 1970; K.C. Chang 1980; 1986). In the spaces closest to her body were found scores of frontier style items including curved knives, mirrors and horse trappings, all items with southern Siberian (especially Karasuk) analogies (Fig. 3). These identify her with 'outsider' groups described in Shang period inscriptions as their some-times-hostile northern neighbours. Her marriage to the king suggests that union with her provided a political alliance of strategic importance to the stability of the dynastic frontiers (Linduff 1996; Keightley 1999).

Lady Hao's affiliation with the Shang cannot be doubted for she was buried with full 'royal' paraphernalia. However, while living and dying within Shang political limits, she must have retained identity with her parent culture, one of those outsider groups documented in ancient Chinese histories. Late Neolithic practice among the Yangshao people at Shijia, for instance, in the Central Plain shows that women married out and were returned to their natal kinship group upon death when they were buried with their brothers (Gao et al. 1993; Keightley 2001). In the case of Lady Hao during the Shang, however, increased male dominance in social and ritual spheres did not allow the return of the physical body to her parent culture, but appears to have endorsed identification of the female lineage in other ways at burial. The association is well documented in Lady Hao's tomb where frontier style markers such as mirrors, curved blade knives and jingle-headed tools and weapons were placed directly next to her body. I have proposed elsewhere that she may have been affiliated with horse-breeding groups whose presence in Shang elite life was so essential to the demonstration of power of the court (Linduff 2002). Other tombs at Anyang that include horse trappings and chariots also document this practice. And even though those buried in large stepped tombs at Anyang have been thought to be Shang elite, the Fu Hao tomb with its 'Siberian' style artefacts suggest to me that the notion of cultural homogeneity proposed by ancient historians even in the 'core' area of the Shang must be re-evaluated.

Katheryn M Linduff, *Why Have Siberian Artefacts Been Excavated Inside the Ancient Chinese Dynastic Borders?* in Adam Smith, David Peterson, and L.M. Popova, *Beyond the Steppe and The Sown: Integrating Local and Global Visions*, in Gocha Tsetskhladze, *Colloquia Pontica*, Leiden, Boston, Köln: Brill, 2006, pp. 358-370

A large portion of this study concerns ancient Chinese cultures, from the Xinglongwa to the Han. We produce many examples of symbols which we propose to be originally Proto-Indo-European designs being incorporated into their wares. Here we give one which could have been used in Shang and Zhou hard stamped pottery. The Qiang are strongly linked with the Zhou.



The main image above is of a Shang/Zhou Dynasty stamped jar with Chin pieces as an example.

Source: <https://bbs.artron.net/thread-741905-1-1752.html>

We will show many examples of Shang, Zhou and Warring States stamped pottery later. The designs were most likely fashioned using decoration markers similar to those shown below.



Above: 商代陶拍 Shang Dynasty Tao Pai, Yingtan Museum Jiangxi province 鷹潭博物館. <https://kknews.cc/zh-tw/travel/52pgyl2.html>

A description for the markers is such:

Decoration markers or "pottery pestles" (taopai 陶拍) with different patterns (stripes, spirals) from Yingtan 鷹潭, Jiangxi. Some have the shape of flat brushes, others are round and "umbrella-shaped" (sanxing 傘形), yet others look like mushrooms (dian 墊). Source: Li 1990: 37

<http://www.chinaknowledge.de/History/Myth/shang-econ.html>

We have confidence in our assertion that the Fu Hao belt originally comprised separate pieces, similar to the Chin belt pieces. This is due to the many examples we are able to produce of this style being portrayed by first and second millennium BC artifacts. Here we reproduce images from the artron.net archives of Han funeral bricks, where there are clear delineations between the symbols.



Canon EOS 50D F14.0 1s ISO100

江上攝影



Canon EOS 50D F14.0 1/2s ISO100

江上攝影



Canon EOS 50D F14.0 1/2s ISO100

江上攝影



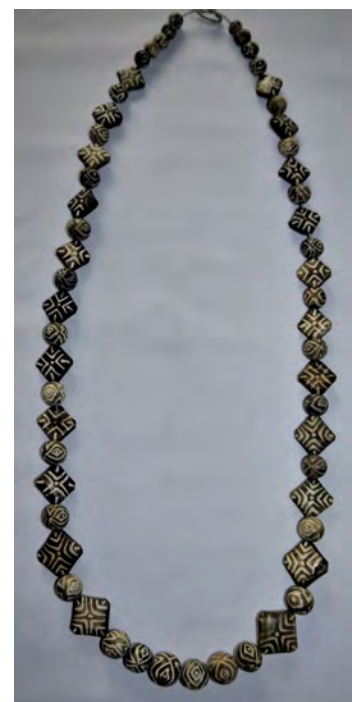
Canon EOS 50D F14.0 1/2s ISO100

江上攝影

Han bricks from the Three Gorges area. Source: <https://bbs.artron.net/thread-1686555-1-906.html>

The association between the 'eye' lozenge and the 'cross' spans millennia. The Han funeral brick shown below from the Sichuan University Museum, Chengdu, Sichuan mirrors the arrangement of the Chin necklace shown below. The Machang phase jar from the Majiayao culture is dated c. 2300 BC indicating this arrangement covered thousands of years in ancient China. Compare with Tepache, Sonora petroglyphs shown earlier. Han brick source: <https://www.flickr.com/photos/101561334@N08/13919403972/in/album-72157644108588121/>

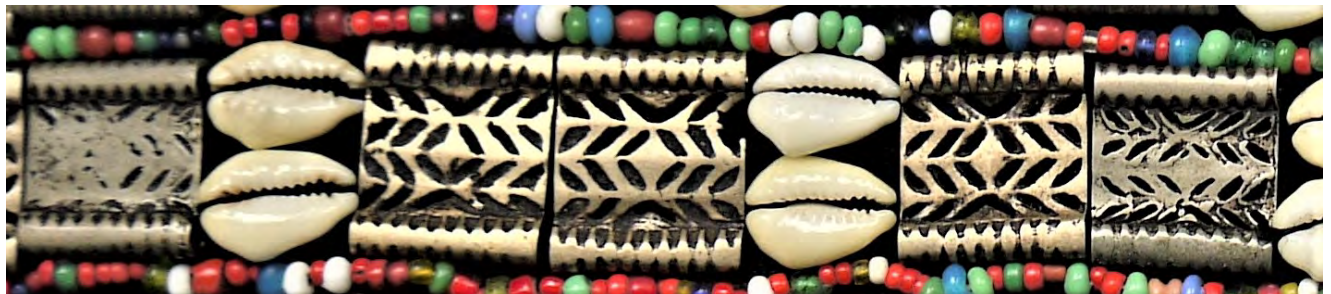
Machang pot: 马家窑文化彩陶双耳罐 距今三千多年 器型规整 完好如图 胎质细腻 打磨光滑 原始原彩 彩质好 画工好 高 13cm 腹部直径16cm 口径11cm. <http://pai.sssc.cn/item/282842>





The image above was taken circa 1908 and shows a Haka Chin Chief and his wives. They are wearing belts comprising pieces similar to those in our collection. We investigate this custom and provide more images and verbal testimony from the 1890s showing that these belts were highly prized by the Haka Chin. The similarity to the belt engraved on the Fu Hao jade is notable. Pumtek beads can also be seen. Image source: http://folkcostume.blogspot.com/2020/04/overview-of-peoples-and-costumes-of_4.html

Below, we show a section of a belt with two pieces mounted the wrong way around. It is clear that the reverse side has experienced more wear than the front which in turn has also experienced great wear.



We posit the theory that the belt symbols were worn uniformly, that is, the same symbol on one belt, representing different clans. Apart from the example of the Fu Hao jade, it would seem logical but we will never know for sure. Here we show some of the belts purchased from the Haka Chin in 1991 which were embellished with beads, cowrie shells and old Burmese coins.



The Chinese scholars place great importance on the Fu Hao 妇好 jade 'kneeling man' 妇好跪坐玉, especially with regards to the apparel. A good example of this is the following piece:

妇好墓出土的最著名的玉人呈跪坐之形，身上穿的衣服与文献记载的周代冕服略有近似之处，腰间都有宽大的腰带，腰带下都有蔽膝。虽然看不清上衣是左衽还是右衽，但头上戴着冠是非常明确的。其头发盘在头顶，以冠束之。如果没有这件玉人，我们几乎没法想象商代人穿的是什么样的衣服。看了这件玉人的着装，发现孔子所说“周因于殷礼，所损益，可知也”应当是很有道理的。周代与商代的贵族服饰，基本是大同小异，继承者居多，损益者有限。至于这件玉人背后伸出来的那个分叉的柄究竟是做什么用的，或有什么特殊的含义，现在已经无从得知了。不过要说明一下，这个柄不是从玉人背后腰部的正中间伸出，而是在腰部左侧边缘处伸出。

The most famous jade figure unearthed from the tomb of Fuhao was of a kneeling shape. The clothes he wore were slightly similar to the Zhou Dynasty crown suits recorded in literature. There were wide belts around the waist and knees under the belt. Although it is not clear whether the shirt is left gusset or right gusset, the crown on the head is very clear. His hair is wrapped around his head and tied with a crown. Without this jade person, we can hardly imagine what kind of clothes the Shang Dynasty people wore. After looking at this jade man's dress, I found that Confucius said, "The profit and loss of Zhou due to Yin Li, can be known" should be very reasonable. The costumes of the nobles in the Zhou Dynasty and the Shang Dynasty are basically similar, with most inheritors and limited gains and losses. As for what the bifurcated handle sticking out from behind this jade man used for, or what special meaning it is, it is now unknown. But to make it clear, this handle does not extend from the middle of the waist behind the jade man, but at the left edge of the waist.

Source: https://www.360kuai.com/pc/9f13bacfd5dcb5ac7?cota=3&kuai_so=1&sign=360_7bc3b157

The belt referred to around the waist depicting the special symbol shown on the Chin/Qiang piece on the previous page will be examined in-depth later.

Fu Hao was the secondary queen of King Wu Ding and is known to historians through the inscriptions on the Shang Dynasty Oracle Bones unearthed at Yinxu. She was a major figure and famous general winning many battles. Amongst those defeated were the Qiang. Now, to us who believe that the Qiang were descended from the Proto-Indo-Europeans, of which the Chin beads and bronzes are representative of their symbols, it appears very strange that Fu Hao - if she truly is portrayed by the jade statue - should be wearing a belt formed by Qiang bronze pieces.



Above we show the Jade 'kneeling' figure from Fu Hao's tomb c. 1200 BC, with clear indications that the pieces continue around the waist in belt form. Image source: <http://www.eise.org.cn/404.html>

Based on the analysis of nearly 2,000 cultural relics unearthed in the tomb of Fuhao, we believe that the image of Fuhao may be related to the shape or statue of the person who is buried in the tomb with the character modelled on the items. There are 16 such artifacts, and the round-carved jade figure numbered M5:371 may reflect the image of a woman.....The wide belt is decorated with diagonal triangles and diamonds. "Maoju" is plain without texture. This patterned silk fabric should be a kind of gorgeous dress decoration at that time, showing the grace and luxury of the wearer, and it is the most gorgeous dress seen in the Shang Dynasty.

Author: Zhu Naicheng Chinese Academy of Social Sciences researcher at the Institute of Archeology. <http://www.kaogu.cn/cn/kaoguyuandi/kaogusuibi/2016/0711/54569.html>

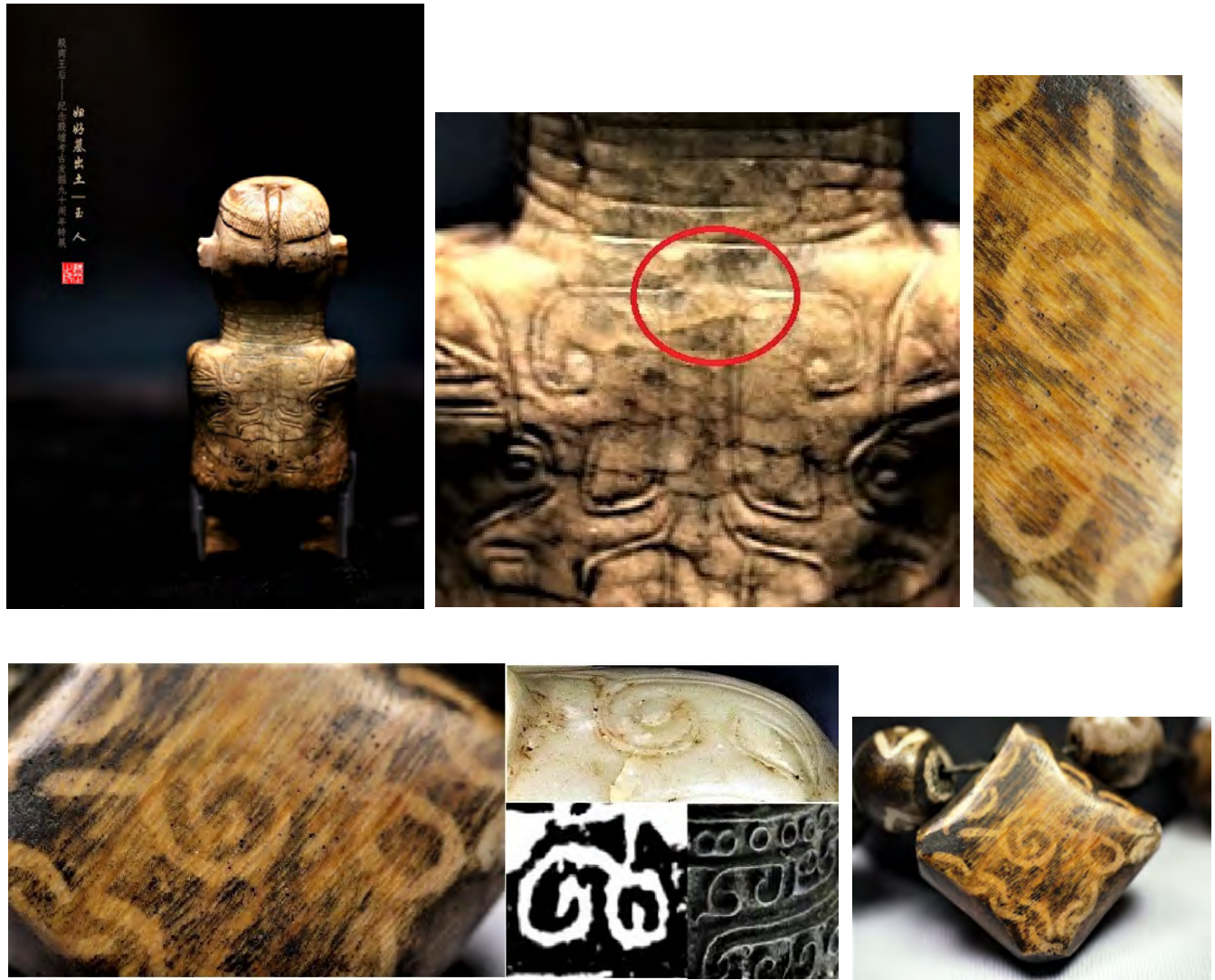
The attention to detail on the minute 7cm figure indicates the importance of the subject.

The prominence of this symbol during Shang times is evidenced on many artifacts, and throughout this study we produce multiple examples. Here we show it on a very skillfully-worked dagger. The description given on commons.wikimedia.org is:

'Long Dagger-Axe with Curved End, China, Shang dynasty, 14th-11th century BC, bronze with turquoise inlay - Arthur M. Sackler Museum, Harvard University'



We consider one very important Qiang clan emblem to be that known as the 'leiwen' pattern. We investigate this in greater detail later, but for now would like to point out it's similarity to those images found both on the 7cm 'kneeling man' jade M5: 371 round jade figure M5 : 371 圆雕玉人像 and M5: 372 a well-decorated jade man. Note the detail with the off-shoot lines.



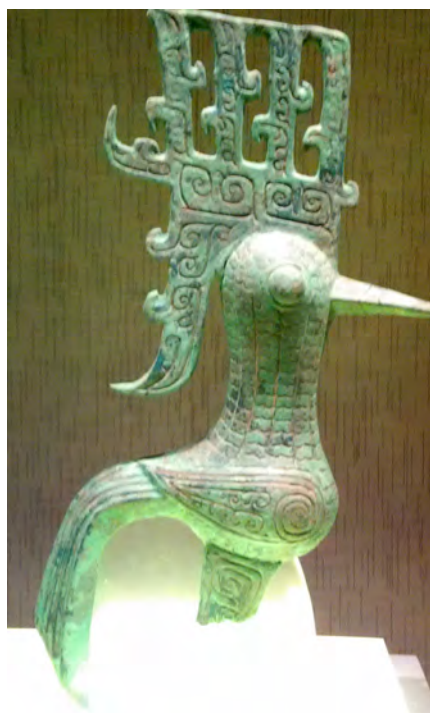
ALLOWING FOR STYLISTIC CHANGES IN THE CRAFTSMANSHIP AND EVOLUTION OF THE WORD/DESIGN OVER TIME, THE RESEMBLANCES OF THE SYMBOLS ARE REMARKABLY SIMILAR, WHETHER THE MATERIAL IS PETRIFIED WOOD, JADE, ORACLE BONE OR BRONZE.

Above top: Fu Hao jade M5: 372. Images: <http://binktang.blog.sohu.com/326839888.html>
Bottom: compilation by the authors and 'leiwen' Chin bead

Further clear examples of this pattern appear on the Sanxingdui bronzes.



Above: Sanxingdui bronze mask c. 1100 BC. Jiangxi Provincial Museum. http://blog.sina.com.cn/s/blog_55de71cb0101qug9.html



Above: Sanxingdui bronze. <https://en.wikipedia.org/wiki/Sanxingdui>



Above: Jade buffalo Shang Dynasty 13th–11th century B.C. The Metropolitan Museum of Art, NY.



商 Shang Dynasty 1600-1046 B.C. 铜嵌绿松石玉刀2 turquoise,bronze,jade 哈佛 Harvard University Art Museum



Above: Shang Dynasty dagger. 中华文物：商代（甲骨文石器 etc.） Chinese relics: Shang Dynasty (oracle bones, turquoise etc.). <https://www.youtube.com/watch?v=YJclHt6iINs>



Above: Yu Jue 玉玦. https://www.sohu.com/a/140839897_695096

Ernst Herzfeld in 'Iran and the Ancient East' 1941, had the following to say about similarities between Chinese and Persian pottery symbols (Figure 2):

On two vessels from Honan, China (fig. 42) we find an almost identical configuration, 'fingers' added to the points of the angular ribbons...multiple cross inscribed into a circle. The similarities between the far- and near-Eastern examples are too numerous to be incidental.

Throughout this study we identify multiple similarities between the East and Western symbols and hope that readers will bear in mind comments made by very respected archaeologists, both past and present, who also place great weight on symbols being more than just coincidental. One of the Chin bead and bronze symbols, the 'cross' in Fig. 42 (b), we trace from the Ukraine 18000–15000 BC through the ages, reaching the British Isles by 3000 BC and the Chinese cultures of Hongshan and Daxi by at least 3000 BC. The 'fingers' symbols are explored in greater detail near the end of this work where we produce a Chin bronze piece depicting the frog pattern shown on Majiayao pottery, probably representing Marija Gimbutas' 'Frog Goddess'.

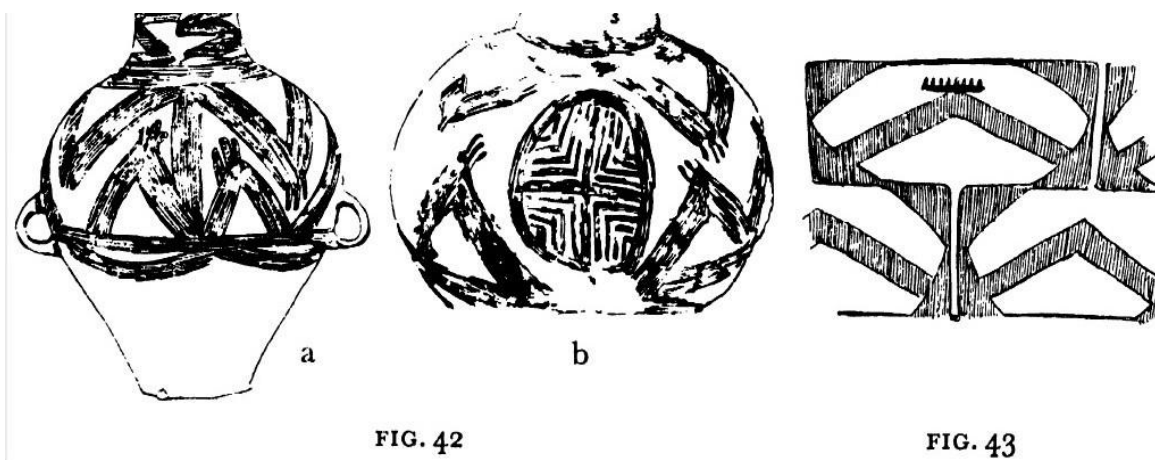


Figure 2. Honan vessels referred to by Ernst Herzfeld in 'Iran and the Ancient East, 1941

The modern Qiang of Sichuan province place white quartz stones on the roofs of their houses, towers, fireplaces to ward off evil. We propose that this tradition pre-dates the Bronze Age, as examined in-depth later and helps to explain the reason for using Triassic age silicified wood to make the Chin beads. The Qiang today inhabit the mountains near Maoxian, 130 kms North of Chengdu, and within the ancient Majaiyao culture boundaries. We have two favored locations in China where this type of fossil can be found. Number one: the Junggar Basin and our favorite pick is number two: the Chifeng area of Liaoning.

However, there are several sources of silicified wood deposits that could have supplied the material, some are nearer to the site of the Majaiyao culture and the Liuwan cemetery, from which we produce many examples of pottery bearing these unique symbols. Until the settlements are found near the Tarim Basin, we will not know if technology brought from the Indus Valley regarding bead-making was employed using Junggar resources. However, we do know that bead-making facilities have been uncovered at a Qijia workshop at Zhouyuan with a nearby source of fossil wood.



Figure 3. Qiang Whitestone Worship;

羌族的白石崇拜。原始宗教是原始社会发展到一定阶段所产生的，以反映人和自然的矛盾为主要内容，它以多神崇拜和巫术控制为主要特征。例如云南少数民族原始宗教内容丰富、形态多样，基本上囊括了原始宗教的所有的内容和形态，包括自然崇拜、动植物崇拜、鬼神崇拜、祖先崇拜、生殖崇拜等，许多原始崇拜至今还保留着神秘莫测的祭祀仪式。而图腾崇拜是把某种动物、植物等看做是自己的祖先或认为它与本民族有一定的血缘关系而对其加以崇拜

http://www.china.com.cn/photochina/zhuanti/zyzl/2009-11/12/content_18875752_2.htm

The Chinese text refers to the importance of the white stone tradition to the Qiang.

The movement of the symbols with people

As stated, this study into the heirloom beads, known as 'Pumtek', of the Burmese Haka Chin hill tribe has been undertaken to show the symbols depicted on the beads and bronze belts evolved in Southeast Anatolia and Northern Levant during the PPNA/PPNB periods (10000–6000 BC). The first appearance of one of the symbols is the Blombos Cave in South Africa dated to 77000 BC. Some appear in the Ukraine 18000–13000 BC, making their way into Natufian, Byblos and Yarmukian cultures. The symbols then proliferate in the Anatolia/Levant area c. 6000 BC spreading in all directions into Europe, Greece, Egypt, Mesopotamia, Bactria, China as well as many other countries. This may well coincide with the spread of farming from the area and adds weight to the theories expressed by others - notably Colin Renfrew - that this area could well be the homeland of the Indo-Europeans. Alternatively, many dispute the farming theory.

The Haka Chin's ancestors are the ancient Qiang from China. Evidence indicates that the Qiang were Proto-Indo-Europeans who brought their symbols with them from the Anatolia and Levant areas on the long trek to China. A 'bead goddess' features prominently in their folklore. Oracle bone Heji 293 describes the Qiang as "white men". The color white was very special to the Shang and may explain special mention of sacrificed 'white Qiang men'.

We produce examples of ceramics portraying these complex symbols in the Hongshan and Daxi eras which, controversially, may well indicate that Proto-Indo-Europeans reached far into China much earlier than previously thought - perhaps as early as 4000 BC - predating the Tarim mummies of c.1800 BC by many hundreds, if not thousands, of years. The symbols appear on pottery and spinning whorls from the Qujialing and Majiayao cultures, especially the Machang phase and in also in Fujian c. 2300 BC. The symbols make their appearance in oracle bone inscriptions. They persist through the Shang, Zhou and Han Dynasties on bronze, pottery, tomb bricks and other items. The bronze pieces' structure closely resembles Lower Xiajiadian bronze work c. 2200–1600 BC (figure 60), as well as 'royal' tomb artifacts from Mycenae grave circle B (figure 63). Is this an indication of long-distance trade of goods, or ideas?

The front page shows a few examples of the beads, some of which have been taken under shortwave ultraviolet light at 254nm. The fluorescence derives from trace elements of uranium which were absorbed by the Triassic age trees during the silicification process. The beads were made from petrified wood which had reached a quartz-like state.

Triassic age araucarioxylon silicified wood was obtained originating from Arizona and China for comparison, and was identified as the most likely type of petrified wood used to manufacture the beads. Typology places them c. 2300 BC with the Machang phase of the Majiayao culture vessels bearing the same symbols.

As will become apparent, the cross/chevrons symbol which we trace from the Ukraine c. 18000 BC is the most widespread. So prevalent is it on stamp seals that this could not be considered a run-of-the-mill seal representing the ancient equivalent of say, 'Jack Jones' Wine Exports'. This symbol would have been instantly recognizable in many ancient cultures covering thousands of square miles. More likely, it represented a powerful entity, probably with religious overtones, but could also at times have been a symbol of royal authority or representative of the highest authority in the area. It is found in ancient times spread over vast distances, such as cinerary urns from Bronze Age Britain to Han Dynasty funeral bricks.

So ingrained into the human psyche has it become that it is probably seen in hundreds of millions of households world-wide today, especially on home furnishings and clothing.

We have previously used a quote from Surgeon-major A.G.E. Newland, whom we consider to be the foremost authority on Chin beads. Quotes from his rare book, 'A Practical Hand-book of the Language of the Lais as Spoken by the Hakas and Other Allied Tribes of the Chin Hills' are sparse; later we use it extensively in our study. To give a further indication of the importance of the beads to the Chin we use another quote:

When a chief dies his beads as heirlooms become the property of his eldest son by his chief wife...When an important chief dies a few of his beads are buried with him, so that when he reaches the spiritworld he might have something to show what his social standing was, and for this reason and also that he might have somebody to wait on him and attend to his wants in the spirit-world. In the days previous to our advent into these hills when a chief died it was customary to kill and bury in the same grave with him a few slaves.

When we first became aware of the interest in these beads from the Chinese community in 2013 we came across some amazing prices being quoted for them. As an example we reproduce a selection of these downloaded in May 2014, and can be viewed in Appendix C.

We are all familiar with the custom of dowries. Here we give an example of an important Haka Chin Chief, Lyen Mo of Sangte, and his dowry demand from Tyer Hlei of Wantu for the hand of his daughter Shwe Nak. The page is from the Handbook on the Haka Chin Customs by W. R. Head, Provincial Civil Service and Late Assistant Superintendent, Chin Hills, Burma 1917. Item number one is for a large quantity of pumtek beads, which were known to be extremely valuable to the Chin.

We have 1543 beads in our collection. Many hundreds are of the most valuable echelon, but as a rule of thumb we could consider to have enough beads for 25 to 50 dowries of the highest level.

CHAPTER II.

Marriage—(contd.).

Big Price (Manpi).—The most important of all the prices connected with marriage—it is the big price paid to the bride's father (or his heir) and is only returnable in the event of a woman divorcing her husband. A big Chief from out-villages demands five kinds of property, but rarely receives more than three, for his daughter; if she is marrying to an out-village, they would be arranged on the *ar at ni* as follows:—

1. One hundred *pumtèk* beads (probably eventually receives seventy only).
2. Five gongs.
3. Five *maihum* (brass pots).
4. Five *darumpu* (brass pots).
5. Five *mythun*.

If in Haka village, it would be:—

1. Fifty *pumtèk* beads (thirty probably really paid).
2. Three gongs.
3. Three *maihum*.
4. Three *darumpu*.
5. Three *mythun*.

The next in scale would be thirty beads with two each of the abovementioned property. With an ordinary villager, the beads vary between five and twenty in number and one each of the other articles.

It must be remembered that Chins always demand as much as possible—although arranged on the *ar at ni*, not more than two-thirds are really paid—that is to say, the other third would be paid by degrees.

Before the advent of Government, slaves formed part of the *manpi* corresponding to the number of the other property, but now-a-days other property is demanded instead, *i.e.*, *mythun*, land, cash, gongs, etc.

The details of the first mentioned are due from Tyer Hlei of Wantu to Lyen Mo of Sangte on account of his daughter Shwe Nāk.

Following on from the previous page, the importance of the Sangte Chief is given here:

Hakha Chin in pre-British times used to be organized as a hierarchical, patrilineal clan society. A clan (phun) is generally said to have been founded by a particular man, associated with some miraculous event, or animal or plant. A clan gives rise to different lineages (chung) which are, like clans, patrilineal. The difference between aristocratic families (bawi) and commoners (chia) is related to the individual belonging to a clan and to a lineage.

A headman used to rule over a village and the associated territory. This is still true today. However, during the pre-colonial period the realm of authority enjoyed by a village fluctuated according to the network of alliances established by the headman and the ruling clan.

Headmen having influence over other villages would be considered as chieftains of supra-local realms. Ties between villages may be created through wife-giving and wife-taking relationships, in which the wife-givers were politically superior to the wife-takers.

Hakha was such a realm, dominated by the Zathang clan, itself composed of two maximal lineages called Sangpi and Sangte. Sangpi, the elder branch, held hereditary chieftainship of Hakha's immediate satellites, to which the peri-urban Hakha villages under this study belong. Sangte, the younger branch, was given large holdings in Hakha.

Persistence and Change in Hakha Chin Land and Resource Tenure, A Study on Land Dynamics in the Periphery of Hakha by M. Boutry, C. Allaverdian, Tin Myo Win, Khin Pyae Sone, 2018

The above information reference wife-givers being superior to wife-takers is the reason why Haka Chief Lyen Mo of Sangte was able to ask for so much dowry.

The Ancient Qiang route to Burma and the forming of the Chin clans

The following information was obtained from the Chin historian, Lian H. Sakhong who wrote in his book *In Search of Chin Identity: A Study in Religion, Politics and Ethnic Identity in Burma*:

Evidently, the word 'Chin' had been used from the very beginning not only by the Chin themselves but also by their neighboring peoples, such as Kachin, Shan and Burman, to denote the people who occupied the valley of Chindwin River. While the Kachin and the Shan still called the Chin as "Khyan" or "Khiang" or "Chiang", the Burmese usage seems to have changed dramatically from "Khyan" or "Chiang" (c̣ṭif;) to "Chin" (csif;).[16] In a couple of stone inscriptions, erected by King Kyanzittha (1084-1113), the name Chin is spelled as "Khyan" or "Chiang" (c̣ṭif;).[17] As far as historical and linguistic records are concerned, these stone inscriptions are the strongest evidence indicating that the name Chin was in use before the eleventh century AD.

Prior to the British annexation in 1896, there have been at least seventeen written records in English regarding research on what was then called the "Chin-Kuki linguistic people".

These early writings variously referred to what is now called and spelled, "Chin", as "Khyeng", "Khang", "Khleng", "Khyang", "Khyan", "Kiayn", "Chiang", "Chi'en", "Chien", and so on. One of the earliest Western writers to note the existence of the hill tribes of Chin in the western mountains of Burma was Father Sangermano, who lived in Burma as a Catholic missionary from 1783 to 1796 A.D. In his now classical book: *The Burmese Empire*, published one hundred years after his death, in 1833, he spelled the name Chin as "Chien" and the Chin Hills as the "Chein Mountains". He thus recorded:

To the east of Chein Mountain between 20'30' and 21'30' latitude is a petty nation called 'Jo' (Yaw). They are supposed to have been Chien, who in the progress of time, have become Burmanized, speaking their language, although corruptly, and adopting their customs.

.... originally applied to the tribe or tribes occupying the tracks immediately to the south of Cachar. It is now employed in a comprehensive sense, to indicate those living to the west of the Kaladyne River, while to the west they are designated as Shendus. On the other hand, to anyone approaching them from Burma side, the Shendus would be known as Chiang, synonymous with Khyen, and pronounced as 'Chin' (A. S. Reid, *Chin-Lushai Land*, 1893: 5).

[16] .It has to be noted that in Burmese a combination of alphabets 'KH' is pronounced as 'CH'.

[17] . G. H. Luce, "Old Kyaukse and the Coming of the Burmans" in *Journal of The Burma Research Society*, Vol. XLII, June 1959, pp. 75-109.

Below we reproduce a map showing Qiang migrations from China into Burma, with a mass movement c. 221 BC. Source: http://blog.sina.com.cn/s/blog_4ca0d6040101bumh.html



An important source of information regarding Qiang movements is to be found in the ninth century AD Man Shu (Book of Southern Barbarians) translated by Gordon H. Luce 1961:

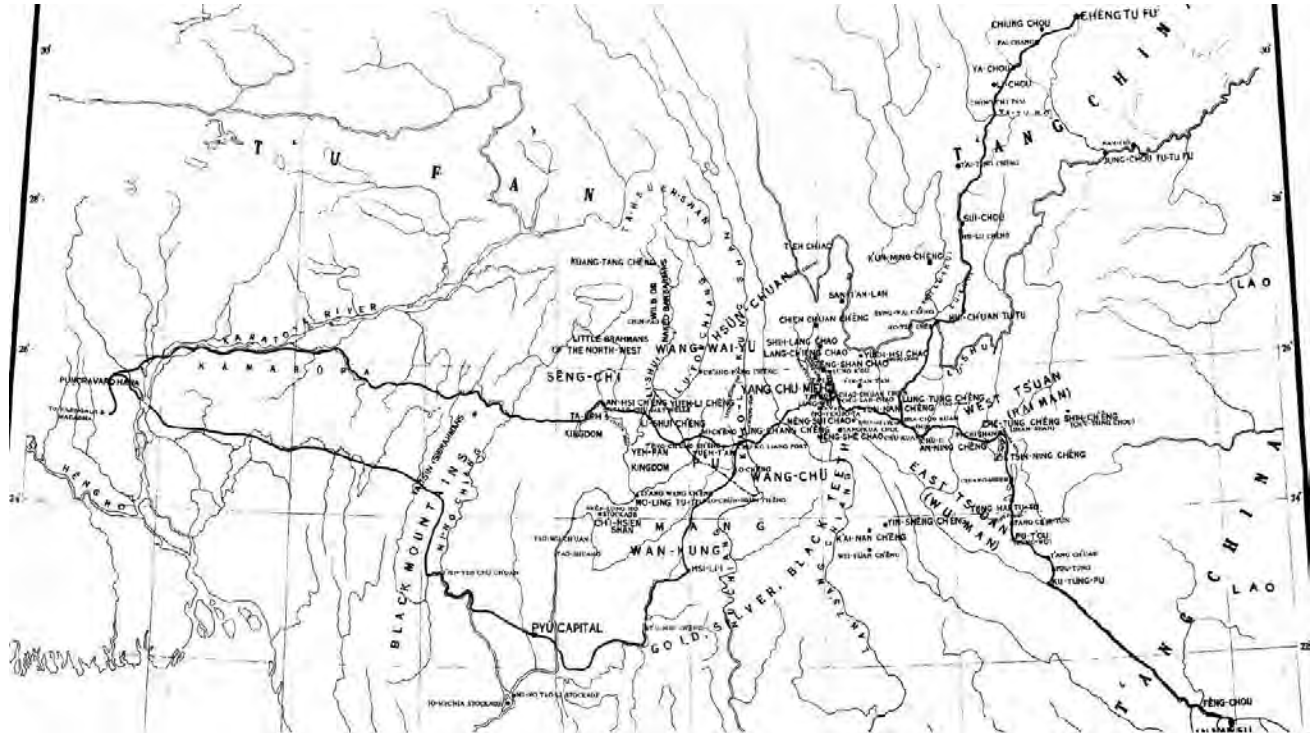
Mi-no kingdom and Mi-ch'en kingdom.

They are both kingdoms bordering on the sea. They call their princes and chiefs Shou. The Mi-no have long white faces, the Mi-ch'en short black ones. They are by nature polite and respectful. Whenever they address anyone, they come forward making a bow at each step. The kingdoms have no cities with inner or outer walls. In the middle of the hall of the Mi-no king's palace, there are great pillars cut and carved in patterns, and adorned with gold and silver. The Mi-chen king lives in a wooden stockade on the margin of the sea, in the water. The four feet of the house consist of stone lions. These, moreover, are covered with planks, scented wood being used for everything. (p90)

Next, the Mi-no-chiang (river). It is to the west of the Li-shui. It takes its source in the Hsiao P'o-lo-nien (Little Brahman) kingdom of the north-west. It flows south past the Yu-yeh-chti-ch'uan (valley). 又彌諾江在麗水西，源出西北小婆羅門國 Then to the southeast it reaches Tou-mi-ch'ieh wooden stockade, (or Tou-mi-ch'ieh-mu stockade). Here it divides and flows round the stockade, which is on a sandbank 100 li from north to south, and 60 li from east to west. Re-uniting, it flows due east past Mi-ch'en kingdom, and to the south enters the sea. (p20)

Below is shown a detail from Luce's work table details names on the Nan-Chao map (shown next page) high-lighting the Mi-no Chiang and Pyu.

LUNG - WU	龍 武	PUNDRAVARDHANA	奔那伐檀那
MANG TRIBES	茫 蠻	PYŪ CAPITAL ☆	馬栗 國
MEI-LO-CHŪ SALT WELLS	眉 羅 菴	SAN-TAN-LAN	三 探 覽
MĒNG-SHĒ CHAO	蒙 金 詔	SĒNG-CH'Ī	僧 君
MĒNGSUI CHAO	蒙 嵩 詔	SHA-CH'IO KUAN	沙 邵 館
MI-CH'ĒN	彌 臣	SHAN-SHAN	鄒 蘭
MI-CH'ĒNG	彌 城	SHĒN-CH'UAN	神 川
MI-NO CHIANG ☆	彌 諾 江	SHĒN-LUNG HO STOCKADE	神 龍 河 棚
MI-NO TAO-LI STOCKADE	彌 諾 道 立	SHIH-CH'ĒNG	石 城



Above is shown the Nan-Chao map from *The Man Shu (Book of Southern Barbarians)* translated by Gordon H. Luce 1961. Below is a map of ancient West Pyu sites where beads similar to ours were found and is from *Beads of Myanmar (Burma) Line Decorated Beads Amongst the Pyu and Chin* by Dr Elizabeth Moore and U Aung Myint, 1993.



Also on p90 of Luce's translation is mention of the P'iao (Pyu) kingdom:

P'iao kingdom is 75 day-stages south of Yung-ch'ang city of the Man. It was Ko-lo-feng who opened communications with it. (The people of) the kingdom use a silver coinage. They use green bricks to make the walls surrounding their city. It is one day-stage to walk round it. The common people all live within the city-wall. There are twelve gates. In front of the gate of the palace where the king of (this) kingdom dwells, there is a great image seated in the open air, over a hundred feet high, and white as snow.



The map above is taken from Major J. J. Snodgrass, who contacted the Chin people from the Burma side, had already confirmed that Kukis and Lushai were of the Chin nation, but he spelled Chin as Kiayn. Major Snodgrass, Narrative of the Burmese War (1827), in which he detailed the First Anglo-Burmese War in 1824–26.

The following passage gives further information on the origin of the Chin:

There are signs of a common ancestry in the not very remote past in the speech of the Burmans, the Lisaws, the Chins and the Kachins, yet there are enough differences between the vernaculars of those of them who must have come down to the east of the crescent and of those who must have come down to the west of it to justify our adopting (for the purposes of provincial consideration only) a two-fold classification into Western (Malikha-Chindwin) and Eastern (Mekong-Salween-N'maikha) Tibeto-Burmans. To the former class belong the Chins and the Kachins of Upper Burma ; to the latter the Burmans of the Irrawaddy valley, the Marus and Lashis of the N'maikha, the Lisaws of the Salween and the Lahus and Akhas of the Mekong.

Of the Western Tibeto-Burmans the Chins or Kukis were probably the first arrivals in Burma. In the far off past they must have appeared on the Irrawaddy-Brahmaputra watershed and thence, continuing their southerly journey along the western edge of the Province, have worked their way to the southernmost limits of the hilly country on the sea-board of the Bay of Bengal. As Chins, Kamis, Mros, Chinboks, Chinbons, Yindus, etc., they have been for centuries in occupation of the western uplands, which extend from the north of the Upper Chindwin District (where the Chin merges into the Naga country) along the edge of the Assam uplands—the home of their blood-relatives the Lushais—down to the foot-hills on the fringe of the Irrawaddy delta, and have had time, by union with the plain dwellers, to form hybrid communities—like the Taungthas of Pakôkku and the Chaungthas of Arakan—whose connection with their Chin neighbours is no longer obvious. Save for a few villages in the Pegu Yoma and near the Sittang, the home of the Chins lies wholly to the west of the Irrawaddy. Source: *The Tribes of Burma* by C. C. Lowis Superintendent, Ethnographical Survey, Burma, 1910

Another source of the development of the word 'Chin' which goes into great detail is reproduced here:

Many scholars have speculated on the origin of the term Chin. According to Lehman (1963:2), "the earliest mention of the Chin in Burman inscriptions of the Pagan kingdom dates from the thirteenth century A.D. and refers to the Chin as 'allies' or 'comrades'". Gordon H. Luce, historian of Burma and SEA, also confirmed what Lehman alluded to. According to Luce (1959:25), the term Chin is the modern form of archaic Burmese Khyaij (^jci) which is still found in the Arakanese dialect of Burmese. Luce speculated that this word must mean "allies" or "comrade" as in tu-ije-khyaij, which mean "friends" in modern Burmese. Therefore, "Chin" is an exonym applied by the Burmans to the Chins, originally pronounced Khyaij (^jcs), meaning "allies" or "comrades" in Old Burmese¹. However, it is puzzling to think that the Burmans would want to call "allies" or "comrades" the Chin, who were a constant threat to the security of their (Burman) villages (cf. Vum Son 1986:20). According to Woodman (1962:381-421), the main reason that the British annexed the Chin Hills to Burma proper was because of the constant invasion and harassment by the Chins of the British ruled Burman and Shan villages. According to Carey and Tuck (1896:3, Vol.I), the name Chin "is said to be a Burmese corruption of the Chinese 'Jin', or 'Yen', meaning 'man'". This pattern of speculation is further pursued by native scholars such as Pu (Mr.) Hrang Nawl, T.S. Gangte (cited in Lian Sakhong (2000: 57ff), and H. Kamkhenthang (1988:3f). According to Prof. B. Karlgren, however, the Old Chinese form for 'Jin' or 'Yen' which could mean 'man' is *nien (Karlgren 1957:110, #388a-e). Therefore, it is quite a stretch to speculate that the Kuki-Chin people would have referred to themselves as "Chin" (< Jin) at some point in their history. It appears that the origin of the term itself lies in the language of the Asho Chin (aka Plains Chin) with whom the Burmans were first in contact among the Chin groups. In Asho Chin, a person is called hklaung (possibly khlaaij or khloij) (Joorman 1906:12). Therefore, they called themselves, Asho hklaung 'Asho person'. This kind of naming is very common among the Kuki-Chin groups, as in Lai-mi = Lai-person/people. When the Burmans met the Asho Chin, they (the Burmans) took the latter part of their (Asho Chin) name to call them by. But the Burmese had already lost the kl- cluster. Therefore, the closest cluster that they could use was khy- , and as a consequence, the term Khyaij appeared to designate any Chin group. In fact, in old Pagan inscriptions (Luce 1959:25), the writer(s) attempted to write the names of these people as closely as possible.

Both spellings, khyaij (syɤs) and khelaij (scs) are recorded for the same people. Note that A sho Chin hklaung ‘person’ is not cognate to Proto-Lolo-Burmese (PLB) *tsaij ‘person’ (Matisoff 2003:265: Lahu cho [mid-tone]; Bisu tshaij ; Mpi tshoij6).

Comparison between written Burmese (WB) and modern Burmese (MB) shows how khy- became ch- in the history of Burmese. Wheatley (1982:18-19) hypothesized convincingly that the three phonetic shifts from WB to MB form a "drag chain" beginning with s to ʃ. 1. s > ʃ 2. c, ch > s, s*1 3. ky, kr > c khy, khr > ch Therefore, we surmise that the term Chin originated in the A sho Chin language, i.e., its origin is khlarj in A sho Chin which was pronounced as khyaij (^ct) by the Burmese, but as Burmese changed from khy- to ch- , it dragged along the name with it

1 This Old Burmese word khyaij ‘friend’ is cognate to Lahu d-cho ‘friend’ and therefore reconstructed as PLB *kyarj2 (M atisoff 2003:265).

Proto-Kuki-Chin by Kenneth Van Bik 2006 (see 1.1.2. Chin)

We were keen to locate any early sources quoting the spelling of 'Chin. The following excerpt is from Father Vincenzo Sangermano 'A Description of the Burmese Empire' 1833:

40. Beyond the point of Negraglia, as far as Azen, and. even farther, there is a small chain of mountains, that divides Aracan and Casse from the Burmese. All these mountains are inhabited by a nation called Chien; part of which is independent, and part subject to the Burmese emperor. In the latter, besides a particular language and a peculiar manner of dress, there prevails a strange custom which deserves to be mentioned. It is that of tattooing with black the faces of the women. The origin of the custom is as follows.

During the time that the residence of the Burmese kings was in the city of Pagan, they were accustomed frequently to dispatch their soldiers into the country of the Chien, to carry off the most beautiful women and girls. It was in order to free themselves from this disgraceful oppression, that the Chien adopted the practise of thus disfiguring the features of their women.

41. To the east of the Chien mountains, between 20• 30' and 2 1 • 30' north latitude, is a petty nation called Jo.

It is apparent that the tattoing refers to the Southern Chin and not the tribes North of them such as the Haka. Another description of this comes from Major Snodgrass in his Narrative of the Burmese War of 1824-26 written in 1827 (p190):

These bleak and sterile mountains are thinly inhabited by Krayns, a tribe of innocent, but hideous-looking mountaineers, from the practice that prevails among them of tattoing their faces, especially the women, whose uncouth and frightful countenances must require the full benefit of long established custom and habit, or religious prejudice, to enable even a Krayn to regard them with other feelings than those of horror and disgust.

Note: although spelt 'Krayns' in the text, we believe this is a Burmese spelling as Major Snodgrass' map shown previously clearly spells the word as 'Kiayn' in two places. A modern example of this tattoing (now outlawed in Myanmar) is shown below. (Source: <https://nationalpost.com/news/photos-tattooed-faces-of-the-women-of-myanmars-chin>)



We shall cover the Haka Chin and their symbols later in this monograph. For now, we shall conclude this section with a piece by F. K. Lehman who is also known as Chit Hlaing, entitled 'Some remarks upon ethnicity theory and southeast Asia, with special reference to the kayah and the kachin' in *Exploring Ethnic Diversity in Burma* ed. Mikael Gravers, 2007:

.....it is interesting to look at the word 'Chin' in this connection. Now this word we get from the Burmese, which spells it 'khrang'. This word first appears in Burmese in some stone inscriptions erected in the early twelfth century by the Pagan king Kyanzittha. Those inscriptions in the Middle and Upper Chindwin valley state that the Burmans claim jurisdiction up to the left bank of the river but will leave the Khrang in the hills beyond to their own devices (in fact as a sort of buffer between Pagan and the kingdom of the Sak (modern Burmese Thet) in and around what is now Manipur, across the border in India. Now (see Lehman 1979) it was once suggested that Khrang might have been an archaic Burmese word for 'other folk', but it turns out that it is in fact an old Chin word meaning just 'people' (of any ethnicity!), as found in southern Chin languages, such as N'Men, where it surfaces as k'khFang. So, almost as a mirror image of the Chin view of their relation to the civilized Burmese, we find the old Burmese treating their Chin neighbours terminologically as 'those other people'.

The possible connections between ancient Armenia and the British Isles c. 3000 BC

We did not set out with any preconceived ideas regarding Proto-Indo-Europeans and their possible origins in Anatolia. Indeed, we had no reason to suspect that the beads were other than Burmese in origin. However, as we investigated over the years we found strong indications of the symbols having their roots in the Ukraine, and then Anatolia. The 77,000 year old ochre symbol from the Blombos Cave in South Africa was particularly startling.

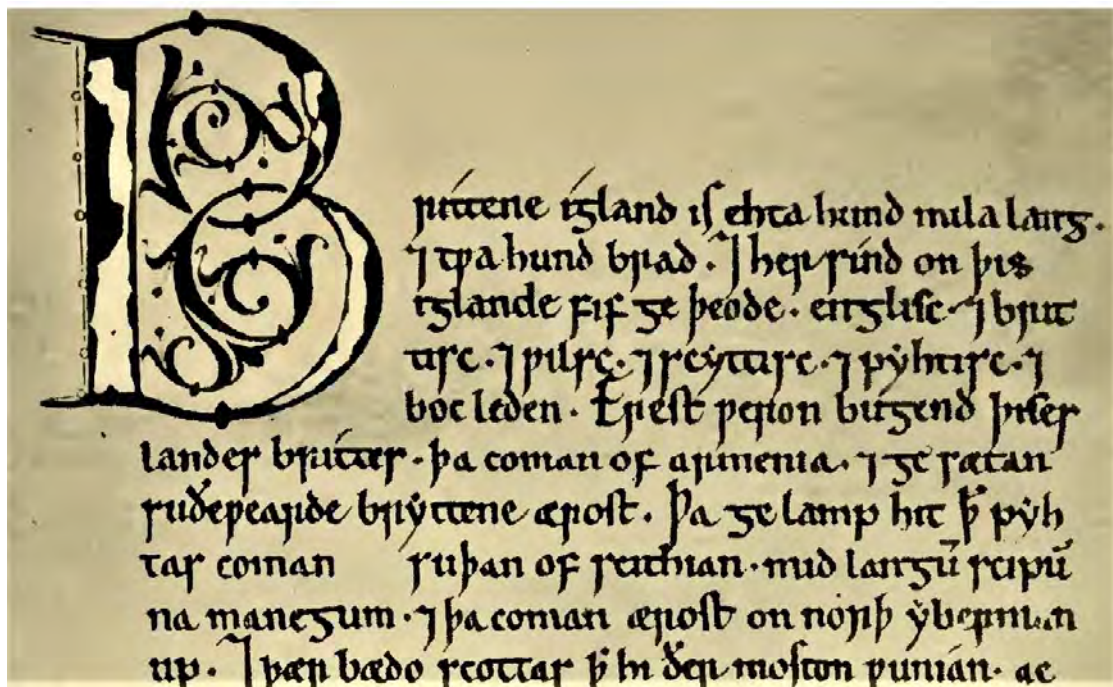
As we studied the subject of the symbols, we came across such items as stone carvings in the British Isles, for example the Orkney Islands and Ireland dated prior to 3000 BC. These carvings strongly resembled symbols we had followed on our journey. They continued to be represented by Beaker Folk pottery the length and breadth of Britain. As the Beaker Culture seems to have arrived in Britain c. 2500 BC, the question is, who brought the symbols to Britain prior to 3000 BC?

The following quotation is from the Anglo-Saxon Chronicle which was compiled during Alfred the Great's reign during the ninth century AD. The reference to 'Armenia' has raised debate amongst academics as to whether it is a mis-quote from the Armorica (Northwest France) quoted in the earlier Bede's Ecclesiastical History of England. However, it will be seen that the Chronicle references the Picts and their journey from Scythia which is very near to the large area covered by ancient Armenia.

THE island of Britain is eight hundred miles long and two hundred miles broad: and here in this island are five tongues; English, British, Scottish, Pictish, and Latin. The first inhabitants of this land were Britons; they came from Armenia, and first settled in the south of Britain. Then befell it that Picts came from the south from Scythia, with long ships, not many, and first landed in North Hibernia, and there entreated the Scots that they might there abide.

The Anglo-Saxon Chronicle: Edited, From the Translation in Monumenta Historica Britannica and Other Versions, J. A. Giles, 1914

Would the learned monks who diligently copied original manuscripts make repeated mistakes regarding Armenia or Armorica? Whichever word should have been used it is becoming apparent today, following DNA research, that the Armenia area could well have proved as an origin of immigrants adding to population of the British Isles some time in the past.



Above is the original Old English used in the opening sequence from the Giles' translation of the Anglo-Saxon Chronicle where 'armenia' is mentioned in the sixth sentence.

The following recent article from the BBC adds weight to the Armenia theory drawn from a well-respected study: Ancient genomes indicate population replacement in Early Neolithic Britain by Selina Brace et al. (Nature, Ecology and Evolution 2019):

The ancestors of the people who built Stonehenge travelled west across the Mediterranean before reaching Britain, a study has shown.

Researchers compared DNA extracted from Neolithic human remains found across Britain with that of people alive at the same time in Europe.

The Neolithic inhabitants were descended from populations originating in Anatolia (modern Turkey) that moved to Iberia before heading north.

They reached Britain in about 4,000BC.

The migration to Britain was just one part of a general, massive expansion of people out of Anatolia in 6,000BC that introduced farming to Europe.

Before that, Europe was populated by small, travelling groups which hunted animals and gathered wild plants and shellfish.

One group of early farmers followed the river Danube up into Central Europe, but another group travelled west across the Mediterranean.

DNA reveals that Neolithic Britons were largely descended from groups who took the Mediterranean route, either hugging the coast or hopping from island-to-island on boats. Some British groups had a minor amount of ancestry from groups that followed the Danube route

When the researchers analysed the DNA of early British farmers, they found they most closely resembled Neolithic people from Iberia (modern Spain and Portugal). These Iberian farmers were descended from people who had journeyed across the Mediterranean. From Iberia, or somewhere close, the Mediterranean farmers travelled north through France. They might have entered Britain from the west, through Wales or south-west England. Indeed, radiocarbon dates suggest that Neolithic people arrived marginally earlier in the west, but this remains a topic for future work.

In addition to farming, the Neolithic migrants to Britain appear to have introduced the tradition of building monuments using large stones known as megaliths. Stonehenge in Wiltshire was part of this tradition.

Although Britain was inhabited by groups of "western hunter-gatherers" when the farmers arrived in about 4,000BC, DNA shows that the two groups did not mix very much at all. The British hunter-gatherers were almost completely replaced by the Neolithic farmers, apart from one group in western Scotland, where the Neolithic inhabitants had elevated local ancestry. This could have come down to the farmer groups simply having greater numbers.

"We don't find any detectable evidence at all for the local British western hunter-gatherer ancestry in the Neolithic farmers after they arrive," said co-author Dr Tom Booth, a specialist in ancient DNA from the Natural History Museum in London.

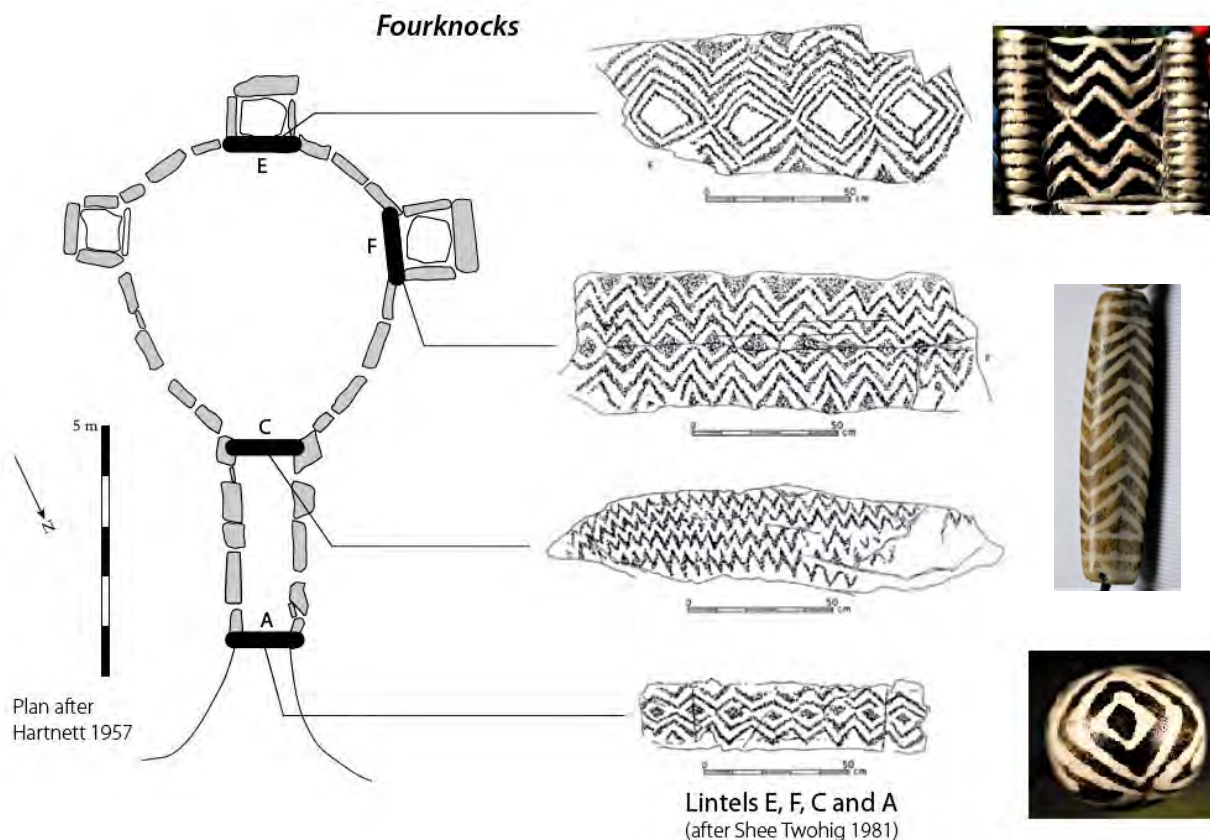
"That doesn't mean they don't mix at all, it just means that maybe their population sizes were too small to have left any kind of genetic legacy."

Towards the end of the Neolithic, in about 2,450BC, the descendants of the first farmers were themselves almost entirely replaced when a new population - called the Bell Beaker people - migrated from mainland Europe. So Britain saw two extreme genetic shifts in the space of a few thousand years.

Co-author Professor Mark Thomas, from UCL, said he also favoured "a numbers game explanation"

Source: <https://www.bbc.co.uk/news/science-environment-47938188>

The article mentions Wiltshire and Stonehenge in Britain, and refers to the Beaker people. To cement this concept, the next few pages of our study provides evidence of the symbols which we propose were taken with the Proto-Indo-Europeans and their clans as far as the British Isles by 3000 BC. Later we give many examples of the spread of these symbols all over the World.



Above: Fourknocks (Co. Meath, Ireland) 3000-2500 BC, showing the correspondence between the location of the parallel chevrons motifs and the internal partitions of the tomb, with examples of the Chin beads and bronzes. Taken from: Spatial Structures and Symbolic Systems in Irish and British Passage Tombs: The Organization of Architectural Elements, Parietal Carved Signs and Funerary Deposits, by Guillaume Robin, Cambridge Archaeological Journal 2010



Above: Carved symbols at the Neolithic tomb at Fournocks, County Meath, Ireland, which could be at Çatalhöyük. For comparison, we show a string of 'eye' beads. Compare with the Campeche petroglyphs in Brazil, which we showed earlier.

Left image source: https://www.tripadvisor.com/LocationPhotoDirectLink-g186628-d2305032-i189743717-Boyne_Valley_Tours-County_Meath.html

Right image source: <https://cianmcliam.smugmug.com/Ancient-Ireland/Rock-Art/Megalithic-Art/i-G7dFPjP>

From seven thousand until five thousand years ago, we observe a steady influx into the steppe of a population whose ancestors traced their origin to the south—as it bore genetic affinity to ancient and present-day people of Armenia and Iran—eventually crystallizing in the Yamnaya, who were about a one-to-one ratio of ancestry from these two sources. A good guess is that the migration proceeded via the Caucasus isthmus between the Black and Caspian seas.

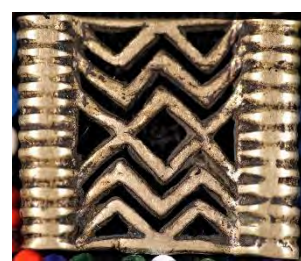
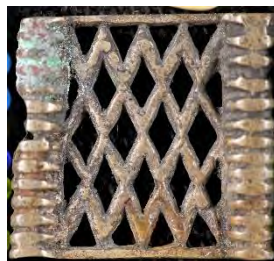
Ancient DNA available from this time in Anatolia shows no evidence of steppe ancestry similar to that in the Yamnaya. This suggests to me that the most likely location of the population that first spoke an Indo-European language was south of the Caucasus Mountains, perhaps in present-day Iran or Armenia, because ancient DNA from people who lived there matches what we would expect for a source population both for the Yamnaya and for ancient Anatolians.

'Who We Are and How We Got Here: Ancient DNA and the New Science of the Human Past' by David Reich, Oxford University Press (2018)



Above: Brodgar Ness Stone 3300–2200 BC from Brodgar Ness, British Orkney Isles
<https://www.ordadian.co.uk/one-of-the-ness-of-brodgars-most-remarkable-decorated-stones-recoveredtoday/>

Below: Reproduction of the Brodgar Ness Stone depicting clearer images of the symbols.
www.brodgar.co.uk



Some of the Chin bronze pieces resemble the carvings on the Brodgar Ness stone.

Beaker culture pottery in the British Isles and the presence of the symbols

It is well known that spoken languages are in a state of movement and subject to gradual morphological change, and that every uneducated man speaks the language of his own generation and not that of several generations ago. Although the changes that take place in language are very much slower than those observable in beaker forms, there is, I believe, this analogy between them, the movement advances steadily forward in one direction, not backwards and forwards in a chaotic and lawless manner. Hence it is reasonable to suppose that the changes of form in the beaker were stages in an evolution steadily advancing in one direction and that potters reproduced the forms current in their generation just as they spoke the language of their own time and not of any other.

John Abercromby, *A Study of the Bronze Age Pottery of Great Britain and Ireland*, Vol. 1. 1912.

We give many examples of symbols being portrayed from many cultures from 18,000 BC throughout this study. For now, we provide a few examples of British Isles pottery from c. 2400 BC.



Above: Early Bronze Age Beaker 2250-1950 BC, Museum of Wales, alongside Chin bronze and beads. We have many more of this pattern on pottery which will be shown later. The earliest example of this symbol is the Blombos Cave ochre c. 77,000 BC which we examine later.



B.1.



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Above left: Beaker Culture, late third millennium BC. The Cairn Excavation at Well Glass Spring, Largantea, Co. Londonderry by Ivor Herring, *Ulster Journal of Archaeology*, Third Series, Vol. 1 (1938), pp. 164-188

Right: Beaker, c. 2300 BC, Glamorgan, Wales. John Abercromby, *A Study of the Bronze Age Pottery of Great Britain and Ireland*, Vol. 1. 1912, fig. 94



15



Above: Early Beaker Cinerary Urn c. 2400 BC, Colney, Norfolk, England. John Abercromby, *The Relative Chronology of some Cinerary Urn Types of Great Britain and Ireland*, *Proceedings of the Society of Antiquaries of Scotland* 1907. Bead size 11mm.



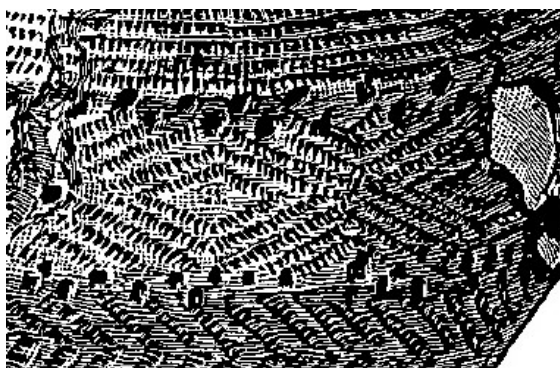
Above: West Kennet Beaker c. 2400 BC, Wiltshire Museum, United Kingdom, alongside some Chin beads



Fig. 2. Urn of Food Vessel type found in the second Cist at Longcroft.



Above and below L: Beaker c. 2300 BC. Notice of the discovery of Cists and Urns at Longcroft, Lauderdale, Scotland by Francis Lynn, *Proceedings of the Society of Antiquaries of Scotland* Vol. 37 1902. Compare with the North Caspian (Armenia area) pottery (below R) from Tenteksor 5740 - 5460 BC. Source: Radiocarbon chronology of the Neolithic in the Povolzhye (Russian Eastern Europe, by Vybornov et al., *Documenta Praehistorica* XLIV (2017)



Many examples of lozenge or 'eye' symbols on pottery spreading eastward and westward from Anatolia are given in this study. Compare the late Neolithic pots shown here from the Tibetan History Gallery, Tibet Museum, Lhasa, with the designs of the Beaker pots shown in this section.

Source: Gary Lee Todd, Ph.D., Professor of History, Sias International University, Xinzheng, Henan, China. <https://www.flickr.com/photos/101561334@N08/20157549732/in/album-72157656571028382/>





**Fig. 18.—INCENSE CUP FOUND IN A SEPULCHRAL URN NEAR BRYN SEIONT,
CARNARVONSHIRE.**

(In possession of the Rev. W. Wynn Williams, of Menaifron, Anglesey.)

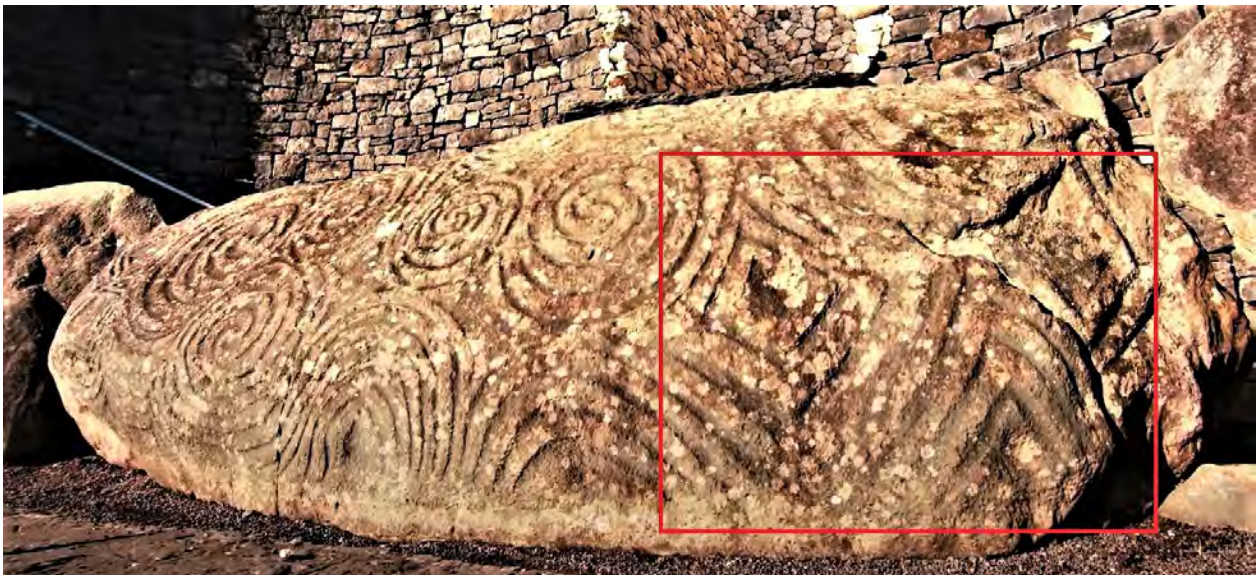
Height nearly 2 inches, diameter 2½ inches.

The above image was taken from *Archaeologia Cambrensis*, third series, vol LV 1868, National Museum of Wales. (See also Abercromby Vol 2 1912 Pl LXXXI). The following description was given:

Of the second class, the urns designated by the late Sir Richard Colt Hoare "Incense Cups," a very curious example has been found, with several other sepulchral vessels, near Bryn Seiont, Caernarvonshire, not far from the site of Segonium. (Fig. 18.) It lay within a large cinerary urn that was unfortunately broken into fragments by the finders. It is to be regretted that the form and ornamental peculiarities of that vessel are not known; these little cups, especially of so curious a fashion as the specimen in question, have rarely occurred in Wales. As already noticed, they have commonly been found associated with the large cinerary vessels of the early races, although probably not with the most ancient of their interments. The cup is formed with considerable skill; the paneled compartments are arranged lozengewise, with open work, suggesting a certain resemblance to a little basket; some of the mouldings are impressed with irregularly formed punctures. The bottom of this vessel is very curiously wrought with bands disposed spirally in contrary directions; the upper series of these bands, six in number, is marked with punctures or dots like those already mentioned; the bands, as will be seen by the woodcut, radiate from a central disc that is impressed with a small cross surrounded by dots. (Fig. 19.)



Very similar in style to the previous urn from Carnarvonshire is the cinerary urn shown above from Dorset, England in John Abercromby's *A study of the bronze age pottery of Great Britain & Ireland, and its associated grave-goods* Vol 2 1912 Plate XXX



Above we show a tomb entrance stone from Newgrange, Ireland, c. 3200 BC. We have rarely seen it from this angle, where the cross/chevron Schreger-line mammoth ivory arrangement can be envisaged. This is further evidence of the symbol being in the British Isles before 3000 BC and to us appears to depict a sea-serpent (the spirals perhaps representing water). https://www.youtube.com/watch?v=2ldH0a_LsX4



Above Left: Beaker 'highly-ornamented drinking cup' c. 2400 BC. Forty years' researches in British and Saxon burial mounds of East Yorkshire by J. R. Mortimer 1905

Right: Beaker, Monsal Dale, Derbyshire, England. *Crania Britannica* Vol. 1 by Joseph Barnard Davis and John Thurnam, 1865



Above we show a Beaker culture cup from Italy to illustrate that this symbol was widespread. 'Campanforme' di Fosso Conicchio (Viterbo), in *Bullettino di Paletnologia Italiana*, vol. 90 1999

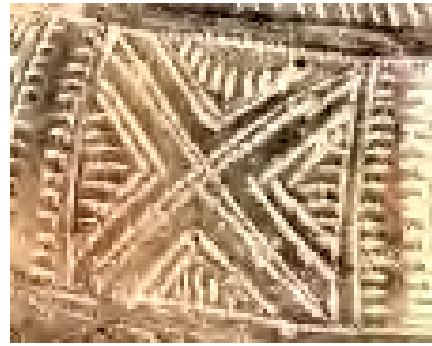


Above: Long-necked Beaker c. 2400 BC from Durrington G56, close to the Cursus at Stonehenge. Wiltshire Museum, England. The symbol is very similar to that on the belt of the Fu Hao jade shown earlier. We shall provide many examples of ancient cultures using this symbol up to and including almost identical images on Berber carpets.



Fig. 4. Urn found at Magdalen Bridge, Joppa. (16 inches in height.)

Above: Beaker c. 2300 BC. Notes of a small Cemetery of Cists and Urns at Magdalen Bridge, near Joppa, Scotland (pp 419-29) by William Lowson, Vol. 16, Society of Antiquaries of Scotland 1882



Above: Dutch Bell Beaker c. 2300 BC. Rijksmuseum voor Oudheden in Leiden, Netherlands
<https://www.marres.education/notes.htm#ff88>

Below: The Anatolian mould 2250-1920 BC from the British Museum shows how a similar mould may have been used to fashion the Chin bronze piece above.





Above: Beaker vessel, Yorkshire, England. Forty years' researches in British and Saxon burial mounds of East Yorkshire by J. R. Mortimer 1905 p54. Shown alongside are Chin bronze pieces with similar symbols.



We cover the copper alloy stamp seals from Bactria-Margiana in greater detail later. The two circular seals shown above are from the Metropolitan Museum of Art c. late 3rd–early 2nd millennium B.C. We suspect the Chin bronze pieces have a similar composition ref copper/tin content.